



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



NOW WE'VE
GROWN TO
400,000
HOMES IN
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OF MILK
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WBAY CH. 2
GREEN BAY

WHAT THE TV PROGRAMING "MESS" MEANS TO SPONSORS

Criticism of tv programming is now coming from the industry itself. The danger is that if television continues to lose prestige, it may well begin to lose some of its advertisers
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Radio carries the mail for Metropolitan Life
Page 31

Do timebuyers buy by formula alone?
Page 34

Videotape's progress, problems: a status report
Page 42

DIGEST ON PAGE 2



FOR SALE:

\$2,400,000,000.00

That's what the 2,217,000 people in Big Aggie Land spent in retail stores last year. You can buy your share of those sales by selling on WNAX-570 radio—the only medium in this vast, 175-county, farm-rich market that covers it all—sells it all for you.

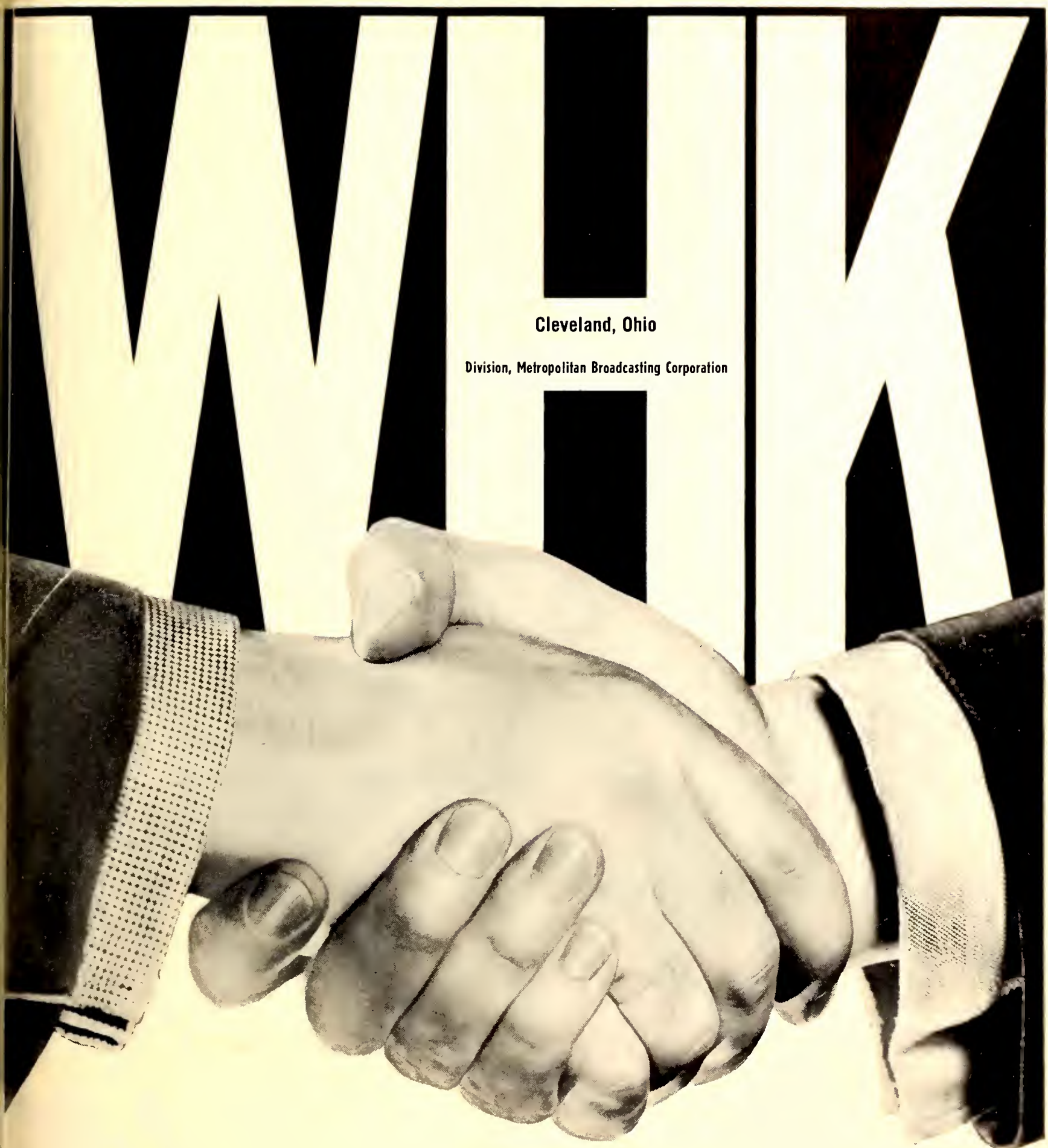
Your Katz man handles the orders.



WNAX-570 CBS RADIO

PEOPLES BROADCASTING CORPORATION

YANKTON, SOUTH DAKOTA
Don D. Sullivan, General Manager
Nick Bolton, Commercial Manager



Cleveland, Ohio

Division, Metropolitan Broadcasting Corporation



robert e. eastman & CO., inc.

national representatives of radio stations

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527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Flnancial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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WHO'S CUTER...

Little Lulu or Betty Boop?



you,
BETTY!

No, you LULU!



Cartoon circles, a bitter debate rages on who's pre-eminent in the field—Little Lulu or Betty Boop. In an effort to resolve the dispute, we went directly to the source and found each of these famous ladies remarkably modest. As recorded on tape:

LULU: Oh, Betty, you're much funnier than I am. Your famous voice alone knocks 'em in the aisles.

BETTY: Thanks, doll, but you've got me by a mile. Didn't a survey show that 7 out of 10 people recognized *you*?

LULU: I blush. So true! But speaking of numbers, 106 of your hilarious cartoons, 6½ to 8 minutes each, are now available to TV stations. That's enough for 6 months of first-run programming. How can I top that?

BETTY: Well, 26 of your colorful, musical side-splitters are also available to TV. That's nothing to sneeze at. . . even if you do own all that Kleenex.

LULU: A small capital gain at best, I assure you. When it comes to money, you've invented the stuff.

BETTY: Me? I'm in very modest circumstances. But I do have a knack for coining it for others, such as stations smart enough to latch onto me—and you—to pep up their programming.

LULU: This isn't a bad commercial. Except for one thing.

BETTY: What's that?

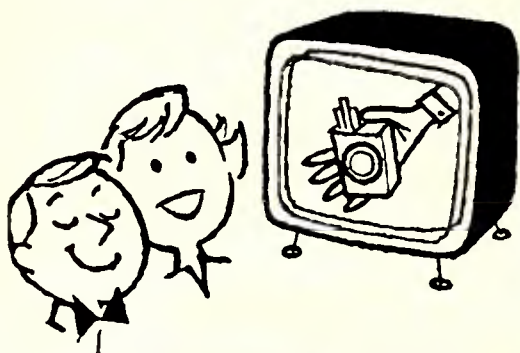
LULU: We haven't mentioned NTA.

BETTY: Boop-boop-be-boop!

They're both cuter 'n' buttons—they'll do wonders for TV station programming—and they're available now!



Is your ad
dollar going
bye-bye...



or **BUY BUY?**

Are you playing "rating roulette" in Portland, Oregon? Been selling your product on stations that inflate ratings with kid's gimmicks and shows? With KPTV, you reach an *adult* audience—the kind that puts "buy buy" in your budget. Look at the program schedules. Then put your schedule with KPTV, the station that sells the people who buy!

your **BUY-BUY** station

**K
P
T** *Portland, Oregon*
V *channel 12*



Oregon's FIRST Television Station
Represented by the
Katz Agency, Inc.

NEWSMAKER of the week

Former ABN president and Blair veteran Robert E. Eastman returns to the station rep field after a year's hiatus. Now open for business in his own Madison Avenue shop, with branches in Chicago and San Francisco, Eastman's current lineup includes eight top stations in a radio-only roster.

The newsmaker: Industry attention has focussed sharply on Bob Eastman's current venture: formation of his own rep firm. Some in the trade marvel at his courage—since it takes a minor miracle for a new firm to succeed in today's complicated and competitive national representative industry.

Eastman, in his usual forceful and dramatic fashion, is well launched; he has signed up these eight stations as a starter: WNEW, New York; WHK, Cleveland; WKLO, Louisville; WSAV, Savannah; WIL, St. Louis; WRIT, Milwaukee; KBOX, Dallas; and WEEP, Pittsburgh.

After 14 years with the John Blair Co. in New York, where he was executive v.p. in charge of the radio division, Eastman resigned to take over the presidency of ABC radio. Being an exponent of the dramatic, one of his first moves was to change the name to ABN, thus doing something new and differentiating between the radio and tv networks. During his year's



Robert E. Eastman

presidency, Eastman worked fast and furiously devising a programming formula built around musical programs and network personalities, drawing talent chiefly from independent stations. He built a hard-hitting staff and became a highly controversial figure.

He resigned officially from ABN in April of this year when ABN activities were drastically curtailed, and soon thereafter set his sights on forming his own rep firm.

Dick Buckley, head of WNEW and Eastman's first client, says, "We hired Bob because we knew of his intense interest and vast knowledge of independent stations. Of his ability and enthusiasm we have no question." (In 1943 Buckley hired Eastman to come with Blair, where they worked together for many years.)

Eastman was one of the first proponents of creative selling in station representation. "Reps have come a long way since the days of merely presenting availabilities," Eastman told SPONSOR. "One of our precepts is that imagination is one of the most important things in selling. The creative selling approach is recognizing that the only real sale is one where an idea is developed for the use of a schedule on a given station for the maximum benefit of the prospective advertisers. Our job is to interpret the character of the radio station. Not only must we convey the appeal of the station and document ratings and costs, but we must also demonstrate to the buyer the individual merits of a station."

WVNEW

NEW YORK—Division, Metropolitan Broadcasting Corporation.



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
FInancial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

Cross-country, television audiences are flocking to Jackie Gleason's syndicated laugh-spree, *THE HONEYMOONERS*.

In Columbus, San Francisco, Boston, *THE HONEYMOONERS* is the top-ranking syndicated program in the market.

In New York, Miami, Cleveland, Detroit, Minneapolis-St. Paul and Pittsburgh, the show is tops in its time period. And in Philadelphia, *THE HONEYMOONERS* outpulls all competition combined.

What's more, in such areas as Atlanta, Harrisburg, Portland (Ore.), Salt Lake City, Seattle-Tacoma, and Spokane, ratings for the 39 programs are running higher than for the highly-successful

network run! (Over the CBS Television Network, *THE HONEYMOONERS* was tops in its time period throughout its run, October '55 to June '56... scoring a fat 28.6 Nielsen average audience rating and a 45.2 share of audience.)

Sponsor traffic? Plenty! Foods, beers, banks, cosmetics. Clairol (16 markets), S & W Fine Foods (9 markets), Ronzoni (3 markets). Household Finance, Jubilee Beer, Safeway, Hamiltonian Savings & Loan, Progresso Foods... and more.

Give your sales the green light. Sign up with fast-moving Jackie Gleason and *THE HONEYMOONERS*. Call or wire...

CBS TELEVISION FILM SALES, INC.



"... the best film programs for all stations"



what traffic!



UNIQUELY BIRMINGHAM

BARTELL FAMILY RADIO is part of Birmingham life much as Vulcan is part of its landscape. This is programing with a built-in invitation to *join in*. This is radio with a continual promise of happy excitement . . . stimulating games for family fun, thoughtful editorials for civic improvement, sentimental reminiscences. All produced with glitter and polish unique to professional showmen.

For more than ten years, Bartell Family Radio has demonstrated that it **REACHES MORE PEOPLE** and more different people, producing maximum buyership.

BARTELL IT... And SELL IT!



AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.

SPONSOR-SCOPE

12 JULY 1958

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SPONSOR PUBLICATIONS INC.

It will help you appraise the air media outlook for the second half of 1958 if you know how the topdrawer thinkers on Madison and Michigan Avenues size the situation up. To them it looks like this:

- There's a school of top corporate management that has stopped worrying about what happens the rest of this year and is concentrating on plans for 1959. Big agencies, like McCann-Erickson, have caught this cue and now are talking about fresh, bold approaches to marketing, in general, and media, in particular.

- Some of the giant advertisers figure it's wise to concentrate on the hard-sell more sharply than ever. This would mean molding the ad campaign to these objectives: (1) garnering the maximum shelf space in stores, (2) making the distributor and dealer work for the manufacturer, (3) stepping up the merchandising and promotion effort, and (4) spending less time on building a corporate image.

- The soaps, drugs, cigarettes, and groceries will buy more in the spot media (as well as network tv) during the second half than in the first half of 1958.

- Because of cost factors and expanding network competition, daytime tv's attractiveness as a buy will continue to grow—probably at the expense of the print media.

- With a prize like the \$7-million Kellogg strip in the bag, spot tv is expected to sweeten the bait further in its competition for program placements.

- The air media's flexibility will give them an edge over other media when hesitant advertisers finally decide to cut loose.

- Most of the big spot tv campaigns will become available to stations much later than usual because of (1) program schedules have yet to be crystalized at the networks—particularly in the case of CBS TV, where there have been drastic realignments—and (2) much network buying is expected to hug the deadline closely.

Of moment to spot is the fact that Necco is expanding its advertising from New England to 28 markets this fall.

The plan is to buy minute announcements between 4 and 7:30 p.m.

The base for schedules: 100 rating points a week.

One agency that expects to spend more on spot this year than last is Y&R.

A top Y&R media executive told SPONSOR-SCOPE this week that a massive amount of regional and special-purpose money will be released for spot during the next several months.

ABC TV's latest sales promotion piece (entitled the Value Network) puts a heavy accent on how much cheaper ABC can be bought than its competitors.

It gets down to specifics when it compares the cost of a nighttime half-hour on a hookup which provides 94.5% home coverage—a la the 127 stations for Wyatt Earp.

The comparison of weekly time costs, plus discounts, quoted by the brochure:

DISCOUNT STATUS	ABC TV	CBS TV	NBC TV
Gross for one time	\$53,340	\$61,737	\$62,109
With maximum discount	36,004 (32½%)	46,303 (25%)	43,476 (30%)
With minimum discount	45,872 (14%)	58,650 (5%)	59,004 (5%)

Ask a rep where spot's best opportunity lies, and the chances are his answer will be: the broadening of advertiser categories.

Relay the question and answer to articulate admen, and you'll likely get the wry comment that there are but a handful of reps doing a militant job in that direction.

Accountmen say that new converts to spot can be obtained only by continuing and persistent effort. They also pose this observation and query: The radio networks have recruited quite a number of non-traditional advertisers the past year; why hasn't spot been able to do the same thing?

NBC's forecasting experts estimate that despite the current lag in sales the billings for NBC TV and CBS TV this October will be ahead of the like month of 1957.

The grounds for this anticipation:

- NBC TV didn't get started with its lengthy schedule of new shows until late last season.
- CBS TV will have the rate increases that became effective for about 80 stations in October 1957 in its favor.

Advertisers who are playing it cozy and waiting for further network bargains eventually may find that they have traded themselves into a disadvantageous position.

Their possible plight: Too little time to get the maximum merchandising and promotion value at the point-of-sale.

Smart marketers have learned that the way to build an impression with distributors and dealers is to let them know amply in advance the full support they will be getting from tv.

Observed one marketing man to SPONSOR-SCOPE this week: "This late buying isn't going to make it easy for the field sales force."

As a sidelight on what's still available for fall sponsorship on the tv networks, note what the five leaders in that category are in terms of Nielsen ranking according to the 1 June report:

SHOW	NETWORK	RATING	PORTION AVAILABLE
Wagon Train	NBC TV	25.2	50%
Gale Storm	CBS TV	21.9	50%
Playhouse 90	CBS TV	21.7	50%
Perry Mason	CBS TV	21.6	75%
Sugarfoot	ABC TV	20.5	100%

One of the main reasons that Lever Bros. has sharply revamped its nighttime network program roster is to improve its rating position.

Here's a comparison of the nighttime rating picture among the three soap giants:

CATEGORIES	P&G	LEVER	COLGATE
Number of shows	6	5	3
Average rating	28.8	24.7	29.8
Ave. all network shows	22.2	22.2	22.2
No. shows above average	5	2	3
No. shows below average	1	3	0

On the daytime side, P&G this season had 11 programs above average and two below average; Lever had four each above and below average; and Colgate had three above average and none below average. The average for each firm's daytime shows: P&G, 10.4; Lever, 9.4; and Colgate, 12.2. Average for all network daytime shows: 9.5.

Source: The second January 1958 NTI.

There may be a delay until mid-August on new P&G business out of Benton & Bowles.

It wants to have a chance to study the special A-to-Z report that P&G periodically gets from Nielsen before making recommendations on various market problems.

For a change, the reps heard a bit of cheery news out of Detroit this week.

A check by their Detroit offices indicates that the agencies on Pontiac, Chevrolet, Oldsmobile, and Mercury are beginning to plan spot campaigns for the fall.

That radio spot cutback which Chevrolet put through last week is not lost income for the medium. It will be added to the fall kitty for plugging new models.

In all, it was a happy week for national spot tv on the new business front.

The sudden rash of activity that had the reps hopping included this roster of accounts:

Eversharp Schick (Compton), late night minutes; **Lorillard** (Kent, Old Gold Straights), Lennen & Newell; Ad detergent (Colgate); Lennen & Newell; Lever's **Imperial Margarine**, FCB; P&G's **Lilt**, Grey; Parry Laboratories' **Myomist**, the Joseph Katz agency.

CBS TV snagged its first piece of business hinging on the reduction of pre-6 p.m. Sunday time to the C rate (50% of the Class A rate).

The switch in rate had a great deal to do with **Pharmaceutical's moving the Amateur Hour to CBS TV from NBC TV.**

Pharmaceutical altogether will have four nighttime shows, or two-and-a-half hours weekly, under its aegis this fall. That's a half-hour more than the previous season. It also will have an alternate quarter hour of the Love of Life program.

The tendency among many national advertisers to hold off making decisions on their year-end plans is raising havoc with vacation schedules in some of the agencies.

Key people have to guess whether to take a vacation right away or risk losing out altogether for the summer should clients want to act in early August.

As an agency official summed up the situation: "Never has the buying been so late or the planning for the year beyond so early."

You still can get an argument along Madison Avenue favoring the thesis that the top thinking in agencies in this age of tv is dominated by print-oriented people.

A point that those on the pro side of the issue will be quick to cite is this: Unlike its handling of print, **the agency business has failed to establish a copy check list for tv and radio commercials.**

Says an adman who has for some time urged the development of such checklist: "Maybe these print-oriented people expect tv to up and go away, despite the fact that 60%-80% of their billings are now allocated to that medium."

For the first time since the 1930s there's been a sharp increase in the sale of packaged pipe tobacco.

The pickup — running between 10%-15% — is particularly marked in soft employment areas where they're apparently going back to rolling their own.

Latest sales surveys show Winston continuing to hold its own against Kent in the filter-tip field.

The accepted ranking of the top cigarette brands: (1) Camel, (2) Pall Mall, (3) Lucky Strike, (4) Winston, (5) Kent, (6) L&M, (7) Chesterfield, (8) Marlboro.

Todd Storz, leading operator of independent radio station, let loose this week with all barrels at NBC Spot Sales' latest "Timebuyer Opinion Panel."

The highlights of Storz's rebuttal to the Panel's findings:

- The division of music stations into "Top 40 Tunes-Stations" and "Standard Music and News-Stations" makes for confusion and is misleading. It gives the impression that the Top-40s don't carry news, and puts an unfair label on them from the viewpoint of belittling a popular program fare—rock 'n' roll.
- Almost every survey of a major market shows that audience leadership is held by stations with an outright music and news policy.
- The motivation of the Panel's findings as released by NBC is this: To induce the timebuyer to ignore the basic and factual information—superior ratings—available to assist in the buying of radio time.
- Music and news stations can't be tarred with the teenage brush because audience composition figures show that their largest segment of listeners is adults between 18 and 45.
- The hep timebuyer isn't influenced in his buying by his personal tastes; he buys what he deems best in audience values for his client.
- It is as unfair for a network to refer to music and news stations as "jukebox stations" as it would be for a music-and-news station to call network-programed stations "soap box machines."

The question about NBC Spot Sales' project now is: What impact will it have on the timebuyer?

SPONSOR-SCOPE checked a crosssection of buyers along Madison Avenue—most of whom admitted answering the NBC questionnaire—and found that a number of them were disappointed in this: The end tabulations did not take into account the qualifications which were made a part of the answers.

Remarked one timebuying head whose agency is among the first four in spot: "Because I realized that the questions could be interpreted as biased, I tried in each case to qualify my impressions. Without reference to these qualifications—and I assume others did the same thing—the answers might tend to give a distorted picture and throw the whole thing into an emotional pother which in the long run could do radio more harm than good."

Nielsen, like Trendex, has enlarged its three-network market measurement.

Its multi-network area report now covers 23 markets—nine more than covered previously. It adds 6% more tv homes and brings the total of tv homes covered to 40%.

Trendex had increased its multi-network coverage from 15 to 20 markets earlier this year.

Y&R was on the verge this week of closing with ABC TV for a weekly rack of 40 quarter-hours, effective 6 October.

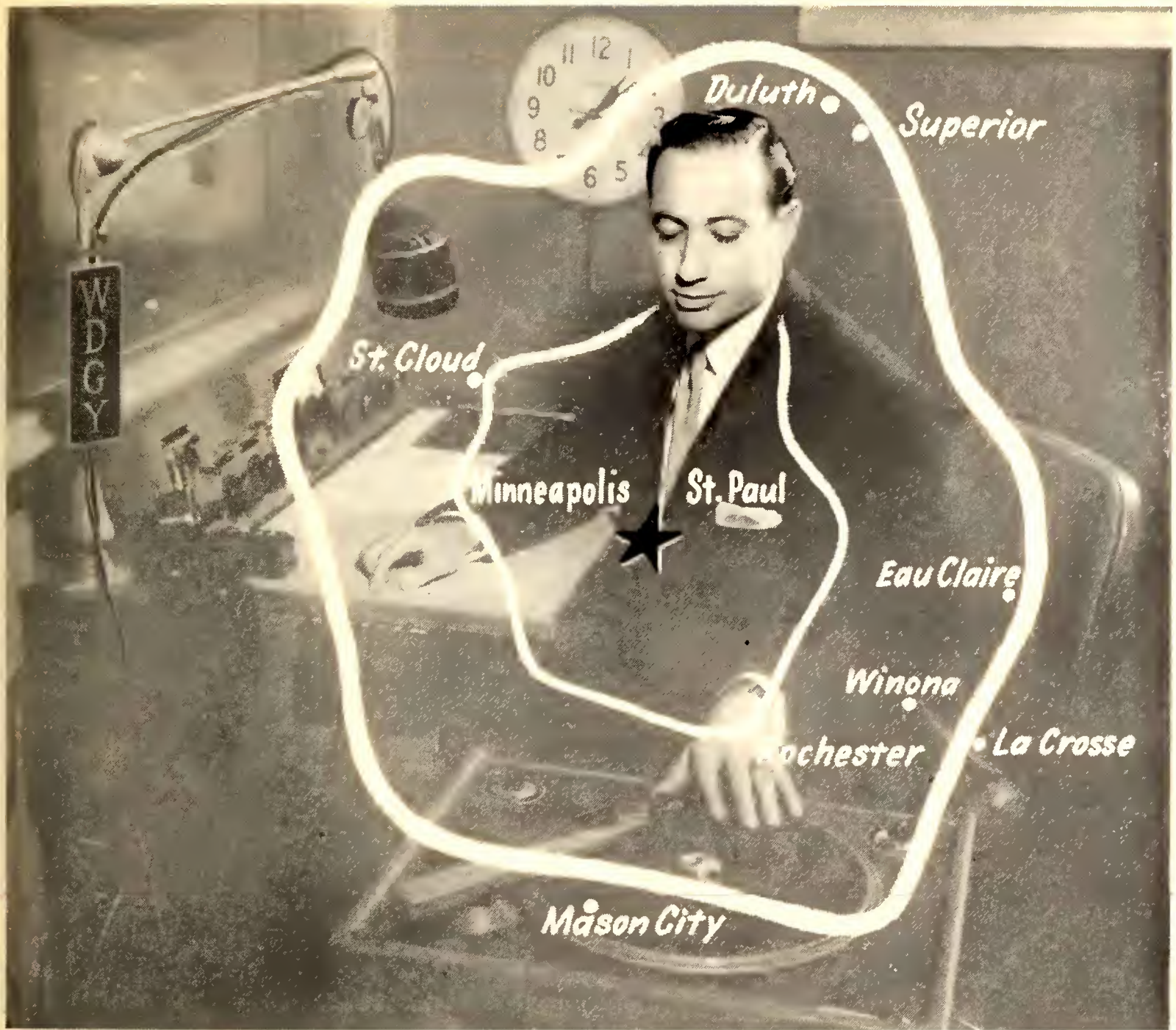
The deal involves weekly gross billings of around \$250,000. Under the arrangement which stipulates that charter members of this new daytime plan signed for 26 weeks firm, the assured annual gross comes to about \$6,500,000.

