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# STORZ

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



Where there's  
a Storz Station . . .  
there's  
**CREATIVITY!**

PHOTOGRAPH BY JOHN BURWELL

creativity of self-disciplined professionals who connect the open microphone a constant challenge. . . regard the old ways as not necessarily the best ways. . . creativity which in each of these 4 markets turns more listeners to the Storz Station than to any other.

**MINNEAPOLIS-ST. PAUL . . . WDGY** is first . . . all-day average. Proof: Pulse. To talk to the twins . . . talk to Blair, or General Manager Jack Thayer.

**KANSAS CITY . . . WHB** is first all-day. Proof: Metro Pulse, Nielsen, Trendex, Hooper; Area Nielsen, Pulse. All-day averages as high as 48.5% (Nielsen). Remember—you get coverage *and* audience on WHB. See Blair or General Manager George W. Armstrong.

**NEW ORLEANS . . . WTIX** is first . . . all-day. Proof: Hooper (32.2%)—Pulse, too. In fact, WTIX is first in 462 of 504 Pulse quarter-hours, and first in every single daytime ¼. See Adam Young or General Manager Fred Berthelson.

**MIAMI . . . WQAM** is first . . . all-day. Proof: Hooper (36.7%) . . . Pulse (410 of 432 quarter-hours) . . . Southern Florida Area Pulse . . . Trendex. See Blair . . . or General Manager Jack Sandler.

## TV'S MAN OF THE HOUR: THE CONSULTANT

The trend to air media consultants is growing. They're advising sponsors, agencies, and the networks. Here's why industry needs experts to advise the experts

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## How the webs licked Daylight Saving Time problems

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## Fall tv: the lineups are shaping up

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## The newest trend in radio programming

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DIGEST ON PAGE 2

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

**WDGY** Minneapolis St. Paul  
REPRESENTED BY JOHN BLAIR & CO.  
**WHB** Kansas City  
REPRESENTED BY JOHN BLAIR & CO.  
**WTIX** New Orleans  
REPRESENTED BY ADAM YOUNG INC.  
**WQAM** Miami  
REPRESENTED BY JOHN BLAIR & CO.





# ED MEATH

WITH HIS "MUSICAL CLOCK"

## Gets a BIG hand IN ROCHESTER, N. Y.

\* Rates tops in **EVERY ONE**  
of his **13** competitive Quarter Hours.

TIME A. M.	SHARE OF AUDIENCE	TIME A. M.	SHARE OF AUDIENCE	TIME A. M.	SHARE OF AUDIENCE
6:00	<b>26</b>	7:00	<b>29</b>	8:30	<b>28</b>
6:15	<b>28</b>	7:15	<b>29</b>	8:45	<b>29</b>
6:30	<b>30</b>	7:30	<b>30</b>	9:00	<b>26</b>
6:45	<b>29</b>	7:45	<b>31</b>	9:15	<b>24</b>
		8:15	<b>30</b>		

\* Rochester Metropolitan Area Telepulse Oct. '57



# WHEC

*of Rochester*

**AM-TV**

Representatives: Everett McKinney, Inc. New York, Chicago, Los Angeles, San Francisco

during  
**DRIVING TIME**

6-9 A. M.  
4-7 P. M.

MORE PEOPLE  
LISTEN TO  
**WPEN**  
THAN TO ANY OTHER  
RADIO STATION IN  
PHILADELPHIA\*

YEAR IN  
YEAR OUT  
**WPEN**  
IS FIRST IN  
OUT OF HOME LISTENING  
ALL DAY LONG  
ALL WEEK LONG

\*PULSE 1956-1957

**WPEN**

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- Tv's man of the hour—the consultant**  
**29** This week Lever Bros. hired a tv consultant. The trend is growing. What lies behind this apparent need for experts to advise experts?
- Behind the tv "games"**  
**31** This year, the giveaway games fever has reached an all-time high. Here are the reasons sponsors spend \$1 million on a single contest
- Network tv races the DST clock—and wins**  
**32** For the first time, the webs' DST schedule will be on the same local time basis in most markets as during the winter. Tape did it
- How fall tv lineups shape up**  
**34** ABC's bid for more daytime and nighttime programing hinges on clearances. These are the weapons in three-way fight for audience leadership
- Conoco's merchandising whirligig**  
**36** How much do gimmicks, and fancy merchandising actually contribute to a tv show's ratings and the sponsor's sales. Here's Conoco's answer
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**38** For the past few years the spotlight in radio has been on top tune operations. Now new concept, "flexible formula," looks like competition
- Create a market—sell a schedule**  
**39** How can you sell a schedule to a company that doesn't have distribution in your market? Here's how KFJZ-TV, Fort Worth, sold Cocoa Marsh
- Is the farmer still a hayseed?**  
**40** Bob Parker, Farm Director of WBAY-TV answers some of the questions readers raised as result of SPONSOR's recent farm survey (29 March)
- Network tv's spring housecleaning**  
**41** Latest network picture shows nine evening shows replaced, time-slots being switched and some big clients dropping as many as four shows
- SPONSOR ASKS: How big will radio be in 1958?**  
**50** Do those in the field expect radio to top its own record this summer? This week SPONSOR went to three of radio's "tradesmen" to find out

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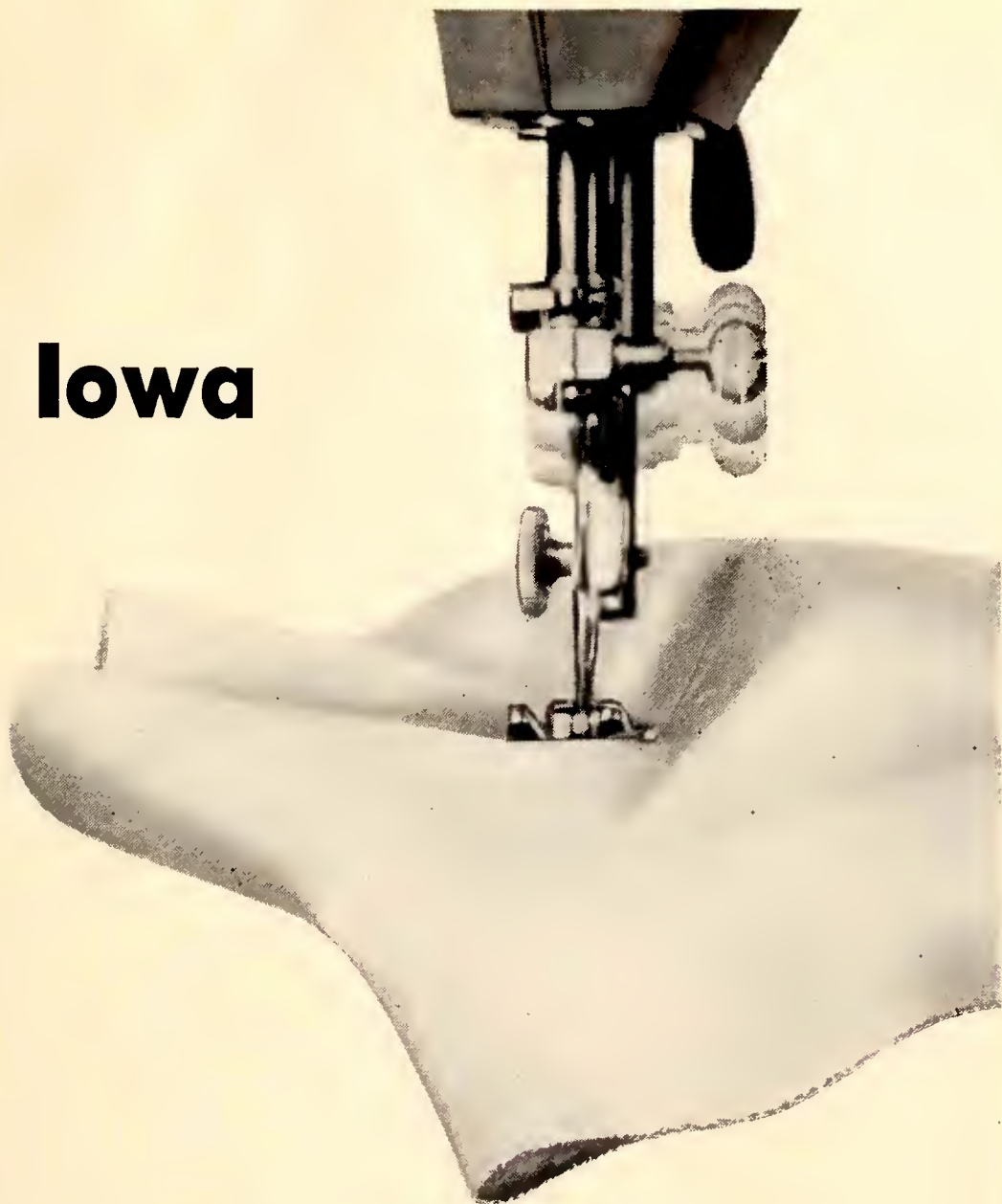


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# We've got Iowa ALL SEWED UP!



IOWA IS ONE OF the most amazing States in the Union. We have 25% of the Nation's Grade A farm land — alternate with California as the leading farm state. We are second only to Connecticut in insurance-company home offices. We have *many* leading manufacturers of such big business items as washing machines, farm implements, etc.

And 50,000-watt WHO *covers* Iowa!

NCS No. 2, the Whan Survey and innumerable private surveys prove beyond question that WHO is heard by more Iowa families than any other station. The Iowa Radio Audience Survey proves that WHO is "heard regularly" by more people than the next *four* commercial stations combined!

Hear the whole story. PGW has it. You'll be glad you listened!

# WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



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



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



use  
**CHANNEL 4-SIGHT**

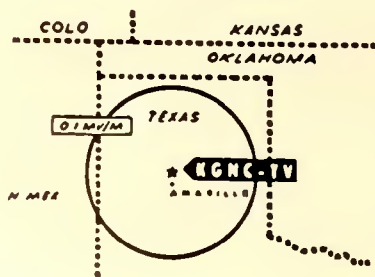


You don't have to know how to use a sextant to get your bearings. You're always headed in the right direction on the Golden Spread when you use Channel 4-Sight.

More than 100,000 TV sets in a vastly healthy and wealthy market.

Power: Visual 100 kw  
Aural 50 kw

Antenna Height 833 feet above the ground



**KGNC-TV**

**CHANNEL 4**

**AMARILLO,  
TEXAS**

**CONTACT  
ANY  
KATZ MAN**

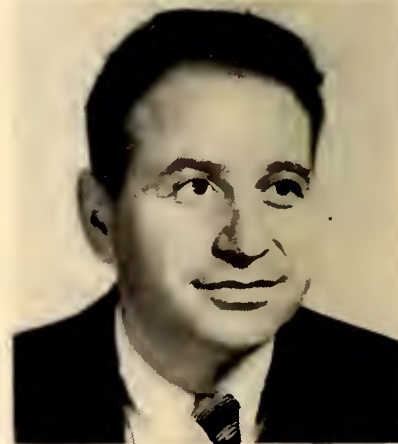
## NEWSMAKER of the week

*Edward J. DeGray was named this week to succeed Robert E. Eastman as head of the ABC Radio network. He had been vice president in charge of station relations and has been with ABC Radio since Oct. 1955. DeGray comes in on the heels of economy drive; his first problems are internal ones.*

**The newsmaker:** Edward J. DeGray has been in broadcasting for 21 years but his problems have never been as thorny as they are right now. His key task is to find a way of putting ABC Radio on a solvent basis—or, at least, keep it going, on a reduced scale of operations. The live personality shows brought in for week-day daytime airing have been replaced by news on the hour and, at this moment, there are no plans to do anything more in the way of programing.

“Actually,” said DeGray, “we’re not much worse off than we were before the live shows were brought in. The only difference is that we had an hour block of morning soap operas that we don’t have now. I’m talking about programing we could sell.”

To a large group of affiliates the current volume of programing is satisfactory. since they would prefer to sell the other periods to local and spot clients. What this group basically wants is news, sports and special events and perhaps some filler programing in the evening.



*Edward J. DeGray*

Can ABC Radio make money with such a programing formula? DeGray can’t say right now, but he’s going to look into it, a job right up his alley because of his accounting background. What makes it worthwhile looking into is the fact that a number of affiliates are willing not to accept compensation for any network programing sold. One thing DeGray is sure of: he won’t be able to sell the affiliates on a *Monitor*-type of programing.

DeGray began his broadcasting career with network radio. After being graduated from the University of North Carolina, he started work at CBS in the accounting department in 1937. In 1940 he went to CBS-affiliated WBT, Charlotte, as office manager and later was named assistant general manager of the station.

He returned to CBS in New York eight years later as executive assistant in charge of station administration, spot sales, co-op programing sales and the Housewives Protective League programs. This was followed by a stint as station relations representative and co-op program sales contact. In 1953 he was appointed national director of the network’s radio station relations. Before joining ABC in 1955, he was station relations chief for the short-lived Vitapix Guild Films, Inc.



# MAN OF THE YEAR



## THE ONLY MAN OF THE YEAR WHO IS A WOMAN IS KDKA-TV'S JOSIE CAREY

Pittsburgh's Man-of-the-Year award winners include the president of one of America's largest utilities, the president of the world's biggest steel company, a renowned scientist from a great university, and KDKA-TV's Josie Carey, who adds this to her other top children's program awards. Josie's Storyland, 8:45 to 9:20 weekday mornings, is Pittsburgh's outstanding children's show. Youngsters love her. Parents love her. Advertisers love her. For one-minute participation availabilities,

contact John Stilli, KDKA-TV, Pittsburgh, or your Peters, Griffin, Woodward representative. In the Pittsburgh marketing area, no selling campaign is complete without the WBC station.

CHANNEL 2 IS NO. 1

**KDKA 2 TV**  
**PITTSBURGH**

WESTINGHOUSE BROADCASTING COMPANY, INC.

BOSTON, WBZ+WEZA, WBZ-TV • BALTIMORE, WJZ-TV • PITTSBURGH, KDKA, KDKA-TV • CLEVELAND, KYW, KYW-TV • FORT WAYNE, WOWO • CHICAGO, WIND • PORTLAND, KEX • SAN FRANCISCO, KPIX



# Local in management...

The Corinthian stations are first and foremost local in character... for *great* stations must be responsive to the needs and tastes of their individual communities.

Each Corinthian station has its own independent *local* management team... experienced men at the helm and in the key operating areas of programming, sales, engineering and promotion. The strength of each of the Corinthian stations attests to the abilities of these men and the role they play in Tulsa, Houston, Fort Wayne and Indianapolis.



**THE CORINTHIAN STATIONS** *Responsibility in Broadcasting*

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



# Interrelated in service

The Corinthian stations have *more* than this. They benefit from each other's experience. And have at their disposal the full-time staff services of specialists in the basic areas of broadcasting...each outstandingly qualified in his field...Corinthian's Director of Programming, *Robert H. Salk*; Director of Sales, *Don L. Kearney*; Director of Engineering, *George G. Jacobs*; and Director of Research, *Charles H. Smith*. These men provide facts, judgment and the exchange of ideas upon which local management can base sound decisions.

Clearly, you get something *extra* when you buy a Corinthian station.



**THE CORINTHIAN STATIONS** *Responsibility in Broadcasting*

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



# Dedicated to public service



Program of concert music played by the band of Franklin and Marshall College



"Pastor's Study," weekly, inter-denominational program featuring Protestant clergymen



Daily feature on WGAL-TV — beautiful organ music on "Hymns of Faith" program



"Romper Room," a Monday-through-Friday show for pre-kindergarten children



Students from all the York, Pennsylvania, schools are members of this choral group



WGAL-TV covers centennial celebration of election of President James Buchanan



"College of the Air," a daily educational program with eight participating area colleges

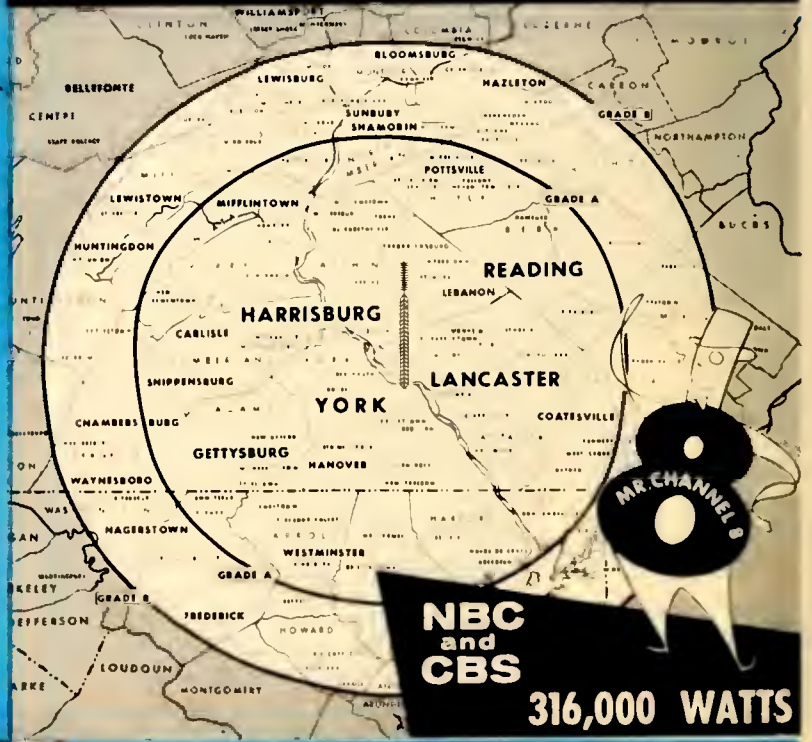


"Through this Door," a weekly WGAL-TV religious program conducted by clergy of various faiths

Management and personnel of WGAL-TV hold two things in common. They share the concept of television as an instrument of public service to the community. And they actively participate in community affairs as individual citizens . . . they are vitally interested in education and religion, public health and welfare, recreation and the arts, farming and industry. These regularly scheduled programs are but a few of the many community service telecasts featured on station WGAL-TV.

STEINMAN STATION • Clair McCollough, Pres.

## AMERICA'S 10th TV MARKET



# WGAL-TV

LANCASTER, PA.  
NBC and CBS

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



# SPONSOR-SCOPE

12 APRIL 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

**New national spot business showed a heartening improvement this week.**

It wasn't so much the appearance of top advertisers that brought cheer as the accumulated **billings from small regional accounts.**

**In tv**, one of the sizeable schedules came from **Niagara Starch** (Corn Products). The campaign, via C. L. Miller, will run for 15 weeks.

**GE's home appliance** division also popped up with nighttime saturation announcements through Y&R, while Grey scouted for availabilities in **Necchi sewing machine's** behalf.

**On the radio side**, **Tidewater Oil** took the spotlight with availability inquiries for markets in eight eastern seaboard states. The time sought: an announcement every half hour from 7 a.m. to 7 p.m. and every hour between 7 p.m. and 10 p.m.

**Much of the brand money pulling out of network tv for the summer will wind up in spot**, a check of Madison Avenue agencies indicated this week.

In a number of these instances the transfer will be influenced by a reorientation of the basic marketing philosophy: **from national blunderbussing to pinpoint concentration** on markets where the market opportunities have maximum potential.

SPONSOR-SCOPE found that companies are becoming particularly **susceptible to this thinking in connection with their newer products now on network tv.**

**A good prospect for tv spot this summer is Liggett & Myers' Oasis brand.**

Among the plans now being considered by the tobacco giant is 1) turning over Oasis' present alternate period on NBC TV Saturday to **Chesterfield**, and 2) filling Oasis' summer tv gap with a tv spot campaign of **saturation or near-saturation proportions.**

Oasis currently is heavy in spot radio.

**Several agencies involved in film barter buys this week exchanged notes on what they're charging their clients for this service.**

It turned out that there were **three major billing procedures:**

- 1) 15% from the gross barter rate.
- 2) 15% on top of the gross barter rate—that is, 15% of 115% of the rate.
- 3) 17.65% on top of the gross barter rate.

**All the meetings between P&G and its agencies have been held, and the budgets for 1958-59 now are pretty well set.**

Shortly the renewals will come plus additional buys of tv network time and the unrolling of spot campaigns.

**The outlook is for more network and spot because of so many new products.**

**Cosmetic advertisers may be among the laggards in making their full tv network commitments for the fall.**

It isn't that sales aren't holding up. But outlets have shown a tendency to cut down on inventory—in other words, the buying has been more hand-to-mouth. So the beauty **manufacturers want a better clarification of the wholesale order outlook before wrapping up their 1958-59 tv plans.**



**Look for color tv taping facilities to steal the show at the coming NAB convention, with both RCA and Ampex unveiling their wares.**

Ampex made the big news at the 1957 convention with its black-and-white version.

**John Hancock Insurance is seriously examining the prospect of returning to network tv next season.**

TvB planted the bee and the next move is McCann-Erickson's composing some ideas. Hancock's last tv fling was via the Show of Shows (NBC).

**Bob Sarnoff is introducing the cabinet idea at NBC.**

It was called the NBC executive council, functioning among other things as a (1) general advisory group, (2) plans board and (3) formulator of policies.

Members of the council: Sarnoff, Robert Kintner, J. M. Clifford, David Adams, Ken Bilby, P. A. (Buddy) Sugg and Joe Culligan.

**If the overwhelming opinion of station reps prevails, any attempt to resurrect the National Association of Independent Broadcasters will die aborning.**

A check by SPONSOR-SCOPE of a cross-section of New York reps indicated that they didn't think the idea of divorcement from the NAB a good one for the industry.

Commented one rep: "Competition for the dollar doesn't justify drawing a line of demarcation between the network and independent stations. They're all selling the same thing—air media—and it would be a mistake to set themselves apart from the rest of the medium as a trade association group."

**NBC corporate planning and development this week calculated that NBC Radio in the first week of March had 42% of all sponsored radio network time.**

The comparison with the other radio networks as evolved by NBC planning:

NETWORK	COMMERCIAL HOURS	PERCENTAGE
ABN	18	170%
CBS	31	29.5%
MBS	12	11.5%
NBC	44	42.0%
<b>TOTAL</b>	<b>105</b>	<b>100.0%</b>

Note: The percentages here have no relationship to the networks' dollar volume which, as a matter of policy, are not disclosed.

**That payroll surgery you hear about on Madison and Michigan Avenues has less to do with the economic picture than with the cost and profit reevaluation now going on in the agency business.**

It's all part of the process of tailoring the operation to modern methods and conditions and yielding to new "facts of life." High on the list of these "facts" are the problems and prerequisites deriving from advertising's No. 1 medium, tv.

In taking a hard look at itself the business has come up with such basic recognitions as:

- Agency services have **changed radically and expanded considerably** in the past five years.
- As the services expanded **more and more specialists were required.**
- Even as these specialists swelled the payroll, little was done to cull the people who either were not able to perform the new specialized functions or were attached to much diminished services.
- Management had the choice of either divorcing the by-passed specialist from the payroll or **reconciling itself to an ever narrowing profit margin.**



**You can expect the other networks to adopt in some form NBC TV's latest goodwill innovation—the personal “trusteeship report” to advertisers.**

Seemingly the device reflects the softening of the sellers' market for network tv. But NBC TV was motivated primarily by another factor: **the intense personal interest of top advertiser echelon in tv.**

The network plans to make the accounting direct to the sponsor an **annual ritual.** (Of course, the meeting will give NBC TV an **opportunity to talk about the network's new shows for the coming season.**)

As for agency attitude toward this type of contact with the client: the network has found **agencies generally receptive to the idea** because it helps justify (1) use of network and (2) choice of program.

Historical note: **The “trusteeship report” breaks through the last vestige of agency reluctance for immediate liaison between network and client.** In the heyday of radio this link was religiously taboo—unless a Niles Trammell, William Paley, Frank Stanton, or Edgar Kobak did the contacting.

Carrying the message to Garcia at NBC TV are **Robert Kintner, Walter Scott, and Don Durgin.**

**Telephone people this week ran into stiff opposition when they tried to shoos a couple phone-in-your-answer shows off the air.**

**Ohio Bell** had threatened to discontinue service to **WHKK, Akron,** because of the way listener response to two shows, Sound-Off and Tele-a-tune, was jamming service. But the station **got a temporary restraining order against the phone company.**

**WHKK told the court the shows were of public interest—being informative and educational—and Ohio Bell retorted that the programs were giving it a “major engineering” headache.** (For news of other program hypos, see story on page 31.)

**Major syndicators continue to prosper regardless of what may be happening to the general economy or other facets of tv.**

As a case in point: **NBC's subsidiary, California National Productions, reported this week that 1958's first quarter set a quarterly record for sales.**

Company gross revenue comparison: **226% higher than the first quarter of 1957 and 11.4% above the previous high quarter—the second quarter of 1957.**

(For further tv film news see **FILM-SCOPE, p. 53,** and **NEWS WRAP-UP, p. 61.**)

**The strike this week against CBS TV and Radio by IBEW may be just the prelude to a prolonged squabble over which technicians' union is to control employment in the fast-emerging video tape field.**

As industry observers see it, the **stakes are too high for IBEW (electricians' union) and the stagehands' union—or perhaps even the various actors' groups—to arrive at an early across-the-table solution.**

**Anticipated are quiet but significant chess moves toward aligning users of tape by the national heads of the technicians' unions—with sporadic call-outs by locals to counter any subrosa understandings.**

**Richmond, Va., currently is the battleground of three contenders for leadership in the local heavy duty detergent market.**

The brands: **P&G's Spic 'n' Span, Texize (a regional from out of South Carolina) and Lestoil, a New England product with national ambitions. The chief weapon: tv spots—which again is proving to be marketing's great equalizer.**

**Lestoil started hitting the Richmond area with saturation 1 April. Note what's already happened to Spic 'n' Span:**

In October '57 a brand preference survey of Richmond gave the Cincinnati giant's entry an **82% share and Texize, 11%.** In March the preference count was **71% for Spic 'n' Span and 33% for Texize (those figures add up to more than 100% because of the dual use of brands).**



**The big network radio sales of the week: Texaco's Metropolitan Operacasts on CBS during next season. Time, rights cost: a little over \$1 million.**

Series had been on ABC for 18 consecutive years.

**The sitter-uppers for the Jack Paar show are dominantly in homes with incomes over \$5,000.**

NBC TV this week passed on that information to Paar show advertisers, with the percentage of the **\$5,000-plus** homes noted as **54%**.

Where the network got its figures: The Home Testing Institute, Inc., which conducts a family panel by mail.

**Media people think that sellers of spot tv aren't hammering hard enough on the percentage of "readership" that a chainbreak commercial gets.**

Point out the buying specialists: The medium takes it for granted that everybody knows a spot announcement gets a whopping "readership" between two high-rating programs, but the client still wants to know what the actual readership is. In other words, **how many people see his commercial.**

Noted one media director to SPONSOR-SCOPE this week: "Private surveys have shown the percentage of readership for such spots to be quite high, but **where tv has been laggard is in not making readership a continuing study.** The readership studies being constantly turned out by the magazines may not show anything to whistle about, but at least we've got something to show the client."

**You'll find NBC TV hardly elated over the fact that inquiries about participating in specials next season have begun to snowball.**

The network views much of this interest as indicating a way out of long-term commitments and an open door to something to latch onto until the economic turnup becomes certain.

For NBC TV these specials—though rating boosters—are but the cherry on the cake, the cake being regularly scheduled advertisers. **Specials offer no added time billings, since they preempt the regulars.**

**The Adam Young firm got an overwhelming favorable response from advertisers and agencies on the issue of having the Pulse radio surveys include the entire trading area as well as the metro market.**

The rep submitted the concept in the form of a questionnaire to over 5,000 admen, plus stations. Most of the contrary positions came from Chicago agencies.

Technique suggested by Young: The Pulse reports show **the ratings in the trading areas by quarter-hour units** and in three-hour units for the metro areas.

The rep's proposed next step: **Appraisal of the idea by the 4 A's research committee.**

**Billings for the three tv networks this February were 13.3% over what they were for the light month of 1957.**

Per network the gross sales plus margins were for February '58: ABC TV, \$8,427,596, 36.5%; CBS TV, \$19,410,741, 6%; NBC TV, \$16,797,681, 12.7%.

The collective gross billings for the first two months of 1958 add up to \$94,228,361, which is **13.7% better than the tally for January and February of 1957.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; Spot Buys, page 58; News and Idea Wrap-Up, page 61; Washington Week, page 71; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.





Because of programs such as "Gunsmoke" (and Jack Benny and daytime serials, Arthur Godfrey and CBS News)...*Harvard College* became a network radio advertiser the other night, sponsoring an hour-long special broadcast, "The Case for the College," over the full CBS Radio Network.

Its purpose, as Harvard's President Pusey put it: "...to call attention both to Harvard's ambitious plan and to the great needs of all our American colleges."

