

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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**48%**  
**OF ALL NETWORK  
RADIO SPONSORED  
AIR-TIME IS ON  
NBC!**

## WHY BIG INDUS- TRY IS MOVING INTO NET TV

Nine of the country's leading industrial companies now spend \$34.6 million in network tv. Reasons: To reach their customers' customers, sell their brand image

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## Behind the scenes of CBS Radio's 'consolidation'

Page 34

## Are tv kid shows in for a change?

Page 37

## 'Knock-knock' radio spot saves a major industry

Page 41

is overwhelmingly the #1 network by the most significant business yardstick—total measured sponsored hours. Why? Because of NBC-pioneered programming and marketing patterns like:

News-on-the-Hour      Imagery Transfer Concept  
Monitor                Engineered Circulation  
Analysis Star Dust    Memory Vision

Audience Extension and Frequency  
Network-Local Campaigns

the future—the leadership radio network is the **NBC RADIO NETWORK.**



**OH, BROTHER!  
CONGRATULATIONS  
TO US!**

No matter how we try, we can't achieve Cleo's detachment about our mutual success.

Cleo goes with the People's Choice, and in Kansas City that's Channel IV... by Nielsen, and by a healthy margin.

From our perch on Signal Hill we're topping the market six ways from Sunday, with a whopping 43.3 average.\*

Incidentally, "The People's Choice" is one of our heaviest winners. That's why we're stripping it at 4:00 p.m., five days a week. There's plenty more where this one comes from... WDAF-TV, Channel IV, that is... and Messrs. Harrington, Righter and Parsons are the people to see.

\*(See your latest K. C. Nielsen)



**A NATIONAL THEATRES STATION**



# NO MATTER HOW YOU MEASURE...



**KTRH** IS THE *AREA* STATION  
FOR SHARP TIME BUYERS\*

HOUSTON, TEXAS • 50,000 WATTS • 740 KILOCYCLES

Represented Nationally by PETERS, GRIFFIN, WOODWARD Inc. \*See ANY Area Survey



# Famous on the local scene.

"The First American Thanksgiving"  
—a local celebration that became a  
national institution because it is an idea  
built on man's finest instincts.

Storer stations, important in their local  
communities, are known nationally, too,  
because they are built on the finest  
traditions of broadcasting—integrity,  
believability and, for the advertiser,  
achievement of their sales goals.



## Storer Broadcasting Company

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

National Sales Offices: 625 Madison Ave., New York 22 • 230 N. Michigan Ave., Chicago 1, Ill.

et known throughout the nation



J. A. BROWNSCOMBE'S "THE FIRST AMERICAN THANKSGIVING"  
COURTESY OF THE PILGRIM SOCIETY, PLYMOUTH, MASSACHUSETTS



## on radio—

A prominent marketing man recently urged advertisers to recognize the "twin market" among farm people. He pointed out that the farm market is a twin market: the consumer market for personal-use products, and the industrial market for machinery, fertilizers, etc.



FLORENCE FALK  
"The Farmer's  
Wife" on KMA

*KMA-land is such a market. A big 69% of the people live on farms or in small towns of 2,500 or less (299,500 radio homes, 110,600 farm homes in 67 counties, NCS 2).*

Over 33 years KMA has built a long record of successful case histories for top-ranking advertisers selling the industrial side of the twin farm market. Ralston Purina, International Harvester, Massey-Ferguson, Myzon, Dannen Mills and many others.

Now increased emphasis is being placed on using KMA to sell the other side of the twin market. Endorsement of this technique comes from the head buyer for Beaty Grocery Company of St. Joseph, Missouri, Mr. Lee Pemberton, Sr.

*He buys thousands of food and drug items for 355 Hy-Klas food markets, 226 of them in the 4-state area served by KMA.*

He says: "When it's advertised on KMA, I have to put it in most of our stores."

*Super markets which dot the area prove that farm and city folks are the same when it comes to buying cigarettes, tooth paste and household cleaners. Except the folks in KMA's twin market have an average income about three times the U.S. farm average.*

Petry Knows Our Twin Market—Ask Him!



# NEWSMAKER of the week

*Last week, at the picturesque Homestead in Hot Springs, Va., 700 members of the Association of National Advertisers gathered for their 19th annual fall meeting. There they heard some heartening news that will also cheer air media: a survey of ANA members shows that advertising expenditures are slated for a "substantial increase" in 1959.*

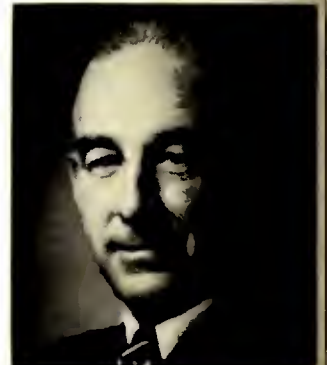
**The newsmaker:** Paul B. West, publicity-shy, 66-year-old president of ANA, who revealed the results of the survey amidst the Homestead's southern splendor. The survey shows, West said, that "the pace-setters in many industries maintained or even increased their expenditures in 1958. Most of those who did reduce their appropriations, are now restoring those cuts for 1959."

From close analysis of the figures and trends revealed by the information provided by this cross-section of leading companies, West said that the following conclusions can be drawn:

1) Top management is showing increasing recognition of the power of advertising to cushion the effects of a recession on sales and profits.

2) The experience of companies which are the leaders in their fields proves that sustaining a substantial investment in well-planned advertising in bad times as well as good is the best insurance for securing and maintaining the upward trend of sales and profits on an expanding scale.

3) There are now a sufficient number of such companies who have a marked influence in countering a business downturn.



Paul B. West

The ANA study was based on analyses of 331 questionnaires on advertising and promotional expenditures in 1958 and plans for 1959. It covered ANA members in 33 different industry classifications who spend collectively over a billion dollars a year for advertising. Among the 33 industry classifications, 10 groups show a strong upward trend. These include soaps and detergents, clothing, confections, cosmetics, drugs, food, industrial machinery, farm machinery, transportation and home furnishings.

West, who joined ANA as executive director in 1932 after being sales and advertising manager of Union Carbide Co. and account executive of Murray Howe & Co., has long been a standout in advertising. Besides his accomplishments with ANA, West is a founder of both the Advertising Research Foundation and the Advertising Council. A graduate of Williams College (Class of 1914) and a lieutenant in World War I, West is also active in numerous advertising, social and civic organizations, relaxes with an occasional round of golf and enjoys sailing.

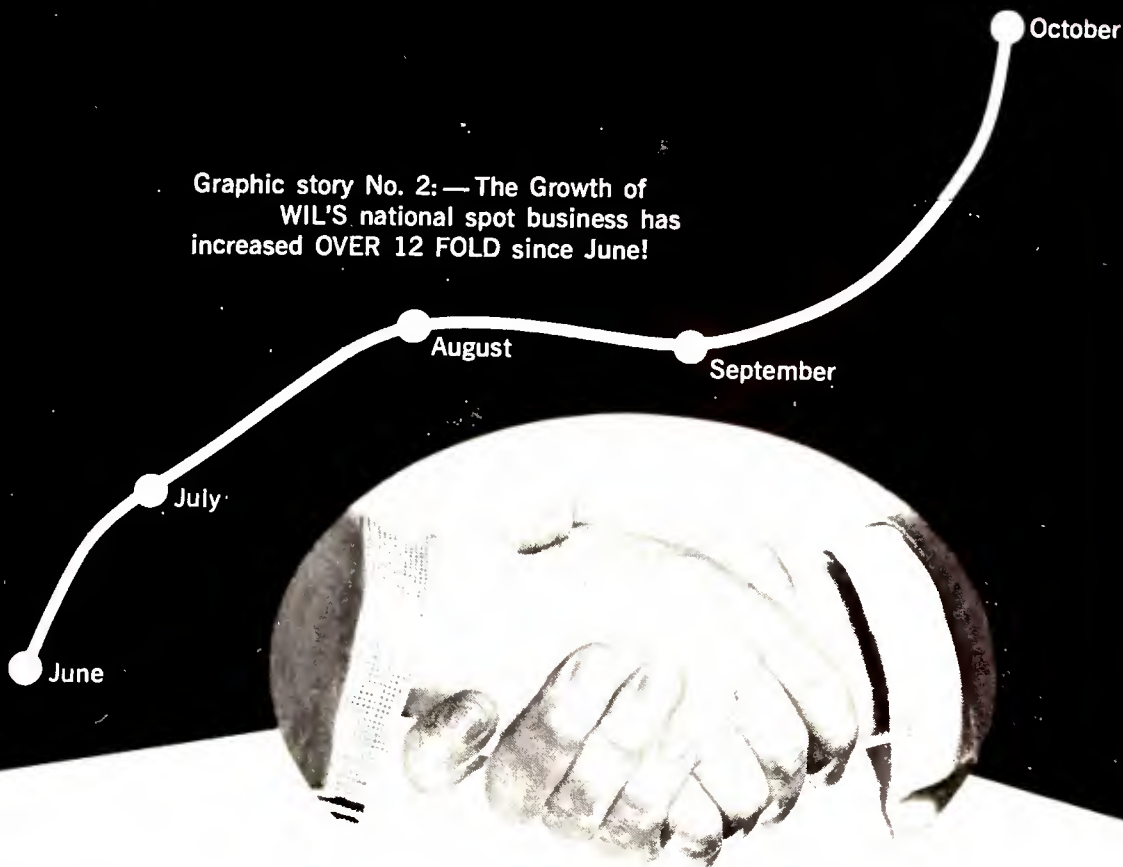
# NEWSMAKER STATION of the WEEK

**WIL** applauds EASTMAN

# WIL

THE STATION THAT BROUGHT RADIO BACK TO ST. LOUIS

Graphic story No. 2:—The Growth of  
WIL'S national spot business has  
increased OVER 12 FOLD since June!



**robert e. eastman & CO., inc.**  
national representatives of radio stations

**NEW YORK:**  
527 Madison Avenue  
New York 22, N. Y.  
PLaza 9-7760

**CHICAGO:**  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-7640

**SAN FRANCISCO:**  
Russ Bldg  
San Francisco, Cal.  
YUkon 2-9760

**A BALABAN STATION ... IN TEMPO WITH THE TIMES**

MEL



MEL  
HARRIS

*This is another in our series about successful people in advertising. Peters, Griffin, Woodward, Inc. Spot Television*



# MR. MARKETKNOWER

A gentleman who attributes his success to his knowledge of what goes on in every market. "I don't treat markets alike—because they're different" he says, with more than a little logic. "I cut my advertising pattern to fit my sales cloth."

Mr. Marketknower obviously likes to coin a phrase as well as money, and he uses Spot Television because it enables him to control his advertising in every market.

To help you know and sell the markets we represent we've prepared a "SELLERS HANDBOOK" for each one. They give you everything from A&P Stores to Water Hardness, and we'd like to send you any or all of them listed below.

Just write to Peters, Griffin, Woodward, Spot Television, 250 Park Avenue, N.Y.C.

			<b>MIDWEST</b>						<b>EAST</b>					
			WHO-TV	Des Moines	13	NBC				WBZ-TV	Boston	4	NBC	
			WOC-TV	Davenport	6	NBC				WGR-TV	Buffalo	2	NBC	
			WDSM-TV	Duluth-Superior	6	NBC-ABC				KYW-TV	Cleveland	3	NBC	
			WDAY-TV	Fargo	6	NBC-ABC				WWJ-TV	Detroit	4	NBC	
			KMBC-TV	Kansas City	9	ABC				WJIM-TV	Lansing	6	CBS	
			WISC-TV	Madison, Wisc.	3	CBS				WPIX	New York	11	IND	
			WCCO-TV	Minneapolis-St. Paul	4	CBS				KDKA-TV	Pittsburgh	2	CBS	
			WMBD-TV	Peoria	31	CBS				WROC-TV	Rochester	5	NBC	
			<b>SOUTHWEST</b>						<b>SOUTHEAST</b>					
<b>WEST</b>			KFDM-TV	Beaumont	6	CBS				WLOS-TV	Asheville, Greenville, Spartanburg	13	ABC	
KBOI-TV	Boise	2	CBS	KRIS-TV	Corpus Christi	6	NBC				WCSC-TV	Charleston, S. C.	5	CBS
KBTV	Denver	9	ABC	WBAP-TV	Fort Worth-Dallas	5	NBC				WIS-TV	Columbia, S. C.	10	NBC
KGMB-TV	Honolulu	9	CBS	KENS-TV	San Antonio	5	CBS				WSVA-TV	Harrisonburg, Va.	3	ALL
KMAU KHBC-TV	Hawaii									WFGA-TV	Jacksonville	12	NBC	
KTLA	Los Angeles	5	IND							WTVJ	Miami	4	CBS	
KRON-TV	San Francisco	4	NBC							WDBJ-TV	Roanoke	7	CBS	
KIRO-TV	Seattle-Tacoma	7	CBS											

## PETERS, GRIFFIN, WOODWARD, INC. SPOT TELEVISION

Pioneer Station Representatives Since 1932

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • ATLANTA • DALLAS • FT. WORTH • SAN FRANCISCO

# Sponsor backstage

## WRBL-TV

*Announces*

**GENERAL**

and

**RETAIL**

**RATE**

**DESIGNATION**

EFFECTIVE NOV. 1, 1958

• Another indication of the willingness of WRBL-TV to come forward as a leader in any controversial issue and establish clear and concise policies applicable to all.

Call **HOLLINGBERY**  
FOR

- **RATE DETAILS**
- **PRIME AVAILS**
- **PACKAGE PLANS**
- **TOP RATINGS**
- **MARKET DATA**
- **PROGRAMMING**
- **PENETRATION**



### The webs' last stand

In 1949 total radio time sales were running about \$430,000,000. Of this about \$120,000,000 was network sales. By 1956 total radio time sales had climbed to close to a half billion dollars, but network sales had dropped to about \$45,000,000. Radio, as a whole, in short, has become increasingly healthy and strong, but web radio has been battling a losing fight ever since 1949, when the Association of National Advertisers and many of its key members, plus major agencies put the squeeze on the radio networks to slash evening and nighttime rates.



Each of the radio webs, in its own way, has tried to meet this somewhat horrifying economic challenge. It is no secret to anyone that the radio networks lost literally millions of dollars last year, and the year before. CBS's new "barter" plan for affiliates is the latest in the long line of network moves to come up with a solution to the dilemma. As revealed at the CBS Radio Affiliates meetings last week, the plan calls for CBS to cut back its programming service to affiliates from about 90 hours a week to roughly 50 hours weekly.

Affiliates will get about eight hours of newscasts per week to sell locally or for spots. In exchange for these top quality national newscasts the stations must carry, with no remuneration from the web at all, two hours of morning shows including items like *Arthur Godfrey*, *Peter Lind Hayes* and *Mary Healy*, *Howard Miller* (from Chi.) and *Art Linkletter*. They must also carry without pay two afternoon network hours, mainly soaps. And they must take 75 minutes of evening programs without pay, including a *Lowell Thomas* and a *Ed Murrow* show.

### Economics or national welfare?

The affiliates accepted the CBS plan by almost nine to one (86 stations for, nine against with a few abstaining), but it remains to be seen what the result will be. It's a safe guess, I think, that one year from now—possibly even six months from now—the CBS Radio network will not be quite the same as it is today. Whether the web will be seriously damaged, of course, will depend on how many—if any—affiliates eventually disassociate themselves from the network, and who these affiliates are. Obviously, if too many affiliates in major markets bow out, the web may have a problem which will lead to further changes.

It wasn't too long ago that Mutual instituted a "barter" approach with its affiliates and of course this network has changed hands twice in recent years. It wasn't too long ago, either, that rumors had it that ABC Radio was about to throw in the sponge. NBC Radio has also had its full share of the rough days, and still does.

This is a situation loaded with paradoxes. First, as stated, the networks are struggling for their economic lives at a time when radio as a whole is hitting new highs, and when local stations, like WCHV, Charlottesville, Va. bring \$200,000 on the sales block. Secondly, there has probably never been a time in the history of our country when the kind of instantaneous mass communications medium which is



WICK CLARK  MAVERICK  PAT BOONE

WALT DISNEY  PETER LIND HAYES

MERRY COMO  OZZIE AND HARRIET  

LAWRENCE WELK  RESTLESS GUN

ONNA REED  MACKENZIE'S RAIDERS

THE REAL McCOYS  DINAH SHORE 

MATTI PAGE  CHEYENNE  SUGAR FOOT

BOB CUMMINGS  GEORGE BURNS

LAWMAN  LONE RANGER  RIFLEMAN

**EVERY WEEK IS RATING WEEK**

WITH WSPD-TV'S NEW STAR-STUDDED

**PROGRAMMING!**

*The big change in WSPD-TV's programming has all Toledo talking—and looking! In addition to SPeeDy's challenged news and sports coverage superiority, now all the top stars in television and movie business are seen on Channel 13, topped by the best films from UNITED ARTISTS, SCREEN GUILD, MPTV, WARNER BROS., RKO and MGM studios! Throughout the day and evening—all through the week—*

*WSPD-TV has the big-audience appeal to 477,800 homes and almost two million people. Get in on the big change on SPeeDy and get big sales!*

*Represented nationally by the KATZ AGENCY*

**Storer Television**

**WSPD-TV Toledo WJW-TV Cleveland WJBK-TV Detroit WAGA-TV Atlanta**

*The big change in WSPD-TV's programming has all Toledo talking—and looking! In addition to SPeeDy's challenged news and sports coverage superiority, now all the top stars in television and movie business are seen on Channel 13, topped by the best films from UNITED ARTISTS, SCREEN GUILD, MPTV, WARNER BROS., RKO and MGM studios! Throughout the day and evening—all through the week—*

"Famous on the local scene"

**WSPD-TV**

TOLEDO

CASHING

**Topeka has  
1 TV Station  
WIBW-TV is it**



**That's Why  
NOBODY FROM NOWHERE  
Can Saturate  
TOPEKA  
like  
WIBW-TV  
SATURATES TOPEKA**



**ALL DAY—ANY DAY**

Here's why survey-proved WIBW-TV is your best buy for complete coverage of the entire Topeka Farm market.

- WIBW-TV commands the viewing audience. Note current survey figures:
- Share of Audience Monday-Sunday**  
7:45-12 N.    12 N.-6 p.m.    6 p.m.-12 Mid.  
**57.0%        50.3%        51.1%**
- In the 447 rated quarter-hours . . . WIBW-TV ranked FIRST.
- In the top 15 Once-a-Week shows (with an average program rating of 44.13) . . . WIBW-TV had an average rating of 37.69%.
- WIBW-TV serves 38 rural and urban counties in the heart of Kansas . . . where total gross income for 1957 was \$719,277,000.00. 1958 is a banner year.
- WIBW-TV saturates 218,190 TV homes. (NCS.#3)

**Survey Figures Prove  
WIBW-TV's Value**

- Not even the combined efforts of 3 distant Kansas City TV stations can begin to dent the Rich Topeka Farm Market, according to a current survey.

**Share of Audience**  
Monday-Sunday

	7:45	12N	6 p.m.
WIBW-TV, TOPEKA	57.0%	50.3%	51.1%
Sta. A, Kansas City	10.7	10.0	9.7
Sta. B, Kansas City	6.1	10.4	9.6
Sta. C, Kansas City	13.4	14.7	15.3

**WIBW-TV        CBS-ABC**  
**Channel 13    Topeka, Kansas**  
REPRESENTED BY AVERY-KNODEL, INC.

represented *only* by network radio was so vitally needed for the public security and welfare. It would be a blow to our nation, far transcending business considerations if the radio networks were forced to go out of business. That network radio should be having such a desperate struggle to survive at this very time of the people's need for it strikes me as horribly ironic.

I have not seen it said before, either, that it is amazing that the men who run the networks—or at least ABC, CBS and NBC—don't simply fold the radio chain side of their operations. It is common knowledge that tv network profits are mighty fine, thank you, and owned and operated station profits, both on the video and radio sides are healthy, too. Why don't the network brass dump their radio webs, and unburden themselves of this major, impoverishing headache?

I think it speaks handsomely for their awareness of the necessity for running their businesses in the public interest, that they don't give up the ghost on net radio. For only on patriotic grounds can they possibly justify continuing to try to keep the radio networks together. Certainly no cold-blooded, intelligent, analytical business approach could justify their continuance.

I don't know a single network executive who sees any particular hope for the future of web radio from a profits standpoint, either—when you have him in the back room with his hair down. It would be nice to think that this struggle will be viewed with admiration, and that such admiration might be expressed in practical ways, by some people in certain quarters important to the networks. Like the U.S. Government, for instance. And like the major agencies and advertisers. But, of course, life is real and life is earnest, and I do not believe that a single Congressman, who has used broadcasting to get himself a little hotter reputation, is going to let up on the webs.

**More liberal attitude needed**

CBS's astute vice president, Dick Salant expressed the hope to the affiliates last week, that this happy change in some Congressional positions might occur. Regulatory powers, he said, may just possibly be forced to adopt a more liberal attitude on such items as network ownership and option time in order to assure radio's well-being. I'll believe it when I see it.

And agencies and advertisers can hardly be expected, either, to buy network radio to any greater degree than network radio proves itself important and useful to them as advertising and merchandising vehicles.

Nevertheless network radio has managed to survive thus far, and I hope it will manage to survive for many more years to come. For while local radio in hundreds upon hundreds of cases has done a truly exceptional job of serving the people, and while the ever-increasing public service awareness of local broadcasters may pick up part of the slack of diminished network service, we would all suffer in the final analysis if network radio ceased to exist.

**Letters to Joe Csida are welcome**

*Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.*

See "What CBS Radio consolidation means to admen," p. 34





**Exploding  
the  
"Bubble Gum  
Myth"**

"Color Radio" sells more than bubble gum. "Pulse Audience Composition — Summer 1958" proves the point: **FOUR OUT OF EVERY FIVE KFWB LISTENERS ARE ADULTS.** In an average quarter-hour, KFWB pulls listeners in 68,608 homes... racks up a total audience per quarter-hour of 101,540.

KFWB, because of its overwhelming total audience,

delivers your sales messages to more men dollars, more women dollars...and more teen-age dollars than all four Los Angeles network stations COMBINED!\*



*Don't just sit there with  
gum on your face.  
Buy KFWB... first in Los Angeles  
It's the thing to do!*

\*Hooper August-September 1958 KFWB 25.5% share



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.

# ARROW PRODUCTIONS

a new service of ITC

**NOW!**

**Flexibility! . . .** ARROW is designed to fit your needs, whether you require one series or a dozen; whether you want a series for a single run or multi-run stripping needs. Created specifically for television, ARROW's programs provide a tailor-made, streamlined service for you.

**Program Counselors to Serve You! . . .** Both field organization and administrative heads are a team dedicated to work with you. Their broadcasting experience averages 12 years and 3 months per man—on the buying and station programming side of the desk, as well as in sales.



**SUSIE**

Starring Ann Sothern as the Private Secretary



**The ADVENTURES of TUGBOAT ANNIE**

Saturday Evening Post success series



**The HALLS of IVY**

Starring Ronald Colman and Berni

**Situation Comedies — to Build Audiences in Any Time Period!**



**THE NEW ADVENTURES of CHARLIE CHAN**



**MYSTERY IS MY BUSINESS**



**STAGE 7**

**More Popular Than Ever — Mystery Dramas!**

**Hollywood Anthologies**



means **PROGRAMMING** for **PROFIT!**



ARMAR  
THE  
ANGLE

HAWKEYE  
AND THE  
LAST OF THE MOHICANS

COUNT  
OF  
MONTE CRISTO

**Late Afternoon Action Strip to Build Audience!**

*write, wire or phone today...*

 **ARROW  
PRODUCTIONS**

A Division of INDEPENDENT TELEVISION CORPORATION  
488 Madison Avenue • New York 22 • PLaza 5-2100



# San Francisco's most distinguished address...

where yesterday's traditions blend with today's radio.



**BARTELL  
FAMILY  
RADIO  
COAST TO COAST**

**kya** 1260 in SAN FRANCISCO  
**woky** 570 in MILWAUKEE  
**wild** 1090 in BOSTON  
**kcbq** 1170 in SAN DIEGO  
**wyde** 850 in BIRMINGHAM  
**wake** 1340 in ATLANTA

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

Sold Nationally by ADAM YOUNG INC.



# SPONSOR-SCOPE

15 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

You'd be safe in picking this as today's No. 1 problem for major agencies in network tv:

Where are they—or the networks—going to get shows good enough to take the place of the growing contingent already suffering from the rating stumbles?

The key to the problem is just one word: **dearth**. It ranges over the whole spectrum of program creativity—ideas, producers, personalities, writers, etc.

Some agency showmen—with tongue in cheek, of course—wisecrack that if anybody's to blame for this situation it's ABC TV. Ever since that network has been flexing its muscles as a competitor for viewer attention, a program has to be far above the norm to survive the three-way horse race.

But a significant sidebar to the situation is this comment by the tv director of a top-ranking agency:

"As low as some of this season's ratings are, the shows still are a better circulation buy than print. Under the circumstances you try to better your position; but you don't quit."

Fram, manufacturer of oil filters for cars, will be making its debut in radio the early part of 1959 via Marschalk & Pratt.

Its objective: the spring changeover. Radio will get about 50% of the budget.

Madison Avenue timebuyers this week reported that—even with the election out of the way—the market for spots in tv is tighter than ever.

