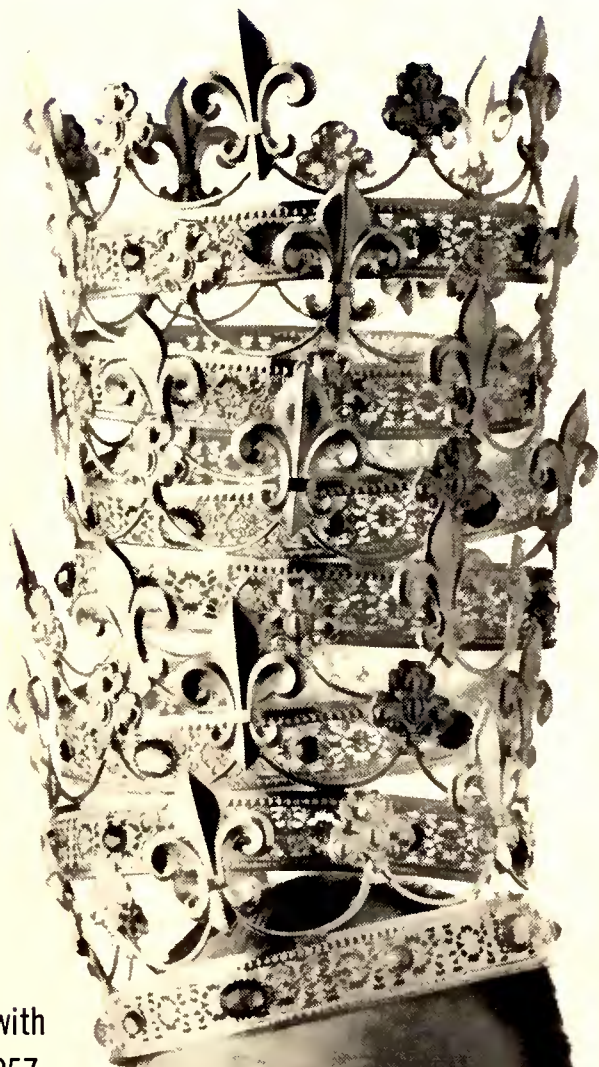


SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

2

RECEIVED



YOU'D BE HAPPY, TOO...with seven crowns in a row! Since November 1957, WJZ-TV has been the DOMINANT TV station in Baltimore*. That's why—in Baltimore—no selling campaign is complete without the WBC station.

WJZ★TV a **BALTIMORE**

Represented by BLAIR-TV *ARB Nov. 1957 — May 1958

Westinghouse Broadcasting Company, Inc.

THE TRIPLE SPOT—PLAGUE OR NECESSITY?

Admen and agencies, stations and reps sound off in response to a SPONSOR survey of triple spotting. Here is why the practice is opposed and what will happen if it is banned

Page 29

Chicago reps zero in on new spot tv discount plan

Page 32

Agency's role in public relations

A SPONSOR Exclusive

Page 35

Screen Gems' merchant of diversity

Page 40

DIGEST ON PAGE 2

FOR THE CHOICE CUT OF THE SIOUXLAND MARKET

A MARKET IN WHICH AGRICULTURAL AND URBAN
INCOMES PROVIDE A HEALTHY, BALANCED ECONOMY

The choicest cut of the entire Siouxland TV market is the Sioux City metropolitan area—Sioux City and Woodbury County. Here 109,000 people have over \$197 million to spend. And in 1957 they spent over \$153 million in retail sales**—enough to put Sioux City in 7th place in the nation for retail sales based on population. 1958's going even better—March data from Chi-

cago's Federal Reserve Bank survey shows department sales in Sioux City up 9% over last year.

Some of the richest farm land in the state of Iowa is also in KVTV's coverage area. And in 1957, average gross income per Iowa farm was \$11,752—66% above the national average. This healthy balance of rural and urban income in KVTV's cover-

age area adds up to a prosperous, buying market.

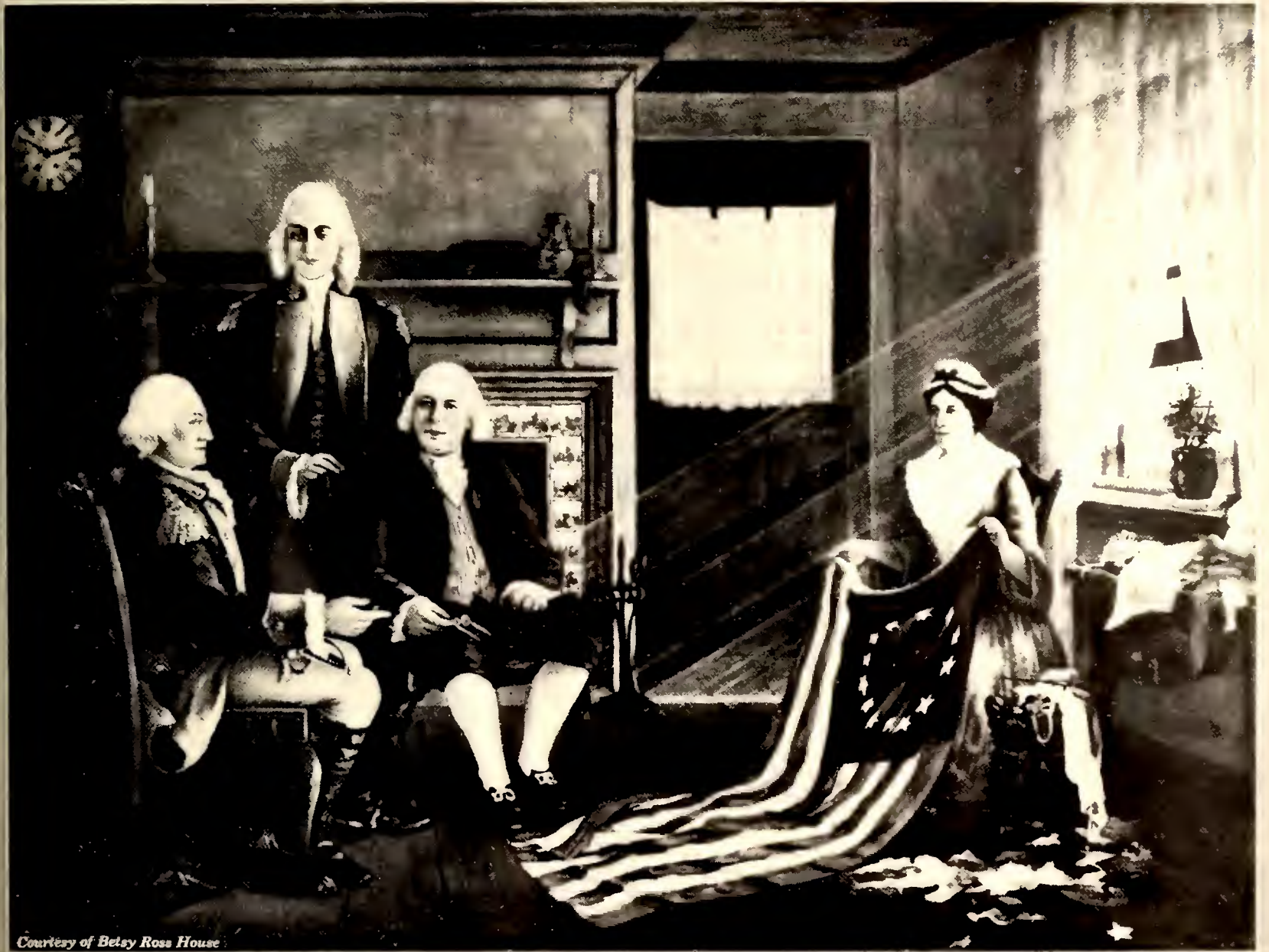
Prime programming makes KVTV the most watched station in this market. People get the shows they enjoy most. The most popular network, syndicated and local live shows are all seen on KVTV. (See Jan. Pulse and A.R.B. for rating data.) Your product'll go great on KVTV. Your Katz man has the details.

SEE YOUR KATZ MAN— HE REPRESENTS KVTV*



SRDS CONSUMER MARKET DATA, MAY 10, 1958

* KVTV CHANNEL 9 SIOUX CITY, IOWA. PEOPLES BROADCASTING CORPORATION. DON D. SULLIVAN, GENERAL MANAGER; BOB DONOVAN, COMMERCIAL MANAGER.



Courtesy of Betsy Ross House

First on the Philadelphia scene... yet known throughout the nation

*...and **WIBG** is first
in Philadelphia Radio!*

Betsy Ross made the first American flag here...and now Philadelphia hails a *new* first!

*WIBG-RADIO 99 commands first place in average audience in the nation's 4th market Mondays through Fridays, 7 AM to 6 PM, leading all other stations!**

Hoist your flag to WIBG, where the highest audiences mean highest results... at the lowest cost per thousand in ye olde towne!



Call Jack Mahoney or KATZ for availabilities

*C. E. Hooper, March - April 1958



Storer Radio

WIBG
Philadelphia

WWVA
Wheeling

WAGA
Atlanta

WGBS
Miami

WSPD
Toledo

WJW
Cleveland

WJBK
Detroit

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

TRIPLE SPOTTING: A SPECIAL ANALYSIS

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- 30** WHY ARE ADVERTISERS AND AGENCIES SO BITTERLY OPPOSED TO TRIPLE SPOTTING? A TOP ADVERTISER AND TOP AGENCYMAN GIVE THEIR REASONS
- 48** IS TRIPLE SPOTTING REALLY BAD? SPONSOR ASKS PROBES THIS QUESTION ON WHICH, APPARENTLY, NO RESEARCH OF ANY KIND HAS BEEN DONE AS YET
- Chicago rep group urges new spot tv discount**
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- Commercial commentary: Sponsor's exciting new feature**
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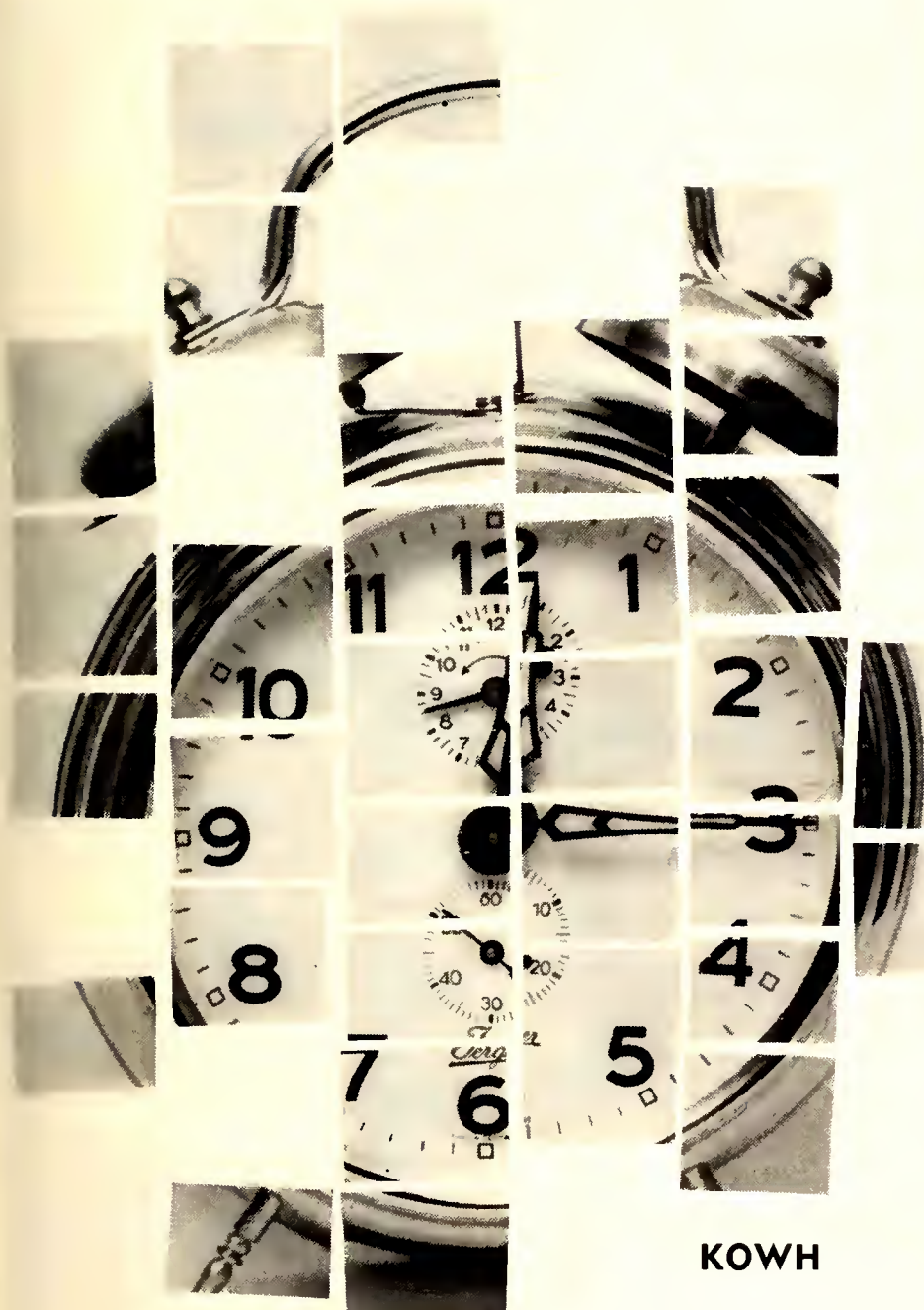


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©1958 Sponsor Publications Inc.

*Your Omaha radio
Investment talks
biggest . . .
where the most
Pulse* 1/4 hours are*



KOWH



STATION "A"

STATION "B"

There are only 8 quarter hours in which KOWH is *not* first. There are 32 quarter hours in which KOWH *is* first, including 7 first place ties. This kind of domination has been characteristic of KOWH for just about 8 years.

Currently KOWH is first in the morning, afternoon . . . and all-day with a 7.9 average Pulse.

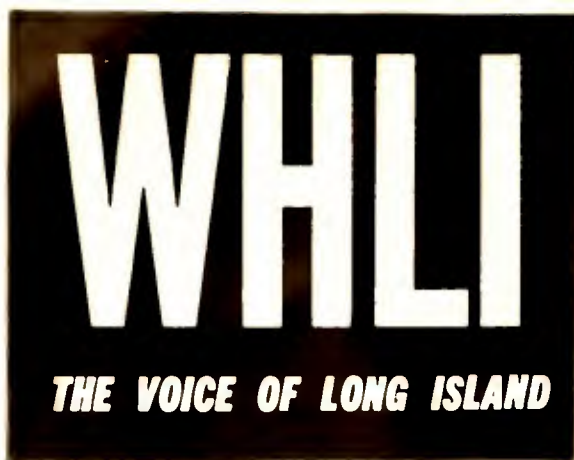
Why? Programming . . . personalities . . . and coverage (660 kc.). Advertisers have learned that any time's a good time on KOWH, and are turning to KOWH in increasing volume.

How about your investment? Get at close quarters with Adam Young . . . or KOWH General Manager Virgil Sharpe.

*March, 1958 Pulse

KOWH OMAHA

Represented by Adam Young Inc.



10,000 POWERFUL WATTS

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

**DELIVERS THE
2nd LARGEST MARKET
IN NEW YORK STATE...
GREATER LONG ISLAND
(NASSAU-SUFFOLK)
FOOD STORE SALES
\$657,030,000**

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

→ 10,000 WATTS

WHLI AM 1100
FM 98.3

HEMPSTEAD LONG ISLAND, N. Y. *the voice of
Long Island*

NEWSMAKER of the week

Next week, Marlboro, oldest and top-selling of the flip-top cigarette brands, will pull a reverse switch with the introduction of its new soft pack. Tom S. Christensen, Marlboro brand manager, announced a heavy network and spot tv campaign for mid-June through mid-August to launch the new package with a sponsor-estimated budget of \$1.8 million.

The newsmaker: The tv-conscious cigarette industry, barely emerged from the filter cigarette and hard flip-top pack revolutions, is in for another surprise twist. Next week, says Marlboro brand manager Tom Christensen, Marlboro, granddaddy of the flip-tops, will come out with a new soft pack.

"Tv will be the bulwark of our two-months' national introductory campaign," he told SPONSOR. This campaign (through Leo Burnett) will include commercials on *To Tell the Truth*, *Jack Paar*, *Baseball Game of the Week* and assorted syndicated shows such as *Mickey Spillane* in the top metropolitan market. (SPONSOR-estimated cost of the two-months' send-off: a little under \$2 million.)

"Marlboro's flip-top sales are the largest in the industry, accounting for a volume greater than the remainder of the flip-top combined," Christensen admits. "None the less total cigarette sales break down like this: soft packages, about 85%; boxes, about 15%."



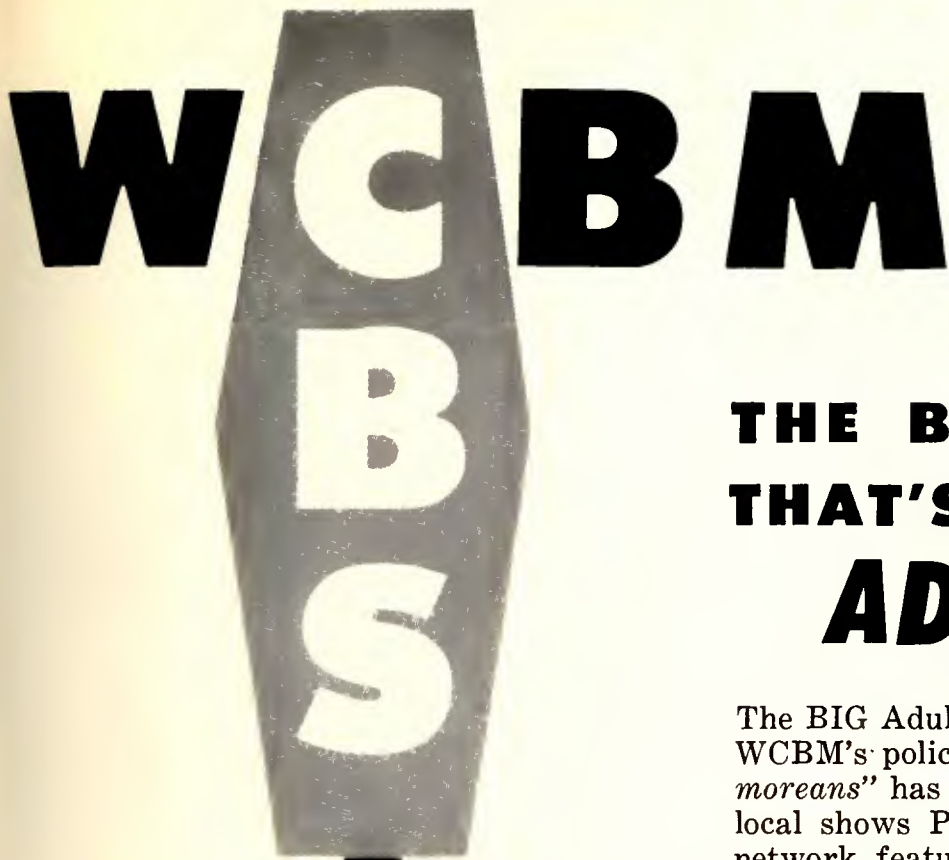
Tom Christensen

A couple of months of test-marketing with Washington and Oregon as the launching pads, revealed that total Marlboro sales could be substantially augmented if soft-packaged Marlboros were made available along with the flip-top kind.

Perhaps the most significant aspect of Marlboro's reverse switch is the fact that it underscores once more how intimately packaging and tv are linked with the sales of mass-distributed, impulse-purchase items today.

The only question remaining in the cigarette industry's continuous and conscientious search for the new and different: Will the next switch be to a tv-introduced new brand of thoroughly unfiltered, regular-sized cigarettes in a completely crushable package? ▀

WCBM



THE BALTIMORE STATION THAT'S PROGRAMMED FOR **ADULT APPEAL!**

The BIG Adult Radio Audience in Baltimore is with WCBM! WCBM's policy of "*programming by Baltimoreans for Baltimoreans*" has paid off handsomely for astute advertisers! Top local shows PLUS intensive news coverage PLUS top CBS network features has consistently gained top adult listener ratings of 90% and higher.* Reach the people with "buying power" in Baltimore . . . rate WCBM at the top of your schedule!

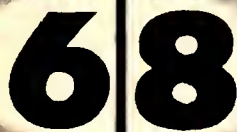
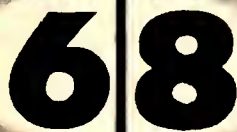
**Nielsen Adult Listenership Surveys*

WCBM

10,000 Watts on 680 K.C.
Baltimore 13, Md.

THE BOLLING COMPANY, INC.

*Exclusive National
Representatives*





Once again, Chicago's most respected jury of advertisers, agency representatives and broadcasters has heaped its highest honors on WNBO Tele-

vision and WMAQ Radio programs. At its banquet on May 28th, the Chicago Federation of Advertising Club bestowed eight "First" a

* First Award, Educational and Documentary: WNBO's "Know Your Schools." * First Award, Weather: WNBO's Clint Youle. * First Award, Commentary: WNBO's Clifton Utley. * First Award, Interview Program: WMAQ's "Chez Show with Jack Eigen." * First Award, News Commentary: WMAQ's Clifton Utley. * Special Award, Music: WMAQ's "Musical Moments"



"thanks, fellas..."

Special awards on Chicago's Leadership Stations,
First awards than any other broadcasting
station in Chicago. Quality programming still

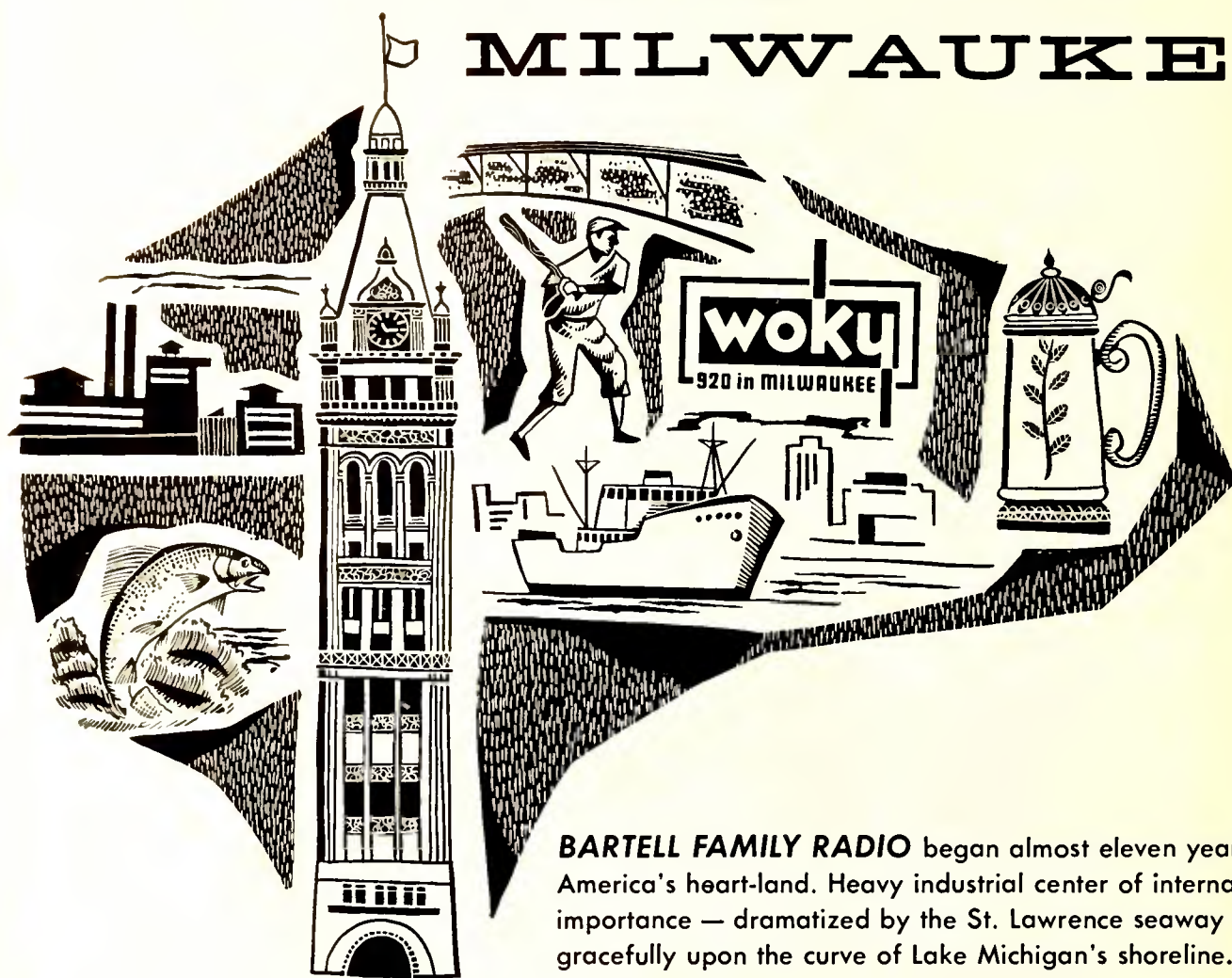
offers advertisers the best buy in Chicago on

WNBQ * WMAQ

CHICAGO'S LEADERSHIP STATIONS REPRESENTED BY NBC SPOT SALES

First Award, Quiz and Panel: WNBQ's "City Desk." * First Award, Special Musical Feature: WMAQ's "Promenade Concert." * First Award, Disc Jockey: WMAQ's Tom Mercelin.
Special Award, News: WMAQ's "Night Desk." * Special Award, News: WMAQ's "Market Reports with Sam Saran." * Special Award for Public Service Activities: WMAQ.

UNIQUELY MILWAUKEE



BARTELL FAMILY RADIO began almost eleven years ago here at America's heart-land. Heavy industrial center of international importance — dramatized by the St. Lawrence seaway project. Set gracefully upon the curve of Lake Michigan's shoreline.

And the people . . . Not fancy, understand, but bedrock citizens with remarkable instincts for progress and propriety. Firm loyalties are woven into the fabric of their lives — for home, family, church, community. Fundamental kinship with these concepts has been the basis of programing which **REACHES MORE PEOPLE** and more different people, producing maximum buyership.

Bartell It... and Sell It!

**BARTELL
FAMILY
RADIO
COAST TO COAST**

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

Sold Nationally by ADAM YOUNG INC.

SPONSOR-SCOPE

14 JUNE 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

First of the anti-freeze brands to unveil its fall buying is Prestone (Esty).

