

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

*Glad to hear they have
a Storz Station there.
Makes buying that much simpler.*



any of these 5 important markets . . .

talk to the big audiences with the "Storz Station!"

MINNEAPOLIS-ST. PAUL . . . with WDCY. Very nearly unanimous. Hooper, Nielsen Pulse and a host of Twin Cities advertisers agree: WDCY has the big audience those big results! See JOHN BLAIR or WDCY GM STEVE LABUNSKI.

MIAMI . . . with KOWH. Now in its sixth year of first place dominance. First on latest Hooper, Pulse and Trendex, in all time periods. See ADAM YOUNG INC. or KOWH General Manager VIRGIL SHARPE.

KANSAS CITY . . . with WHB. First per Hooper, first per Area Nielsen, first per Area Trendex, first per Metro Pulse. 87% renewal rate of Kansas City's biggest advertisers proves

dynamic sales power. See JOHN BLAIR or WHB GM GEORGE W. ARMSTRONG.

NEW ORLEANS . . . with WTIX. Month after month WTIX maintains or widens its first place position in New Orleans listening. First by a wide margin, per latest Hooper. And wait 'til you see that newest Pulse. Ask Adam Young Inc., or WTIX GM FRED BERTHELSON.

MIAMI . . . with WQAM. It's Happened! With "Storz Station" programming WQAM has leaped to first in the morning (26.6% average share . . .) First afternoon (32.6% . . .) and all day on latest Hooper. Covering all of Southern Florida with 5,000 watts (11500 kw). See JOHN BLAIR or WQAM GM JACK SANDLER.

NESTLE'S PLAN FOR MAXIMUM TV CIRCULATION

Nestle expands its tv circulation by buying six shows on alternate week basis, avoids risks of a full sponsorship

Page 23

How to launch a spot radio campaign—fast!

Page 26

The art of casting for tv commercials

Page 29

Monthly cost and programing Comparagraph

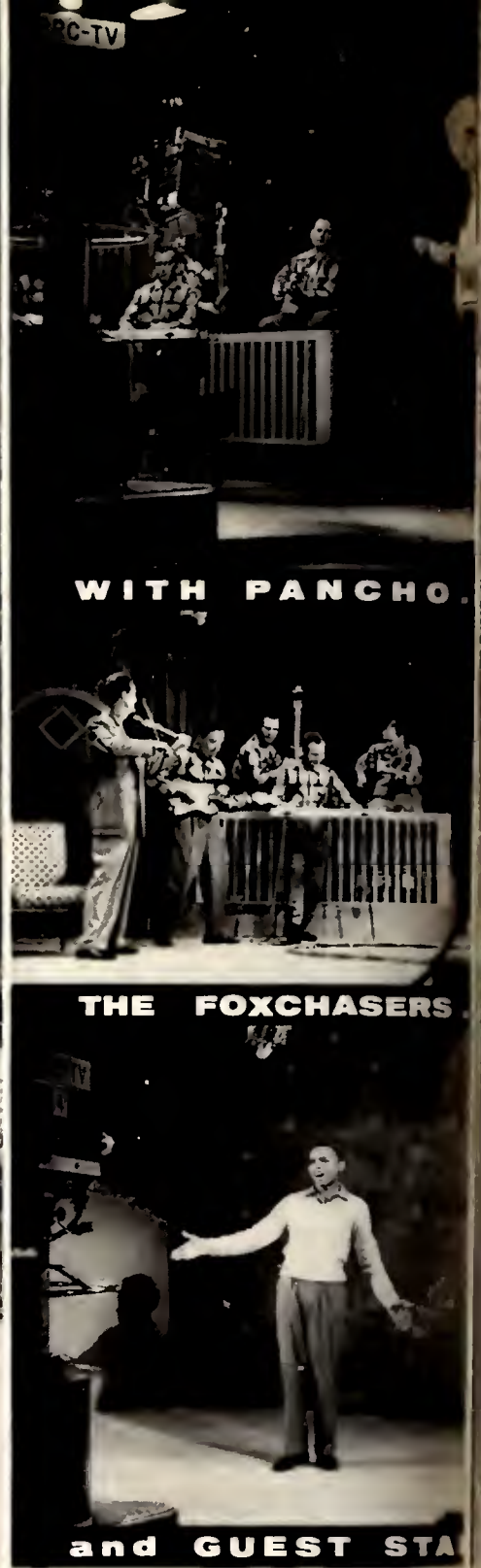
Page 35

The Storz Stations

Day's Radio for Today's Selling

TODD STORZ,
President

CURLY FOX AND TEXAS RUBY...



"Happy Home Folks" Serve It Texas Style on KPRC-TV Houston

Houston Gulf Coast viewers like folk music best when it's seasoned with a Southwestern flavor and served by popular local personalities. If ratings and results are measures of effectiveness, Curly Fox and Miss Texas Ruby have unsurpassed ability to entertain and sell (8.8 Nielsen Rating, Nov. '56, 1 - 1:30 p.m.). Their live, across-the-board half-hour show, "Happy Home Folks," is loaded with top talent who tell your story and sell your product in a warm, friendly, convincing manner. Do your client's sales curve a big favor by getting availabilities right away.

KPRC-TV

HOUSTON
CHANNEL 2

JACK HARRIS
Vice President and General Manager

JACK MCGREW
National Sales Manager

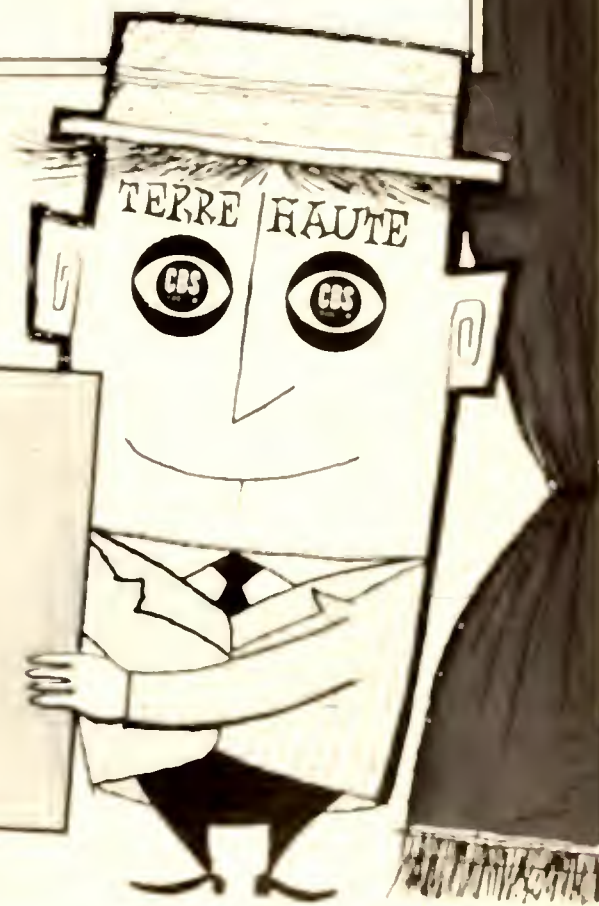
Nationally Represented by
EDWARD PETRY & CO.

KPRC-TV... MOST POTENT ADVERTISING FORCE IN THE HOUSTON MARKET

INDIANA'S *2nd* LARGEST TV MARKET

TERRE HAUTE

PRESENTING
251,970
TV HOMES IN THE
TERRE HAUTE
TV MARKET!



BOLLING CO.
NEW YORK
CHICAGO
BOSTON
SAN FRANCISCO
LOS ANGELES

TERRE HAUTE, INDIANA

CBS, NBC, and ABC Television Networks



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Nestle's maximum-viewer plan

23 Nestle's diversification in network tv programing ups audience potential by 20%, typifies a new approach for multi-product television buys

How to buy spot radio—fast

26 Organization is basic requirement, both for agency before buying and for rep after. Outlined are shortest steps to launching emergency campaign

The art of casting for tv commercials

29 Miscast commercials can flop with as loud a thud as miscast shows. Here are tips on getting the right talent to make your sales message a hit

This we fight for

32 SPONSOR's 1957 editorial platform, setting on the record those industry causes for which SPONSOR will campaign during the course of this year

Monthly tv cost and programing Comparagraph

35 Features include average costs by network program types; cost-per-1000 for top 10 nighttime and daytime network shows; spot television basics

FEATURES

16 Agency Ad Libs

20 49th and Madison

56 Mr. Sponsor

60 New and Renew

66 News & Idea Wrap-Up

7 Newsmaker of the Week

86 Reps at Work

54 Sponsor Asks

80 Sponsor Hears

9 Sponsor-Scope

88 Sponsor Speaks

62 Spot Buys

88 Ten Second Spots

14 Timebuyers at Work

84 Tv and Radio Newsmakers

77 Washington Week

Editor and President
Norman R. Glenn

Secretary-Treasurer
Elaine Couper Glenn

Vice-President—General Manager
Bernard Platt

EDITORIAL DEPARTMENT

Executive Editor
Miles David

News Editor
Ben Bodec

Senior Editors
Alfred J. Jaffe
Evelyn Konrad
Jane Pinkerton
W. F. Miksch

Assistant Editors
Joan W. Holland
Jack Lindrup
Betty Van Arsdel

Contributing Editors
Bob Foreman
Joe Csida

Art Editor
Phil Franznick

Production Editor
Erwin Ephron

Photographer
Lester Cole

ADVERTISING DEPARTMENT

Advertising Director
Arnold Alpert

New York Manager
Charles W. Godwin

Midwest Manager
Kenneth M. Parker

Western Manager
Edwin D. Cooper

Southern Manager
Herb Martin

Promotion Manager
Mort Winthrop

Production Manager
Jean L. Engel

Advertising Staff
Marilyn Krameisen
George Becker
Dianne Ely

Administrative Coordinator
Catherine Scott Rose

Circulation Department
Beryl Bynoe
Emily Cutillo
June Kelly

Accounting Department
Laura Oken
Laura Datre

Readers' Service
Betty Rosenfeld

Secretary to Publisher
Carol Gardner

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC.
combined with TV. Executive, Editorial,
Circulation and Advertising Offices: 40 E.
49th St. (49th & Madison) New York 17,
N. Y. Telephone: MUrray Hill 8-2772.
Chicago Office: 161 E. Grand Ave. Phone:
SUperior 7-9863. Los Angeles Office: 6087
Sunset Boulevard. Phone: HOLlywood 4-
8089. Printing Office: 3110 Elm Ave.,
Baltimore 11, Md. Subscriptions: United
States \$10 a year. Canada and foreign
\$11. Single copies 40c. Printed in U.S.A.
Address all correspondence to 40 E. 49th
St., N. Y. 17, N. Y. MUrray Hill 8-2772.
Published weekly by SPONSOR Publications
Inc. Entered as second class matter on
the 29 January 1948 at the Baltimore
postoffice under the Act of 3 March 1879.

Copyright 1957
Sponsor Publications Inc.

In Next Week's Issue

How Y&R buys media

A profile of the number one tv/radio agency's all-media buyers in action, including a report on a new technique for speeding up spot buying

Spot tv's role in expanding distribution

Nebi is on the march across the nation to expand its distribution. Here's how spot television helps the company establish new beachheads

She's A Big One, All Right!

WHO-TV is as big a *television* value—and getting bigger all the time!

As of March, *last year*, the Iowa Television Audience Survey found that 74.2% of all Iowa families owned television sets. *Today* we conservatively estimate that WHO-TV's coverage area has 284,500 television sets—viewed by over one million people, divided almost exactly 50-50 between urban and non-urban families.

Ask Peters, Griffin, Woodward, Inc. for all the facts on WHO-TV—Channel 13—NBC-TV in Des Moines.

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

WHO-TV

Channel 13 • Des Moines



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



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



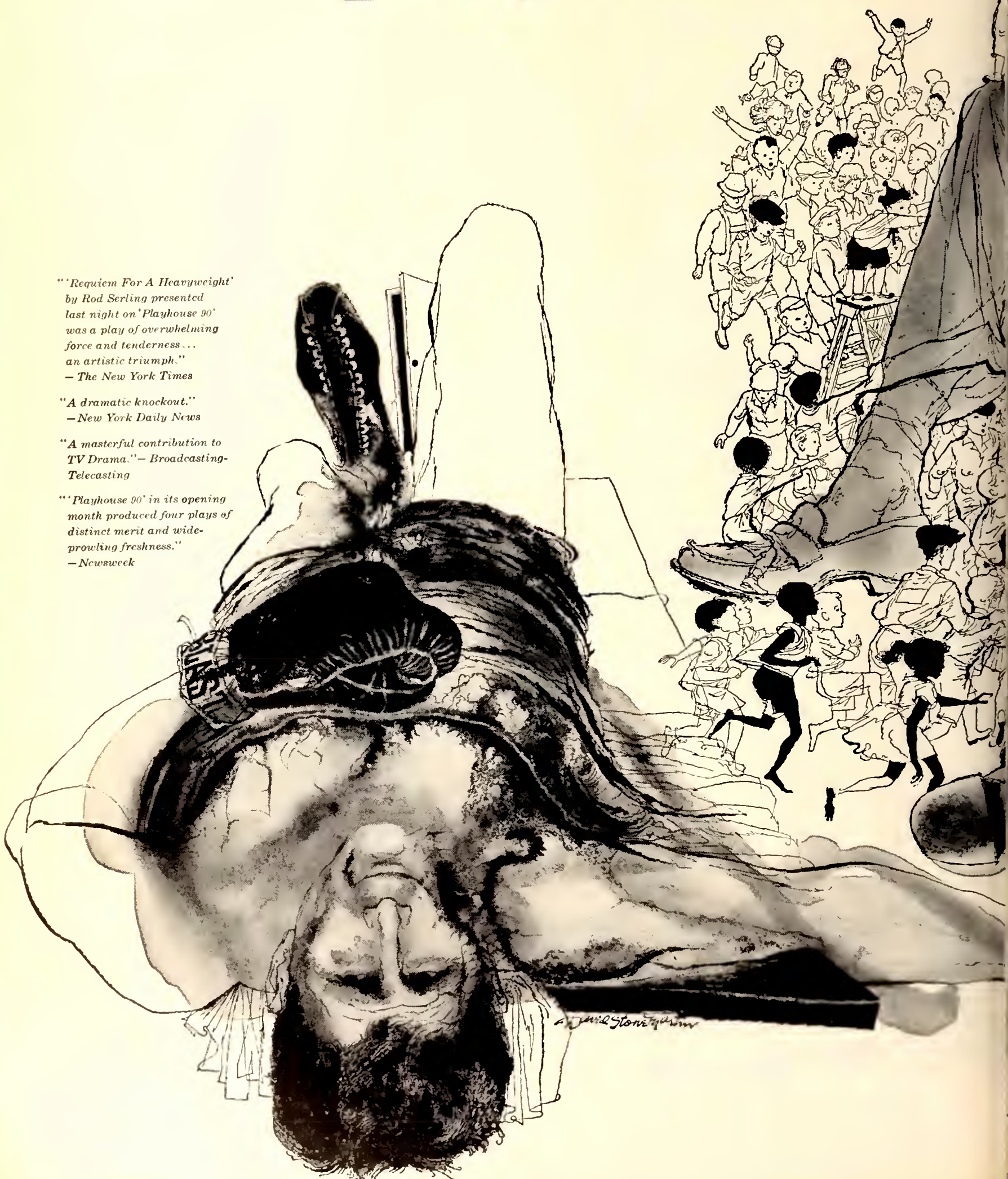
programs for

"'Requiem For A Heavyweight' by Rod Serling presented last night on 'Playhouse 90' was a play of overwhelming force and tenderness... an artistic triumph."
— *The New York Times*

"A dramatic knockout."
— *New York Daily News*

"A masterful contribution to TV Drama." — *Broadcasting-Telecasting*

"'Playhouse 90' in its opening month produced four plays of distinct merit and wide-prowling freshness."
— *Newsweek*



James Stone

Profit



"Moving, heartwarming and funny... Kaye, Murrow and Friendly did their work for nothing; the money that would have gone to them went to UNICEF." — *New York Post*

"... Not only grand television... but... great statesmanship." — *Variety*

"In months to come it will probably win all the awards, scrolls and citations there are. It will deserve every last one of them." — *New York World-Telegram and Sun*

As television entered its first decade, two programs eloquently testified to its boundless vitality: the regularly scheduled weekly dramatic series *Playhouse 90* and the hour and a half one-time special broadcast, *The Secret Life of Danny Kaye*.

Each presented a great actor in a stunning performance, won vast audiences and unstinted praise as a major television contribution, took infinite pains to produce. One yielded its producers tangible financial reward; the other nothing but critical acclaim.

It would be difficult to say which was more profitable to television.

In these two programs the medium again brilliantly demonstrated its unique capacity to respond to the varied needs, interests and aspirations of the American people. Broadcast on CBS Television, they were produced with the enthusiasm and imagination that characterize the entire program schedule of the network.

This kind of programming for profit helps explain why Americans spent more time watching television during 1956 than during any previous year, and why they spent as much time watching CBS Television as the other two networks combined.

CBS TELEVISION

YOUR Q FOR COLOR



The big news in Chicago today is News in big **COLOR**. WNBQ **COLOR** cameras focus on Len O'Connor for 5-minute late news digests (7:25, 7:55, 8:25 and 8:55) every morning during the NBC Network TODAY program. Now, WNBQ adds the thrill of living **COLOR** to the compelling draw of local news and Len O'Connor's authoritative reporting.

It's a doubly effective combination, for Len O'Connor is, traditionally, first on the scene of action in Chicago. And a recent BBD&O-NBC study found that **COLOR** doubles the audience among **COLOR** set owners and

more than doubles the impact of commercial messages! Number of viewers? Len O'Connor averages a 50.6 share of audience, *reaching an average of 200,000 viewers per program* ... at an average cost per 1,000 of just \$1.39. And they're the kind of thousands you want most to reach. They're 95% adults.

In compatible **COLOR** and black and white, a complete Len O'Connor 5-minute news program costs only \$265. And since the big news in advertising is News in big **COLOR**, take your "Q" from WNBQ and make *your own* headlines in Chicago with Len O'Connor!

WNBQ  *Television leadership station in Chicago* SOLD BY  **SPOT SALES**

NEWSMAKER of the week

The news: Ampex magnetic video tape is used for the first time for complete pre-recording of a regularly scheduled tv program as Arthur Godfrey begins taping five Talent Scouts shows. These CBS TV shows will be televised between 25 February and 1 April while Godfrey takes an African vacation. In recent weeks, CBS has used Ampex for delayed telecasts on West Coast of live New York shows.

The newsmaker: It is not yet certain, according to Bill Lodge who is vice president in charge of engineering at CBS, that all five of Godfrey's Talent Scouts shows will get on Ampex tape. There may not be enough perfect-quality tape available before Godfrey leaves to complete the job. Tapes now used in CBS delayed West Coast telecasts are erased after each showing and re-used. But Godfrey's pre-recording of five 30-minute shows would tie up two-and-one-half reels of video tape (a reel is 14 inches wide, carries enough tape to record 65 minutes of programming). Ampex engineers are pushing hard to get this supply of top-quality, controlled tape to CBS and Lodge hopes it will arrive in time so that kines will not have to be employed to complete the five program series.



Bill Lodge

Lodge, 22 years with CBS engineering department, has been a champion of the Ampex video tape recorder from the moment of its unveiling in early April 1956 on the eve of the NARTB Convention. He decided it was "a good horse to bet on," was instrumental in placing CBS TV order for the first three units at \$75,000 each. NBC TV was quick to follow suit with an identical order. Ampex has filled these orders: still to be filled—two more recorders for CBS TV due in several weeks and close to 100 production-line units at \$45-50,000 each to tv stations. Of the three CBS units now operating, two are in Los Angeles for delayed telecasts; the other in New York for experimental use. CBS shows that have been Ampexed on the West Coast since 30 November are *Douglas Edwards With the News*, and *See It Now* (when not on film). On two occasions, *Talent Scouts* was handled the same way. To play it safe, kines of these shows have been made on the Coast. The cost of tape recording and kines has proved to be about the same. This week, Lodge and Ed Saxe, CBS operational v.p., flew to L.A. to see about cutting back on kines.

One of the big promises video tape holds for the industry is a solution for the Daylight Saving time problem. Lodge does not think it will come about this year, but does feel tape will have a big effect on DST scheduling in 1958.



Memphis Food Chain Adds 5th Year!

BIG STAR STORES of Memphis and long-time sponsor of Cisco, comment on entering 5th year of sponsorship

'Cisco Kid has shown a high rating locally. It has brought direct sales returns for Big Star Stores

We also sponsor Cisco in Cope Girardeau Mo. The results in this new area are excellent. Recently when the Columbus Miss. stat. on opened, we started Cisco there. Already we see sales results. Cisco Kid has helped all our big Star Stores.'

Ask to see more success stories of
THE WORLD'S GREATEST SALESMAN!

"THE CISCO KID"



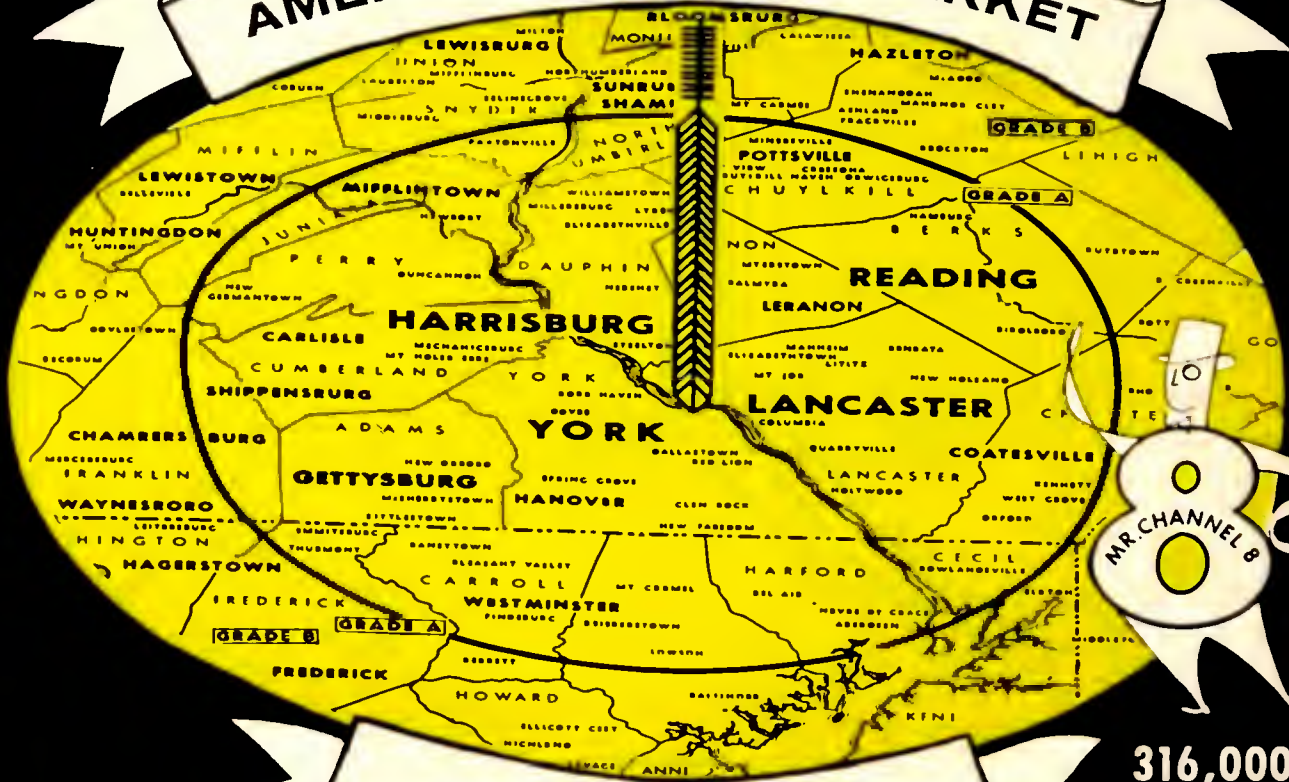
Write,
Phone
or
Wire
Collect
Today

New York
Chicago
Cleveland
Hollywood

New home for one of America's pioneer TV stations



AMERICA'S 10TH TV MARKET



917,320 TV SETS

316,000 WATTS

WGAL-TV
LANCASTER, PENNA.
NBC and CBS

CHANNEL 8
Multi-City Market

STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-SCOPE

19 JANUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

It's been a rough week for stations, agencies, and reps on the statistical front—and just a foretaste, at that, of what's coming. Specifically:

1) Agencies, when confronted with latest station coverage data (particularly tv), have been adjusting the figures by a multitude of methods, some of which the agencies publicly explain, some of which are kept secret. It's a great deal like playing cards with a 52-card pack one time, a 48-card pack another, etc.

2) Just to make the situation still more complicated, buyers and sellers are multiplying the shifting coverage figures by ratings—a process that can result in outright audience inflation or deflation, with all shades of the truth somewhere in between.

Nor is anybody really to blame. NCS data is issued only once in four years because of research complexities and costs. The agencies say they need more immediate figures—so they “adjust.” The seller likewise wants to present an up-to-the-minute picture—so he, too, “adjusts.”

Take Ted Bates, for example, which makes no particular secret of how it realizes the figures to arrive at a cost-per-1,000 for a particular spot.

It crossbreeds ARB and NCS #2 data to begin with. And it also gives stations with a less-than-100% coverage in their home county a boost (on the theory that every set in the home county must be tuned to that station at least once a week). Suppose a station had 90% in NCS in its home county; Bates would give it 100%—and boost all other counties by a similar percentage.

As of now, the reps are too mystified to say much more than “for the time being, we'll all have to live with it. We can't say yet how this is going to shake down.”

On the radio front, Adam Young, Inc., has plunged into the hassle over the latest Nielsen Coverage study by circularizing agencies and others with the rep firm's own analysis of the project.

Young's document starts off with the premise that NCS will “undoubtedly create much confusion among those people charged with interpreting the data material.” It then proceeds to:

- Point out the “weakness” of the 10% cut-off for radio homes.
- Criticize the limitation of audience data.
- Note the fact there is no measurement of out-of-home listening.
- Suggest that the NCS #2 be used in conjunction with the Station Rep Association's formula in determining how to project ratings beyond the area measured by a rating service.

Meantime, if tv stations have any complaints about the new ARF-Nielsen set estimates, they might as well go fight City Hall.

The seven Los Angeles tv stations found that out when they lodged a protest with the ARF.

The L.A. stations asked for a recheck of the five-county figures ARF-Nielsen gave this market. Argued the petition: you credit us with an 80% saturation, whereas other surveys show at least 90% of the homes in the area have tv sets.

But ARF stood pat, citing the difference in the techniques of the Nielsen survey vs. the surveys quoted by the L.A. stations.

The tv networks are in the midst of a vast program scramble.

It's closely related to this season's misbegotten batch of new programs, and can be grouped like this:

Category 1: Advertisers (like General Foods and General Electric) who are scrambling to unload all or a part of their shows because of unsatisfactory ratings or budget over-extension.

Category 2: Advertisers, like P & G, who are forsaking programs that haven't fared as well as expected and hopping to others in the hopes of bettering their cost-per-1,000 position.

Category 3: Advertisers (like Amana, Bulova, and Ronson) who are unloading completely because they found the costs too high, or because seasonal sales patterns make network tv a "fifth wheel." (See News Wrap-up—Networks—page 70 for details of program checkerboarding involving P & G and Ronson.)

Commented one network sales executive on this whirligig:

"Often an advertiser's eyes are bigger than his stomach. Bulova and Ronson do most of their selling at Christmas. Amana's network bill was obviously away out of proportion to its entire budget.

"But bear this in mind: for every advertiser trying to cut back, there's somebody waiting to get on. We still can recruit a substitute easily."

Note how highly McCann-Erickson values its tv-radio department: In its new Lexington Ave. building, that department will be smack in the middle of two floors occupied by account creative groups.

Other features of the setup include four tv-radio studios and coaxial cables to all conference rooms and key offices.

Tip to reps and stations: you'll find media and research on the 14th floor.

Rent runs around \$1 million a year for the 12-floor layout. That's about 7% of the \$16-million in commissions that the occupant—just the McC-E eastern division—expects to derive this year (McC-E's corporate headquarters remain in Radio City).

The whole division should be settled in the new building on 26 January.

What class of clients do agency men rate as toughest to get along with?

Answer: **The big meat packers.**

The reason: They live in a bitterly competitive world, where every bit of the raw product must be utilized, the unit profit is exceptionally small, and the time-honored maxim is "sell it or smell it."

The penalty of differing with this tough crowd can be quick. An agency man recently suggested a new merchandising approach for bulk meat to counter the sales of packaged meats in supermarkets. The implication that the big packer might be behind the times in marketing was sufficient to have the fellow banned from contact on the account.

Look for a burst of spot orders from the automotive companies this spring.

Sales of 1957 models are off to a good start, but what will particularly heighten the advertising drives are two battles for leadership: **Ford vs. Chevrolet and Plymouth vs. Buick.**

Chrysler president L. L. (Tex) Colbert says he's aiming for 20% of the market this year, as against 17.1% last year. **He estimates the U. S. Passenger market for 1957 at 6.5 million cars.**

Keep your eye on this experiment suggested by food brokers in the Wilkes-Barre-Scranton area:

They want the independent stores they deal with to forego their 5% ad allowance and **pool the money for a joint campaign on local tv stations.**

The argument the brokers are advancing to the pop-and-mom stores: It's only through collective advertising that you'll be able to buck supermarket competition.

Program by program, general drama is network tv's most durable fare.

You can see that clearly in the survival table below prepared by SPONSOR-SCOPE.

It consists of (1) a breakdown of sponsored network programs by types at the mid-point of the 1952-53 season, (2) a count of the 1952-53 shows still on the air, and (3) the survival percentage over the four-year haul:

PROGRAM TYPE	1952-53 SEASON	1956-57 SEASON	SURVIVORS
Adventure drama	4	2	50%
Comedy-variety	11	4	36%
Crime-mystery	16	1	6%
Documentary	3	3	100%
General drama	14	11	70%
Music	11	3	27%
News	4	2	50%
Quiz-panel shows	18	4	22%
Situation comedy	18	5	28%
Sports	4	2	50%
Straight variety	7	3	44%
TOTALS	110	40	36%

As a footnote: It's self-evident—though not apparent in the figures above—that some program types have a continuously high birth rate accompanied by a similarly high death rate; quiz shows, for instance, spring up and perish like weeds. The table above is concerned strictly with survival.

Add this to your file on network tv costs and expenditures:

- **R. J. Reynolds** is beating the other two tobacco giants in the most-for-your-money race. In cost-per-1000-homes per-commercial-minute, R. J. Reynolds' six shows now come to about \$2.55; **Liggett & Myers'** five, \$3; and **American Tobacco's** five, \$3.05.

- **Chrysler and Ford** are spending about the same amount annually for their prize showpieces—Climax and Shower of Stars, and Ed Sullivan. The time and talent tab is \$7,250,000 apiece.

- **Oldsmobile, RCA, and Whirlpool** are putting up \$250,000 in time-talent money for the Emmy Awards on NBC TV 16 February. Gross cost for the show itself is \$150,000.

International Business Machine has taken a leaf from General Electric, and is starting to plant the seeds of educational incitement at the high school level.

Like GE, **IBM** is turning to tv to sell youth on the idea of putting science and technology high on its college study list.

Already **IBM** is testing on **WBZ TV, Boston**, a half hour film—2000 AD—that it may spot in strategic markets around the country. **Benton & Bowles (Dave Lambert)** is the agency.

Science, incidentally, is one of the "hot" editorial subjects in the printed media these days, not only because of reader reaction, but because major advertisers need scientists worse than steel.

Warner Lambert has made an offer for the other half of the **Frank Sinatra** show on ABC TV; but **Liggett & Myers**, who nabbed Sinatra first, wants to think about it.

The brand in the Warner Lambert chest that L & M appears leery about is **Listerine**.

Paul Hahn, American Tobacco president, had raised a similar question when W-L partnered **The Hit Parade**.

The matter was settled at that time by focusing **Listerine's** message solely in use for colds.

Ford's Edsel Division is scouting tv program marts, through FCB, for a quality-prestige show to go on a network this fall.

That's when the new division's 1958 (and first) models are to be unveiled.

Agency media directors think it's about time the radio networks got together and arrived at some common denominator for reporting time billings.

Network radio once again is beginning to loom importantly in the media picture, and it would be in the networks' own interest, the media people say, to provide dollar data.

Both NBC and CBS refuse to give their 1956 radio sales, either gross or net.

Contentends NBC: The figures CBS uses are inflated because the discounts may run as high as 50%, whereas NBC talks only in net terms.

CBS is sitting pat; one CBS Radio report is that billings in 1956 amounted to between \$30 and \$35 million.

Revlon's George Abrams talked about a multiplicity of new air plans this week. He wants to:

- Buy heavily into daytime network tv, on which he's quite bullish.
- Test a radio announcement campaign for Sun Bath lotion, starting in Miami.
- Test-market the first Revlon men's toiletries in March.

On color tv costs, Revlon accepts the same principle that prevails in magazines: 35% to 50% extra.