Some of the buyers note, ironically, that the situation has put timebuying on a strictly card-rate basis. Says one: "If you're interested in prime spots, the only way that an advertiser who is on a plan can be displaced is by offering to pay the maximum card-rate."

Madison Avenue pundits see the gubernatorial victory of Nelson Rockefeller in New York as a significant lesson for the advertising business.

Aside from pointing up the tremendous power of tv, Rockefeller's success proved that the personality or image factor counts a lot more than classic argument.

The same basic principle, these admen observe, can be applied to product and company selling. People react more warmly to things that are earthily simplified by an illuminating personality.

Further proof of this dictum: The sales records achieved by such powerful air media testimonial personalities as Godfrey, Linkletter, Moore, Furness, McNeill, et al.

In line with the Rockefeller item above, watch this:

Bristol-Myers' Don Frost will be rendering a testimonial in connection with B-M's renewal for 1959 of the Trushay schedule on NBC Radio (via BBDO).

The campaign—costing around \$450,000 per annum—might be described as the happy result of mixing the right medium (radio) and glamour. The glamour contributor is Madeleine Carroll, who has the twin function of doing the commercial and weaving a personality image for the product.

**Elgin Watch can be expected to spend more and more in spot tv on an annual basis if its present pre-Christmas push turns out a winner.**

As has happened to other watch people in the upper-price category, Elgin's share of the market has been whittled down by the makers of cheaper timepieces.

Commercial commentary: **Elgin is highly pleased with the reaction it's getting at retail counters with the current commercial that features a baby and a dog—a combination that's more obviously associated with a baby or dog food.**

**Also add Stripe toothpaste to the list of tv converts:**

Lever seems decided to **up its expenditures appreciably.**

The brand, 90% of whose budget currently is non-tv, is **beginning to catch fire in a big way**, showing signs of overtaking both Ipana and Pepsodent in share-of-market.

(Credited for jacking Stripe out of what at first looked like an uncertain destiny: **the copy platform** which sells it both as a dentifrice and mouthwash.)

**Sympathize with the station commercial manager** whose present spot portfolio includes **General Baking, Mrs. Filbert, and Maxwell House regular coffee.**

**All three accounts have just recently changed agencies**, and the commercial manager can't help expecting the successor agency to **recommend something different** in the way of media usage.

General Baking goes from **BBDO to Compton**; Mrs. Filbert from **SSCB to Y&R**; and Maxwell House vacuum pack from **B&B to Ogilvy, Benson & Mather.**

Another illustration of how advertising weight affects the media seller in a merger: **Stations running campaigns from both R. J. Reynolds and Warner-Hudnut are beginning to calculate the maximum discounts now due them as a combination.**

Background note: **Reynolds' buy-out of W-H is believed in the trade to be a hedge** against any potential slumps or reverberations against the cigarette field (cancer, etc.). The decision to diversify came after Reynolds—so the report goes—pondered that it had \$100 million in tobacco inventory.

**Chicago rep salesmen say there's a growing comradeship between themselves and agency account executives.**

They think the **kindred age factor**—most rep salesmen and accountmen are in the 32-35-year-old bracket—has a lot to do with it.

In any event, **the reps on the tv side find themselves being consulted more and more by account people in the initial planning stages.**

The only rub to this burgeoning relationship is that some timebuyers **don't relish the implication of being bypassed.**

**Look for Schlitz (JWT, Chicago) to revamp its tv station lineup so that this list will have a closer kinship to the company's tightened marketing structure.**

Even though Schlitz is depending more and more on spot to maintain or widen its share-of-market, the apparent trend is toward reducing the number of stations and **concentrating more money on those that are left.**

As part of the Schlitz restyling of its spot commitments, there'll be **more stations with weekly multi-syndicated show schedules.** Already in Chicago and Milwaukee it is **spon-**ing five half-hour shows a week.

Like advertisers in other fields, Schlitz is moving in the direction of **firming up the markets where its position or potential is strongest**—as against spreading its promotional resources over too wide an area.

Note: Schlitz's expansion of its tv spot budget **will not affect its alternate week Playhouse on CBS TV.**



NBC TV this week was still debating whether to adopt a policy of selling minute announcements on its less-than-premium-rating programs.

Data which the network meanwhile has compiled tends to show that if minute participations were priced somewhere between \$20-25,000, the sale of these various pieces would add up to about what the network would gross from a single sponsor.

NBC TV's top brass (despite the fact that both CBS TV and ABC TV sell such segments) regards the concept as too revolutionary a departure from the economics of network operation; also it could affect the status of the network vis-a-vis its affiliates.

The plus margin of the joint billings for the three tv networks between 1957 and 1958 is narrowing down to 3.7%.

That was the percentage difference between the \$42,451,143 gross garnered by the trio this September with the tally for a year ago.

The breakdown of individual network sales for this September (as reported by LNA-BAR via TvB): ABC TV, \$6,627,093, plus 16.2%; CBS TV., \$19,415,705, minus 2.6%; NBC TV, \$16,408,345, plus 7.3%.

Gross for the first nine months of 1958: \$408,157,593, plus 10.6%.

Notice how many of the top-rank network tv advertisers have back-to-back half-hour programs on nighttime schedules this season.

These include P&G (with two examples), Lever, American Tobacco, General Foods, American Home, Kraft, S. C. Johnson and Brown & Williamson.

What's gained by this half-hour back-to-backing: (1) Savings in rates (adjacent half-hours are eligible for the favorable hour rate); (2) the risk is reduced by having two different shows instead of a one-hour show; (3) competitive products can be spread over two shows instead of crowding them into a single-hour show; and (4) more different homes can be reached with two separate programs.

Latest mail order house to latch onto air media for a pre-Christmas push is Star Import, Inc., in Chicago, via the Fitzmorris agency.

The campaign—running from the current week to 9 December—covers 50 top radio markets and the buys comprise 15-minute newscasts and two-minute early a.m. announcements, which are apparently becoming more and more acceptable to radio stations.

This is the week (17-22 November) wherein the tv industry via stations throughout the country puts the spotlight on its achievements and goals.

It's the week in which tv tells of its growth as a social force, a means of entertainment, culture and education and a great contributor to public services.

The theme for the week: Nothing brings it home like television.

The five-minute program still is by far the most popular segment among network radio advertisers, according to a breakdown made for a typical week by NBC Radio.

During that typical week the total minutes sold by various segments were:

PROGRAMS	NBC MINUTES	CBS MINUTES	ABC MINUTES
1 Hour	0	0	60
30 Minutes	150	0	300
25 Minutes	50	0	0
15 Minutes	165	390	75
10 Minutes	0	100	0
5 Minutes	845	290	220
TOTAL	1,210	780	655

As for participants, from two minutes down to 6 seconds, during that typical week, the total ran: NBC Radio, 984 minutes; CBS Radio, 741; ABC Radio, 190.

The comparative percentages of the total time sold by all three networks that week: NBC Radio, 48.1%; CBS Radio, 33.4%; and ABC Radio, 18.5%.

Spot tv grossed \$113,184,000 for the third quarter of 1958, according to TvB's projection of Rorabaugh-collected data. This marked the **biggest third quarter in history.**

The estimated gross is based on billings for 317 tv stations and represents an **increase of 21.6% over the same 1957 period.** were this third quarter's gross estimated on the same stations base (277) as used in 1957 and 1956, the plus margin would be 19.5%.

**TvB's estimated gross for spot the first nine months of 1958: \$362,599,000.**

Judging from corridor talk. **ANA members attending this week's annual convention in Hot Springs, Va., seemed most interested in such topics as private brands, the flood of new products, inflation ahead, and rising tv costs.**

National ad managers listened attentively to any suggestion on how to contend with the mounting battle with **local brands.** (See 30 August SPONSOR, page 29.)

**Biggest turnout was for the session on new products.**

Cunningham & Walsh's latest report on its continuing Videotown study has a **big surprise—for radio.**

Housewives, the report shows, have **returned to morning listening in droves.** The average housewife in Videotown listened to her radio Monday through Friday mornings a total of 5 hours and 48 minutes this summer. That represents an **increase of 109% over the summer of 1957.**

(For Videotown's tv findings, see WRAP-UP, page 64.)

At the time SPONSOR-SCOPE went to press, **the chances of an AFTRA strike were hanging by a thread—with neither side the least hopeful of avoiding it.**

**Some progress had been made on compromising the smaller demands, but the negotiators were tripping over these AFTRA demands: (1) discontinuation of network service to an affiliate on AFTRA's unfair list; and (2) AFTRA's complete control over television re-uses.**

Meantime AFTRA members were put on notice to report to the union calls on any teletape jobs—either programs or commercials—so that it can **maintain a check on what steps are being made by advertisers and networks** in anticipation of a strike.

**The fact that Howard S. Meighan has lined up his Videotape Productions with the IBEW this week revived talk by New York independent commercial film producers that his operation is allied in some way with CBS.**

The core of the allegation: **Videotape Productions is the only tv tape setup (outside of CBS) to sign a contract with the electrical union.**

Some of the **complications facing tape users in the New York area:** (1) NABET, which has command of technical operations at NBC TV and ABC TV, has let it be known that it will not handle tape made by other unions; (2) the independent producers are committed to the stagehands union and are this week considering a proposal to use WNEW TV's facilities—to be known as **Metrotape Center** in contrast to Meighan's Videotape Center—on a job-by-job basis.

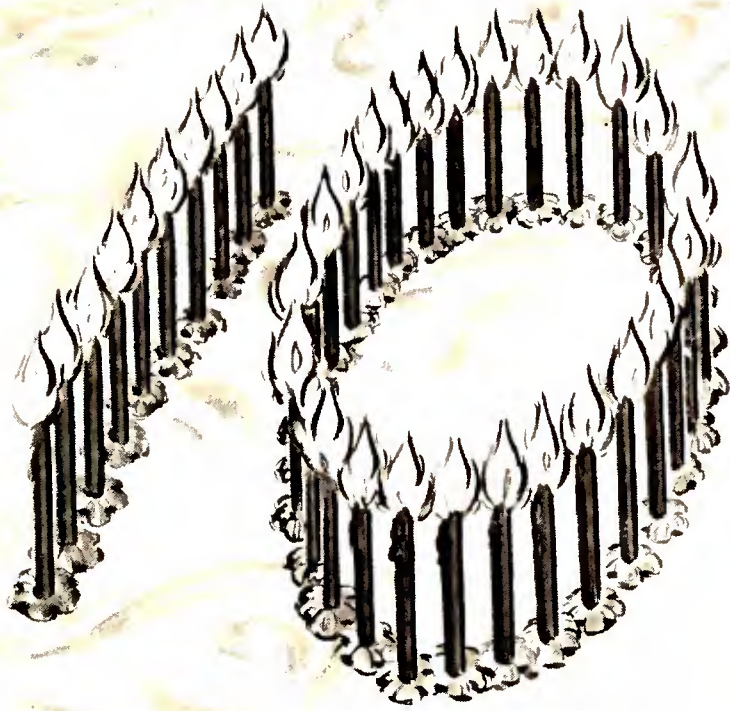
**There are no signs of an early solution to this complex clash of union authority.**

The SRA is toying around with the idea of investing \$50,000 in a teletape machine so that reps can show prospective clients playbacks of shows, etc., from their stations.

Tape studios in New York are charging **\$200 an hour to run off a tape,** but where the real drawback comes in is **getting a sizeable audience together on any specified date.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 64; Washington Week, page 61; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 76; and Film-Scope, page 59.





Hardly seems like ten years since Blair-TV became  
**television's first exclusive national representative**

The cake says "Anniversary"—just ten years since Blair-TV began operations in November of 1948, as television's first exclusive national representative.

In those ten significant years, television has outdistanced all other forms of national advertising.

The TV-homes total has leaped from 172,000 in early 1948 to more than 43,500,000.\*

Spot television, barely started with 9-million-dollar volume in 1949, is headed toward a 400-million dollar year in 1958.

Yes, in ten significant years television has proved itself the most powerful selling force ever developed. In that development, Blair-TV has taken an active part.

From the outset Blair-TV followed principles thoroughly

proved by the experience of John Blair & Company in station representation, including:

*Development of a mature staff to concentrate on television exclusively.*

*Constant selling-through to decision-levels both with agencies and advertisers.*

*Limitation of our list to stations and markets we could sell effectively.*

The start of our next ten years provides a fitting occasion to express our deep and sincere thanks to the stations listed below—stations whose alert cooperation has enabled us to help advertisers take full advantage of the almost-limitless selling power inherent in Spot Television.

\*TVB estimate — 10/15/58

# BLAIR-TV

TELEVISION'S FIRST EXCLUSIVE  
 NATIONAL REPRESENTATIVE

- W-TEN — Albany-Schenectady-Troy
- WFBG-TV — Altoona
- WJZ-TV — Baltimore
- WNBF-TV — Binghamton
- WHDH-TV — Boston
- WBKB — Chicago
- WCPO-TV — Cincinnati
- WEWS — Cleveland
- WBNS-TV — Columbus

- KFJZ-TV — Dallas-Ft. Worth
- WXYZ-TV — Detroit
- KFRE-TV — Fresno
- WNHC-TV — Hartford-New Haven
- KTTV — Los Angeles
- WMCT — Memphis
- WDSU-TV — New Orleans
- WABC-TV — New York
- WOW-TV — Omaha

- WFIL-TV — Philadelphia
- WIIC — Pittsburgh
- KGW-TV — Portland
- WPRO-TV — Providence
- KGO-TV — San Francisco
- KING-TV — Seattle-Tacoma
- KTVI — St. Louis
- WFLA-TV — Tampa-St. Petersburg

NOW IN PRODUCTION

# 2<sup>nd</sup> GREAT YEAR

9 MONTH AVERAGE  
OF 50 MAJOR MARKETS

delivers

# 49.5%

## SHARE OF AUDIENCE!

in 2, 3, 4, 5, and 7 Station Competition! ARB, Jan. thru Sept. '58

# "SEA"

Starring



**SMASH  
SHARE AND  
RATING**  
figures from  
coast-to-coast!

5-Station  
KING-TV  
SEATTLE-TACOMA  
**45.3%**  
SHARE OF AUDIENCE  
25.8 Rating ARB, April '58

4-Station  
WSPD-TV  
TOLEDO  
**72.1%**  
SHARE OF AUDIENCE  
17.3 Rating ARB, Feb. '58

3-Station  
WTVJ  
MIAMI  
**66.2%**  
SHARE OF AUDIENCE  
25.7 Rating ARB, July '58

7-Station  
WCB  
NEW YORK CITY  
**72.8%**  
SHARE OF AUDIENCE  
37.5 Rating ARB, July '58

2-Station  
WBRC-TV  
BIRMINGHAM  
**61.7%**  
SHARE OF AUDIENCE  
29.2 Rating ARB, June '58

3-Station  
WBAL-TV  
BALTIMORE  
**56.4%**  
SHARE OF AUDIENCE  
25.1 Rating ARB, Aug. '58

2-Station  
KSLA-TV  
SHREVEPORT  
**82.9%**  
SHARE OF AUDIENCE  
26.3 Rating ARB, May '58

4-Station  
WGN-TV  
CHICAGO  
**33.4%**  
SHARE OF AUDIENCE  
20.3 Rating ARB, Aug. '58





**ARBITRON**  
 ARB's Instantaneous Electronic  
 Audience Measurement, rates  
**"SEA HUNT"**  
 In 7-Station  
**NEW YORK**  
 WCBS-TV

**61.5%**

**SHARE OF AUDIENCE**  
**30.4 RATING**  
 ARBITRON, SEPT. 1 THRU 28, '58

**#1 in NEW YORK**  
 among all shows, all  
 stations, all week!  
 ARBITRON, Sept. 1 Thru 28, '58

# SEA HUNT

**LOYD BRIDGES**

3-Station WV-TV <b>CLEVELAND</b> <b>62.4%</b> SHARE OF AUDIENCE ARB, Aug. '58	3-Station WGR-TV <b>BUFFALO</b> <b>68.7%</b> SHARE OF AUDIENCE 23.5 Rating ARB, Feb. '58	4-Station WJBK-TV <b>DETROIT</b> <b>74.8%</b> SHARE OF AUDIENCE 17.8 Rating ARB, Aug. '58	3-Station WDSU-TV <b>NEW ORLEANS</b> <b>54.8%</b> SHARE OF AUDIENCE 28.1 Rating ARB, June '58
3-Station KLA-TV <b>SACRAMENTO</b> <b>57.3%</b> SHARE OF AUDIENCE ARB, Feb. '58	2-Station WBT <b>CHARLOTTE</b> <b>60.2%</b> SHARE OF AUDIENCE 28.1 Rating ARB, May '58	2-Station WHAS-TV <b>LOUISVILLE</b> <b>66.6%</b> SHARE OF AUDIENCE 34.8 Rating ARB, June '58	2-Station KDKA-TV <b>PITTSBURGH</b> <b>80.9%</b> SHARE OF AUDIENCE 35.5 Rating ARB, Mar. '58



how to keep  
top giveaway shows  
on top

Creating more sales for your advertisers depends upon prizes of real value, prompt and trouble-free delivery and the services of a specialist.

The S. Jay Reiner Company is a nation-wide merchandising organization providing ideas, free prizes and a completely coordinated service for Radio and TV stations.

One such client, Station KTUL-TV of Tulsa, Okla. writes:

*"We had excellent success with 'Play Marko', due in no small part to the excellence of the prizes. I heartily recommend the S. Jay Reiner Co., to anyone."*

*S. Jay Reiner*  
Company, Inc.

155 Mineola Blvd, Mineola, N.Y.  
TELEPHONE: Pioneer 7-5300

Eleven Years in Business •  
Eleven Years of Dependability



**"GEE! THIS FLOOR  
WAX REALLY SHINES!"**

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

## Timebuyers at work

**Bob Palmer**, Cunningham & Walsh, Inc., New York, comments, "What buyer wouldn't like to have a file with an analysis of coverage, personalities and programing of each station in every market? The need for this information, precisely presented, takes on a new importance with the broadening of programing differences. Recently the National Association of Television & Radio Farm Directors took a giant step in this direction and they are to be commended. The association is the first major segment of spot broadcasting to compile this data. Sending out a four-page outline, "Farm Market Facts Sheet," they requested each member station to provide, in similar form, information on number of farms and agricultural practices, a biography of its farm department and director, a list of advertisers, and success story data. Broadcasters everywhere should watch the progress of this fact sheet with an eye towards eventually putting out their own fact sheets to cover every phase of the industry."



**Hal Kirk**, Mohr & Eicoff, Inc., New York, notes that sudden change has long been characteristic of mergers in the publication field. "Under new management," Hal says, "magazines and newspapers have been observed to switch emphasis from serious matters to subjects as big as Jane Russell's publicity. Today, radio and tv stations,

no less than print, are subject to diversification and acquisition. After absorption, they frequently change management and along with it, there's a change in personality. In the process of adjusting his schedules to the change, the buyer should probe and test—avoid placing undue reliance on any single factor such as *power, affiliation, surveys or signal strength*. A change in management can change a station overnight and

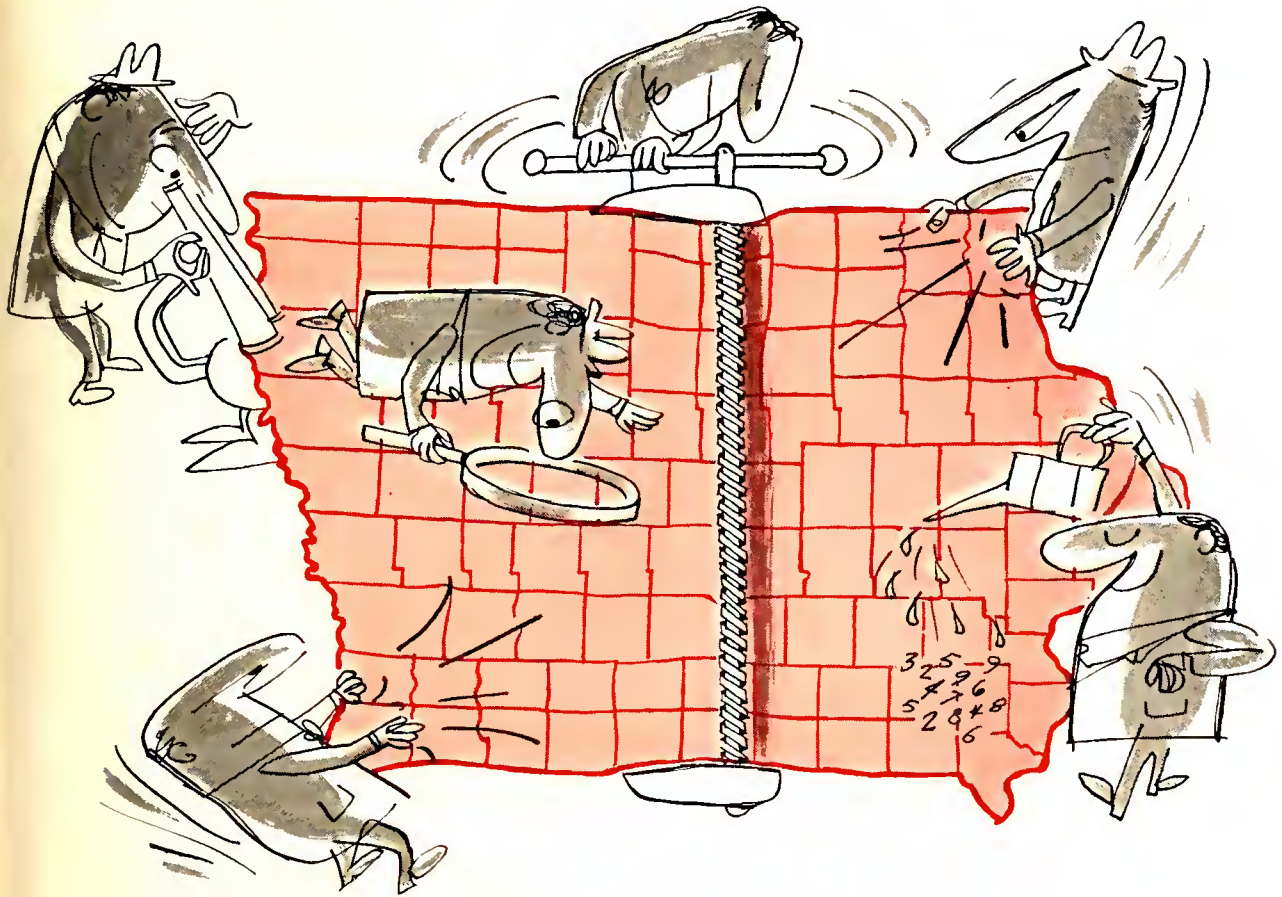


make it a local favorite. Conversely, numerous stations built up through aggressive programing, publicity and promotion, lose their stature through a diminuation of such efforts. A station's personality counts for a great deal, and it's a wise buyer who knows all about it."



## Dept. of Amplification,

or a Statement About Understatement, or Shrinking Iowa, or Growing Iowa, or So Big is Iowa, or Who Watered Those Figures?



Our attention has been called to the Statistical Abstract of the U. S., which states unequivocally that the area of Iowa is 56,290 square miles.

We recently imputed to a fictitious character under depth analysis the statement that Iowa contained 56,280 square miles.

This set us off on an extensive half-hour research project which, now that it's completed, makes us think we should have ignored the whole thing, passing off the ten-mile difference as typical of the way we understate.

Our authority for the original statement was Webster's New Collegiate Dictionary. The American College Dictionary concurs. So does the Tour Book of the AAA. The

Columbia Encyclopedia says 56,147. Webster's New International (Second Edition) says 56,147 *including inland water*. Turns out that all of our figures include inland water, variously quoted at 245 or 294 square miles.

Well, that's the way it goes. Iowa—real, honest-to-goodness down-to-earth-type Iowa—consists of something like 35,564,853 acres\*, 34,045,000 of which are in farms. The authority for the first figure is the Iowa Development Commission; the second came from the Statistical Abstract of the U. S. (Bureau of the Census). What's more to the point: WMT-TV dominates three of Iowa's six largest cities and covers well over half of the tv families in Iowa.

### WMT-TV

*CBS Television for Eastern Iowa*

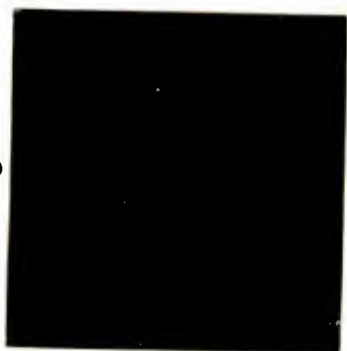
**Cedar Rapids-Waterloo**

*Represented Nationally by The Katz Agency, Inc.*

Affiliated with WMT Radio, KWMT Fort Dodge.

\* The Missouri River has a snaky way of changing course. What's Iowa today may be gone tomorrow. But not far. Or much.

no



's at KJEO-TV

ONLY SQUARE - SHOOTING TIME BUYERS HAVE WE, TRY US! KJEO-TV serving the billion dollar rich Fresno and San Joaquin Valley now offers you choice program time segments and excellent 10, 20 and 60 second spots that not only give you low cost per thousand but will give your clients INCREASES IN SALES! Call your H-R man NOW for the HOTTEST availis.