As a starter in air media, it's picked up 12 Chet Huntley-Dave Brinkley news periods on NBC TV for October.

New national spot radio had several cheerful rays this week.

The resulting pickup included an eight week campaign for Noxzema's suntan lotion in 37 markets; another six-week flight by Pall Mall (both out of SSCB); and several weeks of intensive insertions (Monday thru Friday) by Readers Digest in the top 25 markets.

If tv stations in 35 markets can clear the time, Wilson & Co. will introduce something different in afternoon scheduling—and this on a 52-week basis.

The plan: three five-minute celebrity interview films per afternoon five days a week. They would be spread between noon and about 5 p.m.

K&E media people in Chicago have checked the possibilities of clearance with about 15 reps; indications are that it will be possible to start in late fall.

Miles Laboratories is the latest major tv spot advertiser to launch an anti-triple spotting crusade.

The Geoffrey Wade agency, which handles the account, this week began inserting a clause in its contracts which stipulates that a station waives payment if Miles commercials (Alka-Seltzer, One-a-Day) are triple spotted.

(See page 29 for multi-sided analysis of the triple spotting question.)

Anahist apparently has found a strong market for itself in summer: It's buying spot tv saturation schedules via Bates in the top 30 markets.

In a test of spot last year, Anahist found that allergy sufferers responded well to a campaign in the hot months.

Sales, when divided into two six-months periods, show 64% for October-through-March and 36% for April-through-September.

The selection of test markets depends, of course, on the product. But to those associated with grocery store items there may be a useful clue in this batch of current P&G testing favorites:

1) Albany; 2) Cincinnati; 3) Columbus; 4) Dayton; 5) Indianapolis; 6) Peoria; and 7) Providence.

Advertisers, among other considerations, like to pick test areas that are not too difficult to police.

Fantastic as it may seem, the ad budget for a single headache remedy—Bufferin—may turn out to be greater than the money spent on some of the leading auto makes this year.

Bufferin (Bristol-Myers) is now in the \$12-13 million class—running somewhat ahead of Esso, the major spender in the petrol field.

In the soap category, Tide's outlay may have been around that mark at one time.

Coming from a veteran media director who has been on the sidelines of many a selling rough-and-tumble, this bit of comment might stand some mulling among radio sellers who habitually deride their competitors as rock-and-roll dispensers:

"All this talk about the competitor's station appealing only to a rock-and-roll audience in the long run will be **damaging to the medium as a whole.**

"If this smearing continues long enough, **advertisers who aren't aware of all the facets of radio** will get the impression that the only listeners to radio are rock-and-roll teenagers.

"**The smart seller of radio will just talk about the 'quality' of his own audience** and refrain from runing down his competitor's format.

"**It's not easy to sell a medium that shatters its own image."**

A gripe you frequently hear from rep sales is that some of the young timebuyers show a lackadaisical attitude toward sales pitches when the spot campaign is for a brief run.

A common retort, as reported by these salesmen: "What's the difference? **This schedule is only for three weeks.**"

Notes one salesman: "What adds bitterness to the pill is that the timebuyer's supervisor can't be budged into straightening him out."

Spot tv may yet come up with a united front in confronting national advertisers with a rate structure for half-hour programs that **challenges comparison with network prices.**

The Chicago rep group which started the ball rolling in that direction learned from 200 stations it polled that **80% favor special di counts to lure national advertisers who bring in their own half-hour film series.**

(For a provocative recital of what the Chicago group has accomplished so far, see article starting on page 32.)

Here's a figure that may cause even P&G to take notice: **Gillette's sports cavalcade last year chalked up over 8.2 billion viewer commercial impressions.**

The Friday fights got the biggest share of the impressions (4.2 billion) while the World Series accounted for around 3 billion.

Another astronomical figure delivered by the sports cavalcade: **over 351 million total viewers for all events.**

The following tabulation shows the **total viewers and the estimated total time-rights-production costs** for the various items in the cavalcade:

PROGRAM	TOTAL VIEWERS	ESTIMATED COSTS
Friday Fights	105,000,000	\$7,000,000
World Series	100,000,000	4,300,000
Rose Bowl	49,000,000	450,000
Triple Crown	47,000,000	500,000
All-Star Game	27,000,000	700,000
Blue-Gray Game	23,000,000	250,000
TOTAL	351,000,000	\$13,200,000

Historical note: With the looming exit of the Kraft Theatre, the Gillette Friday fights will become the **oldest consistently sponsored program in network tv.**

R. J. Reynolds and Ballantine Beer seem to find that there's no advantage to sponsoring a team (the N. Y. Yankees) with a monopoly of its market.

Viewing audiences are just about what they were when the metropolis also had the N. Y. Giants and the Brooklyn Dodgers.

The Yankees' **commanding lead** also may be taking some spice out of the New York situation.

Agencies are finding it more and more difficult to steer the multi-brand advertiser into a corporate deal—even if it means a big saving and sometimes an opportunity to block the competition.

Here are the **basic reasons** why efforts to put through such deals fail (the last one was the \$3-million package Lever had on CBS Radio):

- 1) **Brand managers prefer to call the turn** on their own campaigns.
- 2) **Distribution and seasonal conflicts** of the various brands.
- 3) **Media personality conflicts** within an agency or among the various agencies servicing one of these giants.
- 4) **The fear of having the monopoly finger pointed** at the company.

Chalk up Westinghouse and Liggett & Myers as pioneers in the gigantic spend for exploiting a network series.

Westinghouse has appropriated \$1 million for the promotion of its Desilu-produced series this fall; L&M will pour more than \$500,000 into focusing attention on its Steve Canyon show (which is tied in with the Air Force).

Aside from massive spotlight advertising, dealer promotion, and general drumbeating on the road, the Westinghouse million will go for frequent goodwill trips by Desi Arnaz and Lucille Ball.

The Westinghouse network show money for the 1958-59 season breaks down along these lines:

PROGRAM TYPES	PER SHOW	TOTAL GROSS
4 specials (originals)	\$402,500	\$1,610,000
4 specials (repeats)	115,000	460,000
35 dramatic shows (originals)	115,000	4,025,000
9 dramatic shows (repeats)	50,000	450,000
COST FOR 52 SHOWS		\$6,545,000
AVERAGE COST PER SHOW	\$125,870	
APPROXIMATE COST NETWORK	\$82,000	4,300,000
TOTAL TIME & TALENT COST		\$10,845,000

Here are the gross program prices for the other newcomer series set so far for network tv sponsorship this fall:

PROGRAM	AVG. COST	PROGRAM	AVG. COST
Milton Berle	\$50,000	Naked City	\$37,000.
Brain vs. Brawn	45,000	Northwest Passage	48,000
Steve Canyon	44,000	Number Please	23,000
E.S.P.	30,000	Patti Page Show	40,000
Jackie Gleason	58,000	Public Enemy	41,000**
Peter Gunn	38,000	Donna Reed Show	53,000*
Law Man	38,000	Rifleman	36,000
Bat Masterson	38,500	Rough Riders	47,000*
Garry Moore Show	59,000**	Ann Sothorn	40,000
		The Texan	37,000

*Price includes repeat runs; ** cost for half hour only.

NOTE: In terms of categories, these 19 newcomers breakdown thus: Westerns, 5; adventure, 3; games, 3; live comedy, 2; live variety, 1; crime, 2; situation comedy, 2; live music, 1. **Percentage of live: 37%;** without games, 25%.

A sampling of agency and advertiser executives by SPONSOR for its Fall Facts issue (due 19 July) shows that: (1) **50% report their expenditures for network tv this fall will be over last year's;** (2) almost all the rest expect it to be about the same.

Major reasons for the upping expenditures: change in **marketing strategy,** higher costs of tv, **additional brands.**

The recession could turn out to be a blessing for the people in media research.

According to talk along Madison Avenue this week, **the advertiser is demanding more proof** than ever on the probable results of a recommended campaign.

Upshot of this attitude:

1) The agency is finding itself pressed to **raise the standards and practices of media buying**—thereby increasing the importance of experts in evaluating competitive media as well as buying them.

2) **Exhaustive probing is necessary** for hard facts and down-to-earth comparisons of costs and effectiveness—a function that will require larger and more skilled staffing of media researchers.

3) A boom for **freelance research** organizations (who do field work) is in the making.

The next big advertising serimmage you can expect in the appliance field will be over the ability of dishwashers to **reduce bacteria count to a negligible level.**

GE already has the jump on the others, while **Westinghouse** is reported getting set to enter within the next several months.

Note that **2-for-1 deals and premium offers** are few and far between in tv commercials these days.

That's because the **supermarkets are putting more pressure** than ever on manufacturers to cut them out.

The supermarketers' contention is that these **expanded packages clutter up shelf space** which could be used for additional products. Moreover, because of the added weight, they're **hard to handle.**

Here's another new barrier the advertising people will try to knock down:

The Internal Revenue Department's recent ruling **disallowing, as an operating expense, the cost of an advertising program sponsored by private electric companies.**

The Southern Co.'s president **Harlee Branch, Jr.**, promised his stockholders last week that he would challenge the ruling. He described it as an "attempt to deny the investor-owned electric industry the right of free speech."

Co-op utilities from time to time have charged the private companies with using their advertising campaigns to **attack non-private interests as "socialism."**

Like CBS, Inc., **the Music Corp. of America** seems to be readying itself for a **spinoff of some of its properties** in the event that it must seek relief from **anti-trust pressures** by the Department of Justice.

The MCA companies this week became operating entities by **J. C. Stein's** device of naming a president for each, with **Lew R. Wasserman** as executive chairman and chief executive officer of all companies—a la the role filled by CBS' Frank Stanton.

The presidents: (1) **Lawrence R. Barnett**, Music Corp. of America (band and acts division); (2) **Maurie B. Lipsey**, Management Corp. of America (which handles producers, directors, and writers); (3) **Herbert I. Rosenthal**, MCA Artists, Inc., (the talent arm); (4) **Taft B. Schreiber**, Revue Production, Inc., (film production); and (5) **David A. (Sonny) Werblin**, MCA TV, Ltd., (Selling arm for syndication and network film sales).

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 54; News and Idea Wrap-Up, page 57; Washington Week, page 63; SPONSOR Hears, page 64; Tv and Radio Newsmakers, page 70, and Film-Scope, page 45.

Station "B" 16.3%

Station "A" 20.0%

Station "C" 13.5%

WHB 50.2%

In Kansas City...
WHB reaches more
men and women than the next
3 radio stations combined.



**It's a Bob Robin
Afternoon, Too!**

Bob holds sway from 2 to 4 p.m. every afternoon, and look what happens: From 3 to 6, WHB reaches 60.5% of all men and women who listen to the top 4 Kansas City stations.

Bob is a young, eager and soft-spoken air personality who is known as the "Sentimental Gentleman from the South" (He calls Memphis home). He's firmly established as the "housewife's friend."

Sure, WHB is consistently and dominantly first in total audience every hour of the day.* But you want to know about men and women? Great!

Of all the men and women who listen to the top 4 Kansas City radio stations . . . 50.2% listen to first place WHB. (Nielsen, April audience composition analysis, 6 a.m.-7 p.m. average.) And every hour of the day more men and women listen to WHB than to any other station.

Talk to a Blair man or WHB General Manager George W. Armstrong about WHB's tremendous 96-county coverage plus fantastic audience appeal.

*Whether you're talking about Metro Pulse, Nielsen, Trendex or Hooper . . . Area Nielsen or Pulse

WHB

10,000 watts • 710 kc.
KANSAS CITY, Missouri

**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.



EYE

If you're a TV advertiser, the difference between having your eyes closed and your eyes open is the difference between a short-sighted and a far-sighted view of network TV.

Take the two ways that MULTI-VISION,* the new media concept of the NTA Film Network, can work for its television sponsors..



OPENER

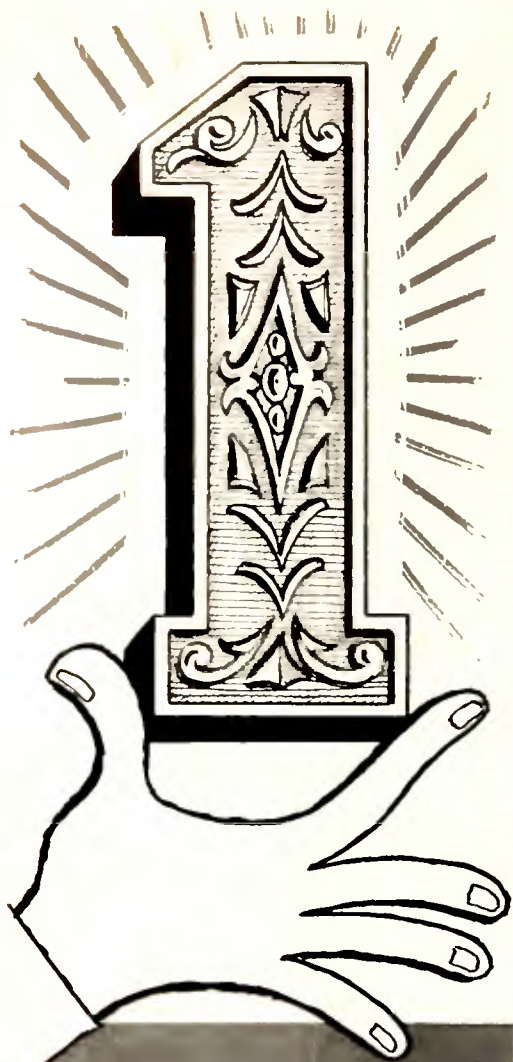
PLAN I: For the sponsor interested in *identification* and *penetration*. It offers sponsorship of any one of three great new half-hour series from 20th Century-Fox and Desilu Studios with sole sponsor identification. Plus sponsorship of "Premiere Performance" and of "TV Hour of Stars." A total of 7 commercial minutes . . . plus 10 billboards every week . . . which should deliver more than 14,000,000 TV homes per week.

PLAN II: For the sponsor whose chief aim is all-out *penetration* and *saturation*. It offers one commercial minute in every one of NTA's great new half-hour programs . . . plus full participation in "Premiere Performance" and "TV Hour of Stars." A total of 10 commercial minutes every week . . . which should deliver more than 27,000,000 TV homes per week.

If *your* eyes (and mind) are open . . . get in touch with us today to see the *visible* benefits of the most exciting and significant development in network television in this decade!

NTA FILM NETWORK

Coliseum Tower, 10 Columbus Circle New York 19 • Judson 2-7300



The Big One in San Antonio

BUY 'EM BIG . . . for best sales results. Buy KONO—the top Hooperated station in San Antonio—with top Pulse points where they count most—where sets-in-use is among the highest in the nation—where KONO's music-and-news gets more sales per dollar for America's top advertisers.

See your **H-R** REPRESENTATIVE
or Clarke Brown man

860 kc 5000 watts

KONO
SAN ANTONIO Radio

Timebuyers at work

Ed Fitzgerald, J. Walter Thompson Co., Chicago, says that “when you think it over, it’s a little bit amazing how vigorously the broadcast industry keeps growing every year, and how much of the growth hinges on the constantly improving selling job of the reps. Every year or two, with their help, timebuyers have some contact with the majority of the country’s radio and tv stations. The many mutual business successes that started with these contacts indicate a pretty handy, efficient system of agency-station communication. And so much of our business volume relies on the real ability of our rep friends to supply a constant flow of up-to-the-minute data on stations and markets. It’s good to have these men on our side. And just as hard to see who else could do the broad selling job they do in concluding business transactions quickly and efficiently. They are an integral part of the broadcast business, and rep and agency are interdependent. I think it’s time we gave a real pat on the back and a good-luck shamrock to our representative friends—sure and they’re foine lads, indade!”



Ruth S. Leach, Gordon Best Co., Inc., Chicago, points to the many factors which go into the buying of a schedule. “Ratings are one indication,” Ruth says. “But this is only one measure of spot value. Equally important are audience composition, frequency of exposure, surrounding material, station integrity, and local acceptance of stations.



Good judgment in evaluating these measures can be practiced only after much experience and everyday application. The reps, of course, are of tremendous help, since they provide much of the pertinent data.” Ruth feels that the buyer should always keep in mind that his chief objective is to sell the advertiser’s product—and that there are just as many variations in campaigns as there are in direct selling. There is no set formula, she says. Each campaign should have its individual strategy. “But media cannot stand by itself,” Ruth adds. “Good exposure will not sell the product if the copy isn’t effective; conversely, good copy will be lost if the exposure is weak. The two must complement each other to achieve effective results.”



RIGHT COMBINATION

There's a lot of money piled up in the Pacific Northwest market.

Here's the combination that opens it to you: just twist the dial to 8-5-2.

We'll spell it out for you. Turn west to KREM-TV, Spokane, west again to KING-TV, Seattle, and south a bit to KGW-TV, Portland.

For the combination that clicks, you can count on the Crown Stations. Turn to KING-TV, KGW-TV and KREM-TV—most Northwest viewers do.



THE CROWN STATIONS
OF THE PACIFIC NORTHWEST

*A scene from "Assignment: Junkie's Alley,"
one of the series of powerful documentary-styled
dramas presented by Armstrong Circle Theatre.*





HOW ARMSTRONG COVERS AMERICA...

Armstrong Cork will start its 31st year in network broadcasting and its ninth in television by concentrating its entire television advertising effort on the CBS Television Network where it has just renewed its notable series of hour-long actuality dramas.

Armstrong Cork's leadership in its field is grounded in a firm conviction about the sales effectiveness of television. This conviction is reflected not only in the character of its programming, but in the expressed attitude of the Company itself:

"People who purchase Armstrong products do so at long intervals, which is why we are primarily concerned with the impact of the program itself as well as its commercials. This means putting quality ahead of quantity—program character and audience composition ahead of audience size—since Armstrong is sure to reach everybody over a span of years. A good program can contribute to the impact that its commercials have on the audience, and thus become allied in the viewer's mind with the sponsor's product. We find the CBS Television Network a particularly effective frame for delivering this impact."

It seems clear that the CBS Television Network is delivering the same kind of impact for other advertisers as well—including General Foods, Westinghouse, U. S. Steel and Prudential.

Like Armstrong, they have announced their renewals on the network that for 68 consecutive Nielsen Reports has been delivering the largest nationwide audiences in advertising. **CBS TELEVISION NETWORK**

**MORE THAN
100%
Greater Listening Audience**



WILS	7:00 A.M.—12:00 Noon			12:00 Noon—6:00 P.M.		
	Monday	Thru	Friday	Monday	Thru	Friday
	58.3			60.5		
Sta. B	25.6			21.2		
Sta. C	7.7			9.8		
Sta. D	3.7			3.2		

C. E. Hooper, March-April, '58



**MORE LISTENERS
THAN ALL OTHER STATIONS
HEARD IN LANSING COMBINED**



**CONTACT
VENARD
RINTOUL &
McCONNELL, INC.**



81

ASSOCIATED WITH WPON, PONTIAC,
MICHIGAN

by Joe Csida

Sponsor backstage

Tv's recurrent ectoplasm —pay tv

Very few commercial telecasters did joyous nip-ups when Henry Griffing, president of Video Independent Theatres, Inc., announced that he was folding his Bartlesville, Oklahoma, pay-tv operation several weeks ago. Most recognized the experiment for exactly that: An effort to find out by actual operation, what a certain segment of the American public would, and would not pay for in the way of television entertainment.



You may be sure that not only Mr. Griffing, but several dozen other bright pay-television promoters learned plenty from the experiment. One thing it did not prove was that pay-tv can't happen. Mr. Griffing, himself, has said that among the lessons of Bartlesville were these: (1) People prefer to pay for a specific film of their choice, rather than subscribe a flat sum for a package of films; (2) People do not seem to be too interested in whether a movie they see is first-run or a re-run; (3) It is almost impossible to buck free movies on commercial tv stations with a pay system.

New experiments underway

Two facts illustrate how far from being discouraged in the future of pay-television Mr. Griffing and his group are: For the past three months, right in Bartlesville, Video Independent has been running experiments with pay-tv meters in a number of homes. Mr. Griffing reports that the meters, so far, are unsatisfactory, although he does believe that the answer to successful homes pay-tv lies in a metered system. And secondly, Video Independent, which already operates a dozen community antenna television systems (another form of pay-tv, of course) is in the process of building eight more such systems.

Alert advertisers and their agencies (even as are broadcasters) are watching the over-all pay-television picture as they never have before. There is an increasing feeling that somehow, somewhere in the not too distant future, pay-tv is going to pop big, and when, as and if it does sharp advertisers are going to find ways and means of moving in. As a matter of fact some advertisers are aware that, even today, they are already getting a small amount of pay-tv circulation, although actually they aren't paying for it. This comes about in situations, where via the community antenna systems referred to above, anywhere from several hundred to several thousand additional homes are delivered to an advertiser in the form of people subscribing to community antenna systems which deliver them a signal they otherwise wouldn't be able to receive.

On the question of metered pay-tv in the home: while Mr. Griffing indicates that Video Independent is not at all satisfied with the meter devices with which they've experimented, Louis Novins, president of International Telemeter Corp., confidently states that by the first of next year, ITC will have metered pay-tv experiments going in several communities. I remember seeing the ITC meter operating at an

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



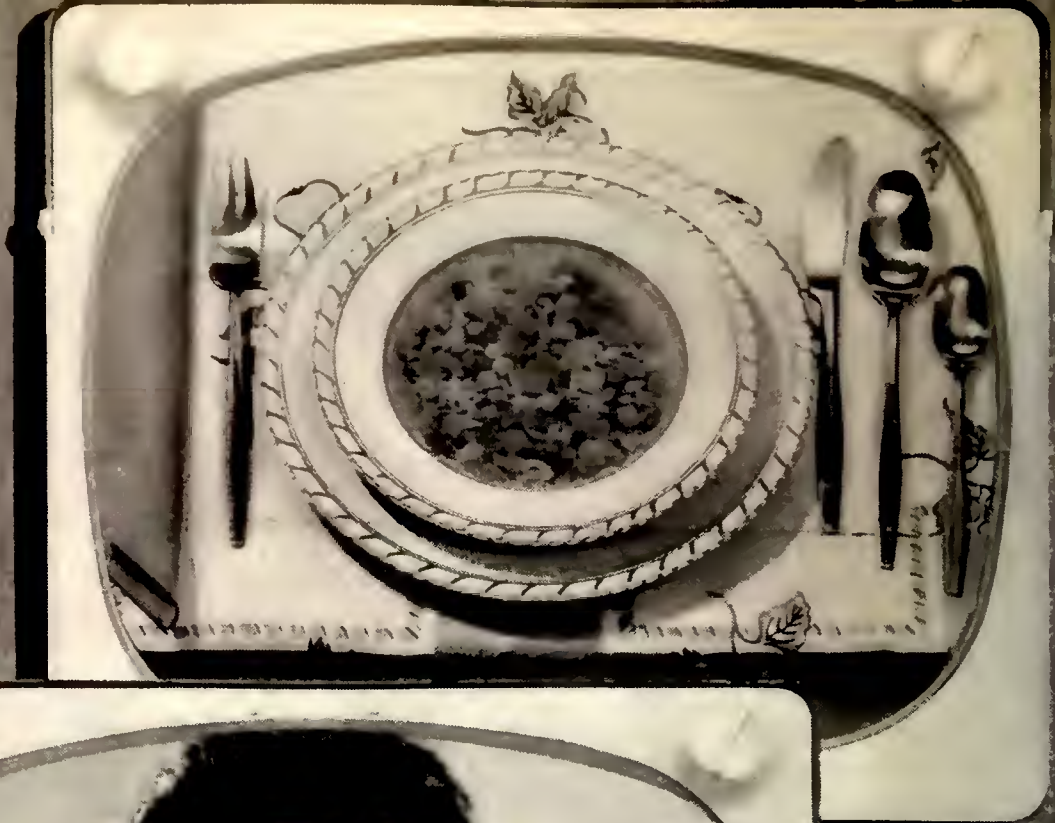
Fast, accurate news coverage is one reason Beeline stations deliver a large and responsive audience in the Billion-Dollar Valley of the Bees. The five Beeline stations have their own news staffs for on-the-spot local news stories. They work closely with McClatchy newspapers and tie into available network news shows to add depth to their coverage.

As a group purchase, these radio stations deliver more radio homes than any combination of competitive stations . . . *at by far the lowest cost-per-thousand.* (Nielsen & SR&D)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA
Paul H. Raymer Co.,
National Representative





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

Which gets your vote?

NAB Convention some four or five years ago, and it seemed to me to be quite effective even then. Mr. Novins is one of the pay-tv toppers who has watched and learned from the Bartlesville experiment. In addition to the already-mentioned lessons it's taught, Mr. Novins believes it showed that a pay-tv system must deliver entertainment other than movies, first-run or otherwise. Toward this end ITC is setting up what will amount to a booking and producing corporation. The function of this organization will be to line up, and/or produce live shows to be telecast for pay. It's quite certain that Mr. Novins has in mind fights and other sporting events, as well as special events of various kinds.

Speaking of pay-tv programing, the Bartlesville experiment also showed that so-called minority groups, such as classical music, ballet, and foreign film buffs were eager supporters of pay-tv. Much more so, according to the Bartlesville findings, than their proportionate pop movie fan fellows. In short, Bartlesville obviously was another important step in the slow, sometimes seemingly confused development of pay-television rather than a total business failure. In addition to the programing facts it revealed to such entrepreneurs as Messrs. Griffing, Novins and many others, I'm certain it shed clear light on many problems of merchandising, engineering, source-relationships (with picture producers, distributors, et al.).

Maybe they're just not talking

No one seems to know . . . or those who may know just aren't saying . . . how pay-tv will eventually develop. From out here there seem to be all kinds of enchanting possibilities. Metered television in the home is one. Closed circuit theater television is another. There is no conclusive evidence that it may not yet come even via the people's channels. And there is a strong possibility that it may one day come via a combination of the first two forms, i.e., a teaming-up metered-home and closed-circuit theater. Recall the simple fact that the Robinson-Basilio fight drew 364,876 people into 170-odd theaters at fancy prices ranging from about \$3 to \$7.50 via closed circuit television. Then take a look at the community antenna systems now operating across the land. There are over 600 such systems, with better than a half million subscribers, according to the National Community Antenna Association, the industry's trade group. Unquestionably there are all kinds of problems involved in pairing this combination of pay-tv outlets. But certainly in this age of electronic and engineering miracles, none of the problems in this area are insurmountable. And, to me, it begins to look like there are enough people involved so that some answers may soon be found to whatever economic problems exist. At any rate, alert advertisers are now watching, and will continue to watch developments. Not to mention alert, and harassed free telecasters.

