

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



WHY IT'S A BIG YEAR FOR NET TV 'SPECIALS'

Big budget programs are hottest items in net tv. Twice as many are expected next year

Page 29

Audience for summer radio is up 40%

Page 32

Ad manager joins in attack on multiple rates

Page 35

Esquire switches tv pitch from net to spot

Page 38

cal
rl
akes
ood

Business . . . via SPOT TV

ells better for *national* advertisers because she's the *local* fashion
rity. She translates Paris fashion and beauty news into tips her
rs can use on Main Street . . . and sells everything from home
aments to sewing machines while she's at it. She's another good reason why so
national advertisers consider Spot TV the BASIC advertising medium.

Albuquerque	KPRC-TV	Houston	WSM-TV	Nashville	KCRA-TV	Sacramento
Atlanta	WHTN-TV	Huntington-Charleston	WTAR-TV	Norfolk	WOAI-TV	San Antonio
Bakersfield	KARK-TV	Little Rock	KWTV	Oklahoma City	KFMB-TV	San Diego
Baltimore	KCOP	Los Angeles	KMTV	Omaha	KTBS-TV	Shreveport
Chicago	WPST-TV	Miami	WTVH	Peoria	WNDU-TV	South Bend-Elkhart
Dallas	WISN-TV	Milwaukee	WJAR-TV	Providence	KREM-TV	Spokane
Flint-Bay City	KSTP-TV	Minneapolis-St. Paul	WTVD	Raleigh-Durham	KOTV	Tulsa
Fort Wayne					KARD-TV	Wichita

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

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

**NOW
ONE BUY**

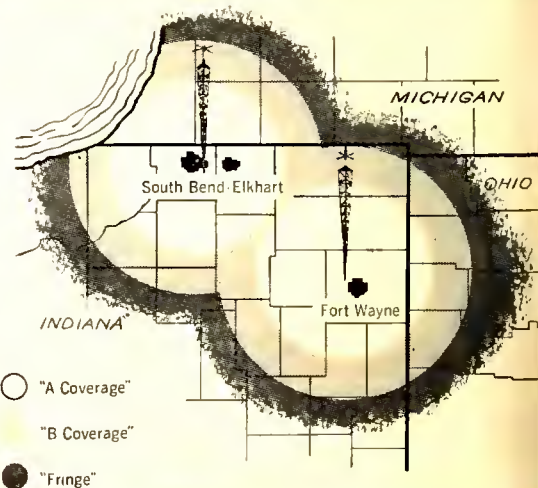
delivers both —

**AT A 10%
SAVINGS!**

YOU NEED TWIN BILLIN in Indiana!



Now, a new, two-station TV buy blankets *both* the South Bend-Elkhart and Fort Wayne markets, plus healthy chunks of Southern Michigan and Western Ohio. Over 1.6 million population—\$2.8 billion Effective Buying Income. Alert buyers are covering these rich markets in combination—and saving 10%! They're buying them right along with Indianapolis—thus covering all the best of Indiana from within—with just two buys!



see your **H-R** man soon!



W S j v
SOUTH BEND ELKHART

28

w k j g
FORT WAYNE

33

**Because
Local
Sponsors
Buy With That
"Critical Buck,"
They Buy
The Station
That Gets
"Next Day"
Results...**

**You've Got A Live One
When You Buy
KRNT
TOTAL RADIO
in Des Moines, Iowa**

In DES MOINES,

that result-getting station is . . .
and has always been . . .

KRNT RADIO, that "know-how,
go-now" station that keeps pace
with all that's going on in
Des Moines, Iowa's lively center of
business activity. Because KRNT
has news on the hour, total
sports, the best of music,
dramatic shows, complete weather
and complete service, local
sponsors spend nearly as much
on KRNT RADIO as on the
other 5 Des Moines

stations combined! Better See Katz Soon.

SOURCE: LATEST AVAILABLE F. C. C. FIGURES

KRNT RADIO-CBS
A Cowles Station

DIGEST OF ARTICLES

- Tv sky explodes with specials**
- 29** New client interest in specials may hypo current crop from 41 to over 100, jump sponsor investment to peak level of \$26 million next season
- Summer radio's rising out-of-home audience**
- 32** Pulse figures show summer out-of-home audiences have risen 40% during the past seven years. Night auto listening is particularly important
- Ad manager attacks double rates**
- 35** Goetz executive urges brewing industry to take strong stand against local buying. Joins agency and reps advocating single-rate for radio/tv
- Tv overseas and what it means**
- 36** In Italy, all tv commercial time is digested into 10 minutes a day; in Portugal you can buy a show for \$650. Beginning: a series on foreign tv
- Negroes choose radio**
- 37** In-depth study in Houston asked how respondents would spend a \$25,000 ad budget. Negroes would put the lion's share of the ad money in radio
- Why Esquire switched to spot tv pitch**
- 38** A new \$2.5 million campaign is directed at specific markets so that upgraded image and new product introductions will pinpoint marketing
- Parti-Day in the home stretch**
- 40** Client, agency awaiting answers to such specific questions as: how much influence do kids have on topping sales? Survey will soon give data
- Rate the commercials**
- 42** Admen, haunted by the question—"so they saw the show but do they recall the commercial?" now have another "answering service" in Q.R.I.
- Sell hard-to-sell, hard-to-grasp items fast**
- 42** A Philadelphia wholesaler sells everything from plastic steel to burglar alarms with radio strategy that creates off-beat buying impulses
- SPONSOR ASKS: How are advertisers appraising summer air media?**
- 46** As campaign planning for the third quarter goes into high gear, three station men report the summer strategy of national spot advertisers

FEATURES

- | | |
|---------------------------------|-----------------------------------|
| 12 Commercial Commentary | 17 Sponsor-Scope |
| 58 Film-Scope | 76 Sponsor Speaks |
| 24 49th and Madison | 52 Spot Buys |
| 62 News & Idea Wrap-Up | 76 Ten-Second Spots |
| 6 Newsmaker of the Week | 8 Timebuyers at Work |
| 62 Picture Wrap-Up | 74 Tv and Radio Newsmakers |
| 48 Radio Basics | 53 Tv Results |
| 60 Sponsor Hears | 57 Washington Week |

Editor and Publisher

Norman R. Glenn

Secretary-Treasurer

Elaine Couper Glenn

VP-Assistant Publisher

Bernard Platt

EDITORIAL DEPARTMENT

Executive Editor

John E. McMillin

News Editor

Ben Bodec

Special Projects Editor

Alfred J. Jaffe

Senior Editors

Jane Pinkerton

W. F. Miksch

Midwest Editor (Chicago)

Gwen Smart

Film Editor

Heyward Ehrlich

Associate Editors

Pete Rankin

Jack Lindrup

Gloria Florowitz

Contributing Editor

Joe Csida

Art Editor

Maury Kurtz

Production Editor

Florence B. Hamsher

Vikki Viskniskki, Asst.

Readers' Service

Barbara Wiggins

ADVERTISING DEPARTMENT

Sales Manager

James H. Fuller

Dorris Bowers, Administrative Mgr.

VP-Western Manager

Edwin D. Cooper

Southern Manager

Herb Martin

Midwest Manager

Roy Meachum

Eastern Manager

Robert Brokaw

Production Manager

Jane E. Perry

Sandra Lee Oncay, Asst.

CIRCULATION DEPARTMENT

Seymour Weber

Harry B. Fleischman

ADMINISTRATIVE DEPT.

Laura Oken, Office Mgr.

George Becker; Gilda Gomez; Priscilla

Hoffman; Jessie Ritter

Member of Business Publications
Audit of Circulations Inc.

BPA

SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49 & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham. Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$8 a year. Canada & other Western Hemisphere Countries \$9 a year. Other Foreign Countries \$11 per year. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. 2nd class postage paid at Baltimore, Md.

©1959 Sponsor Publications Inc.



“Roanoke bigger than London, England?”

Sure it is. There are more U. S. citizens in Roanoke, Va., than in London, England. Furthermore, more of them watch WSLs-TV.

We don't really *need* wild comparisons to sell the Roanoke market, but they help to gain your interest.

Now that we have it (we hope) we won't keep you long. All along the line NCS No. 3 shows us No. 1 Daily *and* Weekly, Daytime *and* Night-

time in Roanoke. WSLs-TV reaches more homes than any other station in the greater Roanoke market of 420,000 tv families. Blair Television Associates will take it from there.

WSLS-TV

Channel 10 • NBC Television

Mail Address: Roanoke, Va.

A broadcast service (with WSLs Radio)
of Shenandoah Life Insurance Company

U

CBS Radio Network audiences up 29% since PCP.* Share of audience up 26%. Just as predicted: good programs plus strong sequencing plus high station clearance (already averaging 97%) get results. And demonstrate the leadership you will continue to profit by— with the Program Consolidation Plan on the CBS RADIO NETWORK.

SINCE PCP

**This is what happens when full network programs on CBS Radio under PCP (January 11-February 7, 1959) are compared with the same programs pre-PCP (September 21-December 20, 1958) in NRI reports. All averages weighted by full program duration and frequency.*

Average Audience

Personalities (Mon.-Fri.)

UP 26%

Daytime Serials (Mon.-Fri.)

UP 36%

Nighttime (Mon.-Fri.)

UP 25%

Sunday

UP 8%

the only
station
that really
covers

the
independent
Long Island
market!

POPULATION *
1,789,300

RETAIL SALES *
\$2,358,018,000

*
(NASSAU-SUFFOLK)

→ 10,000 WATTS

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
Long Island*

Represented by Gill-Perna

NEWSMAKER of the week

This past fortnight brought more clearly into focus two broadcast trends: the immersion of individual stations into group properties and the movement of corporate control from operator to investors. Three moves propelled tv/radio even further into the era of bigness and fiscal stewardship.

The newsmaker: John W. Kluge, who is actively associated with a variety of enterprises, added duties as president of Metropolitan Broadcasting Corp., New York, after a pitched board battle (6 to 2) which changed Richard D. Buckley's position in the hierarchy. He becomes v.p. for WNEW Radio.

Kluge's victory was predicated on board approval of his management and fiscal policies which hinge on his philosophy: the same kind of total marketing know-how makes a success in any kind of business—broadcast, food, realty, printing—in all of which he has extensive financial interests.

As chief executive officer (board chairman and president) of five MBC stations (WNEW AM & TV, New York; WTTG-TV, Washington; WHK AM & TV, Cleveland) he will continue a financial pattern which he says has upped the stock value of MBS 11% since he became board chairman in January.



John W. Kluge

In still another move two weeks ago, Kluge sold KNOK, Ft. Worth-Dallas, and WKDA Nashville, to singer Pat Boone and Townsend Investment Co. for a reported \$1 million. Boone early this month joined the Townsend U. S. and International Growth Fund, a large mutual fund, as a member of the advisory board. Resident management of the stations will remain the same. Mr. Kluge is understood to have \$2.3 million of his own money invested in broadcast properties. His other stations: WLOF-TV, Orlando, Fla.; WINE, Buffalo, N. Y.; WEEP, Pittsburgh—making a grand total of four tv and four am stations.

In line with the fast expansion of groups on the broadcast scene, Jack Wrather and David C. Moore have merged the companies for which they are presidents, respectively: Marietta Broadcasting (KFMB AM & TV, San Diego; KERO-TV, Bakersfield) and Transcontinent Tv Corp. (WGR AM & TV, Buffalo, N. Y.; WROC-TV, Rochester, N. Y.; 60% of WNEP-TV, Scranton-Wilkes Barre; 50%, WSVA AM & TV, Harrisonburg, Va.). As a single operating company it will retain the Transcontinent name. Combined properties reportedly are worth \$30 million. (For more details see page 78.)

kitchen cues
and
parlor patter



MEET THE

Millers

**MONDAY thru FRIDAY
1 to 1:30 pm on WBEN-TV**

Western New York's hosts to over a million families

In the WBEN-TV coverage area, taking in well over a million television families, Bill and Mildred Miller are the authorities on better cooking, better serving, better entertaining and better living. Why? Because, since 1949 they have been doing this type of Mr. and Mrs. show better! Troupers, turned gentleman and woman turkey farmers, the Millers bring to their TV shows a warm professionalism, an inherent affability and the sophistication and background that their years of travel and experience have given them.

In this interesting atmosphere of entertainment and information they do a real selling job for their sponsors. And their sponsors read like a "who's who" of the package goods field.

We suggest you **MEET THE MILLERS** and showcase your product where more homemakers see it and create a desire to buy it.

*HARRINGTON, RIGHTER & PARSONS, our national representatives,
will be happy to arrange the introduction.*

WBEN-TV
CBS IN BUFFALO

The Buffalo Evening News Station Ch.

4



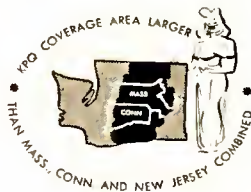
RESULTS ARE
2 TO 1
 IN KPQ'S
CAPTIVE MARKET

KPQ'S 12 COUNTY
 CAPTIVE MARKET
 IS SURROUNDED
 BY MOUNTAINS . . .

A separate and distinct
 market from Seattle
 or Spokane,
 KPQ GETS RESULTS . . .

2 TO 1

KPQ is prepared to back
 that claim with
MONEY ON THE LINE!
 (In Five Years, No Takers)



5000 W
 560 KC

KPQ

WENATCHEE, WASHINGTON

Portland & Seattle Reps.
 Art Moore & Associates

National Reps.
 Weed & Co.

Timebuyers at work

Marie Coleman, Donahue & Coe, Inc., New York, points out that buyers can often determine markets with new potentials by carefully studying business and agricultural reports, and by watching for business and government spending in specific areas. "The Department of Agriculture data, for example, is particularly helpful," Marie says. "Latest figures show general increases in farm prices, and states such as Nebraska, Kansas and Iowa are showing a healthy upswing in their economies. According to the latest indexes, cattle prices are also on the rise, and many midwestern and southwestern communities are benefiting. Movement of plants to new cities is giving impetus to business, especially in the Southwest." Marie notes that in Omaha, where the Government set up a missile base, and in Denver, where the Air Force expanded its operations, the prosperity of these markets has increased considerably. "Business and government indexes," Marie says, "often give you a better picture of a market than do ratings."



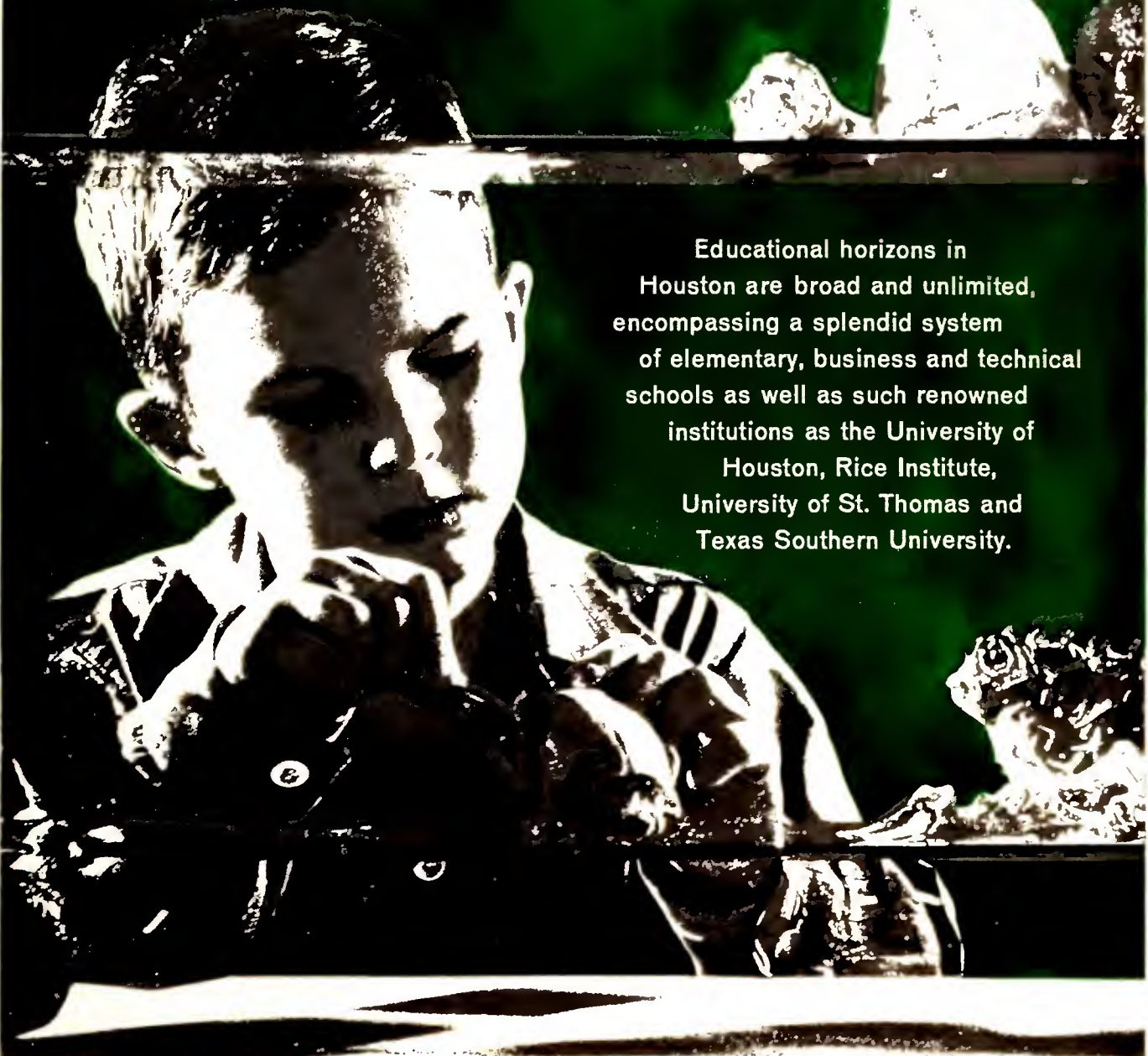
Terri Brady, Fletcher D. Richards, Inc., Los Angeles, feels that a buyer should analyze all stations in a given market in relation to the advertiser's objectives. "These objectives become practically meaningless when the buyer seeks ratings rather than the audience that will be interested and will buy the product being sold," Terri says.

"Specific audiences, not indiscriminate mass circulation, is what the advertiser needs for really effective selling in today's highly competitive market nearly every consumer product requires a specific audience, even if this audience is as general as 'housewives'." Terri thinks that the buyer with a sensitive eye for programing and cost can often purchase schedules on a combination of lesser-rated stations in a market that will prove



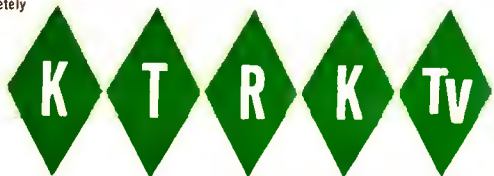
to be far more effective than the schedule on the top-rated outlet. "The trend of many stations today is toward specialized programing," she points out, "and this enables the buyer to be more selective in purchasing programing that will reach the desired audience."

The best things in life...



Educational horizons in Houston are broad and unlimited, encompassing a splendid system of elementary, business and technical schools as well as such renowned institutions as the University of Houston, Rice Institute, University of St. Thomas and Texas Southern University.

The scholastically famed, completely endowed Rice Institute ranks among the nations leaders in scientific research.



THE CHRONICLE STATION
P.O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC GENERAL MANAGER,
HOUSTON CONSOLIDATED TELEVISION CO. WILLARD E. WALBRIDGE
NATIONAL REPRESENTATIVES: GEO. P. HOLLINGBERY CO., COMMERCIAL MANAGER,
500 FIFTH AVENUE, NEW YORK 36, N.Y. BILL BENNETT



The face that launched a million sales

In millions of homes, this smiling face means business—big business for OLYMPIA BEER in 47 west coast markets. It's a million dollar smile for sales-minded advertisers everywhere—advertisers such as BLUE PLATE FOODS, HOLSUM BAKERIES and FISHER FOODS SUPERMARKETS. It's Thomas Mitchell, Academy Award winner, "Tony" Award winner, "Emmy" Award winner, Thomas Mitchell as

GLENCANNON

Now he brings all his winning ways into full play for you as he turns his brilliant talents towards high comedy on the high seas in an hilarious half-hour series. Author-critic Barnaby Conrad described GLENCANNON as one of the most widely known and beloved rogues in fiction. Almost a billion reader impressions via 67 GLENCANNON stories in the Saturday Evening Post describe this great character as beloved, indeed—more important, pre-accepted. It adds up to an ideal selling climate for you—a selling climate unique to situation comedy, according to the recent Schwerin report in Television Magazine. And what's more, Thomas Mitchell is on deck to sell for you personally. Just say the word—GLENCANNON! For details, phone, wire or write

NTA Program Sales

A Division of National Telefilm Associates, Inc.,
Coliseum Tower, 10 Columbus Circle, N.Y. 19, JUdson 2-7300



now

76

th
TV
market!

JACKSON,
MISS., now

229,900

TV homes

The nation's leader
in business gain

served by its two
television stations...

WLBT

Hollingbery 3

WJTV

Katz 12

by John E. McMillin

Commercial commentary

Kraft and the radio tradition

The recent announcement that Kraft had signed Perry Como for 66 full-hour tv shows produced a lot of oohs and ahs among the romper set.



Even the most beat and blasé teenagers had to admit that a \$25 million contract for a two-year stint is an awful lot of "scratch," as Bing used to put it. And the Como deal carried a \$10 million kicker in addition.

But to advertising veterans the significance of the Kraft negotiations cut for deeper than the mere size of the talent tab.

Those of us whose association with the business dates back 20 years or more were thrilled to realize that Como will be reviving one of the great institutions of the 1930's when he reopens the *Kraft Music Hall* next October.

Back in those days, Thursday was just about the best radio listening night of the whole week. And Thursdays at 10 p.m. (EST) over the old NBC Red Network was, for many of us, the pleasantest time of all.

Bing Crosby and such regular guests as Mary Martin and Bob Burns gave Kraft's *Music Hall* a warmth and charm and relaxed friendliness that no other radio show ever quite approached. And Ken Carpenter, fitting perfectly into the mood, sold Kraft Velveeta and Old English with ingratiating good manners and good sense.

It was a great program, and Como will be following in a great tradition. He seems the perfect choice for the part, too.

Roots in a pre-tv age

But of course, the value of the Kraft-Como parlay cannot be measured in terms of nostalgia, or by what a lot of sentimental old fogies happen to think about it.

Kraft's tv *Music Hall* will have to stand on its own feet and the mere fact that, for some of us, the Como project reeks with lavender-scented Auld Lang Sync is sort of immaterial.

What does strike me as important, though, is that Kraft seems to have an uncanny knack for capitalizing on its pre-tv experience. More than any advertiser I know, it has put to work in tv the lessons about programs and commercials it learned in the old radio days.

During the past couple of years, I've been watching the commercials on the *Kraft Theatre*, *Kraft Mystery Theatre*, and the Berle show with open-mouthed (and frequently mouth-watcring) enthusiasm.