In the Syracuse Market

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

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

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

NBC in Central New York

\*Nielsen  
Coverage  
Service No. 2

# WSYR

Represented  
Nationally by

HENRY I. CHRISTAL CO.



5 KW • SYRACUSE, N. Y. • 570 KC

# 49th an Madison

World series in Canada too

In your 10-second spots column of the October 25th issue, you mention a New York ad man being in Toronto during the World Series.

I'd certainly hate to have our agency entrust any of our accounts with this Madison Avenue representative! I would suggest that on his next trip to Toronto (if he's still employed!) he rent a hotel room instead of wandering the streets at night. Yes, we do have television in Canada!! And yes, the World Series was telecast over 37 stations on the CBC network on Sunday afternoon!! Toronto is one of the network stations, and if our New York ad man was at the CBC on Sunday, I'm sure he might have found a set in operation!

In addition, Toronto has six radio stations and three daily newspapers any of which would have been pleased to give our friend the score and it sure sounds as if he doesn't know it.

I hope I haven't placed our adman's job in jeopardy as he should have some reason for justifying his expense account on his trip to the CBC.

Incidentally, where was he?

J. Paul Moore

Media Director

Needham, Louis & Brorby, Ltd.  
Toronto

French's success

We have read with understandable pleasure the article entitled, "French's Terrific TV Sales Success" appearing in the October 4 issue of SPONSOR.

Because of its highly readable nature and the organization of its factual material we would like permission to reprint this article, with appropriate credit to SPONSOR, for distribution to our salesmen.

Thank you very much and our congratulations on an excellent job.

D. E. Grossfield  
Sales Department  
R. T. French Co.  
Rochester

• As always, reprint permission is granted with the usual credits to SPONSOR.



#### Basics book

The need for additional copies of Sponsor Magazine's Television and Marketing Basics reprints which I had, has been filled.

I should like to say that these two pieces certainly perform a most important function in our industry.

W. B. Colvin  
adv. and sales prom. mgr.  
WBZ-TV, Boston

#### Alaskan agency

Effective with the receipt of this letter, please enter my subscription for the duration of one year to your magazine SPONSOR. In view of the great distance and of the slowness of the overland mail system to Alaska—please send each copy to me via AIRMAIL.

We are quite interested in advising people in the other 48 states that there is an Advertising Agency whose services are available for Alaska.

Thank you very much for filling the above requirements—and for one of the most informative "trade magazines" that I have had the pleasure of reading.

Barbara M. Harrison  
Media analyst  
Shelmerdine Agency  
Anchorage, Alaska

• SPONSOR welcomes this new Madison Ave. extension to its readers' circle.

#### Error noted

I have just looked through your August 30th issue and note a palpable error in the reference to hockey on page 19.

John Reed Kilpatrick  
Chairman of the board  
Madison Square Garden Corp.,  
New York

• The figure General Kilpatrick is referring to is \$200,000 for 20 hockey games on CBS TV. The figure should have been \$1,200,000, covering the gross cost for rights, time, production and facilities. The Garden's share of the package comes to around \$200,000.

#### Negro issue

I would appreciate if you would send me two copies of your annual publication (issue) on the Negro Market (1958).

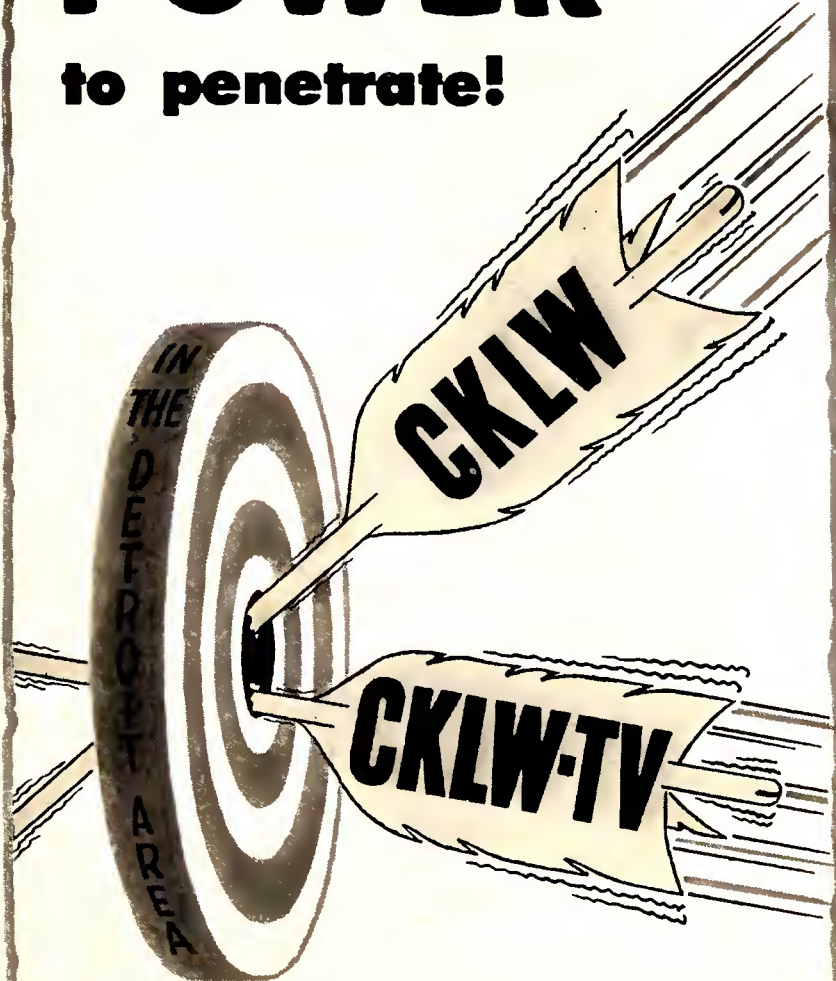
The issue last year was very informative, interesting, and enlightening.

A. Howard Freund  
Div. mgr.,  
Chattanooga Medicine Co.,  
Hillside, N. J.

• SPONSOR's 1958 Negro issue was published 20 September.

# POWER

## to penetrate!



**CKLW**  
50,000 WATTS

\* This powerful **RADIO** voice sends your message to a greater number of listeners . . . you get more for your promotion dollar.

**CKLW-TV**  
325,000 WATTS

\* This powerful **TV** signal is sent to a greater number of viewers . . . costs you less by exposing your product to a bigger audience.

J. E. Campeau,  
President

ADAM YOUNG, INC.,  
National Rep.

**GENERAL OFFICES**  
GUARDIAN BLDG. • DETROIT 26, MICH.

THE **BIGGEST NEWS**

---

*now it's* **WTCN-TV**



# OF ALL-THIS FALL

*Buying*

# TIME ^ CHANGE

THE THIS FALL  
THIS INCREASINGLY IMPORTANT TWIN CITIES MARKET

# MINNEAPOLIS-ST. PAUL

# all the way

**BIGGEST SHOWS OF ALL – THIS FALL**

**BIGGEST AUDIENCE INCREASE OF ALL – THIS FALL**

**BIGGEST BUSINESS INCREASE OF ALL – THIS FALL**

**LOWEST COST PER 1,000 OF ALL – THIS FALL**

**CHANNEL** 

**WTCN-TV**  
ABC TELEVISION  
MINNEAPOLIS-ST. PAUL

SEE YOUR KATZ MAN RIGHT AWAY FOR REMAINING AVAILABILITIES



# FLORENCE

*the milky way market*

**Buy selling time with WBTW!**

Accurately measure your advertising investment with results in Florence, *"the Milky Way Market."*

More than 121 National Advertisers are enjoying satisfying sales results by using WBTW, the only VHF Television Station in the entire 78-mile area.

Selective programming from all three networks creates perfect adjacencies for your product. The potential: One Million with One Billion!

**BUY SELLING TIME WITH WBTW!** Call CBS Television Spot Sales.

**WBTW**  
FLORENCE, S.C.



JEFFERSON STANDARD BROADCASTING COMPANY



SPONSOR

15 NOVEMBER 1958



1 Selling customers' customers in a major job of tv campaign

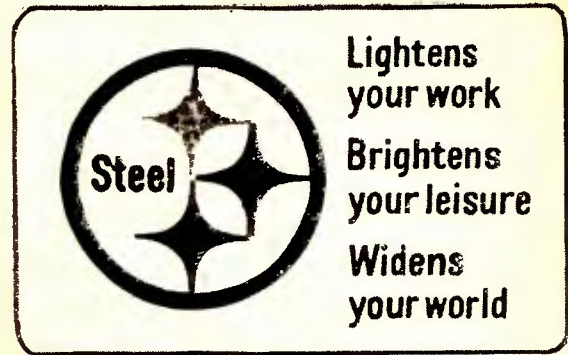
## Why big industry is moving into tv

- Nine leading industrial companies are spending about \$34.6 million in network tv
- The reasons: create product acceptance, brand images, sell customers' customers

Next Wednesday night, 19 November, U.S. Steel plans to launch the first in a new series of television commercials on the *U.S. Steel Hour* (see storyboard excerpts at right). The strategy: to create a new image for steel and products made with steel.

Advertising to reach your customers' customers is nothing new, of course. Most of the major "industrials" — those companies which specialize in intra-industry goods — have long realized that the more their customers sell, the more they, too, will benefit.

But the real change, and the trend that has developed only in the last two years, is the growing use of network television by these "industrials." This year alone, nine of these companies will spend a total of \$35.6 million in network tv (SPONSOR estimate, see chart); one company, Alcoa, last month more than doubled its net tv budget (from \$3 million to \$6.2 million) with the addition of a new ABC TV show starting in January. Other companies have spent



2 Product acceptance is another important objective



3 Brand image is built via a new "Steelmark" emblem

## HOW "INDUSTRIALS" GOBBLE UP NET TV TIME

Company	1953	1954	1955	1956	1957	1958 (6 mos.)
Aluminium, Ltd. ....	None	\$223,438	\$546,131	\$574,365	\$463,309	\$356,067
Alcoa .....	\$811,929	\$1,320,122	\$1,746,930	\$2,285,215	\$2,070,723	\$730,653
AMF .....	\$446,856	None	None	\$67,082	\$376,658	\$265,767
Kaiser Industries .....	\$688,049*	None*	None*	\$994,841	\$2,106,996	\$1,807,932
Libby-Owens-Ford .....	None	None	None	None	\$872,040	\$811,605
Pittsburgh Plate Glass	None	None	None	None	\$312,560	\$384,175
Reynolds Metals .....	\$1,231,545	\$1,722,819	\$1,805,609	\$2,085,629	\$2,324,721	\$806,356
Sperry-Rand .....	\$492,543†	\$1,042,779†	\$1,910,957	\$3,139,404	\$4,257,142	\$1,516,470
U. S. Steel .....	\$242,720	\$1,405,206	\$1,800,440	\$2,033,971	\$2,514,090	\$1,379,885

\* Kaiser Motors Corp. and Kaiser Aluminum & Chemical Corp.

† Remington Rand Inc.; no net tv for Sperry Corp.

Source: LNA-BAR (time costs only)

as much or more in this year's first half as they did in all of 1957.

Why this flirtation with network television? A survey of the "industrials" turns up these three reasons:

1) **Network tv has demonstrated conclusively that it can change brand images overnight.** Thus U.S. Steel, when it wants to convince consumers that steel "lightens your work, brightens your leisure, widens your world," uses network television to do the job most swiftly and effectively.

2) **The vast coverage of network television — its ability to reach out so broadly — is ideal for establishing a brand name rapidly and widely.** Libby-Owens-Ford, for example, in about one year has made L-O-F Safety Plate glass a household name across the U.S.

3) **Network tv, perhaps more than any other medium, is adaptable to strong retail merchandising, promotion, and penetration.** Almost all of the "industrials" get extra mileage from retail merchandising of their tv shows and in some cases — as with U.S. Steel's "Operation Snowflake" the primary objective is to stimulate dealer enthusiasm.

This swing by "industrials" to network tv has had considerable effect, not only in terms of consumer acceptance (of such items as aluminum, stainless steel, safety glass, etc.), but also on the advertising agencies involved. Fuller & Smith & Ross, for one, with two of its clients (Alcoa and Libby-Owens-Ford) using network tv to sell their customers' customers, has thereby added about \$6.5 million (by SPONSOR estimate) to its billing, bringing it up to about \$46 million.

### 1. Steel Pioneer

U.S. Steel was one of the first of the "industrials" to get into this type of advertising. In the late 1940's, U.S. Steel was approached by a food packer who was having trouble moving one brand off the shelves. U.S. Steel launched a small campaign, sold the food brand out, and began to wonder whether it hadn't found a good thing.

The steel giant decided that since it wasn't competing with other steel makers in terms of price, quantity or delivery, there was only one area left in which it could compete: service. And Steel concluded that the best and most profitable service it could offer

was to help U.S. Steel customers sell their goods.

Thus "Operation Snowflake" was developed, and has grown (since its inception in 1954) into one of the biggest retail promotions in any industry. Aimed at encouraging consumers to give major household appliances as Christmas gifts (and also to stimulate dealers to push appliances as Christmas gifts), "Operation Snowflake" has now become the classic example of helping your customers sell their goods.

But U.S. Steel didn't stop there. Last year, Steel hired researcher Alfred Politz to survey consumers on what they thought about 1) steel in general, and 2) U.S. Steel in particular.

Poltz discovered (among other things) that consumers thought of steel in terms of construction, industrial uses, and automobiles. The "profile" of the product was described in terms of "strong, reliable, and good." But consumers tended to take steel for granted, and definitely did not think of steel in such positive terms as "light, bright, and modern."

Thus, to capitalize on steel's existing favorable image, and to modernize it, U.S. Steel hired industrial designers



## WHAT "INDUSTRIALS" NOW ARE BUYING IN NET TV

Company	Agency	Show	Network	Time-Talent†	Spot tv
Aluminium, Ltd. ....	JWT	Omnibus	NBC TV	\$1,000,000	Yes
Alcoa .....	F&S&R	Alcoa Theater *New Alcoa Show	NBC TV ABC TV	\$6,200,000	No
AMF .....	C&W	Bowling Stars	ABC TV	\$3,500,000	No
Kaiser Industries .....	Y&R	Maverick	ABC TV	\$1,500,000	No
Libby-Owens-Ford .....	F&S&R	* Coll. football	NBC TV	\$2,000,000	No
Pittsburgh Plate Glass .....	BBDO	Garry Moore	CBS TV	\$3,200,000	No
Reynolds Metals .....	Buchanan Clinton E. Frank	Disney Presents All-Star Golf Opt. Daybreak	ABC TV ABC TV ABC TV	\$7,500,000	No
Sperry-Rand .....	Y&R	Gunsmoke	CBS TV	\$2,700,000	No
U. S. Steel .....	BBDO	U. S. Steel Hour Arthur Godfrey	CBS TV CBS TV	\$5,000,000	No

\* New 1/2-hour show starts Jan. 13.

\*\* Ends Dec. 6.

† SPONSOR estimate.

Lippincott & Margulies to redesign both the U.S. Steel logo and to design a new emblem: the "Steelmark." Out of it came the new series of U.S. Steel commercials aiming to show how widely steel is used, and how steel "lightens your work, brightens your leisure and widens your world."

But again the question arises, why use anything as big and expensive as network television to promote a product which doesn't carry your brand name and an industry in which you only have 30% of the total market? U.S. Steel's general advertising manager T. W. Norton explains it this way:

"In a task of expanding markets and enlarging acceptance and awareness such as this, the position of the materials producer's name is obviously of secondary importance. The primary task is to create a preference for products made with steel. Tv, with its great potential for high impact, demonstration and mass audience, is an obvious choice for such a program. It has the added value of being merchantable to distributors and retailers who are U.S. Steel's very important allies in this effort to reach and sell the consumer."

### 2. The Reynolds Metals Story

One of U.S. Steel's most active competitors in the metals field—Reynolds Metals—is another pioneer in this same school of marketing theory. As early as fall of 1951, Reynolds waded into network tv with *The Kate Smith Hour*, primarily to create acceptance for aluminum and to build recognition of the Reynolds brand name on its consumer items.

*The Kate Smith Hour* was followed by a series of Reynolds-sponsored network tv shows, including *Mr. Peepers*, *Frontier*, and *Circus Boy*. This fall, after widely circulated rumors that it wouldn't be in network tv, Reynolds waited until the last minute and then bought three shows: *Disney Presents*, *All-Star Golf*, and ABC-TV's *Operation Daybreak*. Reynolds' anticipated expenditure of \$7.5 million in network tv (time and talent) puts it ahead of other "industrials" using the medium.

Reynolds' development of its seal is a good example of creating public confidence. Thanks mainly to network television, Reynolds succeeded in making consumers aware of Reynolds Wrap, the Reynolds seal, and the ad-

vantages of aluminum in packaging. Thus when Reynolds began building up its industrial packaging sales, the company had little trouble convincing other manufacturers that a Reynolds seal on their packages would boost sales. Reynolds tv coordinator A. C. Kintner estimates that 2.5 billion aluminum-wrapped packages will be sold this year carrying the Reynolds seal. Reynolds' marketing activity today falls into four areas:

- Industrial products (aluminum for lawn furniture, automobiles, etc.).
- Architectural building products.
- Consumer products (Reynolds Wrap, Do-It-Yourself Aluminum).
- Packaging.

Reynolds' network television, directly or indirectly, helps sell aluminum in all these areas.

This past spring, Reynolds launched a three-month campaign to help some 25 aluminum awning manufacturers boost their sales. The awnings were featured in Reynolds' tv show, and packages of Reynolds Wrap carried panels plugging the advantages of aluminum awnings. The manufacturers, aided by Reynolds, ran cam-

(Please turn to page 46)

# What the CBS Radio 'consolidation'

- ✔ They approve the promise of better clearances and the more predictable program scheduling by web affiliates
- ✔ There was some dismay at the retrenchment and concern about possible negative effects on network buyers

**T**he up-again, down-again fortunes of network radio are once more occupying the attention of admen.

Now that the dust of the CBS Radio program "consolidation" has settled, agency buyers are reviewing their thoughts on the subject of where the medium is headed.

Certain facets of the new CBS plan were well received but many agency men reacted to the retrenchment aspect with dismay. The latter, including buyers who are both in and out of network radio currently, were particularly unhappy about the fact that the cut-back came from a network which had long been the leader in the medium. Some felt the negative aspects of the

new development would make it harder to sell clients on web radio. (See *Sponsor Backstage*, p. 10.)

While it is true the agencies have not been supporting network radio with generous investments of advertising dollars, they are not in a shelve-the-medium mood. To many, network radio still offers unique values and they want the medium available when the time comes to take advantage of these values.

The CBS move was a reminder, however, that some critical network radio problems remain to be solved and there was a widespread feeling that the programming service or "press association" format (under which the radio net-

works would become program suppliers and which CBS partially adopted) will become even more strong entrenched.

Two elements of the new CBS plan were welcomed by buyers. One was the promise of improved clearances. These, CBS indicated, would be as close to 100% as could be reasonably expected, considering the station's FCC-given right to substitute local programming it felt was in the public interest.

The other was the plan to assure something close to "clock" time for cross-country programming. The network is determined to do away with what it calls "butchered" schedules, a jigsaw created by delayed broadcasts as stations juggle programming hither and yon to suit local advertising demands.

The clock time plan does not mean that all stations will carry all programming on the same local time as New York. To a great extent, CBS will try to keep to similar schedules within each time zone. The two-hour morning block, for example, will not be delayed for the Central zone but will be



## THE NEW CBS RADIO PLAN

The CBS Radio Program Consolidation Plan (PCP), as unveiled to affiliates by network president Arthur Hull Hayes, (1), provides for a heavy schedule of news programs on the hour seven days a week as well as two 15-minute news shows, all given to stations for their local sale without payment of co-op fee. Network option time will consist of two hours on weekday mornings, two hours on weekday afternoons, 1 $\frac{1}{4}$  hours on weekday evenings and three hours on Sunday (5-8 p.m.).

Tentative plans call for personality-variety shows in the morning and will probably include *Arthur Godfrey* and *Art Linkletter*. The afternoon block will consist of serials. At night *Lowell Thomas* and *Eduard R. Murrow* will bracket programming not yet decided on. The new program plan is scheduled to go into effect on 1 January.



# all about

## HERE'S THE PROGRAM TIME FOR NATIONAL SALE ON WEB RADIO

heard an hour earlier clock time. And Arthur Godfrey, who broadcasts in the morning, will continue to be heard in the afternoon on the West Coast, a traditional period for him there. Generally, the newscasts will go straight through across the country on a live basis.

However, CBS has set up strict rules for the rebroadcast of each program block. In the East, for example, the morning block is aired at 9:05 to 11:05. Stations will be permitted to move the entire block one hour forward or move the second hour one hour forward. They cannot (1) broadcast the block outside the 9:05 to 12:05 period or (2) put the second hour before the first hour or (3) program less than one hour at a time. Once adjustments are made, CBS aims to see that they stick.

As another example, in the Central time zone the afternoon two-hour block will be aired at 12:30 to 2:30. Stations with a farm show at noon will be permitted to move the first half hour into the 2:30 to 3 p.m. period.

Will stations adhere to these schedules and will they provide the clearances? They undoubtedly will since a crucial feature of the new CBS plan is a swap in which the stations receive certain benefits in return for clearing time on schedule for national advertisers.

The stations will get, beginning 1 January, a fistful of five-minute newscasts plus two 15-minute news strips seven days a week. They also get 65-second station breaks on the hour. Total station-break time will not increase since the current practice is a half-minute break on the hour and half hour. The minutes, of course, are more valuable to stations. All revenue from the newscasts can be kept by the stations in return for which the network will keep all revenue which comes in from time sold in its 30 hours of option time, including other newscasts. In instances of time sold by the network outside of option time, such as the Metropolitan Opera broadcasts sponsored by the Texas Co., stations will receive compensation.

The advantages to national sponsors of the CBS plan include: (1) The as-

urance their commercials will reach practically the entire country, one of the key values of network radio. (2) Knowledge of when their commercials will be aired. This enables clients to buy segments more intelligently and offers them the opportunity of informing local dealers about specifics of the campaign. And, as CBS Radio President Arthur Hull Hayes points out, the limiting of option time to 30 hours enables the network to concentrate on its best program features.

The reasons behind the CBS cutback were many, ranging from specific problems faced by CBS to the general

problems faced by all radio networks. Obviously, CBS has not been fighting off demands for time. Hayes himself admits the second and third quarters were not good, though he ascribed the dip to general economic conditions and said the last quarter of this year will top the corresponding quarter of 1957. Like all the radio networks, CBS Radio is in the red.

The basic problem with network radio today, according to Hayes, is that the big radio campaigns tend to concentrate in 30 to 50 markets. Many clients don't want full coverage with  
(Please turn to page 56)

Network	Total weekly hrs. network is on the air	Total weekly hours programed for national purchase	Breakdown of programing for national purchase
<b>A B C</b>	42:45	36:50	25% variety 42% news 15% religion 18% other
<b>C B S</b>	About 50	About 30 plus	20% news 30% drama 50% other
<b>M B S</b>	118	About 18 plus	66% news 28% religion 6% sports
<b>N B C</b>	74:40	70	21% news 20% drama 49% variety 10% other

*The above material is current, except for CBS, and is as reported by the networks. CBS data covers new programing beginning 1 January and is tentative. For ABC, the variety category covers five hours of Breakfast Club; under "other" is included 1 1/4 hours of Notre Dame football. For CBS, its 30 option hours do not include the Metropolitan Opera or other special shows which may be sold to clients in future; under "other" is included hours where programing is not set. For MBS, the "18 plus" means special events or other special programing can be sold to national clients. For NBC, "variety" includes Monitor, Nightline, Bandstand, but not such shows within Monitor as National Farm & Home Hour, Red Foley, Meet the Press, which are included under "other." Figures on total air time for networks include religious and public service shows not available for sponsorship and programing which the stations can regularly sell to spot and local advertisers.*



Pinning up trophies are (l to r) a.e. Harold Miller, Chief Apparel ad mgr. Herb Goldsmith, pres. Louis Kuhn. Tv spot campaign brought free ads from retailers for Velcro Sport Chief

## Chief Apparel fires salvo at "co-op" ad campaigns

◆ 26-market tv spot campaign, previewed to buyers results in sell-out of new item

◆ Tv commercials with dealer telops brings over 300,000 lines of free ads from retailers

**D**emonstration was Chief Apparel's primary purpose in becoming the first men's wear soft goods manufacturer to conduct a coast-to-coast tv spot campaign. What else they turned up about the benefits of spot tv may have a revolutionary effect on some controversial aspects of soft goods advertising.

With a \$250,000 budget for introduction of an outerwear jacket with a "zipperless zipper," Chief Apparel, Inc. of New York and its agency, Harold Miller Co., decided to try a television spot campaign.

Because some prime time was desired in the 26 markets where "Velcro,"

Chief's new "zipperless zipper" closure was to be introduced, both 20- and 53-second spots were made, showing how merely brushing the hand along the front of the jacket causes it to fasten. (Here's how "Velcro" works: two nylon strips engage, one composed of thousands of microscopic "hooks," the other of microscopic holes. When the two strips touch each other, hooks loop into holes, holding the jacket closed). Ease of unfastening was also shown in the spots, which concentrated on the Sport Chief, men and boys outer-wear jackets.