Letters to Joe Csida are welcome

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

professionally speaking, which in your opinion would sell the most pup? Ask four people—and you'd probably get as many answers! With film, on the other hand, you can really pre-test. Test with all the impartial audiences you want, efficiently, economically.

Your commercials on film put you in the driver's seat. You're in control for time and station throughout the land . . . know your message's impact—know it can't be changed. And you can be 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 Avenue
New York 17, N. Y.

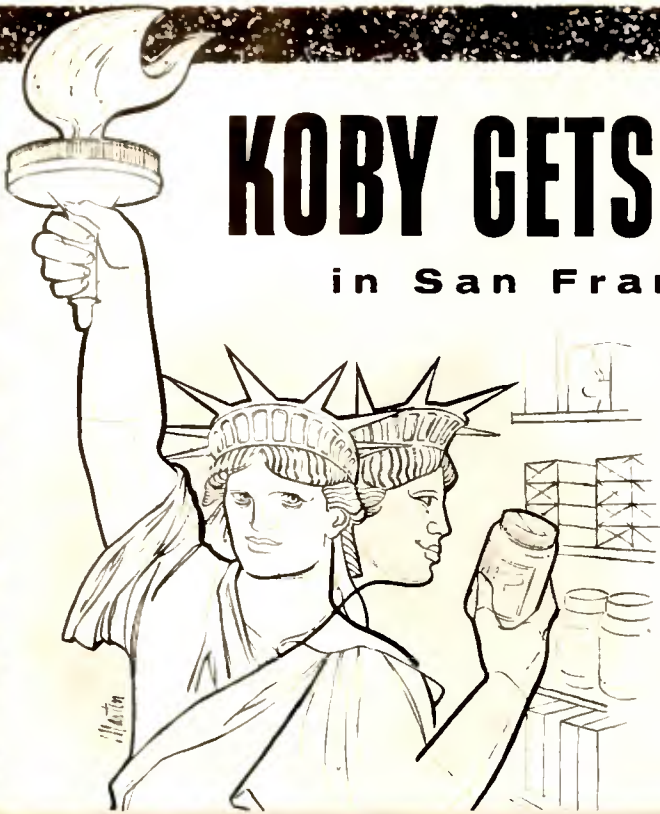
Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

or

W. J. German, Inc.

agents for the sale and distribution of
Eastman Professional Motion Picture Films,
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.



KOBY GETS ACTION

in San Francisco

Audiences respond to KOBY's musical formula beamed to San Francisco families. Advertisers know they react and ring cash registers. No double spotting assures the full impact of your message. Jan.-Feb. Pulse shows even KOBY'S lowest rating is higher than that of any other station — 3.9 average 7 a.m. to 6 p.m.

10,000 WATTS
SAN FRANCISCO

KOBY

SIT IN
WITH YOUR
PETRY MAN

Mid-America Broadcasting Company

Congratulations

I have just finished reading the editorial page in your 31 May issue and I doff my hat, too, to WRC and WRC TV for that most spectacular station dedication ceremony with the President of the United States participating, but I think we have a first that almost matches it. In 1922 as Secretary of Commerce Herbert Hoover issued the original license to WCAU. In 1933 he participated in the dedication of the old WCAU building over the CBS Radio network, and in 1957 he saluted us with the following letter on the occasion of WCAU's 35th Anniversary.

Dear Mr. Pryor:

It is a pleasure to have a part in the 35th anniversary of WCAU in spirit.

As Secretary of Commerce in 1922, it was my duty to issue the original license to WCAU. Again in 1933 I had the pleasure of participating in the dedication of the old WCAU building.

And now in 1957 I have the pleasure of saluting WCAU after all these years of its service and devotion to the American people. Over these years it has grown in strength as part of America's great communication system of entertainment and thought.

Yours faithfully,
(signed) Herbert Hoover

Robert N. Pryor
vice president, public relations
WCAU, Philadelphia

It's EXCLUSIVE, Smidley, E-X-C-L-U...

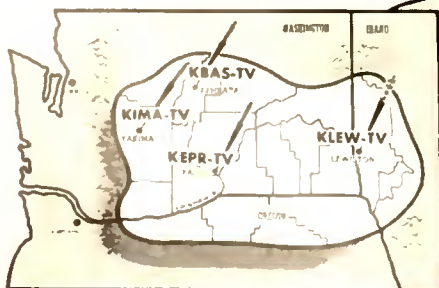


Get it, Smidley . . . EXCLUSIVE! This KIMA-TV with its satellites is not just number one in the market . . . but the ONLY one in the market. Ever see such a neat, one-buy, four-station, three-state package? A big market—over 500,000. A wealthy market—nearly a billion dollars. It's enough to make the average time-buyer do flip-flops. Right, Smidley? Right!

Quite a market . . .

Eating and drinking...\$45,126,000
Lumber and
building materials...\$87,656,000

Source: 1957 "Survey of Buying Power"



KIMA-TV

YAKIMA, WASHINGTON

with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KBAS-TV
Ephrata, Moses Lake, Wash.

CASCADE

BROADCASTING COMPANY

NATIONAL REP. WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

Tv commercials

While I question the purpose and methods used in compiling the material for "How Agencies Rate Television Com on behalf of the Film Producers Association of New York, whose members commercials, may I point with pride to the fact that of the twelve producers cited eight are FPA members, based in New York, but filming all over the country and, yes, even the world.

The statement by one of your agencymen surveyed that "New York account for almost 70% of all tv film

producers have essentially devoted their lives to tv commercials," is worth reiteration. There is a mutuality of interest with advertising people that can be claimed by no other part of the cials Showcase, attended by 500 top agency executives, evidenced the desire of producers to share their experience. FPA's June 12th Commerce and their technical developments with their clients.

In one respect, however, I must disagree with the validity of trying to "rate producers in the first place. It could be likened to asking clients or networks to rate advertising agencies. Besides, it is a precarious ground to tread in that few systems are foolproof, and an otherwise justifiable result can be destroyed by just one "bad apple" that slips in through a faulty technique in judging the replies.

Wallace A. Ross
*Film Producers
 Association of N. Y.
 New York*

● SPONSOR always welcomes comments on its editorial content.

Single rate card

We wholeheartedly agree with WBBF, Rochester, on having a single rate card for local and national advertisers (SPONSOR May 24th).

We have had a single rate card for the past year and not only has it solved our problems on border line cases but it has been the deciding factor in acquiring several additional national accounts.

Bernard Wilson
*sales mgr., KAAA
 Kingman, Ariz.*

● SPONSOR would like to hear from other readers who have made progress in solving this knotty problem.

Wrong sex

In the May 24th issue of SPONSOR you mention the *Yankee Home & Food Show* and my name.

Since our program reaches 30 stations in New England over the facilities of the Yankee Network, I think it important that you know that I am not a man.

Duncan MacDonald
*Yankee Network
 Boston*

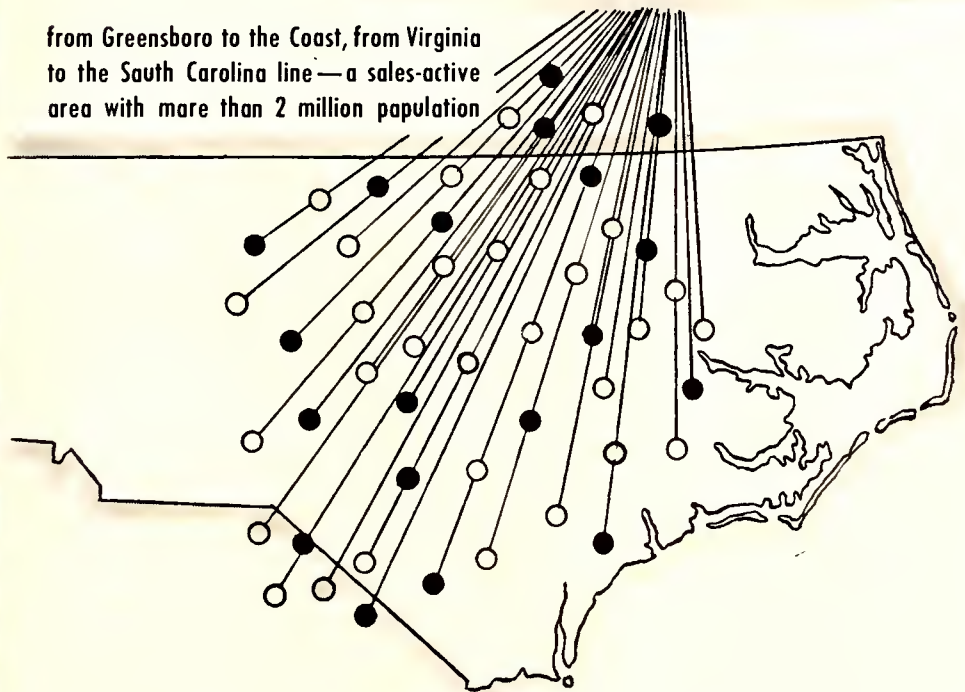
● And such a charming member of broadcasting's distaff side, too. 'Twas the name that confused us.

Proof of The "PULLING"

by... WRAL-TV

radiating effectively from the
RALEIGH-DURHAM
 area

from Greensboro to the Coast, from Virginia to the South Carolina line—a sales-active area with more than 2 million population



A brief one-week contest on our Cap'n Five program . . . with a modest prize of a Lone Ranger and a Tonto plastic figurine . . . requiring a real labor of love effort (making the most words from the letters in CHANNEL FIVE) pulled 5000-plus entries* from

**253 post offices—in 45 counties
 in North Carolina, Virginia and South Carolina**

That's just a sample of our area coverage and audience responsiveness. Test for yourself the buying power—and buying desire—of the WRAL-Telev viewers in this land of pleasant living.

(*The winning Miss had 392 words, verified by our best unabridged dictionary)

FULL POWER

CHANNEL 5

NBC AND LOCAL COLOR

REMOTE UNIT AND VIDEOTAPE

WRAL-TV

*First in every ARB survey of the Raleigh-Durham area
 (largest share of audience, sign-on to sign-off)*

RALEIGH, N. C.

REPRESENTED BY H-R, INC.



BIGGEST TWO-MAN

DAVE GARROWAY'S TODAY, 7:00-9:00 am (EDT)
MONDAY-FRIDAY

THE JACK PAAR SHOW, 11:30 pm-12:30 am (EDT)
MONDAY-FRIDAY

All year long Dave Garroway's Today and The Jack Paar Show are network television at its effective, economical best.

And from now to September, NBC's Summer Dividend

Plan adds even greater value to your advertising dollars. During this period, dividends start with the purchase of as few as six participations and multiply rapidly thereafter.

For example, you can buy a twelve week saturation schedule—30 one-minute participations running every other weekday and alternating between the two shows—for \$148,000. Actually, you're paying for only 20



BAND IN TOWN!

participations; 10 are dividends. And here's what you
according to estimates based on established Niel-
performances: 55½ million home impressions . . .
million viewer impressions . . . at a remarkable
\$1.7 cost-per-thousand viewer impressions.

Ad up *all* the plus values for Today and The Jack
Pa Show—personal salesmanship, flexibility, asso-
cia on with two important news-making shows and

personalities—and you've got a package that's right in
tune with the times.

Your NBC Sales Representative would like to show
you success stories which prove how these programs
have produced results for advertisers in all fields.

NBC TELEVISION NETWORK

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

**NOW
ONE BUY**

delivers both —

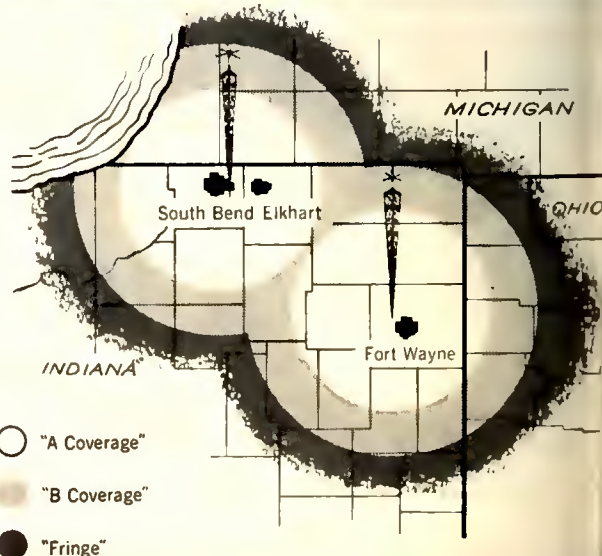
**AT A 10%
SAVINGS!**

YOU NEED TWO LURES in Indiana!



In this area of many lakes, plus countless "ol' fishing holes," alert advertisers cover *two* major markets—South Bend - Elkhart and Fort Wayne—with *one* combination buy which saves 10%! The coverage they get is from *within*—strong in its local loyalties—no longer influenced by that early-day "snow" from cities so far away. Take a close look at this rich interurbia: Over 1.6 million population—\$2.8 billion Effective Buying Income Yours, with just *one* buy!

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



W S j v
SOUTH BEND ELKHART

28
ABC

w k j g
FORT WAYNE

33
NBC

WHAT THEY'RE SAYING ABOUT THE TRIPLE SPOT

• The furor is much bigger even than is indicated in the press. Rates will have to be raised when the station owners want a certain revenue annually.

—Midwest Station Manager

• Most stations will not raise rates. They'll just move the spots to other time periods.

—St. Louis Station Executive

• Almost all our stations will guarantee no triple spotting if the agency or advertiser requests it. We aren't going to risk our competitive position for a few bucks.

—Station Rep

• The cost of each tv market is justified only by the set count. Cutting out triple spotting thus does not justify a raise in rates.

—Media Director, Major Agency

• There's a far greater sin being committed in participating programs. I don't see any rate-raising; instead I see less rate-cutting.

—West Coast Broadcaster

• The triple-spotting problem is compounded by agencies and advertisers who piggyback two products in the same commercial.

N.Y. Station Sales Manager

• Stations will have to raise rates if they stop triple spotting. Unfortunately, however, there's no proof that the practice dilutes commercials.

—Station Rep

• Stations in the smaller markets will be hurt if they raise rates; sponsors will pay for a hike in the top 20, then chop off the bottom of list.

—Marketing Director, Chicago Agency

Triple Spotting: Grade-A Mess

The confusion boiling this week over triple spotting is evident from the quotes above, collected by SPONSOR reporters across the nation. But out of the confusion, one thing is clear: if advertisers and agencies force an end to triple spotting, somebody will have to pay for it—and right now it looks like the smaller station is going to be left holding the economic bag.

In the aftermath of ANA's outburst against triple spotting, station executives and reps say that stations have four alternatives if triple spots are ruled out:

1) **Raise rates** to make up for the lost revenue.

2) **Suffer a loss of revenue** in exchange for future prestige.

3) **Compensate for the loss** by

offering fewer package deals, bargains and extra services.

4) **Shift spots** of complaining sponsors to other time slots.

Of these alternatives, the rate increase seems most likely, at least in the bigger markets. Says John B. Soell, general manager of WISN, Milwaukee:

"If the practice of triple spotting is discontinued, there will have to be a 25% rate increase. Otherwise stations will have to reduce promotional efforts and merchandising assistance . . . and stations will have to forego the extras that make stations great and help sell.

"The very people responsible for creating the triple-spot monster," continues Soell, "are agency media people: those who are screaming the loud-

est now. All they were interested in was ratings and exposures. Now that they're pulling out of these very same markets, it can't help but break a lot of stations. Most agency media directors never sat down calmly and examined station problems. They just sit back counting numbers and buying triple spots."

A nation-wide rep, based in Chicago, echoes this. "If agencies put a clause in contracts banning the practice, stations will raise rates. Advertisers will have to pay more for exclusivity. This does not apply, of course, to less salable positions. Rate increases would not be enacted by stations whose locations are not presently sold, except in some marginal price times. . . ."

"Many variables exist: competitive situation locally, number of stations in a market, how much national business. All these factors would determine how much a station would (or could) increase its rates in the event of a triple spotting ban."

Warns this rep: "The industry had better do something about the problem fast, before some Senator starts looking into the matter on the grounds that large advertisers want to dominate prime time."

A New York station sales manager claims that "The furor is being kicked up by a few agencies and advertisers, not the majority. But if enough of them get together and succeed in killing the triple spot, stations will be forced to boost their rates to absorb the loss."

One nation-wide rep believes that rate increases are inevitable, but insists that the change itself and financial measures to offset it should come from NAB. He feels NAB should tell ANA that "If you expect broadcasters to lose revenue in the face of spiraling costs, you're going to have to face the fact that it will cost more money to assure a stronger, less diluted, more potent atmosphere for your commercial."

The second alternative stations can choose if they're forced to end triple spotting is to absorb the financial loss. Lou Simon, general manager of KPIX, San Francisco, reports that since his station started on 1 January, 1957 to limit spots to one 20 and one 10 between shows, KPIX has lost "a cool half million dollars in billing. It was a rough decision to make," says Simon, "but one we have no regrets about making it."

KPIX's revenue loss can be calculated statistically on the number of locations between 7:30 and 10 p.m. At \$400 each, the loss of five 20's a night means \$2,000 given up. Multiply that all this, says Simon, is "assurance year. Simon adds, and it means a whopping loss."

But Simon believes that by ending triple spotting KPIX now enjoys "an increase in station prestige, confidence of advertisers, improvement in station 'look,' acceptance by our community (Bay Area) and better relations with our network (CBS)." More important than all this, says Simon, is "assurance to the advertiser that his location will not be jeopardized."

One national rep based in New

York points out that he has long advised his stations to stand firm against triple spotting. "It will cost them money at first," he explains, "but in the long run they'll benefit by the prestige and will stand out over their competitors."

The third choice stations will have if they can't triple spot—and don't want to jack up rates or take a big loss—is to cut down on package deals, special bargains and supplementary services like merchandising and promotion, all of which tend to reduce profits.

One West Coast station manager insists that stations will cut back on package deals before they'll raise rates. Packages, he maintains, are nothing more than rate-cutting devices, and without triple spotting to keep revenue up, rate-cutting devices will have to go.

A Chicago rep insists that advertisers and agencies actually forced stations into triple spotting by demanding packages and deals. If advertisers and agencies don't want the triple spot, he insists, they'll have to give up the packages too—or drive stations out of business.

A New York station executive puts it this way: "You can't squeeze blood from a stone. If the advertiser expects merchandising help, he can't turn around and insist that the station give up the revenue that makes the merchandising possible."

The fourth possibility is to triple spot those advertisers who don't complain, and switch those who do to other locations. One station sales manager offered to cooperate with any advertiser or agency who doesn't want to be triple spotted—"But he'll have to take less of a choice time." It's only a few advertisers making the beef, he claims, "and they'll get what they want. But not when they want it."

A West Coast rep suggests to his stations this alternative:

"Suppose a number of your agencies get on a no-triple-spotting bandwagon. Guarantee them locations where there are only a 20 and a 10, and continue to offer your highest-rated locations to agencies who will take triple spots."

Another rep points out that this isn't as absurd as it might sound. "The large agencies," he explains, "have to scramble as hard—if not harder—for prime locations for their clients than smaller agencies. Why? Because blue

(Continued on page 66)

An advertiser



By Emanuel Goren

Gen'l. Mgr., Lehn & Fink Division

All advertising media must face the problem of balance. That is, they must find the proper proportion between editorial or entertainment matter on the one hand, and advertising space or time on the other that will include the most advertising without loss of reader

An agencyman



By Lee Rich

Media Director, Benton & Bowles

For years advertisers and agencies have been deluged with presentations by network and local stations attesting to the effectiveness of television as an advertising medium. The very growth of television in the past five years is certainly ample evidence of the faith

Speaks out against triple spotting

or viewer interest. But where print media may add pages to maintain editorial quality while increasing paid space, the time media are unable to increase by even 10 seconds a 24-hour day; nor can they stretch three hours of prime time.

As a result, many stations find themselves stuffing as many spots into their telecasting hours as possible, in an attempt to capitalize on the entertainment value of their media. Triple spotting, the practice of jamming three spot announcements into a station break, is the most recent and damaging manifestation of this problem. As purchasers of tv time for the proprietary drugs and toiletries (primarily Lysol, Hinds, Etiquet) in our Lehn & Fink Division, we are strongly opposed to this practice.

This form of jammed advertising, rather than merely taking advantage of the existing entertainment or educational value of a station's television time, actually debases its value and the value of the advertising, as well. A

station's daily programing is more than the appeal of its best shows. To keep viewers tuned, a station must develop a continuity, a unity, a personality, if you will, that must often compete with other channels and other means of entertainment. Triple spotting, like any over-saturation of commercial time, can only act as a vitiating force in the molding of a positive, appealing station personality. On an industry-wide basis, the negative results are multiplied to such an extent as to lower the value of television as an instrument of mass communication, and as a medium of advertising.

But these long-range results are not the only argument against triple spotting. There are more direct effects. We think we are not alone in our feeling that the third spot in a series of three around a station break is not nearly so effective in its sales message as the first spot; but there is no rate adjustment to compensate for this difference. Actually, a third-place spot of this type during class "A" time may

be playing to fewer viewers than a single-spot break during "B" hours. Beyond this, positioning of the third spot can do the advertised product more harm than good. Think of your own attitude toward the last in a series of three commercials; it stands to reason that the association of disgust with a third commercial and the product advertised can be harmful to its consumer acceptance. It is also quite certain that the "extra" commercial also reduces considerably the value of those that precede it.

Recent abuses of the practice, such as running competitive spots back-to-back, offer another argument against triple spotting. Briefly, then, this is a method that may bring immediate short-range benefits to its practitioners in the way of increased revenue. but, like many fast-dollar operations, could spell long-range harm to television and its advertisers. Therefore, we heartily endorse the recent ANA proposal for a change in the NAB code which would specifically eliminate this practice

Speaks out against triple spotting

national and local advertisers have in the effectiveness of this particular medium. The mass numerical advantages of television combined with its magnificent opportunities for commercial presentation has been, certainly, the prime reason many large national advertisers have placed the bulk of their advertising expenditure in this medium. Lately, however, the growing spectre of triple spotting has aroused protests in the agency business.

This form of multiple spot announcement selling—opposed by most advertisers, their agencies, the networks and a sizable number of television stations—has raised questions as to its effect upon commercial impact.

"Over-commercialization" is only one reason for advertising's concern over triple spotting. Certainly, three different advertising messages between the end of one program and the beginning of another cause one to wonder about the effect of each individual message upon a consumer. However, when we consider, also, the closing commer-

cial and billboard of the preceding program plus the opening billboard and commercial of the following program, there are six or seven advertising messages within a span of four or five minutes. It is this combination that should make any spot advertiser worry about the sales effectiveness of his particular message and be wary about investing a large amount of money in this manner. There is no doubt that a network advertiser who sponsors a highly rated program at an annual expense of several million dollars certainly loses commercial impact if his program adjacencies are triple spotted around the country.

It is in the sphere of network programing adjacencies that the effect of triple spotting is most detrimental. A network advertiser contracts for a program for a specific time period. In the case of a half-hour nighttime program, this is approximately 29 minutes and 30 seconds. In dealing with a network an advertiser expects, and has reason to do so, that all affiliates are in com-

plete harmony with the terms of sale. A station that triple spots between network programing only weakens the effectiveness of the network commercials as well as the spots sold locally. Moreover, a station that triple spots in this manner appropriates some of the time bought and paid for by a network advertiser. The portion of the program generally cut off for the extra spot is usually the program credits and/or network promotions. The former is often times part of the program agreement and is required, contractually, by the various television unions. Program promotions are a part of the network service for any advertiser. Though the local stations say that they "can" plug shows in better ways, they obviously cannot do this with the same degree of certainty and control that the networks can provide. The fact remains that the advertisers as well as the network consider these network promotions to be an important contribution toward achievement of maximum return on their sizable investment.



Three members of Chicago's Spot Development Council discuss their new rate plan with Kenyon & Eckhardt: (l. to r.) Art Curtis, Peters, Griffin, Woodward; Harry Smart, Blair-TV; Ed Podolinsky, Weed & Co.; F. H. Hoell, Jr., K&E acct. exec; Harry Sager, K&E media director

Tv reps urge new spot rates

- ◆ Chicago reps unite to encourage rate reductions for television sponsors who buy multiple spot half hours
- ◆ First pitch was to Leo Burnett for Kellogg, other net tv advertisers targeted. Stations are willing to cooperate

CHICAGO, ILL.

An eager group of Chicago reps has launched an active campaign in this windy city which—if it's copied in other rep areas—may swing a flock of advertisers from network tv to spot. The attraction? A new rate plan.

The group—called the Spot Development Council—began two weeks ago to promote spot among Chicago agencies and advertisers. Its first pitch was to Leo Burnett, in an effort to persuade Kellogg, a Burnett client, to switch from network to spot.

The council is composed of members from six major station rep firms in Chicago. Headed by Harry Smart of Blair TV, the group includes Art Stringer of Blair TV Associates, Bill Condon of The Katz Agency, Art Curtis of Peters, Griffin, Woodward, Ed Podolinsky of Weed & Company, and Al Parenty of Adam Young, Inc.

Although reps have always pitched the merits of spot program placement to Chicago agency media directors, it became apparent early this spring that

competing with the networks would become impossible unless additional rate incentives could be offered.

The reps took up the problem with the Chicago chapter of Station Representatives Associations. At a closed meeting in May, the Spot Development Council was formed, and the rep group decided to look into possible rate incentives on stations across the U.S.

Although stations have been offering incentives to spot announcement advertisers for years—such as six, 12 or 24-time frequency discount plans—stations have never offered rate reductions to encourage buying of half-hour syndicated shows on a multiple basis.

To make it easier for the stations to compete with the network, the Council suggests that stations offer advertisers who come in with their own film show

a special rate plan. This plan would be tantamount to a program contribution.

Before approaching any agencies or advertisers with the plan, the Council surveyed 200 individual stations for their reaction. The survey showed:

- 80% of the stations surveyed would be willing to establish new rates based on program contribution, similar to the program contributions practiced on occasions by the networks.

- Stations generally are willing to offer 20% off earned rates when an advertiser supplying his own shows buys three half-hours, 25% for four half-hours and 30% for five half-hours.

The first target for the Chicago rep group was Leo Burnett and Kellogg. Kellogg now buys five half-hour shows across the board on ABC, and the rep council made its presentation to Burnett media executives to try to lure away this business.

Although at SPONSOR's presstime no concrete recommendations have been made by Burnett to Kellogg, it is known that the Burnett agency has reappraised its policy of program placement.

Council Chairman Smart, midwestern sales manager of Blair TV, emphasizes that the new rep group is in no way conducting an anti-network campaign. "The three major networks are indispensable to the industry," he told SPONSOR, "yet so are healthy, prosperous affiliates indispensable to the networks. Stations cannot be healthy without a certain amount of their own program business."