Farm service directors, on their own, are going after a bigger cut of the national advertising budget.

NATRFD has set aside a sizeable fund to make up a brochure and a slide presentation.

The Housewives Protective League—the CBS, Inc. merchandising subsidiary—wants to improve soft goods merchandising by radio stations. Advertisers have been complaining that it's too lax.

HPL has set up an extensive fashion and style department that's going all-out in department store tie-ups to bolster a seven-market campaign by Waverly Fabrics.

Notes Ed Wood, HPL general manager: "Radio today lacks effective service type shows for housewives. A woman still wants some one to talk to her about things she's interested in."


(See 5 January SPONSOR-SCOPE for criticism of radio's attitude toward soft goods campaigns.)

Why—despite all the hooting about the slicked-up appearance of the pitchmen on tv commercials— can they still sell merchandise amid such absurd surroundings?

Dr. Ernest Dichter's publication "Motivation" has this explanation:

"Before your very eyes this 'fast talking dude' simply, easily proceeds to do exactly what he had led you to thing was impossible If he can, you can. In other words—he does not talk down as expert to novice—but as novice to expert—an almost irresistible appeal"

For other news coverage in this issue, see Newsmaker of the Week, page 7; New and Renew, page 60; Spot Buys, page 62; News and Idea Wrap-up, page 66; Washington Week, page 77; SPONSOR Hears, page 80; and Tv and Radio Newsmakers, page 84.



Winds Topple WMT-TV's Nearly-Finished Tower

WINDS in eastern Iowa... Monday (12/17) the... Eastern Iowa... the top... then collapsed... care on the ground... When...

We now have the tallest horizontal tower in the world

Meanwhile we're operating with the 703' tower which helped build Eastern Iowa's largest audience. NCS No. 2 (A.C. Nielsen Co., Nov., 1956) indicates that our good old equipment covers a 60-county area, with 344,380 tv homes. The boys are starting over on our new tower. (*News clipping is from B.T. 12/17/56.*)

WMT-TV • CBS for Eastern Iowa • National Rep: The Katz Agency

CASE HISTORY—FURNITURE



The world's largest home furnishing store, Barker Bros., ends a two-year test of Southern California radio and finds it good.

A pioneer in the medium, Barker's had used it effectively, but never as substantially as when President Neil Petree and Advertising Director Kenneth Pelton called on Mays & Co., their agency, for radio promotion of the firm's Diamond Jubilee Year.

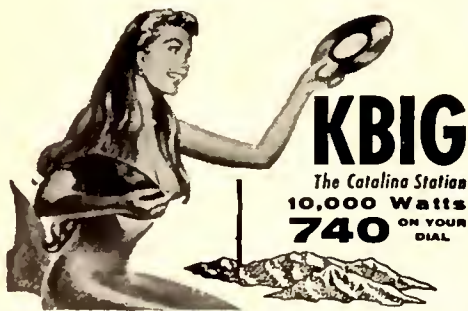
Using the new radio, they put jingle spots on eight major stations.

(Largely responsible for the move was a survey of new suburban areas, proving nearly half the residents were not reachable by more traditional media.)

Results: "Radio has proved its usefulness to us," says Mr. Petree. "Best confirmation of that is our continued use." With a 1956 increase of 18%, and volume in its 18 stores still climbing, Barker's is now refining its radio techniques with tests of items, days and times.

KBIG is happy at Mr. Mays' report that "the merchandise items on your station had fine response . . . thanks to the boys at KBIG who have been giving the copy their own slant and adding to its 'sell'."

Huge, sprawling Southern California is reached best by radio: KBIG plus other fine stations for complete saturation—KBIG alone for greatest coverage at lowest cost-per-thousand.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. **WEED and Company**

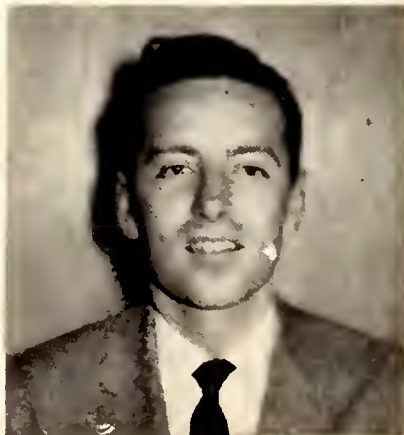
Timebuyers at work

Alice Ross, Franklin Bruck, New York, thinks rating systems have created a monster-world. "The present rating systems are frequently unreliable," Alice says. "One important factor is that the samplings are too small. There are so many in the business that not enough money is spent by any one to do comprehensive research. In some instances, personnel is inadequately prepared to do the reporting." Alice feels that it's bad enough that these factors often result in widely varying figures among the services; but the worst thing is that timebuyers and advertisers depend on such findings. Unfortunately, in many cases, ratings are used as a bible instead of a guide. Alice points out that a similar situation existed in the free and easy days of publishing.



"To clean house, a single research bureau was established to check circulation with methods for accurate reporting," Alice says. "Until such a single research bureau is established by radio and tv, supported by both agencies and broadcasters, all so-called surveys will continue to be un-encompassing, inefficient and in many cases just plain fiction. How much longer can we permit this folly?"

Jim Watterson, Lambert & Feasley, New York, attributes the recent resurgence in spot radio to the medium's intelligent reappraisal of itself. "When rates were reduced from the pre-television level to correlate with coverage, new advertisers flocked to the medium and old ones enlarged their budgets," Jim says. "Saturation plans also attracted advertisers, as well as improved programs." The next step, Jim thinks, is for the reps and stations to establish better mechanical processes for buying. "Present availability forms list spots as to their specific times," Jim says. "To find the spots, the buyer must plow through hundreds of these listings. Specific listings are not necessary because most buyers in radio are only interested in the time segment, say 7-9:30



a.m. Ratings on d.j. shows do not vary considerably from one half-hour to the other." Jim also points out that confirmations should indicate the rate in order to eliminate error. And certificates of performance are often lost because some times they are incorporated into the invoice and sometimes they are on separate sheets. Simple standardized forms should replace these complicated procedures."

ETHEL MERMAN · JOHN CASSAVETES · JESSICA
 TANDY · HUME CRONYN · JOHN KERR · CLIFF
 ROBERTSON · CAMERON MITCHELL · JAMES
 GREGORY · MARSHALL THOMPSON · BIFF
 MCGUIRE · MACDONALD CAREY · KIM HINTER
 RALPH BELLAMY · PAT O'BRIEN · MILDRED
 COCA · EVERETT SLOANE · JACK WARDEN ·
 ALBERT SALLI · PHILIP ABBOTT · LOIS
 SMITH · GRACE FIELDS · JACKIE COOPER ·
 EVELYN VARDEN · LUTHER ALLEN · VIRGINIA
 VINCENT · MARK RICHMAN · PAUL NEWTON ·
 LISA DANIELS · NORMAN LLOYD ·
 WEAVER · GEORGANN JOHNSON · GYPSY
 ROSE LEE · LEURA DANA · FRANCHOT TONE ·
 ARNOLD MOSS · JOHN SHARPE · BENNYE
 GATTEYS · JIMMY BOYD · ANN SHERIDAN ·
 THEODORE BIKEL · WILLIAM LEMASSENA

*These are the compelling talents who helped make 1956
 such a successful year for Television's finest entertainment.*



U. S. STEEL HOUR · Produced by the THEATRE GUILD

Agency ad libs

"A scent of 1957 in the air"

Scarcely two weeks of the year of 1957 have gone by as I pen this and therefore, it might be well if I were to reflect on the year ahead as it now shapes up. Of course, the calendar year is a difficult one by which to chart our fair medium, since the 52-week period with which we must contend is generally a September-to-September one. But already there are portents.



For example, the programing plans of ABC cannot fail to bring new strength to the network. Sinatra plus extensions of show types which have already proved successful over there will add new evidences to the courage and inventiveness of Len Goldenson and his crew. So both program-wise and facility-wise things will continue to look up at ABC. (I hope that once we see increased audiences here seven days a week, however, that we'll get fewer Westerns and whodunits.)

As for NBC, well, the biggest change I suppose will be the clearing out of the 7:30-8 p.m. Monday through Friday strip. What will go in here—half-hour or hour shows, family-type or different from what the other two networks are offering remains to be seen. Also whether this move will send sets in use up to figures comparable to those of later night periods or will merely split the present tune-in, three ways, remains to be seen. (Personally, I hope NBC puts a different coloration on its program efforts in these five slots reaching for new audiences and offering both sponsors and viewers something of a genuine choice.)

Marked progress in daytime tv still increasing

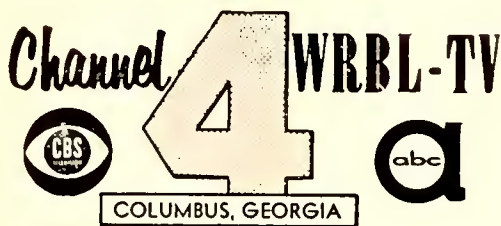
NBC progress in daytime tv is already marked and still growing—a healthy thing and to the advantage of program buyers and program viewers alike. (However, I wish a dash of something really new would rear its head during the daylight hours but I'm afraid the economics of daytime plus the tastes or habits of viewers make this a distant dream at best.)

As for CBS, well, they've got the fewest changes to make, being the most solidly programed and solidly sold of all three. The hierarchy at CBS is still few in numbers, adroit in approach and straightforward in its techniques of arriving at tv success.

Whether new programs of great import are on their horizons, I can't say. But if such there be, I will venture that these shows are economical (by present-day standards) saleable, salesworthy and good sales vehicles; that's the CBS philosophy, thank goodness.

I don't know what gems, program-wise, any of the networks will sport next year. Some will premiere as soon as January in slots where this season's non-successes have been dropped (thanks to the luxury of escape clauses—possible usually on live shows alone). I

**New
Nielsen
No. 2
PROVES**



**is
your
best
choice
for
1957**

**IN THE BILLION
DOLLAR
COLUMBUS,
GEORGIA
MARKET**

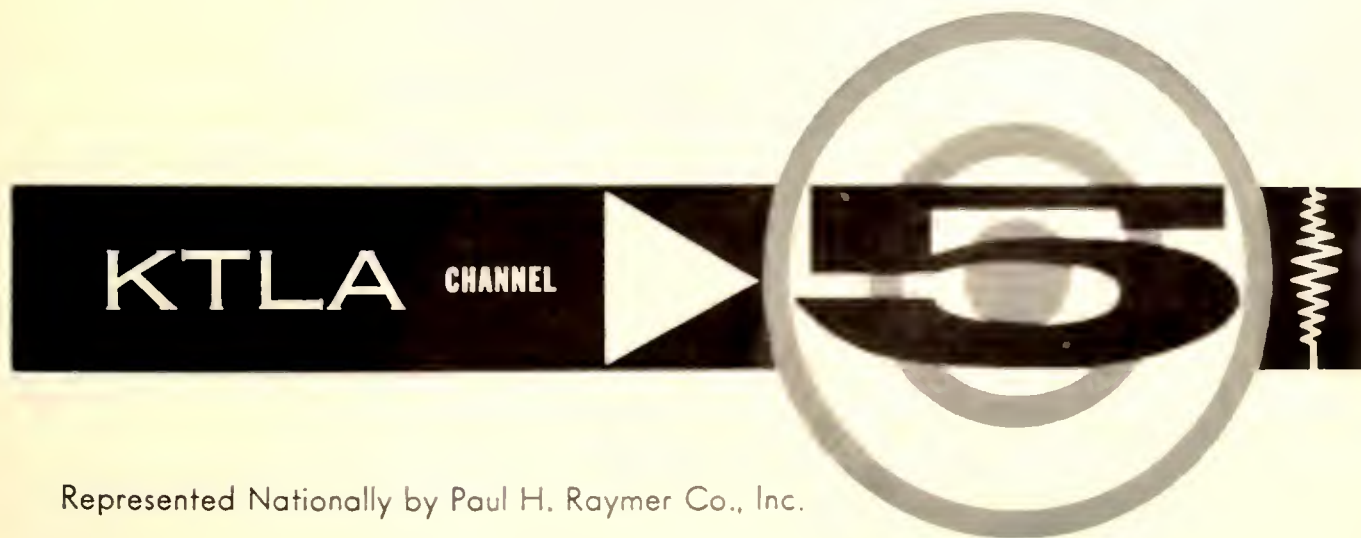
CALL HOLLINGBERRY CO.

FAMILY PORTRAIT



**TENTH ANNIVERSARY
JANUARY 22 1957**

The Channel 5 Family includes
all Southern California viewers and
many top Hollywood personalities



Represented Nationally by Paul H. Raymer Co., Inc.

NIELSEN SURVEY

shows you why . . .

KANV is **THE** Station to reach the rich NEGRO Market in The Shreveport Area

Check these facts:

1. Over 36%* of the area population is negro.
2. There are 119,910** radio homes in the KANV Area.
3. 43,167 Negro Radio Homes in the KANV Area (36%).
4. KANV is the **ONLY ALL NEGRO PROGRAM** Station here.
5. KANV's **MONTHLY COVERAGE** is 16,940** homes reached

. . . or **39.2%** of all the negro radio homes.

6. Negroes here have *higher than average incomes.*
7. KANV Rates are low.

* Latest U. S. Census.

** Nielsen C. S. No. 2, 1956.

IT ADDS UP TO THIS:

If you want hard-sell, low-cost, saturated coverage of this rich negro market. . . KANV is **YOUR** station.

Proof of this statement is the fact that KANV Sponsors not only renew but increase their contracts!


Call the KANV Rep in your area—NOW!

KANV
1050 kc - 250 Watts - DAYTIME
the **ONLY ALL NEGRO PROGRAM** Station in
SHREVEPORT, LOUISIANA

can't believe, as I hear bruited about, that nothing worth a tinker's dam is going to show up from network producers or the independents. To be sure, everybody is gun shy. They've been bitten by high-cost situation comedies. They're off the anthology kick. They've turned against imitative quizzes. Dogs, horses, Indians and armor are no longer sure Nielsen-getters. Nevertheless, the ingenuity of the many folks available is bound to result in something worthwhile.

Effect of features on net tv still in question

Feature films, of course, are the big news ahead—what will the deluge really do to network tv audiences, how selective will the public be, to what extent do these epics serve only as spot carriers regardless of how they are bought and what sacrifice does an advertiser make by foregoing real program-tv? Questions like these must be answered before any sound evaluation of this new avenue of television expenditure can be made. The upcoming year should provide at least partial answers.

As for radio, that is where I already feel the strongest vibrations. The excitement, innovations, enthusiasm engendered in this medium by the folks shaping its new look can only mean more and better advertising. Suddenly it's 1940 again—with radio people talking up in public, with new dollars funneled this way, with interest and controversy and ingenuity being expended on this, the most widely spread, all-out means of communication we have at our disposal. The New Year for these tireless people should be a happy one indeed. I, for one, certainly hope it turns out to be. 

"An adman ad-libs on tv"

A 192 page book of selected Foreman columns from SPONSOR, released by Hastings House, Publishers, Inc., is now in your bookstore. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems are illustrated by Al Normandia.

The book, excerpted from columns which appeared in SPONSOR over the last five years, offers an 8-fold approach to the media:



- (1) The agency and its denizens
- (2) Nuts, bolts, commercials
- (3) The audience, confound'em
- (4) Sponsors, the care and feeding of
- (5) The fine art of video
- (6) Research—if you can call it that
- (7) The one without pictures—radio
- (8) Color or hue, whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, retails for \$4.50.



We're in

the clouds



our new 1060-ft. tower puts us there . . .

*puts you on all the sets in America's
19th industrial market!*

WNEM-TV climbs sky high in sales power. And for good reason. The Flint-Saginaw market is spending and buying more than ever before. Now it's ranked *the nation's 19th industrial market* by the U.S. Department of Commerce.

What's more, our new thousand-and-sixty-foot tower expands our coverage to 36 counties and over half a million homes in this *four-billion-dollar market*. We're the one station that can reach all 580,536 sets . . . the *only* station that can give 87% penetration of Flint, Saginaw and all of Eastern Michigan. And we're the first out-state station with full network and *local color* film and slide, too.

So, join us on Cloud 5. Cigarettes or cereal, home permanents or home freezers—*whatever* you sell—Michigan's second richest market buys it by the carload.

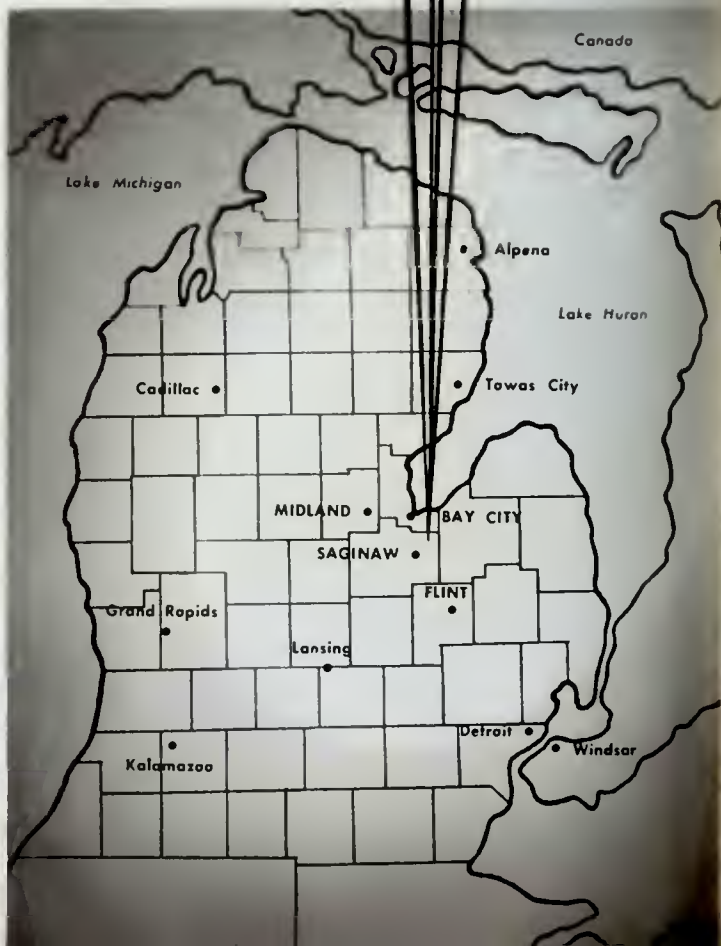
Sales offices in Flint, Saginaw and Bay City.

See your Petry man

WNEM-TV



serving Flint, Saginaw, Bay City,
Midland and all of Eastern Michigan.





THE PGW COLONEL AND MR. FIVE JOIN HANDS

To reach one of America's first markets, all you have to do is contact one of the PGW "Colonels" and he'll tell you how you can sell Western New York with Channel 5. WROC-TV's maximum power reaches 300,000 plus U.S. homes—a 20% advantage over any other station in this area.

The Rochester—15—county Western New York market served by WROC-TV is a key on any schedule. Check your Peters, Griffin & Woodward "Colonel" for complete information.

NOW REPRESENTED NATIONALLY BY

PETERS, GRIFFIN, WOODWARD TELEVISION SALES

Rochester's **FIRST** Station



**T
E
C**

WROC-TV

CHANNEL **5**

A TRANSCONTINENT TELEVISION CORPORATION STATION

Rochester Radio City • Rochester 3, N.Y. • BUtler 8-8400

Jack can be there in ten minutes...

And he'll be glad to be there. In fact, Jack Masla's the kind of man who has very little time to putter around in his garden simply because he never says "no" to a call for help. And when it comes to Burke-Stuart stations wherever they may be, Jack can *really* help. He not only has all the availabilities at his finger-tips, he also has a hat-full of ideas on how to merchandise the program and the product to the client's best advantage. Having worked on both sides of the fence—Advertising Agency *and* Radio Station—his understanding of the problems is crystal clear. Jack Masla was never a man to capitalize on friendship, but oddly enough, his "what can we do to help" attitude has made him a lot of friends. Perhaps Jack can be of *service* to you. Our telephone is: PL 1-4646. If Jack is out calling on someone else when you phone, ask for our President, Ted Oberfelder. He'll be glad to pinch hit.

BURKE-STUART CO., INC.

Radio and Television Station Representatives

60 East 56 Street, New York 22, New York
Chicago • Detroit • Los Angeles • San Francisco

Representing, among others: WCFL, Chicago, Illinois, WAKR & WAKR-TV, Akron, Ohio, WIVY, Jacksonville, Florida, WINS, N. Y.

49th and Madison

Broadcast pioneers

Your article (Sponsor-Scope, page 11, December 29) regarding pioneering for names and faces at the local station level refers to Budd Hulich of the famous team of Stoopnagle and Budd.

We are pleased to advise that Budd Hulich and his talented wife, Helen, are featured Monday through Friday on "Home with the Hulichs" over our station WPTV (TV) in Palm Beach, Florida.

W. L. Woods, *national sales manager, WPTV, Palm Beach*

Case histories prove helpful

Thanks for sending us data on exclusive TV Sales Success Stories. The "exclusives" are not easy to come by. Your stories proved very helpful in a recent client meeting. Many of our contentions were able to be nicely documented. Thanks again for your immediate response!

C. Frampton Chowenhill, *account executive, BBDO, New York*

• SPONSOR's Readers' Service is glad to help document agency and client presentations. This service is available without charge to all subscribers.

Should reps call on clients?

I was quite put out with the candid statement of Jeanie Nolan of N. W. Ayer regarding reps calling on the clients, which appeared in your Time-buyers at Work column, December 29th.

It is my personal opinion that the basic trouble with radio today is that we have left its future and well being in the hands of a bunch of nim-witted cloth-heads who do not have the intestinal fortitude to *sell* our product. For years over this great radio land we have been kicking ourselves, our salesmen and our reps in the pants to get 'em to make client calls. The only thing that is reviving radio today is this kind of effort where we actually get out off our big fat duffs and *sell* the clients.

With all due respects to Miss Nolan, whom I've known for two years, which

dates back to the time when she was a secretary in the Paul H. Raymer office, I hardly feel that she is qualified to say we should or should not call on a client. I undoubtedly will be criticized for my views, but I'm sure not by all.

Don W. Burden, *co-manager KOIL Radio, Omaha*

• SPONSOR is planning to treat the problem of direct client contact by media salesmen in a future issue. Comments from our readers on this subject are welcome.

Listing of major advertisers requested

I've been meaning for some time to write and tell you what a great job SPONSOR is doing with the new weekly and the new format. Also, those SPONSOR-SCOPES and reprints of key articles are great, and we are giving them wide circulation around the office, particularly for research and sales purposes.

Now we have one suggestion for an article that we think will be clipped by every station in the country. It's this: An alphabetical list of major companies which advertise, with a breakdown under each of the brand names they produce, and the agency which handles each. This is something which our salesmen say they can really use, and which, to our knowledge, is not available anywhere, at least in an updated form. How does it sound to you? Is it a practicable idea from your standpoint?

James M. Caldwell, *promotion manager, WAVE, Inc., Louisville*

• SPONSOR likes the idea. We'd welcome reactions from readers.

Orchid from Australia

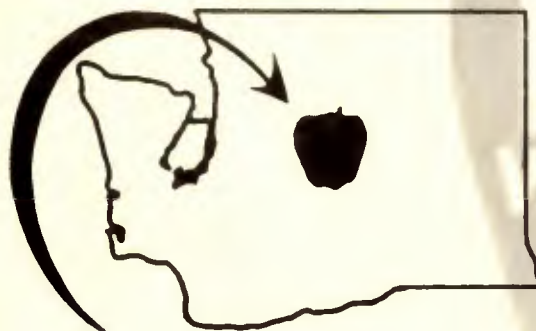
I have just had the great pleasure of sighting and going through SPONSOR's first issue since it went weekly.

Your editorial boys have done a tremendous job and we, trying to do a similar job Down Under, salute the brains, enterprise and hard work that has gone into turning out your fine publication.

It must be nearly five years since we began our mutual exchange of publications and your progress to me has been dramatic. It is obvious that SPONSOR must have earned it and won its way to the top by sheer service and hard work.

Leonard Blanket, *editor Broadcasting And Television, Sydney, Australia*

AN Essential BUY IN WASHINGTON STATE



KPQ
WENATCHEE

The AA STATION

The MIDDLE of Washington State, a growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL

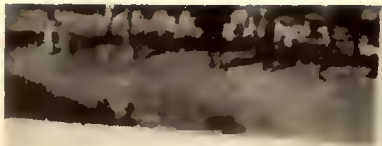
We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

5000 WATTS
560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ Wenatchee, Wash.

GUARANTEE
TO OUTPULL all other
North Central
Washington media
TWO to ONE

National Reps: **FORJOE AND CO., INC.** Portland and Seattle Reps: **ART MOORE & ASSOCIATES**
One of the Big 6 Forjoe Represented Stations of Washington State



***In Miami . . . WQAM
has made even more of a runaway . . .
without a give-away!***



- WQAM 29.8%**
- Station "A" 19.5%
- Station "B" 16.3%
- Station "C" 9.5%
- Station "D" 6.4%
- Station "E" 5.9%
- Station "F" 4.7%
- Station "G" 4.6%
- Station "H" 1.5%
- Station "I" 1.5%
- Others 1.0%

** Hooper, Nov. Dec., 1956
7 a.m. 6 p.m., Mon.-Fri.*

**Newest Hooper* puts WQAM even further
out front with 26.6% morning . . .
32.6% afternoon . . . 29.8% all day!**

The force of Storz programming is dramatized by the swift, convincing change in Miami radio listening. WQAM leaped to first place after less than 3 months of Storz programming. Latest Hooper finds WQAM even further ahead. This has been accomplished without a single give-away, and without a single contest requiring participants to be tuned in . . . in order to win. Already a fine buy to begin with—WQAM is now *the* buy in Miami. Talk to the Blair man—or WQAM General Manager JACK SANDLER.

The Storz Stations
Today's Radio for Today's Selling

TODD STORZ,
President

WDGY
Minneapolis-St. Paul

WHB
Kansas City

WQAM
Miami

KOWH
Omaha

WTIX
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.



NESTLÉ'S MAXIMUM - VIEWER PLAN

Multi-product firm seeks larger circulation by buying six shows
on alternate weeks, rather than fewer shows on weekly basis

Don Cady, Nestlé v.p. in charge of advertising and merchandising, rolled up his sleeves one morning early this month and made the announcement:

"Starting this January, the Nestlé Co. is sponsoring six network tv shows. This schedule spells diversification with a capital D. The entire plan was developed by Bryan Houston, McCann-Erickson and Dancer-Fitzgerald-Sample, working as a team and it shows clearly the advantages and effectiveness of the multi-agency set-up."

With his statement, Don Cady and The Nestlé Co. made advertising news two ways. (1) It's unusual for a cli-

ent to publicly praise its agencies. (2) Diversification in network tv is a big switch for the Nestlé Co., which built its line of grocery products by rotating them on one or two major network tv vehicles. Today, the firm is reaching out for wider circulation by swinging to a multi-program pattern on an alternate-week base.

It's a pattern that will become more widespread in 1957.

"What we call 'diversification' is really a magazine approach to network tv buying," Don Cady told SPONSOR. "In print we've always been used to buying circulation. Well, you don't

buy 52 weeks in one magazine to get maximum circulation. It doesn't make sense to do something comparable to a 52-week magazine schedule in television either."

In line with this reasoning, Nestlé put half of its Gale Storm show *Oh Susanna*, up for alternate-week sponsorship and added alternate week sponsorship of *Blondie*, a new NBC TV Friday night show. Both shows (through Bryan Houston) are now used exclusively for Nescafé advertising, since the instant coffee accounts for 60% of the Nestlé Co.'s total sales.

Nestle gets diversification of thinking by calling together all three of its agencies to consult on ad recommendations, help shape its tv shows

For its two instant cocoas, (through McCann-Erickson), the Nestle Co. has bought 15-minute segments of three daytime NBC TV shows on alternate Thursdays: *Gary Moore*, *Valiant Lady* and *Our Miss Brooks*, Quik and the chocolate bars (through McCann-Erickson) sponsor *The Lone Ranger* on alternate Saturdays. Other Nestle products both through McCann and through D-F-S are currently not in network tv. However, network tv represents the major portion of Nestle's SPONSOR-estimated \$9.5 million budget.

Several developments in network tv during the past year or two have set the stage for a trend toward program diversification.

First, the days of 50 and 60 ratings on individual shows are past. It's almost impossible to reach half or more of all U. S. tv homes with a single vehicle. Tv audiences are, in fact, more and more split three ways among the television networks as ABC TV

closes the gap with the other networks.

As the same time, show costs and time costs have both increased rapidly. Three or four years ago an advertiser could buy a half-hour nighttime show for about \$2 million and count on getting a substantial chunk of the total audience if the show clicked. Today, bankrolling a half-hour television show for a year means tying up \$4 to \$5 million in one vehicle with all the related risks implicit in staking all on one show.

"Diversification is the trend because of the money mechanics of advertising and tv particularly," say Don Cady.

Diversification helps the advertiser hedge his bet. Fall 1956 saw an unprecedented number of network tv show cancellations. While the season on the whole was conceded a critical disappointment, many of the cancellations were actually due to changed tv economics and tv thinking rather than the weakness of individual shows.

Here's how Nestle executives summarize diversification advantages:

1. *Broader, unduplicated audience:* The Nestle Co. based its decision to diversify on several audience studies. One such study was developed by the Nestle agencies and based on a special Nielsen analysis of the four weeks ending 20 October. It showed that Gale Storm's first four telecasts reached 49.7% of all U. S. tv homes.

"This is a cumulative unduplicated audience," Bill Templeton, Bryan Houston's v.p. in charge of tv and radio, told SPONSOR. "We then measured the audience produced by the time period into which *Blondie* was to go and found that used in combination with our Gale Storm show, it would deliver 69% of all U. S. homes in the same period."

Since *Blondie* replaced a show of similar appeal (situation comedy aimed at the family), the client and agency both felt that the 20% projected increase in unduplicated tv homes is a conservative estimate.

2. *More penetration for commercials:* Alternate-week sponsorship of the two nighttime tv shows rather than weekly sponsorship of one does not give Nestle more commercial time. However, client and agency both feel



Inter-agency meetings are called by Don Cady (center) to discuss such items of general concern as the shaping and buying of a new tv show. This gathering, in a Bryan Houston conference room, includes (l. to r.) Bill Cory, D-F-S a/e on Decaf; Ken Torgerson, D-S-F associate media director; Bill Templeton, Houston tv-radio v.p.; Cady; Joe Scheideler, Houston account supervisor on Nescafe; Ed Noakes, McCann v.p., management service director; John Beresford McCann account group supervisor

Bryan Houston agency handles the two nighttime shows for Nescafe. Discussing new commercials (l. to r.): Emerson Cole, tv writer; Joe Scheideler, account supervisor; Wyn Walsh, tv producer; Chet Kulesca, head, tv film commercials; Bill Templeton, v.p. tv-radio





Nestle's plans board makes major strategy and media decisions. Above (l. to r.) are Len Wyman, circulation assistant; Dick Goebel, ad manager; Don Cady, v.p. advertising merchandising; John Thompson, production manager.

that it provides greater penetration for the commercials.

"If your commercial on one show produces a Gallup-Robinson of 60% registration and 60% registration on your other show, then you're getting 120%," says Don Cady. "This is another supporting argument for diversification."

3. *Continuity in advertising effort:* For impulse-purchase items that are drug or grocery distributed, continuity in advertising effort is of primary importance. Continuity in tv, however, need not mean weekly exposure.

"Alternate-week sponsorship of a program with which we're identified actually gives us excellent continuity," says Don Cady. "And with our diversification plan, we actually get weekly exposure on two nighttime shows through our cross-plug arrangement with the other sponsors."

Circulation has become a primary consideration to Nestle in planning its network tv effort for the year. Says

Cady: "Every study on tv and advertising costs that we've made has shown us that tv is the lowest cost medium in terms of impact, but the most expensive in terms of initial investment in show sponsorship. Therefore it's increasingly important for us to reach as many people as possible on a regular and continuous basis."

4. *Hedge against flops:* Sponsorship of a half-hour network tv show implies an initial investment of \$4 million to \$5 million plus an additional budget for promotional and merchandising support. If a show should

produce disappointing ratings, the sponsor with all his tv money invested in it faces a sizable problem beyond replacing that program. His promotions and trade merchandising are generally planned well in advance and would have to be junked.

A sponsor who has two programs in a happier position. In the first place, he views his network tv effort in terms of overall audience and sales objectives. Therefore, a dip in ratings for one show may be made up for by the other program. He can afford to spend more time waiting for one program to build up.

And there, of course, program success is an ephemeral thing, dependent on several factors outside the control of the sponsor.

"If the network changes the schedule or cuts out your show, your ratings show it," says Cady. "Or, if the network opposite puts in a real blockbuster, your ratings can dip."

Please turn to page 21

ARTICLE IN BRIEF

Diversification is Nestle's new concept for effective network tv buying. Instead of full sponsorship of shows the firm both hedges risk and increases audience by alternate-week sponsorship of six tv properties. Planning is joint work of Nestle's three agencies

HOW TO BUY SPOT RADIO — FAST

Haste doesn't necessarily make waste when you buy a short-order spot radio campaign if you take a few pointers from timebuyers and reps who know the shortcuts and the safeguards. Primary among them: organization in advance

Most people at ad agencies and representative firms who are directly involved in the launching of a flash spot radio campaign look upon this particular media buy as a chore—and an inescapable one.