Appeal to kids was important, explains Ray Malagold, head of the agency's tv department, who produced the commercials. Cranking of old car, beating signal drums at opening of longer spot not only highlighted contrast of new and old but was kids' attention-getter. A youngster demonstrating closing the jacket was included in spots of both 20 and 53 second lengths.

Chief Apparel allocated \$150,000 to the spot campaign; \$100,000 to pro-

duction of spots, brochures, point-of-sale pieces, trade advertising and salesmen's aids. To emphasizing the advantages of the spots, salesmen took the spots themselves to buyers' offices. Here they played them off a loop in a portable repeater-projector with screen attached. Buyers were alerted to the tv plans through four-page ads in *Daily News Record* and *Men's Wear*, just before the salesmen left on their trips.

Actually seeing the spots to which their own seven-second telop could be added increased retailer interest to such an extent that sales to stores passed the million dollar mark within the first two weeks. Furthermore, on the strength of the tv spots demonstrated by the salesmen, retailers not only placed large (even double) orders for the "Velcro" garments but went on to order regular goods as well.

Salesmen were instructed *not* to accept an order if the store insisted on the usual "cooperative advertising" in newspapers, which saps so much of a soft goods manufacturer's budget, according to a.e. Harold Miller. "You pay *your* share on the basis of a straight rate," he points out, "and you don't get a prominent name mention which would make it worthwhile."

Some retailers accepted this stipulation with reluctance. But they wanted the jackets and saw the value of the seven-second tag-ons, "for which they were not assessed one dime," according to Miller. Heavy traffic in stores the day following the start of each campaign (middle of September) resulted in a phenomenon:

"Retailers began advertising the garment in their own newspaper ads without *one penny* from Chief Apparel," Miller reports. During the six week's campaign, "Velcro" received over 300,000 lines of *free* newspaper advertising from stores.

The importance of this break-through for a low-budget advertiser may be seen by contrasting Chief Apparel's \$12 million volume to McGregor's \$55 million, and placement by each of 2% of volume in media and merchandising.

Not only did Chief accomplish a complete sell-out, with a near sell-out at retail level before the start of the main fall selling season, but in Miller's words, "the strength of television completely eliminated the cancer of cooperative newspaper advertising from our campaign budget." ◆



# Are tv kid shows in for a change?

➤ Something has been lost in kid programing since the start of television. Is it sponsor interest or station apathy?

➤ Whatever it is, the nearly 40 million tots who sway family purchases are too good a group to be neglected

It's easy to wring an admission from sponsors, admen, talent and broadcasters that television for the small fry set is undergoing a big change. But it's not so easy to pinpoint exactly how or exactly why.

The audience is there—substantial, impressionable and fanatically loyal. Success stories of products advertised on kid shows are plentiful and impres-

sive. That children exert considerable influence on family purchases of many products has been established beyond a doubt. Ratings are good; sponsor identifications high. Yet somewhere along the line there has been a waning of interest on the part of some advertisers, a relaxing of effort on the part of some broadcasters.

"Children's tv is at the lowest ebb in

the last five years," says Eugene Gilbert, president of Gilbert Youth Survey. "Since 1956, kid shows have gone down in time, effort and interest. The pendulum, it seems, has swung away from kid programing."

"There's a kid audience, but it has been magnificently neglected of late," says tv/radio star Al Hodge who was for years Captain Video. "Perhaps it is all part of the pattern of tv's maturing. In all areas of its programing, tv has, in a sense, killed whatever preceded it."

Some advertisers, particularly the cereals and sweet goods, have consistently stuck with their "golden goose" of kiddie shows. Others, with shoes, clothing or toys, have drifted away from the medium that did so much for them back around the '50's. Last year, for example, Ideal Toy Corp. adopted the attitude that it was foolish to spend the same money they might invest in prime viewing hours to reach at other times an audience of moppets with no individual buying power. So they sponsored feature films in adult viewing hours and still sold several million Shirley Temple dolls.

On the other side of the coin, there have been the exciting successes of such products as Cocoa Marsh, Flav-R-Straws and countless other products with kid appeal that have built their success on the kid tv shows. Extreme among such examples, on a local basis, was the recent case where Timmers Chevrolet dealers in Atlanta used 18 spots in a four week period on the *Skipper Ray Show* for children on WLW-A and sold 15 automobiles directly from this participation. They offered the small fry tickets to the movies if they brought their parents into the showroom, a \$10 bank account if their parents purchased a car.

Whatever is happening, it is well to take a look at the kid audience—at its potentials and its influence.

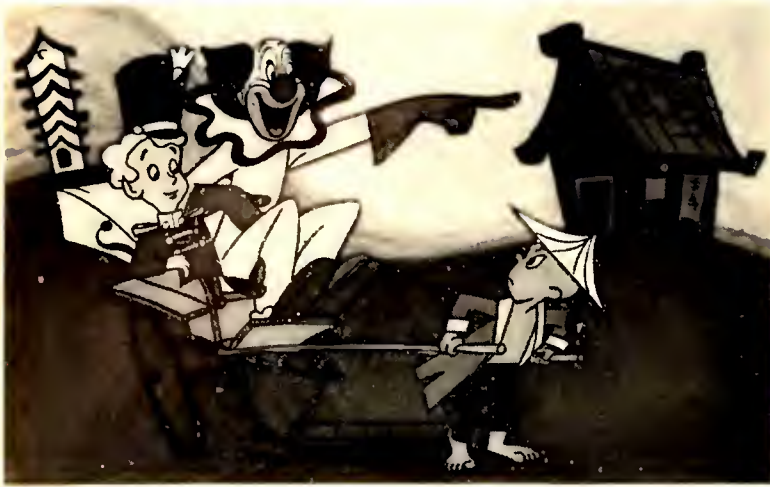
• The audience: By 1960, there will be about 19 million children between the ages of three and seven years; about 18 million between eight and 12. This means that every year, a new audience of about four million three-year-olds appears on the tv scene. The significant thing is, according to Gilbert Youth Research, that television is

"Not that one, this one!" A common sight in markets is the child who changes his mother's brand selection. The bread he wants was on his favorite tv show, and we bet he gets his way

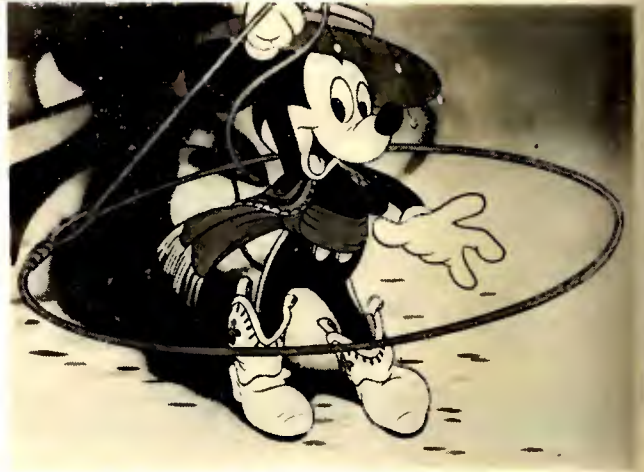
Photo courtesy of Super Market Merchandising







Small fry fare: (Above left) Jayark Film's new *Bozo The Clown* cartoons especially for tv kid shows mark trend toward replacing theatrical films. (Above right) NBC TV's hardy perennial *Howdy Doody Show* is now in its 11th year on the air. (At left) *Captain Kangaroo*, of CBS TV, is a steady favorite, and, of course, *Mickey Mouse Club* (right) on ABC TV rates aces high with kids



the one medium that dominates this under-12-year-old population. Newspapers, magazines, radio and even comic books fall far short of this age group's attention (radio does, however, become a more dominant medium in the teens).

• Audience characteristics: Studies by the Institute For Motivational Research have uncovered some startling things about the small fry influence on family spending and brand selection. The purchases in which they have a big voice are: candy, vitamins, cough drops, cereals, foods (most often in the dessert area), toys, clothing (especially with the play aspect; U. S. Rubber used tv in the early days for heavy promotion of sneakers). However, the Institute also uncovered the fact that a child's pressure on the parents to purchase any of these items depends in great measure on the program and the program's personality. The four ingredients of a successful small fry tv show are: (1) informality, (2) spontaneity, (3) colorfulness, (4) folksiness. As is apparent, all of these stem principally from the personality; it is

he or she who is the truly "secret ingredient."

Such research has been borne out in fact by many sponsors and agencies, among them the agency of Hicks & Greist, Inc., which uses kiddie shows in tv spot judiciously and effectively for as varied clients as Cocoa Marsh, La Rosa Macaroni and Spaghetti, and even Sandran Stainless Vinyl Floor Coverings.

"With the right approach," says Theodore J. (Ted) Grunewald, vice president in charge of radio and tv, "kid shows can sell just about anything."

The Hicks & Greist approach to kid tv show advertising, however, leaves nothing to chance. They worry little about ratings or the subject matter of cartoons and movies that fall within the show's format, but they do worry about the personality. In fact, the agency constantly travels three specialists across the country to see that the right kind of personalities are bought. Once bought, cost-per-1,000 means less than cost-per-inquiry. One thing that they find is a surprising scarcity of

good kid properties on good stations.

Premiums, and gimmicks naturally play a sizable role in making it imperative for a child to insist on a product. "But you must remember," points out Hicks & Greist timebuyer Vincent J. Daraio, "that the parent is in on the act all the way. It's Mom who's dragged in to watch the show and it's Mom who buys the package and Mom who fills out the coupon—but the adult's activity is always initiated by the child, since it is the child who controls the tv set at the hours of kid programing."

Even the hours of kid programing are changing. In the early days of tv, almost all such programing was in the early evening. Now it has spread to the mornings (especially Saturdays) as stations go on the air earlier. "It seems that Saturdays on tv are being turned into movie days as Saturdays were when we were kids," one adman remarked. The Institute For Motivational Research has learned that preschool youngsters are best reached between 10:30 a.m. and 12 noon. It has also shown that the old family resist-





Most avid bloc of fans anyone could hope for are the kids. These moppets are studio guests of Johnny Jellybean on WABC-TV, New York, show, *Time for Fun*. Tv is the one medium that dominates the child under 12, they love the ads, get a kick out of being pitched by personalities

ance to kid shows being scheduled over meal hours has been broken down.

Another change that appears to be ahead for kid shows is the type of cartoon fare that make up the program formats. At present, according to Reub Kaufman, formerly president of Guild Films and now head of a new cartoon distributorship named Jayark Films Corp. in New York, about 93% of the tv stations in the U. S. are programming cartoons for the kids. They have been a mainstay for years, the perfect "baby sitter" for parents, and with a low cost-per-1,000. (The cartoons are often sold as libraries, the average six-minute short costing a station \$800 to \$1,000 per film in a market such as New York, and then scaling down to a price of \$25 per film in a very small market. Such packages usually are sold on a two-year contract which means a station may run and re-run them as often as they wish within that period. Some advertisers prefer to buy their own package and spot it in the markets of their choice; Nabisco with its *Sky King* and *Kellogg* with its Flamingo property *Superman*.

As one adman put it, a cartoon or kid-appeal movie is a good property for two reasons: (1) kids don't mind watching movies over again, in fact, get the same kick we used to get spending a whole day in a movie, and (2) there is always a brand new audience coming along every year not only to the show but to tv. Nevertheless, the cartoon appears headed for a change.

The reason: Whether the kids tire of them or not, apparently the broadcasters do. Practically all the cartoon packages now in use came from the old theatrical libraries and their contracts are ending. Now Jayark and several other firms have set out to produce cartoons designed only for tv kid shows. The Jayark show, already slated for 50 markets, is *Bozo The Clown*, a character which enjoyed success in radio, records and store sales. (*Bozo* records by Capitol sold close to 8 million; about 13 million dolls have been sold across the country.) The interesting departure of *Bozo* and other cartoons now being made exclusively for tiny tv viewers is that they will play down violence, destruction and

mayhem without losing the excitement factor. Morals will be built into the stories, giving parents the opportunity of using cartoons constructively in correcting a tot's behavior. Whether this will add greatly to the tot's enjoyment is a moot point, but it may have a salubrious effect on kid programs and sponsors.

Because, strangely enough, part of the decline of advertiser interest in kid shows stems from the fact that they are directed at a single audience—no matter how much power that audience wields. MRI's Dr. Ernest Dichter has uncovered cases, for example where the clamor raised by the small fry for a tv-advertised product, has actually irritated the parents despite the fact they eventually weakened and bought it for Junior. Such advertisers have asked themselves, "Is the sale to the kid costing us the friendship of the parent?" When they decided such might be the case, they moved from the kid show into a later evening all-family-appeal program. Or, as networks have pushed daytime program-  
(Please turn to page 48)



Jerome Feniger, radio/tv v.p. at Cunningham & Walsh is one of the few high placed agency men with an insider's knowledge of station and station reps problems. His first agency job, with Biow, involved regular visits to more than 150 stations on Bulova business. He sold time for three years with CBS Radio Spot Sales in New York before joining C&W in 1955 as media director on the Liggett & Myers account. A strong supporter of both radio and tv (C&W is one of the top 20 agency users of air media) he is nevertheless an outspoken critic of many industry practices. During the past three years he has made more than 10 major speeches before advertising, sales, and broadcasting groups including national and regional NAB meetings. SPONSOR reprints here significant excerpts from these speeches, as important examples of an "adman's advice to radio and television stations."

## Run your stations better, says adman

**"A** lot of the music on radio today is designed to build up boredom among many of the 75% of people in the country over 14 years of age."

So says Jerome Feniger, Cunningham & Walsh's radio/tv vice-president (see box above), in criticizing radio constructively. Moreover, he advises:

"Anything that tends to increase the boredom factor in radio is bad for advertisers, agencies, broadcasters, and listeners alike.

I want to see more strong radio stations that can sell more of our client's products in every market.

We all know that penetrating the consumer's skull is, at best, a difficult job. There are some radio stations that make a tough job even tougher by trying to make a killing every day.

I'm talking about the operator who schedules six or seven commercials every quarter hour. We recently found one station that carried 11 commercials in one morning quarter hour.

One of the great opportunities for every one of you lies in the area of creative and unusual programing. I

am constantly amazed in my trips around the country to see the "me-tooism" that exists in station programing.

I feel there is a place in any program schedule for imaginative, locally produced live programing.

Let's look at news, weather, and sports. I can't believe that a radio station discharges its public obligation by running five-minute newscasts around the clock. I am loathe to agree that the major events in the world, and the nation can be effectively represented to the intelligent audiences you reach in this short space of time.

I am tremendously impressed by what many of you are doing in local news reporting. I firmly believe that more local news coverage will result in better ratings, and better ratings will result in more business and more profit at the end of the year.

I am amazed at the amount of haphazardly conceived, poorly executed promotional material that comes across my desk every day. So little of it is based on competent research. So much of it is brag and boast.

At C&W we prepare an annual marketing plan for each client. 1) we analyze the market. 2) we determine who our best prospects are. 3) we decide on the best creative approach. 4) we carefully examine the media available. 5) we tie all this together with merchandising and promotion. 6) we review the plan carefully at regular intervals. My suggestion is that each of you go through these six steps in setting up your promotional plans.

Broadcasters generally could improve their brand image on Madison Avenue by doing more highly effective research on the audiences their stations reach. This audience represents your greatest asset. Know everything you can about it. Schedule programs that appeal to this audience. Test their effectiveness. Then, put this information together in the most effective form for presentation to local regional and national advertisers and their agencies.

Present it through the broadcasting trade press, through representative and local salesmen, through personal calls on key accounts."



# This knock-knock radio spot saved a major industry



- ◆ Concentrated radio use by union-management teams puts plasterers back in business with “sound” appeal
- ◆ “Knock on wall” commercials, tested in California, bring 10% spurt in N. Y.; tile, roof industries follow suit

If the sound of your product or service is its best identification, radio may be the best answer for you in terms of impact and price.

That's why union-management teams in the plastering industry have become radio clients. Plasterers and plastering contractors needed action from homebuyers to influence builders, architects, and financing agencies. So they decided that the sound of their product— as exemplified by a knock on the wall—would be an arresting appeal for

action. Fairly quick results were their goal, and here's why:

Until recently, dry-wall construction had been making serious inroads on the use of plaster in home and industrial construction. Architects would not include plaster in their plans unless specified by the builder. The builder, in turn, could not get additional financing for the added cost of plaster.

The plastering industry has been fighting back with a pattern that has worked its way across the country,

bringing fresh results every day. Fundamental is a slogan: “Knock on the Wall.”

The slogan was devised in 1954 by Wm. Richard Latta, Latta & Co., Glendale, for the Southern California Plastering Institute. A radio sound effect of knocking was accompanied by the reminder, “*Knock on the Wall* to make sure the walls of the home you buy contain genuine lath and plaster.”

This called for a definite action on the part of homebuyers which builders could not ignore. Radio was used for the reality it would give the sound and for its impact in reaching a homeward-bound audience each day with a 5:45 p.m. 15-minute newscast.

Commercials were designed to fit the objective mood of the news, usually beginning with a statement of fact. First commercial followed local news, becoming another item of local concern. Short, news-style sentences were used to heighten the integration.

Builders soon noticed prospective buyers were knocking on the walls of new homes. It began to make good sense to urge architects to include plaster in original plans. FHA appraisers were pressed for additional financing for plaster. A similar radio schedule was begun in San Diego as budget appropriations were increased.

The spectacular rise of plaster in Southern California from 38% to 94% of all construction in two years was detailed in SPONSOR, 8 December 1956. Here, step-by-step, is the history of this unique radio promotion, of how and where it was applied and of the results

Discussing strategy are (l to r) Jas. Goodman, pres., So. Calif. Plastering Institute; Wm. Richard Latta, Latta & Co.; J. M. Baker, National Bureau for Lathing & Plastering exec. dir.; Lloyd Mashburn, Wire, Metal Lathers int'l. pres.; J. Carrol Duncan, Contracting Plasterers pres.; E. J. Leonard, Operative Plasterers pres.; Edmond Venzie, National Bureau past pres.







Construction-site interviews via tape plug use of lath and plaster, also benefit builders, one of the prime targets. Here, WXYZ's Don Wattrick interviews a plasterer at Detroit housing project for use on weekly sports show. In background: Wattrick's asst., unidentified builder

Checking postcard response to spots plugging plastering booklets in New York area are (l to r) John Turi, executive director, Plastering Institute of Greater New York, WMCA gen. mgr. Steve Labunski and d.j.s Ted Steele, Herb Oscar Anderson who do "knock on wall" commercials



that it has achieved in other areas.

First to duplicate the Southern California experiment was the Northwest Plaster Bureau in Portland and Seattle. In 1955, Portland's use of plaster had fallen to less than 20% of available construction in the area.

To get Portland homebuyers knocking on walls, minute spots during prime listening hours were used for a year. Each spot carried the slogan and detailed the acoustical, fireproofing, insulating and miscellaneous qualities of plaster. In 1956, the Northwest Bureau switched strategy.

"To benefit builders directly," says J. Gerald Fortis, account executive at Dawson & Turner, Portland, "we began a semi-saturation of 15-minute program segments on weekends, when people are shopping for homes. Copy advised prospective buyers of the location and specifications of newly-built homes in the Portland area using genuine lath and plaster."

For added impact, supplementary announcements were placed on two other stations, which alternated weekends. Three jingles were devised for lead-ins and tags to the program segments, then woven into the one-minute announcements.

Builders started selling their homes directly from the radio plugs. Naturally, they began encouraging architects to include plaster in their original plans. As a direct result, use of lath and plaster in Portland has moved from 18% to over 50% of new home construction. Industrial building is even higher. The promotion budget (based on man hours worked) has doubled twice. "All of this," Fortis points out, "in a period of decline in the building industry."

This summer the jingle was supplemented by comedy lead-ins to the minute commercials. So well is "Knock on the wall" known by now that the phrase "knock on the ceiling" has been introduced.

The Northwest Plaster Bureau also obtained similar results in Seattle through radio. The radio spot investment there was soon tripled to include a minimum of three stations at a time.

In the winter of 1955, the Detroit Bureau for Lathing & Plastering became the next to try radio. Through the Allman Co., they began a schedule of minute spots in non-prime times with appeal toward women and family audiences. Next winter, when the bud-



get increased, they supplemented with a Saturday evening sports show, 6:30-7:00 p.m.

Taped interviews with owners, builders, contractors and plasterers at construction sites were run on the show. Two one-minute commercials stressed product features. A "model home" tag to the show plugged a different building development each week. Still in effect, the program and supplementary spots have had unusual results.

Russell McMillen, director of the Detroit bureau, reports a \$35,000,000 building project was changed from dry wall to plaster in midstream, plasterers completing the top 10 stories of a 22-story building that the dry-wall organization had started.

In the spring of 1956, the Colorado State Bureau for Lathing & Plastering picked up the ball and ran with a morning weather and an evening traffic hour news show in Denver. One commercial per program promoted the services of architects, giving the A.I.A. phone number for further information. Taped interviews with builders allowed them to promote their homes, gave them an opportunity to tell their reasons why they used lath and plaster.

Executive director Leo Schultz reports immediate gains with architects and builders. "Radio provided us with recognition we could not otherwise have obtained." The radio schedule is still in effect.

Meanwhile, the Arizona Lath & Plaster Institute began a 4:55 p.m. Monday through Friday newscast in Phoenix, which still continues. Nine major Phoenix office buildings have been completed using lath and plaster and a tenth is being constructed. At Luke Air Force Base, a housing project of 725 homes is to be erected; every building will feature lath and plaster.

Latest to try radio is the Minnesota Lathing & Plastering Bureau. Last September it began a schedule of minutes at 7 and 8:30 a.m. Monday through Friday at a cost of \$22.50 per announcement. A 15-minute pre-game program before University of Michigan games costs \$125 per game. It's too soon to evaluate results, says secretary-treasurer Ben F. Gardner. "However," he adds, "favorable comments from architects and builders indicates that this money is being well spent."

On 3 June 1958, the Plastering Institute of Greater New York began a schedule of five announcements a week

in a music, news, sports format in peak hours. Two hundred requests for booklets, "What You Should Know About Lath and Plastering," have been received thus far. One builders' organization notes that of 800,000 visitors to its model homes, five out of eight "gave resounding thumps to the walls," as the radio spots urge.

Plasterers' fireproofing of steel decks in the new Union Carbide and Chase Manhattan Bank buildings is another important effect of the promotional campaign, according to the Institute's executive secretary John Turi. To influence such contracts, prime time spot placements are intended to reach business men as well as homebuyers.


Turi reports a 5% rise in employment, a 10% rise in plastering in six months in the New York area.

The radio promotion has also opened up entirely new areas of construction. One example taking place in Southern California:

Bill Latta, who started all this knock-

ing on walls, had tests made to discover the strength of plaster applied over brick. To create an atmosphere for acceptance of this construction after the tests proved successful, commercials on the 5:45 p.m. traffic hour news broadcast in Los Angeles emphasized the added safety factor of plaster in school construction.

Significantly, this radio-oriented promotion plan is spreading to other industries. The Ceramic Tile Institute has just completed plans for a radio promotion. The Roofing Contractors Assn. of Southern California will use radio as part of its campaign to introduce a "certified roof inspection" plan to uncover flaws in present roofs. Both campaigns will be directed by Latta, who maintains that radio is the first thing he budgets for in "a campaign in which success depends on the projection of a fundamental image or concept.

In this case, it was an added plus that the image was a sound. 

## PARTI-DAY SALES BEGIN CLIMB

3<sup>RD</sup> WEEK  
OF A  
26 WEEK  
TEST



First sales figures from Green Bay, Wisconsin, on shipments to wholesalers of Parti-Day topping are running at double the previous rate. Not reported in these figures: 500-case order on 3 Nov. by Red Owl Chain.

294 PD=GREENBAY DIS 6 339PMC  
SPONSOR, DL=

CARE JOHN SCHILLIN NYK

IN GREEN BAY AREA FOR PERIOD OCT 15 TO NOV 1ST  
IMMEDIATELY FOLLOWING START OF DAYTIME TV PARTI-DAY  
SALES TO WHOLESALERS TOTALED 980 CASES. THIS COMPARES  
WITH AVERAGE SALES OF 262 CASES FOR EACH 15 DAY PERIOD  
IN 6 MONTHS PRECEDING TV TEST

ROBERT PARKER MARKETING MANAGER WBAY TV  
GREEN BAY:

517P

Test in a nutshell: Product: Parti-Day Toppings. Test area: 80-mile zone near Green Bay, Wis. Media: daytime tv. Schedule: 10 one-minute spots wkly. for 26 wks.; Budget: \$9,980



**ACT**



**UNITED STATES BORDER PATROL**  
...lots of it

Ameco in 59 markets  
...advertiser chose  
UNITED STATES BORDER PATROL  
...in syndication... in  
...major market  
east of the Mississippi.

Ameco knows its business (and  
has increased it). CBS Films'  
UNITED STATES BORDER PATROL,  
...cooperation  
Department of Justice's  
Immigration and Naturalization  
Service, stars Richard Webb in  
brand-new, real life adventures  
from the files of America's most  
active law enforcement agency  
...crime on land, on sea,  
in the air—at home and abroad.

Want action? Order 39 first run  
UNITED STATES BORDER PATROL  
...hours. Regional sale only.