To call *attention*. Where else in radio would Harvard be as sure of getting it as from CBS Radio Network audiences? The programs are not designed to do homework or income taxes by. The entire network schedule, Godfrey to "Gunsmoke,"

**THIS  
IS  
NOT  
RADIO  
TO  
DO  
HOME-  
WORK  
BY**

each program in its own way, requires listeners *to listen*. They expect to give their attention...or else they don't tune in.

That's why Harvard, with its dramatic appeal for funds, came to CBS Radio. Just as the country's leading advertisers do. For the *head start* that audience-attention gives to sales effectiveness. And for the authority and importance that only attention-getting radio can generate.

Significantly, these program qualities work best for the listeners, too.

Year after year, the CBS Radio Network schedule gathers the largest audiences in all radio. Audiences *in the habit* of paying attention. Here is the first essential for selling a product, a service, an idea.



**THE CBS RADIO NETWORK**

Where you reach 50 per cent more listeners  
in the average commercial minute



GET AGE families  
buy most of all  
sports equipment



GET AGE families buy  
most of all appliances



GET AGE families  
buy most of all  
wrist watches



GET AGE families buy most  
of all waxes and polishes



GET AGE families buy  
most of all frozen foods



**THE GET AGE: The years between 16 and 49. The acquisitive age of man (and woman). GET AGE families, as a group, spend more than two-thirds of America's money . . . an average of one-third more per household, than any other age group.\* And you get more GET AGE families (more of all families, for that matter) for your advertising dollar on ABC Television than on any other network!**

**You get them at the**

**GET**



**GET AGE families  
buy most  
of all soups**



**GET AGE families buy most  
of all electric razors**



**GET AGE families buy  
most of all baby foods**



**72% of ABC's average audience\*\* is made up of GET AGE households! Corresponding figure for each of the other two networks is 64%. Cost per thousand for GET AGE householders on ABC is \$3.92. The other two: \$4.95 and \$4.55.\*\*\***

**What's in the GET AGE for you? More than half of America's families.\* The *young* families, who are growing and building and furnishing—and forming lifelong buying habits. And families at the very peak of their earning power—spending more than they ever will again. GET AGE families, on the average, put 91% *more* mileage on their cars . . . drink 40% *more* coffee . . . smoke 100% *more* filter cigarettes and 213% *more* regular cigarettes than older families.† In fact, they buy far more of everything that's advertised on television!**

**How do you sell them? It's as easy as ABC. Because GET AGE families are *sold* on . . .**

**ABC TELEVISION**

\*Source: Alfred Politz, "Life Study of Consumer Expenditures," 1957. \*\*Average audience based only on homes with housewife as classified by A. C. Nielsen. \*\*\*Average audience and program cost data based on A. C. Nielsen, January-February, 1958 (Sunday through Saturday, 7:30-10:30 P.M. NYT). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A. C. Nielsen housewife-classified homes. †Source: A. C. Nielsen-TV Report, May-June 1957.

**AGE on abc-tv**



KOBY put the DARNDEST SOCK  
into San Francisco radio!



**Nov.-Dec. Pulse reveals a beautiful figure  
of 16.5 overall average share!**

Pulse, Hooper, and Nielsen all agree — KOBY is the choice radio buy in San Francisco! The KOBY big sound keeps San Francisco's huge adult listening audience on a continuous buying spree. So contact Petry, pronto . . . get the complete story. You'll discover it's no "yarn" that KOBY puts the "darndest sock" into selling products!

**KOBY** 10,000 watts • full time  
San Francisco is KOBYland!

It's  
**WGVM**  
Greenville, Miss.  
#1 Nielsen—  
#1 Hooper  
Call Ed Devney

SEE PETRY FOR KOBY San Francisco  
and KOSI, Denver's No. 1 overall  
station 6 am to 6 pm



MID-AMERICA BROADCASTING CO.

49th and  
Madison

#### Science education

There can be no question that the accent for education will be on science in the year 1958. Every alert broadcaster must be thinking of ways to do his part.

Here at WBKB in Chicago we think we have embarked on one of the most important public service projects ever tried by a local station. We have joined hands with the University of Chicago to present a daily, half-hour primer course on the basic principles of science. Teaching the viewers of Chicago will be the top faculty members of the University of Chicago—including such great scientists as Urey, Allison and Anderson.

We are spending \$50,000 to advertise, exploit and promote this program because we feel it is of great importance. At this date, two weeks before the program *Science 58* begins, we have 5,000 requests for the curriculum.

We are proud of this public service effort, and simply wanted you to know about it.

S. C. Quinlan  
vice pres., ABC  
Chicago

● SPONSOR urges other stations to emulate this fine example of public service programming.

#### Sponsor Asks

In the 15 March issue *Sponsor Asks* "How effective are pr films on tv?" Answering the query were Messrs. Hunter, Randall and Depew.

Mr. Hunter states that "stations currently use an average of five hours of these public relations films per week." I doubt that many stations use five hours a month or 25 hours a year! I assume he is referring to program length films of 5-10-15 or 30 minutes.

In all of television, it is doubtful that anything wastes so much of a program director's time as offers of "free films." I'd like to see SPONSOR query all the program directors in America on their use of these so-called "free pr films." Compiled by an un-

(Please turn to page 20)



**NOW GROWN TO 400,000 FAMILIES!**



WBAY CHANNEL 2 ©

GREEN BAY, WISCONSIN



**NOW 400,000 TV HOMES**  
**1,350,000 POPULATION**  
**42% RURAL—58% URBAN**  
**\$1,750,000,000 RETAIL SALES**  
**SMALL CITIES . . . BIG FARMS**

**THE LAND OF MILK AND HONEY**

Haydn R. Evans, Gen. Mgr.

Rep. Weed Television

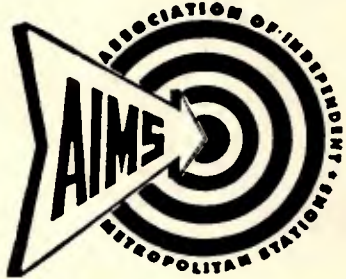


we're tired of shouting it . . .



BUT THE FACT IS... **\* 75.9%**  
of HARRIS COUNTY FAMILIES  
LISTEN TO K-NUZ WEEKLY!

\*(Cumulative Pulse—November, 1957)



**No. 1 Buy in  
HOUSTON**

**“On-The-Go” RADIO!**

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

**National Reps.:**

Forjoe & Co.—

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

**Southern Reps.:**

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

**49TH & MADISON**

(Cont'd from page 18)

biased publication such as yours, I'll bet it would be a real eye-opener to the buyers of "free film."

Mr. Randall is absolutely right in his contention that the basic function of a film for tv use is to entertain. He again hit the bulls-eye when he noted that many films fail because the subject matter is dull or annoying.

Be interesting to conduct such a survey and find out if there is actually any real need or real use made of the hundreds of available "free" films.

Robert T. Martin,  
*program director, KPHO-TV*  
*Phoenix, Ariz.*

• No comment on Mr. Depew?

**Community interest**

We, at KXL, have an unique function that we think worthy of your attention.

We have, for the past year, supported the Portland Pal Boys Club by channeling all proceeds from the outside efforts of our disc jockeys directly to the club. For example, if one of our personalities attends a high school or public dance as Master of Ceremonies, his fee for the job, (usually in this market, from \$25 to \$50) is paid by the dance sponsoring organization directly to the club for use as they see fit. KXY in turn pays the jockey for his time, in order to maintain incentive for future individual participation by the various personalities.

Latest communication from Micky Pease, Pal Club executive director, dated February 28, 1958, indicates that to date these activities and one or two other efforts in their behalf by KXL, have netted just under \$700 for the club. Naturally Micky is delighted by this sum, as financial support for this particular Pal Club comes from individual or business donations only, and not from the Police Bureau or United Fund. KXL plans to undertake a three-week exclusive Pal Club campaign later on, in an effort to first: acquaint local people with the wonderfully important work done there; and second: attract public donations.

Bob McCarl  
*program director, KXL*  
*Portland, Ore.*

• SPONSOR commends KXL for its active participation in such a worthwhile community project. We hope other stations will follow their lead.



# KLZ-TV Increases Its Lead in Denver TV!

KLZ-TV's amazing record of increased leadership in local programming, syndicated films, and network — verified in the January ARB — has been achieved without benefit of extraordinary promotions or especially selected films.

This means superior, dependable programming day-in and day-out.

Of special significance to advertisers is KLZ-TV's dominance in the field of non-network programming.

Compare KLZ-TV's outstanding local leadership and see why KLZ-TV program director, Paul Blue, has reason to be happy:

- ★ **FIRST** in morning, afternoon and night news.
- ★ **FIRST** in live daytime music shows.
- ★ **FIRST** in weather shows.
- ★ **FIRST** in sport shows.
- ★ **FIRST** in week-end news, Masthead — Sundays.
- ★ **FIRST** in remote features, Panorama — Tuesdays.
- ★ **FIRST** in children's shows.

All this plus:

- ★ **HIGHEST** share of audience sign-on to sign-off, seven days a week, in both 1-week and 4-week surveys, an increase since previous rating.

You'll sell more with KLZ-TV's proven local, syndicated and network leadership.

CBS in DENVER



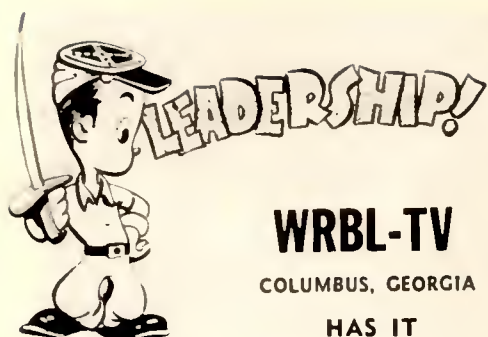
Represented by the KATZ Agency.



## KLZ-TV Leads In Syndicated Films

1. Frontier Doctor . . . . .	32.4	KLZ-TV
2. Whirlybirds . . . . .	32.2	KLZ-TV
3. Sheriff of Cochise . . . . .	31.3	KLZ-TV
4. State Trooper . . . . .	27.9	Sta. C
5. Highway Patrol . . . . .	24.2	Sta. B
6. Harbor Command . . . . .	24.0	KLZ-TV
7. Sea Hunt . . . . .	22.7	KLZ-TV
8. Death Valley . . . . .	22.0	KLZ-TV
9. Decoy . . . . .	20.8	KLZ-TV
10. Boots and Saddles . . . . .	20.4	KLZ-TV
Honeymooners . . . . .	20.4	Sta. B





**WRBL-TV**  
COLUMBUS, GEORGIA  
HAS IT

**METRO PULSE**

January, 1958  
**PROVES IT!**

Survey after survey has shown WRBL-TV as the leader in the rich Columbus, Georgia market . . . and Metro Pulse of January, 1958, proves it again!

- Top 44 once-per-week shows
- 49 of top 50 once-per-week shows
- 58 of top 60 once-per-week shows
- 16 top syndicated film shows
- 8 top multi-weekly shows
- 9 of top 10 multi-weekly shows
- Top 7 locally produced once-per-week live shows
- Top 7 locally produced multi-weekly live shows





**WRBL-TV**  
COLUMBUS, GEORGIA

**LEADS IN 380 OUT OF 419**  
**¼ HOURS • TIED 5**

Leads in all Quarter Hours, Monday thru Sunday, 6:30 P.M. until Sign-off

Leads in all Quarter Hours, Monday thru Friday, 12:00 noon to Sign-off (4 ties)

Channel **4** **WRBL-TV**  

  
 COLUMBUS, GEORGIA  
 CALL HOLLINGBERY CO.

**Agency ad libs**

**Avoid manual for mediocrity**

In a business where this week's theories have a way of becoming ridiculously invalid by next Monday morning, you'd think that rule-book thinking would be a capital crime. Yet there is still plenty of finite mindedness on the subject of television and radio, and it can't help but have some deleterious effect. The woods are full of oracles out there on those limbs sawing behind them like crazy.



As a vote for The Open Mind over the familiar catechism of musts and don'ts, let's review a few seasons of cliches that went awry. For instance, there's that hoary one that you still hear once in a while: "Television is pricing itself out of existence." Well, if it is, nobody told the viewing public. There is one new tv home in this country every eight seconds.

It really wasn't so awfully long ago that you could pick up this feedback in most agencies: "Westerns are for kids." Sure they are. Big kids. On another page of the back dated rules and regulations it says, "You can't sell beer in the morning." Strong refutation comes from WCBS, WABC, WNEW, and WRCA in New York, KFWB in Hollywood, and some 300 other radio stations across the country.

**Remember when?**

If you go back a few years, you can recall when television was supposed to kill radio just as talking pictures killed vaudeville. Or you could be expertly advised that there was no place in television for the dance band. Lawrence Welk was very nervous at that time. After Korea, a programing ukase filtered through the trade to the effect that "Nobody wants to think about war or see military subjects on the screen." Happily, the word never did get through to the producers of *The Silent Service*, *Men of Annapolis*, *West Point*, *Navy Log*, *O.S.S.* and others of martial stripe.

In any compendium of all-starred pronouncements, we should certainly include this slightly stuffy bit of etiquette that has been intoned in many a conference room: "When you go into the viewer's home, you must behave there with the same decorum as an invited guest." Red Skelton doesn't know this rule. However, he is certainly one highly successful slob who gets into a lot of living rooms often, including mine.

The sacrosanct-imony of the rule-book has crept into the making of commercials, too. Where it prevails it can only lead to pedestrian pictures on your tube. It used to be cardinal that "You can't mix up live action and animation." But Goulding, Elliott and Graham say you can, and the Piel Brothers agree. Another hard and fast ruling warns "Never, never have more than one thing going on at a time in a commercial." This, we tell our clients, is "busy," distracting, causes confusion. But there are outstanding exceptions: for instance, that Anacin commercial with three separate areas of

(Please turn to page 26)



they love us in Boston  
 they love us in Atlanta  
 they love us in Birmingham  
 they love us in Milwaukee  
 they love us in Phoenix  
 they love us in San Diego

# And Now Bartell Family Radio Comes To The Bay Area



*San Francisco will love*

Research reveals remarkable market variations. Bartell Family Radio creates exciting programming based upon local predilections, customs, tastes. Golden Gate people will love this radio because it is uniquely San Francisco.

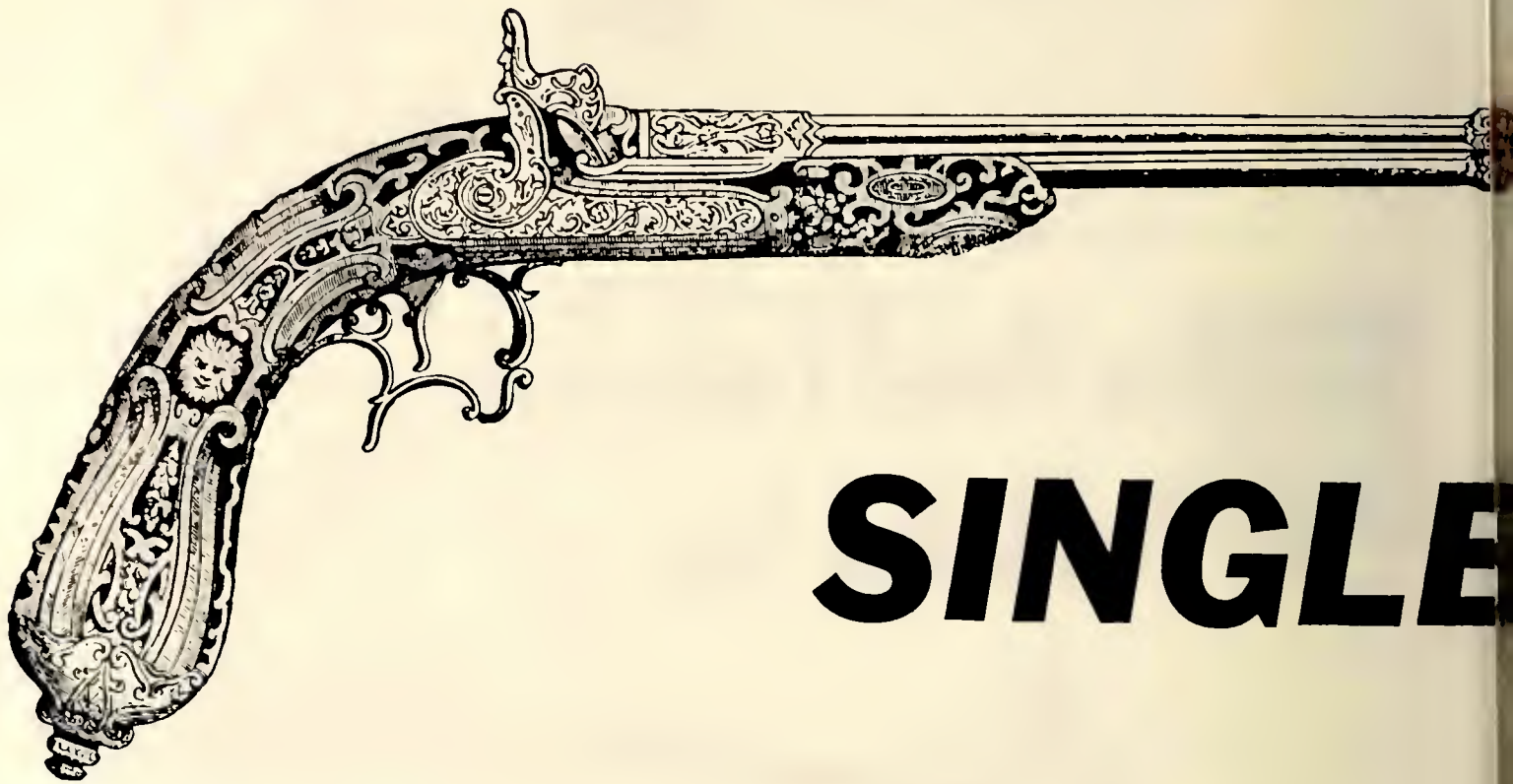


*Bartell It... and Sell It!*

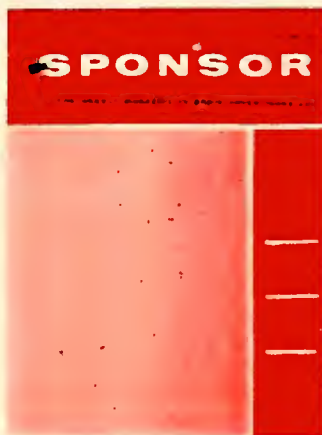
AMERICA'S **FIRST** RADIO FAMILY SERVING 10 MILLION BUYERS

Sold Nationally by ADAM YOUNG, Inc. for WOKY The KATZ Agency





# SINGLE



 **TWO FOR LITTLE MORE THAN ONE**

**SPONSOR NAB Convention issue . . .**

Take the combination deal and your ad appears first in the special convention section of SPONSOR'S regular convention issue. This information-packed book will be thumbed from cover to cover by some 14,000 stay at home readers.

**SPONSOR'S CONVENTION SPECIAL . . .**

Gives you the double action. Lifted bodily out of the regular issue, this convention special is distributed to the hotels' rooms of 2,500 of the very top people at the show. You get 2 exposures for little more than the price of one.



A large, expressive red brushstroke graphic dominates the right side of the page, radiating from the top right corner towards the center. It consists of several thick, overlapping strokes in various directions, creating a sense of dynamic energy and movement. The background is a light, off-white color.

**PRICE . . .**

# **DOUBLE ACTION** \*

Here's the once-in-a-year-bonus-offer you can't afford to miss. It's SPONSOR's way of helping you to make the most of more impressions where they count. It's a combination package to let you meet SPONSOR's 14,000 decision makers all over America plus everybody who is anybody at the convention—both for just about the price of a single insertion.

First—your ad appears in the regular convention issue—reaching everyone who could make it to Los Angeles. Then—2,500 convention special issues (with your ad in them) are distributed to the hotels in rooms of 2,500 of your most important clients and prospects at the convention itself. They will meet your message coming and going. It will be in there pitching for you five full days—every day of the show.

This two-for-one plan, giving you double impact, power, and prestige is yours for the price of a single insertion in a regular issue plus \$75 additional per page. Advertising forms close mid-April.

**PHONE OR WIRE TODAY. ASK FOR THE TWO FOR ONE PLAN**

SPONSOR, 40 E. 49th St., New York 17, N. Y. Murray Hill 8-2772

SEE YOU at both the STATLER and the BILTMORE

*Exhibit Suite*  
2340 THE BILTMORE

*Hospitality Suite*  
Check room number at THE STATLER



action in one scene, including hammering, lightning, an oscilloscope and dotted lines. It tells a pretty strong story about headaches and how to get rid of them.

#### It's the sales that count

A few more from the manual: "Never belittle the product." More than a million jars of Instant Butter-Nut Coffee have been sold since the first broadcast of Stan Freberg's commercial spoofing Butter-Nut's late entry into the instant field. "To be successful, product demonstrations must always be completely natural." On the other hand, Remington is doing all right shaving peaches with their electric razors. "Using animals in live commercials is like playing Russian Roulette." Yet Steverino has seemed to be a pretty well-behaved and much noted greyhound.

Back in the days when commercials were a shade less forthright than they are today, a solemn proclamation around the industry made it pretty clear that "tv cannot let down the bars—those 'delicate subjects' will have to stay in print advertising." Not so for Playtex Living Girdles, Scott Tissue, Johnny Mop, Warner Bras and a number of other personal products.

Perhaps you remember the edict which once made the rounds, but somehow wasn't marked to the attention of Albert McCleery: "They'll never be able to do a full hour live dramatic show every day on tv." *Matinee Theater* has been doing it five times a week for two and a half years—and in color to boot. When it leaves the air in June, it will surely have proved its lasting power.

Another look into our clouded crystal ball: A perennial dictum of a militant minority around the trade states firmly that "Arthur Godfrey will be washed up by 1955. Or 1956. Or 1957. Or 1958. Or —." Meanwhile, the old redhead keeps chuckling all the way to Fort Knox and back.

#### Hindsight is easy

Dogmatism has even made some inroads upon casting for tv. According to an early day credo, we were to "forget all about the established radio announcers for television commercials." This particular rule-of-thumb (as it later turned out to be) was bolstered by the concept that the medium demanded all fresh young faces, lighter voices, a clean sweep of the old hands. That ruling made it tough on some first-rate talent for a while. Then the wave of re-discovery set in. The sound of authority sounded good again, and so does the tv selling being done by such big-name radio announcers as Harry Von Zell, Don Wilson, Del Sharbutt, Wendell Niles, Frank Gallup, Bill Goodwin, Ken Carpenter. Their professional approach is refreshing and, besides, they often come up with hot creative ideas that really help.

There are, of course, many other examples which could be cited. Hindsight is easy and not always exactly fair. The point of dredging up these rather glaring exceptions to questionable rules is simply to remind ourselves in tv and radio that creativity can suffer from regimentation. Freshness is a quicksilver sort of thing. A fat rule-book can and often does stultify it. Instead of relying too heavily on any set of ground rules, we'll probably be better off with a postulate along these lines: Every day is Judgment Day—each a day for exercising our best judgment on *individual* merits.

*Rollo Hunter is vice president and director of television and radio at Erwin Wasey, Ruthrauff & Ryan, Inc.*

**"BOSS or NO  
we've got to  
make him say  
it right!"**

No doubt about it—when the boss, or any other non-professional, wants to make a public appearance on TV, it's best to have him do it on film!

When it's on film, you're in control. Flubs are just scissors out. Mistakes won't get through because you see the show before you show it. You're in control, too, of time and station . . . show any time, anywhere you can get a clearance.

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

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

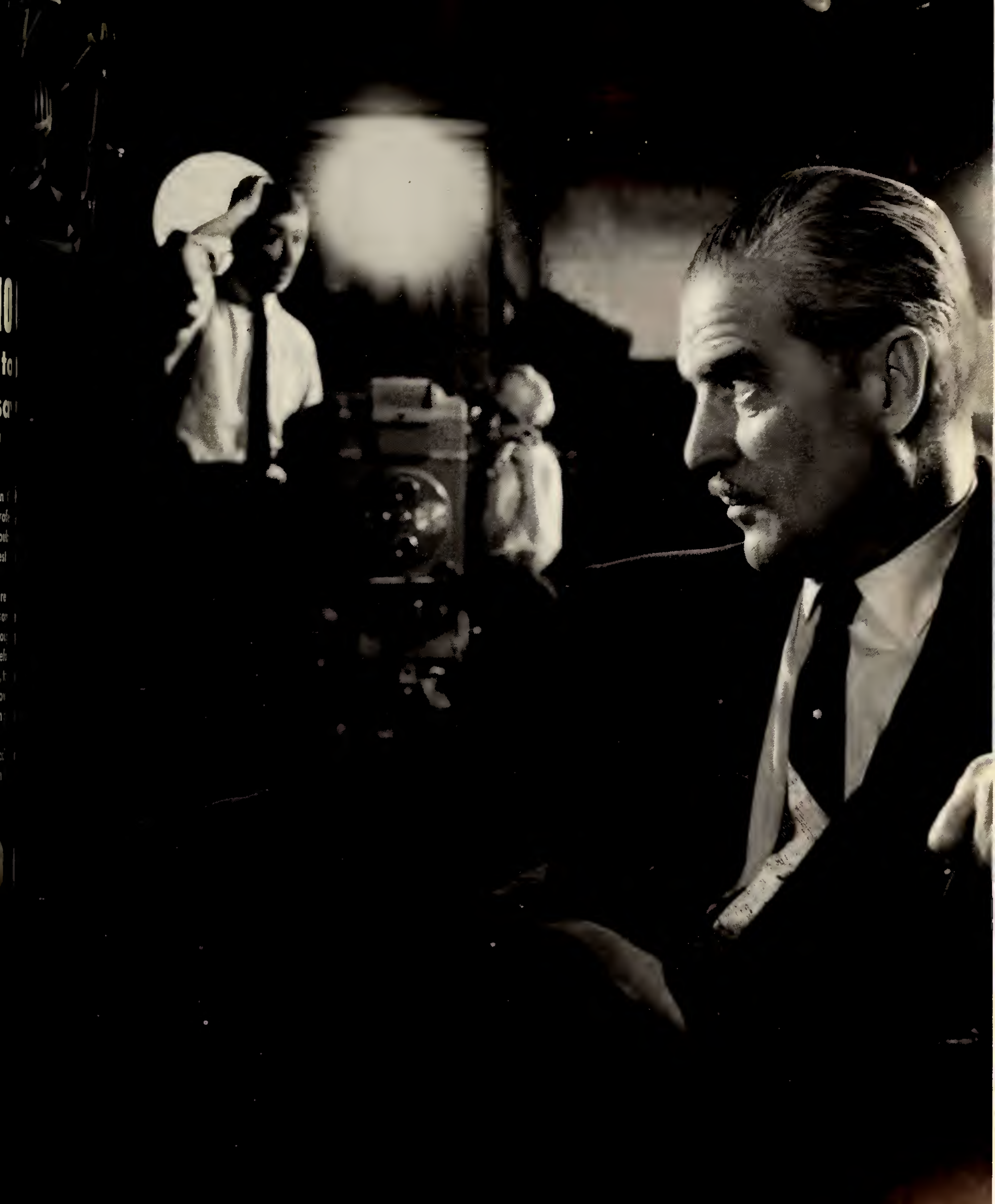
East Coast Division  
342 Madison Ave., New York 17, N.Y.

Midwest Division  
130 East Randolph Drive, Chicago 1, Ill.

