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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ONLY ONE CAN DO THE JOB

**WILL "OUTSIDE"
PACKAGES
RESHAPE TV?**

Networks have opened their doors to shows from diverse program sources. How will this affect ratings, cost?

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**GE Theater's
three-way
strategy**

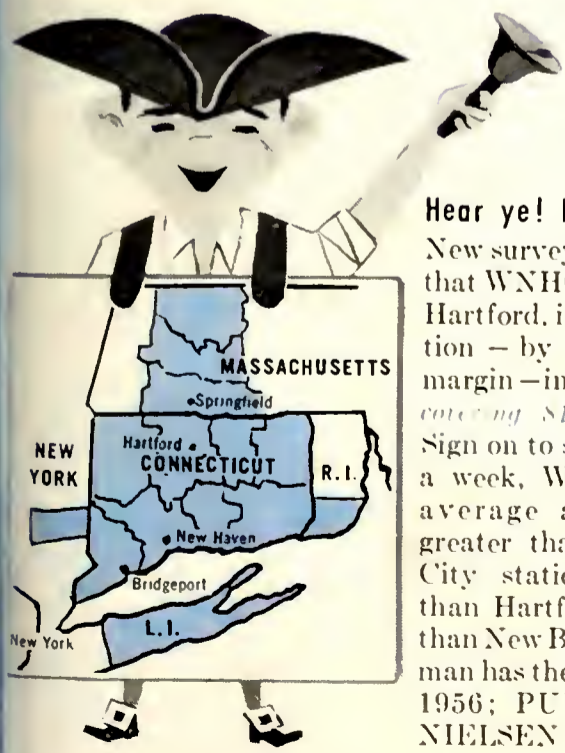
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**Cost-by-cost
analysis of a
tv commercial**

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**Who's to blame
for flop
commercials?**

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Hear ye! Hear ye! Hear ye!
New survey data proves again that WNHC-TV, New Haven-Hartford, is the dominant station — by an overwhelming margin — in a 1 1/2-county area, covering 815,000 TV homes. Sign on to sign off, seven days a week, WNHC-TV delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain. Your KATZ man has the proof: ARB, Nov. 1956; PULSE, Oct. 1956. NIELSEN NCS #2, 1956.



WNHC-TV
NEW HAVEN-HARTFORD, CONN.

Channel 8
ABC-TV • CBS-TV
Represented by KATZ

fifth in a series of 12 ads

TAURUS

PURPOSEFUL

*...and twelve months
out of every year
stations under the sign of MEEKER
benefit by:*

PURPOSEFUL promotion prepared
objectively for agency acceptance.
Sales-stimulating
ideas professionally presented by an
expert Promotion-Research-Sales
Development Department
with 10 years experience
in local
and national sales.



the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia

B E B D O BULLETIN



Philco-Bendix—a new and important name in the home-laundering field—makes its debut in this eye-opening four-color spread for the Duomatic washer-dryer combination. Dominating every ad in the new series is a giant picture of the Duomatic door with the campaign theme. “It’s a washer . . . it’s a dryer . . . it’s *two* in one!” Sign-off line displays the new basic theme for all Philco Corporation advertising. “Look ahead . . . and you’ll choose Philco.”



Striking camera angles, dramatic close-ups and a new, big-band version of the *Light-Up Time* song add sparkle to the new TV campaign for Lucky Strike Cigarettes—made by The American Tobacco Company. Commercials all feature the popular Lucky Strike couple, Grace and Russ, in appealing, true-to-life smoking situations . . . and make this most inviting promise: “You’ll say a Lucky’s the best-tasting cigarette you ever smoked.”



New copywriter for Consolidated Edison Company is TV weather reporter Uncle Wethbee. Working between nightly telecasts (co-starring his partner and creator, Tex Antoine), Unk turns out at least three columns a week for New York and suburban papers. Though ads cover everything from cabbages to kings, Unk always manages to get in some convincing words about low-cost, dependable gas and electricity from Con Edison.



Seagoing hero of Jack London tales, Captain David Grief, now sails the TV waves for Standard Oil Company of California. Filmed on location throughout the South Pacific, the half-hour shows are telecast in the West and Hawaii. Fine work by Maxwell Reed as Captain Grief, plus the eternal demand for Jack London's exciting sea stories, should assure a large, enthusiastic audience for the client's own exciting commercial stories.

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Will "outside" packages reshape tv?

27 Networks have opened their doors wide to shows from diversified programming sources. How will this affect show ratings, costs and risks?

GE Theater's three-way strategy

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33 A series of three basic commercials in 12 versions cost Bumble Bee Tuna \$11,500. Special problem: Only three weeks for production time

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Who makes the commercial droop?

38 Three agency men lock horns with Dave Bascom of GB&B. Something, they agree, makes some commercials droop. Here are their thoughts

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Are kitchen shows passe?

There's been a steady decline in the number of women's service shows. Why? What can be done to halt the trend?

Healthy growth in film syndication

The film business is showing signs of a new maturity and a growth pattern which begins to resemble that of Hollywood

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Copyright 1957

Sponsor Publications Inc.

\$1,500 REWARD!!!

*... if you can find stations in the U. S.
that dominate their markets
as KWKH does in the Shreveport area ...*

WHEN the new NCS #2 Study was released we were extremely happy to see how completely KWKH dominates its market in both home-county coverage and total coverage as compared with any other radio station in Shreveport.

In fact, it seemed possible to us that our margin of superiority over our nearest competitor was greater than that of any station in the U. S.

After a special check with A. C. Nielsen Company, however, we find that three U. S. stations nose us out. CAN YOU FIND THEM? If so, you can win yourself a total of \$1,500.00 cash—or \$500.00 for each of the three!

THIS IS NO GIMMICK . . . It is an announcement of a legitimate contest. If you are a timebuyer, account executive, or other employee of an accredited advertising agency, you can win \$500.00, \$1,000.00, or \$1,500.00 *right now!*

HOW TO CALCULATE A WINNER!

Use only Nielsen Coverage Service No. 2, Spring, 1956. Comparisons will be made on the basis of "Weekly Coverage" figures listed under "Homes Reached" in Table A.

a. Using these figures, determine KWKH's home-county coverage (Caddo County) and

divide it by the corresponding home-county coverage figure of KWKH's nearest competitor. This will give you a home-county comparative quotient.

b. In a corresponding manner use the "Station Total" figures under "Homes Reached" for KWKH, and divide it by "Station Total" figures of the same competitive station. This will produce your second quotient.

c. Now select any other market and stations of your choice, and use the same procedure. If you find *both* quotients greater than the KWKH quotients, you have found one of the three winners.

CONTEST RULES:

- 1 This offer applies only to multiple-station markets (three or more stations). The station proposed must be compared only with other stations officially located in the same county.
- 2 It applies only to stations within Continental U. S.
- 3 Only one award will be made for any one correct entry. Postmarks will determine earliest entry in case of duplications.
- 4 In submitting entries, the name of the station together with the supporting figures from the Nielsen NCS No. 2 are required. Entries must be mailed to Henry Clay, Station KWKH, Shreveport, Louisiana.
- 5 This contest is open only to timebuyers and other personnel of recognized advertising agencies.

FOR FURTHER INFORMATION OR PARTICULARS, PLEASE CONTACT YOUR NEAREST BRANHAM OFFICE.

K W K H

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

They serve this amazingly rich inland market — with more people than Iowa — and effective buying income of almost \$4.3 billion, nearly triple that of the metropolitan Dallas market. (Sales Management's 1956 Copyrighted Survey)

McClatchy Broadcasting Company

Sacramento, California
Paul H. Raymer Co.,
National Representative



NEWSMAKER of the week

The news: One of the best-known names in the radio business, Robert E. Eastman, executive vice president of John Blair and Co., has been tapped to head up ABC Radio. He will have the title of president as a result of the creation of American Broadcasting Co. Radio Network, Inc., a new and autonomous subsidiary of AB-PT.

The newsmaker: In crossing the great divide between spot and network radio, Bob Eastman will be armed with 20 years of experience in selling and programing the am medium. Though he has played an important role in building up the independent radio station, his energy, articulateness and ideas are expected to infuse fresh concepts into the web radio picture. He will be the first executive of an independent station representative firm to become a network president, a significant development today. Eastman's appointment, effective 1 May, is particularly interesting to the radio business against the background of the running dispute between the station reps and radio networks over web spot carriers and their pricing. Eastman told SPONSOR, however, his appointment does not presage any revolutionary upsetting of the spot carrier idea on ABC Radio. "To change the concept at this point in the radio business would be foolhardy," he said. "The pattern has become too fixed." But the stations will find in Eastman a man ready to listen to their problems. He said the radio networks must be competitive but ready to offer a fair return to their stations and he hung out the prospect of a better return to affiliates ultimately. As for ABC Radio's general selling policies, Eastman promised it will not be the web's policy to raid national spot business. This is a particularly touchy issue in the light of the recent blast by the Station Representatives Assn. against NBC Radio (see "Is the net radio boom a drag on spot?" SPONSOR, 13 April 1957).



Robert E. Eastman

Of Eastman's 20-odd years in the radio business, his earliest three were spent in programing and he never lost his interest in the subject. As a matter of fact, his interest in the ABC post following initial overtures concerning the job, perked up when some new programing ideas occurred to him. Just what they were, he wouldn't say, since he prefers to bounce them against ABC Radio programing people first. It is understood that the network is prepared to underwrite substantial sums for new programs.

Eastman is a native of Battle Creek, Mich., and a graduate of Ohio Wesleyan U. Shortly after starting work for NBC, he became eastern local program manager. He joined the Blair firm in 1943 after stints with NBC and ABC Spot Sales.

The truth about the **NEGRO MARKET**



Get
THE FULL STORY
FROM **K-SAY**

The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area... top Negro salesmen... nationally accepted.

● **MAGNIFICENT MONTAGUE**
— brought direct from WAAF, Chicago. His sponsor list, sales results and audience are equally magnificent.

● **RAMON BRUCE**
— WAAT, Newark, N.J. Leading Negro-appeal personality in New Jersey. Best rating among all programs during his broadcast.

● **SWINGING DEACON**
— The most popular local Negro-appeal personality. Dominates the heavily populated Negro local and fringe areas.

Plus other
Great Negro Stars!

TELL IT — SELL IT
on the **NEW**
K-SAY

10,000 WATTS 1010 KC

Studios:

1550 California Street, San Francisco
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL
Owner

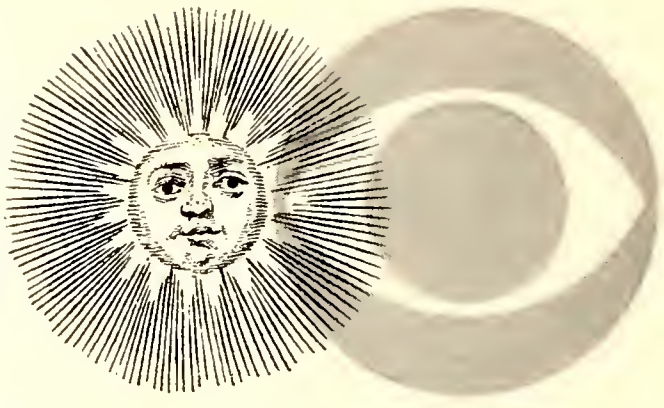
WALT CONWAY
General Mgr.

Nationally
represented by
JOHN E. PEARSON & COMPANY



'Say it with Music'
ON **K-SAY**
1010 — 10,000 WATTS
SAN FRANCISCO

THE



*Monday through Friday, 7 am to 6 pm

NETWORK

THAT INVENTED

DAYTIME

The trouble with television (back in 1950) was that nobody could get enough of it.

The screen lit up at night for an almost insatiable audience but went into virtually total eclipse in the daytime.

Advertisers wanted more time than the night contained, but nobody knew whether the busy American housewife would sit still for daytime television.

We thought she would—if you made it worth her while. We felt that better programming on a major network scale could light up a lot of sets.

We felt that daytime television could enable advertisers to tap the concentrated purchasing power of America's housewives at the moment they were planning the family shopping. And with the number of television homes increasing so rapidly, daytime television could bring new values to the advertiser.

So we started turning day into night.

Since 1950 the number of family hours of daytime viewing has increased six times and the dollar volume of daytime advertising has multiplied 38 times. In the same period, America's housewives have spent nearly twice as many daytime hours,* and advertisers one-and-a-half times as many daytime dollars with CBS Television, as with our closest competitor.

In 1957 CBS Television continues to deliver a larger average daytime audience, broadcast more of the most popular daytime programs, offer advertisers a lower daytime cost per thousand viewers, and carry a larger number of sponsored daytime hours than any other network with a full daytime schedule.

This continuing expression of confidence in CBS Television is surely a direct result of our unique experience with television in the daytime.

After all, we practically invented it.

CBS TELEVISION

**MORE AUDIENCE* THAN
ANY STATION IN BALTIMORE**

.....THAT'S WHAT

WNBF-TV, BINGHAMTON, N.Y.

DELIVERS DAY AND NIGHT

SEVEN DAYS A WEEK-AT

LOWER COST PER 1000.

YOUR BLAIR-TV MAN HAS

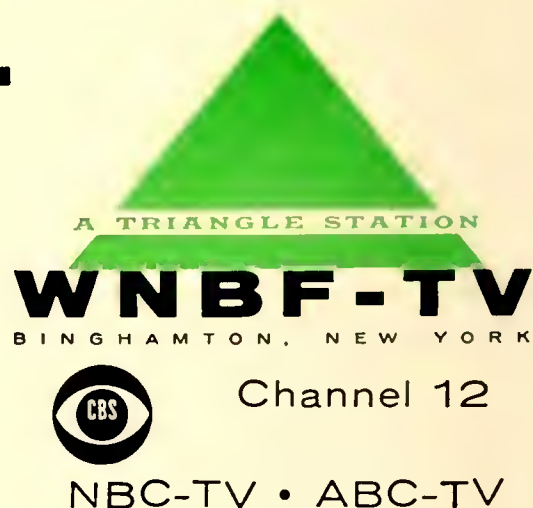
THE EVIDENCE FOR YOU.

Also more audience than any station in Buffalo, Houston, Minneapolis-St. Paul and other major markets.

Pulse, November, 1956

S.R.D.S., March 10, 1957

Television Magazine, Nov., 1956



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-SCOPE

20 APRIL

Copyright 1957

SPONSOR PUBLICATIONS INC.

As fall tv business continued to roll in this week, you could hear a faint chorus of grumbles begin to thread through the background. The voices are those of the marketing experts in some top agency and client setups. Their volume, too low to spoil the happy melody right now, nonetheless has an insistence that wise tv ears won't wilfully shut out.

This is the pitch:

The marketers say that tv—network and spot alike—is suffering from creeping inflexibility.

To put the proposition another way: Tv was reared in a sellers' market and continues to act as if its early environment were a permanent thing. The marketers feel that tv, as a sales tool, has undesirable rigidity in:

- Length of contract.
- Time periods.
- Programing.

Whether by way of actual intent or implied threat, marketers profess an increasing love for Sunday supplements. Here, they say, you can build a campaign to fit your strategy.

What, SPONSOR-SCOPE asked the marketers, would you do about tv? You can't make a Cadillac as maneuverable as a jeep—so where would you change the medium? Here, in general, are the replies:

- Get a better perspective on the buyer's requirements to begin with.
- Don't nail the contracts down for so long.
- Loosen up the selling structure.

Whatever happens, it's obvious that a hum is starting which you will hear more and more as the season rolls on.

Here's the sure clue to what the air media mean to the automotive industry: Both Chevrolet and Ford, from present indications, are allotting over 50% of their ad budgets for 1958 models to tv and radio.

In nighttime tv network programing, Ford—which by the end of next week will shape up its fall roster—may fully match the \$17.5 million for which Chevrolet has already committed itself.

Radio as well as tv will benefit from the Ford gusher: JWT, the Ford agency, is talking in terms of \$2.5-\$3 million for network and spot radio during the coming season. CBS Radio can have this order if it can clear the desired early a.m. and late afternoon time.

Howard Abrahams, TVB's director of retail sales, can take a bow for the decision of the National Retail Dry Goods Association to do a survey—the first in seven years—on retailers' use of tv.

Abrahams, who came from NRDGA, has maintained a steady pipeline to Ed Engel, the association's sales promotion manager and pilot of the survey.

NBC TV's daytime business keeps building at a strenuous pace.

General Foods (Y&R) returned this week to the network—for the first time since '54—with a buy of 104 quarter-hour segments in the afternoon lineup.

Other orders, which the network estimates will come to around \$10 million on a 52-week basis, came from Chesebrough-Ponds (JWT), Miles Labs (Wade), SOS (McC-E), Alberto Culver Co. (Wade) and P&G (DFS).

Watch for a rash of agency changes by the big wheels in the chemical and metals field.

Not only that: They also will step up their advertising expenditures into consumer areas—meaning tv and radio.

Here's why these raw material and fabricating people want to enlarge their sphere:

They need more influence down the line—among distributors, retailers, and consumers.

As these accounts look for new agencies, you can bet on this: **They want outfits with a selling record in tv and radio.**

The planning section of one of the Big Three agencies just completed a sounding of the economic outlook, and here are some of its findings:

- **Spring car sales**—even though somewhat late—are surging ahead.
- Even though durable goods have been overstocked and over-promoted, the brightening factor is that **consumer indebtedness is falling behind loan repayment**—\$6.0 billion to \$6.3 billion.
- **Inventory loads are being squeezed down** and business investment in consumer soft goods is at a new high.
- Federal Reserve seems more likely to **ease the situation contributing to the slide in housing.**
- **Outlook for advertising will be even better the second half of this year** (as compared to the first six months) despite the switch from a sellers' to a buyers' market.

Mailorder business in any form is taboo at WGN, Inc., Chicago.

This acceptance policy (put into effect by Ward L. Quaal, WGN v.p. and general manager) also bars "pitch" commercials and commercial religion.

The manufacturer of an article retailing for \$25 is getting some mighty paradoxical results from the tv specials he's been splurging on:

- Audience checks show a **disappointingly low quotient of sponsor identification** three or four weeks after the telecast.
- On the other hand, the company had the **biggest sales quarter** in its history following a couple of those specials and **doubled the number of its outlets.**
- A medicine-chest count showed that **the product was used in twice as many tv homes as non-tv homes.**

Despite Madison Avenue's reputed fickleness **agencies nowadays won't solicit another advertiser in the same field as soon as they lose an important account.**

A case in point: An agency broke with one of the giants in its field last summer, but advised a competitive account that it would prefer to wait a year before firming up a deal.

The broadening of services within an agency makes this delicacy more imperative, since the agency:

- Works intimately with the client on his day-to-day problems as well as long range planning.
- Is exposed to confidential records, thus **virtually becomes a member of the corporate family.**

There's a new ripple of activity among the networks to keep tv set counts up to date.