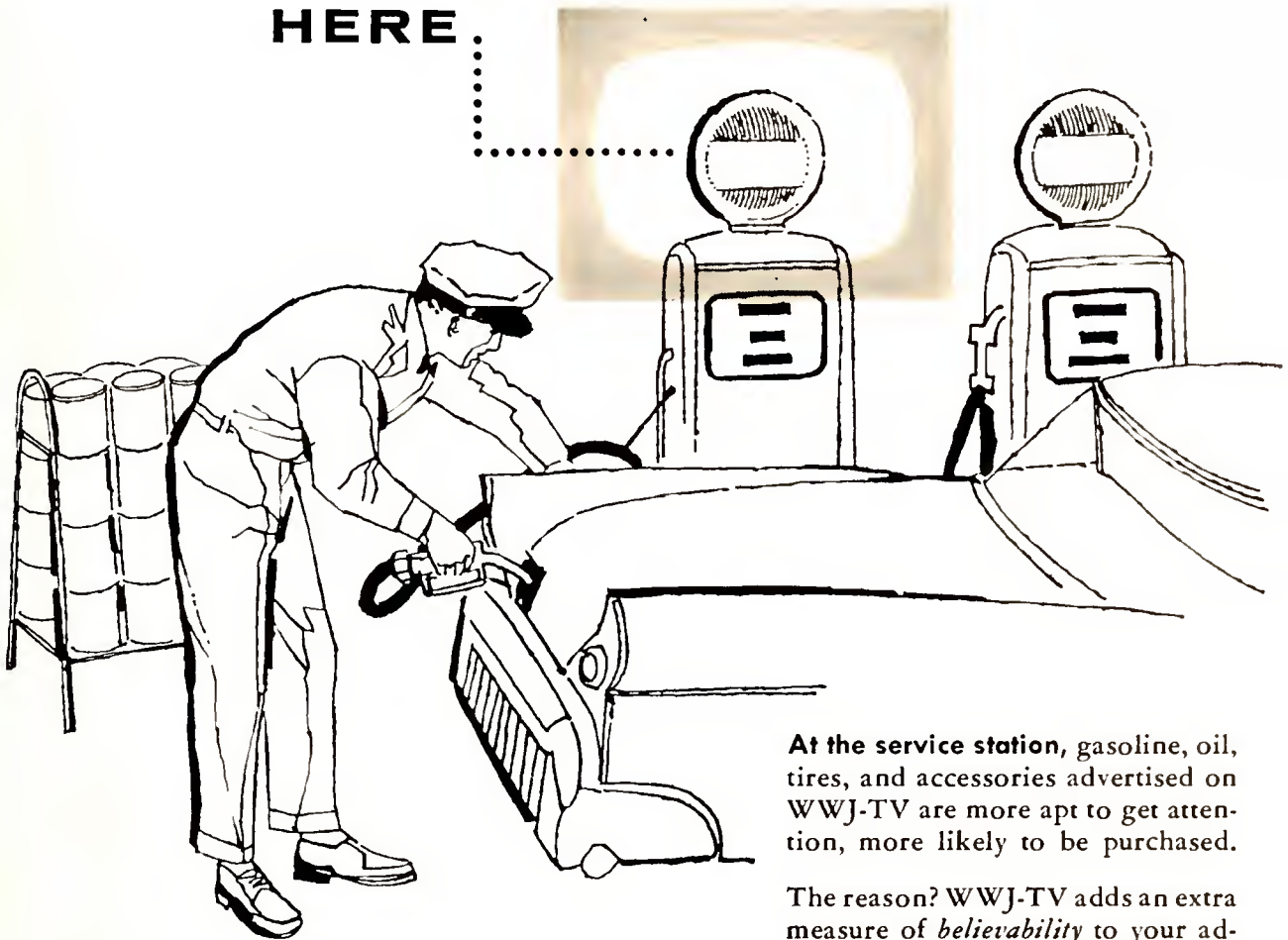
To my mind they have been, consistently, the finest food advertising in the entire tv field.

Yet it is only recently that I've begun to realize that one reason for the Kraft-J. Walter Thompson magic is its strong radio roots.

Next time you hear Ed Herlihy lovingly describe how to make that

BELIEVABILITY

**PAYS
OFF
HERE.**



At the service station, gasoline, oil, tires, and accessories advertised on WWJ-TV are more apt to get attention, more likely to be purchased.

The reason? WWJ-TV adds an extra measure of *believability* to your advertising. People in southeastern Michigan have faith in WWJ-TV, recognize its leadership, appreciate its high standards.

Give your spring campaigns this big advantage. Buy WWJ-TV, Detroit's Believability Station.



ASSOCIATE AM-FM STATION WWJ

First in Michigan • Owned & operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

“Radio One” in Sacramento

More Unduplicated Homes

The recent Pulse Cumulative Audience Report *again* shows KCRA with the most unduplicated homes reached in the Sacramento Metropolitan Area, both daily and weekly. That means more people to hear your sales message on KCRA.

Low Cost Per Thousand

If CPM is one of your yardsticks, you'll find KCRA consistently delivers you a surprisingly low figure. Balanced programming gives sound audience composition, too. We invite you to check the facts and figures.



inprobable Waldorf salad with Kraft marshmallows, or how to whip up a platter of canapes with Kraft Crackerbarrel, see if you can't trace the radio ancestry of this type of selling.

Air media fundamentals

One thing, of course, which distinguishes Kraft announcements from those of many other tv advertisers is their extreme simplicity.

Kraft doesn't waste its time (and yours) with all those elaborate and frequently self-conscious audio-visual tricks designed to startle, amuse, or panic the tv audience.

Kraft gets right into its sales pitch without the slightest embarrassment. Unlike the average tv sponsor, it seems wholly unashamed to find itself doing a sales job. It does not trick up or gag up the opening of a commercial in order to sugarcoat its message.

This, in itself, takes real advertising sophistication—more sophistication than is possessed by many of the younger creators of tv announcements. Sophistication that is the product of long experience.

In the second place, Kraft copy is written simply and directly and personally, as the best radio copy always has been. Ed Herlihy talks person to person, not as an orator to a crowd.

Few people outside the business realize, I suspect, that this was one of the great gifts radio gave to advertising back in the early 1930's. At that time many print copywriters had developed a kind of stilted, precious, semi-literary style, which looked all right on paper, but sounded perfectly awful when you tried to read it aloud.

Radio put a premium on simple, natural writing and talking, and actually was responsible for changing the whole style of advertising copy, both in print and on the air.

One place where this change was especially noticeable was in the food field. Food copywriters in those days affected a kind of oogly-googly prose that was dripping with ornamented adjectives.

Radio reduced the adjectives to something like natural talk, and placed the emphasis for feeling and tone on the voice and delivery of the announcer. Kraft's current tv copy is a good example of this simpler, more effective style of food advertising.

Another rather startling phase of Kraft's sophistication lies in its handling of long commercials. Kraft, in my opinion, is one of the few advertisers in tv who knows how to handle a commercial of more than a minute in length.

I get irritable and nervous with those ponderous automobile announcements which insist that you look at the dash, the upholstery, the tail lights, the windows, the style, the motor, etc., etc., in a seemingly interminable succession of plodding details.

But I have sat through many Kraft commercials running from two to two-and-a-half minutes with real pleasure and appreciation.

The reason of course is that Kraft is experienced enough to plan a commercial as a whole—not just a hodgepodge of odds and ends. There's a flow of sequence to Kraft copy, and an extraordinary fluid quality to its camera work that leads you comfortably through the announcement in what seems like half the time.

All in all the Kraft job is just about as smooth and professional as you'll find anywhere on the air. It is obviously planned, executed and approved by mature advertising people, and not (as you might have expected) by a bunch of grocery clerks.



*Whole-hearted
agreement*

is a
wonderful
thing

**ARB and NIELSEN agree —
TULSA'S FINEST PARTICIPATIONS AND
ADJACENCIES ARE ON KTUL-TV!**

- ✓ KTUL-TV's prime viewing time, 5:00 p.m. to midnight (Monday through Friday), tops all channels in first place quarter hours.
- ✓ KTUL-TV's MGM Theatre captures the largest late evening movie audience.
- ✓ KTUL-TV's News outrates all other news strips — network or local.
- ✓ KTUL-TV's Weather outrates all other weather strips.
- ✓ KTUL-TV's Popeye Theatre tops all locally-produced strips for kids.

You'll find your Avery-Knodel representative and Jim Black, our national sales manager, mightily agreeable too — when it comes to pin-pointing the schedule that works best for you!



P. O. BOX 9697 • TULSA, OKLAHOMA
BILL SWANSON, GENERAL MANAGER

WGAL-TV

CHANNEL 8 / LANCASTER, PENNA. / NBC and CBS



At the beginning of its eleventh year of conscientious service, WGAL-TV pauses to express sincere appreciation to our loyal friends in the industry. We will strive to continue the best in programming, and to inform, entertain, inspire, educate, and satisfy the many communities we serve.

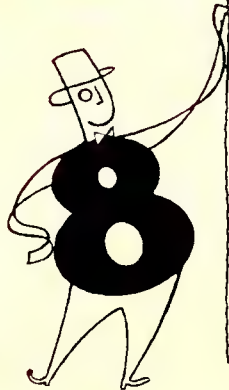
STEINMAN STATION
CLAIR McCOLLOUGH, PRES.



Mr. Channel 8
316,000 WATTS

Representative:

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



SPONSOR-SCOPE

28 MARCH 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

Compton is introducing a two-platoon spot-buying system to make that operation more flexible and efficient.

Timebuyers still will be responsible for specific accounts or brands; but additionally, the media department will have a floating group to:

(1) **Take over the actual timebuying** should a buyer assigned to a specific account or brand find himself **overloaded** with paperwork or planning chores.

(2) **Meet with rep salesmen** (a) to listen to specific presentations on a station or a product, and (b) to act quickly on **availabilities**.

One common problem that Compton also hopes to handle better via this system: speeding up approval of payments due stations.

National spot radio had some encouraging new business action the past week.

Among the accounts that spread the cheer were **Clapp's Baby Food, Ford, Eskimo Pie, and Esso.**

The **Esso buy raises its radio market list from 36 to about 50 stations.** The object: the out-of-home audience.

TvB might as well get itself geared for a sustained period of rebuttal to this coming event:

A barrage of magazine promotion pinpointing a comparison of the **cost-per-thousand** of reader impressions with the **cost-per-thousand-homes-per-commercial minute-per-over-18-viewer** in nighttime network tv.

Revlon looks as though it will be going into the fall with a clean tv slate. The big winner eventually could be spot.

The current thinking is to buy one network show for sparkle and to spread the rest of the millions (**between five and seven**) in **saturation tv spot.**

It would be a radical departure from Revlon's policy (heavy concentration in network) of recent years; but it would **put the company in a powerful competitive position** (vis-a-vis) Avon, Max Factor, Helene Curtis, Helena Rubenstein, etc.

In other words, **Revlon would overwhelm the competition with flexible maneuvers instead of operating from a fixed network position.**

Network tv advertisers might as well anticipate a rate increase.

CBS TV is taking another broad look at upping the ratecard, and the odds are now that the announcement of a new one, with the usual six-month protection, is not far from reality.

NBC TV also has been mulling the question of a general hike. Much of the nudging has come from affiliates. But NBC probably will hold back until CBS has acted.

ABC TV meantime is discouraging bargain hunters firmly (see item on page 19).

Agency people who sat in on the radio programing discussions during last week's NAB convention told SPONSOR-SCOPE they came away with these impressions:

- **The development of new, fresh, stimulating, and individualistic program concepts is the biggest challenge that faces local radio today—a greater challenge than creating new ways to use and sell the medium.**

- **Programers and talent are making a mistake in thinking that they can escape responsibility for the status quo of belittling the "formula" and the "Top 40" gimmicks. Many of these same people applauded these devices when they served their purposes and produced ratings.**

- **What local radio needs most is (1) an awakening to its full opportunities as a community medium, (2) an urge to experiment instead of just imitating, and (3) less acceptance of the formula thinking of outside management.**

There's no denying the fact that the **Hollywood producers of network tv film series are convinced that tv is back in a sellers' market:** The prices they're asking for new network fare are **running well over 10% above last season's level.**

Many of the new shows are coming in at close to \$50,000 (for originals), whereas last year \$40,000 to \$45,000 was the range. However, the advertiser should bear this in mind: **He'll be paying less for repeats—in some cases a \$50,000 net quotation will include the re-run use.** These privileges, of course, apply to longterm deals.

To give you an idea on how the prices are running, here are a few **asking figures:**

The Detectives	\$53,475 gross	Ivy League	\$55,200 gross
Trouble Shooters	57,500	The Third Man	56,000
Blue Man	50,500	Loves of Dobie Gillis	54,600

NBC Radio's sudden revamping of its afternoon schedule engendered a certain amount of growling on the part of current advertisers and their agencies.

The gist of the peeve: The network may have had the right to **switch away from operas and into variety entertainment in mid-contract, but it should have at least put up a trial balloon for its customers.**

One of the clients that was upset at the manner in which the change was announced—to affiliates first at the NAB convention—was **Lever, which has a schedule for Good Luck margarine.**

(For item on NBC Radio's new programing, see **NEWS WRAP-UP**, page 66.)

Even that little candy shelf in the supermarket is taking on lots more significance for the candy bar manufacturer: half his dollar volume now comes from that source.

It's the multiple sale that counts in the supermarket. In candy stores, merchandise usually is bought singly; but in the supermarket the bars come in **3, 6, 12 or 24 packs.**

NBC Radio is working up more than one theme for its summer selling: In addition to repeating the outdoor cooking bit the network will have a **highway safety promotion.**

Top show personalities and other national names will deliver safety routines from tape. Targets for commercial participation will be automotive, auto parts, tires, and gasoline accounts.

(See article on **outlook for radio this summer**, page 32.)

With the outdoor listening audience in mind, **Pan American Coffee Bureau (BBDO) will sponsor an eight-week campaign of announcements on NBC Radio.** It starts the beginning of June, and will be on a seven-day swing to tie in with the network's pick-nicking promotion.

SPONSOR-SCOPE *continued*

An off-beat note about Easter Sunday that will be interesting to watch, from the rating angle:

For the first time in the history of network tv, NBC will have six one-hour shows scheduled in a row on that day. They start with the matinee version of the *Mary Martin Show* and end with the *Chevy Show*.

Variety and general drama still deliver the highest level of sponsor identification among the various program categories.

An analysis of the first December 1958 Nielsen and Trendex's sponsor identification for the same month shows these variations (average AA ratings and viewing homes vs. average correct sponsor identification ratings and homes):

SHOW TYPE	AVG. RATING	AVG. AA HOMES	CORRECT ID RATING	CORRECT ID HOMES
Variety	21.8	9,221,000	66.4%	6,173,000
General Drama	22.5	8,106,000	57.1	4,629,000
Quiz-Aud. Partic.	20.9	8,715,000	47.7	4,051,000
Situation Comedy	23.7	9,928,000	35.8	3,564,000
Suspense Drama	22.5	9,473,000	30.9	2,927,000
Westerns	27.9	11,551,000	26.5	3,061,000
Adventure Drama	19.1	7,812,000	22.2	1,734,000
Avg. All Eve. Shows	22.6	9,424,000	45.1%	4,250,000

Number of shows in each type: General drama, 12; suspense drama, 6; situation comedy, 17; variety, 16; westerns, 21; adventure, 9; quiz, 13.

A couple of agencies with a lot of power in network tv are finding out that ABC TV's Leonard Goldenson meant what he said about his network having no bargain counter for the 1959-60 season.

One of the pair this week—after getting a turndown on a broad-scale buying proposition—suggested to his client that he wait a little while to see whether a buyers' market might develop later.

Signs appearing from P&G and elsewhere that indicate the bonanza in daytime network tv may simmer down some next season.

The old question of relative cost values is being raised—day vs. night and tv spot. And the prediction you hear from knowledgeable media directors is that much of the money that once might have been earmarked for daytime will shift to nighttime and spot for the coming season.

Some media directors believe the efficiency of daytime has been definitely affected not only because of the three-network splitup of the audience but also because of the failure of the networks to inject some new programing excitement to justify rates.

Meantime the networks are doing a landoffice business in handing out or taking options for fall nighttime. The options, incidentally, are subject to all sorts of conditions. Most won't be acted on for several weeks; each network is waiting to see the competitors' program schedule first.

Despite longer-range worries (as described above), daytime network tv right now continues to garner a goodly share of the money that household accounts put into spring campaigns.

For instance, Congoleum, Gold Seal glass wax, and Tintex each has just made daytime NBC a major cog in its springtime promotion.

Incidentally, NBC's total of sponsored daytime quarter-hours for the first quarter of 1959 is well ahead of last year's. The tally: 233 quarter-hours as against 219 for the initial three months of 1958.

As happened a year ago at Benton & Bowles, **Compton is coordinating all requests of reps for information about competitive brands through a single person.**

Under the old arrangement each buyer for a brand would do his own contacting of reps when such information was needed in a hurry. Assigned as the **single clearing point for this checking function in media: William Hughes.**

BBD&O, which three years ago hitched its tv wagon to the specials type of program, expects to have twice the number running next season than during the 1958-59 cycle.

The users of specials on this agency's list this season include **DuPont, Rexall, Sheaffer Pen, Westelox, and Philco.**

(See page 29 for a report on why specials are in demand.)

The snail-like headway being made with color in tv may, in the view of some media directors, turn out to be enormously beneficial to newspapers.

A point emphasized by quite a number of newspapers is that **their readers can get from them something that the overwhelming number of viewers can't get from their sets—a splash of color.**

Though not all newspaper using ROP color are expert with the technique, **advertiser participation, media people say, is getting broader all the time.**

To show you how the banks in New York have become customer-oriented—a tactic previously used mainly by savings and loans associations—there are four banking giants and one of the smaller institutions now on local tv.

These banks and their estimated rate of tv expenditures: **Chemical Corn Exchange, \$1 million; National City, \$800,000; Chase National, \$550,000; Manufacturers Trust, \$500,000; Amalgamated, \$100,000.**

New York banks using radio regularly add up to 13.

The bigger ones are scrambling hard for volume and all types of services, meanwhile expanding their list of branches. However, they were cautious in conceding that the air media create the best climate for their business. Incidentally, to help foster this climate, **most of them like to latch on to personalities.**

If you want a current case showing how affiliated stations can **cash in big with local tie-ins to a network campaign**, note what's been happening to Alcoa's NBC Radio spring splurge:

STEP 1: Alcoa bought **80 five-minute segments of Monitor over eight weeks**, with the commercial emphasis on the use of Alcoa products in residential building and refurbishing.

STEP 2: Before the debut of the campaign, the Alcoa agency (**F&S&R**) arranged for NBC to put on a closed-circuit show **urging the affiliates to go after tie-in announcements from local Alcoa distributors and dealers.**

The reaction:

In the first week about 50 stations reported that they have sold an average of 125 such announcements to builders and architects. On the basis of these figures, **F&S&R estimates that the stations will collectively sell 10-11,000 announcements during the campaign.**

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 62; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 74; and Film-Scope, page 58.

KLZ-TV is still number 1

...so what's new



Again the highest share from sign on to sign off, seven days a week in both the one and four week ARB surveys.

Four week survey gives KLZ-TV 53 of the top 100 programs, 25 of which are KLZ-TV non-network shows.

KLZ-TV has seven of the top 10 syndicated shows and 21 of the top 25 non-network shows.

KLZ-TV continues to have the highest rated news both day and night: also the highest rated weather and sports programs.

FLASH! KLZ-TV's dominance reconfirmed by Denver's first Nielsen, just received.

KLZ
TELEVISION
CBS in DENVER **7**

REPRESENTED BY KATZ AGENCY

The HOT SHOWS



MACKENZIE'S RAIDERS

starring RICHARD CARLSON

BUFFALO
WBEN-TV

53.7%

SHARE

23.5 RATING

BEATS Groucho Marx, Wells Fargo, "M" Squad, Thin Man, Peter Gunn, Steve Allen and many others.

Jan. '59



BOLD VENTURE

starring DANE CLARK

introducing JOAN MARSHALL

PENSACOLA
WEAR-TV

51.2%

SHARE

35.8 RATING

BEATS Wyatt Earp, Wanted—Dead or Alive, Ann Sothorn, Garry Moore, Steve Allen, Maverick and many others.

Jan. '59



SEA HUNT

starring LLOYD BRIDGES

ST. LOUIS
KTVI

50.0%

SHARE

32.7 RATING

BEATS Perry Como, Ann Sothorn, 77 Sunset Strip, Wells Fargo, Lawman, Playhouse 90 and many others.

Jan. '59



HIGHWAY PATROL

starring BRODERICK CRAWFORD

DALLAS-FT. WORTH
WFAA-TV

39.8%

SHARE

23.5 RATING

BEATS Alfred Hitchcock, Wells Fargo, Texan, Groucho Marx, Playhouse 90, Red Skelton and many others.

Jan. '59

come from ZIV!

AUSTIN, MINN.
KMMT

34.4%
SHARE
21.6 RATING

BEATS Phil Silvers, Perry Mason, Yancy Derringer, Restless Gun, Bob Hope, Dinah Shore Chevy Show and many others.

Jan. '59

DENVER
KLZ-TV

42.5%
SHARE
23.2 RATING

BEATS Ann Sothern, Wyatt Earp, Naked City, Lineup, Wanted — Dead or Alive, Texan and many others.

Jan. '59

Albany-Schenectady-Troy
WRGB

62.2%
SHARE
29.1 RATING

BEATS Bob Cummings, People Are Funny, Jack Benny, Have Gun—Will Travel, Lawman, Ed Sullivan and many others.

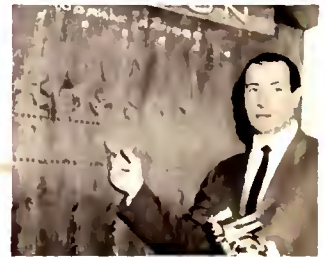
Jan. '59

TWO NATION-WIDE
SERVICES COMPILE
ZIV SHOW RATINGS



DR. SYDNEY ROSLOW, Director
Pulse, Inc.

Pulse, a pioneer in collecting and tabulating audience measurement and composition data since 1941, bases its findings on the results of face-to-face interviews held in the viewer's home.



JACK GROSS, Vice President
American Research Bureau, Inc.

ARB favors a special viewer diary, kept in the home and developed from years of research. Arbitron, ARB's latest development in New York now and slated for other cities soon, is a new instantaneous electronic measurement tool.

Each of these authoritative services, while following their own methods of gathering tune-in information, consistently show the same results:

Month after month, in market after market, ZIV SHOWS RATE GREAT!

CLEVELAND
KYW-TV

40.6%
SHARE
17.4 RATING

BEATS Rawhide, Jack Benny, Dragnet, I Love Lucy, Texan, Ed Sullivan and many others.

Feb. '59

CINCINNATI
WLW-T

38.0%
SHARE
20.3 RATING

BEATS Gale Storm, D. A.'s Man, Yancy Derringer, Bob Cummings, Cimarron City, Ed Sullivan and many others.

Feb. '59

MIAMI
WTVJ

50.1%
SHARE
19.4 RATING

BEATS Colt .45, Dinah Shore Chevy Show, Walt Disney Presents, Naked City, Ozzie & Harriet, Buckskin and many others.

Feb. '59

SAN DIEGO
KFMB-TV

44.4%
SHARE
27.4 RATING

BEATS Red Skelton, Perry Como, Ernie Ford, I Love Lucy, Phil Silvers, Wyatt Earp and many others.

Jan. '59

Greenville-Spartanburg
WFBC-TV

63.1%
SHARE
31.4 RATING

BEATS Perry Mason, Perry Como, Loretta Young, Rifleman, Restless Gun, Yancy Derringer and many others.

Jan. '59

SYRACUSE
WSYR-TV

58.6%
SHARE
36.3 RATING

BEATS Phil Silvers, Groucho Marx, Alfred Hitchcock, Wyatt Earp, "M" Squad, Maverick and many others.

Jan. '59

MILWAUKEE
WTMJ-TV

48.1%
SHARE
29.4 RATING

BEATS Desilu Playhouse, Groucho Marx, "M" Squad, Danny Thomas, Steve Allen, Gunsmoke and many others.

Jan. '59

PORTLAND, ORE.
KGW-TV

41.5%
SHARE
38.9 RATING

BEATS Jack Benny, Ed Sullivan, Wanted — Dead or Alive, Garry Moore, Wells Fargo, Loretta Young and many others.

Jan. '59

INDIANAPOLIS
WISH-TV

67.8%
SHARE
33.2 RATING

BEATS Wyatt Earp, 77 Sunset Strip, Perry Como, Zane Grey, Dinah Shore Chevy Show, Desilu Playhouse and many others.

Jan. '59



The Ziv man in your market can show YOU how to profit from using one of America's GREAT selling forces . . . a ZIV show!

WICHITA

AMERICA'S NO. 1 TEST MARKET*
DOMINATED BY KTVH
 Because KTVH Programs for Local Interest

LIVE LOCAL BOWLING EVERY WEEK



LIVE NEWS REMOTES COMPLETE
 MOBILE NEWS UNITS AND 8 LOCAL NEWS MEN!



LIVE SPECIAL EVENTS

LIVE BASKETBALL



LIVE LOCAL GOLF

PROFESSIONAL
 AND AMATEUR



...ALL THIS PLUS EXCLUSIVE



TEST MARKET Population 1,064,200. Families 314,600. Effective Buying Income \$1,520,714,000. Located in the heart of America. Isolated territory. Diversified income. Covered by all types of media. High among the prosperous areas in America.

*1958 Sales Management Survey of Buying Power.

TO **SELL**
 KANSAS
BUY

KANSAS

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

49th and
 Madison

More on spot radio

A thousand kudos to SPONSOR for its strong, effective campaign on behalf of Spot Radio.

The goal SPONSOR has set is indeed a challenge to broadcast operators and their representatives. It will not happen automatically, but only through careful, thoughtful attention to these areas:

(1) *Programming.* Are we programming our stations for our public, or according to our own personal tastes—projecting our own likes and prejudices into our program schedules. Successful modern radio is geared sensitively to changing public tastes and fancies.

(2) *Selling.* Are we selling radio as well as our own stations? Do we spend so much time damning competitive stations that we neglect the important task of showing the prospective client why and how radio is for him?