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

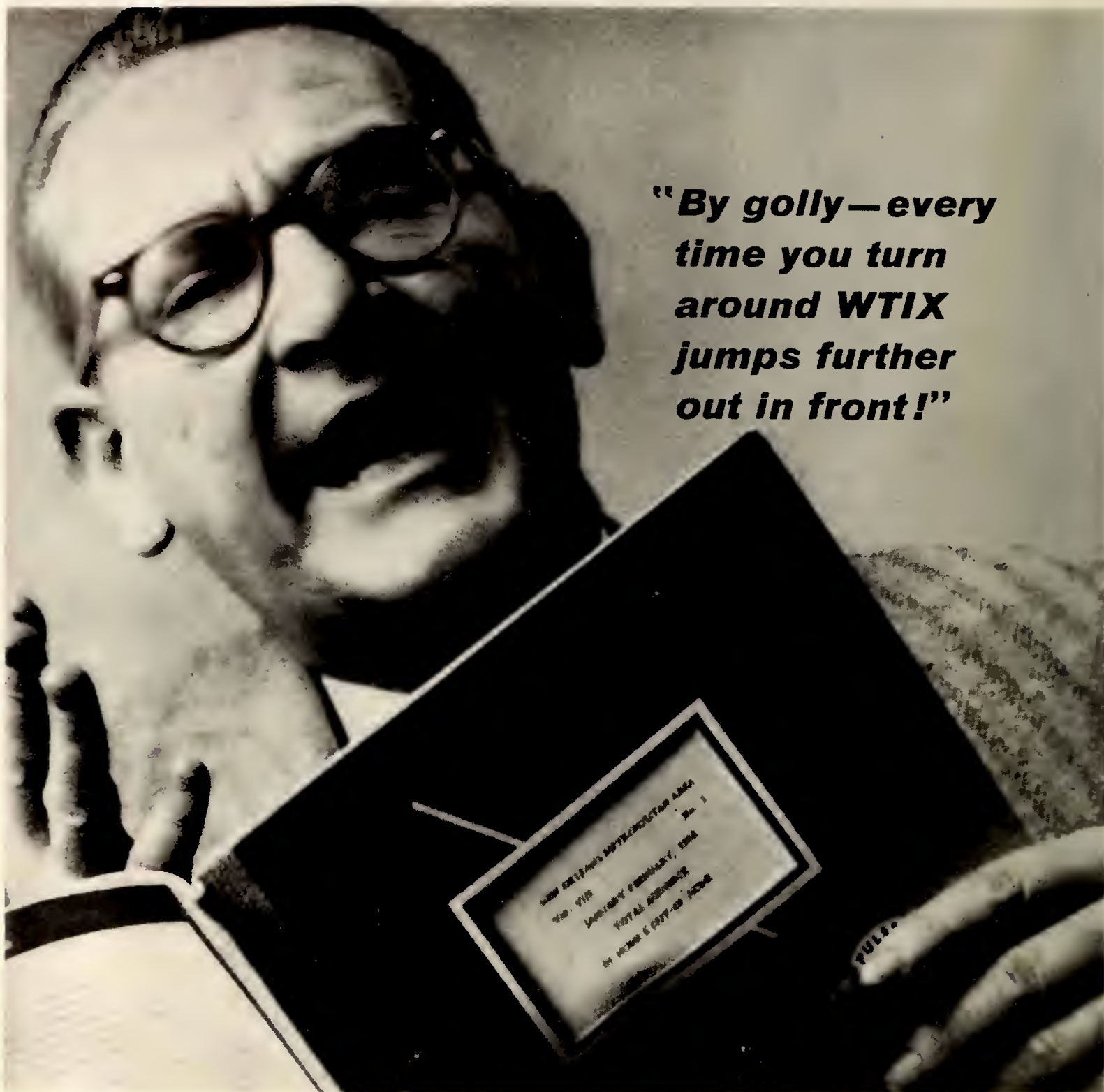
or

**W. J. German, Inc.**  
Agents for the sole and distribution of  
Eastman Professional Motion Picture Films  
Fort Lee, N.J.; Chicago, Ill.;  
Hollywood, Calif.



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





**"By golly—every  
time you turn  
around WTIX  
jumps further  
out in front!"**

Photograph by John Burwell

**New Orleans Pulse spotlights the trend: WTIX is first every daytime quarter-hour . . . and first in 462 of all 504 quarters.\***

Storz Station audience-centered programming goes from strength to strength in 11-station New Orleans. Day after day more people switch to WTIX and are held there by warm, friendly, enthusiastic *professional* air personalities. Hooper proves it, too. WTIX is first, with nearly one-third

of the New Orleans audience. The dominance of WTIX can mean your dominance, too. Spend a quarter-hour or so with Adam Young, or talk to WTIX General Manager, Fred Berthelson.

\*Jan.-Feb., 6 A.M.-midnight

**WTIX**

*first . . . and getting firster in 11-station*  
**NEW ORLEANS**

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

**WDGY Minneapolis St. Paul**  
REPRESENTED BY JOHN BLAIR & CO.  
**WHB Kansas City**  
REPRESENTED BY JOHN BLAIR & CO.  
**WTIX New Orleans**  
REPRESENTED BY ADAM YOUNG INC.  
**WQAM Miami**  
REPRESENTED BY JOHN BLAIR & CO.

## Tv's man of the hour: the consultant

- ▼ This week Lever, net tv's fifth largest advertiser, hired itself a consultant, and so the trend continues to grow
- ▼ Part referee, part elder statesman; nuisance or god-send depending on where you stand—this is the consultant
- ▼ Here's why more radio/television advertisers are hiring consultants—and just what work they are doing

Last week, the nation's fifth biggest network television advertiser—Lever Brothers Company—announced that it had hired a tv consultant: A. E. Hamilton, a former vice-president of Desilu Productions.

Hamilton's appointment is the most recent in a significant trend developing in the \$10 billion advertising business: the increasing prominence of the radio/tv consultant. This potent, sometimes controversial figure is part referee, part elder statesman, part god-send or nuisance—depending on how his recommendations affect you. What's more, the air media consultant is being given more and more power at virtually every advertising level: in the sponsor strata, at the agency, even in the radio or television studio.

The rapid growth of the consultant raises several key questions. Where did he come from? What does he do? How did he gain the ear of management, to the point where he can tell the experts how to do their jobs? What makes the consultant necessary in air media? And how does he affect the industry?

The radio/tv consultant is often a product of crisis or a management deadlock. His chief tools of trade are objectivity and experience. In a way, his appearance on the television scene is an indication of the importance of the medium.

### The need defined

As in medicine, where the need for specialist consulting increases in direct proportion to the seriousness of the disease, in television the need for the consultant increases with the dollar stake invested. This is why a firm like Kaiser, with its huge investment in tv, hired as consultant a tv creative expert like Sylvester (Pat) Weaver to coordinate all activities between Kaiser and its agencies, Young & Rubicam and Norman, Craig & Kummel and between the agencies and the various tv shows. Weaver, who also serves as consultant on ABC TV's new *Make Me Laugh* show, is one of a number of ex-broadcasters who now serve in a very specialized consulting field. They have come by a logical route.

But there are many others who have  
(Article continues next page)



**Sylvester "Pat" Weaver**  
When the tv stake is big



**John Orr Young**  
Agency man for agency problems



**Clarence Eldridge**  
A youthful elder statesman



---

## Four variations on the tv consultant

### tv and radio consultant

*This specialist concentrates on a single area—broadcast media. His word permeates thinking along such a broad front as programing, scripts, commercials, time slots and casting. He forms the liaison between client, agency and television producer or network. Example of his type: Sylvester "Pat" Weaver, consultant to Kaiser. He is direct product of tv with heavy background in the medium*

### marketing consultant

*The marketing consultant doesn't come directly into television, but by the back door. He usually is called in on some client management problem, discovers that the trouble root lies in marketing, follows the trail into media. George Fry Associates, Booz, Allen & Hamilton are typical of the management consultants who have spread into marketing and advertising. Sometimes they will even hire the agency*

### advertising consultant

*The advertising consultant is usually someone from both sides of the fence—agency and client firm. From such a background they bring the stimuli of thinking in all areas, translate it into the problem at hand. They may not only help select an agency but advise on markets and media, even get into the realm of tv production. A good example of the advertising consultant is John Orr Young, founder of Y&R*

### research consultant

*The research consultant shies away as a rule from any consultation or advice-giving except that based on absolute fact. With the research consultant, everything is founded on the scientific approach. An example of such an operation is the firm of Arthur D. Little Associates who claim as a client list 65% of the top 500 companies as listed in Fortune. They advise, but first they survey*

---

come into tv and radio consulting by a more circuitous route. "These," said one agency executive, "usually come in on some client management problem, then spread out through production, merchandising, packaging, marketing, on into advertising—and then, if you live long enough, there they are in radio and television."

Sometimes their being there is represented by the agency. "Television is a form of the arts," said a tv producer warmly, "and in any art there is no room for too many cooks." On the other hand, the consultant in television is just as often welcomed. Indeed, it is the agency that sometimes hires him.

Perhaps one of the most tenuous, tightrope relationships is that between client and agency. When the two arrive at a deadlock on thinking, the only one who can break the tie is an impartial, savvy outsider. Here is where the consultant achieves his impressive stature. He can make the decision quickly and fairly. There are some in advertising who feel that a greater use of consultants by both clients and agencies will go a long way toward cutting down on account shifts.

This does not mean that the relationship between consultant and agency or between consultant and client company is always the most compatible. To do his job, the consultant is bound to step on a lot of toes.

"Friction is almost inherent in the consulting field," says John J. Carley, communications consultant for Profit Counselors, Inc., of New York. "The mere act of stepping in and telling a man who has conducted a successful business for a quarter century the weak points of his organization sets up an area of friction right away. Accountants, attorneys and anyone else offering professional advice experience the same thing. Carry the whole thing a step further from the client who has hired you to the agency you have to work with, and you'll see the path of true counsel rarely runs smooth."

Yet every day, as the ranks of consultants swell, sponsors and agencies turn to consultants for help—and friction be hanged.

What are the deciding factors that bring in a consultant?

#### The needs

John Orr Young, who was a founder of Young & Rubicam in 1923 and today serves many clients and agencies in a consultant capacity, sets down the following needs for a consultant:

- (1) A fresh perspective or an outside point of view is needed.
- (2) Temporary shortage in an organization.
- (3) The experience at hand needs supplementing.

- (4) The demand for a specialist in some one phase or detail.

The growth of marketing has probably done as much as anything to bring the advertising consultant into the limelight. With its tentacles reaching out in all directions, marketing often can be the trouble area of management. Sometimes this trouble area is found only after a careful analysis of the entire organization. The trail may well lead on to advertising.

"The client knows he has problems," explains Profit Counselors' Carley. "He *thinks* he knows the specific problem. But analysis usually shows up a completely different set of problems.

"A very common problem is the delegation of authority, and here the consultant can help. For example, an advertising manager is too frequently used as a mechanic. The spot he fills has (1) a function, (2) an individual and (3) responsibility—but the authority may be lacking. Without the latter, the spot is meaningless. It's up to the consultant to locate this trouble, then convince top management to give full authority to the ad manager so that the operation is valid and fruitful."

The objectivity of the consultant, the fact that he has come in from the outside with no personal axe to grind,

(Please turn to page 76)



# What's behind the new tv "games"?

➤ The current giveaway-game snowball is rolling from daytime programming right into nighttime network tv

➤ Here are the four main reasons that prompt sponsors to lay out \$1 million budgets to support a single contest

**W**hat's behind the new giveaway-game trend on network tv? Note what's happening:

- This week *Ed Sullivan* starts giving away cameras and automobiles via the Bingo card.

- Last week, \$64,000 *Question* reached a new plateau in its own transition with its version of the same old game.

- At the same time, Hit Parade cigarettes emerged with a new contest that required the contestant to both view *Your Hit Parade* and smoke (and like in 25 words or less) its cigarettes.

- Other newcomers to the giveaway arena include *Top Dollar*, *Patrice Munsel*, *Wagon Train*, *Anybody Can Play*, even *Mickey Mouse*.

The contest has been growing for quite a while on the individual station level—in both radio and tv. But its prevalence on the network tv level today raises this interesting question: is it designed mainly to sell goods—or is it really an effort to hypo ratings?

In most cases, it's a good deal of both ratings and sales. There's little doubt that the vast majority of these shows have been suffering rating troubles and/or their sponsors, sales woes. But sponsors give varying reasons as to what actually prompts the undertaking of a contest that can cost upwards of \$1 million. And these reasons can be broadly separated into four categories:

- First, there's the contest that's prompted by a distinct need for sales stimulation, but at the same time strives for viewer interest. The current Sullivan-Mercury contest fits in here. Mercury claims its present giveaway is based on the troubles Detroit is having, not those Sullivan is facing. The contest requires a viewer to visit his Mercury showroom and leave his name, address, and make and year of his car (for a sales prospectus), in

order to pick up a Mercury adaptation of the Bingo card. He then plays Bingo with *Ed Sullivan* every Sunday night (for eight weeks) with about one chance in 5,000 of winning.

Success of Mercury contests in the past has shown the auto dealer and its agency, Kenyon & Eckhardt, that such promotion can increase showroom traffic substantially. In 1956, for example, during the eight-week duration of the Sullivan-Mercury contest, showroom visits increased an average of 14% each week. (High week, the fifth, there was a 24% increase.)

But never before has the contest gone to such lengths to assure viewer interest. When planning the contest last January, K&E looked for a new gimmick that would be a strong stimulant in the fight for Sunday night

ratings, and thought it had one. The fact that bingo has become contagious since the contest's inception does not dismay the agency; in fact, it hopes to ride along on the trend.

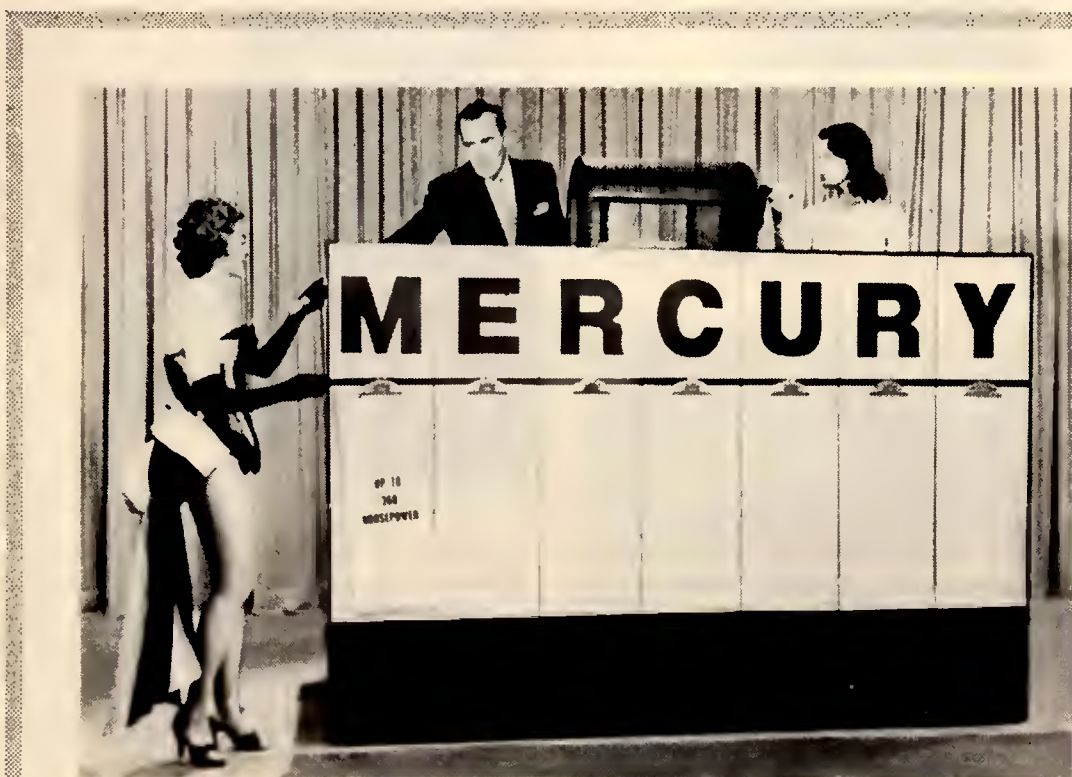
## Another aim

- The second type of contest is primarily aimed at stimulating viewer interest, with interest in sales activity the offshoot. The Hit Parade contest, a BBDO brainchild, hopes first to hypo *Your Hit Parade* ratings; yet, at the same time contestants must at least buy Hit Parade cigarettes.

It runs this way: The contestant first names a mystery tune, played on *Your Hit Parade*. To this he adds a short dissertation on why he likes Hit Parade cigarettes. To both are added one end of a Hit Parade carton. Every other week a winner is announced on the show. Newspaper and *TV Guide* ads offer entry blanks and promote the show.

Target is obviously two-fold: first, bring viewers to *Your Hit Parade*; second, introduce them to fairly new (since December, 1956) Hit Parade cigarettes.

(Please turn to page 69)



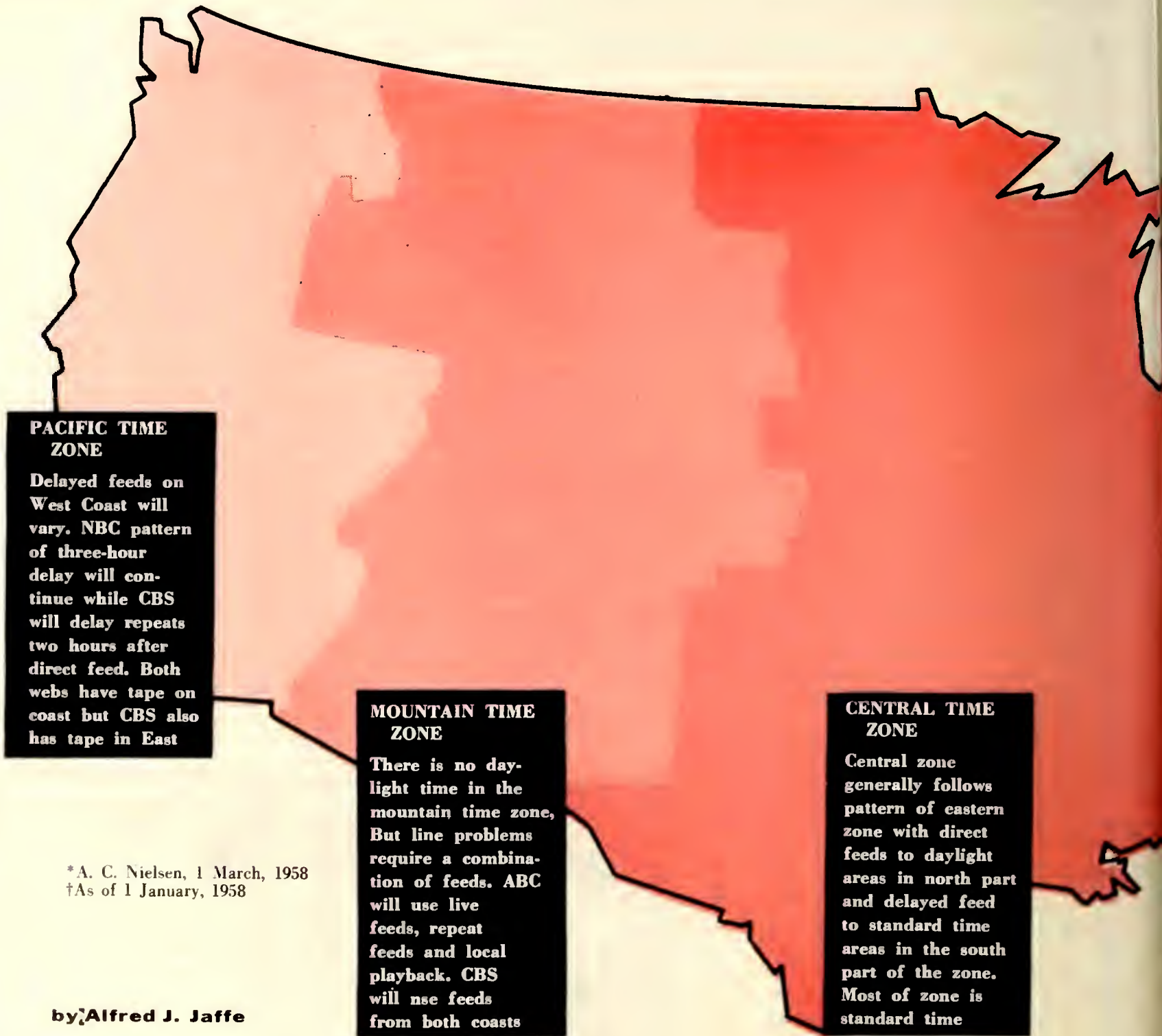
Ed Sullivan is one of several nighttime tv stars who have jumped on the giveaway-game bandwagon. The Mercury contest highlights the bingo trend started some weeks ago on daytime tv. For eight weeks Sullivan will play bingo with viewer contestants, announcing winners on program each week



# Network tv races the DST clock

How webs will piece together the daylight saving time jigsaw

<b>Tv homes*</b>	5,315,000	1,357,000	14,284,000
<b>Tv stations†</b>	51	47	205



\*A. C. Nielsen, 1 March, 1958  
 †As of 1 January, 1958

by Alfred J. Jaffe

**W**hen the television networks start operations on Sunday morning, 27 April, they will usher in a new era in daylight time program schedules.

In short, the webs have finally licked the daylight time bugaboo.

What the networks have been able to accomplish is this: *With a few exceptions, notably the Pacific Northwest, all tv markets will see web programming at the same local time as*

*before the daylight time changeover.* This will be true for areas which remain on standard time as well as those which don't. It means that, for the first time, a program scheduled locally at 8:00 p.m. will be seen at that time all year round.

### The answer: tape

It was tape that did it. This amazing instrument has provided one of the

quietest revolutions in tv. While the use of tape playbacks has become almost commonplace during a period of less than two years following the introduction of the Ampex machine, the actual number of machines in use until recently has been small. Ampex deliveries have been speeded up, however, so that, starting with the last Sunday in April, large banks of videotape machines in New York, Chicago and Los



# — and wins!

21,544,000

176



## EASTERN TIME ZONE

Daylight time stations in Northeast are fed direct from both New York and Hollywood. Standard time areas, mostly in southern part of the zone, receive delayed feed one hour later from New York and Hollywood

Angeles will be set in motion recording network shows and shooting out playbacks to all corners of the country. There's even been talk of that dream of an all-year round schedule with all markets carrying shows at the same local time as New York.

Because of tape's ability to record instantaneously, repeat feeds can now take place an hour later and thus, in effect, wipe out the technological bar-

rier that prevented daylight and standard time airings within the same time zone at the same clock hour. Repeat feeds have been used in the past via kinescope recordings but the relative slowness of printing the so-called "hot kine" made it necessary to turn programming schedules upside down.

With tape, the normal sequence of programming is assured. The advertiser can keep his winter lead-in show. He also keeps his competition, of course, since all the networks will continue programming on the same local time basis. While this is undoubtedly a mixed blessing, the fact remains that network sponsors can now make their network programming strategy plans knowing in advance that the daylight time headache won't upset things.

### Complications

The details of network playbacks and the rerouting of network lines involved in the 1958 daylight time coup are complicated. However, the basic question was how to schedule programs in the "standard time belt." This belt extends across the southern U.S. and pushes two fingers north into Iowa and Michigan. There are also two less important standard time areas—the lightly-populated mountain time zone and the Pacific northwest. While California is on daylight time, Washington and Oregon are on standard time.

The solution to scheduling standard time belt shows is to feed the area an hour later. Thus, a repeat network schedule is sent out over a large area of the country—an area that sweeps across the U.S. almost to California.

To get a sharper picture of what's going on, let's examine the CBS setup:

The network has divided the country into four zones. These are only roughly related to the four time zones. Zone I covers the Northeast and a group of north central states (Indiana, Illinois, Wisconsin, Minnesota and North Dakota). This covers what is generally the daylight saving time areas east of the Rockies. A direct feed is sent to Zone I since the network operates on a daylight saving time basis.

This direct feed operates whether the show originates in New York or Los Angeles. For example, *Studio One in Hollywood* will be fed out of Television City at 7:00 p.m. Pacific Daylight Time to Zone I, where it is received at 10:00 p.m. EDT. At the same time, the program will be recorded on tape

in both New York and Los Angeles for playbacks later in the evening.

Less than a minute after the show goes off the air, the playback to Zone II begins, coming out of New York at 11:00 p.m. EDT. Zone II covers every southern state and border state with the exception of Maryland, plus most of Ohio, Michigan, Iowa, Kansas, Missouri, New Mexico and Arizona. This is pretty much the standard time belt though there are occasional daylight time cities sprinkled throughout.

Zone II covers three time zones. The eastern zone receives *Studio One* at 10:00 p.m. EST, the central zone at 9:00 p.m. CST and the mountain zone at 8:00 p.m. MST.

Zone II, which covers part of Idaho, plus Wyoming, Colorado and Utah, has a composite feed arrangements. It will be fed from either East or West Coast.

The schedule is wrapped up with a West Coast repeat (from the West Coast) an hour after the New York repeat, which means it starts at 9:00 p.m. PDT and 8:00 p.m. PST. Getting this second feed are the three west coast states plus Nevada and Yuma, Ariz.

The one big exception to the clock time formula shows up here, with Washington and Oregon receiving the show an hour earlier (in terms of clock time). While it would, of course, be possible to feed the two northwest states separately, CBS does not consider it economically worthwhile to pay for the lines. This opinion is shared by the other networks. Consequently, all stations in the two northwest states will receive the hour-earlier-by-clock-time schedule.

The webs' plans for October, when some markets return to standard time, are tentative.



CBS TV has 14 tape machines in New York. Nine are used on daylight time scheduling



# How fall tv programming

**T**his week, while network programming chieftains huddled over next fall's tv schedules, programming strategy and lineups are beginning to emerge:

- ABC TV has set the pace for early evening programming with its block of Western and action-adventure shows. CBS TV will move in this direction, following the pattern of its Saturday night *Perry Mason* success, while NBC TV plans to counterprogram with quiz and game shows.

- Sunday night will see the fewest changes, but CBS TV and NBC TV both plan a thorough revamping of Thursday night. Look for a big switch on Friday night: ABC TV may go heavily into situation comedy after 9:00 p.m., while CBS TV and NBC TV are considering long Westerns and mystery-adventure shows.

- Quizzes suffered peak mortality during the current and past season. But there'll be more quizzes upcoming on CBS TV and NBC TV, particularly during the fall. Reason: They give clients a quick out.

As earliest spring ratings peg current shows for likely axing or renewal, these are the highlights of programming lineups now shaping at the three networks:

## ABC enters new bouts

In the past two years ABC TV has established its strength during the early evening periods. Its early lead-in with a predominantly action-adventure lineup (except Wednesday night's *Disneyland*) gave ABC an advantage it hopes to carry into the next fall.

"We're strong early evenings between 7:30 and 9:00 p.m. all nights except Monday and Saturday," says ABC TV's new programming v.p., Tom Moore. "That's where our lineup is least likely to change. Mondays and Saturdays our main strengths are in the shows we've had renewed—the two *Welk* shows."

Trouble spots in the lineup, according to Moore, develop after 9:00 p.m.; ABC TV's aim for the moment will be strengthening those nights on which

the network already has the healthy early-evening advantage. For instance, Tuesday's lineup after *Cheyenne*, *Sugarfoot* and *Wyatt Earp* will be built into a solid Western-action block programming night.

"We're planning to put in a strong action-adventure following *Wyatt Earp* at nine and a one-hour, *77 Sunset Strip*, to round out the night," says Moore.

The Wednesday night lineup will be relatively unchanged, but for the substitution of *Roughriders*, a half-hour Western packaged by Ziv, replacing the *Betty White Show* at 9:30 p.m. Late Thursday night may see some changes. One show now considered for 9:30-10:00 p.m. airing is an "adult action-adventure" like *Roadblock*.

Major revamping is forthcoming Friday night, an evening likely to become half Western—half situation comedy. Leading in with *Rin Tin Tin* and *Colt 45*, ABC TV is considering another hour Westerns, *Forty-niners*, between 8:30 and 9:30 p.m., to be followed by

## Highlights of fall network tv lineups:



**BATTLE OF THE GIANTS:** Major reprogramming by CBS TV and NBC TV both will be on weekdays early evenings, during the 7:30-8:30 p.m. slots where ABC TV has made its biggest dent. Look for some additional one-hour action-mystery and Western dramas in those periods. CBS TV likelies: *Raichide* (Western one-hour) and *Ellery Queen*, because of successful early Saturday lead-in with *Mason*.

**ABC's STRENGTH:** Strong nights, Tuesday, Wednesday, Thursday will get bolstering from additional Western and action shows. Problem night, Friday, will see biggest changes, probable addition of two or three "family humor" situation comedies. One-hour mystery, *77 Sunset*, on Tuesday, completes "action" night on block programming theory. Main pitch: appeal to the young audience under age 45.



## shapes up

a couple of half-hour situation comedies such as *Room for One More*, *Genuine Custer* or *The Donna Reed Show*.

"Our Saturday night problem is the *Como Show*," says Moore. A possible solution: A one-hour action-adventure, opposite *Perry Mason*, on CBS TV, as an early lead-in to the evening. Saturday plans are still indefinite, but for the Welk hour between 9:00 and 10:00, which will be followed by *Tales of Frankenstein*.

Sunday night has a good chance of becoming a solid block of Western plus action adventure on the pattern of the Tuesday night lineup. Still in doubt are 8:30 to 9:30 p.m. Tentative plans are for *Bold Venture* (9:30-10:00 p.m.) starring Dane Clark, and the Orson Welles series from 10:00 p.m. to 10:30 p.m.

A new ABC TV development rumored to be under discussion is a move into station-option time after 10:30 p.m. with a news strip.

ABC TV does plan to program two-and-a-half additional daytime hours,

Traditional Tuesday battleground shifts to Thursday as CBS and NBC both plan revamping, action-adventure

CBS plans more hour programs at 7:30 p.m. to cut ABC's early evening hold; NBC will counterprogram

probably back to 2:30 p.m. in the afternoon and one before-noon show. The pattern likely: half-hour soaps and live game shows.

### CBS TV's plans

*CBS TV goes after early evening.* The success of Saturday night's *Perry Mason* may set the pace for the network's fall early-evening programming.

"There's room for one or two more Westerns of hour length and for some solid mystery-adventure shows," says CBS TV programming v.p. Harry Omerle. Likely time periods where such programming might go are 7:30 to 8:30 Monday, Wednesday and Thursday.