The Advertising Research Foundation makes estimates at regular intervals which generally are accepted as official benchmarks. What the networks—and many stations—now want is an **in-between updating.**

The big network tv poker game—lining up fall shows—is now in its second week, and it's taking a somewhat surprising turn. Specifically, the sponsors who thought they could sit tight and wait for a break may have to act faster than they wanted to.

True, renewals this week were pretty slow. But new buying has been heavy, and that's what is forcing the action. Moreover:

- At NBC TV, tentative orders for prime time are heavy enough to make things pretty tight.
- If a sponsor wants to use film, he must sign up by 15 May to give enough production and planning leeway.
- Quite aside from the pressure on time spots, there is the complication of "adjacencies" as schedules fill up—that is, you may be lucky enough to find an open spot but can't use it because you're too close to a competitive brand.

Here are the new buys of the week (several involve existing shows, but under new management):

SPONSOR	AGENCY	SHOW	NETWORK & TIME	PROGRAM COST (Gross)
Mennen	McCann-E	OSS	ABC Th. 9:30-10	\$28,750
Plymouth	Grant	Date with an Angel	ABC Fr. 9:30-10	\$38,000
Wildroot	BBDO	N. Y. Confidential	CBS Sa. 10:30-11	\$33,000
Lever Bros.	JWT	Life of Riley	NBC Fr. 9:30-10	\$30,500
Lever Bros.	JWT	Have Gun, Will Travel	CBS Sa. 9:30	\$33,000
RCA	K&E	Gobel & Fisher	NBC Tu. 8-9	\$115,000
Chesterfield	McCann-E	Gobel & Fisher	NBC Tu. 8-9	\$115,000
Pharmcraft	JWT	Steve Allen Show	NBC Su. 8-8:30	\$54,000

In terms of numbers, straight dramatic shows tumbled hardest in the network tv steeplechase during the 1956-57 season.

The 42 sponsored shows that have been canceled so far break down as follows by classification:

General drama, 11; quizzes, 7; situation comedy, 7; variety, 6; adventure, 6; music, 2; mystery-suspense, 1; sports, 1; miscellaneous, 1.

Spot tv buying should start taking on momentum around mid-May.

By that time most of the network maneuvering will have been completed, and the flow of spot business will be coming from:

- Accounts that have been unable to get the right network periods and programs.
- Major network users who have placed their next season's network business and now can work out spot schedules more clearly (including places where their network lineups need support).

The big buzz of the week on Madison Ave.: NBC TV's never-say-die but futile effort to induce Henry J. Kaiser to sidestep a Y&R recommendation:

NBC TV had Camel and several other accounts interested in the first half of the Kaiser Hour's Tuesday night period and urged that the show's starting time be moved to 10 p.m.

Y&R's ultimatum had been: The time remains as is, or else.

Don Durgin and Mort Werner, NBC TV v.p.'s, flew to Honolulu for a final appeal to the industrialist himself. Kaiser is now talking to other networks.

Note this painful coincidence: The 1957-58 tv season happens to match the start of the cycle calling for a maximum hike in program costs.

Two cases in point: On all original films, the Phil Silvers show jumps from \$42,500 to \$47,500 net. (Re-runs remain at \$17,500 net.) The Perry Como show goes from \$110,000 to \$140,000 gross.

ASCAP sources this week gave SPONSOR-SCOPE two impressions of how the organization stands vis-a-vis a new licensing agreement for tv:

1) ASCAP's own negotiating committee will not initiate any new contract but will wait for the broadcasters to say what they want.

2) Any proposal for a decrease in rates will be rejected.

ASCAP in 1956 took in about \$18 million from tv and radio, as compared to BMI's income of between \$8-\$9 million from the same sources. ASCAP's take was split around 55% radio, 45% tv.

In all, the air media spent around \$29 million for performing rights fees in 1956.

(See WRAP-UP for name of committee appointed by broadcasters to negotiate a tv licensing agreement, effective 1 January 1958.)

The syndication field has shaken off the feature film cascade and is back in strong stride.

Note how well these first-run syndicated shows have been faring in sponsored sales:

Hawkeye & the Last of the Mohicans (TPA), around 115 markets.

The Whirlybirds (CBS), approximately 135 markets.

Sheriff of Cochise (NTA), close to 180 markets.

The Silent Service (NBC), a total of 80 markets in three weeks.

(See 27 April SPONSOR for in-depth study of dimensions, trends, buying patterns, etc., of syndication film for the coming season.)

Royal Typewriter is the latest network user of special promotions to support telecasts with advance audience ballyhoo.

Royal has added a sizeable budget for drumbeating among stations in the NBC TV line-up for three nighttime Ray Bolger programs.

The limited splurge, which starts 9 May, will spotlight the firm's new office model.

J. Walter Thompson, which probably will have more tv shows on the air than any other agency, is putting a lot of emphasis on audience promotion.

Plans in that direction call for:

- A reorganization of the agency's air media promotion and publicity setup.
- A special promotion budget for all new shows.
- Use of a road squad of exploitation people, operating on both national and local levels.

The juiciest network radio deal of this week was Texaco's renewal for the next (and 18th) season of the Metropolitan Opera broadcasts on ABC.

Involved are 28 Saturday matinees at an expenditure in time and talent of \$750,000. Cunningham & Walsh is the agency.

Another substantial network radio buy this week was General Food's spread for its Postum division on both NBC and CBS. NBC Radio estimates its GF billings will be about \$250,000 this year, while CBS Radio figures the 11 Postum segments at \$11,000 a week.

Creativity and human relations will be the central themes at the Four A's 40th annual meeting (25-27 April) in White Sulphur Springs, W. Va.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 47; Spot Buys, page 56; News and Idea Wrap-up, page 60; Washington Week, page 73; SPONSOR Hears, page 76; and Tv and Radio Newsmakers page 82.



They all agree . . .

WDGY is the Twin Cities' most listened-to station . . .
every afternoon, Saturdays included

That's what the latest Pulse says. That's what the latest Hooper says. That's what the latest Trendex says. In fact, Trendex places WDGY first in the morning, afternoon and all-day. Pulse gives WDGY an average rating of 6.0 (7 a.m.-7 p.m., Mon.-Fri.). Whatever report you like best, you can use it to buy prime availabilities in WDGY's many first-place segments through the day. And plenty of local and national advertisers are expressing their agreement, too.

Let Blair bring you up to date on what Storz Station programming has done to Twin Cities' radio listening. Or, talk over the new figures (and what they mean) with WDGY General Manager Steve Labniski.

WDGY

50,000 watts
MINNEAPOLIS-ST. PAUL

<p>The Storz Stations <i>Today's Radio for Today's Selling</i></p>			<p>TODD STORZ, <i>President</i></p>	
--	--	--	--	--

WDGY
 Minneapolis-St. Paul

WHB
 Kansas City

WQAM
 Miami

KOWH
 Omaha

WTIX
 New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.

AMERICA'S

#

2

RADIO STATION



now rated **TOPS**
in **San Antonio's**
Home County
by the **NCS No. 2**



Everyone else
claims 1st place

860 kc 5000 watts

KONO
SAN ANTONIO **Radio**

Get the FACTS -
Call your H-R or
Clarke Browne man

Timebuyers at work

Alice Wolf, Grey Advertising, New York, comments: "Buying can be creative. This is especially true on accounts which seek a more specialized type of audience. For creative buying, the buyer must assume the responsibility of digging into the client's problems and making himself aware of the features and demands of the product. Recently, we completed this kind of buying for Dan River Mills—their second plunge into spot tv. Because of the commodity, it was predetermined to reach a woman's audience. Thus, it was necessary for the advertiser to select time which would reach the interested woman; namely, housewives and homemakers who are generally the decision makers for buying clothing and fabrics for family and home. To hit this audience, we chose women's participation programs which featured good personalities. These personalities had a loyal following, and because of their intimate approach to the audience and their personal endorsement of our merchandise, they delivered our message best. At the same time, it was necessary that they appeal to manufacturers, wholesalers, and retailers, a group important to the client."



Grace Porterfield, Benton & Bowles, New York, says: "Once again the broadcasting industry is faced with the many problems imposed by daylight saving time. The advent of Ampex shed some needed light on the tv picture—we had hoped that all markets observing daylight time would take the original feed; those markets observing standard time take the Ampex feed one hour later. Thus, no disruption in telecasting would occur. Overloading of AT&T lines was not taken into consideration by those of us who anticipated an abrupt end to daylight saving problems. It seems that with the constant juggling of network programs, stations should move announcements and shared station identification with the programs. The majority of spots are purchased because of program adjacencies and resultant ratings, not time periods. Six months of the year is a great investment in insurance to protect prime spots scheduled to run November through April. Although we sympathize with the network and stations, where is the advantage to a 52-week spot advertiser when he loses his prime adjacencies at a time when ratings are beginning to decline?"





**35
Years
Ago
We Took
Our
First
Step**

toward proving that

Nothing — but nothing outsells good old radio!

WIP / 610

P H I L A D E L P H I A

Nationally represented by EDWARD PETRY & CO., INC.

THE PROCTER & GAMBLE COMPANY

"Tic Tac Dough"
"Matinee Theatre"
NBC DAYTIME TELEVISION

LEVER BROTHERS COMPANY

"The Price Is Right"
"Truth Or Consequences"
"Comedy Time"
NBC DAYTIME TELEVISION

STANDARD BRANDS, INC.

"Queen For A Day"
NBC DAYTIME TELEVISION

KRAFT FOODS COMPANY

"Tic Tac Dough"
"Matinee Theatre"
"Modern Romances"
"Comedy Time"
NBC DAYTIME TELEVISION

CORN PRODUCTS REFINING COMPANY

"Modern Romances"
NBC DAYTIME TELEVISION

WESSON OIL & SNOWDRIFT SALES CO.

"Matinee Theatre"
"Comedy Time"
NBC DAYTIME TELEVISION

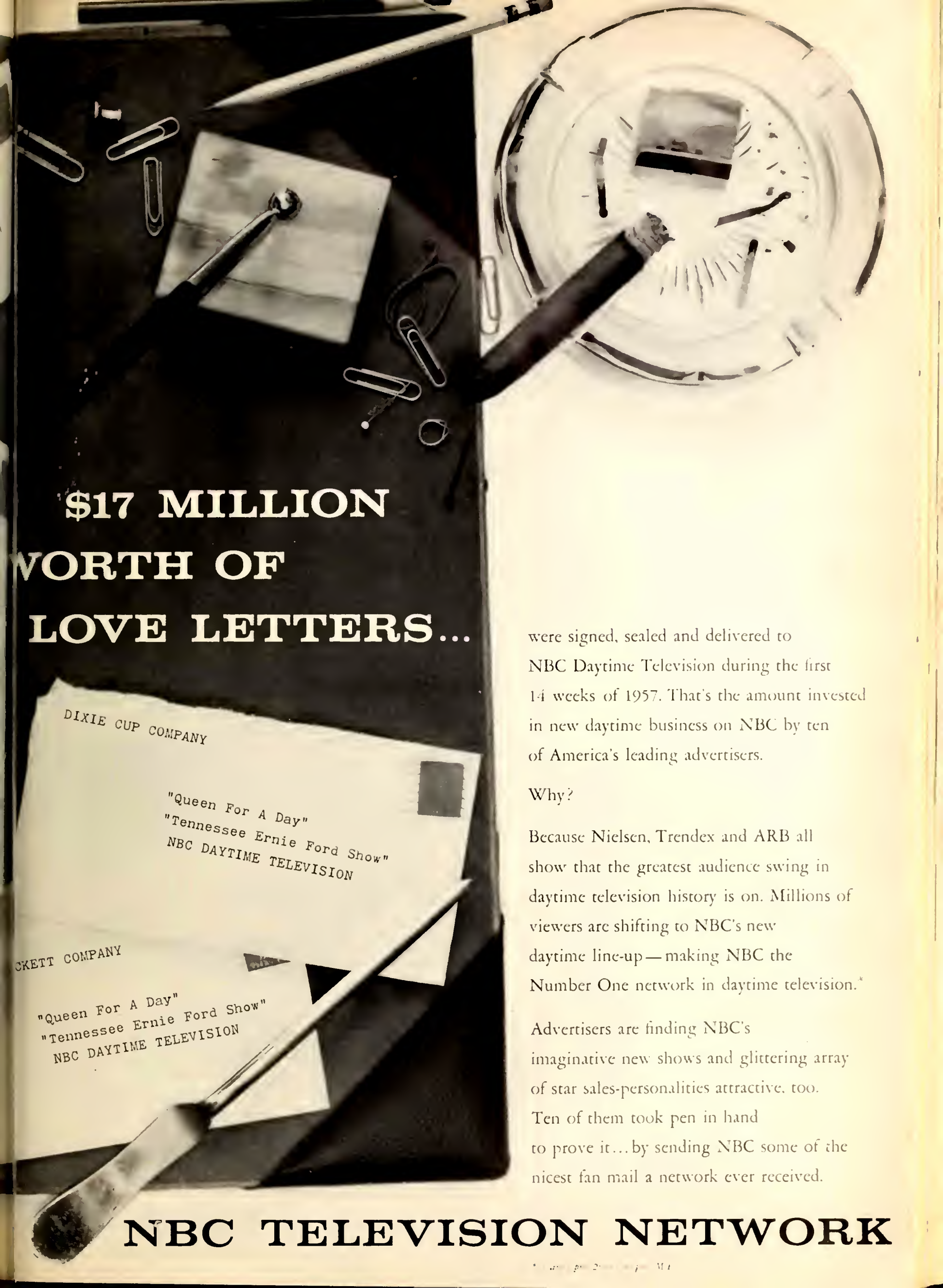
MINNESOTA MINING & MANUFACTURING COMPANY

"Tic Tac Dough"
"Queen For A Day"
NBC DAYTIME TELEVISION

THE S. O. S. COMPANY

"Tic Tac Dough"
"Tennessee Ernie Ford Show"
"Queen For A Day"
NBC DAYTIME TELEVISION





**\$17 MILLION
WORTH OF
LOVE LETTERS...**

were signed, sealed and delivered to NBC Daytime Television during the first 14 weeks of 1957. That's the amount invested in new daytime business on NBC by ten of America's leading advertisers.

Why?

Because Nielsen, Trendex and ARB all show that the greatest audience swing in daytime television history is on. Millions of viewers are shifting to NBC's new daytime line-up—making NBC the Number One network in daytime television.*

Advertisers are finding NBC's imaginative new shows and glittering array of star sales-personalities attractive, too. Ten of them took pen in hand to prove it...by sending NBC some of the nicest fan mail a network ever received.

NBC TELEVISION NETWORK

DIXIE CUP COMPANY

"Queen For A Day"
"Tennessee Ernie Ford Show"
NBC DAYTIME TELEVISION

CKETT COMPANY

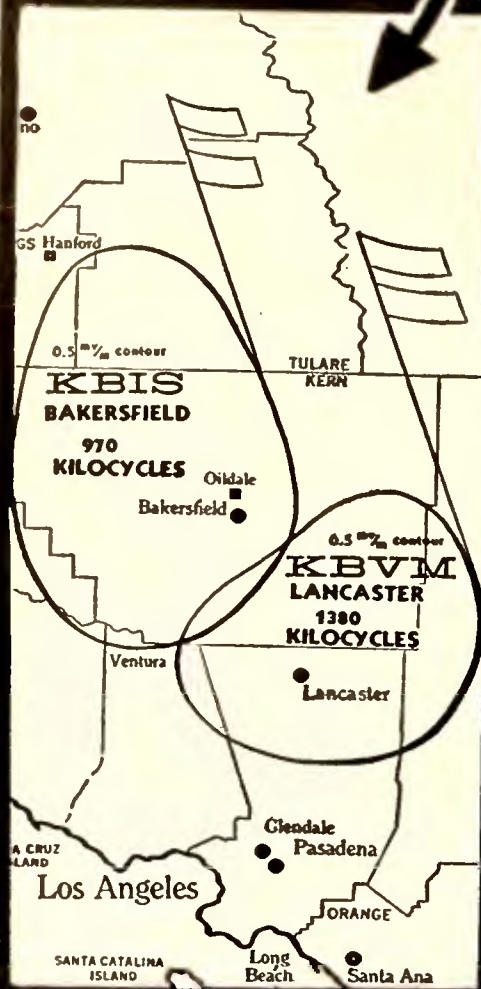
"Queen For A Day"
"Tennessee Ernie Ford Show"
NBC DAYTIME TELEVISION

* See page 20 of this issue for details.

Sponsor backstage

**TWO HITS
and NEVER
A MISS**

**K I and B M
B S K V**



popular music stations
BAKERSFIELD
and
LANCASTER) CALIFORNIA

KBIS **KBVM**
SOUTHERN ANTELOPE
SAN JOAQUIN VALLEY
VALLEY TRADING AREAS

447,000 — POPULATION — 91,000
\$180,282,000 — RETAIL SALES — \$102,000,000

COMBINED 2) POPULATION... 538,000
MARKETS TOTAL) RETAIL SALES... \$682,282,000

Represented: Adam Young, Inc.

BUY BOTH STATIONS
KBIS and KBVM
FOR COMBINED RATES
LESS 10%

Did Universal International wait too long?

In the almost twenty years that I have known him I have never seen Milton Rackmil, the double president (Universal-International Pictures and Decca Records) standing on the dock, open-mouthed as the boat proceeded down the bay. I have such a mental picture, however, of Mr. Rackmil today. For I believe he may have waited just a little too long to make his television deal for the pre-1948 U-I catalog. There is word that Mr. Rackmil and Norman Gluck, U-I's tv head, are talking in the rather exclusive neighborhood of \$23,000,000 for the slightly more than 500 features in the U-I library. But I cannot believe they will be able to get the deal they could have gotten, say a year, or even six months ago.



There are three reasons why I feel that Mr. Rackmil finds himself with his suspenders snapped, and his trousers draped around his knees. First, of course, is the fact that the stations themselves have become far more astute buyers of feature film than they were not too long ago. It was inevitable that they would learn a little something from their negotiations with the Matty Foxes and other astute traders, who have sold them several thousand pre-1948 feature length movies to date.

Thus, for their negotiations with U-I (and Paramount, which I pass up in this discussion because I understand their dealings with tv have been shelved pending the outcome of U-I's arrangements)—for these negotiations an assortment of some of the most powerful broadcasters in the land have formed a syndicate, through which they are contemplating making the U-I deal. These broadcasters include the Storer group, the Westinghouse stations, and possibly the several DuMont properties. All three of these operations have program and management personnel who are familiar with the score.

Block booking suit against Loew's an important factor

Familiar enough, to be sure, to realize that the recently instituted suit of the Department of Justice versus Loew's, Inc., does not lend comfort to a man trying to peddle a trunkful of 500-some-odd feature films in a block. For the suit charges, of course, that Loew's should not have sold, and should desist from further selling all 725 of its pre-1948 feature films in a solid block to stations. Victor Hansen, the assistant Attorney General, claims that this is illegal, as the Supreme Court in 1948 found the block booking of films to theatres to be illegal. Maybe so, and maybe not, but the fact remains that it could turn out to be unwise for a holder of large blocks of film properties to dispose of same in solid blocks right at this time.