"Although the industry has an excellent sales agent in TvB," continued Smart, "until the formation of our council we've had no concentrated, cooperative effort for the promotion of spot television in this city. Most of the reps make fine presentations on spot placement, but when it comes right down to getting the big orders, it takes a thoroughly combined effort on the part of five or six rep companies to deliver enough stations to make any proposal nationally representative."

Whatever the outcome of the Burnett-Kellogg pitch, the Spot Development Council plans to continue its efforts, concentrating mainly in the Midwest. The group prepares a tailor-made presentation for each prospect, and plans in the near future to approach such network accounts as Mars, Kraft Foods,

Pillsbury Mills and Swift & Company.

If a lethargic attitude toward spot tv problems has existed in the past, the Chicago rep group has stimulated awareness of these problems—in Chicago at least. Among these problems:

1) Was Dick Moore of KTTV right when he originally proposed an organization similar to TvB that would sell the television industry from a station viewpoint, unencumbered by network domination?

2) The main reason advertisers with their own shows stick to the nets is because of the networks' attractive rate structure. At the present time, multiple spot program placement is simply too expensive.

3) Stations are beginning to recognize the fact that to program advertisers, the 260-time rate is not enough of an inducement in itself. Too, many stations do not even have 260-time rate at the present time.


4) Because of the current activity of the Chicago Spot Development Council, the whole rate problem has been brought more clearly into focus. Many stations will now begin a reevaluation of their own rate structures as they apply to program advertisers.

Smart points out that the rep group's proposal has advantages for others besides advertisers and stations. Syndi-

cated film companies, he explains, are enthusiastic about the Council's efforts because such a plan would give them greater opportunity to sell half-hour shows on a national basis.

One indirect effect of the Council's efforts may be the revival of Chicago as a center of spot recruitment. It was in Chicago that station reps competed for such shows as *Superman* and *Wild Bill Hickok* (Kellogg), *Andy's Gang* (Brown Shoe), *Buffalo Bill, Jr.* (Mars), *Soldiers of Fortune* (7-Up), *Captain Midnight* (The Wander Company), *Sheriff of Cochise* (Socony) and *Dr. Hudson's Secret Journal* (Wilson & Company).

The emergence of ABC in 1957 as a strong third tv network made possible more desirable network availabilities which were then at a premium. As a result, other networks feeling the competition from ABC began offering better deals. One by one, spot clients buying through Chicago began jumping into network openings, weakening Chicago as a spot recruitment center.

At any rate, the Chicago Spot Development Council will begin to make its presentations soon to other television advertisers—but not, certainly, without a competitive comeback from the networks. 

Here's what the Chicago rep group advocates:

- A proper balance between spot and network
- Concentrated promotion among Chicago agencies of spot's advantages
- More buying of half-hour syndicated shows on a multiple basis
- Special discounts on the basis of "program contribution" to market-by-market advertisers who bring in their own shows

Here's how the stations feel:

- Of 200 stations surveyed by the Chicago rep group, 80% favor new rates based on "program contribution"

Here's what stations would offer when an advertiser supplies the show:

- 20% off earned rates for three half-hour shows
- 25% off earned rates for four half-hour shows
- 30% off earned rates for five half-hour shows

AN ADMAN BLASTS TV'S "DOCTORS"



This issue, SPONSOR launches the first in a regular series of columns called Commercial Commentary, written by veteran agencyman John E. McMillin (left).

Commercial Commentary will fulfill a great need in the tv/radio industry today: there are few, if any, competent professional critics of tv/radio commercials. In his column, McMillin will review current commercials and, from his lengthy experience, criticize them constructively.

McMillin, a veteran of 20 years in the agency field, has held top creative jobs at Blackman, Compton, Maxon and Cecil & Presbry. His first column below deals with today's pitchmen in white.

What do doctors recommend." thunders the Voice of Anacin, "for headache pains, neuritis, neuralgia?"

Instantly upon your tv screen appears an owlish, white-coated young man who answers with commendable solemnness, "For my patients, I recommend the ingredients in Anacin."

Anacin, you learn, will give you "fast. FAST, FAST relief" from all those pulsing wires, thumping hammers, and leaping sparks.

And do you remember it? Of course you do.

Perhaps the best known of all "doctor" commercials on tv, the Anacin announcements are nevertheless only isolated examples of the growing tendency of tv advertisers to play (and let's face it) a sly game of footsie with the whole subject of medical endorsements.

Apparently, according to recent newspaper reports, a lot of doctors are getting pretty darn sore about the whole thing. And maybe we in the business ought to take a hard, critical look at what we've been allowing on the air.

The big difference between modern tv treatments of medical material and the objectionable claims, which in the old days got the tobacco and soap industries into serious trouble with the

Federal Trade Commission, is mainly one of caginess.

Today's tv advertisers watch their language. They don't make medical statements they can't defend. But they do drag in the mention of doctors in some mighty hazy, fuzzy, and oblique ways.

Anacin, for example, doesn't claim for a minute that doctors recommend it. Not at all. Anacin merely announces (with awesome loudness) that doctors recommend its "ingredients"—a fine distinction that probably delights the agency copywriter who thought of it. (At least it would have delighted me in the days when I was trying to outwit the FTC.)

But what about its effect on the public? What do they think it means?

Or take the growing fad in tv copy for suggesting that you "ask your doctor first." Watching the \$64,000 *Question* and *To Tell the Truth*, I am frankly awed by the piousness of Geritol. Geritol, it seems, wants me to trot right out and ask my doctor if I have iron deficiency anemia. If he says I have (but presumably only if he says so) it will be all right for me to gulp quantities of Geritol for my tired blood.

But does Geritol really think I will do this? Or do they secretly hope that I will be so staggered by their

honesty in mentioning doctors, that I will blithely assume that doctors endorse it?

I can't say. I bet you can't either.

The other night, Revlon's mighty research laboratories (which, judging by the way Revlon talks about them, must be only slightly smaller than GE's) announced a new reducing product called Thin-Down. And Revlon, following a trend that is becoming a cliché in tv commercials, sweetly suggested that you "talk to your doctor" about your overweight problems, before using Thin-Down.

Was this a deliberate attempt to imply a medical endorsement for Revlon's new product?

Frankly, I don't think it was. But I do know that many, perhaps hypersensitive members of the medical profession would regard it in this light. And I also know that their opposition can become politically dangerous.

The fact is, tv copy has become sloppy and careless in its treatment of the doctor theme, and in certain pictorial representations of doctors, and doctors' offices.

If tv advertisers don't begin to police themselves in this matter, they may easily find the policing done for them. And that, I am certain, is something

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The agency's role in tv show publicity

➤ As fall network tv buying progresses, clients ask, How much show publicity and where should they buy it

➤ Agency show pr is mushrooming in top air media agencies, but does it boost ratings? Admen prove it does

By Evelyn Konrad

Today agency public relations is the same hub of controversy among top management executives that marketing services were a year or two ago.

Reasons for the spiraling concern are numerous:

- *Clients want public relations services.* Show publicity, for one, has become an integral part of a successful tv campaign and clients are willing to pay for it. Someone has to do the job and today more and more of the big agencies are staffed to supplement the networks' basic effort for individual agency clients.

- *Client pressure for collateral services in return for commissions stimulated the growth of agency pr.* Now that it has achieved stature, however, agency pr help is rarely, if ever, tossed in for free. And as pr departments mushroomed, more of them have been showing a profit for the agency.

- *This year's white-hot competition for new clients and additional billings made agency management more conscious of "the corporate image."* Having good services is no longer enough, unless potential clients know it. This concern about the impressions created by individual agencies and the advertising industry as a whole came to the foreground at the recent 4A's convention.

"Public relations was a key topic in closed sessions," the president of one of the top 20 air media agencies told SPONSOR. It was also a major subject for informal golf links talks at a time when the recession put salesmanship up for reexamination.

For this first article in a series to define and evaluate agency public relations and show promotion, SPONSOR surveyed top management executives of

the 50 largest air media agencies; 175 tv editors and advertising columnists of newspapers throughout the country; network public relations executives; independent pr firms; agency pr executives themselves.

These are the questions SPONSOR's surveys and depth-interviews answered:

Can show publicity affect tv ratings? Definitely, but this point has often been tough to prove. Specials are, of course, virtually entirely dependent on show promotion and publicity for their original tune-ins.

"You can somewhat judge the effectiveness of the show publicity by comparing ratings for the first half-hour with the second and third," says Mark Lawrence, MacManus, John & Adams' tv v.p. "But the original tune-ins probably do reflect the promotion as much as the choice of material for the specials."

Probably the best test of effective show promotion would be an isolated half-hour nighttime show that's part of a regular weekly series. This is precisely the base for evaluating pr which Y&R has used in a series of tests over the past two or three years. In each of several half-hour shows Y&R chose as its test-cases, the agency picked specific scripts for an extra publicity push instead of relying on the regular pr effort expended on the other shows of the series.

The results: A year-and-a-half ago, Y&R tagged one show in the *Hitchcock Presents* series on CBS TV for special promotion held its "Ghoul Party" in a New York haunted house. The Sunday following a well-publicized party for some 300 or more members of the tv press, the program had 5,000,000 additional viewers over the previous week. Since there was no change in the programming opposite Hitchcock

that week, publicity presumably was the cause for at least a big chunk of additional tune-ins.

How effective is agency show publicity? When it's good, it's very, very good, according to the severest judges—the tv editors and the network public relations people. But seldom is it identifiable by agency.

The majority of newspaper editors who answered SPONSOR's questionnaire pointed out that they're not aware of agency pr efforts as such. Typical of the replies is that of *New York Post's* Jo Coppola, who wrote: "I do not know anything about agencies. I have always dealt with the network publicity people."

In a sense, this reaction is the by-product of agency pr work. Network publicity people tend to have more daily contact with the press since they do a continuous job on all tv programming, while agencies work on specific shows. Outside pr firms, on the other hand, frequently stress personal contacts since that is a major selling point with clients.

Agency publicity executives are in a slightly different position on that score. Still considered step-children by much of agency management because of traditional prejudices, they work in greater anonymity. The more pedestrian daily show publicity releases reveal this. When such a release comes from an outside pr firm, it is clearly labeled and trade-marked with the name of the independent pr firm. When it

AGENCY PUBLIC RELATIONS first of a new SPONSOR series

Today agency management attention is riveted on agency public relations. For this series of articles evaluating this growing agency service, SPONSOR surveyed agency management; editors throughout the country; network pr executives; independent pr experts to determine (1) the effectiveness of agency tv show publicity; (2) client reaction to agency pr; (3) impact of agency pr now and tomorrow. Look for the next article in a forthcoming issue.

SPONSOR STATUS REPORT ON AGENCY PR DEPARTMENTS

SPONSOR surveyed the top 50 air media agencies to determine the scope and status of their public relations efforts. Some 50% of the agencies surveyed answered SPONSOR's questionnaire to the agency presidents. Here are the results, polled from the respondents and keyed to the 10 questions asked in this public relations survey:

1. *How many people do you employ in your public relations department? (Please specify whether they are executive or secretarial.)*

There's no average, but the range is from none to the 140 maximum employed by McCann's pr subsidiary, CCI. Generally, half of the pr staff is executive, half or somewhat fewer, secretarial or clerical. For full pr servicing in all areas, departments employ a minimum of 10 to 15 executives.

2. *How many of your staff public relations people work in these areas? (Product publicity; corporate agency pr; show promotion; corporate client pr.)*

The bulk of agency pr man power is devoted to product and show publicity. Only top-salaried pr executives spend time on corporate client pr. Agency corporate pr is still the step-child in man-hours, but does get top-level attention in most agencies that devote a budget to it.

3. *Do you employ an "outside" public relations firm?*

Some of the big agencies headquartered outside of New York do, but in New York the trend is away from this. When such arrangements exist, they vary all over the map in terms of fees and criteria.

4. *How many years have you had staff public relations people?*

Agencies such as BBDO, Y&R, N. W. Ayer, to mention just a few, with sizable pr staffs, have had some pr executives on staff for 15 or 20 years. But on the whole, this agency activity has mushroomed principally during the last two years, when clients began demanding collateral services.

5. *Please trace the growth of your pr department in number of executives on staff.*

It isn't unusual to find a successful and money-making agency pr department that's grown as much as 1000% or more since 1955.

6. *Is the public relations department one that you mention to prospective clients in new business presentations?*

Invariably, YES. Furthermore, successful pr departments are moving up in the list of agency attractions to major tv clients. They're part of the "full marketing services" concept of the advertising agency of today.

7. *Is your public relations department (a) earning money; (b) breaking even; (c) costing the agency money?*

Over 45% of the respondents to SPONSOR's pr questionnaire reported pr departments that earn money for the agency. About one-fifth of the respondents say pr is breaking even, while slightly over one-third say their pr costs the agency money. Agency pr directors themselves estimate that it takes three years from the time of establishing such a department before it has a chance to break even.

8. *To whom does your top public relations executive report?*

To the agency president or other top-level management executive.

9. *Do your network tv clients ask for agency show promotion help?*

Over 80% of the agency respondents say clients do want agency show publicity help. The 20% who said clients do not want such help were agencies without pr staffing.

10. *How do your clients handle network tv show publicity?*

Virtually all network tv clients with prime time programming do want show publicity help beyond that offered by the networks. A handful are large enough to handle the job themselves. Some hire outside pr firms. Many use agency show publicity facilities. But the hulk of network tv clients do use some help beyond that offered by the nets.

stems from an agency, the name of the contact is often buried.

Nonetheless, SPONSOR's poll of newspaper editors and tv network publicity executives produced the following evaluation of agency show publicity:

Y&R ranked tops with virtually all the respondents to SPONSOR's written questionnaire, as well as with a number of the network publicists interviewed. Major reasons were (1) *excellence in providing the daily information* editors can use as bases for stories, such as star pictures, bios, storylines; (2) *cooperation with networks* and good coordination of releases without duplication; (3) *origination of well-thought out promotable stunts* such as the February "bury Hitchcock" promotion in Florida.

Equally highly rated for reliable follow-through with material on weekly programs and story-provoking material on specials were BBDO, JWT and McCann's CCI division.

Isolated jobs that rated kudos were N. W. Ayer's work on the *Telephone Time*, Grant's *Lawrence Welk* handling, Campbell-Ewald's *Pat Boone* work.

What makes for good agency show publicity? An adequate budget is the answer any professional publicist will give to clients. While it's hard to strike an average, the range for rounded show pr on a half hour in prime time seems to be between \$1,000 and \$1,500 a week.

"An acceptable average is \$35,000 for a 39-week cycle of weekly half-hour shows," the pr director of an agency billing over \$40 million in tv alone told SPONSOR. "Clients who want to pay for it strictly on a man-hours plus basis are kidding themselves. Effective publicity needs breathing space. When you're working on a series you have to start at least four to six weeks before air-time, and your final reports are still coming in within a month or two after the show goes off the air."

Where publicity budgets are concerned, tv shows still lag behind all other forms of mass entertainment. As one pr man with movie background pointed out, it cost \$350,000 to produce and \$500,000 to publicize *Marty*.

But budgets aren't the end-all of a successful job. These are the basics the professional network and agency show publicists stress:

1. *Pre-planning.* This is even more important in show publicity, proportionately, than in show production. It

includes such diversified areas as a professional estimate of the budget for the job; long-range work in creating publicizable ideas; getting mechanicals such as picture-taking and storyline or synopsis-writing out of the way before air-time.

2. *Coordination.* To do a good job and get the most mileage out of the pr budget, the publicist should define from the start how much the network will do and what bases he must cover. He should also be in touch with the show producer from the start to find out (1) production schedules; (2) advance scripts; (3) advance casting information.

3. *Follow-through.* The front-page newspaper break is the exception, but the bread-and-butter requires the greatest man power and consistent effort. For instance, newspaper highlight listings have an enormous, if unmeasured effect on tune-ins, according to the experts. Getting such listings in key cities not only isn't a glamour job, but it's costly in man-hours spent writing synopses, following up with editors, and handling mechanics of weekly mailings.

How are agency pr departments staffed? With little correlation to agency billing. Among the biggest are McCann's wholly-owned subsidiary, CCI, with 140 employees (82 of them in New York); Y&R with 112; BBDO with 45, to mention just a few of the giant air media agencies.

In the \$20 million to \$70 million category of agencies, the range is even greater, varying from 60 employees to none at all. Nor is there any correlation between the size of the pr staff and its profitability to the agency.

However, it is interesting to note that even the largest agency pr departments split their staffs principally between two potentially profitmaking functions (1) product publicity and (2) show publicity, while doing a proportionately small job on corporate publicity for the agency itself.

It's the latter function of agency corporate pr that's been getting the greatest attention from agency management during the recent months. At the same time, it's the very function that's most handicapped within an agency because of management conservatism.

Some of the attitude of "let our services speak for themselves" seems to be a matter of the past in this year when Buick's Ed Ragsdale admittedly

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Stunts like Y&R's "bury Hitchcock" part in Florida (above), rate front-page space. But, say pr experts, clients must provide realistic pr budgets. Average, 39-week cycle: \$35,000



Press parties can produce excitement for tv shows, star personalities, as did recent press luncheon for Lawrence Welk, handled by Grant Advertising, to promote his shows, albums



Network pr activity, like Jack Paar party for station affiliates, press (above) can serve as jumping-off point for sponsor's own tie-in publicity, whether handled by outside pr or agency

What's new in tv film commercials

New concepts in picture quality and visual impression are showing up in the current crop of tv film commercials. Some 500 advertising executives attending a screening and workshop session this week—the Second Annual Showcase of the Film Producers Association of New York—saw a total of 40 commercials. The dominant techniques included emphasis on picture design, stop motion and outdoor locations. On these pages is a SPONSOR selection of eight of the more outstanding commercials. In a harmony move, none of the film producers were identified at the screening—and are not identified here. Black and white commercials are shown on this page, color in the column at right.



Four-way matting is featured in this Budweiser commercial (via D'Arcy). Each quarter of the screen comes to the forefront, then retreats back into the quartered picture.



Stop motion is the highlight of this Rheingold commercial showing Rheingold bottles and cans in a parade (via FC&B)



Still photos combined with animation gives impact to this commercial for the National Safety Council (via Campbell-Ewald Co.)

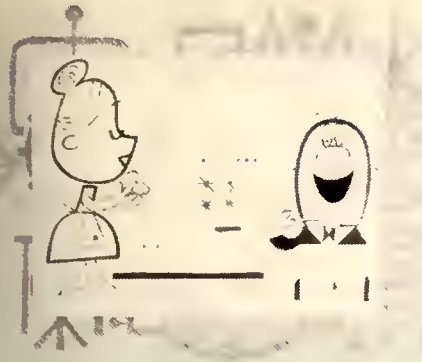


Straight live action and clever props highlight this commercial for United Aircraft Corp. (via Lennen & Newell)



Live action and stop motion against an abstract background feature this Nabisco commercial (via McCann-Erickson)

FROM RADIO /TV JINGLE TO POPULAR SONG



Modern animation set off this Union Carbide commercial (via J. M. Mathes, Inc.)



Still photos were used imaginatively in this Chemstrand commercial (via Doyle Dane Bernbach). Each frame, in color, appeared in rhythm with the accompanying music



Stop-motion with three-dimensional figures was used by Scott Paper Co. (via JWT)

A 14-bar singing commercial is currently making its impact felt in thousands of bars in Pittsburgh, as well as outlying areas.

The impact goes beyond bars, to package and grocery stores and through other retail beer outlets.

The jingle is called "Have A Duke," and honors Duquesne beer, a Pittsburgh brand. HAD was composed by the radio/tv department of Vic Maitland & Associates, Pittsburgh, agency for the Duquesne Brewing Co.

It debuted more than two years ago. Neither time nor familiarity have dimmed its luster. Quite the contrary. It becomes, reports KDKA-TV, Pittsburgh, and the first station to carry it, more popular as time passes.

It began inauspiciously. Without fanfare, it was first used on a late news program. It was then made in one version only, a stock arrangement by Lennie Martin, of Maitland's staff.

Almost immediately both the station and the brewery began getting requests for copies of the words and music. Within weeks there were hundreds of letters.

The brewery then expanded the jingle throughout its entire distribution area, some 40 radio and tv stations in 36 cities in the states of Pennsylvania, Ohio, West Virginia, Virginia, Maryland and New York.

The tune picked up additional circulation when Elder High School in Cincinnati requested and received permission to adapt the tune for itself. With different words, obviously, HAD is now providing new inspiration for Elder's athletes to give their all.

The company was delighted of course to find that listeners found the tune a pleasing one. But it was ecstatic over the results it produced. In 1956, for instance, when the brewing industry was able to muster less than a .5% gain, Duquesne, spearheaded by HAD, sold 1,045,767 barrels. This was a sales gain of 6.25% over 1955 and further, produced profits more than double those of 1955.

The staying power of the jingle was shown the next year, 1957, when sales increased again, to 1,061,920 barrels, the highest figure since 1951. Based on sales so far, the company expects another outstanding sales record this year.

The company is budgeting in excess

of \$250,000 for advertising this year. It uses, at one time or another, spots, regular programs, news shows, film shows and specials, including pro football games on both tv and radio.

"This jingle has proved remarkably effective for us," notes Vic Maitland. "It provides quick and immediate identification. Beyond that we can adapt it for hard or soft sell, and either way it keeps on selling."



Vic Maitland, head of Vic Maitland & Associates, says jingle gives quick identification

To guard against listener saturation with the regular jingle, it was waxed in six versions — Dixieland, polka, swing, calypso, march time and instrumentally only. It held up beautifully—even gained in popularity.

At Christmas time beer advertising can be a sensitive problem. This was avoided effectively, by simply playing the melody on a celeste. "Since practically everybody hearing the wordless commercial already knew the words by heart, it got its message across appropriately and delightfully," Maitland reports.

"Have A Duke" is the second jingle Duquesne has used. Its predecessor carried the somewhat less than tender title "It outsells because it excels." It was composed by Raymond Scott, formerly musical conductor of *Your Hit Parade*. The jingle was, listeners report, "fascinating and melodic."

Now more than two years old, how long will HAD stay active? "As long as it continues to get sung, whistled, requested and played more than any number of its kind, and, more importantly as long as it continues to set sales records." Maitland says.



Merchant of

- ▼ This year, SG comes up with four new show sales to the television networks
- ▼ Here's the man behind it: Ralph Cohn, whose only specialty is non-specializing

By Bill Miksch

First crack out of the film can, Screen Gems, the nine-year-old tv subsidiary of Columbia Pictures Corp., sold four brand new network shows for next fall. A fifth is in the wind.

"We've been lucky," explains SG President Ralph M. Cohn in much the same way that a baseball manager explains how his club came to win the World Series. That Cohn who has seen his Screen Gems operation increase a thousand-fold since he began it and whose personal workday generally runs to 12 or more hours should credit "luck" for the sale of four new tv shows is somewhat surprising. But then he probably recalls ruefully that exactly one year ago he was regarded as "unlucky" by most of the industry and trade press inasmuch as Screen Gems had not sold a single new net show at that time. (That it had nine shows for the season was forgotten by this business that often seems more preoccupied with novelty than stability).

This year, Screen Gems won the toss, and if it was luck, then it's the same brand of luck that has dogged the whole Columbia Pictures empire which came through the big depression of the '30's in a handsomely solvent state and which, this year, finds itself with the award-winning property—*The Bridge on the River Kwai*.

The new Screen Gems sales for next season's network are: *Naked City* on ABC TV to Quaker Oats (JWT, Chicago) and Brown & Williamson Tobacco (Ted Bates); *Donna Reed Show* on ABC TV to Campbell Soup (BBDO); *Alcoa-Goodyear Theater* on NBC TV to Alcoa (Fuller & Smith & Ross) and to Goodyear (Y&R). Cohn would not divulge the fourth sale, and all that

iversity: Screen Gems' Ralph Cohn

SPONSOR has been able to learn about it is that it is not a Western. The fact that none of these new vehicles are "hitched to horses" is significant of thinking at SG and among some advertisers in this era of adult Westerns. Cohn is not resistant to trends but he prefers diversity.

The four new shows will join seven current ones that will continue on the networks through the 1958-59 season: *Shirley Temple's Storybook*, *Jefferson Drum*, *Father Knows Best*, *Rin Tin Tin*, *Ruff and Reddy*, *Tales of the Texas Rangers*, and *Circus Boy*. On the syndication side, some sort of SG product—first runs, re-runs or feature films—will be showing in just about every U. S. market and in virtually every country in the world with tv service.

Screen Gems, the house that Cohn built, is expected to account for nearly \$30 million of Columbia Pictures gross this year.

This is a far cry from the day in 1947 when Ralph Cohn, after 13 years as a movie producer, returned to his native New York from Hollywood and with producer-friend Jules Bricken (now with MCA-TV's Revue Films) raised a total of \$49,000 to launch Pioneer Telefilms which eventually emerged as Screen Gems.

"I had to work five years in television," Cohn recalls, "before I got back to what I'd been making in pictures."

How Cohn got back into the money and how Screen Gems has prospered to the point where it is now one of the largest and most diversified operations in tv film is a story that has its beginning back in 1920 when a pair of brothers named Jack and Harry Cohn along with Joseph Brandt began a motion picture operation called CBC Film Sales Co., in 1924 to become Columbia. CBC, soon to be known to the wags of filmland as Corned Beef & Cabbage, was the dynasty into which SG's Ralph Cohn was born. Ralph is the son of Jack Cohn, nephew of Harry. His heritage and Screen Gems' goes back to these roots.

At Columbia, in 1931, the Beef was gone and only Corned and Cabbage survived. The survival of the two

Cohns as Columbia Pictures Corp. was one of the outstanding success stories of the movie capital, for they steered the firm through the darkest days of the depression by dint of two qualities—an uncanny sense of mass taste in entertainment and a CPA's view of budget problems. The firm quickly became noted as a consistent producer of "program" pictures—which is to say they relentlessly turned out pot-boilers customized to box-office taste using such steady profit-makers as Jack Holt and Barbara Stanwick.

The Cohns were, from the start, merchants and entrepreneurs and it was they who—without buying up theater chains—found the answer to distribution that had been hog-tied from the start by "state righters" (independent distributors in each state). Columbia set up its own exchanges across the country and distributed through them.