Sunday night, a strong CBS TV night, will see the least changes. Only substitution now planned is a new situation comedy, *Magnificent Montague*, replacing *\$64,000 Challenge* at 10:00.

Biggest changes are in the offing for Monday night, with *Robin Hood* and *Burns and Allen* heading for replacement. The future of *Studio One* is dim.

CBS TV has already put a couple of

new live game shows into trouble spots on Tuesday (*Wingo*) and Saturday night (*Top Dollar*). If these build ratings, they'll be back in fall.

Major changes are in the offing for Thursday night, where only *Playhouse 90* is definitely scheduled to return next fall. Probable Thursday night pattern: a strong one-hour mystery-adventure followed by *Climax* (if renewed) leading up to *Playhouse 90*. The network is still bullish on the concept of programming two long dramas back to back, but feels ratings are helped if only one is general, the other either Western or action-mystery.

Biggest new shows planned for fall are *Rawhide*, a 1-hour Western, and *Ellery Queen*, a 1-hour mystery series.

### NBC TV revamps

Except for its Wednesday night hour-long lead-in with *Wagon Train* which has been successful, NBC TV may switch to counterprogramming its early evening hours. As long as ABC TV's and CBS TV's stress in the 7:30-8:30 p.m. period is action-adventure, NBC TV is considering more quiz and game shows.

Monday night a musical variety or hour-long live drama is likely to succeed the filmed *Suspicion*.

"Our night of greatest change will be Thursday," says Bob Lewine, NBC TV programming v.p. "We'll still start with *Tic Tac Dough*, but Groucho moves to 10:00 p.m.; *People's Choice* and *Rosemary Clooney* are likely casualties."

Wholesale replacements are in the offing Saturday night after the *Como Show*. One strong possibility now being rumored is a new hour-long Berle show. Other hour-long NBC TV entries are likely, with at least one such Western and two mystery-adventures now on the drawing boards.

NBC TV continues to be the home of "specials," will schedule as many of these extravaganzas next season as in the season just past.



**SPECIALS: NBC TV continues policy of irregularly scheduled extravaganzas, anticipates same number as 1957-1958 season. CBS TV may add a few, if client demand warrants it. Already planned: nine new DuPont specials throughout the 1958-1959 fall-spring season.**





Conoco admen discuss a commercial (l. to r.), Dwight Smith, asst. ad mgr.; Mel Hattwick, dir. of adv.; William Morgan, ad mgr.

## Conoco's merchandising whirligig

- *Whirlybirds* is the show—and fancy merchandising gave it a vertical take-off to high audience ratings
- The gimmicks: Beauty contests, helicopters, guest appearances by the show stars and Desilu prexy Desi Arnaz

**R**azzle-dazzle merchandising: how much does it actually contribute to a tv show's audience ratings—and its sponsor's product sales?

For the answer to that recurring chestnut, SPONSOR this week visited admen behind one of the industry's biggest fanfare deals in many a day: the promotion of *Whirlybirds*, syndicated half-hour film show built around the adventures of two helicopter pilots.

Continental Oil Co., 14th largest U. S. oil company (National Industrial Conference Board ranking for 1956), is the major sponsor of *Whirlybirds* in some 65 markets covering Conoco's sales area: the Midwest, Southwest, Rocky Mountain states and sections of the South.

National Biscuit Co. is co-sponsor

in five markets under the major-minor setup; co-sponsors in the other markets represent a potpourri of businesses—from banks to building supply houses to soft drink bottlers.

During 1957 Conoco spent nearly \$1 million in spot tv time for *Whirlybirds*. The firm started with the show in 39 markets in early 1957, and gradually added markets to reach today's total.

For Conoco (accent on the first syllable to avoid confusion with Sunoco), *Whirlybirds* represents its first stab at continuous sponsorship of a tv property on an extensive regional basis. Previous tv activity had been limited to spot announcements and syndicated film shows in a few markets.

The fact that *Whirlybirds* is an outstanding audience success is a matter

of ratings record (averaging in the high 20's in ARB reports). What has accounted for this success?

Paul Benson, Benton & Bowles' account executive for Conoco since last September, and Mel Hattwick, Conoco advertising director, credit these two factors:

- A community saturation merchandising campaign aimed at Conoco dealers and tv viewers alike. "We feel this promotion by CBS TV Film Sales is a major factor in our ratings picture," says Benson.

- The show "star"—the helicopter. "Building the show around helicopters has put it ahead of its time—and has provided a wholesome program, without violence for parents and children alike," Benson told SPONSOR.





### Conoco's tv aims

The aims are simple and basic. "We just have two objectives—to sell consumers in Conocoland (agency-client jargon for the oil firm's marketing area), on the advantages of using Conoco products; and to sell dealers and service station operators on the value of handling those products," Benson explains.

Keeping the station men happy is a big job—there are about 10,000 of them. Some are operating Conoco-owned stations on a lease basis, but most of them run their own stations and are serviced by some 600 Conoco bulk jobbers and dealers. A few of the jobbers and dealers also operate retail stations.

Conoco gross operating income totaled \$576.3 million in 1956—and the figure will be higher for 1957; at the end of the first nine months it was already \$455.4 million, according to a

Standard & Poor's stock report (13 February, 1958). How much of this is derived from sales to service stations is a closely guarded secret at Conoco's Houston, Tex. home office.

Despite the gross income increase (about 6.2% for the first three quarters of 1957 as opposed to the same period in 1956), net income fell about 10% for 1957, "based on the preliminary report," says S&P. The stock reports firm attributes this drop to three factors: (1) lower crude output because of government controls (133,652 barrels a day estimated for 1957 vs. 137,672 in 1956); (2) falling product prices, and (3) a 31% increase in intangible development costs.

Why did Conoco continually expand its tv activity during rocky 1957? Company executives undoubtedly spotted what was coming—a situation that today has all oil companies suffering from the pincer action of de-

pressed product prices and oversupply of petroleum products. While this has been developing, Conoco has been in its retail market hitting hard with a new theme—"the hottest brand going," and is still building that theme in tv/radio, outdoor ads and print.

The selection of *Whirlybirds* to do the tv job was based on two factors. The property had to be syndicated film because of Conoco's marketing pattern; *Whirlybirds* offered excitement—and at the same time a modern concept, as opposed to, say, a western—where the excitement often is based on old-hat, shoot-'em-up violence.

Finding the right timeslots and alternate week sponsors for Conoco was a Herculean task for B&B timebuyers and CBS TV Film Sales. "We had five field offices and a dozen salesmen working on this deal," says Ralph Baruch, CBS account executive.

(Please turn to page 74)



Timebuying for *Whirlybirds* is discussed by (l. to r.), Paul R. Benson, Conoco a./e. at B&B; John Nuccio, timebuyer, and Milton Kiebler, med. supv.



Show stars Craig Hill (left), and Ken Tobey (right), help pitch Conoco products via film commercials on *Whirlybirds* programs



Dealers were supplied with colorful posters publicizing the program with space for channel and time



## 1 RADIO IN THE PAST

After World War II, radio for the most part followed traditional but often unimaginative, patterns. Tv came on, caught public interest and loyalty, left radio, particularly network, with constantly declining audiences and decreasing revenue

## 2 RADIO UP TO NOW

Spark of radio "revival" was kindled chiefly by aggressive independents, especially the new groups. Some of these turned to the d.j. playing the top 40 tunes, while others adopted a programming formula designed to produce consistent sounds

## 3 RADIO IN THE FUTURE

Part of the formulae included audience contests, heavy promotion. But from the whole is emerging a new pattern: flexibility; setting aside substantial blocks devoted to local people and events. Ratings and sales seem to justify the evolution

# Radio's new trend: the flexible formula

➤ There's no stampede away from the historic time block, but more stations are working out new flexible programming

➤ Patterned basically after *Monitor*, the new formula capitalizes on one of radio's biggest advantages: mobility

**R**umblings that may foreshadow a revolution of sorts in radio are beginning to be heard around the country. The motto of the turncoats might be given as "flexible formula."

The best-known example of the "flexible formula" is the now-established *Monitor*, NBC Radio's weekend service. Using the theme "going places and doing things," it is designed to permit a flexibility not only in content but in time devoted to each segment.

While there is by no means a stampede of stations breaking away from historical time blocks to adopt a *Monitor*-like format, there are enough to give the earmark of a trend developing. In a few cases, where this kind of out-and-about programming was started a year or more ago, the time allotted to it is now being increased. And, significantly, since the beginning of the year several more stations have begun giving time to the concept.

### Why the switch?

What's behind the movement in this direction? There are several factors. For one thing it represents a logical extension of radio's inherent strength—mobility. Sooner or later, radio was probably bound to take greater ad-

vantage of its capabilities.

Still another virtue of this type of programming is its ability to fill radio's "off-time"—nights and weekends. While there is a sizeable radio audience at these times, it is easier for a station salesman, or representative, to sell a spot in a specific program instead of, say at 8:30 at night.

But there is a more immediate reason: competition. Radio's "comeback" about three years ago was sparked by aggressive independents, frequently on a "top tune" and/or rock-and-roll format, accompanied by a heavy promotion campaign with contests and stunts.

In some cases old-line stations, sticking to traditional but sometimes unimaginative patterns, found their ratings sliding fast and are swinging to the "flexible formula." Thus, to a large degree, it's an aggressive approach toward recapturing lost interest and audiences.

The concept is being developed by stations on a local basis, since it basically fills a local need. It covers news, on-the-scene and behind the scene. It includes interviews with visiting celebrities, and local citizens. It includes weather and traffic conditions to satisfy the auto owners. Sometimes it goes

into local/regional events and history to build community spirit. It includes records, as a change of pace to break up the talk.

The concept is, in short, a potpourri of people and things, selected because they are newsworthy or interesting. Since it's sometimes difficult to get people to a studio, the station goes out, with telephone, tape recorder, mobile unit.

Such a concept is expensive, in people and equipment. But uniformly those stations that have tried it feel it's a good investment that pays off in prestige and service, as well as in ratings and sales.

### Some examples

Here are some of the stations that are now programming the "flexible format:"

• **WMAQ**, Chicago, Ill. *Chicago Monitor*. Now in second month. Station carries *Monitor* weekends, but fills six segments (four Saturday, two Sunday, total 4 hours) with local material. Follows *Monitor* format. WMAQ believes these build local identification during weekends.

• **WATE**, Knoxville. *Radio Central*. Began this month. Monday-Friday, in four segments (from 6:15 a.m. to midnight) totaling 10 hours, 15 minutes. Provides intensive coverage of news developing in its region. Had heavy promotion, before introduction. Sales already good. Station carries *Monitor* weekends.

• **KGB**, San Diego. *KGB Pulsebeat*. Began two years ago in limited



fashion, been adding time since. Monday-Friday, in six segments totaling four hours, to fill non-network (Mutual Don Lee) time. Began with idea of covering local news more heavily, has expanded to include fashions, shopping news, sports, interviews, etc. One result: KGB has a current Neilson showing an audience averaging 97% adults during daytime, much of the time 99%. Station now is promoted and sold as "the adult station in the market."

- **WSB, Atlanta.** *Nightbeat.* Began two years ago, with two hours nightly, now runs 9:05 p.m. to 12:05 a.m., Monday-Friday. Based on newspaper-like theme, including an anchor man with title "City Editor," and staff of roving reporters covering Atlanta and Georgia, show includes basically news with side-bar features and interviews. Show carries heavy schedule of local and national spots.

- **KYW, Cleveland.** *Road Show.* Summer show, (about 20 weeks) begun three years ago. Runs from 10:00 p.m. Friday to midnight Sunday with "focus" on news and information of interest to people outdoors and traveling. It has been an audience and commercial success since its beginning.

- **Westinghouse Broadcasting Co.**—KDKA, Pittsburgh; KYW, Cleveland; WOWO, Fort Wayne; KEX, Portland, and WBZ-WBZA, Boston-Springfield (all WBC stations except WIND, Chicago.) *Program P.M.* Running about a year. Seven days, 8:00 to 10:00 p.m. Under the blanket theme "Behind the Scenes," each station is given latitude to select areas it wants to explore and time given to each subject ("lateral programing"). Continuity comes vertically in that the same subjects appear once weekly, on the same night, about the same time.

There are five other stations which have similar shows:

- **WCTN, Minneapolis,** *Twin Cities at Night.* 6:15 to 8:00 p.m.; 10:00 p.m. to midnight. **KLZ, Denver.** *Denver at Night.* 6:30 to 7:15 p.m.; 9:30 to 10:00 p.m.; 10:30 p.m. to midnight. **KFSR, San Diego.** *Night Line, San Diego.* 6:15 p.m. to midnight. **WFBM, Indianapolis.** *Indianapolis at Night.* 8:00 p.m. to midnight. **KRNT, Des Moines.** *Tonight's Newsreel.* 10:00 p.m. to midnight.

The latter five, with one exception, are about a year old. All are similar, probably due to all having the same representative firm, Katz. ■

## CREATE A MARKET AND SELL A SCHEDULE

**W**hat do you do till the product comes? Or, more specifically, how can you sell an advertiser on a schedule when he doesn't have distribution in your market?

Proof positive that it's possible is offered by KFJZ TV, Fort Worth, which last week kicked off a four-week spot saturation schedule for Cocoa Marsh, to be followed by a 48-week follow-up contract.

The story began about six months ago, when Joe Evans, national sales manager of KFJZ TV and Jerry McNally, account man of Blair-TV, paid a call on Vincent Daraio, timebuyer at Hicks & Greist agency, New York. The account under discussion: Cocoa Marsh, a chocolate-flavored milk booster, made by Taylor-Reed Corp., Glenbrook, Conn. (SPONSOR, 8 February 1958, page 30).

Knowing the company's proclivity for children's shows, the sales duo explained KFJZ TV's strength in this field, the market potential of the 552,000 Dallas-Fort Worth families, as well as its knowledge of the food market and food brokers in the region.

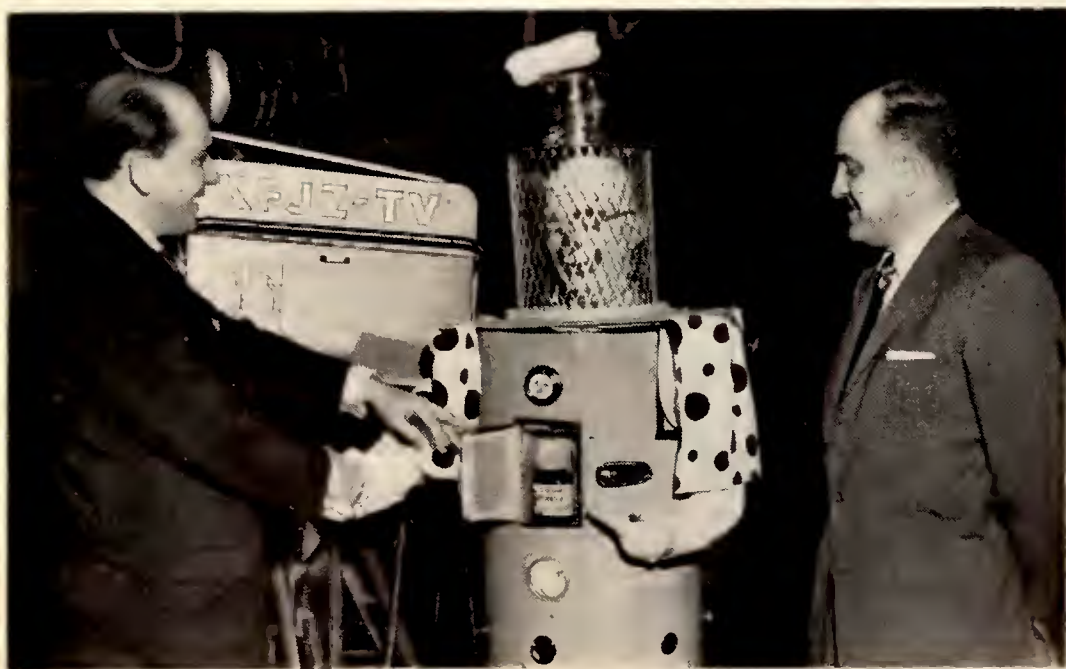
Both Daraio and Ted Grunewald, H&G account supervisor and vice president, agreed the story was impressive, but pointed out a major hitch: though Cocoa Marsh is expanding its distribution, it would probably be a year or two before Cocoa Marsh would be introduced into the Fort Worth-Dallas area.

Rather than wait that long, Evans went back to Fort Worth and began surveying his market to determine Cocoa Marsh's immediate opportunities. Checking food brokers, he learned that Russell-Bergquist Co., a firm with a good record in specialty food sales, would be willing to take on Cocoa Marsh and, in addition, had extra warehouse space that would allow carload shipments to the market.

The combination of the strong children's programing, the active broker, the sound market, and, to top it off, a full-time merchandising staff of three carried by the station, indicated a here-and-now market introduction to sales manager Evans.

The brokerage firm began telephone negotiations with Taylor-Reed; impressed, the company o.k.'d their appointment subject to a schedule clearance; and the rep and the agency worked out a schedule. In February, Evans and Bob Bergquist met Grunewald and Malcolm P. Taylor, company board chairman in Chicago to sign the papers that "opened" the market.

As a result of advance field work by KFJZ TV and broker merchandising men, Cocoa Marsh had distribution in the majority of chain store outlets in the area before the campaign began. It expects the saturation campaign to close the gap. Cost will be about \$600 a week for the first four weeks, about \$400 a week thereafter, according to SPONSOR estimates. ■



Cocoa Marsh features "Cosmo the Clown" in newest campaign. Ted Grunewald, v.p., Hicks & Greist, Cocoa Marsh agency, receives the sales message. At right is John Russell, company's food broker.



Last week SPONSOR carried an exclusive report on a survey of farm families' communications activities (29 March, page 38). Conducted by the University of Wisconsin on a financial grant from WBAY TV, Green Bay, it basically showed that radio and tv get 86.4% of the time farmers spend with mass media. This has prompted readers to ask

for additional points suggested by the study. Significantly, the underlying theme of these questions is much the same: What is the "image" of today's farmer? Is he still Hiram Hayseed, or is he pretty well indistinguishable from his city cousin? The answers to these "image" questions below come from Bob Parker, Farm Director of WBAY TV.

## **RADIO/TV QUERY:**

# **Is the farmer still a hayseed?**

**Q) How do rural and urban viewing and listening habits differ?**

A) In general they don't differ to any large degree. There is one exception, though: There is more farm radio listening during the early morning and at noon.

**Q) Would it be logical to suppose that the farther a rural family lives from a city, the more its mass-media habits depart from urban or semi-urban patterns?**

A) Apparently not. The University of Wisconsin divided farm areas into three categories—high, medium, and low urban counties—as the charts on page 39 of the 29 March issue of SPONSOR show. These divisions are based on such factors as percent of county population engaged in industry

other than agriculture, census definitions, retail trade, distance from urban center, etc. And while the patterns portrayed in the charts are not identical for the three groups, you nevertheless can't say that proximity or distance from a city was the deciding influence.

**Q) What about other rural leisure activities?**

A) Visiting is a very popular leisure time activity, particularly on weekends. Also card playing, group sports, dancing, hobbies, and pleasure driving.

**Q) In general, how would you say that a rural family stacks up sociologically with its city counterpart?**

A) In the broad sense, mechanization, good roads, and increased availability of mass communication have narrowed the difference to almost zero.

Moreover, as increasing numbers of farmers get parttime city jobs—and conversely—as more city dwellers move into "suburbia" you get an interchange that acts as a leveler. One apt analogy is to compare the farmer to a medium-sized city businessman.

**Q) Granted that in the main rural and urban dwellers are pretty much alike, are there nonetheless some differences worth noting?**

A) Yes—and they probably will continue to exist for years to come.

To begin with, you have a tremendous occupational difference. The

farmer—particularly in dairying and livestock—puts in a longer work week than the city man. He can't escape his inevitable morning and evening chores (in addition to his regular farm work), though mechanization is cutting down both the time and the burden.

**Q) In terms of the air media, what does this point up?**

A) In my opinion, the study shows that you can treat the farmer and the urban dweller like brothers. However, the study also shows that it would be wise to make a special case at noon and during the early morning, especially for radio. This is when the farmer listens for his occupational "know-how"—time, weather, university information, farm business information, etc.

**Q) What sort of business-economic trends do you note among farmers aside from what's in the study?**

A) Both from inferences in the study and from other sources, it's evident that the small farmer is finding it difficult to operate profitably today and therefore many are leaving the farm. The trend is toward the larger operators—the fellows who can invest good-sized amounts of capital and cope with complex business problems. That's why I said before that when you compare the rural dweller to his city cousin, you might well think of a medium-sized businessman as a standard image. ▀



**WBAY TV's Bob Parker**  
The difference is almost zero



# Network tv's spring housecleaning

- ▼ Latest network score-board shows nine evening shows replaced and a handful of sponsors switching time periods
- ▼ Bristol-Myers dropped out of four shows; Philip Morris out of two. Sterling Drug and P&G buy into *Suspicion*

**W**ith the 26-week mark under its belt, network tv shows these latest changes:

Nine evening shows have been replaced; Bristol-Myers dropped out of four; Philip Morris out of two; Pillsbury switched from alternate sponsorship of *I Love Lucy* to share a half-hour of *Perry Mason* with Armour; Lorillard changed its weekly purchase on *The Court of Last Resort* to alter-

nate sponsorship of *No Warning* and *Jefferson Drum*.

Here's a rundown of the changes by networks:

**ABC:** Bristol-Myers and General Mills dropped *Scotland Yard*; *Pantomime Quiz*, sponsored by Associated Products replaces Bell's *Telephone Time*. Other shows off are: *Walter Winchell File* (Revlon); *Colt .45* (Campbell and Mennen) and *Mike*

*Wallace* (Philip Morris). Bristol-Myers also dropped out of *West Point* and one of *John Daly's* newscasts.

**CBS:** There are comparatively fewer changes on this network. Purex dropped a half-hour of *Perry Mason*, while Bristol-Myers is out completely. *Dick and the Duchess*, cancelled by Helene Curtis, is now on sustaining.

**NBC:** The shows off are *Sally* (Royal and Chemstrand); *Court of Last Resort* (Lorillard) and *Giselle McKenzie* (Scott and Schick). Replacing them respectively are *No Warning* (Royal and Lorillard); *Jefferson Drum* (Chemstrand and Lorillard) and *Turning Point* (Scott and Schick). Hazel Bishop dropped its alternate sponsorship of *Treasure Hunt*, and Lewis & Howe left *Wagon Train*. Sterling Drug and P&G bought alternate half-hours on *Suspicion*. ▼

## 1. THIS MONTH IN TELEVISION

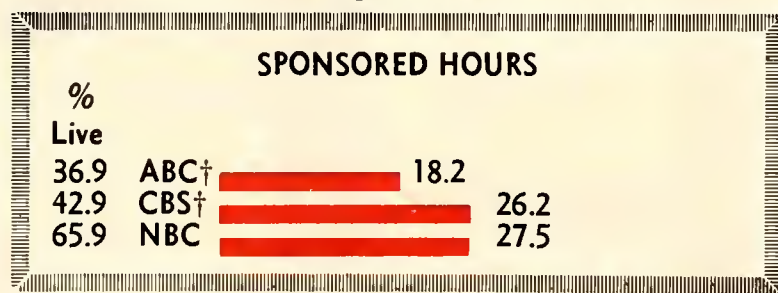
### Network Sales Status Week Ending 12 April

#### Daytime



† Excluding participation shows.

#### Nighttime



### Tv Dimensions Today

#### Tv homes index

	1958	1957
U. S. homes	50.6	49.5
Tv homes	42.5	39.3

Source: A. C. Nielsen estimate, 1 March each year, homes figures in millions.

#### Tv set sales index

Jan. 1958	Jan. 1957	12 months 1957	12 months 1956
581,486	623,359	6,560,220	6,804,783

Source: Electronic Industries Assn. (formerly RETMA)