The fact that the Justice suit against Loew's was instituted as a

Chicagoans love baseball!



**only WGN-TV
brings it to them**

1957 marks the 10th consecutive year of WGN-TV's exclusive baseball telecasts. Since 1947, WGN-TV has brought all daytime home games of both Chicago Cubs and White Sox to millions of their fans. And these home viewers are in a receptive mood for your sales pitch. This is the highest-rated sports feature in the nation's second largest market! Choice 10, 20 and 60-second baseball adjacencies are available for as little as 48¢ per 1,000 home impressions.



**WGN-TV
Channel 9**

See your WGN-TV representative, today!

TOP-DRAWER ADVERTISERS BUY WGN-TV IN CHICAGO



77% MORE audience
than Station B ALL DAY!*



Feb.-Mar. '57 Hooper in Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	58.9	26.6
12 noon-6:00 p.m.	54.6	32.7



20 to 1 power
in the Central
Michigan area.

2nd biggest market
in Michigan.

*Jan. thru Mar.
average C. E.
Hooper, Inc.



Represented Nationally by
Venard, Rintoul & McConnell, Inc.

result of complaints to the Department on the part of several station operators indicates that the station men have been doing lots of thinking about the purchase or lease of Hollywood feature film. The broadcasters I mentioned above are fully aware, too, of the third of the reasons why I believe Mr. R. dallied a mite too long before making his tv pitch. This is the fact that just recently the C & C Television Corporation finally cleared 83 post 1948 feature films (RKO Product) for television with the Screen Actors', the Screen Writers' and the Screen Directors' Guilds. It is reported that C & C paid the three guilds over \$1,000,000 to secure the rights to release these post 1948 pictures to television.

C&C deal with guilds simplifies post '48 feature release

The dam has cracked. Newer, fresher, much more appealing feature film product has become available to television. The probability is that the C & C deal with the Guilds will not set the pattern for all deals for clearing post 1948 pictures for tv. But it will go a long way toward making future deals between producers and the Guilds easier and faster to consummate. Advertisers, agencies and stations consequently can look forward to an increasing flow of post 1948 product to reach television in the next six months.

With such newer product becoming increasingly available; with the government attempting to restrict the block-booking approach in feature film selling to television; with stations banding together to get the best buy possible I feel that the dice are loaded and it is not Mr. Rackmil's turn to shoot. Rack is, however, as close to being a financial wizard as I have ever encountered, and he may yet come out some way with the finest deal ever made by a Hollywood picture maker for his product. For his sake I hope so.

Regardless of whether U-1 gets \$23,000,000 or double or half that amount the feature film outlook for stations, advertisers and agencies seems to me to be wholesome. I believe that so much more good product is going to find its way into tv in the next 12 months that stations are going to be able to play pictures with solid entertainment values with far greater frequency than they are now able to do. As the viewing public realizes that so many more of the feature lengthers they see are worth sitting through, ratings for the feature length periods will be more consistently substantial. All of which obviously means the feature-length shows will become better advertising buys.

* * * * *

Chucklesome thing happened on WNEW, New York last Saturday (30 March): Art Ford, the station's new *Make Believe Ballroom* record spinner, commented on a slight crashing noise in the studio. "You cut that out, Bill Kemp," he said. "That Bill Kemp," he added, "He's a real card. One of the funniest and most entertaining fellows on the air. Tune him in. He's on immediately following our program. . . ."

Came the end of Ford's show, time for the Bill Kemp stanza and an announcer expressed regrets over Kemp's failure to be in the studio in time to start his show. Delayed in traffic, said the announcer.



CHIMPS

are sales personalities—too?

YES — KLZ-TV viewers poured in more than 16,000 letters when "Buttons the Chimp" made her debut on the late evening Dick Lewis Shows. These were adults, mind you, NOT children.

So successful has been the pulling power of "Buttons the Chimp" that she is now an important part of KLZ-TV's revitalized afternoon programming and selling format—combining chimp appeal, top Hollywood half-hours, and the sales power of Denver's top selling personalities. It is the 'selling-est programming' in Denver daytime TV.



3:00 - 4:30 WEEKDAYS

STARR YELLAND MYSTERY MATINEE

Denver's Mr. TV himself—backed by 'Mr. District Attorney,' 'City Detective,' and 'The Whistler'—in a new adult selling punch.



4:30 - 5:00 WEEKDAYS

DICK LEWIS MATINEE

The region's top selling night-time TV personality now adds a new daytime show—supported by Kit Carson.



— and "Buttons the Chimp" appears daily on BOTH matinees!

Full sponsorships, co-sponsorships, or full minutes still available. Call your KATZ man or Jack Tipton, general sales manager, Denver.

TWO NEW DAYTIME FEATURES

ART GOW SHOW — 11:15 - 11:30 a.m.
CARL AKERS NEWS — 5:00 - 5:15 p.m.
Monday thru Friday



CBS in DENVER

KLZ-TV

Channel 7

Represented by the KATZ Agency.

Channel

Things are hatching in the WREN's Nest!



tires . . .



. . . or taxes

They Both Pour Money Into TOPEKA

Take a new look at the Topeka market and you'll like what you find. Construction's at an all-time high . . . like the new \$8,500,000 state office building just completed, or the \$10,000,000 expansion of Goodyear's already huge plant! Bustling, busy Topeka has gained heavily in population . . . 126,000 now in the Metropolitan Area. It's 84th best in consumer spendable income, too! And in the new Nielsen circulation ratings, get this: WREN delivers 42 per cent of Topeka's homes every single day. Topeka is WORTH HAVING . . . and WREN is the low-cost way to get it.

REP. BY JOHN E. PEARSON

WREN

5000 WATTS
TOPEKA, KANSAS

Women's week

GB&B gets top woman exec: Reggie Schuebel, media v.p. of Norman, Craig & Kummel, New York, has resigned to become director of network relations in New York for San Francisco's Guild, Bascom & Bonfigli.

"The creative staff continues to headquarter in San Francisco," Reggie told SPONSOR. "This appointment simply underlines the importance of having a media executive near the networks in order to scout out still tight prime nighttime periods and to help clear a maximum number of stations for network shows."

"Summer Smoke": This phrase doesn't refer to a corn-cob pipe smoked in the privacy of a haystack in August, but rather to a collection of David Crystal-designed ladies' summer clothes, which have been shown around the country since 15 April.

It all started with an idea hatched for Kent cigarettes by Sam Chernow, president of Chernow Advertising Agency and Y&R, P. Lorillard Co.'s agency for Kent cigarettes.

A 17 April fashion luncheon at the Waldorf kicked off special showings for style-conscious women in over 200 cities. Models will be shown on local tv shows in guest appearances.

"By tying Kent in with the David Crystal fashions," says Lorillard president Lewis Gruber. "We're reaching women at their most receptive—when they're shopping for new clothes."

Vacation tips: In spring, young women's fancies tend to run along vacation lines. This year's big favorites for quickie (under two-week) vacations according to Pan-American, Panagra and Colonial Airline experts are the following (in order of costliness):

Bermuda (\$99), Nassau (\$181.80), Jamaica (\$244.80). Prices include fare only. And for gals who like the exotic (and have \$58 in cash plus a willingness to pay the rest of the \$577.40 in monthly installments for food, fare and hotel costs) there's a glamorous 11-day Panagra tour from New York to Panama, Ecuador and Peru.

Women's service shows: It's sad, but true, that the number of women's service shows both on radio and tv has been declining, according to SPONSOR's recently-published 1957 *Buyer's Guide*.

The *Buyers' Guide* survey found 77% of the 365 tv stations responding have kitchen shows. In 1956, 87% of 325 tv stations replying had such programs.

Among reasons Josie McCarthy, NBC TV kitchen expert, cites for this decline in popularity is that women commentators themselves aren't "keeping up with the times and taste trends and being sufficiently entertaining in a show business sense."

WHER, Memphis: The entire staff of this station (except for the general manager and technical crew) is composed of women. This angle, spelled out in the station call letters, is being used in a new film production by Joe Pasternak. The film (based on the station) is to be released in time for the 1958 Cotton Festival in Tennessee.



The "new"
WDAU-TV
 makes "ONE MARKET"
 of SCRANTON...
 WILKES-BARRE and
 the 52 communities
 of NORTHEAST
 PENNSYLVANIA

On April 1st, WGBI-TV, Scranton, became the new WDAU-TV, Channel 22, an affiliate of WCAU-TV, Philadelphia.

Everything's new on the new WDAU-TV!

- **NEW!** Power upped to one million watts.
- **NEW!** Doubled antenna height...the highest in the area.
- **NEW!** Transmitting equipment is the latest advancement in the field of electronic transmission, increasing power nearly sixfold.
- **NEW!** Doubled coverage area...reaching 1½ million people in 19 counties.
- **NEW!** Sharper, brighter, consistently clearer picture, over the entire area.

In the past, WGBI-TV surpassed all competition in Scranton and Wilkes-Barre, both day and night. Now, the advantages of WDAU-TV's new facilities plus the seasoned skills of WCAU-TV, guarantee the LARGEST AUDIENCE IN THE AREA AT THE LOWEST COST! Phone H-R TELEVISION for the complete story!

W D A U · T V
Scranton



CBS Television Network in Northeast Pennsylvania



Handy Bookmark Series

ENERGY!

There are all kinds, but if you want extra sales energy in Southern California...take heart, friend...

An exclusive KTTV advertiser, out to improve his already healthy sales, says:

"We're happy to report a 297% increase in retail sales..."

The item was an imported toy car, featured on the **Sheriff John Show** and selling for about \$5.00. Here's sales energy that gets past the piggy bank, into major retail sales. That's what KTTV's strong, local selling personalities can do for you.

Ask your Blair-man for full details, but ask him quietly...

He gets very excited about KTTV's sales energy...

KTTV
Los Angeles Times-MGM
Television
Represented nationally by **BLAIR-TV**

Keep your place in Los Angeles with KTTV

49th and Madison

Don't be prime-time blind

Do you plan to sell reprints of your article "Don't be prime-time blind," which appears in your March 16th issue of SPONSOR? If so, when will the reprints be available and how much will they cost? May we truthfully say that this is one of the best articles we have ever read on present-day radio. It is a compilation of facts that truthfully and accurately describe the advantage of radio advertising in all time periods.

Again many thanks for the true picture of a great media, RADIO!

Raymond Caddell, v.p. & gen. mgr.
WHSC Radio, Hartsville, La.

• Reprints of this and many other SPONSOR articles are available. "Don't be prime-blind" reprints are 20c each, \$15 per 100, \$45 per 500.

Dodge omission

As one of the spokesmen for the broadcasting industry, we in the trade look to SPONSOR magazine for authoritative and truthful information about the broadcasting industry. I was, therefore, disturbed somewhat about the misinformation contained on page 36 of the March 16 Comparagraph. W. D. Moore, director, advertising & merchandising, Dodge Division, Chrysler Corp., Detroit

• The page Reader Moore refers to is a new feature listing programs and their ratings by industry category of the sponsoring companies. SPONSOR inadvertently omitted listing of Lawrence Welk *Top Tunes and New Talent* (ABC TV Monday night) as among Dodge-Plymouth shows and listed Plymouth as sharing the Lawrence Welk ABC TV show Saturday night (Dodge is sole sponsor). Moore also noted that SPONSOR's listing of a Dodge commercial in the Plymouth-sponsored ABC TV Ray Anthony show was in error. Broadcast Advertisers Reports, which supplies data on sponsorship to SPONSOR, however, reports that it did tape-record a Dodge commercial in the Anthony show for the week covered in SPONSOR.

Mr. Sponsor

I received considerable comment regarding the "profile" (Mr. Sponsor, 8 December issue) and whether or not it was due to Miss Ekberg or my comments on tv I don't know—but it probably was due to Miss Ekberg.

L. A. McQueen, v.p. in charge sales
General Tire & Rubber Co., Akron

• Larry McQueen was shown standing with Anita Ekberg at a General Tire promotion.

Thank you for the "profile" (Mr. Sponsor, 19 January issue) which appeared recently in SPONSOR. I can't tell you how much I appreciate the very fine job you did for me.

I have received a very large number of complimentary letters and the many stations throughout the country who receive your magazine called the article to the attention of many of our local bottlers and I can assure you it did us an untold amount of good in further cementing our relations with them.

Francis E. Gorman, *advertising mgr.*
Nehi Co., Columbus, Ga.

Radio eases traffic tie-up

Two months ago WWJ started rush-hour traffic reports direct from Detroit Police Headquarters. Today these broadcasts are as essential to most Detroit motorists as radio contacts are to plane pilots.

We believe this project is more than a "service" activity because it has created more publicity for WWJ than anything we've done in years. The project has increased advertiser interest in both morning and afternoon periods and we've had several requests from clients and agencies for sponsorship of "Expressway Reports."

They also have added a tremendous feeling of immediacy to the shows. The difference between a motorist getting stalled in a traffic jam (and being late for supper) or knowing the expressways are clear is tuning in to WWJ.

Perhaps this is one more way in which WWJ has contributed toward the revitalization of radio.

Don DeGroot, *assistant general manager, WWJ, Detroit*

Success stories yearly roundup

I have been instructed to prepare for the April issue of NADA (the management magazine of the automobile retailing industry) an article on automobile-dealer use of tv on the local level.

I have been to TvB and obtained much useful information, but I'm short on success stories. TvB mentions SPONSOR's year-end compilation of success stories—just the kind I'm looking for. Could you provide me with tear-sheets or reprints of these?

Raymond V. Ahearn, *assistant editor NADA, Washington, D. C.*

• Reprints of Tv and Radio Results for the year (1956) are available at 25c per copy. Rates are lower for quantity orders.

**Nothing, but
nothing is as
use-full in
conditioning
sponsors and
agencies for
fall and winter
buying as
Sponsor's
Fall Facts Basics**

IT TAKES TWO ^B LOOKS
FOR THE TRUE PICTURE!



**KBET-TV leads the field
in the whole coverage area!**

	6-9 p.m.*	9 p.m. - Midnight*	SHARE OF AUDIENCE
KBET-TV	35.0%	42.2%	SUN. through SAT.
Station "A"	31.6%	34.0%	

*Sacramento and Stockton ARB's, Feb. 1957.
Sacramento ARB weighted 2-1 over Stockton to obtain averages.



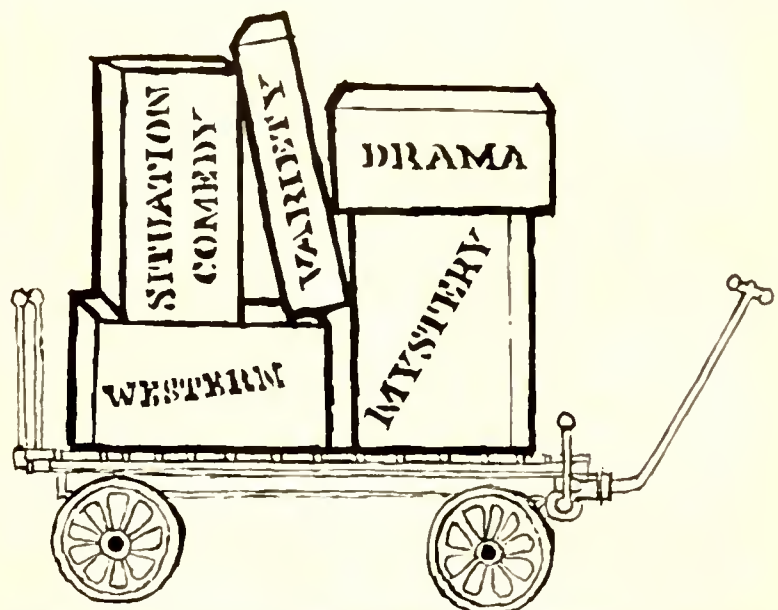
TOTAL AREA
SET COUNT:
389,301

KBET-TV CHANNEL 10

SACRAMENTO CALIFORNIA



Call H-R Television, Inc. for Current Avails



WILL "OUTSIDE" PACKAGES RESHAPE TV ?

With broadened base of creativity, show control is decentralized.

Dangers may be boost in cost and excessive riding of trends

by Evelyn Konrad

The era of domination by network staff produced shows is over. As next fall's network tv program profile begins to take shape, it's apparent that an increasing number of shows will be supplied by independent packagers.

Out of some 20 new shows definitely scheduled to go on the three tv networks, only five are actually network staff produced. This does not mean, however, that the control of these 15 shows has necessarily slipped from network hands.

What it does mean is that the networks have opened their doors more

widely than in recent years to the product of diversified programing sources. The reasons for this trend encompass a complex of conditions, in which Congressional and FCC investigations figure to a varying degree depending upon the network. But probably equally high on the list of causes are such factors as show risks, costs, changing talent contracts, client restlessness resulting from disappointing ratings.

While pilots and presentations for news shows are still making the rounds among agencies, clients and agency-

men are asking a number of questions arising from this flood of so-called "outside" packages:

- What effect will the increased number of program sources have on tv show costs?
- Do more outside packages indicate that clients and agencies are gaining greater control of programing and show content?
- Is this broadening of the creative base any guarantee against low ratings?
- Do outside packages mean more or less contractual flexibility for the

"Big" shows like Playhouse 90 will continue to be net-produced, but "co-production" with outsiders is trend. Agencies have bigger voice with packagers

client, and are these packagers in a position to share the client's programming risk as the networks tend to?

• What will be the network's future function in show production?

While the answers to these questions are almost as diverse as the program sources and programming men who provided them, these are some of the major facets to consider in evaluating the nascent network lineups for fall:

Costs: With production costs rising anywhere from 5 to 10% over-all this fall, even giant network advertisers have become increasingly economy-conscious. This fact has caused agencies to seek more control of shows, whether the shows are network or outside produced.

For instance, a top automotive manufacturer, whose new fall program is essentially a network package, has stipulated that the program must have a particular free-lance executive producer riding herd on the show "because he's cost-conscious." This producer, while paid by the network, actually represents one client only, since his responsibility is restricted to

that client's particular program alone.

The "package" is still network-produced, stars personalities under long-range network contract, but the control has passed subtly to the client. No longer is this client paying a set "package" fee, but rather the production costs of the show on a week to week basis.

More frequently, new shows for next fall are being produced under "co-production" agreements between outside packagers and the networks. Last year, according to CBS TV programming v.p. Hubbell Robinson, Jr., over 50% of the top shows were made on a network-packager "co-production" basis. In such instances, the financing is frequently the network's, and assumedly the control as well.

In practice there's been a change in these arrangements too. Until a year or two ago, network financing of an outside produced package generally meant that the network got 50% ownership of the show. The added strength of giant outside packagers has reduced the percentage ownership given the network in return for financing alone.

