

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



BEER: AN INDUSTRY IN FERMENT

Big changes in beer business may create new media buying patterns. **PART ONE**

Page 27

Why radio spot must be much more competitive

Page 30

Chain store marketing for cigarettes

Page 34

Parti-Day sales jump—245% in 13 weeks

Page 36

did you know that

... there are 36,000,000 Radios on the road today?

That's 1 million more than there were last year! Just one more reason why

Spot Radio is such a powerful sales-maker.

KOB	Albuquerque	WINZ	Miami	KCRA	Sacramento
WSB	Atlanta	WISN	Milwaukee	WOAI	San Antonio
WGN	Chicago	KSTP	Minneapolis-St. Paul	KFMB	San Diego
WFAA	Dallas-Ft. Worth	WTAR	Norfolk	KOBY	San Francisco
KOSI	Denver	KFAB	Omaha	KMA	Shenandoah
WANE	Fort Wayne	WIP	Philadelphia	WNDU	South Bend
KPRC	Houston	KPOJ	Portland	KREM	Spokane
WISH	Indianapolis	WJAR	Providence	WGTO	Tampa-Orlando
KARK	Little Rock	WRNL	Richmond	KV00	Tulsa

Radio Division

EDWARD PETRY & CO., INC.

The Original Station Representative



TWO
FIRST PLACE
BLUE RIBBONS
that's the **NEW**
KIOA STORY!



AND

FIRST IN IOWA

PROVED BY NEW 70 COUNTY AREA PULSE—NOV., 1958!

FIRST IN DES MOINES

FOR 22 CONSECUTIVE MONTHS ACCORDING TO HOOPER!

FIRST IN LOWEST COST PER 1,000

SEE YOUR WEED REPRESENTATIVE FOR FULL INFORMATION. HE'LL GIVE YOU PROOF THE NEW KIOA HAS THE LOWEST COST PER 1,000 OF ANY MEDIA (AIR OR PRINT!) COVERING THE STATE OF IOWA!

YOUR BLUE RIBBON BUY IN IOWA!

The New **KIOA**

THE STATION THAT IOWA LOVES—BECAUSE WE LOVE IOWA

940 KC • DES MOINES, IOWA • JIM DOWELL, V.P. And Gen. Mgr.



Public Radio Corp.

THE NEW KIOA

10,000 WATTS • FIRST IN DES MOINES

THE NEW KAKC

1,000 WATTS • FIRST IN TULSA

LESTER KAMIN, PRESIDENT



When we introduced **BOOTS AND SADDLES—THE STORY OF THE FIFTH CAVALRY**, the critics cheered like crazy. "Refreshing to see" and "welcome change." Likewise "tops" and "uncommonly good"! ✂ Ratings proved that the public was swift to agree. What's more, latest ARB figures show *B&S reruns* shooting high in the competition, market after market. ✂ **BOOTS** has won the spurs. It figures to be in the saddle for a long, long time to come.

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

GOING
— GREAT
GUNS

!



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

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Davenport, Iowa — Rock Island, Illinois

47th TV MARKET IN THE U.S.

As Reported in TELEVISION AGE, May 19, 1958

- | | |
|----------------------------|---------------------------------|
| 41 Albany Schenectady-Troy | 46 Omaha |
| 42 Nashville | 47 Davenport-Rock Island |
| 43 Champaign | 48 Binghamton |
| 44 Miami | 49 Raleigh-Durham |
| 45 Sacramento-Stockton | 50 Asheville |

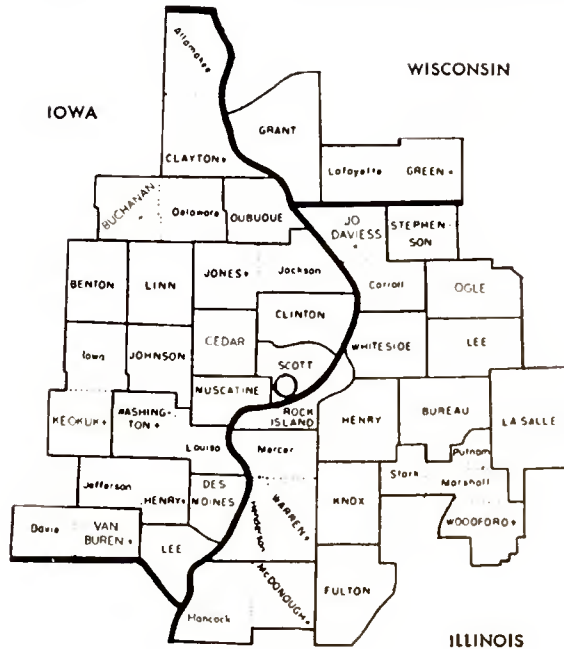
WOC-TV IS No. 1 IN COVERAGE IN THIS 47th MARKET

48 COUNTIES

Population*	1,727,100
Homes	556,500
TV Homes	469,890
Farm Homes**	97,101
TV Farm Homes**	54,912
Effective Buying Income*	\$2,852,363,000
Retail Sales*	\$2,076,120,000

NCS 2

*Sales Management's "Survey of Buying Power, 1958"
**U. S. Census of Agriculture, 1954



Col. B. J. Palmer
President
Ernest C. Sanders
Resident Manager
Pax Shaffer
Sales Manager
Peters, Griffin, Woodward,
Inc.; Exclusive National
Representatives

THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOLINE }
EAST MOLINE }



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





"TWO YEARS BEFORE THE MAST"

73.9%
SHARE

CHICAGO



"FIVE GRAVES TO CAIRO"

54.1%
SHARE

LOS ANGELES



"LITTLE MISS MARKER"

63.2%
SHARE

ST. LOUIS



"ROAD TO SINGAPORE"

58.1%
SHARE

BOSTON



"THE BIG CLOCK"

59.1%
SHARE

ST. LOUIS



"AND NOW TOMORROW"

55.2%
SHARE

BOSTON



"WAKE ISLAND"

63.3%
SHARE

ST. LOUIS



"SO PROUDLY WE HAIL"

55.7%
SHARE

BOSTON

LAST MONTH, LAST

ALL

PARAMOUNT PICTURES

MCA



WEEK, LAST NIGHT!...

THE TIME
OVER THE U.S.A.
BECAUSE OF
RATING POWER FROM
TV



SOURCE: TRENDX—January, 1959
ARB—October, November, 1958



because it stands to reason that all listeners do not prefer the same thing.

Therefore, in order to best serve "most of the people most of the time," KOA-Radio adds variety to every phase of broadcasting.

There's great variety in entertainment as KOA combines the best of network shows with popular local programs. Variety in style and presentation distinguishes KOA's news coverage and public service programming. The appeal of talented variety in personalities is evidenced by KOA's loyal, responsive audiences.

Variety in programming can help you sell more effectively, too. On KOA-Radio, your sales message is unmistakably yours... individualized and delivered to create immediate sales action!



Represented nationally by
**Henry I.
Christal Co., Inc.**

KOA
DENVER *Radio*
One of America's *great* radio stations
850 on your dial
50,000 Watts

1/59

NEWSMAKER of the week

Seldom has nighttime radio made such a stir as that created by CBS Radio's report on "The Business of Sex" on 19 January. The 55-minute documentary, narrated by Edward R. Murrow, triggered reams of newspaper copy, hours of conversation and an attack on the CBS commentator by NAM.

The newsmaker: Edward R. Murrow, once described by poet Carl Sandburg as "reporter, historian, inquirer, actor, ponderer, seeker," has a penchant for delving into controversial matters on the air. He has tackled most of the hottest ones, including the late Sen. Joseph McCarthy, book censorship, school integration, Israel and Algeria. Most of his recent probing has been on tv but the Unit One setup under Irving Gitlin's Public Affairs Department at CBS Radio has, with Murrow narrating, handled some striking subjects, too. These include "The Galindez-Murphy Case: A Chronicle of Terror," which dealt with the disappearance of Dr. Jesus de Galindez, Columbia University instructor, an outspoken opponent of the Dominican Republic's Trujillo regime, and "Who Killed Michael Farmer?" a study of the stabbing of a Bronx teenager by juvenile delinquents.



Edward R. Murrow

"The Business of Sex," which dealt with the use of call girls to nail down business deals by business corporations (big and little) probably created more comments than any of Murrow's excursions into areas of dispute. Even the National Association of Manufacturers got into the act. Taking its cue from the *New York Journal American*, which broadly hinted the broadcast was phony, the NAM charged the documentary may have been designed to divert attention from the Senate's investigation into labor racketeering.

Except for some brief comments to the press after speaking to a New York City police official, Murrow has been keeping quiet. The only word from his employer was a wire from CBS public affairs chief Sig Mickelson to the *Journal American* expressing "shock" at the paper's assertion the program was false.

Murrow has been holding the attention of radio/tv audiences since 1938, when he chartered a 27-seat transport out of Berlin and flew to Vienna to broadcast an on-the-scene account of Adolph Hitler's *Anschluss* with Austria. His work on the air has brought him a long list of awards, academic honors, no small amount of enmity and a handsome dose of respect.

NEWSMAKER STATION OF THE WEEK

WIL PLACE and SHOW

...in St. Louis with

WIL

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY

Audience up 900% in Hooper, 130% in Pulse. Billing up 400%. All over the first 10 months of Balaban Operations!

WIL **KBOX** **WRIT**
St. Louis Dallas Milwaukee
THE BALABAN STATIONS
in tempo with the times

JOHN F. BOX, JR., Managing Director
Sold Nationally by Robert E. Eastman





“M,” who buys Media,
Is happy to hear
Commercials within
An adult atmosphere.

Most media buyers are interested in one thing: RESULTS. Certainly there are a lot of factors to be considered before a selection can be made. Cost is important, so are ratings; there's no doubt about that. But even a low cost-per-thousand can't produce complete results unless you're reaching LISTENING adults with buying potential.

For more than 36 years, KHJ Radio, Los Angeles, has racked up big results for agencies and their clients through its FOREGROUND SOUND programming policy. With an adult appeal, FOREGROUND SOUND gains and holds the listeners' attention. Consequently your message *penetrates*. And KHJ's audiences act on what they hear, as a long roster of satisfied advertisers can tell you.

When you want to penetrate the minds of the buying adults in America's 2nd Market choose the mature atmosphere of FOREGROUND SOUND to deliver results.

**KHJ
RADIO**

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



Timebuyers at work

Harry Alleva, William Warren, Jackson & Delayney, New York, believes that double and triple spotting of one-minute commercials on both radio and tv is a bad practice for which buyers are often as responsible as the stations. “Too many buyers,” Harry says, “are influenced by ratings alone. They insist on exposure for their clients within high-rated time areas that are already overloaded with sponsorship. Some stations will succumb all too quickly to buyer pressure for fear of losing the buck, and ohlige by creating additional minute avails with the resultant double and triple spotting.” Harry feels that, in the long run, a station loses prestige with other buyers, and more important, its listeners and viewers. And the buyer, he says, has succeeded only in airing the client's message with little or no listener attention at all. “For a healthier situation,” Harry says, “the buyer should be on guard against double and triple spotting. On the other hand, the station should seriously try to understand the buyer's dilemma and recommend other times where there is no crowding.”



Joan Rutman, Grey Advertising Agency, New York, feels that the term “traffic hours” for spot radio is greatly misunderstood by many agency people and advertisers. “So many of them assume that this means 7 to 9 a.m. and 4 to 6 p.m. only,” Joan says. “This impression undoubtedly prevails because they are white-collar oriented and think in terms of a work day that starts 9 to 9:30. They neglect the thousands of industries throughout the country where the workers begin their day at 3 a.m., or those which operate on a shift basis. Consequently, they think that an announcement at 6 or 6:30 a.m. is too early.” Also, Joan says, both stations and advertisers overlook the workers who drive home for lunch. Joan points out that while there are no



figures on these people, there are doubtless millions who fall into this category. “Agencies and advertisers should carefully appraise the working patterns in each market,” Joan says. “In many cases, they may be able to increase their frequencies as much as 50%.”

**Unlike
anything you've seen
before!**



Unlike anything you've seen before!

LARAINÉ DAY, GARY MERRILL,

PAT HINGLE,



CLIFF

KEENAN WYNN, DAVID WAYNE,

BERT LAHR, JAMES

MARGARET HAMILTON, GENE

WILLIAM PRINCE,



EDWARD ANDREWS, LOU NOVA,



PATRICIA SMITH,

BIFF McGUIRE, BOB PASTENE,

& OTHERS



MEET



DARRYL HICKMAN,

ROBERTSON, NANCY COLEMAN,

ARTHUR KENNEDY,



MITCHELL, JOSEPH WISEMAN,

LYONS,



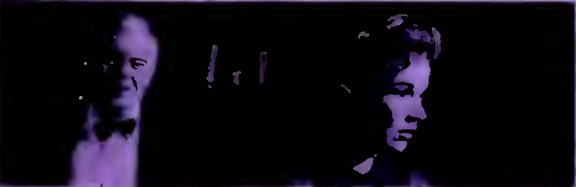
GENE SAKS,

KIM HUNTER, MONA FREEMAN,

TIMMY EVERETT,



MIKE KELLIN, ISOBEL ELSOM,



CHARLES DRAKE

ON CBS FILMS' "RENDEZVOUS"

“RENDEZVOUS”

is the most important dramatic series ever presented for first run syndication—the chance of a lifetime for local and regional advertisers to get a network-quality showcase for their products.

On “Rendezvous,” intrigue, romance and drama meet . . . in 39 new half-hours based on stories by such distinguished authors as Stephen Vincent Benet, John Hersey, Reginald Rose, Dylan Thomas.

No expense has been spared. The series stars one of the most brilliant casts in television. It's produced by MGM's famous Edwin Knopf (Lili, The Valley of Decision) and Broadway's Howard Erskine (The Desperate Hours and The Happiest Millionaire). And directed by such talents as Dan Petrie (DuPont Show of the Month) . . . Richard Whorf (Gunsmoke) . . . Fielder Cook (Patterns).

Major advertisers—Rheingold Beer, for instance—are buying “Rendezvous” regionally . . . and markets are going fast. To reserve yours, r.s.v.p.



CBS FILMS

“...the best film programs for all stations”

**New York, Chicago, Los Angeles, Detroit,
Boston, San Francisco, St. Louis, Dallas,
Atlanta. In Canada: S. W. Caldwell, Ltd.**

by John E. McMillin

Commercial commentary

Winston sells good

After all the outraged hollering against Winston for fracturing the English language like no cigarette should, it is a real pleasure to report that this Reynolds brand is doing one of the nicest selling jobs on tv.



By nice I mean that unique combination of good manners, good humor, creativity, imagination, and sales effectiveness that makes for really fine advertising.

In recent weeks I've been watching Garry Moore romp through a variety of Winston pitches on his *I've Got a Secret* show, and I think that Garry does an exceptionally smooth and friendly job.

But the people who really fill me with gaping admiration are those writers, arrangers and producers at the Esty agency who are responsible for the Winston commercials.

As an old copywriter, I'd like to pay my respects to a bunch of real pros, and say "Congratulations, kids, you're doing fine."

And to other readers of this column who are tv viewers but not necessarily advertising technicians, I suggest that you pay particular attention to how Winston does it.

If you follow Winston over a period of a few weeks, you'll get a king-sized, liberal education in what are, and always have been, the fundamentals of good advertising.

Two strikes against them

Let's start with the simple fact that a cigarette—any cigarette—is one of the hardest things in the world to advertise.

When you're dealing with foods or appliances or automobiles or soaps or cosmetics, you usually have some kind of demonstrable product difference around which to build your campaign.

But with cigarettes you're dealing in smoke rings—with ideas so ephemeral they vanish before you can put your hand to them. With vague elusive things like taste, quality, the integrity of the manufacturer, the fineness of his tobacco.

But how fine is fine? And what, after all, is quality? And how do you measure integrity? And how do you describe taste?

It's a very tough advertising problem, and one that's further complicated by the traditions of the tobacco industry.

Cigarette advertising, in the past, has not always been distinguished by good sense, good taste, or even simple truthfulness.

The malevolent ghost of the elder G. W. Hill still stirs occasional echoes of his old shrieks for Lucky Strikes. And his memory still tempts some cigarette advertising men to go all out with wild, hysterical yell-type sells, and even more hysterical claims.

I'd say that anyone today who attempts to develop a new cigarette campaign is starting with two strikes against him. And this is all the more reason for admiring the Winston job.

be
in
touch
with
12
BILLION
CSI*
in

The nation's top city for
greatest gain in business,
and the area served by its
two television stations.

JACKSON
MISSISSIPPI

WJTV 12
Katz

WLBT 3
Hollingbery

* Consumer Spendable Income

IT'S A FACT!

1859—John H. Gregory discovered the first gold lode in Gilpin County, Colorado... The population of Denver was 4,726!

1959—Population of the Denver TV coverage area served by Channel 9 is 1,479,500 people who have a spendable income of \$2,803,077,000!

IT'S ALSO A FACT!

One day spot saturation on Channel 9 for Denver Car dealer resulted in 42 new car sales in one day. A new record!

Channel 9 personalities promoted kids theatre party and outpulled competition's identical promotion... same day, same time—two to one!

THE FACT IS...

For the best buy in Denver

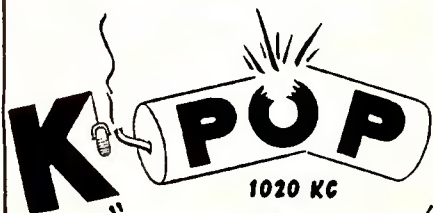
RBTV CHANNEL 9
THE FAMILY STATION

Join the "Rush To The Rockies"
Come to Colorado in '59...

—And then I said to her, "If you aren't having your morning coffee with Clyde Cadwell,* you're not living!"



*KPOP's Mid-morning Sound Salesman



THE POPULAR STATION
5,000 watts Los Angeles
BROADCAST TIME SALES
New York • Chicago • Detroit • San Francisco
DORA - CLAYTON
Atlanta

Commercial commentary *continued*

For Winston, through Esty, has succeeded in creating a distinctive image of brand quality, and friendliness, and integrity. And they have done this without ever becoming heavy or stuffy or pompous or loud. Or without resorting to wild, improbable claims.

Take the all-important matter of brand distinctiveness. Winston advertising looks, seems and sounds different than that of its competition.

Winston achieves this effect through the use of some very simple slogans and a very catchy theme song.

When you find yourself clapping out the heat of that tricky Winston pause ("good like a *slap-slap* cigarette should") you're responding to something that is different, original, fresh and new.

Similarly with the much-discussed slogan itself. Three or four years ago, it had reactionary grammarians in a seething stew.

Today, however, I think most of us can recognize it for what it is—a good-natured, good humored, tongue-in-cheek variation that laughs at dusty convention, and dares to be odd and different.

Personally, I think that "Like a cigarette should" has been reforming the American language, and I believe, in *Variety's* phrase, that the "Republic will stand."

Young man with a horn

But it is not merely a tricky tune or an off-beat slogan that makes Winston advertising so outstanding.

What impresses me even more is the wealth of creative variation that the Esty people give to the Winston theme, and the obvious fun they are getting out of their work.

Nearly all of us recall Winston's famous truck-driver and convertible commercial, and most of us can remember a good many others, too—the boy and gal at the piano, the young man with the horn, dauntless as any Childe Roland, lifting his trumpet to blow out the Winston theme song.

Creativeness, the Winston people seem to be saying, comes easy to us, and we're happy to share it with you.

This generous creative warmth builds, in my opinion, the strongest possible bond of friendship between an advertiser and his customers. It is the best reason I know of for not repeating commercials ad infinitum and ad nauseam.

For, in watching how a really creative advertiser rings the changes on a familiar theme, there's always an element of surprise and delight. You can't help getting the impression that he's a nice guy, that the makers of Winston are good and friendly people.

I wouldn't trade that impression for many millions.

Moreover, it radiates a kind of warmth about the whole advertising job. There's a spirit of youth, a spirit of fun in Winston commercials. You instinctively feel that both Reynolds and Esty enjoy their work. And their enthusiasm is bound to be infectious.

Something of this same quality pervades nearly every fine advertising job I know of—The Pepsi spots, the Elgin baby commercial, to quote a couple of recent examples.

It is the quality that makes advertising, at its best, a decent business, a self-respecting business and a fun business too.

And does it pay off? Well, have you had a look at Winston sales figures recently?

REACH HER FIRST IN DETROIT



with WJBK-TV's **MORNING SHOW MOVIE!**

Children off to school . . . husband off to work . . . a cup of coffee and now a **Good Movie!** The "Morning Show" is the first feature film of the day in Detroit, Monday through Friday at 9:00 AM. Every show is a top-flight feature from UNITED ARTISTS, SCREEN GEMS, NTA, RKO, and coming soon, PARAMOUNT.