## 2. ALPHABETICAL PROGRAM INDEX

### Sponsored Nighttime Network Programs 6-11 p.m.

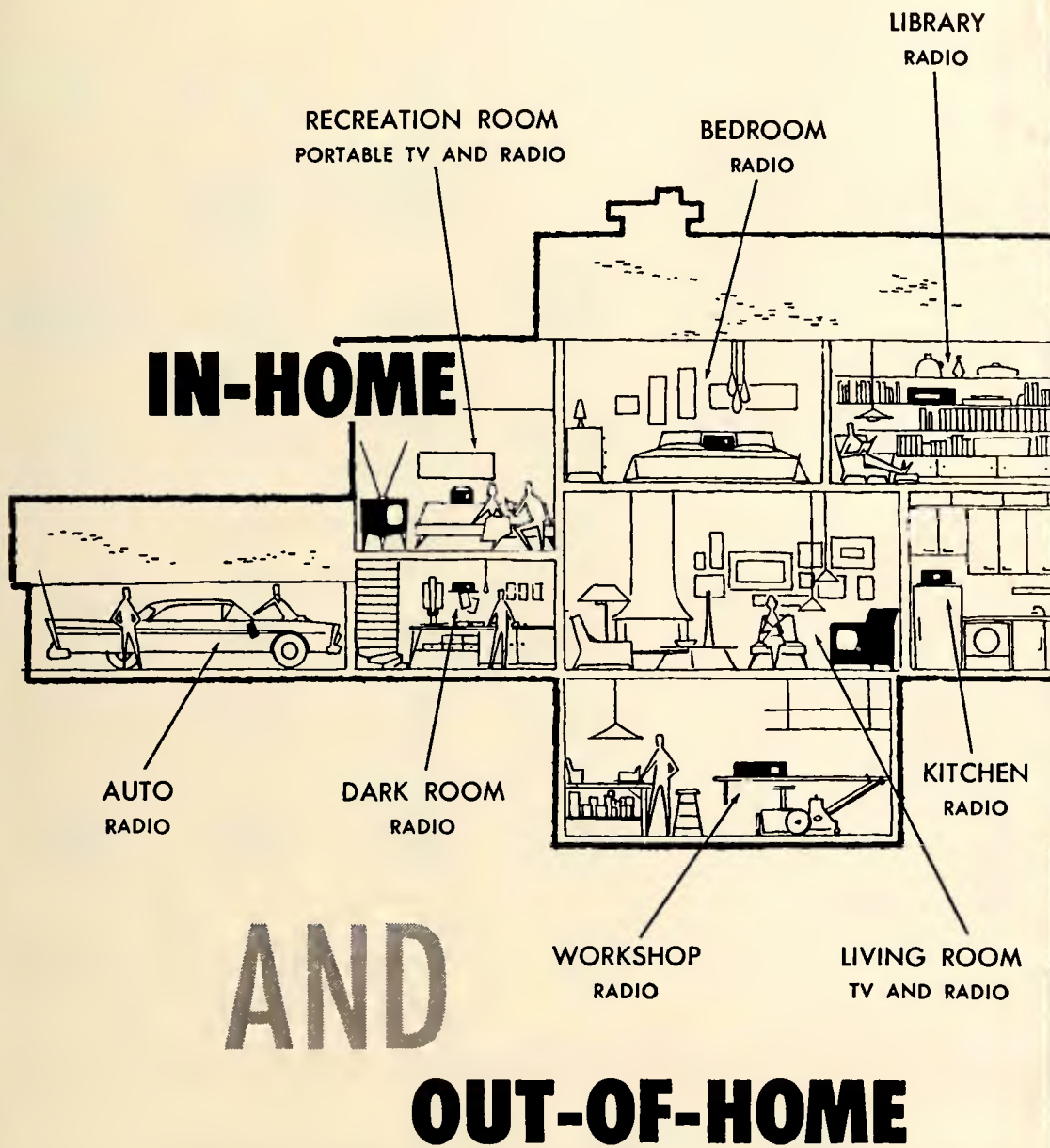
PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Adventures at Scott Island: A-F	38,000	R. J. Reynolds, Esty	Tennessee Ernie Ford Show: V-L	38,000	Ford, JWT
Adventures of McGraw: MyA-F	33,000	P&G, Benton & Bowles	G.E. Theatre: Dr-F	47,000	Gen Elect, BBDO
Alcoa-Goodyear Theater: Dr-F	38,000	Alcoa, FSR; alt Goodyear, Y&R	*George Gobel: V-L	115,000 (alt wks)	RCA & Whirlpool, K&E
*Steve Allen Show: V-L	108,000	S. C. Johnson, Needham, Louis & Brorby; U. S. Time, Peck; Greyhound, Grey; Pharma-Craft, JWT	Godfrey's Scouts: V-L	32,000	Lipton, Y&R; Toni, North
Armstrong Circle Theatre: Dr-L	43,000 (alt wks)	Armstrong Cork, BBDO	Gunsmoke: W-F	38,000	L&M, DFS; Sperry Rand (1 wk in 4) Y&R
Bachelor Father: Sc-F	38,500 (alt wks)	Amer Tobacco, BBDO	Have Gun, Will Travel: W-F	36,000	Whitehall, Bates; alt Lever, JWT
Jack Benny: C-F	65,000 (alt wks)	Amer Tobacco, BBDO	Hitchcock Presents: My-F	36,000	Bristol-Myers, Y&R
Polly Bergen: Mu V-L	47,000	Max Factor, DDB	Robin Hood: A-F	29,000	Johnson & Johnson, Y&R; Wildroot BBDO
*Big Record: Mu-L	50,000	Oldsmobile, Brother	I Love Lucy: Sc-F	35,300	Gold Seal, Campbell-Mithun
Bold Journey: A-F	8,500	Ralston Purina, CBB	I've Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
Pat Boone: V-L	45,000	Chevrolet, Campbell-Ewald	Jefferson Drum: W-F		Lorillard, L&N; Chemstrand, DD&B (4/25 S)
Jim Bowie: W-F	32,000	Amer Chicle, DFS	*Kraft Tv Theatre: Dr-L	53,000	Kraft, JWT
Broken Arrow: W-F	31,000	Miles, Wade; Ralston Purina, Gardner	Lassie: A-F	34,000	Campbell Soup, BBDO
Burns & Allen: Sc-F	40,000	Carnation, EW,R&R; Gen Mills, BBDO	Leave It To Beaver: Sc-F	36,000	Remington Rand, Compton; alt 1/2 open
Caesar Invites You: CV-L	40,000	Helena Rubenstein, Ogilvy, B & M	*Life of Riley: Sc-F	30,500	Lever Bros, BBDO; alt wk open
The Californians: W-F	37,500	Singer Sewing, Y&R; Lipton, Y&R	Line-up: My-F	34,000	P&G, Y&R; Brown & Williamson, Bates
Cavalcade of Sports: Sp-L	45,000	Gillette, Maxon	Love That Jill: Sc-F	37,000	Max Factor, Anderson-McConnell
Cheyenne: W-F	78,000	Gen Elect, Y&R, BBDO & Grey	M Squad: My-F	28,000	Amer Tobacco, SSC&B; alt H. Bishop, Spector
Circus Boy: A-F	34,000	Mars, Knox Reeves; alt Kellogg, Burnett	Make Me Laugh: C-L	17,500	American Tobacco, Gumbinner
Dick Clark: V-L	14,500	Beech-Nut Lifesavers, Y&R	Perry Mason: My-F	40,000 (1/2 hr.)	Purex, Weiss; alt Libby-Owens-Ford, FG&R; alt Pillsbury, Armour
*Rosemary Clooney: V-L	42,000	Lever Bros, JWT	Maverick: W-F	35,000 (1/2 hr.)	Kaiser Companies, Y&R
Climax: Dr-L	59,000	Chrysler, Mc-E	Meet the Press: I-L	7,500	Pan American Airways, JWT
Club Oasis: V-L	58,000	L&M, Mc-E	Millionaire: Dr-F	34,000	Colgate, Bates
*Perry Como: V-L	140,000	Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, K&E; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul	Mr. Adams & Eve: Sc-F	41,000	R. J. Reynolds, Esty
Country Music Jubilee; Mu-L	8,000 (1/2 hr.)	Williamson-Dickie, Evans & Assoc.; Carter Prod. Bates; General Foods, Y&R	Patrice Munsel: MuV-L	55,000	Buick, Kudner; Frigidaire, Kudner
Bob Cummings Show: Sc-F	36,000	R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
John Daly News: N-L&F	6,000††	Bristol-Myers, Y&R; 4 days open	Navy Log: Dr-F	38,500	U. S. Rubber; F. D. Richards
December Bride: Sc-F	29,500	Gen Foods, B&B	No Warning: A-F	31,000	Royal McBee, Y&R; alt P. Lorillard, L&N (4/6 S)
Richard Diamond: A-F	35,000	Lorillard, L&N	Original Amateur Hour: V-L	23,000	Pharmaceuticals, Parkson
Disneyland: M-F	75,000	Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	Ozzie & Harriet: Sc-F	37,000	Kodak, JWT
Dragnet: My-F	35,000	L&M, DFS; General Foods, B&B	Pantomime Quiz: Q-L	2,000	Associated Products, Grey
Wyatt Earp: W-F	30,000	Gen Mills, DFS; P&G, Compton	People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; American Can, Compton	People's Choice: Sc-F	34,000	Borden, Y&R; Amer Home Products, Y&R
Father Knows Best: Sc-F	38,000	Scott Paper, JWT; Lever Bros, JWT	Person To Person: I-L	34,000	Florists Delivery Assn., Grant; alt Time-Life, Y&R
*Eddie Fisher: V-L	115,000 (alt wks)	L&M, Mc-E	Playhouse 90: Dr-L&F	39,000 1/2 hr.	Amer Gas, L&N; Bristol-Myers, BBDO Philip Morris, Burnett; Kimberly-Clark, FC&B; Allstate, Burnett
			*Price Is Right: Q-L	21,500	Speidel, K&E; alt RCA, K&E
			The Real McCoys: Sc-F	35,000	Sylvania, JWT
			Restless Gun: W-F	37,900	Warner-Lambert, SSC&B; alt sust
			Rin Tin Tin: A-F	36,000	Nabisco, K&E
			Schlitz Playhouse: Dr-F	38,000	Schlitz, JWT

\*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

12 April-9 May. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.

Listing continues on page 44 ▶





Including even tiniest transistor pocket sets—Pulse is the sole service accurately reporting *total* audience. Obviously auto radio is but part of the outside plus of millions. Measuring out-of-home is nothing new to Pulse. Pulse has been doing it since 1941!



BEAUTY SALON



BARBER SHOP



AT WORK



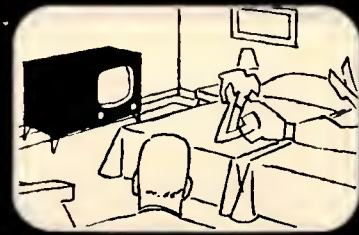
PLANT CAFETERIAS, ETC.



RESTAURANTS



TAVERNS



HOTELS AND MOTELS



VACATION AREAS





# 3. NIGHTTIME

# COMP A

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00										
6:15		The Last Word sust	Meet The Press Pan Amer Airways							
6:30										
6:45		20th Century Prudential	Outlook sust Hansel & Gretel Rexall (4/27; 8:00-7:00)		D Edwards Brown & Wmson	News sust		No net service D Edwards Whitehall	News sust alt Carter	
7:00				Sports Focus sust	No net service D Edwards Brown & Wmson (repeat feed)		Sports Focus sust	No net service D Edwards Whitehall (repeat feed)		Sports su
7:15	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	My Friend Flicka sust	John Daly News sust		News sust (repeat feed)	John Daly News sust		News (repeat feed)	John Da su
7:30										
7:45	Maverick Kaiser Companies (7:30-8:30)	Bachelor Father alt Jack Benny Amer Tobacco	No Warning Royal Typewriter P. Lorillard (4/6 S)	American Odyssey sust	Robin Hood Johnson & Jhsn alt Wildroot	Price Is Right Speldel alt RCA	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Treasure Hunt Hazel Bishop (L 4/15) alt Glamorene	7:30-
8:00										
8:15	Maverick	Ed Sullivan (8-9) Mercury alt Kodak	Steve Allen S. C. Johnson alt Greyhound U.S. Time Pharma-Craft	Love That Jill Max Factor Report Card, 1958 (5/5; 7:30-8:30)	Burns & Allen Carnation alt Gen Mills	Restless Gun War.-Lambert	Sugarfoot (alt wks 7:30-8:30) Am Chicle, Luden's, Colgate-Palmol.	Mr. Adams & Eve R. J. Reynolds	George Gobel (alt wks, 8-9) RCA & Whirlpool	Disney Reynolds Derby Gen F Gen B
8:30										
8:45	Adventures at Scott Island Reynolds	Ed Sullivan	Steve Allen	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Tonl	Wells Fargo Amer Tobacco alt Bulck	Wyatt Earp Gen Mills alt P&G	Wingo Tonl	Eddie Fisher (alt wks 8-9) L&M	Tombs Terrill Bristol-
9:00										
9:15	Sid Caesar Invites You Helena Rubinstein	G. E. Theatre Gen Electric	Dinah Shore Chevy Show (9-10) Chevrolet	Voice of Firestone Firestone	Danny Thomas Gen Foods Ball-Arnaz Show Ford (4/14; 8:30-9:30)	Twenty-One Pharmaceuticals	Broken Arrow Rals-Purina alt Miles	To Tell The Truth Pharmaceuticals	Adv. of McGraw P&G Jerry Lewis Oldsmobile (4/15; 9-10)	Ozzie & Kod
9:30										
9:45	TBA	Hitchcock Theatre Bristol-Myers	Chevy Show	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	December Bride Gen Foods	Alcoa-Goodyear Theater Alcoa alt Goodyear	Pantomime Quiz Assoc. Products	Red Skelton Pet Milk alt S. C. Johnson	Bob Cummings Reynolds alt Chese-Ponds	Betty Whi Plymo
10:00										
10:15	Your Neighbor— The World sust	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young Show P&G	Welk Top Tunes	Studio One In Hollywood Westinghouse (10-11)	Suspicion (10-11) Sterling Drug (4/14, 4/21, 5/5)	West Point Phillips-Van Heusen	\$64,000 Question Revlon	The Californians Singer alt Lipton	Wed N Fight Mennen, (10-co
10:30										
10:45	No net service	What's My Line Remington Rand alt H Curtis	No net service	No net service	Studio One In Hollywood	Suspicion P&G (1/28, 5/5)	No net service	No net service	Emmy Awards P&G alt Pontiac (4/15; 10-11:30)	

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

## Index continued . . . Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
*Dinah Shore Chevy Show: Mu-V-L	150,000	Chevrolet, Camp-Ewald	Tales of Wells Fargo: W-F	36,000	Amer Tobacco, SSCGB; alt Buick Kudner
Phil Silvers Show: Sc-F	42,000	P&G, Burnett; R. J. Reynolds, Esty	The Thin Man: My-F	40,000	Colgate-Palmolive, Bates
Sgt. Preston: A-F	32,000	Quaker Oats, WBT	This Is Your Life: D-L	52,000	P&G, B&B
Frank Sinatra: V-L&F	67,500	Chesterfield, Mc-E	Danny Thomas: Sc-F	47,500	Gen Foods, B&B
\$64,000 Challenge: Q-L	35,000	P. Lorillard, YGR; Revlon, BBDO	*Tic Tac Dough: Q-L	23,500	Warner-Lambert, Lennen & Newell RCA, KGE
\$64,000 Question: Q-L	39,000	Revlon, BBDO	To Tell The Truth: Q-L	22,000	Pharmaceuticals, Parkson
*Red Skelton: CV-L&F	52,000	Pet Milk, Gardner; alt S. C. Johnson, FCB	Tombstone Territory: W-F	42,500	Bristol-Myers, YGR
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, E. H. Weiss	Top Dollar: Q-L	24,000	Brown & Wmson, Bates
Studio One In Hollywood: Dr-L	55,000	Westinghouse, Mc-E	Trackdown: A-F	33,500	Amer Tobacco, BBDO; alt Socon Mobil Oil, Compton
Sugarfoot: W-F	40,000 (1/2 hr.)	Amer. Chicle, Bates; Luden's, Mathes; Colgate-Palmolive, Bates	Treasure Hunt: Q-L	22,000	Hazel Bishop (L 4/15), Spector Glamorine, Product Services
Ed Sullivan Show: V-L	79,500	Mercury, KGE; alt Kodak, JWT	20th Century: D-F	45,000	Prudential, Reach McClinton
Sunday News Special: N-L	9,500	Whitehall, Bates; alt Carter Prod- ucts, Bates	Twenty-One: Q-L	30,500	Pharmaceuticals, Parkson
Suspicion: My-L&F	79,500	Sterling Drug (4/14, 4/21, 5/5) DFS; P&G (4/28, 5/5) Gray; 1/2 hour open 4/14, 4/21, 4/28	Turning Point		Schick, Warwick & Legler; alt Scott JWT (4/12 S)
			U.S. Steel Hour: Dr-L	60,000	U.S. Steel, BBDO
			Voice of Firestone: Mu-L	28,000	Firestone, Sweeney & James
			Wagon Train: W-F	25,000 1/2 hr.	Drackett, YGR; Lewis-Howe (L 4/16) Mc-E; Edsel, FCGB; General Food B&B



WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
net service										
D Edwards Wm & Wmson	News sust		D Edwards Whitehall	News sust		D Edwards American Can	News sust			
net service		Sports Focus sust	No net service		Sports Focus sust	No net service				
D Edwards Wm & Wmson (repeat feed)	News sust (repeat feed)	John Daly News sust	D Edwards Whitehall	News sust (repeat feed)	John Daly News Bristol-Myers	D Edwards American Can (repeat feed)	News sust repeat feed			
Love Lucy Gold Seal	Wagon Train (7:30-8:30) Drackett, Lewis- Howe (L 4/16) Edsel, Gen. Foods	Circus Boy Mars alt Kellogg	Sgt. Preston Quaker Oats	Tic Tac Dough RCA Warn-Lambert Shirley Temple Nat'l Dairy, Hill	Rin Tin Tin Nabisco	Dick and The Duchess sust	Truth Or Consequences sust Shirley Temple Nat'l Dairy, Hill	Dick Clark Show Beech-Nut Life Savers	Perry Mason (7:30-8:30) Pillsbury alt Armour	People Are Funny Toni alt R. J. Reynolds
Leave It To Beaver Remington alt sust	Wagon Train	Zorro AC Spark, 7-Up	Richard Diamond Private Detective P. Lorillard	Bros., Breck (5/8; 7:30-8:30) You Bet Your Life DeSoto Toni	Jim Bowie Amer Chiclo	Trackdown Am Tobac alt Socony	Bros., Breck (4/18; 7:30-8:30) Jefferson Drum Lorillard alt Chmstrnd (4/25 S)	Country Music Jubilee (8-9) Williamson, Dickle Carter Prod., G.F.	Perry Mason Purex alt Lib-Owens-Ford	Perry Como (8-9) Kimberly-Clark BCA & Whirlp
Big Record Oldsmobile	Father Knows Best Scott Paper alt Lever Bros	The Real McCoys Sylvania	Climax Chrysler (8:30-9:30) (3 out of 4 wks)	Dragnet L&M alt General Foods	TBA	Zane Grey General Foods alt Ford	Life of Riley Lever alt sust	Country Music Jubilee	Top Dollar Brn. & Wmson Show of Month Dupont (4/19; 7:30-9)	Sunbeam, Noxz Amer Dairy Knemark
Millionaire Colgate	Kraft Theatre Kraft (9-10)	Pat Boone Chevrolet	Shower Of Stars Chrysler (8:30-9:30) (1 out of 4 wks)	People's Choice Borden alt Amer Home Prod	Frank Sinatra Chesterfield	Phil Silvers P&G alt R. J. Reynolds	M Squad Amer. Tobac. alt H. Bishop	Lawrence Welk Dodge (9-10)	Gale Storm Nestle Curtis Lowell Thomas Delco (4/19; 9-10)	Polly Berger Max Factor alt Club Oasis L&M
Got A Secret J Reynolds	Kraft Theatre	Navy Log U. S. Rubber	Playhouse 90 (9:30-11) Amer Gas alt Bristol Myers	The Ford Show Ford	Patrice Munsel Buick alt Frigidaire	Schlitz Plyhse Schlitz Show of Month Dupont (5/9; 9:30-11)	The Thin Man Colgate	Lawrence Welk	Have Gun, Will Travel Whitehall alt Lever	Turning Point Schick alt Scott (4/12 S)
S. Steel Hr alt wks 10-11) T S Steel	This Is Your Life P&G	Make Me Laugh Am. Tobacco	Playhouse 90 Phillip Morris Bristol Myers Kimb-Clark Allstate	Rosemary Clooney The Lux Show Lever	Holiday Handbook sust	The Lineup P&G alt Brown & Wmson	Cavalcade of Sports Gillette (10-concl)	San Francisco Crusade Billy Graham Evang. Assn. (10-11) (5/3 S)	Gunsmoke L&M alt Sperry-Rand	Original Amat Hour Pharmaceutica
Strong Circle Theatre alt wks 10-11) Stratstrong Cork	No Net Service	No net service	Playhouse 90	Jane Wyman H. Bishop alt Quaker	No net service	Person To Person Florists Delivery Assn. alt Time	Hall of Fame Hallmark (4/25; 9:30-11) TBA	No net service	No net service	Your Hit Para Amer Tobacco alt Toni

PROGRAM	COST	SPONSORS AND AGENCIES
Mike Wallace: I-L	15,000	Philip Morris, Ayer
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Welk Top Tunes: V-L	19,000	Dodge & Plymouth, Grant
West Point: A-F	12,000	Phillips-Van Heusen, Grey
What's My Line: Q-L	29,500	Helene Curtis, Ludgin; Remington Rand, YGR
Betty White: CV-L	38,000	Plymouth, Grant
Wingo	37,000	Toni, North
Jane Wyman: Dr-F	36,500	H. Bishop, Spector; Quaker Oats, NLGB
You Asked For It: M-F	18,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-L	51,750	DeSoto, BBDO; Toni, North
Loretta Young: Dr-F	42,000	P&G, B&B
*Your Hit Parade: Mu-L	49,000	Amer Tobacco, BBDO; alt Toni, North
Zane Grey Theatre: W-F	45,000	Gen Foods, B&B; Ford, JWT
Zorro: A-F	37,000	AC Spark Plug, Brother; 7-Up, JWT

Specials and Spectaculars		
PROGRAM	COST	SPONSORS AND AGENCIES
All Star Jazz Show: M-L	\$200,000	Timex, Peck—4/30
L. Ball-D. Arnaz Show: CV-F	200,000	Ford, JWT—4/14
Conquest: D-L	115,000	Monsanto, NLGB—4/13
*Dupont Show of The Month: Dr-L	275,000	Dupont, BBDO—4/19, 5/9
Emmy Awards	225,000	Pontiac, McM, JGA; P&G—4/15
*Hallmark Hall of Fame: Dr-L	165,000	Hallmark, FC&B—4/25
Hansel & Gretel	220,000	Rexall, BBDO—4/27
*High Adventure with Lowell Thomas: D-F	250,000	Delco, Camp-Ewald—4/19
*Jerry Lewis Show: CV-L	230,000	Oldsmobile, Brother—4/15
Omnibus: M-L	115,000	Union Carbide, Mathes; Aluminum Ltd., JWT—4/20, 5/4
*Shower of Stars: CV-L	200,000	Chrysler, Mc-E—3/17
*Shirley Temple's Storybook	225,000	J. H. Breck, Ayer; Hill Bros. Coffee, Ayer; National Dairy, Ayer—4/18, 5/8
Wide, Wide World: M-L	210,000	Gen. Motors, McM JGA—4/13, 4/27





*There's more to Florida*



*Florida is always a big surprise to visitors. Not its climate. Not its natural wonders, nor its unusual marine life. But its galloping economic expansion, particularly in northern Florida. One indication: in ten years, the number of "home office" insurance employees in Jacksonville has increased 750%.*

**...and to WMBR-TV!** *Key to the entire northeast Florida-south Georgia area is WMBR-TV, Jacksonville's dominant sales medium. ARB shows that throughout its area WMBR-TV maintains a total-week average lead of 131% over the competing station. This dominance results in fantastic values. Two nighttime ID's available recently (but not for long!) garnered a total rating of 91.5. Total viewer impressions: 758,900. Cost per thousand viewer impressions: 24 cents! And with 46 of the top 50 shows on WMBR-TV, adjacencies like these are the rule rather than the exception. Easy to see why advertisers find there's so much more to . . .*

Channel 4, Jacksonville – **WMBR-TV**

An Affiliate of the CBS Television Network

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00		Lamp Unto My Feet sust			Garry Moore sust Lever alt sust	Dough Re Mi sust		Garry Moore Gerber alt Gen Foods Florida Citrus	Dough Re Mi sust	
10:15										
10:30										
10:45		Look Up & Live sust			How Do You Rate? sust (3/31 S)	Treasure Hunt Sterling Drug alt sust P&G alt Johnson (4/14-4/28)		How Do You Rate? sust (4/1 S)	Treasure Hunt sust Brillo alt Chese-Ponds	
11:00										
11:15		Eye On N. Y. sust			Arthur Godfrey Bristol-Myers Singer	Price Is Right Lever Bros alt Ches-Pnda Sandura alt Johnson, Dixie Cup		Arthur Godfrey Armour Kellogg	Price Is Right Lever alt Sterling Chese-Ponds alt Stand Brands	
11:30										
11:45		Camera Three sust			Dotto Colgate	Truth or Consequences Sterling alt Lever sust		Dotto Colgate	Truth or Cons. sust Lever alt sust	
12N										
12:15		Our Miss Brooks sust			Love of Life Amer Home Prod	Tic Tac Dough P&G alt Church & Dwight Toni alt P&G		Love of Life P&G alt sust	Tic Tac Dough Stand Brands P&G	
12:30										
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G Guiding Light P&G	It Could Be You Dixie Cup alt Pharmaco Chese-Ponds alt P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Chese-Ponds alt sust Brillo alt P&G	
1:00										
1:15			Watch Mr. Wizard sust		No net service News (1:25-1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op	
1:30										
1:45			Frontiers of Faith sust		As the World Turns P&G sust	Howard Miller co-op		As the World Turns P&G Vlek Chem alt Van Camp	Howard Miller co-op	
2:00										
2:15			No Net Service		Beat The Clock sust Bristol-Myers	Howard Miller		Beat The Clock sust	Howard Miller	
2:30										
2:45	College News Conference sust		Comment sust		Art Linkletter Stand Brands alt Lever Campbell Soup alt Stand Brands	Kitty Foyle sust		Art Linkletter Swift alt Toni Kellogg	Kitty Foyle sust	
3:00										
3:15	Johns Hopkins File 7 sust		Youth Wants To Know sust	American Bandstand co-op	Big Payoff Colgate	Matinee P&G alt Libby Chese-Ponds alt Johnson (4/14)	American Bandstand co-op	Big Payoff sust	Matinee (3-4) P&G sust	American Bandstand co-op
3:30										
3:45	Dean Pike sust	No net service	Look Here sust	Do You Trust Your Wife? sust	Verdict Is Yours Stand Brands Bristol-Myers	Matinee Chese Ponds alt sust P&G	Do You Trust Your Wife? sust	Verdict Is Yours Van Camp (L4/22) alt sust Swift alt Toni	Matinee sust P&G	Do Your Trust Your Wife Gen Foods
4:00										
4:15	Open Hearing sust	No net service	Wide Wide World (4-5:30, alt wks) Gen Motors	American Bandstand Corn Products	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Dixie Cup alt sust Toni alt Chese-Ponds	American Bandstand Welch Grape Juice	Brighter Day P&G Secret Storm sust	Queen for a Day Stand Brands	American Bandstand Lever Bros alt Corn Prod
4:30										
4:45	Paul Winchell Hartz Mtn	Face-Nation sust	Omnibus (4-5:30, alt wks) Union Carbide Aluminium Ltd.	American Bandstand	Edge of Night P&G Stand Brands	P&G Modern Romances Sterling Drug alt Johnson	American Bandstand	Edge of Night P&G Florida Citrus	Modern Romances Brillo alt Sterling	American Bandstand
5:00										
5:15	Texas Rangers Sweets Co.	Great Challenge sust (5-6) Conquest (4/13; 5-6)	Wide Wide World alt Omnibus	Superman Kellogg		Comedy Time sust P&G alt Pharmaco	Sir Lancelot Kellogg alt Corn Prod		Comedy Time Chese-Ponds alt sust P&G alt sust	Wild Bill Hickok Kellogg
5:30										
5:45	Lone Ranger Geo Mills Colgate-Palmol. Cracker Jack	Great Challenge	M. Saber Sterling Drug	Mickey Mouse Club B. F. Goodrich Am Par			Mickey Mouse Club Mars alt Armour			Mickey Mouse Club Mars alt Gen Mill

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

**HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX**

The network schedule on this and preceding pages (44, 45) includes regularly scheduled programming 12 April to 9 May, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00



# RA G R A P H

12 APR. - 9 MAY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Moore sust over	Dough Re Mi sust		Garry Moore sust alt Libby Nestle alt Gen Foods	Dough Re Mi sust		Garry Moora Sunshine Bisc alt Pitts. Paint Gerber alt Libby	Dough Re Mi sust		Capt Kangaroo (9:30-10:30) Ladan (9:45-10) Brown Shoe (10:15-10:30)	Hewdy Doody Continental Baking
Do You Wife? sust (2 S)	Treasure Hunt Drackett alt Sterling sust alt P&G		How Do You Rate? sust (4/3 S)	Treasure Hunt Dow Chemical alt sust P&G alt sust		Gen. Mills alt Pittsburgh Paint Lever alt Florida Citrus	Treasure Hunt sust Corn Prod alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Gen Foods alt sust
Godfrey Bris-Myers Bris-Myers	Price Is Right Gen Foods Sterling Starkist alt SOS		Arthur Godfrey Gen Foods alt sust Gen Foods	Price Is Right Alberto Culver alt Lever Bros Dow Chemical alt Milles		Standard Brands Libby	Price Is Right Lever alt Corn Prod Drackett alt Sandura		Hackle & Jeckle sust	Fury Gen Foods alt Berden
Dotto Colgate	Truth or Consequences sust Amer Home alt Gen Foods		Dotto Colgate	Truth or Cons. sust alt Lever Alberto Culver alt Milles		Dotto Colgate	Truth or Consequences Gen Foods alt sust Lever alt sust		Saturday Playhouse sust	Andy's Gang Minn. Mining alt sust
Love of Life Amer Home Prod	Tic Tac Dough Gen Foods alt Starkist P&G		Love of Life P&G	Tic Tac Dough Dixie Cup (4/10) P&G Minnesota Mining alt P&G		Love of Life Amer Home Prod	Tic Tac Dough Gossard alt SOS P&G		Jimmy Dean (12-1) Armstrong alt sust	True Story sust Sterling Drug
Search for Tomorrow P&G	It Could Be You Gen Foods alt Chicken of Sea		Search for Tomorrow P&G	It Could Be You Alberto Culver alt Milles P&G alt Brown & Wmson		Search for Tomorrow P&G	It Could Be You Am Home alt Drackett P&G alt Corn Prod		Concert from Carnegie Hall sust (4/19; 12-1)	Detective Diary Sterling Drug sust
Guiding Light P&G	Lehn & Fink (1 4/18) alt Corn Prod		Guiding Light P&G			Guiding Light P&G				
No net service	Close-Up co-op		No net service	Close-Up co-op		No net service	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net service
News (1:25-1:30) sust			News (1:25-1:30) sust			News (1:25-1:30) sust				
The World Turns P&G alt Atlantis	Howard Miller co-op		As the World Turns P&G Pillsbury	Howard Miller co-op		As the World Turns P&G Swift alt sust	Howard Miller co-op		No net service	No net service
The Clock Lever alt Lever	Howard Miller		Beat The Clock sust alt Libby (L 4/24) Johnson & Johnson alt Purex	Howard Miller		Beat The Clock Lever alt Kodak Sunshine Bisc alt Gen Mills	Howard Miller		No net service	No net service
Linkletter Lever Bros Campbell Bris-Myers	Kitty Foyle sust Dixie Cup (5/7)		Art Linkletter Kellogg Pillsbury	Kitty Foyle sust		Art Linkletter Lever Bros Swift alt Staley	Kitty Foyle sust		No net service	Major League Baseball (4:5 S) (2:30 to concl.) Regional games Theo. Hamm Brew- ing Co., Jackson
Payoff Colgate	Matinee P&G Corn Prod alt sust	American Bandstand co-op	Big Payoff sust	Matinee (3-4) P&G sust	American Bandstand co-op	Big Payoff Colgate	Matinee P&G Whirlpool alt sust		No net service	Brewing Co., Na- tional Brewing Co.
It Is Yours sust Gen Mills alt Atlantis	Matinee sust P&G	Do You Trust Your Wife? Gen Foods	Verdict Is Yours sust Johnson alt sust	Matinee sust P&G	Do You Trust Your Wife? Gen. Foods	Verdict Is Yours Libby alt sust Gen Mills alt Atlantis	Matinee Drackett alt sust P&G		No net service	
After Day P&G alt Storm Home Prod	Queen for a Day Drackett alt Chicken of Sea Amer Home alt Corn Prod	American Bandstand Lever Bros.	Brighter Day P&G Secret Storm sust alt Gen Foods (4/3 S)	Queen for a Day Bris. & Wmson alt Minn. Mining Milles alt AI Culver	American Bandstand Gen Mills Eastco, Inc.	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day SOS alt Sandura Amer Home Prod alt Corn Prod		Nat'l Hockey league games co-op (2-concl)	
Edge of Night P&G Milk alt Atlantis	P&G Modern Romances Dixie Cup alt Sterling Drug	American Bandstand partic & co-op	Edge of Night P&G Pillsbury	P&G Modern Romances sust	American Bandstand	Edge of Night P&G Florida Citrus alt Swift	P&G Modern Romances Sterling Drug alt sust		(See above)	
	Comedy Time sust SOS alt sust	Woody Woodpecker Kellogg		Comedy Time Kraft Milles alt P&G	The Buccaneers Kellogg alt Corn Prod		Comedy Time sust Gen Foods alt Mentho		(See above)	
		Mickey Mouse Club Bris-Myers, Pills alt Gen Foods			Mickey Mouse Club Gen Mills alt sust				(See above)	

a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News* CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Standard. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 42.