(3) *Servicing.* Is the order the end? Or do we try to keep the client sold on radio and on our station?

(4) *Business Methods.* Is it easy to do business with us? Are our rate cards so complicated that it takes a CPA to interpret them?

(5) *Station Image.* Do station operators keep their representatives fully informed? Representative salesmen must know the sound and image of the stations they sell in order to convey that impression to their clients.

Competitive media are waging all out campaigns. SPONSOR has taken a giant step in "total selling" for radio. Now is the time for stations and their representatives to examine their methods to make sure that radio, too, is aggressively involved in total selling.

John F. Hurlbut
 WFBM
 Indianapolis

Your series of articles on spot radio were tremendously good. I was particularly impressed with the one in the 14 February issue: "Spot Radio Needs New Prestige with Sponsors."

I am enclosing a memo to department heads of KVOS and KPQ which may be of interest. Keep up the good work.

"I think both KVOS and KPQ have been good community media, but I think they have got to be better. Read the 14 February issue of SPONSOR on this subject. . . ."

"I am particularly impressed with the fact that we, at KVCS, are doing a better job than we are telling people about. I am not talking about the method of telling—I am talking about what we tell. . . . What are we doing to tell local, national and regional advertisers these facts?"

"I don't think we realize our own shortcomings in this respect."

Rogan Jones
KVOS
Bellingham, Wash.

* * *

. . . Congratulations to SPONSOR for the comprehensive series on the national spot radio situation. While I don't agree with all of your conclusions, I compliment you on recognizing an acute problem and putting the spotlight on it.

Tony Moe
KSO
Des Moines

* * *

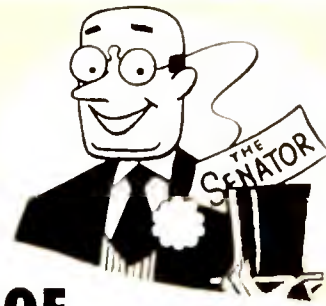
I have been following with great interest your series entitled, "SPONSOR's Five Hundred Million Dollar Plan For Spot Radio."

First, let me say that I would like a dozen copies of the complete series when it is finished. Secondly, I'd like to say that this is the most comprehensive, intelligent approach to a situation that everyone in the industry recognizes, but about which no complete plans have been made, to my knowledge.

You are to be congratulated on a job well done.

Ben Hoberman, gen. mgr.
WABC
New York

• Reprints are available for the complete series in a 16-page folder. Cost is .35 ea. for 1-49 copies. Special prices available for quantities of 50 or more. Send inquiries to \$500 Million c/o SPONSOR.



3 YEARS OF AUDIENCE LEADERSHIP

For more than three continuous years... covering sixteen consecutive ARB Rating Periods...

KCRA-TV has enjoyed audience leadership in the prosperous, growing SACRAMENTO, CALIFORNIA TELEVISION MARKET.

This KCRA-TV audience leadership means more viewers... more sales impressions... greater results for your advertising dollar.

ARB RATING PERIODS	KCRA-TV	STATION "B"	STATION "C"
Nov. 7 — Nov. 13, 1955	32.3	30.3	31.1
Feb. 8 — Feb. 14, 1956	34.2	29.7	29.7
June 2 — June 8, 1956	35.7	35.6	25.2
Nov. 15 — Nov. 21, 1956	43.8	36.1	22.1
Feb. 8 — Feb. 14, 1957	49.1	32.4	21.7*
• March 18 — April 14, 1957	46.5	31.0	24.7
May 8 — May 14, 1957	49.7	34.5	19.5
Oct. 14 — Oct. 20, 1957	58.7	35.3	6.2
Oct. 29 — Nov. 4, 1957	48.8	40.4	11.4
Dec. 1 — Dec. 7, 1957	49.0	39.8	13.8
Feb. 8 — Feb. 14, 1958	49.2	40.9	11.0
May 12 — May 18, 1958	48.0	42.3	16.1
Sept. 9 — Sept. 15, 1958	53.5	35.8	14.1
• Oct. 4 — Oct. 31, 1958	50.7	37.6	12.2
• Nov. 8 — Dec. 5, 1958	50.6	35.6	15.2
• Jan. 5 — Feb. 1, 1959	44.8	30.2	14.9

(* Denotes total audience share of stations "C & D". Station "D" went off the air after May 8 thru 14, 1957 rating period.

• Denotes four week rating periods.

KCRA-TV

SACRAMENTO

3

CALL YOUR PETRY MAN for availabilities on KCRA-TV, the flourishing Sacramento Audience Leadership Station.

Represented by Edward Petry & Co.

Go right



to the TOP..go ABC-TV

You're going where the growing is when you go ABC-TV. ABC's nighttime audience has grown by 1,100,000 homes over this time last year (another network gained only 55,000 homes – and the third lost 590,000!). Some of the more important reasons are right on these pages.*

These pages are the picture of efficiency, too. ABC programming pulls in audiences more efficiently than either of the other two networks. Average cost per minute for 1,000 homes on ABC is \$2.78. (The other two – \$3.13 and \$3.43, respectively.)**

Which, we think you'll agree, makes ABC No. 1 for the money.



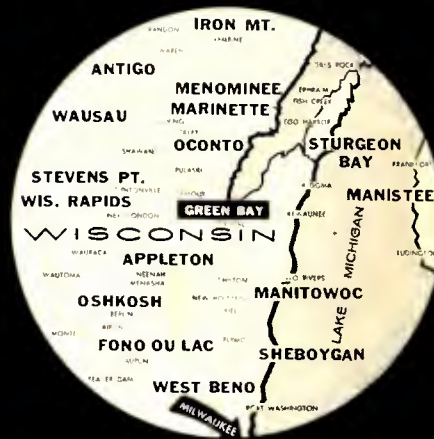
ABC TELEVISION

*National Nielsen Feb. I & II Report, Average Audience Per Minute - Sun.-Sat. 7:30-10:30 PM all sponsored evening programs. **Nielsen Cost Per Thousand Commercial Minute: Delivered Data, Nov.-Dec., '58. Evening; Once-A-Week Programs, based on Nielsen average audience ratings and estimated time costs and published talent figures.

FARMER'S DAUGHTER DOES EVENING CHORES! . . .

. . . while Ivy League farm boy waits outside in convertible. That's today's picture of our bountiful Land of Milk and Honey. Yes, here's a unique market of small cities and big farms . . . 42% rural and 58% urban . . . more than 400,000 homes enjoying Channel 2-CBS television.

ANY CHORES YOU WANT DONE?



HAYDN R. EVANS, GEN. MGR.

REP. WEED TELEVISION



THE LAND
OF MILK
AND ^MHONEY
WBAY ch. 2
GREEN BAY

Why net tv specials are in heavy demand

- ▼ Rush by clients to sponsor high-budget 'one-shots' is biggest program development of current tv season
- ▼ 1958-'59 total of 41 'specials' may triple next year with show costs topping \$30 million from blue-chips

Television's biggest growth potential is in its "specials"—the out-of-the-ordinary, irregularly scheduled features which cost sponsors more than \$10 million this season. On the basis of the network predictions for next fall, national advertisers may spend as much as \$30 to \$10 million for these special shows.

This is a whopping big percentage of network television's total time costs and total ad revenues. Why the boom? How special *are* specials? And, for that matter, what *is* a special?

These are questions which clients and agencies are asking each other, the networks and the packagers who are putting together these elaborate special programs which cost anywhere from \$100,000 to \$500,000 for a one-shot effort.

What *is* a special? Definitions vary, but most of the industry seems to agree it's a one-shot show of unusual interest scheduled at a time pre-empting a regular program or it's one in a series with all shows in the series different in format and scheduled irregularly. Thus, by most definitions, DuPont's *Show of the Month* on CBS TV is a special even though it's a series. Why? Because it's slotted into different hours on different nights, pre-empting regular programs in those periods.

Thus, too, NBC TV seems to be alone in its categorizing *Kaleidoscope* and *Omnibus* as specials. These programs are series telecast at the same hour on the same night even though the content of each most certainly can be described as "special." Inherent in the definition of a special is the as-

34 SPONSORS OF '58-59 SPECIALS

Automotive

Buick Div., General Motors
 Chrysler Div., Chrysler Corp.
 Ford Motor Co.
 General Motors (Delco parts)
 Mel Div., Ford Motor Co.
 Oldsmobile Div., Gen. Motors
 Pontiac Div., Gen. Motors
 Texaco (gas and oil)

Food and beverages

Carling's (beer and ale)
 Coca-Cola Bottling Co.
 General Mills
 Hills Bros. (coffee)
 National Dairy

Services

American Express
 American Tel. & Tel.
 Bell Telephone Co.
 Lincoln National Life Ins. Co.
 Traveler's Insurance Co.

Industrial

Du Pont
 Minnesota Mining & Mfg. Co.
 Monsanto Chemical Co.
 National Carbon Co.

Cosmetics

John H. Breck & Co.
 Helene Curtis Inc.
 Procter & Gamble (Lilt)

Jewelry and watches

Benrus Watch Co.
 General Time Corp.
 U. S. Time Corp.

Drugs

Rexall
 Smith, Kline & French

Stationers' supplies

Hallmark Card Co.
 Sheaffer Pen Co.

Radio and television

Phileo Corp.

Transportation

Greyhound Corp.

sumption that its length must be 60 minutes or more.

Why the boom in specials? Basically, because of the law of supply and demand applies here, too. Marketers are demanding specials to serve their various marketing needs.

Two years ago, when NBC TV was alone in its development and exploitation of the big "spectaculars," most advertisers tended to plump big money into specials for conceptual selling, into building a corporate image and

toward gaining such intangibles as prestige, over-all acceptance and confidence.

This season specials have come into their own with renewed vigor at NBC TV and CBS TV, and with introduction of this format by ABC TV. In this season sponsors have learned there are a lot of different sales jobs the specials can perform. After two seasons of trial-and-error experience and observation, the biggest blue-chip advertisers have originated and

mastered techniques of making specials pay off all down the line. That's why automotives—the first to pick up the novel idea of huge, slambang one-shots—have been joined by insurance companies, watch manufacturers, cosmetics, food and drug concerns.

The special can sell hard and well for fast-turnover, low-priced items as well as for slow-moving costly ones. The approach, of course, must be different and tailor-made to the client need. That's why specials have been adapted to all types of accounts and their marketing and merchandising problems.

This current '58-'59 season has seen 35 national advertisers buying 41 specials (ABC TV, 5; CBS TV, 14; NBC TV, 22)—largely on a single-sponsor basis.

Who are these heavy-money bettors on tv specials? Automotive, 8 companies; food and beverages, services, 5 each; industrial, 4; cosmetics, jewelry and watches, 3 each; drugs, stationery supplies, 2 each; transportation, appliances, 1 each.

Here are some of the rules of the game which investors in specials have learned.

If you're selling institutionally and building an image, you don't need to worry about counter sales right now.

But if you need fast sales, you can get them by exploiting promotion angles—by working tie-ins with retailers, building intra-company sales contests, exploiting the show two to three months in advance and capitalizing on word-of-mouth and trade talk for a couple of months after the event.

There are other pluses for the straight- and hard-sell advertiser. He instills excitement in the sales force and satisfies their eagerness to have something new to talk about. He knows the name-dropping value and confidence-building factor with retailers which come from sponsorship of a big-name, big-property program.

Obvious sales gains hinge on the vast audiences which can be delivered by a one-shot show.

The top-rated specials this year (see adjacent chart) brought in these kinds of results: the *Miss America* pageant, tops in all 'special' measurement from September through February (A. C. Nielsen), bagged 21.4 million homes. *Wonderful Town*, which cost \$500,000, reached into

TOP 10 TV SPECIALS AS RATED OVER THE PAST TWO SEASONS

'58-'59 SEASON

Show	Net	Total Audience	Cost*
1. Miss America Pageant	CBS	50.3	\$220,000**
2. Wonderful Town	CBS	38.3	350,000
3. Shirley Temple Storybook (Ali Baba)	NBC	38.2	170,000
4. Shirley Temple Storybook (Rapunzel)	NBC	36.1	170,000
5. Jerry Lewis (12/10)	NBC	36.9	240,000
6. High Adventure (12/6)	CBS	35.6	225,000
7. Victor Borge	CBS	34.8	290,000
8. Bob Hope Show (1/16)	NBC	34.5	320,000
9. High Adventure (1/9)	CBS	32.4	225,000
10. DuPont Show (Harvey)	CBS	32.2	275,000

'57-'58 SEASON

Show	Net	Total Audience	Cost*
1. Lucille Ball-Desi Arnaz	CBS	57.5	\$285,000
2. Academy Awards	NBC	54.7	225,000
3. Annie Get Your Gun	NBC	54.0	400,000
4. General Motors 50'th Anniversary Show	NBC	49.4	850,000
5. Lucille Ball-Desi Arnaz	CBS	48.6	285,000
6. 75'th Anniversary Show	NBC	48.3	750,000
7. Edsel Show	CBS	48.2	550,000
8. Lucille Ball-Desi Arnaz	CBS	46.7	200,000
8. Lucille Ball-Desi Arnaz	CBS	46.7	200,000
9. Lucille Ball-Desi Arnaz	CBS	45.9	285,000
10. Mike Todd Party	CBS	45.2	95,000

*Costs refer to talent and production; time costs are not included.

**Refers to time-talent only.

Based on A. C. Nielsen data.



MARQUEE VALUE is what specials need to get audiences, sponsors. Three sure-fire formats this season were (l to r): situation comedy, CBS TV's *Lucille Ball* series; musical variety, NBC TV's *Jerry Lewis Show* (with Helen Traubel); special event, ABC TV's Ringling Bros. Circus originating in N. C.

16.4 million homes in two hours (and CBS TV claims a total audience of 45.3 million). Even the off-beat *Hamlet*—which won rave notices almost everywhere but New York—was seen by 20 million persons, CBS TV says.

But, some clients ask, how *really* special is a special? Network program executives say there very possibly will be a time (and not too far off) when there's a special on the tv screen every day. The problem, they agree, is not one of multiplicity of shows dulling audience receptivity to such one-shots. If quality holds up and entertainment value is enhanced, the audience will tune to *all* specials—even one a day—if specials continue to be special.

Quantity, too, in and of itself has no adverse effect on the end product, in network program chiefs' opinion. CBS TV, for example, is trying to sell 40 such shows to a single advertiser—and expects quality to be as high with 40 as with one. And NBC TV is showing advertisers presentations in behalf of a weekly special to be telecast 52 weeks a year—and three prospects are seriously interested.

A *real* special—rather than a ballyhooed, blown-up *non*-special—has unusually entertaining elements which makes it an extraordinary attraction. The biggest element appears to be the star—someone with what the trade calls marquee value—followed in au-

dience-getting importance by the property or program content itself and then by such elements as production quality, sets, time period allotted.

The variety in the star and the program format (or property) is limitless. NBC TV and CBS TV have more diversification in their offerings, because their quantity is greater than ABC's. ABC TV this fall—with fewer specials than the other networks—will tend to stick with its formula of success during this first year: musicals.

The range of talent and ideas in specials—already vast—will be even more so next fall.

Program and sales executives of all networks are running from client to agency to packager office—presenting ideas and times and trying to nail down commitments. Most specials, though pre-planned in somewhat tentative manner by network chiefs, are not actually put together and developed as a program until there is very specific sales interest on the part of agency or client.

Here's what the networks plan. These shows are nowhere near the complete lineup, of course, as April and May are months when the client fish are biting hardest for the specials lure.

ABC TV, with five specials in this, its first season, has 12 firmly in the works for '59-'60 and another 12 in prospect for a total of 24—almost

five times the opening-season schedule.

Thomas Moore, vice president in charge of programs and talent for ABC TV plans a series of four shows with Art Carney in what he calls "bad puppet fantasies" after his debut in *The Sorcerer's Apprentice* (and *Peter and the Wolf*) this season, with a repeat of *Peter and the Wolf*. There'll be three Bing Crosby shows and five with Frank Sinatra, both stars under contract to the network. The Oster Co. has signed for a network-originated package with Kate Smith on Thanksgiving Eve, *Golden Harvest*.

Mr. Moore is also planning three or four live (but taped) tv shows which will originate in Europe with such possible gate-getters as Maurice Chevalier, Rex Harrison and Lawrence Olivier. And Pat Boone may appear in two one-hour shows. The number of specials will average two to three each month for the nine-month peak viewing season.

NBC TV has a flock of specials simulating, reports Robert F. Lewine v.p., its *Kaleidoscope* series currently is serving as a showcase for sponsors, presenting test-runs along three format lines: (1) stories of the Bible's Ten Commandments, (2) a projected series on different kinds of American families (with the test in May a remote on location), and (3) "the story (Please turn to page 70)



Summer radio lures more "out-of-

- ▶ In the past six years, auto and other non-home listening have risen 40%, according to Pulse data
- ▶ Radio's summer dip is no more. During some periods its hot weather public beats that of winter

Of all the advertising media, none is transformed by the advent of warm weather like radio.

Americans swarm on the roads, trudge on picnics, worship the sun on beaches. The less desperate ones relax on their patios, soak in their pools. There's a good chance that while all this is happening the radio is on.

Measuring accurately the extent of this listening is one of the toughest problems radio faces. With the miniaturization of radio circuits proceeding at a rapid pace, the problem will become even tougher.

Nevertheless, the advertiser has some idea of the dimensions of the out-of-home radio audience. He knows—and logic will tell him—that

out-of-home listening is greater in the summer than during the winter. He can assume that the lion's share of this listening is in automobiles. He may suspect—and he is right—that over the long haul out-of-home listening is growing.

If the advertiser is particularly sharp he may estimate that one out of every two to one out of every four radio listeners is listening out-of-home during the summer. No one needs to be told that is a sizable audience. It means that at any moment in time anywhere from one to two million homes (or two to three million people) are listening out of home.

To be specific, Pulse estimates that the out-of-home audience last summer was equal to 28% of the in-home

audience during the average quarter hour. In terms of actual audience size this comes out to a median figure of 4.6% of all radio homes. (The Pulse data is based on figures from 28 major markets). Of course, on an accumulated audience basis the number of people an advertiser can reach out of home is considerably higher than this figure suggests because of the saturation methods used in buying radio.

Pulse has been measuring the out-of-home increment in most of these 28 markets since 1952, thus providing an excellent bird's eye view of what's been happening to out-of-home listening. A six-year trend shows that the size of out-of-home audience has increased 40%.

Confirmation of this general out-of-home picture is presented by Nielsen auto measurements. Last summer, for example, auto audiences represented 26% of the morning in-home audience, 23% of the afternoon in-home audience (both figures cover just weekdays) and 41% of the nighttime in-home audience. The higher



homes"

percentage of auto to in-home listening shown by Nielsen compared to Pulse, which estimates that 55-60% of out-of-home listening is done in autos, is possibly due to the fact that Nielsen in-home levels generally run lower.

Latest Nielsen figures disclose a particularly sizable hike in summer-over-winter auto audiences at night. During the average minute last July,

the auto audience was 30% higher than this past January. Morning and afternoon showed higher audiences in July also but the increases ran between 7 and 9%.

The potential auto audience is a tremendous one. By this summer about 10 million passenger cars will be equipped with radios. The amount of traveling done by autos is staggering—about half a trillion miles per year. That's 500,000,000,000, no less. Probably about a third of this—165,000,000,000—is done during the summer. Just for fishing alone, autos log nearly 8 billion miles a year.

One fact that makes the radio broadcaster particularly happy about summer (and makes radio more valuable to the air advertiser) is the dip in video audiences. Take a Nielsen comparison of homes per average minute in July 1958 and January 1959. The nighttime winter average comes to 24.3 million homes while the after-dark summer figures average 15.5 million. In the afternoon it's 11.8 million in the winter and 8.1 million in the summer. In the morning it's 4.3 million during the winter and 3.2 million when it's hot.

While it's true that there were more tv homes in January than the previous July, the difference was relatively small (about 750,000 homes) and could not account for the higher winter levels.

Though out-of-home audiences are considerable, broadcasters contend that a hefty share of such audience has never been properly measured. However, cold water was thrown on this assumption at the NAB conven-

tion this month. The bucket was wielded by John K. Churchill, Nielsen vice president, who finally provided some glimpses of an out-of-home study made during the summer of 1957 and into 1958.

The study, Churchill said, added up to this:

- "In-home listening is radio's solid core without much seasonal variation. When it is at its best the out-of-home is at its poorest.

- "In-car listening doesn't follow an expected pattern of proportionate increase as we get into the better driving months." Churchill said three things seemed to be responsible: (1) more passengers per car cut back reliance on radio as a companion; (2) higher noise levels in the car because of higher speeds and open windows; (3) longer average runs mean "pre-set tunings are not the most effective station selectors and we tend to let it go by default."

- Non-home listening other than auto was "somewhat less" than the Nielsen auto audience levels, with the largest unmeasured portion occurring at work. Measuring listening at work "is a real toughie" because of the problem of distinguishing between wired music and true radio service, between am and fm and between commercial and non-commercial stations. At-work listeners consist of a "small minority almost continuously exposed.

- "All other out-of-home varies from restaurants, ball parks and beaches to the personal transistor set and ear-phone addict 'who shall have music wherever she goes.' But stop and think: How many people do you

SIX-YEAR TREND IN OUT-OF-HOME LISTENING

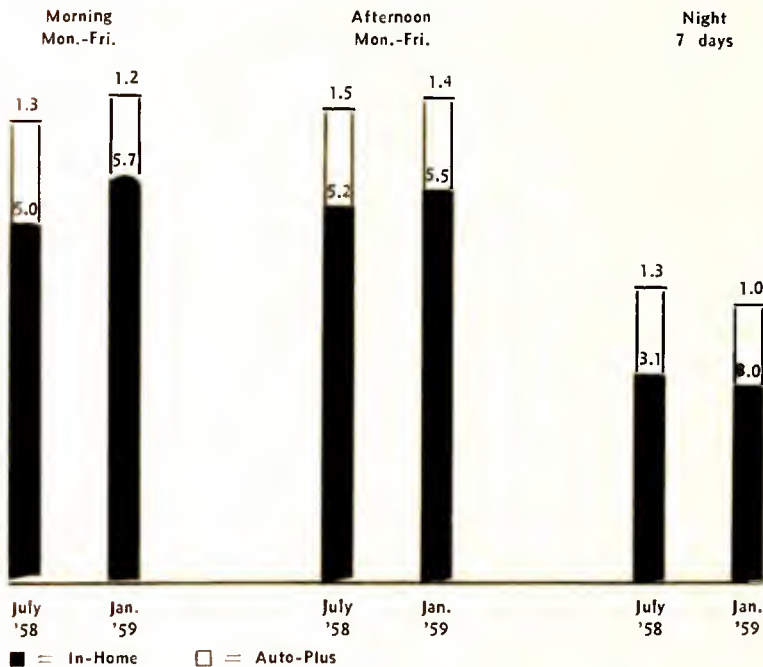
Percent total homes listening out of home, winter and summer, 1952-58

1952		1953		1954		1955		1956		1957		1958	
W	S	W	S	W	S	W	S	W	S	W	S	W	S
3.1	3.3	3.2	3.6	3.6	3.8	3.6	3.9	3.8	4.3	4.2	4.4	4.1	4.6

Out-of-home listening during summer 1958 was 10% above the summer 1952 level, these Pulse figures show. Data represents median for 28 major markets, shows average per quarter hour, is probably representative of the U.S. as a whole

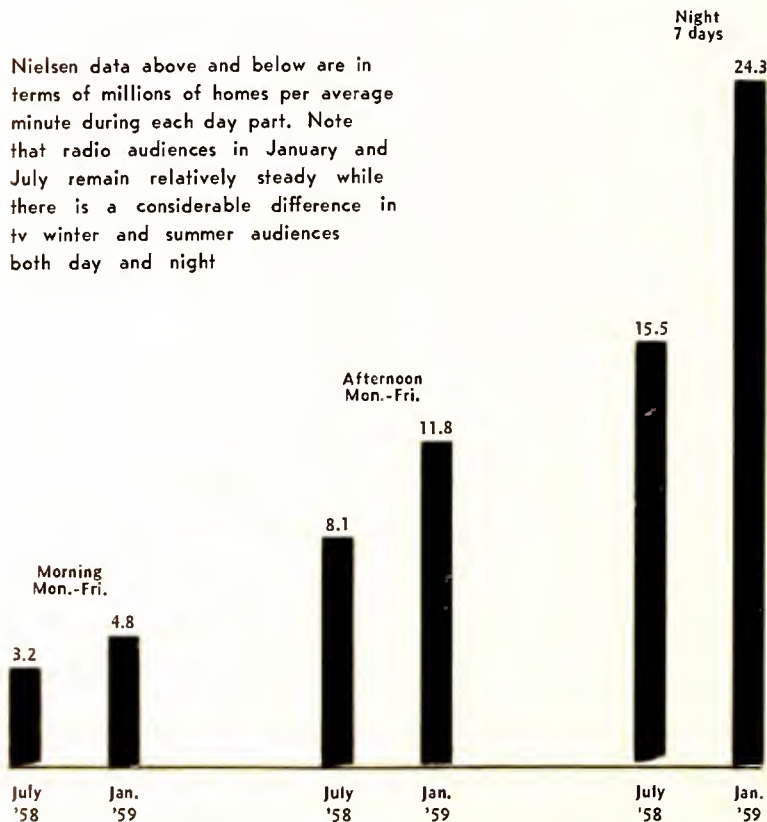
HERE'S HOW THE HOT WEATHER AFFECTS LISTENING, VIEWING

Radio Listening, Winter & Summer



Tv Viewing, Winter & Summer

Nielsen data above and below are in terms of millions of homes per average minute during each day part. Note that radio audiences in January and July remain relatively steady while there is a considerable difference in tv winter and summer audiences both day and night



know who do all these things as often as they could?"