Strategic programming to 1,900,000 Television homes is one reason why WJBK-TV has a consistent #1 rating in the nation's fifth market — 9 billion dollars worth of purchasing power! With this leadership and being Michigan's first station with full color and Video-Tape facilities, WJBK-TV tops them all in dominating Detroit and southeastern Michigan. Represented by the Katz Agency

"Famous on the local scene"

WJBK-TV

CHANNEL



DETROIT

100,000 Watts CBS AFFILIATE 1057-foot tower N.Y. Sales Office: 623 Madison Ave., N.Y. 22 • PLaza 1-3940

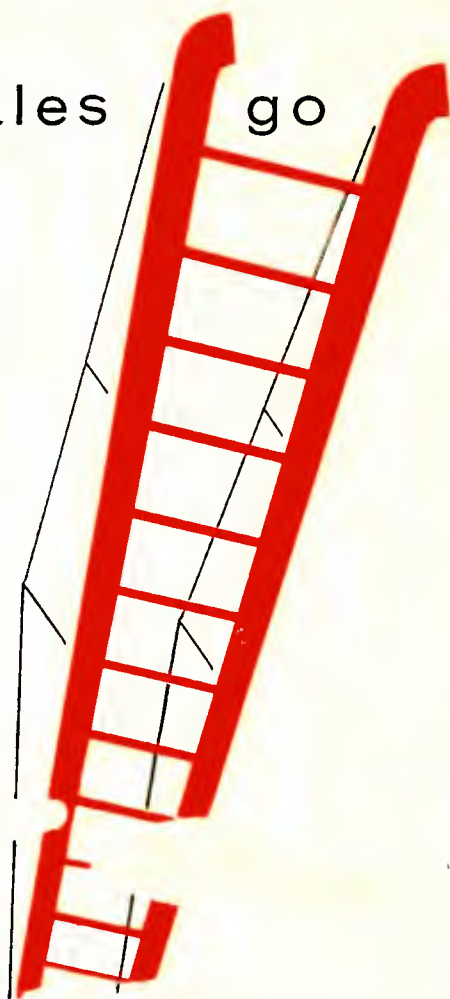
WJBK-TV WJW-TV WSPD-TV WAGA-TV WITI-TV
Detroit Cleveland Toledo Atlanta Milwaukee



sales

go

UP UP UP



Your advertising dollar produces more. Spend it where you know there is a great profit opportunity—in the WGAL-TV coverage area. This pioneer station ranks first in viewer preference in Lancaster, Harrisburg, York, as well as in numerous other cities: Gettysburg, Hanover, Lebanon, Chambersburg, Carlisle, Lewis-town, etc. *Your advertising dollar goes farther.* WGAL-TV's multi-city coverage costs less than buy-ing single-city coverage. Present your sales message where results are assured—on **CHANNEL 8!**

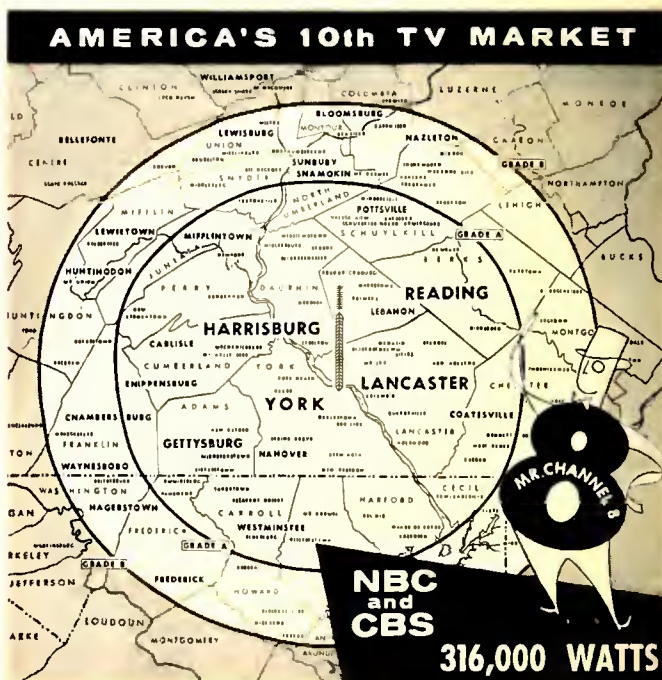
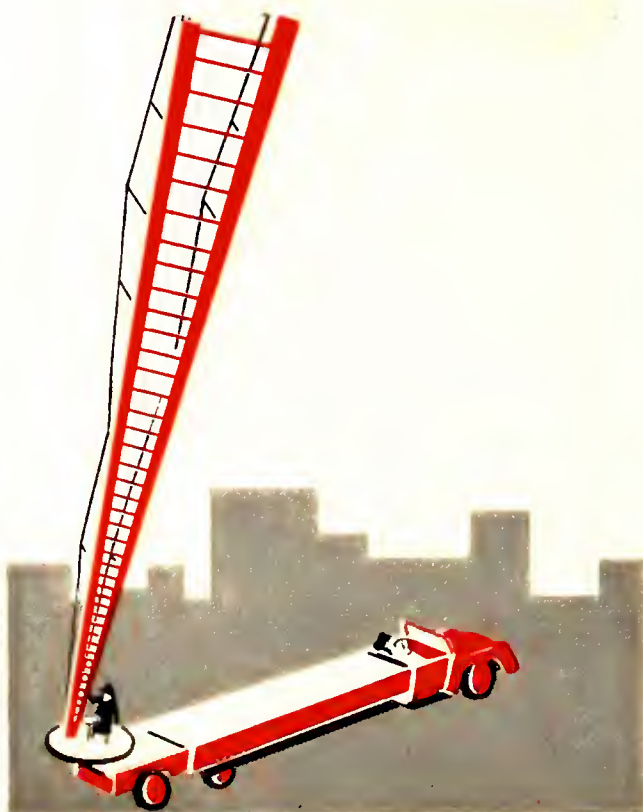
- 1,040,465 households
- 942,661 TV households
- 3,691,785 people
- \$3¼ billion annual retail sales
- \$6½ billion annual income

WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.



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

SPONSOR-SCOPE

31 JANUARY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Every sector of tv advertising appears to be on the threshold of the biggest boom yet, with complete revision from a buyers' to a sellers' market by the fall.

These are the signs pointing to the trend:

- Advertisers already are asking for options on shows with fall starting dates.
- Madison Avenue agencies report that availabilities for chainbreaks in the top markets again have become distressingly tight.
- Some of the bigger agencies in spot have urged their clients to expedite their campaign decisions so that they can start lining up their requirements early enough.
- Network sales the past few weeks have taken on a roaring momentum—just like spot—with a number of clients (Kellogg and Philip Morris, to mention a couple) buying film shows without first knowing where they're going to be spotted.
- Detroit is showing indications of coming through soon in a big way with more regular network series, specials, and spot flurries.
- Seasonal advertisers are talking about linking themselves to a continuing vehicle in addition to specials (a la Parker Pen with the Breakfast Club).

There might be a good sales one in this for stations around the country: Coca-Cola has come up with a radio format for its bottlers which entails a night-time hour labeled Hi-Fi Club; money prizes are involved.

William E. (Pete) Matthews, print specialist, this week was moved up at Y&R to v.p. and director of media relations.

The title had been previously held by Peter Levathes, who recently was made administration boss of the agency's tv department.

Under the new setup of media-buying authority, Levathes will negotiate in behalf of the media planning committee—for network and syndication time as well as programing. The buying of other tv spots will continue to be handled under the media relations director.

Esty this week termed as quite gratifying the response to its effort to induce radio stations to revise their discount structures so that R. J. Reynolds can benefit from the fact that it's a super-user of year-around spot schedules.

The reception to the agency's request via reps turned out thus:

- 1) Some stations agreed to establish a maximum 624-time rate.
- 2) In some cases stations offered to establish a 1,000-plus rate.
- 3) Other stations observed that they were sympathetic with the agency's problem and would look into the possibility of adjusting their ratecards.

Definitely gathering steam is the trend among radio stations to adopt a single rate or firm up the groundrules on what constitutes a local retail advertiser.

Reps who are members of the SRA reported this week that quite a number of their stations are about ready to swing to one of the two policies.

Commented one rep: "All that's needed to set the pattern and solidify the whole industry toward the single rate is for the three top stations in the top 50 markets to back the movement."

New business in national spot tv was bullish again this week.

Most of the business from the New York end was for one-minute spots on late night schedules, indicating that advertisers have about given up their efforts to buy daytime minutes and are switching to other areas.

The week's call for availabilities included Gleem (Compton), Ipana (DCS&S), and Lipton (Y&R). Lipton will go five weeks, starting next week; Ipana is geared for a run of 16 weeks. Unlike the other two, Lipton also is seeking 20-second periods.

In Chicago: (1) DeSoto (BBDO, Detroit) is looking for availabilities on news, weather, and sports strips in 10-11 markets; (2) Parker Pen (Tatham-Laird) is supplementing its Breakfast Club buy with tv spots in key markets, starting in March.

National spot radio got a nice order from Mum (DCS&S) this week—21 weeks in about 40 markets, starting 2 March.

Aqua-Ivy (Anderson & Cairns) was scouting around in 38 scattered markets for minutes, which would start 16 March and run 6-8 weeks. The product is a poison oak and ivy deterrent.

In Chicago, Florist Telegraph is lining up spots on about 230 stations for a Valentine Day push via Keyes, Madden & Jones.

A group of high-powered radio stations met in Chicago this week to discuss the feasibility of setting up their own centralized programing service.

The talks are a continuation of feelers started by some broadcasters in New York several weeks ago.

NBC TV has taken a leaf out of the across-the-schedule plan in spot selling.

The network has begun to sell the Garroway and Jack Paar shows plus NBC News as a package on the thesis that the audience duplication is only about 3%.

(A study is in the works further defining this duplication.)

It may be due to the paucity of available and acceptable new product, but within recent weeks at least four properties have had a rebirth of sponsorship on the tv networks: Buckskin, Meet McGraw, Richard Diamond, and Tombstone.

Agency show buyers think this indicates that sponsors will resort more than ever to tested film shows as replacements this summer.

A recent SPONSOR-SCOPE item on how one agency (heavy in groceries) ranked the first 25 markets may have caused some readers to equate this list erroneously with general market evaluation.

It's not unusual for a market to have one rank in total retail sales and quite a different rank for a specific product. The two often aren't the same.

Like many other businesses, modern marketing methods and consumer habits have put a big crimp in the tobacco industry's pride of status.

Down-South tobacco oldtimers may lament it, but cigarette marketing today has much in common with the merchandising of drugs and toiletries.

Gone is the symbol of fine leaf tobacco because: (1) the blending of cigarettes has changed considerably, and (2) the quality in the tobacco can't count so much when the smoke is filtered through a chemical.

With the chances of loyalty to a brand ever decreasing as a result of the rise of the menthol and filter tip, the cigarette manufacturer's main avenue to leadership is (1) progressive management, (2) quick transition to the new with a quality product, and (3) advertising spark and plenty of it.

SPONSOR-SCOPE *continued*

Both CBS TV and NBC TV have stepped up their efforts to wean away the accounts whose initial 26-week run on ABC TV's Operation Daybreak Plan expires in April. The targets include Bristol-Myers, Lever, Nestlé, Johnson & Johnson.

Note that knowledgeable Madison Avenue showmen figure will be the next trend in clicksome network tv fare: mysteries with a strong accent on action.

They contend that it's the only type that can stand up against the westerns.

Incidentally, P&G has taken an option on one of these starring Robert Taylor.

Oldsmobile is reversing an air media tradition: Instead of integrating the show's stars into the commercial, it's integrating the commercial's stars into the show.

Olds' commercial personalities, Florence Henderson and Bill Hayes, for the past two seasons will have a musical show starring them on NBC TV (Thursday 8:30-9 p.m.). This series replaces the current Patti Page show.

Noted a Madison Avenue wag: Why couldn't Piel's convert Bert and Harry into a cartoon series?

Business in tv network specials sparked again this week:

- Ford's Mercury-Lincoln-Edsel division paired up with Timex to sponsor the Phil Harris show on NBC 6 February. Total cost: \$250,000 for show; \$130,000 for time.
- Timex bought half of the nighttime edition of the two 29 March Mary Martin specials. Total cost: \$402,000, show; \$167,000, time.
- Minnesota Mining (BBDO) will do another special on ABC in April.
- Liggett & Myers will bring back Frank Sinatra to ABC six or seven times.

If you're interested in reaching women only, you may be able to make a saving of about 20% by using daytime tv exclusively.

Witness this comparative cost of commercial-minute-per-woman-viewer as based on the September-October 1958 Nielsen cost-per-thousand report and the October 1958 ARB audience composition:

TIME CLASSIFICATION	COST OF COM.-MIN.-PER-WOMAN-VIEWER
Daytime	\$2.82
Nighttime	3.56

Source of calculation: NBC TV Research Department.

Note: Average viewers per set in daytime are 1.6; nighttime, 2.5.

Judging from the score for the week of 5-11 January, the tv networks as a whole will have less nighttime sponsored this January than the year before.

However, the billings will be larger because of increased rates and lineups. The distribution of sponsored time for that 5-11 January week was:

NIGHTTIME NETWORK	1958	1957
ABC TV	17 hrs.; 15 mins.	18 hrs.; 40 mins.
CBS TV	24 hrs.; 3 mins.	25 hrs.; 45 mins.
NBC TV	22 hrs.; 57 mins.	24 hrs.; 38 mins.
TOTAL	64 hrs.; 15 mins.	67 hrs.; 3 mins.
DAYTIME NETWORK	1958	1957
ABC TV	19 hrs.; 45 mins.	4 hrs.; 57 mins.
CBS TV	25 hrs.; 15 mins.	26 hrs.; 36 mins.
NBC TV	19 hrs.; 38 mins.	18 hrs.; 57 mins.
TOTAL	64 hrs.; 38 mins.	49 hrs.; 34 mins.

In trying to sell a cigar company prospect on a quarter-hour of NBC News this week, the network indulged in one of those **print vs. tv cost studies** that shed some interesting light on the fineness of media rivalry.

The prospect had been using an **inside four-color page in Time**, costing \$19,940. NBC matched that with a **news period on 119 stations**, \$26,970 and came out with this comparison:

1) The magazine delivered 2,825,000 men*, whereas the average NBC News delivers 3,840,000 men**.

2) The magazine's cost-per-1,000-men-exposed to the ad was \$7.06, while the **cost-per-1,000-men-viewers came to \$7.02.**

*Men who said they remembered the ad as reported by Starch; **based on Nielsen plus audience composition.

Your Hit Parade, last of its kind, makes its final exit the end of March.

The report persists that the sponsoring brand—**Hit Parade**—also is headed for limbo.

CBS TV's plan is to move **Rawhide up to Hit Parade's Friday (7:30 p.m.) time**, which would give the hour western a starting edge against Ellery Queen and Disney Presents. **Rawhide**, by the way, is at the moment fully sponsored.

Donahue & Coe again is on the prowl seeking to tie up the chainbreak in the Academy Awards telecast (NBC TV) set for 6 April.

The agency is acting for the **Motion Picture Association of America**, which would like to see the break devoted—with payment, of course—to an **institutional plug for theatre attendance** instead of products under contract by NBC affiliated stations.

Clearing the decks for this film-industry-sponsored event involves **over 200 tv stations in the U.S. and Canada.**

Notable among buyers of network radio this week were Midas Mufflers, Mail Pouch Tobacco, Clairol and Lehn & Fink.

Midas will underwrite a quarter of the NBC News on the Hour for about 16 weeks, while Mail Pouch will use both CBS and NBC on a saturation basis to exploit its annual racing horse giveaway.

For Clairol it's a weekly 15-minutes of Galen Drake for 30 weeks and for Lehn & Fink 8 serial units and 6 impacts over eight weeks. Both are on CBS.

Employee-owned Needham, Louis & Brorby reported this week record billings for 1958 of \$37,814,761—15% over the 1957 total.

The **net profit after taxes came to \$203,403**, or a half cent on each billings dollar. NL&B's air media billings are well over 50% of the total billings.

The plea among sponsors to their agencies of "**Let's try to get away from westerns**" is beginning to bear fruit: **Not one of the five shows bought by advertisers this week is a western or in any way related to a western.**

The new shows and their buyers were: Jackie Cooper's Hennessey (Lever); Trouble Shooters (Marlboro); Captain of Detectives, with Robert Taylor in seven episodes (P&G); Dennis the Menace (Kellogg) and the new Dick Clark show (Lorillard).

Types: Trouble Shooters is straight adventure, Hennessey and Dennis are situation comedies and the categories of the Clark and Taylor shows are obvious.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 24; News and Idea Wrap-Up, page 58; Washington Week, page 53; SPONSOR Hears, page 56; Tv and Radio Newsmakers, page 66; and Film-Scope, page 54.

KLZ-TV is still number one



as Colorado Celebrates its Centennial

- STARR YELLAND**— Highest rated sports show.....Avg. 20.9
- CARL AKERS**— Highest rated evening news.....Avg. 23.9
- Highest rated afternoon news.....Avg. 11.4
- BOB BUTZ**— Highest rated morning news.....Avg. 4.7
- ART GOW**— Highest rated live music show.....Avg. 4.7
- GENE AMOLE**— Highest rated live remote show..... 19.9
- FRED 'N FAE**— Highest rated morning kid show..... 5.1
- DICK BECKER**— Highest rated weather show.....Avg. 22.4
- WHIRLYBIRDS**— Highest rated syndicated show..... 37.7



Again first from sign on to sign off, seven days a week, in both the one week and four week period.
3 of top 5 network programs on CBS-Television.

*November ARB

Represented by KATZ Agency

WHAT'S UP FRONT COUNTS
and Goldie's GOT IT THERE!

FRONT LINE PERSONALITIES
FRONT LINE POWER (316,000 WATTS)
FRONT LINE PROGRAMS

THE LARGEST VIEWING AND
BUYING AUDIENCE IN NO. CALIF.



KHSL-TV
CHANNEL 12
THE GOLDEN EMPIRE STATION

CHICO, CALIFORNIA
CBS and ABC Affiliate
Represented nationally by Avery-Knodel, Inc.
San Francisco Representative
George Ross, National Sales Manager
Central Tower

WANTED!

Time-Buyers

*The South's fastest growing
agency offers exciting and
rewarding challenge to
experienced time buyers.*

*Expanding Radio-TV Depart-
ment needs at least two top
buyers immediately. Usual
fringe benefits plus profit
sharing. Send full details to:*

President
HENDERSON ADVERTISING AGENCY, INC.
P. O. Box 1700
Greenville, South Carolina

49th and Madison

Cuban tv

My company Promotora Panamericana is Cuba's only independent television and radio program producing enterprise and I have always felt that Sponsor is the best magazine of its type. Now that I am "on my own" I feel that more than ever before, I need all the valuable information which SPONSOR magazine brings every week to its readers all over the world.

I would be more than glad to furnish you information regarding our television industry in Cuba, and some of our most outstanding television programs.

At the present moment we are producing thirteen different programs every week and I am sure that in a short time, there will be other independent producers starting out in our country.

Dr. Luis Hernández de Hita
president
Promotora Panamericana
Havana, Cuba

Mid-season round-up

Years ago, the type of analysis which has been compiled in the article "Tv still goes thataway," 10 January, page 31, had to be pulled together by the media analysis departments of the large agencies that could afford them. It certainly was a joy to see that this wrap-up of the first 13 weeks of network television for the 1958-59 season is already compiled for us in such a manner that even a beginner in this field could understand it. We would like to encourage Sponsor to continue to print analyses of this sort in the future since they are both educational and informative.

David H. Haughey
asst. media dir., broadcast
D'Arcy Advtg., Chicago

Commercial Commentary

The regrettable column by John E. McMillin in the 17 Jan. 1959 issue of "SPONSOR" leaves out one basic

fact. "ANACIN does relieve a headache."

Benson C. Brainard, *pres.*
Lavoptik Co., Inc.
St. Paul

Honestly, I can't turn another page of your magazine with any interest until I've gotten a note off to you in behalf of Mr. Bonham of Anacin. And I don't mean in his defense.

My comment is just this, that many manufacturers besides the makers of Anacin have caused advertising to bear the mark of whoredom.

I thank SPONSOR for your writings.
Harold R. Gingrich
Radio/Tv Advtg.
Oak Park, Ill.

P.S.

Some thoughts on another area, of the use of advertising in questionable ways, are in December *Harper's*, in the article "Mutiny of the Bountiful." For between the makers of nostrums and the beggars of money for disease "relief" advertising is getting to be a serious distraction.

I've got to write you an enthusiastic fan letter on your eommercial commentaries in SPONSOR in general, and in particular your most recent one entitled "Build Thee More Stately Mansions." You've got the guts to say the things that many of us want to say and the ability to say them well. My eongratulations.

James L. Saphier
James L. Saphier Agency
Beverly Hills, Calif.

Radio wallowing again

We at WNGO thought that your article "Radio Wallops Newspapers in New Grocery Shopping Study" was one of the best you've had. We have some very "hard to convince" supermarkets we would like to show it to.

Charles W. Stratton
gen. mgr., WNGO
Mayfield, Kentucky

Biggest breakfast buy in years



**ABC Radio signs 11 advertisers for Don McNeill's "Breakfast Club"!
Network's total sales since November: more than \$5,000,000!**

ABC proudly points to the great new sponsors of Don McNeill's "Breakfast Club."* With the addition of these sponsors, we have completed one of the most sweeping sales of radio time in our history. • *Advertisers' appetite* for ABC Radio is sharpened daily. **More than 36 new advertisers** have been signed by the network in the past two months alone! • *Good reason:* Our bill of fare is both popular and very sensibly priced. Let us take your order!