The clients being delivered to the network by Y&R, the originator of the plan, are General Foods, Bristol Myers, Johnson & Johnson, American Home Foods, Beech-Nut, and Drackett.

ABC's sales policy on charter subscribers: No options; only first come first serve. Reason: Options might create a log jam of product conflict.

Likely competitive reaction to ABC's daytime expansion: NBC and CBS will put more muscle into their daytime program schedules and step up audience promotion.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 48; News and Idea Wrap-Up, page 59; Washington Week, page 67; SPONSOR Hears, page 68; Tv and Radio Newsmakers, page 74; and Film-Scope, page 45.



The man of a thousand voices . . .

is another one of the 50,000 watt reasons why 50,000 watt WDGY is first morning . . . afternoon . . . and all day in Minneapolis-St. Paul with 28.2%*

50,000 watts are *fine* . . . and WDGY has them. But coverage alone doesn't get you audience. A 50,000 watt station needs 50,000 watt personalities, to match. Like Stanley Mack, here. Stanley's the man of a thousand voices . . . dialectician par excellence . . . legitimate stager . . . vaudevillian . . . radioactor (Sam Spade series) . . . and singer and drummer to boot. Stanley is typical of the sound and force which have made WDGY first morning, afternoon and all day on Hooper and first per Pulse, as well . . . and of the "response-ability" which is giving WDGY its biggest billings ever! For Twin Cities coverage, personality and audience . . . talk to the Blair man . . . or WDGY g. m. Jack Thayer.

**Hooper, May-June, 1958*

WDGY

*the 50,000 watt station with
the 50,000 watt personalities*

MINNEAPOLIS-ST. PAUL

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.

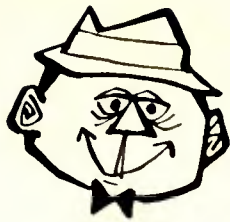
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

IN
SAN ANTONIO...

Nearly
EVERYBODY
listens
to
KONO

★ **FIRST** in
listenership
by **HOOPER**

★ **FIRST** in
audience
by **PULSE**



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

860 kc 5000 watts

KONO

SAN ANTONIO

Radio

Timebuyers at work

Hal Kirk, Mohr & Eicoff, Inc., New York, creative and media directors, thinks that although the buyers' market for prime nighttime tv loosens appreciably during the summer months, many network affiliates make no apparent effort to interest the many local and regional advertisers who do not use the medium. "These advertisers are understandably reluctant to accept whatever time is available simply for the sake of utilizing tv," Hal says. "Such a situation isn't good for either broadcasting or advertising. The history of broadcasting going back to the early days of radio shows that those advertisers who grabbed whatever was offered because it finally came within their budget, still shy away from broadcast media." Hal feels it would be in the best long-range interest of the medium if tv sales managers would devise a method short of rate cutting that would enable more advertisers to participate. "Run-of-station schedules could be the answer to the problem," Hal says. "Advertiser diversification is the basis for a sound broadcast economy, just as it is for the healthy unmerged agency."

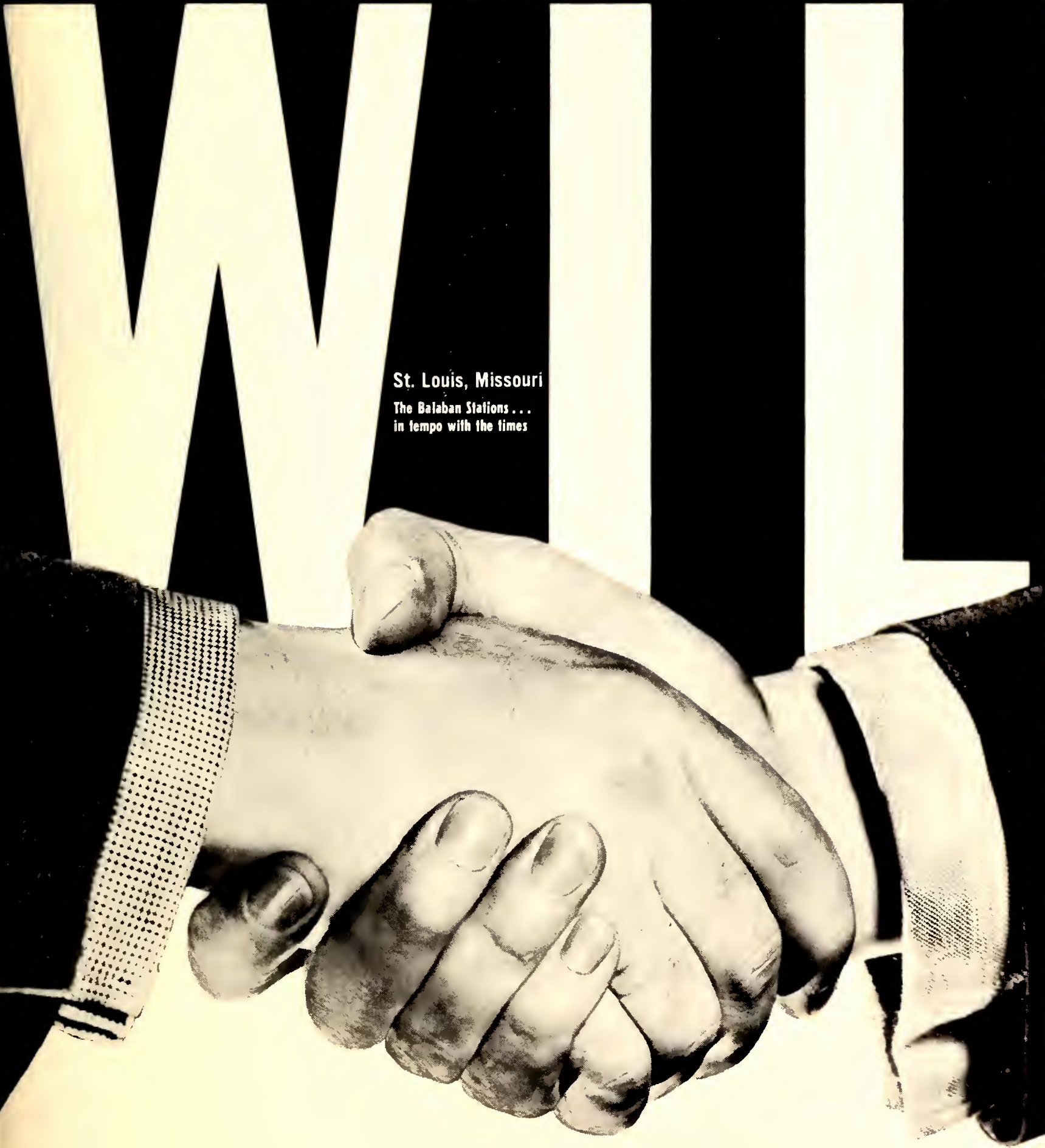


Howard Webb, Ralph Allum Co., Inc., New York, feels that many buyers fail when it comes to making a sound, definite recommendation on whether to buy radio, tv or print. "We know that in many instances buyers are not considered when planning a client's strategy," Howard says. "This is unfortunate. But is there any excuse



for a buyer to be influenced by the budget allocations as to what type of media should be used?" Howard feels, too, that many buyers are not interested or are lazy, some are biased, and others would rather hear from the account supervisor, then set up cost estimates to match the budget. Then there is the type of buyer who receives his budgets and makes up several approaches — tv, radio, print, plus combinations — and then proceeds

to bring the proper recommendations forward when he feels the client is leaning toward one or the other. "Obviously," Howard says, "there is no basic thinking in this and the buyer's work could be done by a media estimator. We need more good media people and fewer estimators in this highly competitive business today."



St. Louis, Missouri
The Balaban Stations . . .
in tempo with the times



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

**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
WILS	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.**



ASSOCIATED WITH PONTIAC'S ⁸¹



by Joe Csida

Sponsor backstage

Know thy star

It is not my intent to trespass on the turf of my new colleague, John E. McMillen, who has been doing some excellent *Commercial Commentary* for SPONSOR, but there is hardly a week goes by that I don't get into a discussion with somebody on the relative merits of filmed commercials versus live. Personally, I am not an all-out booster of either. I believe each has very distinct advantages over the other and, by the same token, each has some shortcomings which do not hold true for the other.



The pro-film men, for example, make the point that some horrifying boobos take place in live presentations which could never happen on film. But it has not often been pointed out that some of these boobos result in a tremendous amount of additional plugging for free. Such an episode took place recently on the *Jack Paar Show* on the NBC-TV network.

The booboo that paid off

Jack was obviously not feeling his very best when the show started, and made several comments about having a headache.

"I think I should have taken an aspirin," he finally said at one point. Paar fans know, of course, that Bristol-Myers, and their Bufferin are Paar sponsors, and "aspirin" had hardly tripped off Paar's tongue, when he realized what he'd said.

Being the smart showman he is, he immediately picked up a bottle of Bufferin, said: "Now, now, that was just a slip. I take Bufferin all the time, and I'm going to take one right now to show you."

He uncapped the bottle, reached in for the Bufferin, and couldn't get by the cotton wadding in the bottle. For what seemed like several minutes he struggled with the cotton. Then trying to devise a black-out for what had become a hilariously funny, though embarrassing situation, he finally said "Oh, well. . .", picked up a glass of water, poured some into the Bufferin bottle, lifted it in a brave salute, said "Skoal" and pretended to drink to the audience's health.

This finish worked out beautifully and took Jack off the hook. He recapped the bottle and went about his business of talking with guest Abe Burrows. About 20 minutes later, just at the half hour, in the middle of one of Jack's easy discussions, there was a sharp explosion. The Bufferin bottle cap hit the ceiling, and soggy, white blobs of melted Bufferin splattered in all directions. Jack's suit, and Abe Burrows' suit were suddenly transformed from neat, conservative garments to gaudy, polka-dotted apparel. The audience in the studio and at home broke up. The laughs continued even after the break.

And the next evening Lee Bristol, Jr. of the sponsor brass, came on the show and presented Paar with a giant bottle of Bufferin, non-explosive, and read him a citation. The scroll cited Jack for having achieved the greatest booboo in the whole history of Bristol-Myers

(Please turn to page 19)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



Beeline stations provide complete sports coverage including live broadcasts of outstanding local events. Four of the Beeline stations carry San Francisco Giant baseball. Beeline stations also coordinate with Bee newspaper sports staffs to insure thorough coverage and keep the sports audience tuned to the Beeline in the Billion Dollar Valley of The Bees.

These mountain-ringed radio stations, purchased together, 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



Man from

makes planet-shaking

es

TO EAT



Mars

statement!

LIVE? NO! A guest star (or guest-planetary) can be quite a handful. And when there's a "fluff" it's nice to know you've got it on film—not on the air! Just a snip, and out goes the offending passage. You're in control at all times—show, stations, time—clear across the country!

Truly, a good release is a better release on **EASTMAN FILM**.

For complete information write:

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

East Coast Division **Midwest Division**
342 Madison Ave. 130 East Randolph Drive
New York 17, N. Y. 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.

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

Sponsor backstage *continued . . .*

sponsorship of radio and television programs. It referred to the client's sponsorship of Fred Allen, who on occasion gave them a hard time, and of Alfred Hitchcock, who barely tolerated their messages on his mystery show.

As Jack, himself, said, when Mr. Bristol had finished his lengthy bit:

"It's really nice of them to take our little accident so good-humoredly. . . . Of course," he added, "It's also a pretty smart way to an extra five-minute commercial for free."

Sense of humor got free publicity

For at least a week after the boobo, too, stars appearing as guests on the show made reference to the accident.

Newspapers throughout the country carried substantial stories about the faux pas, and its explosive ending. In New York, for example, the *World Telegram* carried the tale in a four-column spread on Page 1. Bufferin was mentioned frequently, and generously throughout the story. The Page 1 head said "Parr Pops Off, So Does Product," and the runover head on Page 2 said "Parr Pops Off And Bufferin Blows Its Top." The last paragraph of the story said "The sponsor, the Bristol-Myers Co., maker of Bufferin, took the whole thing in stride. A spokesman for Young & Rubicam, Bristol-Myers' advertising agency, said today: "The sponsor is not without a sense of humor. Remember, the *Alfred Hitchcock* show is also sponsored by Bufferin. Mr. Hitchcock is famous for his cavalier attitude toward the products sold on his show."

Thus, not only did Bristol-Myers get thousands upon thousands of dollars worth of mention of its product, but it also got across the fact that it sponsors the Hitchcock show on network television.

Commercial key: a good showman

Of course, not all live boobos work out as profitably in gratis and voluminous additional space and time for the buyer. The key, I believe, is the star. If he's as bright and alert a showman as is Parr, the sponsor will come out way ahead every time. If he isn't, it might turn out entirely differently. The star's talent, and his capacity to turn a tragedy into a triumph is important, but equally important is the star's basic attitude toward the man who pays the bills. Parr's is healthy, wholesome and intelligent. Other stars have somewhat different attitudes and, in such cases, it makes no difference if you do the show live or on film. One of Parr's recent guests told an advertising tale which demonstrated this point. James Mason, the distinguished actor, apparently has an offbeat attitude toward advertising.


He told the story of Motorola making a deal with him, whereby they would give him the most expensive combination in the line in exchange for his services in a tv spot.

The copy read: "See me at my best. See me on a Motorola TV."

Mr. Mason thought this copy was so funny, he went through 32 takes before they put it in the can.

"Did they give you the set?" asked Parr.

"Oh, of course . . ." said Mason, "but they never used the commercial."

The moral seems to be: "Live or film . . . know thy star." 

TARGET

SCORES BULLSEYES IN FIRST SHOWING!



BIRMINGHAM

WBRC-TV Thurs. 9:00 P.M.

34.8

Beats: Wyatt Earp, Perry Mason, Burns & Allen, Wells Fargo, Groucho Marx, Steve Allen, Loretta Young, Dinah Shore, Playhouse 90, Cheyenne and many others.

Pulse Apr. '58



DENVER

KLZ-TV Sat. 8:30 P.M.

20.8

Beats: Lawrence Welk, Father Knows Best, Dragnet, Burns & Allen, The Millionaire, Climax, Zorro, Studio One, I Love Lucy, People Are Funny, and many others.

ARB Apr. '58



LAS VEGAS

KLAS-TV Fri. 9:30 P.M.

23.5

Beats: Thin Man, Shirley Temple's Storybook, Schlitz Playhouse, Kraft Theatre, Studio One, Zorro, The Millionaire, Welk's Top Tunes, Lawrence Welk, Big Record and many others.

ARB Apr. '58



BOISE

KBOI-TV Fri. 9:30 P.M.

23.7

Beats: Twenty One, Dinah Shore, Steve Allen, The Millionaire, G. E. Theatre, People Are Funny, U.S. Steel Hour, Robin Hood, Big Record, Your Hit Parade, and many others.

ARB Apr. '58



PORTLAND

KOIN-TV Tues. 10:00 P.M.

17.9

Beats preceding and following shows and tops: Colt .45, Your Hit Parade, Jim Bowie, Alcoa Theatre, Amateur Hour, Truth or Consequences, Top Dollar, Navy Log and Patrice Munsel.

Pulse Apr. '58



CHARLESTON, S. C.

WUSN-TV Tues. 7:00 P.M.

19.2

Beats: \$64,000 Challenge, Thin Man, Top Dollar, Rosemary Clooney, Studio One, Your Hit Parade, 20th Century, Jane Wyman Presents, Frank Sinatra and Amateur Hour.

ARB Apr. '58

WEEK AFTER WEEK . . .

GREAT STARS! GREAT IMPACT STORIES!

PAT O'BRIEN
CESAR ROMERO
BONITA GRANVILLE
DAVID BRIAN
GENE BARRY
HOWARD DUFF

MARIA RIVA
JOHN IRELAND
STEVE McNALLY
MARIE WINDSOR
HANS CONRIED
SKIP HOMEIER

LOLA ALBRIGHT
KENT TAYLOR
NEVILLE BRAND
HUGH MARLOWE
ADOLPHE MENJOU, Host
. . . and many more.



AGAIN!

FABULOUS

FIRST

We knew these first TARGET ratings would be fabulous! It's just the beginning. TARGET is terrific in over 100 markets. It still may be available in yours.

RATINGS!



In Louisville

it's **WAVE-TV**

for

- **BALANCED PROGRAMMING**
- **AUDIENCE RATINGS**
- **COVERAGE**
- **COSTS PER THOUSAND**
- **TRUSTWORTHY OPERATION**

NBC AFFILIATE
NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

WFIE-TV, Channel 14, the NBC affiliate in Evansville, is now owned and operated by WAVE, Inc.

49th and Madison

Happy Wapl

The power of radio, and *smile* and the world smiles with you.

We have a "SMILE" to contribute to your publication, if you so desire . . . the following is true, and occurred within the past two weeks:

Special devotions were held at St. Mary's Church in Menasha last Thursday evening. The church is currently being remodeled, and, as a result, workmen had left a radio plugged into the church's public address system—tuned to WAPL. The priest entered the pulpit to give his sermon, and at the same time, switched on the P.A. Just as the priest was about to speak, over the P.A. came the last few strains of "Happy Days Are Here Again," followed by Bob Bandy, a most popular Happy Wapl deejay personality. The priest smilingly took it very well, and, as we've been informed, everyone enjoyed a good-natured laugh. **WHEREVER YOU GO . . . Happy Wapl Radio!**

Although the above is no station or sales promotional idea, *humor*, reflected in the broadcast industry, can perhaps find a place for a chuckle in today's progressive business world.

Connie Forster
gen. mgr., WAPL
Appleton, Wisc.

● We're certain the priest got his message across that day, too.

Stereophonic sound

SPONSOR, which generally covers a subject so thoroughly, certainly seems to have missed the boat in the story on stereophonic broadcasting in the June 21st issue. With the pioneer stereophonic broadcaster, WQXR and WQXR-FM, right in the city of your publication, we would have been glad to have answered your question, "What is the future of stereophonic broadcasting?"

The combination of WQXR and WQXR-FM broadcast the first stereophonic concert in the eastern part of the country, using a 20-piece live or-

(Please turn to page 24)

Oh, Stop blubbering, Smidley!!

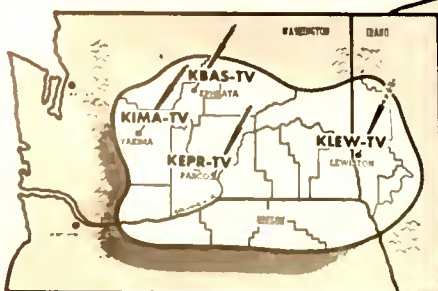


Gad, man, I can't stand tears. But get this straight . . . I want some alert, wide-eyed time buying around here. Just check this Cascade market. It's big, Smidley, big! KIMA-TV with its satellites is the biggest, exclusive TV buy in the West. And, mind you, it's getting bigger every day. A billion-dollar market that's ours with one single buy. Now let's not miss it again, huh, Smid?

Quite a market . . .

Population563,875
Retail Sales\$657,655,000

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

WEEP

PITTSBURGH, PENNSYLVANIA



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

BALTIMORE TV SUCCESS STORIES

Submitted by

**CITIES SERVICE
OIL CO.**

Where can a company, wishing to reach the motoring public with news of high quality products and a real desire to serve, get wide coverage with great public acceptance? Cities Service Oil Company solved this advertising problem by sponsoring the "Sports Picture" show on WMAR-TV, Channel 2 from 6.55 to 7.00 p.m. Mon., Wed. and Fri.

This show, ably announced by George Rogers has proved to be an excellent vehicle for Cities Service in the Baltimore area. We know that as we expand to better serve our customers that WMAR-TV's staff will be on the job telling the public about our premium petroleum products and our pledge of quality service.

Ran
Sunpapers
June 14

MR. W. J. MEIGHAN
Reg. Sales Manager

Submitted by
**MARY DEE
MFG. CO.**

Our promotion for our client, Mr. Leon Doline, of Mary Dee Manufacturing Co., Baltimore, manufacturer of CARRY-ETTE, The Wonder Bag of 1000 Uses, illustrates conclusively that WMAR-TV produces immediate and tangible results.

The schedule of one-minute commercials on Ann Mar's The Woman's Angle produced orders for CARRY-ETTE beyond our greatest expectations. The response is specially noteworthy because each mail order was accompanied by cash, check, or money order. Much of the credit goes to Ann Mar, her staff and the WMAR-TV technical department, whose sincere interest and cooperation made this success possible.

Ran
Sunpapers
June 21

Many thanks!
THE HOLEN
Advertising Agency, Inc.
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

49TH & MADISON

(Cont'd from page 22)

chestra, way back in 1952. Since then we have continuously broadcast some stereo programs, and for the past four years all live musical programs originating in our studios have been broadcast stereophonically. In addition to at least three live programs a week, we broadcast two or three hours of stereophonic tapes. If the future of stereo can be judged by the past, may we point out that the audience reaction, by both phone calls and letters, has been very great, indeed.

WQXR does not intend to go all-out for stereo, even though it does more of that type of broadcasting than any other station in the country, but we do think it is here to stay and it will be increasingly important when stereo discs are available to the general public.

Elliott M. Sanger
executive v.p., WQXR
New York

It is with great interest that we read the comments in connection with your Sponsor Asks feature, "What is the future of stereophonic broadcasting?"

Since March 1 of this year, this station and KPMC, Bakersfield, have been cooperating to present stereo. The reaction has been most enthusiastic. The first program was sponsored by the local daily newspaper, *The Bakersfield Californian*. The night preceding the broadcast they published a special, 10-page section. By the way, *The Californian* is the only daily in the area. Since then our stereophonic broadcasts have been sponsored by a title insurance company and the local Cadillac dealer.

We believe this is a series that shows what can be accomplished when radio stations cooperate with each other. All of our broadcasts have been sponsored. Both stations share in promotion. Both stations sell it. The station that sells the program handles the commercial continuity. We handle the production. There are two announcers used on each program, one from each station.

Stereophonic broadcasting is another factor in the ever-increasing growth of the medium, creating listener and advertiser interest.

Jim Hodges
sales mgr., KQXR
Bakersfield, Calif.

• Due to space limitation, Sponsor Asks comments must be confined to a cross-section of opinion. We are glad to bring these case histories to the attention of our readers.



"But Boss . . .

Music to do WHAT by???"

"Music to sell by.
Balanced music. Music for
the whole family."



"But Boss, we gotta
play more of that crazy
stuff. We gotta rock 'n' roll
like everybody else."



"That's not how we got to be
FIRST in Cincinnati!"



Come to think of it,
I guess he's right.

But Geo . . . what'll I tell my motorcycle . . .

wsai

CINCINNATI

GORDON BROADCASTING COMPANY
SHERWOOD R. GORDON, BOSS
SOLD NATIONALLY BY ADAM YOUNG, INC.

WORLD-BEATER!

Reporter Ed Fleming covers ground. He's been places most newsmen only talk about. And he's still going places. Now bringing millions of Southern Californians his authoritative reports of national and international events on "Six O'Clock Report" and "Ten O'Clock Report-The Big News."

The addition of Ed Fleming to KNXT's prize-winning news staff is just one more reason why, now more than ever, KNXT News means good news. For example: "Six O'Clock Report" already reaches an average of over 400,000 viewers each evening. "Ten O'Clock Report-The Big News" reaches better than 500,000 viewers and is, in fact, the number one news show, local or network, in all Southern California.