They know that halcyon day will never come when (1) every client plans his media schedules enough ahead of time so there's a minimal strain on muscle-power and brain-power, or when (2) clients will be in a sufficiently safeguarded marketing position to even attempt such a smooth-running approach.

There'll always be an emergency. And, because spot radio is particularly matched to the needs of emergency situations, it's a medium frequently chosen to trouble-shoot for the adver-

tiser with a last-minute problem.

The emergency, of course, may be fancied. A product, uncertain of its own media selections, may consider it an emergency when a competitive brand swoops into spot radio. At that point, for "competitive" reasons, the first manufacturer will adopt a copy-cat approach and buy the same. (This is particularly true of cigarette companies.)

There are more legitimate emergencies, however. A quick price change, a local distribution problem, a sudden flu epidemic or a major weather change, a quick introduction of a new product, a strong competitive copy theme which needs quick rebuttal—all these hinge on a time element and the compulsive need for immediate action.

Once the need has been established and the decision for a quick buying tactic and a fast launching has been made by the client and the account group, the hard work starts. This work can be eased considerably, however, by the application of a few basic rules in procedure.

SPONSOR asked both agency buyers and station representatives how their jobs could be simplified and how—at the same time—the fast, flash buy could be more productive. They all agree that the adage, haste makes waste, has certain elements of fact in it. But they likewise agree that the best countering force to buying mistakes is organization.

This precept for judicious and productive buying is, of course, no dif-



Problem: Newspaper strike in Cleveland prompted Pontiac to divert print money to spot radio though it already had spot drive running

Problem: Cleveland newspaper strike. Answer



Solution to emergency was spot radio, with details set by (l. to r.) Joseph Spadea, H. I. Christal representatives: Wm. A. Bushway, asst. buyer, McMannus, John & Adams, Pontiac agency in Detroit; Chuck Campbell, chief buyer; John Hartigan, asst. buyer



New-car announcement copy needed extra impact, so Pontiac chose schedules on stations KYW, WERE, WCAR, WHK, WJW

ferent for the quick, three-day buying period than for a campaign which is planned and bought meticulously over a month's time. But the closer the deadline for both buyer and rep, the more urgent the need for organization.

What are some of these techniques in organization, some of the safeguards which can be adopted to make the fast buy an effortless one—and a more meaningful one?

Buyers and reps agree that the biggest single factor is an understanding of what the client is attempting to do. And the representative, as well as the buyer, must know this down to the last local sales objective in order to supply a quick and productive buying answer to the problem.

Neither the buyer nor the rep should be "stilled," is the way Helen Wilbur, broadcast buying supervisor at Grey Advertising, puts it. "After the buyer gets briefed fully by the account group, this information *must* be passed on to the rep. We should give him as much leeway as possible and let him use his own initiative in making recommendations."

The flow of ideas between buyer and rep must be even more flexible in a situation where both are working against time. This is the contention of Bill Pellens, buying supervisor at McCann-Erickson who recommends the

Launching a fast yet productive spot radio campaign takes a lot of streamlining and pre-planning. Reps and buyers outline precautions and techniques which help a client go on the air to solve emergency situations, such as copy change, competition, price hike

purchase of time periods rather than specific time slots.

"Rather than ask for 10:02 a.m., we ask for the type of announcements we want in the 11 to 11:30 a.m. period, leaving it up to the rep and the station to give us the best slots they can and to rotate the commercials throughout that time span. This probably gives us a broader audience anyway and it speeds up the buy because there's no time for minute-by-minute availabilities."

When the station representative is given latitude, the buyer is likely to get a much better buy for his client, says Morris Kellner, radio sales manager for The Katz Agency, national representative firm.

"If the buyer will tell us the specific dollar or announcement allocation per market, and let us help him administer it, we think we'll get something extra special in the way of times and audi-

ence. For some we know the local buying time in each city. And because it's to our future advantage to help buy the best campaigns we can, we take up with good, sound recommendations.

All basic buying data should be summarized by the buyer for each city on the market list before the copy is called in, says Betty Nason, buyer at Doris, Redford & Johnson. This should include the amount of money to be allocated to each, the type of program information needed from the copy, the type of audience desired.

Yet buyers should not collect rooms of data, particularly statistical data which take time to compile if they are not going to be used. John Finney, radio sales manager for Avery Knodel, says this is an abuse of a majority of buyers, but a prevalent one.

"When we're all working at top speed to line up good time, and to clear availabilities, it's a bottleneck if we're asked to deliver data other than superfluous to the actual buy or relevant."

But all information submitted to the buyer, he says, should be summarized by each representative in a uniform style. This makes the buyer's process of assimilation of facts and figures faster and easier.

The buyers and representatives, because their advertising problems and goals are the same, share similar questions on how a spot radio drive can be launched fast and effectively.

And they agree that the biggest problem is *not* determining the available time and then buying it. Somewhat surprisingly, the part of the campaign which most often goes awry is the copy portion.

Many's the time, they tell stories, when the schedule is effortlessly and effectively lined up in three days—but someone somewhere along the line forgets the most crucial element—what goes *in* that time period.

That's why probably the first thing which should be done after the original market list is determined is to forward shipping instructions on radio copy to the proper departments.

If transcriptions are to the shop, they should be sent immediately to the stations which more than likely will be carrying the commercial. Sometimes, of course, an e.t. therefore goes to a station which, when the actual buying is completed, has been left out of the lineup. But a fast buying cam-

Pontiac added spot radio drive in three days



Direct call to stations by Chuck Campbell informed them he'd fly to Cleveland for one day to finalize the local radio plans there



Three-day effort ended with personalities like KYW's Joe Finan giving Pontiac commercials on disc shows

campaign implies a fairly good idea on the part of the buyer as to the key stations which will be used.

If, on the other hand, the emergency situation requires new copy, this can be wired to the stations on the list or, in a very tight time situation, telephoned.

Morton Bassett, account executive at John Blair & Co., advises agencies to send copy—either transcribed or live—to the commercial manager. "He's the one with whom we work and the one person at the station who knows the most about this last-minute campaign. Too often a lone e.t. is misdirected and when the time comes for airing the copy can't be found."

The rep, of course, relies on the telephone and the teletype to handle agency-rep and station-rep communications. If the buying group at the agency is sufficiently organized before placing that first call to the rep, what follows on the part of representatives is largely mechanical and clerical.

The "selling" by the rep, contrary to some misconceptions, does not take place at the time of actual buying. This is why the mechanics of the buying system—rather than creative selling—take over after that first agency call for availabilities.

The time for reps to sell their stations, the station personality and the representative's individual integrity and servicing style is between buys. "Once we start buying," says Jeremy Sprague, buyer at Cunningham & Walsh, "we have no time for a complete station briefing on coverage, total ratings, public service and sales results. Then we're down to the short strokes, particularly when we're buying a fast, last-minute campaign." Helen Wilbur agrees, stating "Individual station pitches should be made long before the buying on any campaign is started."

"Emergency, last-minute buying should be treated as just that," says Avery-Knodel's Tormey. "Both the salesman and the buyer should roll up their sleeves and dig into the situation, cooperating in every way possible. This often means the rep sits in the buyer's office until midnight working out details. It means a sharing of information and a give-and-take of thinking all the way down the line."

What are some typical "emergency" situations, when the buyer on short notice was alerted by the account group to launch a fast spot radio drive in multiple markets?

► **Competition:** One food product, which has two major competitors, was confronted with a price increase introduced by both of them. The problem: the retail grocer would be tempted to jack-up local-level prices on all three, even though Product A was still costing him—and the consumer—the same amount. The answer: a fast spot radio campaign announcing to local customers that the price of Product A was remaining the same. The objective: to increase sales for the product and also to successfully block the grocer from hiking the product's cost.

► **Newspaper strike:** Many advertisers swooped into spot radio in Cleve-

land during the recent newspaper strike there. Two products moving in fast with money allocated originally to newspaper were Pontiac and Cadillac, out of MacManus, John & Adams in Detroit. Chuck Campbell, head buyer on the cars, called in Detroit station reps to line up initial schedules and then hopped a plane for Cleveland. There he conferred with individual station management and personalities and gave them live copy, thus managing to get the campaign finalized and on the air in three short days.

These steps help make speedy buying easier

ORGANIZE exact needs of the campaign before contacting any rep. Pre-planning in detail is a must

PREPARE a complete market list and probable stations to be bought before asking for specifics from rep

ISSUE shipping instructions on copy before actual buying starts so it arrives in local areas on time

BRIEF station reps fully on allocation of money or announcements by market and on over-all objectives

ELIMINATE unnecessary detail. Take availabilities over the phone; cut down on market data and ratings

BE FLEXIBLE. Give the rep leeway in clearing times best suited to your budget, your special emergency

► **Extra money:** Texaco had some money available at the end of its fiscal

year and decided to add intensity to its current spot radio drive. Chronology of the buying: Buyer Jerry Sprague was alerted by Cunningham & Walsh account people at Thursday noon that the Texas Co. wanted to go into 40 more market areas. By late that same afternoon, Sprague had worked up a station list of 80 outlets, two per market. On Friday morning he started to call the representatives and by Friday afternoon he had completed the buying. In less than a day, the reps had contacted stations, cleared time and verified—by phone—the agency order. It took a day and a half for C&W to position and to buy 40 announcements in each of 40 markets—a total of 1,600 individual time periods.

Two factors made this buy easier, Sprague says. "Because this was an addition to a current campaign, the reps already had a detailed briefing on what we were trying to accomplish. And we also had on hand current copy which we could shoot to these extra stations fast."

Even though both the agency and the station representative is geared to fast buying and fast servicing, spokesmen in both types of shop think a lot of so-termed emergency buying isn't really necessary. They point to the possibility of a buyer crying "wolf" too often—of continually buying on short notice, so that reps are on the defensive.

Tormey of Avery-Knodel summarizes much of the combined thinking. "Buyers, and the account group people particularly, should realize that only with pre-planning and advance notice can they get the best possible buy and the best available adjacencies. The more time they give to planning and buying, the less likely they are to be mouse-trapped and to find their ulcers popping! Spot radio is being used increasingly as a primary medium, rather than as an incidental one, and it's rough finding good time periods for any campaign these days—and particularly for the short-notice ones."

Every rep is geared to launch a fast campaign, says Kellner of Katz. "But getting good time periods at the last minute is like going to the box office. Maybe you do and maybe you don't. The two biggest things the buyer needs to do is share all advertiser information with the rep and then have faith in him!"



Good hand models like Maureen Bailey, pictured here with New York talent agent Chuck Tramm, are always in demand.

THE ART OF CASTING TV COMMERCIALS

A miscast commercial can flop as badly as a miscast show. Here are casting tips from experts along with views on latest trends

A successful television commercial is the product of two worlds—one symbolized by Madison Avenue, the other by Shubert Alley. Although many show people have successfully managed the transition from entertaining to selling, the business of selecting the right talent and maintaining a good working relationship with them remains a major problem in tv advertising. The solution lies with the talent, the talent's agent and the casting director. And each views casting from his own benchmark.

"Casting the tv commercial," says an actor, "is a cross between a lottery and a cattle auction."

"Talent agents could do a better job

of screening," says an ad agency casting director. "About 25% of the actors they send around aren't even close to our requirements, and another 25% are already known to us and in our own files."

"The tv commercial is as young as television," a talent agent says, "and everyone concerned is still doing a lot of groping. But believe me, everyone's learning fast."

What they are learning and how their concepts are changing are reflected in these sponsor-collected tips on commercials casting.

Henry C. Brown, one of New York's most active talent agents in the tv commercial field, offers these basic

tips in casting television performers.

1. Sponsor and ad agency should get together in a pre-casting meeting to determine exactly what attributes they are seeking in their talent based on an objective evaluation of the projected campaign.

2. Actors should be auditioned by professionals. Professionally try agencies who know theater through work in summer stock, tv, night clubs, etc. Such background is important for the ad agency casting director.

3. If possible, actor's time should be allowed for reading a tv commercial. A better insight into an actor's potential could be had if he had time to get his teeth into the part. But unfortu-

New trends in casting tv commercials are:

screen tests for talent, actors favored over models.

Dubbing-in of voices is no longer recommended

nately, the "cold reading" is the common way of casting.

4. Sponsor and ad agency might profit by casting with an open mind rather than being locked on some preconceived notion of how a part should be read. Actors are creative, too.

5. In casting, it is not nearly as important to know what an actor has done as what he can do for this particular job.

6. Screen tests are helpful in casting. If the talent agent has such film, it may be submitted to agency along with "stills" before the actor is sent around in person. The screen test for tv commercials has been gaining ground in the last two or three years. Today, many ad agencies make their

own screenings and keep them on file.

Once the casting has been completed, Brown feels these three things are important to establish a practical working relationship with the talent.

1. The ad agency should make the actor feel he is part of their sales team and thereby reap the benefits of his instinctive urge to inventiveness.

2. Invariably the actor has had a long working knowledge of problems involved in producing commercials. Use his experience.

3. Never dampen his enthusiasm for the job by contractual insecurities and skimping on payments. Work out just compensation.

Mel Goodman, who recently joined Brown after more than six years as

casting director and producer for Compton Advertising, suggests that advertising agencies can improve and speed up casting if they actually go into the creative aspects of the storyboard with their talent agents rather than supply them with simply a two-line description of what an actor should look and sound like. This would assist toward more realistic casting, which Goodman favors.

"Too many of us involved in tv commercials," he says, "are guilty of casting Hollywood stereotypes. The idea that the role of a doctor must be played by an actor with graying temples is wrong. Walk down any hospital corridor and you'll see no two doctors look alike. It takes real people to sell products."

Doris Gravert, casting director for Dancer-Fitzgerald-Sample, is another advocate of off-beat casting. However, she points out that a tv commercial is not a tv show, and that a one-minute commercial allows no time to develop a character portrayal. Much judgment and showmanship is needed in casting off-beat types. If it takes 50 seconds to convince an audience that this is really a doctor they are seeing, then there's only 10 seconds left to get across the sales message. As for screen tests, Miss Gravert prefers to see talent ahead of screenings. Whenever one is considered advisable, D-F-S will make its own.

Agency casting directors have their own specific gripes in this relatively infant business of tv commercials. Naturally, they involve both talent and talent agents. For example, Miss Gravert feels many talent agents do a disservice to their own stable of talent by asking for exorbitant fees for their clients simply because an ad agency phones and requests a certain performer. When the talent agent knows a certain piece of acting property is in demand, they frequently price that property right out of the job.

Foote, Cone & Belding's casting director, Joan Humer, complains that all too often talent agents don't send what she asks for. Pictures ("stills") bear little resemblance to the talent when they finally show up in person. Sometimes these stills are overglamorized, sometimes they make the actor appear younger or older than he is. She suggests that stills include: (1) full-length shot, (2) happy shot, (3) "plain American girl or boy" and (4) glamor shot.

At Young & Rubicam, Casting Di-

DO'S AND DON'T'S OF CASTING

DO give the actor who is trying out, a storyboard to look at in addition to the script. Direct him through the action. Set up your casting office to resemble sound stage to test movements

DO give the talent agent more than a two-line description of what kind of talent you need. Fill him in on client's prejudices regarding talent, also on thinking behind the commercial and its aims

DO make the talent finally selected feel they are part of your sales team. An actor's native creativity enables him to contribute something special to your commercial. Utilize his experience

DON'T make snap judgments in casting. Try to visualize the actor in the finished commercial, and rely more on what he can do for this job than on what jobs he has done in past. Be a showman

DON'T cast hard-to-work-with talent and then force them on your commercial producer. The producer's bid is based on time and if your casting runs him into overtime, he may ask you to pay for it

DON'T be fooled by those confident looking kids in casting children. They're the ones who generally blow up or freeze. Make a warm advance to the child. If he rejects it, look for trouble

rector Marge Kerr feels that freelance talent complicates casting. Today, an agent may send around an actress who doesn't get the part. Three months from now, for a different commercial, another agent sends the same girl and she's in. Then the first agent phones and wants to know, "How come?" This is an area that is strictly a talent-representative problem and should not concern the ad agency casting director. At Y&R, they rely heavily on the talent agent.

To casting directors, Charles B. Tramm, another leading New York talent agent, offers this advice:

1. Do casting far enough ahead to insure booking time of performers with busy schedules.

2. If there is any chance shooting can't be completed on schedule, book with holdover time. (For example: "We're booking you definitely for Thursday but give us Friday for holdover." If shooting is finished Thursday, there is no charge for Friday. On the other hand, if talent gets another job for Friday, they have the right to ask the casting director to confirm the Friday holdover.)

3. Never count on inexperienced talent to cut costs. They cost you money in the long run.

4. Always look at the hands, especially if any manual operation is involved. Attractive, steady hands are a rarity. A pretty hand is not the only requirement for a hand model. The person must be dexterous since many product demonstrations involve normally awkward positions. And if it's a wrist-watch commercial you're doing, look above the hands and make certain they are not at the end of a hairy arm.

Bill Hertz, producer for Los Angeles studios of Shamus Culhane Productions, adds these tips: (1) Beware of the "clothes-horse" model in a commercial: it is surprising how few of them know how to move around. (2) An actor makes an intangible contribution.
(Please turn to page 83)

ARTICLE IN BRIEF

More care is going into the casting of a tv commercial than ever before. Screen tests are now being used by agencies and talent agents. A trend away from stereotype "Hollywood" models to off-beat casting has developed, as more actors enter the field.



1 Pre-casting conference: In the offices of Norman Craig & Kummel, Inc., Mel Goodman (left), v.p. of Henry C. Brown Talent Agency, confers with Walter Craig, v.p. in charge of radio, on product and talent needed.



2 "Let's try it this way." Auditioning actress Elsa Mae Han gets direction from NBC's Marshall Stone (back to camera) while Norman Craig & Kummel's tv production and copy supervisors, Sheldon Platt and Harriet Pirk, look on.

3 "She's in." Actress Caroline O'Connor gets the nod for Sparks' commercial after successful test. Director Stone (right) gives nod to her agent Mel Goodman of Henry C. Brown. Brown offers casting tips to director.





THIS WE FIGHT FOR

SPONSOR presents its 1957 editorial platform, putting causes we will campaign for during the course of this year on record

SPONSOR's basic publishing philosophy has remained unchanged over its 10-year history. It has two straightforward tenets: (1) to provide useful facts and figures for its readers; (2) to lead the way editorially toward industry improvements.

SPONSOR periodically expresses its editorial platform under the heading "This We Fight For." Below is SPONSOR's 1957 platform, the third such public statement since SPONSOR first published a "This We Fight For" in 1953.

On the page at right is a reproduction of the first "This We Fight For" together with a report on prog-

ress made and progress yet to be made toward each of SPONSOR's original goals.

Many of the objectives for which SPONSOR will campaign during 1957 are little different from those listed in 1953—for these are goals not easily attained even over a span of years. Others are new, in tune with changing times and conditions.

SPONSOR's campaigning takes several forms, including articles, editorials, features and a unique one-paragraph form of editorial which appears each issue under the heading "This We Fight For."

1. We fight for an accurate industry tv set count done on a continuing basis. The advertiser is entitled to exact information on market-by-market audience potential of television.
2. We fight for a radio buying philosophy based on quality as well as quantity. The trend toward saturation buying can be harmful if the values of the medium are lost to tonnage.
3. We fight for a better evaluation of advertising media—especially tv and radio. Reliance on carefully-researched data and full analysis of marketing facts must replace emotional thinking and follow-the-leader tactics.
4. We fight for better tv and radio ratings—and clearer evaluation of them. We urge that a field test of existing rating methods be conducted by an independent body like the Advertising Research Foundation. We work to throw light on the weaknesses and strengths of ratings and to convince advertisers that ratings are not the ultimate test as to whether a sponsor's interests are being effectively served by a program or adjacency.
5. We fight for improved timebuyer and mediabuyer status at agencies. We fight for greater recognition of the expert role an experienced buyer should be allowed to play.
6. We fight for consideration of spot—both tv and radio—as major media. Spot can play a strong task force role but it is often tremendously effective when included in the advertising plan as a basic component.
7. We fight for program experimentation by stations and networks and the development of fresh new program ideas. We oppose the play-it-safe philosophy which can only mean stagnation for tv and radio programming.
8. We fight for the preservation of free tv as opposed to fee tv. A change in the basic American pattern of commercial broadcasting should not be allowed to endanger the foundations of a medium which has well served the public interest.
9. We fight for first-hand knowledge of tv and radio stations by national advertisers, advertising agency and network executives. We urge a grass-roots approach to stations so that national-level executives do not fall prey to "ivory tower" thinking.
10. We fight for adherence to industry codes by stations and sponsors alike, and for the highest standards of truthfulness and good taste in tv and radio commercials.

11. We fight for regular publication of spot and network radio expenditures by companies comparable to figures available for all other major media.

12. We fight for a full and accurate count of radio listening. Every medium is entitled to fair measurement, but radio's personal set listening and out-of-home listening have not yet been fully gauged.

13. We fight for better, more effective commercials; we fight everlastingly to keep the advertiser aware of the importance of making his commercial the best possible salesman for his product. We urge the importance of allotting a sufficiently large budget for the production of effective commercials.

14. We fight for development of a budgeted rating system, possibly a lowest electronic system based on adequate sample and capable of fast ratings.

15. We fight for easier ways to buy spot with particular reference to standardized procedures designed to save time and expense. More spot would be bought if agencies could be shown ways to minimize the details inherent in these potent media.

16. We fight for a firm rate card and firm rates.

17. We fight for a clear definition of local vs. national station rates as well as for the standardization of TV spot radio station rate cards.

What's happened since SPONSOR's first "This We Fight For"?

SPONSOR's first "This We Fight For" appeared in the 9 February 1953 issue. What's happened since? You'll find a digest of developments numbered to coincide with the original platform planks below; 1957 platform is outlined on facing page.



THIS WE FIGHT FOR

1. Full count of radio listening; progress in out-of-home and multi-set measurement; much more needed.

2. Better ratings; There are still many flaws, much confusion.

3. Time-buyer status; it has grown; 1957 should see big progress.

4. A tv promotion bureau: TVB is established on a strong basis.

5. Program experimentation: The industry still lags in development of fresh program ideas.

6. Radio's permanency: The idea has long since faded that radio is on the way out.

7. Million-dollar BAB: RAB is near this goal, has wide industry support.

8. Better commercials: Creativity has made major strides but many commercials are an after-thought.

9. Pricing tv: Tv costs jumped but circulation kept pace.

10. Rep's role: Greater recognition of his contribution now.

11. Sound networks: Unity SPONSOR urged has been a basic objective of each network but flare-ups, particularly in radio, continue periodically.

12. Realistic rates: SPONSOR believes radio has undersold itself in many time periods.

13. Foolproof ratings: There are none and there's been little new practical thinking.

14. Ease in buying spot: Some progress, much more needed.

15. Station awareness: Admen still travel too little.

In our opinion, the proper role of a trade paper is not only to inform, but to actively lead the way. SPONSOR has built on this concept, and its unusual growth is in good measure due to the needs it has seen, the causes it has espoused.

The true test of a trade paper editor is his ability to focus on key necessities within the industry he serves, the soundness with which he analyzes an industry problem, the way in which he licks it.

During SPONSOR's six years we have fought for a full and accurate count of radio listening, for better commercials, for proper use of radio and TV ratings, for increased recognition of timebuyers, for realistic radio rates, for new and creative program forms, for the formation of a BAB, for confidence in radio's future, for a TV bureau comparable to radio's BAB, for reorganization of the NAB (now NABTB) for a new name for spot. These, and many others, are the causes we have espoused.

Let it be said that SPONSOR, though we have made our mistakes, has been no fence-straddler. We fight hard.

Today the things we stand for, the improvements we fight for are recorded in each bi-weekly issue. We set them forth briefly here so that every reader will know what they are.

1. We fight for a full and accurate count of radio listening. Every medium is entitled to fair measurement, but radio's personal set listening and out-of-home listening have not been properly gauged.
2. We fight for better radio and TV ratings, and a more realistic view of them. We are convinced that radio and TV ratings are not the ultimate in deciding whether a sponsor's interests are being effectively

served by his present purchase, nor the ultimate in deciding what to buy. We work to throw light on the weaknesses and strengths of ratings, educate advertisers to their limitations as well as values.

3. We fight for timebuyer status at all advertising agencies dealing with air media equal to space-buyer status.
4. We fight for the prompt establishment of a TV promotion research bureau comparable to radio's BAB or newspaper's Bureau of Advertising.
5. We fight to encourage advertisers, agencies, networks and stations to experiment with and create new program forms, to help the industry realize that such experimentation and creativeness is essential to the growth of radio and TV.
6. We fight to convince the advertiser that radio has a place in the American home which neither television nor any other medium can usurp; that there is a secure place for television as well. Indeed, we fight to believe that every honest medium has a home in the radio, excluding advertising, firmament.
7. We fight for a comprehensive BAB geared to show the national as well as local advertiser why radio is a great medium. We believe that in order to do its fullest job, fast growing BAB needs constructive criticism from its industry. This we will do to the best of our ability.
8. We fight for better, more effective commercials. We fight to everlastingly keep the advertiser aware of the importance of making his com-

mercial the best possible salesman for his product.

9. We fight to point out the danger of pricing TV out of the market. We constantly strive to show how this can be prevented.
10. We fight to reveal the expanding role in recent years of the station representative. We recommend a strict sales rule to a wide range of services that benefit advertisers and stations alike.
11. We fight for sound, reliable network operations, both radio and TV. During these months of constant transition, a commensurate of interests and action among networks that will result in unity and strength for the air media.
12. We fight for a realistic pricing of radio and TV rates, neither too high nor too low.
13. We fight for development of a budgeted rating system, possibly a lowest electronic system based on adequate sample and capable of fast ratings.
14. We fight to ease the burden of contacting and executing spot on radio and TV agencies. More spot would be bought if agencies could be shown ways to minimize the details inherent in these potent media.
15. We fight for standardization of radio and TV station rate cards, and firm rates.
16. We fight for a clear definition of local vs. national station rates as well as for the standardization of TV spot radio station rate cards.



A GRAIN (OR MORE) OF SALT

Everyone you talk to in media talks about **PLUS MERCHANDISING** that goes with their service. And from years of getting the short end of the stick you've sprinkled their promises generously from that box of salt you keep hidden in your desk.

THROW THE SALT AWAY, when **KEYSTONE BROADCASTING SYSTEM** makes the promise, because we don't rate grains of salt. We get buckets of appreciation from our advertisers—not for idly given promises of plus merchandising but for **DELIVERING WAY BEYOND THE PROMISE** and for **EXTRA SALES ACTUALLY MADE** by our radio station affiliates who **GET OUT AND WORK** when they get a campaign through **KEYSTONE!**

And the Keystone audience of rich Hometown and Rural America represents a **LIVE** market that is the backbone of the U.S. consumer index . . . 90 million loyal Keystone listeners—available to you through the **920** Keystone affiliates.

Now look! We're either joshing or we're loaded for you with marketing and sales-making ammunition you need. Why don't you ask us to come in and let you see for yourself. Call us!



Send for our new station list

CHICAGO
111 W. Washington
Sta 2-8900

NEW YORK
580 Fifth Ave.
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post St.
SUTter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

Tv programing and costs

COMPARAGRAPH

This is the third of sponsor's new Comparagraph sections. It is designed to give readers a monthly updating on tv network programs, sponsors and costs plus basic data of interest to users of spot tv. Each Comparagraph section will provide some new material in addition to the up-to-date facts on the network tv picture. For example, this section will contain audience composition data (a breakdown of the audience by age and sex) on a long list of syndicated film shows. More than 20 markets are covered in this list. Future issues will carry new breakdowns of various data. The next Comparagraph will be featured in the 16 February issue of sponsor.

- 1** Network program profile provides sponsored hour data . . . see below
- 2** Cost-per-1,000 for top 10 night and daytime programs . . . page 36
- 3** Comparagraph gives day-by-day chart of all net shows . . . page 38
- 4** Alphabetical list of new shows includes cost data . . . page 42
- 5** Spot tv basics cover audience composition of films . . . page 48

1. NETWORK PROGRAM PROFILE

AVERAGE COST OF PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama \$59,000	12	Half-hour drama \$34,875	16	Situation comedy \$37,177	17	Hour comedy-variety \$61,333	9
Half-hour comedy-var. \$39,375	6	Adventure \$34,055	18	Quiz \$27,334	15	Daytime serials \$8,911*	9

*Per week of five shows; other programs are once-weekly

NUMBER OF SPONSORED HOURS: LIVE AND FILM*

Daytime

Network	Sponsored hours	% live	% film
ABC	11.75	8.5	91.5
CBS	34.92	92.8	7.2
NBC	18.15	87.6	12.4

Nighttime

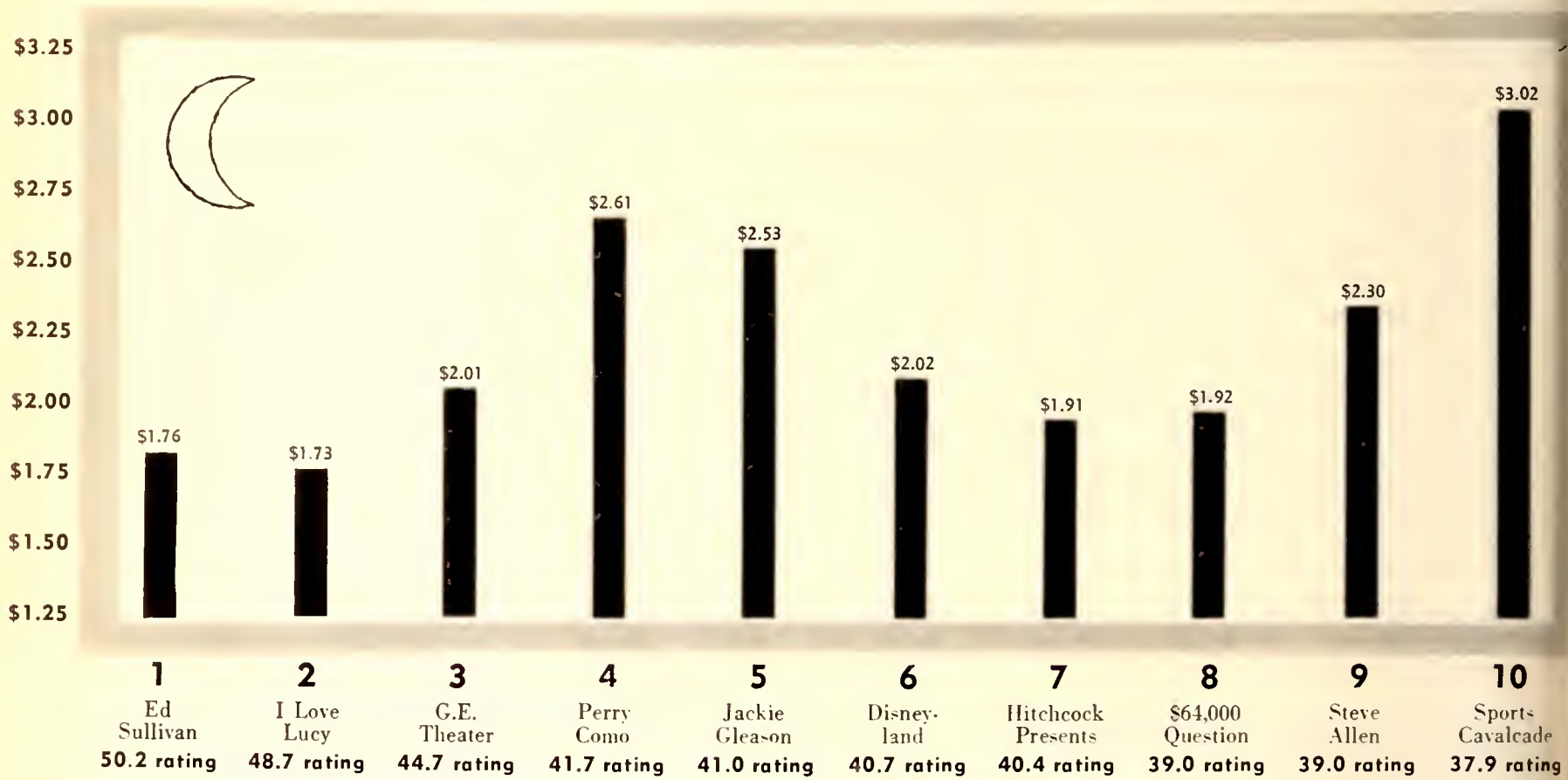
Network	Sponsored hours	% live	% film
ABC	21.75	47.1	52.9
CBS	27.25	52.3	47.7
NBC	24	66.7	33.3

*For week of 13-19 January. Because of changes in advertising contracts, the data for the week of 13-19 January is not comparable with the data for the week of 6-12 January.