*Beltone Hearing Aid Company · Ex-Lax, Inc. · Food Products Manufacturer (to be announced Feb. 6) · General Foods Corp. (Perkins Division) · Gulf Guaranty Land & Title Co. · Landers, Frary & Clark · Magla Products Parker Pen Company · Rock of Ages Corp. · Russell Spruance Company · Standard Brands, Inc.

ABC RADIO NETWORK

Problem Solved by an Ad Manager



Tom figured he'd never make any real dough.



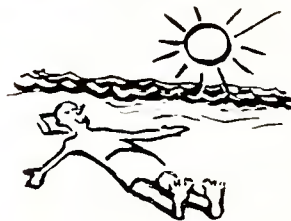
Everybody complained so much about ad costs he dared not ask for a raise.



Blair TV Associates said he could get real mileage in unduplicated markets such as WCTV.



He tried it. Sales up, costs down, everybody happy.



He got the raise, and winters in Miami like everybody else!

WCTV

Tallahassee
Thomasville

for North Fla. and South Ga.

John H. Phipps
Broadcasting Stations

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Planters Nut & Chocolate Co., Wilkes-Barre, Pa., is kicking off a campaign in 17 markets for its peanut butter. The schedules start in February for eight weeks. Minutes and chainbreaks during daytime slots are being used, with frequencies varying. The buyer is Ed Karns; the agency is the Don Kemper Co., New York.

Colgate-Palmolive Co., New York is preparing schedules in 50 markets for its Super Suds detergent. The campaign begins the second week in February for 14 weeks. Minutes, I.D.'s and 20's are being placed; frequency varies from market to market. The buyer is Steve Semons; the agency is Cunningham & Walsh, Inc., New York.

Family Products Division, Warner-Lambert Pharmaceutical Co., Inc., Morris Plains, N. J., is entering 52 markets with a campaign for its Quick Home Permanent. The 19-week schedule starts in February. Minutes during both daytime and nighttime segments are being used. Frequencies depend upon the market. The buyer is Frank Sweeney; the agency is Lambert & Feasley, Inc., New York.

Brown & Williamson Tobacco Corp., Louisville, Ky., is going into major markets for its Kool cigarettes. The schedules start in February on a 52-week basis; the advertiser usually cuts back. Minutes during nighttime periods are being lined up; frequencies vary from market to market. The buyer is Jack Sinnott; the agency is Ted Bates & Co., New York.

RADIO BUYS

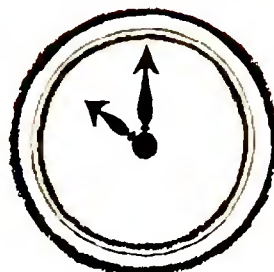
Ford Motor Co., Dearborn, Mich., is going into markets throughout the country to push its Edsel car. The four-week campaign starts in February. Minutes during daytime slots are being scheduled; frequencies vary from market to market. The buyers are Lou Kennedy and Ralph Bodle; the agency is Kenyon & Eckhardt, Inc., New York.

Q-Tips Sales Corp., Long Island City, N. Y., is lining up schedules in top markets for its Q-Tips cotton swabs. The campaign starts 16 February for 13 weeks. Minutes and chainbreaks during daytime slots are being purchased. Frequencies depend upon the market. The buyer is Anita Wasserman; the agency is the Lawrence C. Gumbinner Adv. Agency, Inc., New York.

Boyle-Midway, div. of American Home Products Corp., New York, is planning a campaign in scattered markets for its Griffin shoe polish. The schedules kick off 15 February for 12 weeks. Chainbreaks, 20's and 30's during daytime periods are being placed. Frequencies vary from market to market. The buyer is Ed Richardson; the agency is Geyer, Morey, Madden & Ballard, Inc., New York.



It's a habit...



like tuning
KMJ-TV
in **FRESNO**
(California)



FIRST TV STATION IN FRESNO


For example:

- More Quarter-Hour Wins Monday thru Saturday
27% more than Station A
82% more than Station B

- First in Share of Audience Sign-on to Sign-off
first in weekday mornings
first in weekday afternoons
first 7 nights per week
- Nine Out of Top Twenty Shows
50% more than Station A
80% more than Station B

(Oct-Nov 1958 4-week ARB Fresno Metropolitan Area)

THE KATZ AGENCY, NATIONAL REPRESENTATIVE



KMJ-TV ...
first TV station in
The Billion-Dollar
Valley of the Bees



What a spot to be in!



**DINNER DATE
THEATRE**

Monday through Friday

5:30 pm to 6:27 pm

WBEN-TV

Buffalo



**TWO FUN SHOWS FOR
.....
ATTRACTING A FAMILY AUDIENCE**

Here's a BEST BUY for spot buyers looking for good family coverage in the big, rich Western New York Market. 57 minutes of comedy programming that attracts young and old, on the only TV station in the area that delivers a 17 county-plus audience in Western New York and Northeastern Pennsylvania—and a bonus audience in the Canadian-Niagara Peninsula. These LIFE OF RILEY and BURNS AND ALLEN re-runs provide the perfect background for profitable promotion.

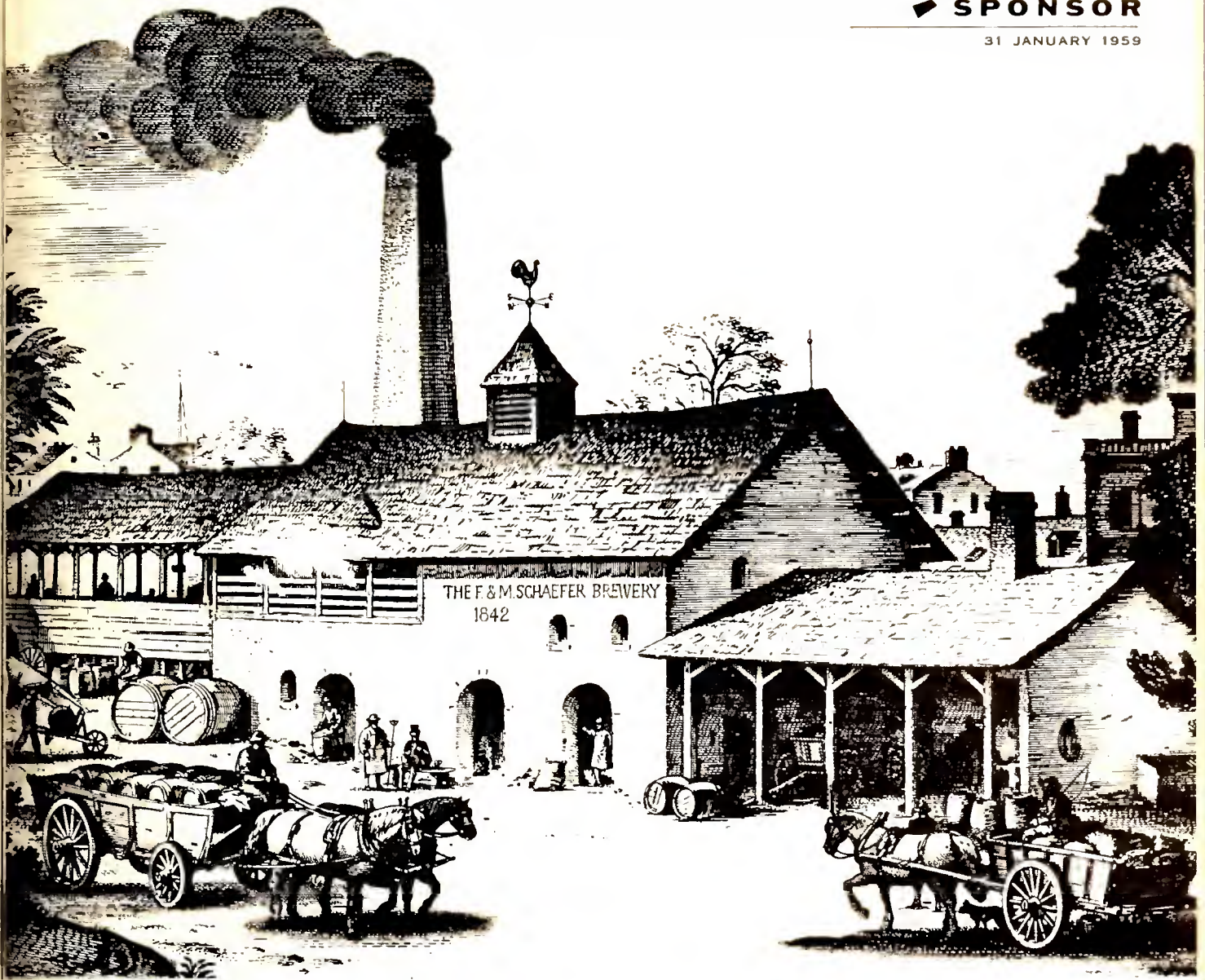
If your product is for Mom, Dad, Sister and Brother...and Aunt and Uncle, too, then check today with *Harrington, Righter and Parsons*, our national representatives. They'll arrange a spot for you on Dinner Date Theatre.

YOUR TV DOLLARS COUNT FOR MORE ON CH.

WBEN-TV CBS in Buffalo

THE BUFFALO EVENING NEWS STATION

4



PART ONE OF A TWO-PART STORY

Courtesy of American Brewer

BEER: Big business in ferment

➤ Mergers and population factors temporarily have this \$75 million-a-year air media spender on edge

➤ But more internal stability and growth in the right age brackets will step up sales—and advertising

An orderly but potent revolution is taking place in the brewing industry (which invests about \$75 million a year in the air media). Its effect has already been felt in that sector; it will be felt much more in the next five years.

Here's the basic framework to bear in mind:

- The early 1960's should see the consumption of beer (which has been in a steady decline per capita-wise since 1950) pick up again as the bumper crop of World War II babies reaches majority and swells the ranks of the beer-drinking age group—21 to 59.

- Some analysts of the brewing in-

dustry foresee, by 1964, a total U.S. beer production of 94 million barrels (there are 31 gallons of beer to a barrel), or more than 4 million barrels more than are being made now.

- Only thing, if the revolution continues, is that this flood of suds will be produced by a relative handful of brewing companies. Most of these will have at least two brands—one premium-priced, one popular-priced.

Implications for the broadcast industry are: (1) Dwindling of ad revenue from smaller local breweries as close shop; and (2) excellent chance of more national spot and even network investments by the surviving colossi among shipping brewers.

"Brewing has stumbled into a war of attrition," says the beverage analyst for a Wall Street investment firm. The brewers themselves would be the last to refute this.

SPONSOR believes that agencies, sponsors, and broadcasters might well take a look at the battleground; this two-part story is that look. This week's installment deals with the brewing industry itself—its marketing problems and potentials. Next week's will project the events into effects on the air media.

Some of the latest and most significant developments in the beer marketing revolution can be noted in these samples:

Carling Brewing (a subsidiary of Canadian Breweries) has just ac-

quired Heidelberg Brewing of Tacoma, Wash.; in August, Pabst bought Blatz in Milwaukee, adding two more brands to the Pabst line—Blatz and Tempo beers; Anheuser-Busch is opening a new branch brewery in Tampa, and last February took over another Florida brewery—American Brewing in Miami.

Such concentrations are the harbingers of what lies ahead for brewing. Last year, 44 brewing companies disappeared from the U.S. scene. Today, there are 234 breweries—counting branch breweries of the big regional and national producers—in operation. This is about a hundred less than the figure for the first year of Repeal. In 1934, the year after Repeal, the number of breweries had

jumped to 756, but that was the top of the graph. It's been going downhill ever since; slightly more than 400 survived by 1950; five years later they had shrunk to just under 300. Brewers' mortality since 1934 has been more than two-thirds.

While the number of breweries has been dwindling, total production has been increasing. Those 756 breweries of 1934 produced 37.7 million barrels (average per brewery: not quite 50,000 barrels), while 20 years later about 300 breweries spilled out over 85 million barrels (average per brewery: almost 300,000 barrels). The reason for the jump in production obviously was an increasing population—and apparently a thirstier one.

In 1950, however, something hap-

QUICK PANORAMA OF THE NATION'S 10 BIGGES

Rank 1957	Brewery & Home Plant	Branch Breweries By State	Brands	Distribution By Regions
1	Anheuser-Busch (St. Louis)	Mo., Fla., N.J., Calif.	Budweiser, Busch Bavarian, Michelob	National
2	Schlitz (Milwaukee)	N.Y., Calif., Mo., Wis., Fla.	Schlitz Old Milwaukee	National
3	Falstaff (St. Louis)	Mo., La., Neb., Calif., Ind., Tex.	Falstaff	Calif., Midwest, S.E. & S.W. states
4	Ballantine (Newark)	None	Ballantine ale & beer	National
5	Hamm (St. Paul)	Calif., Minn.	Hamm's Preferred	National
6	Carling (Cleveland)	Ohio, Ill., Ga., Mass., Mich.	Red Cap Ale Black Label Stag	National
7	Liebmann (Brooklyn)	N.J.	Rheingold Extra Dry Rheingold Ale McSorley's Ale	Metropolitan N. Y.
8	Schaefer (New York City)	N.Y. (Albany)	Schaefer	New England state Mid-Atlantic state Fla., & Va.
9	Pabst (L.A. & Chicago)	Wis., N.J.	Pabst Blue Ribbon Eastside Old Tap Lager Blatz & Tempo	National
10	Stroh (Detroit)	None	Stroh's Bohemian	Midwest and N.W. states

SOURCES: Research Corporation of America, U. S. Brewers Foundation, SRDS, American Brewer Magazine

pened both to the U.S. population and its thirst for beer. From 1934 to that year, per capita annual consumption of beers and ales had climbed from 7.9 gallons to 17.2. Since then it has drifted steadily downward to about 15 gallons per capita. Today, it is virtually a static market. Although population has increased appreciably since 1950, it has done so at the extreme ends of the life span—in the 60-plus age group (because of longevity) and in the under-21 class (through births). The beer-consuming bracket (21 to 59) picked up only a 15% gain between 1940 and 1955. So the brewers are now pointing to the 1960's when this highly-regarded age segment should show a sharp increase. Yet within the brackets of eligible

imbibers, something apparently happened to the beer thirst also. In the 10 years from 1947 to 1957, per capita beer consumption went down about 18%, distilled spirits lost only 2%, while wines and soft drinks gained 33% and 25% respectively. Brewers, however, can take comfort from the fact that they still lead the rest in per capita consumption (wines can claim only about 9/10 of a gallon; spirits about 1 1/4 gallons; and soft drinks about 11 3/4 gallons) and that many of the teen-agers drinking soft drinks today will be beer customers tomorrow. The highest peak in per capita beer consumption in the U.S. came in the years just prior to World War I when the gallonage was at 21 a
(Please turn to page 65)



Steel and Glass not wooden barrels are today's hallmarks. These fermenting tanks are at Jacob Ruppert Brewery

BREWERS AND THE VAST EMPIRES THEY CONTROL

1957	SALES (by thousand barrels) 1955	1950	Agency	Client Ad Manager	Client Mktg. Dir.
6,116	5,617	4,889	D'Arcy, Gardner (St. Louis)	Walter T. Smith, Jr.	William Bien
6,024	5,780	5,097	JWT Grant (Chicago) (Chicago)	Jos. M. McMahon, Jr. F. L. Smawley	R. A. Uihlein, Jr. (v.p. dir. sls.)
4,292	5,653	2,287	D-F-S (NYC)	Alvin Griesedieck, Jr.	Karl K. Vollmer
3,982	3,953	4,375	Wm. Esty (NYC)	Leonard Faupel	W. H. Alley (gen. sls. mgr.)
3,376	3,072	1,053	Campbell-Mithun (Milwaukee)	John R. Moran	Henry Turnbull
3,151	2,655	502	Various*	R. C. Garretson	D. J. Dittmann (sl. pr. mgr.)
2,966	3,162	2,662	FC&B (NYC)	Wm. L. Dye	John E. Finneran (v.p. chg. sls.)
2,940	2,600	2,652	BBDO (NYC)	John Nemesht	John T. Morris
2,700	3,275	3,149	K&E Y&R (NYC) (L.A.)	Theodore Rosenak	Rocco B. Bunino (v.p. chg. sls.)
2,584	2,153	514	Zimmer, Keller, & Calvert, Inc. (Detroit)		Harold S. Wagoner (v.p. chg. sls.)

*ARIOUS B&B (NYC); Lang, Fisher & Stashover (Cleveland); Edward H. Weiss Co. (Chicago); Winans-Brando Co. (St. Louis); Harold
bot Co. (Boston); Liller, Neal & Battle (Atlanta); Aitken-Kynett (Philadelphia)

**SPONSOR'S
\$500 MILLION
PLAN FOR
SPOT RADIO**

Why Spot Radio must get more competitive

- ▶ If the industry is to reach \$500 million goal by 1963 it must throw out old business concepts
- ▶ In planning new basic strategy the first need is to face "facts of life" about spot radio's competition

Last week in introducing its \$500 million plan for national spot radio. SPONSOR proposed a radio sales goal of at least 9% of appropriations spent by national advertisers by 1963.

Such a goal would, in SPONSOR's opinion, mean at least \$550 million in billings for national spot radio alone, almost three times the present rate. SPONSOR believes this entirely possible

providing the industry can revise and re-plan its activities along sounder, more business-like lines.

Before turning to details of such replanning, however, spot radio needs to draw up a new "battle plan"—a new, long-range over-all concept of basic business strategy to replace the haphazard short-range and short-sighted business tactics now followed in many parts of the industry.

Any realistic plan for increasing radio spot's share of national advertising must start with an obvious fact of simple arithmetic:

The only way in which spot can get more is for some other medium or media to get less.

That is the only way it can be done.

National radio spot can never build up its share of national advertising volume by continuing its present practices of bitter inside-the-industry fights. It cannot do it by warfare among stations, groups and station representatives.

It can only achieve what SPONSOR believes is its rightful estate if it turns and boldly faces up to its outside competition. It must re-plan and re-organize as an industry to take business from other media.

Here are the major media which are competing with radio spot for the national advertiser's dollars, together with estimates (from McCann Erickson-Printers' Ink) of how much national advertising each received in 1958.

Magazines	\$765 million
Newspapers	740 "
Net tv	726 "
Spot tv	369 "
Outdoor	138 "
Net radio	65 "

By comparison, national radio spot received an estimate \$190 million in 1958 (SPONSOR estimate).

Obviously if radio spot is going to reach a goal of anything like \$500 million by 1963, it will have to roll up its sleeves and wade in against some very tough competition.

That's the first fact of its economic life.

SPONSOR'S \$500 MILLION PLAN

SPONSOR is presenting its new 5-year, \$500 million plan for national spot radio in five weekly installments:

- Step one:** Sales Goals for spot radio. Why SPONSOR believes it can reach \$500 million by 1963. (24 January)
- Step two:** Basic strategy for spot radio. Why SPONSOR believes it must be strongly competitive against "Big Three" (discussed in this issue)
- Step three:** Putting Spot Radio's house in order. Mistakes, errors, and outworn methods which must be quickly corrected. (7 February)
- Step four:** Building spot radio's strength. How the medium can add to its present stature, resources and importance. (14 February)
- Step five:** Selling spot radio's image and power. A discussion of new types of spot radio sales approaches. (21 February)

In addition to these articles already planned, SPONSOR will schedule additional features bearing on spot radio's future, as they develop

SPOT RADIO'S 3 TOUGHEST COMPETITORS



1. NEWSPAPERS. The biggest advertising medium in the U.S. Bigger than tv and magazines combined. Total national and local revenues over \$3 billion. Now organizing for an industry-wide "Total Selling" program. If spot radio is to build as a medium, it must find new ways to take business from newspapers. Newspapers represent both spot radio's biggest competitor, and its biggest opportunity.



2. SPOT TV. Probably the fastest growing medium in the entire advertising picture. Will bill well over \$400 million in 1959. Increasingly popular with agencies and large national advertisers for "market-by-market" campaigns. To sell against spot tv, spot radio must develop new ideas, plans, and packages which have a greater appeal to the national advertiser than what he is now offered.



3. OUTDOOR. Did a healthy \$138 million in national advertising in 1958. Twice as big as net radio for instance, and twice as popular with national advertisers. Often unnoticed by air media men, it has many prime national accounts against which spot radio must learn how to sell. Radio can offer more proven sales successes than outdoor but lacks the ability to dramatize these successes.

The second is simply this: *spot radio must pick out its real or "natural" competitors and concentrate on them.*

Of the six other major media in which national advertisers place their appropriations, there are three which are natural and obvious competitors for radio spot: newspapers, spot tv, and outdoor. These are spot radio's real opponents.

The remaining three—magazines, net tv, and net radio—are not, in SPONSOR's opinion, spot radio's real competition for a variety of reasons.

Magazines are used by national advertisers for entirely different purposes and objectives than are the localized, market-by-market campaigns in which spot radio figures.

Net tv also represents a different kind of national expenditure, one in which huge appropriations are used to blanket the total national market. Neither net tv nor magazines operate in the same way as radio spot. They are not its real "enemies" nor

has radio spot any effective weapons with which to fight them.