**CBS FILMS** 

"The best film programs for all stations"

New York, Chicago, Los Angeles, Detroit,  
Boston, San Francisco, St. Louis, Dallas,  
... In ... Caldwell, Ltd.

**NEW!**

## What constitutes good radio news

With the trend in radio toward increased news coverage three station men tell what they think constitutes effective radio reporting.

**Sydney Kavaleer**, station mgr., WNTA, New York

Good radio news runs the complete gamut of all forms of information and has several primary requisites essential to its proper reporting.

The newscast must be factual, concise, objective, spontaneous, fresh, and accurate. It must contain pertinent in-



*Factual, accurate reporting from every source*

formation for the community which the station is privileged to serve. It must be accumulated, and then digested by a competent radio news editor, so that redundancies and verbosity are eliminated. Then it must be reported objectively by a news reporter who the public feels is authoritative and factual and whose enunciation and general delivery add stature to the news. News is fresh; it must sound fresh on the air.

The news sources are extremely important and must be supervised by an experienced news editor. In addition to the wire services, sources of local news should be tapped and cultivated. Educational and community organizations should be contacted frequently so that items of vital local interest can be disseminated quickly and accurately. Police precincts, sociological, business and manufacturing groups are important sources of information which aid in getting the pulse of the community.

Other essential elements of proper news coverage are the roving reporter and the beep phone. The radio newscast must be frequent and be aired at specific times. Listener habits will

thus be formed with same regularity as going to the corner store for a newspaper.

WNTA-AM and FM services the large metropolitan area of New York and New Jersey. In addition to our five-minute news and weather casts, which are programed at regular intervals, and bulletins which are aired at once, WNTA-AM and FM has embarked on a truly new and different type of reporting called simply N.B.N.—Nothing But News. This show has been developed on the premise that people are busy, especially immediately after their waking hours. N.B.N. consists of four consecutive one-half hour complete “newspapers of the air” from 7 a.m. and 9 a.m., Monday through Friday.

Two excellent newscasters carry the programs and factually report international, national and local news. Weather and time are featured every one and a half minutes. Excerpts from all the by-line reporters of the New York and New Jersey daily newspapers, and reviews of new show openings and motion picture previews are aired.

News is indicative of the character of a station in a community. It is serious business which should be treated with the respect it deserves.

**Ned Sheridan**, gen. mgr., WAVY, Norfolk, Va.

It is readily evident that a radio news report must be something more than merely a report of a recent event.



*Presentation that entertains as well as informs*

It is expected that, where possible, the report will be of an interpretative nature . . . that is to say the newsman should *explain*, however briefly, where and how this event fits in the scheme

of things past and future. Only thus does the newsman fulfill the *information* requirement.

Then, a radio news program must *entertain*. Certainly one of the earliest human desires was for information delivered in an intriguing manner. Even the old town crier was recognized by a style.

Radio news must also be immediate, concise, accurate and easily understood. Today, many local radio stations are equipped with two-way radio vehicles manned by experienced newsmen prepared to cover events as they happen. This speed is very important because the listener has come to expect it from radio.

Finally, radio news must be easily understood. Fortunately, the days of the verbose and pompous news commentators are over—today’s newsman doesn’t desire to be known for his vocabulary, but to be understood.

At WAVY, we believe that acceptance of radio news is greatly enhanced if the same personnel also handle television news. To that end the WAVY News Center is established for both radio and television . . . the mobile news vehicles are so equipped that both film and stills can be utilized along with the radio on-the spot report recorded for use on television.

For 20 years repeated studies have clearly shown that more people believe more of what they hear than of what they read . . . that they will first turn on the radio for confirmation and only later will check a newspaper or other source. This reliance on radio apparently holds true whether it is the spreading of a war rumor or only a siren heard on a small-town street.

Professional radio journalists today recognize the relatively heavy burden they carry . . . sometimes earned, sometimes inherited by default. For today, more than ever before, radio has a voice which serves to mold the community and bind the nation.

Radio news has now assumed a new higher plateau in community service, and with it, a new and powerful service to advertisers.



ews?

**Tom Powell**, news director, *WGBI*,  
Scranton-Wilkes Barre

WGBI believes the basic ingredient of good radio news programming is an adequate and well-balanced schedule of news shows produced by a competent news department.

We are on the air often with local and network news programs and have frequent spot summaries. But we have also provided ample time in our news



*Well-balanced  
schedule,  
competent  
handling*

programming for "in-depth" coverage.

We consider original reporting of local affairs to be the greatest public service any individual station can perform. And it is the most rewarding in terms of increased prestige and stature not only for the station but broadcast journalism in general.

A WGBI reporter regularly covers the meetings of Scranton's council and other governmental agencies . . . important trials and hearings. The Radio-Television News Directors Assn. recently recognized the station's equal access gains in a statement by its president Jack Krueger saluting the Scranton council for permitting radio-tv coverage of its sessions. WGBI is the only radio station regularly covering the meetings. The station's vigorous battle for access to court proceedings received national attention recently.

We have sent reporters frequently to Harrisburg, Washington, and elsewhere to cover stories directly affecting our coverage area. The activities of the Pennsylvania legislature, the McClellan Committee hearings dealing with Scranton, and the Pennsylvania delegation to a national political convention are subjects which have been given such on-the-spot treatment.

Reporting of our own staff is supplemented by daily reports from correspondents in our coverage area.

# KOBY Shows a Beautiful Figure



## KOBY Listeners Add Up to 638,900 Unduplicated Homes Weekly!

The September Cumulative Pulse audience for the San Francisco-Oakland 6-County Area shows KOBY's family-style programming attracting listeners in 72.5% of radio homes in this major market. No double spotting assures you fullest impact.

10% combination discount when you buy both KOBY and KOSI.

### KOBY 10,000 watts

San Francisco is KOBY-land!

See **PETRY FOR KOBY**, San Francisco  
and **KOSI**, Denver



WGVM  
in  
Greenville,  
Miss.  
Mid-America  
Broadcasting  
Co.

# QUAD-CITIES

ROCK ISLAND • MOLINE  
E. MOLINE • DAVENPORT

now the nation's

# 47<sup>th</sup>

## TV MARKET

according to *Television Age Magazine*

↓ RETAIL SALES are above  
↓ the national average. Rock  
↓ Island, Moline, East Moline  
↓ are rated as "preferred  
↓ cities" by Sales Management  
↓ magazine for the first 6  
↓ months of 1958. You too, can  
↓ expect above-average sales if  
↓ you BUY WHBF-TV NOW!

# WHBF-TV

CBS for EASTERN IOWA  
and WESTERN ILLINOIS

REPRESENTED BY AVERY-KNODEL, INC.



**GEE!** THIS SOFT  
DRINK 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

## BIG INDUSTRY

(Cont'd from page 33)

sumer contests in their local supermarkets, with awnings as prizes.

### 3. Alcoa's Hard Sell

Alcoa also is a major network tv advertiser, primarily to accomplish four things:

- 1) To build a company image.
- 2) To support Alcoa's customers.
- 3) To stimulate sales of aluminum to manufacturers of appliances, automobiles, etc.
- 4) To build sales for Alcoa's consumer items (Alcoa Wrap, Wearever pots and pans).

Alcoa first ventured into network tv in 1952, when it sponsored Ed Murrow and *See It Now*. Alcoa switched to the *Alcoa Theater* in 1955—not so much to avoid the controversy which Murrow sometimes kicked up, but more to get a larger audience through a broader-interest show. Another reason for the switch is that prior to 1955, most of the Alcoa tv commercials were purely institutional in nature, and the company wanted to get in more hard sell. Alcoa decided that the *See It Now* format simply didn't lend itself to hard-sell commercials. Alcoa's new buy on ABC TV, tentatively called *Alcoa Presents*, will be a half-hour show dramatizing supernatural incidents..

### 4. Kaiser's New Image

One company that has built a complete new corporate image in a short period of time via network television is Kaiser Industries. With the sponsorship of *Maverick* on ABC TV, Kaiser Industries has succeeded in acquainting the public with its diversified operations, and also gives its customers a helping hand—ranging from cement companies and construction firms to jeep dealers and aluminum fabricators. In only two years, Kaiser's network television expenditures have climbed from under \$1 million to an estimated total of \$4.5 million.

The last two years, in fact, have seen spectacular budget increases for other industrials. Libby-Owens-Ford, which last year spent only \$872,040 in network television time, invested almost that much in the first half of 1958. And Pittsburgh Plate Glass, which bought a total of \$312,560 of network tv time all last year, had already spent somewhat more than that in the first half of this year. ■

## TV KID SHOWS

(Cont'd from page 39)

ing heavier, they moved backward into the housewife's afternoons. In either event, such clients may have abdicated very good spots.

For the fact remains that the kid show is a mighty sales tool. To the child of five or six, advertising is a brand new experience. He is not swayed by any fixed brand habits. Since he has little to worry him in the sense that an adult worries, the tot's mind is wide open to the suggestion of a good kid show personality, and he will remember the product he wants. He may not read, but he will recognize the package design or label. And he will not accept substitutes because the brand he wants has been recommended by a "very special friend."

One adman parent related the case of his own child who whooped and hollered during most of a kiddie show but became suddenly silent and attentive when the host of the show came on to do the commercial. Since this too often is opposite of the adult reaction to tv, the adman asked why. "The movies are for all the kids," the son explained, "but when my friend came on, I've got to listen to him." What better audience could a sponsor hope for?

The creation of this "image of a friendship" between the kid show star and the wee watcher at home generates a tremendous sales spark. The child does not necessarily view his idol as a friend to all kids, but rather as his own personal friend. The child responds with intense loyalty. "Sell the kids," an adman says, "and let them sell their parents." How well it works is demonstrated time and again.

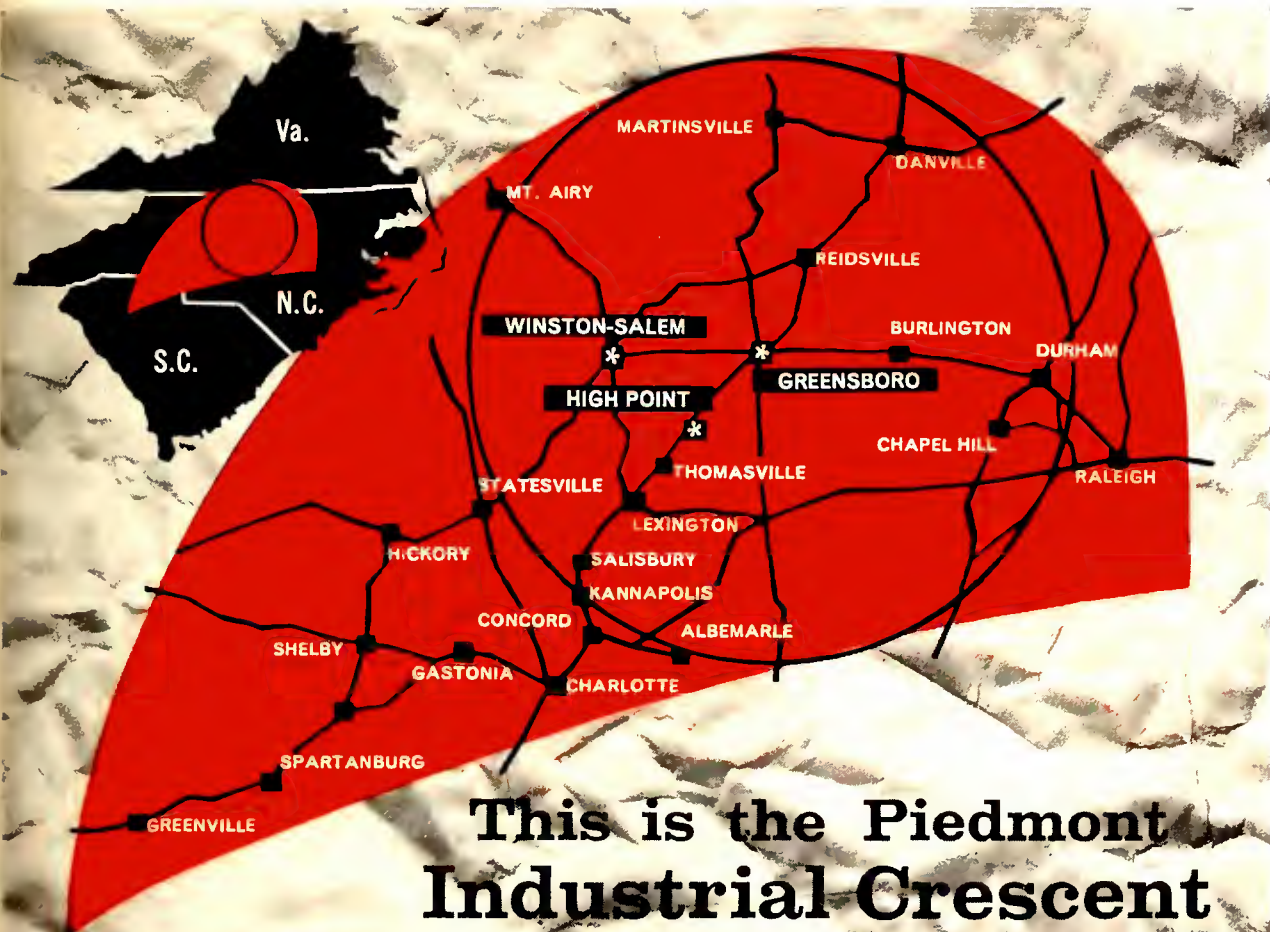
Two years ago in March, the New York City area suffered its worst blizzard in about eight years. On that night, DuMont Broadcasting's *Captain Video*, Al Hodge, was scheduled to appear in person at the opening of a Milk Maid Dairy Store in New Hyde Park.

Storm-delayed, Hodge was very late arriving home from the WABD-TV studios. "Thank goodness," he said to his wife, "I won't have to go to New Hyde Park in this weather. After all nobody in their right minds would turn up at an ice cream store in the middle of a blizzard."

"I've got news for you," Mrs. Hodge said. "The store has called four times

(Please turn to page 74)





# This is the Piedmont Industrial Crescent

**Vast New Urban Complex**  
 (defined by the Ford Foundation)  
 dominated by wfmy-tv

Just what is this area ... this Piedmont Industrial Crescent? Defined by the Ford Foundation, it is a vast "area Laboratory," stretching across North Carolina's fertile Industrial Piedmont. It is more, too. It is a bustling, urban complex engaged in unsurpassed growth patterns of manufacturing, distribution and marketing. Strategically centered at the hub of this massive urban market is WFMY-TV, the most powerful selling influence, by far.

## North Carolina's INTERURBIA\*

Basic



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

\*GREENSBORO-HIGH POINT-WINSTON-SALEM  
 (2 Stations)  
 Greensboro High Point—Guilford County—Map  
 Winston-Salem Forsyth County—Map  
 New Market, 100,000 people, 100 miles  
 from the axis

# wfmy-tv 2

GREENSBORO, N. C.

Represented by: Harrington, Richter & Parsons, Inc. • New York • Chicago • San Francisco • Atlanta • Boston

# RADIO RESULTS

## FINANCE CO.

SPONSOR: Tusing Finance Co.

AGENCY: Direct

**Capsule case history:** In only 19 years, Tusing Finance has grown to the point where it is reportedly the largest locally owned finance company in the Norfolk-Portsmouth market. Tusing started using radio in 1940, and president Joe Tusing credits the constant use of radio for the firm's success. He now allots a healthy 45% of his ad budget to radio. The radio campaign runs all year, but Tusing uses particularly heavy schedules during income tax time. Strategy: A friend in need during financial crises. Announcements are placed primarily following newscasts at 7:30 and 5:30 p.m., and preceding late-evening newscasts. Tusing, by delivering (via tape) his own one-minute announcements, has become a top local personality. The firm currently uses WAVY and another area station on an 18-20 announcements weekly basis. "I strongly recommend WAVY to sell in Portsmouth, Norfolk and surrounding communities," stated Joe Tusing. "It has been a major factor in our success."

WAVY, Norfolk-Portsmouth

Announcements

## TRAVEL BUREAU

SPONSOR: George Cowton Travel Bureau

AGENCY: Direct

**Capsule case history:** The George Cowton Travel Bureau, Grand Island, Neb., has been using radio for the past year, and the results have proved frankly amazing to George Cowton, the firm's president. Although other media were used, Cowton credits 90% of his sales leads to his schedule on KMMJ, Grand Island. Cowton uses radio to bring before the public the travel bureau's services in facilitating travel all over the world—services with which midwestern audiences are largely unfamiliar. In this sense, Cowton uses radio as a missionary medium. The KMMJ campaign has produced a number of interesting results in which people living a considerable distance from the station have been moved to instant action. For example, a listener in Norton, Kansas, more than 100 miles away, was in Cowton's offices the same day he heard the announcements and forthwith purchased a round trip to Switzerland. "Radio is the most effective advertising medium," stated George Cowton.

KMMJ, Grand Island, Neb.

Announcements

## PIANOS AND ORGANS

SPONSOR: Smyth Piano Company

AGENCY: Direct

**Capsule case history:** The Smyth Piano Company of I Moines, a medium sized retailer of pianos and electric organs, used various media for the past several years, but enjoyed no notable success until it recently turned to radio. The company purchased a four-week schedule of half-minute announcements at the rate of 20 per week on KSO, I Moines. The spots were fairly evenly distributed throughout the broadcast day—most were in daytime, some in drive time, and several during the evening and on Sunday. The total cost was only \$165 per week. The results were astounding to the Smyth Piano Company. Not long after the schedule got under way, Smyth was literally sold out. Their entire stock was purchased and Smyth had to call for more instruments. It was by far the most sensational sales period in the history of the Smyth Piano Company. "For the first time, advertising has produced recognition of the company name," commented O. B. Smyth. "I'm sold on KSO."

KSO, Des Moines

Announcements

## PERFUMES

SPONSOR: Worth Parfums Corporation

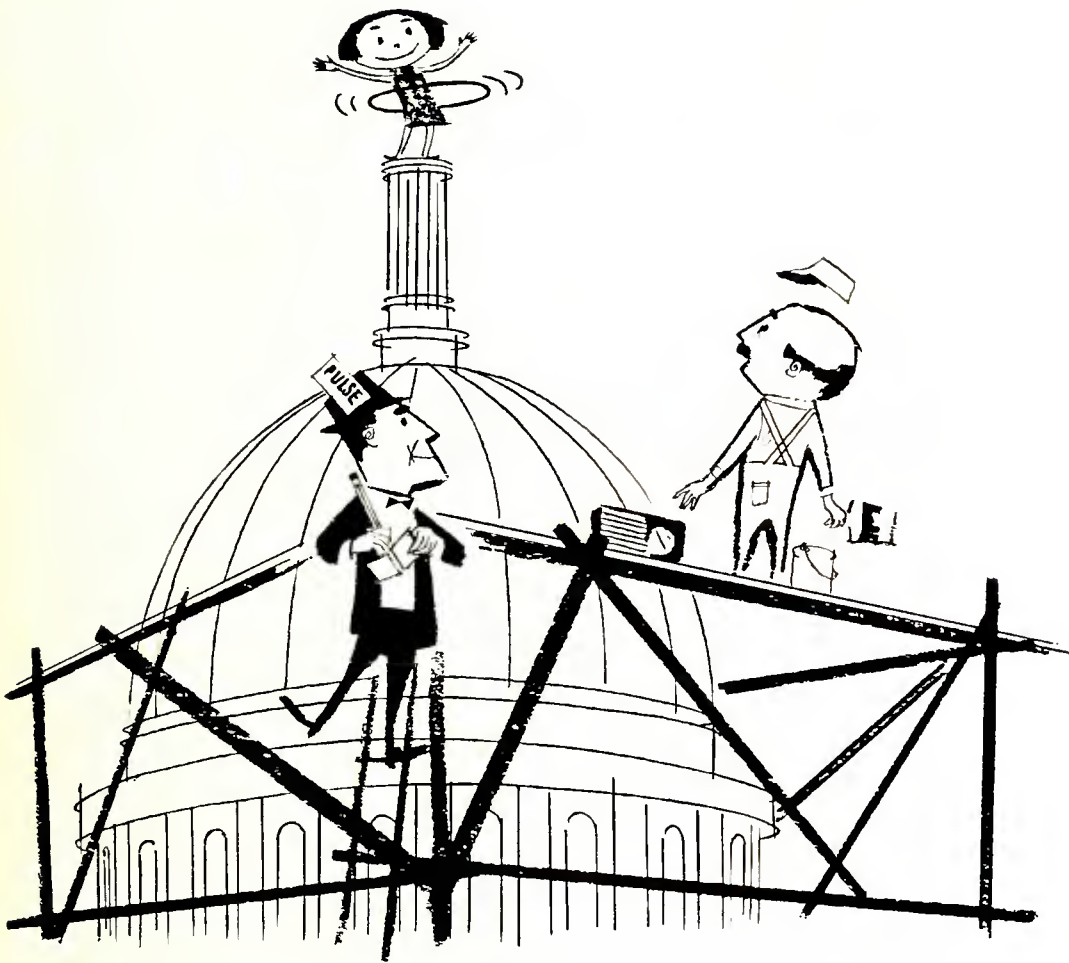
AGENCY: Direct

**Capsule case history:** The day after Jean Shepherd WOR, New York, delivered two commercials on behalf of Worth Parfums Corporation, importers of fine French perfumes, 400 people went to B. Altman and Company's perfume counter, and the stream of people kept on until a grand total of 1,200 people were drawn to the department store—a direct result of Shepherd's two sales messages. Worth Parfums is not a large company and has a modest ad budget. The firm turned to radio because of the necessity for a limited campaign to effectively sell a quality product. "We desired an honest presentation in a manner that blended with our product," explained Donald F. Landsman. "We did not want a 'spot,' a flash or a quick hard garbled words. Radio has been the answer to our very specialized problem." This experience on WOR has proved to Worth Parfums that a mass appeal radio station can sell a quality product. "The response was sensational," said Landsman.

WOR, New York

Announcements





**Q:**

**what radio station do you first tune to for news of the Washington area?**

**A:**

*WWDC, replied 21.7% of the people polled by PULSE. A clear-cut "first" if ever there was one—with our closest competitor 5.6 percentage points in the rear.*

For full details on this and other important measurements of leadership, write WWDC or ask your Blair man for a copy of "Personality Profile of a Radio Station." Based on a special qualitative PULSE survey, it gives you a true Washington, D.C., yardstick.

**WWDC** *Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

*There's exciting news in Jacksonville, Fla., too—where WWDC-owned Radio WMBR is changing listening habits overnight. CBS Spot Sales has the story.*

# WHLI

THE VOICE OF LONG ISLAND

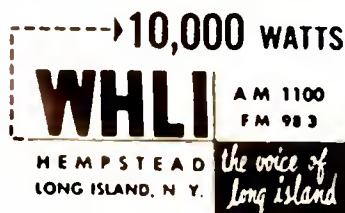
## 10,000 POWERFUL WATTS

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

DELIVERS THE  
2nd LARGEST MARKET  
IN NEW YORK STATE...  
GREATER LONG ISLAND  
(NASSAU-SUFFOLK)

EFFECTIVE BUYING  
INCOME  
\$4,138,212,000

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



Represented by Gill-Perna

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Kendall Co.**, Kendall Mills Div., Walpole, Mass., is going into scattered markets to promote its cotton products. The campaign kicks off the early part of December for five weeks. Chainbreaks during nighttime segments are being scheduled; frequency depends upon the market. The buyer is Elaine Akst; the agency is H. B. Humphrey, Alley & Richards, Inc., Boston.

**General Foods Corp.**, Maxwell House Div., Hoboken, N. J., is going into major markets for its regular Maxwell House coffee. The schedules start this month; minutes during nighttime segments are being used. Frequency varies from market to market. The buyer is Dick Walken; the agency is Benton & Bowles, Inc., New York.

**The Welch Grape Juice Co., Inc.**, Westfield, N. Y., is preparing its next year's campaign for its juices. Roughly, the top 25 markets are being used. The 39-week schedules start 1 December. Minutes and 20's during both daytime and nighttime periods are being placed; frequency varies from market to market. The buyer is Stan Newman; the agency is Richard K. Manoff, Inc., New York.

### RADIO BUYS

**Radio Corporation of America**, RCA Radio-Victrola Div., New York, is lining up schedules in scattered markets during the holiday season to push its radios. The campaign starts in late November, runs for three weeks. Minute announcements during daytime slots are being purchased, with the teenager in mind. Average frequency: 10-20 announcements per week per market. The buyer is Ed Kobza; the agency is Kenyon & Eckhardt, Inc., New York.

**Fanny Farmer Candy Shops, Inc.**, Rochester, N. Y., is planning some short-term flights in various markets for its candies; its distribution is in New England, northern and northwestern states. Schedules begin in late November; minutes during daytime periods are being purchased. Frequencies vary from market to market. The buyer is Dick Shepard; the agency is Charles Rumrill & Co., Inc., Rochester, N. Y.

**Ford Motor Co.**, Mercury, Edsel & Lincoln Div., Dearborn, Mich., is going into major markets with an intensive campaign for its Mercury cars. The big push starts this month for six weeks. Minutes during traffic slots are being used; frequency depends upon the market. The buyers are Lou Kennedy and George Simko; the agency is Kenyon & Eckhardt, Inc., New York.