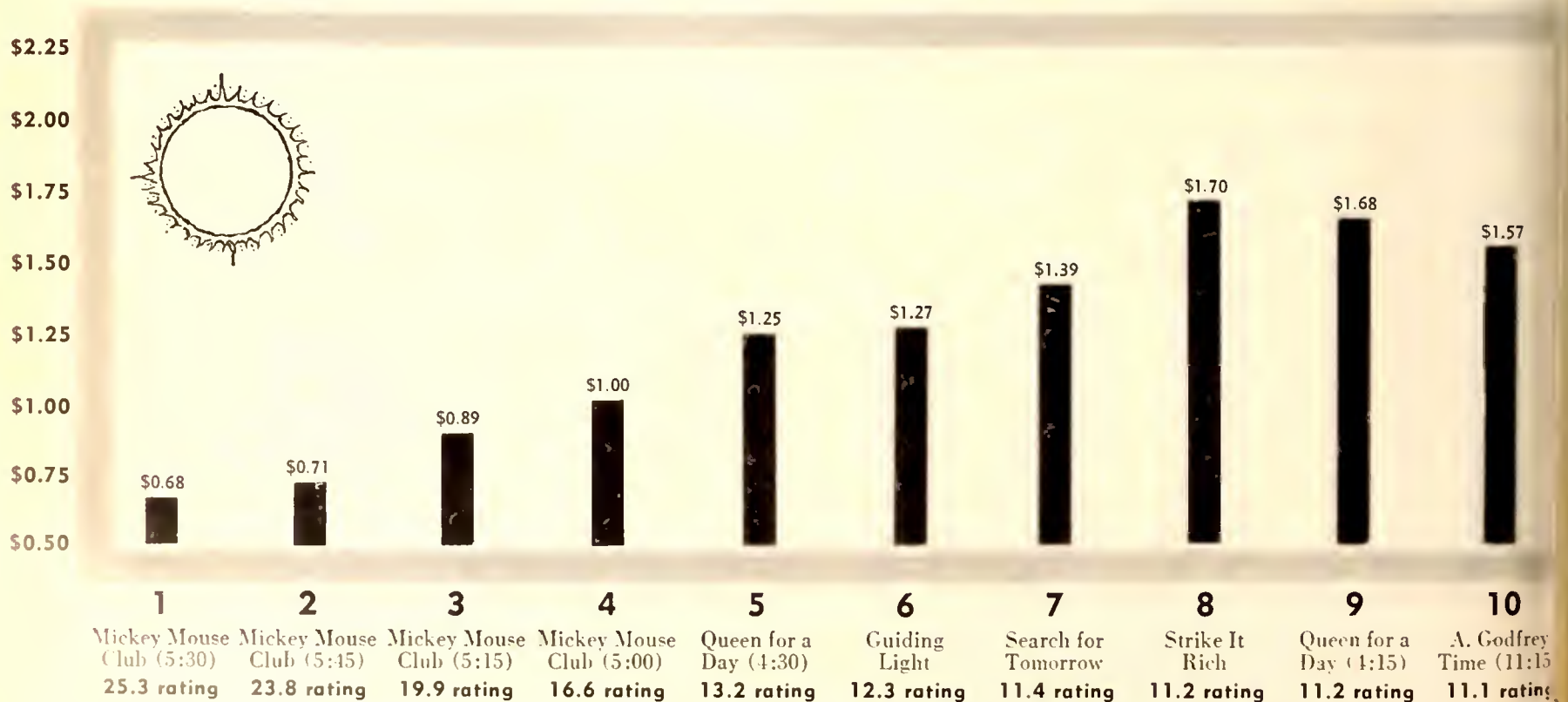
2. NETWORK SHOW COST-PER-1,000

Cost-per-1,000 charts below provide an efficiency comparison for the top 10 nighttime and the top 10 weekday programs during the two weeks ending 8 December 1956. Ratings shown are A. C. Nielsen (total audience basis). Time costs are from SRDS with standard discounts as computed by Nielsen. Talent costs are SPONSOR estimates. Top 25 network shows according to ARB are on page at right.

Cost-per-1,000 homes per commercial minute for top 10 nighttime programs



Cost-per-1,000 homes per commercial minute for top 10 week day program



NOTE: Ratings used in cost-per-1,000 calculation are A. C. Nielsen (average audience) for two weeks ending 8 December 1956.

TOP 25: ARB *

Rating

1. I Love Lucy	49.0
2. Ed Sullivan	45.8
3. \$64,000 Question	41.7
4. You Bet Your Life	38.4
5. Perry Como	36.8
6. What's My Line	36.6
7. Jack Benny	35.8
8. Alfred Hitchcock	35.2
9. Disneyland	35.1
10. I've Got A Secret	35.0
11. G.E. Theatre	34.5
12. \$64,000 Challenge	33.7
13. Lassie	33.5
14. Red Skelton	33.3
15. Lawrence Welk	33.0
16. Jackie Gleason	32.8
17. Talent Scouts	32.4
18. Your Hit Parade	32.2
19. December Bride	32.0
19. People Are Funny	32.0
21. Person to Person	31.5
22. Ernie Ford	31.0
23. Robin Hood	30.2
24. Dragnet	30.0
25. Climax	29.2

Audience Composition

	M	W	C
1. I Love Lucy	29%	43%	28%
2. Ed Sullivan	35	43	22
3. \$64,000 Question	37	51	12
4. You Bet Your Life	36	47	17
5. Perry Como	32	43	25
6. What's My Line	40	51	9
7. Jack Benny	35	38	27
8. Alfred Hitchcock	43	42	15
9. Disneyland	21	22	57
10. I've Got A Secret	35	50	15
11. G.E. Theatre	40	41	19
12. \$64,000 Challenge	33	57	10
13. Lassie	25	31	44
14. Red Skelton	37	47	16
15. Lawrence Welk	37	46	17
16. Jackie Gleason	32	38	30
17. Talent Scouts	33	48	19
18. Your Hit Parade	36	44	20
19. December Bride	29	43	28
19. People Are Funny	31	41	28
21. Person to Person	37	52	11
22. Ernie Ford	37	45	18
23. Robin Hood	25	28	47
24. Dragnet	34	41	25
25. Climax	36	47	18

*December 1956 national network programs.

"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

"How accurate is any rating?"



Write for your
FREE COPY
of this
informative booklet

Condensed for quick reading here are facts and figures for questions that more and more TV and Radio executives and clients are asking as advertising expenditures zoom. For example:

"How accurate is a rating—a rating by any method? How about standard error in relation to sample size?"

"How do TV and other media compare for audience interest?"

"How accurate is personal interviewing? How does it stack up with other methods?"

"Why do Uncle Sam, foremost researchers, leading advertisers and agencies insist on door-bell ringing for their top research?"



Questions like these and many more are answered in this stimulating thought-provoking little booklet. One of its many timely suggestions may start a whole train of constructive new thinking. And you'll appreciate why Pulse continues to extend its lead as the service with the most subscribers. More than 175 markets listed. We added over 50 for TV in '56—Pulse's biggest year yet. Remember—your copy is free. Write, or phone Judson 6-3316.

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, Inc., 730 Fifth Ave., New York 19
Telephone: Judson 6-3316

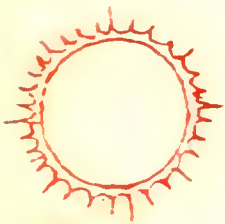
IN LOS ANGELES—6399 WILSHIRE BOULEVARD—WEBSTER 1-2412



3. NIGHTTIME

COMPAR

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00			Meet The Press							
6:15		Telephone Time								
6:30										
6:45		You Are There	Roy Rogers		D Edwards			D Edwards		
7:00										
7:15	You Asked for It	Lassie	77th Bengal	Kukla Fran			Kukla Fran			Kukla Fran
7:30				John Daly News	D Edwards		John Daly News	D Edwards		John Daly
7:45	Amateur Hour	Pvt. Secy alt	Circus Boy	Bold Journey	Robin Hood	Nat King Cole	Cheyenne	Name That Tune	Jonathan Winters	Disne
8:00		wks Jack Benny	Ruggles of Red	Blue Police	at Windsor	News	Gen Electric	Whitlock at	Lewis-Hove	Amer
8:15	Amateur Hour	Ed Sullivan	Steve Allen	Danny Thomas	Burns & Allen	Sir Lancelot	Conflict	Phil Silvers	Big Surprise	Disne
8:30						Lever Bros	Chesebrough-	Amana at	Paper at	
8:45	Amateur Hour	Ed Sullivan	Steve Allen	Voice of	Talent Scouts	Prod Showcase	Wyatt Earp	Brothers	Noah's Ark	Navy
9:00				Firestone	at Toni	BCA-Whirlpool	Gen Mills	at Steffer	L&M at	Amer
9:15	Omnibus	G. E Theatre	Tv Playhouse	Bishop Sheen	I Love Lucy	Twenty-One	Broken Arrow	To Tell The	Jane Wyman	Ozzie &
9:30		Gen Electric	Good ear at	at 11	P&G at	Pharmaceuticals	Gen Electric	Truth	P&G	K&
9:45	Omnibus	Hitchcock	Chevy Hour	Walk Top Tunes	Dec Bride	Robt Montgomery	Cavalcade	Red Skelton	Circle Theatre	Ford
10:00		Briggs Myers	at 11	New Talent	Gen Foods	at Mennen	Theater	Pet Milk at	Armstrong	P
10:15	Omnibus	\$64,000	Loretta Young	Walk Top Tunes	Studio One	Robt Montgomery	It's Polka Time	\$64,000	Kaiser Alum Hr	Wed
10:30		Challenge	PaG		Westinghouse		co-op	Question	Kaiser Alum	Fig
10:45		What's My Line	Hal of Fame		at 11			Revision	at wks	Pabst at
		Sperry-Rand	Hannack		Studio One			Do You Trust	9-3-10	at 11
		at H. Carter						Your Wife		
			No net service					L&M	Landau Plus	



DAYTIME Programming from 7:00-10:00 a.m. on these pages:

7:00										
7:15				Good Morning	Today		Good Morning	Today		
7:30				partie	partie		partie	partie		
7:45			There are no							
8:00			network shows	Good Morning	Today		Good Morning	Today		
8:15			on Sunday							
8:30			morning from	Capt Kangaroo	Today		Capt Kangaroo	Today		
8:45			7:00 to 10:00	partie			partie			
9:00										
9:15			An explanation of	Capt Kangaroo	Today		Capt Kangaroo	Today		
9:30			the material in the network tv							
9:45			Comparagraph will be found							
			on pages 40, 41							



	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00		Lamp Unto My Feet sust			Garry Moore Campbell Soup Lever Bros alt sust	Home partie (10-11)		Garry Moore Hoover Best Foods	Home partie	
10:15										
10:30					Arthur Godfrey Stand Brands	Presidential Inauguration (11-3, 1/21 only)		Arthur Godfrey Scott Paper Norwich	Home	
10:45		Look Up & Live sust								
11:00				Presidential Inauguration (11-3, 1/21 only)	Bristol Myers Bristol-Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust	
11:15		U.N. in Action sust								
11:30					Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust	
11:45		Camera Three sust			Valiant Lady Stand Brands	Tic Tac Dough sust		Valiant Lady Wesson Oil	Tic Tac Dough Sweets Co alt sust	
12N					Love of Life Amer Home Prod	Toni alt sust		Love of Life Amer Home Prod	sust	
12:15		Let's Take Trip sust			Search for Tomorrow P&G	It Could Be You sust		Search for Tomorrow P&G	It Could Be You sust	
12:30					Guiding Light P&G	Amer Home Prod		Guiding Light P&G	Alberto Culver Lehn & Fink	
12:45		Wild Bill Hickok Kellogg								
1:00					News (1-1:10) sust	No net service		News (1-1:10) sust	No net service	
1:15		Heckle & Jeckle Sweets Co, alt sust			Stand Up & Be Counted sust			Stand Up & Be Counted sust		
1:30			Frontiers of Faith sust		As the World Turns P&G	No net service		As the World Turns sust	No net service	
1:45		No net service								
2:00										
2:15		No net service	No net service NBC Opera (2-4, 2/10 only) sust		Our Miss Brooks sust	No net service		Our Miss Brooks Best Foods alt sust	No net service	
2:30										
2:45		The Last Word sust	Youth Wants To Know sust alt Amer Forum sust		Art Linkletter Stand Brands Campbell Soup	Tenn Ernie P&G Swift alt Brown & Williamson		Art Linkletter Kellogg Pillsbury	Tenn Ernie P&G Stand Brands	
3:00										
3:15		Face The Nation sust	Outlook sust	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff sust	Matinee (3-4) partie	Afternoon Festiv (3-4: partie
3:30										
3:45	Johns Hopkins File 7 sust	Sunday News sust	Zoo Parade Mutual of Omaha alt sust	Afternoon Film Festival	Bob Crosby sust Brown & Wmson alt Mentholatum	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil Best Foods	Matinee	Afternoon Festiv
4:00										
4:15	College News Conference sust	Odyssey sust	Wide Wide World (alt wks 4-5:30) Gen Motors	Afternoon Film Festival	Brighter Day P&G	Queen for a Day Amer Home Prod	Afternoon Film Festival	Brighter Day P&G	Queen for a Day Sandura alt Chick of Sea	Afternoon Festiv
4:30					Secret Storm Amer Home Prod	Toni alt Brown & Williamson		Secret Storm Amer Home Prod	Lehn & Fink alt Stand Brands	
4:45	Medical Horizons Ciba	Odyssey	Wash Square (alt wks 4-5) Helene Curtis	No net service	Edge of Night P&G	P&G Modern Romances sust	No net service	Edge of Night P&G	Modern Romances Culver alt Sweets Co	No net sv
5:00										
5:15	Dean Pike sust	Mama sust See It Now Pan Am (5-6, 2/3 only)	Topper (alt wks 5-5:30) sust	Mickey Mouse Club co-op co-op		Comedy Time sust	Mickey Mouse Club co-op co-op		Comedy Time sust	Mickey M Club co-op Gen M
5:30										
5:45	Press Conference Corn Prod	Boing Boing sust	Capt Gallant Heinz	Coca Cola Miles alt Minn Mining			Armour Carnation			Mattel alt Gen M

**HOW TO USE SPONSOR'S
NEW NETWORK TELEVISION
COMPARAGRAPH AND INDEX**

The network schedule on this and preceding pages (38, 39) includes regularly scheduled programming on the air between 19 January and 15 February (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30

COMPARAGRAPH

19 JAN. - 15 FEB.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
ABC	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Garry Moore Nestle alt sust	Home partie		Garry Moore Nestle alt sust Toni alt Swift	Home partie		Garry Moore Nestle alt sust Toni alt Swift	Home		Cast Nestle alt sust	Home partie
Arthur Godfrey Gen Foods Amer Home Prod	Home		Arthur Godfrey Gen Foods Amer Home Prod	Home		Arthur Godfrey Gen Foods Amer Home Prod	Home		Mighty Mouse Gen Foods	Married Job Gen Foods
Myers Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust		Myers Myers Price Is Right sust	Price Is Right sust		Winby Dink sust	Puffy Gen Foods
It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust		Texas Rangers Gen Foods	Cowboy Theatre Gen Foods
Valiant Lady Gen Foods Amer Home Prod	Tic Tac Dough sust		Valiant Lady Toni alt Nestle Love of Life Amer Home Prod	Tic Tac Dough Kraft sust		Valiant Lady Gen Foods Love of Life Amer Home Prod	Tic Tac Dough sust Milkmaid sust		TBA	sust
Search for Tomorrow P&G	It Could Be You sust Brown & Wmson alt sust		Search for Tomorrow P&G	It Could Be You Gen Foods alt sust		Search for Tomorrow P&G	It Could Be You sust		TBA	Mr Wizard sust
Guiding Light P&G			Guiding Light P&G	Welch, Brillo		Guiding Light P&G	Brillo, Mar-a-Montez sust			
News (11:10) sust	No net service		News (11:10) sust	No net service		News (11:10) sust	No net service		Lone Ranger Gen Foods alt sust	No net service
Stand Up & Be Counted sust			Stand Up & Be Counted sust			Stand Up & Be Counted sust				
As the World Turns sust	No net service		As the World Turns sust	No net service		As the World Turns P&G	No net service		No net service	No net service
Our Miss Brooks sust	No net service		Our Miss Brooks sust Nestle alt sust	No net service		Our Miss Brooks sust Johnson & Johnson alt sust	No net service		EVERETT sust Hockey Cartoon sust	No net service
Art Linkletter Lester Brom Swift	Tenn Ernie P&G Swift alt Brown & Wmson		Art Linkletter Kellogg Pillsbury	Tenn Ernie P&G Miles		Art Linkletter Lester Brom Swift	Tenn Ernie P&G Sant Brands			Basketball Gen Foods alt sust Pharmaco sust A. W. W.
Payoff Colgate	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie			Basketball
Bob Crosby SOS alt Swift Gen Mills	Matinee	Afternoon Film Festival	Bob Crosby Toni alt Swift P&G	Matinee	Afternoon Film Festival	Bob Crosby SOS alt Swift Gen Mills	Matinee			Basketball
Brighter Day P&G	Queen for a Day Borden Mennen Corn Prod	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Red-H-Wip alt Sunkist Miles	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Borden Dor. Corn Prod			Basketball
Edge of Night P&G	No net service	No net service	Edge of Night P&G	No net service	No net service	Edge of Night P&G	No net service			Horse Racing— Hialeah Park
Comedy Time sust		Mickey Mouse Club co-op Pillsbury alt Am-Par		Comedy Time Kraft Welch alt sust	Mickey Mouse Club co-op Gen Mills Gen Mills		Comedy Time sust Pharmaco alt sust			

p.m., Monday-Friday, participating sponsorship: *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.

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

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. This is a change

from the previous Comparagraph (printed in yellow and black) which included costs, name of agency, place of origination. This data now appears as part of an alphabetical listing of all network tv programs starting next page.

The word "last" in the Comparagraph program boxes with a date beside it indicates that it is the last time a sponsor or the program will be seen in that time period.

4. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	NET	TYPE	TIME. ORIG.	SPONSORS AND AGENCIES
Steve Allen Show	\$ 63,000	NBC	Var (L)	Su 8-9pm, NY	Brown & Williamson, Bates; Jergens, Orr; U. S. Time (1/27, 2/10), Peck; Vitamin Corp (1/20), BBDO
Amateur Hour	23,000	ABC	Var (L)	Su 7:30-9pm, NY	Pharmaceuticals, Kletter
Ray Anthony Show	17,000	ABC	Music (L)	F 10-11pm	Plymouth, Grant
*Red Barber's Corner	3,000	NBC	Sport (L)	F 10:45-11pm, NY	State Farm Ins, NLB
Beat the Clock	18,000	CBS	Quiz (L)	Sa 7-7:30pm, NY F 7:30-8pm sts 2/8	Hazel Bishop, Spector
Jack Benny	65,000	CBS	Comedy (F)	alt Su 7:30-8pm	Amer Tobacco, BBDO
Big Story	33,000	NBC	Drama (L&F)	F 9:30-10pm, NY†	Amer Tobacco, SSCB; Vicks, BBDO
Big Surprise	33,000	NBC	Quiz (L)	Tu 8-8:30pm, NY	Purex, W&G; Speidel, NCK
Blondie	37,500	NBC	Sit Com (F)	F 8-8:30pm	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank
Bold Journey	8,000	ABC	Adv (F)	M 7:30-8pm	Ralston Purina, GBB
Jim Bowie	32,000	ABC	Adv (F)	F 8-8:30pm	Amer Chiclé, Bates; Chesebrough-Ponds, Mc-E
*Break the Bank	31,000	NBC	Quiz (L)	Tu 10:30-11pm, NY	Lanolin Plus, Seeds
Broken Arrow	31,000	ABC	Adv (F)	Tu 9-9:30pm	Gen Elect, Y&R; Miles, Wade
The Brothers	39,000	CBS	Sit Com (F)	Tu 8:30-9pm	P&G, Burnett; Shaeffer, Seeds
Buccaneers	24,000	CBS	Adv (F)	Sa 7:30-8pm	Sylvania, JWT
Burns & Allen	33,000	CBS	Sit Com (F)	M 8-8:30pm	Carnation, Wasey; Goodrich, 88DO
Caesar's Hour	114,000	NBC	Var (L)	Sa 9-10pm, NY†	Babbitt, DFS; Benrus (2/2), L&N; Knomark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald
Cavalcade of Sports	35,000	NBC	Sport (L)	F 10pm-concl, Var	Gillette, Maxon
Cheyenne	90,000	ABC	Adv (F)	alt Tu 7:30-8:30pm	Gen Elect, Y&R, BBDO & Grey
Circle Theatre	40,000	NBC	Drama (L)	alt Tu 9:30-10:30 pm, NY	Armstrong Cork, BBDO
Circus Boy	34,000	NBC	Adv (F)	Su 7:30-8pm	Reynolds Alum, Clinton E. Frank, Buchanan
Climax	55,000	CBS	Drama (L)	Th 8:30-9:30pm, HY	Chrysler, Mc-E
Nat King Cole	14,000	NBC	Music (L)	M 7:30-7:45pm, NY	Carter, SSCB
*Perry Como	108,000	NBC	Var (L)	Sa 8-9pm, NY	Gold Seal, North; Kleenex, FCB; Noxzema, SSCB; RCA, K&E; S&H Stamps, SSCB; Sunbeam, Perrin-Paus
Conflict	90,000	ABC	Drama (F)	alt Tu 7:30-8:30pm	Chesebrough-Ponds, JWT & Mc-E
Crossroads	31,000	ABC	Drama (F)	F 8:30-9pm	Chevrolet, Camp-Ewald
Bob Cummings Show	36,000	CBS	Sit Com (F)	Th 8-8:30pm	Colgate, Brown; R. J. Reynolds, Esty
John Daly News	6,000††	ABC	News (L)	M-F 7:15-7:30 NY	General Cigar, Y&R
December Bride	28,000	CBS	Sit Com (F)	M 9:30-10pm	Gen Foods, B&B
Disneyland	75,000	ABC	Misc (F)	W 7:30-8:30 pm	Amer. Motors, BFSD & Geyer; Amer Dairy, Camp-Mithun; Derby, Mc-E
Do You Trust Wife	35,000	CBS	Quiz (F)	Tu 10:30-11 pm	L&M, DFS
Dragnet	37,000	NBC	Mys (F)	Th 8:30-9pm	L&M, Mc-E; Schick, W&L
DuPont Theatre	37,000	ABC	Drama (F)	Tu 9:30-10pm	DuPont, BBDO
Wyatt Earp	30,000	ABC	Adv (F)	Tu 8:30-9pm	Gen Mills, DFS; P&G, Compton
Doug Edwards News	9,500††	CBS	News (L&F)	M-F 7:15-7:30 & 6:45-7pm, NY	Whitehall, Bates; 1 seg & 2 alt segs open
Father Knows Best	38,000	NBC	Sit Com (F)	W 8:30-9pm	Scott Paper, JWT
Eddie Fisher	20,000	NBC	Music (L)	W&F 7:30-7:45 HY	Coca Cola, Mc-E; Planters, Goodkind, Joice & Morgan (ev 4th show alt W&F)
Ford Show	33,000	NBC	Var (L)	Th 9:30-10pm, HY	Ford, JWT
Ford Theatre	36,000	ABC	Drama (F)	W 9:30-10pm	Ford, JWT
G.E. Theatre	45,000	CBS	Drama (F)	Su 9-9:30, HY&NY	Gen Elect, BBDO
Giant Step	23,000	CBS	Quiz (L)	W 7:30-8pm, NY	Gen Mills, BBDO
Jackie Gleason	102,500	CBS	Var (L)	Sa 8-9pm, NY	Bulova, Mc-E; P. Lorillard, L&N
Godfrey's Scouts	28,000	CBS	Var (L)	M 8:30-9pm, NY	Lipton, Y&R; Toni, North
*Arthur Godfrey Time	38,000	CBS	Var (L)	W 8-9pm, NY	Bristol-Myers, Y&R; Kellogg, Burnett; Pillsbury, Burnett; 1 alt seg open
George Gobel	45,000	NBC	Comedy (L)	Sa 10-10:30pm, HY†	Armour, FCB; Pet Milk, Gardener
Gunsmoke	38,000	CBS	Adv (F)	Sa 10-10:30pm	L&M, DFS; Sperry Rand (1 wk in 4), Y&R
Hey Jeannie	41,000	CBS	Sit Com (F)	Sa 9:30-10pm	P&G, Compton; L&M (2/9 start), Mc-E
Hitchcock Presents	34,000	CBS	Mys (F)	Su 9:30-10pm	Bristol-Myers, Y&R
Hiram Holliday	42,000	NBC	Adv (F)	W 8-8:30pm	Gen Foods, Y&R
Robin Hood	28,000	CBS	Adv (F)	M 7:30-8pm	Johnson & Johnson, Y&R; Wildroot, BBDO
I Love Lucy	45,000	CBS	Sit Com (F)	M 9-9:30pm	Gen Foods, Y&R; P&G, Grey
I've Got a Secret	24,000	CBS	Quiz (L)	W 9:30-10pm	R. J. Reynolds, Esty
Kaiser Alum. Hour	58,000	NBC	Drama (L)	alt Tu 9:30-10:30 pm, NY & HY	Kaiser Alum, Y&R
*Kraft Tv Theatre	34,000	NBC	Drama (L)	W 9-10pm, NY	Kraft, JWT
Kukla, Fran & Ollie		ABC	Juv (L)	M-F 7-7:15pm, Chi	Gordon 8kng, Ayer; & co-op
Lassie	34,000	CBS	Adv (L)	Su 7-7:30pm	Campbell Soup, BBDO
Life of Riley	32,000	NBC	Sit Com (F)	F 8:30-9pm	Gulf Oil, Y&R
Line-Up	31,000	CBS	Mys (F)	F 10-10:30pm	Brown & Wm'son, Bates; P&G, Y&R
Lone Ranger	24,000	ABC	Adv (F)	Th 7:30-8pm	Gen Mills, DFS; Swift, Mc-E
*Lux Video Theatre	43,000	NBC	Drama (L)	Th 10-11pm, HY	Lever Bros, JWT
Meet the Press	7,500	NBC	Int (L)	Su 6-6:30pm, NY	Johns Manville, JWT; alt wks open
Millionaire	32,000	CBS	Drama (F)	W 9-9:30pm	Colgate, Bates
*Robert Montgomery	52,000	NBC	Drama (L)	M 9:30-10:30, NY	S. C. Johnson, NLB; Mennen Co, Grey (1/28 start)
Mr. Adams & Eve	41,000	CBS	Sit Com (F)	F 9-9:30pm	Colgate, L&N; R. J. Reynolds, Esty
My Friend Flicka	37,000	CBS	Adv (F)	F 7:30-8	Colgate, L&N, (last show 2/1)
Name that Tune	23,000	CBS	Quiz (L)	Tu 7:30-8pm, NY	Kellogg, Burnett; Whitehall, Bates

*Color show, (L) Live, (F) Film, †3 weeks in 4, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges.
* 1 week in 4. This list covers period of 19 Jan. thru 15 Feb.



Come on Up!

WFRV TV
GREEN BAY, WISCONSIN

get aboard
 the "Big 5"
 on the NTH* tower

*schedules are filling up
 (no wonder!) but we can
 make you comfortable*

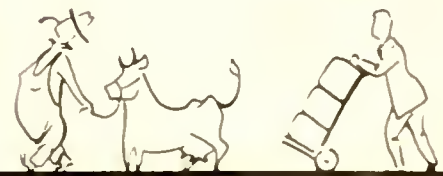
Now! More coverage, improved picture for 1,000,000 contented consumers! Maximum Power!

You can cover more of Wisconsin with Channel 5, Green Bay.

The only station completely and satisfactorily blanketing the famous industrial-agricultural counties of Wisconsin from Sheboygan to Upper Michigan . . . from Stevens Point to Lake Michigan.

Where annual retail sales top a billion! Where drug store sales exceed 2½ million! And food sales are more than 250 million!

**Introductory Low Rates
 Phone or Wire**



*Nearest to Heaven! highest antenna (1165 ft. above average terrain) in 5 state area

*..or ask **HEADLEY-REED** to show you that WFRV-TV Fact Book*

CAPTAIN DAVID GRIEF

IMMORTAL
STORIES OF
ADVENTURE

by

**JACK
LONDON**

**SOLD IN 80 MARKETS
TO 4 REGIONAL SPONSORS**

STANDARD OIL OF CALIFORNIA • D-X SUNRAY OIL CO. • STROH BREWERY CO. • PEARL BREWING CO.

