

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## OKLAHOMA CITY'S

### ONLY

# 50,000 WATT

## RADIO STATION

# IS NOW A

## STORZ STATION

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### ANA WANTS MORE CREATIVITY IN 1959 CAMPAIGNS

Advertisers with '59 budgets of \$1½ billion meet at Hot Springs, say greatest need is for more creative use of all media, and for better commercial copy

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### Noble-Dury puts tv image first, makes product fit

Page 34

### Are you making full use of your local ratings?

Page 36

### Videotown loves morning radio says C&W report

Page 38

THE NEW

# K | O | M | A

50,000 WATTS  
clear channel  
Oklahoma City

Storz Station proven programming with 50,000 watt (clear channel) to create the big, bright new station in America's 48th market. KOMA General Manager Simpson.

the STORZ STATIONS

WDGY, | WHB, | KOMA, | WTIX, | WQAM,  
Minneapolis-St. Paul | Kansas City | Oklahoma City | New Orleans | Miami

Todd Storz, President, Home Office, Omaha • WDG, WHB, WQAM represented by John Blair & Co. WTIX represented by Adam Young Inc.

DIGEST ON PAGE 2

# WKY

## RADIO

*reaches more*  
**OKLAHOMA HOMES**  
*than any other*  
**RADIO STATION**  
*in OKLAHOMA\**

\*By any measurement



OKLAHOMA CITY

### RADIO 930

The WKY Television System, Inc., WKY-TV, Oklahoma City  
WTVT, Tampa-St. Petersburg, Fla.; WSFA-TV, Montgomery, Ala.  
Represented by the Katz Agency



it takes **TALENT** brother..... and

THE  
BIG  
DIFFERENCE  
IN  
PHILADELPHIA  
RADIO  
IS  
**TALENT**

---

WPEN programs believable, selling, local personalities 24 hours a day, 7 days a week. Talent—that's why more local and more national advertisers buy WPEN than any other Philadelphia radio station.\*

**WPEN**

Represented nationally by GILL-PERNA  
New York, Chicago, Los Angeles, San Francisco, Boston, Detroit  
\*BAR 1956-1957-1958

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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### Tv cart before product

- 34** What is the formula that Noble-Dury credits with building their \$4,000,000 billing? It's unusual, it works for them—what about you?

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- 36** No matter how whopping the national rating, it's a good idea to study the locals for soft spots in the line-up and then work to improve them

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- 40** Packaging improvement at no price increase and national distribution for candy item results from tv use; new sales match the old markets

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# This is America's 14th LARGEST radio market



This is "Iowa Plus" —  
WHO's NCS No. 2 Daytime  
Radio Area (10% or more  
weekly circulation—449,760  
HOMES REACHED WEEKLY)

## WHO alone gives you "Iowa Plus"!

Only thirteen areas in the U. S. give you a bigger one-station market than WHO's "Iowa Plus"!

And it's a GOOD market. Its farmers own more than 25% of all the Grade A agricultural land in America — average \$11,500 of income per year. Yet *non-farm* income is TWO times larger than agricultural income in Iowa!

WHO's coverage area contains 61 *other* Iowa radio stations (and many outside the

State). Yet Iowa's radio listeners give WHO a 22.6% share of all listening quarter-hours, daytime (and 28.4%, nighttime) — *more* than given the next FOUR stations combined, either day or night!

The cost of covering this great audience with WHO Radio (one 1-minute spot, Class A time) is \$65. The same time on the next four stations costs \$84, or 30% more, for *less* audience.

Let PGW tell you the whole story of WHO.



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



Peters, Griffin, Woodward, Inc.,  
National Representatives

# WHO

## for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

Robert H. Harter, Sales Manager



# First for One Solid Year

PHILADELPHIA METROPOLITAN AREA  
STATION SHARE OF SETS-IN-USE SUMMARY

	3rd Sta.	WFIL (ABC)	2nd Sta.	Avg SIU
MONDAY THRU FRIDAY				
Sign-on to 9:00 AM	37.9	38.8*	23.3*	15.1
9:00 AM to Noon	51.9	15.1	33.0	-
Sign-on to Noon	47.7	22.3*	30.0*	-
Noon to 3:00 PM	32.0	16.9	51.1	15.2
3:00 PM to 6:00 PM	15.6	63.6	20.8	20.8
Noon to 6:00 PM	22.5	43.9	33.6	18.0
6:00 PM to 10:00 PM	32.4	42.6	25.0	50.0
10:00 PM to Midnight	31.7	25.8	42.5	41.4
6:00 PM to Midnight	32.2	37.7	30.1	47.1
SATURDAY				
Sign-on to 6:00 PM	44.7	31.0	24.4*	18.2
6:00 PM to 10:00 PM	31.5	34.7	33.8	50.8
10:00 PM to Midnight	15.0	33.4	51.6	48.4
SUNDAY				
Sign-on to 6:00 PM	28.6	30.5*	41.1*	19.3
6:00 PM to 10:00 PM	31.9	38.0	30.1	56.7
10:00 PM to Midnight	32.3	35.2	32.5	43.9
SUNDAY THRU SATURDAY				
6:00 PM to 10:00 PM	32.2	40.8	27.0	51.0
10:00 PM to Midnight	29.1	28.4	42.5	42.7
6:00 PM to Midnight	31.3	37.1	31.5	48.3
ON TO SIGN-OFF	31.1	37.2	31.7	32.5

These shares are based on time periods when the station was on the air. The asterisk is used only for stations that are on the air less than the station telecasting the most quarter hours during the particular period.

Average sets-in-use figure is based on the total quarter hours within the specified period of time. Data for sign-on to 9:00 AM and sign-off, are not included.

AMERICAN RESEARCH BUREAU, INC.

STATION SHARE OF SETS IN USE  
PHILA., PA.

1957	WFIL-TV	2ND STA.	3RD STA.
NOV.	37.6 ✓	33.6	27.0
DEC.	38.9 ✓	34.0	25.3
1958			
JAN.	38.2 ✓	31.4	27.7
FEB.	35.4 ✓	32.5	28.8
MAR.	36.7 ✓	30.3	30.0
APR.	38.0 ✓	28.7	29.1
MAY	37.8 ✓	28.7	28.8
JUNE	33.3 ✓	30.9	31.1
JULY	34.3 ✓	27.0	31.4
AUG.	38.1 ✓	26.7	28.7
SEPT.	36.7 ✓	31.3	29.4
OCT.	37.2 ✓	31.7	31.1
WT. AVG.	36.9	30.7	28.9

12 mos. average - 20.2% greater audience than second station.

A TRIANGLE STATION

**WFIL-TV**  
PHILADELPHIA, PENNSYLVANIA  
CHANNEL 6  
BLAIR-TV



in the  
**KING  
SIZED  
PORTLAND  
OREGON  
MARKET**

**you  
need**



The  
**KING SIZED**  
coverage  
of



Nat'l Rep.  
**WEED & Company**

featuring  
the best of



and

**SPORTS**



**to get  
KING SIZED  
RESULTS**



**NEWSMAKER  
of the week**

*A sign of the growing prestige of air media advertisers in trade circles is ANA's election of Henry Schachte of Lever Brothers as board chairman last week—the first representative of a major and predominantly air advertiser to be elected to that important industry post in several years.*

**The newsmaker:** Succeeding Ralph Winslow of the Koppers Company as chairman of the board of the Association of National Advertisers is Henry Schachte, advertising vice president of Lever Brothers Co.

Significance of the election is that Lever Brothers is among the top five national advertisers and with three-fourths or more of its budget into television, is among the uppermost echelon of air media investors. It has been several seasons since the ANA chairman has been a representative of air media advertisers, and the election of Mr. Schachte this year at the 49th annual meeting follows closely on Lever Brothers' new emphasis on air media spending.

An account executive with Young & Rubicam during that agency's pioneering years in television, Henry Schachte has been involved in Lever Brothers' marketing and management decisions of the past three years, and has served as a director of the company since 1956.

Prior to joining Lever Brothers, Mr. Schachte was senior vice president of Bryan Houston for two years from 1953 to 1955.



*Henry Schachte*

After his assignment to the Borden account as account executive for Young & Rubicam between 1945 and 1947, he became advertising director for the Borden Co. for six years, establishing that company as a major user of tv.

Starting his advertising career with General Electric, Mr. Schachte began as an industrial copywriter and advanced to eventually take charge of all GE public relations advertising.

The impressive service record of Mr. Schachte in both the advertising field and in community relations includes these achievements: past chairman of the Advertising Research Foundation; trustee of Emerson College in Boston; director of the Advertising Council, and vice chairman and member of the board of directors of the ANA.

As advertising v.p. of Lever Brothers, Mr. Schachte has had administrative responsibility for three divisions: advertising services, marketing services and public relations.

For more than a decade the notable career of Henry Schachte has closely paralleled the growth of television. His influence is the main factor in Lever's new tv role and, finally, stature and recognition for air media by the ANA.



# NEWSMAKER STATION of the WEEK

## **CKLW**, Detroit appoints **EASTMAN**

**WHAT A MARKET!** Detroit . . . 5th in the nation

**WHAT A FACILITY!** 50,000 watts on 800kc

# CKLW

**WHAT SELLING PERSONALITIES!** Toby David, Myrtle Labbitt,  
Mary Morgan, Bud Davies,  
Eddie Chase, Ron Knowles

**WHAT RATINGS!** Check the September-October PULSE

**... AND WHAT LOW COST!**  
Listen to your East/man  
for great bargains.



**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

**CK IS THE BEST WAY TO SELL THE SURGING DETROIT MARKET!**

# 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

**WRBL-TV** Channel 4  
COLUMBUS, GEORGIA  
Call HOLLINGBERY

# Commercial commentary

## Look Ma, I'm influencing millions

Well, anyhow, Nelson Rockefeller won in New York State, and, the way they tell it along Madison Avenue, Pat Weaver done it.

The boys are saying that the eloquent, if sometimes incomprehensible ex-president of NBC really deserves the credit for having snatched the one red rose of Republican hope out of the brambles of Democratic desire.



Pat, in case you haven't heard, was Nelson's tv mentor.

I gather that his handling of the "poor man's rich man" from Pocantico Hills was so brilliant that he is now considered America's No. 1 tv Svengali, and that down in Washington the old reliable Rasputin of the White House, Mr. Robert ("Night Must Fall") Montgomery, is feeling pretty gloomy about it all.

So far though, I haven't heard much about Weaver's tv sales techniques which produced that whopping 560,000 plurality in the Empire State.

I did note during the campaign that Pat told Rock to sneak in a plug for their mutual alma mater, Dartmouth. It happened at an airport meeting with Eisenhower. "Aren't you cold without a hat or topcoat?" asked the President. "Naw," said Nelson, "I had a real rugged upbringing. I went to Dartmouth, you know."

A pretty solid commercial, if I do say so, and smoothly integrated into the show. Authentic, too. Dartmouth men have been talking that same brand of hairy-chested, he-man language for 188 years, ever since old Eleazer Wheelock with a "Gradus ad Parnassus, a Bible and a drum, and 500 gallons of New England rum," went into the wilderness and founded the joint.

On Rock such talk sounds good.

Outside of this one obvious and free plug (and by the way, should we allow double spotting in political broadcasts?) all I've been able to gather about the Hidden Persuader methods used on Rockefeller is pretty much hearsay. But I offer it for whatever it's worth.

### How to sell a candidate

According to a partner in a top 20 agency (the agency has four names and his is one of them) Pat had two big problems with Rock. The first was voice; the second, face.

Pat worried (says my informant) because the Rockefeller voice was "too high." It didn't have the rich baritone resonance which, as any adman knows, is needed for successful tv selling.

As a result, Weaver had to spend a lot of time training John D.'s grandson (even before the nomination) in elementary voice control. "Keep it low, Nelson." I can hear him saying, "Say it from your guts."

The second problem which Pat reportedly faced is one that startled the hell out of me. I never realized it but apparently if you're really

(Please turn to page 13)

MYSTERY!

SUSPENSE!

INTRIGUE!

RACING SEAS!

CALYPSO!



NEW... from  
**ZIV**

A FRESH NEW  
**EYE-FULL!**

A THRILLING NEW  
**EAR-FULL!**

TV's MOST  
**ACTION-FULL**  
NEW SERIES!



# ADVENTURE IN THE

ZIV'S NEW HIT SHOW STARRING

# DANE CLARK

A HERO you'll always remember!

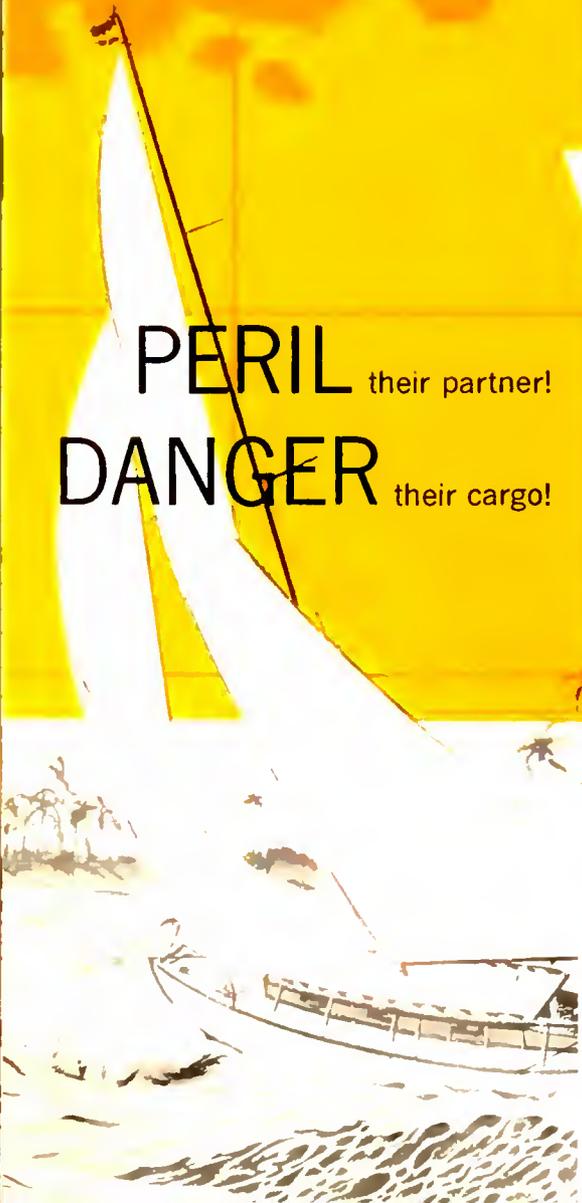
# JOAN MARSHALL

A HEROINE you'll never forget!

PERIL their partner!  
DANGER their cargo!

# "Bold"

Every week a half-hour  
RACING WITH EXCITEMENT  
SIZZLING WITH SUSPENSE



**COLORFUL CARIBBEAN!**



# Venture

FROM THE FLORIDA KEYS TO TRINIDAD . . .

the find **EXPLOSIVE ACTION** in every port of call!

**LYPSO!**  
**BONGO DRUMS!**  
**SUSPENSE!**  
**LANDING SURF!**

Here's a dynamic new star team, destined to become TV's greatest romantic pair! They're together and terrific in a series filled with Mystery and Intrigue amid Tropical Splendor!

Yes, Ziv is first again with the **NEW**, the **BOLD**, the **EXCITING**, truly, new dimensions in TV entertainment!



ZIV'S NEW ONE-OF-A-KIND SERIES . . .

# "BOLD VENTURE"

MORE  
**ACTION**  
PER MINUTE!

MORE  
**OUTDOOR  
ADVENTURE**  
PER HALF HOUR!

MORE  
**HEROIC  
DRAMA**  
PER WEEK!

. . . to give YOU More VIEWERS!  
More SALES! More PROFITS!

Compelling  
MERCHANDISING  
and PROMOTION AIDS  
help you win  
audience acceptance,  
build market-wide interest  
and enthusiasm,  
pave the way to greater  
selling success.



starring DANE CLARK • JOAN MARSHALL

hep about modern marketing lore, you know that there is one "first rule of salesmanship."

The first rule (now hear this) is, "never pick a salesman with an angular face." And the Rockefeller face, the raw material with which Weaver had to work, is as rocky and craggy as the name.

Well sir, they say it took all of Pat's experience and ingenuity to work out the tv camera angles. Every shot had to be planned to soften and ameliorate those flinty old Standard Oil outlines. And when you realize that Rock was on tv practically every day from July to election day (his campaign cost a reputed and traceable \$1,000,000) you can see what a Herculean job Pat had to tackle.

But, as we say in the ad business, it's the sales figures that count. And Pat's pluck and persuasiveness really paid off at the polls.

I'd say he added another glorious chapter to the fast-growing saga of advertising's involvement in politics.

### We are the movers and shakers

Nevertheless, I think we admen ought to accept Weaver's achievement with a solemn sense of responsibility. And a little humility, too.

It's pretty obvious to such men as Vance Packard, Martin Mayer, and other students of advertising that, in modern times, we are the "movers and shakers of the world forever it seems."

But we gotta be careful how we use our power.

Take that first rule of salesmanship about avoiding an angular face. Using it, we're going to have to rule out men like Abraham Lincoln, Andrew Jackson, and Woodrow Wilson in the future. No salesmanship. No tv sex appeal.

It's an awesome thought, ain't it, Pat?

Beyond that, we ought to try to be humble about our mighty (but hidden) persuasiveness. We ought to remember that we, in the advertising business, have our faults and weaknesses, too, just like ordinary folks.

We also suffer from certain "occupational diseases," certain frailties and errors which are peculiar to the ad business itself.

I think one of the worst of these is "look Ma, I'm influencing millions" complex and let's not kid ourselves we all suffer from it just the least little bit.

We all tend to overestimate and over-dramatize and over-publicize our own special and malevolent omnipotence.

Open up an adman's heart (no fooling, we have them) and you'll find graved there the one word, "Wow!" You'll find an image of surprised self-admiration, a sweet, shy, romantic, and exaggerated dream of his own power and influence.

How do I know this? Well, when I was a 21-year-old copywriter I had my first full-page ad in the *Saturday Evening Post*. I wrote it for Keds, the Footwear of Champions, and I've never been so impressed with anything in my life.

I took that ad home, hung it up on the wall, and gloated over it for days. And do you know what was running through my mind? It was such typical adman's thoughts as these, "Just think, the United States Rubber Co. was willing to spend \$8,500 to put *my* words in print. Just think, they had that much confidence in *me*. Just think, more than 3,000,000 people are moving to the measure of *my* thoughts."

Jeeze. And then again, wow!

**TOP AWARD  
WINNER**

*in*  
**COMPREHENSIVE NEWS  
and  
STATE and LOCAL NEWS**  
*among all North Carolina*  
**AP BROADCASTERS**



**Jon Holiday**  
for his  
**Alemite News Desk**

heard daily at 8:00 a.m. on



Yes, Jon Holiday is another big reason for the *quality* audience WIST delivers . . . and for the *top ratings* WIST enjoys all morning long. Top notch talent and programming attract the *quality* audience . . . and hold it . . . *all day long!* They can sell for you.

### GET THE FACTS

from any office of



**PETERS, GRIFFIN,  
WOODWARD, INC.**

*Exclusive National Representatives*

# WIST

**best radio  
buy in Charlotte**

A BROADCASTING COMPANY OF THE SOUTH STATION

3184



When all of the automobiles in Los Angeles are placed end to end—it's the usual afternoon hustle from work to suburbia. The fact that it moves smoothly, even swiftly, demonstrates that it pays to drive with both ears firmly on KMPC... where Johnny Grant's Freeway Club (2 to 6 pm), backstopped by three mobile units, helps the homing motorist bypass any traffic impasse. / Freeway Club is another of the common sense services, combined with uncommon taste in music, that

gives KMPC a full 39% more audience than the next favored station in Los Angeles. / So in free wheeling choose the station that captivates the captive audience

# KMPC

GOLDEN WEST BROADCASTERS, LOS ANGELES





San Francisco is getting too big for its bridges. Unwary motorists  
become corks in Bayshore bottlenecks. But smarter  
avoid the crush by keeping tuned to Bob Colvig's Com-  
muter Club—afternoons, 4 to 7, on KSFO. It's a bright, brisk  
of music and traffic bulletins that keeps autoists from  
losing their wits and ways. / Commute Club is still another  
reason why KSFO has half again as much audience as any  
radio station in the San Francisco-Oakland market,

including, of course, far, far more listeners out of home. / You  
can get your share of this bumper-to-bumper crop of attentive  
commuters. Just turn right to

# KSFO

GOLDEN WEST BROADCASTERS, SAN FRANCISCO



**multi-city buying is  
in fashion, too**

Empire is the latest vogue. Buying WGAL-TV's low-cost, multi-city coverage is an established custom. This pioneer station is first with viewers in Lancaster, Harrisburg, York, and numerous other cities including: Reading, Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin.

STEINMAN STATION  
Clair McCollough, Pres.



**316,000 WATTS**

# WGAL-TV

**CHANNEL 8 • Lancaster, Pa. • NBC and CBS**

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

America's 10th TV Market • 942,661 TV households • \$3¼ billion annual retail sales • \$6⅔ billion annual income  
Lancaster • Harrisburg • York • Reading • Gettysburg • Hanover • Lebanon • Chambersburg • Waynesboro • Lewistown • Sunbury  
Carlisle • Pottsville • Shamokin • Lewisburg • Hazleton • Mt. Carmel • Bloomsburg • Hagerstown • Frederick • Westminster

# SPONSOR-SCOPE

22 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

For sheer numbers of people involved, the high point of the week's trade activities centered around visiting broadcasters in New York.

Three shows in three tents were going all week.

**TENT # 1** was occupied by ABC TV's primary affiliates (over 30). The network's president, Ollie Treyz, stressed these themes: (1) ABC TV is the only network this season to show a rise in the nighttime share of audience; (2) the network is moving up its unveiling of new shows by six months on the theory that its growth—coupled with that of the general economy—make such a move justifiable; (3) the November Trendex shows ABC TV No. 1 in 10 major markets during its 33 evening commercial time periods.

**TENT #2** housed the RAB sales clinic. One of the featured speakers, B. J. Wiernik, Mogen David Wine's sales-ad v.p., urged radio to police itself in keeping costs in line and to avoid overspotting. He also suggested that radio sharpen itself as a sales tool for comparison with other media.

**TENT #3** held TvB's annual meeting, in which the association reported the latest story of the medium's growth and new patterns and ideas for selling tv.

The air media are starting to get a break among the suppliers for home building.

**Portland Cement** (JWT, Chicago) will run a four-week tv test starting next week in Memphis and Tampa, pointing out the advantages of cement over asphalt in building or improving a home. The spots will be tied in with male-appeal programs.

This field has heretofore been a magazine stalwart.

(See also case history on plasterers' use of radio, 15 November, page 11.)

Small wonder the magazines and newspapers are stepping up their fire against tv: The influence of tv is growing bigger than ever with dealers.

A Madison Avenue agency recently took a preference poll among dealers of a plastics product, and the vote for tv was so overwhelming that the client may switch his entire magazine budget to daytime tv.

Tv spot can't help but fatten from the crop of new consumer products headed for the market in 1959. Favoring these newcomers are:

- 1) Better business generally.
- 2) Development of more refinements in marketing strategy.
- 3) Manufacturers know more about the variations of market-by-market use of advertising and merchandising—especially how each of the air media can be brought into play most effectively.

Ted Bates claimed this week that it has found the great majority of tv stations amenable to Colgate's new policy on the positioning of spot segments.

Reported Bates: About 75% of the stations responded to Bates' recent letter on the matter. Between 60%-70% said they were in accord with Colgate's request. Another 25% said they were agreeable, providing it didn't interfere with various local circumstances. The rest, in effect, told the agency to mind its own business.

Colgate wants (1) no more than one 10-second spot alongside a Colgate 20-second announcement in a stationbreak; (2) no more than a one-minute and one 10-second spot in addition to a Colgate minute announcement consecutively in a participating program or a feature picture.

A lot of stations are keeping their fingers crossed over the outcome of Sinclair's present mulling of advertising plans for 1959.

"Lots" may be putting it very mildly. Sinclair's radio campaign is running on 700 stations.