This does affect the cost to the advertiser in this way:

Networks have at times been willing to give price concessions in the form of contributions to the client's programming cost either for the sake of selling a property in which the network had a stake or for the sake of building a time period. As the network's financial control over the package declines, it's less inclined to give price concessions since they now have to be made up in time sales rather than through production savings or resale value of the property. But pure concessions are less and less prevalent because of the ample supply of product, according to an ABC tv executive.

The independent packager isn't in the same position as the network in making price concessions. Some giants like MCA or Screen Gems, of course, can amortize costly productions over a number of properties. The smaller packager cannot. But even the giant producers rarely have anything other than the program itself through which they can make money (as networks can with time sales). MCA and William Morris are major exceptions because of the talent agent part of their business.

There are other aspects to the cost picture. Suppose a producer has a program for which he's asking \$40,000 a week. This price will probably be the same whether he's selling the

WHAT "OUTSIDE" SHOW FLOOD MEANS

Costs: When agencies influence an "outside" package from planning stage, they may be able to hold costs down. But availability of more product also means networks are less willing to make price concessions on particular shows. Network-sold outside-produced shows may boost cost to client.

Contracts: Independent packagers find it difficult to make the "escape hatch" contracts clients seek these days. They can't let client off the hook on talent committed for 39 weeks. Networks tend to be in better financial position to do this because prime concern for them is time, not program sale.

Control: Network control continues strong on "co-produced" shows. But agencies tend to have bigger influence on outside packages, particularly if these are bought in idea stage. Packagers are gaining more control of their shows versus the networks, are more free to move shows to other nets.

Creativity: Broadening the base of creativity should mean more fresh ideas. But packager, by nature, looks for "sure-fire" shows, which tends to make him ride trends more than net whose concern is for over-all lineup.



Dan Enright, executive v.p. of B&E, hit it big with *Twenty-One*. He and Jack Barry were radio idea men with WOR before 1949, then became independents packaging such shows as *Faith Baldwin Theater*, *Oh Baby*, *Wisdom of the Ages*, *Winky Dink and You*. NBC has *Twenty-one*.

show to the client directly or to the network. If he's selling it to the network and the network then resells it to a client, chances are, particularly if it's a strong property, that the network will increase the asking price to include a profit. The price to the advertiser has then increased not because of added production values, but because two different entrepreneurs are adding a profit margin to the show.

However, the network does not always automatically add its own profit margin to an "outside-produced" show. It may need the show to round out the over-all programming balance, or to build the strength of a particular evening. This aim may overshadow the wish to earn money on that particular package.

There are other variables, in the nature of the outside producer himself, which affect the final cost to the client. According to MCA v.p. Alexander Stronach, Jr., such packagers as MCA, Screen Gems, Hal Roach, Desilu and the Hollywood majors have full control of below-the-line costs because they own lots and have crews on staff continuously. The smaller packager has to rent studios for the specific occasion and "could get stung."

The other side of this coin, cited by Harold L. Hackett, Official Films president, is that fact that owning lots means a continuous overhead which can pinch during slow periods. "A

ARTICLE IN BRIEF

The advent of more independent packages on net tv next fall has advantages and drawbacks for advertisers. While it may broaden the base of creativity and give clients more choice, it may also foretell more "safe, surefire" programming. Client control will increase.

capable producer makes advantageous contracts for studio rentals, and the client isn't penalized for the fact a packager doesn't own the studio."

In many respects, the packagers have a stake in trying to hold the cost line, since a show becomes proportionately more difficult to sell as the price goes up. In an effort to hold the cost line, for instance, Barry & Enright recently hired a man whose only function is to watch below-the-line costs.

Control: A great deal depends both upon the size of the packager and the success of his show. The originator of a big-money quiz show got five phone calls, as he remembers it, on the day after the show debut from the client who wanted to move one small bit of stage property from the right to the left.

"If the show hadn't been a hit, we'd probably have gotten this kind of 'suggestion' from him continuously," the producer told SPONSOR. "But when a show's a hit, no one wants to change

it, and everyone concerned with it is a fair-haired boy."

The packagers and network programming men interviewed by SPONSOR see agency or client control on the upswing only in instances when the show is bought in the "idea" stage as is the case generally when the show's built around a major personality. This is true of three new shows scheduled to go on ABC TV next fall, for instance: the Frank Sinatra series and the Guy Mitchell and Pat Boone variety shows. It may be true of the new Gisele MacKenzie show bought by Revlon and going on NBC TV.

Since film series, too, tend to be bought earlier these days—that is, sometimes without a pilot—this means that the buyer, be it the network or the agency, has more to say about the contents of the series.

The decreasing hold networks have on programming today becomes most obvious when shows that have long been associated with one network move to another. For example, next fall Lou Edelman is moving *The Danny Thomas Show* from ABC TV to CBS TV.

Edelman is also the producer of *Wyatt Earp* and *Jim Bowie*. While ABC TV has a fairly long-term exclusivity contract with Edelman for these shows, it is conceivable that the shows could be moved with mutual consent

(Please turn to page 78)



David Sutton, vice president of MCA Film Syndication, had long sales history with nets and stations before joining MCA in 1952. MCA's production arm, Revue Productions, has top-rated 1956 *General Electric Theater* on CBS TV. As a talent agent giant, MCA has advantage.



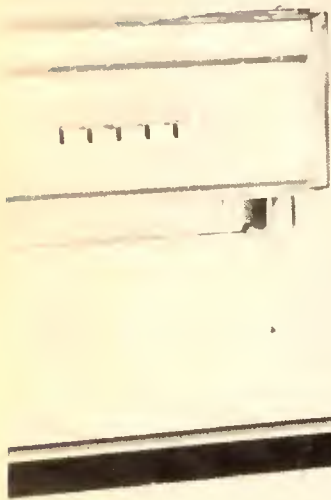
Louis F. Edelman has three ABC TV winners: *Danny Thomas Show*, *Wyatt Earp*, *Jim Bowie*. A former Hollywood producer, Edelman controls his film packages, is moving *Danny Thomas* from ABC TV to CBS TV in fall. As an important example of indie who produces for net.



Walt Disney, Oscar-winning Hollywood major, dominates ABC TV lineup. Newest fall entry is *Zorro*. Though financial arrangement with ABC is complex, (ABC \$3 million investment in Disney amusement park), Disney retains control over his shows. But ABC has exclusivity.



Ralph Cohn, general manager of Screen Gems, has been important in net tv w *Ford Theater*, ABC TV, *Tin Tin*, ABC TV, *Fat Knous Best*, NBC TV. Offerings include *Here Comes the Shou Boat*, *The Sha the Face and the Brain*, sales aren't firmed up



GE Theater, in its third season as a showcase for institutional commercials, now promotes industry (above) and appliance-tv line

GE THEATER'S THREE - WAY STRATEGY

To its original role of telling the corporate GE story, this

show has now added industry-wide promotion and product selling

The *General Electric Theater*, star-studded showcase for the corporate side of the industrial giant from Schenectady, N. Y., has just been renewed for another season on CBS TV. The move was hardly unexpected in light of the fact that this show, now in its third season, stops and holds about 41 million viewers every Sunday night. But what is of interest to the industry is the metamorphosis of the commercials. For GE has opened its institutional showcase to both industry-wide

promotion and the GE appliance and tv line.

"Live Better Electrically" is the industry-wide campaign to promote use of electric power and appliances without regard to brand names. Such commercials on the *General Electric Theater* do not, therefore, mention GE. They were added to the institutional showcase over a year ago.

On 3 March, the latest ingredient was added—product sell. For a long time, the enormous audience of *Gen-*

eral Electric Theater, the weekly half-hour drama produced by BBDO and the Public and Employee Relations Services Division of GE, had attracted the attention of GE's Appliance and TV Receivers Division and its agency, Y&R. Getting its product line aboard the vehicle that was racking up remembrance scores of anywhere from 70 to 90% for its institutional commercials in Gallup and Robinson surveys was a goal to be richly desired. What effect the fulfilment may have

on an already top-selling electrical product line is being closely watched in the trade.

Thus *General Electric Theater*, originally conceived to tell the tv audience the corporate story of GE, now finds itself in two more roles: public relations spokesman for the industry and salesman for toasters, coffee-makers and tv sets.

What is the success story behind GE's *Theater* that has led it into this triple-play?

The show had its debut in the fall of 1954, garnered a Nielsen of 27.1. It wound up that first season with an average rating of 31.7. As costs increased (annual time and talent charges are today in excess of \$5 million) ratings moved upwards with the result that cost-per-1,000 has been edging downward and is now well under \$3.00.

The average rating since this current season's start on 3 September is 40.7. Since that time it has made the first 10 in Nielsen Average Audience every week. In Nielsen Total Audience, it has been in the top 10 in every week but two—and then it placed eleventh. The last two (at this writing) Average Audience reports placed it first and second, and in Total Audience, it hit second and third positions.

The format of *General Electric Theater* was built on a twin base: name stars and script variety. Mystery, comedy, romance and adventure have all had their nights on the boards. The GE stars have included 20 Academy Award winners. Off-beat casting has also contributed to audience interest in the show: comedians turn to serious parts, heavies handle comedy, and singers do dramatic roles. Harry Belafonte, the calypso singer, playing the part of a fighter is an example of how *GE Theater* achieves the unexpected.

The star system has proved successful not only as an audience-getter but as a source of supply for more stars. One name actor attracts another. In production right now is a show starring Tony Curtis. The producers regard this as an entree to the younger Hollywood set. This year's plans also include filming in Europe and in New York. Although color has been considered, it is not included in current planning. The show's host and program supervisor, Ronald Reagan, is himself a star. By now he is closely identified with GE. His new home in



1. Institutional: "Progress Reports," part of the GE institutional story are filmed, on location, all over the U.S. Here is Progress Reporter Don Herbert at Wright-Patterson Air Force Base, Dayton



2. Industry-wide: "Live Better Electrically," a national program of the industry is featured once a month on *GE Theater*. Some in this series are filmed in the home of the host, Ronald Reagan

3. Products: Last month the GE Appliance and Tv Receiver division joined *GE Theater* as an alternate week sponsor of the show that for more than two seasons was devoted to institutional advertising



Los Angeles is the scene of a series of "Live Better Electrically" commercials. Several times a year he makes a tour of the GE plants across the country.

Close producer-client-agency cooperation has kept *GE Theater* consistently on the tracks of its original concept. Shows are filmed in Hollywood at Revue, a subsidiary of MCA-TV; Bill Frye is the producer. Following each production from planning to completion are David W. Burke, manager of Institutional Programs, Public and Employee Relation Services Division of GE, and Charles H. Newton, account supervisor for GE institutional advertising at BBDO. This combination continues to produce all shows even though alternate weeks find the appliance division as sponsors and Y&R supplying their commercials. Most of the product commercials are minutes, three to a show. To tell longer stories, two-minute announcements are being made to run with a minute commercial, totalling the three commercial minutes. For such special events as the launching of a new consumer product, they may even follow the pattern that has worked so well for institutional announcements—a single three-minute middle commercial.

The impact of these institutionals on audience has been closely watched by GE and BBDO through reports from Gallup and Robinson. This testing called "Remember Commercial" shows the percent of qualified viewers of a program who can recall and describe a commercial accurately 20 to 24 hours after the program. A Novem-

ARTICLE IN BRIEF

Since the start of the current season on 3 September for the General Electric Theater, its average rating has been 40.7. This was the kind of audience GE Appliance-Tv division was after. Now they co-sponsor with originator, GE Institutional division.

ber 1955 GE institutional commercial on progress in electric ranges scored a 90% average, highest in Gallup and Robinson records. Scores are almost always above the Gallup and Robinson norm for remembrance of commercials on half-hour shows. About 30% of these commercials get a second exposure, depending on importance of the message and acceptance by the public based on the recall surveys. Sometimes it happens that a second exposure gets a higher remembrance score than the first. This poses a problem of why? Was it a better show? Was it a new audience? Or did they just pay closer attention?

Here is an example of how Gallup and Robinson track down the impact of GE institutional commercials. On the 7 October 1956 *General Electric Theater*, a three-minute commercial was devoted to the theme, "Why we need atomic electricity." Progress Reporter Don Herbert, sat at a table of food that had been prepared in electric appliances powered by atomic energy. He explained that atomic electricity differs from ordinary electricity only in the type of fuel used to gener-

ate it. He told of our increasing demand for electricity and of the dwindling of natural fuels. To dramatize atomic power, he posed against a backdrop of the Yankee Stadium, holding a baseball, then explained that a piece of uranium the size of the ball has a potential of atomic energy equal to enough coal to build a pyramid higher than the stadium. The commercial closed with pictures of America's first atomic electricity plant.

In questioning viewers within 24 hours, here is what Gallup and Robinson found they recalled:

"They showed something about the size of a baseball and said it was enough power to heat a home for 300 thousand years. (*The figure Herbert gave was actually 13 hundred years.*) It was about electricity of the future—atomic power. I'd say that General Electric mainly wants you to know that they are interested in other things, not only the selling end . . ." This was from a male viewer.


"They showed," said another man, "that the atomic fuel, the size of a baseball would make an equivalent coal pile as high as Yankee Stadium . . ."

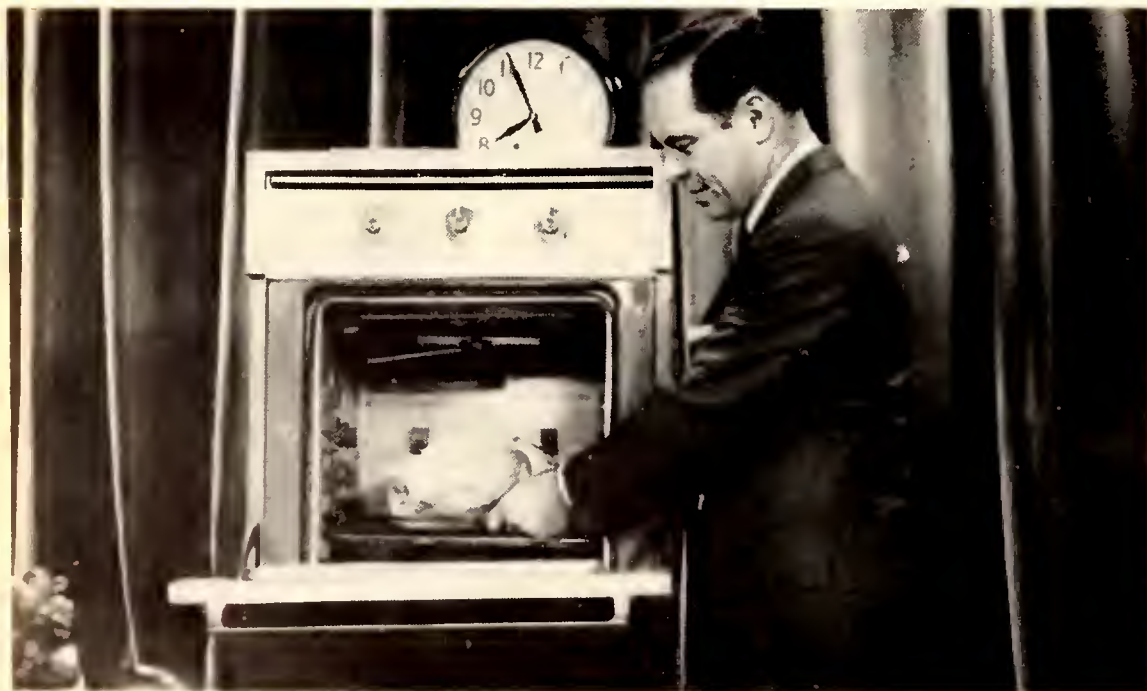
"They showed a slice of toast," a woman viewer recalled, "which was made by using atomic energy. The atomic energy made the electricity and the electricity made the toast . . ."

Said another woman: "I don't recall that they had what you would call a real commercial. At least they didn't seem to be selling any products. . ."

The Gallup and Robinson norm for a three-minute commercial is 55% remembrance. This particular one of GE's was recalled by a men-women average 63%, eight points above norm. On the male viewer side, the score was 74% recall; among the women it was 51%.

A staff of three writers at BBDO work on these institutional commercials. Filming of them has been done by many studios: George Blake, Wilding, Vidicam, MPO-TV and Transfilm in New York; by Jack Denove Productions and R. G. Wolff on the Coast. The average industry-estimated cost of these commercials places them in the \$10,000 bracket.

BBDO's Charles Newton admits they are costly. "But GE has too much invested in this show to cut corners. We never cheapened our showcase by stinting on commercials." 



Highest score: This GE institutional commercial on range progress last November hit peak in Gallup and Robinson "remembrance" survey



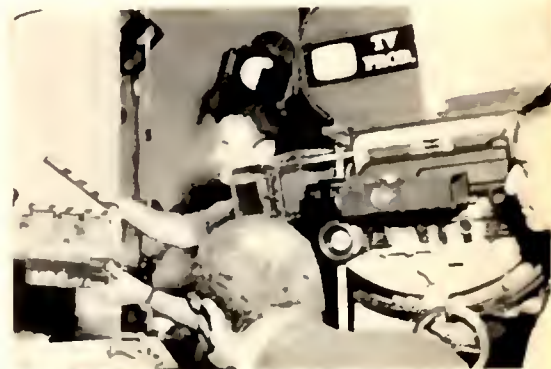
Special effects like this from *Tommy and the tuna* commercial, add interest but eat up budgets



Personnel . . . \$2,737



Studio . . . \$1,100



Optical work . . . \$1,600

A SPONSOR COST ANALYSIS

WHERE DOES THE MONEY GO?

Series of three Bumble Bee commercials cost \$11,500, filming approach allowed 12 separate versions

How do you film a commercial in a hurry without having it look that way?

How do you insure maximum utility from a series of commercials if you're producing them before you've bought the time?

And, assuming you can solve these problems, what is it going to cost you?

These are questions the Richard K. Manoff agency had to answer this January after a spot campaign was decided on for the new Bumble Bee Tuna account. It was February before the idea for the campaign was firmed-up and scripts and storyboards prepared. A bare three weeks was left for the actual filming and processing of the commercials (a process which usually takes four-to-six-weeks). Manoff called in MPO and sat down with Marvin Rothenberg, producer-director, to iron out the problems. MPO and

the agency went over the storyboards and modified them to production requirements. In one instance a slight change allowed regular filming to replace a scene which required stop-motion at a great saving of both time and money.

Although Manoff knew he could buy the commercials cheaper elsewhere, the demands of time and quality required the choice of a quality organization with its own permanent staff.

Three basic commercials had been written and worked up by the agency. These were to be produced in both 60- and 20-second versions with alternate product tags for both solid and chunk style Bumble Bee. This insured Manoff flexibility in buying time slots and allowed for the tuna company's split market (solid style sells best in the East, chunk style in the Midwest).