As for *network radio*, many station owners and station representatives who have resented the sales tactics of the networks will be surprised to learn that SPONSOR does not consider it one of spot radio's "natural" competitors.

Here is why: In the first place net radio is much the smallest of the national media, and even if spot radio got every dime of advertising now being placed in network, it would fall far short of its \$500 million goal.

In the second place, a continuation of the present bitter warfare between network and spot will only mean (as it has in the past) a downgrading of the reputation and good name of radio itself. And such downgrading hurts spot even more than it hurts network radio.

In the third place, if spot radio takes time out to fight net radio, it is inevitably neglecting far bigger, and

much more dangerous competition.

Newspapers are by far the largest advertising medium in the U. S. and in 1958 accounted for more than \$3 billion in national and local advertising revenues.

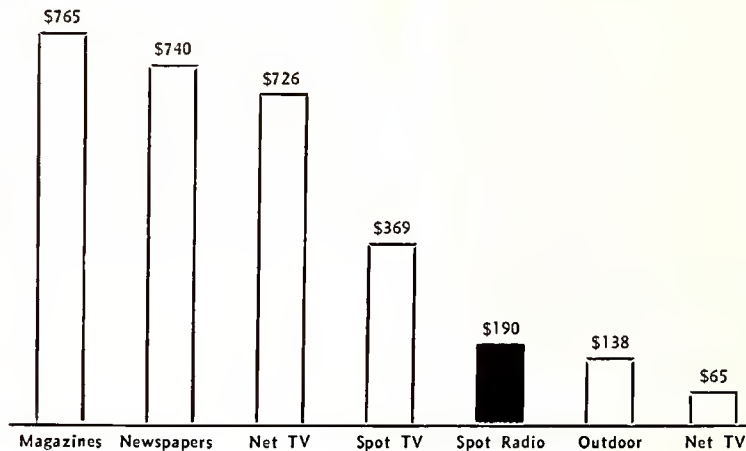
In SPONSOR's opinion, newspapers must be considered spot radio's No. 1 target during the next five years.

The nature and structure of spot radio (discussed at length in future SPONSOR articles) make it exceptionally well equipped to compete with newspapers for national advertising revenues, providing the industry can find the courage and leadership to put its own house in order.

But let no one underestimate the power or plans of the newspapers themselves. At recent meetings in Chicago, the ANPA (American Newspaper Publishers' Association) announced a new "Total Selling" program, a vigorous, carefully organized plan designed to win for newspapers a greater share of national advertising dollars.

SPOT RADIO AND ITS COMPETITION

1958 EXPENDITURES BY NATIONAL ADVERTISERS
(MILLIONS OF DOLLARS)



Source: McCann-Erickson-Printers' Ink estimates, based on 6 month data for all media except radio spot. Radio spot figure of \$190 million is a SPONSOR estimate, based on industry information.

Claiming the support of 1,750 daily publications, the "Total Selling" program will stage four major promotions during 1959, aimed at national advertisers in the automobile, food, appliance, and health and beauty aid industries.

Spot radio must find the ideas and methods to combat such competition. For its very life depends, in large measure, on how well it can do against newspapers between 1959 and 1963.

Spot tv is spot radio's No. 2 opponent, and gaining power very fast. SPONSOR expects spot tv to do well over \$410 million in 1959, due to mounting enthusiasm for the medium among agencies and national advertisers.

Yet there are undoubtedly many accounts which might use spot radio schedules even more profitably than they are using spot tv.

Spot radio's real problem in combating spot tv is to come up with selling ideas, plans and packages that make more sense to the national advertisers, than what he has seen so far.

Outdoor is the third of spot radio's major opponents, and surprisingly healthy, in view of the fact that outdoor, as an industry, cannot point to the same proven sales successes as most other media.

In outdoor's total \$138 million, there are many prime national accounts which spot radio must solicit aggressively during the next five years. And as with newspapers and spot tv, it must develop new sales plans to capture outdoor business.

These then are the "Big Three" of spot radio's competition. And SPONSOR believes that it will help spot radio men to face this fact vigorously and honestly.

If spot radio is going to be successful in raising its own percent share of national advertising, then it must whittle down the shares which these "Big Three" competitors are getting.

SPONSOR believes that three things are necessary in order to do this. First, spot radio must put its own house in order: it must clean up some of the practices which are now retarding its healthy progress. Second, spot radio must make itself even stronger as an advertising medium, by developing and enlarging its own resources. And third, it must develop a new kind of selling to present the industry's image and power in a new, more favorable light.

Next week, SPONSOR discusses the steps to be taken in spot radio's "house-cleaning."

► D. P. Brother media-buyers add helpful dimension by hearing station program tapes throughout work day

Osmosis is becoming a significant factor in timebuying tactics as agency buyers struggle more desperately to sort conflicting claims and to juggle rating and audience figures. One of the newer variations in this osmosis process has been developed in Detroit, where D. P. Brother & Co. exposes its entire buying staff to background "radio" throughout the day.

The background is tape recordings furnished by radio stations in major markets from all over the country who supply two or three hours of their programing to the agency. Brother services such national accounts as Oldsmobile and AC Sparkplug, divisions of General Motors.

From start to finish of the work day, except for lunch hours and conference sessions, Brother buyers are "tuned in"—both consciously and subconsciously—to tapes furnished by these stations. The agency objective: to supplement the factual information on ratings, adjacencies and availabilities with the more intangible pros or cons of the specific radio operation. The buyers' tuning-in process gives them a two-hour aural pattern of the station personality, its performers, its program technique and handling of commercials and its "public face." Both buyers and clients are increasingly interested in this public picture as intra-station competition and claims increase.

Conflicting claims by stations and the media salesmen representing them was the major factor in the agency decision to adopt this "hear-and-learn-as-you-work" principle. Jack Walsh, chief buyer, cites this case.

Taking the San Francisco-Oakland market as an example, he said 12 of the 18 radio stations there cited their facilities as a "must buy" and gave sound documentation.

Brother's answer to this problem: seeing that the buyer "is master of

BUYS RADIO BY OSMOSIS

a lot more information than the rating books provide."

Mr. Walsh sees these "seemingly contradictory claims and counter-claims in every multiple-station market in the country." And Oldsmobile usually buys more than one station in a market.

The qualitative factor in buying is of increasing concern to agencies and clients. Because many stations in purely quantitative terms appear to be equal in terms of delivery and cost, the buyer must go into this deeper dimension to seek such quality elements as a station's public service policies, the stability of its management, the quality and integrity of its news presentations, its over-all audience attraction and its general programming facade.

Yet Brother executives realize listening and analyzing taped radio programming is not as simple as it might appear. The thing they caution buyers against most strongly: the injection of personal opinion and taste into their deliberations.

C. W. Wacker, v.p. and media director for the agency, describes "operation tape recorder:"

"In order to have a sound picture of all the radio stations in America's top markets, the tape recording machine plays in all offices of the time-buying department.

"This tape recorder is being used as much as possible so we can get definite impressions of stations' programming, calibre of news and handling of commercials. This information is then entered on data sheets.

"Each station is given the opportunity to have a couple of hours as an 'audition.' This gives us a third, and most important, dimension—the station's actual on-the-air programming along with costs and ratings. We expect this to be a continuing project," says Mr. Wacker.

The chief buyer, Jack Walsh, emphasizes the importance of a clear understanding of each station's qualitative strength as a major aid in expediting the purchase of radio announcements. And buyers work better as well as faster when buying in a sizable number of markets if data

have been obtained well in advance.

Once availabilities come pouring in and representative salesmen begin their pitches, there is no time to start collecting "beyond the rating" factors, he says. At this point, speedy verdicts are called for. But with previously-learned qualitative factors in hand, Mr. Walsh finds the task of analyzing stations is much easier.

What do stations think of this audition idea?

Here's what top management people from two 50 kw stations in Los Angeles had to say.

No. 1: "We believe that the qualitative factors in radio buying today are as important as the quantitative factors."

No. 2: "Frankly, I am very much impressed with your project because I think it's the only way that you can actually get a true impression of the personality of the station." ◆

Agency monitoring is innovation at Detroit's D. P. Brother agency as Dick Hoffman, (l) buyer on Oldsmobile and AC Sparkplug, and Jack Walsh, chief buyer, check station tapes





Hard-smoking accounts for peak Philip Morris Co. sales and busy schedule of Bob Larkin, chain store sales chief who heads extensive

PM SMOKES UP A CHAIN STORE

► Philip Morris hits hard for food chains to retain control of inventory and in-store space allocation

Next to water and air, cigarettes can be found most easily and in the greatest quantity in the most places. So says Robert Sutton Larkin, Philip Morris' director of chain store sales.

His is a big job in a big industry. The cigarette industry, as he describes it, has the "most universally con-

sumed product. It can be found in every corner and crevice of any country." The problem of getting and keeping this universal distribution and distribution in depth—so that smokers need only reach out a hand to find a pack of cigarettes—is Mr. Larkin's major preoccupation.

Distribution is necessarily the focal point in cigarette manufacture and in its advertising. To make production pay off and to get maximum impact and return from the ad campaign (the company, for all brands, spends an estimated \$10 million a year on network and spot television, alone), manufacturers have to know the problems of the retailer.

This is what Philip Morris and Bob Larkin have been doing with increasing intensity since the mer-

NO SM

PHILIP

tionary ideas of his own and some persuasive counter-revolutionary devices. That man was Bob Larkin, one of four top executives brought into the company in 1947 to put some of their time-tested experience as well as their new ideas to work for PM in its own merchandising revolution. Even then the handwriting was visible on most chain store walls. An increasing share of cigarette sales was being made in chain stores (drug as well as grocery). The battle was raging for in-store display space, for ever better and bigger racks, for top position and heavy stocks.

Bob Larkin knew the retailer's problems—and a lot of the answers. His father in Elgin, Ill., had operated a local grocery store where the son took his in-store training Larkin applied these behind-the-counter grocery techniques to marketing theory at Northwestern U. in Evanston, Ill., where he took a Bachelor of Science degree and attended graduate school.

Successive years with the Independent Grocers Alliance in the late 30's—at a time when the voluntary chain and the independents were growing in stature and in sales volume—led to New York marketing, merchandising, sales and promotion work in the food product field with the Loose-Wiles Biscuit Co. (now Sunshine). The only missing element to Bob Larkin's jigsaw of the total food store operating picture came with account and merchandising assignments at Compton Advertising. From this agency he joined Philip Morris in 1947 as director of sales promotion.

Today, as director of chain store sales, he is responsible for the coordinated activity of all departments in stocking and servicing multiple-unit groups of stores. These chain stores, at the current time, represent about 60% of all PM business.

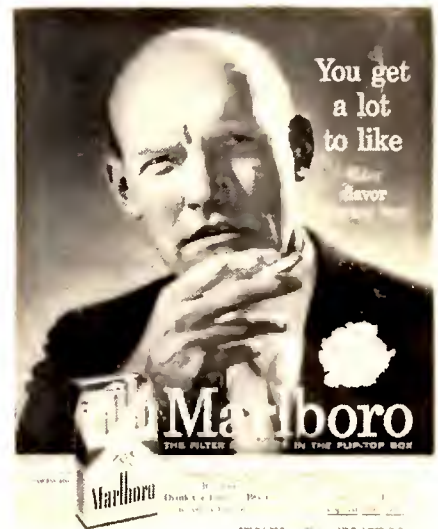
For every 100 cartons of cigarettes sold, almost 40 are sold in grocery stores (25 in supermarkets, alone), 16 in vending machines, 15 in drug stores, 12 in tobacco shops, 9 in restaurants and five to the military, the rest in miscellaneous outlets.

Bob Larkin has introduced many new ideas to the field of cigarette merchandising and marketing in line with his company's policy of working for the "long pull" in sales and distribution. PM's theory: know the re-

tailer's business better than he does (or at least as well); instruct him in cigarette merchandising because he can't be expected to know everything about 5,000 different items.

The Larkin-PM program is a simple one in concept, infinitely more complex in application. Its theme is "Think Retail." PM helps chain store retailers to operate their *entire* business—not just the cigarette portion of the business—more efficiently, more professionally and more imaginatively.

"It's an educational program, pure
(Please turn to page 45)



Marlboro Man Larkin posed for one of earliest Leo Burnett ads, supervises PM planning of better in-store displays, recommendations for improved management

education program. Chains get 60% of sales

STORM

chandising revolutions which followed World War II. Cigarettes sold automatically during the war years, but the competitive race started up with renewed vigor in 1946 and 1947.

Cigarettes, which had been a step-child in the considerations of most grocery store management people, gained respectability as managers began to realize the profit potential in this (relatively) high mark-up item and in a fast-turnover line.

PM needed a man with new revolu-



Parti-Day recap: sales up 245%

➤ After 13 weeks, tv test of new dessert toppings indicates sales may go even higher during next 13

➤ Study of brand awareness shows, after less than two months of advertising, that 60% know of product

After 13 weeks of advertising, answers are starting to roll in from the tv sales test of Parti-Day dessert toppings in the Green Bay, Wis., area.

Barring some unforeseen monkey wrench in the marketing machinery, those conducting the 26-week test, being reported exclusively in SPONSOR on a week-by-week basis, are already prepared to pronounce it a resounding sales success.

• Sales are running at a rate 245% higher than before the test started (see chart below) and the fig-

ure is expected to go even higher. There was no doubt that tv could sell the product but the sales rate was a pleasant surprise.

• Brand awareness is at a high level—more than 60% in point of fact—a gratifying figure uncovered in a survey made after less than two months of advertising.

• The survey made strikingly clear that brand awareness is primarily due to tv.

• The use of live minutes, with a local personality carrying the sales

hurden, has proved itself and will be used, modified by local conditions, in other markets.

All the answers are by no means in. The client, Parti-Day, Inc., a subsidiary of Liquid Carbonic Corp., and its agency, D'Arcy's Chicago office, are concerned with more than just sales figures. With 13 weeks yet to go, however, more data will be accumulated.

For those who haven't been following the test, here's a recap.

Parti-Day is a 49¢ dessert topping put out in four flavors and packaged in an aerosol container. Dessert toppings are not new but the aerosol container for toppings is and, aside from a minor brand, Parti-Day is the only topping in the Green Bay area so packaged. (Nestlé recently jumped into Hartford with an aerosol-packaged dessert topping.)

DESSERT TOPPING SHIPMENTS SHOW UNEVEN RISE

NUMBER OF PARTI-DAY CASES SHIPPED IN GREEN BAY AREA

City	BEFORE TV STARTED (CASES)	FIRST 13 WEEKS OF TV TEST (CASES)						AFTER TV STARTED (CASES)
	15-day Average	15-31 Oct.	1-15 Nov.	15-30 Nov.	1-15 Dec.	15-30 Dec.	1-15 Jan.	15-day Average
Manitowoc	0	40	0	0	30	0	0	11.7
Oshkosh	12	0	0	30	30	0	35	15.8
Appleton	114	335	590	135	100	320	265	290.8
Gillett	16	0	160	30	35	0	135	60.0
Green Bay	8	100	650	65	620	0	890	372.5
Menominee	5	40	0	0	60	0	60	26.7
Fond du Lac	0	0	30	30	0	30	0	15.0
Stevens Point ...	30	35	35	40	0	0	90	33.3
Wausau	0	0	0	0	0	0	30	5.0
Norway	27	0	0	0	35	0	0	5.8
Sheboygan	50	30	75	40	180	0	90	69.2
TOTALS	262	580	1450	370	1090	350	1595	905.8

Peaks and valleys in semi-monthly sales totals are due to over-careful buying by wholesalers who still aren't convinced of tv's sales power, according to food broker. Conservative buying is followed by larger orders as stocks hit a low point

TWO-PRONGED DRIVE PUSHES PRODUCT

Parti-Day was introduced to the trade in a number of markets, including Green Bay, last April but no advertising was used in the Green Bay area before the tv test began. Where advertising was used, the pattern involved substantial space in newspapers at the beginning followed by tv spots. The spots were usually five a week on film, both day and night and mostly of the 20-second variety.

Client and agency decided to see what tv could do by itself with live commercials one minute long and aired by a local personality. Other marketing problems involved (1) the popularity of flavors (Parti-Day flavors are chocolate, fudge, butterscotch and marshmallow). (2) to what extent women, young children or teens are the best prospects. (3) the copy themes. (4) product uses, (5) broker merchandising support and other problems as well. As both Richard H. Partridge, Parti-Day v.p. for sales and James B. Wilson, account supervisor at D'Arcy, explained to SPONSOR, they expect the test to provide definite answers for use in other markets.

The client voted a budget of \$9,980 for 26 weeks firm on WBAY-TV, Green Bay. This pays for 10 spots per week during the day on five programs—three kid shows, a home and farm show and a women's service show.

An important part of the campaign was support provided by the Otto L. Kuehn Co., Parti-Day's food brokers in the Green Bay area as well as in Milwaukee, where the firm is headquartered and where Parti-Day is also distributed. Kuehn's salesmen sell the brand through about a dozen wholesalers in the Green Bay area and through A&P and National Tea, which buy for their Green Bay area stores via Milwaukee. None of the sales figures referred to in this story include the two chains.

A team of six Kuehn salesmen, supervised by Marvin W. Bower, the broker's merchandising director, and briefed by Robert Parker, the station's marketing chief, kicked off the campaign. During the first week the ad drive was aired, Kuehn's detail men went around to stores with kits containing full details of the tv test. They have also been instrumental in arranging for in-store demonstrations by dairy firms tying in the



1. Live tv commercials: Russ Widoe, WBAY-TV personality, sells Parti-Day via minute plugs. Shown is birthday party, featuring product, given to children on the air



2. In-store demonstrations: Dairy firms, plugging ice cream, tie in Parti-Day dessert topping. About 20 demonstrations have been run or are planned in Green Bay area

Parti-Day toppings with ice cream.

The broker's sales crew is cooperating with SPONSOR by providing figures on the sales progress of Parti-Day. Also cooperating with facts, figures and background information are, in addition to Partridge, Wilson, Bower and Parker, the general manager of WBAY-TV, Haydn Evans, and Robert J. Curry, D'Arcy account executive. The result is a uniquely public picture of a tv test and its

marketing by-products as it unfolds.

Among the information provided to SPONSOR was the results of a telephone survey made under the agency's supervision less than two months after the tv commercials started running. The survey covered 302 people called in the city of Green Bay and picked at random by the interviewers.

Curry told SPONSOR: "One thing stands out in this report, which we feel dramatically points out how ef-

fective tv advertising is in creating consumer awareness of a product: 61.3% of the persons interviewed had heard of Parti-Day toppings—even though this product had been advertised less than two months.

“We also feel that it is significant that 74.6% of the people who had heard of Parti-Day could trace their awareness directly to Parti-Day’s tv advertising.”

The awareness figures are a combination of two questions asked respondents. An unaided recall query, asking the sample which brands of topping they were familiar with, evoked the Parti-Day name in nearly 22% of the cases. At the end of the interview, when it was no longer necessary to hide the fact that the survey was made for Parti-Day, interviewers asked whether the person had heard of Parti-Day. Another 40% answered affirmatively.

The 22% figure elicited in the unaided recall question put Parti-Day second. The only brand to top it was Hershey’s topping, a non-aerosol product which has been around for years (Hershey’s lack of national advertising has long been the despair of admen). Other questions also put Parti-Day second in Green Bay city in terms of (1) percent of people who had ever purchased a topping, (2) percent with a topping now in the home and (3) brand popularity.

High on the list of marketing problems being probed in the test is the popularity of various flavors. One of the reasons the Green Bay area was chosen was the fact that it is a good place to sell chocolate and ice cream.

The latter product is commonly used with toppings (or syrups, as some people call them) and chocolate is, by far, the most popular flavor.

In view of this fact, the first analysis of sales by flavor turned out to be a surprise. Through the chocolate and fudge flavors were expected to run well ahead of the others, a check after the test had run two months showed the following figures for case shipments: chocolate, 965; fudge, 917; butterscotch, 876; marshmallow, 742.

The telephone survey, which sought information on flavors on hand, also threw expectations a little askew. Percent of respondents with the various Parti-Day flavors on hand were as follows: chocolate, 8.6; fudge, 3.3; marshmallow, 1.7; butterscotch, 5.3. Note that the case shipment figures were for the Green Bay area, while the survey covered Green Bay city only.

While information on flavors is important in ad planning, it is obviously dangerous to project figures on one market to the country as whole. Furthermore, client and agency executives have found so far that every market is different. However, the survey was valuable in that it showed the popularity of competitive flavors in the city studied.

Among other valuable data collected was information on reasons why users like Parti-Day. In order, the reasons were: (1) ease of use, convenient container, 75.2%; (2) like taste, best flavor, 56.5%; (3) keeps well, no refrigeration, 18.8%. The importance of these answers is

that no unexpected reason for liking Parti-Day cropped up.

Parti-Day is easy to use. The can merely has to be shaken and then inverted. Pressing the spout forces out the liquid. Unlike most aerosol products, it does not foam. The aerosol method avoids messy spooning, pouring or dripping. As for its keeping qualities, it stores indefinitely—even without refrigeration. There is, perhaps, one disadvantage to the package: unless shaken, the gas propellant will merely escape from the container when the spout is pressed, ultimately making the package useless. For this reason, demonstration commercials are important.