Art for art's sake played little part in Columbia productions, yet they managed to come up with at least one "block-buster" a year. One of these was the all-time classic *It Happened One Night* with Gable and Colbert. The strictly-for-business venture also turned up one of the greatest creative talents in the history of motion picture direction—Frank Capra. Diversity of commercial product was the Columbia technique, in the course of which they kept turning up artistic achievements just as Screen Gems, using the same professional approach in the highly competitive tv film field, comes up with widely acclaimed art *coups* such as *Shirley Temple's Storybook*. "If Screen Gems has one specialty," an adman told SPONSOR, "it's non-specialization."

Columbia pictures had one other attribute that has carried down to its offspring subsidiary: a rousing welcome for any technical improvement. When talkies came along, the Cohn brothers, unlike many movie studios, were enthusiastic and among the first to adopt the innovation for profit.

This is the identical reaction of Ralph Cohn, of tv film, to videotape. "There's no point in viewing a technological improvement with alarm," he told SPONSOR. "Here at Screen Gems, we're interested in tape as a way to speed up production. And this will

happen as soon as tape becomes as flexible to use as film. It's even possible videotape can be improved to the point where it will be used for feature films in motion picture theaters."

It is this kind of thinking that led Ralph Cohn to desert feature film producing in Hollywood for a try at the *enfant terrible*, tv. And it was the same thinking that led Columbia Pictures into following him to become the first major Hollywood studio to stake a claim in the new medium.

Now 43 years of age, balding, golf-bronzed Ralph Cohn was born into show business. His outward manner, however, doesn't suggest show business. His quiet charm and ready wit are an effective veneer for his inner toughness and competitive spirit. Gesturing with his pipe or fingering his close-cropped mustache, he resembles the late Roland Young portraying a professor of archaeology. But people who have worked with or for Ralph Cohn remember him as a man of many facets. In a span of moments he can turn from terribly warm to icy cold, from ruthless to gentle, and, if things don't go as he feels they should or fast enough, his soft-spoken voice can be amplified to a shout. One of his former employees who remembers all these facets from the early days of Screen Gems says. "Of all the bosses I've worked for, the one I'd most like to go back to is Ralph Cohn."

Among Cohn's business associates there are mixed feelings at a personal level, but nothing but respect for his talents. Cohn's own feelings are a good deal the same. "Life with the ad agencies," he says, "has been very pleasant and admen have been extremely easy to live with." Just the same, Cohn, like many other producers, does not sail with any idea of agency show control. The judgment of himself and his producers has been road-tested long enough to be trusted when it comes to show production.

What Cohn does welcome from advertising agency producers and client ad managers, however, is discussion and cooperation. He will gladly listen

(Please turn to page 66)

NEEDED: MORE DETAILS ON TV AUDIENCES

Audience composition data are high on the list of information wanted by both buyers and sellers of network television.

This has been disclosed in a study just released by Trendex. The ratings firm submitted "profiles" of two programs to 150 people at the tv networks, in agency media and research departments and among top tv advertisers.

The profiles contained 10 measurements of the two shows (see list at left of chart below) covering a period of eight months. The 150 were asked to rate each category in terms of whether they were (1) of major importance, (2) important, (3) of minor importance and (4) not useful. Data were from the firm's 20-city report.

More than 100 replies were received. As the chart below shows, audience composition data ranked first in the "of major importance" column, even above the rating history. In addition two other categories relating to audience composition ranked high: age of viewers and type of home. The latter category refers to a breakdown of

homes according to the presence or absence of children and whether the children were teen-age or below.

Edward G. Hynes, Jr., president of Trendex, also reported that those answering had other comments on the kind of information desired. He said a number of respondents said they'd like information on product usage, such as brand preference, frequency of consumption and the like.

While information on sponsor identification did not get a high ranking as to preference, Hynes said Trendex is working on the problem of changing the way in which viewers are asked to identify program sponsors. Hynes pointed out that the increasing amount of participating and alternate sponsorships have caused a drop in the number of people who can identify program sponsors. Some clients, Hynes said, feel that asking viewers a second question — whether they remember "any other" sponsors — would result in a more useful measurement. But Hynes is not yet sure how well this would work.

Tuck Tape

Network tv has earned a healthy respect as a salesman for packaged goods. But it is usually thought of in terms of business and industrial giants who have a sufficiently huge budget to afford it.

Technical Tape Corp., New Rochelle, N. Y., is proving the adage that there are exceptions to every rule. Faced with the problem of introducing a new product with an extremely modest budget, it took the plunge: participations on a network tv show.

The product is Tuck Tape, a transparent, adhesive-backed cellophane tape. The show was the former *Tonight Show* on NBC TV, now the *Jack Paar Show*. The total budget: less than \$200,000.

From a practically unknown consumer item, Tuck Tape has already achieved distribution in some 20,000 retail outlets. By next year it expects to more than double that figure.

A notable achievement certainly. And all the more so when you realize that the company, and its agency, Product Services, Inc., did it in the face of two terrific handicaps.

The first was external. The market for adhesive cellophane tape is so completely dominated by one product that its name is almost generic for the product: "Scotch" brand tape, made by Minnesota Mining & Manufacturing Co. 3M, as the company is known, had a 25-year head start on Tuck, with fantastic recognition and acceptance. In addition, it has almost universal distribution.

Tuck's problem: to go forth with a relatively miniscule ad budget and battle the giant.

To make the job more difficult, Tuck had a second handicap, this one internal. Though the product, Tuck Tape, is relatively new, the company is not. Founded some 10 years ago, it is a well-known manufacturer of industrial tapes. This industrial department of the company accounts for sales of \$15 million annually.

In an attempt to diversify, TT brought out two consumer products early in 1957. One was Tuck Tape. The other was the famous TenDay Press-On Nail Polish. Believing, and rightly, that TenDay offered more market potential immediately, the company threw the weight of a very substantial

AUDIENCE COMPOSITION DATA ARE POPULAR

	Of Major Importance	Of Minor Important	Of Minor Importance	Not Useful	Don't Know
Rating History	73.7	23.3		3.0	
Type of Home (1)	56.7	23.3	20.0		
Audience Composition	80.0	20.0			
Selectivity (2)	33.3	30.0	33.3	3.4	
Age of Viewers	70.0	16.7	3.3	3.3	6.7
Percent of Homes by Composition of the Audience (3)	33.3	30.3	20.0	10.0	6.4
Frequency of Viewing	43.3	40.0	3.3	10.0	3.4
Educational Level of Homes	10.0	40.0	40.0	10.0	
Sponsor Identification	46.7	26.7	13.3	13.3	
Percent of Homes That View An- other Program by the Same Sponsor	33.3	36.6	20.0	6.7	3.4

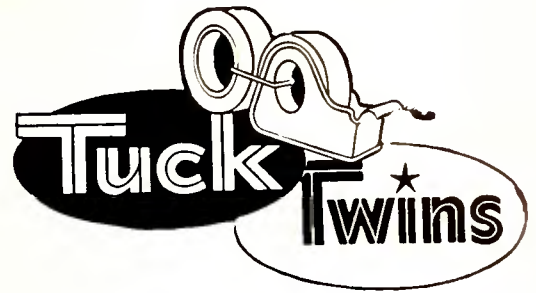
(1) This does not refer to audience, but rather the percent of homes the program is reaching composed of adults only, adults & children under 13 years or adults & children over 13 years.

(2) Who in the family selected the program being viewed.

(3) That is, the percent of homes with only a man, only a woman, only a child, or combination of these viewing.

challenges a competitive giant with tv

- A new product, with a limited budget, facing entrenched competition, Tuck Tape turned to network tv
- Within months sales jumped 15 times, distribution 20 times. Plan: more television beginning this fall



ad budget, all on television, behind it.

The guess was right. Last June, after a period of product development, TenDay tried its first tv—two spots with a gross charge of \$96. It followed up fast with a market-by-market saturation effort. By the end of November, when the campaign had reached 40 markets, billing was running at the rate of well over \$2 million a year.

Using a four-week saturation, then a four-week reduced follow-up, markets were continually added. By the end of the year the product was in 80 markets, reaching some 65% of all U. S. tv homes. The whole campaign was on tv. And sales were running at the rate of \$10 million a year.

In February the bottom dropped out. The Food and Drug Administration, acting, it said, on complaints that the product caused some women's finger nails to split and peel, made an unusually severe order that all sales be suspended immediately.

During all of this Tuck had been

going through its introductory phase too. Advertising was running, by then, at the rate of about \$800,000 a year, also all totally tv. It was, to an extent, following TenDay, in some cases alternating, in some cases filling-in during layoffs, for TenDay commercial commitments.

When the bottom fell out of TenDay, Technical Tape found itself in a two-pronged dilemma: it had unfilled commercial commitments, coupled with a sudden run on the treasury caused by refunds to wholesalers returning carloads of TenDay they were unable to sell.

Les Persky, president of Product Services, decided then to salvage what he could from the situation by beefing-up the Tuck campaign. Where formerly Tuck had appeared only occasionally on the *Jack Parr* stanza it began to appear almost daily. Distribution and sales reacted immediately.

The network campaign ended in April. There is a summer hiatus, with

a new, larger campaign scheduled to begin about the first of October. This will run, it is planned, through the winter and end in late spring, 1959. In the meantime a spot schedule is running in three major markets.

Persky refers to the 1957-58 campaign for Tuck Tape as Phase One. The purpose, he says, was primarily to get product identification and consumer acceptance.

"Because we had a small budget," Persky says, "we went looking for an acceptance-transfer idea. We found it in Jerry Lester, the M.C. for *Broadway Open House*, first in the late-night time slot that is now *Paar's*. We believed that people would easily accept Jerry appearing at that hour, and that this acceptance would rub off on us. It was a case of a well-known comedian, in his medium, selling a lesser-known product."

The idea worked well. Persky added another fillip to the idea; since Jerry Lester is a comedian of note, he decided to capitalize on that and spoof the serious claims made by competitors. The thought behind this spoofing was, Persky notes, "a feeling that 'what the heck,' all cellophane tape sticks. Tuck Tape thereupon added a visible benefit: it sells two rolls at a price competitive to one roll of competitive brands.

The commercials, 60's and 20's, featured two themes then: Jerry Lester saying: "I'm stuck—on Tuck," and an announcer reminding viewers that for 29 cents "you get twice the sticking power, twice the tape, in fact, everything twice except the price."

But selling the consumer is only half the battle for a new product. "To exploit our brand acceptance, we needed store display, because Tuck Tape is an impulse item, and flourishes in direct relationship to its display," reports Paul Cohen, TT's president.

(Please turn to page 68)



Checking plans and availabilities for Tuck Tape's re-entry into network tv this fall are, left, Paul Cohen, president, Technical Tape Corp., and Les Persky, president, Product Services, Inc.

TV STATION CLICKS OFF BIG PROFITS ON POPEYE

The experience of this station manager is typical: "We're the independent in a four station market. Our cost for the Popeye package including prints and AFM is \$75,567 plus a participation. We broadcast one half-hour a day, seven days a week, and get a 20% premium over our card rate for Class B time (\$100 per minute for one time, to \$75 per minute for 260 times). Except for a few Saturday and Sunday availabilities, we're completely sold out.

"In the first seven months, we grossed \$51,420.39, averaging about \$7,347 per month. And, at this rate of income, we'll reach the break-even point in a little over three more months. That means we'll show a 17% profit on the cost at the end of the first year! With two more years at the same rate of income, Popeye cartoons will net \$188,925 on a gross of \$264,492! This is *money* Popeye is making for us—not spinach!"

'Nuff said? For details about availabilities in your area—write, wire or phone.

a.a.p. inc.

Distributors for Associated Artists
345 Madison Ave., MUrray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., RIverside 7-8553
9110 Sunset Blvd., CRestview 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES



©KING FEATURES SYN

FILM-SCOPE

14 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

If U. S. Rubber does not renew *Navy Log* for the fall—and CBS TV Films thinks there's a 60-40 chance it will—the series will be moved into syndication this year.

On the other hand, the syndicator is putting *Dick & the Duchess* on the shelf at least through the 1958-59 season.

Impression behind the strategy: There's a better chance of selling the series as a summer network replacement than disposing of it to a regional account.

MCA has made still another sale of the Paramount library—the latest customer being KNXT, Los Angeles.

The asking price was \$7 million. MCA wouldn't say what it actually got. Previously disposed of markets: N. Y., Omaha and Boston.

Jackie Gleason's fall network sponsors—Lever and Pharmaceutical—need not have fears about getting local competition from the comic's films in syndication.

CBS TV Films is writing a clause in syndicate contracts giving it the right to cancel stations that schedule the Gleason series opposite or on the evening of the network show.

A similar restriction is in effect on the syndicated *Line-Up* series, and with this added proviso: The spot clients must not be competitive with the network sponsors of *Line-Up*.

It's easy to see why all those adventure series are being pitched for fall syndication: they're the ones that sell.

In a three-year trend chart of types of syndicated series (compiled for Film-Scope by RKO TV research), it's the adventure shows that have made the greatest strides as syndicated product. Next most impressive progress has been made by drama series.

Here's a run-down on the number of types of series that are currently available and those that have seen popularity since 1956:

TYPE OF SHOW	1956	1957	1958
Adventure	44	59	68
Childrens	38	43	42
Comedy	35	37	44
Drama	48	58	59
Educational	26	25	23
Historical		—	4
Mystery	34	31	29
Variety	13	11	9
Westerns	19	23	21

California National Productions this week took its first step in a series of moves affecting its fall plans: the appointment of Frank Cleaver as the new program director.

Looming important in the fall plans also: Opening the door wider than ever to the product of outside producers and the addition of two more shows to the list of new syndicated items already announced.

(For further film developments see FILM NEWS WRAP-UP, page 60.)

MARKETING WEEK

14 JUNE 1958

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SPONSOR PUBLICATIONS INC.

Pharmaceuticals' new relaxant, Devarex, is an effort to cash in on the tension and anxiety market created by the introduction of tranquilizers.

Being a proprietary (patent) rather than an ethical (prescription) drug, Devarex will be promoted in consumer media—particularly tv—rather than through detail men and direct mail. Pharmaceuticals sells no ethical drugs.

A test campaign for Devarex is being kicked off in Pittsburgh to refine the copy line. The product is aimed at relieving outward and annoying manifestations of simple nervousness "when due to common everyday disturbances and overwork."

The campaign will go national in July, using Pharmaceuticals' ready-made network tv springboards—Twenty One, To Tell the Truth and Original Amateur Hour—as its heaviest promotional guns. Large space newspaper ads and supplements will back up the video campaign. In the fall, the drug firm will probably use the new Jackie Gleason show in addition.

While Pharmaceuticals is not touting Devarex as a tranquilizer, the firm is well aware of the fillip tranquilizers have given the relaxant business.

Exact figures on tranquilizers are hard to come by, but one estimate of sales for 1957 is \$115-\$125 million. These are at wholesale prices, include sales to mental hospitals but do not include the rauwolfia-type drugs, such as reserpine, prescribed chiefly for hypertension.

More than half of the production of tranquilizers is consumed by normal people. Assuming that retail prices are roughly double the wholesale figure, the prescription sales of tranquilizers would be about \$135-150 million last year.

These are conservative figures. One widely-quoted source indicated drug stores filled a total of 30 million tranquilizer and 20 million rauwolfia-type prescriptions in 1956. This would put the retail sales total back then for tranquilizers alone at \$150-\$180 million, and probably well over \$200 million last year.

Whatever the exact figures, the tranquilizers have been an important factor in hiking the percentage of drug sales going to ethical products from 35% in 1947 to 53% in 1956.

If those attending the American Marketing Association's workshop on measuring sales effectiveness of advertising expected some clear cut answers on how it could be done, they didn't get any. The workshop, held in New York on 9 June, did, however, provide some hopeful signs.

These were spelled out by ARF technical director Darrell B. Lucas. After disposing of two popular methods of measuring ad impact (asking people why they buy and correlating product possession with ad exposure) Dr. Lucas delved into controlled sales tests.

He said three new trends in this area give more promise than ever before.

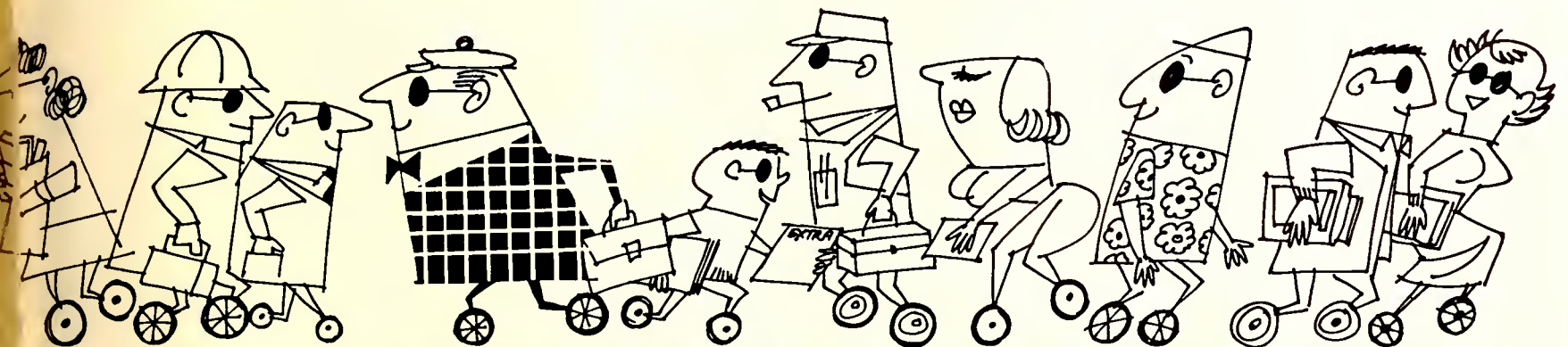
- Present-day ads have more direct sell. This makes it easier to separate the good ads from the bad.

- Progress in the field of statistics, including the introduction of the electronic calculators, makes it possible to throw a wide variety of sales influences into the hopper and get the answer quickly. Dr. Lucas warned, however, that humans still have to identify and weight these sales influences and pointed out that the output of the calculator is no better than what is fed in.

- The new marketing managers in business will spur the use of controlled advertising tests since they are the only ones with the knowledge and authority essential to such experiments.



ANGELENOS



ARE DIFFERENT...

practically live on wheels. In the U. S. A. only 6 entire states (New York, Pennsylvania, Ohio, Illinois, California) surpass Los Angeles' Metropolitan area* in car registrations.

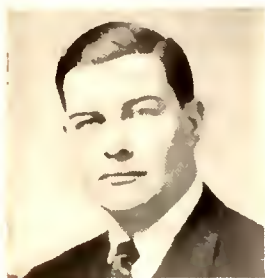
**SO
IS
KRCA!** It's the one TV station

geared to the life Angelenos lead. That's why the SHELL OIL COMPANY used KRCA *exclusively* for their TV news campaign in automobile-riding Los Angeles. **KRCA CHANNEL 4 • LOS ANGELES • SOLD BY NBC SPOT SALES** in Los Angeles and Orange Counties. Of course, KRCA sells in 2,300,000 homes in five Southern California counties.

Is triple spotting

To complete its probe of the triple spot issue, SPONSOR asked an adman, a radio man and a station man to compare notes. Here is how they look at the situation.

Jerome Feniger, vice president, Cunningham & Walsh, New York



Give advertisers' commercials chance to sell

At a time when consumer spending is tending to slack off due to unemployment and advertising budgets are being scrutinized more carefully than ever before, it's increasingly important that every dollar invested in television advertising work with the greatest possible efficiency. I firmly believe that the finest commercials on the air today suffer tremendously when sandwiched between two other commercials in a triple-spotted station break.

Last week's statement from the ANA radio-tv steering committee certainly underscores the concern that major advertisers have with regard to triple spotting. Likewise, agencies like Cunningham & Walsh, with heavy investments in spot television across the country, have made clear their displeasure with stations who practice triple-spotting.

Under the most ideal circumstances, penetrating the consumer's skull with an advertising message is not an easy job. Since the average consumer sees and hears a score or more advertising claims daily, it's up to the stations to see that each advertiser has the best chance possible to sell his product. This can only be done by providing the most effective setting for each commercial.

At C&W we have, in the words of Gilbert & Sullivan, *a little list*. All of our buyers are in a position where they can use information on triple-

spotting to guide them in station selections. Obviously we give the station which goes in for triple-spotting less favorable attention than we do the station which maintains its schedules without jeopardizing the objective of the advertiser—to get his product message across.

I feel that it's up to the stations and reps to recognize the rumblings from both advertisers and agencies and put an end to triple-spotting. Let's give the commercials on the air an opportunity to sell and thus do a real job for client, agency and station alike.

Paul R. Weeks, vice president and partner, H-R Representatives, Inc.



Radio suffers from over commercialism

Radio has no triple-spotting problem.

In radio, network breaks are a full minute, and since the great majority of radio commercials are minute spots, the necessity for triple spotting seldom arises. Then too, unlike tv, network programing is a relatively unimportant force in radio today.

Even during peak commercial loads, a knowledgeable radio announcer finds it easy and natural to break up a commercial sequence with a bit of straight entertainment. A time-check, a few bars of a record, a topical joke, and a potential triple spot is nipped in the bud.

There are those who may say that this is semantic quibbling; that while there is not a literal triple-spotting problem in radio, there is serious "over-commercialism," especially during peak listening hours.

Good radio has one common denominator: *good sound*. To be entertaining, to be an effective sales medium, radio must have good sound. And good sound is by no means destroyed by a heavy commercial load profes-

sionally handled—it may very well be enhanced by the commercial content.

We must not lose sight of the fact that the majority of radio listeners consider some sales messages highly entertaining, and actually listen for their favorites. Who can resist paying close attention to the Ford adaptations of popular numbers to see how the words were changed, or not enjoy Titus Moody's folksy monologues with a hard-sell core?

Furthermore, it is easy to generalize about the commercial load of a program. Commercial load is a highly relative term, and depends a great deal on the caliber of the broadcaster. While a handful of inexperienced journeymen may labor through a medium load, the majority of competent, accomplished announcers can breeze through a heavy schedule and still keep the sound good.

Each season has its own *cause celebre*. This year it is triple-spotting and its companion in arms, "over-commercialization." These phrases have become emotional triggers, capable of raising the hackles of nearly everyone in broadcast advertising. (And it seems to me that the very advertisers who insist on "driving times only" are making the most vociferous objections.)

Why is it so generally supposed that two commercials running back to back will have high memorability, whereas one more added to the sequence will lull the listener into oblivion? Why is it we go through product separation fads, with ever-changing periods of protection arbitrarily prescribed as antidotes to audience amnesia?

Psychologists tell us that retention is influenced by a great many factors other than the number of different impressions received within a given period of time, and any one of these factors may override the effects of mere number. In fact, the number of commercials consecutively aired is one of the less important factors. Memorability is strongly influenced by such considerations as the degree of motivation inherent in the advertising appeal, the

necessarily bad?

pleasantness or unpleasantness of the subject matter or the emotional impact of the message.

The most successful radio programming in each market carries the heaviest commercial load, aired by the stations often accused of over-commercialism. But such programming attracts large audiences because their sound is good, despite, or more likely because of, the entertaining commercials they carry. When I say good sound, I don't confine myself necessarily to music and news operations. Good talk programming can constitute excellent sound, as many stations are newly rediscovering.

Contrary to the soothsayings of the prophets of doom, heavy-commercialized stations keep and add to their vast audiences. And they continue to air numerous commercials because advertisers astutely buy their time. These clients know that successful, heavily commercialized programs motivate large audiences to purchase their products, as proven by concrete sales results, and rapid re-orders.

It's hard for me to understand why the air media are singled out for attack in the realm of multiple impressions. Outdoor advertisers seemingly do not complain if there are six to 10 billboards in a cluster.

Classified advertisers don't seem to care if there are a couple of hundred or more ads on a single page with no editorial content between them.

Display advertisers in newspapers don't seem to worry how many ads appear on the same page.

One conclusion is that it is the tremendous effectiveness of the broadcast media that singles them out for attack. If this is really the case, let's keep them swinging.

Carl L. Schuele, General Manager of Broadcast Time Sales, New York

Before reproaching broadcast media for over-commercialization, advertisers and agencies should make a competitive check of print media.

The finger-pointers would change direction when shown publications

which contain 83% advertising—and 17% editorial space. Competitive protection is virtually non-existent in print media.

We know of no station that triple-spots by choice—unless it is a station that features 10-30 minutes of uninterrupted music between commercials.

Buyers who insist upon a "fixed position" at a peak rating period are the only ones who might find themselves triple-spotted" . . . a broadcaster has informed us.

There are two effective ways of avoiding an overly commercial situation. Both depend upon salesmanship. First, concentrate on quoting availabilities within a one-hour spread . . . for instance 12 noon to 1 p.m. . . . which gives the traffic and programming departments a chance to balance.

Where ratings are of primary importance, it's advisable to quote average ratings within a given hour.

The second solution that's working for BTS is, to encourage the buyer to select a period of their choice—but allow the station a minimum of 10 minutes leeway, for "programming purposes".

One of our stations, prompted by talk within the industry, has approved a plan whereby advertisers who pay a premium rate for single-spot availabilities are guaranteed not to be double-spotted . . . despite the fact that the station programs blocks of music between commercials. While it's too soon to publish the results of this "test", we can report that in almost every case the client would rather invest the "extra" money in other spots—or commercial production. But, one account actually bought at the premium price.

The SRA Radio Trade Practices Committee last year considered some stations (and personalities) well-equipped to deliver top results for advertisers who were double-spotted . . . but this depends largely upon the station and the commercial. If a problem actually exists, there is no "set" solution that can be worked out by broadcasters alone.

SEE WHAT'S NEW ON **2**
FOR YOU IN
TULSA!

"coverage"

KVOO-TV blankets northeastern Oklahoma with the tops in network and local programming. This coverage is backed up by revealing market research, merchandising and promotion aids, and constant attention to your account and problems.

"wampum"

KVOO-TV blankets a \$1-billion market. Out of the top 90 key industrial markets, Tulsa has the fastest dollar value growth of any city in the nation.* If you have something to sell, you can sell more of it in northeastern Oklahoma . . . over KVOO-TV.

*U. S. Census of Mfg., U. S. Dept. of Commerce

NOW AVAILABLE!!

A wide selection of good spots in popular participating shows. I.D.'s, 20 sec., and 1 minute spots in all classes. Check up to the minute availabilities with your nearest BLAIR-TV man.