In finished form, the three basic commercials were actually 12, each theme having four slightly different variants. This package cost \$11,500. A breakdown of costs for the package is shown in the chart accompanying the article. Here are the details:

- Personnel was the biggest single production item. It accounted for 21% of the total or \$2,737. The MPO assigned staff of 17 worked an average of two to three days. The salary scale varied from the director who is paid \$150 per day to the driver who earns \$25 per day. The MPO crew included a cameraman, working at \$150 per day; an assistant cameraman, \$45; an electrician, who hooks up the sound equipment, \$40; his assistant, \$35; grips, \$35; a prop man, \$35; a scenic designer, \$75; a make-up man, \$45; a sound engineer, \$45

3 COMMERCIALS COST \$11,500

Price includes three basic commercials in four variations. Commercials were filmed in 60- and 20-second versions with two product tags.

1. Personnel	\$ 2,737
director	300
cameraman	375
ass't cameraman	112
electrician	100
ass't electrician	87
grips	175
prop man	175
designer	150
makeup man	90
sound engineer	45
sound ass't	35
driver	25
unit manager	40
editor	600
actors	250
narrator	90
script girl	88
2. Equipment	180
3. Studio	1,100
4. Location expenses	65
5. Laboratory costs	650
6. Editing	50
7. Sound recording	420
8. Optical work	1,600
9. Miscellaneous	898
10. Overhead and profit	3,800
	\$11,500

NOTE: See text for detailed breakdown of the costs listed above.

and his assistant, \$35 (they control the placement of microphones and the quality of voices); a unit manager, \$40; two film editors, \$100 and a script girl, \$35.

The talent, three on camera and one voice worked for one day. The three child-actors were paid \$80, the narrator was paid \$90.

• Optical work, a big factor in these commercials, totaled \$1,600 or 14% of the total. This includes charges for animation, \$75; dissolves, \$25; fades, \$100; titles, \$200; superimpositions, \$450; and specially created effects, \$750.

One commercial, "Can you pick the Bumble Bee salad?" required a large number of optical effects and a great deal of stop-motion. Of the three-week production period, optical work, editing and laboratory processes accounted for two-and-one-half weeks.

• Studio facilities ran 10% or \$1,100. Rental of the studio for three days was \$500, set design and construction cost \$600. The sets for the series were simple. Filming was done at the Fox-Movietone studio as the new MPO studios were not in operation at the time.

• Laboratory costs were \$650 or 6% of the total. This covered processing, raw stock (2,500 feet), sound stock (60 feet), fine grain (used for the working print). The original negatives are never touched. Fine grain prints are made of the selected takes and these are then used for optical effects printing (2,000 feet were used).

• Overhead and profit was \$3,855 or 33% of the total. Sound, equipment, editing and miscellaneous accounted for the remaining 13%. Sound recording, an intricate process of recording, keying and transferring cost \$420. Equipment charges for the camera (two days) and a studio vehicle (two days) was \$180. Editing expenses (not including editor's salary), cutting room use, supplies etc., was \$50. Under miscellaneous falls such items as taxes, \$273; New York City transportation (taxi-cabs) \$25; legal and administrative, \$25.

All three commercials required food preparation which cost \$150 for the various ingredients and \$200 for the preparation. In filming a product like tuna fish preparation is of prime importance.

"For the first few takes" said John McCann of the Manoff agency, "it looked exactly like wood and darkened after a few minutes. We discovered it was important to keep the product moist and to change it constantly." The constant changing of the Bumble Bee tuna was well received by the production crew who polished off the sandwiches and salads as they came off camera. Over 120 cans were used in two days.

"Another thing we discovered," McCann continued, "was the importance of opening the can on the proper side. For the best results you have to open the top of the can, since the bottom of the meat is usually scorched when cooked in the canning process."



Salad commercial asks "Can you pick the Bumble Bee Salad?" No people are used, just a narrator. Special effects, appearing and disappearing cans, swirling and vanishing salads, hold viewer's eye

Health directed commercial asks "Can you pick the highest protein food?" After typical wrong choices of meat and milk, Bumble Bee is shown as highest in protein. Giant Tuna can prop cost \$75



The salad commercial also presented Manoff and MPO with the problem of how to separate the tuna fish to demonstrate its firmness and uniform quality in an appetizing manner.

"Our approach of separating the middle of tuna meat resulted in a rather non-descript mass. We discovered that in Boston, on WBZ where some live commercials were done, the wife of a Bumble Bee distributor had complained that the commercials were not displaying the product properly. She demonstrated," McCann continued, "that if we broke off a small piece running with the grain of the meat the product kept its appetizing look."

"MPO guided us in the filming of the salad commercial particularly, which was the one which required many special effects. At one point, our storyboard showed several salads on the screen swirling off in various paths. To follow this scheme exactly would have required stop-motion, an expensive process. Marvin Rothenberg suggested that we slowly spin the

ARTICLE IN BRIEF

Three basic Bumble Bee commercials, each produced in four versions, cost \$11,500. Personnel was the largest single production expense, at \$2,737. Optical work was second at \$1,100. Special problem was posed: production time could be only 3 weeks.

stand on which the salads were placed, film this in slow motion and then speed the film up for the final effect. This is what we used in the final version at a saving of time and money."

In this campaign for Bumble Bee, the Manoff agency has turned away from the current "adjective and recipe" sell in favor of a stress on brand and uniform quality. The idea for this "Can you pick the Bumble Bee Tuna?" theme was suggested when the agency ran a private "taste-test" session at the Waldorf. Over 10 different brands, all unidentified, were tested and, according to Richard K. Manoff, president of the agency, "We were able to distinguish the Bumble Bee tuna from the other brands on the basis of its uniform quality. The idea for the campaign established, we went to work."

"The account was signed December 21th. The campaign was on the air in 20 markets by March 1st. The client is in Astoria, Oregon, we're in New York. That's pretty good time."

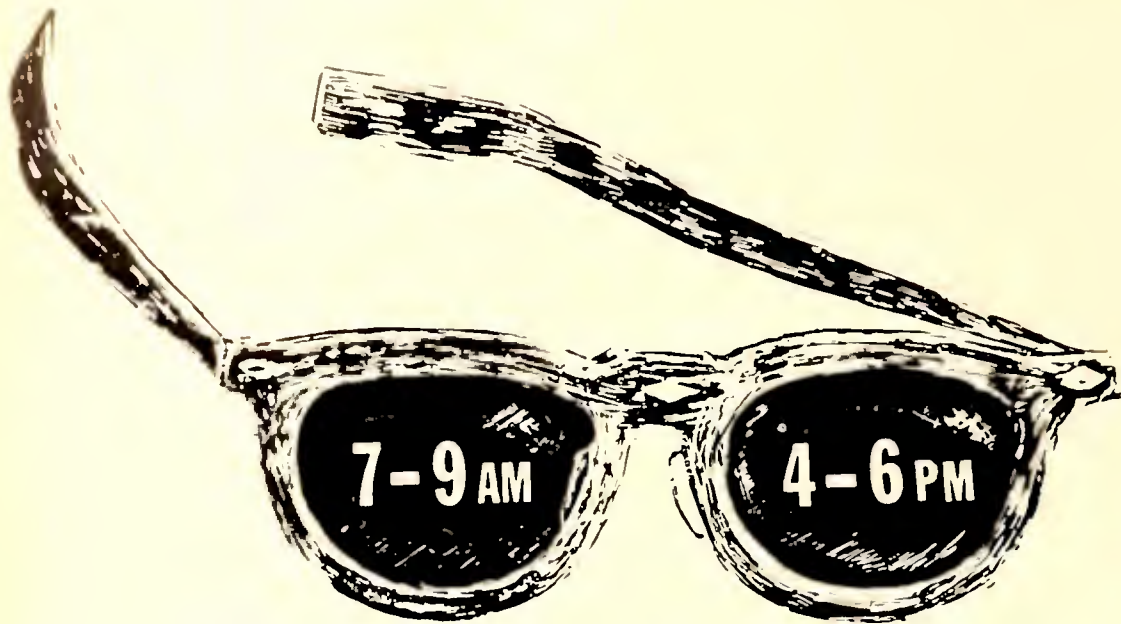
Handy timebuying tool

NEW SPOT RADIO CALCULATOR

The need among agencies for quick methods of estimating spot campaign costs has led to a variety of prepared estimators, usually put out by reps. The SRA and Peters, Griffin, Woodward have put out spot radio estimators in the past and The Katz Agency and Blair Ty put out spot tv estimators regularly. John Blair and Co. last month added to this list a new spot radio calculator emphasizing the saturation aspects of the medium rather than the unrealistic gross (one-time) rates. The calculator provides costs for campaigns involving one station per market in up to the top 100 markets. A new wrinkle is the inclusion of costs in premium time, which, in the case of the stations covered, embraces 6:00 or 7:00 to 9:00 a.m. and 4:00 to 6:00 p.m. Cumulative figures are given by groups of five markets ranked by population data according to *Sales Management*. All costs given are for 52-week campaigns, cover Blair stations in markets where there is one. Stations in non-Blair markets were picked by a group of media buyers from four agencies. Rates are based on January 1957 SRDS book. The Blair calculator is reproduced below:

METROPOLITAN MARKETS*	NUMBER OF ANNOUNCEMENTS WEEKLY				PREMIUM TIME 12 PLAN
	12	24	48	96	
First 5	\$ 2,500	\$ 4,500	\$ 8,800	\$ 17,250	\$ 3,100
" 10	3,800	6,950	13,450	26,400	4,850
" 15	5,100	9,400	18,000	35,250	6,500
" 20	6,400	11,750	22,400	44,000	8,200
" 25	7,300	13,450	25,200	49,450	9,400
" 30	8,750	16,000	30,050	58,900	11,100
" 35	9,500	17,300	32,450	63,750	12,050
" 40	10,350	18,900	35,450	69,600	13,150
" 45	11,200	20,400	38,250	75,200	14,250
" 50	11,700	21,300	40,000	78,700	14,850
" 55	12,500	22,850	42,950	84,100	15,900
" 60	13,400	24,450	46,050	90,300	17,050
" 65	14,400	26,300	49,600	97,350	18,150
" 70	15,100	27,500	51,900	101,950	18,900
" 75	15,500	28,250	53,450	105,000	19,400
" 80	15,950	29,100	55,050	107,550	20,000
" 85	16,450	29,900	56,450	110,250	20,550
" 90	17,150	31,150	58,950	115,150	21,300
" 95	17,700	32,100	60,750	118,700	21,850
" 100	18,250	33,000	62,500	122,150	22,750

* Includes only one station per market. ** 52-week order.



THESE CLIENTS AREN'T "PRIME TIME BLIND"

Q-Tips, Sunshine Biscuits, Gillette, Rayco
are among spot radio clients who include "non-prime"
hours in their campaigns with big success

The fanatical client worship of the so-called prime times in spot radio (7 to 9 a.m. and 4 to 6 p.m.) is strictly a station and rep problem. Agency timebuyers may have their own religions, but nobody so far has smashed any idols for the clients.

To convince such clients that at every hour of the day—as long as stations are programing—potential customers are tuned in, takes a lot of missionary work. Some stations are engaged in this propagation of the truth. So are some station reps. There are even a handful of agency timebuyers who have courageously guided clients into daytime and nighttime successes.

In fairness to client-thinking, there are also a substantial number of spot radio advertisers who are capitalizing on other than the "traffic hours." The surprising thing, however, is that some of these extremely successful clients, together with their agencies, prefer to hide their lights under the bushel rather than attach to themselves the "stigma" of buying as individuals instead of following the herd. "Sure, we're doing great with our saturation buys in all hours," an agency adman told SPONSOR, "but for heaven sake don't tie us into a non-prime time piece. It makes us look like odd-balls."

Eventually this attitude will change. Facts will filter through. Facts such as are included in the new presentation delivered by Larry Webb, manager of Station Representatives Association, at the NARTB convention last week. Among the things that the SRA committee turned up in preparing this presentation were: (1) While tv reaches tremendous peaks daily, radio listening fluctuates very little. (2) The best time to reach housewives is between 9 a.m. and 3 p.m. (3) Among professional men in metro markets (where tv penetration is highest) 90.4% listen to radio during each week, and their homes have an average of 3½ radio sets. (4) In the category of business and professional men, SRA found that 30.2% of those interviewed are listening in the afternoon and 25.8% in the evening. They are listening all over—in autos, home workshops, offices.

A number of individual stations and rep firms are also shouldering the responsibility of converting advertisers through intelligent presentations. WOLF, Syracuse, N. Y., has prepared a 12-page brochure, for example, that points up auto traffic hours and also includes a chart on car listening Mon-

days through Fridays that shows its Hooper ratings on car audience to be nearly as great between 11 a.m. and 12 noon as between 7 a.m. and 8 a.m.—11.7 to 13.1. The same chart shows that between 2 and 3 o'clock in the afternoon it gets a rating of 13.5.

Efforts like this plus the efficacy of personality shows in other than the "prime hours" may eventually bear fruit and when it does, there will be many clients and advertisers who will cheerfully boast of having "discovered" daytime or nighttime radio.

ration of announcements every half hour between 9 a.m. and 9 p.m. with an additional campaign on WIDD. **Gillette (Maxon)**: This company is currently in six test markets (Albany-Troy, Boston, Buffalo, Columbus, Pittsburgh and Philadelphia). Announcements are spotted mainly in pop music shows. They buy 4 to 6 p.m., but about 35% of all buys are between 7 and 11 p.m.

Institute of Life Insurance (J. Walter Thompson): A year ago this company moved experimentally into spot

With about 40 to 50% of its announcements in daytime and the balance in "traffic" hours, in about 100 markets, this wine is selling well. Some slotting is also done on Sundays to reach the family audience.

Pharmaco, Inc. (Doherty, Clifford, Steers & Shenfield): For Feenamint, Chooz and Medigam, this client is in about 150 markets. Buying strategy is to reach the audience wherever it is. Within certain time segments they buy across the board, and everything is considered market by market. About

QUARTET OF TESTIMONIALS FROM CLIENTS IN NON-PRIME HOURS

TOOTHPASTE

WMA, Los Angeles. "Congratulations gain! During January and February, competitive activity was the greatest in the history of the toothpaste business and yet Pepsodent held its own with the consumers. Undoubtedly our handling of *Suzie Q* and *Billy Brown* and "your" public are the major factors in this success story. Thanks." Shows listed are daytime.

SOURCE: CBS Radio Spot Sales success story presentation.

BEER

WBBM, Chicago. "Your Art Mercier offered a supply of fishing lures to anyone sending in a Monarch Beer Sixpac handle or 6 Monarch labels. Response? In the initial 13 weeks of Monarch's offer, Art Mercier pulled 5,603 pieces of mail. His salesmanship, then, accounted for the sale of at least 118,854 bottles or cans of Monarch Beer during first 13 weeks."

RECORDS

WCAU, Philadelphia. "Man Charles Company used *All Night Watch* with Johnnie Lupton to promote 1-week test offering a Glenn Miller album for \$10.15. Within the week some 40 requests came in. The client went into a second week—pulled 66 replies . . . went for 13 weeks . . . figures showed 283 orders . . . a nearly \$3,000 return!" Post-midnight hours can sell, too.

OLIVE OIL

KCBS, San Francisco. (From Richmond Wholesale Grocery on Bertol Olive Oil): "When a radio personality devotes only 20 seconds a day for one week and achieves this response, I think it . . . shows without the homemaker has in your program. Whenever I am able to sell 52 units of any item costing over \$1.00 then it is a very successful promotion

Meanwhile, here are a few of those who already have discovered that the clock has many hours and that every hour finds someone listening to radio. (In the 16 March SPONSOR article, "Don't be prime time blind," the success of American Airlines, Seaboard Finance and GMAC in non-"prime" hours was covered.) Many of them buy 7 to 9 a.m. and 4 to 6 p.m., but they have not limited themselves to such buys.

Q-Tips, Inc. (Lawrence C. Gumbiner Agency): This product has many uses. Messages on its multiple uses are frequently slotted in the "prime hours." But on its special uses for babies, daytime announcements have brought much success.

Sunshine Biscuits (Cunningham & Walsh): This client which is in a limited number of markets with spot radio, is doing well in all hours—daytime, late evening, Saturdays and Sundays. A lot of its radio is used to supplement heavy use of tv, but some campaigns are exclusively radio. One of its successful campaigns is on WCOP, Boston, where it runs a satu-

radio. They spent \$10,000. This year, they increased their advertising budget almost ten-fold. From October through May, they will have spent in spot radio nearly \$100,000 on about 30 major stations, all with strong farm directors. More than 50% of the slottings are at noon; less than 50% are bought between 6 a.m. and 8 a.m.

Hudson Pulp & Paper Co. (Norman Craig & Kummel): Buys afternoon participations in local women's personality shows, finds such programs and hours efficient especially for launching of new products. Right now is in an intensive campaign in 10 markets to introduce its line of toilet tissue. By June, it expects to be in 30 markets. **Manischewitz Wines** (Emil Mogul):

ARTICLE IN BRIEF

At no hour of the day is radio deserted. The new SRA presentation points up the fact that while tv reaches exceptionally high peaks, radio listening fluctuates little. Once this fact is absorbed, more spot radio clients will move to hours other than 7 to 9 a.m.


10 to 50% of all buys are outside so-called "prime" morning hours.

Fleischmann's Yeast (JWT): Uses practically all daytime in about 35 markets. Looks mostly for best women's participating programs.

Sutton Deodorant Stick (Lawrence Gumbinner): Divides its buys about half and half between "traffic" hours and daytime.

Shulton, Inc. (The Wesley Associates): Uses, in addition to the "prime hours," afternoons and weekends for its Old Spice line. This client is in about 18 markets on a 52-week basis. Weekend buying is aimed at getting the men.

Welch's (Richard K. Manoff): Daytime personality shows doing exceptional job for tomato juice in New York and New England areas. Refreshment wine, with announcements slanted at women, is getting a good play through daytime buys in about 18 states in the northeast.

Rayco Auto Seat Covers (Emil Mogul): About a third of all announcements in 60-market coverage are daytime and weekends. 

**"Off-beat" approach
can sell the product**

These commercials illustrate the theory of carrying out a single theme in more than one medium. Library scene (1) is a tv spot taken from the Daily News poster campaign. Below is a tv visualization of the "who put eight great tomatoes in that itty-bitty can?" theme of Contadina's radio spot. Both are by Cunningham & Walsh



WHO MAKES

Three agency men lock horns

Five weeks ago, Dave Bascom, chairman of the board and creative head at Guild, Bascom and Bonfigli, San Francisco, said his piece about today's tv commercials. In the SPONSOR article, "Do your commercials have that Madison Avenue droop?" (16 March, page 29) Bascom scores the inbreeding of ideas on "advertising row."