The Green Bay survey also got into the question of who made the initial purchase of the Parti-Day. In common with most brands, it was found that the housewife made the first purchase. In the case of Parti-Day, husbands bought it in 6.8% of the cases. Children played a minor role in the initial purchase, though in the case of Parti-Day they played a more important part than with the other brands.

The question on the source of brand awareness pinned down without question the effectiveness of tv. As pointed out by Curry of D’Arcy, 74.6% of those who knew about Parti-Day became aware of it through tv. Another 16.9% first learned of it when they saw it in the store and 5.1% of the respondents heard about it through their children. In the case of Hershey, about half of those knowing about the brand said they had used it for years and nearly 30% could trace their awareness to seeing it in the store. In the cases of two other major brands, the saw-it-in-the-store factor was the most important.

Though the agency hasn’t said anything about it, the relatively low influence of the moppet set in Parti-Day sales has undoubtedly started off some re-thinking on the question of what types of programs to use. Three of the five shows being used on WBAY are children’s programs, on the surface an overly heavy emphasis in view of the Green Bay research findings.

It is probably true, however, that children are important consumers of Parti-Day, though they’ve exerted
(Please turn to page 64)

BRAND AWARENESS DUE TO TV

SOURCE OF BRAND AWARENESS

	Brand "H"	Parti-Day	Brand "S"	Brand "J"
Television .....	.9%	74.6%	2.3%	3.2%
Saw in store.....	29.3	16.9	53.5	65.4
Used for years.....	50.2	.....	.....	6.5
Children .....	.9	5.1	.....	3.2
Other	2.0	3.4	34.9	16.1
Don't know	16.7	.....	9.3	6.5



Copy image created on tv (in this case by KMTV's Jean Hughes) is transferred to editorial-type movie display ads and radio spots

Imagery-Transfer works in reverse

- ◆ Omaha theater chain lets tv spots supply the primary image which is then transferred to newspapers and radio
- ◆ Better integration of promotion enables coordinated drive on age groups, fast turn-around in emergencies

Admittedly, it's the teenage audience that's keeping the movies in business.

Motion picture advertising that overlooks this vast army is, of course, missing a bet. But to hit it exclusively is to tap only a portion of the movie-going reserve. This is why a Midwest theater chain is using a checker-board pattern of tv tied to unique newspaper and radio support. Primary aims: a multi-target approach and quick schedule changes to meet emergencies. What they've learned could be applied by any advertiser with a universal commodity

restricted by usage to one age group.

Here's how Cooper Foundation, which operates a chain of theaters in Nebraska, Oklahoma, and Colorado builds double the grosses of other cities, according to Cooper's Omaha city manager, Phil Keough:

(1) *One-two, kid-adult punch.* Kid show participations plug a movie with kid appeal in the afternoon. Kids are urged to ask "Mommy and Daddy" to take them to see it, but the matter isn't dropped there. Late evening participations in a personality show are aimed directly at "Mommy and Daddy," so that the

direct request or corner-of-the-eye impression from the afternoon isn't lost.

(2) *Personality vs. late movies.* A personality show (Jack Paar cuts-ins on KMTV in Omaha, for example) are preferred to late movie participations. The theory: People who can be sold new movies basically are not fans of the oldies.

(3) *Local contests.* The family audience is the obvious target here. An amateur vocal bout aired every Sunday afternoon on KMTV. The contest was restricted to songs from "South Pacific" and was the major promotional push behind the opening of the picture and installation of Todd-AO gear in Omaha. The 15-minute program, *Two on the Aisle*, also promoted other Cooper films (see picture above). The end of the "South Pacific" run is nowhere in sight, but the program will be re-

(Please turn to page 64)

How to get glamour out of radio

➤ Briggs & Co. (Washington, D. C.) consistently rates No. 1 in consumer polls after radio loyalty drive

➤ Glamour and coverage were achieved by stressing personalities and by checker-boarding time periods

When all's said and done, any product—no matter whether national, local, or regional—is sold just one way: locally. If it doesn't ultimately move across somebody's counter, that's that.

This truism is so utterly obvious that the radio broadcasters for years have tried to use it as a basic sales tool (particularly for national spot). They've pointed out how radio hugs the consumer like the skin on his

back—it's in his parlor, bedroom, kitchen, basement, car, tractor, boat. Ergo, they say, radio is the ultimate in on-the-spot leverage.

To which they often get this cynical reply: Radio lacks the glamorous touch, and its audience is split up among too many stations.

But now a notable success in Washington, D. C. adds a strong note of realism to the whole debate. This is the situation in capsule form:

• The advertiser is Briggs & Co. (meat products; also an ice cream line).

• Briggs has topped the competition in many vital lines—both national and private brands—by waging an intensely local war.

• Radio historically has been the major weapon.

• Glamour has been no problem for Briggs—they use station personalities to achieve that effect.

• Nor has fragmentation of the audience been any obstacle—Briggs buys on a hop-scotch pattern that covers the clock.

Here is the step by step account of Briggs' impact on the field from the time they packaged their first frankfurter 20 years ago.

The Briggs brothers—Raymond, Luther, and Lester—realized that to succeed, a local product must create a setting for itself. To combat the advertising barage of national brands, they needed a medium that could give them "first person" contact with the market, create a personal feeling about the company, highlight a "made fresh daily, delivered fresh daily" angle.

With a distribution of virtually nothing in 1939, Briggs spent what it could for local personalities considered strong enough to do the job. In the first year, they made gains and were able to add to the line.

But after the war Briggs faced a second problem in addition to the advertising heat of national brands. This was the trend toward private labels. Many advertised brands found themselves battling for supermarket shelf space. Briggs was no exception.



In-store work by WTOP's Mark Evans (r) was part of campaign. He compares prices with packer Raymond Briggs and Acme asst. store mgr. Harold Thomas (c)

Consumer loyalty resulting from heavy use of radio helped overcome national brand and private label size advantages



"We knew we had to concentrate on creating a consumer army who would *do* something besides just ask," says Briggs & Co. President Raymond Briggs, Sr. "Only demand would keep us on the shelves."

"We needed a central personality to spark the mobilization," he says. "and his influence had to extend beyond the consumer to the grocery trade itself. A substantial part of our success in staying on the shelves would depend on the goodwill of supermarket managers and chain buyers."

Mark Evans (WTOP Radio personality) was selected to carry the standard for Briggs in 1950. Briggs bought participations in his afternoon show aimed at housewives. The company and Evans carefully treaded the psychological tightrope of copy points that would not condemn private labels, but at the same time would create a greater awareness of brand for Briggs.

Copy points that Evans stressed called for these actions by the consumer, in addition to "just asking":

- If the store is temporarily out of the merchandise, ring for manager and request it.
- Don't be talked into switching brands.
- Look for the *bigger* display of Briggs' products.

That last bit of psychology placed the store manager in the position of having to give Briggs some sort of display. "Evans' army would expect it as a matter of course," says Briggs.

Meantime many products were losing out for lack of shelf space. Briggs held its own. In 1951, it showed 55% mentions in consumer preference surveys.

When Evans went into tv in 1950, Briggs went with him, using participations in his 7 p.m. show until network preemptions took it off.

By 1955, consumer surveys showed Briggs clearly ahead of the pack in number of mentions. It averaged over 60% mentions for its frankfurters (with Armour and Swift fluctuating between 8% and 9%). Pork sausage: 60%. Sliced luncheon meats: 39%. Ham: 29%. Bacon: 24%. In the last two items, Swift was breathing close on its neck, has now overtaken it in ham, while Rath is ahead in bacon. (Currently Briggs
(Please turn to page 63))



MAIL POOPS POOR SANTA

Jolly Old St. Nicholas at jolly young (seven years) KTVH, Wichita, Kans., is going into retirement for 11 more months after writing 4,135 personal letters to Santa fans in 238 Kansas towns. Here's his report to SPONSOR's publisher on the success of the KTVH Christmas season, and a one-week mail gimmick.

Dear Little Norm:

HO HO HO AND UGH! I hope you had a Happy Yule, and that you enjoyed all the nice things that I left you. I know that this letter is getting to you a little late, but as you know, just before I started on my yearly trip to visit all you good boys and girls I had suggested to the parents who listened to KTVH's 10 to 10:30 p.m. news, weather and sports strip each day that I would write you children a personal letter.

WELL ... I am just now getting my arm out of its sling ... and the writers' cramp out of my typewriter.

I answered 4,135 letters personally, and personally I'm pooped!

You might be interested to know that these 4,135 letters were sent to children in 238 different towns and cities in the state of Kansas alone (not to mention many out-of-state letters as well).

This offer of mine was only mentioned on the three shows listed above AND only for one week!

Yours for bigger and better mail pull.

Santa Claus



TV RESULTS

AUTOMOBILES

SPONSOR: McLean Pontiac Corp.

AGENCY: Direct

Capsule case history: Although the year 1958 has been a very trying one for the automobile industry and its retail sales agencies, a Portsmouth, Va. Pontiac agency which used television has a different story to tell. During the first quarter of 1958, the sales of the McLean Pontiac Corp. had materially decreased over the past five years, and the company made a thorough study of what might be the best medium to advertise. During March 1958, the agency commenced a schedule of one-minute participations in WAVY-TV's *Early Late Show*. "From that point on our sales volume showed a remarkable increase," stated Richard J. Davis, McLean's secretary. "There were many instances where a displayed automobile was purchased without the buyer actually appearing at the agency, after having seen the vehicle on television." The company strongly believes that its success in 1958 was due solely to television advertising, and plans to devote most of its 1959 budget to WAVY-TV.

WAVY-TV, Norfolk-Portsmouth

Participations

NEW HOMES

SPONSOR: Tegtmeier Realty Co.

AGENCY: Direct

Capsule case history: Several television spots in a three day period sold hundreds of thousands of dollars worth of new homes for a Omaha realtor. On Friday, 14 November, the Tegtmeier Realty Co. purchased one 10-second spot on television station KETV, Omaha. The following day, Saturday, three more 10-second spots appeared. Sunday saw the beginning of Tegtmeier's new five-minute Sunday afternoon news on KETV. As a direct result of just these few announcements, Harvey W. Tegtmeier, the firm's president and general manager reported that he sold six homes with an aggregate valuation of \$90,000. "In each case," he said, "the purchaser mentioned seeing the advertisements on television." The only medium used by the realty company for this campaign is television, and the only station KETV. "These results are beyond our highest expectations," said Mr. Tegtmeier. "It certainly proves tv's impact." The company purchased a 13-week campaign on the tv station.

KETV, Omaha

Participations & Sponsorship

PERSONAL LOANS

SPONSOR: Mercantile Acceptance Co.

AGENCY: Direct

Capsule case history: After only three weeks on KTVU the Mercantile Acceptance Co. of San Francisco reported that the dollar volume from one branch directly accountable to television was somewhere between \$10,000 and \$15,000. Jack Cole, vice president of the loan company, reported that in the two weeks before the KTVU schedule commenced business was way off in his company, and, in fact, this was the case throughout the loan field. However, since going on television in October, he reports business has increased to the point where it is much better than the month of September, generally regarded as a high point in the industry. Mr. Cole further reported that six phone calls had even been received at Mercantile's executive offices on Market Street all of which reported tv as their source of interest. Mercantile Acceptance's schedule on KTVU calls for nine announcements per week, within *Roller Derby*, *Topper*, *Mystery Strip* and *Racket Squad*. The cost per lead is low.

KTVU, San Francisco

Participation

FARMERS' PICNIC

SPONSOR: Rochelle Chamber of Commerce

AGENCY: Direct

Capsule case history: Each year the Rochelle Chamber of Commerce in Rochelle, Ill., a small farming community located in the North Central portion of the state, holds a farmers' picnic. This annual affair is somewhat of a cross between an agricultural fair and a farmers' market—and its success or failure has an important bearing on the state of Rochelle's economy. Although Rochelle is almost 30 air miles from Rockford, Mike Pullin, entertainment chairman of the 1958 Farmers' Picnic, called upon television station WREX-TV, Rockford, to put the annual affair across. The 1958 Picnic was one of the most successful in Rochelle's history. In a letter to WREX-TV general manager Joe Baisch, Pullin said: "The large crowd was certainly very much due to the efforts of WREX-TV. . . . Furthermore, the air time on WREX-TV helped us to keep within our limited budget." The Farmers' Picnic committee was so gratified with results, it has already decided to use WREX-TV again in 1959.

WREX-TV, Rockford

Announcements

NEW GAME! FIND THE FARMER*
... in the Land of Milk and Money!

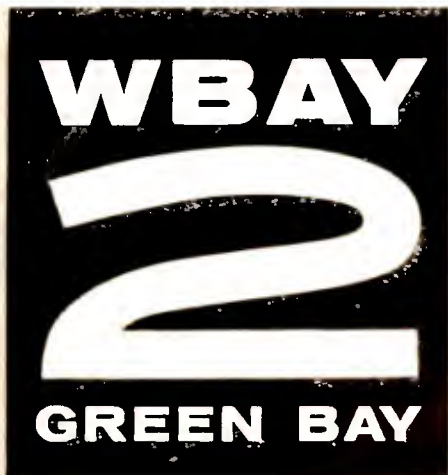


Answer's easy. They're both farmers — well-heeled dairymen living in the bountiful Land of Milk and Money. This market of ours is story-book stuff . . . scores of small cities and thousands of big dairy farms . . . 400,000 TV families enjoying CBS-ch. 2 television. So, cultivate our Farmers, and win the Game!

*** A Wisconsin farmer is distinguishable today only by his added income.**




Haydn R. Evans, Gen. Mgr., Rep. Weed Television



IN KANSAS **KTVH**
COVERS
A **GROWING**
MARKET
THAT IS . . .

**BIGGER
THAN
ALASKA**


Metropolitan Wichita and Hutchinson are twin cities in the heart of rich growing Central Kansas — an area more prosperous . . . more populated . . . than Alaska. This big and still-growing market is covered completely by KTVH, exclusive CBS-TV for Central Kansas. This heavily concentrated area of well-paid industrial workers and successful farmers represents more than half of the State's population. TO SELL KANSAS . . . BUY KTVH.



KTVH HUTCHINSON

REPRESENTED NATIONALLY BY BLAIR TELEVISION ASSOCIATES

■ STUDIOS IN HUTCHINSON AND WICHITA ■ HOWARD O. PETERSON, GEN. MGR. ■

PHILIP MORRIS

(Cont'd from page 35)

and simple," says Mr. Larkin. "It's a long-range one, too, centered on constructive, up-beat ideas, research and programs which will help the chain-store.

The "Think Retail" program is geared specifically to better store management and to "space management," says Mr. Larkin. "Space shortage is not the problem in chain stores today; it's what you do with the space you've got."

He cites, for example, this frequent occurrence in a food store. "The supplier will come in with a cigarette rack and in exchange for the fixture he'll get 20% of the shelf space for his product. But tests show his brand accounts for only 5% of the store sales."

Mr. Larkin's recommendation: inventory control which allots space according to consumer tastes and therefore to actual sales. If Marlboro (PM's top-selling brand) gets 20 per cent of a store's sales, it should have an equivalent amount of display space, he alleges (with this formula applicable to *all brands*).

A new wrinkle on the old face of in-store merchandising appeared recently when P. Lorillard reportedly contracted with a large food chain to lease—actually rent—shelf space for its product line.

Another instance of the store relinquishing control over its facilities, this new arrangement is understood to provide a chain retailer with from \$5 to \$10 monthly for eye-level shelf position (on a year-long contract with 30-day cancellation. PM's position is this: if Lorillard (or any other company) doesn't sell well in the market or the store, the retailer is being cheated by (1) buying too much inventory, (2) not being able to sell it, (3) thus accumulating un-fresh stock and—throughout the entire operation—(4) losing control over his space and his stock.

Much of the confusion and the hubbub at the retail level comes from the fact that many chain stores are "trying to turn into drug stores or department stores over night, and this just can't be done," says Bob Larkin. "They're adding new lines right and left and in the shuffle many managers are relinquishing authority and control."

Some chains stock as many as 35

different cigarette brands, a confusing array if shelved haphazardly. PM manufactures six cigarette brands (Marlboro, Philip Morris regular and king, Parliament, Benson & Hedges and Spud) plus eight pipe tobaccos and one cigar.

The brand with which Bob Larkin has had the most fun personally is Marlboro, which has seen a phenomenal rise in sales because of its original flip-top box two years ago and the success of its unique advertising campaign featuring masculine Marlboro men with tattoos and magnetic glances.

Mr. Larkin proved to have one of the most magnetic! One of the first men to be featured in the print series of Marlboro men, "I put my bald head on the Marlboro chopping block" at the request of Roger Greene, PM vice president for advertising.

The reaction to the pretesting (before appearing in the *Satevepost* and *New Yorker*) brought what the merchandiser-model terms a "mixed rave."

But most of the smokers thought him "masculine, an executive, strong

and clean-cut, a man of decision, sophisticated and a perfectionist," exactly the playback PM sought. Mr. Larkin, himself, found the photographic impression flattering—despite which he shunted three enormous blowups—sent to his wife—to one of the dimmer corners of the basement.

Lots of other things *do* occur to the PM executive, however, and these are usually sparkling, progressive ideas about cigarette and chain store merchandising which he launches into programs every day. He has a merchandising force of 10 specialists, most of whom are in the field.

He himself spends about a week a month on the road, frequently appearing as a major speaker before trade groups. He's been a guest lecturer at Columbia U. and New York University's graduate school of marketing, and has been called on frequently to discuss his special fields of interest before many advertising and sales clubs. His blend of professional knowledge with an appealing light and humorous touch makes his diplomatic dose of advice not only palatable but sought-after.



THINGS ARE POPPING

Toes tapping. Fingers snapping. It's the bouncy new sound of WBZ, sparked by the greatest collection of deejays in all New England. Popular music for everybody... a fine mix of current pops, great standards of all time, and tomorrow's hits. And there's more. Fresh, lively news coverage. New, tight program lineup. It's got the town buzzing — the ratings jumping. It's the sound of Boston's Most Popular Station.



WBZ 51,000 WATTS DIAL 1030 BOSTON
WBZA SPRINGFIELD



Westinghouse Broadcasting Company, Inc.

How will the end of the "must buy" rule affect

With networks no longer requiring advertisers to buy a minimum number of stations, station men discuss its effect on the affiliates.

George Kapel, *gen. sales manager, KBET-TV, Sacramento, Cal.*

One thing is certain: selling television is going to be more interesting for everyone in 1959. The new CBS dollar volume factor replacing the "must buy" list guarantees that most



It will become increasingly competitive

of us cannot afford the luxury of complacency. This applies to agency timebuyers, national representatives and station salesmen.

The network picture has become increasingly competitive and network advertisers have appeared to benefit from this newly obtained flexibility.

But flexibility without clearance is a hollow gain. For example, suppose Lux orders Station X for its *Playhouse* Friday nights, but Schlitz doesn't because of a limited sales volume in the market involved. Even if the station is allowed to carry the series weekly by deleting Schlitz commercials, the main problem of lost revenue is not solved. The station could elect to buy a syndicated show for alternate weeks to sell locally or regionally, but I doubt that either the network or station would like this. Lux could suffer a loss of audience because the same program was not presented weekly. The station would find it almost impossible to buy Grade AA syndicated products with less than 52 runs. And what does the station do with the syndicated films if Schlitz were to change its mind and want to add the market at a later date?

Is the answer to be found in a network co-op plan? If so, wouldn't spot advertisers be interested in alternate week announcement buys?

These questions will be resolved successfully not by one man but rather by the collective thinking of a youthful dynamic industry, which remains that way because its people like challenge and change or else they would long ago have found easier ways to make a living.

Joe M. Baisch, *gen. mgr., WREX-TV, Rockford, Ill.*

The CBS and NBC networks' modification of selling rules by elimination of "must buy" in favor of "minimum-dollar purchases" should benefit some intermediate and secondary stations.

I don't believe any serious-thinking segment within our dynamic industry feels there will be any disastrous reaction to the network structure in its present form or that there will be more than minor adjustments as relates to individual stations by these new policies.

The minimum-dollar approach will serve well the networks, the agencies and their clients, and our individual stations. Its adoption will best serve the industry by tending to prevent



It will benefit intermediate, secondary stations

additional federal regulation. I believe it is a significant tribute to those decision-makers, the network policy proclaimers, who have responded to their responsibilities by the timely elimination of "must buy" in favor of "minimum-dollar buy." I believe this action will preclude further governmental regulation in an important

arena of the industry's business conduct.

In evaluating the effect of "minimum-dollar buy" in our distinctive area market, it must be noted that Rockford has always been an "optional buy." As a result of serving the WREX-TV family of cities with good signal service, strong selling and promotion, backed with solid important public service, an important television market of character and integrity endorsed with viewing loyalty has been carved deep into Southern Wisconsin-Northern Illinois, in the Rock River Industrial Valley. An the straightforward selling of our national representative, and our continuous campaigning in national trade publications, have placed Rockford on an almost automatic "must buy" of optional station lists.

That some dollars may be re-allocated by certain advertisers from "must buy" areas could well serve to funnel more revenue deeper into pipelines reaching the secondary areas where the cost factors are reasonable and the program rating potentialities high.