Interestingly, the Nielsen break down of non-home listening follows pretty much the figures dug up by Pulse in studies made during the summer of 1953 and the winters of 1954 and 1955. As previously pointed out, the share of out-of-home accounted for by auto listening ran between 55 and 60%.

Second largest share came from listening at work, which ranged between 25 and 30%. Listening in other people's homes amounted to about 15%. Listening to portables amounted to 5% during the summer (it is undoubtedly higher now) and less than 1% during the winter. The restaurant share ranged between 3.5 and 3.9; store listening accounted for 6.3 to 10% while miscellaneous places came to less than 2% of the out-of-home total. (The out-of-home total came to more than 100% because of multiple responses.)

Whatever the dimensions of summer out-of-home radio, advertisers are pretty well aware these days that radio no longer suffers an audience slump during the summer. Even in-home listening is steady throughout the year. Recent Nielsen figures on average daily listening per home disclose an annual peak of 1.98 hours in September and a valley of 1.74 hours in August.

Spending in radio tends to follow the pattern of retail sales. For example, monthly spot radio spending estimates in 1957 (the latest available) by the Station Representatives Association point to a steady shelling out of dollars throughout the year with the exception of a rise during the Christmas season, a profile familiar to the storekeeper.

Broken down by quarters, the SRA figures came out as follows: \$42 million for radio time through March, \$39 million through June, \$41 million through September and \$48 million through December. Thus, in 1957 at least, there was more money spent during the summer than during the spring.

Advertisers with seasonal products or seasonal sales peaks are, of course, one of the main reasons that summer radio keeps its billings on a healthy

(Please turn to page 44)

In recent weeks, most of the comment on the single vs. multiple rate controversy has come from radio/trv station representatives, agency media men and station operators. SPONSOR knows that many advertisers have equally strong views on this subject though, for intramural reasons, they are often hesitant to express themselves. We therefore believe that this unusually forthright statement by Robert Jornayvaz, Jr., advertising manager of the M. K. Goetz Brewing Co. of St. Joseph, Mo., will be of great interest. The Goetz account is handled by John W. Shaw Advertising Inc. of Chicago.



Ad manager attacks double rates

Goetz Brewing executive urges the beer industry to take stronger stand against local "bargain" buying

by Robert Jornayvaz, Jr.

As the tide of controversy rises and falls on the single-rate card, has any advertiser really taken stock of his agency relationship with regard to switching national media into local purchasing?

I sincerely doubt it. "Why—who cares about the agency?" is the usual retort when someone has to tell them that X number of markets are being dropped off the media list with no explanation except "The sales force says so" or "The distributor really put on the heat . . . and you understand."

Certainly they understand, and the timebuyers and media directors just slow down the thinking process on a client's product and those choice spot announcement slots go to another shop or client. Everybody understands. But never the advertiser.

Why, in this industry where salesmanship is such a precious commodity, can't we unsell ourselves on a hot bargain when a fast pitch from the

field arrives with the rate cut in half?

It is difficult enough to obtain prime time with competition what it is. And from all reports, things are going to get tougher. Well then, doesn't every advertiser need every ounce of talent accessible to outsmart his competition?

Why then, do we turn from reliable and sound buying procedures and bargain-hunt? Aren't we just kidding ourselves?

Why not a single rate card? Is this heresy? Does station management really know of the damage caused by multi-rate structures?


In many instances advertisers swear they will never buy certain stations again simply because of local practices. On a profit-and-loss sheet this can be rather alarming when chain reaction sets in. I am sure station owners or managers would think twice after chatting seriously with media groups or advertisers when their stations' reputations were explained.

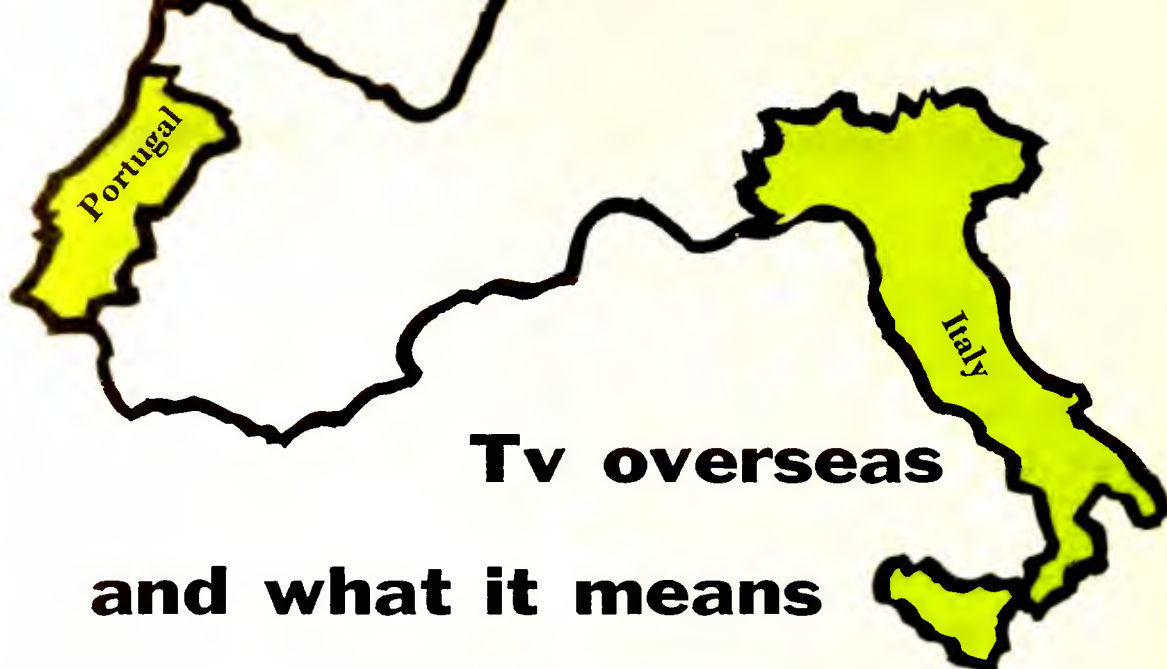
Inasmuch as cooperative adver-

tising agreements or programs have been accelerated in usage in the past few years, the local distributor-jobber becomes an expert in media. He buys by the seat of his trousers, spending precious budget dollars at will, and when questioned on his choice he becomes highly indignant.

The all-too-familiar hue and cry is "My market is different, so I'll handle the advertising locally." But is the time purchased justified in its use? Was it truly studied by competent buyers before the contract was signed? No.

Why? Simply because no one wants the rate structure discussed. Is this good for the over-all media plan? Does the purchase benefit any satellite distribution? How about directionals or daytime operations? Last of all, whatever happened to the local merchant for whom the rate was originally designed? Will this man ever see the inside of a good buy?

Why then, must industry condone the poor salesmanship that exists and will continue to exist unless we take the authority from those who have no regard for the best welfare of the client and product? 



Tv overseas and what it means to U.S. advertisers

➤ **Beginning:** A series of country-by-country looks at foreign television by a knowing, world-girdling pair

➤ **This week:** Italy, where commercial time is 10 minutes a day; Portugal, where tune-in runs to 90%

Richard P. Doherty has crossed economics with broadcasting to become an authority on both. A former NAR-TB v.p. and one-time head of economics at Boston U., he now heads his own tv and radio management firm

TV IN PORTUGAL RICHARD P. DOHERTY

Radiotelevisio Portuguesa (RTP) has been in regular tv operation for nearly two years. Technical tv coverage is by microwave to three studio-transmission installations outside Lisbon plus a straight satellite in southern Portugal. Headquarters and principal operations are at Lisbon. Fully 85% of the country's population is capable of receiving a Grade B or better signal.

The 25,000 tv receivers, currently licensed at \$12 per year, are a very inadequate measure of tv effectiveness and audience size in Portugal. Set tune-in runs 90%, or higher, during practically every program from 9 p.m. to 11:30 p.m., seven nights a week plus a two-hour Sunday afternoon segment. The novelty of tv to

the Portuguese public produces avid viewing and strong response to advertising. All spots are a full 60 seconds and cost \$18-\$20. Program time charges run at the rate of \$150 per 15-minute segment including limited talent and ordinary production costs. Talent costs are low, by American standards, as indicated by the fact that a 30-minute dramatic live show can be completely purchased, time and talent, for as low as \$650-\$750.

The RTP television schedule, 9

p.m. to 11:30 p.m. nightly includes two newscasts which have a tune-in of almost 100%. Tv news is very well produced, includes two to three newscasters, daily "local" news movies plus international news film-clips. Variety, musical and dramatic programs constitute the rest of the schedule. Approximately 70% of programing is live. The remainder consists of 30 minute film programs and one feature movie segment. This program has the lowest set tune-in (75%).

Three American sponsors are currently advertising over RTP. Max Factor sponsors a filmed variety program. Firestone televises a musical program on film. TWA buys spots in a Friday quiz program.

Within the past few weeks, Carlos Barradas da Silva, former RCA distributor for Portugal, has taken over the presidency and operating leadership of RTP. RTP has a full time staff of 400 persons. Personnel salaries and wages constitute 50% of over-all operating costs.

TV ITALIANA DOROTHY M. DOHERTY

At this time there are 1,200,000 tv sets throughout Italy. There is no guesswork to the set circulation. By law, everyone must pay an annual set-use license fee. The cost is \$20 yearly for a family having both radio and tv and \$16 yearly for those



AUTHORS: Richard and Dorothy Doherty, on world trip, are studying overseas television

having only tv. This fee is paid to RAI who has the exclusive national television franchise.

Principal tv operations are in Rome. They are housed in a magnificent tv production center, built at a cost of the equivalent of \$5,000,000. Secondary production is at Milan. A network of transmission facilities also covers Turin, the regions of Venice and Sicily and provides signal service to 90%-95% of the Italian people. Television is largely live, with heavy emphasis on dramatic, musical and variety shows.

Set tune-in would be a sponsor's dream if commercial time were readily available. RAI statistics show an 80% or better tune-in during prime viewing periods. Some of the most popular shows receive 90% tune-in.

Cafes, taverns and bars, highly popular spots with Europeans, all have tv sets. This is also true of the cafes of the working classes. From personal observation, I would assume that these sets are constantly tuned in whenever RAI broadcasts. Italians are avid, enthusiastic tv devotees.

Television, Italian style, is essentially "sustaining," except for a few "contributors" who help defray costs of some shows.

There are only 10 minutes of straight commercial time per day. These 10 minutes are compressed into a segment called *Carozzella* and comes on at 8 p.m., seven days a week. *Carozzella* is strictly a series of commercial spots. Some of these spots are sponsored by American companies via their Italian agents or distributors. They are: Colgate-Palmolive; Procter & Gamble; Coca-Cola; Lever Bros.; Esso and Formica.

Spot costs on *Carozzella* are 500,000 lira for time (about \$850) with ad additional \$650 to \$850 for live "on camera" talent.

Two factors currently restrict commercial sponsorship. (1) The RAI license permits only limited commercialism. (2) Certain groups, headed by newspaper interests, openly oppose RAI's exclusive franchise from the government. It is currently seeking government consent to increase the time available to commercial advertising.

By contrast, Italian radio has grown progressively more commercial.



ADMEN from 22 top New York agencies saw presentation on motivation study of Negroes given by Dr. H. A. Bullock, Texas State U., above. OK Radio Group helped underwrite the research

NEGROES CHOOSE RADIO

Do Negroes look at air media differently than whites?

They do. For example, if you asked groups of whites and Negroes how they would spend a hypothetical ad budget—one way of measuring media impact—you would likely find:

- Negroes would put the lion's share of the budget into radio. Tv would rank second in importance.
- With whites it would be just the opposite. Tv would be first and radio would get the second largest amount.
- As for print, both white and colored would put them in the also-ran category.

Actually, this is just how a sample of whites and Negroes rated media when asked recently in Houston how they would spend a \$25,000 ad budget.

The question was part of a major in-depth study of Negro attitudes undertaken by Dr. H. A. Bullock of Texas Southern University.

The study, entitled "Consumer Motivation in Black and White," included an intensive psychological and sociological examination of the Negro, his preferences, prejudices, family organization and buying motives.

Dr. Bullock and his staff spent 15 months examining a panel of 150 Negro and 50 white families—the latter being used as a control group against which to make comparisons.

Financial contributions to the study were made by the OK Group and Motion Picture Advertising Service.

The OK Group, also known as the Paglin-Ray stations, consists of Negro-programmed radio outlets in six southern cities: WXOK, Baton Rouge; KYOK, Houston; KAOK, Lake Charles, La.; WLOK, Memphis; WGOK, Mobile, and WBOK, New Orleans.

The study was so revealing, according to Jules J. Paglin, one of the owners of the group, that it was decided to prepare an agency presentation and bring Dr. Bullock to New York to explain it. Early in March, a series of sessions on the study was attended by about 300 admen from 22 top New York agencies. Among them: BBDO, Esty, C&W, Bates, DCSS, SSCB, J. Walter Thompson, D-F-S, Maxon, L&N, Y&R, McCam-Erickson, K&E, Gumbinner, OBM, Grey.

Here are some of the highlights of the presentation:

- The Negro family is matriarchal. One out of four Negro families is headed by a woman.
- Though the Negro is poorer than the white, he actually has more discretionary income. He is often willing to cut down on necessities to buy something he wants badly.
- The Negro has a magnified concern about his health.

ESQUIRE

▀ New \$2.5 million campaign is aimed at 36 key markets where upgrading strategy will do the most good

This week Esquire put the finishing touches on a new \$2.5 million campaign designed to give a high shine to the \$70 million shoe polish business.

The move, revealed to SPONSOR last week by Esquire president Irving Bottner in an exclusive interview, is in two significant directions:

- *An entry into spot tv*, to pinpoint 36 key Esquire markets, and
- *A new quality symbol* (acceptable to both men and women) for steeply upgrading the product and giving prestige to the do-it-yourself shine.

The thinking behind the move from network to spot tv (buys are being completed this week) and the upgraded image ("the man in command") highlights some interesting facts about how people react to do-it-yourself grooming.

According to Bottner, former Revlon v.p., who became Esquire president after Revlon purchased the company in January, 1958, the shoe polish industry stands about where cosmetics stood 27 years ago. "At that time," he says, "the job was to convince women cosmetics would enhance their beauty, not harden their looks. If that hadn't been done, we'd never have emerged from the clear nail polish stage."

The job today, as Bottner sees it, is to convince men that a do-it-yourself shine enhances prestige without diminishing dignity. "Shoe polish advertising hasn't taken this fact into account," he says. "Better shine, faster shine, easier shine copy pre-

NEW PRODUCTS, like Shoe Care Bar, and demonstration factors must be pinpointed to key markets, say Esquire pres. Irving Bottner (r) and Mogul, LW&S sr. v.p. Richard Lockman

SWITCHES TO SPOT TV PITCH

supposes the *desire* for a shine in the first place. It begs the whole question."

Complicating the picture are these factors:

- Most shoe polish purchases are made by women. In fact, three of Esquire's advertised products (Lanol-White, Lano-Wax, Skuff-Kote) are largely female-purchased.

- This leaves the Boot Polish (or paste wax) with a roughly 50-50 split.

- But even with the women buying the wax, the man must still be persuaded to use it up.

- On top of this, shoe polish is an impulse item, rarely put on a shopping list.

For upgrading with total impact, this meant copy sliced down the middle in two ways:

- (1) A 50-50 male-female identification factor, and

- (2) A 50-50 institutional and hard sell balance.

These were the product and consumer problems, Bottner says, that had to be tackled by the Emil Mogul agency (now Mogul, Lewin, Williams & Saylor since the January merger). Mogul has handled the account since it started advertising 14 years ago.

To develop the new Esquire image, key agency people rolled up their sleeves and started to work on the problem. Richard Lockman, senior v.p. and general manager, also supervisor of the Revlon account, took on the job of supervising Esquire. He directed the team consisting of v.p.'s Al Berger, copy chief, Myron Mahler, air media creative director, and Les Dunier, radio/tv head, plus other agency executives. Included in the planning, of course, was Emil Mogul, who has been heavily involved in the account since its inception.

They looked at the image problem from several angles, Lockman says. Many ideas—such as comparing the need for a daily shine to the daily shaving habit—were considered and rejected.

Finally, the image boiled down to a figure symbol—"the man in command," connoting prestige, authority and precision in both job and appear-

ance. They found their man in a Pan American Airlines clipper pilot.

Next task: to turn out a 60-second commercial. This was developed with Mogul's executive tv producers, Don Hillman and Jeanne Harrison, who were already at work on commercials of that length for the other three products.

These commercials, all women-directed, employed hard sell, however upgraded in general atmosphere. The products:

- (1) Lanol-White, an all-white liquid polish

- (2) Lano-Wax, a liquid containing wax and polish

- (3) Skuff-Kote, a heavy duty-liquid for kids' shoes (and by far the runaway leader in the field)

Only the Boot Polish commercial contains the "man-in-command" symbol, designed to carry over.

Placement and rotation of the four spots reflect the woman's key influence in shoe polish purchase. Lockman explains that a strong reason for Esquire's entry into spot (in addition to pinpointing markets) was to be able to get a maximum amount of exposure for the four different products.

Thus the four 60-second commercials are rotated equally, so that the "man-in-command" paste wax spot comes up every fourth time. Mogul radio/tv head Les Dunier points out that the buys are concentrated mainly

in late movies, locally in *Jack Paar*, participating prime time programs and a few afternoon women's shows. "Our schedules are designed to reach 100% of the tv audience in each market," he says.

Forty stations are used in 36 markets. Frequency: 12 to 15 spots per week. Duration of initial campaign: 15 weeks.

As the campaign gains momentum, a magazine schedule will break in late April: full-page "man-in-command" color ads in *Life* and *Look* for the paste wax. The other three products will be featured in *Good Housekeeping*, *Redbook*, *Parents*, and *True Story*.

There are other extensions of the spot campaign paving the way for Esquire's future plans for itself and the shoe polish market in general. Basically, there are three methods of expansion open to Esquire:

- To obtain a larger share of the existing market, or

- To increase per capita consumption of shoe polish, thereby giving Esquire a proportionate share of the plus volume.

- To introduce new products.

Esquire president Bottner explained that the new campaign is tooled to accomplish the first two objectives. "As part of the third," says Bottner, "we're not only taking the

(Please turn to page 71)

NEW COPY THEME has prestige symbol more meaningful to top-market areas. New "man-in-command" concept is combined with straight sell, as concluding frame of commercial shows





VARIETY of topping (or syrup) brands on sale, most of them in Parti-Day markets, is illustrated above. Half dozen or so brands competing with Parti-Day in Green Bay have gone up 25% in sales during tv test. Sifers, only other aerosol topping beside Parti-Day, has gone out of business

Tv turns up unexpected market

❖ Sales potential for dessert toppings is at least 50% higher than originally expected, Parti-Day finds

❖ Local tv test campaign pushes Green Bay figures far above other markets with no advertising at all

With the end of the Parti-Day tv test breathing hot on their necks, client and agency for the dessert topping are impatiently awaiting final answers.

One thing is clear already. The sales potential for dessert toppings is considerably greater than was indicated by pre-test sales figures. For one thing, Parti-Day did not take sales away from competitive brands. Indeed, the Parti-Day campaign actually increased its competitors' sales 25%. On top of this, Parti-Day itself enjoys a sales level high above what it was able to show before the test began.

On the basis of this, it would be safe to state that the dessert topping potential is at least 50% higher than originally indicated.

One month remains before the end of the 26-week test, which involves the use of live daytime commercials to introduce a dessert topping with a four-flavor range in an aerosol container. The test and its marketing by-products have been reported in

SPONSOR since it began in October.

Shipments in the Green Bay test area are humming at an average rate of over 1,000 cases every half month, about four times the rate before the campaign started over WBAY-TV. Latest figures for the first half of March show, however, the first dip below the 1,000-case shipment level since last year. A warehouse strike, Lent and bad weather were said to have been responsible.

A major step remains before the final answers are totaled. The second consumer survey to be taken during the test will be set in motion shortly. It is expected by the agency, D'Arcy's Chicago office, that some pertinent conclusions will be wrung out of it, particularly since the first study is available for benchmarks.

One burning question the agency is seeking answers to is the extent to which children influence purchase of the product. The first study was inconclusive on this score. It indicated that children were not a particularly potent factor in the purchase of

Parti-Day. Robert J. Curry, account executive for the product, feels a more carefully honed questionnaire will indicate otherwise.

The study will also dig out facts about percent of people using the product, how it's used, what flavors are popular, etc.

The first survey, made in Green Bay City less than two months after the tv test started, showed (1) brand awareness at the 60% level and (2) that brand awareness was due primarily to tv. It also showed that among all toppings (or syrups as some people call them) Parti-Day was second only to Hershey, which has been around for years, 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.

Like the first, the second test will be reported in SPONSOR. Details will be published in a final wrapup story after the completion of the test. The story will also contain the agency's conclusions about the test and a critique by outside sources.

While final answers are still more than a month off, client and agency thinking has jelled in some areas. At least one definite conclusion has been reached: the product requires demonstration; therefore, a full 60 seconds is needed to tell the sales story. This is because, if not prop-

erly dispensed (the container must be up-ended) gas escapes from the aerosol container before the topping is all used up. Currently, Parti-Day is not battling any aerosol topping directly. A competitive aerosol topping, Sifers, threw in the towel not too long ago.

The agency is satisfied that tv can force distribution speedily. One month after the test started, Parti-Day had increased its distribution in chain and independent supermarkets (which account for 80% of the grocery business in the area) from less than 10% to practically 100%. This was not a unique coup. Parti-Day did just about as well in Boston with a combination of tv and newspapers. But the Green Bay filling-the-pipeline performance is still considered impressive by the agency. Curry gives a lot of credit to the missionary-merchandising work of Parti-Day's food broker, the Otto L. Kuehn Co.

Parti-Day still does not have distribution in "ma and pa" stores in the Green Bay area. Powerful as tv is, it is not powerful enough to overcome the fact that the only contact the small store has with the distribution process in this section of the country is via the wholesaler's catalogue. If the owner of a ma and pa store in the Green Bay area saw a wholesale grocery salesman, he would probably faint with surprise. Eventually, it is expected that as the Parti-Day name seeps down, some small retailers will add it to their stock. However, the ma and pa stores are not an important battleground for Parti-Day.

The agency and client are pleased with the work WBAY-TV personality Russ Widoe has done for them in the live commercials. Curry says that Widoe has an attractive approach—somewhat similar to CBS' Captain Kangaroo. However, the agency does not subscribe to the notion that a live personality is, willy-nilly, the best answer in all situations. It depends, says Curry, on who the personality is. And whether he's available.

Though daytime tv has proven itself for Parti-Day, D'Arcy is not wedded to before-dark in principle for the product. The fact is that, if the budget could stand it, prime availabilities would get more of a nod.

In-store demonstrations by dairy firms, which tied in Parti-Day with

ice cream, have been a major promotional fillip. The onset of Lent has probably been a factor in the decline in sales since the last half of January.

Marvin Bower, merchandising manager for the Kuehn Co., also reported "terrific storms" in the area during the latest semi-monthly sales period and noted that two major customers were suffering from a warehouse strike.

Unfortunately, it will be difficult to measure with any accuracy the effect of Lent on Parti-Day sales since the test will cover only one post-Lenten, semi-monthly period.


Two minor sources of distribution for Parti-Day have proved disappointing. One was drug stores and restaurants. The other dairy routes.

Both are difficult markets to crack for a number of reasons. In the case of drug stores and restaurants, one problem is to get consumers to ask for a topping by name. This is obviously no easy chore.