## How Big Will Radio Be In Sum

Do those in the field expect radio to top its own record in summer, 1958? This week SPONSOR went to three of radio's "tradesmen" to find out what they look for this year.

**Alex Buchan**, vice president of WING, Dayton, and Air Trails Network



*We expect big sales but hard work*

We expect radio business to be better than ever in the summer of 1958. We also expect to work harder than ever to make this expectation come true.

A list of indications favorable to radio this summer would include increases in out of home listening, through automobile, portable and transistor set use; increased acceptance by advertisers of seasonal products and services; constant improvement in programing techniques, and the ability to sell them effectively.

Working against these favorable factors are two negative trends—the uncertain economic climate of the country, and the normal tendency toward retrenchment that such conditions generate. Since I'm no economist, I can't debate on this level. But good times or bad, sales are the key to business success. So, we're working harder on sales, proving to advertisers that radio produces results.

We also know that sales alone, without programing excellence, won't do the job. Therefore, we're constantly improving the sound of our stations, and the soundness of our air ideas.

Since radio is the best mass advertising medium, advertisers need it

more than ever when the going is tough.

Because we have put these beliefs into practice local sales indicate a high level of summer business. Sales to date at the national spot level are satisfactory, and will probably increase in the next six weeks. This lag, I believe, is natural, since the effectiveness of radio on the local level is more quickly felt.

Our largest single Air Trails summer project, the annual broadcast of the 500 Mile Race of Two Worlds, direct from Monza, Italy, on 29 June, will be more successful than last year's, solely on the basis of business already booked. In addition, requests already received indicate that this live origination will be carried by about three times as many stations as last year. Arranging for this special feature, including rights, lines, short-wave facilities, travel reservations and language problems is a lot of work. But work is fun when it produces results. We expect to have fun this summer by working hard in radio, to make our business better than ever.

**William H. Grumbles**, general manager, WHBQ, Memphis



*We expect the best summer we've had*

It is my opinion that more advertisers will take advantage of radio's inexpensive penetration and flexibility than ever before. Radio advertising is extremely well suited for use on quick notice and for short campaigns, and for the many advertisers who at this time seem reluctant to make long range commitments, radio is the answer.

In Memphis, the heart of the mid-South, more than in most markets, more people spend more time outdoors—and radio has become the number one outdoor advertising medium. The extremely high number of sets-in-use that is reflected during the summertime makes radio an even more attractive advertising investment in this period. Agencies and advertisers agree that wherever people go, radio goes with them. It has become America's foremost leisure time companion.

The ancient ritual of the summer hiatus is happily becoming a thing of the past. Alert advertisers no longer let up on advertising pressure. Almost all consumer categories enjoy high sales during the summer, in fact a large number of products have their peak selling seasons during the summer months. Food stores hit their top sales period in July-September. Drug stores do better in the summer quarter than in winter. These facts, coupled with the high summer listening makes summertime a premium time of the year for radio advertisers. An advertiser's dollar will go farther.

Furthermore, advertisers who cease to make their brand impressions during the summer months run the risk of losing part of their share of the market to their more consistent competitors. A customer who has developed new brand preferences during the summertime may not be there in the fall when the advertiser returns.

Since summer radio is substantially spurred by out-of-home listening, modern, independent radio programing fares best. People on the go, in automobiles and with portables, listen often, whenever they can. Therefore, modern programing is ready for the listener when he is ready to listen.

Historically, the summer season at WHBQ radio has always been the best season. If present barometers of business are any indication, this summer will be no exception.



ner, 1958?

Bill Currie, station manager, WRAL,  
Raleigh



*We're expecting  
a big  
summer*

Radio's spring and summer prospects for eastern North Carolina in general, and the Raleigh metropolitan area in particular, are bright. All broadcasters are radiating optimism based on an overall upswing in all billings. Raleigh, with its surrounding suburban environs, enjoys a peculiarly favorable economic stability, and the much publicized business "recession" has been felt less here than generally. Its effect on radio has been mostly to spur local merchants to increase their advertising budgets.

Industrial growth has boosted Raleigh's population but the firm state and educational payrolls keep business on an even keel here. Also encouraging in the radio picture as far as WRAL is concerned is the surprising number of new radio accounts which have been developed by the local sales staff during the first quarter of 1958. During these three months which are perennially slower than later periods in the year, there has been an increased interest in radio locally on the part of volume advertisers, who buy not only consistently, but in depth.

As far as national spot business is concerned, WRAL is enjoying the greatest billing in its history, and the pace is increasing. Because Raleigh has a high per-family income—higher than such outstanding markets as Miami, Albany, Evansville or even The Bronx, an advertiser who uses volume radio in this market can anticipate a greater sales increase per dollar invested.

# JACKSON, MISSISSIPPI . . . the South's fastest growing TV Market



**AVERAGE  
FAMILY INCOME  
\$573500**

High BUY-POWER in the fast-growing Jackson market! Income from expanding industry, oil, gas, cattle, cotton, timber and wholesale trade means a billion dollar\* market waiting for you. Only two TV stations reach this prime market—WJTV and WLBT.

\*Television Magazine Market Book 1957

## 233,310 TV HOMES

SERVED BY TWO GREAT STATIONS

**WJTV**  
**CHANNEL 12**

KATZ

**WLBT**  
**CHANNEL 3**

HOLLINGBERRY





# NEW COVERAGE

## WIMA-TV

Lima's only television station,  
has multiplied its power  
**TWELVE-FOLD!**

Now 45,000 more *UHF* sets  
are added to  
WIMA-TV's expanded  
grade B coverage area, for a  
new total of  
113,700 *UHF* homes in booming  
Western Ohio. WIMA-TV's  
extended coverage embraces an  
area having an effective  
buying income of \$681,654,000 —  
double the former figure.

*Now, families  
throughout WIMA-TV's  
increased dominant coverage  
area will benefit from improved  
reception and an even clearer picture.*

**WIMA-TV**  
CHANNEL 35



Represented by

 **H-R**

Television, Inc.



# FILM-SCOPE

12 APRIL 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

It will be late this month or early May before the dam breaks on pilot showing of new syndicated series for fall.

With advertisers marking time about fall tv plans, syndicators don't want their product to look old when actual buying begins.

But, when the dam breaks, look for a flood: there's too much product around for anyone to hold out.

The selling season on new series may be late-starting, but large regional advertisers aren't holding back on renewals of their current series.

Here's a rundown on big regional renewals to date:

- **Ballantine Beer** (Wm. Esty) is currently negotiating for a fourth year with Highway Patrol, in 25 markets. (HP will be one of the few syndicated series to go into a fourth year of production.)
- **White King Soap** (EWRR) has renewed Sheriff of Cochise in 67 western markets.
- **Continental Oil** (B&B) will again sponsor Whirlybirds in 65 markets.
- **National Biscuit** (BBDO), on a two-year contract, has Sky King again next year in 80 markets.
- **Continental Baking** (Ted Bates), alternate-week sponsor of Annie Oakley in 90 markets, has also renewed.
- Although renewal contracts haven't been signed, **Falstaff Beer** (DFS) plans another year with State Trooper in 71 markets.

Here's the status of some large syndication advertisers who won't be renewing their current series next year:

- **Nationwide Insurance** (Ben Sackheim), which exhausts all 52 available episodes of Mama this fall in its 32 markets, is shopping around for a new series of the same type.
- **Brylcreem** (Kenyon & Eckhardt) has decided not to renew its current series in 20 southwestern markets, but is looking for a new series.
- **Corn Products' Bosco** (Donahue & Coe), current alternate-week sponsor of Annie Oakley in 90 markets, has moved into network. The company has bought 15-minute segments of The Buccaneer and Sir Lancelot, and participations on American Bandstand, all ABC TV.

Roy Rogers' old NBC TV film shows (100 of them) will be syndicated via a distribution company set up by Rogers: **Empire Productions, Inc.**

Empire, headed by Edward L. Koenig, Jr., will handle strictly off-network product.

**Flashes from the film field:** Ziv's Target has been sold to date in 114 markets . . . Screen Gems' Ranch Party is in midst of a sudden sales spurt: 18 sales in two weeks . . . San Francisco Beat (CBS TV Film)—first re-runs of the Lineup—starts this week in 13 western markets for Stoh's Beer . . . WCBS-TV, New York, has TPA's New York Confidential lined up for the Saturday, 7 p.m. time slot this fall.

For further film news, see SPONSOR-SCOPE and FILM WRAP-UP, p. 64.



# MARKETING WEEK

12 APRIL 1958  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

The growth in the number of working women is having ever-widening effects on marketing.

One example: Milner Products (Pine-Sol, Perma Starch) has just decided to adapt its successful promotion, the Homemaker's Forum, to the employed female.

Dubbed the Working Women's Forum, the new promotion will be run along the same lines as its predecessor. Consumers are invited to send in, with labels, tips of practical use to women. Prizes are expense-paid vacations. Homemaker's Forum received 2.5 million labels during the first six months of 1957, the company reports.

The new promotion has been tapped to tie in with Perma Starch's \$1 million spring-summer ad campaign. Here's how the drive breaks down—60% to spot tv, 30% to network radio, 10% to magazines and newspapers. Milner will spend another \$1 million in 1958 for Pine-Sol. Half goes to network radio.

Behind the Milner Products decision are some amazing statistics on the U.S. woman's move into the office and factory.

- There are now 22 million women in the work force, about a third of the total. Of the 10 million new U.S. jobs expected to be created by 1965, about half will be filled by women. By 1975, says the Census Bureau, 32.5 million women will be at work.

- More married women are working. In 1940, 17% of working women were married; in 1950, the figure had risen to 25%. It is now more than 30%.

- More older women are working. Today, well over 40% of all women between 35 and 54 are in the work force. This percentage is more than double the figure in 1920. The Census Bureau estimates that by 1975, more than 17 million married, widowed or divorced women between 35 and 64 will be working. This will be half of all women in that age group and more than half of all working women.

One interesting side effect of the working women trend is the decline in furniture polish sales. The laboring female is too busy for this arm-aching chore and, besides, she—as well as her homemaking colleague—has been conditioned to easy-to-use products.

Capitalizing on these facts is wax-maker S. C. Johnson. The firm has just brought out a pressurized household polish called Pledge which can be used on furniture and other surfaces as the homemaker does her dusting.

Johnson is now pushing the product to the trade and a spot tv campaign is being readied via Benton & Bowles. Target: the 80% of today's homemakers who seldom or never use a furniture wax or polish.

Daytime tv will be used to reach the homemaker and nighttime tv will be aimed at the homemaker and working women. The daytime campaign starts 21 April while the after-dark schedule may not begin until the fall. More than 60 major markets will be bought.

Retailer trading stamp and tape redemption programs are going great guns.

Total retailer promotions during 1957 went up 30%, reflecting the heavy use of such programs, reports Premium Practice magazine.

A total of 395 promotions were reported last year as compared with 278 during 1956.

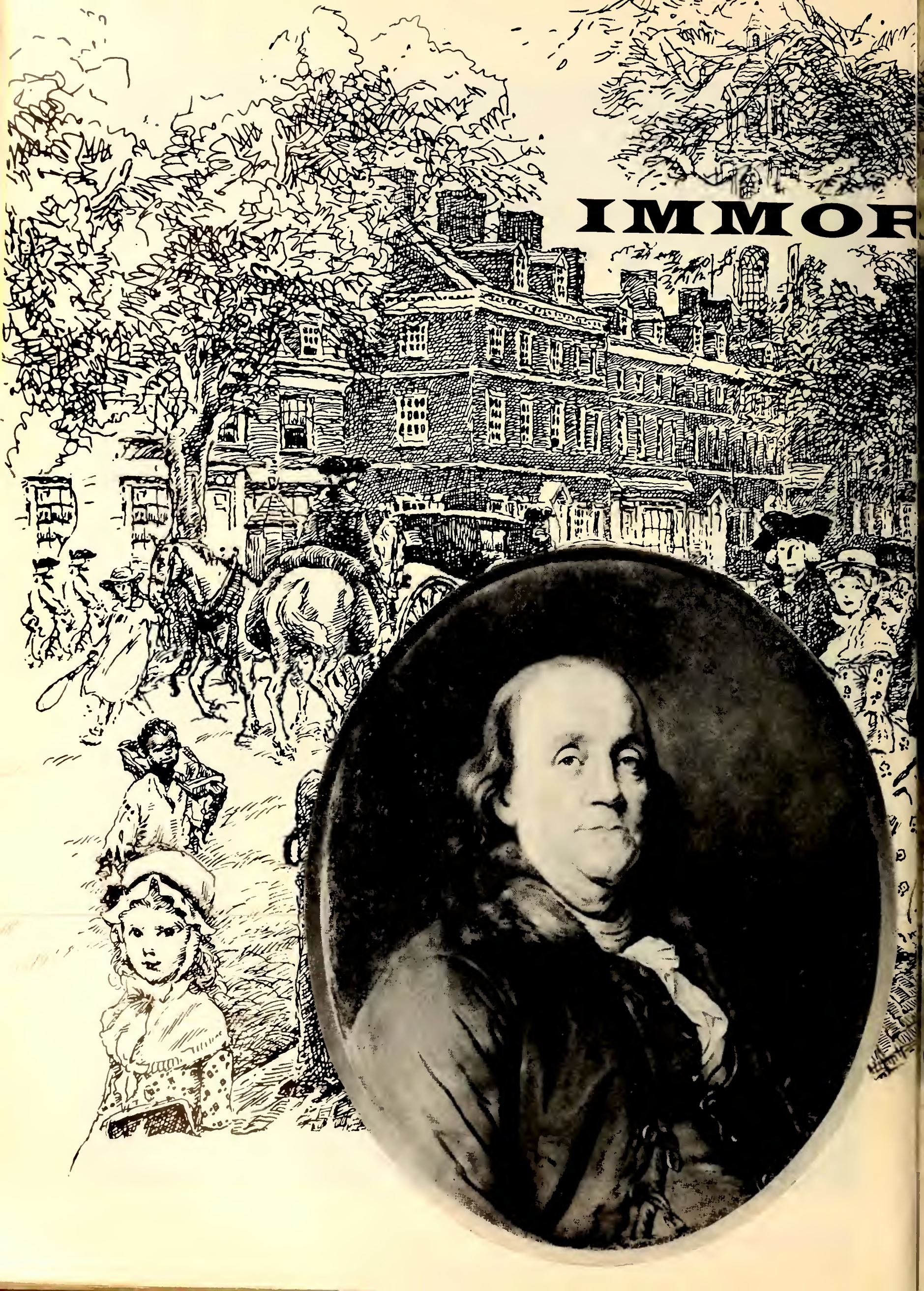




Nothing subliminal about color radio. Los Angeles responded when C. E. Hooper called to make his February-March report. KFWB is No. 1 in total rated time periods. PULSE is coming up fast, too. In wonderful Los Angeles, buy KFWB. Robert M. Purcell, president and general manager. Represented nationally: JOHN BLAIR & COMPANY



**IMMOR**





# RTAL SALESMEN

Old Ben was a supersalesman. One of the greatest that ever lived. Deep in the winter of his life he took 13 ragged colonies, with no money, no industry and (on the face of it) no future—and sold *that* to France as a great investment.

Ben had a big account and sold a big idea. His analysis of the problem and his campaign strategy was so masterful a thing that it should warm the blood of every “pro” in promotion. He found the “talkable differences” in his product—reached every possible ear with his story—hammered his points home with such genius that he came away with a promise which altered the course of history.

Another immortal salesman is advertising. One of the most powerful forces for progress yet conceived, it too, has changed the face and habits of the world.

Jay Victor & Associates are among the practitioners in this field. We doubt we will ever alter the course of nations because we have yet to land our first nation as a client. Our interests are more contained. What we seek most of all is to alter a company's sales curve—upward. This we are presently and pleasantly accomplishing for some 30 clients in our shop.

If (like Ben Franklin) you're planning a new alliance—why not look to us for arms and ammunition.



**J**  
**V**  
**A**

**JAY VICTOR & ASSOCIATES**  
advertising and public relations

1225 RAYMOND BOULEVARD, NEWARK 2, NEW JERSEY



## SPOT BUYS

### RADIO BUYS

**Thomas J. Lipton, Inc.**, Hoboken, N. J., is going into major markets to push its iced tea. Campaign starts late this month for 10 weeks. Minutes during prime time are being used; frequency depends upon the market. Buying is not completed. Buyers: Tom Comerford and Marie Mooney. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

**F. & M. Schaefer Brewing Co.**, Brooklyn, N. Y., is lining up schedules to promote its beer in areas of distribution: New York, New England, New Jersey, Virginia and Florida. The campaign kicks-off late this month for 26 weeks. Minute announcements during daytime segments are being used; average frequency: 15 announcements per week per station. Buyer: Ed Fleri. Agency: BBDO, New York. (Agency declined to comment.)

### TV BUYS

**E. I. Du Pont de Nemours & Co.**, Fabrics Division, Wilmington, Del., is preparing two campaigns to sell its textile fibres. Schedules start in May. First campaign, in 40 markets, is to promote women's wear made of duPont Dacron-cotton blends; the second campaign, in 15 markets, is for women's wear made of duPont Orlon-wool blends. In each market the schedule runs for a week, ties in with a key retailer in each city. For the Dacron-cotton promotion, 24 one-minute announcements are being slotted per market, during daytime and fringe nighttime segments. For the Orlon-wool, 36 one-minute announcements per market during the same time segments are being used. Buyers: Trow Elliman and Jackie Moore. Agency: BBDO, New York. (See Newsmaker of the Week, SPONSOR 29 March, for full details.)

**Colgate-Palmolive Co.**, New York, is planning a campaign in major markets for its Ajax cleaner. The 52-week schedule starts this month. Minutes and chainbreaks during nighttime segments are being placed; frequency varies from market to market. Buyer: Gene Grealish. Agency: Bryan-Houston, Inc., New York. (Agency declined to comment.)

**General Foods Corp.**, Post Cereals Division, Battle Creek, Mich., is purchasing announcements in various markets for its Post Toasties. Schedules start this month; minute announcements during afternoon segments are being bought, Tuesday through Friday. Frequencies depend upon the market. Buying is not completed. Buyer: Bob Innes. Agency: Benton & Bowles, Inc., New York. (Agency declined to comment.)

**Bymart-Tintair, Inc.**, New York, is entering 18 major markets for its Tintair and Tintair Satin Creme Formula. The schedules kick-off late this month, run till forbid. Minutes, both adjacencies and participations, are sought, Thursday through Sunday; frequencies vary from market to market. Commercials being prepared are both live and filmed; filmed announcements feature actress Terry Moore. Buying is not completed. Buyer: Doris Gould. Agency: Product Services, Inc., New York.

**BILL PIERCE**  
*Show*  
SCRANTON'S TOP MORNING SHOW  
BY NEARLY TWO TO ONE!

Station	Share
WEJL	28%
STATION "A"	16%
STATION "B"	16%
STATION "C"	16%
STATION "D"	11%
STATION "E"	10%
ALL OTHERS	3%

PULSE-NOV. 1957: CHART BASED ON AVERAGE SHARE OF AUDIENCE FOR 12 QUARTER HOURS, 6:00 TO 9:00 AM, MONDAY THRU FRIDAY!

• Ask Meeker

**WEJL**  
The Scranton Times  
SCRANTON, PENNSYLVANIA

AT  
**WGN-TV**  
Chicago

**AMPEX\***  
VIDEOTAPE\* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes eraseable, reuseable
- Lowest overall cost

\*TM AMPEX CORPORATION





**DEPENDABLE  
WEATHER REPORTS**

**Radio for  
Grown-Ups  
...of  
ALL AGES**

**WGAR**



LORAIN



CLEVELAND



PAINESVILLE



AKRON



WOOSTER



CANTON



NEW PHILADELPHIA



STEUBENVILLE

## **We offer you a large share of Northeastern Ohio's buying audience**

You reach Northeastern Ohio's real buying audience through WGAR. Because WGAR surrounds your commercials with radio for grown-ups . . . of all ages.

*For example, WGAR presents weather reports that listeners depend on. Up-to-the-minute weather information direct from the weather bureau . . . and from the famous Krick weather service,*

*using the giant computer UNIVAC for accurate daily and long-range predictions.*

WGAR maintains this policy in all its programming... variety shows... accurate news coverage... good music... weather shows... drama—featuring performers from top CBS talent.

So reach your real buying audience through WGAR.

**Radio for grown-ups  
... of all ages**

# **WGAR**

**CLEVELAND OHIO**

**Represented by  
Henry I. Christal Co.**



## PICTURE WRAP-UP



**B. Mitchell Reed** of KFWB in Hollywood was certain that the song *Raintree County* would get an Academy Award nomination. He said so on the air, and even offered to eat a hat if he was wrong. Result: the score for the movie got a nomination, but not the song itself. So Reed paid off his bet by devouring a woman's hat on the corner of Sunset and Vine—with an interested audience watching



**Spring in Orlando, Fla.**, brought sunny skies and balmy breezes, but to the d.j.'s of WABR it meant dishpan hands and housemaid knees. WABR promised a complete spring housecleaning job to the listener who gave the best reasons why she needed it done. Mrs. Bert Grether was the lucky winner, and here she watches (along with some of her eight children) as the housecleaning job progresses



**The Wilson Concrete Co.** of Omaha recently bought series of spots on KMTV, and asked for "firm" contract. They got it: a 16-lb. contract in concrete. (L. to r.): KMTV's Harrison Kohl; client Wayne P. Wilson; Jim Lipsey, Universal Advert's'g, Wilson's agency



**Telectro Industries Corp.** of Long Island City, N.Y., is introducing a new stereophonic magnetic tape recorder for radio stations, motion picture and recording industries. Model 938 is both portable or console, and offers 24-hour automated programming



**Harold P. See** (l.) of KRON TV, San Francisco, accepts for his station a 1957 Alfred I. duPont award from Dr. Francis P. Gaines, chairman of awards committee. Mrs. Alfred I. duPont, donor of the awards presented last month in Washington, looks on



# News and Idea WRAP-UP

## ADVERTISERS

Two new packaged products will be introduced this month in the east:

- **General Mills moves into mid-Atlantic and New England States with its Hi-Pro**, high-proteins, ready-to-eat cereal.

**Hi-Pro will be plugged** on General Mills network shows, *Garry Moore*, *Beat the Clock*, *Verdict Is Yours*, *American Bandstand* and *Wyatt Earp*, as well as local spots.

- **Betty Crocker's Bisquick biscuits will be introduced** via the *Jack Paar Show* and *Tex & Jinx*, in the New York area.

**Campaigns:** Radio spot will be featured in key local markets for House of 4711 Cologne when it goes national this year.

**Is milk worth 40 cents a quart?** will be the theme of new campaign of Metropolitan Dairy Institute, recently acquired by Campbell-Mithun.

**New Faces:** Robert P. Kenny, appointed International Activities Director, B. F. Goodrich Chemicals . . . Robert R. Dickey, named sales manager, Ross Operating Valve Co. . . . William G. Salatich, to Gillette Safety Razor, as general sales manager . . . Ross Randolph Millhiser, elected v.p. of Philip Morris . . . Joseph R. Owen, to General Electric's Specialties Electronic Components department, as advertising and sales promotion mgr.

## AGENCIES

Accounts continued this week to move around in wholesale lots.

The shifts included:

- **Eversharp-Schick Injector** (\$1.5 million) from Cunningham & Walsh to **Compton Westcoast**. (Which, incidentally, just merged with Carvel, Nelson & Powell, Portland, Ore.)

- **Lanolin Plus** (\$2 million) from Kastor, Farrell, Chesley and Clifford to **EW-R&R**.

- **Chesebrough-Pond's Vaseline**

Jelly from McCann-Erickson to **William Esty** (which becomes account's fourth agency; others: JWT and Compton).

**Veteran broadcaster Don Searle this week announced his purchase of Gorden Gray Advertising, Los Angeles.**

Searle will change the name of the company, which handles special event advertising (movie premieres, store openings, etc.), to Special Events, Inc.

**Agency appointments:** Doherty, Clifford, Steers & Shenfield, for **Muller Company's** macaroni, spaghetti and egg noodle products . . . Fuller & Smith & Ross, for **Waring Products**, an account recently resigned by Anderson & Cairns.

Wexton Co. received two new accounts this week: **Fine Editions Book Club**, and **Harmon-Kardon**, hi-fi manufacturer . . . Robinson, Adleman & Montgomery, to handle radio and tv advertising for **Pioneer Food Stores** . . . Allenger Advertising, Brookline, Mass., for **Yarin International** . . . Elliot, Jaynes & Baruch, for **Evron Co.**, pharmaceutical chemists.

**New partnership: Sherill & Preis**, Dallas, has been formed by former DFS account executive Robert I. Preis and W. W. Sherill Co.'s William W. Sherill.

**Awards:** Annual sweepstake award of Seattle Advertising and Sales Club this year goes to **Miller, MacKay, Hoeck & Hartung**, for its ad campaign for **Sick's Ranier Brewing Company**.

At the same award banquet in Seattle, **Grant Advertising** domestic manager **Lawrence R. McIntosh** received a distinguished citizen award from Washington governor Albert R. Rosellini.

**Named to new posts: Robert D. Williams** and **Ross Hoy**, to Leo

## REACH 2 GREAT INLAND EMPIRES

### KXO

El Centro - Imperial Valley  
Over **50%** of Valley  
Audience for 31 Years  
(Every Survey)

Nation's 7th Farm County



### KXOA

SACRAMENTO

**1<sup>ST</sup> PULSE OCT. 1957**  
more quarter hour firsts  
6:00 a.m. to midnight  
**51st Market population\***  
**45th Market Retail Sales\***  
**22nd Market Sales Per Hsld\***

\*SRDS

## KXOA

Rep—McGauren-Quinn or  
Howard Haman, V.P.

## KXO

Rep—Raymer or  
Riley Gibson, Pres. KXO-KXOA



Burnett as account executives . . . Norman Graham, to Cohen & Aleshire, as copy supervisor.

## CHICAGO REPORT

Some encouraging signs of a Spring upturn:

- A few film and recording studios are enthusiastic again, especially **Filmack**, which chalked up a record-making sales month in March.

- The Fred A. Niles plant reports that there has been consecutive shooting on their stages every working day since November first.

Stations are pushing the anti-recession campaign with aggressive sales approaches and some new programing:

- Ward Quaal, v.p. and general manager of WGN announced last week that during the past year, WGN has increased its sales force, sales promotion staff, and advertising, publicity and promotion budgets as an indication of their faith in aggressive selling and in the overall importance of advertising.

- WGN TV and radio is supporting the "You Auto Buy Now" drive, spon-

sored by the Chicago Automobile Trade Association and the Used Car Dealers association, encouraging working people who have money in the bank, and who need cars, to buy now as a blow against recession talk.

The NBC sales staff is pitching a new out-of-Chicago network show, *Wild Kingdom*. A weekly roundup of the animal kingdom, the show is produced-narrated by Don Meier and Marlin Perkins, former Zoo Paraders.

The listener loyalty demonstrated by picketing of NBC by her fans when WMAQ failed to renew *Mary Merryfield's Journal* last month is still gathering momentum. A series of "Radio Neighbor" fan clubs are being organized in an attempt to get the show back on the air. To date, WMAQ has a total of 8100 letters of protest.

New local shows to bow in Chicago:

- WBBM-TV has added another news program, *Russ Bensley Nightly*, 12:15 a.m., following The Late Show.

- WGN-TV adds *Sports Unlimited* 19 April at 9:30 p.m. The sponsor is **Squirt**.

- WAAF introduces *Backstage*, with Jack McGuire, a half-hour Monday

thru Friday, of behind-the-scenes news of the local and national entertainment scene, sponsored by **Eileen Cortney Cosmetics, Colomb's Lounge, Cloister Inn, and Pedicone's Italian Restaurant.**

- WBBM adds *The Jim McShane Show*, a live, half-hour variety format featuring music and comedy in a daily a.m. time slot.

- WGN-TV adds *Your Big Night*, a Saturday talent trial hour in color, sponsored by Polk Brothers.

New programing on local stations has not eclipsed the perennials, some of which are celebrating anniversaries this month.

- V.I.P. with interrogator Norman Ross celebrates its first year on WBKB. During the year, V.I.P. has gained recognition from the national press because of the prominence of the V.I.P. guests. The show is sponsored by Talman Federal Savings and Loan Association.