STILL AVAILABLE IN THE EAST

And some areas in the South and Midwest

Ready For The Air in February

**ACT
NOW!**



GUILD  **FILMS**

460 PARK AVENUE, AT 57TH STREET, NEW YORK 22, N.Y. MURRAY HILL 8-5365

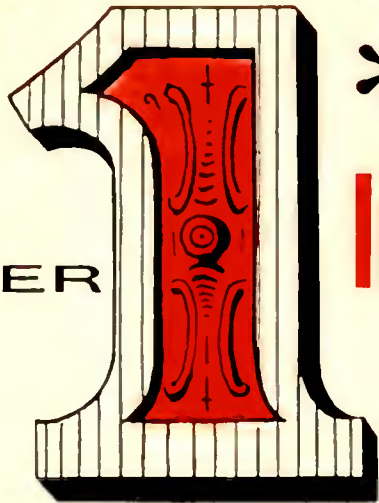
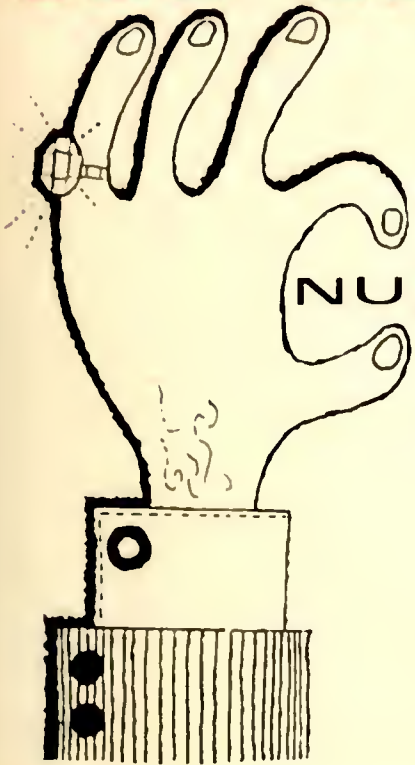
PROGRAM	COST	NET	TYPE	TIME. ORIG.	SPONSORS AND AGENCIES
Navy Log	32,000	ABC	Drama (F)	W 8:30-9pm	Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards
NBC News	9,500††	NBC	News (L)	M-F 7:45-8pm, NY & Wash	American Can (1/28 start), Compton; Miles, Wade; Sperry-Rand, Y&R; Studebaker-Packard, B&B; Time-Life, Y&R; I seg
*Noah's Ark	38,000	NBC	Drama (F)	Tu 8:30-9pm	Max Factor, DDB; L&M, Mc-E
Omnibus	80,000	ABC	Misc (L&F)	Su 9-10:30pm, NY	Aluminium, JWT; Union Carbide & Carbon, J. M. Mathes;
On Trial	38,000	NBC	Drama (F)	F 9-9:30pm†	Campbell Soup, BBDO; Lever Bros, BBDO
Ozark Jubilee	18,000	ABC	Var (L)	Sa 10-11pm,	Amer Chicle, Bates (alt wks 10-10:30); co-op 10:30-11
Ozzie & Harriet	36,000	ABC	Sit Com (F)	W 9-9:30pm	Eastman Kodak, JWT
People Are Funny	24,000	NBC	Misc (F)	Sa 7:30-8pm	R. J. Reynolds, Esty; Toni, North
People's Choice	34,000	NBC	Sit Com (F)	Th 9-9:30pm	Borden, Y&R; P&G, Y&R
Person to Person	34,000	CBS	Int (L)	F 10:30-11pm, NY	Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, Y&R
Playhouse 90	117,000	CBS	Drama (L&F)	Th 9:30-11pm, HY	Amer Gas, L&N; Bristol-Myers, BBDO; Philip Morris, Burnett; Ronson (not 2/14), NCK; Royal Typewriter, (2'14), Y&R; Singer, Y&R
Private Secretary	36,000	CBS	Sit Com (F)	alt Su 7:30-8pm	Amer Tob, BBDO
Rin Tin Tin	32,000	ABC	Adv (F)	F 7:30-8pm	Nabisco, K&E
Roy Rogers	32,000	NBC	Adv (F)	Su 6:30-7pm	Gen Foods, B&B
77th Bengal Lancers	41,000	NBC	Adv (F)	Su 7-7:30pm	Gen Foods, Y&R
Phil Silvers Show	42,000	CBS	Sit Com (F)	Tu 8-8:30pm	Amana, Maury, Lee, Marshall; R. J. Reynolds, Esty; J. B. Williams (1/29, 2/12 only), JWT
Sir Lancelot	24,000	NBC	Adv (F)	M 8-8:30pm†	Amer Home Prod, Bates; Lever Bros, SSCB
Sgt. Preston	32,000	CBS	Adv (F)	Th 7:30-8pm	Quaker Oats, WBT
*Dinah Shore	22,000	NBC	Music (L)	Th 7:30-7:45, HY	Chevrolet, Camp-Ewald
\$64,000 Challenge	32,000	CBS	Quiz (L)	Su 10-10:30pm, NY	P. Lorillard, Y&R; Revlon, BBDO
\$64,000 Question	32,000	CBS	Quiz (L)	Tu 10-10:30pm, NY	Revlon, BBDO
Red Skelton	48,000	CBS	Comedy (L&F)	Tu 9:30-10pm, HY	S. C. Johnson FCB; Pet Milk, Gardner
Stanley	41,000	NBC	Sit Com (L)	M 8:30-9pm, NY†	Amer Tobacco, SSCB; Toni, Tatham-Laird
Gale Storm Show	39,500	CBS	Sit Com (F)	Sa 9-9:30pm	Nestle, B. Houston; Helene Curtis, Weiss & Geller
Studio One	45,000	CBS	Drama (L)	M 10-11pm, NY	Westinghouse, Mc-E
Ed Sullivan Show	69,000	CBS	Var (L)	Su 8-9pm, NY	Lincoln-Mercury, K&E
Sunday News Special	9,500	CBS	News (L)	Su 11-11:15pm, NY	Pharmaceuticals, Kletter
Telephone Time	31,000	CBS	Drama (F)	Su 6-6:30pm	Bell, Ayer
This Is Galen Drake	17,250	ABC	Var (L)	Sa 7-7:30pm	Best Foods, Guild, Bascom & Bonfigli
This Is Your Life	52,000	NBC	Docum (L)	W 10-10:30pm, HY	P&G, B&B
Danny Thomas	33,000	ABC	Sit Com (F)	M 8-8:30pm	Armour, FCB; Kimberly-Clark, FCB
To Tell The Truth	22,000	CBS	Quiz (L)	Tu 9-9:30pm, NY	Pharmaceuticals, Kletter
Treasure Hunt	21,000	ABC	Quiz (L)	F 9-9:30pm, NY	Mogen David, Weiss & Geller
*TV Playhouse	52,000	NBC	Drama (L)	Su 9-10pm, NY†	Alcoa, Fuller, Smith & Ross; Goodyear, Y&R
20th Century Fox	110,000	CBS	Drama (F)	alt W 10-11pm	Gen Elec, Y&R
Twenty-One	30,000	NBC	Quiz (L)	M 9-9:30pm, NY	Pharmaceuticals, Kletter
U.S. Steel Hour	58,000	CBS	Drama (L)	alt W 10-11pm, NY	U.S. Steel, BBDO
The Vise	19,500	ABC	Drama (F)	F 9:30-10pm	Sterling Drug, DFS
Voice of Firestone	24,000	ABC	Music (L)	M 8:30-9pm, NY	Firestone, Sweeney & James
Wednesday Fights	45,000	ABC	Sport (L)	W 10pm-concl, Var	Mennen, Mc-E; Pabst, Burnett
Lawrence Welk	14,500	ABC	Music (L)	Sa 9-10pm, HY	Dodge, Grant
Welk Top Tunes	16,500	ABC	Var (L)	M 9:30-10:30, HY	Dodge & Plymouth, Grant
West Point	40,000	CBS	Drama (F)	F 8-8:30pm	Gen Foods, B&B
What's My Line	28,000	CBS	Quiz (L)	Su 10:30-11pm, NY	Helene Curtis, Ludgin; Sperry-Rand, Y&R
Jonathan Winters	12,500	NBC	Comedy (L)	Tu 7:30-7:45pm, NY	Lewis-Howe, DFS; Vicks, BBDO
Wire Service	77,000	ABC	Drama (F)	Th 9-10pm	Miller Brewing, Mathiesson; R. J. Reynolds, Esty; 1/4 sust
Jane Wyman Show	27,000	NBC	Drama (F)	Tu 9-9:30pm	P&G, Compton
You Are There	37,000	CBS	Drama (F)	Su 6:30-7pm	Prudential, Calkins & Holden
You Asked For It	14,000	ABC	Misc (F)	Su 7-7:30pm, HY	Skippy Peanut Butter, GBB
You Bet Your Life	35,000	NBC	Quiz (F)	Th 8-8:30pm	DeSoto, BBDO; Toni, North
Loretta Young Show	40,000	NBC	Drama (F)	Su 10-10:30pm	P&G, B&B & Compton
Your Hit Parade	46,000	NBC	Music (L)	Sa 10:30-11pm, NY	Amer Tobacco, BBDO; Warner Hudnut, SSC&B
You're On Your Own	23,000	CBS	Quiz (L)	Sa 10:30-11pm, NY	Hazel Bishop, Spector
Zane Grey Theatre	41,500	CBS	Drama (F)	F 8:30-9pm	Ford, JWT; Gen Foods, B&B

Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	NET	TYPE	TIME. ORIG.	SPONSORS AND AGENCIES
As the World Turns	\$ 3,000††	CBS	Serial (L)	M-F 1:30-2pm, NY	P&G, B&B (T & Th sust)
Basketball	20,000††	NBC	Sport (L)	Sa 2:30-4:30pm, var	Carter, SSCB; Bristol Myers, DCS&S; Brown & Wmson, Bates; 1 seg open wkly, 3 segs open alt
Big Payoff	6,000††	CBS	Quiz (L)	M-F 3-3:30pm, NY	Colgate, Houston (T sust)
Brighter Day	10,000 wk	CBS	Serial (L)	M-F 4-4:15pm, NY	P&G, Y&R
Capt. Gallant	31,000	NBC	Adv (F)	Su 5:30-6pm	Heinz, Maxon
Comedy Time	rerun	NBC	Sit Com (F)	M-F 5-5:30pm	Kraft, JWT; Pharmco, DCSS; Welch, Rich. K. Manoff; 7 segs open & 2 alt segs open
Cowboy Theatre	2,500††	NBC	Adv (F)	Sa 12:30-1:30	Sweets Co, Eisen; 2 segs open; 4 segs open alt wks
Bob Crosby	3,150††	CBS	Var (L)	M-F 3:30-4pm, HY	Best Foods, DFS, Ludgin; Brown & Wmson, Bates; Gen Mills, Knox-Reeves; Gerber, D'Arcy; Mentholatum, JWT; P&G, Wesson, Fitzgerald; 1 seg
Edge of Night	15,000 wk	CBS	Serial (L)	M-F 4:30-5pm, NY	Compton; SOS, Mc-E; Swift, Mc-E, JWT; Toni, North; P&G, B&B

*Color show, (L) Live, (F) Film, †3 weeks in 4, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. †1 week in 4. This list covers period of 19 Jan. thru 15 Feb.

KPHO-TV Channel 5 Phoenix



Independent Station In the Nation!

Yes, 6 p.m. to midnight, every night of the week, KPHO-TV leads *all* multi-station markets, (4 or more stations), with a 22.1 share of audience! No. 2 station has a 17.2; number 3 station has a 15.0. — LOOK at our position in PHOENIX!



1^{*} st in SYNDICATED SHOWS

6 of TOP 7 . . . 7 of TOP 10

Highway Patrol (Fri.) 34.5	Highway Patrol (Tues.) 21.6
Station B 30.3	Science Fiction 20.6
Public Defender 23.9	Station B 20.1
Stories of the Century 22.5	Amos 'N' Andy 18.7
Frontier Doctor 21.0	Station B 18.7



1^{*} st in NEWS, early and late

Early (5:00-6:00) M-F

KPHO-TV 5:30-5:45 7.8	Station B 5:00-5:15 6.9
Station B 5:15-5:30 (net) 7.5	Station C 5:45-6:00 (net) 4.6

Late (10:00-10:45) M-F

KPHO-TV 10:00-10:15 11.4	Station B 10:30-10:45 5.3
------------------------------------	-------------------------------------

(Only late news programs)



1^{*} st in live CHILDREN'S SHOWS

(M-F)

KPHO-TV 4:00-5:00 15.8	
Station D 4:30-5:00 2.0	Station C 5:30-6:30 1.0



1^{*} st in AFTERNOON AUDIENCES

(NOON-6:00) M-F

KPHO-TV 30.0	Station D 23.4
Station B 28.3	Station C 20.2



1^{*} st in MOVIES, early and late

Early (10:30-NOON) M-F

KPHO-TV 2.0	Station C 1.2
-----------------------	-------------------------

Late (10:00-SIGNOFF) M-F

KPHO-TV 7.0	Station D 5.5
Station C 6.9	Station B 4.8

AND THIS CLOSE



TO 1^{*} ST

in LATE EVENING AUDIENCES

(9:00-12:00) M-F

Station B 28.1	Station C 24.9
KPHO-TV 28.0	Station D 19.1

*ARB, Nov. '56



KPHO-TV Channel 5 Phoenix

IN PHOENIX	it's KPHO and KPHO-TV	represented by The KATZ Agency
IN OMAHA	it's WOW and WOW-TV	represented by BLAIR-TV, Inc.
IN SYRACUSE	it's WHEN and WHEN-TV	represented by The KATZ Agency
IN KANSAS CITY	it's KCMO and KCMO-TV	represented by The KATZ Agency

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	NET	TYPE	TIME. ORIG.	SPONSORS AND AGENCIES
Fury Arthur Godfrey	33,000 4,150††	NBC CBS	Adv (F) Var (L)	Sa 11-11:30am M-Th 10:30-11:30 am, NY	Gen Foods, B&B; Borden, Y&R Amer Home Prod, Y&R; Bristol-Myers, Y&R; Gen Foods, Y&R; Kellogg, Burnett; Norwich, B&B; Pillsbury, Burnett; Scott Paper, JWT; Sherwin Williams, F&S&R; Simoniz, Y&R; Stand Brands, Bates
Guiding Light *Heckle & Jeckle Hockey Howdy Doody It Could Be You	10,000 wk 6,000 — 24,000 3,000††	CBS CBS CBS NBC NBC	Serial (L) Juv (F) Sport (L) Juv (L) Quiz (L)	M-F 12:45-1pm, NY Su 1-1:30pm Sa 2-5 pm, var Sa 10-10:30am, NY M-F 12:30-1pm, HY	P&G, Compton Sweets Co., Eisen; Johnson & Johnson, Y&R Carling Brewing, Lang, Fisher & Stashower Cont Baking, Bates; Sweets Co, Eisen; 1/2 open alt wks Amer Home Prod, Geyer; Brillo, JWT; Brown & Wm'son, Seeds; Alberto Culver, Wade; Gen Foods, FCB; Lehn & Fink, Mc-E; Welch, Rich K. Manoff; 4 segs open Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Pillsbury, Burnett; Simoniz, Y&R; Stand Brands, JWT; Swift, Mc-E
Art Linkletter	4,000††	CBS	Var (L)	M-F 2:30-3pm, HY	Amer Home Prod, Bates Gen Mills, DFS; Nestle, Mc-E Ciba, JWT Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol- Myers, DCSS Carnation, Wasey; Coca Cola, McE; Gen Mills, Knox Reeves; Mattel, Carson Roberts, Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, McE; 8 segs co-op
Love of Life Lone Ranger Medical Horizons Mickey Mouse Club	10,000 wk 18,000 22,000 5,040 to 6,300††	CBS CBS ABC ABC	Serial (L) Adv (F) Documn (L) Juv (F)	M-F 12:15-30, NY Sa 1-1:30pm Su 4:30-5pm, Var M-F 5-6pm	Gen Foods, B&B; Colgate, Bates Alberto Culver, Wade; Kraft, JWT; Sterling, DFS; Sweets Co, Eisen; 1 seg open Best Foods, DFS, Ludgin; Campbell, Burnett; Gen Motors, Campbell-Ewald; Hoover, Burnett; Johnson & Johnson, Y&R; Lever Bros, JWT; Nestle, Mc-E; Pittsburgh Plate Glass, Maxon; SOS, Mc-E; Staley, R&R; Swift, JWT, Mc-E; Toni, North; Yardley, Ayer; 1 seg & 3 alt segs open Best Foods, DFS; Gerber, D'Arcy; Johnson & Johnson, Y&R; Nestle, Mc-E; 5 segs open & 5 alt segs open Corn Prod, C. L. Miller Amer Home Prod, Geyer; Borden, Y&R; Brown & Wm'son, Seeds; Chicken of Sea, Wasey; Corn Prod, C. L. Miller; Dow, McM-J&A; Lehn & Fink, Mc-E; Mennen, Mc-E; Miles, Wade; P&G, Compton; Reddi-Wip, R&R; San- dura, Hicks & Griest; Stand Brands, Bates; Sunkist, FCB; Toni, North
Mighty Mouse Modern Romances	20,000 2,700††	CBS NBC	Juv (F) Serial (L)	Sa 10:30-11am M-F 4:45-5pm, NY	Best Foods, DFS, Ludgin; Campbell, Burnett; Gen Motors, Campbell-Ewald; Hoover, Burnett; Johnson & Johnson, Y&R; Lever Bros, JWT; Nestle, Mc-E; Pittsburgh Plate Glass, Maxon; SOS, Mc-E; Staley, R&R; Swift, JWT, Mc-E; Toni, North; Yardley, Ayer; 1 seg & 3 alt segs open Best Foods, DFS; Gerber, D'Arcy; Johnson & Johnson, Y&R; Nestle, Mc-E; 5 segs open & 5 alt segs open Corn Prod, C. L. Miller Amer Home Prod, Geyer; Borden, Y&R; Brown & Wm'son, Seeds; Chicken of Sea, Wasey; Corn Prod, C. L. Miller; Dow, McM-J&A; Lehn & Fink, Mc-E; Mennen, Mc-E; Miles, Wade; P&G, Compton; Reddi-Wip, R&R; San- dura, Hicks & Griest; Stand Brands, Bates; Sunkist, FCB; Toni, North
Garry Moore	3,600††	CBS	Var (L)	M-Th 10-10:30am F 10-11:30am, NY	P&G, Burnett Amer Home Prod, Bates Colgate, Bates Gen Mills, Tat-Laird; Sweets Co, Eisen Brown & Wm'son, Seeds; Miles, Wade; Minute Maid, Bates; P&G, B&B; Stand Brands, Bates; Swift, Mc-E Kraft, JWT; Mentholatum, JWT; Sweets Co, Eisen; Toni, North; 6 segs & 2 alt segs open Gen Mills, DFS; Nestle, Mc-E; Stand Brands, JWT; Toni, Tatham-Laird; Wesson, Fitzgerald Kellogg, Burnett Mutual of Omaha, Bozell & Jacobs; alt wks open
Our Miss Brooks	rerun	CBS	Sit Com (F)	M-F 2-2:30pm	
Press Conference Queen for a Day	8,500 3,000††	ABC NBC	Int (L) Misc (L)	Su 5:30-6pm, Wash M-F 4-4:45pm, HY	
Search for Tomorrow Secret Storm Strike It Rich Texas Rangers Tenn Ernie Ford	10,000 wk 9,500 wk 15,000 wk 18,000 3,500††	CBS CBS CBS CBS NBC	Serial (L) Serial (L) Misc (L) Adv (F) Var (L)	M-F 12:30-45, NY M-F 4:15-4:30, NY M-F 11:30-12n, NY Sa 11:30-12n M-F 2:30-3pm, HY	
Tic Tac Dough	2,500††	NBC	Quiz (L)	M-F 12n-12:30, NY	
Valiant Lady	10,000 wk	CBS	Serial (L)	M-F 12n-12:15, NY	
Wild Bill Hickok *Zoo Parade	27,000 12,500	CBS NBC	Adv (F) Misc (F)	Su 12:30-1pm Su 3:30-4pm	

Specials and Spectaculars Scheduled for 19 Jan.- 15 Feb.

PROGRAM	COST	NET	TYPE	TIME. ORIG.	SPONSORS AND AGENCIES
Chevy Show *Hall of Fame *Ernie Kovacs Presidential Inaugural Balls	\$145,000 200,000 once only once only	NBC NBC NBC CBS	Comedy (L) Var (L) Drama (L) Misc (L)	F 9-10, HY** Su 9-10:30pm, NY Sa 10-10:30pm, NY M 11:15pm-12m, Wash	Chevrolet, Camp-Ewald—1/25 Hallmark, FCB—2/10 RCA-Whirlpool, K&E; Oldsmobile, Brother—1/19 Maybelline, Gordon Best—1/21
*Producers' Showcase	320,000	NBC	Drama- (L) Music	M 8-9:30, NY**	RCA-Whirlpool, K&E—2/4
*Ruggles of Red Gap	275,000	NBC	Drama- (L) Music	Su 7:30-9pm, NY	Swift, Mc-E—2/3
*Sat Spectacular	250,000	NBC	Drama- (L) Music	Sa 9-10pm, NY**	RCA-Whirlpool, K&E; Oldsmobile, Brother—1/19
See It Now *Washington Sq. Wide Wide World	125,000 125,000 195,000	CBS NBC NBC	Docum (F) Var (L) Misc (L)	Su 5:00-6:00pm alt Su 4-5, NY alt Su 4-5:30, NY	Pan Am, JWT—2/3 Helene Curtis, Ludgin Gen Motors, Brother & Camp-Ewald

*Color show, (L) Live, (F) Film, †3 weeks in 4, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges.
* 1 week in 1. This list covers period of 19 Jan. thru 15 Feb.

5. SPOT TELEVISION BASICS

Appeal of syndicated film shows
according to age, sex is indicated
by audience composition data for
101 programs rated in 23 markets

The 100-odd shows listed below comprise nearly half of the half-hour syndicated shows now being distributed. Figures show the audience composition for each show per 100 homes. The data is based on Pulse ratings in 23 major markets during November 1956. The markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis, Washington. It should be noted that not all shows are seen in all markets. In analyzing audience composition data, it should be kept in mind that, although certain shows have pronounced audience appeal to certain age groups, the time slot has a powerful effect in determining the audience composition. While advertisers, of course, pick the time slot to get specific audiences, they cannot always get into the time slot they are interested in.

Show	Distributor	Men	Women	Teen	Children	Total
Amos 'n' Andy	CBS Film	73	79	11	36	199
Annie Oakley	CBS Film	41	56	16	89	202
Badge 714	NBC Film	71	79	15	58	223
Beulah	Flamingo	56	84	11	22	173
Boston Blackie	Economice Tv	82	79	14	33	208
Brave Eagle	CBS Film	56	47	11	76	190
Buffalo Bill Jr.	CBS Film	35	24	13	91	163
Captain Midnight	Screen Gems	26	29	13	87	155
Celebrity Playhouse	Screen Gems	71	95	11	26	203
Championship Bowling	Walter Schwimmer	81	71	13	16	181
China Smith	NTA	79	79	14	37	209
Cisco Kid	Ziv Tv	56	41	16	84	197
City Detective	MCA-Tv	77	82	16	21	196
Code 3	ABC Film	77	77	12	21	187
Confidential File	Guild	81	84	11	8	184
Corliss Archer, Meet	Ziv Tv	52	80	17	50	199
Count of Monte Cristo	TPA	68	69	19	26	182
Cowboy G-Men	Flamingo	42	36	19	82	179
Crosscurrent	Official	77	84	11	21	193
Crunch and Des	NBC Tv	69	74	18	49	210
Dangerous Assignment	NBC Tv	83	89	13	19	204
Dateline Europe	Official	81	90	16	15	202
Death Valley Days	Pacific Coast Borax	84	77	16	41	218
Doug, Fairbanks Presents	ABC Film	74	96	18	15	203
Dr. Christian	Ziv Tv	74	89	11	23	197
Dr. Hudson's Secret Journal	MCA-Tv	77	82	14	13	186
Ellery Queen	TPA	81	89	14	17	201
Esso Golden Playhouse	Official	73	86	9	26	194
Falcon, The	NBC Tv	83	86	15	13	197
Federal Men	MCA-Tv	76	71	15	16	178
Flash Gordon	Guild	68	69	14	77	228
Foreign Legionnaire	TPA	71	52	12	62	177
Frankie Laine	Guild	59	79	19	29	186
Gene Autry—½ Hr.	CBS Film	59	51	19	82	211
Gene Autry—1 Hr.	MCA-Tv	57	50	16	80	203

your ad message lives with
TV and Radio buyers every day
of the year in the-



**Only market place of its kind. Gives programing profile of every
tv and radio station in the United States and Canada.
Published each March. Advertising forms close mid February**

1957

RADIO AND TELEVISION

buyers' guide

to station programing

If you were a timebuyer asked to make up a list of 60 farm stations how would you go about it? If it were your job to build lists of stations featuring farm programing, or sport shows, or negro, news of Latin American programing, homemaker shows or other special appeal programing where would you turn?

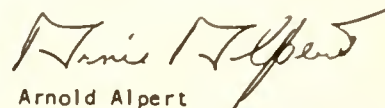
If you were asked to make up a list of tv stations on one day's notice and needed film and slide requirements of each station; if you had to know about likely homemaker shows, farm programs, sportscasts, feature film availabilities - what would you do?

The busy timebuyer, account executive, and ad manager turn to the Buyers' Guide to Station Programing. It works wonders for him. It's the only tool enabling him to quickly, accurately and expertly sort out the 3,500-plus radio and tv stations of the U.S. and Canada by their program characteristics.

The 1957 BUYERS' GUIDE is as basic as your rate card. It's the only source of its kind. Your ad in BUYERS' GUIDE, near the programing analysis of your own station, will benefit from a year 'round exposure before the largest concentration of advertiser-agency readership in the trade paper field. BUYERS' GUIDE goes to the full SPONSOR reader list of 13,500 circulation.

Send your reservation in right away. Use the attached order form, or wire collect for choice position. Regular rates and frequency discounts apply. Advertising deadline is 15 February. Regards.

Sincerely,



Arnold Alpert

BOLDFACE LISTING WITHOUT COST

Along with your ad in the 1957 BUYERS' GUIDE your station will be listed in boldface in the master directory.

SPONSOR SERVICES INC., 40 EAST 49TH ST. NEW YORK 17, N. Y.

1957 BUYERS' GUIDE ADVERTISING ORDER FORM

Please reserve following space in the

1957 BUYERS' GUIDE TO STATION PROGRAMING

- | | | |
|---|---|--|
| <input type="checkbox"/> full page \$450
<small>7x10</small> | ↓ | <input type="checkbox"/> two-third page . \$330
<small>vertical 2 2/3 x 10" deep</small> |
| <input type="checkbox"/> half page \$265
<small>horizontal 7x4 1/2</small> | | <input type="checkbox"/> one-third page . \$180
<small>vertical 2 1/4 x 10" deep
horizontal (master directory only)</small> |

I understand my ad entitles me to boldface listing of my station in the master directory at no extra cost.

NOTE TO CONTRACT ADVERTISERS: EarneI contra t rates In l - H k frequency discounts applies to BUYERS' GUIDE and FALL FACTS BASIS

- I prefer placement in Master Directory
 I prefer placement in category listings

Firm _____

City _____ Zone _____ State _____

Name _____

CATEGORY LISTINGS

RADIO

- Ch Idren
- Classical Music
- Farm Service
- Country and Western Music
- Foreign Language
- Latin American
- Negro
- Popular Music

TELEVISION

- Farm Service
- Feature Film
- Homemaking
- Special Facilities & Film & Slide Specifications
- Specialized Appeals
- Sports

Show	Distributor	Men	Women	Teen	Children	Total
Goldbergs, The	Guild	71	87	13	36	207
Grand Ole Opry	Flamingo	63	82	15	24	184
Great Gildersleeve	NBC-TV	79	83	13	28	203
Guy Lombardo	MCA-TV	74	87	13	12	186
Headline	MCA-TV	76	82	11	15	184
Highway Patrol	Ziv Tv	81	86	13	37	217
Hopalong Cassidy —½ Hr.	NBC-TV	59	54	21	83	217
Hopalong Cassidy 1 Hr.	NBC-TV	53	49	17	85	204
Hunter, The	Tafon	77	80	13	33	203
I Led Three Lives	Ziv Tv	79	83	15	29	206
Inner Sanctum	NBC-TV	81	75	16	15	187
Inspector Mark Saber	Thompson-Koch	79	82	16	16	193
I Search For Adventure	George Bagnall	74	70	18	21	183
I Spy	Guild	77	81	13	23	194
Joe Palooka	Guild	71	57	13	56	197
Jungle Jim	Screen Gems	33	29	16	84	162
Kit Carson	MCA-TV	36	31	17	84	168
Laurel and Hardy	Governor	37	39	19	93	188
Liberace	Guild	34	87	16	15	152
Life of Riley	NBC-TV	79	75	19	29	202
Life With Elizabeth	Guild	64	86	13	11	174
Life With Father	CBS-TV	69	86	15	39	209
Little Rascals	Interstate Tv	21	29	16	96	162
Lone Wolf	MCA-TV	84	80	13	21	198
Long John Silver	CBS-TV	34	29	19	82	164
Looney Times	Guild	18	29	11	93	151
Man Called X	Ziv Tv	81	87	17	18	203
Mr. and Mrs. North	Bernard L. Schubert	83	86	19	21	209
Mr. District Attorney	Ziv Tv	79	90	15	15	199
My Hero	Official	75	86	18	14	193
My Little Margie	Official	72	87	19	22	200
New Orleans Police Dept.	Minot Tv	77	81	14	15	187
Passport To Danger	ABC Film	70	79	12	31	192
Patti Page	Oldsmobile	70	89	17	10	186
Popeye	AAP	35	31	16	91	173
Public Defender	Interstate Tv	80	84	16	13	193
Racket Squad	ABC Film	84	80	15	12	191
Ramar of The Jungle	TPA	30	28	18	92	168
Range Rider	CBS Film	57	41	17	84	199
Ray Milland Show	MCA-TV	75	81	13	14	183
Roekey Jones, Space Ranger	MCA-TV	53	51	16	55	175
Rosemary Clooney	MCA-TV	70	86	16	17	189
Ruggles, The	Tom Corradine	24	80	10	30	144
San Francisco Beat	CBS Film	81	85	13	21	200
Science Fiction Theatre	Ziv Tv	76	61	19	23	179
Sheena Queen of The Jungle	ABC Film	41	40	16	80	177
Sheriff of Coehise	NTA	74	66	13	49	202
Sherlock Holmes	Guild	77	71	18	25	191
Sky King	Nabisco	40	43	19	85	187
Soldiers of Fortune	MCA-TV	71	69	14	31	185
Stage 7	TPA	75	89	17	7	188
Star Performance	Official	73	86	9	26	194
S. Donovan, Western Marshal	NBC Film	50	36	18	85	189
Stories of The Century	HTS	70	82	15	24	191
Studio 57	MCA-TV	73	86	16	19	194
Stu Erwin Show	Official	72	83	14	14	183
Superman	Flamingo	26	30	19	91	166
Susie	TPA	56	82	11	23	172
Texas Rassin'	Texas Rassin' Films	64	63	16	35	178
Three Musketeers, The	ABC Film	74	76	15	48	213
Victory At Sea	NBC Film	76	70	19	13	178
Waterfront	MCA-TV	81	84	16	15	196
Whistler, The	CBS Film	84	82	16	14	196
Wild Bill Hickok	Flamingo	55	34	19	83	191
Your All Star Theatre	Screen Gems	54	84	13	29	180
Your TV Theatre	Economee Tv	72	90	11	19	192

Talk About Daytime Audience Dominance

KCRA-TV Has More Adult Daytime Viewers Than All Competing Stations COMBINED!



63.6%

**ARB Share of Audience*
Sign-on to 5 p. m., Monday-Friday
Daytime Adult Viewing Hours**

(Avg. Sets in Use: 15.1)

From 7 a.m. to 5 p.m. Clear Channel 3 has 190 quarter-hour "firsts" out of a possible 200. In Share of Audience, KCRA-TV has more than twice that of the second station:

	Sign-on To Noon	Noon- 5 p. m.	Avg. Daytime Share Audience
KCRA-TV	60.0%	67.2%	63.6%
Station "B"	37.7%	18.0%	27.9%
Station "C"	1.3%	3.1%	2.8%
Station "D"	---	13.9%	13.9%

(On Air at 2 p.m.)

KCRA-TV has 21.3% more audience than the second station in the big Sacramento TV Market from Sign-on to Signoff, Sunday through Saturday:

	Total Share of Audience
KCRA-TV	43.8%
Station "B"	36.1%
Station "C"	12.9%
Station "D"	9.2%

**Call Petry for more information about
The Highest Rated NBC Station in the West**

*All figures from Sacramento Television Audience. ARB: November 15-21, 1956

KCRA-TV

SERVING 28 NORTHERN CALIFORNIA AND NEVADA COUNTIES

Sacramento, California

CLEAR

3

CHANNEL

SPONSOR ASKS

How should you slant commercials to the Canadian market



George F. Wyland, *creative production manager, Cockfield, Brown & Co., Ltd., Toronto, Canada*

The question covers a very wide range. Slanting a commercial to the Canadian market may be as simple as changing supers announcing the price. Speaking of American products in general, the price in Canada will be higher. Package shots may have to be done over again, especially if the prod-



"Pork 'n Beans ended up Beans and Pork"

uct is manufactured in Canadian plants. Multiple product commercials may include items not available here, which must be eliminated. All these are mechanical changes.

Next, government regulations must be considered. All broadcast media are government controlled and subject to very stringent supervision. For example, in the case of premiums offered free of charge, no mention of its brand-name may be made. All food copy must be submitted to the Dept. of National Health and Welfare two weeks in advance of broadcast, a real problem when you try to take American commercials off the line and the copy is subject to change at the last minute. The very name of a product, though it was in popular idiom, had to be changed: Pork 'n Beans ended up Beans and Pork, because ingredients must be named in the order of their relative amount.

Compliance with regulations may involve no more than minor changes, or an entirely new copy line. Often the pattern of consumption is very differ-

ent. Where the objective in the United States may be to increase the consumption of a product by its present users, in Canada there are many people who must first be persuaded to try it. In a case like this, the American commercials may be of interest to a number of Canadian viewers. But the high cost of advertising, due to the relatively small population spread over a vast area requires that each commercial minute works double duty. As for Canadian commercials, they are usually designed to retain interest in spite of repetition, because budgets for new productions are very limited.

For this reason we are not quick to recommend making our own commercials, when American material is available. They will only have to stand comparison with the existing commercials, usually produced with much bigger budgets. Yet we don't hesitate to accept this challenge whenever necessary. While it is difficult to generalize about national characteristics, there are some fundamental differences between Canada and the United States which go beyond a matter of a slant. For one thing, we are in a different state of economic development, not merely a different stage in a similar course. Our conservative credit policy is an example of the difference in attitude. It is an attitude more sceptical of exaggeration, yet perhaps more responsive to straight-forward sell. For lack of an equally well-known example, the manner in which the Salk vaccine was released and received in each country gives an idea of the difference.

Last, because it is really a topic all its own, I must mention French Canada. We make every effort to link English and French advertising campaigns. But much is not suitable for both languages nor effective in both situations. We draw on a complete staff

in Montreal to slant our material to their situation, or whenever necessary to create fresh ideas. Those are the lifeblood of advertising anywhere.

P. S. Golick, *vice president, radio-television division, Ronalds Advertising agency, Ltd., Toronto, Canada*

Probably the most important factor to be considered is product category. In some areas Canadian consumers will respond to much the same sales appeals and advertising techniques as their neighbors to the south. In other cases habits, tastes and different economic and climatic conditions may demand quite different approaches to those made in the United States.

Essentially, of course, most Canadians grow up under very similar environmental conditions to Americans. It's reasonable to expect that the same basic drives for security, recognition, and so on, apply to people throughout North America. However, for the most part, Canadians are considered more conservative than Ameri-



"more loyal to Brands"

cans. They are said to be slower to pick up new habits, that is, to go for change. By the same token they are supposed to be more loyal to brands they have started using. There is undoubtedly considerable truth in these assertions and yet, I would hesitate to apply them indiscriminately to every ad problem which occurs.

To any U. S. tourist or business man who comes to Canada, it must seem obvious that there are more similarities between Canucks and Americans than there are differences—though there are very real differences and the similarities may, in themselves be a trap.

Undoubtedly, the single, most dramatic dissimilarity between Canadian and U. S. markets is the Province of Quebec. Here the differences are so obvious even the most casual U. S. observer will realize that he is dealing with a different culture which has its own special and unique features and problems.

Basically, however, it must always be remembered that Canada is a separate political and geographical entity with a territory larger than the U. S. and a population reaching towards the 17 million mark. And it must be remembered that Canadians are proud of their country and growing more conscious of this pride every day. We are a people of an independent turn of mind and are growing more independent every day, a people who resent patronage whether it comes from across the Atlantic or overland from the south. With this pride goes the enigma that though Canada was settled earlier than the U. S., Canadians consider their country the younger of the two. Undoubtedly we have grown to a national maturity more slowly and have done it constitutionally, without any violent overthrowing of British influence.

So, perhaps, if a measure is to be applied that will provide some sort of legitimate criterion, it would show Canada standing somewhere midway between America and Britain with greater similarity, in its accepted forms, to American advertising, but with a seasoning of reserve to make it more to the average taste.

Finally, I would certainly advocate that an advertiser from outside Canada who wishes to break into this market—obtain first-hand information on this country and its people.