One dairy firm took 50 cases of Parti-Day to be distributed by route salesmen but never re-ordered. The

barrier here was the relatively slow consumption of toppings, a problem faced by any brand. In addition, it must be kept in mind that the Green Bay area is no densely populated urban center. No matter what percent of the population in the area use toppings, the amount sold on any one day to customers on one route is bound to be small.

On the plus side, two other facts can be reported. One is that, despite the importance attached to proper dispensing of the product from the container, there have been no problems with returns. The other is that Parti-Day faces no particular problem in finding shelf space. It can be usually found over the ice cream cabinet. Parti-Day does not have to be refrigerated, a fortunate fact from the point of view of selling both the consumer and supermarket.

There remains, of course, the question of what will happen to Parti-Day in Green Bay when advertising is either withdrawn or cut down to a paying basis. As the chart below indicates, advertising—particularly tv advertising—can work wonders. 

HOW GREEN BAY COMPARES TO MARKETS WITH NO ADVERTISING

Cases of Parti-Day shipped semi-monthly to wholesalers

Period	Green Bay	Milwaukee	Louisville	Phoenix
16-31 Oct.	580	869	290	183
1-15 Nov.	1,510	734	220	110
16-30 Nov.	370	395	187	113
1-15 Dec.	1,090	553	163	123
16-31 Dec.	350	110	192	117
1-15 Jan.	1,595	311	217	159
16-31 Jan.	1,865	505	196	120
1-15 Feb.	1,380	551	210	96
16-28 Feb.	1,215	111	136	105
1-15 Mar.	580	379	90	55
Total	10,505	5,154	1,831	1,241
Average, semi-monthly	1,050	515	183	121

FACTS AT A GLANCE ON NEW Q.R.I. COMMERCIAL REPORTS

What it is: *A tv copy research service that will cover every commercial on night net shows for solid week*

When it starts: *First field work scheduled week of 26 April*

How many markets: *Interviews cover 10 major three-net cities*

Survey sample: *For dual appeal products, about 100 men and 100 women. For single appeal, about 150*

What it reports: *Numbers and percentages of viewers, brand name recall; what points tv copy made best*

What it costs: *\$30 to \$55 per report depending on quantity*

2000 radio

Philadelphia hardware wholesaler gets higher sales power at lower cost for hard-to-sell, hard-to-grasp items

What Erwin Wasey, Ruthrauff & Ryan describes as the "biggest radio spot contract ever signed in the Philadelphia area" has just been nailed down in that market. Behind the \$55,000, two-year deal handled by the agency for Tryon Hardware is some tested strategy any manufacturer, wholesaler or dealer (especially with hard-to-sell items on his hands) ought to know about.

To solve an extremely complex problem of moving a large variety of hard-to-understand (hence hard-to-sell) products quickly to increase dealer franchises, Tryon turned to spot radio three years ago. The wholesaler found it could do the job at lower cost and with more efficiency in this medium than in tv or print.

Through trial and error, Tryon and EWR&R have assembled a veritable tool kit of facts about how to get results with the marketing problems involved here:

- Sixty-second copy is almost always needed to get the function of the product across, as well as stimulating a desire for it.

- Properly pinpointed copy and time slots will reach a susceptible audience that might never have thought about the product, or knew it existed.

- Price of the item is not a factor, so long as a desire is created.

- A successful promotion for one item will hypo sales of other items in the same line.

- Each radio promotion requires a month's preparation at dealer level to insure sufficient in-store promotion and back-up stock.

- Suppliers save roughly 20% in costs by hooking up with a wholesaler with a long-term station contract at its disposal.

- Cost to Tryon is cut roughly in half—as the budget is co-oped on a roughly 50-50 split with each sup-

NEW RATINGS FOR COPY

Admen, haunted by query: "What do they get out of our commercial?" get "answering service"

In four weeks, field work will begin on the first report of a brand new tv copy research service by Qualitative Research, Inc., a Trendex affiliate. The telephone survey will be conducted in 10 three-network markets, will cover every commercial on nighttime net programs for a solid week, plus the commercials appearing the following week on the shows that have alternate sponsors.

Two major agencies, Y&R and Mc-E, have contracted for 100% delivery of the service (they will know not only how their own commercials rate in audience viewing and recall—but also how every other commercial stacks up against theirs).

Interviews, according to Q.R.I. President Jack Boyle, will gather recall data, the commercial audience, brand name recall, a measure of the audience's like or dislike of the commercial, and verbatim report from each respondent of the specific points and contents brought out by the commercial copy.

The interest of these two major agencies in complete reports demonstrates, to some degree, the growing

trend to "look backward" at aired commercials. In the case of Y&R and Mc-E, both plan an extensive continuing analysis of the data as a part of their tv commercial research.

Reports for 1959 will cover April, May, October and November; next year, there'll be eight. These reports will be available by commercials rather than by programs, will include description of the video and transcription of audio. Prices start at \$55, scale down to \$30 depending on quantity ordered. The markets covered: New York, Chicago, Philadelphia, Boston, Detroit, Cleveland, Baltimore, St. Louis, Washington and Cincinnati. Sample will be about 100 men and 100 women who saw the commercial if the product has dual sex interest; in the case of single sex interest, the sample will be about 150 of that sex.

What the adman will find out about his own or competing commercials is such information as: number and percent who recall seeing the commercial, number and percent who identified brand name, verbatim reports on viewer reactions to ad.

spots per year for off-beat items

plier contracting with the wholesaler.

Tryon has increased its radio activity from last year's 1,100 spots to roughly 4,000 in the two-year period ahead. While spots are floated between 6 a.m. and 11 p.m., products are geared to times best suited to the audience in mind.

The wholesaler is generally pushing three to four products a week with its 40-spot schedule, so it must keep several balls in the air at once. Here are some of the tough-to-sell items Tryon moves via radio and the strategy involved:

Power mowers. Lawn-Boy power mowers is the item that started Tryon on its radio course in 1955 and its new campaign contracts for 600 spots. The renewed campaign calls for week-long promotions, in some cases using all of Tryon's 40 weekly spots. The theory here: that a power motor is a costly item the whole family has an interest in. Pre-selling the man who will have to push it is as important as encouraging his wife to nag him a bit to buy one. (In contrast, Rigid Ironing Boards had but one audience, requiring limited

placements when ironing boards were up.)

Lawn-Boy has not only enjoyed sales increases in Philadelphia over the three-year period, but importantly have been able to hold the price line in this area, a problem that has become particularly acute elsewhere for the manufacturer.

Tryon discovered from the Lawn-Boy promotion that one product pushed on radio will increase sale of others in the same line. It has proved this relationship to dealers with
(Please turn to page 72)



MOVING OFF-BEAT ITEMS via radio is backbone of marketing strategy used by Edward K. Tryon Co., hardware, novelty wholesaler. Some of the hard-to-sell items are reviewed by (l to r) W. Blakely Chandlee, v.p. gen. mgr., Edward C. Laird, hardware manager, David Rolston, sales mgr.

SUMMER RADIO

(Continued from page 34)

plane. Beer and soft drinks, air conditioners and fans, sun tan lotions and gasoline are usually well represented among summer clients and will likely appear on the air waves this coming summer, too.

Though radio has become a medium of short-term flights, there are a number of 52-week clients which contributed to the summer spot billings total. Tobacco accounts are among the reliable ones. American Tobacco and R. J. Reynolds know no season in cigarette advertising. They take advantage of radio's economy and reminder values but don't overlook the straight sell. Ford cars are plugged the year round in major markets. Network has its regulars, too. Mutual, for example, carries messages from Sterling Drug and Hudson vitamins 12 months a year.

Station merchandising and promotion approaches during the summer will not, of themselves, lure clients into summer radio, but they offer convenient springboards for a more

powerful and effective sell. Methods used run the gamut in variety and ingenuity. Some, obviously, are more effective than others and some experience is required in knowing which approaches will pay off. A substantial part of summer promotions are used as audience promotion devices by the station.

Some promotions are tailored to fit particular advertising problems. For example, last year WSB, Atlanta, fixed up a station wagon, which it called the Picnic Patrol, to visit people at picnics, parks and even in their back yards. The wagon gave out samples of products advertised on the station, a particularly useful gimmick to the many new products being continually introduced.

The Westinghouse stations are consistently active in special summer promotions and programing to keep audience interest alive. WOWO, Fort Wayne, like many stations, revamps its weekend programing to appeal particularly to auto listeners and especially those visiting the area on vacation. Last year WOWO put on regularly a program called *Wing*

Ding from Friday afternoon until Sunday night. KYW, Cleveland, is planning "KYW Days" at amusement parks, racetracks and beaches. A common sales device, used by KEX, Portland, Ore., last year, was a special package of weather and news, sponsored by a national finance company and a soft drink advertiser.

The networks are also active in summer promotions. ABC will announce in about a week the summer version of its "4-most" marketing plan (one for each season of the year). The on-the-air promotion will build on four varieties of products and will have a theme for each variety. The four are (1) ready-to-eat, easy-to-prepare foods, such as canned meats, canned fish, fruit juices, (2) products used on short vacation trips, such as gasoline, oil, tires, soft drinks, beer, cameras, film, (3) appliances such as air conditioners and freezers and (4) personal care items such as sun tan lotion, first-aid materials. Hal Cranton, director of sales development and research for the network, estimates that during 13 weeks the campaign

WGR-TV

Selling the Buffalo-Niagara Falls market

SYMBOL OF SERVICE



A TRANSCONTINENT STATION

will run, the supporting announcements make over 160 million listener impressions. Network personalities will be used as well as staff announcers to deliver the announcements.

With Mutual, like ABC, selling news primarily, there isn't much room for programing changes. However, Mutual has a key programing lever in its *Game of the Day*, major league baseball aired seven days a week. The Saturday game is offered for national sale, the others are co-op. This year, for the third straight season, Quaker Oil will sponsor the Saturday game. Quaker Oil's broadcasts are not heard in major league cities, specifically within an area covering a 75-mile radius from the ball park. However, to get national coverage, the client sponsors, in addition, six weekend five-minute shows with Frankie Frisch.

Local sponsorship of *Game of the Day*, which is carried by 360 of the web's 453 stations, embraces a broad spectrum of retailers. The show is on from 4 April to 27 September.

NBC Radio will go into the summer with some major revamping.

Some will be for summer only, but most will be permanent.


The summer changeover involves the substitution of *Monitor* for *Nightline* during weekday nights, apparently an attempt to boost NBC's auto audience—a prime target of the weekend *Monitor*. The change will be effective with Daylight Saving Time.

The other program remodeling was more basic. It involved the dropping of the network's entire block of drama in the afternoon. Since the block includes a number of long-running serials, the changeover represents the end of an era. Shows dropped include *Don Ameche's Real Life Stories*, *Five Star Matinee*, *One Man's Family*, *The Affairs of Dr. Gentry*, *Woman in My House* and *Pepper Young's Family*. All but the first two are serials. Henceforth, CBS will remain the only radio network with daytime serials, once the staple of daytime network radio.

Replacing the six programs, which run in the 2-4 p.m. period will be a musical variety show titled, appropriately, *It's Network Time*.

Also being replaced is *Bandstand*. Instead, the network will program a self-containing drama similar in style to the preceding *My True Story*. Matthew J. Culligan, the web's chief, told affiliates that research shows younger housewives find the hours between 10 a. m. and Noon (when the two dramas are being programed) ideal for listening to that kind of fare. (For more details on the NBC Radio changeover, see Wrap-Up in this issue.)

CBS Radio is mapping some special shows for the summer, including a number of sports events. Except for sports, network radio has never made any major changes in programing just for the summer, a tradition that network tv carries on.

Radio will be listened to this summer on possibly 150,000,000 sets, a SPONSOR estimate based on a projection of RAB figures from last summer. More precise figures will be forthcoming in a month or two from a Census Bureau survey taken in November 1958 and sponsored by RAB. 

REPEAT ORDERS in the nation's 14th market, as anywhere else, are the best evidence of television's selling ability. WGR-TV, NBC in Buffalo, is proud that 25 national and 21 local advertisers, who have used the station continuously since it started in 1954, have renewed for 52 weeks of 1959.

These, and newer advertisers, will get even better sales results in 1959, as WGR-TV continues to provide better service for more viewers in the mighty and prosperous market known as the Niagara Frontier.

Two recent developments that emphasize WGR-TV's continuing leadership in Buffalo are the installation of the first videotape equipment in the area and the purchase of a new tower—300 feet taller—to further extend its coverage in Western New York.

For best results from America's most powerful selling medium, be sure to call Peters, Griffin, Woodward about availabilities in Buffalo.

NBC • CHANNEL 2 • BUFFALO

How are advertisers appraising summer air

As campaign planning for the third quarter goes into high gear, station men report national spot advertisers' summer strategy

George Henderson, *exec. vice pres., WSOC Broadcasting Co., Inc., Charlotte, N. C.*

Most of the research organizations seem to agree that television summers are getting better every year. Here at WSOC-TV we have certainly found



Tv summers are getting better every year

this to be true, and, we are looking forward to even bigger and better things during the summer of '59.

Our own sales records show that local advertisers have been much more active in summer television than national sponsors, but I'm convinced that this year and each subsequent year will see more and more national accounts "get into the swim."

And, why not? A recent Curtis Publishing Co. survey reveals that the American tv audience does not just pack up and disappear into remote vacationland in the summer. In fact, this old belief has now been thoroughly debunked. Only four out of 10 families take their vacation in the summer, and, during a typical week, the percentage of people who are "away" is negligible. Not only are these same people available during the summer, but they are also buying and using more of many products than during any other season. So much so, in fact, that a majority of consumer products reach their peak or next-to-peak months in summer.

The Department of Commerce comes up with some additional information to emphasize the above. They

report that retail sales in the summer quarter are substantially higher than the average for the other three quarters in such categories as household appliances, automotive, hardware, grocery and drug store products.

During the summer of 1958, more home-hours were spent watching television than ever before, also, more advertisers spent more millions of dollars on tv than in any previous year. Most important of all, more millions of dollars of *merchandise were moved by television.*

Knowing this to be true, it is perfectly obvious that those sponsors who take a "vacation" from advertising during the summer months are very likely to return in the fall to find that many of their customers have been wooed away by smart competitors who have *maintained* their tv advertising without interruption through the summer months. Four of the top 10 tv advertisers not only stayed with summer tv in 1958, but actually spent *more* than in either the first or second quarters.

Finally, the added discounts earned by 52-week advertisers result in a much more efficient and economical tv advertising program throughout the year.

Robert O. Paxson, *station manager, KETV, Omaha, Nebraska*

Summer, 1959 promises excellent sales for television stations and television advertisers *if they continue to sell.* Unfortunately advertisers in the past felt a hiatus was necessary to spread budgets. This action produced a side effect for television sales personnel—network, national spot and local—in that these personnel presumably took a "hiatus" in their selling effort. Now both advertisers and salesmen realize this has been a penny-wise move since the consumer will take a vacation from buying *only* if he is not sold.

Present activity for summer reveals

the sound judgment of advertisers' plans to keep sales momentum through the year. With competition at all levels and in all industries becoming more severe, the advertiser has realized it is not worth the risk of losing a substantial share of a market for 13 weeks. It could and frequently does cost him much more to recapture that share (if he ever does) after the damage is done.

This is evident nationally, both in network and spot, and the local trend is keeping pace. Certainly, many local advertisers have been like the bumblebee who wasn't supposed to fly—they didn't know they weren't supposed to make sales in the summer so they just went ahead and sold.

There are statistics galore to show that retail sales are higher in August than any month except December, that more durable goods are sold in July than December, that August is the year's best month for food sales—yes, and they will go even higher if tv spot billings keep the same ratio to sales in the third quarter as they do in other quarters.



Summer 1959 should be the best yet

If each of us sells as hard, as creatively and as effectively in June, July and August as we do the other month of the year then summer 1959 should set all time sales records in our industry.

Perry B. Bascom, *national radio sales manager, Westinghouse Broadcasting Co., Inc., New York*

On the six radio stations of the Westinghouse Broadcasting Co., Inc., May, June, July and August were the biggest sales months of 1958, with

WCSH-TV 6

NBC Affiliate

Portland, Maine

media?

the exception of October and November, and were well ahead of the same months in 1957.

Most advertisers are recognizing the reach and potency of summer radio. While summer doesn't officially begin until June, the beginning of Daylight Saving Time in late April is the real start of summer listening patterns. With warmer weather and longer days, the family living moves outdoors. There are more picnics and




We expect stronger swing than ever to radio

backyard barbecues, and a parallel growth in portable radio listening. More mileage is put on the family automobile, and more time is devoted to the car radio.

Historically, local advertisers have made greater use of the reach and potential of radio during the outdoor season, in all time periods—daytime, nighttime and weekend. Last year, we found that each of the Westinghouse radio stations showed a greater number of national spot advertisers and a greater volume during these months than in the summer before.

Typical summer advertisers are automotive accounts, beverages, drive-in restaurants, and theaters, ice creams, suntan lotions, and other products whose greatest sales opportunities come during the summer.

The mobile summer audience is attentive, thanks to radio's where-to-go-and-what-to-do tips, weather information, traffic reports and other community informational services.

Yes, advertisers swung strongly to summer radio in 1958, and we expect an even stronger swing in 1959. There is no summer slump in radio, either in sales or in listening. In fact, the opposite is true. 



OUR PROGRAMMING BECKONS MORE VIEWERS



SO YOU GET MORE POINTS

For five straight years every survey taken in our service area (including the latest ARB) has shown that the programming of Channel 6 attracts more viewers. And these viewers are buyers with 1¼ billion dollars to spend. Together they account for 2/3 of Maine's retail sales and 1/4 of New Hampshire's.

Get your share — see your Weed TV man about the station that serves them best — WCSH-TV.

A MAINE BROADCASTING SYSTEM STATION

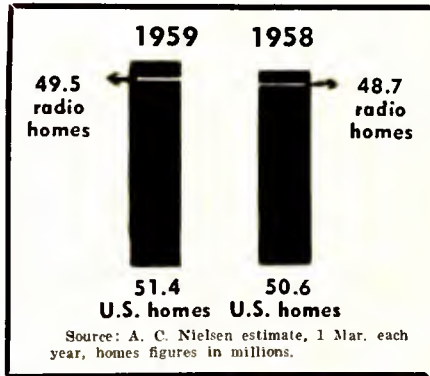
WCSH-TV—(6), Portland
WLBZ-TV—(2), Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

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

Facts & figures about radio today

1. CURRENT RADIO DIMENSIONS

Radio homes index



Radio station index

End of February 1959				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,339	119	490	122
Fm	591	134	44	26

End of February 1958				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3,222	85	406	115
Fm	540	64	42	11

Source: FCC monthly reports, commercial stations. *January 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	Jan. 1959	Jan. 1958	12 Months 1958	12 Months 1957
Home	700,490	534,640	8,631,344	9,721,285
Auto	420,052	349,679	3,715,362	5,495,774
Total	1,120,542	884,319	12,346,706	15,217,059

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

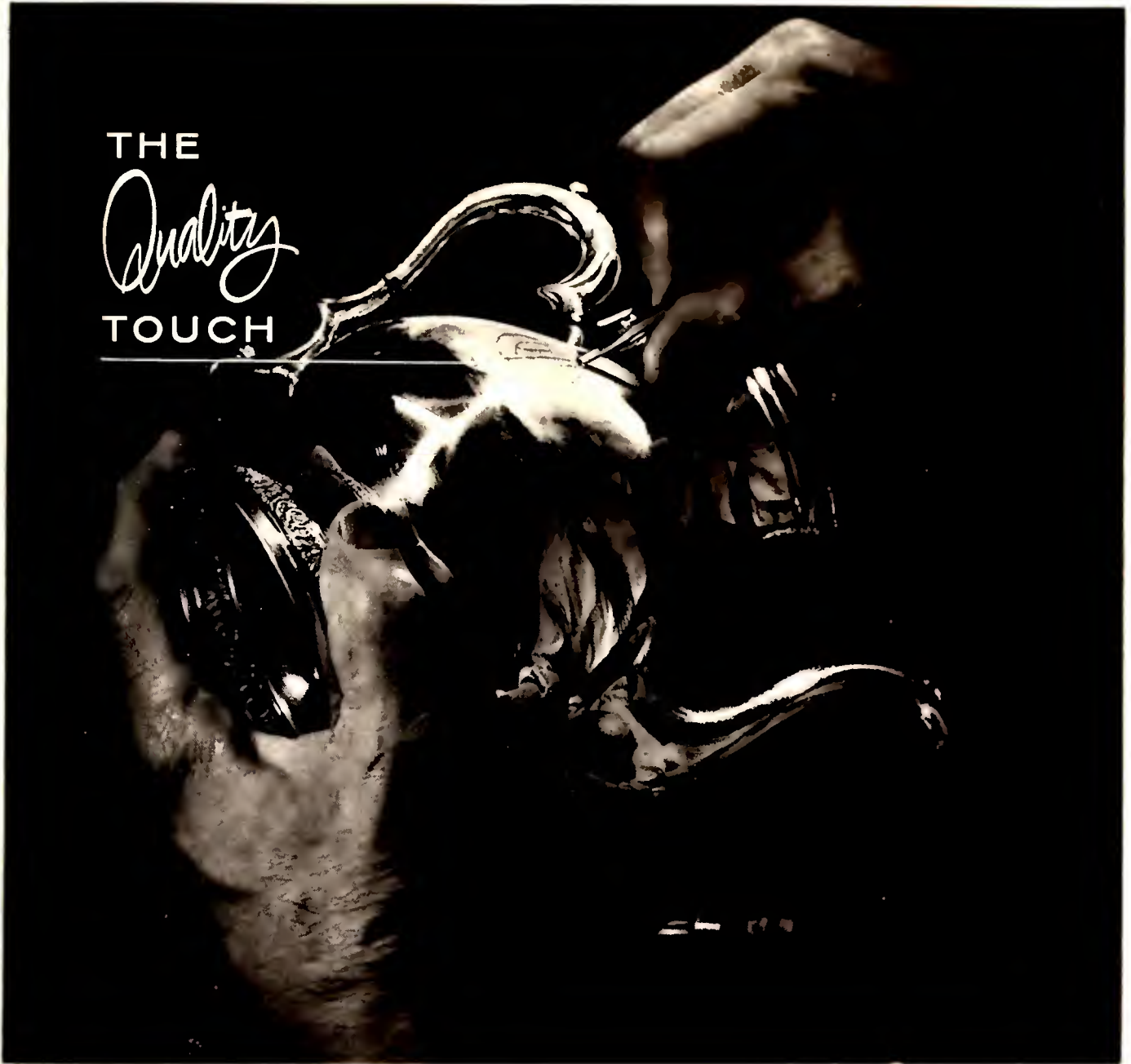
2. SET SALES TRENDS

RADIO SET SALES BY TYPE, 1947-58

YEAR	HOME	CLOCK	PORTABLE	AUTO	TOTAL
1947	14,972,000	—	2,388,000	3,459,000	20,819,000
1948	10,325,000	—	2,585,000	4,240,000	17,150,000
1949	5,127,000	—	1,799,000	3,596,000	10,522,000
1950	7,818,000	—	1,593,000	4,740,000	14,151,000
1951	5,358,000	727,000	1,200,000	4,543,000	11,828,000
1952	4,391,000	1,666,000	1,528,000	3,243,000	10,831,000
1953	3,309,000	1,714,000	1,503,000	5,183,000	11,709,000
1954	2,701,000	1,897,000	1,449,000	4,124,000	10,170,000
1955	2,659,000	2,035,000	1,879,000	6,864,000	13,437,000
1956	3,007,000	2,223,000	2,693,000	5,057,000	12,970,000
1957	3,193,000	2,439,000	3,205,000	5,496,000	14,333,000
1958	2,669,000	2,205,000	3,115,000	3,715,000	11,704,000

Source: EIA. Auto figures are factory production, all others are retail sales. Total does not include radio-phonograph combinations. Totals in "Radio set sales index" above includes combinations.

THE
Quality
TOUCH



- to the master silversmith each new assignment presents an exciting challenge . . . to better his best! It is basic where "quality" is paramount. This very same exciting challenge is also what sets apart great radio and television stations . . . maintaining, always improving that "quality touch"!



BROADCAST SERVICES OF THE DALLAS MORNING NEWS ■ EDWARD PETRY & COMPANY, NATIONAL REPRESENTATIVES

There's more to Florida...