A check by SPONSOR-SCOPE this week with the agency on the account (Morey, Humm & Warwick) brought this laconic answer: "We haven't got a new budget yet."

Pharmaceuticals, Inc., has moved into the same league with the soap-toiletries giants—P&G and Lever—in number of nighttime shows sponsored on the tv networks.

Pharmaceuticals' current lineup is composed of Arthur Godfrey, Arthur Murray, Jackie Gleason, Concentration, and Amateur Hour. Add to these the five daytime shows also on the Pharmaceuticals' roster, and the account's billings are running at the rate of \$400,000 a week—25% over a year ago.

That figure doesn't include expenditures on spot radio and tv.

Brand brewers—national and regional—have no alternative but to keep on increasing their advertising budgets.

The competitive squeeze keeps mounting from two directions:

1) The difference between the price of the premium and the regular beers is now narrowed to less than a cent at supermarket pack prices. So the regular beers must rely on greater advertising weight.

2) In some areas the brands are being faced with increasing competition from breweries that turn out "price" and unadvertised beers; these are sold to grocery chains in carloads to retail at 79¢ and 89¢. The advertised pack retails for around \$1.25 (regular brew) and \$1.30 (premium brand).

There's a possibility that agency switchovers of multi-million-dollar accounts may slow down somewhat in the coming year.

The factors that could put on the brakes are:

1) A realization of the risk of falling behind your competitor during the hiatus. It takes an agency a couple of years to integrate itself fully into complex marketing problems and aims.

2) The agency has a vested interest in its client's business—a relationship almost without parallel in big enterprise.

3) Relations between the agency and client tend to firm up as the latter expands or diversifies, particularly if the agency has a full line of services.

Note the spurt of agency activity in the Midwest:

**CHICAGO:** Another sign of resurgence as an agency center is the fact that Doyle Dane Bernbach makes the fourth agency in less than a month to set up a shop.

Others that recently put up Chicago shingles: Guild, Bascom & Bonfigli; Hal Phillips & Associates; and the Donald L. Arends agency.

**MINNEAPOLIS** shows signs of becoming a more active center for spot buying.

The apparent sparkplug is Knox-Reeves' new media director, Ralph Klapperich, whose background includes food and beverage experience.

Klapperich is in the midst of reorganizing the media department with what appears to be a greater emphasis on air media. An additional pointer in that direction is the fact that many of the K-R account men have a lot of spot know-how.

Current spot activities in Minneapolis include: Knox-Reeves will be introducing a new General Mills hot cereal under the Betty Crocker aegis via tv spot in 20 major markets with late-night minutes; Campbell-Mithun will be buying both spot tv and radio for Top Value trading stamps and launch another Gold Seal campaign in early 1959; Bruce B. Brewer starts in mid-January a 39-week run for Nutrena Dog Food.

From the viewpoint of average audiences and cost-per-1000-homes-per-commercial-minute, the tv specials seem to be doing alright so far this season.

Using Nielsen audience data and SPONSOR's own estimates for time-talent costs, SPONSOR-SCOPE developed these averages for the 15 specials telecast between mid-September and mid-October. **Rating, 21.8; AA homes, 9,106,000; C-P-M-H-P-C-M, \$3.90.**

Following is a roster of the 15 specials, ratings, homes, and gross costs:

SHOW	RATING	AA HOMES	TIME-TALENT
Pied Piper (18 Sept.)	14.6	6,090,000	\$340,000
Bob Hope (19 Sept.)	22.3	9,440,000	425,000
DuPont (22 Sept.)	32.2	13,703,000	460,000
Bing Crosby (1 Oct.)	21.4	8,657,000	325,000
Ball-Arnaz (6 Oct.)	30.1	12,267,000	450,000
Lowell Thomas (8 Oct.)	15.5	6,221,000	375,000
Swiss Family (12 Oct.)	19.1	8,004,000	340,000
Hall of Fame (13 Oct.)	24.1	10,092,000	395,000
Bob Hope (14 Oct.)	24.9	10,310,000	425,000
Ginger Rogers (15 Oct.)	18.2	7,613,000	385,000
Little Women (16 Oct.)	22.4	9,222,000	460,000
Fred Astaire (17 Oct.)	18.4	7,787,000	390,000
Jerry Lewis (18 Oct.)	24.4	10,092,000	385,000
Shirley Temple (12 Sept.)	17.1	7,178,000	340,000
Shirley Temple (5 Oct.)	23.2	9,918,000	340,000

As for regularly scheduled nighttime tv network programs, Benton & Bowles estimates that during the first half of this year the average nighttime half-hour came out with a cost-per-1000-homes-per-commercial-minute of **\$3.98.**

The estimate was based on the assumption that the average cost of the half-hour in time and talent was \$87,500.

For an evening one-hour show—with a \$168,400 gross as the average cost in time and talent—the agency came out with a C-P-M-H-P-C-M of **\$3.19.**

The daytime 15-minute average (\$19,500 for time and talent): **\$2.37.**

Now it's the hair preparations that are getting a bigger volume of sales via grocery chains than in drug stores.

About the only advertised category in the drug-toiletries fields not dominated by the supermarkets is the old-line proprietaries.

The area in which CBS Radio's elimination of station compensation has produced an exceptional squeeze is among the network's o&o's.

The general effect has been two-fold for the o&o's:

1) Billings must rise 25% over and above the old network revenues if the station is to make up for the loss of network income; (2) the station must augment its local sales staff and look to CBS Spot Sales for surefire assistance.

(See 15 November SPONSOR, page 34, for significance of CBS Radio's "consolidation.")

CBS TV this week concocted what it hopes will be a demolisher of NBC TV's early morning dominance: It's putting in a strip of **I Love Lucy** reruns at 11-11:30 and moving **Arthur Godfrey** back to the preceding half hour.

The asking price for Lucy is \$4,500 per quarter hour. Treasure Hunt will compete with Godfrey, while NBC's daytime top-dog, **The Price Is Right**, will have to contend with Lucy. ABC's 11 a.m. candidate is Day in Court.

By starting its morning schedule a half-hour earlier, CBS apparently figures it will get a better share of audience all along the line.

Price note: Lucy is pegged at \$1,250 over the Godfrey quotation.

If you think of spot in terms of total usage or dimensions—forgetting for the moment the mechanics of selling and billing—it's a vastly bigger medium than the standard figures show.

Knowledgeable media directors will tell you that a solid hunk of dollars in network billings really is spot business—regardless of how the statisticians report it. Agency people inwardly think of it as spot and slant their campaigns that way. The differences, of course, are these:

1) Instead of dealing through several reps, they buy a minute segment from a single source (the network).

2) The client may have planned to confine his spot campaign to 50-or-so top markets, but can be had from a network in these top markets plus another 50 to 80 for about the same price, or only slightly more. So the station list automatically is broader.

3) The billings from these minute buys wind up in the network column, instead of being credited where they really belong—in the spot division. If these network odd-lot sales were treated as spot, the over-all figure for spot might be as much as 25% higher than the one quoted by TvB.

There's some difference (depending on how you interpret the figures) in the audience composition of adventure-mystery programs this fall as against a year ago.

NBC TV compared the breakdowns of seven adventure-mystery shows that were in both this fall and last and found a substantial change among kid viewers, for one thing—Thus:

	OCT. 1957	OCT. 1958
Men	.82	.79
Women	1.02	1.05
Children	.57	.42
VIEWERS PER SHOW	2.41	2.26

Source of audience composition: ARB.

You'll find dissent along Madison Avenue against the "creativity" furrow that speakers at the ANA meet in Hot Springs, Va., plowed last week.

Critics of the tendency to associate the word "creativity" exclusively with words and pictures contend:

- It's not psychologically good for the advertising business, since it downgrades other functions that are just as important these days in launching a campaign (media planning, for example).

- An aura of stardom is cast around a function that could easily flop if it weren't supported by a number of other services.

- The time has come to take the term out of the trade's vocabulary and replace it with something fresher and more provocative.

(See page 31 for interpretative summary of the ANA Hot Springs meeting.)

The latest promotional flyer by NBC Radio's Joe Culligan is some research to find out whether radio or tv has the most easily identified program signatures.

A pilot study on the subject, Culligan said this week, indicates that Monitor's bubbling squeak is better known to both tv and radio listeners than the signatures of many tv shows.

Now he's broadening the survey to determine (1) whether this is true nationally, and (2) how the recognition factor rates for radio vs tv generally.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 56; News and Idea Wrap-Up, page 64; Washington Week, page 61; SPONSOR hears, page 62; Tv and Radio Newsmakers, page 80; and Film-Scope, page 59.

# WSLS

*announces the appointment of*

**JOHN BLAIR & COMPANY**

*as national representatives*

*effective December 11, 1958*

# WSLS-TV

*announces the appointment of*

**BLAIR TELEVISION ASSOCIATES**

*as national representatives*

*effective December 11, 1958*

**CHANNEL 10 • NBC-TV**



WSLS and WSLS-TV are the broadcast services of the Shenandoah Life Insurance Company.

# ROANOKE

*Blue-chip Market  
of the South East*

eady industrial and commercial growth, especially since 1950, have made Roanoke one of the free great market-centers of Virginia—a marketing and receiving individual consideration by major advertisers.

and the broadcast facilities of WSLS and WSLS-TV provide the advertiser with the economical means of developing business in the Roanoke market at a substantial profit.

ever since 1940 WSLS has been building friends in the Shenandoah Valley. Programmed by an enlightened organization with the interests of its region close at heart, WSLS enjoys a strong listener-loyalty in the broad area covered by its 5,000-watt signal at the advantageous 610 frequency.

As early as possible, the Shenandoah Life expanded its broadcast services to include television. On the air since '52, WSLS-TV holds a dominant position in the greater Roanoke area. NBC affiliation and alert program policies have combined to make it a tremendous buy for the advertiser.

With full power of 316,000 watts on Channel 10, WSLS-TV has welded a 58-county area into the greater Roanoke market of 548,200 homes, in which WSLS-TV reaches 83,290 more homes than the combined audience of two other stations in the area.

Yes, the greater Roanoke market merits special consideration in your marketing plans. For data essential to those plans, check with your nearest Blair office.

**RENEWED**

2<sup>nd</sup> Big Year! Another 39 Half Hours in Production

MICKEY SPILLANE'S

**MIKE HAMMER**

STARRING

**DARREN MCGAVIN**

now available...78 of television's highest-rated mystery thrillers





**the No. 1**  
**Mystery Series Nationally**  
**with a 17.1 Rating\***

Who likes Mike? Just about everybody!  
 Take the viewers. They've already pushed  
 MIKE HAMMER right up to the top — highest-rated  
 all syndicated mystery shows. Take the local sponsors.  
 The minute MCA TV broke the big news on the  
 second series, more than a score renewed for 1959!  
 The word to the wise — better get there fustest  
 with the fastest action show on TV!

*Write, wire, phone your  
 MCA TV representative today.*

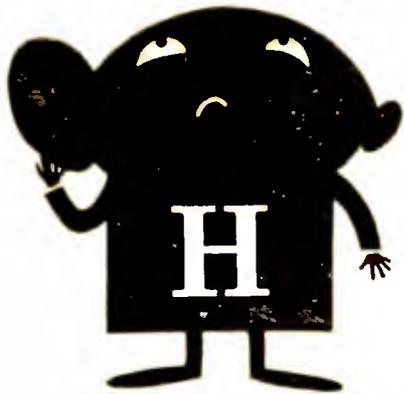


...in Signet editions alone! One title — "I, The Jury"  
 had the largest pre-publication print order in publishing  
 history (4,500,000).

**mca tv**  
 FILM SYNDICATION

598 Madison Avenue  
 New York 22, N. Y. (Plaza 9-7500)  
 and principal cities everywhere

*latest available ARB ratings thru October, 1958*



“H” looking Heavenward  
Studies the stars.  
Does the sound he hears  
Come from Venus or Mars?

It doesn't really matter from which planet the celestial sound is emanating. The important thing is that it isn't coming from KHJ Radio, Los Angeles.

There's nothing ethereal about KHJ's FOREGROUND SOUND. It's strictly “down to earth.” For more than 36 years KHJ's realistic programming has been beamed to the mature, buying adult, looking for provocative radio entertainment.

In news, commentary, sports, music, drama or variety, KHJ attracts adults who pay close attention to the program and consequently to the commercials within and around it.

It isn't bluesky when we say that KHJ Radio is programmed to satisfy the variety of tastes that make up America's second market.

**KHJ**  
**RADIO**

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



## Timebuyers at work

**Dorothy Glasser**, Herschel Z. Deutsch & Co., New York, comments, “To think when I started in this business they told me buying was one long, free lunch at the RTES Forum! But I learned fast, sitting in my Early Stock-Room office, reps and station people climbing over discarded coverage maps to enter. “As a station manager places his promotion book on a cigarette-stained desk, he pushes aside the pile of avails from a 97-station campaign breaking tomorrow. And as the manager and I feast our eyes on Exhibit #1—a testimonial by a local sewing machine store that sold 10,000 machines because of two spots on station GOOD—the phone rings. It's a rep with a make-good for a spot preempted by Iowa State Arbor Day. The station is offering prime time—4:30 a.m., first spot after sign-on. After all, everybody in Iowa gets up early to feed the pigs. By now, the manager is on Exhibit #16: GOOD is first in Pulse, Nielsen, and Smith—which gives out-of-home listenership by polling one elevator operator and one cab driver. The phone is sounding like a siren again; reps, reps, reps. Another day, another holler. Oh, for a quiet afternoon doing cost-per-1,000.”



**Ben Pettick**, Product Services, Inc., New York, feels that “a buyer's life could be beautiful if he always got, not just the best buy available, but the best buy possible. We all know, however, that this buyer's utopia is difficult to realize. And since better schedules always open up than the ones we've contracted for, a buyer can get

pretty unhappy about his purchases. Consequently, we've taken steps to correct the situation. When purchasing in such heavy saturation as we do for Six Month Floor Wax, for example, we cannot score tops on every spot bought; we often have to settle for next-best. But, when we do, we stipulate that we buy with the option of renegotiating should a better spot open up.” To cash in on this option, Ben points out, a buyer must



watch carefully every shift in the buying picture. He feels it isn't enough to continually contact reps. “Checking via trade press, personal contact, hours spent watching tv, all help in the analysis of the spot offerings. It's a headache, but in the end it pays off in more advertising mileage for the client and increased product sales.”



# ONE SPOT

ONE TIME!

**2,170 REPLIES!**

That's the capsule case history of WJBK Radio's Tom Clay and his recent watch offer test on his "Jack the Bellboy Show." Tom offered his nighttime audience five watches to the first five listeners who correctly timed down to the exact second the new recording of "How Time Flies." This offer was made only once, and from that one announcement came 2,170 replies! This test is proof that Detroit is listening—and responding—to WJBK Radio and that it is solid number ONE across the board at night. It is also another illustration that Storer Radio sells with the impact of integrity.

Represented by the KATZ AGENCY, INC.

"Famous on the local scene"

# WJBK

THE MODERN SOUND OF RADIO IN  
DETROIT

## Storer Radio



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

# WMBD

**FIRST  
in  
PEORIA**

**FIRST  
with  
HI-FI  
RADIO**



All Day—Everyday  
WMBD Radio Broadcasts over a new 5000 watt HI-FIDELITY radio transmitter, making WMBD RADIO, "THE BEST SOUND IN TOWN." A powerful, distortion free signal for more than half million people in the 16 county Peoria trading area.

**FIRST  
IN MEASURED  
QUARTER HOURS**

WMBD's continuing leadership in the rich PEORIA market for more than 31 years is demonstrated by the fact that they are FIRST in 41 out of 72 measured quarter hours, more than all of the other Peoria stations combined. Pulse 1958.

### WMBD MARKET DATA

Population	531,900
Households	165,000
Retail Sales	\$725,261,750
Food Sales	\$142,488,750
Drug Sales	\$ 17,826,250
Effective Buying Income	\$991,150,000
Income per Household	\$ 6,007

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

# WMBD

## 49th and Madison

### Liquor editorial

I have just finished reading the editorial in the 1 November issue of SPONSOR. As a matter of fact, I have gone over it a few times in order to clearly understand the situation from an objective point of view.

I readily admit that when self regulation was first put into effect, the times called for it in both the broadcasting and liquor industries. However today, as in every field of endeavor, changes must take place. We are all aware that changes do not take place too readily. Most people are contented because of fear to allow the situation of status quo to exist. A two-year survey and study was made to determine the continuance of this attitude. As you are now aware, our facts and figures clearly indicated that this was the time for a change to take place. Various elements led up to this affirmative thinking: the Forand Bill, Saturday Evening Post, the Bourbon Institute ban on use of women in advertising and extreme interest on both the part of major radio stations and networks and leading distillers.

I wish to give the industry personal assurance that any present broadcasting and any future broadcasting involving our firm and its products will be conducted on the "prestige" level so desired by the industry. Our cooperation is extended to the industry at all times.

Sheldon Levine  
merchandising director  
Federal Liquors, Ltd.  
Boston

● SPONSOR is glad to print Mr. Levine's opinions on this controversial subject but our own editorial position is still strongly against the acceptance of liquor advertising by the air media.

### Notes on nostalgia

Your recent column titled "A little nostalgia for a change" has just been brought to my attention and while I do not presume in any way to be an authority on baseball or Red Barber, I think you are in error regarding the medium used in the first year of national coverage of big league baseball games. And I come on this information in a new book we have just pub-

lished called "IT FLOATS: The Story of Procter & Gamble."

Page 235 indicates it was tv and not radio used in the summer of 1939 and an NBC camera at that televised the Dodgers and Cincinnati Reds, backed up by Red Barber and Walter Ranier extolling the products of P&G, Socony-Vacuum and General Mills.

All of this, of course, gives me an excuse to send you, herewith, a copy of IT FLOATS by Alfred Lief.

Patricia H. Newell  
publicity director  
Rinehart & Co., Inc.  
New York

● Miss Newell is obviously a bright and capable publicity director, but she reads a little carelessly. Page 235 of "It Floats," notes that Ivory sponsored the first telecast of major league ballgames in 1939. However, as reported in "Commercial Commentary" 25 October, the first New York City big league radio broadcasting was also in 1939 a few months earlier and of course there was no such thing as "national coverage" of baseball by tv that year. "It Floats," in a bright blue and white Ivory jacket, looks like a fine book.

### Eggheads and Us

The article in SPONSOR's 8 November issue . . . The Eggheads and Us . . . should be read by every person who has anything to do with this great advertising business. It is one of the most comprehensive book reviews I have ever read.

Your opinion relative to the most practical and scientific text book ever written about creativeness may be somewhat archaic, but you are right.

Lawrence Webb  
managing director  
Station Representatives Assn.  
New York

### More on wayward adman

The New York adman who was unable to find out the World Series score while in Toronto (10-second spots, 25 October) obviously did not know the Toronto or Canadian tv and radio market. Every game of the Series was carried "live" across Canada by CBC TV and CBC radio in affiliation with NBC as has been done for many years. Toronto's Sunday "Blue Laws" may be archaic but at least communications remain open.

Auguste A. Bolt  
Toronto, Ontario  
Canada



ABC Television, this fall, is the only network to increase



its evening share of audience over last year. To our



sponsors, to our affiliated stations, and most particularly



to all the families who tune us in, our thanks.

1. National Nielsen first and second October Reports 1958 vs. 1957. Average share of audience for sponsored programs, 7:30-10:30 P.M., N.Y.T.

2. Trendex Reports for same program periods, November, 1958 vs. 1957.

**ABC TELEVISION**



encore

*...and just as BIG as before!*

*The enormous audience response to MGM  
features in their first runs is now being repeated in  
the record breaking re-runs! These are the ratings  
that are rocking the trade as Leo does it  
again and again in city after city!*



encore!

encore!  
in New York

57%

share of the audience  
with "HONKY TONK" re-run!  
WCBS-TV, Late Show, Sept. 25

encore!  
in Atlanta

46%

share of the audience  
with "THE SEARCH" re-run!  
WSB-TV, 5 to 7 P. M., Sept. 6

encore!  
in Baltimore

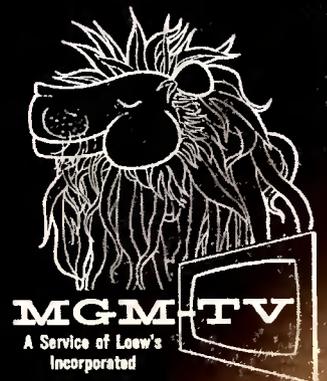
50%

share of the audience  
with "BATAAN" re-run!  
WJZ-TV, Early Show, Sept. 11

encore!  
in Miami

58%

share of the audience  
with "WHITE CLIFFS OF  
DOVER" re-run!  
WCKT-TV, Midday Movie, Sept. 9



2nd ARBITRON Report, for October,  
AGAIN ESTABLISHES

*lively*



**NEW YORK'S**  
**No. 1**  
**INDEPENDENT**  
**TELEVISION**  
**STATION**

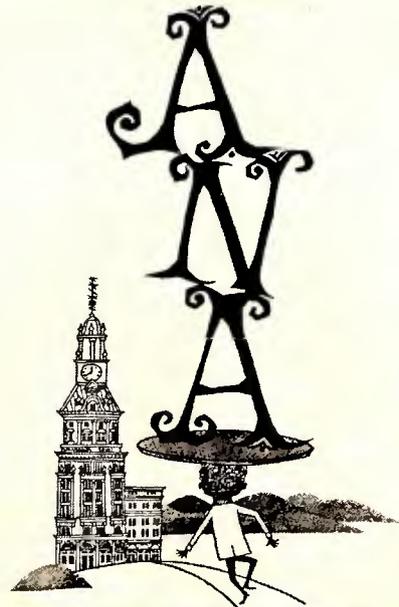
Average Share  
of Audience  
Per Quarter-Hour\*

<b>WNEW-TV</b> .....	<b>10.8</b>
Independent B .....	6.7
Independent C .....	6.1
Independent D .....	4.8



Based on TOTAL HOURS of viewing, sign-on to sign-off, entire week  
- NOT ON SELECTED TIME PERIODS - NOT ON ISOLATED FEATURES!





49TH ANNUAL MEETING • THE HOMESTEAD  
HOT SPRINGS, VIRGINIA • NOVEMBER 9-12, 1958

## CREATIVITY!

*Advertisers spending \$1,500,000,000 demand more creative ad work in 1959*

### HOT SPRINGS, VIRGINIA

**A** clear call to creativity sounded through the autumn-clad uplands of this famed southern mountain resort last week, as the Association of National Advertisers gathered at the Homestead for its 49th Annual Fall meeting.

Three hundred sixty-seven top executives, representing 210 blue chip companies whose total 1959 appropriations, according to a special estimate prepared for SPONSOR by ANA, will exceed \$1,500,000,000, met in a three day program of closed sessions, to which only a handful of guest speakers, and members of the press were invited.

Subject of this year's meeting, as announced by

ANA, was "creating more sales and profits through creative marketing, creative research, creative advertising." This theme was developed in more than 30 different presentations, films, speeches, dramatizations, and workshop sessions, ranging from a highly popular demonstration of videotape by Howard S. Meigham of Ampex, down to case history reporting of unusually successful campaigns by James A. Stauff of Parker Pen, A. M. Utt of Hotpoint, Frederick Bowes of Pitney Bowes, and H. Joseph Hull of New Holland Machine Co., who broke up the Wednesday morning session with his modest announcement, "Some of you sell glamour. Some of you sell charm. But some

## WHAT THEY SAID ABOUT CREATIVITY: IMPORTANT



**Alfred Politz**, pres. Alfred Politz Research Inc.: *"Intellectual fallacies are making advertising creatively decadent. Even an average product can dramatically increase sales. But we must help creative people by removing the road blocks which stand in the way of more effective advertisements."*



**Edwin W. Ebel**, v.p. advertising, General Foods Corp.: *"The most important part of advertising is the advertisements themselves. The primary qualification of an agency is the creative skills of its people. We look to our agencies for creative ads that stop, interest, and persuade."*

of us have to sell manure spreaders."

Through the sessions, SPONSOR noted a healthy awareness among high-level executives of both the power and the problems of the broadcast media. A speech by George J. Abrams, v.p. of Revlon Inc. on "New Developments in Broadcast Advertising" attracted wide comment, as did the presentation on Folger Coffee's "Come home, Joe" radio and tv campaign, by Robert F. Sowell of Folger.