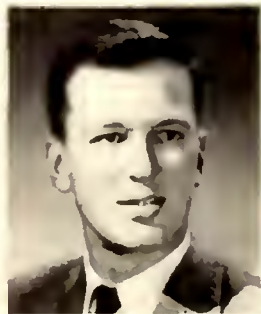
John T. Ross, v. p. & general manager, Robert Lawrence Productions, Ltd., Toronto, Canada

I wish I could say that there is something distinctly Canadian about a Canadian television commercial. Generally speaking, a first-rate commercial produced either in the United States or

Canada would contain the same basic ingredients: top quality, believability, and entertainment.

But marketing experts, in the case of food and drug products, would discover that Canadian broadcasting regulations forbid many of the exaggerated claims allowed on American television.

Commercials which require scenic background which may be identifiable



"on a palm-shaded patio"

should feature Canadian scenes. It is unlikely that a Canadian cigarette commercial would show a couple relaxing on a palm-shaded patio in sunny Florida. It is still more unlikely that the commercial would be believable.

Canadian soap manufacturers have long realized that only a small percentage of Canadian families own an automatic washing machine. Most of the commercials produced exclusively for the Canadian market feature the wringer-type washing machine. However, despite all these 'mechanical' differences, American advertisers should keep in mind that what is good for America is not always good for Canada from the copy standpoint. Canadians, for the most part, are inclined to be conservative in both tastes and habits and heartily dislike the inference that the only difference between the U. S. and Canada is the border line that necessitates a passport or customs declaration. Advertising to the French Canadian market almost requires a completely new set of rules. It is safe to say that no one knows this market better than a French Canadian, or at least a Canadian with a background in that sphere of the Canadian scene. The great majority of so-called 'French' commercials are simply English commercials with French sound tracks and superimpositions.

More often than not, French commercials are afterthoughts, and because the commercial budget has already been spent on the product's English commercials, a few hundred dollars is allocated for French soundtracks. I strongly believe that this is one case of false economy.

IT TAKES A
SPECIALIST
TO CATCH (AND HOLD)
the audience

in Louisiana's
2 biggest markets

In SHREVEPORT
KCIJ
Country-Western Specialist
First among "indies" in the 35 county-parish ARK-LA-TEX area*—and second only to the 50,000 watter—but at nowhere near the cost!
*Pulse, Mar.-Apr., 1956

In NEW ORLEANS
WMRY
Negro Programming Specialist
Average quarter-hour ratings of 7.4!*—delivering 42% MORE audience than the second station in the Negro market; 85% MORE than the third station!
*Pulse, Sept.-Oct., 1956

KCIJ	WMRY
The BIG City Station with the Country Flavor	"The Sepia Station"
5000W 980 KC	1000W 600 KC
Southland Broadcasting Company	
Mort Silverman, Exec. V.P. & Gen. Mgr.	
GILL-PERNA, INC. — Nat'l Rep.	
New York, Chicago, Los Angeles, San Francisco	

Meet Denver's
BEST SALESMAN
BUGS BUNNY



Channel 9-ABC-TV

Bugs Bunny and his other Warner Brothers cartoon friends are now available to sell for you in Denver.

PLUS

POPEYE
THE SAILORMAN



Call Peters, Griffin, Woodward or John Henry at KBTV for availabilities.

KBTV

DENVER

John C. Mullins Joe Herold
President Station Manager

Owned and Operated by
TV DENVER, INC.

1089 Bannock • TAbor 5-6386

Represented by Peters, Griffin, Woodward, Inc.

Mr. Sponsor

Larry McQueen: Fast Talker

Larry McQueen, General Tire & Rubber Co. v.p. in charge of sales, insists that his grandson is absorbing the background of a future adman. He relates how the boy interrupted him while he was telling the story about Ali Baba and the 40 thieves.

"What's your own 'Open Sesame'?" the boy asked.

"I explained that we use advertising, 1957 style, to open the door for General Tire," McQueen told SPONSOR.

With its nationwide dealer organization, based on exclusive territory franchises, General Tire has a two-fold aim in advertising: (1) keeping the dealers assured of continuous advertising support; (2) selling the consumer on the firm's products.

"Our dealer organization is backed up by more advertising dollars per distributor than any other sales force in the industry," says McQueen.

A major chunk of the firm's spot tv effort is placed locally by



McQueen (l.) and Tom O'Neil, pres. of General Teleradio, with Anita Ekberg

some 200 dealers on a co-op basis. These dealers buy about 52,000 announcements a year totally, with film commercials provided by the parent company through its agency, D'Arcy.

"We do like the flexibility of spot tv and radio," says McQueen. "In that way, we can appeal to tourists during the vacation season, or stress wintertime use of our tires, depending upon the weather conditions."

The commercials approach is a combination of demonstration and hard-sell aimed at men.

"Women may be vital in picking a car for color and style, but it's the man who buys the tires."

General Tire puts about one-third of its total budget into the air media. "Television is, of course, the ideal medium for demonstrating the puncture-sealing characteristics of General Tires. Our plastics goods also have a more telling effect when visually demonstrated."

The company's greatest single tv expenditure each year is its



M A T U R I T Y

Maturity makes haste slowly.

We like quick sales, too. But if...from our years of experience...we feel too hurried action endangers future success, we say so.

We've found it pays to help clients choose between hasty decisions...and wise ones.

A V E R Y - K N O D E L
I N C O R P O R A T E D

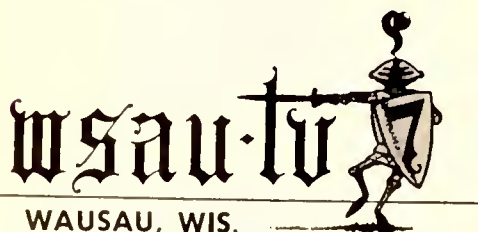
NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO

Let six seven
 thy
TEST product!



This is not retortical:
 Once you stick your beaker into channel 7's market you'll put WSAU-TV down for more tests and refinements in the HEART OF WISCONSIN — where you get reduction in costs and reaction in sales.

GROSS FARM INCOME \$207,408,000
 TOTAL RETAIL SALES \$567,064,000



WAUSAU, WIS.
 OWNED & OPERATED BY
 WISCONSIN VALLEY TELEVISION CORP.

sponsorship of professional football on Thanksgiving over tv. The CBS TV program in 1956 cost General \$175,000 for 126 stations. The Trendex rating for the game was 16.9 or 51% of the total tv audience. And the station lineup was designed to reach 90% of all tv sets in the U. S.

"We've considered buying a network tv show for complete sponsorship if we found the proper formula," McQueen told SPONSOR. "D'Arcy screens programs continuously and they know what we want. After all, they've been our agency for 40 years."

The program, McQueen feels, would probably be in some form of sports coverage or format, since General advertising is aimed at men. Of course, McQueen admits that he's a sports fan himself, "strictly as a spectator, except where golf's concerned, and there I'm not in a championship class either." (He plays a low-30 brand of golf, actually, and is a "money" bowler.)

An informal, easy-going man in his mid-sixties, McQueen has been in the rubber industry for more than four decades. A crucial year in his life was 1929 "not for the obvious reasons, but because I left my job as manager of tire sales at Goodrich to become trade sales manager at General."

Continuity has been a password in his life, he feels. "There was never any doubt but that I'd be going into sales, for instance." In his senior year at the University of Wisconsin back in 1913, McQueen was chosen as one of the four outstanding sales executive prospects of the graduating class.

From arguing to selling's just one easy step

However, he adds that there was an inevitability about his future even earlier than that. "When I was a kid I used to love to argue. I guess that would have made me either a wise guy or a good salesman." When he won a state oratorical contest while an undergraduate, the "Rubicon was crossed," and it had to be advertising or sales, and actually, McQueen's career became a combination of both.

One characteristic has remained consistent in McQueen's life: He's as gregarious today as he was in the old Phi Delt house back in college. Club memberships aren't a matter of sheer record to him. He enjoys mingling with people and does so not only for business purposes, but as a natural part of his daily activities.

In his two and a half decades at General Tire, he's seen the company grow from sales under \$30 million to \$370 million in 1956. Total sales for 1957, including General Tire subsidiaries, are estimated at \$425 million.

"Television plays an increasingly important part in our over-all advertising planning," says McQueen. "To date, most of General's tv advertising concerns passenger and commercial tires. Next in importance would be dealer services. A third major area for tv advertising is the introduction of new products."

For its network tv advertising, General will continue to seek out the one-shot type of sponsorship, chiefly in the sports field, until an ideal weekly program appeals to agency and General executives alike. Tentative plans for 1957 may include sponsoring the U. S. Open on tv.

"If we do, you can be sure that I'll be watching it on tv," says McQueen. And if it's in Florida, he may just go down to his home there and watch it in person.



**YOU MIGHT THROW THE DISCUS 194 1/2' * -
BUT... YOU NEED WKZO-TV**

TO BE CHAMP IN

KALAMAZOO-GRAND RAPIDS!

NIELSEN NCS NO. 2
NOVEMBER, 1956

Station	No. of TV Homes In Area	DAYTIME		NIGHTTIME	
		Weekly NCS Circ.	Daily NCS Circ.	Weekly NCS Circ.	Daily NCS Circ.
WKZO-TV	633,120	421,820	292,720	464,530	378,080
STATION B	512,980	310,720	203,170	348,140	278,660

Here's proof that WKZO-TV is the top buy in one of America's top-20 television markets. November, 1956 Nielsen figures, left, show that WKZO-TV gets 44% more viewers daytime, and 36% more nighttime, than the second station. In fact, WKZO-TV delivers more viewers nighttime DAILY than the second station delivers MONTHLY, day AND night!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids and Greater Western Michigan. It serves over 600,000 television families in 29 Western Michigan and Northern Indiana counties.

100,000 WATTS • CHANNEL 3 • 1000' TOWER

WKZO-TV

Kalamazoo - Grand Rapids and Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives



The Feltzer 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

*Fortune Gordien set this world's record in Pasadena, California, on August 22, 1953.

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bon Ami, NY	R&R, NY	ABC	My True Story; M-F 10-10:30 am; var segs; 24 Jan
Bon Ami, NY	R&R, NY	ABC	When A Girl Marries; M-F 10:30-10:45 am; var segs 24 Jan
Bon Ami, NY	R&R, NY	ABC	Whispering Streets; M-F 10:45-11 am; var segs; 24 Jan
C. H. Musselman Co, Biglerville, Pa	APCLGK, Phila	ABC	Breakfast Club; M 9-9:05 am, Tu 9:20-9:25 am; 18 Mar
Nestle, White Plains, NY	B. Houston, NY	ABC	Breakfast Club; Tu & F 9:05-9:10 am; 15 Jan
Nestle, White Plains, NY	B. Houston, NY	ABC	My True Story; Th 10:15-10:20 am, F 10:20-10:25 am; 15 Jan
Nestle, White Plains, NY	B. Houston, NY	ABC	Whispering Streets; W & Th 10:55-11 am; 15 Jan
Norwich Pharmacal, Norwich, NY	B&B, NY	NBC 1BB	Monitor; 3 announcements per weekend; 5 Jan; 11 wks
Perkins Products, Chi	FC&B, NY	ABC	Breakfast Club; M-F 9-10 am; 5 segs per wk; 27 May
Pharma-Craft, Batavia, Ill	JWT, Chi	NBC 1BB	News of The World; M-F 7:30-7:45 pm; 1 partic per day; 14 Jan; 52 wks
Salada Tea Co, Boston	Hermon W. Stevens, Boston	CBS 33	Road of Life; M 1:45-2 pm; 1/2 spon; 31 Dec; 52 wks
Salada Tea Co, Boston	Hermon W. Stevens, Boston	CBS 33	Right To Happiness; Tu 2:05-2:15 pm; 7 1/2 min spon; 1 Jan; 52 wks
Salada Tea Co, Boston	Hermon W. Stevens, Boston	CBS 33	Second Mrs. Burton; W 2:15-2:30 pm; 1/2 spon; 2 Jan; 52 wks
Salada Tea Co, Boston	Hermon W. Stevens, Boston	CBS 33	Nora Drake; Th 1-1:15 pm; 1/2 spon; 3 Jan; 52 wks
Salada Tea Co, Boston	Hermon W. Stevens, Boston	CBS 33	Our Gal Sunday; F 12:45-1 pm; 1/2 spon; 4 Jan; 52 wks
Scott Paper, Chester, Pa	JWT, NY	CBS 201	Helen Trent; M & Th 12:30-12:45 pm; 1/2 spon; 1 Jan; 52 wks
Scott Paper, Chester, Pa	JWT, NY	CBS 201	Our Gal Sunday; M-F 12:45-1 pm; 1/2 spon; 1 Jan; 52 wks
Scott Paper, Chester, Pa	JWT, NY	CBS 201	Nora Drake; Tu 1:15-2:00 pm; 1/2 spon; 1 Jan; 52 wks
Scott Paper, Chester, Pa	JWT, NY	CBS 201	Young Dr. Malone; Tu & F 1:30-1:45 pm; 1/2 spon; 1 Jan; 52 wks
Scott Paper, Chester, Pa	JWT, NY	CBS 201	Second Mrs. Burton; Tu & F 2:15-2:30 pm; 1/2 spon; 1 Jan; 52 wks
A. E. Staley, Decatur, Ill	R&R, Chi	CBS 201	House Party; Tu 3:15-3:30 pm; 1 Jan; 52 wks
Warner-Lambert, NY	Lambert & Feasley, NY	CBS 78	Nora Drake; Tu & Th 1-1:15 pm; 1/2 spon; 8 Jan; 13 wks
Warner-Lambert, NY	Lambert & Feasley, NY	CBS 78	Road of Life; MWF 1:45-2 pm; 1/2 spon; 7 Jan; 13 wks
Warner-Lambert, NY	Lambert & Feasley, NY	NBC 188	Bandstand; M-F 10:05-11 am, 11:05-12 n; 2 partics per day; 7 Jan; 12 wks
Warner-Lambert, NY	Lambert & Feasley, NY	NBC 1BB	Woman In My House; M-F 4-4:15 pm; 1 partic per day; 7 Jan; 12 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	SSC&B, NY	MBS	Gabriel Heatter; M-F 12:05-12:10 pm, 10:00-10:05 pm, 7:30-7:35 pm; 20 Jan-April, 1957
Beltone Hearing Aid, Chi	Olian & Bronner, Chi	ABC	Breakfast Club; Th 9:20-9:30 am; 17 Jan
Foster-Milburn, Buffalo	Street & Finney, NY	ABC	My True Story; 1 seg per wk; 21 Jan; 52 wks
Foster-Milburn, Buffalo	Street & Finney, NY	ABC	Whispering Streets; 1 seg per wk; 21 Jan; 52 wks
Norwich Pharmacal, Norwich, NY	B&B, NY	NBC 188	Bandstand; M-F 10:05-11 am, 11:05-12 n; 5 announcements per wk; 21 Jan; 9 wks
Norwich Pharmacal, Norwich, NY	B&B, NY	NBC 1BB	Five Star Matinee; M-F 3-3:30 pm; 5 announcements per wk; 21 Jan; 9 wks
Charles Pfizer, Brooklyn	Burnett, Chi	ABC	Breakfast Club; various times; 20 Jan
Rust Craft, Decham, Mass	Chambers & Wiswell, Boston	ABC	Breakfast Club; Tu 9:30-9:35; 12 Mar
Sleep-Eze Co, Long Beach, Cal	Milton Carlson, LA	MBS	Gabriel Heatter; MWF alt Tu Th, 7:35-7:40 pm; 20 Jan-April, 1957

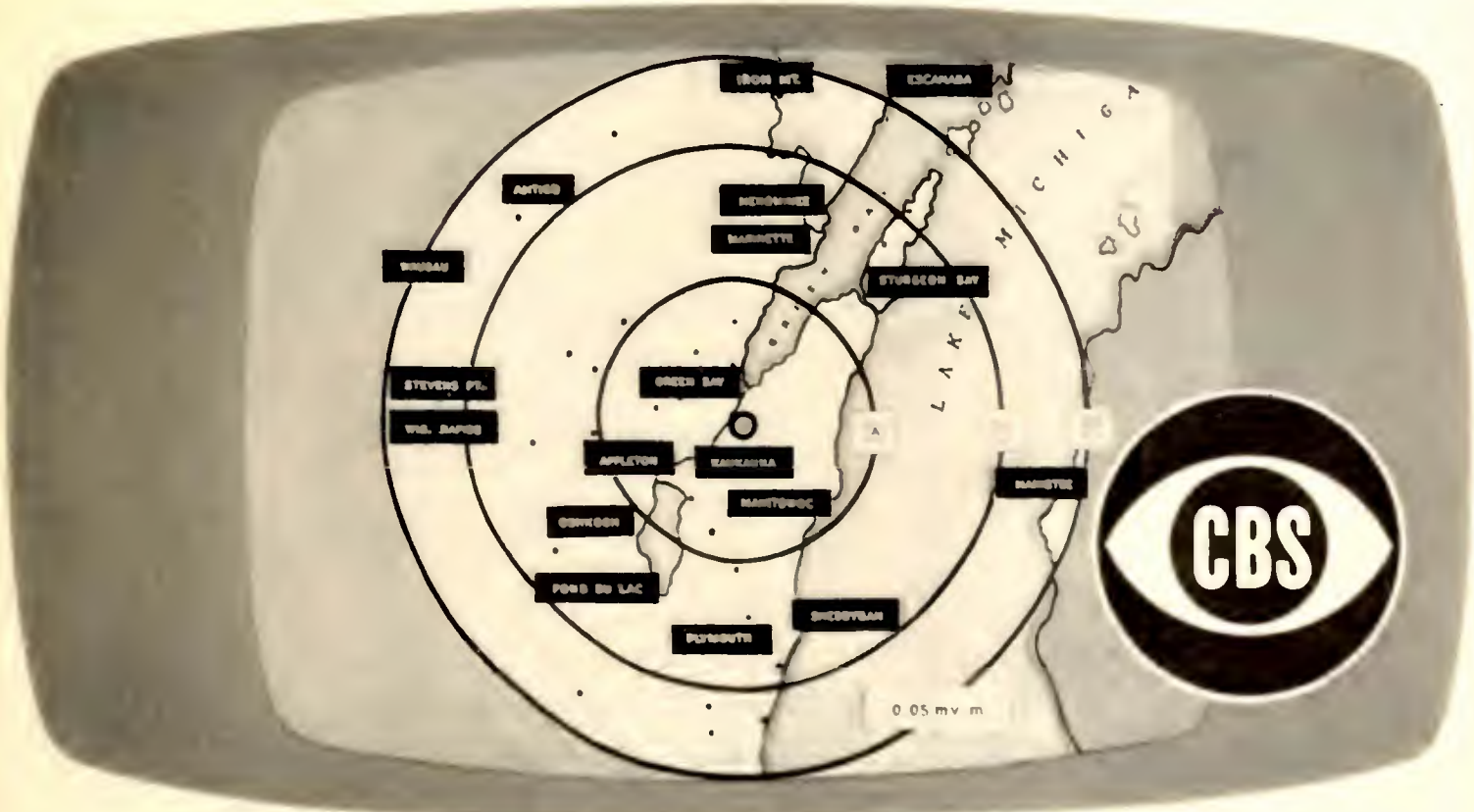
BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
James E. Anderson	Atlas Film Corp, tv dir	Hal Roach Studios, Chi, dir midwest operations—com. div
Marilyn Arbetter	Screen Gems, asst to dir publicity	NTA, NY, copy super-promotion dept
James T. Aubrey, Jr.	ABC, NY, dir programming & talent-tv	Same, also vp
Charles C. Badger	Brookley Air Force Base, Mobile, Ala, public relations dir	WALA, WALA-TV, Mobile, Ala, promotion & merch mgr
James F. Baker	RAB, NY, mgr stn services	WPTR, Albany, NY, sls mgr
Joseph R. Cox	CBS radio spot sls, NY, mgr mail order dept	Same, acct exec-WCBS
James E. Denning	NBC, dir talent & program contract admin	Same, vp-talent & program contract admin
Jerry Dreifuss	Morton C. Markell & W. Keyser Manly, NY, associate	William Tell Productions, NY, special publicity dir
Richard H. Graham	NBC, law	Same, vp-law-Pacific div
Bruce Huffman	KNXT-CTPN, Hy, nat spot sls rep	Same, acct exec
Courtenay Jamison	Maytag Southeastern, sls promotion mgr	TvB, NY, dir production dept
Joseph W. Killeen	WTMJ, Milwaukee, sls	Same, asst sls mgr
Fran King	KLOQ, Yakima, Wash, chg traffic & continuity	Same, program dir
Irving Kleinfeld	Sterling Television Corp, editing & service depts	Trans-Lux Tv Corp, NY, sls service mgr
Larry H. Lau	KVAN, Vancouver, Wash, acct exec	Same, gen sls mgr
Bernard T. Maloney	House Beautiful, Boston, space rep	WBZ-TV, Boston, sls staff
Charles W. Mason	WSUN, WSUN-TV, St. Petersburg, Fla. tv production mgr	Same, mgr sls promotion & advtng-r-tv
Robert Morris	KTVX, Muskogee-Tulsa, Okla, program dir	Same, operations dir
Thomas W. Sarnoff	NBC, dir production & business affairs	Same, vp-production & business affairs-Pacific div
Jim Smallwood	KFWB, Hy	KWG, Stockton, Calif, sls rep
W. D. Swanson	KTVX, Muskogee-Tulsa, Okla, local & regional sls mgr	Same, commercial mgr
Herbert J. Teison	Schwerin Radio-TV Research, publicity & promotion dir	WPTR, Albany, NY, promotion publicity dir
William O. Tulloch	WTMJ-TV, Milwaukee, sls	Same, asst sls mgr
Mortimer Weinbach	ABC, NY, vp chg labor relations	Same, vp & gen counsel



WBAY GREEN BAY

in the Land of... *M*ilk and *H*oney



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

**YOU SELL
LOUISVILLE
WHEN
YOU USE**



Jack Bendt

For eight years, Jack Bendt has been the radio guest in ten's of thousand's of Kentuckiana homes 7 to 9 each morning and from 11 to 2:30 during the noontime hours, Monday through Saturday. In a friendly, yet forceful, pleasant yet persuasive manner, he has become the TOP AIR-SALESMAN in the Area. We suggest you check his ratings, and compare his results and you will find you need Jack Bendt to "TELL and SELL" the rich Kentuckiana Market.

Represented by
John Blair & Co.



National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Trend of the week: Some advertisers find their direct sell on tv should concern a concept, with the secondary pitch one in behalf of their own product. Witness the upcoming campaign of Lipton Tea (see below), which promotes consumption of hot tea first, then its own brand.

Glamorene, Inc., New York City, for its rug cleaner, is starting a drive in 30 markets 28 January for from eight to 13 weeks. Minutes will be aired at the rate of 12 to 40 per market per week. Buying is half completed. Agency: Product Services, New York City. Buyer: Mort Reiner.

Scott Paper Co., Chester, Pa., through J. Walter Thompson, New York, starts buying late this month for a spot campaign in the top 10 metropolitan areas. Duration will vary from 13 and 26 to 30 weeks. Minutes are preferred. Buyers: Jayne Shannon and Marie Barbato.

Thomas J. Lipton, Inc., Hoboken, N.J., starts pushing a "hot tea" theme 1 February with a schedule in 70 markets for a four-week period. Filmed minutes and 20's will be slotted during nighttime periods. Buying is incomplete. Agency: Young & Rubicam, New York. Buyer: Marie Mooney.

Procter & Gamble, Cincinnati, is planning to use a spot tv drive to launch another new product. Blue Dot Duz. Announcements will be on film, and time is being bought now. Agency: Compton, New York. Buyer: Bob Liddel.

RADIO BUYS

Trend of the week: Off-beat products new to the radio medium are moving into spot with tests of their aural pull with consumers. Case in point is Pycopay toothbrushes (see below), unique type of advertiser in any medium.

McCormick & Co., Baltimore, is almost ready to launch a national radio campaign. The schedule will provide for from 10 to 30 announcements per market per week in the daytime hours between 8 a.m. and 6 p.m. Both live copy and transcriptions will be aired, with a concentration of announcements toward the end of the week. Agency: Lennen & Newell, New York. Buyer: Jean Jaffee.

General Foods, White Plains, N. Y., for its Jell-O Instant Pudding, starts a drive 6 February for seven weeks at the frequency of 25 announcements per market weekly. Minutes and 20's will be

IN THE **OK** GROUP MARKETS

NOBODY KNOWS MORE

ABOUT THE NEGRO POTENTIAL

NEW ORLEANS
HOUSTON
MEMPHIS
LAKE CHARLES
BATON ROUGE

PROOF!

TIME
THE WEEKLY NEWSMAGAZINE

TIME, AUGUST 13, 1956

RETAIL TRADE

The Negro Market

"Economic equality is always a prelude to total equality."

This week Professor Henry Allen Bullock, 50, a trained sociologist (Ph.D., University of Michigan, '42) and director of graduate research at Houston's all-Negro Texas Southern University (enrollment: 3,000), told, in an 18-month study of his fellow Negroes' earning power and buying habits, how close the Southern city Negro has moved toward economic equality with whites.

WE have the only copy of this survey for confidential viewing by *OK* advertisers *

REACH 1,250,000 NEGROES in all three major markets

FOR ONLY \$14.92* PER SPOT

The three top Negro markets in the south can now be covered by one package purchase . . . one bill, one payment and a special low price. New Orleans, the No. 1 Negro city in the south . . . Houston, the No. 2 Negro city . . . and Memphis, the No. 3 Negro city, can all be covered by top rated OK Stations with intensive radio . . . extensive merchandising and expansive promotion. Act now . . . it's a RADIO BARGAIN!

*Survey can be seen only by personal appointment. Not available for general public at all times.

Call Forjoe for Louisiana Stations, Stars National for KYOK.

WBOK

NEW ORLEANS

WXOK

HOUSTON

WLOK

MEMPHIS

NOW 5000 WATTS

WLOK

MEMPHIS, TENNESSEE

Covering major high income Negro area at lowest cost in Memphis

the OK Group

LOWEST COST PER THOUSAND IN COLUMBUS

lowest
cost-per-thousand

in Columbus

WVKO

cost per thousand is
44% lower than its
closest rival.

WVKO

delivers 5.1 average
between 8 and 5. No
ratings below 4.4
Pulse: Sept.-Oct. '56

WVKO

covers what counts!
800,000 people in half
millivolt contour.
550,000 of them are
in Franklin County . . .
the home county.

WVKO

Columbus, Ohio
the station with
a personality.

Use the slide-rule
and call Forjoe

Spot buys continued...

used in 81 cities during the daytime hours between 8 and noon, with a heavying up toward the end of the week. Agency: Young & Rubicam. New York. Buyer: Bill Dollard.

Browne-Vintners Co., Inc., through Lawrence C. Gumbinner agency, both New York City, is going into eight markets 4 February for 13 weeks to push its Cherry Kijafa. Buying is about completed. Buyer: Diane Neugarten

D-Con Co., Chicago, and its new agency, Thompson-Koch, New York, launch a spot radio drive in 150 markets early next month to advertise D-Con rat poison in the Midwest. Company is using a combination of transcribed and minute announcements and participations and a five-minute service show outlining uses of the product. Buying is incomplete. Campaign includes multiple stations in some cities, and continues through November.

Block Drug Co., Jersey City, N. J., begins a radio test this week for the first time in behalf of its Pycopay toothbrush. Markets will vary from three to five for a 23-week period, with results being contrasted with a comparable drive in the same number of television cities. Minimum frequency is five announcements weekly in early morning time. Tv schedule is part of one now running in 25 to 28 markets, where commercials at the rate of three per week are aired in early morning and late night time. Agency: SSC&B, New York. Buyer: Ira Gonsier.

Maiden Form Brassiere Co., New York City, has begun buying in New Jersey and Pennsylvania. February-March schedule is an area test that will measure radio's pull as an adjunct to print, with consumer contest entry blanks given out by retailers. Schedule: 29 to 36 announcements per week in each market. Buyer: Jeanne Sullivan. Agency: Norman, Craig, & Kummel, New York City.

RADIO & TV BUYS

Liggett & Myers Tobacco Co., New York, for its L & M Filters, will use saturation tv and radio announcement schedules to back its new crush-proof box as it is introduced into 16 more states. Agency: Dancer-Fitzgerald-Sample, New York. Buyer: Charles Millard.

Larus & Brother Co., Richmond, Va., begins a 45-week campaign early in February to launch its new concept of offering premium gifts on the installment plans to buyers of Holiday cigarettes. Initial kickoff drive starts in the New England states with minutes in both media at saturation rates. Agency: Reach, Yates & Mattoon, New York. Buyer: MacDonald Dunbar.

National Biscuit Co., New York, for its NBC bread, is scouting tv and radio news programs in selected market areas where its local bakeries are located. Most of its 15 bakeries throughout the country rely heavily on tv and radio. Agency: McCann-Erickson, New York. Buyer: Sal Agovino.



LOOK AT IT THIS WAY...

* **11** OF THE TOP 15
SHOWS IN ROCHESTER
are on Channel 10!



OR THIS WAY...

* **66%** OF ROCHESTER'S MORNING VIEWERS
* **53%** OF ROCHESTER'S AFTERNOON VIEWERS
* **55%** OF ROCHESTER'S EVENING VIEWERS
SUNDAY THROUGH SATURDAY!



OR THIS WAY...

OUT OF 570 COMPETITIVE QUARTER-HOURS ...
* **CHANNEL 10 GETS 384 FIRSTS... 5 ties**
STATION "B" GETS 181 FIRSTS... 5 ties

Whichever way you look at it... **CHANNEL 10**
HAS A GREAT BIG LEAD IN ROCHESTER

* LATEST ROCHESTER PULSE REPORT • OCTOBER 1956

CHANNEL

ROCHESTER'S
OWN "BIG 10"

10

ROCHESTER, N. Y.



EVERETT-McKINNEY • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

News and Idea WRAP-UP

ADVERTISERS

The Edsel, Ford's new medium-priced entry is shopping around for a distinctive network tv show (or shows).

Continuing reports around the industry set the initial kick-off ad budget at \$10 million with half of that amount going to network tv. Debut date for the Edsel will probably be in September.

As a medium-priced car it will be directly competitive with G. M.'s Buick Roadmaster, Olds 88 and Pontiac.

Creative work on the Edsel is being handled by FCB's Chicago office, although the agency recently opened a 162-person office in Detroit just for the new car.

Incidental intelligence: In the FCB employee contest to name the car, 50 people from the New York office alone suggested the Edsel title. A single winner of the contest was to have received one of the Edsels, but now the New York 50 will each get a prize of \$50.

Another monopolistic practices suit has been filed against RCA. The latest filer is Philco. Also named as defendants are G.E. and A.T.&T.

Philco is asking damages of \$150 million, charging the three companies with monopolistic practices in the operation of the RCA patent pool in radio, tv and other phases of the electronics field. The Department of Justice filed a similar suit in 1954 which is still pending.

The new suit also alleges that Philco had been compelled to sell its Philadelphia station, WPTZ to Westinghouse in 1953 for "a price substantially less" than the property was worth after it had allegedly been threatened with the loss of its NBC affiliation.

American Tobacco Co.'s "Happy Joe Lucky" now has a rival.

Chesterfield is launching a stepped-up ad campaign to introduce the "King." He's a new cartoon trademark complete with court ("Harold the Herald" and "Bushy the Lion") and will be seen on Chesterfield's tv shows including the new *Hey Jeannie*. Liggett & Myers has bought alternate weeks of this CBS-TV situation comedy series as part of its intensified advertising plan. Alternating Sponsorship starts in February.

Executives Radio-Tv Service has changed the format of its Spot Radio Reports. Advertisers schedules are now

grouped alphabetically under specific product categories where formerly information had been listed under advertising agencies . . . **Holiday cigarettes** will use spot tv and radio as a part of the New England test of its new down-payment premium plan. The coupon plan enables smokers to make an initial payment of 15 Holiday coupons for a premium gift and then pay the balance of the coupons owed as they smoke.

The Association of National Advertisers in cooperation with the Point of Purchase Advertising Institute has produced a 284-page book based on practices and experiences of over 150 leading advertisers in the point of purchase field. 'Advertising at the Point of Purchase' will be published on 22 January by McGraw-Hill . . . **The National Board of Fire Underwriters** will conduct a 13-week spot tv test in 10 top markets beginning in March. The insurance group will use prime evening time and cost will hit \$300,000. Announcements will be of an institutional nature.

L&M will step up its radio-tv campaign starting 28 January to push its new crush-proof box. Campaign calls for saturation radio and tv spots with regular network shows also participat-



FILM: Among half-hour syndicated shows to replace feature film program on WOR-TV, New York, is "O. Henry Playhouse"



ADVERTISERS: Chesterfield's new trade character the "King" is making his radio-tv bow this month via network and spot



RADIO STATIONS: King Bee of KCOH, Houston, interviews the *Lucy* cast in behalf of the Texas Crippled Children's Hospital



It's actually easy to save — when you buy Series E Savings Bonds through the Payroll Savings Plan. Once you've signed up at your pay office, your saving is done *for you*. The Bonds you receive pay good interest—3% a year, compounded half-yearly when held to maturity. And the longer you hold them, the better your return. Even after maturity, they go on earning 10 years more. So hold on to your Bonds! Join Payroll Savings today — or buy Bonds where you bank.

Safe as America — U.S. Savings Bonds

The U.S. Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.