**Alfred D. McKelvey Co.**, subsidiary of Vick Chemical Co., New York, is purchasing schedules in top markets to push its Seaforth men's toiletries. The three-week campaign starts in late November and early December. Minutes during traffic slots are being lined up, with frequencies varying. The buyer is Ray McArdle; the agency is Morse International, Inc., New York.



# NOW

# WTIC-TV CHANNEL 3

# MEANS CBS

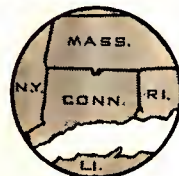
# TELEVISION

# IN RICH, RICH

# SOUTHERN NEW ENGLAND

WTIC-TV HARTFORD 15, CONNECTICUT TEL. JACKSON 5-0801

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, INC.



# MR. STATION

*what does trade paper*

**First, circulation means people who make the buying decisions. These people include—at SPONSOR—timebuyers, account executives, ad managers, marketing men, media executives, agency principals, and possibly a dozen more job titles. They're your prospects.**

**Only SPONSOR has its circulation audited by job titles to give you at a glance the simple facts you need about readership that count most heavily in your selection of trade paper promotion.**

**Sure, SPONSOR has more total advertiser-agency readers than any other publication in its field—7,035\* to be exact, or slightly more than 58 per cent of its total circulation. For SPONSOR is edited for buyers.**

*PS: BPA (Business Publications Audit) was established in 1931 expressly for the purpose of auditing business papers or trade journals. BPA has 475 trade paper members, more by far than any other publication audit firm. \*June 1958 BPA audit just released.*



# MANAGER,

*circulation mean to you?*

**But numbers alone are not enough. You need a job title analysis to get the full measure of trade paper value. That's why SPONSOR has availed itself of a BPA audit that identifies the reader you want to reach by the exact title he holds at the agency that buys your time as well as at the national advertiser level.**

**In a word, SPONSOR has the circulation (quantity and quality—both) that guarantees your national advertising maximum exposure and, therefore, maximum results. May we send you the BPA audited job title analysis? You'll quickly spot your top 1958 buy.**

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## CBS RADIO

(Cont'd from page 35)

radio because they already have it with tv, he said. Hayes also felt that web radio had suffered recently because it was "out of fashion." He is confident, however, that the medium is coming back into fashion.

Few agency men will agree they buy media in fashion cycles but many will agree with Hayes that network radio is the cheapest way to buy a national audience. They will also agree that tv is a fly in the ointment what with the pressures put on ad budgets by video programming and the fact that dealers are often entranced by the sight-and-sound medium.

Network billings figures make clear that admen have certain major reservations about network radio's efficiency, however. Two top agency media directors made this point:

Since radio listeners usually show preferences for certain stations, a buy on one network limits the accumulation of different homes an advertiser can reach (though its effectiveness in hitting the homes it does reach with economical frequency is not doubted.)

"When I buy radio today," said one of these executives, "I have to buy a half dozen stations in major markets to reach a decent share of homes."

The networks counter with figures that a number of advertisers hit between 20 and 25% of U.S. radio homes with a one-network buy. These include Bristol-Myers, Brown & Williamson, Ford and Lorillard (for more detailed figures, see *Radio Basics*, p. 41, 20 September 1958). Purchases on more than one network can increase this. MBS has had some success with a presentation of Nielsen figures showing there is a minimum of overlap between MBS audiences and those of CBS and NBC.

Another problem is the conviction that network radio caters to an older audience—particularly in its daytime dramas. The competitive atmosphere being what it is, this very point was made by ABC Radio when it revamped its schedule last year with five hour-long strips of live music and variety. One astute agency man feels that the older audience has been evident in the network radio audience composition figures because tv penetration grew more slowly in homes with older people. With video approaching the saturation point, he said, a more balanced

audience for net radio is developing.

Judging by agency comments, some of CBS' troubles stem from a lack of flexibility, particularly in its emphasis on standard-length shows and the difficulty of buying scattered announcements of different lengths.

At present the shortest periods for sale on CBS are the 2½-minute segments available only in the daytime dramas. These, in effect, are 30-second announcements. In addition, buyers of 7½-minute segments, which provide something close to a minute and a 30-second announcement, can swap announcement time with other clients, though this is not easy to do.

CBS is aware of how some agencies feel on the flexibility issue. Hayes' answer is this: "We have the top audiences among all the radio networks. To clutter up our schedules with more announcements would drive people away. We offer program buyers protected listening to their commercials."

To what extent the CBS move will affect the other networks remains to be seen. A wait-and-see attitude seems to prevail. However, some concern was expressed by the NBC Radio Affiliates Executive Committee. In a telegram to NBC's chief, Robert Sarnoff, George W. Harvey of WFLA, Tampa, said on 5 November the CBS action of "further depreciating network radio" was in contrast to the "revitalizing job NBC has done." Harvey asked for a special meeting in New Orleans on 21 November and said, "We do not want our position to be compromised and would like an expression of faith in network radio from NBC."

This expression of faith was provided by Sarnoff in an answering telegram the next day. However, Sarnoff said NBC has no other plans "than to continue building on the progress of the past" and, therefore, did not feel there was any need for such a meeting.

The pat-on-the-back in Harvey's telegram was a reference to NBC's dramatic comeback under the leadership of Matthew J. Culligan. This comeback has resulted in increased compensation payments to stations and, according to Culligan, a 25% increase in billings over last year. NBC has been plastering ads all over the trade press in which it claims 48% of the sponsored hours on three networks (excluding MBS, for which figures were not available). CBS won't buy these figures on the ground that the different ways in which the networks sell time

make such comparisons meaningless.

The question raised by NBC's undoubted increase in billings is whether NBC has found a more or less permanent answer to network radio's place in the scheme of things. It appears to admen too early to tell, though many of them are impressed by NBC's merchandising and promotion and its programming ideas. Most media buyers are convinced that *the* program formula is yet to be found.

Much of the discussion about network radio's future centers around the question of how the medium can be "complementary" or "compatible" to local radio. ABC's live approach was offered as such an answer but it failed to catch fire and was, for ABC at least, an expensive experiment.

The MBS formula of providing music and news to stations for local sale while keeping other newscasts for national sale is probably the most radical approach in that it is closest to the program service format which has been talked about for years. Mutual has been sold out on and off for some months but the limited amount of time for sale keeps the format from becoming a real money maker for the web. One of the virtues of the MBS method is that small stations, which generally don't get free pressings from the record companies, can "buy" popular music economically.

Analyzing the networks' future is made more complex by the fact that national policy is involved. For a number of reasons, including national defense, the FCC wants to keep the radio networks alive.

A significant statement on this score was made recently by Richard S. Salant, vice president of CBS, Inc. He told a meeting of managers of CBS stations that the regulatory powers in Washington, "unable to separate the video and audio facets of broadcasting for regulatory purposes, may be forced to adopt a liberal attitude toward network ownership and option time in order to assure radio's well being." The implication here apparently is that the FCC may be convinced not to tamper with the profitable option time regulation nor cut down the number of tv stations a network can own so that the webs will be willing to continue to carry the wired chains at a loss.

The hope, is that the radio networks will be able to stand on their own feet. There are certainly enough admen rooting for this eventuality. ▀





## Timber...

ANOTHER OF MINNESOTA'S GIANT INDUSTRIES!

50,000 workers earn \$134,000,000

annually . . . and they ALL LIVE and

SPEND in KDAL-KDAL-TV land!



RADIO **KDAL** TELEVISION

CBS • DULUTH

ASK AVERY - KNODEL



*Dominating Minnesota's Timber Industry!*



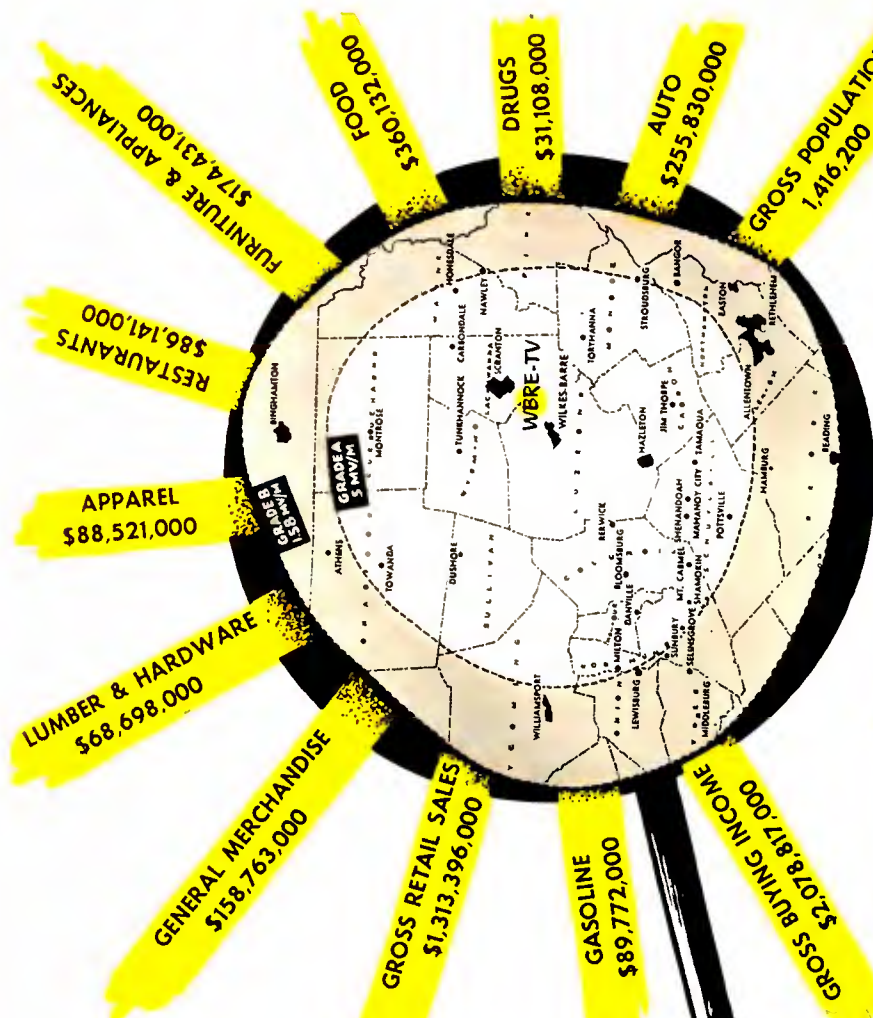
**PENNSYLVANIA'S**

# MIGHTY MILLION'S MARKET

**AN NBC BASIC BUY**

*Counties Covered*

- LUZERNE
- LACKAWANNA
- LYCOMING
- COLUMBIA
- SCHUYLKILL
- MONROE
- PIKE
- NORTHUMBERLAND
- WAYNE
- WYOMING
- SULLIVAN
- SUSQUEHANNA
- BRADFORD
- UNION
- LEHIGH
- SNYDER
- MONTGOMERY
- CARBON
- CLINTON



**WILKES-BARRE • SCRANTON • HAZLETON • WILLIAMSPORT**  
**BIGGER THAN A BILLION DOLLAR MARKET**

The third highest set count in the state . . . reaching your customers in 19 of the state's Northeastern and Central Counties. To reach the same audience it would take 28 newspapers, 36 radio stations, hundreds of billboards, and too much direct mail for any advertiser's budget.

*Served Best by the Mighty*

There's more to WBRE-TV's sales-producing story . . .  
**GET ALL THE FACTS BEFORE YOU BUY!**

# WBRE-TV ch. 28

WILKES-BARRE, PENNA.



# FILM-SCOPE

15 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Amoco's entry into syndication last month seems to be breaking the ice for other regional oil advertisers.

Last week the **Humble Oil and Refining Company** of Houston signed for **Rendezvous** in 21 Texas and New Mexico markets. Price for the 52 consecutive week deal is \$500,000 in time and talent; the agency is **McCann-Erickson**. (For details, see **FILM WRAP-UP**, page 67.)

One of the more significant things about the Amoco and Humble Oil buys is that both were brought into syndication by **CBS Films**.

Another Humble Oil venture into television—via tape—is its regional covering of the Southwest Conference football **Game of the Week**. Here's how **KPRC-TV in Houston** organizes tapecasts along a 29-station network:

**Friday:** station nearest game brings in four cameras.

**Saturday:** three hours of tape coverage are closed-circuited back to **KPRC-TV**. By editing (work time: five hours) 30 or 35 minutes of video are selected.

**Sunday:** narration and crowd noises are dubbed in (work time: three hours) and then commercials and an interview are added to complete the 45-minute air tape in time for 5:00 p.m. broadcast.

With child-oriented advertising money almost all in syndication, **Trans Lux** is entering tv production with **Felix the Cat** cartoons in the hope of luring some juvenile spenders back into network.

But if the apathy of advertisers and networks towards children's show should continue, the **Felix** show might find more welcome in syndication with national spot and local sponsors.

Production plans are for 200 new cartoons of 3½ minutes, capable of being blocked up into four episode shows.

Videotape may be the strategy called for by motion picture interests in an end run play around existing film producers and toward the paydirt of national and regional sponsor money.

For example, **Paramount-owned KTLA**, Los Angeles, last week became the nation's first outfit to set up a ready-to-go programming and sales staff for "Tape Delay Broadcast Network," which means tape syndication.

With veteran network musical producer **Lee Cooley** to develop new music and drama shows and **Ziv-trained Al Goustin** as the nucleus of a national-regional sales staff, **KTLA** may be a tape pioneer in these ways:

- Nurturing talent and shows locally for eventual national exposure.
- Reducing inherent networking and filming costs via tape economies.
- Offering an eventual possibility for major commitment of **Paramount Pictures** facilities and investments—and it's no secret movie companies that regarded tv production as tabu over the past decade would now like to change that stance if they can.

The most recent sign of how important feature films are to audience viewing habits is the publication of a soft cover book by **Bantam** as a popular guide to watching movies on tv.

This description and evaluation of some 5,000 movies on tv might also prove handy for station, rep and agency men.

# MARKETING WEEK

15 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Food industry sales will exceed \$75 billion this year and will reach \$100 billion by 1965.

This prediction was made by Paul S. Willis, president of the Grocery Manufacturers of America, before more than 2,500 food executives at the GMA's golden anniversary convention in New York City's Waldorf Astoria last week.

Other high points of convention speeches:

- J. O. Peckham, executive vice president. A. C. Nielsen, reported **food sales up 7% thus far in 1958 while disposable income increased less than 1%**. A major contributor to the sales gains was the new or improved product, he said.

- Charles G. Mortimer, president of General Foods, said that while **wage increases** paid by grocery manufacturers and distributors from 1952 to 1957 totaled **\$68 per family "basket," the industry absorbed \$36 of this increase**. Mortimer called for a drastic deduction in "gimmick" wars, the "free" offers, gift gadgets, etc.

BBDO reports its latest food staff presentation (No. 21) is apparently being well received by the retail trade.

Executives from one large chain use the findings to convince branch managers to install soft drink vending machines in their stores.

This kind of reception is important to BBDO since the prime purpose of these presentations, first started in 1941, is to give something back to the retail trade in return for past favors—cooperation in making retail studies, etc.

BBDO's food staff presentation was built around "The Confusion Factor in Grocery Shopping."

The study, which used the 3,500 women in the agency's National Panel of Consumer Opinion, was made because of the belief that **bigger stores and more brands are contributing to confusion among shoppers**. Here are some of the findings:

- **A whopping 94%** reported that at least on occasion they find in-store conditions which make shopping confusing or difficult.

- Chief complaint: **Aisles crowded by stock and stock clerks, narrow aisles, difficulty in reading price markings, difficulty in finding new advertised items.**

- An overwhelming 87% reported they have a favorite grocery store and **83%** said they shop mainly at their favorite stores.

- A third of all respondents said they did their main shopping on Friday, 19% said Saturday, 13% said Thursday, 29% shop on no special day.

- **Most shoppers (86%) travel to their store by private car.**

- What women shoppers would like most: to get out of the store faster.

As a result of the growth of supermarkets in Canada, retail volume is being concentrated in fewer stores, though this trend is not as marked as in the U.S.

An International Surveys study in the Dominion showed that about **25% of the 35,000 grocery stores do about 75% of the business**. In the U. S., according to Nielsen, **less than 10% of the stores do about two-thirds of the business**. (For more details on grocery trends charted by Nielsen, see Marketing Week, 25 October, 1958.)

The IS survey showed supermarkets had increased their share of the grocery business from **34% in 1951 to 43% in 1957**.

Chain store penetration in Canada differs considerably by regions.

In Canada, chains do **58%** of the grocery business in Ontario but only **22%** in the **Maritime provinces**. In the U. S., chains share a business range from a high of **56%** in the Middle Atlantic states to a low of **31%** in the Southwest.



# WASHINGTON WEEK

15 NOVEMBER 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

Elections rarely portend significant changes in Congressional policies toward broadcasting and advertising, but this election is certainly an outstanding exception to that particular rule.

With such stalwarts and activators in broadcast matters as Senators Bricker and Potter victims of the Democratic sweep and the general gutting of House and Senate Commerce Committees, here are some of the things you can expect:

- **Redoubled fervor by the Democrats for investigations**, what with probes often making juicy fodder for a White House campaign.

- A temporary setback in the battle for revival of uhf—a Bricker special interest—and the securing of more vhf tv channels from the military (Potter's pet).

- The networks again, with Bricker gone—will be relieved from the necessity of answering periodic charges of monopoly and the need for network regulation.

- A weakening of the chances for sports to get the power to act in concert to **ban broadcasting of their events**. Rep. Keating—their strongest advocate—who was elected to the Senate will be missing from the House Judiciary subcommittee which handles such anti-trust issues.

- More strongly esconced than ever as chairman of the Senate Commerce committee, Senator Magnuson may be able to block Oren Harris' efforts against pay-tv. Magnuson has been urging that it be given a trial.

- **The Harris Legislative Oversight subcommittee finding no opposition from within Democratic ranks to expand its probes in manifold directions.**

- Rep. John Blatnik, chairman of the House Government Operations subcommittee, gaining encouragement from among the influx of "liberal" Democrats for his crusade against false and misleading advertising, particularly in tv.

In all, four of the G.O.P. members of the Senate Commerce Committee went down to defeat at the polls.

In the corresponding House committee five of the six top-seniority Republicans retired or were defeated, and seven of the 15 Republicans will not return.

As for Keating, it will be recalled he was a powerful irritant to Celler, House Judiciary committee chairman, when it came to charges of violations of anti-trust laws in broadcasting, particularly the networks.

**Counsel for the FCC and Justice Department submitted almost identical briefs to special FCC hearing examiner Horace Stern, both calling for disqualification of the four applicants for Miami channel 10.**

They recommended cancellation of the license of National Airlines subsidiary Public Service Television for off-the-record approaches to Commissioners. Also that the applications of WKAT and North Dade Video should be tossed out for similar reasons. Only L. B. Wilson Inc., would remain, but presumably the field would be opened to new applicants.

Paul Porter, for Col. A. Frank Katzentine and WKAT, said in a brief that his client never sought to influence the decision, but merely to stop ex-Commissioner Mack from being influenced. His brief argued that National should be disqualified, but not WKAT.

Norman Jorgenson, for National, countered that no official of National was aware of any of the improper activities, and in any event Katzentine did considerably more.

Porter said it might be well to adopt a rule in the future against off-the-record approaches to commissioners, but to make it retroactive "would be grossly unrealistic and have sweeping consequences which would place the regulations of the communications industry in a situation even more perilous than it is today."

He added that such contacts were prevalent, and such a rule would mean probes of most radio and tv licenses on the same basis. National, the brief stated, went much farther and should be disqualified.

# SPONSOR HEARS

15 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

The media director in one of the topflight air agencies is going to have the tv/radio department put under his jurisdiction as well.

The move should take place before the first of the year.

One of the monitoring services, in selling itself to agencies, is making a claim that is causing considerable consternation.

The claim: As the result of monitoring records, a spot account recovered \$2,400 in refunds for commercials not telecast or defectively aired. Monitoring cost: \$300.

Apply a load of salt to those rumors that Prudential, because of its \$60-million loan, is lending encouragement to a change in ownership of the NBC networks. (It's just some personal politicking by a single Prudential board member.)

Incidentally, Prudential also has a big lending stake in CBS, Inc.—some \$50 million—with more to come for some building plans under discussion.

Lestoil is said to feel a bit miffed at competitor Texize for jumping into the St. Louis market first and tying up all the choice available time.

Seems that Lestoil doesn't think this behavior cricket is in view of the fact that Texize previously had visited Holyoke (Lestoil's home base) and got a lot of free advice.

Plans note: Lestoil is taking a hiatus on further buying—perhaps until after Christmas—hoping that the availability situation will loosen.

CBS TV currently is cooking up counter measures to thwart NBC TV's efforts to wean away some Colgate business.

NBC has its eye on the half-hour investment that Colgate has in Mighty Mouse on CBS. It's offering a quarter-hour each of Circus Boy and Rough & Ready cartoons, both at the half-hour rate.

Normally, you pay more for two quarter-hours than for a single half-hour (unless the two quarters are back to back). CB and R&R don't follow one another.

The insistence by more and more jingle composers that they reserve the small, or performance, rights for point-collecting in ASCAP is complicating things for sponsors.

Advertisers prefer to buy complete control of the jingle and thereby avoid any difficulties over station music clearances.

In contending for the right to own the jingle's copyright, writers cite the classic case of See-the-U.S.A.-in-your-Chevrolet being sold outright for \$250.

(ASCAP credits per-performance of a commercial jingle with one-tenth of a point.)

The switch of the Maxwell House vacuum pack brand from B&B to Ogilvy, B&M (where two former B&B executives—Esty Stowell and Dave Crane—were on hand to receive the catch) recalls other famed shifts of manpower followed by account transfers.

The historic breakaways which actually brought about the formation of new agencies were from N. W. Ayer to Young & Rubicam; JWT to William Esty; Benton & Bowles to Ted Bates; Pedlar & Ryan to Doherty, Clifford, Steers & Shenfield; and Ruthrauff & Ryan to Sullivan, Stauffer, Colwell & Bayles.



# IN BOOMING SAN DIEGO

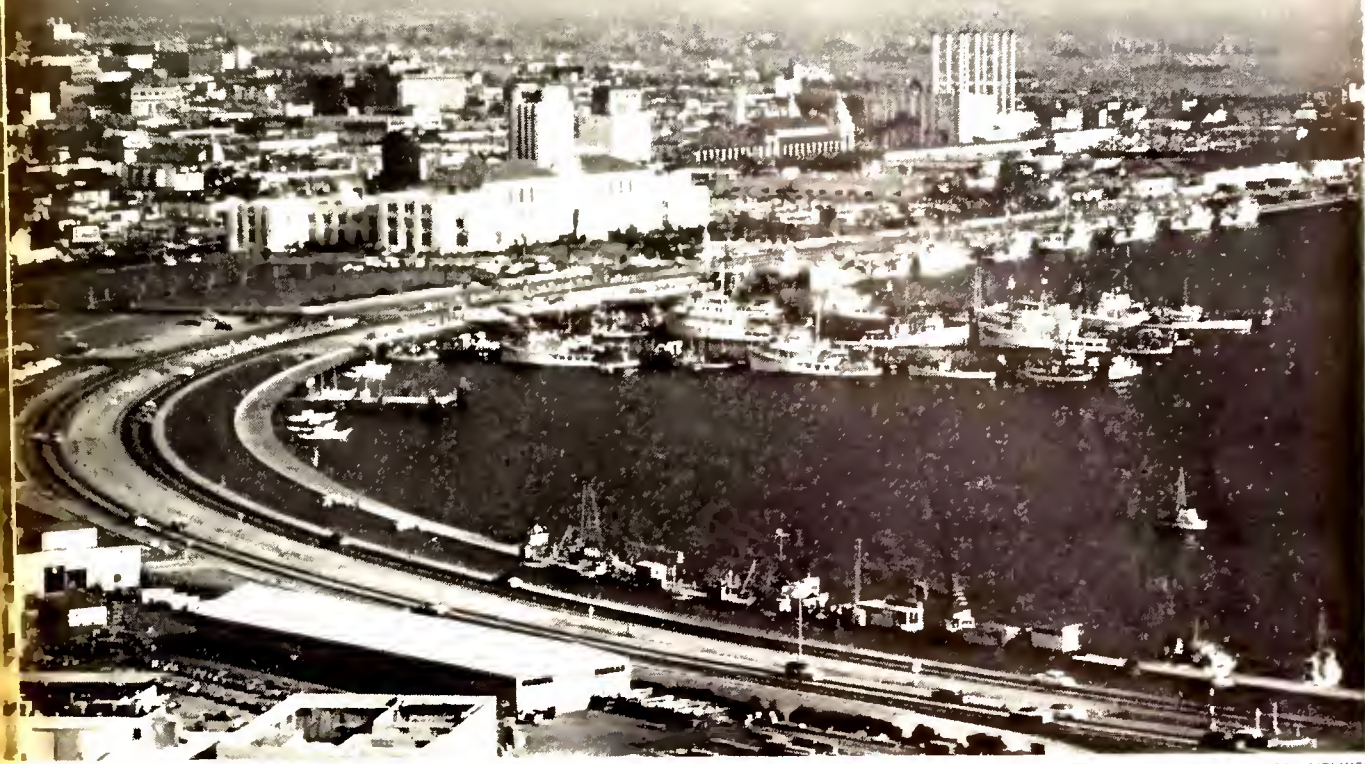


PHOTO COURTESY OF AMERICAN AIRLINES

Sell MORE...  
with the power  
and prestige of

# XETV

**CHANNEL 6 • ABC-TV**

In all the world, few areas can match the charm of San Diego, America's great international playground. And San Diego is striding ahead in commerce and industry — shown by almost any index to be the fastest-growing market in the U.S. Keeping step with this growth is the romance and success of Station XETV — one of the most fascinating chapters in the history of Television. For few markets have television facilities to match the thorough low-CPM efficiency with which XETV blankets and sells the booming San Diego market. Your Blair man has the convincing facts. They merit thoughtful attention.