Probably the most dramatic moment of the convention occurred when a morning presentation was interrupted for the reading of a wire to A. N. Halverstadt of P&G, from Lewis Tittenton, chairman of the 4A's Radio-TV Committee, announcing the breakdown of AFTRA negotiations.

Both research and marketing received a considerable amount of attention, as in previous ANA meetings. One report in particular by J. O. Peckham executive v.p. of A. C. Nielsen, containing detailed charts on the progress and position of private brands was studied carefully by these leading advertisers of national brands.

But it would be less than honest reporting to say that either media, or research or marketing or radio or tv, in themselves were number one topics at Hot Springs. The keynote for the entire meeting was struck by E. W. Ebel, v.p. of General Foods, who said, "Our number one need is advertisements that really get through to the consumer."

The most important single session, judging by the comment it generated in the corridors, and halls, and over highballs in the Homestead Club, was one held on Tuesday morning, 11 November, chaired by Henry Schachte, advertising v.p. Lever Bros., and newly elected Chairman of the ANA.

At this meeting, Schachte and Ebel teamed up with Alfred Politz, pres., Alfred Politz Research, and Louis N. Brockway, exec. v.p., Young and Rubicam, in a four-way presentation that clearly defined the area in which ANA members are most concerned. It is not so much "creative marketing" or "creative media buying," or "creative research" but the preparation, by copy writers, art directors, and producers, of television and radio commercials,

and print ads which show a higher degree of creative skill.

Schachte, in opening the session, emphasized the "creative responsibilities" of the advertising manager, which, he said, involve know how to get advertisements that "increase advertising's sales productiveness."

Politz, drawing on his long research experience, asserted that many creative advertising men are "shackled by intellectual fallacies" and that ways must be found to "remove the road blocks that stand in the way of producing effective advertisements."

He emphasized that research has clearly demonstrated that a simple change in headline can often increase the sales power of an advertisement as much as 600% and called for a return to simple, clear, first principles. Following the meeting, Politz told SPONSOR he has found that much current magazine advertising is becoming "creatively decadent." He said this decadence had not yet extended to tv, which is still emphasizing such advertising fundamentals as benefits, and demonstrations of use and results. But he

## QUOTES FROM FOUR SIGNIFICANT ANA SPEECHES



**Louis N. Brockway, exec. v.p. Young and Rubicam:** "In advertising, detail breeds confusion. Don't let research put hurdles in the way of advertising effectiveness. Demand originality. Expect it. Respect it. If you don't get original creative advertising, then change your agency."



**George Abrams, v.p. Perlon Inc.:** "I'm shocked when I see the lack of creativeness in today's radio programing. Radio's top shows today are exactly what I was buying (or buying) 17 years ago. What a wide open area for creative program thinking in this vacuum tube world!"

warned that even in the broadcast media, more creativity is needed.

One aspect of nearly every "case history" presentation which was made at ANA was the stress on copy-coordination between media. James A. R. Stauff of Parker Pen, emphasized the importance, in his company's sales success of a single copy theme focused on the T-Ball Jotter, and a co-ordinated campaign of spot tv and newspaper space. He laid great stress on the value of the fully visualized copy approach.

Ebel presented the most-talked-about single feature of the entire convention, a brilliantly executed film on "What Goes On In a Woman's Mind," produced for General Foods to dramatize the confusions, distractions, and intense bombardment by all forms of advertising to which the average modern consumer is subjected.

Said Ebel, "It is no longer enough for an advertisement merely to bid for attention. It must fight for attention. It must fight like a champion." So what do we need most? We need the creative skills that can build advertisements that will stop, interest, and

persuade people.

"Marketing research, the determination of basic marketing planning and media selection, the merchandising and sales promotion pay off handsomely only when the advertisements are good enough to get through the great barrier of distraction, and plant a message in the consumer's brain.

"I can only emphasize, and re-emphasize how important it is for an advertiser to employ people who can create interesting, and persuasive advertisements."

Brockway of Y&R, picking up where Ebel left off, spoke on "How to get letter ads from your agency." Emphasizing that "in our business we should all be creative," he nevertheless concentrated attention on "copywriters, commercial writers, art and layout people" and quoted at length a memo submitted to him by a member of the (Please turn to page 73)

*List of members attending ANA convention, read like a Who's Who of American Advertising. At right, page 1 of a 12-page folder. Also attending: 200 ANA wives*

Esso Standard Oil Co.  
Robert M. Gray  
Ethel Corp.  
Russ Weston

Gallop Brewing Corp.  
Alvin Gruesedick, Jr.  
General Tire & Rubber Co.  
Emma McWilliams  
Folger Coffee Co.  
Joseph Alha  
Linton Harley  
J. A. Finger & Co.  
Robert Sewell  
Fumica Corp.  
Ed More  
Estheria Glass Co.  
Tom Hall, Jr.  
Four Roses Distillers Co.  
Bradley Houghton

Gaylord Container  
John Bertram, Jr.  
William Jennings  
General Dynamics Corp.  
Stromberg-Carlson Div.  
Frederic W. Haupt  
Stanley W. Manson  
John Yong  
General Electric Co.  
Dale Akridge  
G. A. Bradford  
A. L. Chopp  
Robert Frederick  
M. E. Fisher  
George Kiewert  
Marlin R. King  
Hotpoint Co.  
L. J. DiAngelo  
A. M. Ull  
General Foods Corp.  
Edwin Ebel  
A. O. Knowlton

General Foods (Continued)  
Perkins Div.  
J. W. Andrews  
Post Div.  
R. P. Campbell  
George Laimbeer  
General Mills, Inc.  
James Fish  
J. F. Mathies  
C. S. Samuelson  
K. E. Steele  
General Motors  
Frigidaire Div.  
W. F. Switzer  
General Tire & Rubber Co.  
John Ragdale  
General Wine & Spirits Co.  
Dan Mahoney  
Glenmore Distilleries Co.  
A. P. Bondurant  
W. M. Kinnaird  
Robert Nash  
B. F. Goodrich Chemical Co.  
George Koch  
B. F. Goodrich Tire Co.  
John Corrigan  
Glenn Martin  
Joseph Misamore  
Goodyear Tire & Rubber  
Bruce Wert  
A. C. Zonstus  
W. R. Grace & Co.  
Warren T. Brookes  
Dorothy Gray, Ltd.  
John Thomas  
Robert Walker  
Green Giant Co.  
Jack Mallowney  
Lyle Polsfuss  
Grove Laboratories Int'l  
R. W. Testament

Hague Chemical  
Dan Daugherty  
Robert



**1** Considering air media the focal point of any campaign, Noble-Dury strategy group, sparked by president Bill Graham, begins planning Sessions Co.'s peanut butter advertising. First move is to get an image and a jingle that will click in the air media

## Noble-Dury builds solidly on air

➤ Creating new images for more air appeal is its forte

➤ Cartoon figures, jingles spark all its major campaigns

**M**any an agency's success is based on the air media, but few actually go to the extent of remodeling products to fit radio/tv specifically.

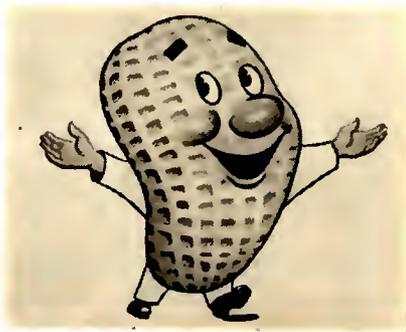
In a real sense, though, that's what Noble-Dury of Nashville and Memphis is doing. Its formula, in a nutshell, is to 1) create a tv character to personify the product, 2) then successively apply this to packaging and all advertising and promotional activities to get a single image. The trick, of course, is to find the character that lends itself best to projection via the air media.

The first client to employ this formula—Frosty Morn Meats, Inc., of

Clarksville, Tennessee—got a 100% sales increase in the first six months. When applied to other food products the results were similarly favorable, and it has since been used for drugs and clothing. The agency is not exclusively radio/tv, but this part of its operation has played the key role in

bringing it up from a shop with one account and \$10,000 in billing to its current list of accounts in 11 states and \$4,000,000 status.

Creation of a character who will best convey the desired product image to the people who form the largest potential market for the product is step



**2** Character embodying the happy image Noble-Dury has in mind for Sessions is next created, to give product personality



**3** Label—together with package—are redesigned to carry out the peanut-man theme, give entire campaign a single focus

No. 1. This is the responsibility of Bill Graham, president of the agency, and his braintrust. When he has evolved the attributes he wishes this character to have, the art department takes over the task of translating them into visual form. As a typical sample, the final drawing for the Peanut Man, who appears in the Sessions Co. commercials, is illustrated below.

Step No. 2 is to bring this character to life on tv film, either via animation or a combination of animation and live action. In Graham's view, the completed film is the birth of a salesman who is the most important factor in all subsequent sales effort. Radio, too, stems from tv in this operation—the voice of the character, along with the tv sound track, become the basis for all radio commercials.

Graham insists that his commercials be enjoyable, pleasant to see and hear. He aims for characters that bubble with personality, for entertaining action and for catchy jingles and tunes.

Bill Graham writes both the words and music for his commercials and they play a most important part in carrying out the visual impact of the character. They have caught on so well that several have been made into records—either for giveaway or sale. Thousands have been sent out free in response to requests, and during one promotion where a record was offered for 10¢ apiece with each product sold, over 16,000 records and products were sold. Dance bands have taken to playing them. One local high school reenacted the action in the tv film accompanied by the music, and played it to an audience of 3,000 students. A 150-piece marching band asked for, and received, an arrangement of one jingle which they have played during half time at a dozen major team football games.

"Children are the world's best salesmen," according to Graham, and since he also holds that they "control the tv set," he tries to make sure the commercial make all possible appeal to children (though by no means to the exclusion of adults).

After this salesman—the product image—has been born, he is put to work as part of the package. Where possible a new package or label incorporating his character is designed. (If changes must be made more gradually, he is often added to the old label). Extension of the character into everything else then follows. This is an important part of the formula. The character must be used as the basis of all other public contact—in newspaper and magazine advertisements, outdoor advertising, car cards, mailing pieces to dealers (see illustration), decals on delivery trucks, shelf-talkers, displays.

When all this has been worked out, the agency presents everything at a meeting of the company's sales force. Confidence and enthusiasm are stirred up by proofs of the effectiveness of this technique for other products. Company sales contests are built around the character and the approach which has been employed. Consumer contests also become part of the show.

Then, after a test period, each market is entered with a 52-week commitment of heavy schedules. About two-thirds is spent on tv, with radio and newspapers getting most of the rest.

As an example of how this works out, take the case of the Sessions Co., makers of School Day and Goldcraft peanut butter. Noble-Dury was given an initial budget of \$25,000 to test the effectiveness of the formula in one market (see pictures of this campaign below). The test was soon extended to cover two markets—one where the

product was doing well the other where the product was making a poor showing. In the first market, sales rose from \$181,000 to \$315,000 in one year. In the second market, sales rose from \$102,000 to \$385,000 in the same period. So other appropriations have followed steadily. The product was 4th 5th, or 6th in its market when the formula was put to work. Clarence Weeks, Sessions' sales manager, says today it is either No. 1 or No. 2 in 26 of its key markets.

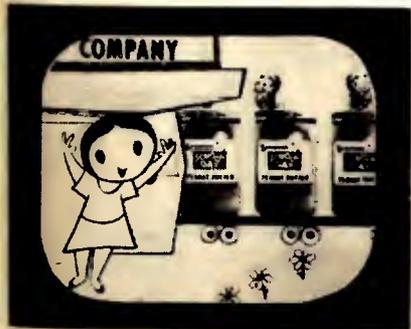
In addition to winning increased appropriations from established clients, the formula has proved a most effective tool in getting new accounts. The solicitation is usually made by presenting the history of the success of the formula with other accounts, then asking for only a small appropriation to test the value of the formula.

It was the use of this foot-in-the-door-technique, as Graham calls it, that brought the first drug account into the agency. Chattanooga Medicine Co., gave the agency a new product (a chest rub called Soltice) to test in only a portion of two states. The test area was soon expanded to four states, then still further, and finally the agency had the account. The tv character employed in this commercial is a rather pathetic little man with a cold. Instead of a fortissimo claim at the end of a commercial, the Soltice man just smiles with relief, holds up the jar and says in his squeaky voice, "I like it."

The formula worked again, both for client and agency, and another Chattanooga Medicine Co. product joined the agency list with the addition of Cardui (an old well established tonic).

Noble-Dury does not claim that their formula is applicable to every product.

(Please turn to page 52)



**4** Crucial punch is the tv commercial in which the product is extolled via a lilt-ing jingle. Little girl sings it here for kids'

**MR. GROCER**      **HERE'S A PROFITABLY NUTTY SUGGESTION**

Get GOLDCRAFT. It's the Goodest kind!

Your extra effort in prominently displaying Sessions Goldcraft Peanut Butter will mean extra sales!

These Sessions "nuts" are doing a bang up pre-selling job in—and around—channels. It's the right kid show slogan—

POPEYE  
OUR GANG  
WILD BILL HICKOK  
SUPERMAN  
SKY KING

**5** WACBY

The Kids Don't Miss This Lineup—  
Make Sure They Don't Miss Your Sessions Display

**5** Tie-in benefits from dealer mailings to arrangements of jingles (right) for high school bands. Single theme makes this possible



# Watch those net tv local ratings!

- ✔ No matter how whopping the national rating of a net tv show, it's local ratings that give the real city-by-city story
- ✔ The alert adman watches local ratings for soft spots that need remedying and high spots that need exploiting

**B**etter than any words, the graph below demonstrates the many extremes of local ratings that go into producing a national average. It is a partial picture of a leading network show—*Gunsmoke*. For every high and low point there is a reason, and these reasons are the concern of every timebuyer. A high rating may be credited to regional taste, a low point to local competition. The high rating must be exploited; the low rating must be built up. Tv advertising is as simple as that.

A client is about to consummate an important network tv investment. A

look at the nationals may show a healthy 31.8. But behind this happy facade the range can run, as it did with another hardy tv perennial anywhere from a weak 6.6 to a respectable 42.8. The reason is obvious—all television viewing is *local*; there is no common audience denominator that holds good nation-wide.

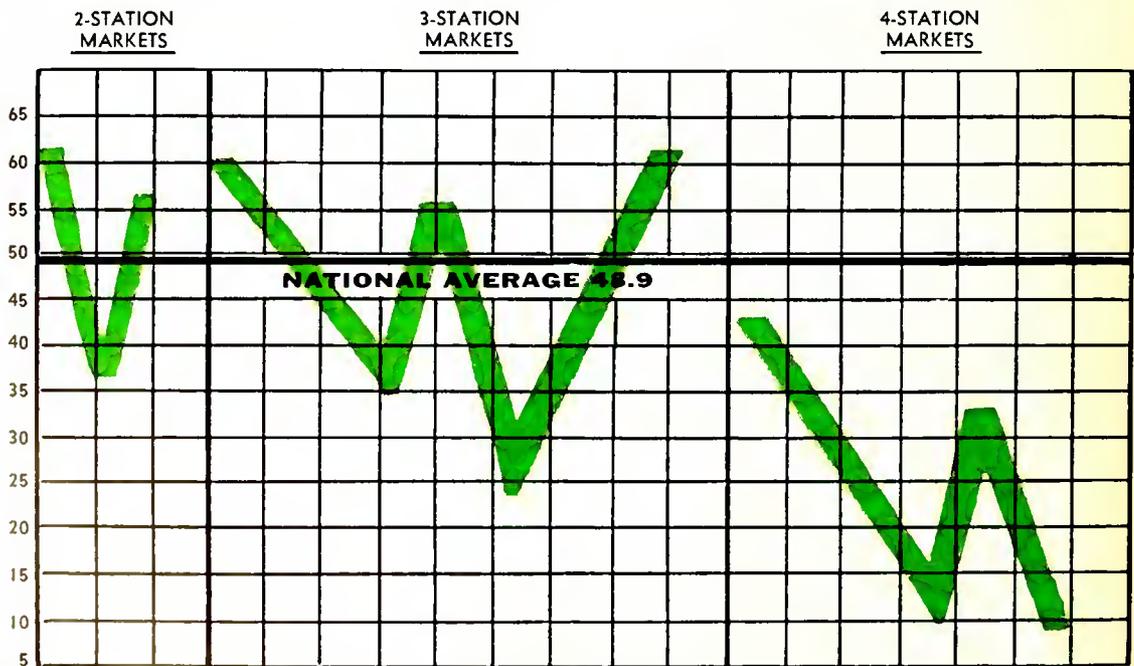
From this truth has developed a basic analytical tool—the local rating. It makes possible pinpoint analysis on a market-by-market basis. Of course, the local rating is nothing new. Agencies have been using them for years in

buying spot campaigns. But local ratings for net program purchase as well as spot—for scalpel-sharp analysis of how the network figure breaks down in specific markets has been somewhat less prevalent among net sponsors.

People vary as do the markets they comprise. So in judging a net buy, local reports permit definitive city-by-city comparison, spotlight strength or weakness delivered in the localities in which the sponsor is interested. A national audience may be watching the same show, but probably is doing so at different times and against different competition. What is tough competition in one market may be a cinch in another.

*Gunsmoke* (see graph) has been a top-notch ratings contender for several seasons. In February, the ARB nationals showed it with an impressive 48.9. But this 48.9 covered a range of local tallies spreading from a chest-inflating 64.2 in Charleston to a puny

## GUNSMOKE (48.9 RATING) HAS LOCAL UPS AND DOWNS



SOURCE: ARB, FEB. 1958.

5.3 in York. York obviously needed checking. Actually there was no cause for alarm. But there was room for evaluation. York boasts one tv outlet of its own; it also is reached by two Harrisburg stations and one from Lancaster. In this case, the *Guns* sponsor wasn't buying York. His tiny 5.3 was the overflow from the Harrisburg buy where, incidentally, the show had a whopping 51.7.

If the sponsor had no particular interest in York and considered his coverage there as merely a bonus, well and good. If, however, he was counting on the Harrisburg coverage to support his dealer in York, he had some swift realigning to do. The important point is that only by having and studying the locals could he know the situation.

A national rating alone doesn't provide the market-by-market information necessary to get full value out of today's multi-million tv investments. A good case in point is the *Lawrence Welk Show*. Early this year, its ARB national rating was 29.5.

Applying the stethoscope of locals, however, brought forth a highly varied

and interesting variety of figures. In two-station markets, ARB locals ran the gamut from a 42.4 in Redding-Red Bluff-Chico area to a 7.4 in Odessa-Midland. In three-station markets, the range ran from Asheville's 40.2 to a 15.6 in St. Louis. In four-or-more-station markets, Denver ran a trifle higher than national with a 32.2; Indianapolis however stood at 19.3.

A logical question to this might be, so what? Answer: so it could be the difference between an architect's pencil sketch and a finished blueprint. In the Redding-Red Bluff-Chico area with its 42.4, the sponsor knows he's got a sizable audience, can use this knowledge in checking product sales with his district sales manager or local distributor. With the apparently low appeal of the show in Odessa-Midland, he might do well also to check on sales; perhaps for his particular product line the market doesn't deserve bolstering.

If it does need support, however, means to boost show ratings can be effected (See twin charts "Why do ratings slump?" and "How to jack them up."). On the other hand, perhaps

a sales study in that market may show product demand far outstripping program popularity. If other media are affecting this phenomenon in the market, it may serve as a guide to the client in handling some other problem markets. With local rating figures in front of him, the adman can relate the realities of each individual area to his own distribution and sales pattern.

There lies the real *raison d'être* of the local rating; regardless of how strong a national may be, it hides both strengths and weaknesses at the local level. And it is at the local level that tv is watched and goods are purchased. A national rating telescopes viewer information, provides over-all reflection of a show's popularity countrywide. It can do no more because there is no divisible standard for the U. S. television audience. One can't take a national audience figure and divide by 49 to find how many viewers one has in the average state. (For an example of how regional entertainment tastes differ, see chart at end of story.)

One example of this is *Person to Person* (Please turn to page 44)

## WHY DO RATINGS SLUMP?

- 1** **Competition:** In some markets, stiff competition from local tv shows can send net show ratings down. Number of stations can affect rating
- 2** **Lead-Ins:** While the carry-over audience from a preceding show may, in some markets, boost your show's audience, it can also depress them
- 3** **Air times:** Delayed telecasts may cause reshuffling of show into time periods less desirable than at the point of origin, hence a rating drop
- 4** **Regional taste:** The program appeal may vary considerably depending on the section of the country. A "buster" here may flop elsewhere

## HOW TO JACK THEM UP

- 1** **Ask for help:** Offer to work with the net and station to stimulate local interest in the show. They'll work with you; no net wants a weak link
- 2** **Support the show:** If show is weak in a market, try cross-plugs with other media—spot tv or radio. Work with local dealers and distributors
- 3** **Aid from talent:** If the market is sufficiently important to you, yet ratings have slumped, a personal appearance there by the star may help
- 4** **Realign other schedules:** If your tv show is already supported nationally by other media, better shift outlay to bolster weaker markets

# C&W's Videotown is in love again with

Agency's 11th annual study shows housewives have doubled their a.m. listening. Tv viewing is up, too

**T**he housewife, bless her, is radio's most faithful, most consistent, most ardent audience.

This year, it's even more so.

Witness the figures in Cunningham & Walsh's 11th Videotown study, a survey of media and other habits which the agency has been conducting annually in New Brunswick, N. J.

If Videotown housewives are at all representative, then the women of the nation are now conducting a love affair with morning radio. Compared

with last year, morning listening in the home has doubled during week-day listening hours.

Videotown housewives have been hugging radio more during the afternoon, too. While they tend to cold-shoulder it during the evening, the net effect of this year's increased listening during the day has upped their five-day listening total to an average of 7.9 hours—a substantial jump over the 1957 figure of 4.9 hours. (See last year's story, "Videotown 10 years

after." SPONSOR, 7 December 1957.)

The avid daytime listening has not been enough, however, to prevent an over-all decline in radio listening among Videotown residents. A mild drop in afternoon listening among all listeners and a rather lurching decline in evening radio tune-in brought this result: a 1958 total of 2.45 hours listening for the average person during the five weekdays compared with a level of 2.71 hours in 1957.

While the tv figures have been eclipsed by the striking changes taking place in Videotown's morning radio habits, they are not undramatic. As a matter of fact, some of the tv figures led C&W's board chairman, John P. Cunningham, to publicly concede he had been wrong about westerns.

Last year, in a widely-publicized speech, Cunningham criticized "creeping mediocrity" in tv, warned about a rising boredom factor in which the viewer was tuning out his mind while tuning in tv and stated that tv westerns had run their course. Anybody who bought them, Cunningham declared, "ought to turn in his grey flannel suit and go to the eternal showers."

The 1958 Videotown study showed westerns to be first choice among men—"a walloping 76%," C&W's own press release said. Courageously eating his own words, Cunningham admitted he was surprised.

The year's study also showed gains in tv viewing. Gerald W. Tasker, v.p. and research director at C&W said. "Our survey shows that viewing is somewhat higher than the peak of 1955, the slight decreases of the past two years having been wiped out. The total viewing time per person for the five weekdays is now 15 hours, 48 minutes; for the whole week (including weekends) the total is 22 hours, seven minutes, or approximately 20% of one's entire waking life. Seventeen of these 22 hours are in the evening."

C&W's Videotown study was conducted during May and June with a probability sample of 1068 families, about one family out of every 10 living in New Brunswick. The town is about 30 miles from New York City, well within its tv signal coverage.

New Brunswick is not a suburban

## RADIO AND TV IN VIDEOTOWN

### Average Hours of Listening Monday Thru Friday\*

	All People		Housewives	
	1958	1957	1958	1957
<b>MORNING</b>	1.45	1.25	5.80	2.78
<b>AFTERNOON</b>	.50	.57	1.30	1.12
<b>EVENING</b>	.50	.89	.80	1.01
<b>ALL DAY</b>	2.45	2.71	7.90	4.91

### Average Hours of Viewing Monday Thru Friday\*

	All People		Housewives	
	1958	1957	1958	1957
<b>MORNING</b>	1.20	.85	1.05	.96
<b>AFTERNOON</b>	2.05	1.25	16.05	13.98
<b>EVENING</b>	12.55	11.45	2.90	1.86
<b>ALL DAY</b>	15.80	13.55	20.00	16.80

\*Five-day total per average person.