There's **WJXT** in Jacksonville, where breaking sales records is par for the course. NCS #3 revealed the handicap of the competing station in covering only 28 vs. WJXT's 66 counties in the booming Northeast Florida-South Georgia regional business center. And every ARB dramatizes the one-sided picture by showing that even where the stations are on a par, inside Jacksonville itself, WJXT scores rating leads generally between 70% and 90%! With an edge of 110,000 TV sets and a 1½ times greater weekly audience, there are more reasons than ever why there's so much more to **WJXT**

WJXT 

JACKSONVILLE, FLORIDA

*An affiliate of the CBS Television Network
Represented by CBS Television Spot Sales*

Operated by The Washington Post Broadcast Division:

WJXT Channel 4, Jacksonville, Florida **WTOP** Radio Washington, D. C. **WTOP-TV** Channel 9, Washington, D. C.





1st

**STATION IN
NEW ENGLAND
WITH A MUSIC AND
NEWS FORMAT**

Instituted 1939

20 years of proven programming

... OTHER RADIO FORMATS
COME AND GO BUT ...

WORL

GOES ON AND ON

with a proven format adult New Eng-
landers believe in, approve of!

**WHAT BETTER BUY
FOR YOUR CLIENTS
THAN**

WORL

BOSTON

5000 watts — INDEPENDENT
Represented nationally by
HEADLEY-REED CO.



BILL WATSON

Popular air salesman

Another Reason

KXOA

is **NO. 1*** in

**DYNAMIC
SACRAMENTO**

*Pulse Oct. '58 (Latest Metro)

Rep: McGavren-Quinn

VP-Mgr: Howard Haman

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

SPOT BUYS

TV BUYS

Gulf Oil Corp., Pittsburgh, is planning its spring campaign in top markets for its Gulf gasolines and oil. The schedules start in early April for five to six weeks, with a possible extension of 13 weeks. Chainbreaks, minute and 20-second announcements are being used; frequencies depend upon the market. The buyer is Frank Grady; the agency is Young & Rubicam, Inc., New York.

The Procter & Gamble Co., Cincinnati, is purchasing schedules in scattered markets for its Cheer detergent. The schedules start in April on a 52-week basis. Minutes during nighttime periods are being placed; frequencies vary from market to market. The buyer is Marcia Roberts; the agency is Young & Rubicam, Inc., New York.

The Procter & Gamble Co., Cincinnati, is also entering various markets with schedules for its Comet cleanser. The schedules start this month, run for the P&G contract year. Minute and 20-second announcements are being slotted; frequencies vary from market to market. The buyer is Bill Birkbeck; the agency is Compton Advertising, Inc., New York.

Greyhound Corp., Chicago, is buying new schedules in various markets throughout the country to promote tourist travel on its lines. The schedules start in April, most of them for 13 weeks. Twenty-second announcements during prime nighttime segments are being lined up; frequencies depend upon the market. The buyer is Joan Rutman; the agency is Grey Advertising Agency, New York.

RADIO BUYS

P. Lorillard Co., New York, is going into major markets for its Newport cigarettes. The campaign starts in April for a 13-week run. Minutes during daytime segments are being placed; frequencies depend upon the market. The buyer is Bob Kelly; the agency is Lennen & Newell, Inc., New York.

General Foods Corp., Jell-O Division, is kicking off a short saturation schedule in top markets throughout the country for its Jell-O Pudding. Twenty-second live announcements during daytime slots are being used, with frequencies varying from market to market. The buyer is Polly Langbort; the agency is Young & Rubicam, Inc., New York.

Eskimo Pie Corp., Subsidiary of Reynolds Metals Co., Richmond, Va., is preparing a spring campaign in about 40 markets for its Eskimo Pie Six-Pack ice cream. The four-week schedules start 9 April. Announcements of all lengths during daytime periods are being lined up; frequencies depend upon the market. The buyer is Frank Martin; the agency is Cunningham & Walsh, Inc., New York.

TV RESULTS

SAVINGS BANK

SPONSOR: National Bank of Commerce AGENCY: Direct

Capsule case history: The National Bank of Commerce of Memphis, Tennessee, held a special drive to get across the savings idea to children. Accordingly, they set up a plan whereupon children appearing at the bank in company with their fathers could purchase a "Satellite Savings Bank" at a special price. To publicize their plan, the bank purchased a schedule on WHBQ-TV. In a letter to the station, bank vice president Willard W. Scott stated: "The way you have sold Satellite Savings Banks for National Bank of Commerce is little short of phenomenal!" He went on to say that so many "daddies" came flocking in to buy their children one that the bank was forced to increase its original order by 50%. "We can never thank you adequately for making our campaign such a great success," he concluded. Other banks, formerly only print advertisers, have begun to use tv and report that their campaigns, too, are meeting with success.

WHBQ-TV, Memphis

Announcements

AUTOMOBILES

SPONSOR: Mell A. Gooch, Inc. AGENCY: Direct

Capsule case history: Mell A. Gooch, Inc., a Pontiac Dealer of Utica, New York, is a substantially heavy advertiser on both television and newspapers. Gooch currently sponsors *Sport Lite*, a five-minute sports roundup across-the-board on WKTV, the only tv station serving the Utica-Rome market. On a recent Friday night broadcast, Jackie Adams, the program's commercial announcer, held up to the camera a proof of a half-page advertisement scheduled to run in Saturday's *Utica Observer-Dispatch*. The ad featured two Pontiac four-door hardtops, fully equipped, for a special price, which the agency had just received. Before the newspaper hit the stands early Saturday afternoon, both automobiles had been sold! "We've always been firm believers in the power of advertising—especially television advertising—but this incident really caused our eyes to open to the medium's impact," a spokesman for the Pontiac agency stated.

WKTV, Utica-Rome

Program

NEW HOMES

SPONSOR: Creative Homes Corp. AGENCY: Direct

Capsule case history: The Creative Homes Corp., a large builder in Raleigh, N. C., believes that prospective buyers for new homes cannot be "sold" in the ordinary sense of the term as would the buyer of a food product. The corporation believes that their prospects must first be *educated* to accept a new way of life: living in a home as differentiated from living in a rented apartment. Creative also believed that, if they were to change people's basic attitudes and outlook, they must use the most powerful medium available, and purchased a schedule on WRAL-TV, Raleigh. "To promote the advantages of home-living we have used every medium available, and from our very successful results we have come to the conclusion that, out of a direct mail campaign, newspaper advertising, radio, and television—the greatest effects were felt from our television advertising," stated Frank P. Beacham, Jr., manager of the Creative Homes organization.

WRAL-TV, Raleigh

Announcements

WALLPAPER

SPONSOR: Carolina Wallpaper & Paint Co. AGENCY: Direct

Capsule case history: The Carolina Wallpaper & Paint Co., a distributors' and manufacturers' agent of Charlotte, N. C., purchased a schedule of 60-second announcements at 6:40 p.m. Wednesday nights. "The announcements have resulted in a 30% increase in business over the past few months, with an even higher percentage of increase during the month of December," wrote Daniel A. Vogel, owner of the wallpaper company. "It isn't often that you can put your finger on the reason for advertising results, but in our case it's clearly television." The only other advertising the company did was a few Sunday radio spots. Vogel went on to say that another proof of the power of tv can be seen in the store traffic increase that occurs after carpets and draperies are shown on the WSOC-TV spots. "I feel that the advertising on WSOC-TV was responsible for my company's outstanding growth within a short period," he concluded.

WSOC-TV, Charlotte

Announcements

spot

summer radio goes where



the family goes

Vacation may mean getting away from home...but Radio goes along

You're traveling "right" with SPO^T RADIO in your summer media plans.

Reach people—wherever they are at home or on vacation—with SPO^T RADIO.

SPONSORED BY MEMBER FIRMS OF



Avery-Knode! Inc. — John Blair & Company — Broadcast Time Sales
Thomas F. Clark Co. Inc. — Harry F. Cummings — Robert E. Eastman & Co. Inc.
H-R Representatives Inc. — The Katz Agency Inc. — McGavren-Quinn Company
The Meeker Company Inc. — Art Moore Associates Inc. — Richard O'Connell Inc.
Peters, Griffin, Woodward, Inc. — William J. Reilly, Inc.
Radio-TV Representatives Inc. — Weed Radio Corporation — Adam Young Inc.

Announcing...

A M E R I C A N R E S E A R C H B U R E A U ' S

1959 TELEVISION COVERAGE STUDY

***Unequalled research standards...outdates
any existing coverage studies...presents
latest data on station coverage and
circulation for more than one hundred
key television markets...***

ARB's *new* 1959 "A-to-Z" television coverage study—just being released—surveys selected markets where *current* information is needed due to recent developments affecting:

- power or tower
- network affiliation
- number of stations
- community antenna installations and the like.

This Fifth Annual "Abilene-to-Zanesville" study shows TV and UHF saturation for each market. And, for each station: • percent of homes able to receive • weekly circulation • average daytime and nighttime circulation.

Only ARB offers *new* data secured from *full* sample of respondent families by *telephone* interview. These techniques are in keeping with ARB's high research standards, unequalled throughout the industry.

For descriptive folder and list of areas surveyed, contact your nearest ARB representative.



WASHINGTON • 4320 Ammendale Road, Beltsville, Md. WEbster 5-2600

NEW YORK • 400 Park Avenue, New York 22, N. Y. PLaza 1-5577

CHICAGO • 2105 Tribune Tower, Chicago 11, Ill. SUperior 7-3388

LOS ANGELES • 6223 Selma Avenue, Hollywaad, Calif. HOLlywaad 9-1683

WASHINGTON WEEK

28 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The threatened stormy sessions on pay tv completely evaporated this week as the FCC negotiated peace with Rep. Oren Harris by ordering the first trial-run of pay-tv in the immediate future.

It was a compromise in which Harris, arch Congressional opponent of pay-as-you-see, won almost every point. It was also a somewhat startling demonstration of how a single Congressman can wield power.

The pay-tv test will be limited, as Harris ordered, to one market per system and only one system per market. No more than a single station in any market can telecast pay-tv at the same time. In addition, the FCC gave a pretty clear indication that it would not approve any pay-tv test in which the public would be required to buy a coin-box or other gadget.

The demonstration of power came in the fact that as soon as Harris gave his approval to the test, which followed fairly well the lines of a bill he introduced, the FCC said it would consider applications immediately.

Given as the reason for ditching the former date for consideration of applications—30 days after the end of this session of Congress—was that it appeared to be “consonant with current Congressional consideration of the subject.”

On other Congressional fronts, there has been no move in the House to replace the killed Blatnik government operations subcommittee.

So broadcasting and advertisers have this threat of probes of commercials apparently removed.

The Senate Commerce Committee has made no move to get back into its own varied probes, with the allocations matter now the hottest subject before that committee. The TASO report now in, negotiations with the military for additional VHF channels now begun, the air is clearing on this subject and positions will be easier to take.

The House Small Business Committee will get into the option time act.

A subcommittee under the chairmanship of Rep. Charles H. Brown (D., Mo.) will probe what time periods are reserved for large national advertisers on tv, and what are open to regional and small local advertisers.

Also: whether there is an unfair advantage created by this situation in favor of big business. And, whether laws and government regulations are assuring small advertisers a fair chance to advertise on tv.

Judge Victor R. Hansen, head of the Justice Department's antitrust division, and originator of innumerable antitrust actions in the tv field, plans retirement.

Nobody in tv breathes a sigh of relief. Hansen praised his assistant, Robert A. Bicks, as a possible successor. Bicks has actually been responsible for most of the tv work of the antitrust division, with Hansen merely taking credit and blame as division head.

FILM-SCOPE

28 MARCH 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Syndication got another healthy portion of national money last week with Nestle's order (via McCann-Erickson) for 53 extra markets on its line-up with CBS Films' Roy Rogers series.

Nestle's started its syndication last fall with 35 markets. Good results have boosted the list to 88 cities, equal in coverage to some network line-ups.

Significant is that the buy involves only re-runs, which appears to make little difference in children's programs since there's virtually an entirely new generation of young viewers every season or two.

Kellogg's is expected to take the lead as the largest spender in national spot syndication by the fall of 1959.

Their present line-up of 190 markets with Screen Gems' Huckleberry Hound on a national spot basis will provide the basic formula for doubled spending in the area next season.

Kellogg's has renewed Huckleberry Hound for a second year with 26 new episodes to be produced, and has also ordered through Leo Burnett a second cartoon show from Screen Gems to be created and produced by the fall.

So far Huckleberry Hound is the only cartoon series to have been fully created and produced expressly for tv.

You can expect 20 or more film series now on the networks to go into syndication when they end their runs at the close of the season.

A check of the three networks makes it likely that NBC will make nine shows available, with ABC and CBS contributing six each.

Note this: Nine—almost half—of these candidates for re-run are comedies, with westerns accounting for seven more.

But this bonanza in off-network programming won't likely do much to lower film prices.

An actor can make as much as \$250,000 every year he stars in a syndicated series—if he owns a piece of the show.

Earnings to date for Richard Carlson, for example, have reached \$800,000 for his three years in Ziv's I Led Three Lives as his share of original plus re-runs sales.

On the same subject of actor earnings, note that residual payments have now hit a rate of \$3.5 million a year, according to SAG, pointing up the growing role of reruns.

It looks like the horror movie fad is finally waning in some markets after a few seasons of ratings success.

In New York City, for example, WABC-TV's Shock Theater will be cut back from six nights a week to just Fridays and Saturdays—and even on those nights there'll be a live host doing parodies on the horror stuff.

The film standard is expected to continue indefinitely as the basis of foreign tv operations even after video tape makes considerable inroads on U. S. programming.

Security for tv film abroad is assured, according to Screen Gems international sales chief William Fineshriber, by these factors:

- Foreign tape coverage is at present very limited and a great number of foreign markets are not expected to be willing to invest in video recorders in the immediate future.
- Even where tape equipment exists, tape programs must be converted to foreign standards—or copied via kinescope.
- The action-adventure show, regarded as the most salable of U. S. program exports, is likely to be the last program type that tape will try to tackle.

The international film program business, now worth \$25 million annually, is largely divided up by seven distributors: in addition to Screen Gems, there are Ziv, CBS, ITC, MCA, NBC and NTA.

There's more than meets the eye in the move by NTA, Screen Gems, UAA and other distributors into selling 8 mm cartoons for home use.

Aside from the retail revenue potential, home exposure of the cartoons also involves promoting the cartoon properties to the public.

Further, if retail sales are successful, this could be an important sales tool for the distributors in future negotiations with stations.

Goodson-Todman is pulling a switch from live to film production for the fall of this year, with seven shows on the drawing boards.

Detective shows, comedies and Americana figure large in the Goodson-Todman future with Detective at Large; Philip Marlow; Heave Ho, Harrigan; Jade O'Hara, The Rebel and Barbary Coast representing these categories.

COMMERCIALS

Look for regular commercials trade shows each year to come out of a new movement being put forward by the U. S. film producers.

European festivals along these lines have proven successful, but screenings in the U. S. would likely stress sales impact with an exchange of information and techniques rather than the strictly artistic interest abroad.

March 1960 may be the date of the first of these commercials shows, according to a proposal made by Wallace A. Ross of the FPA in New York.

Tryouts of mobile tape equipment for location-produced commercials are already under way.

Among the first national advertisers to get commercials using the new tape-equipped trucks are Coca-Cola, Edsel and Traveler's Insurance.

You can expect a new stress on original scores in commercials, especially in spectaculars.

The Mary Martin-General Foods special Easter Sunday, for example, involved 8 minutes of original scoring just for the commercials, all original musical backgrounds and no jingles.

SPONSOR HEARS

28 MARCH 1959

Copyright 1959

SPONSOR
PUBLICATIONS INC.

If Ed Sullivan winds up with Colgate, it will be because he had the **right guy in his corner: board chairman and president E. H. Little.**

The Colgate agencies and some people who count at Colgate express reserve about the alliance, but the **big boss** says he likes Sullivan.

The NAB convention this year ended on the **weirdest of notes:**

Lar Daly, who stirred up all that dust about equal political time, charged that **somebody tried to assassinate him with a hunk of cheese** thrown out of the 10th floor of the Hilton—site of the convention.

Here's a major reason why the **reps are making such efforts to expand their radio station lists:**

What with spot radio being somewhat soft, the rep must **get more clients to amass enough gross billings to make a go of it.**

Why a lot of the meetings at the past week's NAB convention got only **mediocre attendance** can be traced in large measure to:

- 1) **The group-owned stations riding along in high gear, holding their own sessions starting with breakfast and reaching into the night.**
- 2) **Many stations were shopping around for new reps or listening to solicitations.**

The experts who watch how the pennies are spent at an agency whose billings are up in the stratosphere **often wince at what their job involves.**

One of them last week lectured a **publicity department head for including several account people on an outside mailing list** instead of using the intra-office delivery service. **Postage at stake: 16¢.**

The accounting department in one of the **biggest spot agencies is still struggling for a solution to the lag in making payments to stations.**

It's not uncommon for the agency to run **\$400-500,000 behind in spot disbursements.** Two big reasons:

- 1) **The bills from stations don't match up with the estimates, and**
- 2) **The timebuyers don't have enough time to run down the discrepancies or the stations are slow in explaining them.**

Y&R claims it is **totally mystified** by the reports that it is about to **lose its share of the Goodyear Tire business.**

The recipient, as the trade has it: **Norman Maloune Associates, of Akron, which already handles newspapers for Goodyear.**

One shadow of suspicion that something was in the works:

Y&R's **sudden dropping of negotiations for half of the NBC Radio news** in behalf of Goodyear.



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.— covering New York and New Jersey

WRAP-UP

NEWS & IDEAS

PICTURES

A DREAMY PROMOTION: To highlight the station's morning programing changes, KFAB, Omaha, had these nightgown-clad lovelies tell the story at heavy traffic spots around the city



IN PITTSBURGH, NEARLY EVERYBODY READS 'THUD': That's the magazine of "Brick Throw" written by KDKA's Rege Cordic (left front). Latest project of Cordic & Co., KDKA's wake-up show, is on sale in the Pittsburgh area. Rege, however, keeps his eyes on SPONSOR



AGENCIES

Bryan Houston, chairman of the board of Bryan Houston, Inc., in a talk before the Cincinnati Rotary Club pointed out as some of the unpleasant truths of marketing:

- 1) A new package will not change a faulty product;
- 2) More advertising will not forever make up for faulty pricing; and
- 3) The loss of volume due to a drastically cut advertising budget will cost many times more to recover than was saved by the original cut.

He added: "Our research department finds that it is as true today as it was a generation ago that if you keep your product at the top of its competitive classification in quality, keep your pricing right, and keep your advertising steady, you will always come out on top of the heap."

Agency appointments: The New York Stock Exchange, billing \$1 million, to Compton . . . Another account awarded to Compton last week:



READY TO BE CROWNED: Mary Zitte is escorted by WHK, Cleveland d.j.'s Ernie Anderson (l) and Pete Myers to the Al Sirat Grotto Circus where she'll be "Miss WHK"

The Morton House Division of Otoe Food Products Co., for its line of canned food products, to the agency's Chicago office . . . Maryland Cup Co., maker of "Sweetheart Cups," to **The Joseph Katz Co.**, Baltimore . . . The Louisiana Sweet Potato Advertising Commission, to **Fitzgerald Advertising Agency**, New Orleans . . . The Lake Shore National Bank, to **Kuttner & Kuttner**, Chicago . . . Berkshire Pools, to **Armstrong, Fenton & Vinson**, San Diego . . . Bantam Cigar Corp. of New York City, to **Adrian Bauer & Alan Tripp**, Philadelphia . . . Schafer Custom Engineering Co., Burbank, Cal., to **Cole Fischer Rogow**, Beverly Hills.

Thisa 'n' data: **Powell Ensign**, executive v.p. of Everett-McKimney reps and travel agent **Thomas Duffy** are sponsoring a trip to Europe for radio and tv execs to leave from N.Y., via Swissair, 29 May and return 22 June . . . New Agency: **Tully J. Petty, Advertising, Inc.**, at 609 Bailey in Ft. Worth . . . Anniversary: **Tucker Wayne & Co.**, Atlanta.

celebrating its 20th birthday this week.

People on the move: **Robert Castle**, elected a v.p. of Ted Bates & Co. . . . **Alan Pottasch** and **Lawrence Puchta**, elected v.p.'s of K&E . . . **George Gale**, to v.p. and creative director of Rutledge & Lilienfeld . . . **Marshall Hawks**, to v.p. and Grace Tavener, to treasurer of Emery Advertising, Baltimore . . . **Alvin Achenbann**, appointed director of research for Grey Advertising . . . **Courtenay Moon** and **Robert Footman**, to v.p.'s at Johnson & Lewis, San Francisco . . . **Norman Heller**, to associate research director of Compton . . . **Al Buffington**, to creative director of Beckman Koblitz, Los Angeles . . . **Lester Harmon**, named director of radio and tv at Wermen & Schorr, Philadelphia . . . **Dr. Clark Wilson**, to BBDO, Los Angeles, as marketing and research consultant . . . **Lee Baer**, account executive at K&E . . . **Herman Levart**, to director of advertising agency service at Industrial Communications, Inc., New York . . . **Dick**

Hoffman, to the staff at Stromberg-er, LaVene, McKenzie, Los Angeles.

ADVERTISERS

The Bon Ami Co. has launched most intensive radio and tv campaign in its history to introduce **New Formula Bon Ami cleanser** in 12 Northeastern states.

The schedule calls for 101 radio spots and 151 tv spots in the Metropolitan New York area, with a comparable line-up set for other metropolitan cities in the Northeastern region.

Agency: Cole, Fischer & Rogow.

Coffee vs. tea: **William Black**, president of **Chock Full O' Nuts Corp.**, lodged a protest with the FTC last week "against the use by the **Tea Council** of false and misleading advertising derogatory to the coffee industry."

In his letter, Black referred specifically to the Council's tv commercials, depicting haggard persons about to drink coffee, and noted:

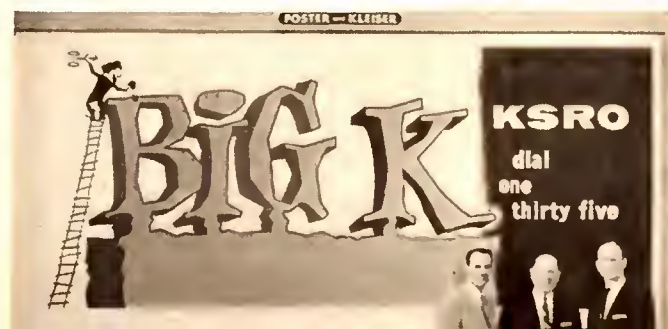
PUT KANSAS IN ORBIT OVER MADISON AVE. was theme of KTVH, Wichita, agency contest. Here winner **Dick Stites** (l) of McCormick-Armstrong, Wichita, and his wife take off on trip he won



SALUTE TO THE SPACE AGE: KRSI, Minneapolis-St. Paul, participated in the St. Paul Winter Carnival Parade via this rocket-shaped float which depicts the station's "rocketing position" since airing last May



BIG "K" IMAGE, of KSRO, Santa Rosa, Cal., is off to strong start via one-year poster campaign. Shown here with one in series are (l to r) **Howard Nash**, Levinger Advtg.; **Evert Person**, Findley Broadcasting (operators of KSRO) and **George Hemmerle**, of Geo. P. Hollingbery



GOING OVER THE PLANS for Pet Milk's *Grand Ole Opry* talent contest via Keystone Broadcasting 200 stations are (l to r) **Ralph Zipfel**, Pet Milk; **Ferlin Husky**, *Opry* star; **Chuck Forbes**, Gardner Advtg.; **T. Tommy Cutrer**, *Opry* m.c.; **Dee Kilpatrick** (seated), *Opry* director



Problem Solved by an Ad Manager



Tom figured he'd never make any real dough.



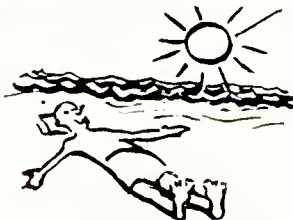
Everybody complained so much about ad costs he dared not ask for a raise.



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

"This is a case where the teakettle calls the coffee pot black."

Campaigns:

- **Pepsi-Cola** is launching another "spotacular" radio campaign—the second in less than a year—featuring Pepsi's "Be Sociable" theme. The schedule, to run for 10 consecutive weeks, will be heard via 1,157 stations of the four leading networks, plus some 137 local radio stations where network time is not available.

- For the first time in its history, **New Butter Mints** and "The Big Four" mints will go into radio spots on a nationwide basis. During May and June, the **Thos. D. Richardson Co.**, manufacturer of the mints, has scheduled radio spots in the top 42 markets, to be supplemented by point-of-sale materials. Agency: Chew, Harvey & Thomas, Philadelphia.

- **Drug Research Corp.**, for **Regimen** reducing tablets, is also in the throes of its heaviest advertising schedule, via a buy in three network shows: ABC TV's *American Bandstand* and NBC TV's *Huntley-Brinkley* news and *Today*. The Regimen budget also includes an additional \$2 million for radio and tv spots. Agency: Kastor, H.C.C & A.