World-beater Ed Fleming and KNXT News are made for each other...and for you. For complete information contact the nearest CBS Television Spot Sales office or KNXT, Channel 2, Los Angeles Phone OLive 1-2345 · CBS Owned



 **KNXT**

Now Evening. This is Ed Fleming with the latest world news from



*we're
in
business*

national representatives for

WNEW

Division, Metropolitan Broadcasting Corporation
New York, New York

WHK

Division, Metropolitan Broadcasting Corporation
Cleveland, Ohio

WIL

The Balaban Stations . . . in tempo with the times
St. Louis, Missouri

WRIT

The Balaban Stations . . . in tempo with the times
Milwaukee, Wisconsin

KBOX

The Balaban Stations . . . in tempo with the times
Dallas, Texas

WEAV

Savannah's most powerful voice
Savannah, Georgia

WLLO

Louisville, Kentucky

Plaza 9-7760



robert e. eastman & co., inc.
national representatives of radio stations
527 MADISON AVENUE, NEW YORK 22, NEW YORK

Robert E. Eastman

Several good friends have asked, "Doesn't it feel good to be in business for yourself?" Strange, but it doesn't seem any different. Perhaps that's because we have been fortunate to work for the right people in the past.

Obligations now to customers and associates are closer to home. The thrill of the order is keener. The hours are longer, but seem shorter.

We have a good, warm feeling that men like Dick Buckley, John Box, Harben Daniel and Bill Spencer have placed their confidence in us! We'll do our very best to repay this confidence with orders.

We feel good that our associates have the right kind of faith in our company's future. Incentives are potent.

We feel good because it seems that all our friends at stations, agencies, clients -- and even competitors -- are pulling for us.

To each of you, our sincere thanks.

Best regards,




robert e. eastman & co., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
Plaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760



LITTLE RED
Riding Hood
Went to
her grandma-
her
house
you know
the end

Some things you can take for granted—like the end of the Little Red Riding Hood story—and the way WMT-TV covers Eastern Iowa.

WMT-TV Channel 2 • Mail Address: Cedar Rapids • National Reps: The Katz Agency



HUBBELL ROBINSON, CBS programming chief (writing in *Esquire*): "It is obvious to anyone with eyes to see and ears to hear that in television's programming a considerable amount of soft underbelly exists."



SYLVESTER "PAT" WEAVER, tv consultant (in a tv interview): "You can't really have in your hands the power that television has in this country . . . and let it become the jukebox in the corner of the room to keep the kids quiet and just pile one crime or western show or game show after another."



DAVID SUSSKIND, tv producer: "The pronounced lag in network time sales for the coming season has been due entirely to 'filmed mediocrity' and 'copycatitis' of current program offerings."

How tv's program "mess" hits sponsors

If the angry comments above had been made by tv critic Jack Gould (*N. Y. Times*) or John Crosby (*N. Y. Herald Tribune*) or even radio/tv's own Goodman Ace, the industry would have brushed them off politely as the yearnings of the literati.

But that wasn't the source. They come instead from a trio whose bread and butter is commercial programming. Moreover, by now it's pretty clear that there's a growing band of serious commercial thinkers whose philosophy boils down to this:

- Like man—who presumably does not live by bread alone—the tv networks can't exist on a pure diet of rat-

ings and revenues. They need prestige, too.

- The chase for quick ratings at a price is endangering that prestige.

- Ergo, trouble looms.

The Television Action Committee, which tv producer David Susskind is sparking, has been particularly articulate in trying to establish a link between prestige and the pocketbook. It flatly charges that the drowsiness of network time sales for the coming season is due to "filmed mediocrity" and "copy-catitis." Meantime Pat Weaver clearly feels that the current situation in network corporate incomes can be traced to programming mistakes.

First industry reaction to the Susskind attack was that the Committee had overstated its case. Facts-and-figure experts quickly pointed out that the recession has brought declines in the sales of all media, and that the state of the national economy—not program weakness—most likely is the real cause.

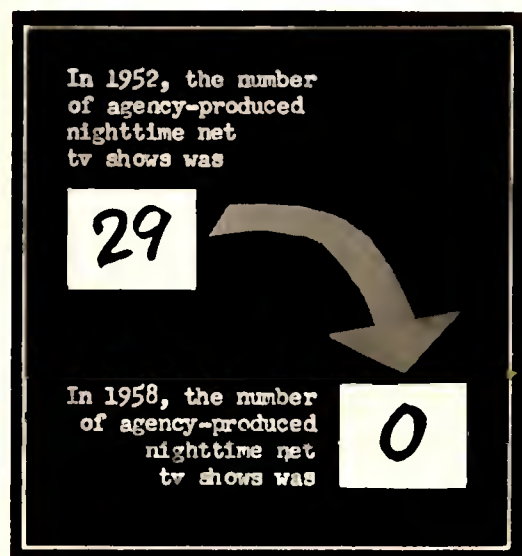
But this explanation doesn't seem entirely satisfactory to many sponsor and agency higher-ups. They're saying privately that the delay in network time sales is too significant to be reasonably explained by economic factors alone.

They're also saying that the Suss-

kind Committee—though it seems to be mixing the network problem with such issues as live vs. filmed tv and N. Y. vs. Hollywood production—may be far closer to a bitter business truth than “you’d usually expect from a bunch of writers, performers, and directors.”

As to the Weaver remarks, here’s what one agency vice president told SPONSOR: “It’s too bad Pat was speaking as the ex-president of NBC. In-

1 Even within industry critics of net tv programing say creativity is waning. One reason: agencies no longer control show production . . .



evitably he’s been accused of prejudice and even soreheadedness by some of the boys at Toots Shor’s and Louis & Armand’s. What those fellows don’t seem to realize is Pat’s vast experience, both at the network and at Y&R, in selling advertising campaigns to clients.

“I’m not qualified to comment on the subject of NBC income, and I wouldn’t if I were. But I can tell you there’s an increasing amount of client dissatisfaction with program quality right here in our own shop. And if you don’t think that’s reflected in tv appropriations, you can’t add two and two.”

This direct linkage between poor program quality and growing advertiser dissatisfaction, was stressed to SPONSOR by other observers in other ways.

In short, there is now increasing dissent from the commonly accepted view expressed by Nicholas E. Keesley, radio/tv v.p. for Lennen & Newell (SPONSOR 7 June) that the “figures

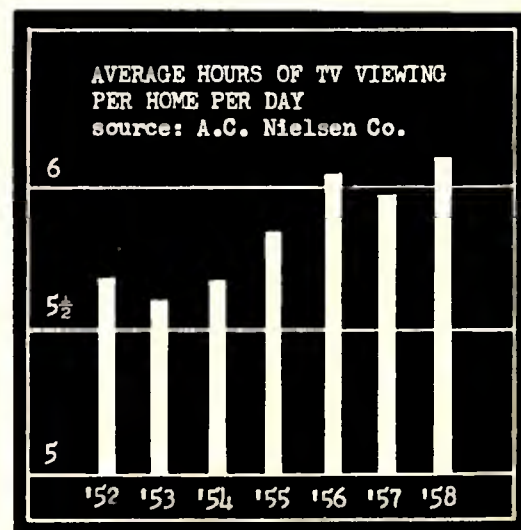
show the viewers are happy.” Keesley cited the rise in sets-in-use as evidence of the true popularity of current programing, and concluded that most program criticism is both irresponsible and dangerous.

Now, however, some thoughtful advertising men are beginning to doubt whether the real program situation can be judged by any such standards.

They freely admit that Nielsen shows two million more homes in the tv camp this year than last. There’s no doubt that listening-hours per home are up — although only slightly — for 1958 over 1957. But, they say, such facts tell you nothing about client reactions, or client psychology, or about network tv’s declining prestige in the total advertising picture. And it’s in these areas that program quality really counts.

To understand this, say the veterans, you need an inside picture of what really happens at the “decision-making levels”—a look at the factors that in-

2 Despite the complaints over net tv programing, the average number of viewing hours per home is holding steady or rising . . .



fluence a client in his choice or rejection of tv.

For instance, the veterans point out, few people outside agency top management really understand the weaknesses and limitations of the “rating sale.” Here’s the way they explain it to SPONSOR:

You can take it as a general rule (with some notable exceptions, such as P&G) that the greatest infatuation with

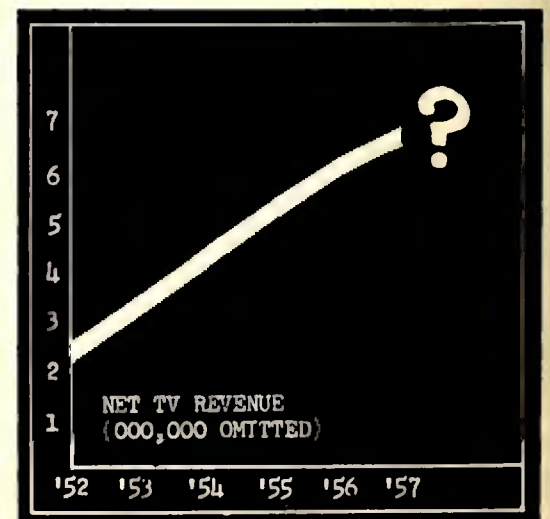
ratings comes at the *lower* levels of both agency and advertiser organizations.

Thus, while it often is comparatively easy to sell a junior executive on the idea that a program is “good” if it has a “good” rating, this “rating sale” gets progressively harder as you move up the line to senior account supervisors, agency partners, sales vice presidents, corporation heads, and boards of directors. These men want audiences, of course. But usually they’re also looking for something more—certain “extra values”—which aren’t visible in mere facts and figures.

For instance, when Y&R went to Remington Rand with the recommendation to buy into *Gunsmoke*, it naturally had a sound statistical case to support its proposal. But what reportedly swung the deal with the personal enthusiasm for *Gunsmoke* on the part of Remington board chairman, Gen. Douglas MacArthur? “Gentlemen,” he is reported to have said, “there are many fine western programs on the air. But in buying *Gunsmoke*, you are buying the finest.”

Advertisers, many experienced agency men point out to SPONSOR, *like to like what they buy*. And in the case of a large tv expenditure, they like to like it very much. Such an attitude may seem shocking to neophytes who complain bitterly that the client just wants to “please his wife” or “boast to the boys at the golf club” when he ought to have a “more scientific approach.” But actually, say more mature admen, there are good and sound reasons for (Please turn to page 70)

3 But the key point remains: will the debate over tv programing have an adverse effect on net tv revenue . . .





Directing ad campaign are (l. to r.), Garret Gifford, asst. ad mgr. and Henry R. Geyelin, ad mgr., Metropolitan, and Douglas Murphey, a.e.

Spot radio delivers the mail

- Metropolitan Life Insurance Co. pioneered public service radio, still invests about \$1 million each year
- Radio spots bring in the letters asking for health pamphlets, also help agents sell by creating favorable image

With so many dollars riding on an ad campaign, it's not surprising that advertisers look to get the maximum in sales returns by using their media to sell, and sell hard. Public service advertising often looks a little altruistic, especially when sales are difficult.

A notable exception to this scheme of things is the Metropolitan Life Insurance Co. of New York, which will, this year, invest about \$4 million in advertising. Most of this amount will be devoted to public service advertising.

Not that the company lacks a healthy interest in sales. It has total assets of \$15.5 billions, making it one of the largest financial institutions, with the exception of the government, in the country.

Of its approximate \$4 million advertising investment this year, Metropolitan will allocate about \$3.25 million to public service activities, with the other \$750,000 going for product advertising. Radio accounts for perhaps 30%, about \$1 million, of the advertising budget with the rest going to magazines and newspapers.

Metropolitan refers to its public service activities as a health and welfare program. Its purpose is to educate policyholders and the public in measures to combat disease and accidents, and to encourage practices that make for good health.

The company produces a series of booklets on a variety of health and safety subjects, including overweight,

nutrition, safe driving, child care, emotional health and specific diseases (cancer, heart disease, arthritis, etc.) In addition, there are bulletins available on health for school classroom use and teaching aids.

The purpose of the radio advertising campaign is to give up-to-date information on health and safety subjects. This is presented in the form of "Good Hints for Good Health." Patently a minute or two of commercial time does not permit much education on any subject, so the commercials are designed to remind people of the gaps in their personal knowledge about their health and welfare, whet a desire to learn more, and pass along a helpful suggestion or "hint" for good health or safety.

Sometimes this takes the form of a question, i.e.; "What do you suppose is the greatest hazard our children face during the first years of their lives . . .?" Or it may take the form of a statement; "Each year over two-fifths of the 9,500,000 accidental injuries occur in and about the home."

A third form begins with a health

suggestion, such as "Chances are that you—like most of us—start to rub your eye when you get something in it. But actually, rubbing may cause the particle to scratch the eyeball or become imbedded. Doctors say that the correct thing to do is simply to close the eyes and let the flow of tears try to wash the particle out. If this doesn't work, touch the object lightly with the moistened corner of a clean handkerchief."

Whatever the beginning, the copy leads into this thought: the answer to the question, as well as a considerable amount of other information on the subject, is offered in a free booklet.

The radio advertising program has worked very successfully. Since the present program began, in 1946, six-and-a-half million booklets have been mailed in response to requests from the radio audience.

As the size of the \$1 million radio expenditure suggests, Metropolitan is now running a considerable number of spot announcements—upward of 600 a week. The spots run in 37 markets throughout the U. S., and 6 in Canada. With six exceptions one station is used in each market. The exceptions are Chicago, Toronto, Montreal and Quebec, where two stations are used, and New York and Philadelphia, with three each. This brings the total number of stations used to 42 in the U.S., plus 9 in Canada.

On all of these there are at least five announcements a week, more often running to 18. They are built in varying lengths, depending on the program format, and include 15's, 20's, 40's, 50's and 60's. At the lower end, the 15's, the spots are basically introductions or reminders. The actual meat of the message occurs in the longer spots.

Building the scripts for the spots begins with selection of a theme, generally based on material in one of the more than 20 booklets the company offers. Which booklet is chosen, and what aspects of it are featured, is based on several considerations.

While there is, naturally, an attempt toward rotation, some subjects, such as nutrition, first aid, and heart disease, get much more coverage during a year than others. The scripts for an entire week are devoted to a single subject, and each subject is covered from one to six times in the course of a

year. Beyond that there is a further attempt to match subjects with seasons and topicality.

For example, the booklet on heart care gets a logical tie-in during the winter months to shoveling snow. In the summer months the same theme is adapted to include such active pursuits as tennis or swimming.

The same principles hold true, of course, in other areas such as automobile safety. During the summer the commercials are keyed to weekend and vacation travel, while winter copy stresses the hazards of ice and snow and night-time driving.

When the booklet has been selected, at least six different themes or aspects must be chosen, with two variations of each, since there will be an opening and closing spot on each of six days. The commercials are never repeated, even though the same booklet is used during an entire week. The ban on repeats extends even beyond the week in question; when the same subject comes up again, whether six months or six years later, there are still no repeats.

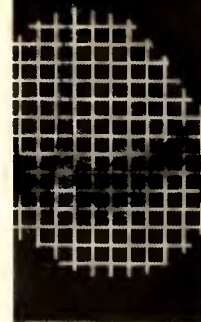
Once these six basic scripts for a week are approved by the company, they go back to the agency, Young & Rubicam, for modification into 14 different formats! These range from a 60-60, (one-minute opening and closing) to 40-60-40, or 40-60-15, or in one case, 60-60-50.

Metropolitan achieves the uniformity of a network with the flexibility of local spot by buying, where possible, only one type of programing: news. There are but few exceptions to this plan.

A few years back the company did buy a CBS network news program, but gave it up for reasons of coverage pattern. It now buys locally to fit its needs. When possible it tries to get a 15-minute news program, buying, in various cases, five, 10 or all 15 minutes of the show. In cases where the news time slots it wants are sold out, it will try for adjacencies. Most of the spots are in the morning.

The policy of selecting news shows is based on two considerations. The first is the fact that Metropolitan policyholders represent an almost complete cross-section of the population as a whole. They cut across economic strata, they live in the most urban and the most rural areas, and they are found in virtually every type of occupation.

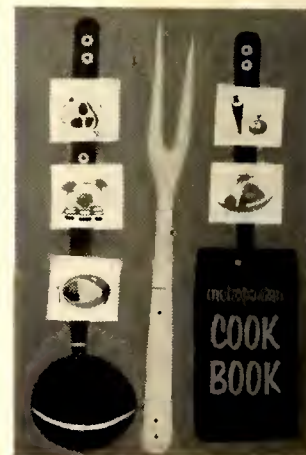
YOUR HEART



Health and welfare booklets, of which there are now more than 30, are the backbone of Metropolitan Life's campaign

a rthritis

Millions of people in the United States and Canada suffer the aches and pains of arthritis. Fortunately many of them have only mild discomfort, sometimes



AFTER A CORONARY



News, the company believes, is one kind of programing with universal appeal to any listener. News has additional advantages, according to the company, because the commercials have a "news" flavor which ties in well and the news program provides a natural showcase for the "Good Hints" copy. It has an inherent sense of importance which makes for an easy transition into health and welfare copy, and, of course, radio news often has high ratings, providing a good audience and coverage.

The selection of stations used is made on specific criteria. The first

this country and Canada. A large station, probably 50 KW with a large coverage pattern, tends to be viewed more favorably because it delivers both the city, and the outlying areas at the same time.

This seems to narrow the choice pretty definitely to large stations in large cities. But the company then balances these factors against other known factors, such as ratings for the time periods it is interested in, and audience composition.

And, of course, it considers news personalities when picking stations, since Metropolitan, through its 22,000

Listeners to company broadcasts are asked to send their requests for the booklets offered to the local newscaster. While the number of requests is not the determining factor in reviewing schedules, according to the company, it is one measurement of a station's audience and its composition.

The success of the process of selecting stations is shown by the fact that in its 42-station lineup, Metropolitan figures that over two-thirds of the total population is within listening range, and that more than 80% of its 41 million policyholders are similarly included.

A pioneer in radio, Metropolitan went on the air in 1925 with a full hour of daily setting-up exercises. Show began at 6:15 a.m. 52 weeks a year, conducted by Arthur Bagley, center. Assisting him here are company officials. Then, as now, campaign was based on health and welfare



selection is to decide on markets. These are picked, as nearly as can be determined, to reflect concentration of policyholders.

Even though Metropolitan has some 41 million customers, located in all of the 48 states and the provinces of Canada, there are some areas where per capita density of policyholders is higher than in others. To a degree this is true of most major cities. The choice narrows then, primarily to stations in these markets.

There are additional considerations. Though it's true there is a higher density of policyholders in large cities, it must not be overlooked that smaller cities, and, indeed, even rural areas surrounding larger cities, are heavily populated with company policyholders, shown in the company's maintenance of over 1,000 local offices throughout

agents, will throw a promotional effort behind the newscaster it sponsors.

Each agent in the territory covered by the station is notified of company ad plans, including schedule changes, and is furnished with blotters giving the station call letters, the name of the newscaster and the time of the broadcast. These blotters are given out by the thousands by the agents to help build an audience for the company's news programs.

In return, the company appreciates cooperation from the newscaster in appearing periodically at regional office sales meetings to build a closer relationship with the agents. Some newscasters ask regional office managers to appear on the program perhaps once a year to personally explain Metropolitan's interest in better health and welfare.

Metropolitan is a pioneer in radio and was, indeed, the first insurance company to use it. The firm's first show was broadcast March 30, 1925. It featured Arthur Bagley conducting setting-up exercises directly from a specially-constructed studio in the company's famous tower in New York. The show ran year-round, from 6:45 a.m. to 7:45 on standard time and from 6:45 to 8:45 a.m. during daylight saving time. This program ran continuously for 10 years.

At the beginning the show was carried over WEAJ in New York, and had a hookup with two other stations in the east. Bagley interspersed his setting-up exercises with piano music and health hints. Then too, health pamphlets were offered.

In its first year, 1925, the company's
(Please turn to page 72)

Syndicator attacks 'formula' timebuying

By Walter Schwimmer

Of all the jobs performed by the big-time ad agencies, I know of none as botched up, mishandled, and confused as the business of buying time on tv stations.

Most of the people I have met in the media departments of Madison Ave. would not be allowed to buy space for me, if I were an advertiser.

Specifically, I am not blaming these persons individually, as I am condemning the systems they operate under.

A "good" account is head up by a chief timebuyer, and under him are assistant timebuyers. Another step down the ladder are clerks entitled "estimators." (Honest to God, some of these smaller fry make \$50 to \$85 a week! College graduates! Earnest, nice, intelligent, frightened young people, hoping for a future in the advertising business. But—and this should astound Mr. Multi-Million Dollar Ad-

vertiser—this is the talent behind the gun who are working on the spot deals and helping develop the decisions on expenditures that may influence his sales future!)

How do these people work? What keeps them from making mistakes? How do they recognize a good buy as against a bad buy?

Easy.

Rules. Formulas. Nice, tidy, neat little rules and formulas. You start out with a sharp pencil and a clean sheet of yellow paper.

Given a specific tv show—what is the national track record? The latest national ratings? Preferably, ARB. (Why ARB, I don't know, but I assume this figure is generally considered the most deadly, so if the program shows up good on ARB, then it's just got to be O.K.)

Now you get the latest local ARB ratings of the show, in each market being considered for the campaign. Ratings for the shows preceding and following.

Next comes the rating for each suggested time slot, based on what it enjoys now, as well as at the same time a year ago. The ratings on the competitive stations in each market for the same time slot come under scrutiny. Also number of tv homes per market.

Now you take all the above factors, put all the elements into proper balance, and project a potential rating (conservatively speaking) for the show in each recommended time slot.

When you have this figure, you whip out the trusty slide rule and manipulate it against the price of the tv property.

Out pops a cost-per-1,000.

This is compared with other buys offered in each market, and the winner and new champion is the program with the lowest figure.

Wonderful! Infallible!

Not only that, but you have a sure-fire story to present to the client. One that can be backed up with safety. You have proved you have done an air-tight job. *Scientifically.*

What happens to the intangibles? There are so many of them, plus other extenuating circumstances—that, for the sake of brevity, I will highlight

only a few of the most important:

(1) Let us assume one of the stations in the schedule is WWWW in Ipswich, Ohio. Suggested time slot—1 PM-2 PM, Sunday afternoon. Eagle-Eye Timebuyer puts the microscope on the period. A year ago, this slot "enjoyed" an .03 rating. So, of course, into the ash can goes *this* recommendation. No one pays much attention to the fact that WWWW is a new station that programmed 12 Noon to 1 p.m. a year ago with a test pattern, and the recommended slot, last year, was a religious program. This, of course, should have tossed out last year's figures as completely irrelevant.

(2) The national ratings on the recommended show, when it was on a network, were adequate to good. The show was then moved to a more compatible slot, at which time the ratings jumped and became excellent. Mr. Timebuyer averages the ratings for a mean figure. This does not show the program's proper potential, but it's a rating the timebuyer can defend.

(3) In a certain area, ratings notwithstanding, a show may be a powerhouse, due to a local situation. This information is generally ignored or receives short shrift by the usual timebuyer (Though we must admit there are exceptions). He does not know how to properly present this in his report to the client.

(4) A certain type of show is particularly appropriate for a specific type of product. Were the client in question to sponsor this show, he would pinpoint his exact audience target. As a result, a fine sales return would seem inevitable. Give this info to Mr. Average Timebuyer, plus a nickel, and you may be the recipient of a package of Wrigley's Juicy Fruit Chewing Gum.

(5) Come into Mr. Timebuyer's office with a set of rating figures that show up your program most favorably, but *his* rating service (a competitor) shows your program ratings as mediocre to lousy. Now try to convince him to go by your figures instead of his, or reconcile the two. You got a better chance to convince a beautiful blonde that your wife misunderstands you.

(Please turn to page 36)



and a timebuyer takes up the gauntlet

Walter Schwimmer (l.), president of Walter Schwimmer, Inc., charges in this exclusive SPONSOR article that current timebuying practices are dominated by hidebound rules. Evelyn Lee

Jones (below), Donahue & Coe head timebuyer, answers Schwimmer that timebuyers use both imagination and ingenuity. Their respective rebuttals follow on the next page.