As a potentially important by-product of the "minimum buy" (because of this new flexibility to network advertisers) television may now siphon additional budget appropriation from printed media. And more money in the tv treasury will contribute to the medium's further vitality.

Irving Waugh, *general manager, WSM-TV, Nashville, Tenn.*

It is only human for those who have always been categorized as basic who have occupied space on a limited "must buy" list to be repelled by the loss of exclusivity. There are, however, more pertinent business considerations involved in such a change as the elimination of the "must buy" method of operation.

At the moment it is apparently the expedient thing to do, and while network sales may benefit temporarily

WCSH-TV 6

NBC Affiliate

Portland, Maine

stations?

rom what is surely to be labeled greater flexibility, I fail to see how the structure of networking will be strengthened by the move.

It is possibly too early to definitely say how this change will affect various markets. But with the sales patterns that are in effect at the net-



Station programming becomes more important


ork level, it is obvious that some stations will lose revenue.

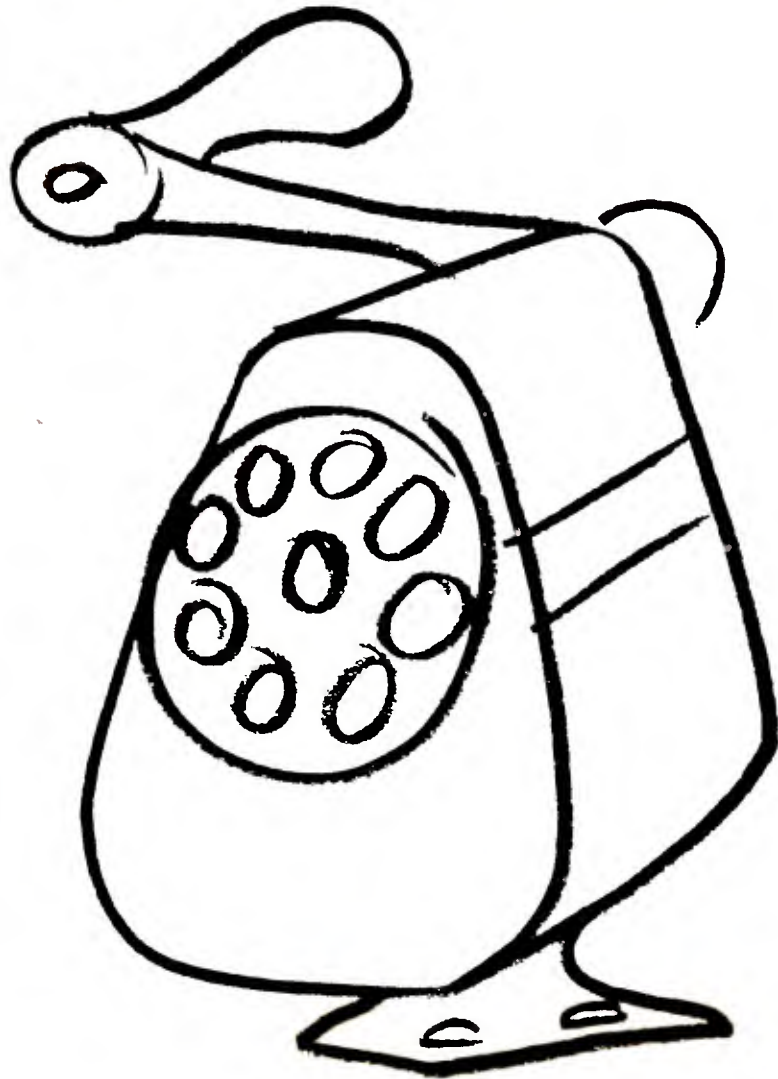
However, there are certain yardsticks in buying that advertisers will have to continue to use regardless of "must buy" or "minimum buy."

In Nashville, where the market cannot be overlapped or reached by other tv stations, we don't expect the situation to change appreciably as long as a favorable economic climate exists.

WSM-TV, due to the strength and prestige built through a third of a century by itself and its sister station, WSM Radio, is in the fortunate position of having a number of supplementary advantages to offer advertisers—national as well as local.

The nationally known and recognized pool of top entertainment talent in the pop, rock-and-roll, and country fields, and the production know-how that is unique in this size market has provided the stations with a back log of fabulous acceptance and an audience faith that has grown throughout the years.

Many factors go into market selection, but we hope that it is not too old fashioned to suppose that groundwork laid during many years of broadcasting, that prestige and popularity, ability to program and sell creatively will still play a part, a large one, in market consideration. 



IT DOESN'T TAKE A VERY SHARP PENCIL TO FIGURE IT.

In fact, one look at the Nov. '58 ARB Metro Report (and a little addition) will show that SIX scored more quarter hour firsts than the other two stations combined.

Your Weed TV man has five straight years of surveys that similarly prove the marked viewer preference for the programs of Northern New England's service-minded SIX. Ask him about them.

Rines
TV · RADIO STATIONS
OF MAINE

WCSH-TV, Portland
WLBZ-TV, Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

A matching schedule on Ch. 2 in Bangor saves an extra 5%



NOT

A YAWN IN AN ISSUE



**THE
DEATH
SENTENCE**

This is the most expensive advertisement in America. It cost more than \$1 million to produce.

Benton & Bowles, Inc.
New York, N.Y. 10017

"The most expensive yawn in America" is "the one that kills a network TV show. Last year it killed approximately one out of every two evening network shows. So far this season — and it's far from over — more than twelve have bit the dust. The cost of these false starts and fast flops is staggering. You just can't fail more spectacularly in advertising . . . and more expensively."

These words appeared in a dramatic and important advertisement run by Benton & Bowles last week. The advertising industry should be indebted to B&B for shaking us up a little with these startling facts . . . and for doing it so constructively.

The Benton & Bowles advertisement was not meant to be a condemnation of TV. On the contrary, it strongly reaffirmed their faith in the medium — in the hands of an agency's "real television pros." We congratulate the pros of B&B on their enviable TV record of longevity, and for landing 5 of their shows among the top 25. As Benton & Bowles say, they are doing much "to cut down on the gamble that is TV."

The Saturday Evening Post has taken the gamble out of magazines with the remarkable new Politz study — Ad Page Exposure (which, incidentally, provides the first compatible measure for comparison of magazines and TV). This study shows the avid interest with which Post readers "view" their magazine — not only the editorial pages, but the advertising pages as well. Advertisers are assured of more than 29 million exposures to each and every ad page they run in the Post — and that's for sure! No gamble . . . and not a yawn from cover to cover!

A CURTIS MAGAZINE

The Saturday Evening

POST

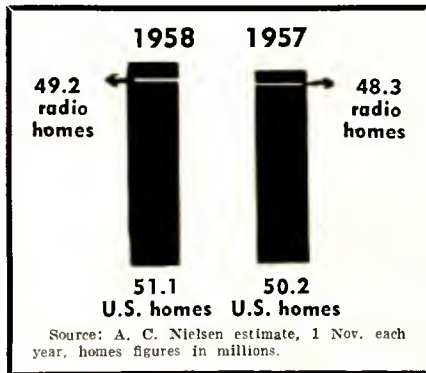
Sell the POST-INFLUENTIALS
—they tell the others!

More than 29 million times each issue, someone turns to your ad page in the Post! That's Ad Page Exposure!

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of December 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3326	114	470	119
Fm	578	117	44	30

End of December 1957				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3195	100	395	116
Fm	537	53	39	9

Source: FCC monthly reports, commercial stations. *November each year.

Radio set index

Set location	1958	1957
Home	95,400,000	90,000,000
Auto	37,200,000	35,000,000
Public places	10,000,000*	10,000,000
Total	142,600,000	135,000,000

Source: RAB, 1 July 1958, 1 July 1957, sets in working order. *No new information.

Radio set sales index

Type	Nov. 1958	Nov. 1957	11 Months 1958	11 Months 1957
Home	1,031,674	925,620	6,686,506	7,689,841
Auto	476,977	563,066	3,156,595	4,925,157
Total	1,508,651	1,488,686	9,843,101	12,614,998

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

2. CURRENT LISTENING PATTERNS

HOW A RADIO STATION AUDIENCE GROWS: 4 TYPICAL EXAMPLES, BY DAY PARTS

	Rating per broadcast	3-hr. cume	Weekly cume	4-week cume	Episodes per home
New York network station	2.7	7.0	6-9 a.m.	18.4	34.6
			11.1		
Columbus independent station	2.6	5.2	9 a.m.-Noon	25.2	25.0
			11.4		
Birmingham network station	2.0	5.6	Noon-3 p.m.	21.6	22.3
			10.5		
San Diego independent station	1.1	4.4	3-6 p.m.	17.5	14.5
			8.6		

Source: NSI, December 1958, except San Diego, which is November 1958; in-home Monday through Friday only. Per broadcast ratings are by 15-minute periods. Cumulative homes are unduplicated. Episodes per home are averages for four-week period. Stations were picked at random, are not necessarily representative of audience levels in each market.

as basic as the alphabet



EGYPTIAN

Since its appearance in the Garden of Eden, the serpent has been an important symbol in the writings and legends of mankind. To the Egyptians, this snake-figure signified cobra.

PHOENICIAN

Great fishermen as well as sailors, the men of Tyre varied the twisting form of the Egyptian ward-sign and made it their letter nun (fish).

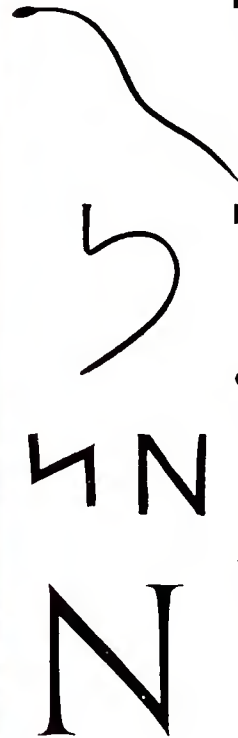
GREEK

Changing as it passed from one ancient region to another, the nun found its way across the Mediterranean to Greece. There, it became the Athenians' letter nu.

ROMAN

From Greek colonies in Italy, Etruscan merchants brought the letter to Rome where stane masans eventually shaped it in the form we know as N.

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



New or long-established, every product deserves the powerful sales-thrust provided by WWJ. Dealers welcome WWJ-advertised brands because they know the station moves merchandise. Listeners prefer WWJ because it gives them the best of modern radio service.

Now is the time to line up Hugh Roberts, Faye Elizabeth, Dick French, Bob Maxwell, and Jim DeLand—to be represented in the exclusive WWJ "radio-vision" studios at Northland and Eastland Shopping Centers. Buy WWJ — it's the **basic** thing to do!

WWJ RADIO

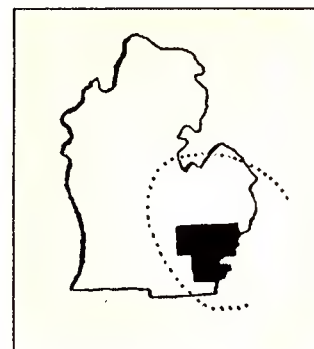
AM and FM

Detroit's **Basic** Radio Station

Owned and operated by **The Detroit News**

NBC Affiliate

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



Note how WWJ hits the target

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

“Imagin’

me goin’ ta collidge!” WJAR-TV made nationwide headlines recently when it initiated a live TV course on the history and philosophy of communism. Full academic credit was given by Providence College and enthusiastic letters poured in. Daring, imaginative, unorthodox local programming like this is the biggest single reason why WJAR-TV consistently walks off with the lion’s share of the audience in the PROVIDENCE MARKET.



WJAR-TV CHANNEL 10

Cock-of-the-walk in the PROVIDENCE MARKET

NBC • ABC • Represented by Edward Petry & Co., Inc.



WASHINGTON WEEK

31 JANUARY 1959

Copyright 1958

SPONSOR
PUBLICATIONS INC.

The new Congress shows signs of moving slowly on communications and ad matters: Obviously, the legislators don't particularly know where they want to go, when or how.

The Senate Commerce Committee has set a long line of hearings, all but the dates, but the pattern as yet is hazy. The House Commerce Committee has no idea about what will follow its scheduled reappraisal of pay-tv.

The bill to exempt sports enterprises from the antitrust laws may founder for a good long time, because of the fear of many legislators that the public will get fewer sports on TV. This, despite compromise by sponsors of the measure permitting the anti-trust laws to continue to apply to radio coverage of sports events.

Television and advertising can draw a sigh of relief at the unhorsing of Rep. John Blatnik (D., Minn.).

Blatnik was chairman of a House Government Operations subcommittee, and in that capacity in the past few years has been conducting probes of the truthfulness of advertising.

The Minnesota Democrat was set to embark on similar investigations this year and next, on a grander scale than ever, with emphasis on tv. But the committee decided to cut down on the number of subcommittees and reorganized the Blatnik group out of existence.

Blatnik, bitterly disappointed, said he hoped one of the remaining subcommittees would take up the cudgels for him. But it appeared that this will not be done.

The Senate Commerce Committee began this week with hearings on grants to the states to construct educational tv facilities: The group had tentative plans to embark next on further consideration of tv allocations.

Member Mike Monroney (D., Okla.) was to get his wish for further hearings on tv rating services, probably in February, and set for New York.

Another point on which the Committees appeared to be puzzled as to direction was that concerning whether to rebuild the FCC, or merely to adopt more rigid rules for FCC conduct of its business.

The Supreme Court refused to consider the case in which Philco sought to intervene in the RCA-Westinghouse sale-trade of Cleveland and Philadelphia radio-tv outlets, to the extent of opposing renewal of NBC's Philadelphia licenses.

This has the effect of upholding the Appeals Court decision directing the FCC to hear and consider Philco allegations that NBC operation of a station in Philadelphia would give RCA an advantage over Philco in the sale of electric appliances.

The FCC might not be able to make its ban on VHF boosters stick. Senators representing the mountain states are up in arms. They claim the commission has never had much interest in seeing that small and isolated communities get service.

Resolutions have been introduced to force the FCC to permit the VHF boosters under controlled conditions for at least three years.

FILM-SCOPE

31 JANUARY 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

The top development of the current season in syndication to date is the move by CBS Films to do a full scale series on videotape.

With Robert Herridge as producer, the "live style" entertainment show (tentative title is Fancy Free) will be the first major program in syndication conceived through tape.

Here are but a few implications of this new development:

- A breakthrough into tape programing expressly for syndication.
- The importance of New York as a tape production center with its pool of Broadway and tv talent accustomed to "live" performance.
- A new role for CBS Films as a pioneer in tape syndication, with this as one explanation of the move-over of Sam Cook Digges from WCBS-TV. (Note that Herridge and other new executives at CBS Films likewise came up from WCBS-TV.)

The new show will be offered first for network sale, with four half-hours ready by April and with 13 to be completed by July.

MCA and Lucky Strike are running into some unforeseen difficulties in working out a 35 market pattern of stations for Secret Agent 7.

Good time clearances in mid-season are hard to come by especially since the series is (1) only 26 weeks long and (2) only 50% sponsored.

The problem of finding alternate week advertisers is being eased somewhat with Genesee beer coming in for several New York state markets.

Look for a month by month advance of the tape-plus-kine formula as a solution to videotape's present coverage problems.

The advantage of the combination is that it offers tape's rapid and inexpensive editing features compared to film.

While these kinescopes are below tape in broadcast standards, they're still acceptable to a number of smaller outlets without tape equipment.

The track record of syndicated series continues to be the best single guide to predicting how new episodes will likely do in the future.

In the hotly contested top ten cities, a syndicated series such as Silent Service averaged 17.3 in latest through December ARB ratings for 1958, which compared well with 17.5 for the similar rating period in 1957 despite added competition from new outlets in San Francisco and Pittsburgh.

Here are those ratings and shares as scored in individual markets:

CITY	1958			1957		
	RATING	SHARE	STATIONS	RATING	SHARE	STATIONS
Boston	23.8	60%	3	20.3	60%	3
Chicago	18.3	31%	4	29.4	54%	4
Los Angeles	10.6	19%	7	7.3	26%	7
New York	4.0	7%	7	5.3	8%	7
Philadelphia	26.0	64%	3	16.4	42%	3
Pittsburgh	25.9	52%	3	29.5	60%	2
San Francisco	10.8	20%	4	20.6	40%	3
Washington	16.8	34%	4	11.2	33%	4

Note: Comparison not accessible in Detroit and St. Louis because of hiatus.

Humble Oil's first use of an entertainment program—CBS Films' Rendezvous—ended in cancellation after the first showing.

The cause: Complaints to Humble from Texas and New Mexico viewers about story content. Oddly enough, the authors of the two stories involved are O. Henry and Stephen Vincent Benet.

The incident may merely reflect a sectional difference in viewpoint, since Rheingold paid a record price for the series in New York and other markets in order to get editorial supervision of scripts.

Perhaps reflecting the limited opportunities now for the smaller syndicator is the report that G-K-S entered last week into merger talks with NTA.

Previously the Gross-Krasne-Sillerman firm—organized around November—had listened to another syndication company's merger proposal.

Syndicators are now more and more trying to build selling points right into program concepts from the start.

These three CNP shows, for example, attempt to use this approach in different ways:

- 1) *Outpost In Space*: derives appeal from daily headlines.
- 2) *The Lawless Years*: capitalizes on revived interest in mood and fashions of the 1920's. (Series is refurbished version of NBC's *Barney Ruditsky*.)
- 3) *Philip Marlowe*: cashes in on the highly successful Raymond Chandler character.

The December newspaper strike caused WCBS-TV, N. Y., to change its Paramount features campaign to the past week in order to enjoy the full benefits of print promotion.

The latest hypo for CBS TV flagship *Late Show* and *Early Show*, valued at \$125,000, involved 30,000 lines of space, \$5,000 in radio time plus outdoor and other media.

COMMERCIALS: Anticipation of new business has resulted in a two-way expansion at Elliot, Unger and Elliot.

A new third studio has been taken over and Betty Luster Associates becomes EUE's first sales representatives for commercials and for kinescope services, which include commercials and program monitoring and checking.

The unions situation regarding tape may well get some important clarifications as a result of a jurisdictional dispute between two IA-family cameramen's unions last week.

A conflict arose during an Edsel commercial being made by Termini.

The incident is expected to press home the need for simple and clear ground rules to keep tape free of such obstacles from now on.

Some film commercials are missing out on a lot of impact through the wrong utilization of music.

According to one jingle producer, Music Masters, certain agency producers are still treating music in commercials the same way music was haphazardly added on by piano in the days of silent films.

Especially important is said to be the use of music in such new creative styles as slide-motion, where visual effects often depend for motivation on the use of new and special sounds and music.

(For late film and commercials news, see *FILM WRAP-UP*, page 60.)

SPONSOR HEARS

31 JANUARY 1959

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SPONSOR

PUBLICATIONS INC.

Stephen Riddleberger will be the next v.p. in charge of ABC's o&o stations. Official announcement of his switch from comptroller is due shortly.

Allied Moving Van's buy this week of a segment of Rawhide on CBS TV had a touch of irony for NBC TV sales.

For the past year Allied has been getting gratis plugs on NBC's The Price Is Right as a contributor to the program's loot.

At least one spot selling operation is bent on diverting advertisers from their penchant for short spot flights.

CBS TV Spot Sales' new client relations department is giving top priority to a drive for more sustained campaigns.

Madison Avenue is not without its quaint courtly gestures:

An agency—after resigning an account this week—got an in-transit-protection from NBC TV on an order that had been okayed by the client.

The i-t-p rider holds the period until the next agency issues a written order.

A Midwest station was lucky that it carried a Lloyd's of London policy covering the longevity of a treasure-hunt listener promotion.

The contest wasn't 24-hours old when a farmer, walking his field, stumbled across a capsule containing the station's prize check of \$50,000.

The latest survey by a Madison Avenue agency on the radio station situation in the New York (17-county) metropolitan area showed the count to be:

- 34 standard band stations, eight of them strictly lingual and racial.
- 18 commercial fm stations, 13 of which duplicate or simulcast programs on standard band stations.

Accountmen dealing with ad managers who never seem to know what they want can compare their tribulations with this recent episode:

Between the time the copy platform was agreed on and the spot tv campaign actually went on the air, the ad manager of a soft goods account made changes in the audio and video script on 24 different occasions.

Watch for a Midwest station to take up the challenge that there's one facet of local coverage that radio and tv can't match as against newspaper: the society column.

This particular radio station—located in a medium-sized city—has lined up an ex-society editor and is polishing up the format before putting the column on the air.

As is obvious, this type of chronicle offers the newspaper a special personal edge in its relations with local advertisers.



*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) WVNJ dominates in audience — in quality of audience — and in prestige.

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.

RADIO STATION OF *The Newark News*

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

WVNJ

Newark, N. J. — *the voice of New York and New Jersey*

WRAP-UP

NEWS & IDEAS

PICTURES

ADVERTISERS

During a three-day sales conference in Boston last week, Clicquot Club beverages unveiled what it calls "the nation's biggest radio program promotion."

The campaign: Every Saturday night in selected market areas throughout the country, the company will sponsor three and one-half hours of dance music.

Another promotion: As a tie-in with Paramount's forthcoming Danny Kaye picture, *The Five Pennies*, which features the Clicquot Club Eskimo Band of some years ago, the beverage company plans merchandising tie-ins, theater premieres, and radio and tv spots.