"It just gets me," Bascom says, "the way all the agencies are sort of jammed into some 20 or 30 blocks. It's no wonder so many commercials are alike—how can you think a thought of your own when you're facing each other day in and day out like these Madison Avenue boys do?"

This challenge flung, Madison Avenue responded instantly and admirably. And even Bush Street, San Francisco, rallied to Madison Avenue's aid.

But it should sell while entertaining

The product itself need not be dull. If the commercial exhausts itself entertaining, the reaction may be "what a great commercial" rather than "what a great product." While using devices to maintain interest, the commercial should get right down to the sale. (l.) Nescafe brand sell, (r.) Ajax jingle approach, both Bryan Houston



THE COMMERCIALS DROOP?

with Dave Bascom, who blames Madison Avenue



Replying to Dave Bascom are (l to r) Bill McKenna, associate copy chief, Bryan Houston, New York; Dave Lippincott, tv-radio group head, McCann-Erickson, New York; and Howard Gossage, v.p., Brisacher, Wheeler, San Francisco div. of Cunningham & Walsh

William McKenna, Jr., associate copy chief, Bryan Houston, New York, sees Bascom's comments as similar to the hyper-critical cries of the 1930's when space advertising was taking a beating. Although this criticism led to improvement, it brought along with it "... a tidal wave of expensive nonsense, accented by the oblique approach...."

David M. Lippincott, tv and radio group head for Chesterfield at McCann-Erickson, New York, counters Bascom with the remark that the seven principles outlined by Bascom for good commercials are the foundation of *any* theatrical presentation and that any creative man who didn't use them instinctively "... would be out of his skull."

Howard Gossage, vice president and

tv-radio director of the Brisacher, Wheeler, San Francisco, division of Cunningham & Walsh, gives a non-partisan strength to the rebuttals, commenting that he could not see how "... remoteness from the 'incestuous anthill' of Madison Avenue somehow gives a creative edge."

After the initial assault, a truce was called. All four men agree that something makes some commercials droop. And here's what they think it is:

David M. Lippincott, McCann-Erickson, New York:

See here, Bascom... It's just about impossible to argue with your points. Six of the seven are such obvious truisms that any television creative man who didn't follow them instinctively would be out of his skull. One of

them—"the frequent repetition of the same commercial will make viewers immune to your message"—is a point of view that could be argued until the cows learn how to spell Guild. Bascom & Bonfigli, since research now indicates that *many* commercials *gain*, rather than lose, through repetition.

What the question boils down to, then, is *why* are there so many frighteningly bad commercials on the air? Why so many that flout your seven principles with obvious relish (actually they aren't yours, at all, Bascom—they're the foundation of any theatrical presentation, and what else is tv?)

I don't think you can lay it at the feet of the creative man. (Good! Now we can blame somebody else.) But you must remember there is a whole host of people in between the writer's

original concept and what appears on the screen. A lot of these good people cling to print words, concepts, and techniques as desperately as a baby to its favorite blanket. And like the baby's blanket, it represents transparently false security. But be of stout heart, Bascom: they are learning and learning *fast!* Not always willingly, of course, but as they've watched more and more billing go to agencies that *do* understand television, they've plain just *had* to learn (only a corporate modesty keeps me from naming one).

At any rate, here's hoping that your

private world of great television commercials will soon be with us . . . free of burning stomachs, diagrammatic viscera, and the endless procession of white-coated sepulchers.

William McKenna, Jr., Bryan Houston, New York:

Criticism of tv commercials seems to have reached a peak reminiscent of the Thirties when it was space advertising that was under fire . . . and from which we could learn some valuable lessons.

That drive produced a great many

valuable and lasting improvements in magazine and newspaper advertising. But its by-product was a tidal wave of expensive nonsense, accented by the oblique approach, a general assumption that virtually every product was negative in consumer interest, that readers had to be entertained, trapped or beguiled into reading the advertisers' selling points.

The question was raised as to whether, in many cases, the consumer reaction wasn't "What a great ad!" rather than "What a great product!" It was raised so often it became a cliché.

You don't see much of that kind of space advertising any more. Read any magazine or newspaper and you'll find that most of the advertising, while it employs potent attention and interest devices, wastes no time in getting into the sale, and in registering the brand.

There are enough known successes among tv commercials to prove that the same approach is valid in this area, too.

This agency's Ajax Cleanser and Maypo Cereal commercials, both successful by any yardstick, are highly entertaining and yet they sell from the opening second. The same is true of the Bryan Houston Nescafé Instant Coffee "Fresh-Roasted Flavor" commercials. The wonderful Jell-O "Chinese baby" is another example. And the omnipresent Schaefer Beer "real beer" ID's are compact gems of entertainment-plus-sell.

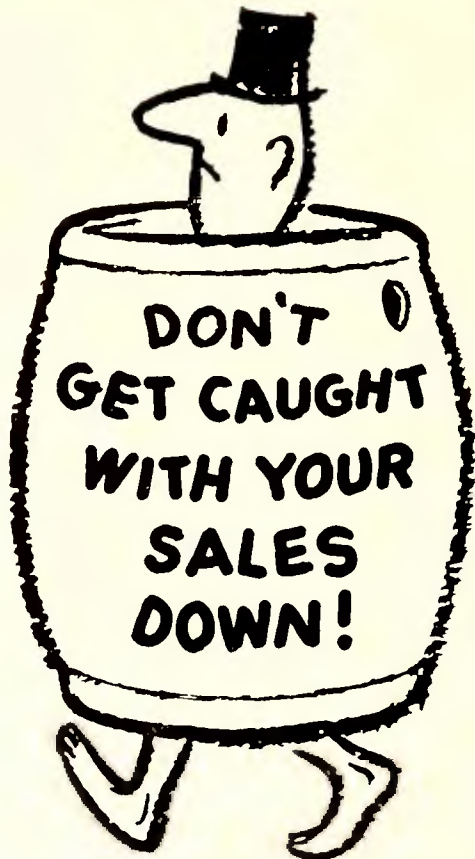
This kind of tv writing is harder. It goes on the assumption that it's got to be right as well as bright. And, happily, it's not as rare as critics might lead us to think.

Howard Gossage, Brisacher, Wheeler, San Francisco:

In its March 16 issue SPONSOR carried an admirable article on the tv commercial credo of Dave Bascom of Guild, Bascom & Bonfigli and Dean of San Francisco, Seduction-Not-Rape School of Advertising. I, for one, was greatly heartened by Mr. Bascom's suggestion that remoteness from the incestuous anthill of Madison Avenue somehow gives a creative edge. I do hope this is so, for I need all the edge I can get. If moving even farther, say to Tibet, helps, Lhasa here I come.

However, just being far from the Rome of advertising is not necessarily an advantage here in Athens when it

(Please turn to page 44)



When sales are down . . . your slip is showing! You just forgot to sell South Texas with KONO Radio. Sell 'em up down South without a barrel of money . . . buy KONO Radio at the lowest cost per listener from your H-R or Clarke Brown man.

860 kc 5000 watts
KONO
SAN ANTONIO RADIO

maximum power on
channel 2



sales punch!

Your product will be a sales-winner in the Prosperous Piedmont section of North Carolina and Virginia when you buy WFMY-TV. Why? Because no station or group of stations delivers the sales wallop in this mighty industrial area of the South as does WFMY-TV. Call your H-R-P man today for details.

50 Prosperous Counties • 2.1 Million Population
\$2.7 Billion Market • \$2.1 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
Southern Pines
Fort Bragg
Sanford
Martinsville, Va.
Donville, Va.

wfmy-tv
Channel 2

GREENSBORO, N. C.

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



Basic

Since 1949



**DOUBLE-CROSS IN
AMSTERDAM!**



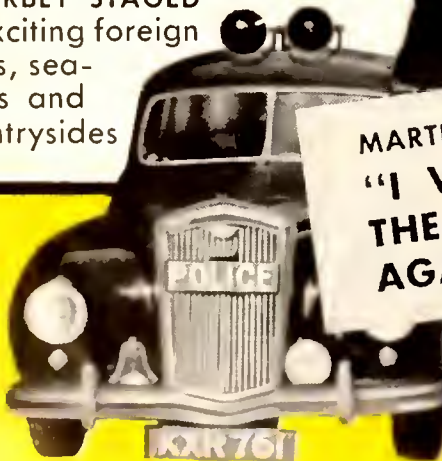
**SUSPENSE IN
LONDON!**



**MYSTERY IN
PARIS!**



**SUPERBLY STAGED
in exciting foreign
cities, sea-
ports and
countrysides**



**MARTIN KANE'S CREDO:
"I WORK WITH
THE POLICE—NOT
AGAINST THEM!"**

HIGH-TENSION

'The NEW Adventures of

MARTIN KANE

starring

WILLIAM GARGAN

... to the viewing public he IS Martin Kane!

Side by side with Scotland Yard, the French Surete, the police of all the Continent, this resourceful American Private Investigator pursues law-breakers all over the continent.

THRILLS

IN COLORFUL FOREIGN COUNTRIES!

ZIV'S NEWEST
AUDIENCE-ATTRACTING
MYSTERY-ADVENTURE
TV SERIES!



FLASH!

ALREADY BOUGHT BY

- ANHEUSER-BUSCH
in 8 markets
- STROH'S BEER
- DREWRY'S BEER
- PROGRESS BEER
- HUMPTY DUMPTY
STORES
- FALSTAFF BEER
- WHITE WAY LAUNDRY
- JIM REED CHEVROLET
- UNITED GAS
- KROGER

and stations:

- KERO-TV in Bakersfield
- WTVY in Dothan
- KTTV in Los Angeles
- KPHO-TV in Phoenix
- KOA-TV in Denver
- WOR-TV in New York
- KTNT-TV in Seattle-Tacoma
- WTVJ in Miami
- WGN-TV in Chicago
- WILK-TV in Wilkes Barre
- KRDO-TV in Colorado Springs
- KOAT-TV in Albuquerque
- KOPO-TV in Tucson
- WNAC-TV in Boston



FOR AN
UPSWING
IN SALES

get TV'S most firmly established mystery-adventure here in an ALL-NEW series. Write, phone or wire for an early audition.

DROOPING COMMERCIALS

(Continued from page 40)

comes to ideas for tv commercials. For one thing, many of the New York shows are kinked for later transmission and that puts our locals at least three hours behind in case there is a snitchable idea. On the other hand, there are fewer of us and the weather is better. Apart from these considerations the same laws of creative turgidity apply here as in the land of what a friend of mine—on viewing the hordes of Madison Avenuers in their summer

shantungs and coconut straws—called the Godless amish.

Mr. Bascom, while agreeably explicit about how to make commercials better, dwelt scarcely at all on the basic reasons why they aren't good to begin with. I can suggest three:

1. Client Schizophrenia. The client in his natural state is a wild thing, a naive child who believes that his product is the most fascinating creature of an indulgent providence. His concept of the ideal commercial is one in which he, in person, states that his competi-

tor's product, by name, is garbage.

This baser nature is submerged in time and is hardly visible in the conformist we see twirling around the industry-wide Maypole in tighter and tighter circles. He wants to go off at a tangent, yet he can't bring himself to let go of the ribbon. All those other fellows can't be wrong can they?

(A frightening humility is apt to result from this folderol. I have actually had a client tell me that his product was uninteresting. His agency's research proved it, he said. I asked him if he thought his product was any less interesting than Modess.)

2. Agency Cravenliness. Or Maybe It's Just that They Can't Think of Anything. In any event, the music for the Morris dance above is provided by agencies, and unless one of them changes the tune, everyone will go right on playing three blind mice.

Most clients, for reasons noted, have an atavistic yen for throwing the bull over the fence. The biggest reason they don't do it more often is that agencies don't give them the chance, perhaps on the theory that the client might strain himself, and this, as we know, will reflect poorly on the agency. So what they do instead is just move the fence back a ways.

3. Flop Sweat. This charming show business term refers to what an entertainer exudes when he is laying an egg, knows it, but nevertheless dogs it on through to the last dismal line. This is a very painful and embarrassing thing to watch.

Now, think back over some of the spots you've seen lately. If those people were giving any other kind of performance than a commercial, wouldn't you just smell the flop sweat? All the signs are there—the bright desperation, the false heartiness, the repetitious phrases of a man who is telling a story that isn't going over.

Advertising flop sweat is different in that people are seemingly not conscious of it when they create a banal commercial. Could it be that flop sweat is accepted as the norm?

The only answer I know to this is to, as Mr. Bascom suggests, regard tv commercials as entertainment in an entertaining medium. By taking the responsibility of pleasing our audience, we are quite apt to get them in the palm of our hand. When we don't, we'll really have flop sweat—and that will happen, too. But we'll know it: and know what to do about it.

**Have the
BIGGEST
Helping of
Rochester
Listeners!**



*LATEST ROCHESTER PULSE, OCT. 1956

Competing with FIVE other Local Stations,
WHEC Averages More Than 27%
of the Local Audience

MORNINGS
AFTERNOONS
& EVENINGS!

BUY WHERE THEY'RE LISTENING . . . ROCHESTER'S TOP-RATED STATION



Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL Co., Los Angeles, San Francisco

In The St. Joseph, Missouri Market . . .

IF THERE'S A CROP MADE
OR A STEER SOLD . . .



IF THERE'S A HOMERUN HIT
OR A BASKET GOALED . . .

IF THERE'S A RECORD NEW
OR A MELODY OLD . . .



IF THERE'S NEWS MADE
OR A STORY TOLD . . .

In fact, if it happens in the KFEQ area
YOU HEAR IT ON KFEQ RADIO

KFEQ

ST. JOSEPH, MISSOURI
680 KC • 5000 WATTS
A KENYON BROWN STATION
SIMMONS ASSOCIATES
Representatives

Pick your audience . . . KFEQ has it and keeps it by maintaining complete and varied programming. Market reports, weathercasts, farm service and homemaker programs for the rural audience. Women's shows for the housewife . . . music shows for both teen-agers and adults. And KFEQ is the favorite with the men, too, because of up-to-the-minute news and sports coverage. If you want to reach one or all of these audiences . . . try KFEQ.

a new twist in radio puts **KOBY** on top in San Francisco



KOBY's hypnotic formula in music and news has captured the San Francisco audience!

February-March Hooper ranks KOBY No. 1 station all day—every day. Weekday ratings of 17.8 a.m., 25.5 p.m., 29.3 Saturday, and 33.8 Sunday cinch KOBY as the leader.

ALL surveys show KOBY as the fastest rising station in San Francisco. KOBY's 10,000 watts (the most powerful independent in San Francisco) boom out and sell the entire bay area.

KOBY operates full time—sells full time. See Forjoe for the info on KOBY—the hottest station in the nation's 7th largest market.

MID-AMERICA BROADCASTING COMPANY

KOSI, Denver, Colo. • WGVM, Greenville, Miss.

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Safety Razor, NY	Mc-E, NY	CBS 170	Baseball Game of Week, 1:55 or 2:25 pm-concl, 6 Apr, 26 wks
Chevrolet, Detroit	Camp-Ewald, Detroit	NBC	Chevy Show Su 9-10 pm; 6 Oct, 52 wks
Falstaff Brewing, St. Louis	DFS, NY	CBS 105	Baseball Game of Week, 1:55 or 2:25 pm-concl, 6 Apr; 26 wks
S. C. Johnson, Racine, Wis	NLGB, Chi	NBC 130	Steve Allen; alt Su 8-9 pm; 7 Jul; 52 wks
Knomark Mfg, Brooklyn	Mogul, NY	NBC 84	Masquerade Party; W 8-8:30 pm; 29 May, 12, 26 June
Liggett & Myers, NY	Mc-E, NY	NBC	Fisher-Gobel Show; alt Tu 8-9 pm, 24 Sept, 52 wks
Miles, Elkhart, Ind	Wade, Chi	ABC	Wednesday Night Fights; 10 pm-concl; 5 June; 52 wks
Park & Tilford, NY	Mogul, NY	NBC 84	Masquerade Party; W 8-8:30 pm; 17 Apr, 1, 15, May
Philip Morris, NY	Burnett, Chi	CBS 168	Baseball Game of Week, 1:55 or 2:25 pm-concl; 6 Apr; 26 wks
Philip Morris, NY	Ayer, NY	ABC	Mike Wallace; Su 10-10:30pm; 28 Apr
Scott Paper, Chester, Pa	JWT, NY	NBC	Gisele MacKenzie; Sa 9:30-10 pm; 21 Sept; 52 wks
Whirlpool Corp, St. Joseph, Mich	K&E, Chi	NBC	Fisher-Gobel Show, alt Tu 8-9 pm; 11 Sept; 52 wks