# orning radio

dormitory but a self-contained market. C&W researchers caution, however, that while Videotown's tune-in habits may be representative, they are representative of urban rather than rural audiences.

Personal interviews was the technique used. Interviewers gathered information on family activities and media usage every hour or half hour. Information about all members of the family was included. Not included was listening or viewing out of the home.

The meaning of the leap in morning radio usage is still not entirely clear to C&W researchers. Tasker said it may be partially due to recession unemployment. The agency found, for instance, that 75% of housewives were at home all morning, compared to 63% in 1957. Next year's survey is expected to reveal whether the rise in listening is temporary or not.

Other highlights of the report:

- A decrease in viewing by children and teenagers (about an hour a week) was more than compensated by substantial increases in adult viewing.
- Weekend activities, measured for the first time, showed little difference when it came to viewing, except for low viewing levels among housewives on weekend mornings.
- There were slight declines in newspaper and magazine reading and in attendance at movies and sports events.
- Afternoon viewing hit a new high in terms of the percent of people who watch during that time on weekdays. The figures were: 12% watch on weekday mornings, 23% watch in the afternoon, 79% at night and 84% sometime during the day or evening. Morning and evening figures were up from last year.
- Weekly viewing totals for the average resident broke down as follows: two hours in the mornings, three hours in the afternoon and 17½ hours at night. The total of a little over 22 hours for the average person compared to 27 hours for the average housewife.
- Weekly listening totals for the average Videotowner came to about two hours in the morning, 42 minutes in the afternoon and 40 minutes in the evening.



## HOW 17 REPRESENTATIVES IN ATLANTA GET THE REAL ADVERTISING LOWDOWN

ATLANTA, GA.

In many a media decision, the seller sheepishly finds out—too late—that he's being overlooked for unknown reasons.

Now radio and tv representatives in this area have banded together into a formal organization to keep close track of the advertising climate. They will meet regularly with local advertisers, agency account men, and timebuyers for intensive, behind-the-scenes analyses of individual accounts, their status, and their prospects.

Known as the Broadcast Representatives Assn. of Atlanta, the group is headed by Richard Hughes, of Edward Petry & Co., president, with Richard Hunter, George P. Hollingbery & Co., vice president and George Crumbley, Headley-Reed, secretary-treasurer.

The organization, numbers 17 active member representatives. Its program committee, headed by Keith Byerly of Katz, has arranged a series of in-depth discussion meetings with leading advertising executives.

Among those who have been guests

of the Association are: Lyman Hall, advertising manager, H. W. Lay & Co.; Paul "Pat" Patterson, a.e., Liller, Neal, Battle & Lindsey; Jim Callier, ad manager, American Bakeries; Lee Kelly, a.e., Tucker Wayne Advertising; Harry Varner, ad manager, Armour & Co. Fertilizer Div.; Howard Axelberg, a.e., LNB&L; Jack Burton, ad manager, Colonial Stores; Clay Scofield, a.e., LNB&L; George Bounds, ad manager, Delta Airlines; George Bailey, Burke Dowling Adams Advertising; Bill Stoudt, regional sales manager, Carling's Beer; Lamar Swift, ad manager, SSS; Bob McDonald, a.e., McCann-Erickson; Liller, Neal, Battle & Lindsey's media department and Miss Betty Cowan, media director, Henderson Advertising, Greenville, S. C.

"Informal luncheon talks with these guests," says retiring president, Charles Dilcher of Blair, "have allowed the Atlanta representatives to "go behind the scenes of individual accounts, understand problems more fully, and be prepared to offer more suggestions on the uses of radio and tv."

In picture above: seated (l to r) Barney Ochs, Forjoe; Keith Byerly, Katz; Bill McRae, Clarke Brown; Hal Parks, Adam Young; Greg Murphy, Katz, George Swearingen, CBS Radio Spot Sales; Dick Hughes, Petry; Charlie Coleman, Avery-Knodel; George Bounds, Delta Airlines; George Bailey, Burke Dowling Adams. Standing Charles Dilcher, Blair; R. H. Schuessler, Hollingbery; Frank Rice, Harrington, Richter and Parsons, Jim Gossett, Avery-Knodel; Bob Baird, John E. Pearson; John Hicks, Clarke Brown; Walter Moore, CBS TV Spot Sales; Art Savage, Katz; Joe Sierer, Petry; George Crumbley, Headley-Reed; and H. H. Holtshouser of CBS TV Spot Sales.

# Volume pickup via tv licks Bonomo

➤ Expense of new candy wrapper is overcome by adding more markets and eliminating seasonal sales factors

➤ Spot tv (steady participations in kids shows) boosts sales enough to prevent the necessity of price increases

Unless you can make it up in volume, the usual problem with an expensive packaging improvement—particularly if it's invisible—is price increase. The problem becomes even more acute if your customers are kids primarily between four and 12.

But if you are expanding from eight to 28 markets to get the needed volume, advertising and marketing strategy must be foolproof. Gold Medal Candy Corp. reasoned that it had the right combination of elements to expand Bonomo's Turkish Taffy nationally this fall while adding a foil lining to the inside wrapper to insure longer shelf life for the item.

Tico Bonomo, v.p. in charge of advertising, says two factors led to the decision to make both moves:

1) The market among kids is growing numerically as the postwar baby

crop blossoms into purchasers. Moreover, kids have more money to spend than they used to.

2) Bonomo's 10 years of experience with kids tv shows gave it the confidence to rely on tv spot to fulfill the gamble. (In fact, one of Gold Medal's kids shows has been packaged for syndication by NTA.)

The September-May ad budget for Bonomo's Turkish Taffy was doubled to a figure that SPONSOR estimates at close to half a million. It was earmarked for kid shows in the 20 expansion markets (also for resuming—and in some cases heavying up—participations in the eight established markets).

Six regional warehouses were set up (heretofore the only warehouse was at the Brooklyn plant). Desired participations were set early in August. Then

a meeting was held in New York. Nearly 100 food brokers, along with Bonomo's distributors, attended. They were given separate booklets for each market describing program to be used, coverage area, promotion plans.

Bonomo's success with tv in eastern markets was emphasized at the meeting and later by distributors, who used the booklets to get new accounts, urge old accounts to stock up. (Bonomo's already had limited distribution in about a third of the markets included in the expansion program.)

On the basis of past tv successes and the logical assurance of more to come, distribution was accomplished in time for the 1 September kick-off.

Schedules in participating programs began with live and filmed spots alternating. "Importance of the filmed spots," explains Emil Mogul Co.'s account executive Hal Balk, "is to involve the kids in Bonomo's story, get them into the action and swim of it." (In one commercial, a boy actually hops from an audience viewing a western movie onto the screen and offers Bonomo's as the best ransom money to save the day.)

Filmed spots are not used in the eight established markets, where, according to Balk, "the kids already are involved in Bonomo's." There, the influence of a live personality is better suited to maintaining and increasing sales, agency and client believe.

Four one-page trade ads announced how Bonomo's would use tv in its expansion. This was the only media used outside kids tv. Here's how the strategy paid off in less than two months:

**New markets.** The California market alone already matches the sales volume of one of the eight established markets.

**Limited distribution markets.** With full distribution and advertising, sales are rising sharply, have already tripled in a major midwest market.

**Old markets.** A three-year-old East Coast market has shown a 22% sales gain over last year. Such increases are rare for established products in that length of time, Bonomo feels. "Ten per cent is good," he says.

Most dramatic payoff of the packaging change was noted in the South where buckling in hot months took its



Filmed spots, alternated with live in new-market participations, are worked on by (l to r) Emil Mogul's Les Dunier, radio/tv v.p., a.e Hal Balk, Myron Mahler, v.p. air media creative dir.

# cost problem

biggest toll of shelf life. One southern market has seen a 400% sales increase.

Obviously, volume is offsetting the cost of repackaging and expansion.

What it may all lead to is year-round tv use of Bonomo's. Longer shelf life and summer sales, which the results in the South now point to, may end the limited September-to-May advertising cycle, Tico Bonomo hopes, if suitable summer shows can be found.

Another packaging change which tv made possible, says Bonomo, is the family resemblance to the Turkish Taffy wrapper which the other flavors (chocolate, strawberry, and banana) were given in September. Light sellers before, these flavors already have begun upward sales trends through exposure in the live participations in established markets.

One of these participations in New York is *The Magic Clown*, the 10-year-old show that Gold Medal originated and now packages for NTA. Expanded in September from one to six 15-minute segments a week, it has such outside sponsors as Carnation, Ideal Toy, and Flav-R-Straws. Gold Medal began the show in 1950 because it had some definite ideas of its own about reaching kids effectively. The concepts have been refined to cover all basis in selling candy to kids. Here are the principles (which agency and client also look for in monitoring programs across the country):

**Concentration.** "Side remarks to the crew are not only above youngsters' heads," says Balk, "but they break that line of concentration so important in reaching the most fickle of audiences—kids."

**Kid involvement.** Directly or indirectly, the kids must be a part of things. (*The Magic Clown*, incidentally, is shot from the stage, so kids in audience are almost always in view).

**Enthusiasm.** Excitement about the product is a must.

**Competition.** A 15-minute clearance from other candy commercials is stipulated. Stressing the word "Turkish" (Gold Medal owns the phrase "Turkish-Taffy") eliminates confusion created by competitive "taffys."

**Emphasis on name.** Re-emphasizing of the name and its correct pronunciation is the main purpose of a 10-second animated tag to each live spot.



Packaging improvement, vital marketing factor in expansion strategy, considered by (l to r) Tico Bonomo, v.p. in charge of advertising, acct. exec. Hal Balk and sales manager Hy Becker

They are used in every market. Live personalities in each market are monitored to make sure they pronounce "Bon" to rhyme with "con."

**Copy points.** "How to eat it" heads the list, the proper way being to break it into "bite-size pieces," which the personality must do for demonstration purposes. "Still only 5¢" becomes a bigger copy point than ever now, as the tv success in new markets makes it apparent that no price increase will be forthcoming in the near future.

It's not by accident that Gold Medal

and its agency, Emil Mogul, licked this cost problem. Strategy for Bonomo's 20-market expansion and the two packaging changes was founded on its past success with tv.

So, by carefully mapping a campaign built on that success, it's likewise no accident that conclusive results have been obtained in less than two months. These quick results now enable the company to make plans for possible year-round marketing and advertising which success of the packaging change makes possible.



Lettuce patch interview of a head produce clerk, Chuck Hillman, by WROV's Barbara Felton illustrates one-third of the Kroger formula: selling chain's personality via its employees. Interviews bring out the job, civic interests of Kroger people to humanize the huge grocery retailer

## Kroger builds 3-way radio formula

- Use of program segments to humanize chain, explain concepts, sell merchandise adopted after St. Louis trial
- Latest application in Roanoke utilizes station personalities fitted to private labels, nat'l brands they sell best

**C**an a company's "personality" campaign move its products in the highly competitive grocery field? Is there a way of weaving item-and-price almost unnoticeably into a strongly institutional campaign?

Two years ago, the Kroger Co. had to rebuild a goodwill image for its St. Louis outlets to counteract the effects of a strike situation the year before which had sapped sales drastically.

Plugging competitive items and prices wouldn't do it. Something more

was needed. So Kroger decided to sell its *people* and its *concepts* to the public. At the same time, it had to move *merchandise*.

Radio was tried as the medium to put this "image" campaign across. Moreover, program segments—not just spots—were the vehicles for:

1) Taped interviews with store personnel, backed by their pictures in print ads—both breaking on the same days of the week.

2) Kroger "concepts" (guarantees,

exclusive processes, etc.) were enlarged upon, talked about on radio.

3) Items featured in print ads were described by established personalities.

Within a year, the Kroger chain was in No. 1 position in St. Louis (where the plan still is used on a continuous 52-week basis).

While radio has been employed successfully in other markets by Kroger, the formula usually has differed from the St. Louis plan. For instance, a Cleveland promotion reported in *SPONSOR*, 20 September, 1958, showed how in-store displays tied a certain item to the personality pushing it and the results of this visual transfer.

But the question Kroger wanted answered was: could the St. Louis three-way continuous formula be successfully adapted to other areas? A six-month test in Roanoke, Va., is a good clue to the answer.

Kroger's nine stores in Roanoke give it the biggest share of the grocery market there. So, according to Roanoke Division ad and promotion manager Charles W. Conner, "Radio would provide us an opportunity to experiment with new ideas which are so vital to the growth of a company like ours, yet all too often prohibitive because of the cost involved."

Kroger's radio in Roanoke was planned for integration with other media already in use there: three syndicated tv shows on WDBJ-TV and newspaper advertising.

WROV was chosen for the test after audition tapes by four of its personalities were approved by Kroger's Roanoke Division v.p. Paxton Judge, not only for acceptability of their styles, but for the audiences they reached:

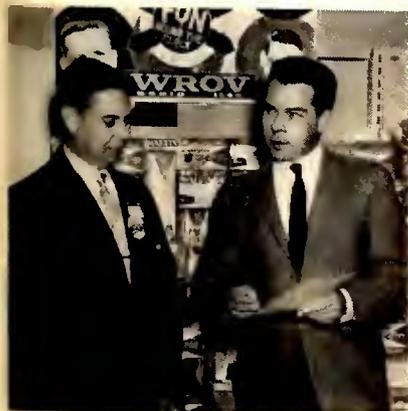
**Traffic hour.** To reach people going to work in industry as well as business, Ken Tanner's *Yawn Patrol* is alternated Monday, Wednesday, and Fridays at 7:05 a.m., Tuesday and Thursday at 8:15 a.m.

**Housewife.** Barbara Felton's *Women's World* reaches the women while preparing lunch or making out her shopping list.

**Evening traffic hour.** While Jerry Joynes' *Club 1240* keeps the housewife company, too, copy is pitched toward people who have to pick something up on the way home. For the working woman, it might be supper; for men, snacks or refreshments for company. "Radio," Conner points out, "gives us a strong chance to sell the men who are not generally big readers of newspaper advertising."

**Nighttime audience.** *Jivin' with Jackson* was intended primarily to (Please turn to page 49)

Radio schedule is checked by ad mgr. Charles Conner (r), store mgr. Virgil Porter



## PARTI-DAY JUMPS TO 80%

4<sup>TH</sup> WEEK  
OF A  
26 WEEK  
TEST



Here is dramatic evidence of day tv's power to build distribution of a new grocery product. In less than four weeks after start of test, Parti-Day gained complete distribution in stores doing 80% of volume in the Green Bay, Wisc., area.

*Telford*

WESTERN UNION

*Telford*

P 44A094 PD=FAX MILWAUKEE WIS 14 1033A1C=

JOHN MCMILLIN, SPONSOR MAGAZINE=

40 EAST 49 ST NYK=

DISTRIBUTION OF PARTI DAY IN GREEN BAY AREA HAS JUMPED FROM LESS THAN 10-0/0 TO 100-0/0 OF THE STORES DOING 80-0/0 OF THE TOTAL VOLUME SINCE START OF DAYTIME TV SCHEDULE. EVERY MAJOR CHAIN AND IMPORTANT SUPER NOW CARRYING. ALL INITIAL SHIPMENTS TO RETAILERS NOW COMPLETE=

OTTO L KUEHN CO

This telegram from Otto L. Kuehn Co., Wisconsin Food brokers for Parti-Day Toppings, heralds the successful completion of the first or "distribution" phase of the unique 26-week day tv test, reported exclusively by SPONSOR.

Robert J. Curry, D'Arcy account executive on the Parti-Day account, this week confirmed that Parti-Day distribution in the Green Bay area is now "virtually complete," and that from here on the test will concentrate on a study of consumer movement, product potentials and other marketing problems. (All of which SPONSOR will report.

Day tv is credited by Marvin Bower, Kuehn merchandising manager with providing impetus for speedy distribution spread. Kuehn salesmen carried a special kit outlining Parti-Day's firm, 26-week commitment for a schedule of 10 daytime spots per week over WBAY-TV Green Bay.

A complete breakdown of shipments to wholesalers in the 11 wholesale points in the 80-mile Green Bay area during the first four weeks of the test will be carried in next week's SPONSOR,

as well as an outline of the marketing, research, and sales studies which Parti-Day and D'Arcy are planning for the balance of the 26-week period.

Robert Parker, marketing manager at WBAY-TV reports store demonstrations of Parti-Day in the Green Bay area are on the upswing, and three leading local dairies are arranging retail demonstrations. This merchandising phase of the test will also be reported in next week's SPONSOR.

In short, what Parti-Day has achieved via spot tv within barely a month is a sufficient fill-up of the pipelines to assure retail availability. 

### The Test in a Nutshell

**PRODUCT:** Parti-Day Toppings

**TEST AREA:** 80-mile area around Green Bay, Wisc.

**MEDIA:** Daytime tv only.

**SCHEDULE:** 10 one minute spots weekly—26 weeks

**BUDGET:** \$9,980.



## TIP of WEEK for SMART BUYERS

Going up and crazy, man! Our stock market tip this week is Minute Maid (that's orange juice) selling around 16½ on the big board. And you smart time buyers will be wise to check these top-rated Hooper and Pulse stations of the Rahall group, from New England to Florida.



Again #1 Hooper September, morning and afternoon. Check the afternoon show 4 to 6 p.m. with Dopey Duncan live and George Stahl at the organ.



Top Pulse, Manchester, Concord, Nashua markets. Try the afternoon show with Norm Bailey 4:30 to 5:45 p.m.



5000 watts, top Pulse station in the St. Pete-Tampa markets. The only full time independent in the fast growing St. Petersburg-Tampa area.



As usual, #1 Hooper, morning, noon and night. Reach this rich market with Big Al Sahley 3:30 to 5:30 p.m. on the "Going Home Show."



Top Pulse in the rich Montgomery County market. Afternoon show 3 to 5 p.m. "Juke Box Jamboree" with Buddy Brode.

sold nationally thru  
**WEED & CO.**

Joe Rahall, President  
"Oggie" Davies, Gen. Manager

## HOW REGIONAL TASTES AFFECT VIEWING

	Country Music Jubilee	Lawrence Welk	Hit Parade
NEW YORK	1.4	18.1	18.8
CHICAGO	3.8	30.9	20.5
INDIANAPOLIS	7.3	20.0	21.6
LAS VEGAS	14.6	14.7	31.1
LITTLE ROCK	15.1	32.0	20.0
MEMPHIS	15.3	29.5	11.4

SOURCE: ARB, Fall 1957.

### LOCAL RATINGS

(Continued from page 37)

Person, which in April, carved out an ARB national of 31.3. During the same period, however, its local rating extremes went from a low of 7.9 in Salinas-Monterey-Santa Cruz to a high of 53.5 in Louisville. Another example of the vagaries of programing nationally to local tastes was the syndicated show, *Confidential File*.

*Confidential File* began in Los Angeles and built in short order to a point where it outstripped many network shows. Then it was introduced to a number of other markets and here were the ARB averages for Dec. 1955-Feb. 1956:

Market	Rating
Los Angeles (origin)	19.0
Boston	16.3
New York City	5.8
Baltimore	8.8
Cleveland	7.9
Washington	5.6

The Boston rating, while good, is a demonstration of the fact that even in that two-station market the rating couldn't overtake seven-station Los Angeles.

Local figures are trouble shooters inasmuch as they spotlight the weaknesses. On the other side of the coin, they also illuminate the strong areas. Often an analytical look at the figures in relationship to time of broadcast, the number of stations in the city and similar information can isolate the reason for variance, indicating how to correct weakness and promote strength.

Obviously, whatever is done depends on the amount of control over program content, placement, time slots, line-up and other factors that may rest in the hands of the sponsor who is paying the freight.

Even assuming a situation in which

there is practically no control, there is always a combination of actions that can be taken to support a market that has fallen below the national rating average.

A sponsor, for example, is faced with audience weakness in a market which happens to be a network "must-buy" list. Short of cancellation, it may be said, he has absolutely no say over any program element. But there are still courses of action open. What are some of them?

The client can work closely with the network and the station to stimulate local promotion of the show. He can get cooperation since the network doesn't want a weak link in its chain and the station certainly doesn't want to be one. He also can ask the network talent for help if the weak-rated market is of sufficient importance to his sales strategy. Sometimes the personal appearance of the star of a show in a community can be a big hypo to show ratings. A good example was the way Ed Sullivan, when threatened by NBC's *Comedy Hour*, went to the grassroots and personally licked the problem, for his show and for the Lincoln-Mercury dealers.

However schizo a tv show's ratings may appear, they are no more so than the pattern of product sales. A client's sales potential varies from market to market just as does the size of his tv audiences, although not necessarily in the same relationship. But by using his local ratings to align audience reached with sales potential, he does have an opportunity to put audience research to work as part of his overall market strategy. Proper use of the local measurement is the essential link between program effectiveness and merchandising effort. The reason is basic: television viewing is local and so are sales.

NAME THE **NEW**  
**KANSAS NETWORK**  
**KAKE-TV**  
 WICHITA  
 with Associates  
 KTVC and KAYS-TV

# WIN AN INTEREST IN A PRODUCING OIL WELL!

## GRAND PRIZE

**"YOUR OWN OIL WELL"** \$1,000 CASH or a royalty share in a producing KANSAS OIL WELL, which may yield winner total income of \$10,000 or more.

## THREE OTHER FABULOUS PRIZES

**SECOND PRIZE:** A whole Grade "A" PRIZE-WINNING KANSAS BEEF processed and delivered to your desk, home or locker. Total retail value \$400.00.

**THIRD PRIZE:** 50 Bushels of KANSAS WHEAT, from this year's bumper crop. Value \$100.00 cash.

**FOURTH PRIZE:** Shares in BEECH, BOEING and CESSNA Aircraft, representing Kansas' great Aircraft Industry. Total present market value \$100.00.

## RULES FOR ENTERING CONTEST:

The contest is open to all Advertising Agency personnel, 18 years of age or over, living in the continental limits of the United States except employees (and their immediate families) of KAKE-TV, KTVC, and KAYS-TV, the KATZ Agency, and the Reuben H. Donnelley Corporation.

Read the facts about the three-station market which now blankets 70% of the TV homes in Kansas . . . then name the Network and state the reason for the name in fifty (50) words or less. Enter as many times as you wish, each entry must be accompanied by a different 50-word statement. Mail to NAME THE NETWORK, BOX 8500-A, CHICAGO 77, ILLINOIS, and include your name, address and the company for which you work.

Entries will be judged on originality, uniqueness, and aptness of thought. All entries will be judged by The Reuben H. Donnelley Corporation whose decision will be final. If the winning name is duplicated, final judgment will be on the basis of the originality, sincerity and aptness of thought of the accompanying 50-word statement. Entries must be the original work of the contestant and become the property of KAKE-TV, and none will be returned. All entries must be postmarked no later than midnight, December 12, 1958, and received no later than midnight, December 19, 1958. Your entrance in this contest constitutes full permission without further compensation for the use of your entry in any way KAKE-TV and its associates see fit.

Winners will be announced on January 19, 1959. KAKE-TV and associated stations will furnish an estimate of the well's present and future earnings to assist winner in choosing life-of-the-well income or \$1,000.00 in cash. Duplicate prizes will be awarded in case of ties.

## NETWORK FACTS:

KAKE-TV, Channel 10, Wichita, went on the air October 19, 1954, an ABC affiliate. Through superior facilities, personnel and production "know-how," a network ideally suited to the market, and the finest feature films available to television (MGM, Warner Bros., RKO, Columbia, and Universal) KAKE-TV has become Wichita's leading television station. In August of 1957 KAKE-TV was joined by associate station KTVC, Channel 6, Ensign, Kansas, serving the southwest area of the state.