*Effective December 1, 1958  
XETV announces  
the appointment of*



**BLAIR TELEVISION ASSOCIATES**  
*as national representatives*

- NEW YORK • CHICAGO • BOSTON • DETROIT • JACKSONVILLE
- ST. LOUIS • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE

RAY CITY TELEVISION, Julian M. Kaufman, Vice President and General Manager



## ADVERTISERS

Revlon's George Abrams went on a forecasting plane re tv and radio at the ANA meeting in Hot Springs, Va., this week.

Included in his crystal-gazing:

- Advertisers will spend \$1.5 billion in tv in 1959, of which about \$400 million will be for spot and \$800 million for network tv. Radio network will do about \$70 million and radio spot, \$300 million.

- The next big trend in tv programming will be in the direction of crime and mystery shows.

- Color tv can't help getting places.

- Tv will get more and more daring on controversial and intimate matters.

Abrams also saw daytime tv making

further big strides and noted that radio was in dire need of new programming concepts.

(See SPONSOR-SCOPE for more ANA comments.)

### Campaigns:

- **Jack Ruppert Brewery** (brewers also of Knickerbocker Beer) will launch a campaign this month to introduce its new Jack Ruppert Ale. Theme for this new ale: "Brewed specifically for men only." The New England market will serve as testing ground, via 20-second tv spot commercials, on prime Class A time, with a minimum of 15 announcements weekly in eight cities. Agency: Compton.

- **The Lewyt Corp.** will expose its new electronic vacuum cleaner on local tv, via one-minute spots. Tagged at

the end of each commercial will be credit for the local dealer handling the product.

**Strictly personnel:** At the Campbell Sales Co., subsidiary of Campbell Soup — **Russell Brewer** named district manager (heat processed products), Sacramento; **Robert Clinkenbeard**, division institutional supervisor, southwest; and **Gerald Thomas**, named assistant to the general sales manager . . . **Robert MacLachlan**, appointed product manager of Spry and Liquid Spry at Lever Bros. . . . **F. Scott Matthews**, product manager in the Household Products division of Colgate . . . **Jack A. Swedish**, named advertising manager in charge of national media for the Miller Brewing Co. . . . **Philip Pritchard**, marketing manager, at General Instrument Corp. . . . **M. S. Griffin**, named staff director of advertising for Thompson Products Divisions of Thompson Ramo Wooldridge, Inc., Cleveland.

# WRAP-UP

## NEWS & IDEAS

## PICTURES

Southern belles pretty up the dedication party thrown by WLW-A, Atlanta. Standing in front of tower model are (l to r) Jean Carter, Miss Maid of Cotton; Toni Edison, Miss Georgia Chick; Harry LeBrun, v.p. and general manager, WLW-A; Pepper Helms, Miss Atlanta; R. E. Dunville, president, Crosley Broadcasting Corp.; Diane Austen, Miss Poultry Princess; Ollie Treyz, president, ABC TV Network; and Jeanine Paris, former Miss Georgia



Once a Knight, always a Knight: To promote his new morning show *Knight-Time* via WSAI, Cincinnati, Herb Knight can be seen around town dressed as a medieval knight



## AGENCIES

Cunningham & Walsh's latest video count study on tv showed there's been quite a gain in viewing this year over 1957.

The highlights of these advances include:

- The total viewing time per person for five weekdays is now 15 hours, 48 minutes; for the whole week, 22 hours, 7 minutes. Seventeen of the 22 hours is in the evening.
- Only members of the family that decreased their set attentions were children—both moppets and teenagers—but this was very slight and easily made up by adult viewing.
- There's little difference between weekday and weekend viewing except among housewives. Their weekend viewing mornings is somewhat lower.
- The average person spends somewhat over three hours watching tv every day of the week, indicating view-

ing survives changes in basic living patterns. That is, people still find time for tv regardless of whether at work or leisure.

**Merger: Emil Mogul Co., Inc. and Lewin, Williams & Saylor, Inc., effective 1 January, 1959.**

**New Name: Mogul, Lewin, Williams & Saylor, Inc.,** with combined billings for 1958 at \$18 million.

**New officers:** A. W. Lewin, formerly chairman of the board at LW&S, becomes chairman of the new company; Emil Mogul, president of Mogul, continues as president and chief officer; and Sidney Matthew Weiss, president of LW&S, now becomes executive v.p.

The merged agency will headquarter at 625 Madison Avenue, New York.

**Friendly again:** Both Weiss and Geller and The Bon Ami Co. have composed their differences over the agency's contract.

The case was taken to court this past September, when Bon Ami switched its account to Cole, Fischer & Rogov. Spotnews: Bon Ami is buying a couple radio (I.D.) flights in the top 15 markets.

**Another court case settled: Warwick & Legler and Schick** have been haggling over the idea of using cotton to demonstrate a close shave. The idea was developed by W&L while it had Schick's account. When it was shifted to B&B, the "cotton test" appeared on tv. W&L filed suit, and the case has been settled with Schick admitting that W&L owns the idea.

**New agency name:** The Kamin Advertising Agency in Houston, is continuing with its expansion program. Latest step is a change in name to **Kamin-Nahas-Blumberg, Inc.**

The new line-up of officers includes: Lester Kamin, president and chairman of the Plans Board; Fred Nahas, v.p.



Free transportation was provided by WCKT-TV, Miami, when the city was paralyzed recently by a bus strike. TV 7 used team of Shetlands for stranded Miamians

Concentrating on light atop Boston's John Hancock bldg., is Phil Christie, emcee of Program PM on WBZ, WBZA. Listeners helped in experiment—and light went out



**Storz Stations executives meet** to discuss plans for the coming year. Those attending (standing, l to r): Herbert Dolgoff, general counsel; Jack Sandler, general manager, WQAM, Miami; Todd Storz, president, Storz Stations; Robert Tilton, national director of engineering. Seated (l to r): Jack Sampson, sales manager, WHB, Kansas City; Bill Stewart, national director of programing; George Armstrong, executive v.p., general manager WHB; Fred Berthelsson, v.p., gen. mgr. WTIX, New Orleans; and Jack Thayer, gen. mgr., WDGY, Minneapolis

in charge of sales; and B. L. Blumberg, v.p. in charge of agency operations and administration.

**Agency appointments:** **Ogilvy, Benson & Mather**, for the General Foods' vacuum packed coffee account in the Maxwell House line, effective 1 January, 1959. Maxwell House was with B&B . . . **Doyle Dane Bernbach**, for the West End Brewing products, including Utica Club Beer and Ale, Matt's Premium Lager and Old English Ale. Account was with Cohen & Aleshire . . . **Weiss and Geller** for the Columbus Canning Co. of Columbus, Mass. The Battle Creek Dog Food Co. and Woodard Foods of Florida, Inc.—all dog food manufacturers . . . **Publicidad Badillo, Inc.**, New York, for the California Rice Growers Association of Sacramento—for its Spanish brand Red Seal Rice to Spanish language markets in Continental U. S. . . **Blaine-Thompson Co.**, New York, for the Hess Brother Department Store of Allentown, Pa.

**Foote, Cone & Belding**, Chicago has added Equitable Life Insurance Socie-

# SWEET SIX- TEEN

Enjoy sweet sales success from the Nation's 16th Television Market! Television Magazine credits the Charlotte-WBTV Market with 662,074 sets—16th in the Nation—First in the South! Call CBS Television Spot Sales for a date!



JEFFERSON STANDARD  
BROADCASTING COMPANY

ty to its account roster. Other recent awards to Chicago agencies: **Bozell & Jacobs**, for Alaska Visitors Association . . . **Wesley Aves & Associates**, for Kawell-Walker Motors . . . **William Hart Adler**, for B. Heller and Co. . . . **Burlingame-Grossman**, for Roseland Engineering . . . **Grimm & Craige**, for Perma-Line Rubber Products . . . **Engel Advertising**, for Nepo Manufacturing Co. . . . **E. H. Brown Advertising**, for Brillon Iron Works . . . **Harry Schneiderman Co.**, for the George Master Garment Co.

**Awards:** **Grant Advertising's** Miami office for nine awards at the annual exhibit of the Art Directors Club of Greater Miami.

**Anniversary:** **Tucker Wayne & Co.** of Atlanta, celebrating its 20th year this month. The agency opened its New Orleans office last June.

**Norman, Craig and Kummel** continues its expansion program with the naming of these four new account executives: **Thomas F. Swan**, **Martin Rokoach**, **Henry L. Hayden** and **Donald H. Stone**.

**More on personnel:** **Arthur Bailey**, v.p. in charge of the Los Angeles office of Foote, Cone & Belding, elected to the Board of Directors and promoted to a senior v.p. . . . **W. M. Starkey**, a v.p. and account supervisor, appointed manager of the Los Angeles office of BBDO . . . **Donald Jones**, v.p. of MacManus, John & Adams and head of the agency's new business committee, named head of the Los Angeles office . . . **Gerald M. Goldberg**, named v.p. of Brandt Public Relations and Promotion, New York . . . **Newton Briggs**, merchandising director of Gardner Advertising.

**Howard Davis**, named head of the information services program of N.W. Ayer . . . **Shelley Hull**, production supervisor in the Hollywood office of Ted Bates . . . **Robert Twiddy**, account executive, K&E . . . **Lawrence Higgins**, art director, Emil Mogul . . . **Norman Widenhofer**, to the Willis S. Martin Co., Ft. Wayne . . . **Ernest Hodges**, account man on Ralston at GB&B, was named advertising man of the year by the League of Advertising Men and Women in New York.

**Personnel news from Chicago:** **John P. Devaney**, elected v.p. at BBDO . . . **Con Tennant**, named v.p. in charge of tv film at Leo Burnett . . . **C. Lowell Helman** joins JWT as assistant media director . . . **Calvin Merrick**, formerly of Grant and Leo Burnett, in his own business as specialized consultant . . . **Richard Anderson**, associate media director at Y&R . . . **John Mahoney**, account executive at Gordon & Hempstead . . . **Roberta Low Friz**, to the copy staff at Jones Frankel Co. . . . **Tom Melohn**, account executive at Leo Burnett . . . **Pete Cavallo**, radio-tv head for D'Arcy, leaving agency to purchase own radio station.

## CANADA

**Broadcast Advertising Bureau's Tv division has come up with an analysis of daytime audiences** to be used for presentations until BBM's material for November, 1958 is available.

Here's the estimated tv audience reached on an average weekday—fall, 1958:

TIME	HOMES (000)	WOMEN (000)	ADULTS (000)
12:00-12:30	309	297	442
12:30- 1:00	319	288	454
1:00- 1:30	373	339	487
1:30- 2:00	412	371	499
2:00- 2:30	447	358	550
2:30- 3:00	691	580	849
3:00- 3:30	876	736	1,130
3:30- 4:00	1,129	1,005	1,456
4:00- 4:30	1,203	854	1,468
4:30- 5:00	1,331	513	985
5:00- 5:30	1,524	518	945
5:30- 6:00	1,656	563	1,061

**Stereophonic sound extends across the border:** CFCF launched the first regularly scheduled stereophonic broadcast in Montreal—*Startime in Stereo*, using both its AM and FM facilities.

### Ideas at work:

- Colgate will launch its Miss Super Suds contest next week, on CJMS, Montreal. Miss Super Suds, a personality conceived and developed by CJMS, makes personal appearances in the various super markets and chain stores where Colgate's Super Suds is sold. Fifteen spots a day will promote it, and give clues on the first name identity of the masked Miss-Super Suds.



• The wives of the staff on CKNW, Vancouver-New Westminster, B.C., recently raised \$12,000 for the Orphan's Fund by holding an "Orphan's Bazaar." The wives provided the work, supported by several women's and youth clubs, while the station provided the publicity, and sent its mobile studio to the Bazaar to air from the scene.

**Agency news:** Philco Corp. of Canada, Ltd. from Hutchins Advertising Co. to F. H. Hayhurst Co., Ltd., effective 1 January, 1959.

**Kenyon & Eckhardt, Ltd., Toronto,** has these personnel additions: **F. W. Booth**, named production manager; **Carl Wilson**, account executive. **David Roe**, named manager of K&E's Montreal office.

## COMMERCIALS

**Video Crafts, Inc. exhibited to the tv trade a new form of stop motion puppetry produced in Japan.**

Art Rankin, president, recently returned from Japan, where he formed six of the major puppet and animation

studios into the Japan Animation Producers Association, designated to produce exclusively for Video Craft.

The video puppets, termed 'Stylized Animation . . . in Dimension' will have their storyboards and basic character sketches done in New York and then forwarded to their Tokyo office.

**The policy of Lestoil on filmed commercials, as related by its president, J. L. Barowsky, to the Cleveland Ad Club:**

- 1) They must be factual.
- 2) No time should be wasted on an entertainment type of film because we are not in the entertainment business.
- 3) At no time should any comparison be made with another product or products.
- 4) All statements must be of a positive nature.
- 5) Under no circumstances should our films make exaggerated claims or statements which Lestoil cannot live up to.
- 6) Because we are entering our prospective customer's living room, the approach must be a soft one, and

one that will not antagonize our listeners.

**The International Advertising Film Festival in Venice selected these commercials as the "best in the world":**

Best tv commercial, live, action or animated—31 to 60-seconds: Calo Cat Food (for the Calo Pet Food Co.) now on tv stations in selected California markets. Agency: **Foot, Cone & Belding**, San Francisco office.

Best tv commercial, from 61 to 150-seconds: Chemstrand nylon. Agency: **Doyle Dane Bernbach**.

## FILM

**In the event of an AFTRA strike, the freeze of live talent could unlock the doors for a tidal wave of film and tape programing.**

Trade speculation on the subject is rampant, producing suggestions like these:

1) the networks might slot new-to-tv feature films in afternoon time, 2) shows to be replaced in January would get the ax early and be replaced by

# Leads in Fresno



KMJ-TV in the Billion-Dollar Valley of the Bees

**Leads in syndicated shows** — with these top shows: Highway Patrol, Death Valley Days, Burns and Allen, People's Choice, Decoy, African Patrol, Robin Hood and Buccaneers.

**KMJ-TV • FRESNO, CALIFORNIA • The Katz Agency, National Representative**

number **1**  
 in ratings  
 in coverage  
 in results

the **NATURAL**  
**1<sup>st</sup> BUY**  
 in South Carolina

channel **10**  
**WIS-TV**

COLUMBIA, SOUTH CAROLINA  
 G. Richard Shaffo, Exec. Vice President  
 Charles A. Batson, Managing Director

Represented nationally by—  
 -Peters, Griffin, Woodward, Inc



**"GEE! THIS  
 COFFEE SMELLS 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

filmed series, 3) new syndication offerings might be rushed on network in short-term deals, and 4) locally made tape shows might get the nod for immediate network scheduling.

**The Screen Extras Guild is threatening an AFL-CIO-backed boycott of products sponsoring foreign-made television films.**

Another AFL-CIO venture is production of a special (not for telecast) episode of "Father Knows Best" on freedom and tyranny.

**A forward step in recognizing the importance of the writer in tv film production has been made by Screen Gems which will cooperate with the Writers Guild of America in producing a dramatic series, with a \$10,000 annual award for best script and a \$2 million overall budget for 39 half-hour episodes.**

**Sales:** Humble Oil and Refining Company's 21 market buy of CBS Films' *Rendezvous* to start early in 1959 will include these Texas cities: Abilene-Sweetwater, Amarillo, Austin, Beaumont-Port Arthur, Bryan, Corpus Christi, El Paso, Galveston-Houston, Harlingen-Weslaco, Lubbock, Lufkin, Midland-Odessa, San Angelo, San Antonio, Temple-Waco, Texarkana, Tyler, Wichita Falls and two New Mexico markets—Albuquerque and Roswell . . . MCA's Paramount features sold to KPTV, Portland, Ore. . . Ziv's *Bold Venture* sold in 52 markets, including a Maine-to Florida regional by Ballantine in 22 cities with WCBS-TV already cleared in New York; Chicago and Wisconsin cities for Heileman Brewing Co.; Electric Cooperatives on WUSN-TV, Charleston; Midway Furniture on WTAR-TV, Norfolk; stations are WTVJ, Miami; KVII-TV, Amarillo; KID-TV, Boise; KOLD-TV, Tucson; KGHL-TV, Billings; WLOS-TV, Asheville; WICV-TV, Erie; KTSM-TV, El Paso; KOMO-TV, Seattle; WKY-TV, Oklahoma City; WSM-TV, Nashville; WDSU-TV, New Orleans; KBAK-TV, Bakersfield, and KVAR-TV, Phoenix . . . The film library of WCAU-TV, Philadelphia, passes the 2,000 mark with purchase of Screen Gems "Sweet 65" package.

**Stock transfer:** National Theatres will buy out the common stock holdings of the three principal officers of

NTA—Ely Landau, Oliver Unger and Harold Goldman, who will continue to serve as top NTA executives.

**Strictly personnel:** Hal Hackett of Official Films touring Puerto Rico, Hollywood and England to investigate production sites for three new series . . . John J. Mulvihill has joined United Artists Television as general sales executive . . . Alan Hartman appointed a sales v.p. of Jayark Films . . . Walt Plant resigns from ITC to form his own Hollywood production office with intended new dramatic production to include Tundra . . . William Susman promoted to producer for MPO Television Films . . . Paul H. Robins appointed president of Permafilm, Inc. of New York . . . Mike Merrick opening his own public relations firm, Merrick Associates in New York.

**Public service:** *Sea Power*, a public service Navy show, will be filmed by Sande & Greene Productions of Hollywood.

## NETWORKS

**NBC TV this week cited Nielsen Trendex and ARB in proof that it was ahead of the other two networks in ratings and shares of audience in daytime viewing.**

CBS TV stayed mute, but ABC countered NBC TV's boasting about daytime by pointing out that it's narrowing the average ratings on the nighttime-front.

The averages quoted from Trendex's November ratings for all commercials between 7:30 to 10:30 p.m.:

ABC TV, 15.9; CBS TV, 18.3; NBC TV, 17.0.

**CBS Radio racked up more than \$325,000 worth of business last week, helped along by a surge of Christmas and New Year specials.**

Among the new clients are: Comstock Foods, Plough, Inc., The Texas Co., and Stanley Home Products.

**Other network sales:** Beech-Nut Life Savers and Whitehall Labs, for ABC TV's *Colt .45* . . . The Savings and Loan Foundation, for one-half and R. J. Reynolds and Whitehall for one-quarter each of NBC TV's telecast of the 34th annual East-West Shrine Game on 27 December . . . Ideal Toy



few weeks ago on network television, VIDEOTAPE and NTA'S TELESTUDIOS did it again. Top talent Louis Nye came on as only Louis Nye can... came on great for Noxzema Instant Shaving Lather. And that's the way the creative doers at D. C. S. & S. planned it. They called for and got all the impact of a live commercial to integrate with a live network program. Just as important, they knew they had it days before the commercial ever went on the air. That's because they got it with VIDEOTAPE and TELESTUDIOS. Time saving, dollar saving, live quality — nothing less would do for Doherty, Clifford, Steers and Shenfield, Inc. Nothing less can do for you. That's why TELESTUDIOS' top management personally supervises every VIDEOTAPE "take". That's why so many key producers, such as Robert Doherty of D. C. S. & S. look fondly toward tape at TELESTUDIOS for commercials, pilots and programs. It's a clear case of *live at first sight* with VIDEOTAPE at NTA'S **TELESTUDIOS, INC.**

1481 Broadway, New York, N. Y. Longacre 3-6333


Live  
at first  
sight

!

Noxzema  
Instant  
Shaving Lather

W.S. McF...





**3 POINTS  
TO PONDER . . .**

MORE LISTENERS PER DOLLAR . . . . .  
★ 88c per thousand

MORE ADULTS PER DOLLAR . . . . .  
★ 95% over 18

MORE "DELIVER" PER DOLLAR . . . . .  
★ Results prove it

*Why Don't You Just Ask George P. Hollingbery for the FACTS and the Pulse-Nielsen Surveys That Back Up These Claims?*

**WREN**  
5000 WATTS - TOPEKA, KANSAS



**GEE!** OUR PUP  
GOES FOR THAT DOG FOOD!"

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

Corp. will again sponsor Macy's Thanksgiving Day Parade via NBC TV . . . Walter Winchell returns to his Sunday night radio newscast via Mutual, for Bon Ami Co. and Symphonic Electronics Corp.

**New affiliate:** KOMO. Seattle joins its sister tv station as an ABC affiliate, effective June, 1959.

**Personnel news at the networks:** Arch Robb named manager, special programs, at NBC TV . . . Vincent Murray and John P. Fendley, named account executives in ABC TV's Central Division sales department.

## RADIO STATIONS

**At the scene:** James Snyder, news director KDKA, Pittsburgh scored a major news beat this week, upon his return from covering the coronation of Pope John, XXIII.

Snyder, alighting from an airliner at New York International Airport was eye-witness to the crash of a Sea Board Western cargo plane into a standing Trans-Canada Viscount.

He immediately fed on-the-scene accounts of the accident via beeper phone to Westinghouse Co. stations, and also gave the first wire service tip on the story.

**Richard Paek, v.p. of programing for the Westinghouse Broadcasting Co. gave his views on management and music programing before the NAB fall conference in Washington, D. C. last week.**

Paek is convinced that station managers "rarely, if ever, listen to popular music, and that most of their attitudes about pop music are conditioned by emotionalism, competitive bias and general ignorance of current music and recordings."

"Too many stations today are doing without full-time program managers," Paek noted, "and this is a loss to the station and to the industry."

"No matter how knowledgeable your d.j.'s are, or your librarian, you need a program manager to ride herd on the overall sound, to develop new techniques, and to maintain a music policy which is not just the individual whim of anyone, whether he's a d.j. or a salesman."

**RAB released two findings this week:**

They were:

- 1) New proof of radio's ability to reach adults, through a survey done by Pulse. The report: An hour-by-hour breakdown showing that radio adult audience actually tops that of tv for two-thirds of the broadcast day—and the average adult radio audience during this period is nearly twice as high as tv's.
- 2) A one-week study of gasoline products showed that radio is getting more time with the user and buyer of automotive products on the days they purchase them, than all other media combined.

**This and Data:**

. . . Jack Sterling published a book this week of recollections from his 10 years of pre-dawn broadcasting. Title: *Early In The Morning* . . . Broadcasting gets perilous: WMCA, New York, has hired a special armed guard to protect Barry Gray. His controversial show has brought a number of threats against his life . . . Correction: G. A. Ruben Production's syndicated radio series (as reported in this column's 1 November SPONSOR) is dubbed *Stranger Than Science* . . . Radio on wheels: WHDH, Boston, put its mobile radio studio into operation last week by inaugurating a 52-week schedule of broadcasts from various locations in the station's area. As a tie-in with A&P Stores, the programs will air directly from shopping centers . . . The I. Miller Salons, traditionally print advertisers only, has bought a radio program for the first time in the shoe store's history, *Ballet Theatre*, via WGMS, Washington, D. C.

**Ideas at work:**

• Now that elections are over. KGW, Portland, Ore., has initiated a "clean up the city" campaign. For every old election poster turned in, the station gives a penny. The promotion made such a hit, that the station claims its studios now look like a paper factory.

• Disk jockeys at WWOK, Charlotte, aired their opinion to the controversy at Purdue University. It seems a hullabaloo was raised over the hula Adelaide Darling did at the school's football game. Station d.j.'s, however, selected their side, and named





**YOU MAY NEVER "NON-STOP" THE PACIFIC\* —**

**BUT... You'll Make A Happy Landing  
In Kalamazoo-Battle Creek  
With WKZO Radio!**


The WKZO Radio crew will navigate *sales* for you in Kalamazoo - Battle Creek every day and night, with an audience *43% larger* than that of the next station. The WKZO morning flight (6 a.m.-noon) averages as many passengers as the next *two* stations *combined*!

Make your reservations now -- with Avery-Knodel -- for a happy landing in Kalamazoo-Battle Creek and Greater Western Michigan.

*\*Marion "Pat" Boling did it from Manila to Pendleton, Ore. on August 1, 1958 -- 6,979 miles!*

**7-COUNTY PULSE REPORT**  
KALAMAZOO-BATTLE CREEK AREA — MARCH 1958  
SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	32	22	10
12 NOON - 6 P.M.	29	22	10
6 P.M. - 12 MIDNIGHT	30	20	11



*The Feltzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
 WKZO RADIO — KALAMAZOO-BATTLE CREEK  
 WJEF RADIO — GRAND RAPIDS  
 WJEF-FM — GRAND RAPIDS-KALAMAZOO  
 WWTV — CADILLAC, MICHIGAN  
 KOLN-TV — LINCOLN, NEBRASKA

Associated with  
 WMBD RADIO — PEORIA, ILLINOIS  
 WMBD-TV — PEORIA, ILLINOIS

**WKZO**

CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
 AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

her the "Girl we'd most like to roll a hoop with."