- The **Dixie Cup** Division of **American Can Co.** will use four NBC TV stars to spearhead its 1959 advertising campaign: Dave Garroway, Bill Cullen, Bert Parks and Jack Paar, all delivering commercials on their shows through June. Agency: Hicks & Greist.

The "Stakes" are high: Both **Lever** and **Colgate** start a consumer-entry mailing promotion next week: the former, an "Easy-Money Sweepstakes," promoted via saturation tv on 14 network shows, and the latter, a "Swiss Stakes" supported by Colgate's tv shows.

Name change: The **Texas Co.**'s board of directors voted, last week, to change the Company's name to **Texaco, Inc.**

Strictly personnel: **Herman Johnson**, appointed executive v.p. of **Hazel Bishop, Inc.** . . . **Walter Brann**, named advertising manager of **Paillard, Inc.**, New York . . . **Andrew Sirasky**, to sales manager of **Rempel Manufacturing, Inc.** . . . **Resignation:** **John Weiler**, from

the **Manhattan Shirt Co.**, where he was v.p. in charge of advertising.

ASSOCIATIONS

TvB this week, released a 12-page compilation of department stores throughout the country using tv during 1957 and most of 1958.

The list shows what type of programming is used in each instance.

New York advertising agencies will open their doors next week to some of the country's top college advertising seniors, as part of the ninth annual "Inside Advertising Week."

Co-sponsored by the Association of Advertising Men and Women and the Advertising Club of New York, the "Week" (5-10 April) will be highlighted by all-day panel sessions conducted by leading media trade associations, and talks with leading agency executives.

Meeting dates:

American Women in Radio & Tv: Eighth annual convention at the Waldorf, New York, 30 April-3 May. Convention theme: Our Changing Industry.

Western States Advertising Agencies Association: Annual conference at the Oasis Hotel, Palm Springs, 23-25 April.

Broadcasters' Promotion Association: Fourth annual convention at the Warwick Hotel, Philadelphia, 2-4 November.

Advertising Federation of America: 55th convention, in Minneapolis, 7-10 June. A new award will be presented then to advertising leaders who contributed to a better public image of advertising.

Association of National Advertisers: Workshop at the Hotel Pierre, New York, 1 April on "How To Get More Productive Advertising Through Management-Oriented Research." Keynote speaker: Henry Schachte, executive v.p., Lever and ANA board chairman.

This n' data: NAB's theme for promoting radio during this year's **National Radio Month** (May): "Radio . . . Always In Tune With You" . . . **Johnny Philip Morris**,

marking his 25th year as a living trademark, received his membership in the Radio Pioneers Club of America at the Broadcast Pioneers Banquet during the NAB convention . . . **Northwestern University** is holding an experimental course, 1 April-10 June on "The Role of Women in American Broadcasting." in cooperation with the Chicago chapter of AWRT . . . **Jules Herbureau** is organizing a Chicago chapter of Broadcast Pioneers. First member to sign up: **Tom Wright**, of Leo Burnett.

They were elected:

To the tv board of NAB: Clair McCollough, WGAL-TV, Lancaster, Pa.; W. D. Rogers, KDU B-TV, Lubbock; C. Wrede Petersmeyer, Corinthian Broadcasting; and Willard Walbridge, KTRK-TV, Houston.

To the radio board of NAB: Daniel Kops, WAVZ, New Haven; John Booth, WCHA, Chambersburg, Pa.; Frank Gaither, WSB, Atlanta; Hugh Potter, WOMI, Owensboro, Ky.; Mig Figi, WAUX, Waukesha, Wis.; Odin Ramsland, KADL, Duluth; Boyd Kelley, KTRN, Wichita Falls; Joe Carroll, KMYC, Marysville, Calif.; Thomas Bostic, KIMA, Yayima; Harold Hough, WBAP, Ft. Worth; Rex Howell, KREX, Grand Junction; F. Ernest Lackey, WHOP, Hopkinsville, Ky., and Richard Mason, WPTF-FM, Raleigh, N. C.

To the Association of Broadcasting Executives of Texas: president, Mike Shapiro, WFAA-TV, Dallas; v.p., Dan Hayslett, KIXL, Dallas; secretary, Barbara Seever, Evans Associates; and treasurer, Wilda Wilson, Ratcliffe Advertising Agency.

FILM

Optimism about film sales potential for the fall of this year was the key mood last week as more distributors revealed their production plans.

Official Films, for one, which has had little new production ready for several seasons, readied itself for the coming season via a blueprint calling for five new programs.

The new shows, which might go either network or into syndication, are *Criminal at Large*, *International Detective*, *Mustang*, *Snow Fire* and a series titled *What Are The Odds?*

Apparently the odds look favorable to tv film men.

Tape syndication: Selling of tape shows to local advertisers got off to a start last week with NTA's sale of Bishop Sheen's *The Life of Christ* to General Tire for WGR-TV, Buffalo; this is likely tape syndication's first sponsor sale, and also notable is the special appeal of this series to Buffalo where two-thirds of the population is Catholic.

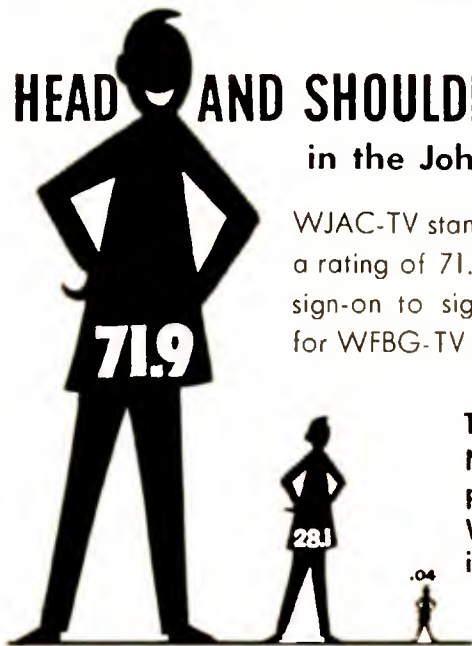
Expansion: Screen Gems actively

began its plan to acquire station properties with the appointment of Norman Louvan as station operations manager.

Tape production: European production on location with tape will be possible with Intercontinental Television getting delivery of a mobile tape unit.

NAB news: The NAB has proposed that a standard film contract be used by all film distributors in sales to stations.

HEAD AND SHOULDERS ABOVE THE REST
in the Johnstown-Altoona Area

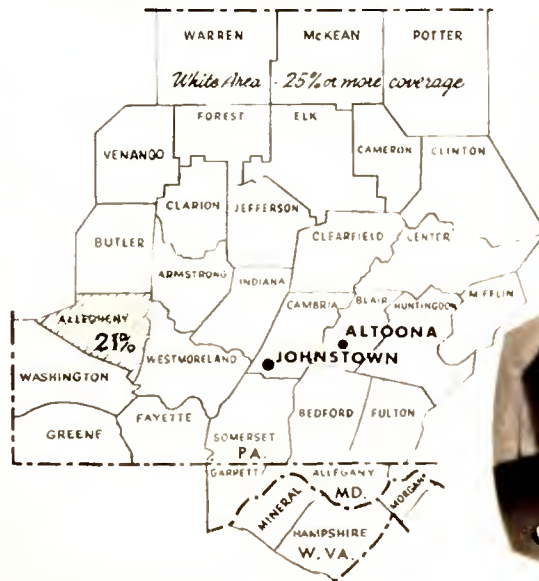


WJAC-TV stands out above the others, with a rating of 71.9, station share of audience, sign-on to sign-off, as compared to 28.1 for WFBG-TV and 0.4 for WARD-TV.

This average, from ARB, November 19-25, 1958, proves, once again, that WJAC-TV is the BIG BUY in its area.

WJAC-TV WFBG-TV WARD-TV

Over one million television homes make up the Johnstown-Altoona Coverage Area, encompassing 36 Western Pennsylvania counties, 3 Maryland counties, and 2 counties in West Virginia.



With a lead of nearly 3 to 1 over its nearest competitor, it's plain that WJAC-TV is the station viewers prefer. Buy the station that delivers the audience . . . WJAC-TV.



Get the facts from Harrington, Rightor & Parsons

IMPACT!



56.1%

BIGGEST SHARE OF AUDIENCE IN AMERICA IN MARKETS OF 3 OR MORE STATIONS*

Once again, KROD-TV proves that it is America's best TV buy with an overwhelming share of audience in a competitive, 3-station, 3-network, all-VHF market. (*ARB, November 1958)

See your Branham man for full details.



KROD-TV

CBS Television Network • Channel 4 • El Paso, Texas
Director: D. Baderlik, Pres.: Val Lawrence, V-Pres. and Gen. Mgr.

REPRESENTED NATIONALLY BY THE BRANHAM COMPANY



DON SMITH
News Director

Another Reason

KXOA

is **NO. 1*** in

DYNAMIC SACRAMENTO

*Pulse Oct. '58 (Latest Metro)

Rep: McGarven-Quinn
VP-Mgr: Howard Haman

CARTB convention: American distributors to be present at the Canadian Association of Radio-Television Broadcasters convention will include Phil Williams of ABC Films. Jake Keever and John Bechtel of CNP, plus Canadian representatives of these and other U. S. film companies.

Sales: Ziv reports a 76% increase in business for February-March over last year and in the international field anticipates a 200% rise by 1962 . . . ITC has renewed *Lassie* to Campbell Soups . . . Regis Films reports *Crusader Rabbit* sales of the new series are over \$1.4 million to date . . . New buyers of MSA's Paramount features package are KBTW, Denver and KDKA-TV, Pittsburgh.

Promotion: Winners of NTA's NAB drawing are Merl L. Galusha, WRGB-TV; George H. Mathiesen, KYW-TV; Selig J. Seligman, KABC-TV; R. W. Welpott, and Lloyd E. Yoder, both WRCV-TV.

Production: KTTV, Los Angeles, to syndicate *Paul Coates* on tape . . . Jo Linten to undertake production in Spanish and French for markets in North and South America plus Europe.

Commercials: Music Makers has opened a west coast branch with **Mort Stein** as manager . . . Pintoff Productions opened a Hollywood production branch; Pintoff's latest completions include Phillips 66 tv sound tracks starring Louis Nye and Alan Swift.

Trade note: Ampex is striving to preserve the word Videotape as a trade mark and has requested that it not be used unless Ampex equipment is specified; in this connection, a caption for a photograph on page 31 of SPONSOR for 21 March incorrectly referred to Video Tape Productions—that should have been Videotape Productions.

NETWORKS

Mutual this week set up a new board of directors, board chairman and president following the sale of the network to a syndicate headed by **Malcolm E. Smith, Jr.**, and **Richard H. Davimos**.

Smith became the chairman and

Davimos, president. Both are new to the broadcasting business.

NBC Radio will be coming out with a new look in its daytime programming format toward the end of April.

The big change: the soapers block (2-4 p.m.) is out, so is Bert Parks' *Bandstand* (11-noon).

The new daytime line up: 10:05-11—*My True Story* will continue; 11:05-noon—Self-contained drama; 12:05-2—no network service; 2:00-4—*It's Network Time*, a live, musical variety show, featuring Frank Blair and Don Russell as co-m.c.'s, Skitch Henderson and the NBC Band, June Valli, Arnold Stang and Pat Carroll and Tommy Leonetti.

NBC nighttime radio will include this change in its summer format: *Monitor* will come on seven nights per week during the daylight saving time months.

"Sound-in-Depth" recording: NBC Radio is distributing a record of its *Image Russia* series, which includes excerpts of the show aired last week, plus additional material which could not be broadcast.

Network tv programming notes: **Dave King**, tv comedian and recording star from England, has been signed by Perry Como's Roncom Productions to **replace Milton Berle** on the *Kraft Music Hall* (NBC TV, Wednesday, 9-9:30) starting 20 May . . . ABC TV, beginning 6 April, will run *Top Pro Golf* for the first time in a **nighttime slot:** Mondays, 9:30-10:30. *All Star Golf*, the Saturday late noon series on ABC TV, goes off the air for the summer, but will return next winter for Miller Brew and Reynolds Metals Co. . . . *Bachelor Father*, alternating with Jack Benny on CBS TV, **moves to NBC TV** mid-June, on Thursdays, 9-9:30 p.m., for American Tobacco (Gumbinner) and Whitehall Labs (Bates). *Behind Closed Doors*, now in that Thursday p.m. slot, will be replaced by a panel show, *Laugh Line*, for Whitehall, to run 16 April until *Bachelor Father* starts . . . Another fall line up: *Matty's Funday Funnies*, a new cartoon characters series, will air Sunday, 5-5:30 p.m., 11 October on ABC TV, for Mattel, Inc. (Carson-Roberts).

Network tv sales: Whitehall Labs

(Bates), to join Brown & Williamson this week, on ABC TV's *Naked City*, Tuesdays, 9:30-10 p.m. . . . **Anso** division of General Aniline & Film Corp. enters into network tv for the first time, via one-third of CBS TV's *Playhouse 90* for 12 weeks . . . **Gillette** (Maxon), for horse racing's *Triple Crown*, via CBS Radio and Tv, 2 May, 16 May and 13 June . . . **P&G** (Compton), an alternate week sponsor of ABC TV's *The Real McCoys* since 1 January, begins full sponsorship of the show this week . . . **New Business** for the *Jack Paar Show* (NBC TV) by: Adolph's Ltd., food products (McCann); W. F. Schrafft & Sons (Richard Manoff); The RCA Electron Tube Division (Al Paul Lefton) and The Shakespeare Co., for its fishing tackle, through MacDonald-Cook Co., South Bend.

Network tv renewals: **Campbell Soup**, sponsors of *Lassie* (CBS TV) since 1953, will remain with the series for the 1959-60 season . . . For the *Today* show (NBC TV): Niagara Therapy Mfg. (George L. Mallis); Grove Laks (Cohen & Aleshire); Stern's Nurseries (Fairfax) and The Vitamin Sales Co. (Fairfax).

Network radio sales: The **Notre Dame** football games will be aired for the second consecutive year this fall, Saturdays, via ABC, for **Pontiac** (MacManus, John & Adams) . . . **Grey-Rock** division of Raybestos-Manhattan (Gray & Rogers), making its first use of network radio via ABC's *Weekend News*, starting 18 April.

New affiliates: KWJJ, Portland, Ore., and KLRA, Little Rock, to ABC Radio.

They were awarded: The National Association for Better Radio and Tv in Los Angeles has named *New York Philharmonic with Leonard Bernstein* the **program-of-the-year** in the group's seventh annual national awards selections. Other 1958 tv **NAFBRAT** winners:

- Drama—*Hallmark of Fame*, NBC TV
- Comedy—*Ball-Arnaz* program, CBS TV
- Americana—*Real McCoys*, ABC TV
- Adventure and Travel—*Bold Journey*, ABC TV
- Family Situation—*Father Knows Best*, CBS TV

Variety Show—*Dinah Shore*, NBC TV
Interviews—*Small World*, CBS TV
(Also Best New Program)
Quiz—*What's My Line*, CBS TV

Network personnel notes: **Julius Barnathan**, ABC TV director of research, elected a v.p. of ABC . . . **Robert Panley**, to the newly-created position of Eastern sales manager of ABC Radio . . . **Milt Fishman**, named director of radio and tv news for ABC's Western division.

RADIO STATIONS

RAB's Kevin Sweeney unveiled at the last of the RTES luncheon series this week, the preliminaries of a study on consumer listening-purchasing patterns related to supermarkets.

Sweeney cited in a slide presentation, the sales impact of four different products in four markets as the result of certain radio schedules.

It is RAB's plan to sell food manufacturers on the idea of pre-testing radio against other media in a market for a specific product.

D-Day in L.A.: The Dodge Dealers Association of Southern Cal. (Grant) starts tomorrow (29) its 52-week buy on **KLAC**, Los Angeles, calling for **10 consecutive, exclusive hours** of sponsorship each Sunday. The contract is budgeted "in excess of \$200,000," with a minimum of an additional \$200,000 scheduled for over-all advertising and promotional activities throughout the year.

New service: Effective this month, **N. E. Paton, Jr. Associates**, Kansas City, is offering a new consulting service for broadcasters, making available to stations a public relations counsel similar to those offered to other types of business.

Nostalgic note: **Al Pearce**, for more than 40 years a star in all types of network radio, has started his first stint as d.j. on **KITO**, San Bernardino, for Sage's Complete Shopping, Wise Owl Stamps and the performers own Al Pearce Products.

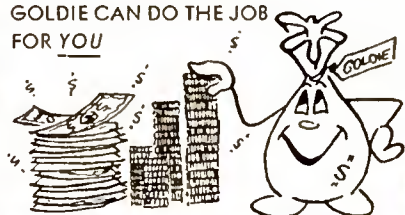
Ideas at work:

• By invitation only: **WILD**, Boston, sponsored a "Teen Age Rock 'n' Roll Concert" last week on a strictly

150 TH MARKET IN THE U.S.A.

- **BEST PROGRAMMING**
From CBS and ABC
- **LARGEST VIEWING**
AUDIENCE IN NO. CALIF.

GOLDIE CAN DO THE JOB
FOR YOU



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 Bldg.

More listeners cost less
with **WGBF** . . .
Billion-Dollar Evansville's
"Voice of Experience"

Because **WGBF**
Delivers
DOMINANT
COVERAGE

- 88,930 radio homes weekly
- 86% of radio homes in its home county, plus 31% of radio homes in 26 additional counties
- 57% more radio homes weekly than the next highest Evansville Station
Source: NCS #2



Spot advertising campaigns are enhanced by more than 35 years successful programming experience, and backed by unequalled merchandising and marketing support. No wonder **WGBF** is the "buy-word" in the Evansville Market!

National Representatives • Weed Radio Corp
1280 KC • 5,000 WATTS
AFFILIATED WITH NBC NETWORK

WGBF
EVANSVILLE, INDIANA
WE GENERATE BUYING FORCE

invitational basis. The gimmick: Invitations were obtained by sending in three chef's heads from an outer wrapper of a pizza brand advertised on the station. The response: The first 1,500 postmarks got to see the show—about 2,000 other requests had to be turned down because of space.

• Spreading the schedule out: Donbar Estates (Miller Advertising), real estate developers and private home builders for the Negro market, is appealing to that group via a heavy buy on **WLIB**, New York. The campaign calls for 40 spots during the week and three live programs on the weekend—each aimed at a different segment of the audience.

• The contest's over: A month of answering her telephone "**WGR** (Buffalo) Tops Them All" won Mrs. Rose Bevilacqua \$1,525. The bit: One call a day was made in the eight county area serviced by WGR, each worth \$25. in search of the station's winning answer.

• Write the words, win the stamps: This was the gist of a contest recently held on **WQUA**, Moline, Ill. Dubbed the "King Korn Karnival,"

here's how they worked it: One word was announced following each commercial, with entrants receiving a number of trading stamps for each correct word. The first week's awards: some two and one-half million stamps went to the 16,000 correct entrants.

Add daffodils: To benefit the Stockton Ports Baseball Club, a **KJOY** d.j. will sit perched on a flagpole until 700 box seat season tickets and 2,000 general admission season passes are sold . . . **Another d.j. daffodil:** Norman Beebe, of **WGRO**, Lake City, Fla., declared champ in a d.j. "Eat-A-Thon" staged at a sponsor's restaurant. The stunt brought the largest crowd ever assembled there to watch five d.j.'s eat for championship honors. Beebe consumed 10 lbs. of food, including four steaks and half a cake to win the evening.

Add Friday the 13th gimmicks: **KDKA**, Pittsburgh, called it a "good luck" day, inviting listeners with 13-letter surnames to phone the station and receive a prize . . . **WISN**, Milwaukee sent a character named "Blackie Katz" to roam the city, complete with derby, cigar and turned-up collar. Object of the promotion: to pay \$13 to the people spotting him.

St. Patrick's Day pays off: **WJOY**, Burlington, Vt. called the Lord Mayor of Dublin and recorded the conversation. The greeting was aired 20 times on St. Patrick's Day, with all adjacency spots sold to a gasoline and tire dealer . . . On that same day, **WKBR**, Manchester, Vt. held a "Find the Blarney Stone" contest. Station hid ordinary stones, with a shamrock and call letters painted on them, and aired clues about their location. Each Blarney Stone located was worth \$50.

Thisa 'n' data: **WMGM**, New York reports that during the past 12 months, more than 4,200 charitable, civic, social and religious organizations have received public service time over the station's *Neighborhood News* feature . . . **KITE**, San Antonio, was recently changed from a 1000 watt daytimer to 5000 watts—fulltime . . . **First with the news:** **KING**, Seattle newsman Dean Buchanan was monitoring the fire de-

partment short wave radio calls, when he heard a Lancaster, Pa. fire department unit report on a plane crash. He was the first to inform the Pa. city's police department (3,000 miles away) about it . . . **Anniversary note:** **WFIL**, Philadelphia, marked the beginning of its 38th year last week.

Station purchase: **KTIP**, Porterville, Cal., to Gateway Broadcasters, Inc., brokered by Hamilton, Stubblefield, Twining & Associates.

Kudos: **Grover Golightly**, awarded a Savings Bond for 16 years of continuous service to **WSPA**, Spartanburg, S. C. without missing a day due to illness . . . **WWDC**, Washington, won top award for radio editorials in the National Headliner Club's 25th annual journalistic achievement competition.

Station staffers: **John Hardesty**, v.p. and general manager of **RAB**, resigns 15 May to become a v.p. of Hamilton, Stubblefield, Twining & Associates, radio and tv stations brokers . . . **Gene Tibbett** has resigned as executive v.p. and general manager of **WRMA**, Montgomery, to become partner and general manager of **WLAU**, Laurel, Miss . . . **William Hansher**, to v.p. in charge of engineering and **Dorothy Murphy** and **Ken Church**, to directors of **Radio Cincinnati, Inc.** . . . **Allan Dale**, to the publicity-promotion and production departments at **WOAI**, San Antonio . . . **Tom Mahaffey**, named advertising-promotion director for **WJXT**, Jacksonville . . . **Meyer Bergsman**, to local sales manager of **WBRE**, Wilkes-Barre . . . **Ruth Levy**, to director of publicity-public relations for **KFWB**, Hollywood . . . **Rex Jones**, named program director of **WSAI**, Cincinnati . . . **Jerry Hendriks**, to the sales staff of **WCHS**, Charleston, W. Va.

REACH
1000
 RADIO HOMES
 WITH
94%
 ADULT AUDIENCE
 for an average cost of only
49¢*

*Latest Area Pulse
 (7-9 AM — 5-7 PM)

K F A B

OMAHA
 BASIC NBC 50,000 WATTS
 Ask any Petry man for details

RESEARCH

Nielsen's annual summaries of radio and tv are out with the following highlights:

In Tv:

- Commercial stations in operation—491 (in January).
- Number of tv homes which can

receive four or more stations—81% (fall of 1958).

- Average daily viewing hours in January—6:00, compared to 5:57 during 1954-58.

- Heaviest viewing quintile (in January) listened an average of 10:42 hours daily; lightest, 1:28 hours.

- During 8-10 p.m. period in January, number of homes viewing per average minute was 23.9 million.

In radio:

- In-home listening this winter came to 1:52 hours in average home daily compared to 1:49 hours last winter.

- Weekday in-home viewing went up between 10 a.m. and Noon, declined between 8-10 a.m.

TV STATIONS

For the first time in the state's history, the Maine State Senate granted tv cameramen permission to film proceedings during regular sessions and at committee hearings.

WCSH-TV, Portland is taking the bows for its editorial efforts in this

decision, and will now cover the hearings on the floor of both houses, as well as hearings on bills of interest to viewers.

Business at the convention:

Ampex reports it sold 23 Videotape recorders and a total volume of orders for equipment approximating 1.3 million . . . **RCA reports** at least six orders for their tape machines.

Ideas at work:

- The winner and new champion: Arthur Pardoll, of FC&B placed first in WCAU-TV's (Philadelphia) "What's Your Movie IQ" contest, run by the station to promote its Paramount feature film package. His prize: A 17-inch portable tv set.