September, 1958, KAKE-TV again expanded to include KAYS-TV, Channel 7, Hays, Kansas, in northwest Kansas. Now advertisers buying KAKE-TV, with associates KTVC and KAYS-TV, in a single buy, with special discounts, can reach 70% of the TV homes in Kansas. This single buy covers an area served by 32 radio stations . . . 36 daily papers . . . and 171 weekly papers. The KAKE-TV, KTVC, KAYS-TV combination reaches an area with 1,289,000 population and over a billion and a half dollars in retail sales. The KAKE-TV coverage area, up to this time and exclusive of the KTVC and KAYS-TV areas, has been known as KAKELand with the KAKEMan, a happy little Baker, as a symbol.

## KANSAS FACTS:



Kansas is known as the "Sunflower" or "Jayhawker" state. The state song is "Home on the Range." Kansas population is 2,155,000 (S.R.D.S., 1958). Total personal income now approximately \$3.4 billion annually.

**MANUFACTURING:** Kansas lists more than 3,250 plants turning out thousands of products ranging from glass fibers to bombers.

**PETROLEUM:** Ranking fifth in the nation in production of crude oil and sixth in natural gas, Petroleum is Kansas' greatest mineral asset.

**AGRICULTURE:** Kansas farmers are enjoying their greatest year in over-all agricultural production, with \$1,369,052,000 in wheat returns alone. (An increase of \$284,526,000 spendable income over last year.)



Represented by Katz Agency

# 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

MEMO

The Toledo Market's About To **EXPLODE!**

... to New Dimensions with ...

**WTOL-TV**  
**Channel 11**

basic



in TOLEDO, OHIO

**T N T**  
**OLEDO'S NEW TOWER,**

1,045 feet of domination for Toledo's brand-new

316,000 watt station, plus new highs in

network and local programming are the dynamite.

Don't miss the early December airdate. Don't

miss WTOL's bigger Toledo market. For fast facts ...

**WRITE - WIRE - PHONE**



**RUS STONE**  
Commercial Manager  
WTOL-TV  
604 Jackson St.  
Toledo, Ohio  
CHerry 3-3291



THE MAN AT  
 **H-R**  
TELEVISION, INC.

COMMUNITY BROADCASTING CO.—WTOL-TV . . . WTOL-AM . . . WTOL-FM

## KROGER

(Cont'd from page 43)

reach the teenage market (many of whom would be getting married next year). Kroger feels teenagers control family buying habits to a great extent, Conner says. Other targets of the nighttime segment: Kroger employees, adults, Negroes.

Each of these four 15-minute daily segments was treated identically to cover the three-way objective:

1) Kroger *people* are sold in the first commercial. Taped interviews with employees play up the background, community activities, and specific jobs of store personnel. Good interview subjects can be repeated for obvious continuity of interest.

2) Kroger *concepts* are featured in the second commercial. These include Kroger Label Products, Food Foundation, Personal Word Guarantee, Save-It-Ways, Tenderay Beef aging process.

3) Specific *merchandise* is highlighted in the last commercial, shorter than the others. Monday, Tuesday, and Wednesday two national brands are paired in each of these commercials, totaling eight products a day. Thursday and Friday, four or five items on the weekend special are pushed. These private label products are part of a weekly "ad theme."

The "ad theme" ranges from product categories to outright stunts. Items and prices are not made known until Thursday morning (though they sometimes are revealed on the Wednesday night tv show). Nevertheless, the theme is set for the weekend sale in the "people" and "concept" commercials on the first three days of the week. If, say, the category is "Save 9% on Kroger Label Products," this is touched on lightly until Wednesday, when it becomes the principal topic. Then on Thursday specific items and prices are advertised.

These "ad themes" are carried over to in-store displays, also have the middle commercial on the tv shows.

Further integration measures: newspapers emphasize item and price primarily, while tv hits price, some concepts, and national brands.

The radio formula is varied only when a test is conducted. Ad manager Conner recalls that "during the first four months of this personality programming, there were many things we wanted to find out. We conducted tests of which the station was unaware.

To determine the ability of the personalities to sell for Kroger, we selected particular items and assigned these during test weeks to the different people. We were careful that the items were not promoted in any other way. At the end of each week a survey of movement was made. Our personalities came through for us to an almost unbelievable extent."

Examples: A two-week sale of non-food items was worked out, to be promoted exclusively on radio. "Not only was the early week sale beyond expectations," Conner says, "but our two-week supply was completely depleted after the first week."

"Another time," he recalls, "we gave Jackson a particular assignment to sell an unknown corned beef. We told him to treat it anyway he wanted, to have fun with it. He did and so did we. Over a three-day period our usual sales volume on the item doubled." Another result: purchases of the item by men.

Jackson's off-beat delivery has been highly effective for selling dog food, Conner reports. Barbara Felton showed a knack for interesting young housewives in new items. Results of such tests aid in assignment of the week's 32 national brand spots.

The success with radio in St. Louis made it relatively easy to interest national advertisers in the co-opping of commercials in Roanoke. The plan was transferred intact. The usual radio balance during the week works out to roughly 40% national brand emphasis, 60% private label. Tv is roughly 50-50, though sometimes a little more emphasis is put on national brands (also co-oped).

Kroger uses radio for weekend promotions in 18 other towns in the Roanoke Division of 47 stores covering Virginia, West Virginia, North Carolina, and Tennessee. "Our key people," says Conner, "merchandise buyers, chief executives, zone managers have become more conscious of radio's flexibility, vitality, economy. The dimensions of radio's size mean more now since they hear for themselves how often and how extensively we can give our company story each week and each day."

Moreover, says Conner, "Ideas are intangibles, and they seem easier to express when one person tells another. Through our personalities, we can tell the whole story—and the whole story often makes the difference between *telling* and *selling*."

# KEL-O-LAND KEL-O-LAND KEL-O-LAND



**More than just a  
market! It's a big slice  
of the U.S.A.**

Joe Floyd's great 4-State tv beam carries your sales message into South Dakota, Minnesota, Iowa and Nebraska. Plus several counties in North Dakota as well. You buy it all off of one single-station rate card, at lowest CPM in the book.

**KELO-TV** Sioux Falls:

and boosters

**KDLO-TV** Aberdeen-Huron-Watertown

**KPLO-TV** Pierre-Valentine-Chamberlain

General Offices: Sioux Falls, S.D.  
JOE FLOYD, President  
Evans Nord, Gen. Mgr., Larry Bentson, V.P.

**REPRESENTED BY H-R**  
In Minneapolis: Wayne Evans & Assoc.

# How can the tv commercial capture the inattentive

With viewer attention often distracted during commercials, agency men and a researcher discuss practical methods for sustaining and building viewer interest.

**Wm. M. La Cava**, *vice pres. in charge of commercial television, Cunningham & Walsh, Inc., New York*

The tv viewer never had it so good! Nowadays the commercials are entertaining.

The pitchman is going, and he is taking with him the old glamourless direct-sell technique. Nobody questions



*The development of entertaining commercials*

the merit of repeatedly exposing tv viewers to an excellent product using a direct "pitch" method. Traditionally this technique has experienced great success.

However, by taking the very same product story and staging it in an interesting and entertaining fashion, we catch our inattentive friend a lot faster. The reason for this is that the tv viewer has been exposed for the last 10 years or so, to such a volume of unattractive direct selling techniques, that he has developed the capacity to "tune out" mentally the salesman whose presentation is not only straight, but dull.

You must create a presentation which will gain and hold the viewer's attention if you are to get him to know and ultimately to buy the product. The glamour treatment, the use of off-beat animation characters, the employment of unusual design methods, attention to sound and music, all help to construct a commercial which will create audience attention. Integration of the product story with the program theme—using the stars of the show to sell the merchandise—is additionally responsible for sustaining viewer interest. Most

outstanding commercials of recent vintage have been presented with one or a combination of these methods of staging.

To wake the audience up and keep them up, the tv commercial must be entertaining visually and verbally. It should be handled with taste and simplicity—simplicity being of paramount importance. With only 20 seconds or perhaps a minute to tell the story, the clearest form of continuity is obtained when your effects are interwoven. This keeps the majority of your audience unconfused and alert.

It is improbable that the inattentive viewer can ever be completely eliminated—the program may lull him into a condition of irretrievable numbness—but the development of entertaining commercials is the most effective weapon against the mental "tune out."

**Donald H. McCollum**, *vice president, Schwerin Research Corporation, New York*

The Case of the Inattentive Viewer reminds us not to underrate the audio. For if the "viewer" is not watching, no amount of pictorial ingenuity will attract his notice; some quality in the sound must do so.



*Good audio helps impress the viewer*

Shouting or insistence won't work, though. What does help is having a sound track that, so far as possible, observes the fundamentals of a good radio commercial. This serves two purposes: a) It can sufficiently stimulate the interest of some of those who are inattentive so that they start looking at the commercial. b) Even among those who do not, it can make some auditory selling impression.

These are some of the basics of successful audio that Schwerin Research has noted in its testing:

1) It should create a picture of what is happening or being described, one in which the listener can "see with his mind's eye."

2) Clarity is vital. Copy should not be delivered too rapidly, and jingles should not be overloaded.

3) Used only for the most vital material, repetition is helpful, but on television the ideas must be presented in varied ways.

4) When it can be done without awkwardness, presenters and characters should be identified or described. Care should also be taken to ensure that the voices are distinguishable from each other.

Making a tv commercial that would be ideal for simulcasting is virtually impossible; each medium has its own forte. With better planning, however, the audio can do a lot to assist the video. We have long urged, as a final check, playing the video without the sound to see whether the visual story is clear and forceful. As a further step, I suggest the reverse, to be sure that the audio can make an impression on the inattentive viewer.

**Howard M. Wilson**, *vice president and copy director, Kenyon & Eckhardt, Inc., New York*

Stop worrying about capturing the inattentive viewer!

It's this kind of worry that leads to an anxiety neurosis in creative people. Out of this neurosis come commercials that press too hard, that shout too much, that crash symbols or try to integrate slyly into a program or sugar coat so much with entertainment that the poor viewer doesn't know what's going on. As a result, he becomes most inattentive.

So begin by getting into the commercial without too many preliminaries or apologies or entertainments or waltzing away from what you have to say. If you have something to say, people will listen. Honest.

If you have a personal use product, try to start off with a problem—the kind of problem that most people have

er?  
wer?

or think they have. The product should  
hen be offered as a solution.

If you have nothing to say, you can  
ing it. Which is another way of say-  
ng that people are tired of tired sing-  
ng commercials. They are not tired of  
harp memorable ideas, made even  
harper by music. ("You'll wonder  
where the yellow went").

Next, talk less and show more. Our  
ommercials are talking America to



*Stop worrying  
about the  
inattentive  
viewer*

death as well as inattention. Television  
pictures; let the pictures say more  
and the words less. At K&E we've  
turned out a two-minute commercial  
which has a total of two words "Pepsi,  
lease!"

One way of talking less and showing  
more is to concentrate on one big basic  
idea rather than several. A fist hits  
harder than an open hand; one big  
point is better than five little ones.

And one final word on language, try  
to use people-talk rather than client-  
talk or account-man-talk or even copy-  
writer-talk. Dialogue is the hardest  
thing in the world to write well; it can  
mean the difference between a great  
commercial and a lousy one.

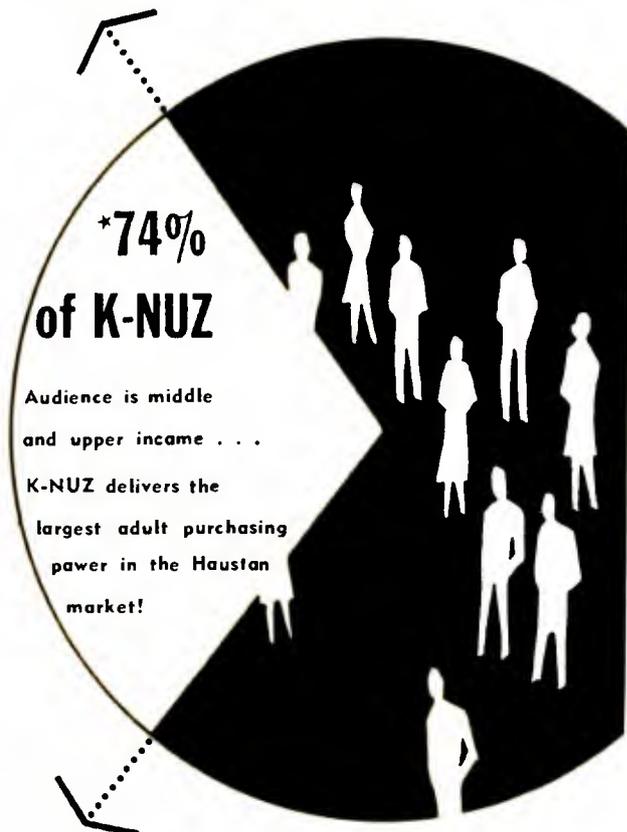
But above everything else, you must  
demonstrate on television. It seems to  
be the one best way to keep a viewer's  
attention if you have a legitimate demon-  
stration. Opening a pack of cigar-  
ettes, making a car roll on a road, or  
having an announcer gaze fondly at a  
glass of beer—those are not demon-  
strations. A good demonstration oc-  
curs when the viewer is an eye-witness  
to a newsworthy benefit.

To sum up: Stop worrying about the  
inattentive viewer. Concentrate on  
what you have to say that will be in  
the viewer's interest. He'll pay at-  
tention.

Another 1<sup>st</sup> for K-NUZ

7  
DAY  
a  
WEEK  
PROGRAMMING

*Beamed at the  
Buying ADULT  
AUDIENCE . . .  
SOLD by Proven  
Air Personalities!*



*\*Special Pulse Survey (Apr.-May, 1958)  
Nielsen (June, 1958)*

Week ends or weekdays, every day is a good day to merchandise your product on K-NUZ. Now . . . Monday through Sunday—every day at the same time—radio's top showmen entertain and sell the No. 1 growing K-NUZ audience!

K-NUZ has the No. 1 nighttime audience, too! The entire staff of DJ's take over an hour each throughout the night from 12 Midnight to 6 AM, keeping K-NUZ Houston's most wide awake, most listened to—all night radio station.



**STILL THE LOWEST COST  
PER THOUSAND BUY!**

*Kay-News*  
**K-NUZ**  
*Radio Center*  
Houston's 24-Hour  
Music and News

National Reps.:

**Forjoe & Co.—**

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

Southern Reps.:

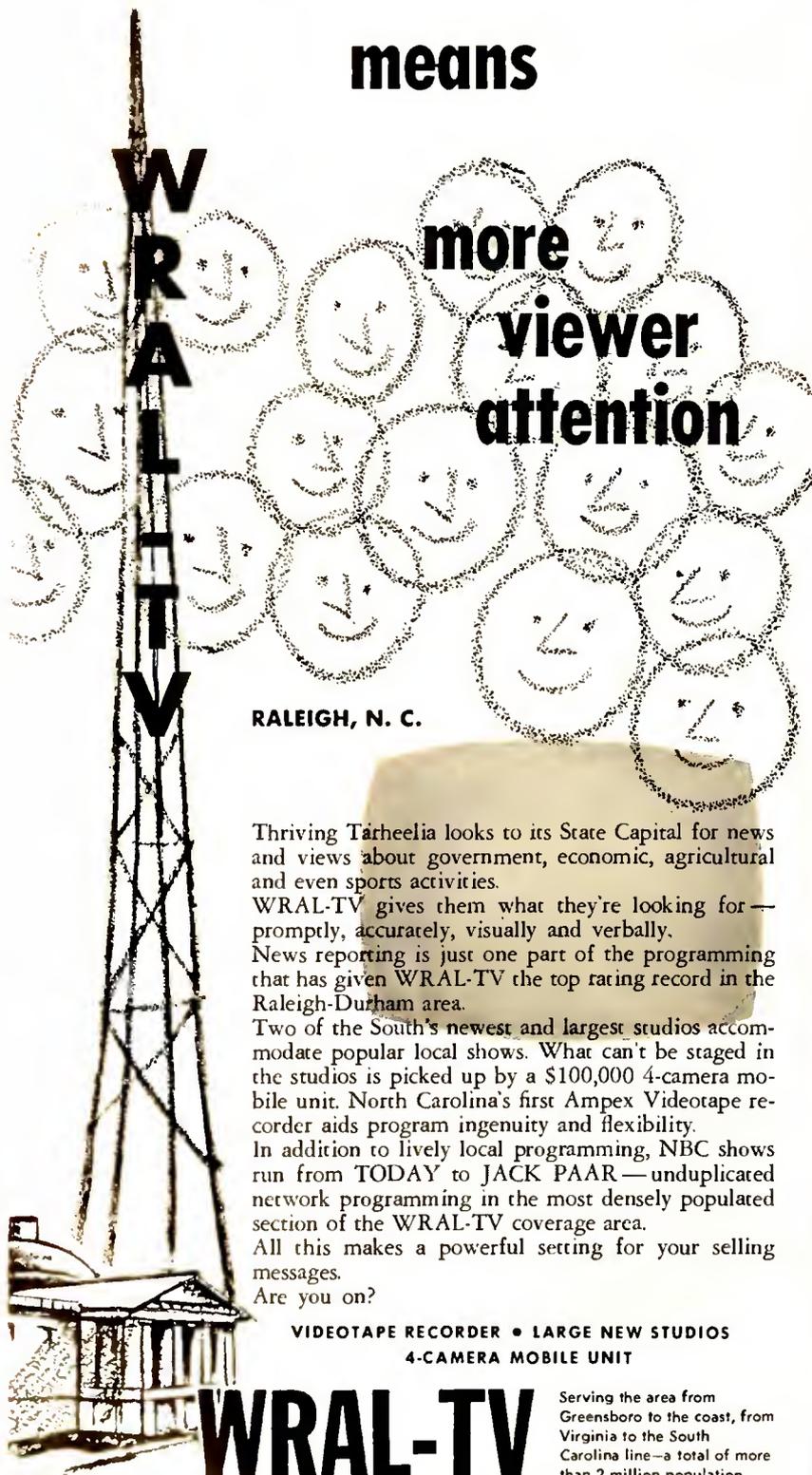
**CLARKE BROWN CO.**

Dallas • New Orleans • Atlanta  
In Houston:  
Call Dave Morris  
JA 3-2581

# Capital City Location

## means

### more viewer attention



**RALEIGH, N. C.**

Thriving Tarheelia looks to its State Capital for news and views about government, economic, agricultural and even sports activities.

WRAL-TV gives them what they're looking for—promptly, accurately, visually and verbally.

News reporting is just one part of the programming that has given WRAL-TV the top rating record in the Raleigh-Durham area.

Two of the South's newest and largest studios accommodate popular local shows. What can't be staged in the studios is picked up by a \$100,000 4-camera mobile unit. North Carolina's first Ampex Videotape recorder aids program ingenuity and flexibility.

In addition to lively local programming, NBC shows run from TODAY to JACK PAAR—unduplicated network programming in the most densely populated section of the WRAL-TV coverage area.

All this makes a powerful setting for your selling messages.

Are you on?

**VIDEOTAPE RECORDER • LARGE NEW STUDIOS  
4-CAMERA MOBILE UNIT**

# WRAL-TV

Serving the area from Greensboro to the coast, from Virginia to the South Carolina line—a total of more than 2 million population

**CAROLINA'S Colorful CAPITAL STATION**

Fred Fletcher,  
Vice Pres. & Gen. Mgr.  
Raleigh, North Carolina

**REPRESENTED BY  
H-R, INC.**

FULL POWER CHANNEL 5  
NBC AND LOCAL COLOR

## NOBLE-DURY

(Cont'd from page 35)

Decision to use the formula is never made until the agency has thoroughly studied the product, its problems and distribution, talked with brokers, distributors, and consumers. In fact, the final decision in a few cases has been not to use the formula, and the agency now has some excellent accounts which are the exception to the rule.

If the decision to use the formula is favorable, some degree of flexibility is possible. Three things cannot be changed, however, according to Graham. He calls these concept, degree, and application:

1) *Concept.* By this is meant the use of the tv character brand image.

2) *Degree.* Extension of the tv character into everything else done, and the use of 52 week commitments.

3) *Application.* Every function of this advertising and promotional tool should be fully exploited in full cooperation with the company to get distribution, contacts, and every form of "free goods." An example of "free goods" occurred during the use of the "Frosty Morn For President" commercial. Here a town in the region dedicated a day to Frosty Morn, the townspeople wore fancy dress, parades were held, prizes awarded, etc.

The three principals most responsible for making Noble-Dury tick are: Albert Noble, ex-newspaper and radio man, who founded the agency in 1945. He has been chairman of the board since 1956 concentrating on merchandising and promotional activities, and liaison man between the company and distributors. His very wide acquaintance with key food and drug people all over the country is felt in kicking off a new product favorably and solving distribution problems. W. S. (Bill Graham), started in the wholesale grocery business, became sales manager of a radio station, then joined Noble-Dury as account man. He became president in 1956.

Some of the accounts now at Noble-Dury are:

Bayuk Cigars.  
Columbus Canning; Jet Dog Food.  
Diamond Crystal Salt Co.  
Frosty Morn Meats; Meat Products.  
Janison Bedding.  
Kelly Foods, Inc.; Canned foods.  
My-T-Pure Flour Co.  
Sessions Co.; Peanut Butter.  
Standard Candy Co.

# Interview: *W B Templeton*

Bryan Houston, Inc. Vice President and TV-Radio Director, William B. Templeton, tells why he selects WLW TV-Radio Stations for NESCAFE Instant Coffee



"For instant results, we select WLW TV and Radio Stations time after time to bring home the business for NESCAFE."



"The Crosley Group always measures up a cupful of mighty flavorful returns for advertisers."



"From programs to promotion, the WLW TV-Radio Stations are brimming over with just what the ad men order!"



"Warm it up?"

Call your WLW Stations Representative . . . you'll be glad you did!



Network Affiliations: NBC; ABC; MBS • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: NBC Spot Sales, Detroit, Los Angeles, San Francisco. Bomar Lowrance & Associates, Inc., Atlanta, Dallas . . . . . Crosley Broadcasting Corporation, a division of **Arco**



# PETERS, GRIFFIN

## S P O T R A

**NEW YORK**  
250 Park Avenue  
Yukon 6-7900

**CHICAGO**  
Prudential Plaza  
Franklin 2-6373

**DETROIT**  
Penobscot Bldg.  
Woodward 1-4255

**HOLLYWOOD**  
1750 N. Vine St.  
Hollywood 9-1688

**ATLANTA**  
Glenn Bldg.  
Murray 8-5667

**DALLAS**  
335 Merchandise Mart  
Riverside 7-2398

**FT. WORTH**  
406 W. Seventh St.  
Edison 6-3349

**SAN FRANCISCO**  
Russ Building  
Yukon 2-9188

*Pioneer Station Representatives Since 1932*



# Explore the 4<sup>th</sup> DIMENSION

with the **PGW** Colonels

It just isn't possible to be in a lot of different places at the same time but with the help of the **PGW** Colonels you can get a better, over-all view of America's spot radio markets (the world's fourth dimension of time).

Anchor your efforts with spot radio where they'll do you the most good . . . and reach more people, more often, for less money. **PGW** is always ready with expert assistance to help plan national spot radio campaigns.

## THE CALL LETTERS OF THE SALES GETTERS

### West

KBOI—Boise . . . . .	5,000
KHOW—Denver . . . . .	5,000
KGMB-KHBC—Honolulu-Hilo	5,000
KEX—Portland . . . . .	50,000
KIRO—Seattle . . . . .	50,000

### Midwest

WHO—Des Moines . . . . .	50,000
WOC—Davenport . . . . .	5,000
WDZ—Decatur . . . . .	1,000
WDSM—Duluth-Superior . . .	5,000
WDAY—Fargo . . . . .	5,000
WOWO—Fort Wayne . . . . .	50,000
WIRE—Indianapolis . . . . .	5,000
KMBC-KFRM—Kansas City	5,000
WISC—Madison, Wisc. . . . .	1,000
WMBD—Peoria . . . . .	5,000

### East

WBZ + WBZA—Boston and Springfield	51,000
WGR—Buffalo . . . . .	5,000
KYW—Cleveland . . . . .	50,000
WWJ—Detroit . . . . .	5,000
WJIM—Lansing . . . . .	250
KDKA—Pittsburgh . . . . .	50,000

WOODWARD, INC.