• **KVOS**, Bellingham, Wash., sent a letter to advertisers and agencies, claiming themselves in a dither over which audience surveys provide accurate listenership information about the station's market. It enclosed a form in which ad people were to check which survey they felt was most reliable. Winner: Pulse, Inc.

**Station purchases:** **WEBC**, Duluth, Minn., to George Clinton, for \$250,000; **WABR**, Orlando, Fla., to Contemporary Broadcasting, Inc., for \$225,000 (both sales brokered by Blackburn & Co.) . . . **KWFC**, Hot Springs, Ark., to the Phoenix Co., Inc. . . . Radio Kentucky, Inc. (**WKYW**, Louisville) to F. Eugene Sandford . . . **KFMA**, Davenport, Ia., in-part to Howard Dorsey, who becomes partner and general manager.

**Station staffers:** **Alfred Anscombe**, appointed executive v.p. and general manager of **WINE-AM-FM**, Buffalo . . . **John McRae**, executive v.p. of Intercontinental Broadcasting Co. . . . **Don Kelly**, program director, **WDGY**, Min-

neapolis-St. Paul . . . **Alfred Lewis**, named acting director of operations as well as business manager of **WNBQ & WMAQ**, Chicago . . . **John Murray, Jr.**, assistant general manager, **WWOK**, Charlotte, N. C. . . . **Chris Lane**, program director of Public Radio Corp. . . . **J. Walter Carroll**, senior account executive, **KSAN**, San Francisco . . . **Donald Stelleges**, program manager, **KEX-AM-FM**, Portland, Ore. . . . **Charles Parker**, program manager, **WDRC**, Hartford.

## REPRESENTATIVES

**John Palmer Co.**, west coast reps, became part of the John E. Pearson Co. this month.

Palmer will be Pearson's West Coast manager, headquartering in San Francisco. His entire station list and staff is included in the merger.

**Offices completed:** This week, **Edward Petry & Co.** moved into its new Dallas headquarters, at 211 N. Ervay Street. Hugh O. Kerwin is manager of Petry Tv in Dallas, and David Milam heads Radio.

**News on the personnel front:** **John Blair**, head of Blair-Tv and Blair Tv Associates, re-elected to the TvB Board of Directors . . . **John Brigham**, to the New York tv sales staff of Edward Petry . . . **Norman Flynn**, to the staff at Broadcast Time Sales . . . **David Polinger**, named general manager of NTA Spot Sales . . . **Harold Wettersten**, account executive in the Chicago office of Blair-Tv.

## TV STATIONS

Chicago's celebration of "National Television Week" (16-22 November) will be spearheaded by **Kiwanis Int'l**, via a motorcade through the downtown area this Wednesday.

Purpose: To draw public attention to the assistance and support tv renders throughout the year to a wide variety of charity, educational, and public service campaigns and programs.

Unusual for local retailers was the action taken by Mercury and Kodak dealers in Binghamton, N. Y., when **WNBF-TV** dropped the *Ed Sullivan Show*. The dealers jointly bought a

page ad in the Binghamton Press assuring viewers they had nothing to do with the drop-out and stating that the show was scheduled for **WINR-TV**.

**A sample of how a new tv station is doing:** **KETV**, Omaha, hit the best sales record in its 13-month history, during this past October.

The sales figures for that month represent an increase of more than 43% over March, 1958, the station's previous high month.

**Under construction:** New studios and office building for **WHDH-AM-TV**, Boston, will house five radio and two tv studios . . . **WKRC-TV**, Cincinnati, held ground-breaking ceremonies last week, to begin building its new edifices this week . . . **WKYT**, Lexington, Ky., starts expansion of its present tv facilities today (15 November).

**Ideas at work:**

• **Pete Smythe** initiated a jingle contest on his Western country store program via **KOA-TV**, Denver. He's offering a car litter basket by Rubbermaid to the best anti-litter jingle submitted by viewers, as part of his year 'round campaign against litterbugs.

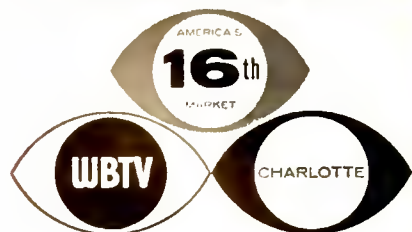
• **WTRE-TV**, Wheeling, worked out a promotion with the Court Theater, located on one of the city's busiest intersections. It also became a tie-in with NBC Daytime Tv promotion. The gimmick: A scrambled message on the marquee of the theater, which, when unscrambled, read "win a prize . . . send name and address to . . . etc."

**Thisa and Data:** Target date for the return of **WWOR**, in Worcester, Mass. to the air is 1 December. The uhf station went off the air in 1955 . . . **WISN-TV**, Milwaukee, has a new sign on time of 8:45 a.m.

**Promotions at WNTA, New York:** **Gerald Kaye**, named president and general manager of the AM, FM and TV outlets . . . **Sidney Kavaleer**, named radio station manager . . . **Joseph Morris**, business manager of the radio and tv stations and legal counsel for all NTA stations . . . **Ray Nelson**, to general executive duties at NTA . . . **Paul O'Brien**, sales manager for both radio and tv . . . **Barbara Wilkins**, appointed director of publicity and promotion for **WNTA-TV**.

# SWEET SIX- TEEN

Enjoy sweet sales success from the Nation's 16th Television Market! Television Magazine credits the Charlotte-WBTV Market with 662,074 sets—16th in the Nation—First in the South! Call CBS Television Spot Sales for a date!



JEFFERSON STANDARD  
BROADCASTING COMPANY



## FARM BOY TAKES BUGGY-RIDE!

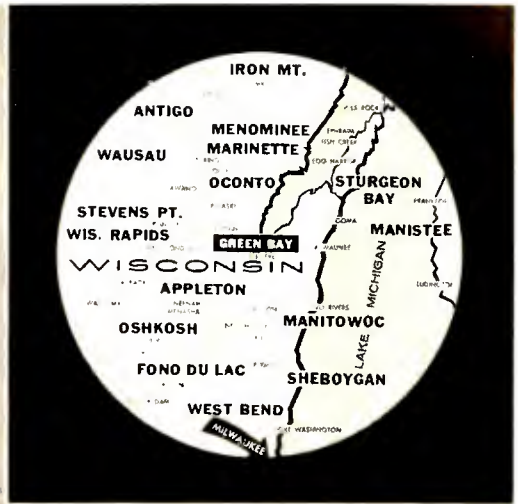
Today's definition of that word "Buggy" is a sporty Convertible. Our farmers, here in the Land of Milk and Money, are identified chiefly by their fat billfolds.

Here's a rich market of small cities and thousands of big dairy farms . . . 42% rural and 58% urban . . . where 1,350,000 folks spend \$1,750,000,000 in retail sales . . . more than 400,000 families enjoying Channel 2-CBS Television.



MAYDN R. EVANS, GEN. MGR.

REP. WEED TELEVISION



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

**TV KID SHOWS**

(Cont'd from page 48)

to find out where you are. The place is jammed and kids with their parents are lined up waiting in the street."

Hodge made it finally, despite a collision with a truck on the way, and the Dairy Maid management had not been exaggerating. "Those kids had actually dragged their parents out there through the teeth of a blizzard."

Hodge took over as *Captain Video* on the DuMont network in 1950 (the role had been started in 1949 by Dick Coogan, now star of *The Californian*). The role of Captain Video came to an

end about a year ago, yet for some months following the show leaving the air, Hodge was still in heavy demand for personal appearances and drew large crowds.

At its peak, the show was responsible for many advertising successes. One example was in the Pittsburgh market where it ran for some time sustaining. When it was picked up by Post Cereals for sponsorship, sales in the Pittsburgh market of Post products advertised on the show rose 135% in the span of six weeks.

The early days of tv, found sponsors of certain products more than eager to reach the kid markets; many of these

advertisers had been aiming at them for years in both radio and print. Some of the successes in early tv, with far less sets in use than today—are remarkable. Back in 1949, Mason candy bars ran a test on WNBZ, New York, with *Howdy Doody*. A "humming wariat" was offered for two candy wrappers and brought in nearly 10,000.

The year before, in Chicago, the RCA 63E model record player was mentioned five times in the space of three weeks on Burr Tillstrom's *Kukla, Fran and Ollie Show*. No other advertising was given this machine. Within that single month, Chicago stores sold \$25,000 worth of the players.

Such stories have been duplicated time and again in the years since. A recent one, for example, was Cocoa Marsh which started with kiddie tv in one market (New York City) about two years ago, is now spending approximately \$1.5 million on kid shows in 40 markets.

One of the strongest testimonials to kid show sponsorship was reported by a housewife with "no axe to grind" for client or station. (What she had to say is graphically described in the picture on page 37.) She was shopping in her local supermarket, noticed a mother and child pause at the spaghetti-macaroni shelf. Absently, the Mother picked up two cans of spaghetti, dropped them into her cart. The child watched in amazement, tugged at his Mother's coat sleeve and pointed to a LaRosa brand display. (LaRosa is now in about 8 markets with kid tv shows.) "The rose, the rose," he protested. The Mother, without a word, replaced the cans she had selected and picked up two cans of LaRosa spaghetti. The authoritarian parent is a thing of the past; youth will be served.

Meanwhile, ratings on children tv fare have been encouraging. Back in 1952, a New York Telepulse showed kid shows averaging about 6.5. This year, a Trendex Inc. Television Advertisers Report showed a national average rating for this program type at night to be more than 15 (situation comedies get about 17, Western dramas, 22). Sponsor identification of kid shows was better than 44% (situation comedies, 39; Westerns, 27.4%).

The one area of kiddie shows upon which most admen agree is that they are taking a new direction—local. As one put it, "Spot tv has stolen the limelight away from the nets with kid programs."

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

## YOUR BUSINESS WILL BE UP

### if you read SPONSOR's 12th annual

# FALL FACTS BASICS

38 pages on Marketing with 15 pages of BASICS charts  
86 pages on Radio with 15 pages of BASICS charts  
78 pages on Television with 18 pages of BASICS charts  
17 pages on Film with four pages of BASICS charts

### Reprints of popular BASICS charts sections:

16 pages on Marketing	}	1 to 9	35 cents each
16 pages on Radio		10 to 49	25 cents each
24 pages on Tv and Film		50 to 99	20 cents each
		100 to 499	15 cents each
		500 to 999	12½ cents each
		1,000 or more	10 cents each

*Prices include postage*

Readers' Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.  
Please send me the following reprints:  
Check or cash enclosed \_\_\_\_\_ Bill me \_\_\_\_\_

Section	Quantity desired	Unit price	Total amount
Marketing	_____	_____	_____
Radio	_____	_____	_____
Television-Film	_____	_____	_____
Full copy of Fall Facts BASICS—\$1			
Name _____	Company _____		
Address _____			



To insure a place every week...  
and get reduced luncheon prices  
**REGISTER NOW** for the 1958-59  
series of **RTES TIMEBUYING &  
SELLING SEMINARS**

Advance registration entitles you  
to attend 17 sessions — from  
November 18 - March 24. Cost:  
just \$10, insuring opportunity to  
hear some of the biggest names  
in the industry discuss subjects  
like these:

An agency president looks at  
Tv / Radio; "Hypoed" Ratings;  
All-Media Buying's Pros and Cons;  
Local vs. National Rates; Video-  
tape; Streamlined Rate Cards;  
many more vital subjects.

Just fill out the coupon and mail  
today to Claude Barrere,  
RTES, Hotel Biltmore,  
Madison Avenue,  
New York, N.Y.

PLEASE SEND ME \_\_\_\_\_ reservations to the  
1958-59 Timebuying & Selling Seminars at \$10 each.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

COMPANY \_\_\_\_\_

\$ \_\_\_\_\_ Check enclosed

**Mr. Advertiser:**  
**DON'T LOOK DOWN**  
**ON SOMETHING YOU**  
**HAVEN'T**  
**LOOKED UP!**

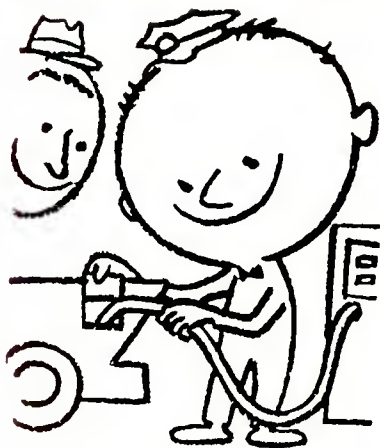
**SPECIALIZED NEGRO**  
**PROGRAMMING**

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 128,357 active prospects.

**1,000 W. 1590 KC.**  
**KPRS**  
**KANSAS CITY, MISSOURI**

For availabilities call Humboldt 3-3100

Represented Nationally by—  
**John E. Pearson Company**



**"GEE!" THIS GAS**  
**GIVES MORE MILEAGE!"**

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**

## Tv and radio

# NEWSMAKERS



**Jack Tarleton** has joined Leo Burnett as a vice president and member of the Plans Board. He comes to Burnett from Eastman Kodak, where he has been director of advertising art since 1956. Tarleton began his career in advertising as art director at Lennen & Mitchell (now Lennen & Newell). He left the agency in 1931, with J. Sterling Getchell, to form an agency in the latter's name. He was then in his mid-20's. Following the dissolution of J. Sterling Getchell, Inc. because of World War II, Tarleton became head art director at William Esty. From 1943 to 1950, he was with his own firm of Day, Duke & Tarleton, Inc. In 1950, he moved to Cunningham & Walsh, where he spent six years as head art director on the Liggett & Myers account. He left C&W to join Eastman Kodak Co.

**C. B. "Pete" Clarke** has been appointed sales manager of WDGY, Minneapolis-St. Paul. His experience with the station for the past two years, as account executive in the sales department, has given him his background for this position. Clarke is a graduate of Bowdoin College, in Brunswick, Maine, and has been a resident of Minneapolis for nine years. He entered Twin Cities radio in 1951 after three years of association with the Scott Paper Co. In 1954, Clarke joined WICN, in Minneapolis-St. Paul. He remained there for two and one-half years before coming to WDGY in March of 1956. He will be in close contact with general manager of the Twin Cities station, Jack Thayer. Clark, a native of Beverly, Mass. is married and the father of five children.



**Wayne Kearl** has been named station manager of KENS-TV, San Antonio. He has been commercial manager at the San Antonio basic CBS affiliate since 1954, and will now assume full responsibility for the operation of the television station. A veteran of 17 years in the broadcasting field, Kearl served as station manager at KGMB-TV in Honolulu. Prior to that, he was associated with several radio and television stations, including KNX, Hollywood; KSL and KSL-TV, Salt Lake City and KOVO, Provo, Utah. Regarding Kearl's appointment, Albert D. Johnson, general manager of KENS and KENS-TV, said: "the move will enable me to concentrate my personal attention on KENS, where a new program of increased service to our listeners is being introduced."



# as basic as the alphabet



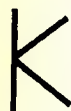
## EGYPTIAN

Remember the Biblical story of Moses in the bulrushes? The Egyptian picture-sign for rush is considered the forerunner of our modern letter K.



## PHOENICIAN

When the Phoenicians ruled the Mediterranean trade-lanes from their legendary cities of Byblas, Tyre, and Carthage, these ancient businessmen adapted the Egyptian sign and made it *kaph* (palm of the hand).



## GREEK

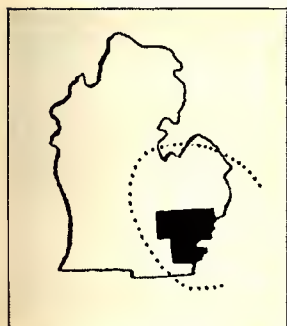
Long before the majestic Parthenon crowned the Acropolis in Athens, the Greeks took over the mark from visiting merchants and made it their letter *kappa*.



## ROMAN

Rome was not yet a large city when dwellers along the Tiber took the Greek letter from the Etruscans and gave it substantially the form we use today.

*Historical data by  
Dr. Donald J. Lloyd,  
Wayne State University*



## Key station for Michigan sales and profits

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's day-time primary coverage area.

**Keep your product moving by using Michigan's fast-moving radio station.** WWJ pleases dealers and distributors with its exceptional sales-power—pleases listeners with its hi-fi sound and up-to-the-minute service.

**Keen personalities like WWJ Melody Paraders** Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand—exclusive features like the WWJ radio-vision studios at Northland and Eastland shopping centers—are "naturals" for mid-winter campaigns. Buy WWJ—it's the basic thing to do!

# WWJ RADIO

AM and FM

Detroit's Basic Radio Station

Owned and operated by **The Detroit News**

NBC Affiliate

National Representatives: *Peters, Griffin, Woodward, Inc.*

# SPONSOR SPEAKS

## Why the air media must develop statesmen

Andrew Heiskell, publisher of *Life Magazine*, speaking before a recent meeting of the Audit Bureau of Circulation in Chicago, offered some provocative, if gratuitous, remarks about *Life's* chief competitors, the broadcast media.

According to Heiskell, the "diffusion of responsibility" among networks, stations, advertisers, agencies and the FCC, make it unlikely that radio and tv will be more than "transmitters of entertainment" during the next 10 years.

Said Heiskell, "the print media must take the responsibility for supplying the leadership and enlightenment which are necessary for our survival."

*Life's* publisher undoubtedly has an axe to grind. But, despite his obvious self-interest, we believe that his comments should be taken very seriously by members of the broadcasting profession.

In the coming months and years, the air media are going to face increasingly heavy attacks from magazines and newspapers, who are fighting hard to retain their revenues.

Heiskell's speech represents, in fact, a kind of "party line" which, we believe, the print men will adopt with growing severity, as the battle progresses.

We predict that their attacks will increasingly emphasize the "lack of prestige" in radio and tv, and that they will use every possible means to suggest that the broadcast media have no real stature or respectability.

If their efforts were based merely on fear and jealousy and sour grapes, then radio and tv would have little to fear. But, unfortunately, there is more than a grain of truth in what men like Heiskell are saying.

Despite their admitted power, the air media have not yet developed enough far-seeing and responsible statesmen to meet the industry's needs. This is a challenge which broadcasting must face, and face squarely. Can we produce the men capable of "leadership and enlightenment?"



**THIS WE FIGHT FOR:** *A recognition, by everyone engaged in air media broadcasting and advertising, that the good name of the industry is our most priceless possession. If we lose it, we lose our rights, revenues, self-respect.*

## 10-SECOND SPOTS

**Cowpokery:** The Screen Extras Guild is about to crack down on producers who hire cowboys as "unmounted extras" at a lower pay scale than if they were mounted, and then when the script calls for it, putting them back on horses at the higher rate. SEG's premise: "The riding skills of our cowboy members must be properly compensated for at all times—whether or not they are actually in the saddle." *Reckon it don't count to ride shotgun on the stagecoach?*

**Star is born:** "Make A Million," the new Broadway hit starring Sam Levene, features one gratifying (to us) hand prop—a copy of SPONSOR on the coffee table.

**Newsworthy:** KREM, Spokane, pays a "dollar a holler" for news items. Recently a lady called to report excitedly that an explosion had just knocked the tops off nearby trees and shattered her windows. Asked if she'd reported it to the sheriff, she exclaimed, "My God, no!" and hung up.

**Late show:** One teen-ager to another: "I watch the craziest tv programs just to keep from going to bed."

**Impromptu:** Without a word of warning, Madison Avenue's bus line has been changing bus stops giving rise to a new grumble: "The wayward Madison Avenue bus."

**Switch:** From a WOR-TV notice of program changes—  
SATURDAY, NOV. 15, 10:30 P. M.  
DELETE: BLUE RIBBON BOWLING  
INSERT: BIG LEAGUE BOWLING  
*And who lost that blue ribbon?*

**Follow-up:** Two weeks ago, we reported one reaction to the invasion of Madison Avenue agencies by chickens from WJZ-TV, Baltimore. Here's another story on the subject. One rooster arrived at an agency, was given water to drink from a film can, but had to settle for dog food since the agency had no poultry feed account. The time-buyer to whom the bird had been sent found a co-worker whose father-in-law has a farm in Connecticut, and after two days in a Manhattan apartment, the bird was taken there. However, the black hens would have nothing to do with the rooster (white), so the father-in-law has now purchased four white hens to keep it company.



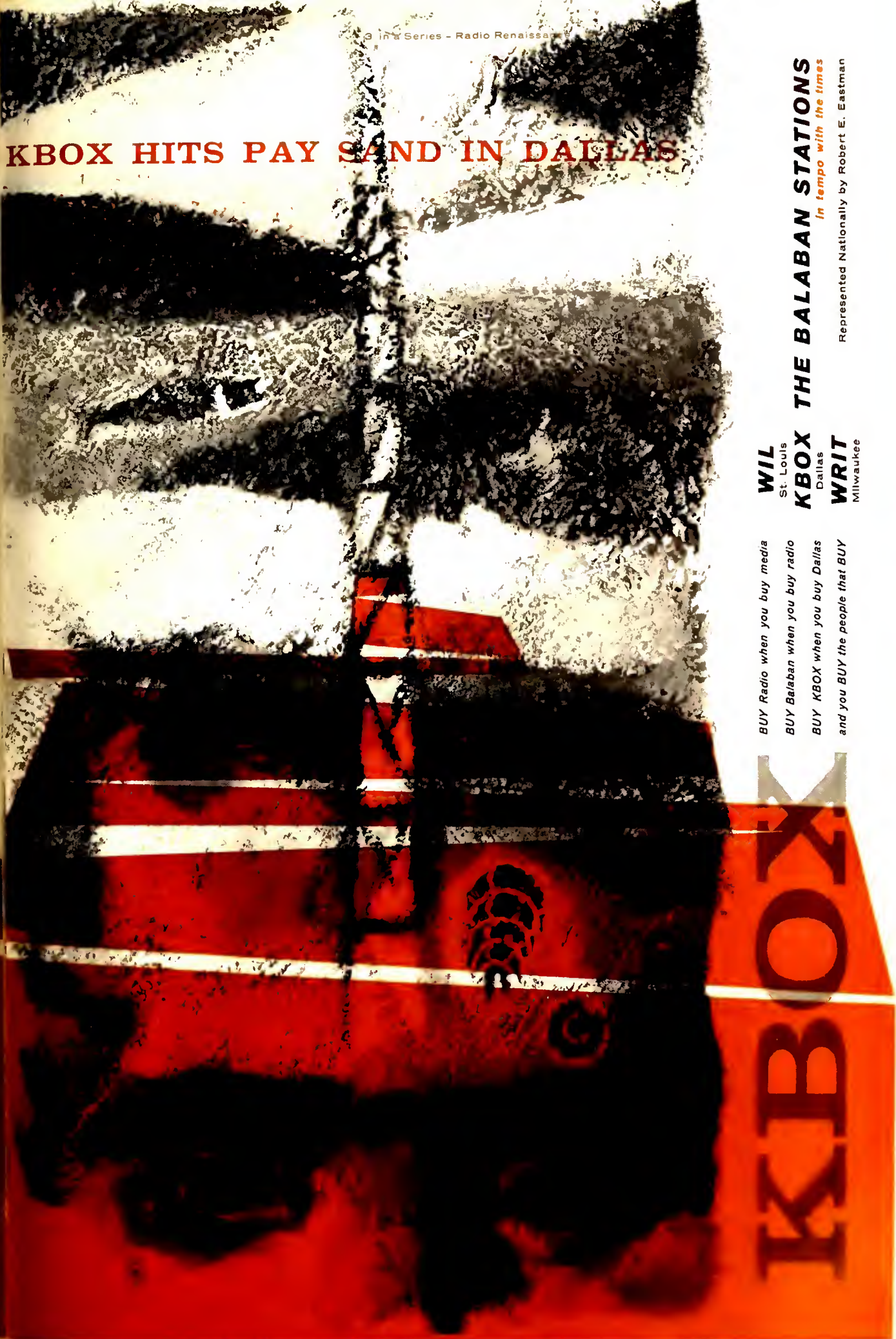
# KBOX HITS PAY SAND IN DALLAS

*BUY Radio when you buy media*  
*BUY Balaban when you buy radio*  
*BUY KBOX when you buy Dallas*  
*and you BUY the people that BUY*

**WIL**  
St. Louis  
**KBOX**  
Dallas  
**WRIT**  
Milwaukee

**THE BALABAN STATIONS**  
*In tempo with the times*  
Represented Nationally by Robert E. Eastman

# KBOX



# BOOMING

population  
growth in  
KBET-TV  
coverage  
area....



## POPULATION PROJECTIONS \*

	<u>1950</u>	<u>1956</u>	<u>1980</u>	<u>percentage growth</u> <u>1950-1980</u>
SACRAMENTO and surrounding cities	317,700	456,800	1,128,000	255%
STOCKTON-TRACY-LODI	200,000	232,900	550,000	164%
MODESTO-TURLOCK	127,200	144,300	375,000	195%

\* Stanford Research Institute



**KBET-TV dominates the  
fastest growing area in the U.S.!**



# KBET-TV

# CHANNEL 10

SACRAMENTO

CALIFORNIA

BASIC



CBS OUTLET

Call H-R Television, Inc. for Current Avails