By Evelyn Lee Jones

"Once upon a time there was a charming syndicator of tv programs. He spent all his waking and sleeping hours day-and-night-dreaming that his were the greatest tv programs in all the land. He tried valiantly to bowl over timebuyers, but he was unhappy because, although they treated him courteously and listened to him carefully, they did not agree with him. Then, one evil day a wicked timebuyer bit

the charming syndicator. And, from that day forward, kiddies, program syndicators have been the sworn enemies of timebuyers . . . they hate all timebuyers, but they hate the timebuyers who don't buy their programs the most!" (Old 4A Adage.)

Come now, Mr. Schwimmer, we're all too old for fables, even those that point a finger or a moral. Even the days of the hardy pioneer spirit are over except on tv Westerns with a track record.

You must realize that when a timebuyer is speculating with the other guy's money, he's got to be damn careful. He must buy—or recommend buys—based on fact, not on fiction, female intuition, male curiosity, or puppy love. He can't be a second-guesser or a Monday morning quarterback with a client's million dollars.

Face the facts of timebuying:

A good buyer *does* worry and weigh all the potentials of both time and programing. His recommendations—usually made to the account executive—must be supported by evidence.

The account man very often finds the conclusive evidence inconclusive and, after evaluations and re-evaluations (with the timebuyer very often taking the same dim view of account men that you take of timebuyers), a recommendation is made to the client. Then it's his turn to weigh, evaluate, question, amend, and, finally, buy or reject. Decisions, decisions, always decisions, and decisions nearly always are based on the tangible you reject—mathematical evidence!

Without getting into the frantic fight about ratings and rating services, your attack on buyers who—you say—look at only one rating service is completely illogical. Buyers, invariably, con-

sult two or more services. But it's a safe guess that if a local ARB report rates a syndicated show poorly the syndicator will not use ARB in trying to sell that market. If Pulse, on the other hand, gives his show a high rating in that market, he'll use Pulse. If both ARB and Pulse point up the fact that he has a "louse," the syndicator will present neither rating service in trying to make his sale. Where it benefits him he will jump from rating service to rating service . . . using ARB in one market, Pulse in another, Trendex in still a third. The syndicator is culprit, not the buyer.

You also seem to be irritated by the cost-per-1,000 factor. Let's examine that:—if all timebuys were made via the techniques you attribute to timebuyers, there would be sponsorship of only one program on one station at any given time—that program being, of course, the program with the highest rating. No advertiser would sponsor programs at opposing times. You have only to switch on the dial in a multi-station market and go from station to station to discover that at nearly every hour of the broadcast day and night, there are sponsored programs opposite each other. If the rules you say prevail are followed—why? I'll tell you why. There are "deals," "time packages," "program allowances," etc., and, when these are balanced against the *best* time period and the *best* programing, very often the cost-per-1,000 figure is more than just favorable—it's compelling!

No matter how you slice it ratings reflect people, and money *is* money; and that's how you arrive at a cost-per-1,000. You can't get all of the people all of the time, but you can get
(Please turn to next page)



Schwimmer . . .

As an aside—while the timebuyer is putting the microscope on a deal to discover if it comes up with a proper cost-per-1,000, it goes without saying that this hocus-pocus takes days, perhaps weeks of jockeying. During this time, the following may happen: (a) Some of the suggested time slots disappear, having been gobbled up by other advertisers (b) the program packager has sold his property to someone else in several or all of the markets made available.

Jones . . .

some of the people some of the time, and, when you get some at the right price, you're doing all right.


Every timebuyer is on the lookout for shows that will attract the greatest number of potential buyers to his client's product. To believe otherwise is sheer nonsense. But it is not possible to stretch any except the largest budgets to encompass tiny but dedicated segments of the over-all audience. There may be some really avid tiddley-

I'll admit that a fair percentage of *head* timebuyers on an account know and understand the score. But God help you when you must deal (which is most of the time) with anyone else in the media department.

When it comes to the business of *creative* timebuying, this is a subject fit only for the Senior Class and is completely incomprehensible to the Freshmen and Sophomores. (I would put very few timebuyers in the Senior division.) If you are a program packager or a tv station representative who

has something in this category—it is generally a waste of time to explain your proposition. It will be viewed with suspicion. Obviously, you are simply up to some kind of a trick.


What's the answer? Simple. It's impossible to be a good timebuyer without first becoming a good advertising man. Then, space and program values become understood and appreciated.

It takes solid advertising background, know-how, judgment, and imagination to qualify a person to do a first-rate job as a timebuyer. 

winks players in the far-reaches of Cincinnati, but a timebuyer will pass up a program aimed directly at them to get to the larger group that believes sex is a hot sport, too.

To touch but momentarily on "creative timebuying" . . . how, Mr. Schwimmer, do you believe that "saturation buying" originated? . . . how did 8 and 10-second spots come into being? Through smart station operation? No sir, through smart timebuyers! There are dozens of other examples . . . some

that even prove buyers have gotten their creative departments to tailor-make commercials for creative buys!

As advertising men and women proud of their profession, timebuyers stack up favorably against any other creative or administrative branch of the advertising business. Don't get any mistaken ideas . . . timebuyers are not only people, they are advertising experts. They have to be, Mr. Schwimmer, or they might be completely at the mercy of salesmen. 



Rebuttal by Walter Schwimmer


I have no quarrel with Evelyn Lee Jones insofar as the necessity of a timebuyer evaluating cost-per-1,000 and other statistical data with regard to a show. My quarrel is that, generally, this is the *sole* factor that is used as a guide by an ad agency and the other plus factors are ignored.

I also believe most good timebuyers try to do the best job they can and give the account executive what he asks for; my biggest gripe is that, quite

often, the account executive depends on these figures from the time buyer and makes no further examination of the program offering.

Miss Jones twists some of my points and gives them a glib interpretation and direction for which they were not intended: (a) I tried to wryly suggest that a timebuyer invariably nails me down on what the ARB rating is for my shows. Later I suggested that, if two services disagree, at least the two divergent ratings should be reconciled. Her rebuttal on this, therefore, in my opinion, is unfair. When she says, "Buyers invariably consult two or more services," I will simply say I do not believe this. "Maybe *she* does, but it is not generally the rule; (b) Miss Jones suggests (in answer to my remark that most timebuyers pay little


attention to strong local shows) that perhaps an agency should also be expected to develop commercials specially made in the patois and idiom of that market. I think this remark is off base; (c) Miss Jones defends timebuyers as being "creative." I never said they weren't. I simply suggested that this applied only to those in the "Senior Class"—but that the Freshmen and Sophomores (who represent the majority) did not comprehend creative timebuying.

And, finally, Miss Jones says, with emphasis, "Timebuyers are not only people, they are *advertising experts*." If Miss Jones had inserted the word "some" in front of "timebuyers"—I would buy this. But the way she has it phrased, I must assume she has an excellent sense of humor. 

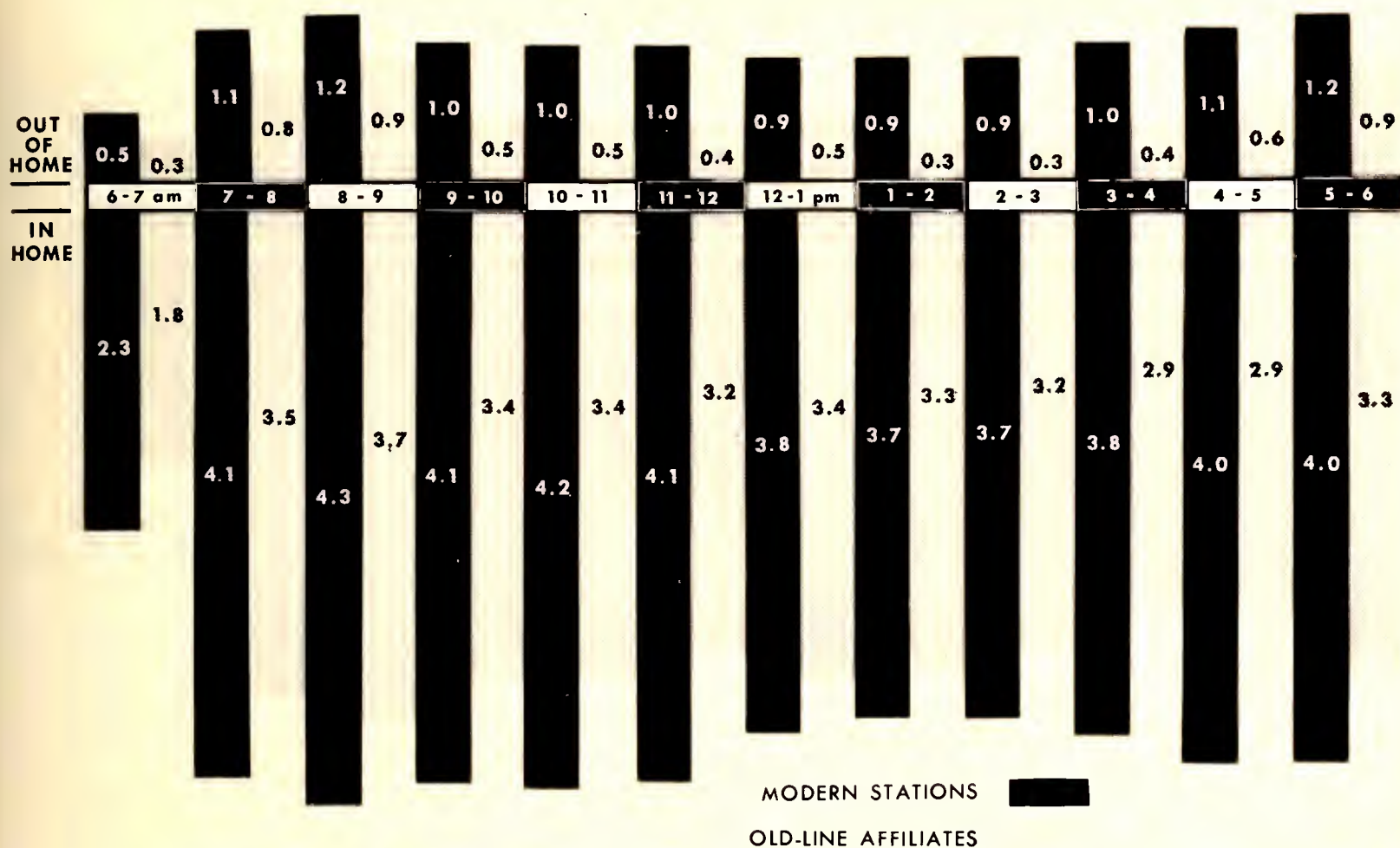


Jones' rebuttal to Schwimmer's rebuttal

SPONSOR has gallantly let the woman (me in this case) have the last word in this controversy. Unless new evidence is uncovered or new arguments are advanced, rebutting a rebuttal is not my cup of tea. However, after reading the Schwimmer rebuttal I'd like to state simply that its more "but" than rebut since Mr. S. seems to re-

iterate—but, I didn't say that—but, I didn't mean that—but it's the account men not the timebuyers who are at fault—. But, why go on? Walter takes a dim view of *some* timebuyers. I, in turn, take an opaque view of *some* salesmen. *But* as long as we keep our sense of humor, we'll both continue to do business at the old stand. 

THE IN-HOME & OUT-OF-HOME AUDIENCE of MODERN STATIONS/and OLD-LINE AFFILIATES HOUR-BY-HOUR
(average Monday-Friday ratings. . .10 markets)



Who gets the out-of-home audience?

- Music-and-news stations, says a study by Adam Young, get twice the daytime audience of affiliates
- Study also indicates that music-and-news outlets have a steady out-of-home audience throughout the daytime

The research battle between independent radio stations vs. network affiliates continued to boil this week.

Adam Young, Inc., released a survey of radio listening showing leading music-and-news stations getting twice the out-of-home audience of network affiliates.

The survey by the rep firm came on the heels of a study of agency attitudes toward radio stations put out by

NBC Spot Sales. The NBC study indicated (1) a low degree of agency preference for "Top 40 Tunes" stations, and (2) a strong belief in the sales effectiveness of network affiliates.

The Young survey, using Pulse audience data, made three points:

- Music-and-news outlets (called "modern stations" by Young) "reach larger out-of-home (and in-home) audiences than the 'old-line' network

affiliates at all hours of the day."

- Music-and-news stations "reach a large constant 'out-of-home-plus' all day while the 'out-of-home-plus' of 'old-line' network affiliates is relatively large only during traffic times."

• In an indirect slap at Nielsen, the Young report also stated that "audience measurements which exclude out-of-home listening by station are not a full measure of the audience advantage of 'modern' radio."

Following the lines of a previous study comparing adult audiences of music-and-news outlets with network affiliates, the latest Young research job compared audiences in 10 of the top 25 markets. Two stations of each type were used in the comparison, which tallied Monday-through-Friday daytime ratings.

Is the recession cutting into 1959?

- ▶ American Management Association survey shows many top firms expect less sales and less profit this year
- ▶ But most firms will increase advertising and sales efforts and put more into research and development

What are top manufacturers thinking about at this mid-point in a crucial year of economic ebb and flow? Are they bullish or bearish in terms of capital expansion? Progressive or recessive in the way they're planning their ad budgets?

The American Management Association has some answers as to what top management all over the country is thinking and—more importantly—either doing or planning to do.

A recent survey of its membership—which represents the blue-chips in every field of manufacturing and, therefore, in every phase of advertising and marketing—summarizes what these companies anticipate for the remainder of the year and projects to what they expect in 1959.

Answers came from company presidents—those executives in the best position to know the complete manufacturing and operations picture. There were 688 answers to a detailed man-

agement questionnaire from presidents directing a total work force of 4,931,691 persons or 8.6 per cent of the civilian non-farm work force.

What do these management men expect? The majority anticipate lower sales volume and profit figures. But a sizable number of them look forward to increases or a leveling off at the same levels of a year ago in terms of both gross sales and profits.

Here are the specifics:

Sales volume in '58 as compared with '57: 35.2 per cent, larger; 17.3 per cent, the same; 47.1 per cent, less; 0.4 per cent, no answer. Thus more than half—52.5 per cent—expect sales either to increase or to hold firm.

Profit: 26.9 per cent, more; 15.6 per cent, the same; 56.9 per cent, less; 0.6 per cent, no answer. In this case, fewer than half of the company presidents—42.5 per cent of them—expect to make the same profit they did last year or to increase it.

What are they going to do to increase the sales and profit picture? Most of them plan some variation on these business-hypo themes. They'll expand manufacturing facilities and plants, put more money into advertising and promotion, tighten up on their sales operations, increase investments in research and development, trim down expenditures of maintenance, streamline operations where possible.

The adjacent table shows exactly how the plans patterns are evolving for these major manufacturers.

Of the 688 presidents responding, 197 or 28.6 per cent plan to put more money into capital expansion this year than last; 282 or a whopping 41 per cent will spend more on advertising and sales promotion (with 39.5 per cent spending just as much as last year and only 18.8 per cent planning to cut this portion of the budget); 340 or 49.4 per cent will invest a greater amount in research and development, and 443 or 64.4 per cent will add to their direct sales efforts.

The aggressive and progressive manufacturer will promote and sell hard, regardless of what he makes in the way of consumer or non-consumer goods.

He's working toward a long-range profit goal as well as a short one. Some of the components in determining this long-range goal were documented by Secretary of Commerce Sinclair Weeks before the AMA membership at its recent Economic Mobilization Conference.

Here are some of the factors he pointed out:

Population—The growth rate is some 18 per cent per decade. In 1948 there were 146.6 million people contrasted with 173 million today and an anticipated 205.5 million in 1968.

Households—These are growing, too, and as the number of families and households increase the amount of consumer goods sold matches the growth rate. In 1948 there were 40.5 million households. Today there are 50.4 million, a gain of 24 per cent, and in 1968 there are expected to be 60.3 million.

Employment—Commerce Secretary Weeks anticipates a 20 per cent rise in employment between now and 1968.

FALL FACTS' FIRST MARKETING SECTION

This story, in enlarged form, will also appear in the Marketing Basics section of SPONSOR's Fall Facts issue, out next week. It is one of a number of articles on marketing to appear in this annual issue.

The Marketing Basics section will be the first one of its kind to appear in a Fall Facts issue. This new section is a reflection of the growing acceptance of the broad marketing concept by advertisers and its increasing use by agencies to enlarge their usefulness to clients—and to enlarge their income.

Other articles on marketing in

this special section include:

- An analysis of the economic prospects for radio and tv.

- Reasons why advertisers should re-evaluate their thinking about commercials—from the motivational research point of view.

- 14 reasons for using spot radio and tv.

- How marketers use spot.

In addition, the section will feature the basic facts and figures about the product groups most active in air media. Among them are autos, beer, candy, soft drinks, cigarettes, drugs, soap and foods.

Advertising budgets?

The rate of 1948 was 60.8 million, including both civilians and the armed forces, contrasted with 66.7 million today (seasonally adjusted) and an anticipated 80.5 million a decade from now.

Gross national product—In 1948 this figure was \$314 billion. Today's figure, \$415 billion, represents an increase of 32 per cent. The 1968 total, an expected \$600 billion, represents a 44 per cent gain from today's rate.

Personal income—The figure has risen from \$244 billion in 1948 to \$334 billion today, a gain of 36 per cent. Anticipated for a decade hence: \$475 billion, up from today's point by 42 per cent.

Personal income per capita—In 1957 dollars, the comparison shows a gain from \$1,665 in '48 to \$1,931 today. This is projected as \$2,310 to 1968—up from today's level by 20 per cent.

These governmental statistics — and other straws in the economic wind—tend to encourage manufacturers to adopt one of two opposite philosophies: optimism or pessimism.

Their plans, as reported in the AMA chart at the top of this page, reflect this vacillation.

The AMA itself, interpreting these fluctuations, notes "There is a considerable difference between plans for capital expansion and plans in the other three categories."

Expenditure plans, for example, of the 185 presidents who expect higher profits this year differ from those of the 392 presidents who see lower profits in the offing.

Says AMA: "About two-fifths of the optimists will spend more on capital expansion than in '57, about one fifth, less. Only about one fifth of the pessimists will spend more on capital expansion; more than half, less."

Regarding advertising, more than half of the optimists will spend more on advertising and sales promotion, compared with less than a third of the pessimists. More than a fourth of the pessimists will spend less on advertising and promotion compared with less than a tenth of the optimists. ■

COMPANIES PLAN MORE ADVERTISING IN 1958

Company presidents report their firms in 1958 compared with 1957 are planning to spend as follows (anticipated as of May):

	Number of companies	Per cent of companies	Number of employees	Per cent of employees covered
Total:	688	100	4,931,691	100
ADVERTISING AND SALES PROMOTION				
More	282	41.0	2,232,897	45.3
The Same	272	39.5	1,792,050	36.3
Less	129	18.8	846,019	17.2
No Answer	5	0.7	60,725	1.2
CAPITAL EXPANSION				
More	197	28.6	974,692	19.8
The Same	177	25.7	1,375,070	27.9
Less	304	44.2	2,535,494	51.4
No Answer	10	1.5	46,435	0.9
RESEARCH AND DEVELOPMENT				
More	340	49.4	2,578,026	52.3
The Same	303	44.0	2,199,853	44.6
Less	37	5.4	123,162	2.5
No Answer	8	1.2	30,650	0.6
DIRECT SALES EFFORT				
More	443	64.4	2,973,221	60.4
The Same	216	31.4	1,649,342	33.4
Less	23	3.3	119,978	2.4
No Answer	6	0.9	189,150	3.8

Advertising and promotion budgets are going up this year according to the above survey of top management—presidents of 688 major industrial firms—conducted by American Management Assn. Results: 282 firms plan to spend more money. 272 the same. For expected sales, profits, see adjacent story

SECRETARY WEEKS' ECONOMIC GROWTH PATTERN

	1948	Now	1968
Population (millions)	146.6	173.0	205.5
Households (millions)	40.5	50.4	60.3
Employment (civilians and armed forces) (millions) *seasonally adjusted	60.8	*66.7	80.5
Gross national product (billions of 1957 dollars)	\$314	\$416	\$600
Personal income (billions of 1957 dollars)	\$244	\$334	\$475
Personal income per capita (1957 dollars)	\$1,665	\$1,931	\$2,310

"Great growth" is the prediction of Secretary of Commerce Sinclair Weeks, who reports the figures shown above. He anticipates a 44% gain in gross national product in the next decade. "Factors forecasting progress," he says, "are increased population, expanded education, research and world trade. These figures," he says, "anticipate a market which inspires confidence"

Local air promotion works for Dodge

❖ Super saturation on local radio spurs Dodge sales for Los Angeles dealers

❖ Cut-ins on network tv sets focus on local level in 60-day promotion push

In an era of slow-moving auto sales nationally, the focus is shifting to aggressive, promotion-minded local air media campaigns such as the current \$67,000 Golden Lancer program staged by the Los Angeles Dodge Dealers Association.

Don Cole, account executive at Grant Advertising (Los Angeles), describes the June-July promotion as "Barnum and Bailey in gray flannels on a limited budget—and we are proving here, that national advertising can be considerably strengthened by local campaigns and promotions."

The promotion is based on the Lancer, Dodge's four-door hard top model with a special black and gold paint job and extra trim.

Convinced that the best kick-off for local promotion is heavy use of local radio, Grant placed a super-saturation campaign on six Los Angeles stations, using a total of 200 announcements per week.

The local angle

And to emphasize the local angle on Dodge's ABC network properties, the two Lawrence Welk shows, Grant produced two tv announcements—one 90-second and one two-minute—for local cut in.

The remainder of the budget went into newspaper, direct mail, and point-of-sale displays.

Broadcast media plays the leading role in the promotion; the radio campaign started on 23 May. The Golden Lancer special models were delivered to dealers by 25 May.

By the end of the first promotion week, 70% of the cars delivered in Los Angeles and San Diego were sold, and demand was so great that some dealers reported having a rough time holding on to just one of the specials for display purposes until the next delivery.

Coincidentally, the last 10 days of May constituted the best 10-day period of the model year for Dodge.

Advance orders indicate the Lancers will be sold out by July's end. But even more significant, in Grant's opin-

ion, is the interest evidenced by increased store traffic, resulting in stimulated sales of other Dodge models.

The two tv spots used in the Welk shows were based on the lancer theme: a knight in full armor, on horseback.

John Gaunt, Grant v.p. in charge of radio and tv production, points to a saving of \$2,000 by filming during Welk's rehearsal breaks. "We had only two hours, a skittish horse, and all that armor to light properly. Only because ABC art director Sherm Laudermilk happened to be an ex-rodeo rider were we able to keep the horse under control and film the commercials in just two hours."

The spots ran on the two Welk shows from the end of May through June, and are continuing on the Saturday show through the end of July, since the Monday Welk show is taking a summer hiatus.

These commercials were turned out by Grant's producers Jack Parker and Niles Cunningham, under Gaunt's supervision.

The radio commercials, hooking on to the wave of Dodger enthusiasm in Los Angeles, were "typical baseball production spots," with, according to Don Cole, "roar of the crowd, crack of the bat."

Other tie-ins

Los Angeles Dodge dealers have averaged 2,000 demonstration rides per week during the intense promotion. And nationally, a great deal of attention has been focused on Dodge, which Cole considers the prime purpose of local promotions as a vital adjunct to national advertising.

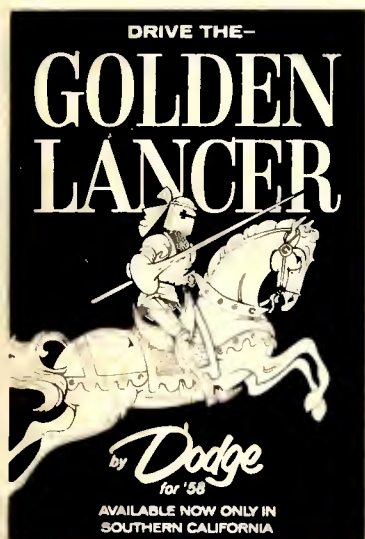
The success in Los Angeles has inspired similar campaigns in San Francisco and St. Louis.