### Southwest

KFDM—Beaumont . . . . .	5,000
KRYS—Corpus Christi . . . .	1,000
WBAP—Fort Worth-Dallas	50,000
KTRH—Houston . . . . .	50,000
KENS—San Antonio . . . . .	50,000

### Southeast

WLOS—Asheville . . . . .	5,000
WCSC—Charleston, S. C.	5,000
WIST—Charlotte . . . . .	5,000
WIS—Columbia, S. C. . . . .	5,000
WSVA—Harrisonburg, Va.	5,000
WPTF—Raleigh-Durham . . . .	50,000
WDBJ—Roanoke . . . . .	5,000



**"JANIE"  
JACKSONVILLE  
BLUSHES WITH  
PRIDE . . .  
AGAIN!**



Distinguished

**AWARD**

Achievement

<b>R T N D A</b>	<b>For</b>	Television News Operations
	<b>Sponsored by</b>	Radio-Television News Directors Association
	<b>In Cooperation with</b>	The Medill School of Journalism Northwestern University

HAROLD BAKER  
6:30 PM Monday thru Friday  
NEWS with  
RAY DANTZLER  
11:00 PM Monday thru Friday

**WFGA-TV  
Channel 12**

Jacksonville, Florida

**FLORIDA'S  
COLORFUL STATION**

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

**SPOT BUYS**

**TV BUYS**

**The National Brands**, Div. of Sterling Drug, Inc., New York, is going into various markets where it does not have network support, for its Bayer Aspirin. The schedules start this month; minutes during nighttime slots are being used. Frequency depends upon the market. The buyer is Bob Lazetera; the agency is Dancer-Fitzgerald-Sample, Inc., New York.

**Family Products Division**, Div. of Warner-Lambert Pharmaceutical Co., Morris Plains, N. J., is kicking off a campaign in about 35 markets for its Sportsman men's toiletries. The four-week schedules start this month. Commercials of various lengths are being placed, during both daytime and nighttime segments. Frequency varies from market to market. The buyer is Delores Carbone; the agency is Norman, Craig & Kummel, Inc., New York.

**Hudson Pulp & Paper Corp.**, New York, is entering top markets to push its paper products. The schedules start this month for 52 weeks. News and weather shows are being used primarily. The buyer is Inez Aiinee; the agency is Norman, Craig & Kummel, Inc., New York.

**M & M Candies**, Chicago, is initiating a campaign in top markets throughout the country for its M & M's candy coated chocolate. The 52-week schedules begin this month. Minutes during nighttime periods are being scheduled, with frequencies varying. The buyer is Frank Thompson; the agency is Ted Bates, Inc., New York.

**RADIO BUYS**

**Aluminum Co. of America**, Pittsburgh, is lining up schedules throughout the country to promote its Alcoa Wrap. The campaign starts 2 January for six weeks. Minutes during daytime segments are being purchased; frequency varies from market to market. The buyer is Bill Phillips; the agency is Ketchum, MacLeod, & Grove, Inc., Pittsburgh.

**American Home Foods**, Div. of American Home Products Corp., New York, is preparing a campaign in about 65 markets for its Pizza Pie. The short-termer starts 22 December. Minutes during daytime slots are being bought. Frequency ranges from 35 announcements in the top markets to 12 in the smaller ones. The buyers are Russel Young and Adelaide Hatton; the agency is Young & Rubican, Inc., New York.

**Ford Motor Co.**, Dearborn, Mich., is planning a campaign in markets throughout the country for its Ford cars. The schedules are short term, begin 4 December. Minutes during daytime periods are being lined up. Frequency depends upon the market. The buyer is Allan Sacks; the agency is J. Walter Thompson Co., New York.



## *Kluge Radio*

programmed  
in good taste  
to hold the  
right audience

Radio time buyers across the nation have learned from experience that the character of the programming determines the character of the listening audience. And it goes without saying that the character of the audience is the key factor in the pulling power of good radio commercials.

*Kluge Radio* Stations deliver your advertising to the customers in the best position to do the most for your products.

Evening dress in gold leaf patterned SILK LAMÉ  
by Lee Claire. Jewelry by D'Vers.

**WGAY** Greater  
Washington, D. C. area

**WEEP**  
Pittsburgh, Pennsylvania

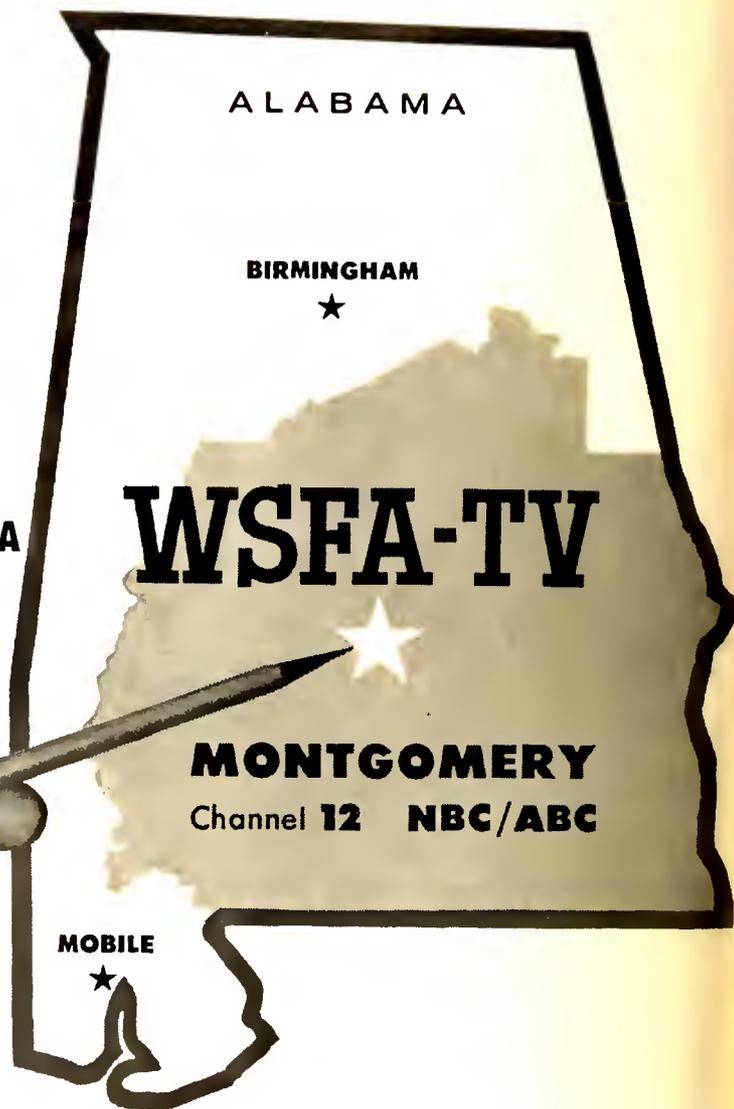
**WKDA**  
Nashville, Tennessee

**WINE** Greater  
Buffalo, New York area

# Mark this market

**on your list!**

**CENTRAL and SOUTH ALABAMA**  
...one of  
Alabama's "Big Three"



**WSFA-TV's  
35 Alabama counties\***

Population	1,109,600
Retail Sales	\$ 770,551,000
Food Store Sales	200,215,000
Drug Store Sales	22,215,000
Automotive Sales	173,331,000
Gasoline Service Station Sales	68,402,000
Effective Buying Income	\$1,146,641,000

**WSFA-TV** dominates with 63.1% average share of audience in the second largest Alabama market . . . an area no other medium or media combination can deliver!

These ratings were proved in a recent television survey conducted for 16 TV stations in 25 Central and South Alabama counties! One big reason for this outstanding coverage? **WSFA-TV** has the **TOP 60 SHOWS** in an area of over one million population, with three-quarters of a billion dollars in retail sales!

Mark Central and South Alabama on your list . . . and buy it with **WSFA-TV!**

*\* Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.*

*Data from Sales Management Survey of Buying Power, May, 1958*



THE WKY TELEVISION SYSTEM, INC. • WKY-TV AND WKY OKLAHOMA CITY • WTVT TAMPA - ST. PETERSBURG

Represented by the Katz Agency

# FILM-SCOPE

22 NOVEMBER 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Ballantine's 22-market buy of Bold Venture reveals this unique syndication buying strategy: Bold Venture plus Highway Patrol in the same cities for double barreled impact.

Ballantine's two-way investment puts it in the same class of mammoth brewery syndication buyers as Budweiser, with U. S. Marshall, and Falstaff, with State Trooper.

But unlike these two other regional campaigns which extend **horizontally** into as many markets as possible, Ballantine's campaign is out to get maximum **vertical** impact by means of two different shows in a limited number of eastern cities.

Cigarettes—another heavy traffic tv user—are this season for the first time making big investments in syndication.

Brown and Williamson with its 19-market buy of Mackenzie's Raiders is the first to break with tradition and get into first-run regional syndication.

Up to now, cigarettes have been a big factor only in spot markets: Camels in many cities with several shows, Marlboro with Mike Hammer in New York, and others.

The full-scale order of Schlitz for \$10,000 worth of posters, cards and display materials to promote Flight points up the fact that only two kinds of syndication advertisers are major p-o-p users.

They are:

- 1) Sponsors with strong distributor relationships.
- 2) Retail advertisers at liberty to assign their own display space.

But other kinds of advertisers, lacking the franchises on display space for program merchandising, generally still shy away from it—to create a \$1 million-a-year headache for the film companies.

The long-time healthy status of Los Angeles independents in local live production is finally paying off with leadership in tape syndication over other production centers.

At last count, there were sixteen Los Angeles-originated programs being offered to advertisers and stations via tape syndication.

A tape show must pass through a crucial evolutionary phase—paying for itself with under \$3,000 a week in local ad money until syndication success is assured.

Only therefore a few program types such as these will probably have good chances of survival:

- One-set dramas on justice, law and human relations.
- Intimate music shows—minus extravaganza settings.
- Personalities that don't require fancy production backgrounds.

Here are some of the tape shows already making the agency and station rounds:

**KTLA, L.A.**  
 Detective show  
 Friday Dance Party  
 Guy Mitchell show  
 Jazz show  
 Municipal Court  
 Night Court  
 Police Station  
 Youth Court

**KTTV, L.A.**  
 Courtmartial  
 Divorce Court  
 John J. Anthony  
 Juke Box Jury  
 Juvenile Court  
 Town Hall Party

**KCOP, L.A.**  
 George Jessel Show  
 People's Court

An Ampex tape demonstration team in Toronto suddenly found themselves pressed into emergency duty by the CBC and NBC.

In showing the Canadian Broadcasting Corporation how to pick up a news break, NBC requested they come in to cover the Halifax miner's rescue in place of their own feed to New York, which was in a technical snag.

**COMMERCIALS** According to data revealed by the Film Producers Association last week, New York City remains a predominate force in the \$100-million film commercials industry.

A couple factors cited by the FPA in this regard:

1) About 85% of the nation's film commercials are produced in New York, with Hollywood accounting for about 10% and the rest of the country, around 5%.

2) The increase of production on the New York end is reflected in the rise of NYC permits for location filming: 513 for the first 10 months of 1958 as compared to 296 for the like period of 1957 and 165 in 1956.

Andre Sarrut, the "French Walt Disney," is entering the American commercials field via an affiliation with Telefrancee, a new subsidiary of Fred Niles Productions of Chicago.

The Continent's largest producer of animated commercials is Sarrut's firm, La Comete, which does two-thirds of its business in exports, mostly to England, Canada and Italy.

Like Disney, Sarrut has a roomful of trophies and awards for animation—but unlike Disney, Sarrut is a major factor in his country's tv commercials business.

An economical story-board technique has been devised to test tv commercials before production.

Instead of spending \$8 to 12 thousand on a commercial and then testing it, a technique developed by L. L. Louft Productions will make sound film story-board commercials for around \$150 each.

Cost of a set of experiments including both the commercials and audience tests is estimated to be between \$1,500 and \$2,000.

Telestudios, which is merging as a leading independent producer of tape commercials, stated this week that contrary to some printed reports there was no jurisdictional question about the playing of non-NABET-made tape on the NBC TV or ABC TV.

In fact, said Telestudios, its tapes—made by IBEW members—have been telecast on all three networks the past several months.

**Commercial frames:** Sturm Studios, pioneers in color commercials and in "rotoscope" to combine animation with live-action photography, has taken larger quarters at 49 West 45th Street, New York City . . . **Transfilm Incorporated** won a Golden Gate award at the San Francisco International Film festival for production of Energetically Yours for the Standard Oil Company (New Jersey), the only business-sponsored film to be honored there . . . Michael V. Stehncy is new executive tv producer of **Wilding-TV** in Chicago . . . **Fred Niles** spoke before the Milwaukee Advertising Club . . . **Robert Lawrence** opened its Chicago office at 230 N. Michigan . . . Studying American commercial tv are Dr. H. Lommerzheim and Volker von Collande of UFA-Berlin, guests in Chicago of William L. Klein of **United Film and Recording Studios**.

# WASHINGTON WEEK

The Miami channel 10 license moved one step closer to what appears to be almost certain cancellation, and the Pittsburgh channel 4 license seemed to be heading into similar jeopardy.

The week was dominated by past and present actions of the Harris House Commerce Legislative Oversight subcommittee. The effects continue to shake the television structure.

**Bordering on the sensational were the latest subcommittee hearings, on Pittsburgh channel 4.**

This is the channel now held by a merger of two applicants, Television City and Hearst's WCAE, Inc., with the merged company retaining the name of Television City.

The hearings opened with rumors to the effect that former FCC chairman George C. McConnaughey had solicited a bribe of \$50,000 from TV City and of \$20,000 per year for 10 years in legal fees from WCAE.

The hearings closed in a direct switch, with TV City president Earl Reed virtually accused of spreading the rumors for his own purposes. **The subcommittee asked the Justice Department to investigate whether Reed had committed criminal libel against McConnaughey.** It virtually demanded that the FCC reopen the case for possible license cancellation.

All of the rumors about the \$50,000 and most of the talk about the \$200,000 was traced back to Reed and TV City official Lee Eckles. Eckles said he heard about the \$50,000 in a 1:30 a.m. phone call from Reed. Reed, on the other hand, claimed not to remember where he had heard the rumors, except that they were widely circulated.

Eckles quoted Reed as saying he had gotten a phone call from an unidentified intermediary asking the \$50,000 and giving Reed 24 hours to pay. Reed's testimony contained nothing about such a phone call.

**McConnaughey flatly denied any bribe solicitations.** His administrative assistant at the FCC and the man who went along with him to set up a law association with George Sutton, Robert L'Heureux, denied having heard anything about it. Sutton denied knowing anything about it.

L'Heureux said McConnaughey had told him Reed offered a bribe of \$10,000 in law business for the Ohio law firm of McConnaughey's son. McConnaughey said he hadn't considered it a bribe offer, since no mention was made of his vote, and that's why he hadn't reported the offer.

This case is before the same grand jury which indicted Richard Mack and Thurman Whiteside in the Miami channel 10 case, but no action has yet been taken on Pittsburgh channel 4. **FCC reconsideration is held certain, whatever the grand jury might do.**

**Other developments of the week which dealt with alleged wrongdoing in channel applications.**

- Special hearing examiner Horace Stern heard final arguments on the cases of the four applicants for Miami channel 10. The Justice Department and FCC general counsel had asked PST, National Airline subsidiary, have its license cancelled, that Col. Katzentine's WKAT be disqualified and that North Dade Video receive similar treatment.

- **The Supreme Court refused to hear the St. Louis Amusement case against the FCC.** The bone of contention: CBS TV's purchase of St. Louis channel 4 and channel 11 allocation.

# SPONSOR HEARS

22 NOVEMBER 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

A tv commercial firm some 1,500 miles from New York has added this business come-on:

A round-trip plane fare for one person—whether used or not.

A Midwest station has come up with a new sampling twist to latch onto prospects. The station advises a likely customer that his hlurb has been selected as the “Commercial of the Month” and that he is entitled to a daily announcement for a month at no charge.

Nehi’s advertising department has found a quick way to handle the frequent attempts of bottlers to function as copy experts.

The standard form of acknowledgement: Thank you for your idea; we are submitting it to our legal department.

That usually stops ’em cold.

Here’s a measure of how agency overhead has gone up: Trainees in media departments are now in the \$80-\$85 bracket. Not so long ago, \$50-\$60 was a good starting stipend.

A check by SPONSOR shows that the range in the medium-and-big-sized agencies for assistant timebuyers is \$6,000-\$7,500 and for head timebuyers, \$12-\$18,000.

The range for associate media directors: \$13,000-\$25,000.

Leonard Goldenson and Ollie Treyz have personally involved themselves in ABC TV’s drive to strengthen its clearance situation in two-station major markets.

It’s not uncommon for them to come calling on the station’s management with the latest data on the network’s progress (both in business and ratings) and offer to talk sympathetically about compensation.

Among the particular points of interest are Rochester and Syracuse.

Take it from some Madison Avenue media directors: Tv may have arrived at the status of No. 1 medium, but it’s still got quite a selling job cut out for itself when the next round of annual budget planning begins.

Here’s how these executives see it: Some of the promotional theses about tv’s successes are beginning to get threadbare; so the industry could stand a new and fresh coat of glamour paint—particularly as to how tv influences buying and consuming habits, and how big a sales volume it can deliver for expenditure.

P&G’s brass won’t talk about it, but this behavior pattern appears to be more than mere rumor:

One thing that the Cincinnati giant is super-cautious about is to avoid damaging a medium because of sheer P&G advertising weight.

Case #1: During the recession, it asked CBS TV whether its billings position would be seriously impaired if P&G cut back. The network answered in the affirmative. And the cut didn’t go through.

Case #1: Back in the ’30s, the Sunday supplements were asked a similar question. They cheerily said it would be alright, so P&G pulled out for a while.





*Nothing else like it  
in Greater New York*

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

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

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

**RADIO STATION OF The Newark News**

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

**WVNJ**

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

## ADVERTISERS

Two active tv advertisers are embroiled in a patent suit.

Remington Rand Electric Shavers filed a three-count complaint against Sunbeam Corp. in the U. S. District Court of Illinois last week.

Reason: Remington alleges infringement of patent right to component parts of its "Rollectric" Shaver, featuring three twin heads and rollers on the market since July 1956.

The complaint charges that "Sunbeam Rollmaster," introduced in the fall of this year, has virtually identical triple twin heads and rollers. In addition, its name infringes Remington's registered trade mark.

Food and grocery products topped the list of product classifications in combined estimated expenditures for the January-June 1958 period, according to TvB.

Here's the combined (network and spot) expenditures of the top 10 tv advertisers by classification, for the first six months, 1958:

	(add 000)
1) Food & grocery	\$118,806
2) Cosmetics & toiletries	64,574
3) Drug	46,215
4) Tobacco	46,191
5) Household laundry	43,463
6) Automotive	32,856
7) Ale, beer, wine	24,176
8) Confections, soft drinks	19,234
9) Dental products	17,126
10) Household cleaners, cleansers, polishes, waxes	15,035

Here are the top 10 spot tv advertisers by classification, for the same period:

	(add 000)
1) Food & grocery	\$65,588
2) Cosmetics & toiletries	24,109
3) Ale, beer, wine	21,002
4) Drug products	20,401
5) Household laundry	18,652
6) Tobacco	16,990
7) Confections, soft drinks	13,926
8) Gasoline, lubricants	12,103
9) Dental products	8,186
10) Consumer services	7,252

Source: LNA-BAR; N. C. Rorabaugh

### Campaigns:

- Italian Swiss Colony's new Capella Red Table Wine will be introduced in key California markets via more than 125 one-minute tv spots per week. Theme: "Ring the chapel chimes . . . a new wine is born!" Agency: Honig-Cooper, Harrington & Miner, San Francisco.

- P-I-P Stamps, Inc., is launch-

# WRAP-UP

## NEWS & IDEAS

## PICTURES



Selecting Miss Brick Throw are (l to r) Roy Face, Pirate pitcher; Ginger Carlson, Mrs. Pennsylvania; and Rege Cordie, m.c. of Cordie & Co. wake-up show via KDKA, Pittsburgh. Contest, three-hour show attracted 3,800 people, climaxing Cordie's "Brick Throwing" promotion



The winner: Ralph Head (seated), v.p. and dir. of marketing at BBDO, gets free vacation certificate from Al Stone, nat'l sales mgr., WCSC, Charleston. Watching, John Thompson (l), v.p. and radio sales mgr., PGW and Robert Teter, v.p. and dir. of radio at PGW

Into the air: When the International Chiefs of Police held their convention in Miami, WGBS put its helicopter into service. Here managing director Bernard Neary (l) and Chief of Police Headley (extreme right) are about to show police Miami traffic area



ing a campaign in the St. Louis Metropolitan area of trading stamps which may be redeemable in life insurance, called the Dollar Stamp Plan. Tv spots plus a heavy radio saturation coverage will be used, including the giving of 10,000 dollar stamps by d.j.'s over KWK, St. Louis. Agency: Gardner.

• **Aunt Penny's White Sauce**, a product of Sunnyvale Packing Co. of California, will make its bow in January in the Phoenix and Tucson area via tv and radio spots, supported by print. Agency: Honig-Cooper, Harrington & Miner.

**Strictly personnel:** **Patrick J. Flaherty**, formerly at Grant Advertising, appointed a brand publicity manager in the public relations division of Lever Bros. . . . **Jack House**, named advertising manager of Taylor-Reed Corp. . . . **Ralph Maulin**, to director of marketing at Derby Foods, Chicago . . . **Howard Fairman**, promoted to district sales manager of RCA Whirl-

pool appliances . . . **Howard Claypoole**, director of marketing for Reddi-Wip, Inc., and **Frank Ansel**, named general sales manager of the company . . . **Andrew E. Sirasky**, named sales service manager of Rempel Manufacturing, Inc., Akron.

## AGENCIES

**Emil Mogul** spoke about the "bad apples" in the broadcasting industry before the largest group of timebuyers ever to enroll in the RTES Seminars, at the Hotel Lexington in New York last week.

Some of the "evils" he cited: 1) "rate structure in spot radio and tv—devised for national advertisers who employ the medium for quickie campaigns and advertise on an in-again-out-again basis. 2) traffic time and premium rates. We find ourselves obliged to pay extra for premium programs because the time is sold out to advertisers who buy 10 or 12 spots per

week for short-term campaigns and are willing to pay premium prices for it. 3) "off-card rate deals."

**Solution:** "one price should exist for every advertiser in each category. Rates should be based on frequency use and continuous year-round use of the medium."

**Merger:** between **J. R. Pershall Co.** of Chicago and **Reach, McClinton & Co.** The agency will now be dubbed Reach, McClinton & Pershall.

Chief officers: **J. R. Pershall** becomes president and **Charles Dallas Reach**, chairman of the board.

**Billings:** With Pershall's 18 accounts at \$2 million, the total billings of the merged agency is **\$20 million.**

**New headquarters:** **K&E** opens its office in the Meadows Building, N. Central Expressway in Dallas this week. In charge: **Alfred C. Gary** . . . **Sam Groden, Inc.**, to expanded quarters at 10 E. 52nd Street. New York . . .

**Minuteman Johnny Bell**, d.j. on KYW, Cleveland, is about to promote city's Pedestrian Safety Month—instead blocks traffic and is hauled to jail for violating safety rules



**Reception committee:** **Red Benson**, of WPEN, Philadelphia, and hostesses welcome first arrivals to WPEN Theater Party. Station took entire house for "Enrico," invited listeners and 10,134 requests poured in

**Firemen to the rescue?** No, it's simply models **Lucy Sims** (1) and **Corinne Johnson** parading the streets of Nashville in fire costumes reminding folks to watch debut of syndicated series **Rescue 8** via WSM-TV

**Hays Advertising** to 30 Elmwood Avenue in Burlington, Vt. . . **New Agency: Frank Barth Advertising**, at 34 W. 16th Street, New York.