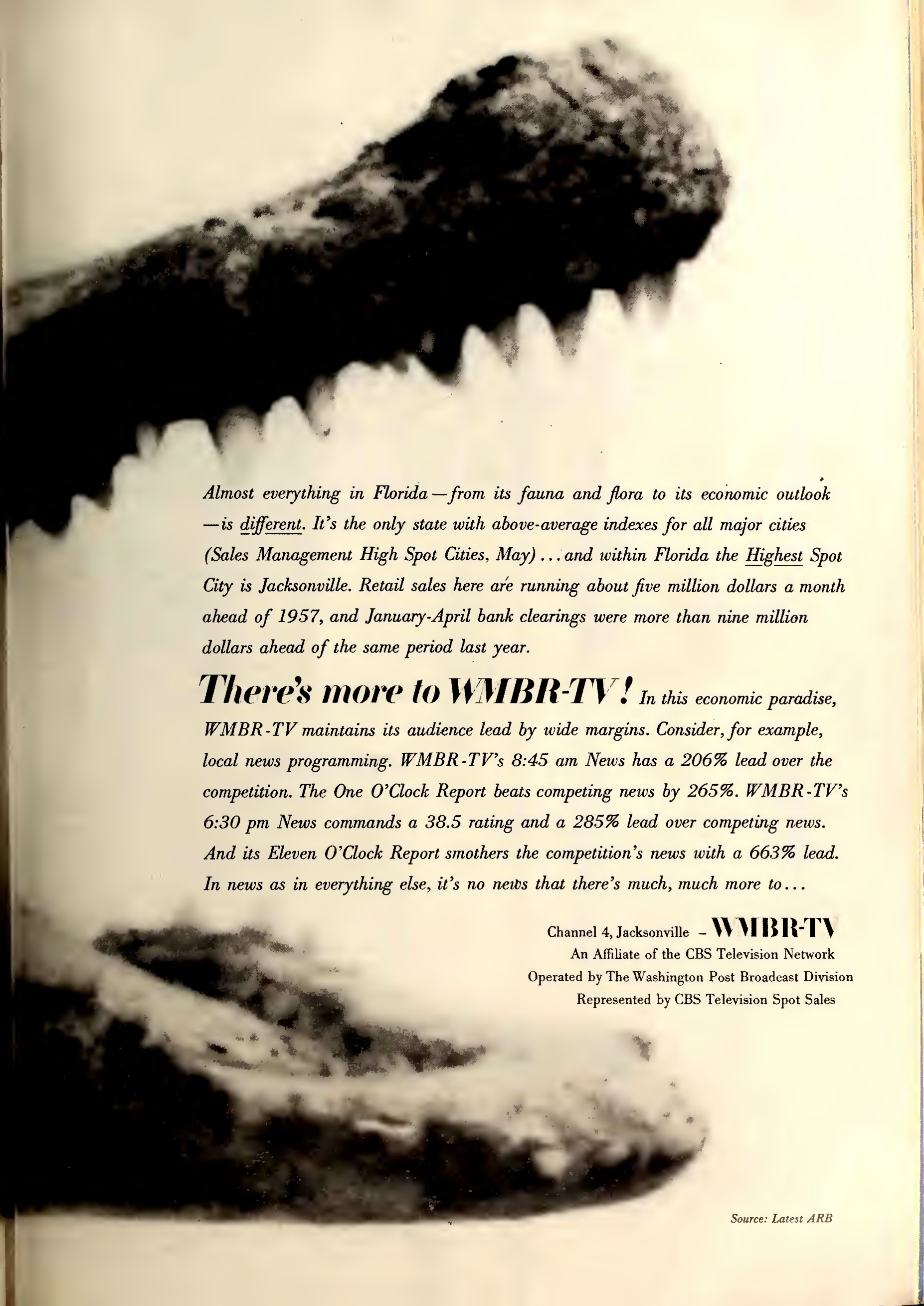
KVOO-TV
channel **2**



For current availabilities contact any office of Blair Television Associates

There's more to Florida..





Almost everything in Florida — from its fauna and flora to its economic outlook — is different. It's the only state with above-average indexes for all major cities (Sales Management High Spot Cities, May) . . . and within Florida the Highest Spot City is Jacksonville. Retail sales here are running about five million dollars a month ahead of 1957, and January-April bank clearings were more than nine million dollars ahead of the same period last year.

There's more to WMBR-TV! *In this economic paradise, WMBR-TV maintains its audience lead by wide margins. Consider, for example, local news programming. WMBR-TV's 8:45 am News has a 206% lead over the competition. The One O'Clock Report beats competing news by 265%. WMBR-TV's 6:30 pm News commands a 38.5 rating and a 285% lead over competing news. And its Eleven O'Clock Report smothers the competition's news with a 663% lead. In news as in everything else, it's no news that there's much, 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

TV RESULTS

MILK AND MILK PRODUCTS

SPONSOR: Golden Jersey Creamery AGENCY: Direct

Capsule case history: In April the Golden Jersey Creamery purchased five one-minute announcements per week in KGBT-TV's "Popeye Theatre," weekdays from 4:30 to 5:00 p.m. to announce a special kiddie promotion. The small fry were asked to send in labels from any Golden Jersey product. The youngster who sent in the most labels during the campaign would receive a Shetland pony. In a scant six weeks Golden Jersey has received an unbelievable 1,000,000 labels from every corner of the Rio Grande Valley. "We are thoroughly convinced that our KGBT-TV schedule has done more for our sales than any other medium we have ever used," said E. B. Braden, manager and part-owner. "Day-time television really delivers the audience for us. Milk sales have already increased approximately 10% since the start of the campaign, which represents a much larger increase in product output than we get from other media." Braden expects sales to rise higher before conclusion of the campaign.

KGBT-TV, Harlingen

PURCHASE: Announcements in
"Popeye Theatre"

POWER MOWERS

SPONSOR: Hunt-Gibson Furniture Co. AGENCY: Direct

Capsule case history: The Hunt-Gibson Furniture Co. decided to combat mounting competition in the South Bend-Elkhart area, by putting a large portion of its advertising dollar into television. Some six months ago the store purchased ten 10-second spots a week—five in the afternoon and five in the evening—on WSJV-TV, South Bend-Elkhart, Ind., at a cost of \$76.40 per week. During the last three weeks of May, Hunt used 30 of its announcements—15 in Class A time and 15 in Class B time—to advertise power lawn mowers. The cost to Hunt's on WSJV-TV's 10-plan: \$229.20. When the campaign ended, Hunt-Gibson's entire stock of mowers was sold out, representing more than \$5,000 in gross sales. "We are using television because it delivers more sales impressions per dollar invested than any other medium in the South Bend-Elkhart market," said Ellsworth W. Gibson, owner. Hunt-Gibson plans to continue using WSJV-TV indefinitely, the company told the station.

WSJV-TV, South Bend

PURCHASE: Announcements

MATTRESSES

SPONSOR: Arcade Furniture Store AGENCY: Direct

Capsule case history: Arcade Furniture Store of Fort Smith, Ark., has been a steady user of television since its first success a few years ago. In a recent three-day campaign on KNAC-TV, Fort Smith, Arcade advertised Sealy Motel-Hotel mattresses at \$49.50 each. The store purchased a total of seven live one-minute announcements in the 9:30 to 9:45 p.m. News and the *Best of Hollywood Movies*, 9:45 to 11:30 p.m. The cost to Arcade was less than \$200. At the conclusion of the campaign Arcade had sold 72 mattresses at a better than average markup. "Sales were quadruple what we would ordinarily expect on this type of short-term promotion," said Brad Thompson, advertising manager. The president of Slumber Products, Sealy Division, came to Fort Smith with the regional sales manager to check on the results and learn how the campaign was planned. They were amazed at what they found. Arcade has ordered another carload of mattresses for a repeat campaign this month.

KNAC-TV, Fort Smith

PURCHASE: Announcements in
News & Movies

APPLIANCES

SPONSOR: Tinsley Tire Company AGENCY: Direct

Capsule case history: Prior to Tinsley Tire Company's tv campaign its warehouse was packed with used appliances, such as combination refrigerator-freezers, deluxe ranges, washing machines and tv sets. Following a print campaign in which the results were limited, Tinsley turned to tv and bought five one-minute announcements in Class B and C time on WBIR-TV, Knoxville, Tenn. By the end of the first week, Tinsley had sold its entire stock of refrigerators and the remaining items were moving rapidly. One week after the campaign began the company purchased five additional 1-minute announcements in the same time classifications. "It looks as though the warehouse will be just about empty by the time the last spots are run," said Stan Tinsley, owner. As a direct result of the campaign Tinsley bought a schedule of five weekly announcements to run through the summer. These announcements will probably be extended to the Christmas season, to give the schedule maximum momentum.

WBIR-TV, Knoxville

PURCHASE: Announcements

SPOT BUYS

TV BUYS

General Mills, Inc., Minneapolis, are scheduling announcements in about 45 selected markets for its Wheaties. The campaign runs for 13 weeks; minutes during daytime and nighttime segments are being used. Phil Archer is the buyer; Knox Reeves Advertising, Inc., Minneapolis, is the agency. (Agency declined to comment.)

The Proctor & Gamble Co., Cincinnati, is moving into West Coast markets with spot tv this summer. Previously an East Coast campaign, Jiff is now breaking in the West. Don Heller is the buyer; the agency is Leo Burnett, Chicago. (Agency declined comment.)

General Foods, Corp., New York, is lining up schedules in various markets to introduce its new instant Minute Mashed Potatoes. Minutes and 20's during daytime segments are sought; frequency depends upon the market. Buying is not completed. Buyer: Bob Gleckler. Agency: Young & Rubicam, Inc., New York. (Agency declined to comment.)

Anahist Co., Family Products Div. of Warner-Lambert Pharmaceutical Co., Morristown, N. J., is buying announcements in various markets for its antihistamine line, based on past summer sale research. Minutes and chainbreaks are being placed; frequency varies from market to market. Buying is not completed. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., Inc., New York. (Agency declined to comment.)

The Welch Grape Juice Co., Westfield, N. Y., is scheduling announcements in about 100 markets for its new soft drink Welchade. The schedule begins in mid-June, runs through the summer. Minutes and 20's during both daytime and nighttime segments are being used, with frequencies varying. Buyer: Kibrick. Agency: Richard K. Manoff, Inc., New York.

RADIO BUYS

The Murine Co., Inc., Chicago, is running announcements in 45 markets for its Murine. The campaign runs for six weeks; minutes during daytime periods are being slotted. Average frequency: 12 per week per market. The buyer is Marvin Burns; the agency is J. Walter Thompson Co., Chicago. (Agency declined to comment.)

S. M. Edison Chemical Co., Chicago, is initiating in about 38 markets its first effort in consumer advertising for its Dermassage body rub. The schedule runs for 13 weeks; minute announcements during daytime segments are being scheduled. Frequency is 12 announcements per week per market. The buyer is Martin Simmons; the agency is Stern, Walter & Simmons, Inc., Chicago. (Agency declined to comment.)

The Tea Council of U.S.A., New York, is back in top markets. Starting dates are staggered; minutes, chainbreaks, I.D.'s are being aired. Minimum: 80 per week per market. Buyer: John Holland. Agency: Leo Burnett, Chicago. (Agency declined comment.)

BALTIMORE TV SUCCESS STORIES

Submitted by

THE
WEISS MOTOR CO.

Unlike many automobile dealers these days, our client—Weiss Motor Company—reports no pain or strain. Weiss sales figures for 1958 Fords are definitely on the healthy side. Naturally, Weiss's position as Maryland's largest Ford dealer has played an important part in their success. Another key contributing factor has been their sponsorship of the 11 P.M. News on WMAR-TV every Wednesday and Friday night. Both Weiss and this agency are convinced that this program is proving an ideal "showcase" for the Weiss Ford story. We especially wish to commend announcer Matt Thomas for his fresh, forthright delivery.

Sunpapers
MAY 17

THE JOSEPH
KATZ COMPANY

Advertising
Baltimore-New York-New Orleans

Submitted by
SKARIE, INC.

No medium that we have ever used has brought us such consistently good results as WMAR-TV. For almost ten years now we have been broadcasting our Skarie Power Tool Demonstrations.

No little share of the credit for the success of this advertising should go to your excellent staff from which we have received splendid cooperation. Anyone planning to sell anything in the Baltimore market would do well, in my opinion, to earmark a very large portion of his advertising budget for use on WMAR-TV.

EUGENE SKARIE
President

Sunpapers
MAY 3

WMAR-TV

Channel 2, Baltimore

Sunpapers' Television

"MARYLAND'S PIONEER
TELEVISION STATION"



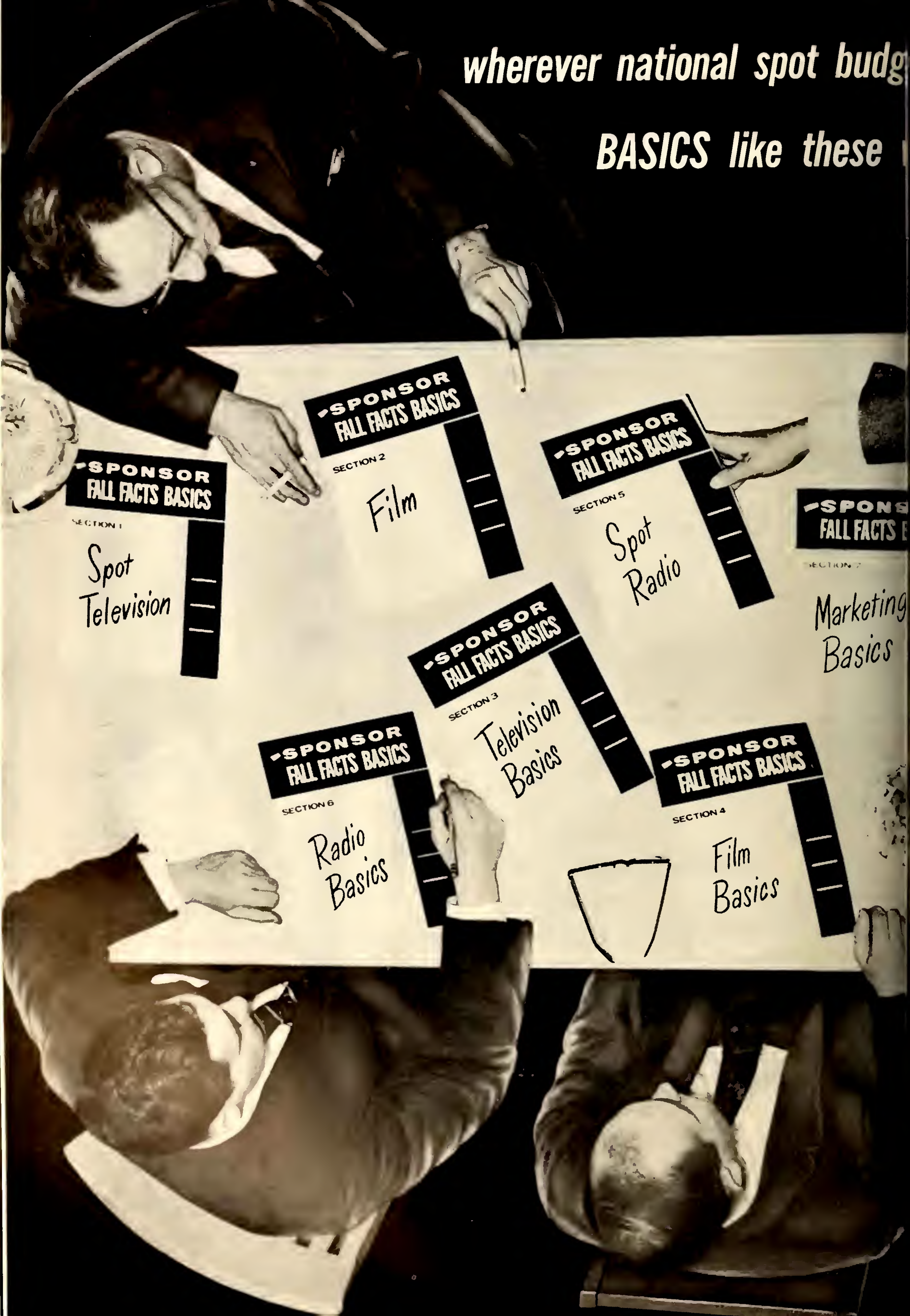
TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by THE KATZ AGENCY, Inc.
New York, Detroit, St. Louis, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

TV
Baltimore
ision
ONEER
ATION

wherever national spot budget

BASICS like these



SPONSOR FALL FACTS BASICS
SECTION 1
Spot
Television

SPONSOR FALL FACTS BASICS
SECTION 2
Film

SPONSOR FALL FACTS BASICS
SECTION 3
Television
Basics

SPONSOR FALL FACTS BASICS
SECTION 4
Film
Basics

SPONSOR FALL FACTS BASICS
SECTION 5
Spot
Radio

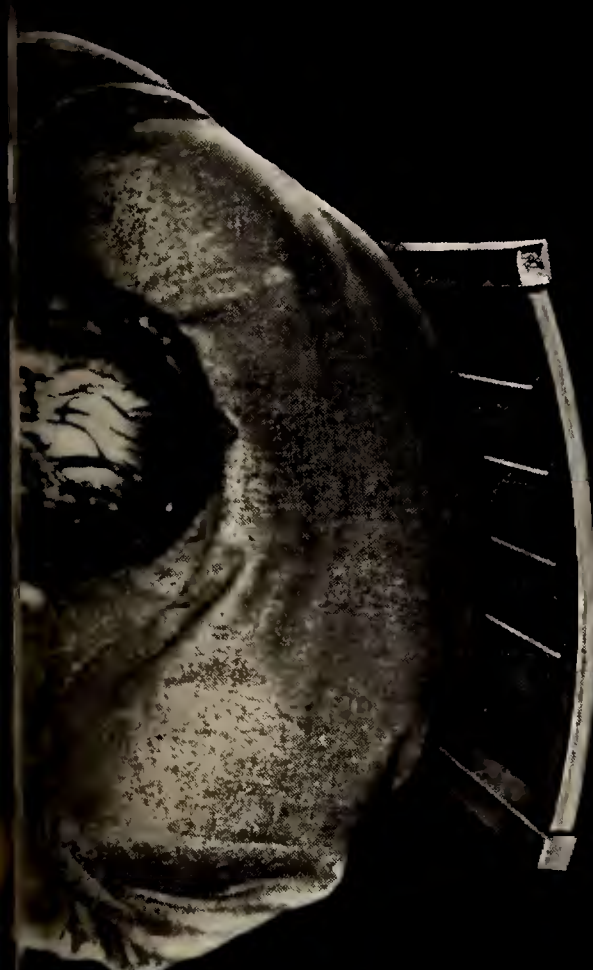
SPONSOR FALL FACTS BASICS
SECTION 6
Radio
Basics

SPONSOR FALL FACTS BASICS
SECTION 7
Marketing
Basics



planned

in the planning



BEST AD SHOT OF THE YEAR!

▶ "BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."

Dick McKeever Radio/TV Time Buyer, BBDO

▶ "As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."

Philip Branch Media Supervisor, Grey Advertising Agency

▶ "BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."

L. T. Fisher Media Director, Dancer-Fitzgerald-Sample

▶ "Sponsor's FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."

Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh

▶ "If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."

Lee Rich V.P. — Associate Media Director, Benton & Bowles

▶ "Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients."

Harold Sieber Media Supervisor, Kenyon & Eckhardt

▶ "You can't fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn't have it they won't use it. FALL FACTS has it — and we wouldn't be without it."

Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping
time buyers and other decision makers
finalize their fall buying plans this summer.

**TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS
"BASICS" IS YOUR BEST AD SHOT OF THE YEAR**

Deadline 1 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve _____ page(s) in SPONSOR'S 12th annual FALL FACTS BASICS.
My position preference(s) is:

TV SECTION TIMEBUYING BASICS RADIO BASICS TV BASICS
 RADIO SECTION FILM BASICS MARKETING BASICS

SIGNED _____

FIRM _____

RATES: full page _____ \$525 ½ page _____ \$305
 ¾ page _____ \$390 ⅓ page _____ \$215

(Above are single insertion rates; contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
Same as regular issue of SPONSOR
except bleed pages must measure
8 7/8" x 12 3/4" per page.

PICTURE WRAP-UP



It's a deal! Leslie H. Peard, Jr. (l.) v.p. and station mgr. of WBAL, WBAL-TV, Baltimore shakes hands with H. D. Fried, v.p. W. B. Doner & Co. who will handle station's ads



Benny swings out as first week of American jazz concerts gets underway at Brussels World's Fair. Westinghouse Broadcasting Co. sponsored concerts as public service for U.S. Dept. of State. Goodman performances were relayed to U.S. audiences by WBC stations, produced for Europeans via Eurovision, Voice of America and Belgian radio



Inside information on feature races televised from Thistledown is sought by Frank Jay (l.) and Linn Sheldon of KYW-TV, Cleveland



Creative merchandising award is presented to William D. Singer (l.) pres. Royal Castle restaurants by John Howell of CBS Tv Films



Four Fathers' Day. CBC's Larry Henderson, Barry Morse, Wally Koster and Alex Barris pose with their sons (l. to r.) Ross Henderson, Haywood Morse, Wally Koster, Jr. and Ted Barris. Fathers' serious mien was big joke to the juniors

News and Idea WRAP-UP

ADVERTISERS

Admiral Corp.'s president, Ross D. Siragusa, blamed the tv networks for the public's failure to accept color tv.

At Admiral's annual electronics convention in Chicago, Siragusa said, "The manufacturers have time and again made serious marketing efforts. However, the profit-hungry networks have refused to make any serious effort toward heavy color programing."

He pointed out that "NBC stands almost alone and its color programing shows up more in publicity than it does in actuality; CBS has done nothing worth mentioning; and ABC nothing at all."

Advertisers' promotions and campaigns:

- **Marlboro** launches a saturation ad and promotion campaign starting 17 June to introduce its new soft pack, companion to the flip-top box. In addition to print, Marlboro assumes alternate sponsorship of *To Tell The Truth* (CBS-TV), plus a heavy spot campaign and announcements on syndicated film shows. Agency: **Leo Burnett**.

- **Revlon** will introduce its new Hi-and-Dri Roll-on Deoderant nationally this week, employing announcements on the company's network tv shows, and tv and radio spots. Agency: **Emil Mogul**.

- **A. E. Staley Manufacturing Co.** will hold a summer-time contest to promote its Sta-Puf laundry rinse and Sta-Flo liquid starch. Prizes will include 10 Edsel hardtops, and U.S. savings bonds. Agency: **EWR&R**.

- **Ray-O-Vac** announces the winners of its recent spot radio campaign contest: 1st place tied **Denzil Finney** and **Sam Polland**, WCHS, Charleston, W. Va.; **Joe Martin**, WOW, Omaha; and **Eddie Dunn**, KATR, Corpus Christie.

- **Gillnetter's Salmon** aims to penetrate the N.Y. market with a cam-

paign via radio, tv and print, starting 1 August. Agency: **Fairfax, Inc.**

- **Lestoil** and WOR-TV, N.Y., is offering an Animal Story Book for children done by the same artist who created the company's new animal commercials. In addition to a heavy schedule of station breaks, the commercials will be seen on the station's *Terrytown Circus* and *Million Dollar Movie*.

The FTC this week prohibited **Ripley Manufacturing Corp., N.Y.**, a big spot user, from making "unwarranted" claims that its merchandise is rated by America's top consumer group as the best buy in America.

B. T. Babbitt has been appointed sole

distributors for **Tiffany & Co.'s Silver Polish**. Under terms of a 5-year agreement, Babbitt will be responsible for distribution, sales, advertising and promotion for the polish.

An unusual buy: General Foods, through B&B, has contracted to co-produce *Father Of The Bride* with MGM-TV, for network showing during the 1959-60 season.

About people: **William Ohme** has been elected v.p. of marketing and a board member of Harold F. Ritchie . . . **Gilbert Klein**, sales promotion manager, DuBarry . . . **Francis McGrath**, general sales manager of the plumbing and heating division, American-Standard.

"JAXIE" SAYS, "You'll get TOP results from these TOP rated shows.



ROMPER ROOM with Miss Penny and *POPEYE PLAYHOUSE* with Skipper Al are hitting them hard with the *lowest-cost-per-thousand* children's shows in Jacksonville's rich \$1½ billion market.

Miss Penny's *ROMPER ROOM* came up with an average rating of 13.0* for the full hour (9:00-10:00 AM) Monday through Friday. Add to that an average rating of 24.2* for Monday through Friday's *POPEYE PLAYHOUSE* (5:00-5:45 PM) and you'll see that a top audience can be reached through *one minute availabilities* on these shows.

For further information concerning one minute availabilities on these top children's shows, call Ralph Nimmons in Jacksonville at ELgin 6-3381 or contact your nearest P.G.W. "Colonel".

*March, 1958 ARB ratings.

Represented by Peters, Griffin, Woodward, Inc.
NBC—ABC



WFGA-TV Channel 12

Jacksonville, Florida

FLORIDA'S COLORFUL STATION

AGENCIES

If you've got the right touch for picking a package for network tv, you can aspire these days to the agency's board of directors.

It happened this week to **Tom McDermott**, Benton & Bowles' v.p. in charge of programing.

McDermott's consistently good batting average for picking them has made him the no. 1 boy on that function with both P&G and General Foods.

Hence the boost to the board.

Name change: The Chicago office of Rogers & Smith becomes **Headen, Horrell & Wentsel, Inc.**, a new ad agency formed by Jack Wentsel, Robert Headen and Judson Horrell. All of the principals, as well as the entire staff, were formerly with Rogers & Smith.

Revlon has realigned some of its agency products as follows: **Maxwell Sackheim**, for Clean-O-Dan; **Warwick & Legler**, for Silicare and Clean and Clear, **Mogul**, for Satin Set; **LaRoche**, for Aquamarine Shampoo and Silken Net.

Warwick & Legler will handle Revlon's summer quiz show, *Bid & Buy*, while **LaRoche** has been named in charge of the *Garry Moore* variety show—airing this fall.

Other agency appointments: **Compton**, for Hot Point, a G. E. subsidiary with billings at \$2.5 million . . . **D-F-S**, for Borden's Starlac, non-fat dry milk . . . **Robert Conahay**, for H. Clay Glover Co. . . . **Reach, McClinton**, for the Mincom division of Minnesota Mining . . . **W. B. Doner**, for Caled Products, Inc. . . . **Honig-Cooper & Miner**, for Farmers Insurance Group, L. A. . . . **L. H. Hartman**, for the P. J. Ritter Co., New Jersey . . . **Gore Smith Greenland**, for Great Western Producers, N. Y. . . . **Vic Maitland & Associates**, for National Electric Products Corp. . . . **Hoefler, Dieterich & Brown**, San Francisco, for the California Beef Counsel . . . **DCS&S**, for a new grocery product of the Junket Brand Foods Division.