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden Co, NY	YGR, NY	NBC 91	People's Choice; alt Th 9-9:30 pm; 26 Jul; 52 wks
DeSoto, Detroit	BBDO, Detroit	NBC 156	You Bet Your Life; alt Th 8-8:30 pm; 26 Sept; 52 wks
General Foods, White Plains, NY	BGB, NY	CBS 148	Zane Grey; alt F 8:30-9 pm; 12 Apr; 52 wks
General Mills, Minneapolis	DFS, NY	ABC	Wyatt Earp; alt Tu 8:30-9 pm; Sept; 52 wks
Procter & Gamble, Cin	YGR, NY	NBC 91	People's Choice; alt Th 9-9:30 pm; 2 Aug; 52 wks
Procter & Gamble, Cin	BGB, NY	NBC 152	Loretta Young; Su 10-10:30 pm; 7 Jul; 52 wks
Procter & Gamble, Cin	BGB, NY	NBC 143	This Is Your Life; W 10-10:30 pm; 25 Sept; 52 wks
Procter & Gamble, Cin	Compton, NY	ABC	Wyatt Earp; alt Tu 8:30-9 pm; Sept; 52 wks
Ralston Purina, St. Louis	GB&B, SF	ABC	Bold Journey; M 8:30-9 pm; 29 June; 52 wks
Scott Paper, Chester Pa.	JWT, NY	NBC 113	Father Knows Best; W 8:30-9 pm; 25 Sept; 52 wks
Toni, Chi	North, Chi	NBC 160	You Bet Your Life; alt Th 8-8:30 pm; 3 Oct; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Louis F. Allen	WOV, NY, sls	WABC-TV, NY, sls
James A. Ballard	WOOW, New Bern, NJ, mgr	WKIX, Raleigh, NC, sls mgr
Vic Bikel	NTA Film Net, NY, acct exec & station relations exec	CBS Tv Film Sales, NY, acct exec
G. Roger Bower	Sir Walter Tv, Raleigh, NC, vp	WNAO-TV, WKIX, Raleigh, NC, gen mgr
Lee Browning	WFIE-TV, Evansville, Ind, acct exec	Same, gen sls mgr
Richard W. Chapin	KFOR, Lincoln, Neb, gen mgr	Same, also KRGI, Grand Island, Neb, gen mgr & vp Stuart Investment Co
Joe Clifford		KGW, Portland, Ore, local sls
John Conboye	KTSM-TV, El Paso, acct exec	KONO-TV, San Antonio, acct exec
Thomas B. Cookerly	WBTV, Charlotte, NC, Carolinas sls mgr	Same, natl sls mgr
Joseph Flynn	KFSC, Denver, sls mgr	KOSI, Aurora-Denver, acct exec
Robert Gallagher	CBS Radio Spot Sales, NY, presentation writer	WCBS, NY, asst sls promotion mgr
Fritz Gibson, Jr.	National Brewing, Balt, asst mkt devel mgr	WSOC-TV, Charlotte, NC, sls
George A. Graham, Jr.	NBC Radio Net, NY, dir sls service	Same, dir sls planning
Ray Kozak	KRGI, Grand Island, Neb, sls mgr	Same, station mgr
Roger Larson	KFOR, Lincoln, Neb, sls mgr	Same, asst gen mgr
Walt Lochman	KCKN, Kansas City, sls mgr	WHB, Kansas City, sls
Dave Lundy	KGO, SF, sls	Same, sls mgr
Arch Madsen	RAB, dir station services	Sponsor, NY, gen mgr
James F. McBride	Young & Titus, Lewiston, Idaho	KIMA, Yakima, Wash, sls promotion
Francis C. McCall	NBC Tv, dir news & special events	WPST-TV, Miami, gen mgr
Joseph F. McGinley	WNAO-TV, Raleigh, NC, local sls mgr	Same, sls mgr
Frank McIntyre	KLIX, KLIX-TV, Twin Falls, Idaho, vp & gen mgr	KVOS, KVOS-TV, Bellingham, Wash, vp
Russ McElwee	WXEX-TV, Richmond, Va, acct exec	WSOC-TV, Charlotte, NC, sls exec
William M. McPhillips	San Francisco Chronicle, feature writer & reporter	KSFO, SF, news dir
H. Maier	Crook Advtng, Dallas, acct exec	Blair-Tv, Dallas, acct exec
Glenn Nickell	KVAL-TV, Eugene, Ore, commercial mgr	KWRO, Coquille, Ore, mgr
Ernest H. Peterson	WTIC, Hartford, local acct exec	Same, local sls mgr
Bernard Platt	Sponsor, NY, vp & gen mgr	Same, vp & asst publisher
Edward L. Presnell	Rutledge & Lilienfeld, media dir	KXOK, St. Louis, sls
Robert Provence	WLW, Dayton, program dir	WSOC-TV, Charlotte, NC, program dir
James C. Rogers	KLAC, LA	Paul H. Raymer, Hy, r-tv sls
Donald M. Ross	KNX-CPRN, Hy, gen sls mgr	Golden West Enterprise, vp & gen mgr

NEW AND RENEW

BROADCAST INDUSTRY EXECUTIVES *continued . . .*

NAME	NEW AFFILIATION	FORMER AFFILIATION
Dave Sacks	KGO-TV, SF, sls	Same, sls mgr
Michael Stehney	Sarra, Inc, production mgr	Kling Film, Chi, vp & exec producer
Joseph W. Timberlake, Jr.	WBTV, Charlotte, NC, local sls	Same, Carolinas sls mgr
Lester S. Tobias		AAP, LA, western div sls mgr
Robert S. Tyrol	WTIC, Hartford, local acct exec	Same, asst gen sls mgr
Gerald A. Vernon	JWT, NY, asso media dir	NBC Tv Net, NY, dir sls services
Earl W. Welde	WNAO-TV, Raleigh, NC, sls mgr	Same, asst gen mgr
David Yanow	CBS Radio Net, Phila, acct exec	NBC Tv Net, Phila, sls

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Kenneth W. Akers	Griswold-Eshleman, Cleve, pres	Same, chairman
L. M. Booton	Bruce B. Brewer, Minn, partner	Same, managing partner
Pat Clark	Sutherland-Abbott, Boston, acct exec	Noble-Dury, Nashville, acct exec
Frank C. Clayton	Burnett, Chi, asso media group super	Gardner, St. Louis, media group super
Walter C. Davison	Western Advtnng Agcy, LA	Same, vp chg mktng & new business
George DePue	Bryan Houston, NY, vp & acct exec	Grey, NY, acct exec
Edward C. Dolph	Collier's Mag, NY, asst promotion mgr	Roy S. Durstine, NY, creative staff
Robert A. Failey	Ayer, Phila, plans-merchandise exec	Gardner, St. Louis, acct exec
Charles Farran	Griswold-Eshleman, Cleve, creative dir & vp	Same, pres
Edwin L. Fletcher	Russel M. Seeds, Chi, asst research dir	Same, research dir
Glen W. Fortinberry	R&R, Houston	Maxon, Detroit, asst to pres
Clarence E. Hale	BBDO, SF, acct exec	Same, vp
Margaret Harrison	Gaymor Co, super mkt promotions	BBDO, NY, asst to sls promotion dir
W. Denning Harvey	K&E, NY, acct exec	Same, also vp
Frank A. Helton	R&R, SF, acct super	Same, vp & office mgr
Paul Keller	Bryan Houston, NY, asso research dir	Reach, McClinton, NY, asso research dir
Clayton Kenney	Griswold-Eshleman, Cleve, acct exec & art dir	Same, vp & creative dir
John B. Lanigan	NBC, NY, sls mgr chg daytime-sports-special events	Compton, NY, vp & acct super
Peggy LeBoutillier	Nassau Guardian, Bahamas, feature writer & columnist	Anderson & Cairns, NY, dir beauty publicity
Irving Levine	JWT, NY, traffic	Getschal, NY, production mgr
George Ludcke	Calkins & Holden, Minneapolis, office mgr	Reach, McClinton, Minneapolis, office mgr
J. Clarke Mattimore	K&E, NY, acct exec	Same, also vp
Claude G. May		Western Advtnng Agcy, LA, acct servicing
Miles C. McKearney	Foster & Davies, Cleve, vp	Same, member board & exec committee
John Mills	Milloy Advtnng, Wash DC, acct exec	Mills Advtnng, Tulsa head
Don O'Leary	K&E, NY, acct exec	Same, also vp
Timothy J. O'Leary	Calkins & Holden, NY, media	Reach, McClinton, NY, r-tv media
Olive M. Plunkett	BBDO, NY, fashion copy super	Same, vp
Victor Ratner	Mc-E, NY	B&B, NY, vp
Reggie Schuebel	NC&K, NY, vp	Guild, Bascom & Bonfigli, NY, dir net relations
Wayne Stewart	Gardner, St. Louis, dir service dept	Same, acct exec
Bud Sherak	K&E, NY, research dir	Same, also vp
Gale M. Spowers	Wm Barber, Colo Springs, acct exec	Galen E. Broyles, Denver, acct exec
Elsworth Timberman	B&B, NY, asso acct exec	K&E, NY, acct exec
Larry C. Varvaro	K&E, NY, asst acct exec	Same, acct exec
Blair Walliser	John W. Shaw, Chi, Ny r-tv rep	Same, also acct exec-NY accts
Ted Weeks	Gardner, St. Louis, acct exec	Same, also dir merch & chairman merch advisory bd
Philip M. White	Calkins & Holden, Chi, office mgr	Reach, McClinton, Chi, office mgr
Harry Witt	Calkins & Holden, LA, office mgr	Reach, McClinton, LA, office mgr

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Carol Bag	Jack Gilbert Asso, acct exec	Borden Co, asst advtnng mgr-chem div
Peter J. Cole	Sterling Brewers, territorial sls rep	Same, asst sls mgr
William O. Dillingham	Pabst Brewing, exec vp	Same, also Hoffman Beverage Co, pres
Howard Eaton, Jr.	Y&R, tv acct rep	Lever Bros, r-tv media mgr
Carlyle E. Miller	Lentheric, natl field sls mgr	Park & Tilford, gen sls mgr-toiletries & dyestuffs div
Katie Saunders	General Foods, product publicist	Lever Bros, brand publicity mgr

NEW FIRMS, NEW OFFICES (Change of address)

Anderson & Cairns, NY, has moved its public relations and publicity dept to new quarters at 145 E 75th St

CBS, Chi, is now located at 630 N McClurg Court

Gresh & Kramer, Phila, will move to 1717 Sansom, effective 4 May

Ben H. Harkins, Seattle, new firm specializing in r-tv production & planning & sales promotion, is located in the 1426 Fifth Ave Bldg

Kennis Film Service, NY, has moved to 311 W 43rd St

KUAM, Agana, Guam, has established a new business office at 324 Natividad Bldg, Escolta, Manila, P. I.

Jack Masla & Co, NY, is new r-tv station rep firm with offices at 551 Fifth Ave

McCann-Erickson, Montreal, will be located at Peel Centre, 2055 Peel St, effective 29 April

Pintoff-Lawrence Productions, NY, new in production of animated films for theatrical release, tv programing & commercials, is located at 129 W 52nd St

Kenneth Rader Co, NY, has reopened with offices at 15 E 48th St

Trans-Lux Tv now has an LA office at 1966 South Vermont Ave

The Zakin Co, NY, is new agency with offices at 386 Fourth Ave

WGR-TV SELLS BUFFALO!

TIES



ABC AFFILIATE CHANNEL 2
Peters, Griffin, Woodward, Inc.

TELEPULSE

RATINGS: TOP SPOTS

Rank	Past rank	Top 10 shows in 10 or more markets Period 1-7 February 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS							3-STATION MARKETS		
				N. Y.	L. A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Balt.
1	2	Highway Patrol (M) ZIV	21.4	15.2	12.9	17.3	20.3	9.5	19.9	11.9	11.8	16.9	23.7	16.2	22.2	12.5
2		State Trooper (A) MCA	21.0	4.9		6.7	20.7	18.8			15.9	11.5			21.9	
3	1	Death Valley Days (W) PACIFIC BORAX	20.0	10.7		10.7						10.2			15.9	9.5
4	4	Sheriff of Cochise (W) NTA	18.9	3.9	8.8	15.7	21.5	15.4	16.9	10.2	14.7		24.8	11.3		
5		Dr. Hudson's Secret Journal (D) MCA	18.4	3.4	7.9		15.2	11.2	13.0	22.5	11.5		18.9	4.0	15.9	
6	10	Waterfront (A) MCA	18.2	4.7	5.5	13.5	19.7		13.0	19.5	7.9	24.4		8.7	11.2	18.2
7	5	Superman (A) FLAMINGO	18.1	6.9	7.5	9.5	21.7	12.5	14.5	11.0	15.5	24.5	24.8	14.7	22.0	25.0
8	7	Annie Oakley (W) CBS FILM	17.3	7.2	7.2	6.7	27.0	20.0	15.5	17.7	16.9	24.9	22.2	13.3	14.3	17.2
3	8	Science Fiction Theater (SF) ZIV	17.3	10.2	11.4	18.7	20.0	8.2	7.5	6.5	9.2	8.2	19.8	9.2	17.7	15.7
9		Cisco Kid (W) ZIV	17.0		7.5		12.5		12.9					12.7	14.7	16.0
Top 10 shows in 4 to 9 markets																
1	1	Doug. Fairbanks Presents (D) ABC FILM	24.8	14.2							18.2				12.7	
2	2	Esso Golden Playhouse (D) OFFICIAL FILM	17.7				13.5					19.9	9.9		14.9	8.1
3	4	Life of Riley (C) NBC FILM	16.7		14.3	24.9		15.0		6.9	9.2		29.7			
4		Count of Monte Cristo (A) TPA	16.6	1.0	5.3		29.4	9.2	8.7	16.2				11.2		
5	3	Frontier Doctor (W) HOLLYWOOD TV SERVICE	16.6						16.9	16.4					14.5	
6	5	Patti Page (Mu) SCREEN GEMS	14.8				13.7		5.5	10.1						
7		O. Henry Playhouse (D) GROSS KRASNE	14.6	3.8		13.0			7.3		13.5	13.5	12.7		13.9	
8	6	Code 3 (M) ABC FILM	14.0		11.6	17.0				9.0	12.9	12.3	15.2	12.7		
9		Jungle Jim (A) SCREEN GEMS	13.5	5.2	9.9				6.5	10.7				12.9		
10		Stories of the Century (W) HOLLYWOOD TV SERVICE	13.5	2.0	6.3	7.5	15.3			12.9						

Key type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated. 1, hr., 1/2 hr. & hr. length, telecast in four or more markets. The average rating is a weighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 1-7 February. While network shows are fairly stable from one month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all in last

FILM SHOWS

3-STATION MARKETS				2-STATION MARKETS				
no.	Cleve.	Columbus	St. L.	Birm.	Charlotte	Dayton	New Or.	Providence
12	29.2	29.5	26.2	29.0	36.3	44.3	26.5	
	wjw tv	wbns tv	kwk tv	wbre tv	wlio tv	wdsu tv	wjar tv	
	10:30pm	10:30pm	10:30pm	9:00pm	9:00pm	10:00pm	10:30pm	
			24.4	30.3	36.8	39.3		
			ksd tv	wbre tv	wlio tv	wdsu tv		
			9:30pm	9:30pm	7:00pm	10:00pm		
	18.7	31.5	30.2	62.5	9.5	35.0	11.3	
	wjw tv	wbns tv	kwk tv	wbtv	wlio tv	wdsu tv	wjar tv	
	7:00pm	9:30pm	9:30pm	8:00pm	6:00pm	10:30pm	6:00pm	
2	19.7	27.5	15.2	43.8	24.0		30.5	
	kyw tv	wbns tv	ksd tv	wbtv	wlv-d		wpro tv	
	10:30pm	7:30pm	10:30pm	10:30pm	10:30pm		7:00pm	
5	12.9		22.0	24.5	60.8		30.3	24.3
	wjw tv		ksd tv	wabt	wbtv		wdsu tv	wpro tv
	6:30pm		9:30pm	9:30pm	8:00pm		10:30pm	7:00pm
	15.9	14.2	8.7	65.0			41.0	
	wews	wbns tv	ksd tv	wbtv			wpro tv	
	7:00pm	6:00pm	11:30pm	8:30pm			11:15pm	
0		17.9	11.3	35.3	30.3	26.5	14.3	
		wbns tv	ksd tv	wbtv	wlio tv	wdsu tv	wjar tv	
		6:00pm	5:30pm	5:30pm	6:00pm	5:00pm	6:00pm	
5	20.5	22.4	24.2	20.8	15.8		14.8	
	wjw tv	wbns tv	kwk tv	wbre tv	wlv-d		wjar tv	
	6:30pm	6:00pm	6:00pm	6:00pm	6:00pm		6:00pm	
2	16.5		14.5	25.8	52.3	18.3	38.3	23.0
	kyw tv		ksd tv	wbre tv	wbtv	wlv-d	wdsu tv	wpro tv
	7:00pm		10:00pm	8:30pm	7:00pm	10:30pm	10:00pm	7:00pm
0		6.7	17.3	33.0		30.8		
		wlv-c	ksd tv	wbtv		wdsu tv		
		1:15pm	5:30pm	5:30pm		5:30pm		
				64.0	33.8	5.7		
				wbtv	wdsu tv	wpro tv		
				9:00pm	10:00pm	1:00pm		
					40.5	17.0		
					wdsu tv	wpro tv		
					6:00pm	10:30pm		
		23.9			44.5			
		kwk tv			wdsu tv			
		9:30pm			9:30pm			
	16.7			18.3				
	wten tv			wlv-d				
	7:00pm			7:00pm				
				36.5				
				wbtv				
				6:15pm				
					39.0			
					wdsu tv			
					9:30pm			
	16.2			19.5				
	ksd tv			wbre tv				
	10:00pm			10:30pm				
	14.3	18.9			32.5			
	wbns tv	kwk tv			wdsu tv			
	6:00pm	5:00pm			11:30am			
	10.0			14.3		29.5		
	ksd tv			wbre tv		wdsu tv		
	4:00pm			3:30pm		12:30pm		

not or was in other than top 10. Classification as to number of stations in market is Pulse's own. Pulse determines number by measuring which stations actually received by homes in the metropolitan area of a given market. Although station itself may be outside metropolitan area of the market.

BUYERS' GUIDE IS A SELLERS' DREAM COME TRUE!

Imagine having a tool that steers you straight to the market you want to sell, without waste of time, effort, money!

That's what the 1957 Buyers' Guide to station programming does for you.

RADIO SECTION

Through one master directory and 3 category directories, you get invaluable lists of radio stations that program to the Farm market, Foreign Language market, Latin Americans, Negroes, Religions-Gospel devotees, Popular music and Folk music fans.

TV SECTION

Through another master directory and 6 other category directories, you get lists of television stations with Farm Programs, Feature Films, Homemaking shows, Sports and Special Audience appeals.

OTHER SALES AIDS TOO!

You'll find summaries of the trends in tv and radio programming to help you pick the right show for your product.

You'll find the film and slide specifications and studio facilities of tv stations.

You'll find complete lists of tv and radio representatives who'll give you more information on the market you wish to sell.

FREE TO SUBSCRIBERS

Buyers' Guide to Station Programming is included free of extra cost with a subscription to SPONSOR. If you're not already getting your personal copy of the new weekly SPONSOR, subscribe today. You'll get your 1957 Buyers' Guide by return mail.

ALREADY A SUBSCRIBER?

Your copy of Buyers' Guide was mailed as part 2 of SPONSOR'S March 30 issue. Extra copies may be ordered at \$2. each, by using the form below.

ORDER HERE

SPONSOR 40 East 49th St. New York 17

Send me Buyers' Guide free along with 52 weekly issues of SPONSOR at \$10. () Bill () Payment enclosed

Name _____ Title _____

Company _____

Address _____ () home () office

City _____ Zone _____ State _____

TV RESULTS

WAREHOUSE SALE

SPONSOR: Sears, Roebuck

AGENCY: Direct

Capsule case history: Tv advertising helped this sponsor buck the elements and made Sears' annual warehouse sale a success in spite of wintry weather. Sears, Roebuck, Wheeling, W. Va., placed a saturation schedule of announcements on WTRF-TV which ran for three successive days prior to the sale. WTRF-TV was the only medium used to promote the sale. On the day of the sale the temperature was 27 degrees; there were four inches of snow on the ground and a heavy snow was falling. In addition, Sears' warehouse is located off the beaten track in a hard-to-find spot. Nevertheless, when the warehouse opened at 8:00 a.m. over 300 people were waiting outside, and the huge building was crowded all day long. Don West, the store manager, reported that, as of 11:00 a.m. on sale day, time payment totals were running more than one full hour ahead of last year's sale. For its previous sale Sears had used newspaper ads as its primary medium.

WTRF-TV, Wheeling, W. Va.