- Wed Howard at WMAQ observes *Melody Magazine's* 8th birthday.

- *Music Til Dawn* with Jay Andres on WBBM celebrates its fifth.

When baseball officially arrives here this month, WGN-TV will bring fans home games of both major league teams, televising all 77 home contests of the Chicago Cubs and the 53-game White Sox daytime schedule. **Theo. Hamm Brewing** of St. Paul, and the Oklahoma Oil Co. of Chicago co-sponsor.

Kudos to: **Howard Miller**, named "Network Disk Jockey of the Year," and **Don McNeil** named favorite daytime M.C. by the national poll of TV-Radio Mirror readers.

What's happening at Chicago agencies:

Realignment of **Foote, Cone & Belding's** media staff was announced last week when Gordon Buck was shifted to general management. **John L. Rigotti** is v.p. in charge, **Edward M. Stern**, director, and **Robert E. Ryan**, manager.

**Edwin Berg**, assistant media director of Campbell-Mithun, Chicago, talks to University of Illinois Commerce students next week on "Getting Ahead in Advertising."

**Herb Grayson**, former CBS Chicago p.r. head, has joined **Mohr & Eichoff**.

one  
always  
stands  
out



in Shreveport it's...

**K-JOE**

1480 KILOCYCLES • NON-DIRECTIONAL

1000 WATTS • DAYTIME • INDEPENDENT

529 1/2 Crockett St. — Shreveport, Louisiana

REPS.: National FORJOE & COMPANY — Southern CLARKE BROWN COMPANY





# Alabama's Oldest Station Alabama's Newest Programs

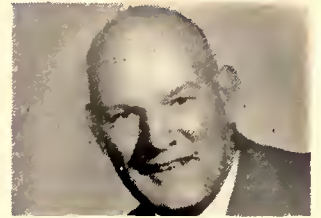


## Leland Childs . . .

Thousands of Alabama folks are members of a happy group known as "The Early Risers' Club." Popular Leland Childs is host to club members bringing them favorites in popular recorded music, interesting anecdotes and latest news and weather headlines. All this makes "getting up" a cheer instead of a chore as 300 or so calls from all parts of the county to Leland per day attest.

Later in the day, Leland returns to emcee the "Hi Neighbor Show." In his most "neighborly" fashion, Leland swaps patter and introduces "live" music by Alabama's top folk music group, the Willis Brothers.

Leland's easy-going manner and homespun humor make this radio veteran a big favorite with local audiences. Your clients' products will be big favorites, too, when they are endorsed and sold by Leland!



Weighty and whimsical are the views Dave Campbell airs on "Dave Campbell Speaking," leading to varied listeners' comments as "The People Speak."



Adept at reporting on all "Spectator Sports," Tom Hamlin is proud to be the fellow who calls the football games for the nation's top team, Auburn.



Pleasing to the eye, Barbara Bender is an equal delight to the ear as she fills her role as co-emcee and vocalist on "Breakfast at the Tutwiler."



Ingenious and ingratiating, Jim Lucas charms the ladies on "Breakfast at the Tutwiler," the youngsters on "Teentime," and all ages on "Funfare."



RADIO sets tuned to Owen Spann "The Morning Man" and to "Spannland" deliver the latest music, weather information, and news in a humorous vein.

Represented nationally by  
**HENRY I. CRISTAL**

# WAPI Birmingham

The **NEW** Voice of Alabama

sister station to **WABT**, Alabama's **Best in Television**



**Preston Selz** has been named senior writer at Keyes, Madden & Jones. His former connections include Maxon; Beaumont and Hohman; FC&B, and Tatham-Laird.

**Wish-Bone Products, Inc.**, of Kansas City, Missouri, goes into network tv for the first time as co-sponsor on Arthur Godfrey's *Talent Scouts* beginning April 7, to introduce its new product, a cheese dressing. Previously Wish-Bone products have been introduced market-by-market.

Tired Chicago admen, reps and station men are invited to "relieve the tv industry tension" by entering the week night "Major League of Softball" played in Grant Park.

## FILM

CBS TV Film ran a special Nielsen on its *Annie Oakley* series in February and came up with a **total audience rating of 27.1**.

The survey involved 62 markets.

**Sales:** Gross-Krasne's *African Patrol* has been sold in 24 markets . . . CNP's *Union Pacific* was sold in March to advertisers in 23 markets, and stations in 18 cities, bringing total sales to 94 markets . . . *Our Miss Brooks* re-runs (128 episodes) sold in 72 markets in three weeks.

**NAB Convention flashes:** Sterling Tv's display at NAB will center around its cartoon strips . . . CBS TV Film will unveil its four series for fall at the Los Angeles convention: three off-the-network, one first run . . . Tex Ritter, star of *Ranch Party*, will be featured at Screen Gems' convention booth.

**Ratings data:** March ARB gives *Silent Service* (CNP) high ratings in its time period in seven of the top 10 markets: New York, Chicago, Philadelphia, Boston, Pittsburgh, Cleveland and Washington.

*African Patrol* racked up a 28.4 ARB rating in El Paso, making it top-rated syndicated show in that area.

**Promotion:** Forty mayors from West Tennessee turned out for the premiere of Screen Gems' *Casey Jones* in Casey's home town of Jackson, Miss.

Official host was Lloyd Jones, Casey's son, who works for the same railroad his father did.

**Features note:** *Tarzan* is coming to tv. Sy Weintraub has acquired rights to 14 Sol Lesser *Tarzan* films, which he will release soon for tv distribution.

**Personnel:** **Howard M. Girouard**, to CNP as northeast sales representative for Victory Program Sales . . . **Edward Lawson**, to AAP, as publicity supervisor . . . **Bob Carroll**, named sales director, Hayward-Brown Enterprises . . . **Nat V. Donato**, appointed sales director, Telepix Movies Ltd.

**Bob Morin**, sales account executive, and **Marilyn Weiner**, press representative, both at NTA . . . **Lou Shainmark** has resigned as advertising and public relations v.p. of Guild Films . . . **William L. McGee**, to

# 2-MILLION PEOPLE 2-BILLION INCOME



## IN THE WFBC-TV 4-STATE MARKET

WFBC-TV leads all South Carolina television stations by far\*. Its total 4-state market is comparable with Atlanta, Jacksonville, New Orleans or Miami. Within "The Giant's" 100 uv/m contour† is the South's greatest textile-industrial area and the fabulous Carolinas mountain playground.

\*According to NCS No. 2

†58-COUNTY DATA	
Population	2,021,900
Incomes	\$2,240,153,000.
Retail Sales	\$1,590,398,000.
Homes	511,900

(Data from SALES MANAGEMENT Survey of Buying Power May 10, 1957)



## "The Giant of Southern Skies"

Video—100,000 Watts (FCC Maximum)  
Audio—50,000 Watts  
Antenna Height—1204 feet above average terrain—2,204 feet above sea level.

Represented Nationally by WEED Television Corp.

NBC NETWORK



Interstate TV, as western division manager . . . **William L. Troyer**, named resident v.p. of the national division of Alexander Films.

## REPS

**New presentation by Blair-TV aims at selling the teen-age market.**

Direct mail promotion, sent this week to 5,000 clients, highlights these facts about teenagers:

- They have more than \$9 billion to spend annually.
- Teenagers buy over 70% of all phonograph records, take one in every four snapshots.
- 49% of first brides are in their teens.

Presentation is pitched at selling spots on various d.j. shows Blair represents.

**McGavren-Quinn moves into the national rep picture as a result of its purchase of Burke-Stuart.**

The five-year-old firm now has offices in New York, Chicago, Detroit, San Francisco and Los Angeles.

**Reps appointed: Richard O'Connell**, for KUNO, Corpus Christi, and WDXR, Paducah, Ky. . . . **Adam Young**, for KYA, San Francisco . . . **Walker-Rawalt**, for WINK and WINK-TV, Fort Myers, Fla. . . . **Everett-McKinney**, as national rep for WADK, Newport, R. I., and **Foster-Creed**, as regional rep. same station.

**Blair-TV**, for WNHC-TV, Hartford . . . **Venard, Rintoul & McConnell**, WHOO, Orlando . . . **Kettell-Carter**, for WGIR, Manchester, N. H.

**Promoted: John T. Bradley**, to mid-western sales manager, H-R Television; and **French Eason**, to mid-western sales manager, H-R Representatives . . . **George Bingham**, to v.p. in charge of the Boston office of Walker-Rawalt.

Added personnel: **Kenneth Goldblatt**, to the tv sales staff, Headley-Reed . . . **Peter T. Childs**, named account executive, Branham Company's Los Angeles office . . . **Paul Wilson**, to the New York sales staff, Richard O'Connell.

Auto makers and U.S. Steel highlighted all three networks' lists of renewals this week:

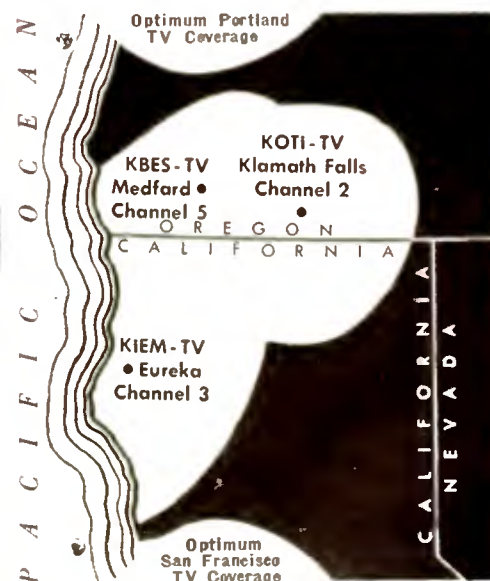
• **Chevrolet** announced its renewal of the *Pat Boone Show* on ABC TV.

# SHARE OF AUDIENCE 100% SETS-IN-USE

## SIGN-ON TO 6 PM—21.5% 6 PM TO SIGN-OFF—50.8%

Sign on to 6 PM	KIEM-TV3 Eureka California	KOTI-TV2 Klamath Falls Oregon	KBES-TV5 Medford Oregon
Mon.-Fri.	25.2	24.9	23.8
Saturday	17.7	20.8	18.0
Sunday	16.7	23.1	23.3
6 PM to Sign off			
Monday	55.6	52.1	58.9
Tuesday	50.9	47.1	59.5
Wednesday	56.5	50.0	49.0
Thursday	55.7	54.7	52.3
Friday	57.6	47.9	48.9
Saturday	47.0	41.7	43.9
Sunday	53.3	39.4	43.8

Above figures are based on survey supervised by Dr. Kenneth H. Baker, Calif-Ore's Director of Research & Development. A total of 22,400 telephone calls were made during seven consecutive days between July 6 & August 6, 1957.



## THE CALIF-ORE TV TRIO

**bridges the entire  
populated gap  
between Portland  
and  
San Francisco**

Three Markets—One Billing

CALIF-ORE TV TRIO, Don Telford, Mgr.  
THE SMULLIN STATIONS

ask **BLAIR Television** national  
**ASSOCIATES INC.** representatives

New York, Chicago, San Francisco, Seattle, Los Angeles,  
Dallas, Detroit, Jacksonville, St. Louis, Boston.

<b>KOTI</b>	CHANNEL 2	} CBS NBC ABC
<b>KIEM</b>	CHANNEL 3	
<b>KBES</b>	CHANNEL 5	
	Klamath Falls, Ore.	
	Eureka, Calif.	
	Medford, Ore.	



Chevy will also hold on to its *Dinah Shore* slot on NBC TV over the summer months, rotating Stan Freberg and Rowan & Martin as emcees.

- Both Lawrence Welk shows (*The Lawrence Welk Show*; *Top Tunes and Talent*) have been renewed by **Dodge-Plymouth** on ABC TV.

- **U.S. Steel** has renewed its *Steel Hour* on CBS TV for the fall season.

- **General Motors' AC Spark Plug** division has renewed *Zorro* on ABC TV.

Other renewers include **Miles Laboratories**, which will continue to sponsor *Mickey Mouse Club* and *Wednesday Night Fights*, both on ABC TV.

**New network buys:** **Lever Bros.** will replace **Dodge** as sponsor of **Groucho Marx' You Bet Your Life** (NBC TV). **Toni** has also renewed the series, which about guarantees it through 1959.

The show will be broadcast in a new time slot this fall: Thursday, 10-10:30 p.m.

**Kellogg Co.** this week became an alternate sponsor of *What's My Line*, joining **Helene Curtis** cosmetics on the WCBS-TV show.

*Jack Paar Show* and *Today* will add two new participants this month: **Dixie Cup** division of **Canco**, and **Pharmaceutical**, for Fresh deodorant.

Dixie Cups will also be pushed via quarter-hour segments of NBC TV's 11 daytime programs.

CBS Radio adds **General Motors Corp.** as a seven-day-a-week sponsor.

The company will sponsor a five-minute news program nightly.

**Kudos:** Two NBC news staffers this week received Headliner awards for outstanding news coverage.

They're correspondent **Frank McGee** and cameraman **Maurice Levy**.

**Sports schedules:** NBC will broadcast regional college football games on four Saturdays next fall. Games will emanate from East, Big Ten and Pacific coast areas.

NBC TV will also cover two major golf tournaments: the National Open (14 June) and Tournament of Champions (26 and 27 April).

**Some changes on the network scene:** **William Dozier** and **Guy Della Cioppa**, named v.p.'s CBS TV . . . **Angus Robinson**, appointed tv network sales manager, NBC Central division (a newly created post) . . . **Alfred J. Scalpone**, named independent producer for CBS TV.

## RADIO STATIONS

**KLAC, Beverly Hills, Calif., will buck programing status when it goes completely live Monday (14).**

The change of policy includes the installation of special electro-acoustical equipment to give what the station terms "truly measurable" hi-fidelity sound.

Manager **George Norman**, formerly with **Adam Young**, estimates that the change-over in policy plus equipment will cost around \$100,000.

**Who says that the day of 24-sheet exploitation has gone out of radio?**

As far as **WEBR, Buffalo**, is concerned, that day and age is **bigger and brighter** than ever.

**WEBR** has been pouring it on with ad page upon ad page in Buffalo newspapers, using two- and four-color jobs to tell listeners of its programing, personalities and its objectives.

The ads also have this intent: stimulating the listener into writing what he or she likes and **wants from radio nowadays.**

**Westinghouse Broadcasting continues its news expansion.**

The latest move is the enlargement of its Washington news service. Purpose: to give national news in terms of local implications.

**Rod MacLeish**, chief Washington newsman, named **Ann Corrick** as an assistant.

**Anti-recession campaigns continue:** **WELM, Elmira, N. Y.**, currently conducting an all-out local public relations campaign tied to the theme: **Now . . . you can get a better buy; so . . . better buy now!** The slogan is aired on all station breaks.

**Exploiting the news:** After the tornado hit Wichita Falls, Texas, **KFWB** set up beep phone contact via the Texas Rangers' radio, since all telephones in the area were out.

**Another use of beep phone:** **WQAM, Miami**, carried Canadian

I place  
so much faith  
in their integrity  
that I'd go along with  
anything they said  
was good.

Fans who listen equally to C-O and Independent stations recently testified to the greater believability of C-O commercials. A study by Motivation Analysis, Inc. showed C-O stations are more authoritative and more credible.

**C-O**

*WEEI, Boston  
WBBM, Chicago  
KNX, Los Angeles  
WCBS, New York  
KMOX, St. Louis  
KCBS, San Francisco*

**CBS-OWNED RADIO STATIONS**



# MEASURE WTVJ's TOTAL COVERAGE



Look at ratings, geographic coverage, and cost, of course . . . but by all means measure WTVJ's *total* coverage.

Only WTVJ delivers *unduplicated* network coverage of the entire \$2 billion South Florida market. All other Miami network affiliates split their audiences with Palm Beach stations.

Proof? ARB shows WTVJ decisively *first* in *both* Miami and Palm Beach!

**WTVJ • MIAMI**



CHANNEL 4

*Represented by Peters, Griffin, Woodward, Inc.*



election results direct from CFCF, Montreal, for the benefit of Canadian residents vacationing in Florida.

#### Promotion contests and stunts:

• **WHB**, Kansas City, celebrated April Fools Day by switching the identities of its d.j.'s on the air.

• **WHBC**, Canton, Ohio, is producing a series of spots aiming each week to promote one phase of business. Announcements such as: "Paint up—Fix up," and "Buy a spring wardrobe."

• **WTSP**, St. Petersburg has a new audience participation gimmick that's sure to please sponsors. **When a bell rings, the station calls local folks to ask if they remember the commercial immediately preceding the bell. If so, cash is awarded.**

Recorded endorsements by baseball stars are being offered by **Harry S. Goodman** for local use.

Products covered by these announcements: Milk, bread, tires, soft drinks, autos and banks.

**More on baseball:** **WERE**, for the eighth year, will broadcast all the

Cleveland Indians games. Central National Bank of Cleveland and Carling Brew will again sponsor . . . joined this year by Standard Oil Co. (Ohio).

**Public service:** A special House Subcommittee on Traffic Safety lauded the efforts of **WIP**, Philadelphia, in behalf of its extensive highway safety campaign.

Station v.p. Ralph Brent states "the best way to reach the motorist is while he is driving . . . via car radio . . ."

**Transfer:** Sale of **KFPW** to George Hernreich, Ft. Smith businessman from the Griffin Group.

**New on the job:** **Bill Weaver**, sales manager, **KXOA**, Sacramento . . . **James T. McGuire**, assistant manager, **KPAM & KPFM**, Portland, Ore. . . **Robert E. Mitchell**, general manager, **WINZ**, Miami . . . **Dean Moxley**, director of client service, and **Al Mackay**, account executive, **K-GO**, San Francisco . . . **Doris Boyd**, promotion, **WIBG**, Philadelphia . . . **Raymond Baker**, general manager, **KMLB**, Monroe, La. . . **Jim Bollinger** to the sales staff, **WAVE**,

**Louisville** . . . **Robert Bartusch**, assistant manager, **WLOX**, Memphis . . . **Harry W. Moore, Jr.**, director of sales development, **WTAR**, Norfolk, Va. . . **Larry Fraiberg**, sales manager, **KPIX**, San Francisco . . . **Clyde R. Spitzner**, director of radio sales and programs, **WFIL**, Philadelphia . . . **Jack Potts**, from **WCTC**, New Brunswick, to **WNJR**, Newark, N. J. . . . **Charles W. MacKenzie**, sales representative, **WKMH**, Dearborn, Mich. . . . **Robert J. Wetherall** to the news staff of **WCCO**, Minneapolis . . . **Alexander W. Dannenbaum, Jr.** and **Wilmer C. Swartley** named to **WBC** board of directors . . . **Robert Clauson** and **Martin Hawthorne**, sales representatives, **KYW**, Cleveland . . . **Robert McAndrews**, named to **NAB** board of directors.

#### TV STATIONS

The latest edition of the **Storer Story**, house organ, is entirely devoted to public service and community projects in the **Storer stations'** areas.

To give the issue greater viewer focus, items about **Storer people** were omitted.

## Be a **PILLAR** of the **R.T.E.S. LISTENING POST** and **WIN A PRIZE!**

enter the listening post *Job Lead Contest*:

### Phone Contest Headquarters WI 7-6910

the Listening Post is the *free* job placement and guidance service of the industry

**SALES • PRODUCTION • MEDIA  
PUBLICITY • RESEARCH  
MANAGEMENT • WRITING**

Contest ends May 2, 1958, prizes awarded to persons furnishing most verified leads

- 2 "My Fair Lady" tickets
- Westinghouse portable radio
- RCA transistor radio
- Phonograph and top 21 records
- Royal portable typewriter
- \$25 Masters gift certificate
- Subscription to Ross Reports TV Index

**THE RADIO AND TELEVISION EXECUTIVES SOCIETY INC., HOTEL BILTMORE, N. Y. 17, N. Y.**



**More about public service:** WKY-TV, Oklahoma City, has a lineup of psychiatrists to answer questions dealing with childhood problems.

**New locations and affiliations:** KGUL-TV, once of Galveston, has permission from the FCC to call itself a Houston station . . . KBXT-TV, Bryan, Tex., and WJIM-TV, Lansing, to CBS TV . . . WFAA-TV, Dallas, renews contract with ABC TV.

**Promotion-wise:** WTVJ, Miami, offers swimming pools, etc., as prizes to the junior set for four-line rhyming safety slogan; tied in with Popeye Playhouse.

**Add Baseball:** KMTV, Omaha, will telecast a 26-week schedule of major league games on Saturday afternoons. **Anniversary:** WBAY-TV, Green Bay, highlighted its fifth year on the air on St. Patrick's Day.

**People and promotions:** Barry Long to KBTB, Denver, as account executive . . . Robert Levenstein named to research department and Michael Wiener to production department of TvB.

**TV GAMES**

(Cont'd from page 31)

American Tobacco feels the contest, running since 22 February, has thus far been moderately successful. Ratings have shown no spurt, but the company believes sales have been helped.

• The third broad category is one into which both \$64,000 *Question* and the *Patrice Munsel Show* contests fall: they're run strictly to hypo audience interest, i.e., ratings, with the sponsor divorced from the contest.

It's this sort of show promotion that's been the big trend since the first of the year. Since that time *Price is Right*, *Treasure Hunt*, *Top Dollar*, *Dotto* and *Wingo* have all found their way into network schedules.

On this show the viewer is required neither to buy nor look at the sponsor's wares (other than at commercial time). On the *Question* all he must know is how to write his own name and how to play Bingo. The Munsel promotion requires a bit more: design a dress for Patrice Munsel and win, not a Buick or Frigidaire (sponsors), but a trip to Europe.

**Public interest**

The networks feel this is the type of programing the public wants, and will look at, and it's what he'll be getting, at least through the summer months.

• Fourth, and by no means least, is the contest that uses a show, not as an integral part of the contest, but merely as a medium through which to promote it. Into this category fall such contests as Edsel's Name-the-Pony (*Wagon Train*) and Dial Soap's Win-an-Oil-Well (*Big Record*).

In contests such as these, the sponsor uses the show as a merchandising aid aiming at sponsor identification. But most important is the sales activity it creates.

For example: Edsel itself (through Foote, Cone & Belding) is primarily responsible for the *Wagon Train* contest. Edsel dealers are the prize givers; each of many contests is run on a local level. To the contestant who names the *Wagon Train* pony in each area, each of 1,100 Edsel dealers awards a Shetland pony prize. Some 400 dealers actually have the pony on display in their showrooms.

Note: In addition to *Wagon Train*, Edsel is also planning radio and tv spots, and a one-shot on *Wild Bill Hickok* to help promote its contest.

**A BILLION DOLLAR MARKET\***


**AND CHANNEL 3 KTBS-TV**

**DOMINATES**

ARB — Nielson prove it!  
Ask your Petry man for details

NBC \* . . . 46 counties and parishes in East Texas, South Arkansas and Northwest Louisiana.


ABC



*The Biggest Show on Earth*  
SHREVEPORT, LOUISIANA  
E. Newton Wray, Pres. & Gen. Mgr.

**WSAZ-TV**  
DELIVERS TO YOU A  
**46.9%\***  
SHARE OF AUDIENCE  
in the Combined  
HUNTINGTON-CHARLESTON  
MARKET

\*Based on Feb. 1958  
Huntington-Charleston ARB



**CHANNEL 3**  
HUNTINGTON-CHARLESTON, W. VA.  
**N.B.C. NETWORK**  
Affiliated with Radio Stations  
WSAZ, Huntington & WKAZ, Charleston  
LAWRENCE H. ROGERS, PRESIDENT  
C. TOM GARTEN, Commercial Manager  
Represented by The Katz Agency

**OLD FASHIONED FIGURES are Out-Of-Date**

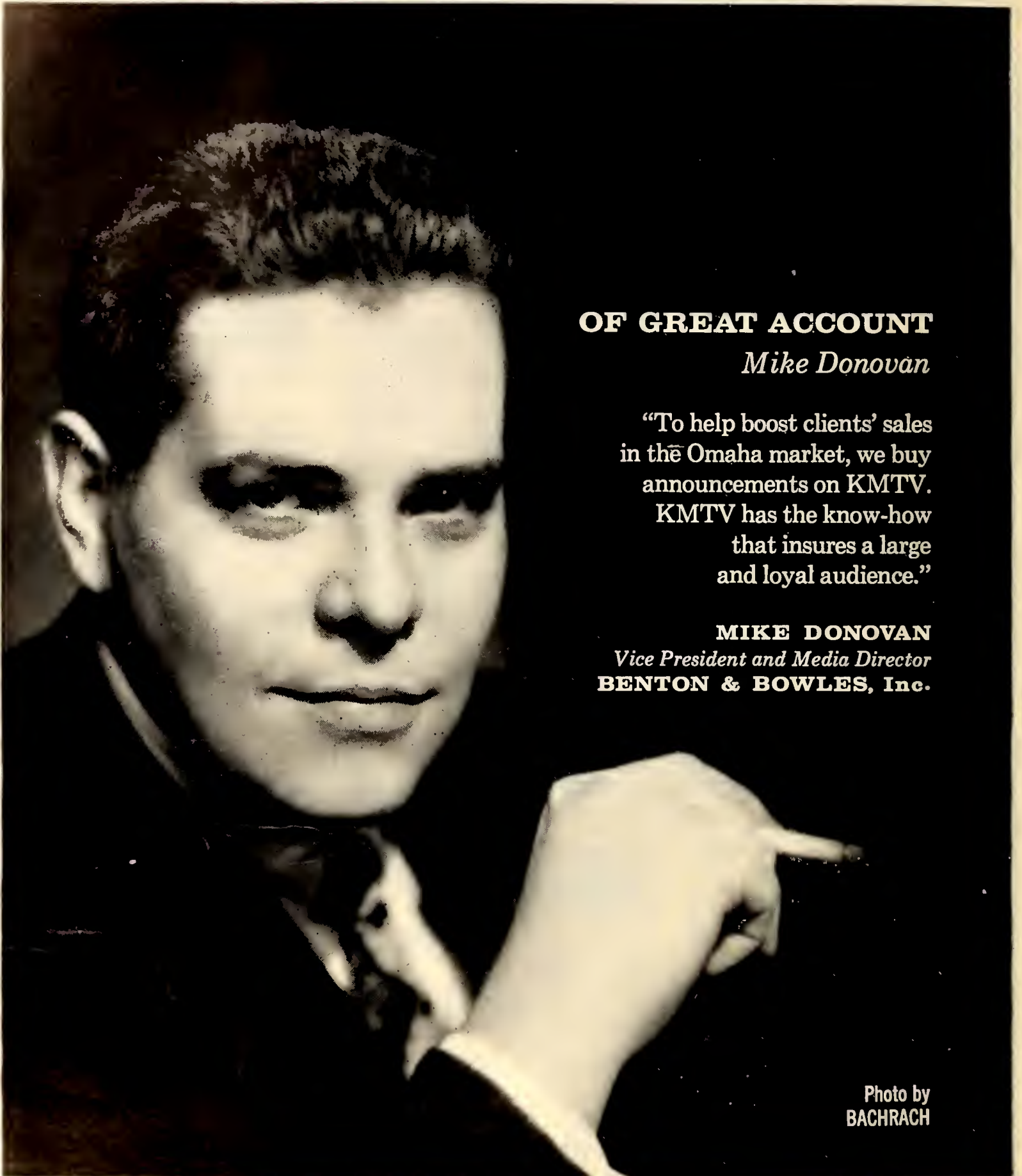
**Better check YOUR NEW ratings!**

**BEST SEATTLE BUY!**



**KOL**  
5000 watts 1300 KC  
NATIONAL REPRESENTATIVE  
BOLLING COMPANY, INC.





**OF GREAT ACCOUNT**

*Mike Donovan*

“To help boost clients’ sales in the Omaha market, we buy announcements on KMTV.

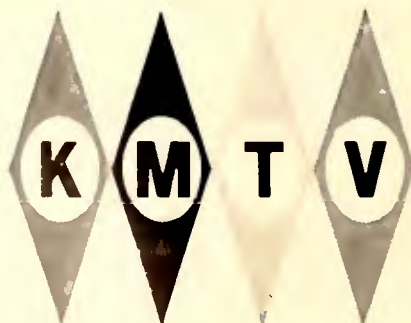
KMTV has the know-how that insures a large and loyal audience.”

**MIKE DONOVAN**

*Vice President and Media Director*  
**BENTON & BOWLES, Inc.**

Photo by  
**BACHRACH**

KMTV SERVES MORE TV HOMES THAN ANY OTHER STATION IN NEBRASKA, IOWA AND KANSAS! N.C.S.-2



**30 MAHA**

**BASIC NBC-TV**  
MAXIMUM POWER

**BASIC NBC**  
MAXIMUM POWER

Affiliated with NBC Radio in Omaha



*Represented by Edw. Petry & Co., Inc.*



# WASHINGTON WEEK

12 APRIL 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

**Doing business with the FCC will probably be a different proposition from here on out.**

That is sure, despite what might or might not be done about a code of ethics for the Commission and other federal regulatory agencies.