**Agency appointments:** Heineken's Holland Beer, Whitbread's English Pale Ale and Mackenson's English Stout—all distributed by Van Munching & Co., New York, to **MacManus, John & Adams, Inc.** . . . Gifts By Wire, Inc. to **Grant Advertising's** Miami office . . . The Lane Co. of Altavista, Va., to **Doyle Dane Bernbach** . . . The Tasti-Cup Coffee Corp. to **Roy S. Durstine, Inc.**, New York . . . The United States National Bank, to **Armstrong, Fenton & Vinson, Inc.**, San Diego . . . Gingiss Bros., Chicago, to **Olian & Bronner, Inc.**, Chicago . . . The International School of Photography, to **Wunderman, Ricotta & Kline, Inc.** . . . F. H. Peavey & Co., Minneapolis, to **John W. Forney, Inc.**, Minneapolis, for Russell-Miller Milling Co., a Peavey affiliate, Peavey Elevators, Peavey Feed Mills and Peavey Lumber Yards.

**Advertising Council citation:** to 17 agencies for their contribution to the

**Quality  
Negro  
radio down  
South**

*Buy* **WOKJ** *Save*  
1 JACKSON

**2 KOKY** 5%  
LITTLE ROCK

**3 KOKA** 7½%  
SHREVEPORT

**4 WENN** 10%  
BIRMINGHAM

melendone **ebony radio**  
Represented by John E. Pearson

national welfare. Among the agencies awarded for public service campaigns: J. Walter Thompson; Campbell-Ewald; Foote, Cone & Belding; McCann-Erickson and Young & Rubicam.

The citations were made at the Council's annual Awards luncheon last week.

**Also awarded: Ernest J. Hodges**, v.p. of Guild, Bascom & Bonfigli, Inc., San Francisco, named the "Outstanding Young Advertising Man of the Year 1958" by the Association of Advertising Men & Women, Inc., of New York.

**Anniversary: Joseph P. Braun**, media director, v.p. and member of the board of directors at Kenyon & Eckhardt, Inc., honored at a luncheon marking his 25th year with the agency.

**They were made v.p.'s: Don Tennant**, v.p. in charge of tv film at Leo Burnett . . . **Edward F. Blatz**, v.p. at Compton . . . **Deane Coords**, v.p. of K&E . . . **Lee Garfield**, of Doner & Peck . . . **Herb Zeltner**, v.p. and assistant media director of Lennen & Newell . . . **William McLaughlin** and **J. Richard Schmidt**, v.p.'s of Farson, Huff & Northlich, Cincinnati . . . **J. R. McCue**, to senior executive v.p.; **Roy Sandberg**, executive v.p. and member of the board; **Delmar Gurley**, to v.p.; and **F. W. Pain**, general media director for the Racine and Chicago offices of Western Advertising Agency, Chicago.

**Fred Nahas** resigned as president of KXYZ, in Houston, to become a partner in the Kamin Advertising Agency, of Houston. The company will now be known as **Kamin-Nahas-Blumberg, Inc.**

**More on personnel news: W. B. Wilbraham**, director of merchandising for the Detroit office of Grant Advertising . . . **Robert Anthony**, marketing director for Rossi and Co., Detroit . . . **Robert Meisner**, director of program information, U. S. Broadcast Checking Corp. . . **Charles Hotchkiss**, radio/tv account executive at Dancer-Fitzgerald-Sample . . . **Richard Lander**, assistant account executive, EWR&R, Philadelphia . . . **Herbert Hobler**, formerly v.p. in charge of sales at TelePrompter, in his own business as an independent sales specialist and consultant.

**Personnel, continued: Richard Fishel**, to sales promotion director in the Philadelphia office of EWR&R . . . **Robert Wright, Jr.**, named creative director at Hogan, Rose & Co., Knoxville . . . **Jack Gillies**, account executive at BBDO, Los Angeles . . . **Jesse Lehman**, account executive in the Chicago office of C&W . . . **Johr Saunders** and **Robert Knapp**, account executives at Campbell-Ewald . . . **Julian Koening**, copy supervisor at Doyle Dane Bernbach . . . **Dr. Halbert Robinson**, named research director at Honig-Cooper, Harrington & Miner, San Francisco.

## ASSOCIATIONS

**TvB concluded its fourth annual meeting for members yesterday (21 November) at the Waldorf Astoria in New York.**

Highlighting the affair: The premier of its new three-part film presentation *Plus Over Normal* which deals with the \$3.5 billion advertising account that no one has, and poses the question—Should retailers turn gray flannel?

Principal speaker: **Carroll M. Shanks**, president of the Prudential Insurance Co. of America.

**National Tv Week**, celebrated this past week, featured appearances by NAB representatives on network and local tv programs originating in New York and Washington.

Among the main speakers, **Harold E. Fellows**, president, told viewers that "tv has only one boss—the public," and "neither the government nor critics, appointed or self appointed, should dictate."

**SAG** will hold a meeting this Tuesday (25 November) for its Southern California membership to discuss:

- 1) The recent developments in the videotape situation and
- 2) Proposals that SAG merge with AFTRA.

**They received awards: Lee Bristol**, chairman of the board of Bristol-Myers and **Lewis Gruber**, president of P. Lorillard, honored for outstanding contribution to American advertising

(Please turn to page 69)



# TAMPA - ST. PETERSBURG

## *...market on the move!*

Aluminum rod coils into the air — guided and sped through processes that draw out wire for important, multiple nation-wide uses. General Cable Corporation is one more example of progressive industry on the move in the MARKET ON THE MOVE . . . TAMPA — ST. PETERSBURG . . . contributing to the amazing business growth that's put the Twin Cities of the South in THE TOP 30 MARKETS—now 30th in retail sales, 4th nationally in freight car unloadings, 27th in automotive sales.

And, keeping pace with this growth is the station on the move—WTVT—first in total share of audience\* with 30 of the top 50 programs\*. WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET-ON-THE-MOVE . . . TAMPA—ST. PETERSBURG.

\*Latest ARB

*station on the move...*

# WTVT

**TAMPA - ST. PETERSBURG**



**Channel 13**

The WKY Television System, Inc.

**WKY-TV**  
Oklahoma City

**WKY-RADIO**  
Oklahoma City

**WSFA-TV**  
Montgomery

*Represented by the Katz Agency*



## How many puffs in a station break— *or when does sales resistance become resentment*

Here's another place where film comes into the picture . . . because pre-testing is easy with commercials on film—lets you test to your heart's content before you show them. Important, too — film gives you full control of time on station . . . keeps you in the driver's seat all the way.

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

For complete information write to:

Motion Picture Film Department  
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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

by the Advertising, Publishing and Communications Divisions of the Federation of Jewish Philanthropies . . . **Wallace R. Watkins**, copywriter at Foote, Cone & Belding, Chicago, named Copywriter of the Year by the Chicago Copywriters Club at its second annual Spotlight dinner last week.

## FILM

**A flurry of international activity last week underlined the increasing importance of out-of-country income to the film companies:**

- A Ziv study revealed that international sales for September and October of this year were 40.2% ahead of comparable business last year.

- NTA closed with Revlon on *How to Marry a Millionaire* for major Canadian markets.

- Spence Caldwell of Caldwell Ltd. was in New York for confabs with Les Harris of CBS Films and John McMillan of Associated Rediffusion of London — Caldwell's being Canadian reps for both these film companies.

**Ziv's plunge into German-language production** marks the emergence of that country as a major buyer of American films. The two shows to be dubbed are *District Attorney* and *Tombstone Territory*. Meanwhile, Spanish dubbing will start on *Bat Masterson* and on subsequent series of *Highway Patrol* and *Sea Hunt*.

**Saturation of Australian and Japanese markets** is also a new sales target. Ziv has 25 shows televised in Australia and 14 in Japan; new deals are for *Bat Masterson*, *Mackenzie's Raiders*, *Rough Riders*, *West Point*, *Men of Annapolis*, *Favorite Story*, *Mr. District Attorney*, *I Led Three Lives*, *Corliss Archer* and *Eddie Cantor Comedy Theatre*—all in Australia; and *Bat Masterson*, *Highway Patrol* and *Sea Hunt* in Japan . . . Manila in the Philippines signed for *West Point*, *Men of Annapolis*, *Corliss Archer*, *Science Fiction Theatre*, *Boston Blackie*, *The Unexpected* and others . . . Argentina purchased eight programs; Lima, Peru, three; and El Salvador, one.

**More sales:** MGM-TV's *Passing Parade* series signed by WDEF-TV, Chattanooga; KPRC-TV, Houston; WBNS-

TV, Columbus, and in Nashville by Hester Batteries. Also, *Our Gang* comedies to KPRC-TV, Houston; WDEF-TV, Chattanooga; and KFVS-TV, Cape Girardeau.

**New programs:** Official Films will distribute *Counter Thrust*, a new series to be made by Lynn-Romero Productions.

**Licensing:** CNP-NBC Merchandising reports retail sales of \$1½ million on *The Price Is Right* game, made by Lowell Toy Co.

**Promotions:** KETV, Omaha, is using a six-foot scale model of the Snark missile in the station lobby to call attention to its *Flight* series . . . WHNT-TV, Huntington, W. Va., reproduced historic newspapers to premiere *Mackenzie's Raiders*, sponsored by Canada Dry and Vietti Foods . . . NTA Film Network will hold a trade contest among 63 station promotion managers for *Shirley Temple Film Festival*, with vacations, furs and appliances as prizes.

**Strictly personnel:** NTA last week made appointments in three different areas: in administration, **Burton I. Lippman** was made company controller; in station sales, these four new account executives were named—**Lawrence Gershman**, **John Fernandez**, **Marshall Karp** and **Peter Yaman**—to handle NTA outlets WNTA-TV and WNTA-AM & FM in New York plus KMSP-TV in Minneapolis-St. Paul; and finally, in its British operations, **William Gilbert** was appointed assistant to NTA-UK managing director Vernon Burns . . . Telestar Films has created posts for three v.p.'s, each heading up a new division in that firm's expanding sales force: **John P. Rohrs** will be v.p. in charge of the central division; vice presidents for the eastern and western division are expected to be elected shortly.

## RADIO STATIONS

WPTR, Albany-Schenectady-Troy, opened the doors of its new studio to some 250 civic leaders, advertisers and agency personnel and press last week.

The occasion: ceremonies dedicating

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

Midwest Division  
East Randolph Drive, Chicago 1, Ill.

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

or

W. J. GERMAN, Inc.  
Agents for the sale and distribution of  
Kodak Professional Motion Picture Films,  
New York, N.Y.; Chicago, Ill.; Hollywood, Calif.

the remodeled studios and declaring its location as "WPTR Boulevard."

**New plan for buying fm time:** developed by **FM Unlimited**, Chicago-based fm representative, it gives agencies a chance to buy a package of a few fm stations in the same market or area with one order and with special "network" discounts. FMU selects stations with various program formats to reach a varied audience.

**Not all radio is bought by numbers:** **The Good Music Stations** seem to be doing well by just selling class audience, a la the fm stations.

The GM group now lists among its advertisers DuPont, Time, Canada Dry, TWA, Capitol Airlines, Mercury and General Cigar.

**On the "brick-throwing" front:** **KDKA, Pittsburgh**, packed in a capacity crowd of 3,800 in the city's Syria Mosque last week, climaxing its latest promotion for its **Rege Cordic & Company** morning show. Highlighting the affair was the selection of "Miss Brick Throw" and a three-hour

variety show, which included a zany movie dubbed "Brick Throw and Mankind" written by and starring Cordic and his Company. (For further illustration, see PICTURE WRAP-UP.)

#### Other ideas at work:

• **KAKC, Tulsa**, and the Pepsi-Cola Bottling Co. of Tulsa combined forces recently to stage a direct mail promotion for both the station and the bottling company. The mailing: empty Pepsi cartons to retail outlets in the area, telling of their saturation spot campaign via KAKC, resulting in empty Pepsi cartons throughout Tulsa. Company carried a 13-week campaign on the station, dubbed a "Spotacular."

• **Finding a needle in a haystack:** This was the gist of a contest held to raise money for the United Fund. Wilson's Furniture Co. of Phoenix donated the money—and **KPHO**, the air time. The contest: Two teams from the Boy's Club of Phoenix scrambled through two huge stacks of hay to find two regular sewing needles. At stake: \$100 to the United Fund in the winning team's name; \$15 for the winning club's treasury; \$10 for the losing

team; and \$2 for the boy first finding the needle. **KPHO** was on hand to broadcast the activities.

• **WHK, Cleveland**, is launching a Christmas campaign to help folks who are having trouble buying gifts because of coming automobile payments. The station, as a holiday gift, will pay some listener's car payment due for one month.

• **On the screwball side:** Mort Crowley, of **KWK, St. Louis**, ended his marathon broadcast per doctor's orders after remaining on air for 51 hours. Listeners were asked to send in estimates of how long he could survive on air. Winner will receive more than \$500 worth of merchandise.

• **WCKR, Miami**, is sending out Magic Race sheets to promote its daily airing at the races. The "magic" sheet, when lit with a cigarette, causes six horses to start racing.

• **Putting car thieves on the spot:** **WHB, Kansas City**, began airing its new public service—*Hot Car Report*. It features information on stolen cars, and asks listeners to be on the prowl for them.

(Please turn to page 73)

IN PITTSBURGH...

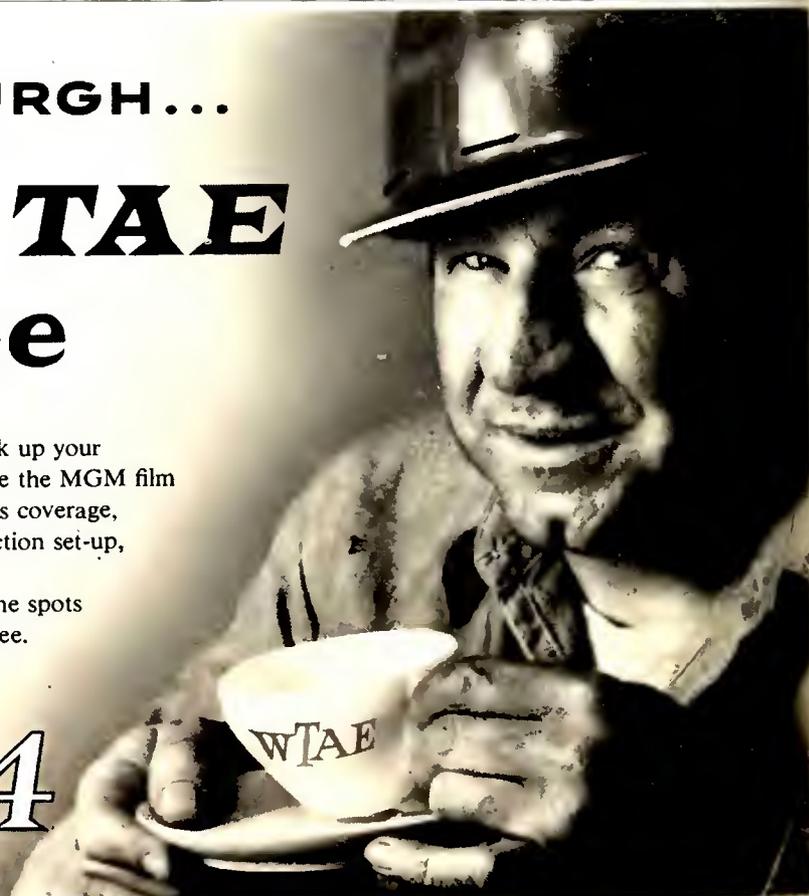
# take TAE and see

Nothing like a spot of TAE to perk up your Pittsburgh schedule. Exclusives like the MGM film package, on-location Telecom news coverage, Pittsburgh's most elaborate production set-up, make TAE-time so stimulating!

WTAE is new; so pick up the prime spots while they're hot. Take TAE and see. But first see your Katz man.

**WTAE 4**  
BIG TELEVISION IN PITTSBURGH CHANNEL

BASIC ABC IN PITTSBURGH





**“don’t give me a page”**

**says *HERB MARTIN* →**



**“don’t give me  
a page”**

**says HERB MARTIN**  
**Southern Manager of SPONSOR**

Smart trade advertising gives you a competitive edge for station or market, as surely as does smart selling or smart programming.

If you don't believe this, don't "give me a page."  
Save the dough. You'll need it when the competition zeroes in.

If you do believe this, don't "give me a page." Give me, instead, your confidence and careful consideration. Let's work together to analyze objectives and methods. Let's buy space as carefully as you buy equipment or film.

For most objectives, SPONSOR is basic. We cover, in addition to timebuyers, the remainder of the team that buys the time, and they're all important to you.

Ask me to prove it.

P.S. Did you know that SPONSOR has a new first time job title breakdown of circulation in the broadcast field? We show exactly what our 12,000 subscribers do. Did you see the brand new SRDS survey of trade paper reading preferences? Ask 'em for it.

**SPONSOR**

**THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE**

• **WCUE**, Akron, has launched another campaign to help a needy family this Thanksgiving. Titled "Dimes and Dollars for Dave," the station is asking for some \$600 a family needs for medical bills.

• **A plug for d.j.'s:** Don MacKinnon, of **KIOA**, Des Moines, decided to take a city-wide d.j. popularity poll. He asked listeners to phone in their favorite man, and within five hours the station was swamped with 2,796 calls.

• **WTMT**, Louisville, ran a safe-cracking contest, complete with repeated clues to the combination, and \$1,700 to the one who cracked it. The winner: Earl Stark, and assistant manager of the Lincoln Bank and Trust Co.

**Station purchases:** **WKIX** AM & FM, Raleigh, N. C., by the **WKIX** Broadcasting Co. . . . **WRNB**, New Bern, N. C., to William W. Jefferay.

**This and Data:** On the editorializing front: **KCBS**, San Francisco, aired its first editorial during election week, re a state proposition, marking it as the first network station in the area to editorialize . . . **WINS**, New York, sells a half-hour of horror: to Martinson's Coffee, for its Sunday midnight reading of horror stories . . . To promote international understanding, **KTUL**, Tulsa, sent an invitation, via a phone call to the director of Moscow radio, to a Russian family to spend the holidays in the U.S.A.

**Kudos:** **WAVZ**, New Haven, presented with its fourth consecutive national safety award from the New Haven Safety Council . . . **KONO**, San Antonio, two awards for news coverage from the Texas Associated Press Broadcasters Association . . . **William Kaland**, national program manager of the Westinghouse Broadcasting Co., cited by the American Medical Women's Association for "distinguished service to the medical profession and the American public."

**Anniversaries:** To celebrate its first year, **WYDE**, Birmingham, delivered hula hoops to advertisers saying "round WYDE business is rolling" . . . **WMIK**, Middlesboro, Ky., is using the theme of "Leadership" for observing its 10th year . . . **George Reynolds**, v.p. and technical director at **WSM**, Nashville, celebrating his 30th year at

**the gal women listen to...**



**and talk to  
...in the  
Twin Cities!**

## **Mary Jo Tierney**

**"FOR WOMEN ONLY"**

**10 to 11 A. M. Daily**

Lively Mary Jo Tierney keeps "For Women Only" bubbling from phone calls to persuasive, conversational sales talks. When she recommends a product, it's a friend speaking—and women listen—and buy.

Available in minutes and quarter hour segments.

**new as tomorrow**

**MINNEAPOLIS  
ST. PAUL**

**WTCN RADIO**

Represented nationally by the Katz Agency.

Affiliate, American Broadcasting Network.



## It's this easy to get programs and sponsors together, anytime

When television programs and commercials are recorded on Videotape\*, they can be scheduled to run in almost any combination and at any time. Stations can dovetail schedules for local, network and special events quickly and easily. "Live" spots can be run at any availability. And both can be timed to reach pre-selected audiences.

And with Videotape, stations can plan more "local live" programs... increase the number of "local live" commercials... build up station income.

But this is just part of the story. Let us tell you how completely the Ampex VR-1000 Videotape Recorder is changing the face of television. Write today.

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

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



©1958 AMPEX CORP.

the station with membership in the National Life and Accident Insurance Co.'s 30-year club.

**Station staffers:** William Z. Rozan, appointed general manager of KXYZ, Houston . . . Parke Blanton, to program director, WBNS, Columbus, Ohio . . . Paul Dawson, program manager, WKJG, Ft. Wayne . . . Lincoln Hilbert, merchandising manager, WLW & WLW-TV, Cincinnati . . . Steve Marko, program director, WMET, Miami . . . Donald MacLachlan, general manager of KIKK, Bakersfield . . . Jim Randolph, program director, KGFJ, Hollywood . . . Thomas Magcr, merchandising manager, WABC, New York . . . Joan Heverin, sales-promotion manager and Barton Fellows, account executive, WMCA, New York . . . William Valenteen, to the sales staff at WNAR, Norristown . . . Franklin Hobbs, named promotion director of WISK, Minneapolis.

**More on station staffer:** Bill Bengston, promoted to business manager, KSO, Des Moines . . . Alan Baer, named local sales manager, WWOL, Buffalo . . . Christopher Drake, to the sales staff at WILD, Boston . . . Robert Paris, to the local sales staff, WIBC, Indianapolis . . . Dick Paul, promotion director, WBRE-AM-TV, Wilkes-Barre . . . Tom Hawkins, public relations director, KGFJ, Hollywood . . . Sam Serota, public service director, WPEN, Philadelphia . . . Bruce Parker, merchandising director, KSON, San Diego . . . Alan Herbert, to the staff of WHIO, Dayton.

## REPRESENTATIVES

Westinghouse Broadcasting Co. will switch its national sales representation for six of its radio stations to AM Radio Sales Corp., effective 1 July, 1959.

In announcing the choice of reps, WBC's Don McGannon said:

"After four months of study, this decision has been made because AM Radio Sales embodies so many of the desirable characteristics and capacities that we feel are necessary in future representation."

Officers of the rep firm include Ralph Atlass, president, and Wilmot H. Losee,

general manager. The rep company is partially owned by WBC.

**CBS TV Spot Sales** has set up its own client relations department.

Reason, according to Bruce Bryant, general manager: "to give clients additional service and to expose them to the facts about spot tv."

Officers of the new department: Lamont L. Thompson, director and Sherman Adler, head of the Midwest office of the client relations department. Blair-Tv has been offering a Test Market Plan to advertisers interested in testing the effectiveness of their advertising.

It's a market research service, conducted by Pulse, consisting of 500 personal in-home interviews, before and after the ad campaign.

Right now, the rep firm is circulating a brochure highlighting some of these surveys conducted during the past year.

**Personnel changes at Avery-Knodel:** Thomas White, named acting director of tv sales; Philip Waterman, to the tv sales staff; Thomas Morris to the sales promotion writing staff; William McKee, to sales development; and Robert Horwitz, to the sales staff.

A-K was also appointed national reps for WKBW-TV, Buffalo.

**More personnel news:** Willis Ingersoll and Edward Forester, to the New York tv sales staff of the Katz Agency . . . Charles Trainor, named manager of Adam Young's Atlanta office . . . Jim Alspaugh, transferred to New York as v.p. in charge of radio for H-R Reps, Inc. Also, Hal Chase, promoted to manager of H-R's San Francisco office and James Cravagan, to the radio sales staff in San Francisco.

## TV STATIONS

Spot tv expenditures for the third quarter, 1958, represents the highest third quarter in spot tv history, according to the latest TvB-N. C. Rorabaugh report.

The figure, \$113,184,000 represents a 21.6% increase over the same period last year.

The breakdown of the \$113 million

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



Captain Fortune  
KPIX Television (Westinghouse)

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

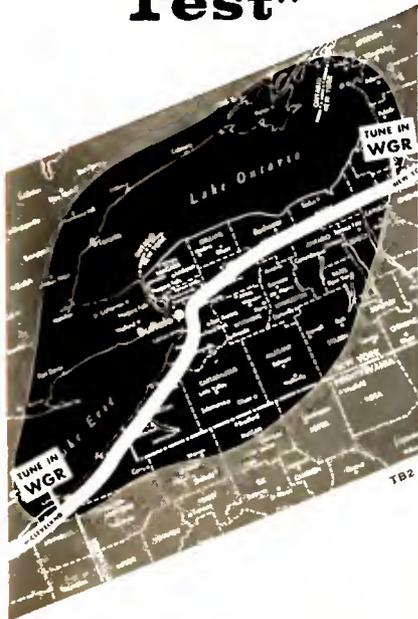
AMPEX  
CORPORATION

907 CHARTER STREET, REDWOOD CITY, CALIFORNIA

professional  
products division

\*TM Ampex Corporation

**the only  
Buffalo  
Station  
that can  
pass the  
"Thruway  
Test"**



**COMING EAST** to the New York State Thruway, you pick up WGR RADIO loud and clear, way out in Ohio.

**GOING WEST** on the Thruway, you pick up WGR RADIO loud and clear, just past Syracuse.

**IF YOU WANT** maximum coverage in the \$4 billion Western New York market (plus big bonus audience in Canada and on the Thruway) buy WGR RADIO. 1,000,000 homes... 1,000,000 cars.