Western Union will be using spot tv to plug a candy-gift delivery service, CandyGrams, Inc., with Reach, McClinton as the agency.

The gimmick. W U encloses a telegram into a box of candy so that the message becomes an integral part of



An interview with the Speaker: In line with Corinthian's plans for expanded news programming, Larry Rasco (l), news commentator for KGUL-TV, Houston, visited the Capitol for the opening of Congress. He also taped an interview with Sam Rayburn (above) for his show



Three for a dime: That's the price that d.j. R. H. Peck, of KGW, Portland, is selling records for, in front of a local high school, with the proceeds going to March of Dimes



England's Miss Tv of '58, Janet Munro, arrives from London to star in Hallmark's *Berkeley Square*, via NBC TV, 5 February

the gift box. The candy is stored in freezers in Western Union offices.

More on campaigns:

- **Bonjour Instant Coffee** of Cleveland kicked off last week one of the heaviest I.D. saturation campaigns in the history of Detroit, via 120 spots per week on four tv stations. Bonjour will move to other markets after the 13 week Detroit campaign is over. Agency: Lustig Advertising, Cleveland.

- In Detroit also, Nchi has granted the **Royal Crown** franchise to the Vernor's Ginger Ale Bottlers in that area. (Denman & Baker, Detroit, is the agency.) Royal Crown is going into tv spot heavily, and Denman & Baker is being assisted by D'Arcy, Nchi's national agency, with one minute film commercials, but with local Detroit cut-ins.

- **Kleinert's, with the biggest campaign in its 80-year history,** will use daytime network tv this spring to promote its notions items and swim caps. Calling this the first

time a notions advertiser is in network. Kleinert's will sponsor NBC TV's *Truth or Consequences* and *The County Fair*. Agency: Grey.



Top level officials merged: Most **Judson Dunaway Corp.** officers have joined the **Drackett Co.**, which acquired the former concern recently. Sam Knox, J.D. president, becomes executive v.p. in charge of Drackett Products Co. Sales; Eugene Jalbert becomes assistant to the president of Drackett; Don McDaniels, to assistant controller and George Jaques, to production manager.

Strictly personnel: **Kenneth Arrington**, named general product manager of the Toilet Articles division of Colgate . . . **Ogden Kniffin**, to advertising director and manager of New Products division of Colorforms, toy manufacturers . . . **Arthur Rosengarten**, appointed Western regional sales manager for Rouson.

AGENCIES

Another industry group has been formed on Michigan Avenue: **The Agency Broadcast Producers Workshop**—the first organizations in Chicago limited entirely to agency producers. Their purpose is much the same as the media buyers who formed last week. (See 24 January SPONSOR-SCOPE.)

At their first meeting held this past Wednesday (28), they discussed a new method of infra-red photography developed by MPO Productions, New York.

More about new groups being formed: The Hollywood Advertising Club is sponsoring the first annual **Broadcast Advertising Clinic**, to be held 9 February at the Hollywood Roosevelt Hotel, and cover: creativity; tv commercial techniques; and how to buy tv and radio more effectively. . . . A new agency network devoted to heavy emphasis on ex-



Getting into the sports act: Personalities at WIIC, Pittsburgh, pose after their "basketball" game with WCAE at half-time during the University of Pittsburgh—Carnegie Tech annual basketball tilt



Second group in the basketball act: This time, KDKA, in Pittsburgh, played WCAE during half-time, and even in hula skirts, proved "no great shakes." Final score of their game: 99-99

Sports, this time for real: Pat Summerall (center), N. Y. Giant will air show on W-GRO, Lake City, Fla. With him (l to r) Bill McDuffie, sponsor; Bob Dobelstein, sls. mgr.; Ray Starr, gen. mgr.

Back to the basketball front: Newsmen and d.j.'s of WHLL, Wheeling, played against a group in Tiltonsville, Ohio before some 1,000 people, adding \$625 to the High Boosters Club's treasury



changing creative ideas and marketing services is now in the process of being formed by Raymond Rosenberg, president of Yardis Advertising, Philadelphia. Tentative name: **Marketing Association of North America**. Purpose: A network of medium-sized agencies (\$500,000 to \$1.5 million billing bracket) to meet and exchange ideas.

Agency appointments: E. & J. Gallo Winery, from DDB back to **BBDO**, where the account was from 1950-55 . . . Revlon, for its "Eye-Fresh", to **Warwick & Legler** . . . Wershaw-Gould Co., toy manufacturers' reps, to **Prodnet Services, Inc.** . . . Brand Owners Cooperative Association, marketers of wine, to **Weiss & Geller** . . . Lumber & Builders Supply Co. to **Armstrong, Fenton & Vinson**, San Diego . . . XETV, Tijuana, to **Heintz & Co.** . . . The Solvents & Chemicals Group, from Edward H. Weiss & Co., to **Stern, Walters & Simmons**, Chicago . . . The B. C. Remedy Co., from N. W. Ayer to **C. Knox Massey & Associates**, Durham, N. C.

Account resignation: C. H. Masland & Sons, carpet manufacturers, by **Anderson & Cairns**.

This 'n' data: **Ralph Head**, v.p. and director of marketing at **BBDO** will conduct 12 marketing seminars this spring at New York University . . . **Joan Ellis Shatkin**, publicity and public relations director of the **Ellis Advertising Co.**, Buffalo, listed in *Who's Who of American Women* . . . **Michael Winow**, production manager at **Ogilvy, Benson & Mather** and the first man hired there when the agency formed in 1948, honored on his 10th anniversary with **O,B&M**.

Personnel appointments: **Richard Cummins**, creative chief of **EWR&R** . . . **Reginald Dellow**, to v.p. in the Chicago office of **Grant Advertising** . . . **William Gillen**, to assistant to the president and **Wayne Tiss**, succeeding him as v.p. in Chicago office at **BBDO** . . . **Frank Armstrong**, president of **Sales Communications**, named v.p. of **McCann-Erickson** . . . **George Poris**, to v.p. of **SSC&B** . . . **Dale Anderson**, to v.p. and account supervisor at **Compton** . . . **Charles Wolfe**, creative director and **V. C. Kenney**, v.p. in charge of creative

services at **The Griswold-Eshleman Co.** . . . Four new board members at **Grey Advertising:** **Leroy Block**, **Hal Davis**, **Dr. E. L. Deckinger** and **Theodore Kaufman**.

More news from the personnel front:

Wright Nodine, to account supervisor at **Geyer, Morey, Madden & Ballard** . . . **C. Richard Fornoff**, to the account service division of **Marschalk & Pratt** . . . **Richard Olanoff**, to the creative services staff at **Feigenbaum & Werman**, Philadelphia . . . **H. Truman Rice**, account executive in the radio/tv department, **Ketchum, MacLeod & Grove** . . . **Jack Brussel**, account supervisor and director of client service, **C&W**, Detroit . . . **Dick Meads**, to the **Dick Knoth Advertising Agency**, San Diego . . . **James Hayes**, to a public relations account executive at **BBDO** . . . **Hubert Sweet**, to the New York office of **Doremus & Co.** as director of broadcast media.

FILM

The importance of international program sources and foreign markets to the tv film industry was underlined last week by NTA's creation of a new division, NTA International Inc.

Under **Harold Goldman** as president, the new division will:

- Handle all tv film and theatrical film sales abroad via ten offices.
- Negotiate foreign co-production with the **BBC** and with other sources.
- Also handle all feature film booking to theatres and tv in the U. S.

Organizational move: **Telestar Films** will now operate under name of its president, **Bernard L. Schubert**.

Production notes: **Film O Radio** of Hollywood planning three new tv series on the Bible, music and sports . . . **Film Clinic** of New York offering new post-production film services.

Promotions: **WNTA-TV** took advantage of armed forces cooperation to promote premiere of *Citizen Soldier*.

Commercials: **Stero** commercials being delivered by **Tele-Sound** of Washington, D. C. . . . **Fred**

Raphael leaves **JWT** to become client relations manager for **Videotape Productions** . . . **Don Gilman** named art director for **Filmways** . . . **Playhouse Pictures** reports 11% rise in 1958 commercials production . . . **Bob Ganon** becomes v.p. and general manager of **TV Spots** . . . **Len Levy** is new chief executive of **Robert Lawrence** office in Chicago . . . **Music Makers** make sound track for **Ford** and **Thom McCann** commercials.

Strictly personnel: **Ziv** appoints **James Weathers** as general manager of **World Broadcasting** and **Robert Klein** as **Pittsburgh** account executive in syndication . . . **George Gruskin** has formed his own creative consultation office . . . **WPIX** names **John A. Patterson** v.p. and sales manager and **Alida Mesrop** as publicity manager . . . **William A. Cornish** is appointed national sales director for **Flamingo** . . . **Kurt Blumberg** joins **UA-TV** as administrative assistant to executive v.p. **Bruce Eells** . . . **Melvin Danheiser** joins **NTA's** foreign staff . . . **Michael Nidorf** named U. S. program representative for **Radio Luxembourg**; he's an **ITC** board member.

NETWORKS

The Peter Reeves N. Y. grocery chain is trying to cash in on an FTC finding regarding network o&o stations merchandising plans.

It filed a \$500 thousand suit against **ABC**, **CBS** and **NBC** alleging that the stations discriminated against **Reeves** door by not giving them a proportionate amount of time on the air under these plans.

Network sales: **Helene Curtiss** (**Edward H. Weiss**) for three **NBC TV** shows: *Northwest Passage*, $\frac{1}{3}$ of *Elly Queen*, and $\frac{1}{3}$ of *Cimarron City* . . . **Mutual** reports eight magazines using its time for circulation drawing: *Popular Science*, *Reader's Digest*, *Coronet*, *True*, *Argosy Esquire*, *Look* and *Time* . . . **Mentholatum Co.** (**JWT**) for alternate Mondays on **NBC TV News**—*Huntley-Brinkley Report*.

Network sales re specials: **Rexall**, for *Frances Langford Presents*, 15 March, **NBC TV** . . . **P&G** and **Ben-**

rus, for the *Emmy Awards*, 6 May, NBC TV . . . *Mercury-Lincoln-Edsel* joins *Timex* on the *Phil Harris Show* 6 February, NBC . . . *Timex*, for 1/2 of the *Mary Martin Show*, 29 March, NBC TV. (See SPONSORSCOPE for prices and more news on specials.)

Programing note: **Bing Crosby Productions**, in partnership with **ABC TV**, begins filming next week the first in a series of 10 tv programs. The film—*Lincoln Jones*, a half-hour drama.

Network affiliations: **WOAY**, Oak Hill, W. Va., to **CBS TV** . . . **WHAY**, Hartford-New Britain and **WBLG** Lexington, Ky. to **ABC Radio**.

Network personnel news: **Norman Racusin**, appointed director, business affairs, NBC TV . . . **William Koblenzer**, to ABC as an account executive.

RADIO STATIONS

• **KYW**, Cleveland, has a new campaign in full swing, dubbed "The Nicest Things Happen."

This three month promotion will include: A pictorial theme of smiling faces in trade ads, mailing pieces, car cards and billboards; point-of-purchase display promotion for **KYW's** advertisers during Kroger food stores sales weeks; apothecary jars to agency personnel on Valentine's Day; two free drinks to agency executives on their birthday; the "nicest things happen" theme tied in to programing; and a listener contest.

Ideas at work:

• **Mobile merchandising:** This is a new promotion at the point of sale for **KGO**, San Francisco, advertisers. Art Abell, merchandising manager of the station, visits various supermarkets to spin records in a simulated broadcast booth, interview shoppers, pour free coffee for everyone and conduct a quiz for shoppers, with the prizes including the sponsor's products.

• **KSO**, Des Moines pulled 20,000 entries in one week as a result of a three-way contest sponsored by the station, Safeway-Thriftway stores and the Gift House Stamp Company. The contest: **KSO** announces 10 Gift House game items each week; entry

blanks are at the food stores; and the station handles the mail, awarding stamps for correct items.

• New editorial policy at **WHIL**, Boston: station takes a stand on an issue and then the people who are involved are contacted and a two minute editorial tape is made, then aired once an hour. A copy of the editorial is sent to the opposition, with an invitation for rebuttal with equal time.

• To aid commuters: **KSFO**, San Francisco, installed a special phone enabling commuters to call the station during rush hours and get a detailed report on traffic conditions.

Among the daffodils: Red Evans, d.j., **WTAL**, Tallahassee, went on the air simultaneously with Peter Tripp, d.j. on **WMGM**, New York, in a contest to see who could stay awake the longest . . . Two d.j.'s at **WWDC**, Washington, are involved in a diet contest—with both munching celery and apples—to see who can lose weight quicker — Mike D'Arcy, news director at **KBUZ**, Phoenix, is playing the game of "hide and seek" with the listeners. Clues are aired as to his whereabouts, with a \$1,000 reward for finding him.

News from the fm front: **KDUO**, in Southern California, begins commercial broadcasting 20 February, with a primary signal of 33,000 watts that will cover 93% of the populated area. New general sales manager: Larry Smith . . . **KYW-FM**, Cleveland, began expanding its programing schedule last week. New hours: noon to midnight seven days a week . . . **KRON-FM**, San Francisco, will resume regular programing in February.

Language change over: **KEXX**, a Spanish-language station in San Antonio, discontinues operations this week, to be replaced by an all-English station, **KARS** . . . **Another call letters change:** Effective this week, the Yankee Network will change its Waterbury, Conn., affiliate to **WATR** . . . **Station purchase:** **WHAM & WIFM**, Rochester, to the Genesee Broadcasting Corp., whose principle stockholders are the Century Theatres and Henry I. Christal Co.

New business notes: Sav-On Drug Stores has signed for \$175,000 worth

of spots and programing on **KFWB**, Los Angeles . . . **WKAZ**, Charleston, W. Va., will carry the Cincinnati Red-leg baseball games for Berger Beer . . . **KXA**, Seattle's new series, *Northwest Narratives*, to be sponsored by Peoples National Bank . . . **WDAF**, Kansas City, to air the Athletics baseball games for The Skelly Oil Co. and Schlitz Brewing Co.

This 'n' data: That echo chamber development out of West Germany (EMT-10) is being used by stations now for stereo effect as well as a gimmick for news shows. The mechanism covers 8x3x1 feet . . . **KWK**, St. Louis, is circulating the results of an auto survey it took this past December. The interview: Out of 1107 autos surveyed, 53% of the auto radios were in use, and a breakdown of listenership showed **KWK** in first place . . . **Hank Shepard**, general manager of **WAMP & WFMP**, Pittsburgh, will head the radio committee for the annual Advertising Week campaign, 3-14 February.

Station staffers: Stan Richards, program director of **WILD**, Boston, appointed v.p. of the Noble Broad-

*Porsche 500 – The
nicest things happen
when you buy time
on KYW Radio,
Cleveland*



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casting Corp. . . . **Alexander Hunter**, named assistant to the v.p., broadcasting division. KING Broadcasting Co., Seattle . . . **Erwin Needles**, to sales manager for WMAS, Springfield, Mass. . . . **Ed Winton**, to general manager of KITE. San Antonio . . . **Don Ross**, program director, KFMB. San Diego . . . **Arnold Peterson**, farm director, WOW, Omaha . . . **Joe Morris**, to business manager and assistant to the v.p. and general manager of WKIX, Raleigh, N. C. . . . **Cliff Michaels**, public relations director. KAKC. Tulsa . . . **Russell Wittberger**, to the sales staff of WEMP, Milwaukee . . . **Paul**

Downs, account executive at WAVY, Norfolk-Portsmouth.

REPRESENTATIVES

Bill Maillefert last week left the **Edward Petry Co.** where he was v.p. in charge of radio.

Maillefert, who joined Petry in 1950, is taking a vacation before deciding what he wants to do next.

Ben Holmes has moved over from tv sales to take Maillefert's spot.

Campaigns and contests:

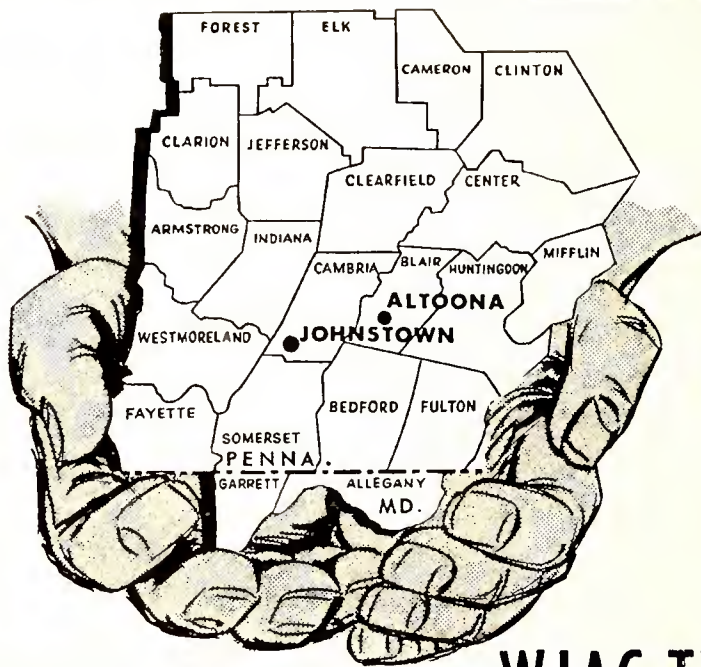
- All radio salesmen of **H-R**

Reps, Inc., are wearing Helbrox wrist-alarm watches in a campaign to help conserve timebuyers' time. The campaign calls for H-R salesmen to determine the time needed for his sales call, then set his alarm accordingly. When it goes off, he winds up his pitch, and leaves.

• He's a winner: **David Grimm**, account executive at **Edward Petry Co.** became an Honorary Colonel in the Confederate Army, as a result of winning a tv sales contest for WSM-TV, Nashville. Second prize: \$500, in Confederate money.

Rep appointments: **Walker-Rawalt Co.**, for the Key Chain Stations' **WKCB & Q**, Berlin, N. H., and **WBNC**, Conway, N. H., in Boston, Atlanta, Chicago, Los Angeles, and San Francisco. **Breen & Ward** remain reps for New York . . . **Clyde Melville Co.**, for **KVKM-TV**, Monahana, Tex., for the Southwest area. **Everett-McKiuney** remains national reps.

Strictly personnel: **Paul Holter**, named head of the radio sales department of the San Francisco office of **Avery-Knodel** . . . **Roger Sheldon**, to the sales staff in the Los Angeles office of **Adam Young** . . . **Frank Hussey**, to the New York office of **CBS TV Spot Sales** . . . **Franklin Wheeler, Jr.**, to the tv sales staff in San Francisco office of **The Katz Agency**.



Only WJAC-TV

Puts this vital market in your hands

1 FACTS FROM N.C.S.--In the Johnstown-Altoona Total Coverage Area WJAC-TV is seen in 533,290 homes each week at night, in 457,430 homes each week during daytime. In 14 out of 21 counties, WJAC-TV gives 80 to 100% coverage of all TV homes! (N.C.S. Report No. 3, Spring, 1958).

2 FACTS FROM A.R.B.--In Cambria County, WJAC-TV leads WFBG-TV by 92% to 38%. In Blair County--WFBG-TV'S home grounds--WJAC-TV is a mere 5% behind this competitor! It adds up to hard, cold proof of viewer preference. (A.R.B. Study, Feb., 1958).

3 FACTS FROM TRENDEX--There are some mighty interesting figures on how WJAC-TV stocks up in fringe areas against Pittsburgh stations. Get all these important facts and figures from your Kotz Mun!



TV STATIONS

Cleveland businessmen were told, this week, that they have not fully realized the role of tv as a powerful sales tool.

The teller: **A. W. "Bink" Dannenbaum**, v.p. in charge of sales for **Westinghouse Broadcasting Co.** The occasion: a talk before the Cleveland chapter of the **4A's**.

To better acquaint agency people with tv's potential in their client's growth, **Dannenbaum** explored the characteristics of the Cleveland market and pointed out these factors:

• Local advertisers spend \$2.72 a home per home a year for tv advertising in Northeast Ohio, whereas the ratio in many major markets is higher.

• The sales potential in this industrial city is "fantastic," and the set

penetration is among the highest (95% of area homes have receivers), yet area business men have failed to take advantage of tv's impact.

"I say to you with all the conviction that I can muster," concluded Dannebaum, "that had it not been for the invention of tv and its use as an advertising medium shortly after the war, the American economy as we have known it in the past 10 years could not have been possible."

Tv's share of total advertising dollars in 1958 hit "an all time high of 13.7%" stated TvB's Norman Cash in a year-end round up of tv.

Highlights of this report:

- Total tv revenue for time, talent and production, in 1958, was 3% higher than 1957, reaching to \$1,394 million.

- Of this, network tv tallied \$720 million for the year; spot tv, \$398 million; and local tv, \$276 million.

- 1958 saw an increase of 2.3 million new tv homes, bringing tv to 85% national coverage.

- Over 20 new tv stations went on the air, bringing the total to 510.

- The morning tv audience, compared to 1957, increased by 16%; the afternoon by 5%; and evening by 5%.