Some of the other local level interest points of the campaign include these features:

The biggest tie-in is with a statewide Thrifty Drug Store contest. Thrifty is donating a Dodge Golden Lancer as a contest prize in exchange for a box featuring the giveaway in all



Jim Marshall in armor, astride his horse, symbolizes L.A. dealers' 60-day Dodge Golden Lancer promotion. Marshall and his horse appear in tv commercials cut-in locally on Dodge's ABC Lawrence Welk shows. With Marshall: Steve Newton, of the L.A. DD Assn., and Don Cole, Grant Adv. a.e.



Golden Lancer symbol was used in point of purchase displays at 45 L.A. Dodge dealerships, and in Thrifty Drug Stores tie-in, a state-wide give-away contest

their ads, radio spots and direct mail pieces throughout California. In addition, two-color 14" x 30" point of sale pieces featuring the Lancer are displayed in all Thrifty stores.

Hollywood actor, Jim Marshall, is making personal appearances (in full armor astride a horse) at Thrifty stores around Los Angeles and at all Dodge dealerships, as well as participating in 10 parades and about 25 community events.

And tying in with baseball's seasonal peak, a west coast model was selected as "Miss Dodge for Dodgers."

Demonstrating the national attention that's being called to the local promotions is the Willard Mullins syndicated cartoon spoofing the Bums' acquisition of "Miss Dodge." A full page in Sports Illustrated was devoted to the Dodgers' tie-in, too.

And to further stimulate traffic at dealerships, every two weeks a drawing was held, through the Reuben H. Donnelly Company, awarding a pair of season box seats to Dodger games, from stubs collected from prospects taking demonstration rides. Dodge salesmen whose customers won the tickets, received \$100 and were eligible for other prizes.

Don Cole, defraying the cost of hiring outside pr people, handles the promotion himself. He cites shortcutting of communications and details as another benefit of doing promotions on a local level rather than nationally. ▀

PROBLEM: NEW STORE, POOR LOCATION SOLUTION: USE RADIO PERSONALITIES

Early on the morning of 3 October 1956, The Auburn Fair opened its doors to the Allentown, Pa., citizens for the first time. Inside two men waited anxiously and nervously.

As experienced retailers, they were very much aware that their new store had two handicaps against it. First, of course, it was new, and they had to acquire public awareness of and confidence in the store itself. But second, this problem itself was intensified by the nature of the store: it was a store of low prices and bargains, a type often viewed skeptically by customers.

To make the problem more serious, the owners were cutting costs by low overhead. The store was located in an old factory building on the south side of Allentown, in what they refer to as a "very lousy location." How could customers be sold on a quality image and be persuaded to visit the store and see for themselves?

The answer to the problem turned out quite simply. Reports co-owner Irving Camenson: "It took radio to make people aware of the fact that we were in town, and to get them to come and see our fabulous bargains."

The Fair bought WKAP, Allentown, to announce its opening. It has never

stopped using the station. And almost from the beginning radio has gotten the majority of the ad budget.

WKAP is still the major medium. The Fair uses three five-minute personality shows a day, six days a week, at a total cost of about \$100 weekly. Special promotions swell that figure.

Radio did more than make people aware of the new store, adds Harry Finkenstein, co-owner. "When the station personalities say 'The Auburn Fair is a terrific place to shop. Go see for yourself.' They do.

"In this area radio is a wonderful ad medium for us, because we've found that the station personalities really have large followings. We always hear people say 'the boys from WKAP sent us. And when we had live broadcasts during our anniversary and other promotions, these personalities drew enough people to pack the store.'"

After a year-and-a-half Camenson and Finkenstein pay this tribute to radio: in the first year of business the gross topped \$750,000, with expectations of considerably more this second year. "Dollar for dollar," the partners agree, "we get more coverage and greater penetration through radio." ▀

Standing in front of The Auburn Fair, their now-thriving store, are co-owners Harry Finkenstein, left, and Irving Camenson. Duo overcame handicaps by using radio personalities with local followings



Videotape commercials: Will uni

➤ **AFTRA-SAG quarrel delays plunge into tape commercials for some wary clients, agency producers tell SPONSOR**

➤ **Cost and production advantages of tape, they add, make eventual rush into this medium a 1959 certainty**

This week Leo Burnett's Chuck Strother is producing the third series of videotape commercials for Kellogg's *What's My Line* at Telestudios.

Grant Advertising began making tape commercials for its FTDA-sponsored *Person to Person* show as far back as 30 April.

Fletcher D. Richards has used taped openings to its U.S. Rubber-sponsored *Navy Log*.

Yet, as client and agency interest in this "foolproof new medium" snowballs, admen still see some unresolved questions hampering the predicted large-scale use of videotape commercials. To answer their questions and probe into the advantages, status and potential of videotape commercials, SPONSOR interviewed a cross-section of agency tv producers, film commercials producers, network executives and leading officers in the two talent unions, AFTRA and SAG, whose dispute over tape commercial performer representation is now in the headlines.

These are the conclusions emerging:

- *Large-scale use of videotape commercials* (not only on networks but in spot) is predicted for 1959, when videotape equipment is expected to be available at a sufficient number of stations. Currently, some 36 tv stations and the three networks have videotape facilities, but Ampex equipment deliveries continue steadily and RCA expects to swing into mass production by the turn of the year.

- *Agency producers who've studied videotape see it as a cost-saving device* that may slash the production tab from 10% to 40%, per commercial once an agency produces enough of them. "Our biggest saving eventually will be in being able to do many commercials in one day with the same crew and facilities," says Leo Burnett network commercials producer Chuck Strother.

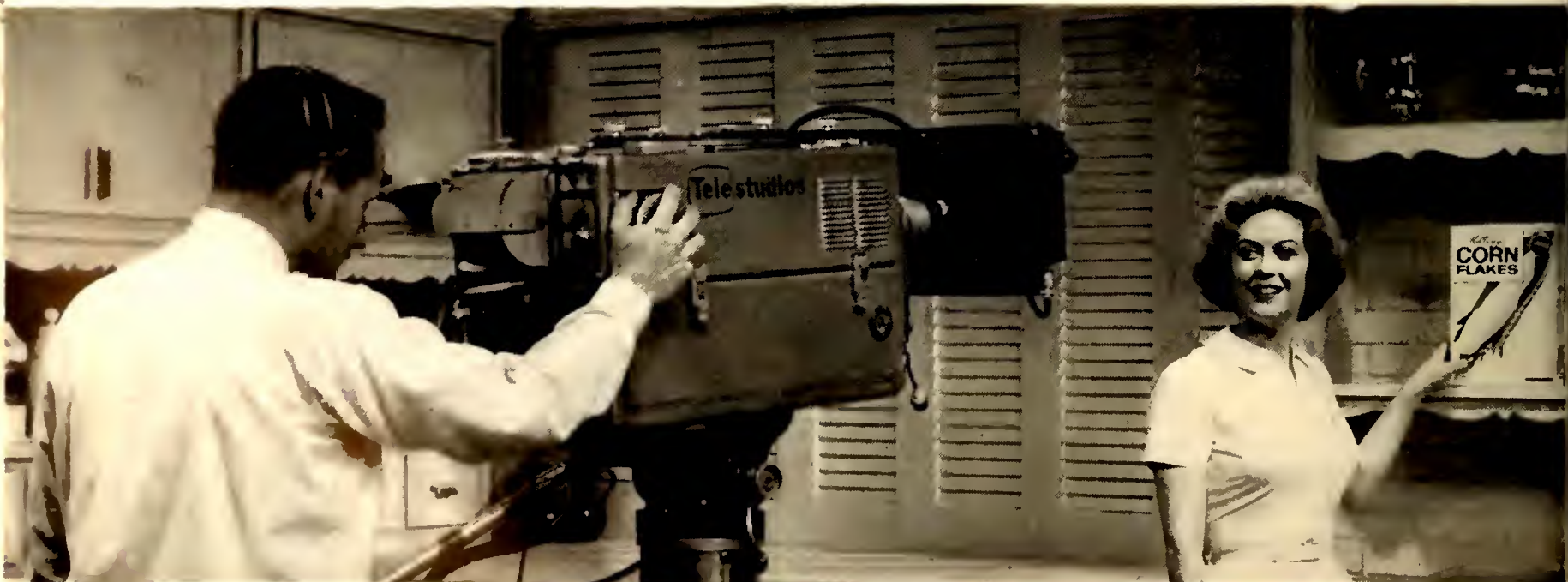
- *Videotape guarantees better-produced commercials and eliminates the margin for error in live commercials.* Says Compton executive producer,

Warren Schloat: "When you're filming a commercial you have to wait a day or two before you get the rushes and know whether you did a good job or not. Then the agency might have to go back and reshoot. With tape, you know within seconds how the performers came across, whether lighting, staging and production values were at their best. If not, you erase the tape and do it again."

- *Jurisdictional problems with various unions*, particularly the dispute between AFTRA and SAG, are having a dampening effect on some of the videotape enthusiasm. "We want to see this fight settled before we get into videotape, because we have to work with both unions and we can't afford to get mixed up in this," says the tv v.p. of one major agency that has researched videotape for the past two years in anticipation of its perfection.

As NLRB hearings continue over an AFTRA-proposed election to settle videotape jurisdiction, experts at the two unions concerned foresee little chance of a final settlement before the turn of the year at best. In brief, the issues, according to AFTRA and SAG officials, are these:

- 1) AFTRA claims total jurisdiction over videotape talent based upon the contention that it has established its representation in the "live electronic" telecasting area. Furthermore, the



Videotape commercials for Kellogg's CBS TV network show *What's My Line*, are produced by Leo Burnett at Telestudio for live insertion

Agencies slow their growth?

union draws on its pre-tv jurisdiction over audio tape as a historic precedent.

2) SAG staked out its claim via the 2 March 1958 contract with FPA, when the union stated, in effect, that videotape is "film" whether electronically recorded or on celluloid, and defined the line of demarcation this way: Videotape equipment in broadcaster studios would be under AFTRA's jurisdiction; that in independent studios, such as film companies, would be subject to SAG contracts.

"While there's a discrepancy in the basic rate structures of the two unions at the moment, in the last analysis their purpose is the same: to get a bigger return for the performers," one top agency commercials producer told SPONSOR. "The split jurisdiction of the moment could become a real headache, however, in terms of the agency's book-keeping problems."

Among the jurisdictional questions up in the air right now is this one: If a network leases its equipment to an independent packager, which union has jurisdiction over the commercials made by the packager?

More significant to the admen is the question of where the best videotape commercials can be produced for them: by independents or by the networks? This question today begets as many answers as there are commercials producers.

Those who feel the film producers can do the best job (and to-date only two have videotape equipment—see chart) reason this way. Even the most professionally staffed agency looks to the outside producer to make his creative contribution to film commercials.

"We want their creative interpretation of the copy and storyboards our agency supplies," says McCann's Chris Valentine.

Film producers have made their bids to agencies on the basis of this creative contribution and servicing all along. Therefore, a number of agency men say they'll want to work with this type of creative help when farming out videotape commercials as well.

On the other side of the coin is the fact that videotape technique is actually not film technique, but requires instead "live" cameramen and "live" directors.

"If the film producers are to handle videotape in competition with the networks, they may have to add some directors and staff with live tv background to their operation," says Fletcher D. Richards tv v.p. Sy Froehlich.

Those who've gotten their feet wet with videotape commercials add that all production components from lighting to staging to camera angles are exactly like those used in live tv. Only difference: make-up goes one shade lighter.



Equipment like Telestudio's (above) is available at 36 stations, with more rushing orders

Here's where videotape equipment is located

AFTRA JURISDICTION

<i>Location of facilities</i>	<i>Units</i>
Networks	
ABC TV, Chicago	6
ABC TV, Los Angeles	5
ABC TV, New York	2
CBS TV, Los Angeles	8
CBS TV, New York	13
NBC TV, Los Angeles	9
NBC TV, New York	2
Stations	
KDKA, Pittsburgh	1
KDUB, Lubbock	1
KENS, San Antonio	1
KGUL, Houston	1
KGW, Portland, Oregon	1
KHJ, Los Angeles	1
KLOR, Provo, Utah	1
KOIN, Portland, Oregon	1
KOTV, Tulsa	1
KPIX, San Francisco	1
KPRC, Houston	1
KRLD, Dallas	1
KRON, San Francisco	2
KTTV, Los Angeles	2
KYW, Cleveland	1
WABD, New York	1
WBKB, Chicago	1
WBTB, Charlotte, N. C.	1
WBZ, Boston	1
WCBS, New York	2
WEAR, Pensacola	2
WFAA, Dallas	1
WFIL, Philadelphia	2
WFLA, Tampa	1
WGBH, Boston	1
WGN, Chicago	2
WHAS, Louisville	1
WISH, Indianapolis	1
WJBK, Detroit	1
WJZ, Baltimore	1
WOAI, San Antonio	2
WOR, New York	1
WRAL, Raleigh	1
WTAR, Norfolk	1
WUSN, Charleston	1
WVUE, Philadelphia	1
Telestudios Inc., New York	1
Videotape Prod. of N.Y. Inc.	2

SAG JURISDICTION

Elliot, Unger and Elliot, N.Y.	1
Filmways, New York	1
Telestudios Inc., New York	1



a solid hit in the living room...

a smashing success in the market place...



THE ADVENTURES OF

JIM BOWIE



This great action series, set against a frontier background, is now available to local and regional advertisers. *Jim Bowie's* national record practically guarantees an outstanding job on the local level:

- **20 million viewers delivered each week; 2.71 per set.**
- **Second season ratings 25% higher than the first.**
- **Profitably sponsored both years by American Chicle Co.**



Phone, wire or send smoke signals for the full story of *The Adventures of Jim Bowie*.

FILM-SCOPE

12 JULY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

WCAU-TV, Philadelphia, this week became the sixth buyer of MCA's Paramount features package.

The price that WCAU-TV is reported to have agreed to pay is somewhere around the \$5-million mark. That would bring the total sales of the library to \$23 million.

Other markets sold: New York, Los Angeles, Omaha, Boston and Grand Rapids.

Schlitz may latch on to the same show-scheduling pattern as the other kingpins in the beer field.

Instead of using different series—no more than four markets for a single show—Schlitz (JWT) is mulling a policy of one show for all its 25 spot markets.

The single shows under sponsorship by other beer leaders: Budweiser, NTA's U. S. Marshall; Ballantine, Ziv's Highway Patrol; Falstaff, MCA's State Trooper.

At the year's half-way mark the outlook for syndication in 1958 still looks mighty flourishing. Here are some of the indicators for a bouncy second six months:

- **More money**—resulting from record first-half sales by practically every top distributor—is being poured into selling. The aim is at the blue chip advertisers and agencies.
- **New spot buyers** among regional and national advertisers (Kellogg, Pillsbury, Budweiser, etc.) are more than counter-balancing the setback in local sales, and serve the second purpose of solidifying the syndication business.
- **The proven product**, i.e., adventures, still sells best, and that's what's most available for fall. There'll be little change in programming other than the increasing dearth of westerns. The comedies, documentaries and other non-adventures will be few and far between.

Syndicators, in cooperation with tv stations, are looking forward to using the Kellogg plan as a future selling pattern.

But they also recognize that it's a limited pattern: Only the very large advertisers who want four or five family shows to schedule in the early evening hours will really benefit by the plan.

It would seem from a recent study Pulse conducted for Blair TV that the pattern for late night viewing closely parallels that of prime time.

The facts that bear this out are these:

VIEWING HABITS: Almost 70% of the nation's tv homes have one or more viewers past 11 p.m. on some night of the week. Largest single audiences naturally come on week-ends, like Friday night when the average is 41.3% and Saturday, 45.2%.

AGE BREAKDOWN: Two largest groups are 18-34, with 31.8% of the total audience, and 35-49, with 35.4%. Only 9.3% of the audience is under 18 years, while the 50-plus group comprises 23.5%.

SEX BREAKDOWN: Women outnumber male viewers, with 54.6% of the total audience.

FAMILY TYPES: 70% of the households watching consist of three or more members.

ECONOMIC BREAKDOWN: The economic status of the household head among late-night viewers also parallels the earlier hours, with more than 90% of those reporting gainfully employed. Largest single group of viewers is the professional and executive, making up 20.2%. Other groups, in order, are, clerical and sales workers, 19.2%; craftsmen, 16.3%; operative workers, 17.4%; manual labor, 8.4%; and household help, 6%. Note: 4% would not state their source of income.

MARKETING WEEK

12 JULY 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Remember when the big drug manufacturers and wholesalers determined their patterns of distribution not by state lines but according to radio station coverage?

Well, there's been a changeover: sales areas now are patterned according to the market clusters within a tv station's umbrella.

Anyway, that's the new concept adopted by the National Wholesale Druggists Assn.

One of the mysteries of advertising strategy involves the candy bar.

Even though only a third of the output of candy bars is bought by youngsters between 8-14, manufacturers still concentrate most of their advertising effort on that age group.

Don't ask a candy maker why, because he probably won't be able to tell you. Dip deeper, and the speculation is that he's acting out of habit—his thinking tends to date back to the time when the candy bar was pretty much a child's market and before it became both a white-collar and denim worker's mid-meal snack.

Lorillard seems to be stretching a point when it describes its current "institutional corporate" campaign the first in the history of cigarette advertising.

Veterans say Liggett & Myers tried the same thing some years ago, but not successfully.

Its findings: The smoker wasn't interested in the company that turned out the brand—merely in the name of the cigarette that he smoked.

Lorillard's obvious objective: The hope that some of Kent's strong popularity will rub off on the newer Newport and the much older Old Gold.

Some marketers take the view that the corporate angle in the cigarette business can work adversely as well as favorably. If a user takes a dislike to a brand and finds out who made it, he could transfer his dissatisfaction to any brand subsequently offered by that company.

Man may be slow to change his style of suit, but he's as susceptible as the female about trying out a new toiletries product.

That's one of the observations made by Emil Mogul's Richard Lockman during a merchandising panel at the annual convention of the Toilet Goods Assn. in Poland Spring, Maine, this week.

Lockman—ranked as one of the astute marketers in his field—also made these points about the toiletries business:

- Last year's high of \$1,430,730,000 in toiletries sales represented a gain of \$109 million—in face of a declining economy at the half-way point.
- About 40% of toilet goods volume in drug stores today comes from products not available five years ago.
- The fact that 40% of supermarket shoppers are men makes these outlets an attractive showcase for new male toiletries products week after week. The supermarkets can become a goldmine in that respect.
- Manufacturers could throw away the potential bonanza in men's toiletries by over-femalizing their packaging. The real he-man has an allergy for items that have that "chic" appearance.

WWKLO

Louisville, Kentucky



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

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



Captain Fortune
KPIX Television (Westinghouse)

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



907 CHARTER STREET, REDWOOD CITY, CALIFORNIA

*professional
products division*

*TM Ampex Corporation

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp., New York, is buying schedules in scattered markets for its Minute Potatoes. The schedules kick off at different times during the month, run for eight weeks. Minutes during daytime hours are being slotted; average frequency: 15-20 announcements per week in each market. The buyer is Bob Gleckler; the agency is Young & Rubicam, Inc., New York. (Agency declined to comment.)

Procter & Gamble Co., Cincinnati, is lining up schedules in various markets for its Lilt home permanent. The campaign starts this month, runs till forbid. Minutes and chainbreaks during daytime slots are being scheduled. Frequencies vary from market to market. The buyer is Dot Hoey; the agency is Grey Advertising Agency, Inc., New York. (Agency declined to comment.)

Standard Brands, Inc., New York, is planning a campaign in major markets for its Hunt Club Dog Food. The schedules kick off in August for 13 weeks. Minutes and chainbreaks are being bought, with frequencies depending upon the market. The buyer is Len Soglio; the agency is Ted Bates & Co., New York. (Agency declined to comment.)

Procter & Gamble Co., Cincinnati, is adding schedules in various markets for its Duncan Hines cake mixes. The buys are short-term; minutes and chainbreaks are being lined up. Frequency varies from market to market. The buyer is Joe Berdeck; the agency is Compton Advertising, Inc., New York. (Agency declined to comment.)

TV RESULTS

Lever Bros. Co., New York, is expanding its markets for Stripe toothpaste. Most of the schedules run for 20 weeks; announcements of varying lengths during daytime segments are being used. Frequency varies from market to market. The buyer is John Gray; the agency is J. Walter Thompson, Inc., New York. (Agency declined to comment.)

American Tobacco Co., New York, is buying schedules in top markets for its Tareyton cigarettes. Minutes and 20's are being slotted; frequency depends upon the market. The buyer is John Murphy; the agency is Lawrence C. Gumbinner Advertising Agency, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Crown Central Petroleum Corp., Baltimore, is planning a campaign for its gasolines and oils in areas of distribution: New York, Pennsylvania, New Jersey, Connecticut, Maryland, North Carolina, South Carolina, Texas, Virginia, and West Virginia. The four-week schedule starts 4 August. 10-second announcements during peak traffic hours are sought; average frequency: 15 to 30 per week per market. The buyer is Billie Farren; the agency is Al Paul Lefton Co., Inc., New York. (Agency declined to comment.)



Look who's advertising on TV now!

Local businessmen—most of whom never could afford spot commercials until the advent of Ampex Videotape* Recording. For Videotape cuts production costs to ribbons—brings “live local” spots within the reach of almost everyone.

Scheduling to reach selected audiences is much easier too. Commercials can be pre-recorded at the convenience of both station and advertiser, then run in any availability, anytime.

Opening new retail markets and expanding income potentials for stations are just two of many benefits of Videotape Recording. Write today for the complete story. Learn too how easy it is to acquire a VR-1000 through Ampex purchase or leasing plans.

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

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



*TM AMPEX CORP.

How do you plan to use your video tape machine?

In reply to SPONSOR's question of the week, these three station men tell why they feel video tape will revolutionize local tv programming.

John T. Reynolds, *vice president and general manager, KHJ-TV, Los Angeles*



Flexibility makes potential use almost unlimited

Videotape, as we all know, is causing a minor revolution in the television broadcasting industry. Independent stations, in major markets such as Los Angeles have been necessarily restricted in the field of live programming, due to costs and facilities problems. But, with videotape, many of these obstacles are being surmounted.

For example, in the field of programming, KHJ-TV has made many important plans for its newly acquired Ampex videotape equipment. Here are just a few of them:

1) *Flexibility.* Located in Hollywood, KHJ-TV has access to the entertainment world's greatest stars. However, because of their spur-of-the-moment traveling and restrictive motion picture commitments, the really *top* names have been difficult to secure and schedule. Now with videotape, they can appear at *their* convenience, and ours.

This flexibility also covers news programming, with visiting statesmen and celebrities available for advance taping for our early and late evening news programming.

2) *Repeats.* How many times have we originated live programs and then wished we could have repeated them again? Well, now we can. Recently, Bishop Fulton J. Sheen made one of his rare live telecasts, originating in our studios. Thanks to videotape we were able to answer hundreds of letters and phone calls that requested an opportunity to see it again.

3) *Controversy.* As broadcasters, we are always plagued with problems of presenting controversial people on our news or interview programs. We are never sure what they will say. With videotape we can now record the controversial people in advance, preview their appearance and make certain that libel laws are not being fractured.

An advertiser using local live commercials can now videotape his spots in advance, thus overcoming two major headaches on the local level: unavailability of talent at necessary times, and costs of elaborate sets and facilities that must be assembled for every commercial. BBDO has already explored this field with us, with great success, using a major automotive account as a test.

Finally, with an eye on the huge tv and film production industry in Hollywood, KHJ-TV has recently formed a new operation called the Don Lee Video Service, offering a complete videotape service for all program and film producers and advertising agencies. With a published rate card, this service is set up to handle production and videotaping of commercials for local, regional and national use, as well as pilots for agency and network presentations. In addition, this new service offers videochecks of live programming and all types of custom videotape work. One of our first projects in this area has recently been completed for a New

York film production firm, and many Hollywood producers have obtained rate cards and inspected our facilities.

We at KHJ-TV are anxiously searching for new and different ways to utilize our videotape facilities, not only for our own day-to-day programming, but also for our advertisers and industry, both entertainment and business. Truly, videotape will effect a major revolution in the television industry, and the end result is dependent only upon the imagination brought to bear.