Why the killer came to Powder Springs



THE SKINNY little Texan who drifted into Butch Cassidy's layout at Powder Springs one day in '97 had dead-level eyes, a droopy mustache, and two six-guns tied down for the fast draw. Called himself Carter. Said he was a killer on the run.

That's why Cassidy and the outlaws in his notorious Wild Bunch told him all about the big future plans for their train robbers' syndicate. They took him in.

And he took them in. He was a range detective whose real name was a legend in the West—Charlie Siringo. And the information he got before he quietly slipped away stopped the Wild Bunch for a long, long time.

Of course, Siringo knew all along that if Cassidy or the others had discovered the truth, they'd have killed him sure. But it just never worried him any.

You couldn't scare Charlie Siringo. Coolest of cool customers and rawhide tough, he had the go-it-alone courage it takes to build a peaceable nation out of wild frontier. That brand of courage is part of America and her people—part of the country's strength. And it's a big reason why one of the finest investments you can lay hands on is America's Savings Bonds. Because those Bonds are backed by the independence and courage of 165 million Americans. So buy U.S. Savings Bonds. Buy them confidently—regularly—and hold on to them!



ing in introducing the new package . . . **State Farm Mutual Automobile Co.** will go in for sponsoring local news-weather-sports programs for the first time according to current 1957 plans. Tv's total share of State Farm Mutual's ad budget is 30% of the \$2.5 million pie.

AGENCIES

For the first time tv will be used to advertise the advertising industry with a special one-minute spot specially prepared for Advertising Week.

The spot is the result of the combined efforts of many branches of the industry. It was conceived by Cunningham and Walsh's radio-tv department which worked closely with Thomas D'Arcy Brophy, chairman of Kenyon & Eckhardt and also chairman for Advertising Week. The commercial was financed by ABC, CBS and NBC at their request. And it was produced by Tv Spots, Inc., Los Angeles (animation) and Elliott, Unger-Elliott, New York (live action). Theme is "Advertising Benefits You."

Ed Mahoney, v.p. in charge of radio-tv at Cunningham & Walsh, points up

success of spot as proof there need be no conflict or problems on East Coast-West Coast commercial production—if the agency sets up pre-production planning with all concerned and maintains production control throughout the operation.

NBC Radio's Imagery-Transfer theory will be tested by 15 leading ad agencies in an unique experiment.

Agencies will place bushel baskets containing 20 packs of each of eight leading cigarettes in offices of their radio-tv directors. Signs over the baskets will ask visitors to pick their favorite brand by its slogan as each cigarette pack will be wrapped in a bag with only its ad slogan to identify the brand.

Participating agencies include: Young & Rubicam, BBDO, McCann-Erickson, JWT, Bates, Benton & Bowles, Burnett, Esty, DFS, K&E, Ayer, FCB, Compton, SSCB, and Lennen & Newell.

J. Walter Thompson's appliance merchandising committee has arranged an interesting tie-in between two clients. Sylvania, has designed its new transistor radio to look like Ford's Thunderbird. The new Sylvania portable radio is also called the "Thunderbird."

Borden Food Products Co. has appointed Lennen & Newell as agency for a new product.

NETWORKS

The end of spot vs. network radio "bickering" was predicted by Don Durgin, v.p. in charge of ABC Radio network, in a talk before the Television and Radio Advertising Club of Philadelphia.

Durgin went on to outline network radio's status today. He sees the growing realization by agencies and advertisers that radio should not be judged in comparison with tv but on the basis of total homes delivered, "as all media are judged." Durgin said networks are no longer looking for a share of spot appropriations but instead are busy showing clients and agencies why network radio is a necessary basic buy, like all other national media.

He defines the advantages of spot as:

- (1) Ideal for filling in gaps.
- (2) Valuable for multi-station round-the-clock saturation. Durgin sees

Need a lift in the San Antonio area?

**A burden in the hand—
is worth a schedule on KONO**

. . . that's why 88 national advertising budgets include KONO Radio . . . year after year.

Get the facts—see your H-R or Clarke Brown man.

860 kc 5000 watts

KONO

SAN ANTONIO

RADIO



Your best resolution for '57!

Resolve now to learn the full story of WFMY-TV's year-in, year-out coverage of the Prosperous Piedmont section of North Carolina and Virginia. You'll be happy to learn it takes only one station, WFMY-TV, to deliver complete coverage of this mighty industrial area of the South! Call your H-R-P man today.

50 Prosperous Counties • 2 Million Population
\$2.5 Billion Market • \$1.9 Billion Retail Sales



WFMY-TV... Pied Piper of the Piedmont
"First with LIVE TV in the Carolinas"

Greensboro
Winston-Salem
Durham
High Point
Salisbury
Reidsville
Chapel Hill
Pinehurst
Fort Bragg
Soford
Mortinsville, Va.
Danville, Va.

wfmy-tv

Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco — Atlanta



Since 1949

this as the unique advantage of network: "its cost efficiency over spot."

Sponsors on the move at CBS-TV. P&G is moving out of *The Brothers* as of 19 February but will still stay in the Tuesday night line-up by going in as alternate on the *Phil Silvers Show* starting 26 February.

Royal Typewriter will relieve some of the burden by taking over for Ronson on *Playhouse 90* for three shows on 14 and 23 February and 14 March. Agency for Royal is Young & Rubicam. Ronson will sponsor the 21 and 23 February shows and then bow out of the series altogether.

The Sweets Co. has extended its alternate-week quarter-hour sponsorship on NBC-TV's two Saturday shows, *Howdy Doody* and *Cowboy Theatre*, to run 26 consecutive weeks. This makes the candy company's daytime tv investment hit \$1.5 million—gross . . .

ABC Radio has signed two more sponsors for the morning block: C. H. Musselman Co. is making its first use of network radio via the *Breakfast Club*; Nestle has signed for the Don McNeil show plus two of the daytime dramas, adding up to six segments a week.

ASSOCIATIONS

George J. Abrams, advertising v.p. for Revlon, has been named new chairman of the Association of National Advertisers' Radio & Tv Service Committee. First duties will be to organize the ANA Radio-Tv advertising workshop meeting set for 14 February at The Plaza in New York.

Some tv myths laid to rest by Howard P. Abrahams, TvB's director of retail sales, at the recent National Retail Dry Goods Assn. meet included:

- The old saw about the inflexibility of television. Abrahams told the retailers that tv can be bought for special events and sales with strong impact coming from "staccato uses."

- The fable about the complexity of tv commercials. The TvB director pointed out that with the now available materials, tools and talent—plus a little guidance gladly supplied by your local tv station or by TvB—any advertiser can work out successful and effective tv commercials.

Sibley, Lindsey and Curr (Rochester, N. Y., department store) case his-

SPOT RADIO

registers



59% average in-home rating increase for local programming on **JOHN BLAIR & COMPANY** stations



THE VISUAL ABOVE is one of a series comprising "Spot Radio—1957"; a concise 20-minute slide presentation marshaling basic media facts around which outstandingly successful sales-strategy has been planned. This study has already aroused the enthusiasm of key marketing men in America's advertising centers. If the executives who shape your advertising plans have not yet seen it, ask your Blair man to arrange for a showing soon.

new gains in selling-power

and these major-market stations have led in developing today's effective programming

Forty stations in major markets are represented by John Blair & Company—by far the strongest group of markets and stations served by one representative.

In a real sense, we work in partnership with these stations, functioning as an integral part of the station-organization in all matters affecting successful planning and sales.

Through the years, we have shared in their problems, and their progress—and they in ours.

These stations have a very vital point in common—they are registering audience gains. As the chart at left shows, listening to local daytime programs on Blair-represented stations has gained materially since 1952. The average gain is 59 percent!

The advent of television brought a revolution in radio. No longer do major stations

depend solely on network features to build audience and sales-influence. Today, successful stations are intensely local in character—concentrating on local interests, local problems, local tastes.

Representing strong stations in every section, Blair has wide opportunity to study the effectiveness of varied program-techniques in building audience for the station and sales for the advertiser. In recent years, Blair stations have led in the development of local-interest programming—until today, in market after market, the Blair station stands first in audience, first in advertising accounts, first in sales-results.

Ask your Blair man for the facts on any markets in which you are interested—and get full benefit of Spot Radio's strength in reaching your 1957 sales-goals.



JOHN BLAIR & COMPANY

OFFICES: NEW YORK • CHICAGO • BOSTON • DETROIT • ST. LOUIS
ATLANTA • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE

Exclusive National Representatives for

New York..... WABC	Minneapolis-St. Paul... WDGY	Birmingham..... WAPI	Nashville..... WSM
Chicago..... WLS	Providence..... WPRO	Columbus..... WBNS	Binghamton..... WNBF
Philadelphia..... WFIL	Seattle..... KING	Tampa..... WFLA	Fresno..... KFRE
Detroit..... WXYZ	Houston..... KTRH	Albany-Schenectady-	Wichita..... KFH
Boston..... WHDH	Cincinnati..... WCPO	Troy..... WTRY	Tulsa..... KRMG
San Francisco..... KGO	Kansas City..... WHB	Memphis..... WMC	Orlando..... WDBO
Pittsburgh..... WWSW	Miami..... WQAM	Phoenix..... KOY	Savannah..... WSAV
St. Louis..... KXOK	New Orleans..... WDSU	Omaha..... WOW	Wichita Falls-
Washington..... WWDC	Portland, Ore..... KGW	Jacksonville..... WJAX	Amarillo..... KWFT-KLYN
Baltimore..... WFBR	Louisville..... WKLO	Knoxville..... WNOX	Bismarck..... KFJR
Dallas-Ft. Worth..... KLIF-KFJZ	Indianapolis..... WIBC	Wheeling..... WWVA	

K P R S

is the KEY to
Kansas City's 127,600
Negro Market



The ONLY station in the rich Kansas City Metropolitan area beamed exclusively to the Negro Market...

K P R S

1000 W. — 1590 KC.
Kansas City, Missouri

Represented nationally by
John E. Pearson Co.



Audience PLUS

WSJS-Radio delivers more audience in Winston-Salem plus a rich, progressive 18-county Piedmont area than all other Winston-Salem stations combined.

WSJS
RADIO
WINSTON-SALEM
NORTH CAROLINA

NBC for { WINSTON-SALEM
GREENSBORO
HIGH POINT
AFFILIATE 5000 W • 600 KC • AM-FM
HEADLEY-REED, REPRESENTATIVES

tory was cited. The store used a saturation campaign to push a warehouse sale. Cost of the advertising was the same as the previous year for newspaper space alone. The tv-promoted sale topped the earlier sales results by 13%.

TV STATIONS

"Let Freedom Ring" is WBZ-TV's call for 1957.

Westinghouse's Boston outlet is devoting the whole year to a large-scale public service project centered around the "freedom" theme. Idea for the campaign was born last fall after WBZ-TV general manager Franklin A. Tooke toured Radio Free Europe. Tooke terms the project as designed to help "cause a resurgence of appreciation in down-to-earth basic freedom, that which has made our land the most envied spot on Earth."

Each month will have its own freedom theme. For example: January—"Call to Freedom." Regularly scheduled shows will integrate American heritage subjects special freedom programs are planned and news shows are now alerted to watch for events which fit into the month's theme. For the month of January alone 34 programs are being devoted to the freedom cause.

Aside from programs, WBZ-TV is conducting special freedom spot campaigns each week. Also a "Freedom Fighters" club has been started so that the youngsters can actively participate.

Year-end rate change report just released by Standard Rate and Data Service shows 1956 increases to be generally higher than in 1955 for all media covered, with tv stations leading in that activity.

Report finds 239 tv stations out of 447 raising rates from 4% to 300%. Average increase hit 30.6%. On the other side of the coin, 12 stations showed lower rates with an average of 26.0%. Figures reflect trend for one-minute, one-time rates.

Tv applications: Between 7 January and 12 January two applications for new stations were filed. Applications were made by Port City Television Co., Baton Rouge, La., for Channel 18, Baton Rouge, 256.6 kw visual, with tower 536 feet above average terrain, plant \$325,000, yearly operating cost \$315,000; by Jack A. Burnett, Honolulu, for Channel 11, Provo, Utah, 1,388 kw visual, minus 798 feet above

average terrain, plant \$70,812, yearly operating cost \$96,000.

Federal Savings and Loan Associations of Philadelphia are going into tv for the first time with a saturation spot campaign on WRCT-TV. Ecoff & James agency for the association, says switch to tv was due to belief that the medium offers more uniform coverage in the four-county area where the 67 branches are located... **Time, Inc.** has sold KOB and KOB-TV, Albuquerque to KSTP, Inc., Minneapolis-St. Paul. Purchase price: \$1.5 million.

Here's another tv show designed to be "listenable." WICS-TV, Springfield, Ill. has debuted the *Bernie Johnson Show* "for the homemaker who hasn't time to sit down and relax for a full hour before her tv screen."... **KARD-TV**, Wichita, starts local colorcasting on 21 January... **KFMB-TV**, San Diego, has won a round in its battle with a local judge. The District Court of Appeals has ruled that tv reporters are in the same category with newspaper reporters and have the right to "attend court and take stenographic notes."

How much of the tv picture actually transmitted appears on the screen of tv set owners?

This problem, bothersome to practically everybody involved in tv (including the home viewer), was tackled on 17 January by Screen Gems and WRCA-TV, New York, in a special early morning test over the station.

The test, transmitted over the air between 6:30 and 6:45 a.m., consisted of a lined and numbered chart, the four outer edges of which represent the limits of the area scanned and televised by a tv station. Viewers were invited to drop a card to the station in-

More People are
Looking MORE
at **WABT**
BIRMINGHAM
Alabama's Best in Television
BLAIR-TV

dicating the numbered limits of their particular picture.

The project was undertaken at the urging of Screen Gems' technical director, Peter Keane, who feels the current practice of many producers limiting their message to 60-70% of the total area may be unnecessary.

RADIO STATIONS

NBC has nothing on WKMH, Dearborn, Mich., when it comes to selling five-minute hourly newscasts. The independent has just signed Faygo Beverage Co. for all newscasts between 6:30 a.m. and 12:30 a.m. on a 52-week contract.

This works out as 18 five minute shows per day or 10½ hours of programming a week.

(SPONSOR covered Faygo's use of tv in the 24 November issue in an article titled "Tv's Third Dimension: Humor.")

Scientifically designed radio programming is being instituted by KSTP.

The St. Paul station has reformat to fit the desires of listeners in the Twin Cities area. New programs and concepts are based on several months of scientific market study and analysis directed by Dr. Roy Francis, sociologist and market survey specialists of the University of Minnesota.

This recipe for a successful farm radio program comes from KMA, Shenandoah, Ia.

- Understanding of the farmer's way of life, including his problems and dreams.

- Frank discussion of issues.
- Aid in making decisions (without making decisions for him.)
- Information that is both accurate and timely, plus information about his customers.
- Interpretations of weather, markets and farm news.
- Opportunity to tell his story on the air (as often as possible).
- Travel—since the farmer in most cases can't do much traveling, go places for him.
- Explanation of the farmer's problems to his customers in the city.
- Season this with friendship, sympathy and respect.

An unusual results story from WQAM, Miami, where the Junior Museum credits a week of announce-

NOW ... Hooper and Pulse Agree!

NO. 1

Radio Station in Houston is

KNUZ

BY AN EVEN WIDER MARGIN!

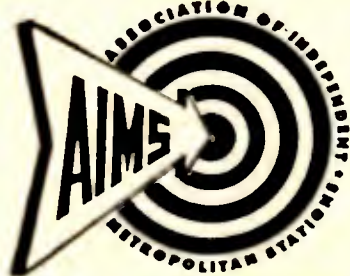
Hooper Oct. and Nov. 1956

Monday thru Friday
7 A.M.—12 Noon

Monday thru Friday
12 Noon—6 P.M.

KNUZ		25.8
Net. Sta. "A"	—	10.4
Net. Sta. "B"	—	9.2
Net. Sta. "C"	—	15.3
Net. Sta. "D"	—	14.1
Ind. Sta. "A"	—	6.7
Ind. Sta. "B"	—	5.1
Ind. Sta. "C"	—	6.3

KNUZ		30.2
Net. Sta. "A"	—	11.4
Net. Sta. "B"	—	6.3
Net. Sta. "C"	—	12.1
Net. Sta. "D"	—	9.0
Ind. Sta. "A"	—	8.2
Ind. Sta. "B"	—	6.3
Ind. Sta. "C"	—	10.7



Now ... K-NUZ is the leader by a **GREATER MARGIN**—Yet the rates are **Low, Low, Low!**
Join the Rush for Choice Awaits.

In Houston the swing is to RADIO and Radio in Houston is ...

KNUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

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

Southern Reps.:

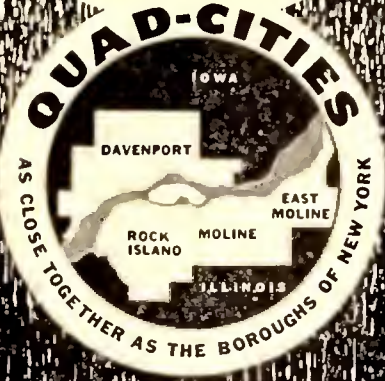
CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JACKSON 3-2581

WHBF
 coverage area has
1,102,500
 people who spend
\$1,339,059,000.
 total retail sales
 (S.M. Buying Power)

CBS FOR THE



QUAD-CITIES
 AS CLOSE TOGETHER AS THE BOROUGHES OF NEW YORK

WHBF AM
TV
ROCK ISLAND, ILL.
 REPRESENTED BY AVERY-KNODEL

BMI

"Milestones" for
 February

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. February's release features four complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

"ABE LINCOLN—FAMILY MAN"
 Born: February 12, 1809

"THE STRIKING ARM OF FREEDOM"
 Freedom Week
 February 12-22, 1957

"VALENTINE'S DAY"
 February 14, 1957

"AMERICA'S FIRST ADMINISTRATION"
 George Washington
 Born: February 22, 1732

"Milestones" is available for commercial sponsorship—see your local station for details.

BROADCAST MUSIC, INC.
 NEW YORK • CHICAGO • HOLLYWOOD
 TORONTO • MONTREAL

ments for bringing in 6,000 people to the museum. 90% of whom were first-time visitors . . .

KCOIL, Houston, in a recent drive for the Texas Crippled Childrens Hospital played host to the *I Love Lucy* cast. . . **KHON**, Honolulu, has been bought by Shirley Louise Mendelson, a granddaughter of one of General Motors' founders. Purchase price at public auction was \$75,000. Miss Mendelson has also been elected president of South Pacific Broadcasting Co.

REPS

Joseph J. Weed, of Weed & Co., said to clients in a message this week that local newscasts are among the highest-rated spot radio programs and that there is no substitute for them. He emphasized that local newscasts in many areas have long-established listener followings far ahead of network news programs. Therefore, he felt, network attempts to make further inroads into local station time for a fan-spreading of network telecasts offers no improvement over local stations' own newscasts and can disrupt the smooth flow of balanced schedules.

Weed went on to say that network newscasts and commentary have their proper place on station schedules—but not in excess and not beyond regular time periods as substitutes for local telecasts. That would be, in effect, like "substituting a New York newspaper for the regular hometown newspaper of a subscriber."

COMMERCIALS

How good a cartoon character will he make? This question may become a factor in the promotion of promising young businessmen, if the present trend in animated commercials continues.

Like one of the famous Piel Brothers, the new "P. J. Tootsie" (a character created by Terrytoons for Sweets Co.'s tv commercials) is fashioned after an executive of the sponsor's firm. P. J. is currently making his debut on CBS TV's *Heckle & Jeckle* show, also in spot commercials throughout the country.

A unique experiment recently conducted by Telestudios may forecast things to come.

The New York film outfit beamed a microwave, closed-circuit broadcast of a tv commercial in production right

into Young & Rubicam's viewing room. With the aid of two-way audio equipment, a sizable agency and client group was able to direct activity on the studio floor without setting foot outside of the Madison Ave. offices.

Consolidated Film Industries will hold five more color seminars on the next five Tuesdays at its film plant, 521 West 57th St., New York. Seminars are open to ad agencies, networks, and tv film producers.

FILM

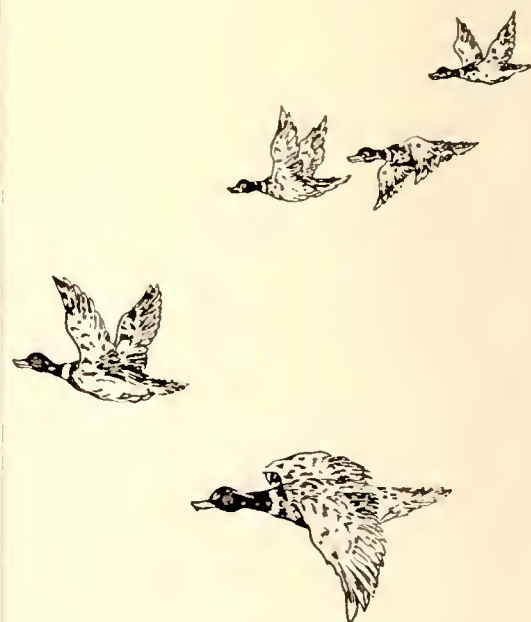
If no hitches develop—and none are expected—the 82 post-'48 films acquired by Matty Fox are expected to be shipped to stations by next month. The 82 complete the package of 742 RKO films that Fox is distributing to tv via C&C Tv.

It is understood that, aside from a few minor legal steps that remain to be taken, the only formality is approval of the re-use payment formula by the membership of the Writers Guild of America, West. The WGA Council has recommended acceptance. Okay was previously obtained from SAG and the directors guild.

A switch in the trend to feature film will take place at WOR-TV, New York.

The independent outlet is dropping a feature show, *Hour of Danger*, and replacing it with half-hour films.

Hour of Danger films, an RKO package, has been running across-the-board



THERE'S ONLY ONE LEADER...

KXLF-TV4 MONTANA

THE CONTINENTAL DIVIDE STATION, BUTTE

(one film a week) in the 9:00-10:00 p.m. period weekdays. Starting 21 January, WOR-TV will run five syndicated films and two one-hour mystery features in that slot.

The syndicated shows are *O. Henry Playhouse* and *State Trooper*, both first run; *Crusader*, first run off network; *Star Attraction*, *Ford Theatre* reruns; and *War in the Air*, a British documentary, shifted from another time period on WOR-TV.

Lipton has already bought the first three shows for four weeks via Y&R.

Warner Bros. will begin a major building program next month with a \$600,000 two-story-and-parking-level structure to house independent producers and its own staff working on ABC TV shows . . . **ABC Film Syndication** expansion has forced the firm to move to larger quarters, located in New York City's Paramount Building.

Official Films has completed negotiations with Theatrical Enterprises to distribute *Golf with the Champions*, a series of 39 half-hours. This marks the entry of both firms into sports programming . . . **Olympia Film** has completed the first 18 of a continuing series of four-minute film shorts for children entitled *The Little Fun Shop*.

STOCK MARKET

Following stocks in air media and related fields will be listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

New York Stock Exchange

Stock	Tues. 8 Jan.	Tues. 15 Jan.	Net Change
AB-PT	23 ³ / ₄	22 ³ / ₄	-1
AT&T	176 ³ / ₈	176 ³ / ₈	
Avco	7	6 ⁵ / ₈	- 3 ³ / ₈
CBS "A"	32 ¹ / ₄	32 ¹ / ₄	
Columbia Pic.	17 ¹ / ₂	18 ⁵ / ₈	+1 1 ¹ / ₂
Loew's	20 ¹ / ₈	21	+ 7 ¹ / ₈
Paramount	29	28 ⁵ / ₈	- 3 ³ / ₈
RCA	34 ¹ / ₄	33 ¹ / ₈	-1 1 ¹ / ₈
Storer	26 ¹ / ₄	26 ¹ / ₈	- 1 ¹ / ₂
20th-Fox	23 ³ / ₈	24 ⁵ / ₈	+1 1 ¹ / ₄
Warner Bros.	28 ¹ / ₈	28	- 1 ¹ / ₈
Westinghouse	55 ³ / ₄	55	- 3 ¹ / ₄

American Stock Exchange

Allied Artists	37 ⁵ / ₈	34 ¹ / ₄	- 3 ¹ / ₂
C&C Super	1	1	
Crowell-Collier	7 ¹ / ₂	7 ³ / ₈	+ 1 ¹ / ₄
DuMont Labs.	47 ⁵ / ₈	5	+ 1 ¹ / ₈
Guild Films	33 ³ / ₈	31 ¹ / ₄	- 1 ¹ / ₂
NTA	81 ¹ / ₄	83 ³ / ₈	+ 1 ¹ / ₂

The Great Man's voice, like a silken scarf...

*wound round the lives of
millions of his listeners...and made
them captives of his charm.*

*Charm that could sell them
anything...cigarettes, toothpaste,
hair tonic, soap...anything as
long as it was "his" brand.*

*They loved his simple wisdom,
his homely wit, his humble
philosophy. But they didn't know him.*

*Or was there something else
behind that warm smile?*

*Ask his wife...his sometime girl
friends. Talk to his press agent.
His band leader. His business
manager. Look for the people who
knew him...little and big.*

*Of all, only one man had the
courage to sift through his deeds...
good or evil...to piece together
the twisted threads of his
tangled life...to show him
as he really was...*

Universal-International presents

**JOSÉ
FERRER**



THE GREAT MAN

From the best-selling novel by Al Morgan

CO-STARRING

DEAN JAGGER • KEENAN WYNN • JULIE LONDON • JOANNE GILBERT
and ED WYNN with JIM BACKUS • RUSS MORGAN • ROBERT FOULK

NOW PLAYING AT THE **SUTTON THEATRE** NEW YORK CITY



THE PICTURE'S CHANGED!

WEBC
is number 1
in Duluth & Superior

AUDIENCE

Ask to see our new Hooper Survey . . . showing WEBC ahead of all other Duluth-Superior Stations Monday thru Friday, 7 am to 6 pm.

PROGRAMS

Music, News and Sports, supplementing NBC Network's best . . . worked by a staff totaling over 50 years of announcing experience.

RESULTS

WEBC originated the nationally recognized "FULL PAGE SPOT PROGRAM" . . . out-pulling *all* other local media in results per dollar. Cost per thousand is below all competition.

Contact **GEORGE P. HOLLINGBERY COMPANY**

WASHINGTON WEEK

19 JANUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Stepped up Government activity in the antitrust and false advertising fields is promised in the President's budget request for the fiscal year 1958 (which starts 1 July 1957).

The Justice Department antitrust division is down for an increase of \$216,350, with a total budget of \$3,785,000.

FTC would get \$6,250,000, an increase of \$700,000 over the current fiscal year (\$1,223,700 would be devoted to probing deceptive advertising practices; the antimonopoly division would get \$3,340,750).

The FCC's requested appropriation is \$8,950,000, an increase of \$1,122,000 over fiscal 1957. Only explanation offered for the substantial tilt: . . . "primarily to meet problems resulting from advances in technology and expanding use of radio and television."

Part of the FTC's increase will be used to monitor commercials and tape-record ads believed to be in violation of government regulations.

Much of the work will be undertaken after complaints by the public. Such complaints have increased since the FTC announced its monitoring plans a while back.

Complaints will be directed against advertisers—not against stations.

The FCC would rather not get into the monitoring business.

Sen. Warren Magnusson (D., Wash.) has asked the FTC and FCC to establish liaison to ferret out stations which accept too much questionable advertising, but the FCC is going along reluctantly.

FCC's point of view: it doesn't have—nor want—censorship powers.

No action will be taken by the FCC to change the multiple-ownership rules until after 30 June.

The commission received a report from its network study committee, recommending the multiple-ownership rule be tightened because of the dangers of concentrations of control over broadcast media.

FCC chairman McConnaughey has asked the Senate Commerce Committee not to disturb the status quo with respect to the divided antitrust responsibilities of the FCC and the Justice Department.

Sen. Magnusson had submitted an "urgent" list of questions based on FCC approval of the NBC-Westinghouse Philadelphia-Cleveland sale-trade and the Justice Department's subsequent court action against it.

McConnaughey told Magnusson: Liaison between FCC and Justice is getting stronger all the time; hence no formal statement should be drafted between the two agencies, nor is there any necessity for new laws.

Three bills affecting tv have been introduced in the present session of Congress:

- Sen. John Bricker is again seeking the regulation of the networks by the FCC.
- Rep. Dollinger (D., N.Y.) again wants "false advertising" probed on tv.
- Sen. Pastore (D., R.I.) asks that the Senate Commerce Committee be given an additional \$250,000 for investigations this year, including a blanket look-see into tv.

DELIVERING

from **PITTSBURGH** to **HARRISBURG**



WFBG-TV is **FIRST!**

World's Best Movies: WFBG-TV has exclusive rights to the great MGM, Warner Bros., 20th Century-Fox and RKO feature films that have topped all competition in market after market.



WFBG-TV is **FIRST!**

Network Shows: Only basic CBS-TV station covering the area, WFBG-TV also carries the outstanding ABC-TV programs. WFBG-TV delivers 13 of the top 20 shows.



WFBG-TV is **FIRST!**

Coverage Superiority: 76,701 more TV homes in combination with Pittsburgh than any other station combination in the area. Less waste, less duplication, more mileage for your TV dollar!



WFBG-TV is **FIRST!**

Audience Superiority: In this area covering 76,701 more TV homes—from sign on to sign off, seven days a week—WFBG-TV delivers average ratings 30.1% greater than nearest competitor; 71.4% more quarter-hour firsts.

For top-audience availabilities on WFBG-TV, check BLAIR-TV or Triangle's National Sales Office today!

TOP

AUDIENCE



TRIANGLE STATIONS

WFIL-AM • FM • TV

PHILADELPHIA, PENNSYLVANIA

WNBF-AM • FM • TV

BINGHAMTON, NEW YORK

WHGB-AM

HARRISBURG, PENNSYLVANIA

WFBG-AM • TV

ALTOONA, PENNSYLVANIA

WNHC-AM • FM • TV

NEW HAVEN-HARTFORD, CONN.

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

SPONSOR HEARS

19 JANUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

McCann-Erickson may get a place at the General Food's table one of these days.

The two, anyway, have had some extended talks.

For a long time, the bulk of the GF account has been divided between Young & Rubicam and Benton & Bowles. GF president Charles Mortimer in his last annual report put the company's ad spending at \$75 million.

Disturbing (to say the least) to the recently appointed head of a network subsidiary is the entry of an efficiency "watchdog" into his Coast operation. It's the parent company's idea.

The home office thinks he ought to welcome the guidance and assistance. But the executive appears worried not only by the implications but by the scare it might throw over local morale.

Failures to pay time bills are rare in national spot; but when a sponsor does walk, the obligations left behind can be sizable.

The latest in this category is a Pennsylvania hosiery firm, which went in heavily for pre-Christmas mail-order campaigning.

One station is now on the hook for about \$28,000.

As an afterthought, the stations and rep involved are asking themselves how come they hadn't the foresight to check the firm's credit.

A Florida commercial film outfit has launched an emotional pitch that agency-men may find hard to tune out during the next month or two.

Listen to this from the firm's sales letter:

"The temperature in Miami today is sixty. The sun is shining. There is none of that white stuff on the ground that so delights little boys with sleighs but which brings most outdoor picture making to a halt.

"You can shoot pictures in Florida and edit them in New York. . . ."

Remember the days when every network advertiser had his own program, and the rate of product-show identification was so high that a program often was credited with a product's sensational success?

Many a buyer of alternate sponsorship these days still dreams of such notable product-show combinations as:

Alka Seltzer.....	National Barn Dance	Lady Esther	Wayne King
Anacin	Easy Aces	Lucky Strike	B. A. Rolfe
Barbasol	Singin' Sam	Maxwell House	Showboat
Campagna	The First Nighter	Ovaltine	Orphan Annie
Chase & Sanborn	Major Bowes	Pabst Beer	Ben Bernie
Gulf Oil	We the People	Pep	Jack Armstrong
Ipana	Fred Allen	Pepsodent	Amos 'n' Andy
Jell-O	Jack Benny	Ralston	Tom Mix
Jergens	Walter Winchell	Spry	Aunt Jenny
Johnson Wax	Fibber McGee & Molly	Texaco	Ed Wynn
Kraft Cheese.....	Kraft Music Hall	Tums	Pot o' Gold

NESTLE'S TV PLAN

(Continued from page 25)

Having two programs helps to balance out the inevitable occasional dips that one or the other show may suffer. For instance, as Don Cady puts it, NBC TV put "bare flesh and water" opposite *Oh Susanna* with its Esther Williams spectacular last fall. The Gale Storm show did take a dive that week, but recovered in the subsequent week.

5. *Merchandising vehicles:* "The food trade is particularly tv-conscious," says Don Cady. "Grocers have seen products go from nowhere to tremendous volume as a result of television. Therefore, identification with network tv show sponsorship is important to us."

However, the emphasis in identification has shifted somewhat for Nestle in the past year. The Nestle Co. was usually identified with one show at a time, which it merchandised to the hilt. For instance, Nescafe co-sponsored *The Jackie Gleason Show* for some years, and then *Stage Show*. These programs provided highly merchandisable personalities.