Kudos to Margot Sherman, v.p., McCann-Erickson, named Advertising Woman of the Year by the

Women's Council on Advertising Clubs of the Advertising Federation of America.

Miss Sherman plays a triple-role at McCann in N. Y.—v.p., chairman of the creative plans board, and administrative director of the agency's creative division.

They were named v.p.'s: **Samuel Gill**, v.p. in charge of media, **Fletcher D. Richards** . . . **William Young**, marketing director, elevated to senior v.p., **Esty** . . . **George Guinan**, v.p., **Burke Dowling Adams** . . . **James Tennyson**, copy group head, elected v.p., **SSC&B** . . . **Raymond Nason**, v.p.-production, and **Dudley Martin**, v.p.-art, Meldrum and Fewsmith, Cleveland.

NETWORKS

Hallmark will continue with its Hall of Fame specials on NBC-TV during the 1958-59 season.

Five 90-minute productions and one-hour Christmas show—all in color—are planned.

The renewal was arranged by Hallmark's agency, FC&B, Chicago.

Business is up:

Each network has reported increased billings in gross time sales for the month of April, over the corresponding period last year.

According to the latest LNA-BAR compilation released by TvB, April set a new monthly high in network gross time billings, topping April, 1957 by \$6.5 million.

The April 1958 billings by network: ABC TV, \$8.7 million; CBS TV \$20.7 million; and NBC TV, \$18.3 million.

Intermountain Network has signed three new stations this week: **KDGO**, Durango, Col.; **KCOL**, Ft. Collins, Col.; and **KYOU**, Greeley, Col. This brings the total number of stations now under the network to 45.

New way to reach Madison Ave. people: NBC Radio this week delivered 50,000 messages on the theme of "Memory Vision" via advertising on Schrafft coffee.

More on NBC Radio promotion: NBC sent out booklets to its affiliates

topped off with paper plates, a wooden fork and spoon, and a "Who forgot the pickles?". This is the kick-off of the networks' all-out campaign to stimulate food-store sales via a "Summertime is Outdoor-Eating Time" theme.

On the specials front: Bell Telephone will sponsor eight one-hour programs during the 1958-59 season. Four of the programs will be live musicals, and the other four will be science series films. Network arrangements not yet completed.

Tv network sales: Lever and Pharmaceuticals will co-sponsor *Jackie Gleason* via CBS-TV, to start 3 October . . . *Marlboro*, for alternate sponsorship of *To Tell The Truth*, CBS-TV (see ADVERTISERS—WRAP-UP) . . . *Colgate*, for *Dotto*, making its nighttime debut on NBC-TV, 1 July.

Tv network renewals: **Ford**, for NBC-TV's *The Ford Show* . . . **R. J. Reynolds** and **Toni**, for NBC-TV's *People Are Funny*.

Summer replacements: **Frigidaire**, for *The Frigidaire Summer Theatre*, on ABC-TV, starting 20 June . . . *Concentration*, replacing NBC-TV daytime *Truth or Consequences*, bow 28 July.

Radio network notes: CBS will air all the N.Y. Giants' professional football league games during the 1958 season . . . Spring sales on NBC Radio totals \$3 million, highlighted by new orders from General Foods, Lev Bros., and Grove Labs.

Network people: **Edward McLean**, director of special presentations, CE Radio Spot Sales . . . **Lawrence Field**, assistant to the president and general sales manager, MBS . . . **Andrew Ross**, art director, sales planning, NBC TV Network Sales . . . **John Brookman**, to the promotional staff, NBC, Chicago . . . **Frank D. Rosa**, manager of the central division radio spot sales, NBC, Chicago.

ASSOCIATIONS

A special NAB poll of more than 1,000 radio and tv stations shows that a majority of the stations expect:

- a) tv revenues to rise an average of 3.5% this year
- b) radio revenues to rise an average of 2.0% this year.

In the survey, the stations based their estimates on the trend of their own business during the first quarter of 1958.

These results indicate that broadcasters are now only slightly less optimistic than they were at the same time last year.

TvB's Norman Cash conducts a triple-session series of workshop presentations at the convention of the Advertising Federation of America, in Dallas this week.

It will include some of these points on tv's dimensions:

- 43 million homes own sets (Nielsen)
- There are over 500 tv stations in over 260 markets, making only 2% of all homes out of tv coverage.

TvB is setting up a Sales Advisory Committee to coordinate its overall sales strategy, and, according to Norman Cash, president, "check the effectiveness of its research oriented selling ammunition."

The committee will be selected from its members' sales heads, and meet regularly in New York city.

Vincent T. Wasilewski, NAB's manager of government relations noted that **uncontrolled development of community antennas threaten the growth of local, small-market tv operations.**

He spoke before the Senate Committee on Interstate and Foreign Commerce, and made it clear that the NAB does not oppose the community antenna tv in itself.

"However," Wasilewski continued, "when they deprive vast segments of the population of any tv service, I believe this is a matter of concern for the government."

New members: BPA announces 16 added members during May—resulting from a concentrated drive by the Association for more radio and tv members.

The Chicago Federated Advertising Club announced its annual awards for top radio and tv commercials originating in Chicago. These were:

RADIO:
Local 60-sec.: William A. Lewis;

Agency, W. B. Doner.

National: International Minerals & Co., for Accent; Agency, NL&B.

Regional: Lincoln-Mercury Dealers Association; Agency, K&E.

TELEVISION:

Dramatized: Wisconsin Independ-

ent Oil Co.; Agency, W. B. Doner.

Dramatized 20-sec.: Northern Paper Mills; Agency, Y&R.

Dramatized 60-sec.: Marlboro; Agency, Leo Burnett.

Straight sell: Peoples Gas, Light & Coke Co.; Agency, NL&B.

Straight sell 60-sec.: Toni Co.;



Meet the Sport

Marty DeVictor, a 13-year man on WBNS Radio, knows the score. He knows and loves sports and shares his enthusiasm with his loyal Central Ohio audience. Even sponsors become fans because of Marty's performance and ratings... in the top 10 with a 9.4 Pulse.

WBNS RADIO

CBS in COLUMBUS, OHIO

ask John Blair

Agency. North Adv.

Straight sell, over 60-sec.: Whirlpool; Agency. K&E.

Live: Pillsbury Mills; Agency, Burnett.

They were elected:

The Broadcast Pioneers Nominating Committee: president, Frank Pellegrin, H-R Reps; 1st v.p., Merle Jones, CBS; 2nd v.p.'s, Gordon

Gray, WOR-TV, N. Y.; E. K. Hartenbower, KCMO, Kansas City; Richard Lewis, KTAR, Phoenix; secretary, Raymond Guy, NBC; treasurer, Charles Wall, BMI.

AWRT, Washington chapter: president, Patti Searight, WTOP; v.p., Mary Lois Dramm, WRC.

Nebraska Broadcasters Association: president, David Young, KSID,

Sidney; v.p., Jack Gilbert, KHOL-TV, Holdrege; secretary-treasurer, Richard Chapin, KFOR, Lincoln.

More about people: David Hull, elected president of the E.I.A. . . . Dick Jackson, national public relations director, AFTRA.

FILM

CBS TV has just about decided to produce a second 39 episodes of Gray Ghost.

The rate of renewal has been quite encouraging to CBS TV Films. The series is now sponsored in 179 markets.

Screen Gems expects the arrival of prints on the first two episodes of Rescue 8, a new series for syndication, within the week.

The series—produced by Bert Leonard—will simultaneously become available to advertisers.

Standard Sulphur Co.'s stockholders have approved the acquisition of all foreign residual property and distribution rights of the Guild Film library — numbering some 2,000 programs.

The film subsidiary of Standard Sulphur — with headquarters in Houston — will operate as Interworld TV Films.

Reub Kaufman, founder and former head of Guild Films has gone into business for himself again.

He's starting off with a batch of foreign-made cartoons.

ABC Film Syndication expects to add The People's Choice series to its list of fare.

It also figures to make the off-network episodes — numbering 104 altogether — available to regional and local advertisers for October starting dates.

Domestic sales at AAP: WSYR-TV, Syracuse, WABT, Birmingham, and WSM-TV, Duluth, the other half of the WB library; WKRC-TV, Cincinnati; WBAY-TV, Green Bay, and KCSJ-TV, Pueblo, the Jupiter package; WWLP, Springfield, Mass., segments of the Gold Mine library.

Foreign sales by NTA: Sheriff of Cochise for Japan, Australia and Phil



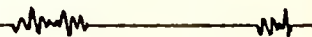
Two distinguished commercial film studios —

FILMWAYS, INC., New York and Hollywood, and **PLAYHOUSE PICTURES**, Hollywood join their talents to provide better service with complete facilities to produce the highest quality live action and animated films.

PLAYHOUSE PICTURES, HOLLYWOOD animation specialists now represented exclusively in **NEW YORK** by **FILMWAYS, INC.**

PLAYHOUSE PICTURES,
ANIMATION SPECIALISTS
1401 NORTH LA BREA AVENUE
HOLLYWOOD 28, CALIFORNIA
TEL. HOLLYWOOD 5-2193

FILMWAYS
INCORPORATED
18 EAST 50TH ST.
NEW YORK, N. Y.
TEL: PLAZA 1-2500



ippine Islands: *Official Detective* for the Philippines and Australia.

Strictly personnel: Mrs. Retta Anderson, assistant to the president of Guild Films . . . Robert A. Cinader, v.p. of Hal Roach Studios . . . Joseph George Fisher, midwest sales rep California National Productions . . . Dorothy Hechtlinger, story editor, Desilu studios.

RADIO STATIONS

More radio stations have signed up for membership in RAB during May, than any other 30-day period in the Bureau's seven-year history.

Thirty-two new members have been added, breaking the previous record of 30 set in January, 1956, and tied in March, 1958.

The two latest stations putting RAB over the top are KFMJ, Tulsa, and CKXL, Calgary, Alberta, Canada.

The Kluge station group evolved a public service image for itself at a meeting of its station managers in Washington. This image requires:

- Each member station try to "become the nerve center of the community it serves."
- The stations view public service as a challenge to build good-will and greater audiences.

The stations in the Kluge group are: WEEP, Pittsburgh; WGAY, Washington, D. C.; WINE, Buffalo; WKDA, Nashville; and KNOX, Ft. Worth-Dallas.

Gordon McLendon, president of the McLendon Stations, Dallas, gave this advice to members of the Kentucky Broadcasters Association:

"Forget your feeling of inferiority to newspapers and cover the news in your community and areas with aggressiveness and honesty."

More on the editorializing front: WTRY, Albany, is airing a series of editorials seeking revision of the N. Y. State Trooper working hours . . . WAVZ, New Haven, kicked off a campaign for reorganization of the state's court system.

Radio promotions and stunts:

- WSB, Atlanta, is parading a model in the downtown streets as "Miss Portable Radio" with a set tuned to the station. Recipients of the lucky ticket numbers she distributes get a portable radio set.

- WHB, Kansas City, d.j. Gene Davis aired Christmas Carols on Memorial Day to warn motorists that they might not be here for that holiday if they drive carelessly.

- KFVB, Hollywood's Elliot Field is on a unique trade-out deal with his listeners—starting with a shoelace, he's traded up to a \$50 handbag. Objective is a Cadillac, to be auctioned off with proceeds to the City of Hope.

- WQAM, Miami, helps motorists by broadcasting the location of police radar units during peak traffic hours.

- WMGM, N. Y., starts its campaign to spur consumer buying by giving out \$1000 per day. Listeners are asked to mail all sales slips for the week to the station. Winners will be refunded with up to \$100 each.

Station sales: WHOO, Orlando, to Donald Horton, president of the Bluegrass Broadcasting Co. . . . WFTL, Ft. Lauderdale, to a group headed by Joseph Amaturio, a major stockholder of the station.

Kudos to: KYW, Cleveland, honored with the 1958 Journalism Award by the Ohio State Bar Association for You and The Law . . . Herbert Evans, v.p. and general manager of the People's Broadcasting Association received an honorary degree of Doctor of Business Administration from Yankton College . . . WEJL, Scranton, awarded a special plaque by the Lackawanna United Fund for support of its drive . . . The Southern California Broadcasters Association radio advertisers award of merit to the Sally Shops of L. A. . . . WMAQ and WNBQ, Chicago, shared 11 awards in the annual Advertising Awards competition sponsored by the Chicago Federated Advertising Club . . . WAPI, Birmingham's sportcaster Dave Campbell cited by the National Water Safety Congress for his contribution to water safety through his program . . . WAPI and WABT, Birmingham, and their news personnel received 12 Associated Press awards from the Alabama Broadcasters Association.

WSLS • TV
the highest rated
ROANOKE, VA.

station in
WSLS • TV
VIRGINIA'S
ROANOKE, VA.

biggest television
WSLS • TV
market . . .

ROANOKE, VA.
MORE TV HOMES!

WSLS • TV
MORE PEOPLE!

ROANOKE, VA.

33

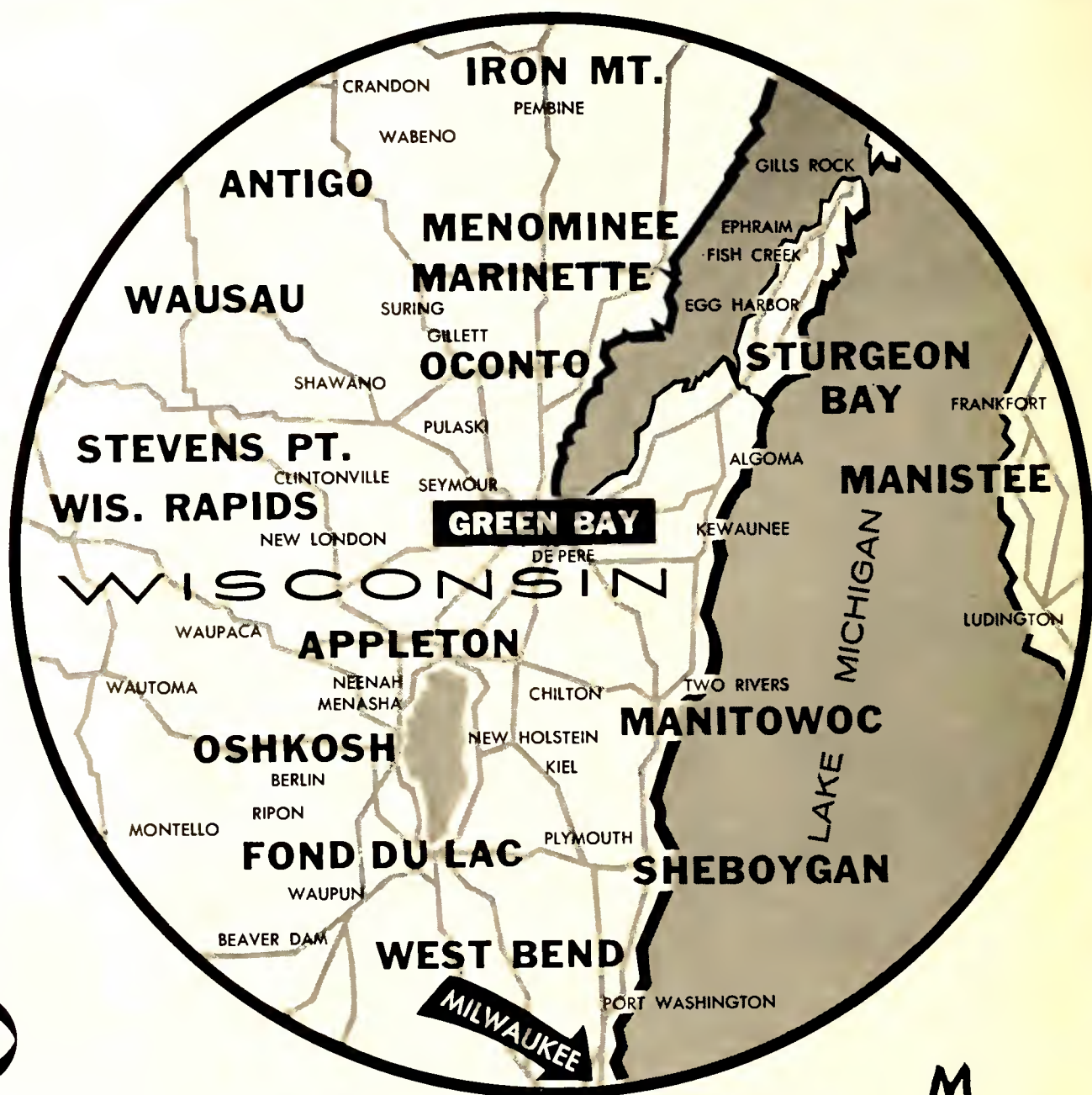
For 33 years, KVOO has been the "Voice of Oklahoma". Let this powerful voice speak for you. It will tell your story to all of Oklahoma's No. 1 market . . . plus a rich bonus market in Kansas, Missouri and Arkansas!

KVOO
TULSA

The only station covering all of Oklahoma's No. 1 Market
Broadcast Center • 37th & Peoria
HAROLD C. STUART **GUSTAV BRANDBORG**
President Vice Pres. & Gen. Mgr.
Represented by: **EDWARD PETRY & CO.**

1170 KC • 50,000 WATTS
CLEAR CHANNEL • NBC
"The Voice of Oklahoma"

NOW GROWN TO 400,000 FAMILIES!



THE LAND OF MILK AND ~~H~~ONEY

Here's a market of small cities and big farms—42% rural and 58% urban. We serve a population of 1,350,000, spending \$1,750,000,000 in retail sales. We've been part of this family life since 1924 . . . first with radio, and now CBS channel 2 television.

WBAY CHANNEL 2 GREEN BAY

Haydn R. Evans, Gen. Mgr.

Rep. Weed Television

WASHINGTON WEEK

14 JUNE 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

The networks last week became the bird in a four-sided badminton game—finding itself shuttled between the FCC and the Justice Department and then between the Senate Commerce Committee and the House Judiciary Committee.

The score is a long ways from being toted up, but it became clear as the week ended that such network practices as must-buy, option time and program tie-in sales are virtually doomed.

A chronological description of the match would go something like this:

- Justice anti-trust chief Victor Hansen advises the FCC that these network practices are per se violations of the anti-trust laws.

- Rep. Emanuel Celler, chairman of the House Judiciary Committee lets it be known his anti-trust subcommittees proposes to put the FCC on the hot-seat if the commission doesn't move with speed to end the practice.

- The Senate Commerce Committee, which had issued a staff report assailing the practices, hopped on FCC chairman John C. Doerfer about the same subject.

- Doerfer responds that Hansen had agreed to wait for the **end of the FCC's deliberations on the Barrow report.**

- Hansen in a second interview denied he threatened to prosecute the networks if the FCC didn't wipe out the practices.

- Hansen in a third interview admits that FCC action would be quicker and easier than court action and that all he meant was the situation would have to be studied.

Obviously, the networks are not only the "bird" but are getting the bird in what amounts to a puzzling atmosphere not uncommon for Washington at this time of the year.

The networks can probably have a breathing spell until the FCC reaches its conclusions on the sweeping Barrow report recommendations.

But the FCC will not be able to hold off on this much after the beginning of the next Congressional session—January, 1959.

Hansen will be hailed before one or more Congressional Committees with undignified haste. He will be made to repeat his "per se violation of the anti-trust laws" statements. Then action will be forced, one way or another.

As a practical matter the FCC, which would like to tamper as little as possible with present practices, will likely try to come out with what it hopes are the minimum changes needed to head off the more drastic action.

The House Commerce Legislative Oversight subcommittee, even while it tried this week to pull together the complicated Springfield-St. Louis case, was making plans for other inquiries.

Testimony was being scheduled on Boston Channel 5, Pittsburgh Channel 4, and Miami Channel 7.

The highlight of the week's early hearings on the St. Louis (KTVI) case was a charge by subcommittee members that the FCC in its channel awards **had given the VHF edge by far to metropolitan areas**—making UHF the stepchild of smaller communities.

KTVI's president, Harry Tenenbaum admitted under questioning that he had approached commissioners about the report of a looming deintermixture in the St. Louis and Springfield area. But, he added, "I think the commissioners would talk freely to any one."

The hearings are due to fold by the end of June.

SPONSOR HEARS

14 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

An old-line rep, now exclusively in radio, is bound to stir up quite a ruckus by his decision to expand into the tv station field.

He's apparently yielding to the wishes of the younger people in his organization.

The casualty rate for marketing v.p.'s seems to be keeping pace with the growing stature of the job.

As one Madison Avenue veteran put it this week: "The turnover in marketing directors is topped only by the turnover in tv directors."

It's probably not typical of the business, but the tv director of a major agency this week told one of the programing researchers:

"We've decided to recommend this program to the client. Now you put together the statistical data that will back up our judgment."

The sales masterminds at ABC TV wished this week that they had been consulted before the network's research department released an item showing the advantages of a weekly series over the sponsorship of monthly specials.

Reason for this sensitivity: The sales department had just: (1) signed Bing Crosby for a couple of specials, and (2) sold them to Oldsmobile.

Revlon's reshuffle of its brands among its four agencies seems sure to put Warwick & Legler's share in the profit column.

Protocol note: As assistant to top-man Charles Revson, Bill Mandel now manipulates an influential finger in the Revlon tv pot. He overseered the audition reel of Bid & Buy (which CBS TV has yet to give the green light).

One client will be paying \$15,000 more for a gimmick tv program this fall just because his ad manager insisted on handling the negotiations himself.

As negotiations with the rights owner got deeper into the bog, a talent office convinced the owner it could come to his rescue with a better deal. So the price was upped \$15,000.

Those "Message of Disapproval (or Approval)" postcards distributed by the Legion of Decency occasionally present the tv networks with a puzzle.

For instance, NBC TV received cards in the same mail both disapproving and applauding something that took place on the Perry Como Show. One correspondent thought the routine elevating for a family audience; the other, degrading.

Station men are pouring in on their New York reps by the planeload.

The reps' assumption: Things on the home front are quiet, so the executives have the time to rewarm their agency contacts and, if possible, pick up an order here and there.

Seems they've picked a convenient time for visiting. Buyers generally are sitting by waiting for the clients' nod on already blueprinted fall campaigns.

WEISS & GELLER, NEW YORK, INC.

ADVERTISING

400 MADISON AVENUE, NEW YORK 17, N. Y. • PLAZA 3 - 4070

February 27, 1958

Mr. Ray Peters
Station CHCH-TV
163 Jackson St., W.
Hamilton, Ontario
Canada

Dear Ray:

In 1954, our agency recommended a test of spot television in New York City for Proctor Electric Company. The phenomenal success achieved by our client in New York and in subsequent markets has now been matched in Canada. The Frank Martin Company, Proctor's sales representatives in Canada, reported a sell-out of Proctor merchandise for the last quarter 1957 as a direct result of a saturation spot campaign on your station.

Your fine cooperation in working out a saturation spot schedule to fit our budget, and, of equal importance, the assistance at the station and in the field to merchandise the campaign to dealers helped immeasurably.

The new Mary Proctor Steam Iron will be introduced this Spring in the Ontario market on CHCH-TV.

We expect another TV sales success story.

Kindest personal regards.

Sincerely,



Max Tendrich,
Executive Vice President

mt/a

CHCH-TV reaches 1/5 of the Canadian retail market. The 2,552,715 people within our vast coverage area spend 2,722,911,000.00 annually on retail purchases. This represents 19.26% of all Canadian retail sales . . . another black and white fact proving that CHCH-TV "sells on sight" to the richest market in Canada. For further information call Montreal: UN 6-9868, Toronto: EM 6-9234; Hamilton: JA 2-1101, Vancouver: MU 4-7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769



MORE
radio homes at the
LOWEST
cost per home
of any station in the
Heart of Florida

NCS 2



24-hour service to the Suncoast

WSUN Radio
St. Petersburg-Tampa

Represented by VENARD, RINTOUL &
McCONNELL

Southeastern: JAMES S. AYERS

Advertisers Love Us

Why?



R E S U L T S

WENTZ MARKETS—Chico, Redding, Red Bluff
11 tons of chickens sold from one spot an-
nouncements

JAY SMALL JEWELERS—Chico
Biggest Wyler watch outlet in Northern Cali-
fornia

M. OSER & COMPANY—Chico
Largest women's fashion store in Northern
California

BUTTE STEEL & CONSTRUCTION CO.—Chico,
Redding, Sacramento
The distributor for Butler Buildings in No.
California

*There Must Be A Reason
And It's*

KHSL-TV
CHANNEL 12
THE GOLDEN EMPIRE STATION

CHICO, CALIFORNIA

CBS and ABC Affiliate

Represented nationally by Avery-Knadel, Inc.

San Francisco Representative

George Ross, National Sales Manager
Central Tower

TRIPLE SPOTTING

(Cont'd from page 30)

chip advertisers expect prime times, but smaller advertisers are happy to get them. By taking a drastic step like offering prime time only in triple spots, stations might rock a few of the bigger agencies back on their heels."

Many stations insist that the law of supply and demand will settle the triple spotting controversy. Says KTTV president Dick Moore: "The price for any spot is ultimately determined by its actual value to the advertiser. So far, it appears that spots on television are much in demand and that their efficiency to the advertising dollar spent is greater than in any competing medium."

"It is ironical," continues Moore, "that the medium which has the lowest ratio of advertising content to editorial or entertainment should consider further limitation of advertising."

Here are some additional viewpoints turned up in SPONSOR's survey:

Ward Quall, v.p. and general manager, WGN, Chicago: "The triple-spot furor is much bigger than is even indicated in the press. Advertisers are pulling out of the top 20 markets until a triple-spotting truce is declared by stations. Rates will have to be raised on stations which have been told by owners to make a certain amount of revenue annually."

New York rep: "If rates go up, advertisers will have to cut some stations to keep the budget in line. They'll pay the increase in the top markets, so the end result will be that smaller stations will suffer."

Tom Wright, media manager, Leo Burnett: "Any proposed rate raise as a result of dropping triple spotting is a veiled threat. . . . Cost of each tv market is justified only by the set count. To cut out triple spotting is no justification to raise rates."

At SPONSOR's presstime, the triple spotting controversy appeared no closer to a solution than it did two weeks ago. At the moment, several advertisers (including P&G) are refusing to buy spots unless the station agrees not to triple spot. ANA has asked NAB for action on the problem. Broadcasters are split on whether triple spotting is good or bad, and disagree on alternatives.

Perhaps the most cogent comment came from a West Coast rep: "You've got to put 'em somewhere."

MERCHANT OF DIVERSITY

(Cont'd from page 41)

to their criticisms and suggestions. Says Cohn, "Rarely have we found ourselves in the position of getting anything but the best criticism from advertising people."