Ideas at work:

- WCAU-TV, Philadelphia is holding a contest for agency executives to promote its Paramount film package. Agency executives were presented with a "What's Your Movie I.Q." questionnaire, for the purpose of identifying pictures of 20 Paramount films. Prize includes a portable tv set.

- Know the city: WSJV-TV, South Bend, is holding a contest on its *Movie Time* show, where the announcer will walk across a scene flashed on the screen. Contestants who recognize five weekly scenes of the city, win a tv set.

- KTVH, Wichita-Hutchinson, to promote its *Rescue 8* syndicated series, paraded two gals dressed as firefighters down the city streets, distributing handbills about the show. Girls found 2,000 pedestrians even though the temperature that day was hovering near zero.

Kudos: Bruce Caldwell, of KOMO-TV, Seattle, received a special award from the Keep Washington Green Association, for his fire prevention efforts . . . Harold Christian, v.p. of merchandising at WXYZ, Inc., Detroit, awarded life membership from the Detroit Association of Grocer Manufacturers Representatives.

On the personnel front: Avery Chenoweth, named program director of WSAZ-TV, Charleston-Huntington . . . James Neidigh, to sales manager of KING-TV, Seattle . . . Joseph Cain, president of P.R. Mallory & Co., Indianapolis, elected to the board of Gross Telecasting . . . Robert Novak, to assistant program manager of KPIX, San Francisco . . . Marc Daniels, v.p. in charge of programs for Theatre Network Tv, Inc. . . . Bobby Davidson, merchandising man at WAVY-TV, Norfolk-Portsmouth . . . Alida Mesrop, manager of publicity for WPIX, New York . . . Frank Arney, assistant farm director of WOW-AM & TV, Omaha . . . Phil Sanford, account executive, WTVJ, Miami.

BRIGGS & CO.

(Cont'd from page 41)

mentions average 67% over-all).

Two years ago, when most supermarkets lost some of their ardor for private labels (and in most cases cut out roughly half of them), this particular situation eased somewhat for Briggs. The company was able to concentrate on promoting an ice cream product it had introduced in 1955.

By now, Briggs had a radio schedule on WTOP spread throughout the day: alternating participations in Evans' early morning and afternoon shows and a five-minute show at 5:55 p.m. in which Evans told human interest vignettes. This show was developed specifically for Briggs to provide some prime time coverage.

"Media strategy for the ice cream was identical to that of the meat line," says account executive Bill Mullett of Kal, Ehrlich & Merrick, Washington, D. C. "To link it with the Briggs name called for using the same personality we were already identified with. Evans alternated meat and ice cream announcements,

linking the two products wherever possible."

With its more elaborate product setup, Briggs currently also has a more elaborate air media schedule which looks something like this:

In radio:

- Show, 5:55 p.m. (with Mark Evans, now three times a week).

- Participations, 60 seconds, alternating afternoon and early morning (Mark Evans). Six a week.

- Announcements, 30 seconds, 163 a week, on three other stations.

In tv:

- Announcements, 38 per week. Two-thirds are I.D.'s; one-third are 20's, between 4 and 10:30 p.m.

- Participations, three per week in children's shows.

"Children not only have a great deal to say about what is purchased," says a.e. Bill Mullett, "but they are more susceptible and their recall is higher than among adults."

Briggs reaches all its audiences with a budget currently about equally divided between radio and tv distributed in a pattern that hits every consumer level at all times of day.

30-foot yacht – The nicest things happen when you buy time on KYW Radio, Cleveland



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PARTI-DAY

(Cont'd from page 38)

little direct influence in the initial buying decision. The survey showed, for example, that there was a slight tendency of Parti-Day to appeal to larger families: 71.7% of Parti-Day purchasing families consist of four or more members. The survey also showed that 97% of the Parti-Day families use it on ice cream (almost all users of toppings also do so), 4% use it in hot chocolate, 16% use it in chocolate milk and 13% use it on cake or pudding.

So much for the survey. Getting back to the all-important subject of sales, the last two weeks reported showed a new peak in shipments to wholesalers. From 1 through 15 January, shipments to wholesalers reached a level of 1,595 cases, making a total of 5,435 cases shipped since the test began in the Green Bay area. During the same two-week period, 311 cases were shipped in Milwaukee, where there is no advertising at present, and where part of the Parti-Day shipments end up at A&P and National Tea stores in the Green Bay area.

The latest shipment figure compares with 350 cases during the last half of December. It was thought at first that the 350-case figure was a reflection of the fact the Parti-Day had to fight Santa Claus. While Parti-Day is a party item, other party items also compete against it during the Yule season and stores will push those items that are strictly Christmas products first since, if the Christmas items are not sold, the store is stuck with them.

However, further reflection and a study of the sales figures made clear that, though Christmas is a problem, it could not explain a jump of almost five times in sales from the second half of December to the first half of January. In the first place, case shipment figures represent wholesalers replenishing their stocks, not stores. A wholesaler who buys Parti-Day during the second half of December is not stocking up for Christmas sales; rather, he's stocking up for January sales.

Furthermore, it became apparent when the semi-monthly shipment figures were studied that the boom-and-bust sales pattern exhibited during the 15 December-15 January period was symptomatic of the entire tv test period. Without exception, the pat-

tern of peaks and valleys showed up every month (see chart on page 36).

The reason, explained Bower, the food broker's merchandising manager, is simply that wholesalers are ordering too conservatively. "What happens," he said, "is this: the wholesaler will take a small order despite our urging that he take more. Then, suddenly, store orders turn out to be bigger than the wholesaler thought and he's out of stock. The next time he orders in larger quantities, but, in the meantime, Parti-Day has lost sales. Then the next time it starts all over again."

Bower was confident that wholesalers will shortly get the point that tv is effectively pushing the product and will buy in a more orderly fashion. For this reason, he felt that the second 13 weeks would rack up even bigger sales than the first 13.

"We're not dissatisfied with the way sales are going so far," Bower explained. "As a matter of fact, we're doing better than we expected. We had figured originally on an advertising cost of \$1 per case. The \$1 figure is a reasonable one for introducing a new product. That means a sales target of 10,000 cases for the 26-week period. Well, we've sold over 5,400 so far and we should do even better during the next three months. We could hit 15,000 cases. That's about 66¢ a case in advertising costs, which is pretty good."

(Parti-Day wholesales at \$4.75 for a case of 12. Gross retail markup is thus \$1.13 per case.)

Bower felt that another reason for the January sales jump was the large number of upcoming in-store demonstrations. About five have been run so far and another 15 are in the works. With Kuehn salesman lining up demonstrations and stores preparing them, there's a feedback from the store level resulting in more sales.

The demonstrations are put on, without exception, by dairy firms. They usually involve an ice cream-Parti-Day tie-in. During the Christmas season, when dairy firms were more concerned with egg nog and the like, Parti-Day demonstrations were hard to push.

Originally, Bower said, the ice-cream makers, who have demonstrators on their payroll, came to Parti-Day. Now, the demonstrations are snowballing. As a result, Bower hopes (and expects), so will sales. ■

IMAGERY-TRANSFER

(Cont'd from page 39)

sumed when the next Todd-AO spectacle comes along, Keough says.

(4) *On-the-air trouble shooting.* Stand-by slides and copy for as many as six current films are kept on hand at the station, so that a picture plug can be switched early in an evening or weekend to give support to a theater whose gate is in momentary trouble.

(5) *Radio transfer.* A schedule of 60's provides a distinct carry-over from tv. Taped excerpts from the sound track are used in fully-produced spots, much as they're used in the corresponding tv announcements.

(6) *Newspaper transfer.* Display ads in the ordinary sense have all but vanished from Cooper's advertising in the past couple of weeks. They have been replaced by smaller "editorial" ads—two paragraphs of synopsis tied to the impressions created on radio and tv.

To put these commercials together, promotional and publicity trailers are screened by Phil Keough and station staffers. Out of these sessions come copy and art ideas.

The schedule began 23 June, 1958. It calls for a minimum of 18 announcements a week, mostly 60's. Slides are used in the 20's. The 15-minute program was added for the three-months "South Pacific" push.

What has the tv approach done for the chain? City manager Phil Keough cites some random examples from Omaha:

(1) "The Reluctant Debutante." Average first-week gross in cities the size of Omaha: \$3,000 to \$5,000. First week Omaha gross: \$7,000.

(2) "Imitation General." Average first week gross in cities the size of Omaha: \$3,000 to \$4,500. First week Omaha gross: \$6,000.

(3) When a distributor refused to allocate any of the ad budget for a certain picture to tv, Keough included it anyway. Result: a two-week gross of \$20,000 as opposed to \$6,000 and \$8,000 grosses in cities twice Omaha's size.

Cooper Foundation theaters are an owned subsidiary of the Cooper Foundation, a charitable fund set up by Oklahoma businessman Joseph Cooper. Kenneth E. Anderson is general manager of the parent Cooper Foundation, headquartered in Lincoln, Neb. ■

(Cont'd from page 29)

year; it will take an awful lot of advertising to ever reach that again.

If the future looks fairly bright for a few big breweries engaged in a struggle to gain sales and widen distribution, it looks somewhat bleak for the small local breweries caught in the cross-fire. This just about summarizes the marketing revolution taking place. It also must be remembered that the revolution is being forced upon the industry.

The problems of a brewer are formidable; no bar towel is big enough to wipe them all away. For one thing, there are taxes—federal, state, and sometimes local. Federal tax on a barrel of beer is \$9. State taxes range from a low of 62¢ in California and Wyoming to a high of \$11.65 per barrel in South Carolina. The New York state tax is \$1.03.

Thus a barrel of national brand beer in Albany, N. Y., which sells for about \$29 has been taxed more than \$10. The brewing industry contributes about \$2.5 million daily to the public coffers.

Moreover, since repeal (indeed since the birth of tv) beer has become a package goods supermarket item rather than a taproom by-the-barrel one. In the early days of tv, the emphasis on beer advertising copy was "Ask your friendly bartender for a glass of —." (In fact, the earliest tv ratings sometimes were based on the barrooms that had tv sets.) Now, however, the advertising target is the housewife who stocks up her refrigerator for entertaining with "handy packs."

How well this advertising tack has worked is demonstrated by the fact that about 80% of all beer sales now are in packages—bottles or cans. The standard sizes are: quarts (6.4% of market), 12 oz. (87.3%), 16 oz. (2.4%). Cans account for 36.8% of packaging; one-way or non-returnable, bottles for 5.5%, and returnable bottles for 57.7% of package sales. Returnable bottles therefore are still well in front of other containers, so it's obvious what a problem a national brewer such as Miller has shipping back empty bottles from all over the country to Milwaukee.

The most economical shipping probably is via truck in no more

than a 250-mile radius. It thus becomes understandable why big brewers are buying up or setting up branch plants to fit their freight pattern—not only in terms of finished product, but also in terms of new materials.

Brewers have still another problem that doesn't plague such competitors as soft drinks. This is spoilage. Beer is a sensitive beverage, subject to such vagaries as light, temperature, and time. Most beer is shipped in bottles or cans, but before it is, it must be pasteurized. In addition, the shipping brewer runs into competitive prices by local brews. These differences may amount to as much as \$6 or \$8 per barrel. It's no wonder then that some of the big boys are buying up struggling local brewers—not for production facilities only—but to acquire popular-priced brands they can market along with their premium-priced ones.

The next decade may see popular-priced (and presently little-known) brands shooting to leadership in sales. The decade after that, however, may see—after the small locals have been shut out and control is in the hands of a few nationals or almost national regionals—premium-priced brands back again for no other reason than that competition has been erased.

In all this hubbub, the small family-owned local brewery (which has been the pattern of brewing for nearly 3,000 years) is doomed. How can such an operation weather the impact of big expenses and big advertising budgets? How can it hope to compete for supermarket shelf space and dealer displays with the heavily-promoted brands of the big operations? The small brewer is even losing his last advantage as major brewers move into the area of popular-price beers. Right now, in some markets, Anheuser-Busch, popular-priced Bavarian outsells its premium-priced Budweiser; Schlitz' newly-acquired Old Milwaukee, at popular prices, outsells the parent brew. At the same time, they are outselling local brewery products because the price gap has been closed.

So the decentralization of the nationals and the disappearance of the locals is established as a trend. What effect this marketing revolution will have on tv and radio will be dealt with next week.

Ray Ellingsen

P

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CRASH THE DENVER MARKET WITH KOSI



In Denver the *influence* station is KOSI. Because KOSI has listener loyalty—and the folks with money to spend. They respond to KOSI advertisers—and *buy merchandise and services!* No double spotting!

So contact PETRY about the prize Denver buy—that will win sales awards for you—KOSI! 10% discount when buying KOSI—and KOBV, San Francisco!

For Greenville, Mississippi — it's WGVM.

KOSI / 5,000 watts in Denver

Mid-America Broadcasting Co.

IMPACT!



PROVED 3 WAYS AMERICA'S BEST TV BUY

ARB, May 1958 — highest rated station in America in markets of three or more stations.

Telepulse 1957 Year-End Review — highest rated station in America in markets of three or more stations for the entire year of 1957.

Telepulse, May 1958 — first in the market 91.3% of rated quarter-hours.



CBS Television Network • Channel 4 • El Paso, Texas
 REPRESENTED NATIONALLY BY THE BRANHAM COMPANY
 Dorrance D. Roderick, Pres.; Val Lawrence, V.-Pres. and Gen. Mgr.

Tv and radio NEWSMAKERS



Kenneth R. Atwood has been named manager of the newly opened St. Louis offices of Robert E. Eastman & Co., Inc. Atwood has had wide experience in broadcast sales, most recently with CBS Spot Sales. Previously, he had been associated with KACY-TV, St. Louis (1952-54) and KTVI, St. Louis (1954-57). Commenting on the firm's expansion, Mr. Eastman said:

"The objective is to increase business for the stations we represent through a concentrated application of creative selling techniques."

Brent O. Gunts has been appointed station manager of WBAL-TV, Baltimore, and will work with the newly appointed radio station manager, Thomas Carr. Gunts began his radio career at WFBR, Baltimore. Following WW II, he headed his own production company, Entertainment Enterprises. In 1949, he returned to Baltimore and formed Brent Gunts Productions. Carr was formerly with WTIC, Hartford; NBC; Erwin Wasey; founder of Carr & Stark, tv packagers and helped establish WANN, Annapolis.



Charles E. Gates has been appointed general sales manager of WGN, Chicago. Gates, who joined the WGN sales staff in 1940 after 13 years with the *Chicago Tribune*, will coordinate the company's radio sales activity. William A. McGuineas, commercial mgr. since 1945, will continue in that post, but will take on new corporate assignments. Ben Berentson, N. Y. sales office manager since 1948, will assume additional responsibilities. He joined the *Tribune* in 1932, has been with WGN since 1940.

Robert M. Light has been elected managing director of the Southern California Broadcasters Assn. He is currently the producer of *Quiz Down*, jointly sponsored by the *Los Angeles Herald Express* and KNXT. Light began his broadcasting career as an actor with CBS in N. Y., later became writer-producer on all three networks. Other experience includes president Command Radio Productions in L.A.; Abbott Kimball, director of promotion for Pacific Coast Broadcast properties of RKO Tele-radio Pictures.



NEWS in Phoenix means **KPHO-TV**



**A
MEREDITH
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REPRESENTED NATIONALLY
BY THE KATZ AGENCY

A MEREDITH STATION AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES. OTHER MEREDITH STATIONS ARE WOW AND WOW-TV, OMAHA — WHEN AND WHEN-TV, SYRACUSE — KCMO AND KCMO-TV, KANSAS CITY — KRMG, TULSA, OKLAHOMA — KPHO AND KPHO-TV, PHOENIX, ARIZONA

KPHO-TV's early local news program, 6 p.m., "3 STAR NEWS" with Tom Sherlock (right), is the highest-rated early evening news program, local or network, in Phoenix. KPHO-TV's late local news program, 10 p.m., "TOMORROW'S HEADLINES" with Art Brock (left), is the highest-rated news program, local or network, in Phoenix.

KPHO-TV's 6:15 p.m. and 10:10 p.m. weather and sports are also Phoenix highest-rated TV programs of their type. Source,/ARB

SPONSOR SPEAKS

Not a Yawn?

Elsewhere in this issue SPONSOR carries an ad on behalf of the *Saturday Evening Post* entitled "Not a Yawn in an issue". Based on an advertisement that Benton & Bowles had placed previously in SPONSOR (and other publications) the *Post* message, though moderate and friendly in approach, points out that, unlike tv shows, *Post* advertising assures client's "no gamble . . . and not a yawn from cover to cover!"

We don't know what *Post* means by no yawns—but there are plenty of chasms. No *Post* research can claim readership by every reader of every article and story in a *Post* issue, just as no television show can claim 100% of the viewership. As one *Post* reader, we contend that any issue of the *Post* that carries two or three articles of special interest recommends that issue as a howling success. No Starch study will show 100% noting of *Post* ads.

What does the *Post* mean by "not a yawn in an issue"?

Shrimps to Telepathy

While we're talking about trade paper ads, our compliments to Edward Petry & Co. for their frivolous yet forthright and factual message titled "Shrimps to Telepathy". According to John Ashenhurst of the Petry office in Chicago, who conceived and wrote the ad, it all started when "some forward looking shrimps learned to crack their knuckles and some females responded". After a few billion years things picked up and today we have a whole flock of shrimp (excuse us, we mean advertising media). Petry predicts that telepathy may be the next advertising competitor.

We thank Petry for leading us through the A-to-Z of advertising. But, far more, we appreciate the message of friendly, though competitive, co-existence among advertising media. After all, when you think of advertising as "shrimps to telepathy" spread over a few billion years, what's the percentage in allowing a dog-eat-dog competitive concept to bring on the ulcers?



THIS WE FIGHT FOR: *A sense of humor—about ourselves and the problems of air media advertising. A little laughter can be a healthy creative force in ours and other businesses.*

10-SECOND SPOTS

Mysterious West: Belated report from Los Angeles reports this roadside sign: "Drive in here for your Christmas trees and Watermelons."

S—x: Following Ed Murrow's *Sex in Business* (prostitution probe) program on CBS Radio, an adman, in a playful mood, called CBS, asked for Polly Adler. For more than seven minutes, the adman hung on while a bewildered network passed him from department to department and no Miss Adler. Finally he was connected with Murrow himself, at which point he silently hung up.

Philately: Stamp collector Ward Crowley, KLZ, Denver, last year contacted the United Arab Republic for stamp issues. Apparently has wound up on mailing list of President Gamal Nasser, for he just received a New Year's greeting from him. *Save the stamp.*

Guess: From *N. Y. Times* Commercial Notices column—

NO NAMES PLEASE

Who is the award-winning actress, movie and TV star whose magnificent full-length dark mink coat we are privileged to offer for resale at a small fraction of its original cost? (No names please). *Well, let's see—there were a couple of cancellations this season. . . .*

Radio boom: It's reported that New York has 10 d.j.'s who earn over \$50,000 a year. *And only a few years ago they were ready to bury radio.*

Cycle: A veteran adman attributes his success to "good judgment which comes from experience which is gained through poor judgment."

Protest: When WBTV, Charlotte, N. C., discontinued *Silent Service* and replaced it with *Person to Person*, it received the following letter from an 11-year-old:

"I will give you just three weeks to put *Silent Service* back on. Then I start the petishon."

Cutting: ABC TV's Johnny Carson tells of the performer who tried to impress a theatrical agent with his act. "I catch razor-sharp butcher knives with my teeth," he said. When the agent looked incredulous, the talent added, "I suppose you think I'm smiling."

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Pittsburgh's

biggest view

is brewed on

WTAE
BIG TELEVISION IN PITTSBURGH

CHANNEL **4**

WTAE

PRESENTED BY THE KATZ AGENCY

BASIC ABC IN PITTSBURGH

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TO THE FUTURE
1773
PITTSBURGH BICENTENNIAL 1976-78
GROWING WITH
PITTSBURGH'S
RENAISSANCE



**no
additional
cost**



Now—Shopper-Topper Multi-Market Merchandising in 170 high volume food stores

**Steubenville-
Wheeling
Joplin, Mo.
Clarksburg, W. Va.**

Select any program or announcements from these Friendly Group stations—WSTV-TV, WBOY-TV or KODE-TV on a 13-week budget—and our exclusive “Shopper-Topper” merchandising service is yours at no extra cost in the important Steubenville-Wheeling, Central West Virginia and Joplin markets. In these three rich markets—with combined food sales of \$167,562,000—only these stations offer advertisers this unique merchandising support. Find out today how “Shopper-Topper” can move the goods for you.

The Shopper-Topper* Merchandising Plan guarantees:

- in-store displays, placement of point-of-sale material, shelf stocking, checks on prices, exposure and activity of major competitors, obtaining comments from stores—in 170 high-volume supermarkets
- merchandising activity report every 13 weeks to advertisers and agencies
- complete direct mail service
- product highlighting on popular local shows, including live demonstration

For more details ask for our new “Shopper-Topper” brochure

WSTV-TV

CHANNEL 9 • STEUBENVILLE-WHEELING • CBS-ABC

WBOY-TV

CHANNEL 12 • CLARKSBURG, W. VA. • NBC

KODE-TV

CHANNEL 12 • JOPLIN, MO. • CBS

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