The House Legislative Oversight subcommittee issued its interim report, with four major recommendations. Three are actually aimed at holding Commissioners more aloof from those with business before the FCC. The fourth clarifies the power of the president to fire a commissioner.

Chairman Oren Harris (D., Ark.) promises that the subcommittee will introduce legislation within a few days, embodying the recommendations.

Such legislation, he said, would **force the FCC to draft its own code** of ethics, rather than setting one up by Congressional action. It would make acceptance of **payments or honorariums by Commissioners illegal.**

The bill Harris favors would make all letters in a contested case, all telegrams and even all phone calls and personal contacts, a part of the public record. This would permit adversaries to counter.

Whether or not the subcommittee is able to agree on proposed legislation as quickly as Harris wishes, or whether or not it is passed, is one thing. Just as important—perhaps more important—is the fact that things are changing at the FCC without new legislation.

It would not, for instance, be advisable for an applicant for a contested tv channel to attempt to speak privately with a Commissioner right now. In the past, some commissioners testified, they had engaged in such conversations and saw nothing wrong with it.

No commissioner will be permitting any industry group to pay hotel bills for him. Attendance at the NAB convention in Los Angeles will be expensive for those commissioners who go.

Any gift to a commissioner which appears to have any reasonable value will be returned faster than a boomerang.

These changes have been made. A code of ethics could only formalize them.

The interim report did not name any commissioners as guilty of anything. It did say it is up to the Department of Justice to prosecute any law violations uncovered by the subcommittee probe. It said quite definitely that there had been perjury in the conflicting testimony and called on Justice to act.

Harris said the subcommittee wants to look into 20-25 other contested tv cases. He added that hearings would likely be held only on between one and four.

**Payson Hall, of Meredith Publishing, termed the Barrow report before the FCC this week as "offering a cure where there is no disease."**

Hall's reference was pinpointed at the reports recommendation for a three-station limit on multiple ownership in the top 25 markets.

Hall argued that local ownership will not bring better programs or service because often such ownership suffers from lack of money to withstand losses.

Warned Hall: weakening the strong will not benefit the tv industry.

The FCC on Monday (14) holds a special hearing on the long-pending clear **channel case.** The main issue: should clear channels be preserved in this day of thousands of radio stations.



# SPONSOR HEARS

12 APRIL 1958  
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SPONSOR PUBLICATIONS INC.

Reflection of the economic climate: **Frigidaire has been inundated with requests from agencies who want to pitch for its \$10-million account.**

Frigidaire's plan is to limit the invited presentations to 10.

Among the recent letouts by a network was a salesman of over 20 years' service who found out he had no equity in a \$500,000 sale because of this technicality:

The schedule hadn't gone into effect when he got his notice.

A rep who informed his tv stations about the warnings against triple-spotting from Compton and B&B got this deadpan response from a broadcaster:

His station would gladly pledge itself not to run more than two national advertisers in a stationbreak.

Product diversification within companies has become so rampant that major agencies have a tough time deciding whether they can go after an available account.

Philosophized the board chairman of such an agency this week: "You know, it's easier for an agency to get an account than for an account to get an agency."

Color enthusiasts are looking for a hypo in '59 from a large color tube that Paramount Pictures is now readying for production.

DuMont will produce the tube, which, it is hoped, will make it possible to market a multi-tint set for under \$300.

Soft drink advertisers in the New York area apparently feel that 11 p.m. is the ideal time to make the parched viewer brand conscious.

On one New York station the sequence at that hour is: Hoffman ginger ale, a canned fruit juice, and No-Cal.

The late John U. Reber's phobia about being interviewed by the press or quoted in print had an odd aftermath this week.

Reber is due for a posthumous award from the NAB. Ex-associates, looking for background material, couldn't locate a published profile of the man who headed JWT's radio-tv department for over 20 years.

Barter has left its stamp on the terminology of the business. Take, for instance, a term like "representing a gross value" of \$ . . . . .

To buyers at cardrates the term "gross value" has this meaning: The top rate minus frequency and other discounts. In barter it often means a fictitiously high rate designed to make the barter deal look like a real bargain.



the  
look  
that  
launched  
a

*landslide!*

**"DECOY," starring Beverly Garland**

One look and ten of America's top stations bought "DECOY" within two weeks after sales began. Six weeks later, "DECOY" had been sold in 17 of the 25 major markets, plus 36 key secondary markets. *Now, "DECOY" is sold in 80 markets — 24 of the 30 major ones and 56 secondary markets!*

**First ratings prove "Decoy" is winner by a landslide against every kind of opposition.**

Oklahoma City... 34.1 A.R.B.... Friday 9 PM

Against "Cavalcade of Sports" 18.9,

"Walter Winchell File" 6.9

Boston... 24.3 A.R.B.... Sunday 10:30 PM

Against "State Trooper" 10.5 "What's My Line" 7.6

Buffalo... 25.8 A.R.B.... Tuesday 10:30 PM

Against "Highway Patrol" 25.3 "O'Henry Playhouse" 7.7

New Orleans... 28.9 A.R.B.... Thursday 10 PM

Against "Gray Ghost" 14.3,

"News and Million Dollar Movie" 2.8 and 0.1

Produced by Pyramid Productions

*"Decoy" looks—and IS—No. 1! For ratings like these, call*



**OFFICIAL FILMS, INC.**

25 West 45th Street, New York  
PLaza 7-0100

REPRESENTATIVES: Atlanta / Jackson 2-4878 • Beverly Hills / Crestview 6-3528 • Chicago / Dearborn 2-5246 • Cincinnati / Cherry 1-4088 • Dallas / Emerson 8-7467  
Fayetteville / Hillcrest 2-5485 • Ft. Lauderdale / Logan 6-1981 • Minneapolis / Walnut 2-2743 • San Francisco / Juniper 5-3313 • St. Louis / Yorktown 5-9231



## CONOCO

(Cont'd from page 37)

*Whirlybirds* timebuying was restricted to slots between 6:30 and 9:30 p.m.—“we don't want to go beyond 9:30 because many people in our marketing areas go to bed early,” says B&B's Paul Benson.

Every night of the week is represented on the *Whirlybirds* schedule. Selection of the evening for a specific market depended primarily on time-slot availabilities and program competition, according to Benson. “For instance,” he states, “if we had a choice of competing with a drama or an adventure series, we chose the drama to give the viewer more of a choice.”

The task of lining up alternate sponsors was made easier by one factor. “Conoco is a big name in its markets—it's like P&G in New York,” says Ralph Baruch, “and these local firms are happy to be associated on tv with a firm of that stature.” The only restriction imposed by Conoco was “no beer or wine companies—the idea of mixing alcohol and gasoline doesn't appeal to us,” says acct. exec. Benson.

### Merchandising

With time-slots and co-sponsors firmed up, the vast merchandising campaign was started by CBS TV Film Sales. “We spent over \$100,000 to push *Whirlybirds* for Conoco. This is the first time, to our knowledge, that a syndicator has conducted and financed an all-out promotion campaign to launch one of its properties,” says Walter Scanlon, merchandising manager for CBS TV Film Sales.

*Whirlybirds*, produced for CBS by Desilu Productions, got the benefit of three major promotional gimmicks:

- Miss *Whirlybirds* contests conducted in major markets.
- Helicopter shows—and rides for local dignitaries, Conoco dealers, etc.
- Guest appearances at several dealer luncheons by Desi Arnaz, president of Desilu Productions, and show stars Craig Hill and Ken Tobey.

Probably the most successful in terms of local interest and attendant free newspaper publicity were the Miss *Whirlybirds* contests. And they were born of a fluke—almost.

Scanlon, in Omaha last year for the show premiere, cast about for a contest idea to promote *Whirlybirds*. Investigation of local laws revealed that only beauty contests were allowed—

“that settled it—it was a Miss *Whirlybirds* contest or nothing,” says merchandiser Scanlon.

The contest was promoted via tv spots and calls to model agencies, high schools, insurance companies, universities, etc. Over 60 girls entered the contest and attended a luncheon for 144 Conoco dealers, Nabisco distributors, local political figures and Army and Navy brass.

The winning girl was picked by three judges, including screen star George Nader, on the basis of her appearance in street clothes (no bathing suits allowed), and her potential as a goodwill sales ambassador for *Whirlybirds*. Her prize: trips to New York and Hollywood and a role in a *Whirlybirds* episode.

Following the success of the Omaha contest, the same promotion was used in other major cities. The latter winners received the Hollywood trip and, if not a role in *Whirlybirds*, a part in some other tv film production, e.g. *Sheriff of Cochise*, *Official Detective*.

Helicopters were used at the Omaha and other dealer luncheons to take guests for rides, to deliver dignitaries to the luncheon site, and to transport newspapermen. In some markets Bell Helicopter Corp. furnished the whirlybirds; in other areas CBS TV Film Sales rented helicopters.

In cities where the Miss *Whirlybirds* contests were held, movies were taken during the luncheons for showing on tv newscasts by the station slated to carry the show.

“Our main objective in these markets was to stimulate interest and excitement in Conoco dealers,” says Scanlon, “and everything we did was designed to achieve that goal.”

Service station operators were brought into the picture too. They received posters and window streamers by the thousands to help promote the *Whirlybirds* series. Letters from Desi Arnaz also were mailed to station men to build support for the film show.

Letters from CBS TV Film Sales to dealers and jobbers urged: “Talk up the advertising program on every call, and get your trade really steamed up about the sales potential it makes possible. If you do, new sales records are in the making.”

Tv stations received elaborate promotion kits (valued at \$25 each by Scanlon). They included film trailers, six slides, six telops, photos and newspaper advertising mats. The stations

also were sent booklets describing ways to merchandise the series—ranging from special telecasts to contests. “Every one of the ideas outlined was used somewhere by some station, according to our reports,” says Scanlon.

What was the payoff for this merchandising? Aside from the non-measurable dealer enthusiasm, which Conoco admen report is high, audience ratings are the best basis for evaluation. Here's an indication of the ratings setup:

- Out of 12 Conoco markets checked by ARB in December, *Whirlybirds* is the top-rated show in eight areas in its time period. Ratings spread for the show runs from 13.7 to 54.8.

Discussing the power of merchandising, Fred Mahlstedt, director of operations and production at CBS TV Film Sales, cites a trend.

“More and more you'll see shows that fared badly in network go into film syndication—and get good ratings.”

He points out that when a show takes to the air on network, it usually has a sponsor, so the merchandising and promotion are often slighted.

In syndication, however, these facets are hit hard because the sale of the program to new sponsors in new markets is tied directly in with its success.

Mahlstedt has another interesting theory on program merchandising. He believes this activity helps sell a sponsor's product—aside and completely divorced from the tv show.

“Look at it this way,” he says. You're driving along the highway and can use some gas—you're not in dire need of it, just ready for it if you're motivated to pull into a station. You pass several stations of the standard appearance—and then you see one that's all decked out with streamers, pennants and posters. Isn't there a good chance that these merchandising pieces will motivate you to pull into that station just to see what the deal is? You may never watch the show advertised, but you've bought gas. The same type of thing could hold true in food stores—you could be attracted to buy a certain brand because of shelf strips and posters.”

### New commercials

With *Whirlybirds* merchandising paying off in big audiences, Conoco is launching new commercials.

One series will feature show stars Ken Tobey and Craig Hill. Another  
(Please turn to page 76)



# WET PAINT IN SHREVEPORT



A "WET PAINT" sign usually means "hands off!"

But not this one! It's up there merely to let you know that we're *improving our property* with a brand new RCA 3-V Monochrome and color film camera chain. It permits us to broadcast high definition pictures of the finest quality television presently permits.

It also makes us the FIRST IN SHREVEPORT WITH LOCAL COLOR FILMS AND SLIDES.

Your Raymer Man has the complete information about this and everything else that has made us the *colorful, copied* TV station in Shreveport. Make *your* impression on this rich market..... *in color!*

# KSLA

basic



channel **12** shreveport, la.

Represented by PAUL H. RAYMER CO., INC.



## CONOCO

(Cont'd from page 74)

group will be with talking automobiles used as the pitchmen.

"We'll continue to use individual commercials to sell each of our products or station service," account man Benson told SPONSOR. "We don't believe in trying to sell more than one thing at a time."

All commercials are one minute in length, and all push the theme, "hottest brand going."

The animated commercials sell the quality of Conoco products through a unique approach. They're built around the chance meeting of a Conoco-powered auto (happy, peppy and glamorous), with a bleak, drab and sad car not enjoying the Conoco benefits.


A discussion ensues between the two autos, with the non-Conoco model complaining, of "no pep . . . no power . . . and I feel so *unprotected*." The smooth-running Conoco car steers the less fortunate friend into a Conoco station—where an animated pump pours in the gasoline as it plugs the product properties, e.g. "it *cuts* wear as it *increases* mileage," in a Popeye voice. The car finds new life and

vigor from Conoco, takes to the road singing praises for the fuel.

### Radio, other media

Radio is used by Conoco as a supplement to its tv activity, "mostly in areas where we can't make an efficient tv purchase," says Benson. The company will not release radio expenditures and measurement is not available from other sources. Generally, however radio is on the increase.

He says this will be particularly true in weather and sports shows. "Where we want radio and can't get into these shows, we'll buy spot announcements adjacent to them," Benson states. Why weather and sports? Conoco aims its radio primarily at the male audience. Timebuying also is affected by this aim; early morning and evening are Conoco's favorites.

Expenditures in magazines, all farm publications, totaled \$73,468 for Conoco in 1957; in 1956 it was \$69,527, according to PIB figures. Newspaper figures are not available for 1957 yet from ANPA; in 1956 Conoco spent \$1.1 million in this medium. Outdoor advertising totaled \$524,296 in 1957, \$455,470 in 1956, according to Outdoor Advertising Inc. 

## TV CONSULTANT

(Cont'd from page 30)


that he brings in from this outside world fresh ideas gathered like pollen as he buzzes from company to company, make him the ideal crutch for his client to lean upon. His word is law. It is closely akin to a physician-patient relationship.

### Parallel goals

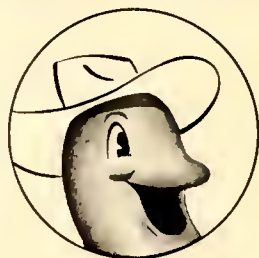
Carley feels the current recession may produce a still greater need for consultants. "Too often, in times like these," he says, "the client makes the major mistake of cutting back on advertising. 'This is expendable,' he decides, forgetting that sales come *after* advertising—that they are the projection of advertising. If the agency can't change this thinking, then it may take some consultants to turn the trick. Basically, the aims of the consultant and the agency should be parallel.

"The consultant can also help define a clear-cut sales goal without which it's impossible to plan marketing and advertising strategy. This is very often the root of advertising troubles; a tv format may get the blame and it may very well turn out to be the wrong format—but you'll never know until you get back to the basic sales goal."

In many cases, a consultant helps the client company choose an agency. He will involve himself in budgets, in media, in markets.

As for the marketing consultant business, the American Management Association *Directory of Consultant Members* lists 120 firms specializing in this field. From what backgrounds do such marketing consultants come? An example might be a look at the three specialists in the firm of George Fry Associates which recently added a marketing service. Franklin Bell was ad manager for Heinz for 28 years, was with N. W. Ayer and with Lord & Thomas. Stewart Peabody was ad manager for Borden's for nearly 30 years, and with H. K. McCann. The third member of the team, Clarence Eldridge has spent about 40 years in advertising, first at Y&R, then as general manager of Post Cereals Div., General Foods, and after retirement as consultant to Campbell's Soup. Perhaps there is no better argument for the consultant in advertising than Eldridge; he is currently consultant to the 4A's itself. 

## JACKSONVILLE'S FAVORITE COWBOYS . . .



"Jaxie" says there's a chuck wagon load of results waitin' for you, pardner, when you corral this top western talent in Jacksonville's \$1½ billion market.

"Six Gun Saturday" is a rootin', shootin', laugh-filled 2½ hours of entertainment for the youngsters from six to sixty. They'll enjoy—

Sunrise Ranch starring Gene Autry—7:30-8:30 AM

Cartoon Corral with Tommy Tucker—8:30-9:00 AM

Prairie Playhouse starring Roy Rogers—9:00-10:00 AM

"Jaxie" suggests you stake your claim early for one minute availabilities. Call Ralph Nimmons in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel".

Represented by Peters,  
Griffin, Woodward, Inc.

**NBC-ABC**

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



**HORACE** *said it for us...*



“Whatever prosperous hour PROVIDENCE bestows upon you; receive it with a thankful hand: and defer not the enjoyment of the comforts of life.”

HORACE PROPERTIUS  
Ibid XI to Bullatius  
Line 22

The Prosperous PROVIDENCE hours  
Bestowed upon YOU  
are a PLUS  
from

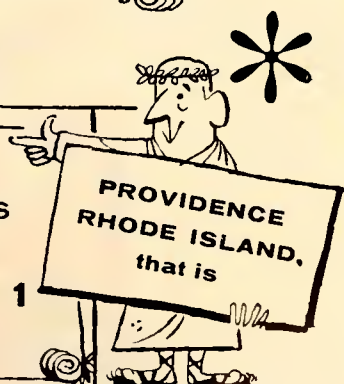
**WHDH - TV**  
**Channel 5 - Boston**

The Only Boston Station Rating a Providence Listing

Look at these latest PROVIDENCE ARB's

Zorro . . . . . 10.5	Welk Top Tunes 18.4
Lawrence Welk . . 20.6	Tombstone Terr. 10.1
American Bandstand 9.7	Wyatt Earp . . . 13.9
Wed. Night Fights 9.7	

In Certain Time Segments  
**WHDH-TV**  
**Boston is No. 1**  
in Providence





# Tv and radio NEWSMAKERS

AT  
**KRLD-TV**

Dallas, Texas

**AMPEX\***  
VIDEOTAPE\* RECORDING

- Live-look quality
- Immediate playback—no processing
- Practical editing
- Record from studio or remote camera
- Tapes fully interchangeable between machines
- Tapes erasable, reuseable
- Lowest overall cost

\*TM AMPEX CORPORATION

**TERRE HAUTE,**  
Indiana's 2nd Largest  
TV Market



251,970  
TV Homes



BOLLING CO.  
NEW YORK  
CHICAGO

**WTHI-TV**



**Don Blauhut** has been promoted to director of television and radio for Parkson Advertising Agency, Inc. Prior to this, he was associate tv and radio director for Parkson. In his new position, Blauhut will represent the agency in the supervision of its programs: *Twenty One*, *To Tell The Truth*, and *The Original Amateur Hour*.

For three years he was radio/tv director for Edward Kletter Associates. Before this he was radio/tv director for Raymond Spector Co., Inc., where he helped initiate *This Is Your Life*. As radio/tv director for Peck Advertising Agency in 1950, Blauhut bought and supervised network tv programs. His radio producing and writing experience goes back to 1944, while he was writer-producer-director for an independent Columbus, Ohio station.

**James T. Aubrey, Jr.**, will join the staff of CBS, Inc., as vice president, creative services, effective 28 April. He is returning to the network after 16 months with ABC TV, where he was vice president in charge of programing and talent. Aubrey is filling the position previously held by Louis Cowan who was recently appointed president of the CBS TV network division.



He will be responsible for assisting executive, operating and service management in obtaining maximum effectiveness in each of the Company's operating divisions having to do with creative product. He will have no direct operating responsibilities, but will act as advisor to the chairman of the board and the president. Before joining ABC TV, Aubrey was manager of network programs, Hollywood, for CBS TV. He becomes a member of the CBS editorial board.

**Thomas W. Moore** has been appointed ABC vice president in charge of tv programing and talent. He succeeds James T. Aubrey, Jr. (see above). Moore joined ABC TV last November as head of sales. He previously served as general manager of CBS-TV Film Sales and prior to that as an account executive on the West Coast. Moore started in the communications field with the *Meridian Star* as classified advertising manager. Following service in W.W. II, he became vice president in charge of advertising and public relations for the Forest Lawn Memorial Park in Los Angeles. William P. Mullen, manager of ABC-TV Detroit Sales Division, has been promoted to succeed Moore as ABC vice president in charge of tv sales. He joined ABC TV sales department in May, 1955.

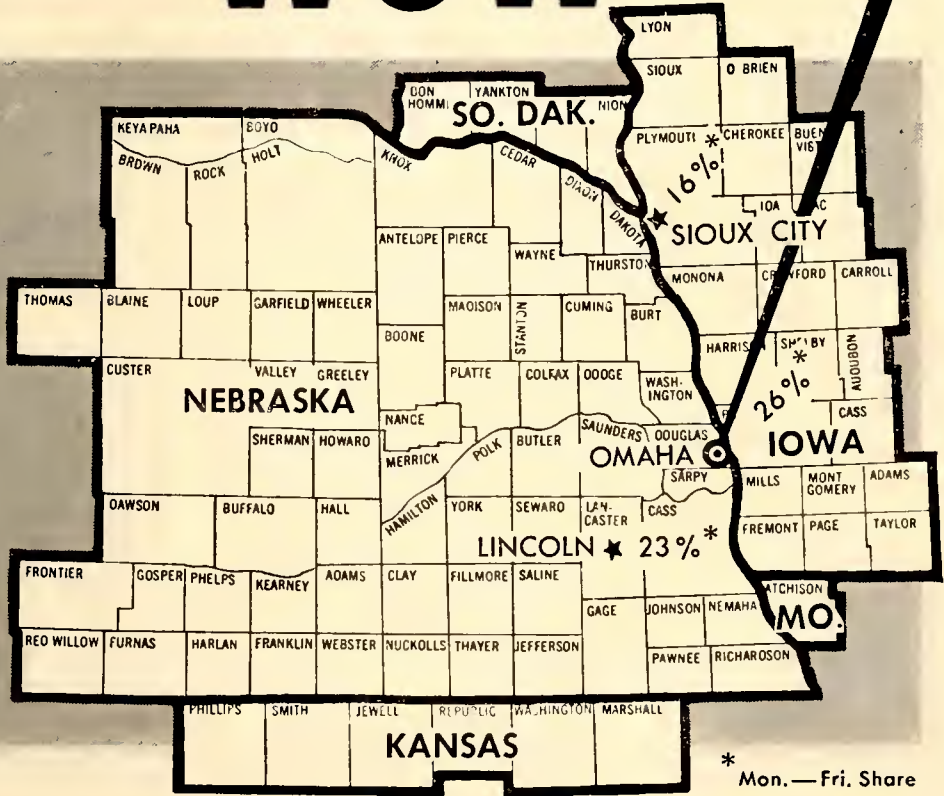


1923-1958 RADIO WOW'S THIRTY-FIFTH YEAR OF OPERATION...

...35 Years of Leadership!

**ONLY RADIO WOW OMAHA**

DELIVERS A  
**9.2**  
AVERAGE  
RATING  
(7 AM-7 PM Mon. thru Fri.)



**— in the Huge, 102-County WOW Area!** (Pulse, Nov. 1957)

*There is No Recession in WOW-Land!*

**REGIONAL RADIO WOW Omaha**  
CBS AFFILIATE

A  
*Meredith*  
Station

FRANK P. FOGARTY, Vice President and General Manager  
BILL WISEMAN, Sales Manager  
JOHN BLAIR & COMPANY, Representatives

WOW and WOW-TV, OMAHA • KPHO and KPHO-TV, PHOENIX  
WHEN and WHEN-TV, SYRACUSE • KCMO and KCMO-TV, KANSAS CITY  
KRMG, TULSA, OKLAHOMA

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines



# SPONSOR SPEAKS

## Spot: the shadow medium

Today national spot radio takes in twice as many client dollars as network radio. And national spot tv is twice as big as national spot radio.

In 1957 spot tv and radio added up to a \$500 billion billing. About one out of every four air dollars went into spot advertising.

The picture looks rosy. But it could be rosier still. Today spot has almost everything in its favor. Its flexibility and pinpointed impact are in tune with present-day marketing techniques. Every market has good stations. Reps are prompter and more reliable when it comes to avails than ever before. The in-and-out policy of so many clients works best with spot.

But national spot still falls short in prestige. Too many advertisers who should be using it more freely and effectively still consider spot somewhere between billboards and sky-writing. To them, spot is the also-ran medium. They don't know the difference between spot and spots.

Some agencies, notably BBDO, Y&R, Bates and Esty, work hard for spot. This generally takes the form of educating clients. It's hard work because spot is a shadow medium.

By shadow medium we mean one that hardly anyone has much to say about. Aside from a few standard statistics such as TvB-Rorabaugh spot figures, there isn't much to counteract the hard sell put out by other media in their own behalf.

The advertising publications contribute sins of omission. *Printers' Ink* issues a monthly advertising index in cooperation with McCann-Erickson. Nobody seems to be unduly disturbed that spot is not mentioned. When *Advertising Age* published a chart of all ad media according to their share of the advertising dollar, spot was notably absent.

In our opinion the station representatives are the key to the situation. With few exceptions they have allowed themselves to fall into a "Let's keep it top secret" philosophy when it comes to information about spot. Some of this is justified; too much talk will get a rep in trouble with both the client and the timebuyer. But too little talk is a poor antidote for the plethora of stuff poured out by the other media.

What we'd like to see is the release of some *unified, basic statistical information* on spot by national representatives, possibly through SRA. And, accompanying that, a desire to use publicity and promotion more fully on behalf of spot.

## 10-SECOND SPOTS

**Good sign?** Overheard on Madison Avenue, the following snatch of greeting between two admen:

1st adman: "How's business?"

2nd Adman: "Billings are down, but meetings are up 38%."

**Puzzler:** The following release from WNBC-TV, Hartford, is printed in its entirety: "The Metropolitan Water District, which serves Hartford and eight suburbs, reported today that water consumption ran 1,400,000 gallons above normal in the 45 minutes immediately after the Oscar Awards Show ended on WNBC Television at 12:15 A.M."

**Communications:** In a Madison Avenue restaurant the other day, a waitress dropped a tray of orders. Included in the debris was a bowl of alphabet soup. The bus-boy who cleaned up the mess salvaged enough noodle-letters to spell out on her next tray "STUPID."

**Recession-proof:** Dr. Frank Stanton, CBS president, told this one at a recent dinner in his honor at St. Louis: "Economic history, over the long pull, certainly suggests a motto for all of us: When up, prepare for down; when down, prepare for up. I remember a friend telling me of a man who considered he had the perfect job. He installed telephones in homes and offices. The reason he had a perfect job, in his own words: 'When times are good, I put 'em in; when times are bad, I take 'em out. I'm *always* busy.'"

**Disallowed:** When WTOP-TV, Washington recently ran an income tax program, the following letter was received: "I am a working teen-ager. I've spent about \$50 for Elvis Presley souvenirs like pictures, jacket, hat, etc. This is our official fan club uniform and we wear it all the time. Can I deduct this from my tax like nurses and waitresses, etc. do?"

**Question:** Asked one adman, "What's behind all this merging of agencies—Merger, Incorporated?"

**Progress:** Lum Fong, Chinese restaurant on West 52nd Street in New York, announces a new service—"Executive Luncheons" complete with Dictaphone at the table and a typist to transcribe what the "bug" picks up for delivery to the office or agency. *Such bits of executive conversation as, "You got my egg rolls and I've got your spareribs."*





*This is the kind of hold our station has on people*

Loyalty on both sides, in more ways than you'd expect.  
A great and prosperous market well worth knowing about.  
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Not a triple spot all 'round the clock.  
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# LEADERSHIP

In any field, years ahead planning, producing, evaluating mean leadership. And modern radio, says FORTUNE magazine, finds leadership in

## BARTELL FAMILY RADIO

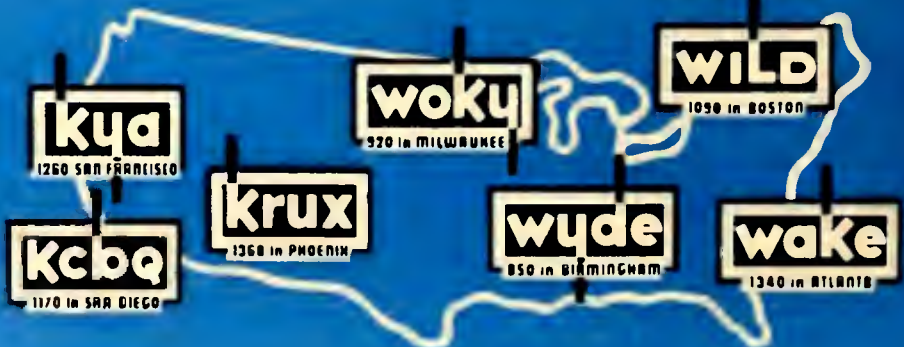
its unique programming and production based upon audience research. Enriched by exciting copyright features for family fun, the Bartell family audience is conditioned to respond.

**Result: Advertisers always reach buyers**

*Leadership is a product of scholarship, showmanship, salesmanship.*

*Bartell It... and Sell It!*

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FAMILY  
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