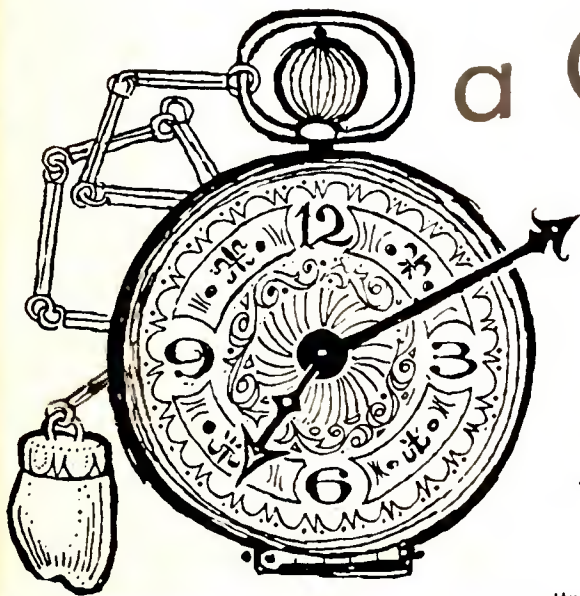
- A WHAS-TV, Louisville documentary on tornados can be credited with stirring up enough public interest to minimize future disasters. The film showed the need for an effective tornado warning system, and one week later it was set-up.

- They found the way to a time-buyer's heart: KABC-TV, Los Angeles, mailed heart-shaped boxes of candy to agency personnel with a

"Love you . . . hope you love us" note attached. A tie-in was made with See's Candy Co. for 1,000 one-pound boxes of candy in exchange for equal air time amounting to \$2,250.

Tv station notes: KTES-TV, Nacogdoches, Tex., went on the air last week as a satellite of KTRK-TV, Houston, carrying its regular programming from 4:00 p.m. on . . . **Leon Gorman**, former president and general manager of the Community Telecasting Service, filed an application with the FCC for **Channel 7, Bangor, Me.**, with WLPQ-TV as its proposed call letters . . . The **Springfield Tv Broadcasting Corp.**, Springfield, Mass., announced that sales in 1958 reached an all time high, with billings well over \$1 million, and that the new satellite station, WRLP, Greenfield, was "paying its own way—an unusual situation for a satellite."

This 'n' data: WSAZ-TV, Huntington-Charleston, bought NCAA rights and circuits from Louisville to televise W. Va. Univ. games in the NCAA Basketball Tournament.



a Good— Good Morning

In WILKES-BARRE and HAZLETON is
listening to WILK—and most
everyone does just that

Pulse* proves that more people in Wilkes-Barre—Hazleton Area start the day right by listening to WILK. Wilk has just the right combination of up-to-the-minute news—
eye opening music—and good entertainment.

WILK's outstanding programming throughout the day continues to attract the wide-awake listenership which controls the purchasing dollar.

- Highest power, greatest penetration.
- Lowest cost per thousand.
- Best record of growth.
- Most extensive merchandising support.

Wilkes-Barre, Pennsylvania • Call Avery-Knodel for details

THE ONLY A. B. N. AFFILIATE IN NORTHEASTERN PENNSYLVANIA

*Pulse Wilkes-Barre—Hazleton Metropolitan Area—November 1958

TV SPECIALS

(Cont'd from page 31)

behind" an event, such as the April preview which will take the viewer behind the story of the play, *Sunrise at Campobello*.

Others in prospect at NBC TV: special news summaries shot abroad with newsmen David Brinkley and Chet Huntley; return of the *Hallmark Playhouse*, *Jerry Lewis*, *Dean Martin*, and *Emmy* and the *Oscar Awards* shows; an hour-long musical with dancer Gene Kelly; three or four operas with both modern and traditional music including *Amahl and the Night Visitors*; a presentation of the world as seen through the eyes of Mark Twain; from six to 13 programs on the history of musical comedy; a possible repeat of *Peter Pan* for a new generation of tv youngsters; a major musical presentation of the ever-popular children's favorite, *Winnie the Pooh*.

CBS TV also has ideas for dozens of specials in the back of its corporate planning head—but nothing

which as of presstime had been firmed with sponsors or with producers. This week initial fall plans are being finalized, with the possibility of one sponsor pieking up the tab on 40 specials.

Conversation with network program chiefs leads to the conclusion that less than half—probably 40%—of all specials are network-originated. The others are packages of stars' companies (such as Hope Enterprises, Bing Crosby Enterprises).

Creation of special shows by persons within the network structure puts a high premium on staff creativity and on imaginative leadership from the top levels. That's why the top network men have heavy theatrical and show business experience and a rapport or empathy with performers and creative producers and directors.

Empathy as Richard Lewine, director of special programs for CBS TV, puts it, is a necessary ingredient in the programing mix of specials. He explains that top stars with marquee value, the ones most in demand for these shows, have a tendency to work

best with people of whom they've heard, whose work they know and for whom they have respect.

As intra-network bidding heightens, one point of difference which may sway a star toward a particular network is the production team which it offers. It's network management's job to know how best to use writers, producers and directors and to slot them into shows which demand they exercise their specialties.

The most urgent and severe problem in the production of specials is availability of properties. Performers are abundant, though expensive, and are being drawn mainly from motion pictures and theatrical realms. Because a one-shot is just that—a single chance to reach a mass audience—the unknown or the sleeper has little chance to be booked as a special. And, even though the star has the greatest single appeal for the viewer, the property must also have many elements of attraction.

The first concept in the progression of specials planning is quality, with the commercial angle a second, though vital, consideration. So says ABC's Bob Lewine. Client, agency executive and network agree in this approach, he says, and there's never conflict on taste—only on entertainment value.

Entertainment value brings in the big audiences—and costs of most specials are such that a large audience is mandatory.

A two-hour special can easily cost a sponsor \$450,000 to \$500,000 for talent and production alone. The least expensive—again exclusive of time—is probably a jazz show at \$150,000 for an hour, in the opinion of CBS TV's Dick Lewine. With a big star in a variety show an hour long, the tab soars to \$200,000 whereas a "name" in a dramatic show usually results in a lower figure—\$180,000.

Some advertisers are happy with a smaller audience. A telecast of the New York Philharmonic would have unusual advantages for Ford Motor Co. which Timex (U. S. Time) and its inexpensive line might not gain. So the latter buys jazz shows.

But even the "average" special gets a gigantic audience. A. C. Nielsen, in comparing ratings for last season's shows, reports each special averaged a 25.4% or "well over 10 million homes." And the average audience share was 40%.



**DETROIT? PITTSBURGH?
NEWARK?**

NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

KNOE-TV AVERAGES 79.4% SHARE OF AUDIENCE

According to December 1958 ARB we average 79.4% of audience from Sign On to Sign Off 7 days a week. During 363 weekly quarter hours it run 80% to 98%.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: The Crosssett Company—producers of lumber, paper, chemicals and charcoal—Crosssett, Arkansas.

And this season, rating 12 specials in three ways, it came up with these additional comparisons: high, 28.6%; middle, 26.5%; low, 23.0%—with high, middle and low referring to educational levels of the audience. Here's what Nielsen reports as average audience. Compare these specials ratings with non-specials ratings for non-specials by program types:

As ratings go up and as client demand for specials increases, costs of course tend to go up too. Time costs are closely correlated with gains in set circulation within network market lineups. These, because of tv's saturation, increase more slowly.

The costing rule-of-thumb, however, is that the live talent *in toto* accounts for about 35% of the total talent-production cost (exclusive of time). Thus a typical special tagged at \$350,000 (time extra) would be budgeted this way: \$100,000, talent; \$75,000 to \$100,000, production; \$50,000 to \$75,000, property rights, staff, writers, etc.

Therefore, at an average of \$300,000 including time, the total investment sponsors may make in specials next season might well reach an astronomical \$36 million.

ESQUIRE

(Cont'd from page 39)

onus away from shoe shining, we're going to make it physically easier to get a shine with a new product."

It's a completely new shoe shine kit which Esquire will soon introduce. Called a "Shoe Care Bar," it's designed to do away with the gymnastics involved in getting a shine, fastens to any door or wall, and aligns the shoe at waist height.

The device appears in the sell portion (second half) of the paste wax commercial, when a shoe is placed on it. Advertising for the item will be heavily dealer co-oped.

Another new product (an upgrading item directed at women) basically involves a packaging change—a line of aerosol polishes in decorator containers for sale in quality stores, preferably as a group item. Local advertising will be co-oped.

This is how Esquire is combining its three expansion possibilities, feeling that the high shine it is giving its own product image will enlarge the shoe polish market as a whole. New product introductions, now aimed at easing and upgrading shoe polishing, will pave the way for future new Esquire products.

The company (whose corporate name is Knomark, Inc.) has reached this pace-setting position in the 14 years since 1945 when it started advertising—working with the Mogul agency on a total appropriation of approximately \$25,000.

First objective with this limited budget was to gain extensive distribution in the New York market. This was accomplished with a three-month saturation campaign on tv, direct mail and promotions on the retail level.

Strategy called for a market by market expansion program, with new sales targets as the basis for additional budgets. As business expanded, Knomark poured larger sums into market research, product improvement, packaging and advertising.

In 1950, Knomark became the first shoe polish maker to enter network television, via *Blind Date* on 14 ABC TV stations (the total hookup at that time). The campaign was pre-merchandised to dealers to show them what Esquire was doing to build consumer franchise.

(Article cont'd next page)



ONE BIG MARKET
TWO BIG CITIES
OMAHA-LINCOLN
COVERED BY ONE
BIG STATION:
CHANNEL THREE
ARB PROVES IT
ASK PERRY ABOUT
KMTV

Sears, Roebuck and Co. Picks Jacksonville



Sears, Roebuck and Co. has picked Jacksonville for its huge multi-million dollar store—its largest retail store in the South. Sears' new store is a welcome addition to the rapidly expanding North Florida economy and it is evidence of Sears' faith in the State of Florida's Gateway City.

AND JACKSONVILLE PICKS WFGA-TV

NBC and ABC Programming

Represented nationally by
Peters, Griffin, Woodward, Inc.

(Third of a Series)



WFGA-TV
Channel 12

Jacksonville, Florida
FLORIDA'S COLORFUL STATION



KEN PERRY

Popular air salesman

Another Reason

KXOA

is **NO. 1** in

DYNAMIC

SACRAMENTO

*Pulse Oct. '58 (Latest Metro)

Rep: McGavren-Quinn
VP-Mgr: Howard Haman

ESQUIRE

(Cont'd from page 71)

For the 1950-51 season, Esquire sponsored *Hold That Camera*, low budget variety show on ABC TV, dropped after 13 weeks.

In 1951, Knomark began to broaden distribution. In addition to shoe stores, shoe repair shops and department stores, Esquire gained distribution in variety, drug and hardware outlets.

To create added consumer demand, Knomark bought participations in Kate Smith's noontime NBC TV show. (An hour strip was purchased during the '51-52, '52-53 seasons.)

In order to reach the non-television homes with greater frequency, NBC Tandem Radio was added—a three-time-a-week participation, once each on three programs. At this time, Skuff-Kote was successfully introduced.


The next major distribution expansion was into food stores, starting early in 1953. To back this, Knomark placed the Esquire line on Arthur Godfrey's CBS tv/radio shows, a single investment of over \$1 million.

This budget was supported by an additional expenditure for magazine ads, car cards, merchandising aids.

The program vehicle during the '53-'54, '54-'55 seasons was *Masquerade Party* on NBC TV. By now, Esquire had copped 25% of the market (SPONSOR, 24 January '55).

Esquire co-sponsored *Caesar's Hour* on NBC TV in '55-56, '56-57. In the spring of '57, this buy was supplemented with *Masquerade Party* over 87 NBC TV stations. In the fall of 1957, Knomark bought into the *Perry Como Show* with a lineup of 180 NBC TV stations. By now, both Lano-Wax and Lanol-White had been added to the Esquire line.

Then, in January, 1958, Revlon purchased Knomark. Following a second season on the Como show, Esquire was also advertised on the *Garry Moore Show* in the Fall of '58.

The current spot campaign represents Esquire's entry into spot television after nearly 10 years as a network advertiser. From the initial expenditure of \$25,000, SPONSOR estimates that \$2½ million dollars were spent in 1958, and that the 1959 budget will approximate this figure. 

OFF-BEAT ITEMS

(Cont'd from page 43)

Lawn-Boy, and it has become an important part of their pre-stocking pitch before a campaign.

The line in which this chain reaction had the least-expected effect:

Plastic Steel. Here is a product—directed at men—that called for lots of explanation when it was woven into the radio schedule. Copy scripted by EWR&R not only went into ease of application, how to use, but *where* to apply and *why* use. In two weeks after a saturation campaign was launched, dealers had sold more plastic steel than at any previous time, and—the unexpected element—were noting a rise in plastic *aluminum* sales as well, a distinct carry-over, not mentioned in the radio copy or advertised elsewhere (except in Tryon dealer catalogues). Tryon v.p. and general manager, W. Blakely Chandlec, credits the radio promotion with selling “easily 500 times more kits of this item since we put it on the air. It also gave us an additional 120 outlets for the item.”

“Interestingly,” he notes, “a *Reader's Digest* article on this product failed to hypo sales in other areas even remotely as much as radio did in the Philadelphia area.”

For its increased promotion with Tryon under the new contract, Devcon Plastic Steel Co. is making window streamers and merchandise kits, plugging WIP personalities available to stores. In this case, manufacturer and wholesaler will be joining in the advance dealer build-up pitch. Chandlee advises a month for this pre-campaign planning to insure selling the in-store promotion idea and to insure sufficient stocking.

All Tryon salesmen carry promotional aids, radio schedules and coverage maps with them on their rounds.

Another important reason for dealer promotions is that many products rely heavily on a recognition factor. This is particularly true of novelty and children's products:


Ballistic Missile. In the welter and similarity of kids' toys it's hard to make one or two stand out. Chandlee and the agency have given a lot of thought to this problem. Tryon is one of the largest toy wholesalers in the country.) “Tv, with its identification value, presented a cost prob-

THINGS ARE POPPING

WBZ's got the town jumping. With exciting new ideas. Like the Sunday Afternoon Popularity Parade. Bright and bouncy, it spotlights each one of the station's popular deejays. Like the new Saturday Night Club. A unique approach to live record parties, with tight production and timely news specials. Light, lively, listenable . . . that's the new sound that's catching the crowds on Boston's Most Popular Station.

Represented by PGW



 Westinghouse Broadcasting Company, Inc.

lem that couldn't be surmounted with the range of products Tryon strategy encompasses," says Chandlee. So radio copy was carefully geared to time slots (dad-son emphasis in driving times, mother-child emphasis during late morning and afternoon), extolling the virtues of an Alpha Ballistic Missile. So that it would be readily recognized in stores, a heavy build-up with dealers to insure displays preceded the campaign. All of this brought what Chandlee, an old hand at moving toys, describes as "phenomenal" results.

The problems in moving power mowers, toys, even plastic steel, are minimal compared to promoting successfully, such specialized products as:

- Septic aid and cleaner (a septic tank cleanser). Copy was aimed at suburban and rural dwellers.
- Intermatic Time-All (an electric timer). Its many uses had to be fully detailed.
- Automatic lamp timers (a burglar routing device)
- Sta-Put (rug spray to prevent slipping)
- Root-O (a drain cleaner)

It becomes obvious from this list why the agency recommends 60-second copy for products that most people don't know exists.

Importance of pinpointing audience becomes apparent, too. Copy is tailored to the audiences of the WIP personalities who read it—Jack Pyle, who discovered a large audience of salesmen during the day who objected to being called "the ironing board set" and are now members of a "Pyle Drivers" salesmen's club numbering over 2,000; Bob Menefee, the late traffic hour man; Joe McCauley, the early morning man; and Dan Curtis and Gene Milner, who hold down the evening slots.

As Tryon executives see it, this experiment is proving the value of creating demand for a product in advance and, as Chandlee puts it, "radio's ability to do this." It has been an eye-opener, he says, to manufacturers who have relied almost solely on displays and distributor calls.

Chandlee sees no difficulty in selling his commitment of 2,000 spots this year. "A manufacturer contracting for prime air time," he says "would spend about \$22.50 a minute. We get that time for roughly \$13.50. On top of that we share the cost 50-50—a break all around."

Ready made...



POWERFUL "BIG LEAGUE" TV SPOTS
IN THE NATION'S FIFTH MARKET
WITHOUT ANNOYING NETWORK CLEARANCES
GIVE MORE IMPRESSIONS... MORE HOMES per dollar
...that's the CKLW-TV channel 9 story
...or call YOUNG TELEVISION CORP. for more facts.

325,000 WATTS

CKLW-TV GUARDIAN BLDG. • DETROIT 26, MICH.

J. E. Campeau, Pres

KNO CKO UT



says Jim Allen, Sales Manager

WBZ-TV

BOSTON

The POPEYE tidal wave has hit Boston and swamped the competition. "POPEYE'S an absolute knockout," writes WBZ-TV Sales Manager, Jim Allen.

"Wherever we place him, POPEYE carries off top rating honors and builds strong audience following. We run POPEYE daily at 5 P.M., Sunday evening at 6 P.M., and six days per week on our Big Brother show. His ratings are more than 50% higher than even such network standouts as American Bandstand."

WBZ-TV proves there's no such thing as "over-exposure" for POPEYE. Many stations have been running him for years with complete sponsor sell-outs.

Why not cut your station a big slice of top-ratings and sponsor backing with reliable, irresistible POPEYE?

U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK, 345 Madison Ave., MUrray Hill 6-2323
CHICAGO, 75 E. Wacker Dr., DEarborn 2-2030
DALLAS, 1511 Bryan St., Rlverside 7-8553
LOS ANGELES, 9110 Sunset Blvd., CRestview 6-5886

Tv and radio NEWSMAKERS



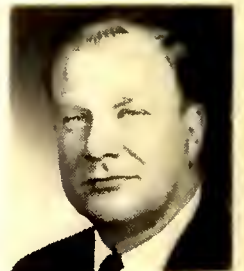
David C. Moore, president of Transcontinent Tv Corp. concluded an agreement last week that puts Jack Wrather's Marietta Broadcasting stations under TTC's ownership and operation. The value of these combined properties is placed, by Moore, at about \$30 million. Subject to FCC approval, the transaction provides for an exchange of TTC stock for Marietta's, which is owned by Wrather and Edward Petry & Co. Marietta stations are: KFBM-AM & TV, San Diego; and KERO-TV, Bakersfield, Cal. Moore was elected president of TTC upon its formation in 1955.

William D. Tyler has been elected an executive v.p. of Benton & Bowles, which is in line with the agency's expansion of its creative departments. He joined B&B in the summer of 1958 as v.p. in charge of creative services. Prior to that, Tyler was chairman of the plans board of Leo Burnett Co., Chicago. During his 10 years with Burnett, he organized its copy department and served as its first copy chief. Tyler's career has also included posts with Y&R, Dancer-Fitzgerald-Sample and ad manager of Borden.



Wickliffe W. Crider has been named a v.p. in the radio/tv department at Young & Rubicam. He joined Y&R in 1956 as director of program operations in the agency's Hollywood office, and was transferred to the New York office in 1958, as a supervisor on General Foods' tv shows. Before coming to Y&R, Crider held executive positions in the tv program departments of several agencies. In his new position, Crider will be a general supervisor on all tv accounts, reporting to Pete Levathes.

Franklin C. Snyder, general manager of WTAE, Pittsburgh, since April, 1958, has been elected v.p. of Tv City, Inc., licensee of the station. He will continue to serve the Channel 4 operation as general manager. Snyder's background in the tv and advertising field began in 1949, when he directed the building and opening of WXEL-TV, Cleveland. He served as v.p. and general manager of the station until it was sold in 1955. Snyder then joined the Cleveland office of McCann-Erickson, Inc., as a v.p. and director.





TAMPA - ST. PETERSBURG

...market on the move!

Big business is brewing in the MARKET-ON-THE-MOVE . . . Tampa-St. Petersburg! Giant industries, like 110 Year Old Jos. Schlitz Brewing Co., are dotting the area with the world's most modern plants! Over 800,000 barrels of beer a year will flow from the Schlitz \$20,000,000 Tampa plant—marking the first time a premium beer will have been brewed in Florida! As progressive industry pours in, it compounds the amazing business growth that has put Tampa-St. Petersburg, one large trading area, in the TOP 30 MARKETS—now 30th in retail sales, 27th in automotive sales, 29th in drug sales!

Capture this rich market with the STATION-ON-THE-MOVE—WTVT—*first in total share of audience** with 34 of the top 50 programs! WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET-ON-THE-MOVE . . . TAMPA - ST. PETERSBURG.

**Latest ARB*

station on the move...

WTVT

TAMPA - ST. PETERSBURG



Channel 13

The WKY Television System, Inc.

WKY-TV	WKY-RADIO	WSFA-TV
Oklahoma City	Oklahoma City	Montgomery

Represented by the Katz Agency

SPONSOR SPEAKS

Postscript on the convention

Even though the NAB Board urged that station delegates to the recent NAB Convention in Chicago be limited to general managers and chief engineers, registered attendance exceeded last year's meeting by several hundred.

This was a thinking man's convention with numerous side sessions (mainly group operators who took this occasion to bring together their stations). Some said that the atmosphere was too sober and business-like—that in an industry like tv and radio an element of showmanship was lacking.

We think it was a good convention reflecting the growing maturity of a tremendously important industry. But we suggest one or two improvements for conventions to come:

- 1) Additional emphasis on the problems of the man who foots the broadcast bill, such as media cost analysis and improved programing.
- 2) Representation of syndicated film on the agenda.
- 3) Concentration of service suites, possibly on a single floor, to minimize the problem of getting around.

TV tape competition

With this NAB Convention, competition among tv tape recorders became a reality. Now RCA with both black-and-white and color (tv tape recorders) is in a position to produce this equipment in quantity.

RCA decided to make its recorders completely compatible in order to take advantage of the big lead that Ampex has built up with more than 300 recorders already in use. Not only is the equipment compatible; so are the prices. RCA stresses flexibility and ease of picture adjustment as two of its key features. Ampex stresses not only its seasoned equipment but extra special services.

We're glad that competition has finally arrived in the tv tape field. With tv tape certain to influence tv's future, such competition will accelerate the progress of the entire industry.



THIS WE FIGHT FOR: *A conviction among advertisers and agencies that radio has an established place in the American home which neither tv nor any other medium can usurp.*

10-SECOND SPOTS

Contrib: To SPONSOR from WRVA-TV, Richmond—"Goulda, the witch on our Saturday night *Shock* eloped. Her successor is billed as 'The Son of Goulda,' the only son of a witch on the air." *Wanna bet?*

Self-help: Art Ward, manager of The Honeydreamers, reports a new find in a New York City bookstall: *1,001 Names and How to Drop Them.*

Philosophy: SPONSOR's own "Miss Chicago" reports the following sign on the bulletin board of Leo Burnett's media conference room: "Don't tackle vast problems with half vast ideas."

Idle hands: From "Letters Column" of *N. Y. Herald Tribune*—"I have a six-year-old daughter who is not doing much outside the five hours per day she goes to school. . . ." *Why not let her try her hand at writing commercials?*

Specialist: Personnel head at a N. Y. rep firm was looking for a typist, had a girl recommended by an employment agency with this conditional warning: "She's very good but she refuses to work on anything but an electric typewriter."

Kudo: Overheard in a Madison Ave. agency—"He may be a no-good account exec, but he's the best damn delivery boy we ever had."

Air vs. print: D.j.'s Klavan and Finch of WNEW, New York, pulled this one at an RTES meeting: "Well, we've got to hurry; we're due at a burning of the *Reader's Digest*."

Quiz: From WCST, Atlanta—

1. An "opus" is a musical composition. What is the plural?

2. What word is incorrect in this sentence? "He lay prone on the beach, looking at the stars."

3. "Zenith" describes a summit. What word is its direct opposite?

4. A copywriter once wrote: "He has reached the epitome of success." Did he use "epitome" correctly?

5. At least one word can be used as its own antonym; do you know such a word?

ANSWERS: (1) Opera. (2) Prone means lying face down. (3) "Nadir." (4) No. "Epitome" is "a part typical of a whole." (5) "Cleave." It means "to separate by cutting" and "to adhere to closely."

in PITTSBURGH

Take TAE and See

brewed hot with
plenty of
local flavor!

WTAE
BIG TELEVISION IN PITTSBURGH

CHANNEL **4**

WTAE



REPRESENTED BY THE KATZ AGENCY / BASIC ABC IN PITTSBURGH

GROWING WITH
PITTSBURGH'S
RENAISSANCE

“Me an’ J.K.”

is just like this!” WJAR-TV not only has a corner on quality feature films in the Providence market, but also exposes them with rare showmanship. Morning and afternoon films, for example, are emceed daily by personable Jay Kroll who asks viewers to write and tell him what they would like to see, then waits for the mailman to clue him on local tastes. Between “acts”, Jay interviews visiting celebrities, and leaders of local and national civic groups. “The Jay Kroll Show” — another good reason why WJAR-TV has won the TV heart of the PROVIDENCE MARKET.

10th Anniversary of CHANNEL 10



WJAR-TV

Cock-of-the-walk in the PROVIDENCE MARKET

NBC : ABC · Represented by Edward Petry & Co., Inc.