ABC Affiliate. Represented by Peters, Griffin, Woodward, Inc.

**BUY  
WGR  
RADIO  
BUFFALO'S FIRST STATION**

**T** SYMBOL OF SERVICE  
**T** A TRANSCONTINENT STATION  
**C** WRCC-TV, Rochester • WGR Radio, WGR-TV, Buffalo • WSWA Radio, WSWA-TV, Harrisburg

as to type of spots used and money spent on each:

SEGMENT	BILLINGS	%
Announcements*	\$81,363,000	74.5
Programs	18,161,000	16.1
ID's	10,660,000	9.4

\*Includes participations

**Tv to be sold on tv:** TvB has put out an on-the-air industry promotion campaign for its member stations via specially created animated 10- and 20-second tv spots.

Under the overall theme of "People Are Sold on Tv" the spots started during National Tv Week, and will be continued on a year-round basis.

Agency for the campaign: **The Wexton Co.**

**Ideas at work:**

- Name the network. win an oil well: **KAKE-TV**, Wichita, is holding a contest for agency personnel. Purpose: to find a name for the three-station Kansas network (which also includes **KTVC**, Dodge City, and **KAYS-TV**, Hays). Prize: a share in a producing oil lease, which could amount to \$10,000 or sell the lease at \$5,000. Contest closes 12 December.

- When **WCKT-TV**, Miami, gets a new sponsor, the station's promotion department goes all out to give the client an inside look at the men and the methods behind the programs they buy. Recent case in point: the red carpet extended to the Miami Shell Oil Dealers, sponsors of the 11:00 p.m. news. Some 60 dealers got an inside view of the station, the program plus a presentation of a poetic tribute.

- **WOOD-TV**, Grand Rapids, begins its fourth annual *Toys For Tots Telethon* tonight (22 Nov.). The 14-hour simulcast has as its goal 100,000 new and used toys to be distributed during Christmas to underprivileged children.

- The talent department of **KRTK-TV**, Houston, staged an old-time stage robbery in front of the station's studios last week. The group, sidekicks of *Kitirik's Party*, held up an authentic stage coach and took the "loot" which turned out to contain a loaf of Rainbo Bread (permanent sponsors of the show). The entire fiasco was televised.

- **WPIX**, in New York, is distributing a presentation book dubbed "New Image" — an independent tv station promotion highlighting its fall line-up, at a cost of about \$20,000.

**Programing notes:** **WCPO-TV**, Cincinnati, began a new show in the line of the "battle of the sexes"—only this time, their purpose is to advise others. Called *Jim and Joan Advise*, these silhouette figures answer viewers personal problems, both from the masculine and feminine point of view... **WSAZ-TV**, Charleston-Huntington, joins the editorializing contingent: The station will now air its view via a regular opinion feature on Sundays.

**Station purchase:** **WHCT**, the CBS o&o in Hartford, to Edward Taddei for \$250,000... **Identification change:** **WSTV-TV** in Steubenville now to be noted as Steubenville-Wheeling.

**Thisa and Data:** **WCIA**, Champaign, Ill., has issued a hooklet about ID's, dubbed "What's The Idea." It presents several examples of good ID's sticking to a single idea, and not cramming in too many facts... Public service: **KDKA-TV**, Pittsburgh, presented, last week, its second national public service documentary for the U.S. Public Health Service. Topic: Smoke and Air Pollution. A line of the program was also shown at the National Conference on Air Pollution in Washington.

**Personnel news:** **Howard W. Maschmeier**, promoted to general manager of **WNHC-TV**, Hartford-New Haven... **Mrs. A. K. Redmond**, named general manager of **WHP & WHP-TV**, Harrisburg, Pa... **Richard Pryor**, program manager for both **KTBC-TV** and Radio; **Dan Love**, program director for the tv station and **Jim Morriss**, program director for radio... **Alex Bonner**, local sales manager of **WHBQ-TV**, Memphis.

**More personnel news:** **George Carroll**, named station manager of **WNBF-AM-FM-TV**, Binghamton... **Gordon Hellman**, to director of sales development of Transcontinent Tv Corp... **George Leufest**, director of operations for **WRCV & WRCV-TV**, Philadelphia... **Joe Patrick**, to the sports department at **KMTV**, Omaha... **Lloyd Graffhas** and **Gordon Fountain**, to the staff of **KTIV**, Sioux City... **Barry Nemcoff**, named tv news editor at **WCAU-TV**, Philadelphia... **Robert Beall**, to the sales staff of **WTRF-TV**, Wheeling.

To sell Indiana,  
you need both  
the 2nd and 3rd  
ranking markets.

**NOW  
ONE BUY**

delivers both —

**AT A 10%  
SAVINGS!**

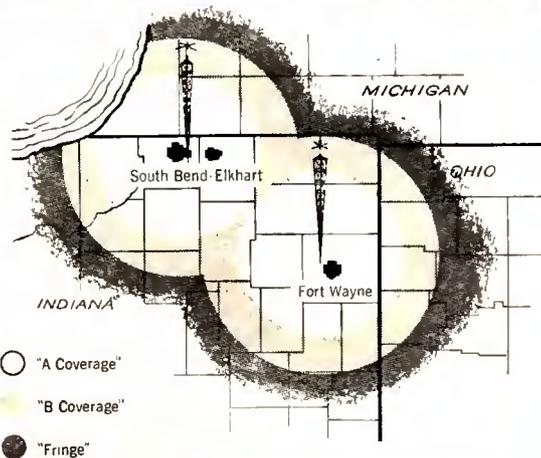
# YOU NEED TWO GUNS in Indiana!



Here, where hunting's the hobby, sharpshooting advertisers bag *two* traditional test markets—Fort Wayne and South Bend-Elkhart—with *one* combination buy which saves 10%. They thus draw a bead on 340,000 TV homes—a bigger target than T.A.'s 43rd market!\* Over 1,688,000 total population—more people than Arizona, Colorado or Nebraska! Effective Buying Income, nearly \$3 Billion—and it's yours with just *one* buy!

\*Sources: *Television Age*, May 19, 1958; *Sales Management Survey of Buying Power*, May, 1958.

call your **H-R** man now!



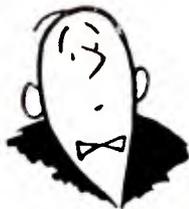
**W S j v**  
SOUTH BEND ELKHART

**28**  
ABC

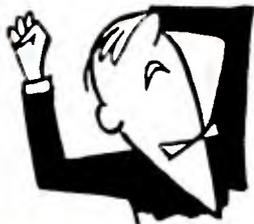
**w k j g**  
FORT WAYNE

**33**  
NBC

## Problem Solved by a Timebuyer



Joe's problem was spot cost-per-thousand. Too high, said the client.



Competitive markets made saturation tough, ratings low.



Take a look, said Blair TV Associates, at the WCTV market. He looked and pondered.



Joe found 110,580 homes, largely unduplicated, (NCS #3)



... and married the client's daughter and lived wealthy ever after.

**WCTV** Tallahassee  
Thomasville  
for North Fla. and South Ga.  
John H. Phypps  
Broadcasting Stations

## ANA

(Cont'd from page 33)

Y&R copy department.

Among his suggestions for encouraging greater creativity were these: simplify your copy policies, or platforms. Don't overburden them with detail. Watch the way you use research. Don't let research put hurdles in the way of advertising effectiveness. "Products would sell better if clients and contact men would realize one simple fact. Winning customers is a romantic, not a logistic situation."

Brockway emphasized that one "highly important client function" is to provide inspiration, and urged that advertisers encourage creative people "to be different, to throw off inhibitions, and to leave the sacred cows un-milked." He said "don't just ask for creative work, insist on it. Demand originality. Then respect it. When you get a really fresh idea, love it, cherish it. Treat it cautiously, tenderly, for the delicate thing all new ideas start out being. Beware of destroying originality."

Advertisers have a right to expect original, creative advertising, said Brockway, "That's most of what our business has to sell. If you don't get it—change agencies."

His speech, which was illustrated with slides and film clips showing Sanka, Birdseye, Bufferin, and Johnson & Johnson print ads and commercials, produced more requests for copies than any at the convention.

Similarly, Ebel at the completion of the "creativity" session, was besieged by fellow advertisers who wanted to borrow the General Foods film for showing at their own meetings. Ebel's first reaction was that it wasn't possible because of the number of releases involved (the film reproduced commercials, jingles, and tv spots by many different advertisers for strictly "limited showing.") However, SPONSOR knows for a fact that both Don Cady, marketing v.p. of Nestle, and Don Frost, advertising v.p. at Bristol Myers, are still plotting to get "What Goes On in a Woman's Mind."

Veteran ANA members, commenting on the greatly heightened interest in creativity at this year's meeting, pointed out that previous ANA conventions have generally emphasized marketing, research, merchandising, or the financial and business relationships between advertisers, agencies and media.

Last year in Atlantic City, for example, the controversial Frey Report on agency compensation was the most talked of subject on the agenda. This year, though the convention heard a speech by J. D. Danforth, Chairman of the 4As and exec. v.p. of BBDO on agency profits, and agency commissions, even this was tinged with references to the creative problem.

According to Danforth, "The kind of people needed in our business are going to be harder and harder to find. There are few enough of them to begin with, and the competition for them is growing greater every year, as their talents are more eagerly sought by industry, science, government service."

Other, and perhaps even more significant reasons for the spot-lighted attention on creativeness advanced by ANA speakers included the certainty of continued and rising inflation (predicted by Dean Lawrence L. Loekley, School of Commerce, University of Southern California) and the need for advertising to work harder in an inflationary period, and to break down consumer lethargy, particularly about durable goods.

Mentioned also, in informal talks with SPONSOR by such men as Harry Schroeter, adv. director, National Biscuit, and Frank Gorman, adv. director, Neli, were the high overall costs of tv and the need for more creative efficiency in the use of the medium, and more penetrating copy approaches.

Melvin S. Hattwick, adv. director, Continental Oil, even dealt with the problem in reverse. Speaking on "How to Fail Successfully," he detailed a Continental test campaign which flopped miserably, despite careful planning, media buying, merchandising, research, and promotion. The reason: a wholly inadequate copy theme. Hatwick's comment, "But were we down hearted? You're damn right we were."

In all fairness, it should be said that SPONSOR did meet some old line research, media, and marketing men, who maintained their traditional resentments against the seeming glorification of the "creative man," or the implied suggestion that they, in their own work were not "creative." But such critics (none of whom were willing to be quoted) were in the minority. The keynote of ANA's 49th Fall Meeting was creativity. And it is creative problems that are claiming the attention of America's top advertisers. ▼



**Always Remember:  
the BIG GAME  
In Radio  
Is the  
ADULT  
AUDIENCE . . .**



If you want to bag the folks who can buy in the rich Rochester territory, keep your sales message on the track of the **ADULT** audience, the folks who tune to station **WHEC**!



**91%\***  
**OF WHEC  
LISTENERS ARE  
ADULTS**

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

**W H E C**

BASIC CBS  
**AM-TV**  
ROCHESTER



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

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 Shafto, Exec. Vice President  
 Charles A. Batson, Managing Director

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



**HOUSTON'S  
 FAMILY  
 STATION!**

**KTRK-TV, channel 13**

## Tv and radio NEWSMAKERS



**Donald J. Trageser** has been appointed assistant general manager of KDKA AM & FM, Pittsburgh. He will also continue in his present position as sales manager, a post he has held at the station since 1956. At 30 years of age, Trageser is already a veteran of 12 years' experience in radio. Beginning while a student in high school, he continued his work in the medium by selling time and creating, writing and producing programs while attending Duquesne University and the University of Pittsburgh. In 1952, he joined KDKA as account executive. During this time he was recipient of several awards, including RAB's best salesman trophy and Westinghouse Broadcasting Co.'s leading salesman award. Trageser is a member of the Variety Club and the Pitts. Radio/Tv Club.

**William L. Armstrong** has been named assistant to the v.p. of the Balaban stations. He has been with the Storz stations since 1951, originally as announcer at KOWH, Omaha. Shortly thereafter, he was transferred to WTIX, New Orleans, to serve as d.j., later as promotion director, after which he became program director of the station. Armstrong was transferred again, this time to WDGY, Minneapolis, where he was named account executive. In 1957, he was promoted to program director of that Storz-owned station, a position he has held until now. Prior to 1954, Armstrong had served as newscaster and writer at KLMS, Lincoln, KWBE, Beatrice; KFGT, Fremont; and KCNI, Broken Bow—all Nebraska. He will headquarter at Balaban's WIL, St. Louis.



**Hal Davis** has been elected to the post of assistant to the president of Grey Advertising. He has been associated with the company since January 1957. Davis came to Grey after serving with Kenyon & Eckhart for 11 years as v.p. in charge of promotion. Before joining Grey he took seven weeks' leave to manage Benny Goodman on a state department goodwill tour in the Far East. He wasn't a stranger to the Far East, having produced 10 tv shows in Siam, a network tv show in Japan, as well as radio shows in seven other countries. Prior to his travels, Davis was in the publicity business with Leslie Lieber, handling a shoe chain, Florida oranges, Decca records and Benny Goodman. With the war, the office closed and Davis spent 40 months in the Navy. He now resides in Manhasset.

## KANSAS CITY AT NIGHT

means business. Here's the downtown district at 8 p.m. on a Monday night. It's booming.

Photo: Randazzo and Morrison



# C'mon downtown, in Kansas City

Exciting things are happening there.

Stores open at night. Free bus rides. Free parking when you shop. Two for the price of one at the movies.

It's all the work of the Kansas City Downtown Commission. They're creating a commercial renaissance for themselves along Main, Grand and Walnut. Everyone, to borrow the slogan, is coming on downtown.

And when they do, KCMO-TV can help make sure they're in a buying frame of mind, so far as you're concerned. For more people watch KCMO-TV (according to ARB and Nielsen) than any other station.

It's not so hard to understand why. KCMO-TV means Kansas City, Missouri. And KCMO-TV broadcasts at maximum power from the world's tallest self-supported tower.

# Kansas City MO-TV

Joe Hartenbower, General Manager  
Sid Tremble, Commercial Manager

KANSAS CITY  
SYRACUSE  
PHOENIX  
OMAHA  
TULSA

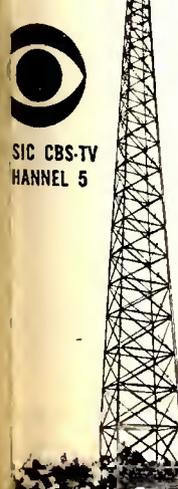
KCMO  
WHEN  
KPHO  
WOW  
KRMG

KCMO-TV  
WHEN-TV  
KPHO-TV  
WOW-TV

The Katz Agency  
The Katz Agency  
The Katz Agency  
John Blair & Co.—Blair-TV  
John Blair & Co.

Represented Nationally by Katz Agency.

Meredith Stations Are Affiliated with  
BETTER HOMES and GARDENS and  
SUCCESSFUL FARMING Magazines.



SIC CBS-TV  
CHANNEL 5

# SPONSOR SPEAKS

## What the swing to creativity means

Last week, at the ANA meeting at Hot Springs (see page 31) SPONSOR saw unmistakable evidence of a change in thinking on the part of America's leading advertisers.

The talk at The Homestead, both in formal speeches, and in corridor conversations, focused on the subject of creativity, and on the need for developing more of it in all branches of advertising, especially tv and radio.

It is certainly possible to be "creative" in many kinds of advertising works—media buying, merchandising, account management, marketing planning, and radio tv programing.

But the ANA members at Hot Springs were using the term in a much more limited sense. They were referring specifically to the so-called "creative functions" of an agency—the preparation of broadcast commercials, print advertisements.

The current swing to creativity means, primarily, a greatly increased attention to the actual advertising messages that are used in tv, radio, magazine and newspaper campaigns.

## Making the broadcast media work harder

Many advertisers, facing stern competition and rising media costs, are concluding that their greatest opportunity lies in making each medium "work harder" through the use of more appealing, more persuasive copy.

It is a known advertising fact that copy differences can account for differences in sales power of as much as 1,000%. Hence it is not surprising that there is a steadily mounting pressure for more efficient copy approaches and treatments.

This pressure will make itself increasingly felt in both branches of broadcasting. In radio, the need for new and fresh treatments constitutes a major challenge to the medium. In tv, only greatly increased commercial efficiency can offset tv's high "over-all cost."

We suggest that all members of the broadcasting industry pay particular attention to this significant "swing to creativity" now evident among advertising's top executives.



**THIS WE FIGHT FOR:** *A constant search for better, more efficient methods of radio/tv selling. The broadcast media are hundreds of years younger than print. We have barely scratched the surface of their sales potentialities.*

## 10-SECOND SPOTS

**Grounded:** Ketchum, McLeod & Grove's Ed Reynolds sent us this ad from the "For Sale" columns of *Media Agency's Clients*, a Los Angeles publication. It began: "MUST SELL '57 Corvette. Wife pregnant, can't fit in car..."

**Beauty stop:** Just before the five o'clock rush the other evening in NBC-owned WRCV-TV, Philadelphia, one of the automatic elevators got stuck between floors. Building maintenance man Harry Border tried in vain to start it, finally called the car on the elevator telephone. "Hello," said a girl's voice. "Push the red button," Harry advised, "and that'll get you started." "We're not ready yet," said the girl. "You see we're a couple of models here to do a tv commercial and needed a dressing room."

**New saws:** Phelps Mfg. Co., creators of point-of-purchase displays and merchandising programs, is promoting a Let's Have Better Mottoes Association. From its collection:

"The last thing I want is money—also the first."

"We are always prompt, no matter how long it takes."

"What are you going to do wrong today?"

"A friend in need is a pest. Get rid of him."

**Ad:** From *N. Y. Times* "Personals"—**WANT YOUR OWN BUSINESS?**

Have idea but not the money? Write about self. Appear on TV show. Z2877 Times. *And win a network?*

**Namesake:** A d.j. on KYA, Bartell station in San Francisco, ended an announcement of an audience promotion called *Family Feature* with the words, "So remember, if your name is read, call KYA within five minutes and you'll win a valuable prize." A moment later, the phone rang. "You called me?" asked a man's voice. "What do you mean?" asked the puzzled d.j. The voice replied, "Well, this is 'Red' Jackson and you just said if your name is 'Red' to call KYA."

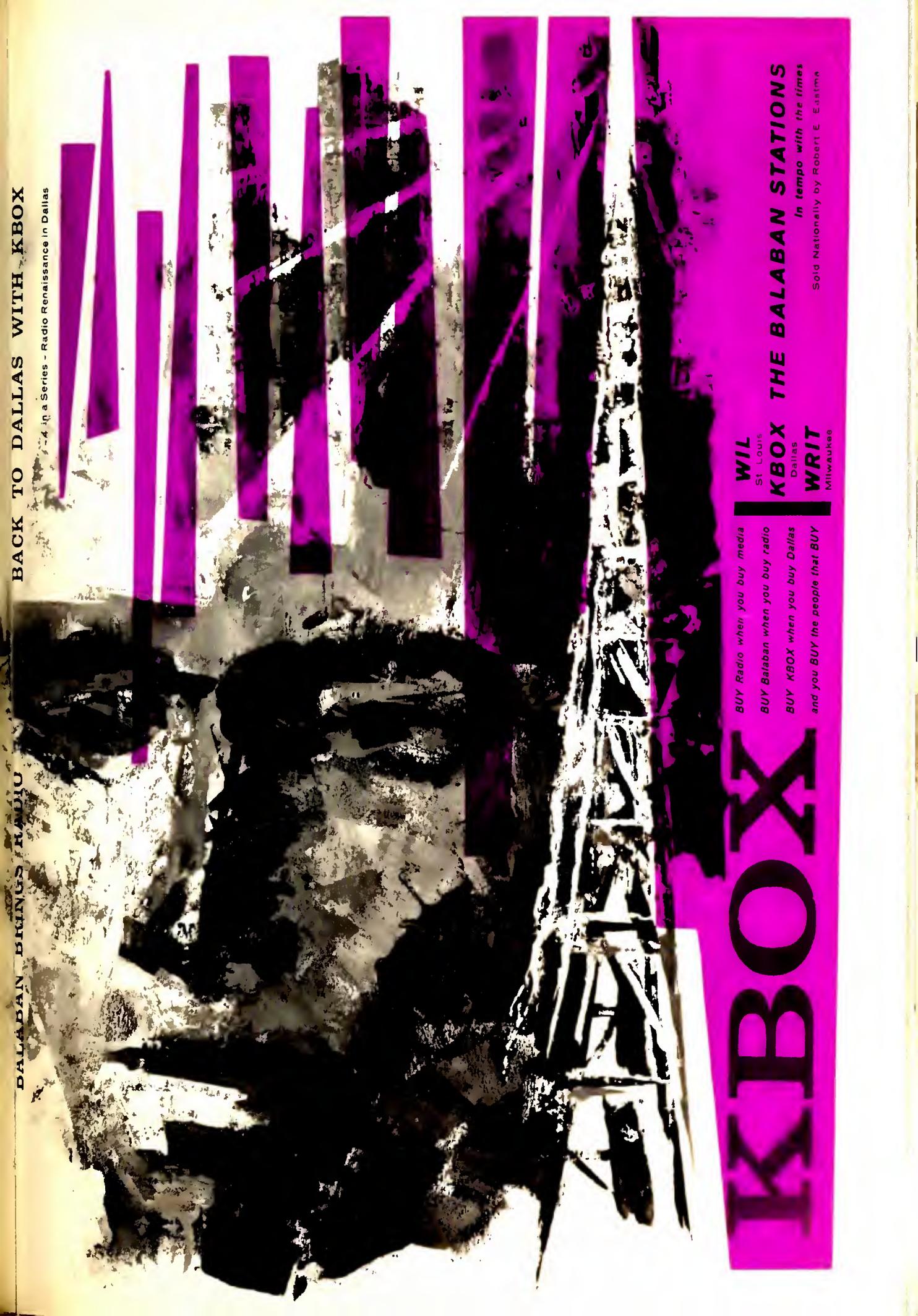
**See fee:** Pay tv has been with us for years; it's called the "installment plan."—Charles V. Mathis.

**Adman asks:** "Why do I blame fate for what goes wrong at the agency, yet take credit for a hole in one?"

BALABAN BRINGS RADIO

BACK TO DALLAS WITH KBOX

4 in a Series - Radio Renaissance in Dallas



# KBOX

*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*

Sold Nationally by Robert E. Eastma



## The only morning sound with more listeners than **DON MCNEILL'S BREAKFAST CLUB**—network radio's number one morning show!

Wide-awake advertisers are discovering some eye-opening facts about morning radio — and ABC: *Nielsen shows that Don McNeill's Breakfast Club (9 to 10 A.M., Monday through Friday, all time zones) is network radio's highest-rated morning show.\**

*The Breakfast Club's rating is 27% higher than the second-place show.*

*The Breakfast Club is currently delivering an audience of over 2 million listeners per average minute.*

What's behind this success? A review in the October 29 issue of *Variety* was full of clues like “. . . inspired broadcasting . . . wholesome show . . . old-fashioned in the warmest sense . . . Don McNeill's personal sell on the soft pedal is, in fact, a human kindness.”

Call it whatever you like, Don McNeill has won an army of loyal followers who have helped make him radio's top selling force. And his Breakfast Club is a good example of how the ABC Radio Network delivers prime audiences for its advertisers.

Why not find out how *you* can take advantage of ABC's flexibility, its proved packages, its strategically located affiliates and its “live-wire” merchandising — all of which are designed to meet your particular selling needs. Call us about it today.

### **ABC RADIO NETWORK**

\*Source: Nielsen October I Report, 1958; all programs over five minutes in length, 7:00 A.M. — 12 noon.