Under the diversification plan, the

Nestle Co. has several merchandisable personalities at the same time and becomes identified with more than one tv property. It's no longer a question of seeking prestige through sponsorship of one major name, but rather of spreading the promotional and merchandising effort over a wider number of properties.

Diversification means something to Nestle in its method of operation as well as in its approach to network tv buying.

"We like to work with three agencies," Don Cady told sponsor. "This form of 'diversification' brings together the complex of judgment, experience and know-how from three different groups of creative minds. It reduces the risk in an area where the dollar expenditure is so great. Each individual agency's experience with other manufacturers' products and problems brings wider scope to their thinking for us."

How does the Nestle Co. correlate the work of its three agencies?

Initial advertising strategy is generally mapped out by the Nestle plans group under Don Cady as titular chairman. This group may or may

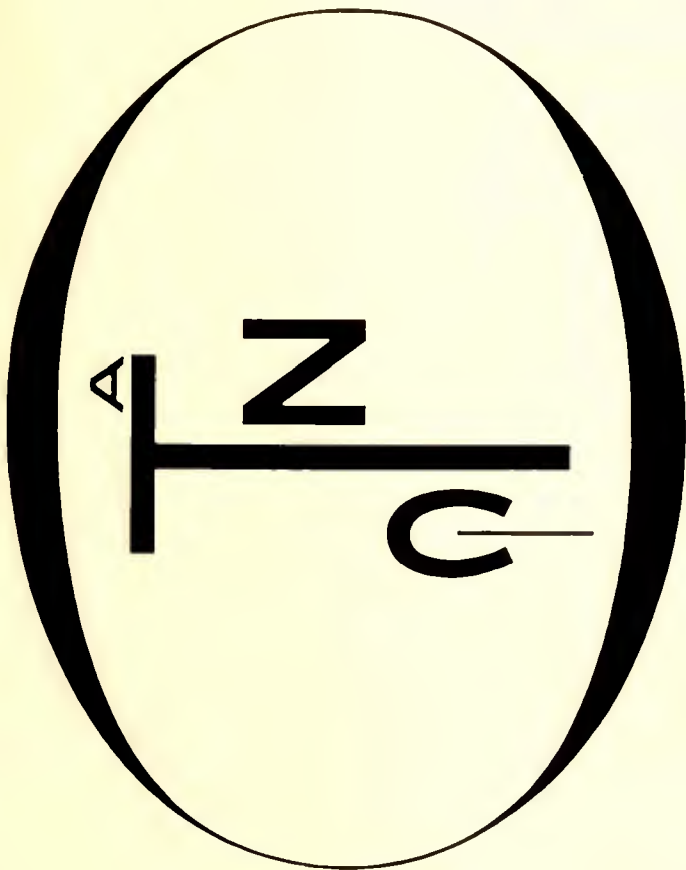
not include representatives from the agencies, depending upon the problem under discussion. It's usually composed of some eight to 10 men, including product managers, the Nestle Co. ad manager and merchandising manager. But men from other departments may be called in too. For instance, it may be necessary to bring in someone from the sales office or a field man, procurement people or home economists.

Here's how the system works on a specific problem:

Last year, the Hal Roach Studios submitted a tv program idea to Bryan Houston. After discussing the idea with the agency, Nestle Co. decided to go a step further. Hal Roach Studios then sent along scripts to the Nestle Co. The company plans group liked the idea for several reasons.

"Our products are used by the entire family," says Cady. "Therefore we like tv programing with family-appeal. This show was a situation comedy, and we felt this would give us broad family viewing."

Furthermore, Nestle executives felt that the star of the show, Gale Storm, had proved herself on tv with her track



February 13th at the Waldorf-Astoria

NOW EVEN MORE THAN EVER

Stockton's Most Listened to Station

HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF.

JANUARY-MARCH, 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	17.9	4.2	47.2	13.0	9.3	8.4	9,707
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.8	20.7	7.3	35.0	15.1	9.5	12.4	12,026

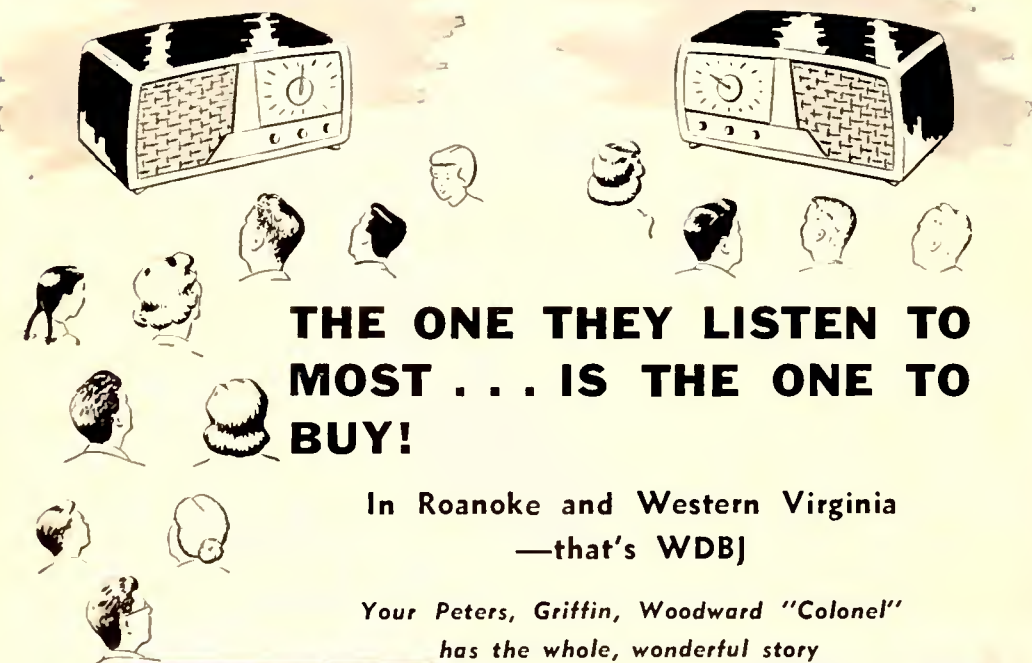
**K
S
T
N**

Spring 1956 Hooperatings show KSTN increases dominance of *Stockton Radio Audience.

*America's 92nd Market

Music · News · Personalities
Represented by Hollingbery

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION



THE ONE THEY LISTEN TO MOST . . . IS THE ONE TO BUY!

In Roanoke and Western Virginia
—that's WDBJ

Your Peters, Griffin, Woodward "Colonel"
has the whole, wonderful story

WDBJ
CBS *radio*

AM 960 KC
FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION
PETERS, GRIFFIN, WOODWARD, INC., National Representatives

record on *My Little Margie*, which had pulled satisfying ratings against such formidable competition as Arthur Godfrey. She had also become a recording star, thus adding to her following.

"We then did considerable research," says Cady. "We checked on the star endorsement and merchandising possibilities, and researched the composition of her audience. When we said 'yes' to the Roach Studios, they went ahead with the pilot film."

Up to that stage, only Don Cady and the Bryan Houston agency had been involved. When the pilot film was completed, however, Cady called in members from all three agencies, screened the pilot for them and asked for their comments and recommendations. The screening was attended by the heads of the radio-tv departments, by account men and tv commercials producers. And each made verbal and written comments to improve the show format.

When the final format was agreed upon, the studio went ahead with the series. Then followed more agency meetings to lay out production and commercial schedules and to work out the opening and closing of the shows.

"We feel that this system of putting together many creative minds produced the best results," says Cady. As proof, he pointed to the 1-8 December Nielsen, which gives Gale Storm a 28.8 rating against 27.6 for *The Lawrence Welk Show* on ABC TV and 19.0 for *Caesar's Hour* on NBC TV.

"Now we screen the scripts on the two nighttime shows to make sure that nothing conflicts with the other agencies' Nestle products," Bill Templeton told SPONSOR.

The agency of record on particular shows gets the network and program billings and works out the apportioning of the other agencies' commercial time in terms of billings and commissions. For the two nighttime shows, Bryan Houston is the agency of record, while McCann handles the four new daytime shows, which are currently being used only by Nestle products handled by McCann.

"There are no policy problems in our working with the other agencies," said the Nestle account supervisor from one of the agencies. "The only problems are such minor mechanical snags like where we should get together. But if the client's in one shop, that's where we usually go." ◆

Casting Talent

(Continued from page 31)

tion to your product pitch that you rarely get from a model. (3) In auditioning, direct your actor through his role. (4) Try to set up your casting office as nearly in replica of the sound stage as possible. (5) Give the actor a storyboard to look at; a script is not enough.

Ben Berenberg, executive producer for Screen Gems in the East, says, "The old order of using models in preference to actors is changing. This has led many models to study acting and voice. Another trend is away from separate voice dubs to go with faces. Since SAG introduced its re-use payment provisions, it's better business to get the same actor to do face and voice. Such transitions put a new responsibility on the casting director. He must keep up—not only with new talent—but with old talent who have improved their acts."

Each commercial has its own problems in casting because each may involve special types of actors. Here are a few specific tips:

► *Star announcer:* In casting for this "part," bear in mind that a well-known star should retain his acting personality to be effective. He should not be himself, but rather the type with which he has come to be identified, according to Fred Golt, of Harris-Tuchman Productions in Hollywood. In selecting a commercial personality who may come to be associated with the product, make sure before casting what the sponsor's prejudices are. Mustaches, for example, are generally frowned on by sponsors because they feel they in-

ject a note of insincerity. If a commercial is aimed at the small-fry, then you'll need to cast someone who isn't too adult in manner. Announcers with kid-appeal are hard to find.

► *Children:* "You've got to worry about casting kids," says Shamus Calhane, tv commercials producer. "Watch out for those confident-looking ones; they often freeze or blow-up on camera. A good test is to tell the kid a joke. No matter how bad the joke, if he doesn't laugh—watch out. You have made a warm advance to the child and he has rejected it. He will probably

give you trouble on stage." A casting director must be something of a child psychologist. He's got to convince the child that he's not really an adult and that the work they're about to tackle is a gay game which they'll play together and have fun doing.

► *Animation voice:* Casting the voice for a cartoon sound track calls for a lot of care. Pick an actor who is completely uninhibited, for the voice in an animation commercial must be done with a humor that is broader and more vigorous than would be used even in live-action comedy. ▀

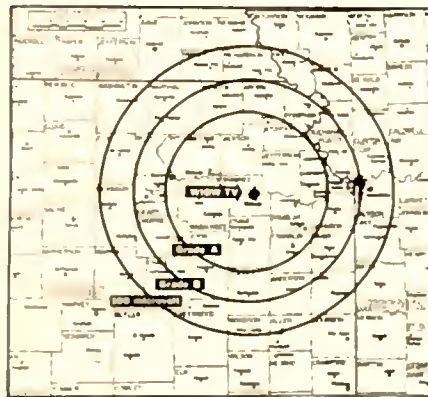
MAXIMUM POWER

WIBW-TV is now operating on the top limits of power allowed by the FCC—a smashing 316,000 watts.

MAXIMUM HEIGHT

Already WIBW-TV's antenna is at its limit of height—1010 feet above the rolling Kansas prairie.

MAXIMUM COVERAGE



WIBW-TV absolutely dominates 20 Kansas counties. We lay down a clear picture far beyond Kansas City and St. Joseph, Mo., into a total of 586,022 TV homes. Check the new A.R.B. for the Topek-AREA. See the across-the-board preference for WIBW-TV.



"Nobody goes out anymore, since we started piping KRIZ Phoenix into the rooms!"

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.

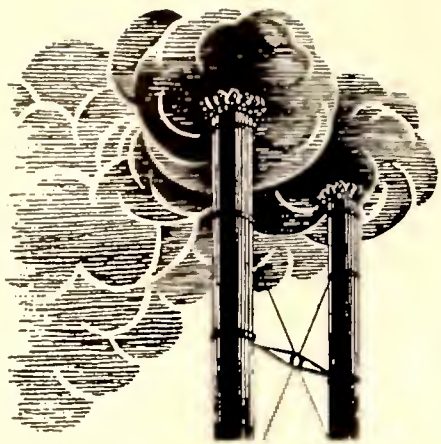
WIBW & WIBW-TV in Topeka

Rep. Capper Publications, Inc.

CBS

ABC





STACKS OF BUSINESS!

Smokestacks have always been a symbol of activity in our Ohio River Valley. They came to us first aboard the picturesque sternwheelers that opened this region to phenomenal growth. They stayed to multiply and multiply above busy mills and factories whose industrial worth today — in the Huntington-Charleston heart alone — exceeds one billion dollars!

Nowhere in America is there such a panorama of business under full steam as in the 100-plus counties served by the four-state span of WSAZ-TV. Here live nearly a million families with annual buying power close to *four billion dollars* — a symbol of booming productivity making this America's 23rd TV market. Your advertising cuts a smart bow wave when you consign it to WSAZ-TV, only TV station covering the whole area. Any Katz office can write the ticket.

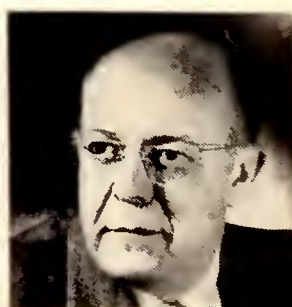
WSAZ-TV
CHANNEL 3
 HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
 Affiliated with Radio Stations
 WSAZ, Huntington & WGKV, Charleston
 LAWRENCE H. ROGERS, PRESIDENT
 Represented by The Katz Agency

Tv and radio NEWSMAKERS



Hoyt Andres, manager of WSFA-TV, Montgomery, Ala., has been named manager of WKY AM-TV, Oklahoma City, according to an announcement made by P. A. Sugg, executive v.p. of the WKY Television System, Inc. Andres joined WKY in June, 1946 as radio program manager. Later he became administrative assistant and was appointed assistant manager in 1951. In 1955 he became manager of Montgomery stations after their purchase by WKY. Eugene B. Dodson, who has been acting manager of WKY AM-TV, will replace Andres as manager of WSFA-TV. Dodson joined WKY in June, 1949 as promotion manager. He was later appointed director of radio operations, administrative assistant, and assistant manager. He has served as acting manager since July 1955. Promotions are effective in February.

Kenneth Runyon, formerly director of research for Gardner Advertising Co., St. Louis, has been named director of the department of marketing. He succeeds Warren Kratky who now becomes an account supervisor. The Gardner organization, which has concentrated on marketing and merchandising, was among the first to recognize and appreciate the need to expand in the direction of marketing services. Runyon has been a member of the Gardner media and research departments since June of 1950. In his new post of marketing director, he will coordinate the activities of those two departments. Edwin J. Gross' appointment to succeed Runyon as director of research has also been announced. Gross joined Gardner in 1955. Prior to joining Gardner, Gross worked in marketing research and consulting in the Baltimore area.



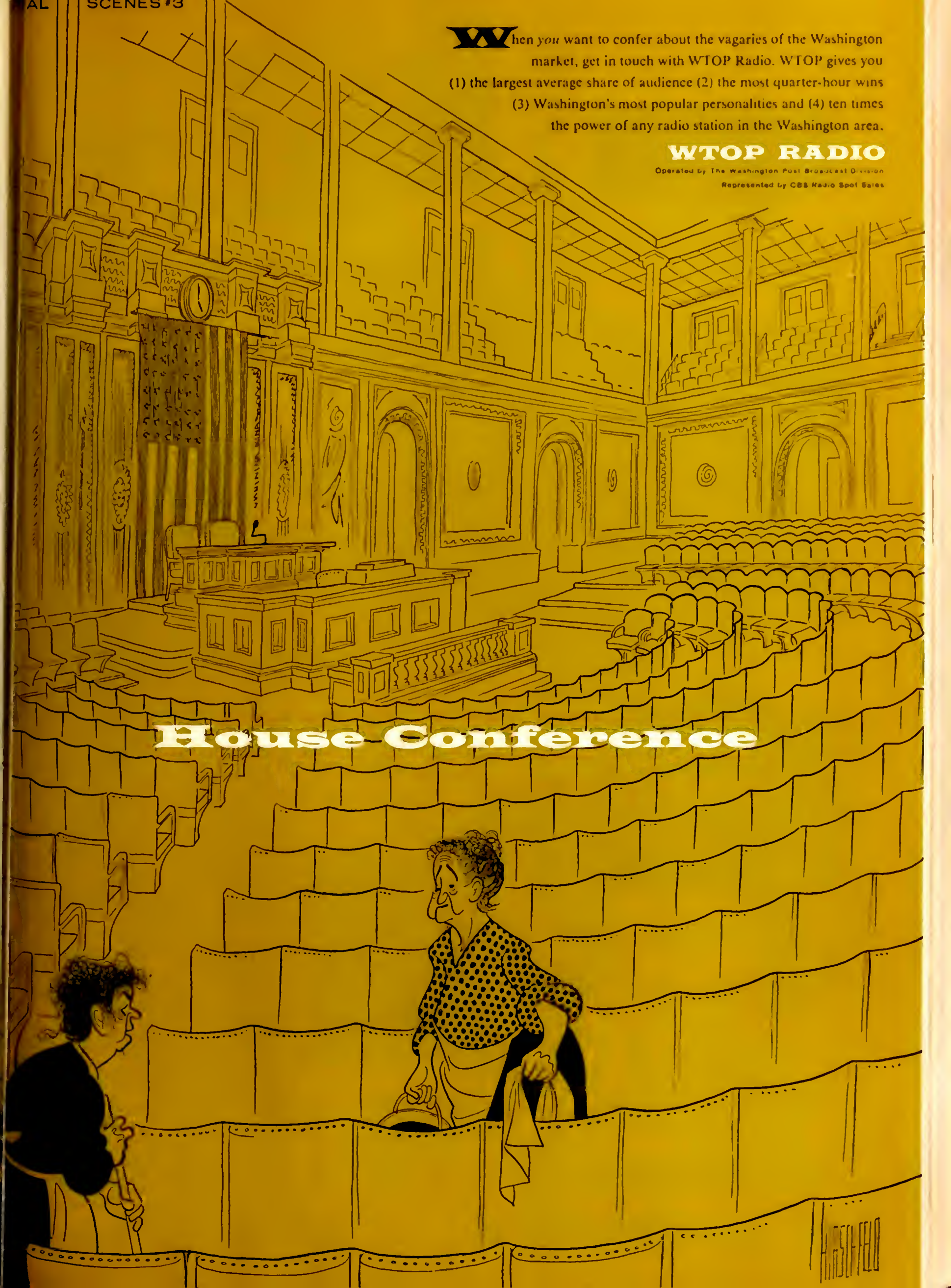
John H. Mitchell, vice president of ABC, has been appointed general manager of KGO and KGO-TV, the network's wholly-owned tv and radio stations in San Francisco. Mitchell will work in close cooperation with Earl J. Hudson, ABC's vice president in charge of its Western Division in Los Angeles, in order to facilitate greater interchange of local programming between the San Francisco and Los Angeles stations. Prior to his San Francisco appointment, Mitchell served as special assistant to Leonard H. Goldenson, AB-PT president. He was named a network v.p. in 1954 and was assigned to ABC TV in New York at that time. He originally joined ABC in 1953 as vice president in charge of WBKB, the network's owned tv station in Chicago. Before coming to ABC, Mitchell served as an executive with Balaban & Katz.

When you want to confer about the vagaries of the Washington market, get in touch with WTOP Radio. WTOP gives you (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular personalities and (4) ten times the power of any radio station in the Washington area.

WTOP RADIO

Operated by The Washington Post Broadcast Division
Represented by CBS Radio Spot Sales

House Conference



there's
something
special
about...



WPOP

Hartford, Connecticut
1410 Kilocycles — 5,000 Watts
ABC — Mutual — Yankee
Represented by
H-R Representatives, Inc.

it's a
TELE-BROADCASTERS
station

TELE-BROADCASTERS, Inc.

41 East 42nd Street
New York 17, N. Y.
MUrray Hill 7-8436

H. Scott Killgore, President

Owners and Operators of
KUDL, Kansas City, Missouri
WPOP, Hartford, Conn.
WKXL, Concord, New Hampshire
WKXV, Knoxville, Tennessee

Reps at work

George W. Kupper, vice president, Wm. G. Rambeau Co., New York, thinks that advertising agencies are not making the profit they should in spot radio because agency paper work is detailed and cumbersome. "The agency office staff often spends hours, and sometimes days, preparing an individual 4A contract for each station with which it has bought spot," George says. "Most of the time the contract is sent after the schedule has begun. In effect, it is only a matter of form, and a more practical contractual arrangement should be made." George cites the Wm. Esty agency which has already eliminated the 4A contract procedure in spot buying. The agency sent to each station a duplicate mutual agreement that the 4A stipulations would be observed automatically in all future agreements without the forwarding of a separate contract. The reps handle all the paper work since all that is needed is the confirmation to the agency that the sale has been completed. To initiate a similar all-agency practice, the reps should prepare a comprehensive uniform broadcast order form to replace the 4A contract that could be easily processed in the agencies."



Al Larsen, Avery-Knodel, Inc., New York, reports that enlightened account executives and timebuyers cooperate and even encourage the representative in direct contact with the advertiser. "They realize that the representative can often beneficially influence the client in making broad advertising decisions," Al says. "Recently, for



example, one of the country's leading men's hair preparation accounts was seriously considering dropping its spot tv advertising to sponsor a network tv show. They were weighing identification with a major show against the flexibility and low-cost-per-1,000 of spot tv. Since their budget for spot was \$3,000,000, this was a decision that would affect the entire spot business. The advertising agency, however, favored spot and we agreed that a personal call by me on the client might clarify their understanding of our medium. With the help of Avery-Knodel's promotion department, I prepared an individual presentation and called on them. The information I provided, I believe, was an important consideration in their later decision—which was to continue in spot. They have since personally thanked me."

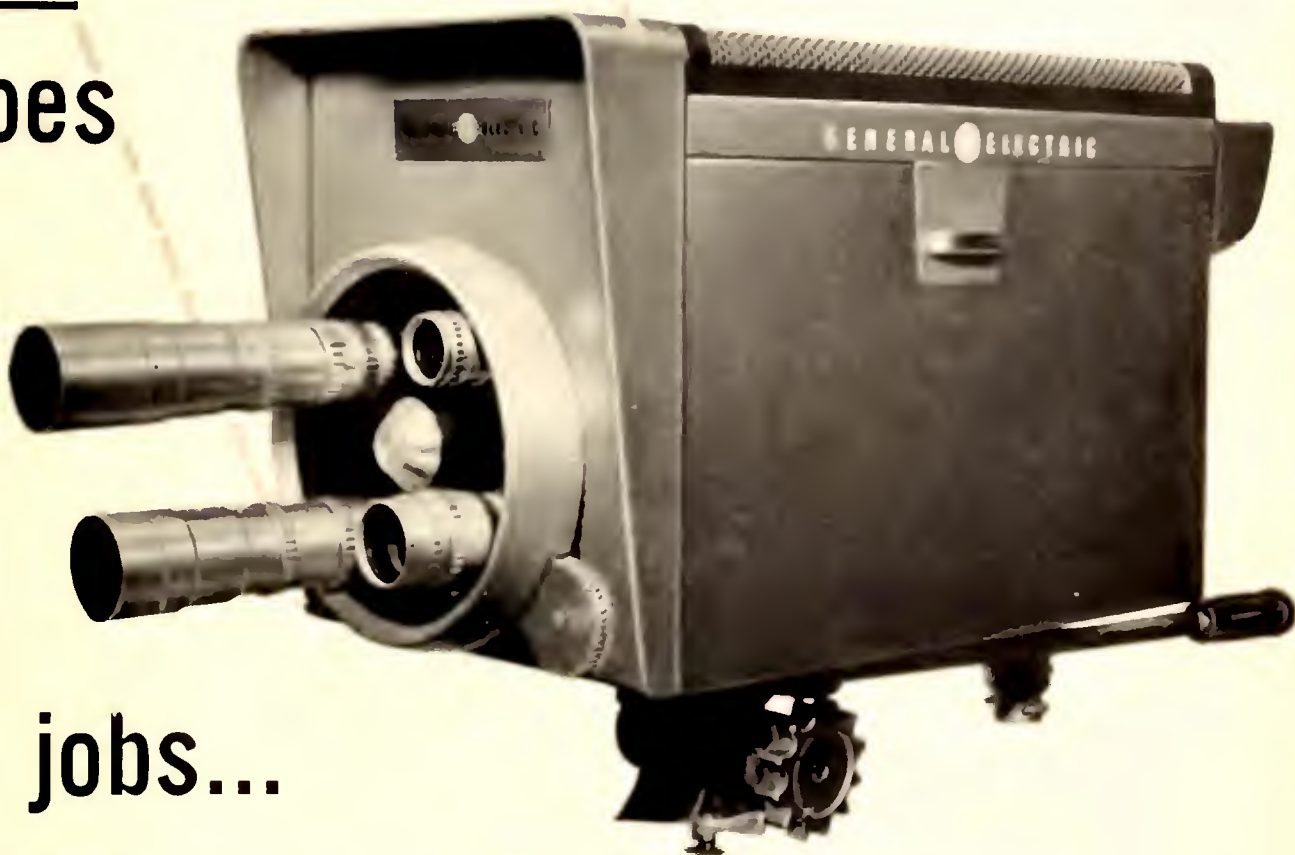


• For live camera work, the VIDICON CAMERA fits into this VIEWFINDER, for use on tripod or bracket. Weight—only 50 pounds. Turret operates from rear, with other rear controls for focus, brightness, and gain.

THE ONE CAMERA that does

6

jobs...



General Electric Versatile Vidicon Camera

The Vidicon is a hard-working "one man band"—*low in cost, too.*

ONE Camera For SIX Jobs.

This highly adaptable, easy handling camera fills the bill as:

- | | |
|-------------------------|-----------------------------------|
| 1. Film Camera | 4. Rehearsal Camera |
| 2. Remote Pickup Camera | 5. Experimental Operations Camera |
| 3. Emergency Camera | 6. Closed Circuit Camera |

You use the VIDICON anywhere...where maximum range is not required such as sports events and conventions coverage.

Speedy Change Between Film and Live Work.

The VIDICON CAMERA is only 9 inches long, 7 inches high—weighs 10 pounds. It mounts directly on the Optical Multiplexer—handles four film sources that interchange through fixed mirrors and adjustable beam splitters. Or, the VIDICON CAMERA fits into the VIEWFINDER for live camera work...you have a four lens camera turret operated from the rear, with only three other controls: for brightness, gain, and camera focus.

Delivers Sharp Performance—with Only Ten Tubes.

There are only ten tubes in the VIDICON CAMERA'S amazingly simple circuit—yet the VIDICON gives a camera resolution of 500 lines (400 lines in corners). Chassis components are plug-in type for easy maintenance, with all elements readily accessible. Its Automatic Gain Control maintains constant output through a wide range of light levels with no need for constant adjustment.

The General Electric VIDICON CAMERA fills the need for expanding camera operations *without* burdensome capital outlay. Call the G-E representative for details on *every* problem requiring peak telecasting performance. Or, write *General Electric Company, Section B8017-19, Electronics Park, Syracuse, N. Y.*



Monitor Assembly...

The picture monitor, wave form monitor, and camera control are all compactly assembled in this desk-mounted cabinet, 29 inches high and 20 inches deep. The entire tube complement, for the *monitors as well as the camera*, contains only 45 tubes.



Multiplexer...

For film work, VIDICON CAMERA mounts directly on the Optical Multiplexer for immediate correct alignment on four film sources—two 16-mm projectors, 2x2 slide projector, and 1D emergency slide projector for Auto Programmer use.

Progress Is Our Most Important Product

GENERAL  ELECTRIC

SPONSOR SPEAKS

Sound agency relations

It's usually the stories of friction between clients and agencies which make the headlines but earlier this month Don Cady, Nestle's advertising v.p., pulled a switch by publicly praising the teamwork of the company's three agencies.

This we like.

To Bryan Houston, McCann-Erickson, and Dancer-Fitzgerald-Sample our congratulations for working in close rapport on a joint project (more of this on page 23 this issue). And to Don Cady applause for a lesson in good agency relations and acknowledgment of a job well done.

Advertising serves the public

Two public service campaigns by the advertising industry—one national, the other local—have made quite an impression on us.

The benefits of advertising will be explained to the public through various media and in many ways during Advertising Week starting 10 February. Perhaps the dominant impression will be made by a live and animated one-minute film commercial supervised by Cunningham & Walsh, the volunteer Advertising Week task force agency. Financed by NBC, ABC, and CBS the spot will be distributed by the networks to their affiliated stations while independent stations can get it from the New York office of the Advertising Federation of America, co-sponsors of Advertising Week with the Advertising Association of the West. TV Spots in Los Angeles designed animation for the opening and Elliott-Unger-Elliott filmed the live portion in New York.

In Boston WBZ-TV in January unveiled its "Let Freedom Ring" campaign to be integrated into the station's programming throughout 1957. Don McGannon, president of Westinghouse Stations, has backed General Manager Frank Tooke's idea in a substantial way—by allocating \$50,000 to the project.

WBZ-TV hopes to point up through commercials, news, programs and in every way at its command that freedom is a privilege to be enjoyed and appreciated.



THIS WE FIGHT FOR: *A complete statement of SPONSOR's 1957 editorial platform appears under the heading "This We Fight For" in this issue, page 32. These are causes for which SPONSOR will campaign in future articles.*

10-SECOND SPOTS

Sorry: A fast-talking agency gal-Friday phoned a "to-go" food order for herself and several co-workers. She whipped through a long recital including coffees black and regular, cheeseburgers, hams-on-rye, milk and Danish, gave her name, agency name and address, floor number, then concluded, "How soon can you send it up?" "I can't," said a patient voice. "This is a jewelry store."

Youth: The Association of Advertising Men and Women will nominate the "outstanding young advertising man of the year" from those under 45. *It's refreshing to get Madison Avenue's definition of "young."*

Light? Pilfered from Jeremy Sprague, buying supervisor for Cunningham & Walsh, a match book. Its outside cover reads: "The Man From Cunningham & Walsh." Inside cover is blank except for one word: "Memo." *Caution: If you've jotted down a girl's phone number and are about to offer your wife a light—CLOSE COVER FOR SAFETY.*

Friend at court: At Fayetteville, N. C., Thomas Williams, clerk of Cumberland Superior Court, ruled a television set is a necessity in the average American home. He ordered a local bank, guardian for four little girls, to buy them a tv set after hearing the petition of the bank's attorney which stated a tv "is not an item of luxury, but is the pinnacle of 20th Century communication."

Definition: "Long Shot" is what you better stay off unless the tip is straight from the horse's mouth.

Naturals: Still more station buys we'd like to see: Miltown Tranquilizers on KALM (Thayer, Mo.); American Airlines on WING (Dayton, O.); Blue Cross on WARD (Johnstown, Pa.); Revere Ware on KOOK (Billings, Mont.); Springmaid Sheets on KOTN (Pine Bluff, Ark.); a local drive-in movie on KUDL (Kansas City, Mo.).

Hate: NBC Radio will begin a new program titled "Classical Music For People Who Hate Classical Music." *If this sets a trend, we may soon have other show titles such as Quiz Show For People Who Can't Stand Quiz Shows, or Western For Horse-Haters.*

Full Power
NBC Affiliate
316,000 Watts

RED-HOT NEWS

11.15 P. M.
SATURDAYS
AND SUNDAYS

WBAL-TV SHOWING FIRST-RUN FILMS IN BALTIMORE ON "20th CENTURY THEATRE"

*Films Produced By 20th Century-Fox Studios
Released For TV Viewing For First Time!*

TWO SHOWS EACH WEEK

"20th Century Theatre" will be televised every Saturday and Sunday night at 11:15 P.M. This series will carry a salvo of advertising and publicity unprecedented in the Baltimore area. Billboards, newspaper ads, on-the-air promotions, signs on vehicles, and schedule cards distributed through Food and Drug Chains are a part of the backing this great film show will receive.

PARTICIPATING ANNOUNCEMENTS AVAILABLE

A film series of such magnitude is sure to produce a big audience. Get on the bandwagon now!

Contact your nearest Petry office or
WBAL-TV, 2610 N. Charles St., Baltimore, Md.

The great day has arrived! The film library of 20th Century-Fox studio has been tapped and epic-making pictures will be shown to viewers in the Baltimore area. These screen classics are still alive in the minds of the public . . . still as fresh and stirring as the day they first burst forth to set new standards in entertainment achievement. Films that reached the hearts of all America such as "Miracle on 34th St.", "Laura", "Lifeboat", "Tobacco Road", "How Green Was My Valley". Unforgettable casts . . . Academy Award Winners . . . Comedies . . . Dramas . . . Mysteries . . . will all be shown on this new series titled "20th Century Theatre". Here is a great opportunity for advertisers to hang their hats on a sure winner, a real audience-catcher.

WBAL-TV

CHANNEL 11 • BALTIMORE



Nationally Represented by THE EDWARD PETRY CO., INC.

NEW YORK

CHICAGO

DETROIT

BOSTON

SAN FRANCISCO

ATLANTA

HOLLYWOOD

DES MOINES

W

E

E

D

TELEVISION

*Television
Station
Representatives*

WILLIAM ANDERSON
NAT'L BROADCASTING CO
30 ROCKEFELLER PLAZA
NEW YORK N Y
-RM 320
MSS
53 D 12-57