Fred Fletcher: *vice president and general manager, WRAL-TV, Raleigh-Durham, N. C.*



It's helping us improve local programming

Videotape recording offers not so much a "new look" in television as a new, better, less expensive and more rewarding way of achieving local programming success. Although our Ampex VR-1000 has been in operation only about one month, we have already begun to put the machine to heavy use in our daily production. There are three principal directions in which the VTR is proving itself to be a valuable addition to our local facilities:

1. *Recording of all regular weekend local programs.* By recording these shows during the week we can utilize talent and facilities not hitherto available during the weekend period itself. Also, our problem of scheduling live camera crews for limited weekend hours is eliminated. This one feature

(Please turn to page 52)

KLZ-TV's three-way leadership in Denver TV!

KLZ-TV dominates Denver's "Top 100" programs—more shows (49) than any other Denver station—according to latest 4-week (April) A.R.B. averages.

And 26 of the KLZ-TV shows in Denver's "Top 100" are locally-produced or syndicated film shows. Compare KLZ-TV's local and syndicated leadership in Denver:

KLZ-TV . . . 26 shows
Stat. 'B' . . . 3 shows
Stat. 'C' . . . 3 shows
Stat. 'D' . . . 0 shows

In local programming, KLZ-TV leads with highest rated

- ★ Morning News
- ★ Afternoon News
- ★ Night News
- ★ Week-end News
- ★ Weather Show
- ★ Sports Show
- ★ Remote Feature

Use KLZ-TV's proved leadership—CBS-TV network, syndicated shows, and local programs—to sell the Denver market. Jack Tipton, station manager, or your KATZ man will show you how.

CBS IN DENVER

KLZ
TELEVISION
Channel **7**



KLZ-TV's Syndicated Leadership

1. Whirlybirds 28.8 KLZ-TV
2. Frontier Doctor 28.4 KLZ-TV
3. Medic 27.4 Stat. 'C'
4. Casey Jones 25.2 KLZ-TV
5. Sheriff of Cochise 24.5 KLZ-TV
6. Highway Patrol 24.2 Stat. 'B'
7. Studio 57 23.7 KLZ-TV
8. Badge 714 23.5 KLZ-TV
9. Honeymooners 22.5 Stat. 'B'
10. Target 22.5 KLZ-TV
11. All Star/
Death Valley 21.4 KLZ-TV
12. Sea Hunt 21.3 KLZ-TV
13. Harbor Command 21.1 KLZ-TV
14. State Trooper 20.7 Stat. 'C'
15. Boots and Saddles 20.4 KLZ-TV

Represented by the KATZ Agency.

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.

**SOUND
SELLING
SPECIALISTS
IN
SOUTHERN CALIF.**



Los Angeles
5,000 w. 1020 k.c.

Represented by:
BROADCAST TIME SALES
N.Y. Chicago Detroit Dallas

THE MEEKER COMPANY
San Francisco

SPONSOR ASKS

(Cont'd from page 50)

alone is resulting in a considerable weekly saving.

2. *Recording of special programs for later playback.* Certain remote events, or programs, may occur at an hour not convenient for immediate scheduling. With our remote unit we can transmit special event programs to our studio-based tape recorder for playback at more opportune times. One practical application in this regard is our playback of a daily farm show, which is available for rebroadcast from North Carolina's educational television station. The show, which we feel to be a valuable service, is telecast by the educational outlet at 1:00 p.m. each day, a time neither commercially satisfactory nor convenient for the farm audience in our area. We are now able to tape the show for playback at 6:30 a.m. the following day.

3. *Recording of commercial announcements for greater local sales profit.* The tape recorder works to excellent advantage in taping "live" announcements. (a) It permits the station to tape at its own expense certain live announcements which could not otherwise be performed because of production rush or lack of facilities and personnel at the desired time; and (b) When commercials are made at the advertiser's expense (we charge about 50% live camera fee for playback) a smoother, neater production can be achieved. The tape can be run multiple times, saving both the advertiser and station money.

The value of the VTR can be summed up as "greater production flexibility and greater programing effectiveness combined to build bigger audiences, gain new accounts and earn new profits at less production cost."

Gordon Gray, *vice president and general manager, WOR-TV, New York*



Educational purposes most significant

The first broadcast of WOR-TV, Channel 9's videotape equipment took place during a demonstration of the equip-

ment presented on *Ad World* on 18 May, 1958. The second air use of it (when the entire program depended on it) was on 20 May when we recorded President Eisenhower's speech on the national economy made before the American Management Assn. and played it back almost immediately after recording it.

Since then, the station has utilized the Ampex Videotape Recording equipment on a regular basis. WOR-TV is the first station in the New York area to carry a regularly scheduled videotaped program *Don Mahoney's Kiddie Troupers*. This program, seen each Saturday at noon, is recorded at KENS-TV in San Antonio and the tape is air-expressed to us for playback.

On one occasion we took a "pool feed" from one of the networks for a later playback via videotape. However, the audio portion was not relayed for the first six minutes. We were able to play back the tape immediately, and as it was aired our announcer described the action up to the point where the network audio feed was picked up.

The most significant use of the equipment should come this fall when facilities of WOR-TV, Channel 9 will be turned over from 9 a.m. to 5 p.m. Monday through Friday for educational purposes to the New York State Board of Regents. A considerable amount of this material may be taped for the purpose of use on other stations which employ videotape, and for subsequent study by educational authorities as well as for historical purposes.

Another way that videotape can be used is for the convenience of artists and performers. Take, for example, our *Terrytoon Circus* show done by Claude Kirchner, the former ringmaster of *Super-Circus*. Claude is an integral part of this highly successful cartoon show and in order to have a vacation, he must find a substitute—a difficult thing to do. With videotape, we can record a sufficient number of shows to enable Claude Kirchner to have a vacation.

From time to time our equipment is and will be used by advertisers for their commercial spots. One could go on and on concerning the unlimited possibilities of videotape, but I'll let you use a little of your own imagination, and, presto, I'm sure you'll find 10 other uses.

The day Sister Eleanor was late for class



Why? — because of a TV cowboy star...

What does he have to do with the punctuality of the good Sister? Plenty, when the guy is a pal of hers and her tender charges — and he's got troubles.

A *real* cowboy like WOOD and WOOD-TV's Buck Barry comes equipped with a horse. Some time back, while Buck was doing his afternoon show, Thunder's barn caught fire and Thunder went to horse heaven. The story of Buck's loss was front page — leading to his being presented with a new Thunder and accompanying gear on a noontime NBC-TV show — so, Sister Eleanor and hundreds of other teachers in WOODland delayed their classes to share Buck's pleasure in acquiring a new Thunder.

In children's hospital wards, Christmas parades and at super market openings, Buck and Thunder are as familiar as they are to countless lookers and listeners to WOOD-TV, and WOOD.

If you seek to prosper in WOODland, associate your advertising with people who are known, loved, believed — people like Buck Barry, for instance. See Katz for details.

WOOD-TV is first—morning, noon and night, Monday through Sunday—November '57
Grand Rapids ARB

WOOD-AM is first—morning, noon and night, Monday through Sunday—April '57
Grand Rapids Pulse

Everybody in Western and Central Michigan is a WOODwatcher!



WOOD ^{AM} TV

WOODland Center, Grand Rapids, Michigan

WOOD-TV - NBC Basic for Western and Central Michigan: Grand Rapids, Battle Creek, Kalamazoo, Muskegon and Lansing. WOOD - Radio - NBC.



Action on Alum Creek

In the land west of the Alleghenies known as Central Ohio, lives a fearless gang of ranch hands.

Stirrup to stirrup with their favorite television station, they keep this territory a safe and happy place to grow up in.

Like all traditional "westerners", our young deputy

is noted for his loyalty. Once you earn it, you have a lasting friend. That's why WBNS-TV has a very special policy. Every communication from a child receives prompt and full attention. "Yes" to requests from speakers is automatic. And when the youngsters visit our studios, the reception committee provides red carpet service. You can measure the standing we have built with the 2-gun set by more than 48,000 requests



for the WBNS-TV "Fun to Do" children's book.

The rest of the family rates comparable treatment. Born and raised in Central Ohio, WBNS-TV has a sure native sense for the programming tastes of our people. This superlative local showmanship combined with the CBS television network has built so big an audience that media professionals say succinctly: "If you want to be seen in Central Ohio — WBNS-TV."

WBNS-TV

CBS television in Columbus, Ohio
Market center of 2,000,000 people

*Recipient of the 1958 Alfred P. Sloan Radio-TV Award
for outstanding public service to highway safety.*

TV RESULTS

AUTOMOBILES

SPONSOR: McLean Pontiac Corp.

AGENCY: Direct

Capsule case history: McLean Pontiac Corp., of Norfolk, Va., had never used tv before the company purchased a spot schedule of four one-minute announcements in WAVY-TV's (Norfolk), *Early Late Show*. McLean received results within one week after the campaign started. "Of the four automobiles which were displayed during the announcements, two were sold within 48 hours after the announcements were made," said Richard Davis, of McLean. "In addition to the direct sales, the telephone calls made to the showroom by people who had viewed the commercial have been most gratifying." McLean's commercials include live showings of new automobiles in a specially lighted area under the facade of WAVY-TV's studio. "Big Jim" Waters, McLean sales manager, handles the announcements, including the introduction of other McLean sales people. After two months of advertising on WAVY-TV, Davis reported that results of the campaign showed a startling 65% increase in new car sales.

WAVY-TV, Norfolk

PURCHASE: Announcements

GROCERY & SUPERMARKETS

SPONSOR: Safeway Stores, Inc. AGENCY: Manchester Advtg., Inc.

Capsule case history: Safeway Stores has used television in the Washington, D. C., area for two major reasons: to foster solid relations within the community by providing family entertainment; to sell its top quality grocery, meats and produce. Safeway has sponsored a full-length feature film, *Safeway Theatre*, on WMAL-TV for the past eight years (and uses spot on two other tv stations). The store stresses soft sell in all its commercials with a minimum of interruptions during the program. "Whenever a new store is opened in the area, the groundwork is laid through the goodwill created by *Safeway Theatre*," said Dick Williams, director of radio and tv for Manchester Advtg. Since the chain began sponsoring *Safeway Theatre*, the program has rated as the No. 1 local tv show in the market. "I am confident that our television advertising investment has paid substantial dividends," said Burton Warner, advertising manager of Washington-Richmond Safeway Stores, Inc.

WMAL-TV, Washington, D. C.

PURCHASE: *Safeway Theatre*

FURNITURE

SPONSOR: New York Furniture Co.

AGENCY: Direct

Capsule case history: In 1957, Emil Berkowitz, owner of the New York Furniture Co., with five stores in the Denver area, found himself in a tough financial situation. His regular newspaper advertising failed to attract sufficient business. He decided to try tv—and if that failed, he would be forced to go out of business. Berkowitz bought a Saturday night 20th Century-Fox feature movie on KBTv, 10 p.m. to conclusion of film, costing \$750 per program. Called the *New York Furniture Theatre*, the program featured the stores' annual warehouse sale on its premiere night. Since his stores remain open week-ends, tv had to prove its pulling power the following day. "It was the greatest one-day sale in our 49-year history," Berkowitz reported. "Over 3,500 customers crowded the store, buying \$32,000 in merchandise in 12 hours." Currently, he puts 50% of his budget into tv, limiting his summer advertising campaign to television because it brings "faster and more dependable results."

KBTv, Denver, Colo.

Program

LADIES DRESSES

SPONSOR: Cas Walker Supermarkets AGENCY: Tennessee Valley Advtg. Agency

Capsule case history: You don't ordinarily expect to see housewives trying on dresses between gondolas in a supermarket, but that is exactly what happened at the Cas Walker Chapman Highway Supermarket in Knoxville. To familiarize people with the location of the store and its services, Walker purchased 4,400 ladies' dresses and advertised them for \$2.99 on three tv programs. WBIR-TV one-shotted the announcements on the *Amos 'n' Andy Show* on a Tuesday night, 6:30 to 7:00 p.m., and on the *Cas Walker Farm and Home Hour* the following night, Wednesday, 7:00 to 8:00 a.m.; Walker also used announcements on another station on Monday of the same week. Before 8:30 a.m. on the sale day, the parking lot was jammed with over 200 cars and store aisles were packed. Forty-eight hours later stocks were reduced to odd sizes; 24 hours later they were completely sold out, necessitating cancellation of planned newspaper advertising. Walker's objectives had been accomplished.

WBIR-TV, Knoxville, Tenn.

Announcements

To See the Oklahoma City Market...

Look Past the Skyline...

LOOK AT THE HORIZON

54 County Market Dominated by WKY-TV



OKLAHOMA CITY

**2/3 OF THE BUYERS IN THE OKLAHOMA CITY MARKET
LIVE OUTSIDE OF OKLAHOMA CITY!**

54 COUNTIES

1 1/2 million people
1 1/2 billion dollars retail sales
2/3 of Oklahoma's population
and retail sales.

**WKY-
TV**

Channel 4 NBC

**THE WKY TELEVISION
SYSTEM, INC.**
WKY RADIO, Oklahoma City
WTVT, Tampa; St. Petersburg
WSFA-TV, Montgomery
Represented by
THE KATZ AGENCY

Look to the Bright Horizon for the Oklahoma City Market

PICTURE WRAP-UP



Green-eyed, bright blue cat is the eye-catcher in one of the most unusual billboards in the country. It highlights the daily schedule of *Big Hit* movies on KNXT, Los Angeles, and sits right on the corner of Wilshire Blvd. and Western Ave. The daily program change is up by 8 a.m.



Elvis, a 280-pound African lion, was the star of "Salute to Paterson" week promotion by New York's WRCA. Elvis proved that "Downtown Paterson has Everything", was even given a key to city. WRCA mgr. Arthur Hamilton (r.) looks on as Bill Ryan interviews Elvis and his trainers

Young Advertising Man of the Year award in Los Angeles is presented to Grant Advertising vice president Robert L. Dellinger (r.) by Junior Ad Club prexy Harry Hamilton. Dellinger, 28, was recently appointed head of Grant's Dallas office



More than \$5,000 was raised for the Ansonia, Conn., Mental Health Assn. by WADS in its 7½-hour radio marathon. Appearing for the station was tv's Marshall Wyatt Earp (Hugh O'Brian) pictured above as he addressed the Ansonia crowd. Shortly after this shot, O'Brian was mobbed by 3,000 young fans and headed for cover in WADS studios



Famous automobile race at Monza, Italy, came to Ohio last month via Beverlee Corp. (16 drive-in restaurants) and WCOL, Columbus. Pictured completing promotion plans are WCOL account executive Don T. Roberts, Beverlee president Jules Sokol, and WCOL general manager Collie Young

News and Idea

WRAP-UP

ADVERTISERS

A circuit court this week called invalid Baltimore's two taxes on advertising and advertisers.

Judge Joseph L. Carter declared the municipal measure "violated the fundamental guarantees of the press."

The city on 1 January started collecting a 4% gross tax on all space and air advertising and a 2% tax on all gross receipts on all media carrying advertising.

Falstaff Brewing has signed for half-sponsorship of two San Francisco 49'er exhibition football games, to be telecast via KTVU.

The first game is set for 23 August, and the other for 12 September. Agency: DFS in New York.

Advertising campaigns and promotions:

• KTVI, St. Louis, is sending out a merchandising piece for **Anheuser Busch** to retail grocery, drug, taverns, and liquor stores in the area. The design is a card, by a Hallmark artist, promoting Budweiser's Six Packs.

• **General Mills** will kick off its biggest tv campaign to introduce its new cereal—Cocoa Puffs, in the north-east and northwest sections this month. Local children's programs will be used. Agency: DFS.

• **Pearl-Wick** has launched a series of tv participations in several key markets to promote its new chair accessory—the Leg-Lounger. Thirteen-week participations have started in Baltimore, Washington, Cleveland, Philadelphia, Cincinnati and St. Louis, with more to be added this fall.

• **The Automobile Club of Southern California** began its first advertising campaign in more than 25 years, with a 13-week test in the San Diego area. One-minute spot radio announcements will be used during traffic hours, plus print. Agency: McCann-Erickson, L.A.

Strictly personnel: Charles Adams, appointed director of advertising, Theo. Hamm Brewing Co. . . . **Edward Caliguri**, assistant promotion manager, Zenith Radio Corp. . . . **Gus S. Kass**, v.p. of Lanolin Plus . . . **Peter Rotko**, to the staff of the Textile

Fibers Department, Union Carbide . . . **Ralph Wallsten**, advertising manager, Dormeyer Corp.

AGENCIES

Marshalk and Pratt, in line with its plan of expansion into the South and Southwest, is taking over its parent company's (McCann-Erickson) Dallas office.

Recently, Marshalk and Pratt opened an Atlanta office, with a staff of 40, and an office in Miami.

The Dallas office will be enlarged, with Bill Sausig, McCann's manager there, serving in the same capacity for Marshalk and Pratt.

Another opening: Fitzgerald Advertising Inc., New Orleans, opens its Dallas office with James Anderson, serving as v.p. in charge of the office.

More agency mergers: Merchandising Factors, Inc., San Francisco, with estimated accounts at \$4 million, has become part of Lennen & Newell, Inc. Marshall Weigel, president, becomes a senior v.p. of L&N, in charge of Western operations . . .

40% penetration
in its 94 Kansas
county coverage area

TOPEKA—
Single station market with
100,000 unduplicated families

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

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

CBS - RADIO



TV • CBS • ABC

COVERAGE • PROMOTION • MERCHANDISING • RESULTS

Agency appointments: NL&B, for the Oklahoma Oil Co. . . . Curtis Advertising, for Lan-O-Tone Hair Cream . . . EWR&R, for The Joe Lowe Corp., including Popsicle, Fudgsicle, and Creamsicle.

They were elected v.p.'s: **Martin Kiek**, elected by the International Division of FC&B as v.p. in charge of the Latin American services . . . Also at FC&B, **Robert Eppler** and **Goodwin Alarik** were elected v.p.'s . . . **Edgar Herz**, v.p. and plan's board chairman, Gore Smith Greenland, Inc . . . **Kenneth Moore**, v.p. to head the Hollywood office and the West, Ross Roy, Inc. . . .

Leo Burnett has appointed their field account executives on the Chrysler account. They are: **Richard Hammett**, in Chicago; **Allan Wilson**, N.Y.; and **Roger Cleary**, Los Angeles.

Other personnel moves: **Richard Goebel**, promoted to manager, Compton's San Francisco division . . . **Robert Whitehead**, account executive, Guild, Bascom & Bonfigli . . . **Jack Rayel**, to the radio/tv department, N. W. Ayer . . . **A. J. Bouchard**, account executive, Paris & Peart . . . **Jay Rhodes**, account executive, Advertising Counselors, Seattle.

NETWORKS

AT&T has bought a 13-week campaign on Mutual to sell the use of week-end long-distance calls—with the audience focus obviously on autos.

The schedule consists of 13 newscasts plus 26 20-second adjacencies to newscasts.

Added MBS note: The network extended its Intermountain Network affiliation for another five years.

CBS-TV's o&o's have, for the first time, a director of program services via the appointment of **Hal Hough**.

In announcing the appointment, **Craig Lawrence**, v.p. in charge of CBS TV's o&o division said:

"Because programing is the most vital phase of our operation, we believe that the creation of this new service will be extremely valuable to each of our stations.

"Hough will be available to work in

such areas as exchange of live production ideas and practices; provide information about available program and production personnel and talent; overall program structures; film buying, scheduling and presentations, and public affairs programing."

NBC NEWS, with Huntley-Brinkley, will be introduced as an electronic film "syndication."

NBC-TV affiliates will be allowed to tape or kinescope all filmed portions of the show direct from the NBC-TV network circuits to be used later on their local news programs.

WDSU-TV, New Orleans, is the first to take part in this plan, with KDYL-TV, Salt Lake City scheduled to start 1 September.

Network notes: P&G and Sterling Drugs will sponsor NBC-TV's *Restless Gun* . . . *The Ed Wynn Show* goes on NBC-TV this fall for **Liggett & Myers** . . . **New affiliation:** KBYE, Oklahoma City, becomes an ABC Radio affiliate today (15 July).

On the personnel side: **Blair Walliser**, formerly eastern manager for John W. Shaw Advertising, will become administrative v.p. for Mutual . . . **John M. Grace** has been named director of sales service for ABC-TV central division.

FILM

The first pre-testing device to be used for syndicated properties (prior to submission to prospective buyers) was announced this week by **Screen Gems**.

It's an electronic gauge, devised by Audience Research, Inc., which measures audience reaction to a tv program as it moves along.

The gauge, coupled with a written questionnaire, was used in pre-testing **Screen Gems'** new fall property, *Rescue 8*.

New feature package: ABC Film this week released its *Special Six* package of six features.

Titles: *Hamlet*, *The Cruel Sea*, *The Lady Vanishes*, *Hungry Hill*, *Colonel Blimp* and *The Rocking Horse Winner*.

Sales: **Screen Gems** reports a 150% increase in sales for the first

six months of this year over the similar period of 1957. The hike is due primarily to the increased number of released **Screen Gems** features.

CNP's *Union Pacific* was sold in four more cities, bringing total to 133 markets.

Most recent sales are to **Luter Meat Packing**, for four southeastern markets.

First sale of ABC Film's *Adventures of Jim Bowie* was to the **DuMont** stations in New York and Washington; **KHQ**, Quincy; **WAFB**, Baton Rouge; and **KPHO**, Phoenix.

In the foreign markets: Foreign sales have hit the \$1 million mark for the past four months for **TPA**.

With the sale of *Lassie* this week in Finland, **TPA's** total foreign sales in the last four-month period have totaled \$1,007,600.

Transfilm's president, **Walter Lowendahl**, will reactivate his tv and theatrical film production arm, **Walter Lowendahl Productions**.

Lowendahl will remain with **Transfilm** only on a consultant basis.

NTA is expanding into even another direction.

Starting with its participation in the **National Audio-Visual Assn.** convention 24 July, **NTA** will begin distribution of home movies.

Two other new **NTA** endeavors: record and commercial production.

ASSOCIATIONS

The **NAB** reports that 533 stations have pledged themselves to follow the **Radio Standards of Good Practice**.

Like tv, these stations will publicize their adherence to the code via visual and audio symbols supplied them by the **NAB**.

They were elected:

NAB's radio board of directors: **J. Frank Jarman**, v.p. and general manager, **WDNC**, Durham, chairman; **Robert Mason**, president and general manager, **WMRN**, Marion, Ohio, vice chairman.

NAB's tv board of directors: **C. Howard Lane**, v.p. and managing director, **KOIN-TV**, Portland, Ore., chairman; **Richard Shafto**, executive v.p., **WIS-TV**, Columbia, S. C., vice chairman.



DYNAMITE!

KMOX-TV's late-hour feature films are hitting St. Louis with a bang.

All of the five top-rated feature films shown in St. Louis were telecast on KMOX-TV's "Late Show" and "First Run Theatre," as reported in *Variety's* latest ARB Feature Film Chart. The average share of audience for these nighttime blockbusters soared as high as 81.1%, blasting all competition!

KMOX-TV's vast library of top product from the studios of M-G-M, Warner Brothers, Columbia and 20th Century-Fox is assurance that St. Louis will continue to see the best movie entertainment on KMOX-TV—night-in, night-out... year-round.

Just one reason why, during the crucial evening hours, St. Louis' newest station is St. Louis' favorite station—according to all three rating services!

KMOX-TV CBS Owned
Channel 4, St. Louis. Represented
by CBS Television Spot

Southern California Broadcasters Association: Fred Ruegg, general manager of KNX and the CBS Radio Pacific Network, chairman; Ernest Spencer, owner-manager, KWIZ, Santa Ana, vice chairman.

Florida Association of Broadcasters: Charles Fernandez, WKXY, Sarasota, president; Larry Rollins, WSIR, Winter Haven, 1st v.p.; Tom Gilchrist, Jr., WESH-TV, Daytona Beach, 2nd v.p.

TvB sales advisory committee. John Urba, v.p. in charge of sales, KTTV, L.A. . . . AWRT 1959 national convention chairman, Doris Corwith, supervisor of public service programs, NBC.