From the age of 10, Cohn spent his summer vacations working for his father and uncle at Columbia. He began as a mail-boy, and until he left for Cornell University, got better jobs—but not much better. After graduating from Cornell, he set out to conquer Broadway's legitimate theatre on his own.

To insure his independence, he dropped what might have been his "Open, Sesame"—the name of Cohn and used only his first and middle name, Ralph Morris. He spent a year and a half on Broadway as a stage manager and producer without setting the world afire, although as Cohn wryly says, "It was a success for me; I got jobs." Then he picked up his surname again and headed West. At Columbia, he became an assistant producer, held down that role for two years and in 1936 was advanced to full producer status. "It costs as much today to produce a half-hour tv film," Cohn says, "as it did to turn out a whole feature film then." Some of the feature film that Cohn produced during this period are still turning up in tv packages.

From 1943 to 1945 he was in the U. S. Signal Corps producing training film and after the war, instead of returning to Columbia, he teamed with Mary Pickford and Buddy Rogers to form Triangle Productions, an independent company that released for awhile through United Artists. In 1947, he saw his first tv show and was off to New York.

Pioneer Telefilms, which he set up with Jules Bricken, produced tv commercials for two years; among the most memorable, a 20-second spot for BVD's. During this time, Cohn dreamed of going on to show production, had many talks about it with such pioneer figures as Hubbell Robinson, General David Sarnoff and Bill Paley. Cohn was confident this was his forte since he had learned at Columbia what the public likes and how to film it. But he needed a lot more capital than was in the Pioneer bank account. At least \$5 million was necessary for the enterprise. At this time

Columbia Pictures asked Cohn and Bricken to do an analysis of tv, and the pair prepared a 50-page presentation. Columbia liked it, and Pioneer moved in as a wholly owned subsidiary; was rechristened Screen Gems, an old Columbia Pictures title for short subjects.

In 1949, Screen Gems had a staff of three including Cohn. By June 1951, it had 14 on the payroll, and contracted to do its first half-hour film program—seven episodes for duPont's *Cavalcade of America* series. Next year came the deluge. Cohn sold Ford the idea of a dramatic anthology to be titled *Ford Theater*. It had its debut on NBC TV that fall, ran for five years. Screen Gems retained re-run rights to the series and began its stockpile of syndication product. The *Ford Theater* library, along with SG's later series *Celebrity Playhouse* made for Falstaff Beer but also sold regionally to other sponsors, built up into one of the biggest dramatic anthology "bundles" in syndication—317 shows in all.

"In those days," says Cohn, "*Cavalcade* cost about \$25,000, *Ford Theater* about \$35,000. Today comparable half-hour tv shows cost about 50% more. But I don't think costs should go too much higher. That could mark a point of no return for tv as a utility tool since advertisers have many media to choose from."

By 1953, Screen Gems was well-launched in the field of syndication.

(This year, SG adds three first-run series: *Casey Jones*, *Ranch Party* and *Rescue 8*; the latter now in production, being a story of the rescue squad attached to the Los Angeles fire department. It will be merchandised in typical SG fashion through first-aid kits and kiddie's plastic crash helmets).

While Cohn relentlessly pushed SG along, the other major Hollywood studios waxed both hot and cold about tv. Around 1950, they jumped in less from enthusiasm than to protect their interests. Very soon, most jumped out again, although now some of them are back. Cohn never doubted his course. As early as 1951, it is rumored, he was thinking about the feature film libraries on the coast. When this dam of feature product broke in 1956, SG rode the crest. Prior to this, most feature film for tv came from small independents, usually through bank foreclosures. The sudden flood of pre-1948 Hollywood product was a significant point in SG's picture as it was in the

whole history of tv. Today, SG has in distribution about 800 feature films; in reserve, it has about 700 more.

National sales are under the direction of Vice President John H. Mitchell, a product of Mutual Broadcasting, who with three salesmen cover the three networks and the advertising agencies. About 25 salesmen under Jerry Hyams, director of syndication, handle that product in sales to stations and non-net advertisers. Bill Fine-shriber is director of international operations. There is a Screen Gems Ltd. in London; a Screen Gems Canada Ltd. and Screen Gems Mexico-S.A. Hub of this web of celluloid is at 711 Fifth Avenue, a building now owned by Columbia Pictures but famous as a landmark in broadcasting since it was the original NBC.

Although Cohn founded and guided the destinies of Screen Gems from the start, it wasn't until March of this year that he became president. Then, at the same time that Abe Schneider became president of Columbia Pictures, Ralph Cohn was elected president of the subsidiary as well as a vice president of the parent corporation. ▀

TV'S PSEUDO DOCTORS

(Cont'd from page 34)

that no one would like.

How should self-policing begin?

First, by the honest, hard-boiled recognition by advertisers, agencies, and broadcasters, that not more than one product in 1,000 has, or ever had, any real right to claim endorsement by the "medical profession."

Doctors don't endorse things—either as individuals or in groups—and they particularly don't endorse branded commercial products.

If yours happens to be the one-in-1,000 product that can honestly claim professional medical backing, then you should be prepared to publish an overwhelming mass of thorough, completely checked, scientific research to justify every statement you make.

If you can't do this, or don't have this kind of product—forget the whole subject. Don't ever mention doctors in your selling.

Above all, don't try to be cute, or clever or cagey. Don't pat yourself on the back for your small-boy skill in legalistic hair-splitting, or your ability to get your commercials past some network or station censor. You'll lose your shirt in the end. ▀



Leave it to Joe Floyd to get a prize like this!

It's the TELEVISION AGE-Billboard Award for Local Merchandising Promotion.

And merchandising is what makes Joe such a helluva salesman. It's what makes his KEL-O-LAND the Upper Midwest's great tv supermarket, with checkout stands in four states.* So why not join the Association to Keep Floyd Winning Merchandising Awards? You've got the product. Joe will promote the blazes out of it.

*South Dakota, Minnesota, Iowa, Nebraska

KEL-O-LAND

CBS • ABC • NBC

■ KELO-TV

■ Sioux Falls 11
■ and boosters

■ KDLO-TV 3

■ Aberdeen, Huron, Watertown

■ KPLO-TV 6

■ Pierre, Winner, Chamberlain

and KELO RADIO—13,600 Watts, eqv.

General Offices: Sioux Falls, S.D.

JOE FLOYD, PRESIDENT

Evans Nord, Gen. Mgr., Larry Bentson, V.P.

REPRESENTED by H-R

In Minneapolis: Bulmer & Johnson, Inc.



One measure of a TV station:

coverage



No. 2 in a series with a message



WNCT has plenty—42 counties to be exact. But in Eastern North Carolina, folks aren't much concerned about coverage. They are too busy watching or talking about the programs on Channel 9.

Message: The latest 19-county Telepulse and ARB point to WNCT as a *WHALE* of a buy. You'll see when you try WNCT for your next buy in the Eastern N. C. market. Hollingbery has avails and free copies of our new brochure.

Pay-off tip:

buy "BLUE CHIP"

... WSIX-TV

NOW Nashville's No. 1 Value
and going places fast!

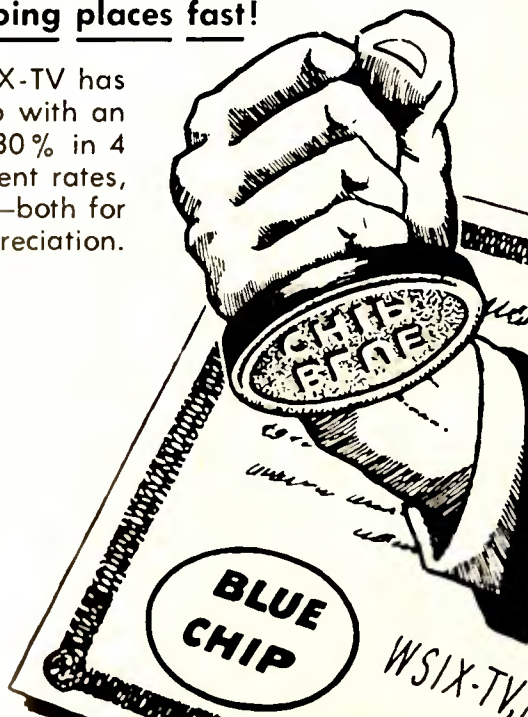
Talk about a market rise! WSIX-TV has really broken thru the top with an audience gain of more than 30% in 4 months.* At the same efficient rates, Channel 8 is the blue chip buy—both for present value and future appreciation.

*from Nov. '57 to Mar. '58 ARB



REPRESENTED BY:

H-R TELEVISION, INC.
CLARKE BROWN COMPANY



TUCK TAPE CHALLENGES

(Cont'd from page 43)

To create a sales tool for reluctant retailers, the company set up a store audit in a market where Tuck was being advertised. It learned how effective the advertising was when it was found that Tuck, given equal display space with competitors, would outsell twice—that is two sales for one.

A not insignificant problem facing the company was the retailer attitude on total tape consumption. Retailers believed that the potential tape consumption was relatively fixed, and had about reached its limit. To sell two rolls at once, then, would be to cut sales almost in half, with a resultant effect on dollar sales.

The store audit showed, among other things, that the limit, if there is one, tends to be on dollar sales of tape rather than consumption. It showed at first that store dollar sales remained about the same, whether the buyer bought a competitive product with one roll, or Tuck Tape with two rolls. Backed by tv, both consumption and dollar sales went up.

The second phase, to begin this fall, will push heavier on increased distribution and display. Backing up the advertising that's creating consumer demand, TT will send a crew of detail men into the field to persuade retailers to cash in on the demand.

And the advertising will still be tv, and tv only, probably network again. "When you have a limited budget, you must concentrate it in one medium," Persky believes. And why tv? "Because of the 'dynamic factor' of tv," he says. "Only in tv can you get a total impact greater than the sum of its parts. If you plan carefully, and have the right approach and copy, advertising develops a news factor, and gets all kinds of interest and immediacy you can't buy."

In the last year, Tuck Tape has moved from a relatively unknown product, selling perhaps a million rolls a year, to a formidable contender, with sales now running at about 20 million rolls a year. It has, simultaneously, convinced some 20,000 retailers, with already crowded shelves to not only stock, but display Tuck.

Tuck achieved this impact with a low budget on network tv, with Jerry Lester proclaiming he's stuck on Tuck. Needless to say, Les Persky is stuck on tv.

AGENCY'S PUBLICITY ROLE

(Cont'd from page 37)

mentioned as a criterion in his choice of agency: "sufficient confidence in itself to publicize itself."

Yet, to date, pr experts admit that corporate pr efforts of agencies are still the weakest part of the public relations program. Sometimes those agencies that do not maintain a pr department of their own and hire an outside shop, try to make a "deal" with the outside shop by pointing client pr business their way in return for the corporate pr effort. In all too many instances, whether handled internally or by outsiders, on a paid or free basis, corporate pr is generally confined to releases about account and job changes.

"The trouble is that we're making money in this department," the pr director of a major agency told SPONSOR. "It took us three or four years as a department to get in the black, but now that we've done it we're so busy with show publicity and product publicity for our clients that there's little time to plan a program for the agency itself."

There are agencies that already do a fine corporate pr job; but they're in the minority. Among those most frequently mentioned by agency men themselves is Grey Advertising, whose pr staff grew from two to 30 in four years. The house organ, *Grey Matter*, a compilation of advertising news, has been sent out to clients, college and business executives over the past 20 years. Another agency frequently praised for the caliber of its corporate pr is one that employs an outside shop: San Francisco's Guild, Bascom & Bonfigli, who

work through Biderman & Tolk in New York.

What's wrong with agency pr and who says so? Criticisms abound and for obvious reasons. Agencies' large-scale entry into this field opened up a new area of competition for existing public relations experts.

Sometimes the criticism is on the lofty, philosophic level, whether it stems from independent pr companies or from agency management itself. In those instances it generally boils down to this: Agencies are in the business of creating and placing advertising and all other services are necessarily step-children or off-shoots that don't merit the same financial or organizational breathing space as the prime service.

When the criticism comes from pr executives *within* the field it usually comes down to this: Agencies began staffing enmasse for pr services when client pressure for such services was turned on. Consequently, since it initially represented out-of-pocket expense to the corporate management, some agency pr departments were, in the beginning at least, staffed with cheap non-professional help.

"There was a day when the bright young thing fresh out of college who didn't qualify for copywriting or couldn't find an opening in it was turned into an agency pr writer," says the pr director of an agency billing in excess of \$75 million. "This trend to underpaying left a bad after-taste."

Today, incidentally, salary ranges in agency pr departments are roughly on a par with those in independent pr firms, other than at the top level, where

the manager or partner of a pr firm has an obvious advantage over his agency-salaried counterpart.

Actually, it was agency management itself that pushed for pr staffing within the major shops, particularly during the recent years and for various reasons. Sometimes, sizable ad agencies were burned by employing outside firms for show publicity, for instance, because the outside firm frequently was a competitor for budgets and a wedge into the agency's relationship with the client.

"If a tv show wasn't a success, the outside pr firm was usually first to tell the client, 'What the hell could we do to publicize the turkey your agency bought?'" the tv v.p. of an agency with more than five network tv properties told SPONSOR.

Today, with the embryonic swing to corporate agency pr and the growing earning capacity of pr departments, public relations is in a period of upswing. For better or worse, one trend's a safe bet: There'll be more expert and higher-cost pr efforts originating from top agencies during the year to come.

If agency pr is to follow in the footsteps of industry pr in such giant companies as automobile, steel and other metals, for instance, then its development to date has barely scratched the surface. Some indications of the directions it may eventually take can be found in the activities of some well-known public relations experts in the field who've counseled agency management on internal organizations, appointments of top-management executives, and even on agency mergers. ▀

40% penetration
in its 94 Kansas
county coverage area

TAKE A GOOD LOOK

AT THE CHOICE OF KANSANS

2 to 1 listenership over its nearest competitor in 11 county Topeka trade area
Nielsen Coverage Study

TOPEKA—
Single station market with
100,000 unduplicated families

2 to 1 lead over all out-of-state competitors in "station viewed most" both day & night
ARB 1957

CBS - RADIO

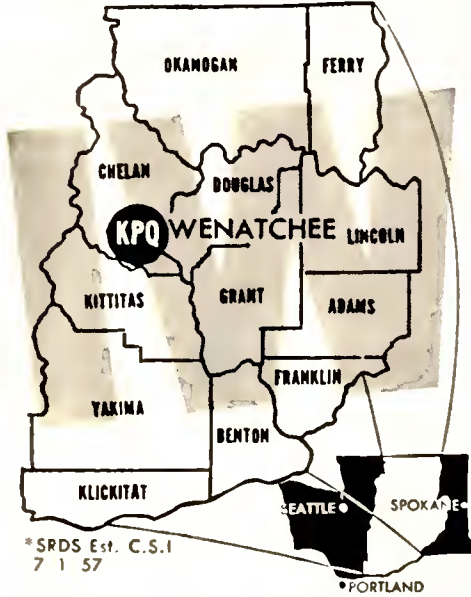
WIBW
TOPEKA, KANSAS

TV • CBS • ABC

COVERAGE • PROMOTION • MERCHANDISING • RESULTS

INLAND WASHINGTON

A 12-County, \$743,538,000*
Market Covered by
KPO WENATCHEE
5000 W - 560 KC



*SRDS Est. C.S.I.
7 1 57

**A Market Apart from Seattle
and Spokane**

FORJUE & CO., Nationally
ART MOORE & ASSOCIATES
Seattle and Portland
PAT O'HALLORAN, National Sales
Normandy 3-5121, Wenatchee

**THE POWERFUL HAND
in Pennsylvania's 3rd market**



WNEP-TV WILK-TV

**Ch. 16
Scranton**

**Ch. 34
Wilkes-Barre**

- best possible coverage of the nearly 2,000,000 people in the prosperous Scranton-Wilkes-Barre trading area
- combined operation with identical programming-ABC-TV basic affiliates

T Symbol of Service
T
C TRANSCONTINENT TELEVISION
CORPORATION

WROC-TV, Rochester • WGR, WGR-TV, Buffalo • WSWA,
WSVA-TV, Harrisonburg • Represented by Peters,
Griffin & Woodward • WNEP-TV (formerly WARM-TV), Scranton
WILK-TV, Wilkes-Barre • Represented by Avery-Knodel, Inc.

Tv and radio NEWSMAKERS



Vincent Aiello joins MacManus, John & Adams, Inc. as senior v.p. and director of creative planning effective 1 July, it has been announced by agency president Ernest A. Jones. Aiello comes to MJ&A after a 14-year association with the Kudner agency. He joined that agency in 1944 as copywriter on Goodyear, National Distillers and Buick, later became creative director on these and the GMC account, then executive v.p. While with Kudner he served as a member of the board of directors, member of the executive committee, and member of the creative board. He was also trustee of the employees' profit-sharing fund. Aiello was graduated from Boston University (1936). A native New Yorker, he lives in Manhattan with his wife and two children.

Lester Bernstein, associate editor of *Time*, will join NBC on 14 July as director of information, it has been announced by Kenneth W. Bilby, executive vice president of NBC public relations. Bernstein entered the field in 1940 via the reporting staff of the *N.Y. Times*. He rejoined that organization after WW II as a member of their drama department. In 1948 he left to become film critic of *Time* magazine. Two years afterwards he became Rome and London correspondent. Since his return to New York in 1956, he has been writing *Time's* press and tv/radio sections as well as editing a number of other sections. He and his wife and four children live in Whitestone, Queens, New York. At NBC Bernstein will report directly to Kenneth Bilby.



Stephen D. Labunski has been appointed general manager of WMCA, effective June. Labunski's first association with the broadcast field was as salesman with KCMO, Kansas City, Mo. in 1951. Three years later, he joined Todd Storz to work with WHB, Kansas City. In January, 1956 he became general manager of WJGM, Minnesota, and a year later was made v.p. of Storz. Later that year he came to New York as v.p. of programming for ABN. Most recently Labunski has been consultant and director of radio operations for Crowell-Collier Publishing Co. During this time C-C's KFVB, L.A. moved into a top audience and increased billing position. Concurrent with Labunski's appointment R. Peter Strauss has been elected executive v.p. of WMCA. He continues as program chief, in addition to his increased duties.



This is the kind of hold our station has on people

How do you measure loyalty?

Not by the bare figure of our daily audience (747,640 TV homes). Not by the lines drawn on our coverage map (41 counties in 3 states). And not by a mere addition of their purchasing power (\$3,361,973,000 last year). Here in the WHIO-TV area these figures are most impressive — but how, and to what extent, do they apply to you?

In full measure, we say, from the vantage

point of living with our audience. *Its* loyalty is expressed through mail counts and ratings, in which we excel year after year. *Our* loyalty, through programming of many public service features — and through such details as no triple spots.

Let George P. Hollingbery tell you how these dual loyalties transfer in depth to sponsors' effort. He and his rate card mean *exactly what they say*.

whio-tv
CBS

channel



dayton,
ohio

ONE OF AMERICA'S GREAT AREA STATIONS

Reaching and Holding 2,881,420 People

SPONSOR SPEAKS

The FCC impasse

In recent years, the broadcasting industry has found itself in the middle of what appears to be an unhealthy game of FCC rugby. Here are just six of the more important developments which had profound effect on air media:

- The muddled uhf-vhf situation, left hanging by the FCC
- The awesome but dangerous Barrow report
- The complex clear-channel situation
- The controversy over FCC Commissioners' expense accounts
- The most recent Justice Department's "opinion" on the legality of certain network practices.

Collectively, these developments make one thing clear: radio and television are caught in the middle of a political cross fire, snarled in governmental red tape, trapped by regulative procedures and pinned by legal restrictions.

It should be apparent that unless something is done soon to eliminate some of these problems, the growth and progress of the broadcasting industry is going to be stunted and the entire advertising business will suffer as a result.

After a lengthy study, talks with industry leaders and re-reading of hearings testimony, SPONSOR has five recommendations which should contribute to eliminating this impasse:

- (1) Immediate establishment of better defined standards for granting franchises.
- (2) Liberal expense accounts for FCC Commissioners
- (3) Closer scrutiny of appointments to the FCC in the future, with the ultimate objective of a virtually non-political FCC.
- (4) The immediate appointment by the FCC of a committee to recommend, within six months, prompt action on the uhf-vhf muddle. This committee should *not* hold hearings, but should review all past testimony, and the FCC should be prepared to act on this recommendation.
- (5) The FCC and the Justice Department should move immediately to effect closer liaison, so that legal status is determined before an FCC ruling is made—not afterwards.

Through these five steps, SPONSOR believes that future decisions affecting the broadcasting industry can be made on a sensible non-political basis. And existing problems that continue to nag at the industry can at least be started on the road to solution.

10-SECOND SPOTS

Apt: WOW-TV, Omaha, interrupted its regular programming on 23 May to bring viewers the verdict in the first degree murder trial of mass murderer Charles Starkweather in Lincoln, Nebraska. The program that WOW-TV interrupted was *The Verdict Is Yours*.

Ad-iché: P. R. Director Frank Leonard and several of his associates at Campbell-Ewald Agency in New York have been dreaming up what they call, "Mixed Clichés." Here is one of their latest: *Let's up periscope and see how the cement is setting.*

Think Bing: Ralph Bing Co., Cleveland ad agency, recently sent out 1,000 Army surplus gas masks bearing inscription, "Business stink? Call Ralph Bing Advertising at Superior 1-2773." Now the agency plans another mailing of surplus periscopes with message, "Hope business is looking up." *Well, even if it isn't, don't send us a life raft!*

Elite guard: While many timebuyers are more than delighted at the prospect of two weeks in the Catskills, Charles Willard, Jr., of Doherty, Clifford, Steers & Shenfield, is planning a six months' vacation in Dubrovnik, Yugoslavia.

Vendetta: According to a recent news item, television set owners in a small Italian Alpine village have been complaining for several months that vandals have been smashing their tv antennae. Police finally caught the culprit who proved to be the owner of the local motion picture theatre. *Well, there's one solution to a competitive situation.*

Prize: K-BAM, Longview, Wash., is offering as first prize in a contest its d.j. Byron Swanson who will cook breakfast, lunch and dinner, clean the house and wash the clothes for the lucky winner. *But while Byron keeps house, who'll play the "music-to-keep house-by?"*

Talk recovery: Jack Geller, of Weiss and Geller Agency in New York, is wearing a pocket hankie emblazoned with the legend: "Business is good." *But does it glow in the dark?*

Seasonal note: As Summer comes to Madison Avenue, the word is we'll soon be seeing a rash of seersucker attaché cases.



KFWB
COLOR RADIO
LOS ANGELES

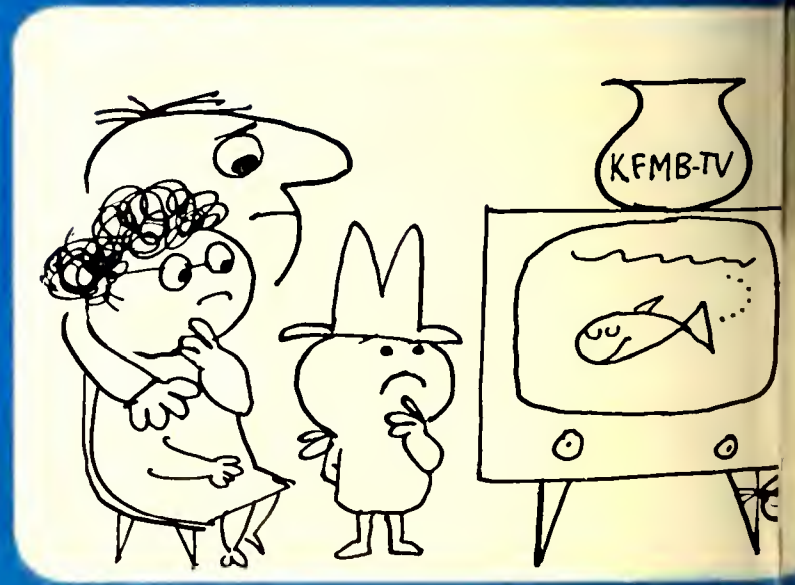
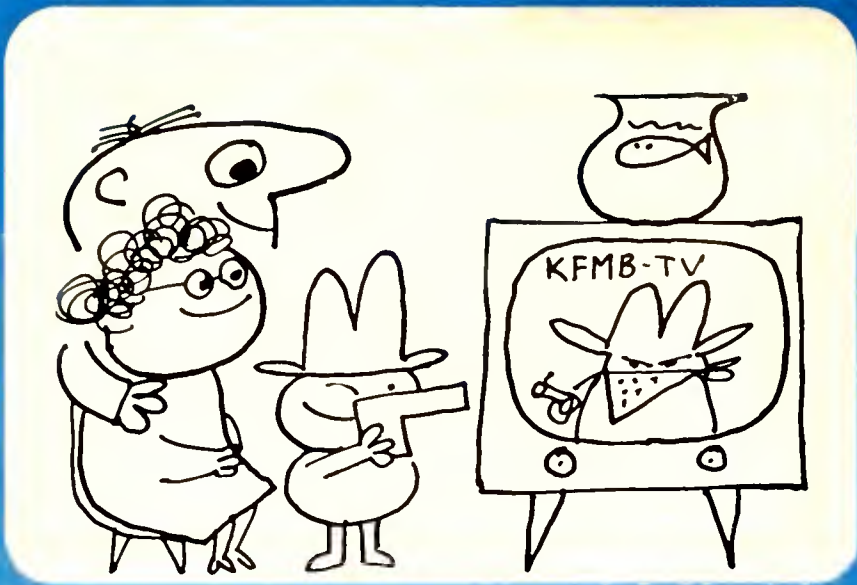
HOOPER*



What's more this big NUMBER ONE is built upon a solid foundation of growth confirmed by all three rating services. KFWB's share of audience* is UP 56.7% in Hooper . . . UP 44.8% in Nielsen . . . UP 34.7% in Pulse. You'll agree too that color radio KFWB is the number one buy in Los Angeles. ROBERT M. PURCELL, president and general manager. Represented nationally by JOHN BLAIR & CO.

*Total Rated Time Periods: Hooper, Sept.-Nov. '57 to April-May '58; Nielsen, Dec. '57-Jan. '58 to Feb.-Mar. '58; Pulse, Nov.-Dec. '57 to Mar.-April '58

We're selling more sets in booming San Diego



In San Diego County alone, there are 286,700 TV Households.*

In Channel 8's COVERAGE area, there are 527,139 TV Households.*

MORE people are watching Channel 8 on **MORE** sets than **EVER BEFORE!**

*Joe Coffin and Associates, Los Angeles

KFMB  **TV**
WRATHER-ALVAREZ BROADCASTING, INC. Represented by **Edward Petry**
SAN DIEGO
America's more market