TV STATIONS

NBC TV is bringing back *County Fair* for daytime exposure.

It's already a batch of periods on this old radio audience participation show to Lever Bros.

Lever's ad v.p., Henry Schacht, was associated with the program for years via Borden.

WSFA-TV, Montgomery, is distributing to local and regional advertisers and agencies, a presentation on the way to improve a commercial's effectiveness.

Along with examples of good commercials, the presentation plugs spot tv, and gives some successful results statistics of advertisers on the station.

"Live" operations via tv: KPIX, San Francisco, televised an actual open heart operation, sponsored by CIBA Pharmaceutical Products, Inc., and lasting 105 minutes, with no commercial identification.

This follows another "live" heart operation done in May, via WABD, N. Y., in cooperation with the N. Y. Heart Association.

Tv promotions and campaigns:

• **KYW-TV's** "Cleveland for Cleaner Living" campaign was climaxed this week by the Mayor's signature on a law fining litterbugs. The station ran a program and daily promotional spots on the filth and debris of certain sections of the city, until it was successful in getting the Litterbug Ordinance on the books.

• **WCBI-TV, Columbus, Miss., in**

line with the "You Auto Buy Now" campaign sweeping the country, mailed over 100 auto license tags to time-buyers, with the "buy now" theme, and added information about the station's market.

• **WWTV, Cadillac, Mich., is devoting the month of July to stimulate sales of all businesses related to home ownership and improvement.** The promotion is dubbed "Better Home Month" and includes spots, special programs, news show interviews and film stories.

Strictly personnel: Roger Garrett, appointed local sales manager, WSTV-TV, Steubenville . . . James Keen, assistant general sales manager, WFIE-TV, Evansville . . . Robert Wiegand, promoted to general manager, WKYT-TV, Lexington, Ky. . . James Bonfils, station manager of WTTG-TV, Washington, leaves the Metropolitan Broadcasting Corp. this week resulting from a disagreement in policy between local and home office management.

RADIO STATIONS

Metropolitan Life has stepped out with a campaign of safety messages during the summer season.

It's being done through local branch managers. The promotion will include giveaway of a pamphlet, Guide to Good Driving.

Market which set off the campaign: Philadelphia. Station: WPEN.

Stations on the move: To new quarters, KWK, St. Louis, begins to operate from the Roberts Building this week . . . To new owners, KIMN, Denver, purchased by Cecil Heftel and his wife, subject to FCC approval.

New affiliates: The Keystone Broadcasting System added nine stations thus bringing the total to 1,043. They are: KWSO, Wasco, Cal.; WDOL, Athens, Ga.; KCID, Caldwell, Id.; WCMR, Elkhart, Ind.; KSMN, Mason City, Ia.; KANA, Anaconda, Mont.; WAGG, Franklin, Tenn.; KBLT, Big Lake, Tex., and KGAS, Carthage, Texas.

Radio promotions and stunts:

• To celebrate 4 July, WIBG, Philadelphia, held a contest aiming at get-

ting the listeners to read the "Declaration of Independence" and list how many times "of" appears. Prize: A trip to the Capital.

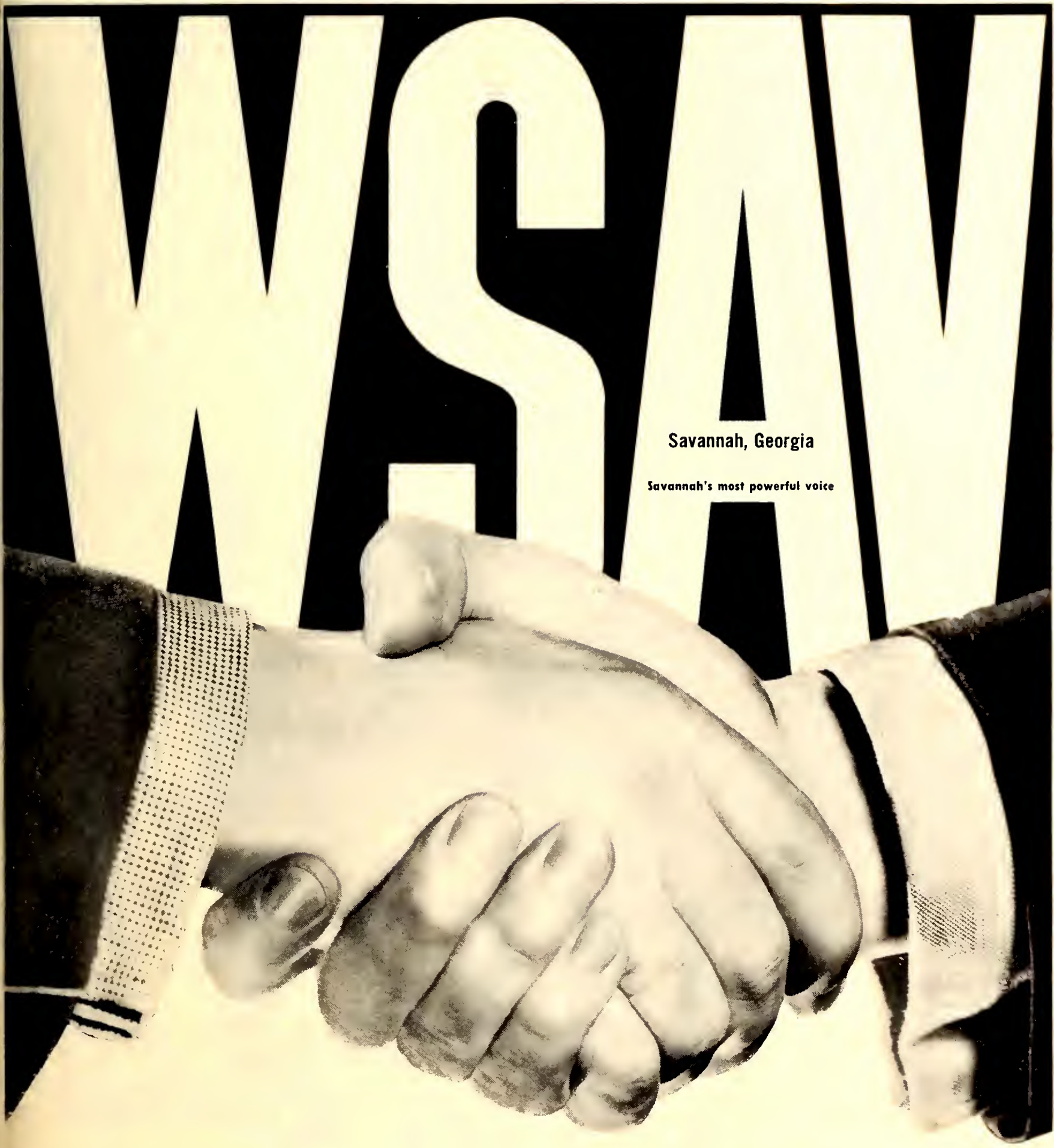
• **Christmas in July?** KADY, St. Louis, aired a program of Christmas tunes, with the theme "Six months till Christmas. Do your Xmas shopping early." A free gift was offered to the first listener calling in to wish the d.j. a "Merry Christmas"

• To hike its summer client list, WCRB-AM-FM, Boston, held a contest for its sales department, awarding them with radio and hi-fi equipment as they reached certain "plateaus" in the number of sales made. As a result, the station boasts a 40% business increase over this time, 1957.

• **The Texas Triangle Radio Stations**—KLIF, Dallas, KILT, Houston, and KTSA, San Antonio—are planning an "Operation Hopscotch" promotion. Two pilots will attempt to set a world's record for non-stop endurance flying, by remaining over the Triangle area for 50 days, with daily broadcasts to the stations.

• Boston d.j. Carl deSuzé, of WBZ & WBZA, set up an authentic 1888 country store in the lobby of the Wattertown Savings and Loan Association, where he aired his programs, poured coffee, sold candy, and told yarns. Results: There were as many new accounts opened during the first week of his stay, as were opened during the last six months of 1957.

Station staffers: Gene Spry, promoted to station manager, KPHO, Phoenix . . . Henry Sullivan, general manager, WSOC, Charlotte, N.C. . . . Clay Morgan, assistant station manager, WYLD, New Orleans . . . Harold Pannepacker, station manager, WRCV, Philadelphia . . . R. W. Chapin, executive v.p. and general manager of KFOR, Lincoln; KMNS, Sioux City; and KRGI, Grand Island, Neb. . . . Robert Larsen, assistant to the general manager, WRIT, Milwaukee . . . Molly Low, sales manager, KGFJ, Hollywood . . . S. G. Ruderman, program director, WHK, Cleveland . . . Bob Regan, v.p. and station manager, KBG, San Diego . . . Richard J. Monahan, executive v.p., WAVZ, New Haven, and WTRY, Albany-Troy-Schenectady; and Sam Nielsen, v.p. and general manager, WTRY.



Savannah, Georgia

Savannah's most powerful voice



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760



HANDS DOWN

if you want decision makers—

SRDS
proves it

SPONSOR	63.0
Broadcasting	57.3
TV Age	42.7
TV Magazine	35.8

The question asked was: "What magazine do you read with fair regularity?"

Every respondent was validated as a decision maker in the broadcast field.

by every independent survey

WRCV
proves it

SPONSOR	73.4
Broadcasting	66.6
TV Age	59.9
TV Magazine	55.5

The question asked was: "What magazines do you read—every issue—every other issue—less frequently?"

Every respondent was validated as a decision maker in the broadcast field.

SPONSOR wins hands down

SPONSOR

sells the TEAM that buys the TIME

Among editorial-type publications SPONSOR delivers more decision makers (at both the advertiser and agency level) than any other broadcast publication. Almost 50% more than the next big book in the field.

*This excludes SRDS which is a reference publication.

YOUR FUTURE IS GREAT IN A GROWING AMERICA



AMERICA ALWAYS OUTPERFORMS ITS PROMISES

We grow so fast our goals are exceeded soon after they are set!

7 BIG REASONS FOR CONFIDENCE IN AMERICA'S FUTURE

1. More People—Four million babies yearly. U. S. population has *doubled* in last 50 years! And our prosperity curve has always followed our population curve.

2. More Jobs—Though employment in some areas has fallen off, there are 15 million more jobs than in 1939—and there will be 22 million more in 1975 than today.

3. More Income—Family income after taxes is at an all-time high of \$5300—is expected to pass \$7000 by 1975.

4. More Production—U. S. production *doubles* every 20 years. We will require millions more people to make, sell and distribute our products.

5. More Savings—Individual savings are at highest level ever—\$340 billion—a record amount available for spending.

6. More Research—\$10 billion spent each year will pay off in more jobs, better living, whole new industries.

7. More Needs—In the next few years we will need more than \$500 billion worth of schools, highways, homes, durable equipment. Meeting these needs will create new opportunities for everyone.



Add them up and you have the makings of another big upswing. Wise planners, builders and buyers will act now to get ready for it.

FREE! Send for this new 24-page illustrated booklet, "Your Great Future in a Growing America." Every American should know these facts. Drop a post card today to: THE ADVERTISING COUNCIL, Box 10, Midtown Station, New York 18, N. Y.

Your
Great Future
in a
Growing America

WASHINGTON WEEK

12 JULY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

The FCC continues to move deeper and deeper into station programing.

It has now set on the formal hearing docket the application of WGH, Newport News, Va., for a renewal of license. Prior to this, the commission had queried seven Atlanta radio stations on the subject but in a sort of semi-private way.

A formal hearing, if it comes off, could eventually result in definite indications on how far the majority of the commission feels they can and should go in appraising a station's programing record.

On the negative side there's Commissioner T.A.M. Craven, who's firmly on record as holding the communications act **bars the FCC from any censorship proceedings and that the commission has no right to consider a station's programing when a license renewal looms.**

Whether or not significant, Craven did not participate in the decision to hold a hearing on WGH's alleged programing shortcomings, but the other six commissioners were unanimous in favoring the directive.

At least two commissioners are known to believe that although the FCC has no powers to censor, it does have the power to hold broadcasters to programing promises made when they applied for their frequencies.

Note this: The commission hasn't yet scratched the surface of the 3,500-odd AM and FM stations and even started on tv stations. But should the FCC **decide it has the power to probe programing—and the courts agree—the impact on the business could be sensational.**

Another significant development of the week was the FCC's findings on the Barrow Report's allegations that the tv networks had violated the rules.

Held the commission: The networks were guilty on some counts, innocent on others and guilt could not be proved on still other charges.

As for the instances of "guilt," the FCC told the networks (plus two ABC-affiliated stations) that no action would be taken against them. The grounds for no action: The violations took place some time ago, they are not being continued and anyway the networks and stations involved have promised to sin no more.

Specifically, the findings were to this effect:

- All three networks had exerted pressure on affiliates to raise their national spot rates. Two ABC TV affiliates were chided for letting the network get away with it.
- CBS TV was guilty of making a condition for affiliation the primary or exclusive clearance of CBS programs at the expense of its competitors.
- NBC should not have yielded to a "warning" by the Crosley group that it would not clear still other NBC programs if the network placed programs declined by Crosley on competitive stations.
- ABC TV was off base for at least getting very close to making its network rates dependent on the clearance its affiliates gave ABC TV programs.

Progress of the House-passed bill to exempt all but purely business activities of sports enterprises from the anti-trust laws has been stymied in the Senate.

Broadcasters, who are militantly against the measure, are taking heart from the fact that Senator Kefauver, chairman of the Senate antitrust and monopoly subcommittee, has called a long list of witnesses on the measure.

The only hope of defeat for the bill is its getting bogged down by Congress' rush for adjournment in the early weeks of August.

SPONSOR HEARS

12 JULY 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Personal feuds are no novelty in the dynamic, fast-moving air media. But it's been a long time since the trade has witnessed anything as bitter as the exchanges now going on between a rep and a network v.p.

Attribute it to the soft market if you will, but the networks this summer are using a lot of "free sampling" program tactics.

This one is becoming almost routine: Sharing either a token fee for the show or waiving the price altogether.

One "tie-in" offer even provides for a 25% added discount on the time.

Advertising strategists on cigarettes aren't even bothering to think about the next copy tack—they expect the health theme to dominate for a long time.

They figure the filter market will represent 50% of all sales by the end of this year. Anticipated 1958 overall increase in cigarette sales: 2%-4%.

Agencymen who have the chore of seeing how their commercials are handled at New York tv stations say they're getting increasingly frustrated by the attitude of the technicians in the control room.

Instead of paying attention to the dials and screens, the technical help spends the time exchanging gripes about their union.

If you want to speculate how the advertiser's dollar for time and talent in network tv is split up, here's a percentage table that will serve as a pretty good rule-of-thumb.

The program producer's share, 38.2%; the affiliates, 16.4%; the agency, 15%; line charges, 5.6%; the network's residue, 24%.

The number of viewers taking pen in hand and writing in for a free offer—even if it's only a booklet—shows no signs of diminishing in tv.

A check with the networks indicates that the response to offers is as big as it ever was.

Most of the offers are handled by outside mailing houses but there's enough of this sort of mail clearing through the network home offices to give a comparative measure.

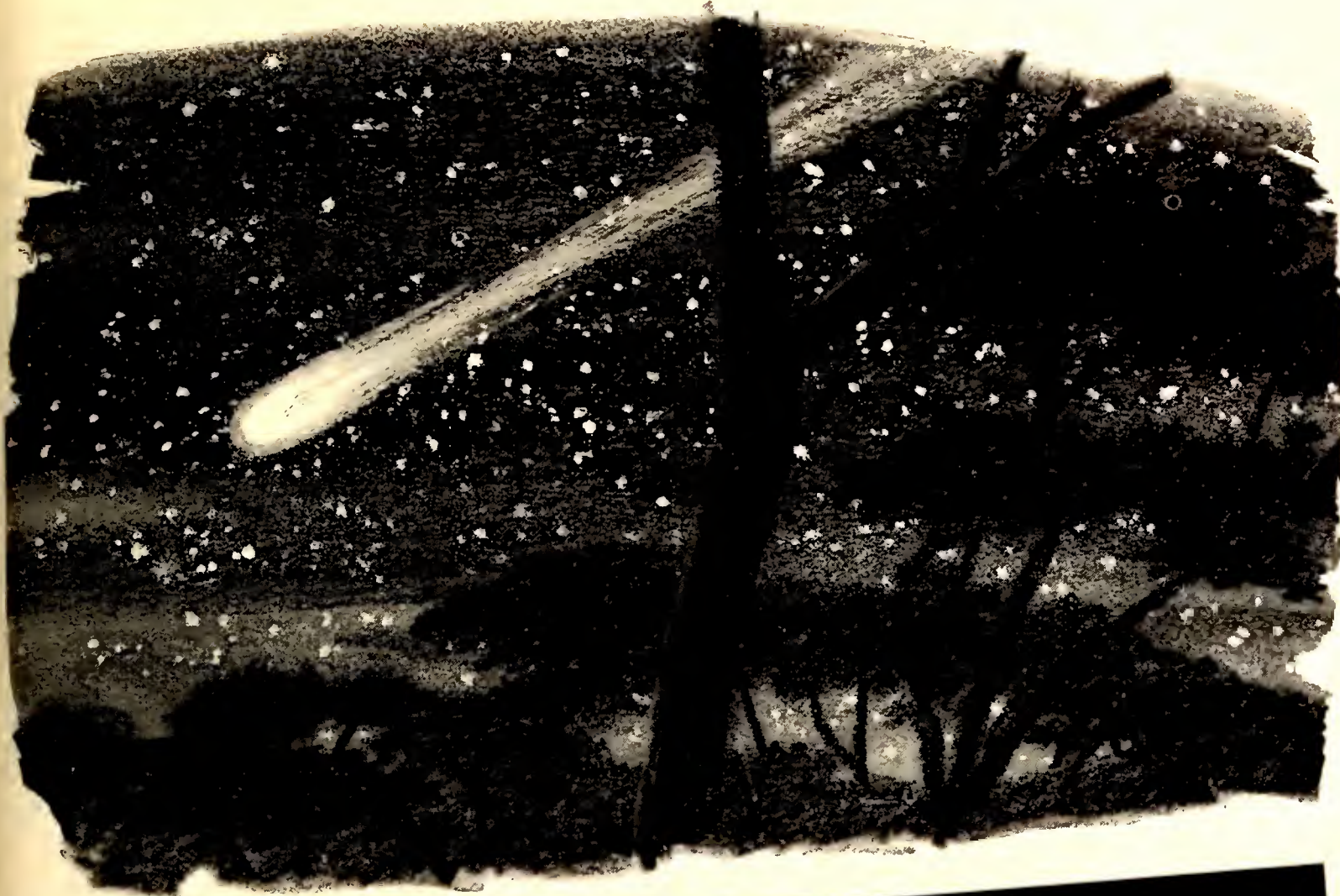
What started as a press agent's gimmick to keep a performer on the air shows signs of becoming a continuing headache for Chicago broadcasters.

The group which has baited agency as well as station people into giving them a publicity forum for their gripes calls itself the Housewives Voluntary Committee in Behalf of Better Radio-Tv Programing.

P.S.: Skeptical Chicagoans are wondering who's subsidizing the reams of publicity being put out by the p.a. for the group.

Agency media people point to this season's Nielsen findings as further underscoring the trend toward the virtual disappearance of network loyalty.

They say the multi-network rating chart will continue to have this value for them: Highlighting time periods when the audience isn't split so evenly among the three networks.



YOU MIGHT SPOT HALLEY'S COMET* —

AMERICAN RESEARCH BUREAU
MARCH 1958 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours with Higher Ratings		
	WKZO-TV	Station B	Ties
MONDAY THRU FRIDAY			
7:30 a.m. to 5:00 p.m.	99	89	2
5:00 p.m. to midnight	92	47	1
SATURDAY			
8:30 a.m. to midnight	38	23	1
SUNDAY			
9:00 a.m. to midnight	43	17	
TOTALS	272	176	4

NOTE: The survey measurements are based on sampling in Grand Rapids and Kalamazoo and their surrounding areas. In ARB's opinion this sample includes 77% of the population of Kent County, and 67% of the population of Kalamazoo County.

BUT... You Need WKZO-TV For Astronomical Results In Kalamazoo-Grand Rapids!

NEW MARCH 1958 ARB FIGURES, left, prove that WKZO-TV dominates the Kalamazoo-Grand Rapids television audience — *morning, afternoon and night . . . seven days a week!*

WKZO-TV is Channel 3 — telecasts with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — *serves more than 600,000 television homes in one of America's top-20 TV markets!*

**Last seen in 1910 — due again in 1986.*



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



How Far Will A Buck Go?

That depends! If it's an advertising buck, and you spend it in New Orleans, it will go further on WNOE than any other station in the market. Here's why!

1

TEN TIMES MORE POWERFUL—WNOE is the Gulf-South's most powerful full-time independent station . . . 10 times more powerful than any other independent station in the market.

2

BIG SHARE OF AUDIENCE—In the May-June 1958 Hooper, WNOE has climbed to an average share-of-audience of 15.1 in an 11-station market. That makes WNOE a strong, indisputable second in this MULTI-BILLION-DOLLAR market . . . with 10 times more power!

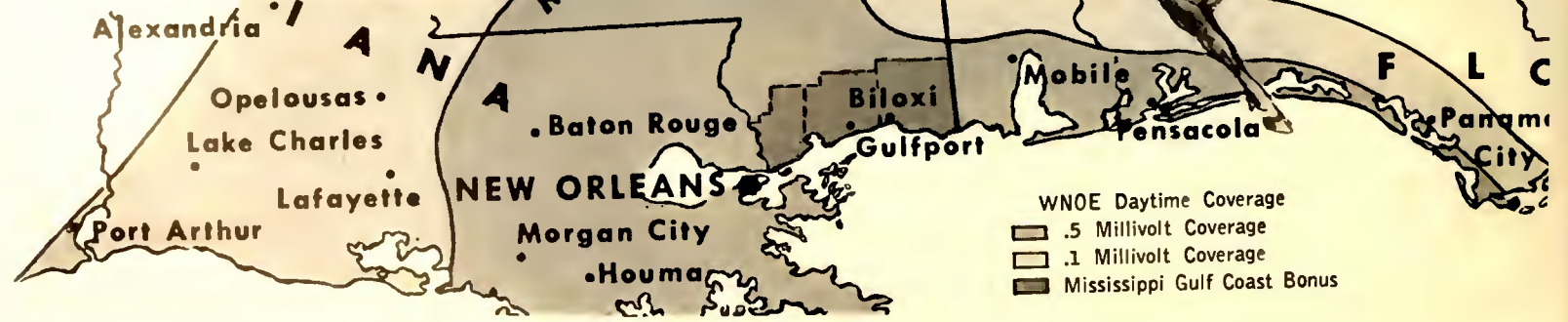
3

PLUS A BIG, BIG BONUS—WNOE's .38.3% share-of-Mississippi Gulf Coast audience is larger than local stations, and 3.5 times larger than any New Orleans station.* This Gulfport-Biloxi area is America's 175th market . . . and **GROWING LIKE A TEEN-AGER!** That's a sales-making bonus . . . that makes a "buck go furthest" on WNOE!
*Hooper—May Survey—7AM-6PM

For the full story of WNOE's superiority in the Gulf-South (map below) call your Avery-Knodel man! In New Orleans, call Dick Morrison, General Sales Manager, at EXpress 2173.

wnoe
50,000 Watts, 1060 KC
NEW ORLEANS

A James A. Noe Station
Affiliated with KNOE AM-FM in Monroe, La.
Now represented by Avery-Knodel, Inc.



PROGRAMING MESS

(Cont'd from page 30)

this personal approach. Here's why:

Today the average corporation president cannot afford to look on a sizable tv appropriation simply as a cold-blooded sales tool for building volume at a low cost-per-thousand. He's also concerned with what effect the expenditure will have on his own organization and future plans, on his employees, dealers, stockholders, suppliers, even bankers, and on the general prestige and reputation of his company. Understand this, says a BBDO vice-president, and you'll begin to understand why the current "program mess" is hurting tv.

When SPONSOR asked about companies like P&G, Bristol-Myers, Pharmaceuticals, Inc., and others that seem to favor the slide-rule method, the reply was:

"There are comparatively few companies which approach tv in that way. Their management philosophy definitely does not apply in the heavy goods, automotive, appliance, rubber, oil, and gas industries, nor with many grocery, drug, cosmetic, and specialized outfits. They are numerically a minority."

As further evidence of this, agency men say, note J. Walter Thompson's buy of Jackie Gleason and Milton Berle (both live programs) to give the products on those shows "class."

The way advertisers describe their dissatisfaction with present program quality is 1) sameness of formats, 2) unimaginative treatment, and 3) lack of "prestige values."

"The shows we were offered for fall sponsorship were just dreary," the advertising vice-president for one of the big four tobacco companies says. "You

could buy a Western laid in northeast Arizona, or a Western laid in southwest Utah, or a mystery series laid in Paris, or a mystery laid in New Orleans, or a game show that imitated *What's My Line*, or a quiz show that imitated *Twenty-One*. There was nothing exciting in the whole lot."

A veteran agency man comments: "Look down the list of the fall shows, both new and old, and you won't find 10 that have any real distinction and prestige value for the advertiser. After you've named *Hallmark Hall of Fame*, *Playhouse 90*, *Ed Sullivan*, and a few others—where are you going to find that extra quality oomph that makes a client's mouth water?"

Others grumble that the current level of program quality is fast reducing network tv to the status of a "commodity" medium. And, they say, "whenever that happens, look out."

How can the situation be corrected?

You can get almost as many prescriptions for remedies as diagnoses of the disease itself. Many obviously have to be discarded because they are based on personal judgments or whims and have little commercial value. But the general direction of the more practical suggestions is along these lines:

- A wider stock of programs—and a wider range of choice—is essential.
- Present methods of program planning and selling should be revised to get out of the "rating madness."
- The networks should aim for more single-sponsorship sales and soft-pedal the alternate-sponsor approach.
- The suspicion on the part of sponsors that Hollywood has lured network programing into its mysterious den will have to be allayed. In other words, sponsors should be "let in on"

(Please turn to page 72)

WDR

Milwaukee, Wisconsin

The Balaban Stations . . .
in tempo with the times



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
FInancial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

PROGRAMING MESS

(Cont'd from page 70)

what's going on in the industry.

As for the programs themselves:

To an advertiser, SPONSOR finds, better programing does not mean a swing to off-beat, *avant garde* shows, nor to morbid psychological dramas, nor to tricky, costly production experiments. And it doesn't necessarily mean live programs.

What most advertisers want from tv is a combination of blessings:

- First, programs that will appeal (and demonstrably so) to large mass audiences.

- Second, and equally important, programs which in plan, format, and execution reflect prestige, quality, and news values for the advertiser.

In his *Esquire* article, Hubbell Robinson praises a handful of tv production specialists who have a "built in compulsion" to deliver not merely ratings but "proud ratings," too, and calls on the industry to follow their example. To many cynical observers of the tv scene, such talk may seem almost unbelievably idealistic, even naive. But, as SPONSOR's survey shows, it is drawing much fervent applause. ▀

METROPOLITAN LIFE

(Cont'd from page 33)

radio budget was about \$100,000. By 1935, the budget was up to about \$200,000, and the program was being carried on eight stations. Then radio was dropped, to concentrate on other media.

The firm re-entered radio in 1946, with 37 stations, a budget of \$650,000 with its current "Good Hints" campaign. The health idea though, is the same as that used during the earlier ten years.

For a time Metropolitan considered using network radio. The final decision was to use spot, since the greater percentage of Metropolitan policyholders are concentrated in large cities. Spot enables the company to concentrate its radio program in these areas, and complement other Metropolitan advertising.

Spot has other advantages, the company finds. It can be used to plug local emergencies, say a hurricane or flood, for instance, or a polio scare. In such cases the company sometimes pulls its scheduled spots and substitutes information related to the emergency.

In addition the company points out that it can utilize the following of local

announcers, and cooperate with local health agencies such as the Red Cross Nursing Service.

Metropolitan's radio advertising reflects a singleness of purpose that has been behind its advertising since 1922. At that time the then president, Haley Fiske, wrote that the reason for advertising was "a desire to spread widely a knowledge of health and the ways of conserving it, that people may live longer, happier lives."

There is no self-interest, as such, in this health program. Metropolitan is a mutual company, which means its premium rates are based on costs; any surplus of funds over what is required for claims, reserves, and operating expenses is returned to the policyholders, who are, in effect, shareholders, in the form of dividends.

Metropolitan's efforts toward promoting better health through its advertising have been recognized frequently by community and social groups. It has received commendations from local organizations as well as national awards. Typical of the latter is the 1957 Alfred P. Sloan Award for Highway Safety, awarded to the company in recognition of its on-the-air contribution to this cause. The company devoted, the award notes, some 2,636 announcements, covering 1900 minutes of broadcasting time on 62 programs to promote highway safety.

What about tv? At present the company has no plans to use it. It doesn't feel that a visual presentation could add much to the campaign. About all that could be done, it points out, is to show the cover of the booklet, and this wouldn't add much to the interest or response.

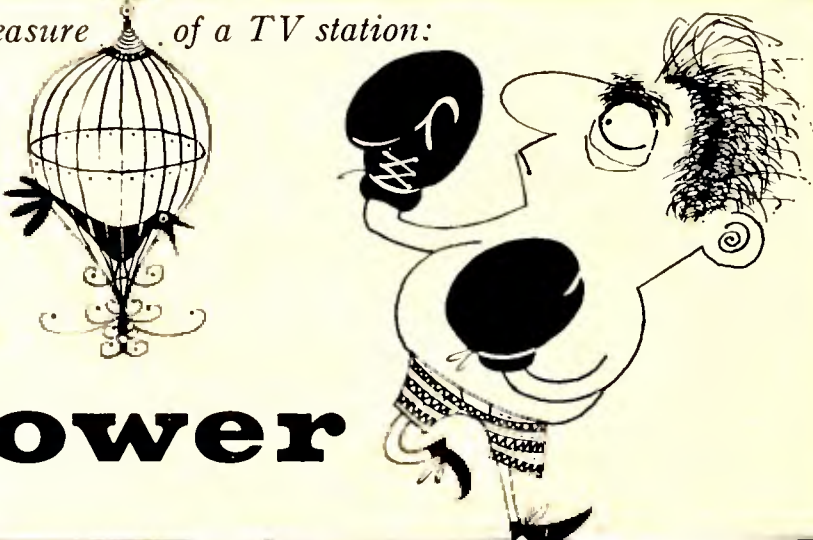
But more than that, the company points out, it would make it necessary to revise the current program of using different copy every day, on timely and topical subjects, since the cost of preparing films in such quantity would be prohibitive.

The company used the "Good Hint" campaign for some 12 years and is more than pleased with the results. Millions of booklets with health information have been disseminated, which can only result in people taking better care of themselves.


And in doing this the company believes the campaign has helped create a public image of Metropolitan Life as a company interested in people. This is considered invaluable to the organization and its representatives. ▀

No. 3 in a series with a message

One measure of a TV station:



power



WNCT is full of power—316 kw visual, 138 kw aural, and a bunch of 110 and 220-volt AC-DC. But in Eastern North Carolina, folks are not interested in power unless it fails and they can't see their favorite 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.

D'ARCY ADVERTISING COMPANY

BLOOR BUILDING - 57 BLOOR STREET WEST

Toronto 5



April 18, 1958.

Mr. J.R. Peters,
National Commercial Mgr.,
CHCH-TV,
163 Jackson St. West,
Hamilton, Ontario.

Dear Ray:

I intended to write this letter some weeks ago, but these things sometimes get shuffled to the bottom of the pile.

I just want to bring you up-to-date on the results obtained on behalf of our client, United Co-operatives of Ontario, for their new product "DRESSIT". We used, as you know, one-minute live spots on CHCH-TV's theatre during February and into March. The primary objective was to promote this product in the Hamilton and Niagara areas, which was accomplished quite successfully. However, just as important was the surprise bonus coverage in the Toronto area.

Store sampling in Toronto supermarkets provided us with names and addresses of consumer purchasers of "DRESSIT", and these people were personally interviewed for product reaction, etc. One of the questions we asked was: "Do you recall any 'Dressit' advertising? The final tabulated results showed that nearly 30% of those interviewed had seen one or more of the live commercials on CHCH-TV. This plus value was indeed a big help in doing a job on a rather limited budget.

As a point of interest, you will be pleased to know that we intend to use, within the next few weeks, a further series of similar spots on CHCH-TV for the same product. Also you probably already have our space order for spots for the companion product Reddi-wip to appear on CHCH-TV.

I would like to personally thank your fine staff for the excellent co-operation in the putting on of these live "DRESSIT" commercials.

Very truly yours,



S.H. BROOKER

SHB:me

ANOTHER SUCCESS STORY FROM CHCH-TV

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



**12 COUNTY
INLAND WASHINGTON**

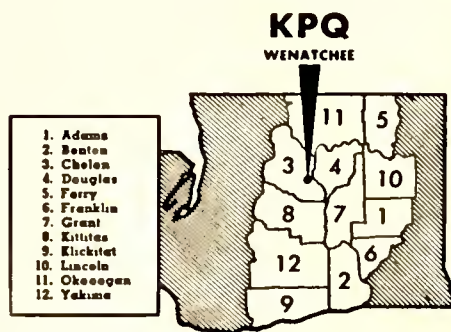
POPULATION: 439,000*

**EFFECTIVE BUYING
INCOME: \$748,540,000***

A distinct and separate market from Seattle's coastal region, and Spokane's Inland Empire.

INLAND WASHINGTON

*Source: Sales Management, May 10
Survey of Buying Power



Not'l Repr. Seattle & Portland Not'l Sales
Forjoe & Co. Art Moore & Assoc. Pat O'Holloran
Phone NO 3-5121 Wenatchee

**KPO WENATCHEE
WASHINGTON
5000 W - 560 KC**

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

**Tv and radio
NEWSMAKERS**



Marshall Clark is joining Ketchum, MacLeod & Grove, Inc., next week as manager of the New York office. Simultaneously he will become a vice president of the advertising and public relations agency. He has been in London as resident marketing manager of Bowater-Scott Corp., Ltd., a British affiliate of Scott Paper Co. He joined Scott in 1955 as director of advertising, a post

he held until he went to London this January. He was a lieutenant in the U. S. Navy during the war, then returned to Dartmouth for a graduate degree. He joined Needham, Louis & Brorby, Chicago in 1948, leaving in 1950 to join Benton & Bowles, where he remained until he joined Scott. He succeeds Robert P. Lytle, KM&G v.p., who will direct pr expansion in the New York area for the agency.

Arch L. Madsen has joined WLS, Chicago, as assistant to Glenn Snyder, v.p. and general manager of the radio station. He was formerly general manager for SPONSOR Publications, Inc. A veteran of the broadcasting industry, he is a former member of the board of directors of Radio Advertising Bureau, and served for three years as director of membership and station services for the organization. Prior to that he was active in the management of KSL and the Intermountain Network of Salt Lake City, and interested in the management and ownership of several other western stations. He is a member of the American Management Assn. and R.T.E.S. He and his family make their home in Wilmette, Ill.



Horace S. Fitzpatrick has been named stations manager of all WLS stations—AM-FM-TV—Roanoke, Va. No stranger to the operation, he joined WLS on 24 October 1940 as a radio salesman. He advanced to commercial manager in 1945, was promoted to assistant manager in 1949. He now assumes full responsibility for all of the operations. His only other

job was with Appalachian Power Co., Roanoke, for eight years after high school. He is a lifelong native of Roanoke, and is active in the Kiwanis, Sales Executive, Advertising, Elks, Roanoke Country, Variety, Toastmasters and Cotillion Clubs. He is 44, is married, and lives in Roanoke. One brother is a State Senator, another a Judge.

KRBOY*

Dallas, Texas

The Balaban Stations . . .
in tempo with the times



* effective after July 15



robert e. eastman & CO., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
FInancial 6-7640

SAN FRANCISCO:
Russ Bldg—Room 1043
San Francisco, Cal.
YUkon 2-9760

SPONSOR SPEAKS

Facts and Figures: 1958 edition

Each year for the past 12 years SPONSOR has turned out its annual "nuts and bolts" edition for timebuyers, account executives, ad managers and others engaged in buying time and programs on tv/radio when the thermometer is at its peak.

The 1958 edition of Fall Facts Basics, to be published this month, is actually four books in one. To the traditional Radio, Television and Film has been added a Marketing Section. And each of these divisions includes a separate chart section known to the industry as Radio Basics, Tv Basics, Film Basics and Marketing Basics.

Here are a few highlights of the upcoming edition: This fall the tv networks will carry as broad a range of show types as any time in history with Westerns strong and drama somewhat down. Radio's share of the nation's advertising dollar, after several years decline, is now on the up-trend. It now gets 10% of the national budget, 5% of all local budgets.

Spot tv and radio, after a relatively slow six months, are expected to climb sharply—especially in the fourth quarter.

Warning on editorializing

Editorializing, not long ago a rare component of station programming, suddenly has become standard operational procedure with hundreds of radio and tv outlets.

But now that it's here, SPONSOR is prompted to issue a warning word based on a considerable amount of observation. If your station is editorializing, are you fully aware of your responsibilities?

Editorializing requires careful analysis, rare judgment, and broad experience. These are factors bred into good newspaper editorial writers after years of reporting, rewrite, and editing. On the newspaper level the editorializing responsibility generally falls only to the best journalists.

A similar spirit of responsibility and importance must permeate broadcast stations. Editorializing is no role for the novice, no matter how intelligent or willing. Yet, many stations have ventured into this area improperly briefed.

In the course of time, radio and tv stations, dedicated as they are to serving the public, will prove highly successful practitioners of the editorializing art. Some today are doing an exceptionally fine job. But now is the time for each station engaged (or likely to engage) in editorializing to take stock of its ability to perform professionally in this area. Editorializing is not child's play.

10-SECOND SPOTS

Briefing: When Carol Ann, traffic manager at WLOF-TV, Orlando, Fla., left for vacation she left typed instructions for her replacement. Point one: "Start the day with a smile . . . I rarely do, and the folks will enjoy the switch." She closed with point eight: "Tranquilizers are a traffic girl's best friend."

Premium: Black, Little & Co., Newark advertising agency, ran a newspaper ad that read in part: "Just mail the coupon and we'll send you, absolutely free, one of our principals." *What, no box top?*

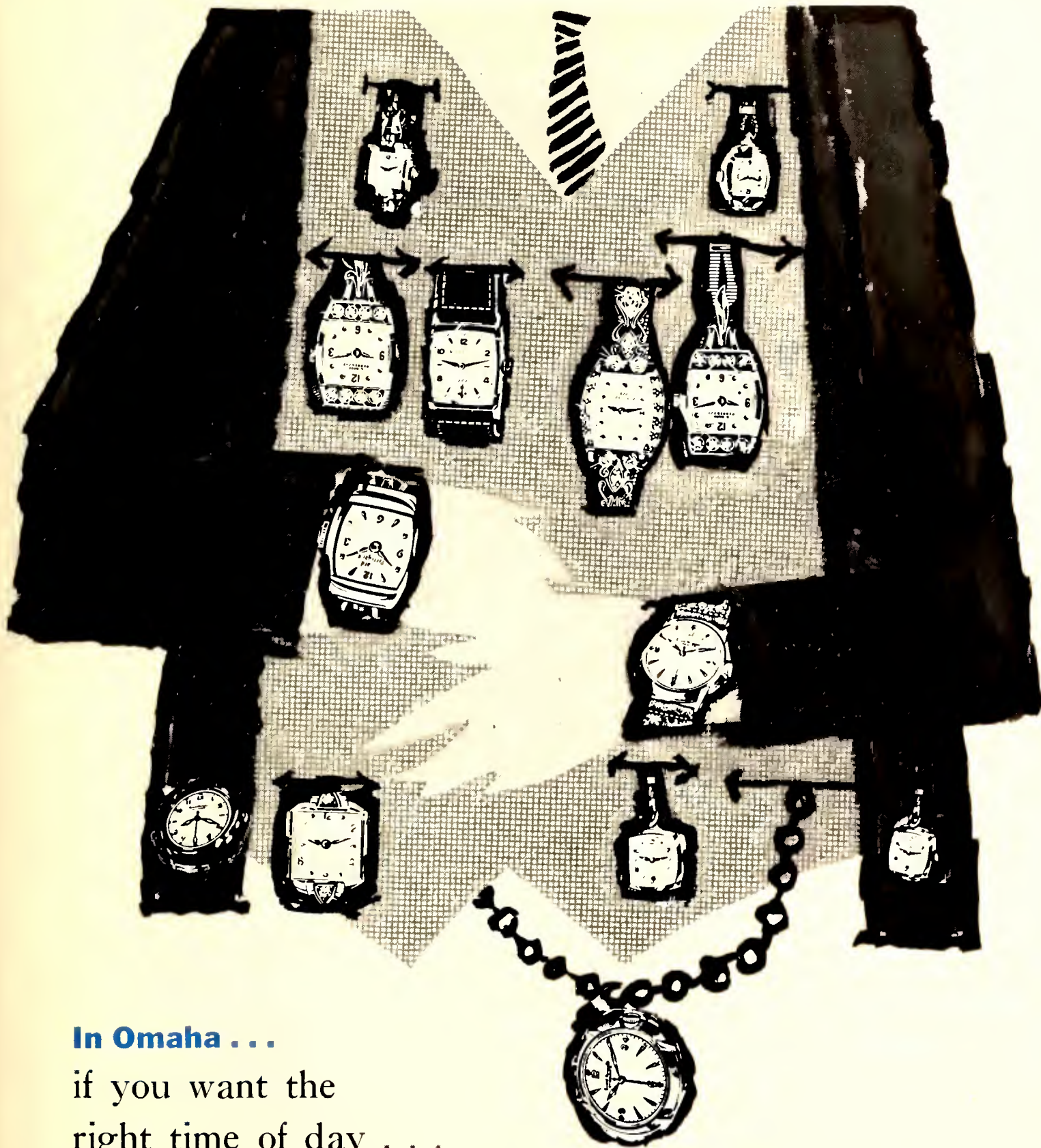
Spelling bee: The following are the closing lines of a covering letter that accompanied a manuscript submitted to SPONSOR. "You may rewright if you desire. We turst you will find this of printable value to our industry." *We wouldn't dream of rewrighting it; we turst all wrighters.*

Early bird: WWLP, Springfield, Mass., offered a free prize of a sewing machine to the listener who sent in a 1951 penny—the envelope bearing the earliest postmark would win. Murray Wartel, of nearby Greenfield, took the offer literally, sent his penny in an envelope postmarked 31 October, 1862.

Fast acting: In order to free the cotton in a bottle of Bufferin, NBC TV star Jack Paar poured in some water and recapped the bottle. A little later in the show, the Bufferin blew its lid spattering Paar and his guests with white liquid. *They could title that commercial—"Men in White; a dramatization."*

Saturation: Bartell station WAKE, Atlanta, aired 496 announcements over the Fourth of July weekend as follows: "WAKE to the Fifth—Go Fourth safely."

Ancient history: Like statistics? The American Bottlers of Carbonated Beverages, Washington, D. C., has soft drink production-consumption figures going back to 1849! In that year, the industry dollar volume was \$760,000, representing 1.5 million cases or 36 million bottles, a national per capita consumption of 1.6 bottles of pop. *Either they weren't thirsty then or it was a long, long drink.*



In Omaha . . .

if you want the
right time of day . . .

get it from the station with the most quarter-hour firsts*

That would be radio station KOWH, now completing 8 years of dominance.

1. KOWH is first in 32 quarter hours (including 7 first-place ties)
2. There are only 8 quarter hours in which KOWH is not first.
3. Currently KOWH is first in the morning, afternoon and all-day with a 7.9 average Pulse.

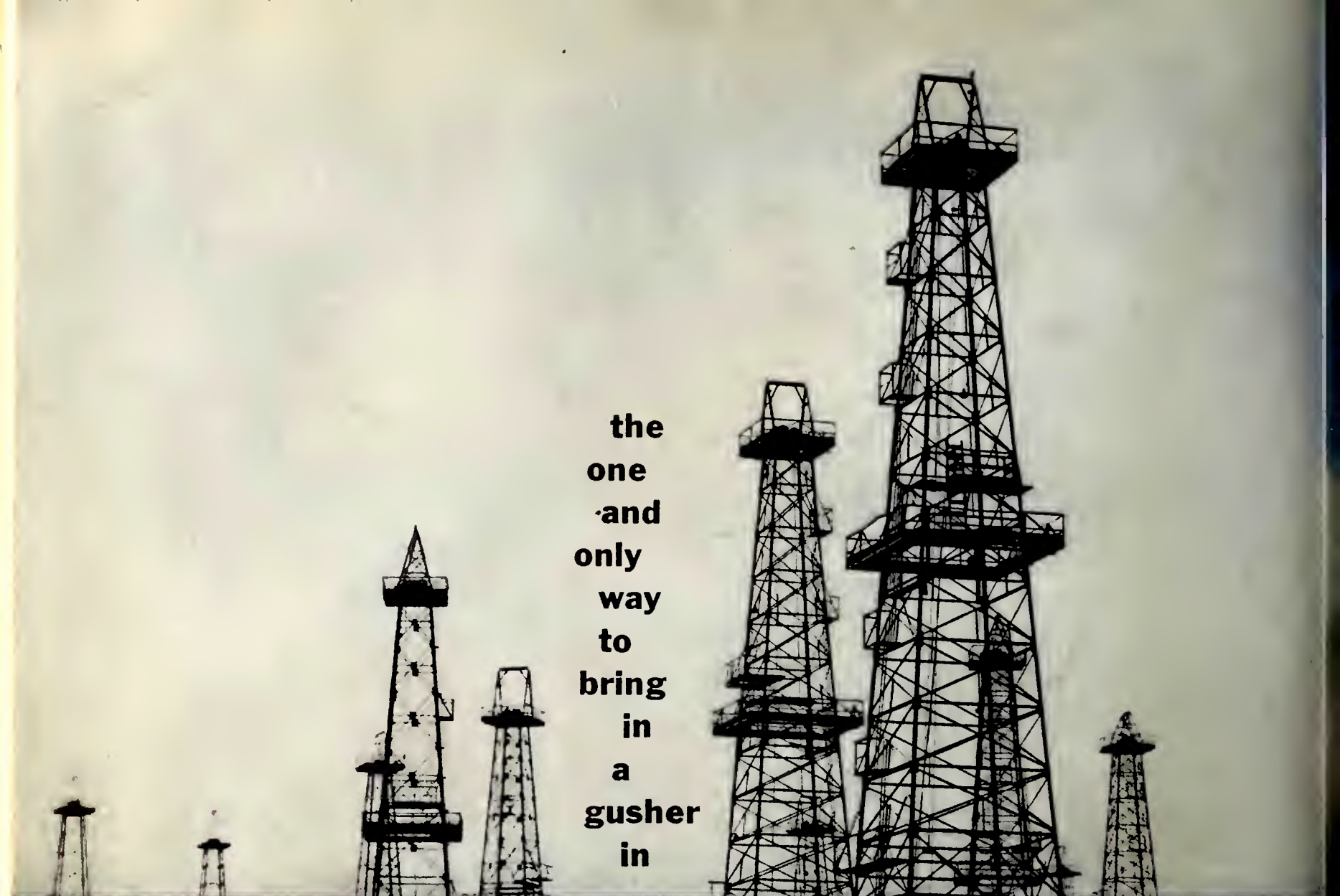
4. Good coverage on 660 kc.

Advertisers and listeners have shared the discovery that any time's a good time on KOWH.

Get Adam Young to give you the right time of day . . . or talk to KOWH General Manager Virgil Sharpe.

**Pulse*

KOWH Omaha *Represented by Adam Young Inc.*



the
one
and
only
way
to
bring
in
a
gusher
in

BAKERSFIELD

California's
"five-county-city"
... America's
oil-rich
farm-rich
industry-rich
family-rich
pioneer
country
is

KERO-TV CHANNEL 1 

Bakersfield, California
is NBC Television in
the San Joaquin Valley,
serving over
1 million prosperous
persons in CALIFORNIA'S
Super-Market

REPRESENTED BY EDWARD PETRY & CO., INC.