PURCHASE: Announcements

RESTAURANTS

SPONSOR: Volcano Restaurant

AGENCY: Direct

Capsule case history: For a little over a year, the Volcano Restaurant in South Bend has been appealing to the palates of pizza lovers via tv with a resulting 30% increase in business, as of last January. The restaurant purchased a weekly one-minute participation in *Lamplight Theater*, a feature film show aired Monday-Saturday night on WNDU-TV. Though the commercials concentrated on Volcano's pizza take-out trade, business from diners in the restaurant also flourished. After just one month on tv, business was heavy enough to permit operation time to be cut by five hours a day with a consequent reduction in expenses. In addition, the campaign's success recently enabled Volcano's owners to open a new pizza restaurant in Niles, Mich. Nine months ago Volcano canceled all other forms of advertising to concentrate on tv. This year is expected to see a doubling or tripling of its tv time. Cost has been \$45 per announcement.

WNDU-TV, South Bend-Elkhart

PURCHASE: Participations

SEWING MACHINES

SPONSOR: E. W. Edwards & Son

AGENCY: William Lane

Capsule case history: This advertiser sold at least 22 sewing machines as a direct result of 13 announcements on WHEN-TV, Syracuse. E. W. Edwards & Son bought a single weekly minute participation in the *Gal Next Door* show for 13 weeks. Each week an Edwards representative joined Kay Larson, the program's personality, in demonstrating a different sewing machine model and its various attachments. During the 13 weeks of the promotion Edwards' sales people made note of each specific reference by a customer to the television advertising. By the end of the campaign's run a total of 22 people had alluded directly to the tv commercials in connection with the purchase of a sewing machine. There were additional purchases by customers who did not refer to the announcements which Ross Dickson, manager of the sewing machine department, also attributes to the television advertising. Mr. Dickson has now renewed for 13 weeks.

WHEN-TV, Syracuse

PURCHASE: Participations

WINES

SPONSOR: Manischewitz Wine Co.

AGENCY: Emil Mogul

Capsule case history: Manischewitz Wine Company, New York, returned to full program sponsorship last fall in a move that has proved highly profitable for the firm. In recent years Manischewitz has concentrated its television advertising in participations and announcements. But last September, after four years of straight commercials, the wine company assumed full sponsorship of a half-hour program on WRCA-TV, New York. The show, *Hy Gardner Calling*, is broadcast on Saturday nights from 11:30 p.m. to midnight. Both live and film commercials are used on the program. Since the firm began sponsoring *Hy Gardner*, sales of Manischewitz kosher wines have shown a sharp increase in the New York market. Meyer H. Robinson, treasurer and general manager, stated that "we believe the prestige value of our product's being associated with *Hy Gardner's* celebrity-filled program has contributed substantially to this sales rise."

WRCA-TV, New York

PURCHASE: *Hy Gardner Calling*



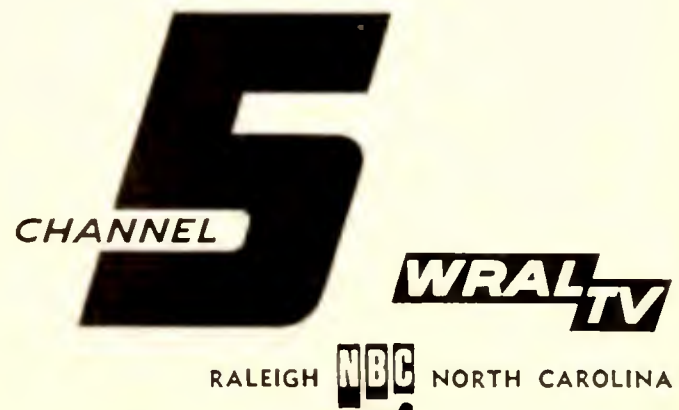
In the first rating taken since the station went on the air—

WRAL-TV WALKS OFF WITH 24 OUT OF 32 TOP SHOWS

It always looks easy for a champion! The Tar Heels of North Carolina walked off with the national basketball championship. And WRAL-TV walked off with the February ARB taken in Raleigh, just weeks after it went on the air.

WRAL-TV has proved itself to be the most important television station in this part of the South. ARB says it has twice the Raleigh-area audience as the next station, copping 24 of the top 32 shows. And watch the next ratings!

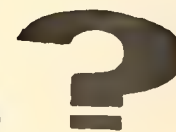
PICK A CHAMPION TO WIN!



H-R Representatives, Inc.

SPONSOR ASKS

What are the pros and cons of humor commercials



Bernard Pagenstecher, *v.p. & account supervisor, Young & Rubicam, New York*

There is nothing funny about humorous advertising.

A light-hearted ad or commercial that provokes a smile or a laugh is still a serious selling message and often requires more time, money and



"humor is not always a good thing"

hard work to produce than any other.

And it stands or falls by the same cold-hearted criterion—effectiveness. For example, the people at Piel's and all of us at Young & Rubicam judge Bert and Harry not only by their popularity but by their ability to generate a preference for Piel's Light Beer.

Some people, realizing that the stakes are just as high for the light-veined commercial as they are for the more formal selling messages, are inclined to regard the Bert-and-Harry-type departures from hard selling techniques as "daring" and "unorthodox." I wonder why.

Why should humor be out of place in advertising meant for Americans, the least self-serious of all the world's peoples? This is the country where people love laughing so much that they support the world's largest, and highest paid, string of comedians and laugh hardest at the jokes on the most serious topics.

Humor in advertising, however, is not always a good thing. It would be wrong for an insurance company to be funny while urging family men to prepare for the possibility of untimely death by buying protection for their wives and children.

Most cases in actual experience are

not as easy to decide as the example cited. Sponsors have multimillion-dollar investments in their brand images and in their product reputations. If they switch to a humorous campaign without pains-taking study and soul-searching, they may invite disaster. Few advertising fates could be worse than to wind up establishing the product merely as being made by a sponsor with a wonderful sense of humor.

For Piel's however, we feel that the light-heartedness of Bert and Harry is especially appropriate. Beer is a product associated with informality and care-free enjoyment. In addition, the people at Piel's devoted 74 years to building a tradition of friendly, sincere and informal relations with their market which Bert and Harry are carrying on.

With Bert and Harry we try to keep the humor popular—and purposeful—by maintaining a cold-blooded and critically irreverent regard for the campaign. Each new idea is exposed to a wide selection of minds from the Piel product group at Y&R and from the executive level in the sponsor organization. The majority stand on this panel of Bert and Harry god-fathers is always one of hard-headed stubbornness against departures from the basic concept of the brothers as recognizable human beings and of blunt rejection for the broad yock or the esoteric quip.

Bert and Harry's continuing popularity and the sales figures for Piel's Light Beer assure us that we are still managing to keep them funny in a serious way.

Bob Elliott and Ray Goulding,
Goulding-Elliott-Graham, New York

(BOB) As partners in Goulding-Elliott-Graham Productions, Ray and I have to put up with monologues on this subject from Ed Graham, who claims to be an authority because he worked at McCann-Erickson and Young &

Rubicam, both while in his teens.

While Ray and I generally are opposed to humor, we must admit it can do a fine selling job—as Piel Bros. '56 sales records prove.

Real humor, if used in a real selling situation, can be disarmingly effective. And it can be done without "kidding the sponsor"—something many people are surprised to find we strongly oppose.

Rather than poke fun at an advertiser's product, we try to create humor by instilling warmth in the attitude of our characters toward themselves—but not toward the items they are selling.

It has always seemed to me that the best salesmen in real life are men with a good sense of humor, men who are willing to share a joke with their prospect while selling him. In playing the role of Harry and Bert Piel, Ray and I try to act like two real non-professional salesmen might if placed on television.

The drawback we have found most often when trying to get a sponsor to use humor in advertising, is that too many of these people want to compromise their ideas. They start with humor, then suddenly plunge into dialogue that real salesmen would not



"too many people want to compromise their ideas"

use. Sometimes they stop altogether and say "Seriously, though folks." . . . or they make their characters say unbelievable phrases "to get the message across." We think you can get the message across stronger without compromising an idea. And Goulding-Elliott-Graham is in business to prove to clients that the results are worth it.

(RAY) Thank you, Bob. That's exactly what I was going to say!

◆
Donald H. McCollum, *v.p., Schwering Research, New York*

A basic principle apparent from our tests of over 6,000 commercials in the United States, Canada and England is that humor is only helpful when it is woven in with the product story. The theory that large numbers of viewers will buy the brand simply out of gratitude for being entertained during commercial time is a wishful fallacy.

Aside from that fundamental, these



"buying out of gratitude is a fallacy"

are some of the main positives and negatives in regard to humor:

Pro: Exaggeration, even though not soliciting conscious belief from the viewer, can sometimes put across a point more dramatically than any other means—and humor is one species of exaggeration.

Pro: Humor can catch attention by stating an old idea in a new way. For example, when Arthur Godfrey spoke of "one buck, plus twenty cents for the government," it gained far higher remembrance than serious efforts to get across price.

Pro: Humor can establish a picture of the advertiser as modern, wise and not stuffy—if it's done right.

Con: It tends to be highly selective as to level, steering between the Scylla of being over some viewers' heads and the Charybdis of being too corny for others.

Con: It is subject to a high rate of failure, humor not being the easiest of the skills, and is apt to misfire worse than a serious approach.

Con: It can leave the overall impression with the public that the advertiser is apologetic about his brand and doesn't feel his story is worth presenting on its merits.

It hardly needs adding that, for the advertiser sponsoring his own program, it depends on the mood of the program whether use of humor belongs in the "pro" or "con" column.

Rollo Hunter, *director of television and radio, Truitt, Wasey & Co., New York*

Pro: Getting a laugh is often a good first step toward making a friend.

Con: Telling a bum joke is often the right way to put your wrong foot forward.

With those generalities for starters, let's get to a specific—using humor in commercial messages is a gamble of heroic proportions. Yet when it pays off, it usually pays off big. There's no sure way to underwrite your risk, but at least you can run down some check points. For instance, is humor of *any* sort appropriate for your product or service? Or is there a chance that you might run afoul of traditional or sectional attitudes, offend some while amusing others? Do you have a step-by-step sales pitch which might be damaged by incongruity, lose credence by the company of humor? (This on the theory that logic and humor aren't always exactly buddies.)

Having decided that a humorous approach in a particular commercial makes sense, you might take an analytical view of that humor itself. If you're shooting for a chuckle or a smile, you're probably safer than if you're after a horse laugh. The best jokes don't bear much retelling and most commercials have to repeat.

Other considerations: Humor seems



"is humor appropriate for your product?"

less likely to go awry in animation than live-action. With living, breathing actors, you face the hazard of staging a capsule *comedy*. But cartoon treatment can draw laughter from plain old exaggeration, evoke humor in limitless ways without so much danger of odious viewer comparisons—comedy commercials versus comedy shows.

The fey is sometimes funnier to copy writers than to people. Lots of clients see nothing laughable about their life work. Buffoonery and believability don't rhyme.

Nevertheless, let's honor the heroes who are putting humor into commercials and making it sell.

Outrates all syndicated shows!

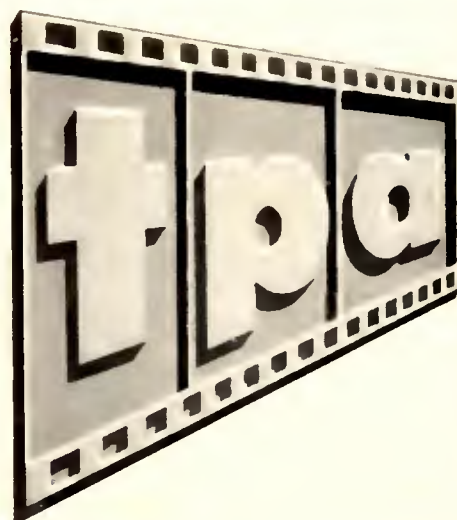


STAGE 7

SAN FRANCISCO—highest rated syndicated program (22.7, Pulse, 2/57) outrating George Gobel, Gunsmoke, Zane Grey Theatre, Jackie Gleason, Lux Video Theatre, etc.

TWIN CITIES—highest rated syndicated program in Minneapolis-St. Paul (16.0, Pulse, 11/56) outrating Warner Brothers, Father Knows Best, West Point, etc. Outrates all competition in Atlanta, Indianapolis, Portland, Oregon, etc.

Stage 7's a dramatic anthology which can do a fine-rating, fine-selling job in your market, as it is already doing in more than a hundred others. Better check Stage 7 for your market today. Write, wire or phone collect for availabilities.



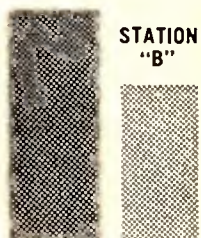
Television Programs of America, Inc.
488 Madison Ave., N. Y. 22 • PLaza 5-2100

up to 46% more viewers per \$ in KCRA-TV late movie



a few participations available in THREE STAR THEATRE

KCRA-TV



more viewers at a lower cost per 1,000 than the second competing late movie

- avg. arb 13.2*
- avg. arb share 59.4%
- first run movies from 20th century-fox, warner bros., columbia

*ARB, Sacramento, February 1957

Ask Petry about the Highest Rated NBC Station in the West.

KCRA-TV CLEAR

SACRAMENTO, CALIFORNIA

Serving 28 Northern California and Nevada Counties

3

CHANNEL

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Emerson Drug Co., Baltimore, will introduce its new product, Fizzies, a soft drink, in a number of Eastern and Midwestern markets. Fizzies were first tested on a modest scale two years ago, then expanded last summer to cover three major Eastern markets: the company states it captured 45% of the non-bottled soft drink market in the test area where store audits were made. For the present campaign, minute participations on children's shows are being sought. Frequency will vary from market to market. Film commercials for children will emphasize the "fun to make" feature; the Fizzie tablet instantly becomes a fruit-flavored drink when dropped into water. Buying has just begun. Buyer: Jean Jaffee. Agency: Lennen & Newell, Inc., New York.

The Bon Ami Co., New York, is considering a campaign in approximately 40 markets to advertise its cleanser products. The early May campaign will run for about six weeks. Minutes, 20's and I.D.'s will be placed during daytime hours mostly. The average number of announcements per week in each market will vary from 20 to 40. Film commercials will be slanted to spring cleaning. Buying has begun. Buyer: Mary Dowling. Agency: Ruthrauff & Ryan, New York.

The Armstrong Rubber Co., West Haven, Conn., is preparing a 50-market campaign for its tires. The campaign will begin in the middle of May and run for 13 weeks. Buying is not completed. Buyer: Marion Jones. Agency: Lennen & Newell, New York.

Henry Heide, Inc., New York, is conducting a campaign in a number of cities to sell its candies. Minute participations have been purchased on afternoon children's shows. Commercials are on film. Buying is completed. Buyer: Arthur Dermody. Agency: Kelly-Nason, Inc., New York.

RADIO BUYS

J. H. Filbert, Inc., Baltimore, is going into 40 Eastern markets to advertise its mayonnaise. Campaign will start in early May and run for about eight weeks. To reach a women's audience, minute e.t.'s will be placed during daytime hours Monday through Friday; around-the-clock on weekends. The number of announcements per week will vary from market to market. Buying has just begun. Buyers: Tom O'Dey and Bill Abrams. Agency: SSCB, New York.

Blue Coal Corp., Newark, N. J., is buying time to promote its coal in some 30 markets on the Eastern seaboard. The May sched-

MGM-TV PRESENTS THE CASE OF KNICKERBOCKER BEER



WARWICK & LEGLER, INC.
ADVERTISING
NEW YORK LOS ANGELES
230 PARK AVENUE NEW YORK 17

March 19th, 1957



Mr. Virgil E. Ellsworth
Director of Commercial and
Industrial TV Film Division
MGM - TV
Culver City, California

Dear Buzz:

A word of appreciation is in order for the outstanding job delivered by MGM in producing the Knickerbocker Beer 1957 television commercial series.

We were particularly impressed with the enthusiasm and ability displayed by all your people who worked on our project and, of course, with the vast MGM facilities at our disposal.

The MGM touch has helped to provide what we believe to be one of the finest series of television commercials we have ever conceived and produced.

Thanks again and congratulations on a superb job.

Regards,
WARWICK & LEGLER, INC.
William P. Warwick
William P. Warwick,
Director of Television & Radio

WPW/gk



"Thanks, Bill, we couldn't have written a better ad ourselves!" Leo

MGM-TV

A Service of
Loew's Incorporated
VIRGIL BUZZ ELLSWORTH
Director of the Commercial and
Industrial Dept.
MGM Studios Culver City, Calif. TEXAS 0-3311
RICHARD A. HARPER, General Sales Manager
701 Seventh Avenue New York 36, N. Y. JUDSON 2-2000

No Matter
How



You
Measure It
WKRG-TV
is out in front in
MOBILE

PULSE Telepulse (Sept. '56) shows WKRG-TV leading in 275 quarter hours to 171 for Station "X". The night time lead is most one-sided, 117 to 48.

NIELSEN The 1956 Nielsen Coverage Service shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "X", with 45,000 extra homes in Channel 5's Nielsen Coverage Service area.

A.R.B. A. R. B. (Nov. '56) shows Channel 5 pulling even further ahead, leading in morning, afternoon and night . . . and with 10 of top 15 shows in Mobile.

Channel



WKRG-TV

Reps:
Avery-Knodel

ule is five weeks. With a male audience in mind, minutes will be purchased during early morning and late afternoon hours with participations in, and adjacencies to, news-weather shows wherever possible. E.t.'s will sell the idea of stocking up coal for winter. Buying has just started. Buyers: Tom O'Dey and Bill Abrams. Agency: SSCB, New York.

Schick, Inc., Lancaster, Pa., is beginning a heavy saturation campaign in 25 top markets for its electric shavers. Frequency for the short-term schedule will vary from market to market. Minute spots will be slotted around-the-clock to reach a dual audience. E.t.'s will sell the slogan "Buy his—get hers free." Buying is completed. Buying supervisor: Bern Kanner. Agency: Benton & Bowles, New York.

The Good Humor Corp., Brooklyn, N. Y., is going into many Eastern cities to advertise its ice creams. The campaign will begin this month and run through the summer; other schedules will start with warm weather. Frequency for saturation plan will vary from market to market. Minute e.t.'s will be placed during daytime hours on weekends, calculated for a mixed audience. Buying is completed. Buyer: Roger Bumstead. Agency: MacManus, John & Adams, New York.

Tetley Tea Co., Boston, is entering 75 markets east of the Mississippi, its area of distribution, to promote iced tea. Campaign begins 1 May in the deep South for a summer run; the Middle States and the North start at later warm-weather dates. The number of announcements will vary from market to market. Minute and 20-second announcements are being sought during daytime segments with women's audience in mind. Commercial with jingle will be e.t.'s and live. Buying has just begun. Buyer: Matt Kane. Agency: Ogilvy, Benson & Mather, New York.

General Electric Co., Electronics Div., Syracuse, N. Y., is starting its Spring push for its tv picture tubes with a short-term saturation campaign. Starting and ending dates have been decided by the distributors in each area; the advertiser feels that they (the distributors) can best determine schedules. Campaign will be in 56 markets. Total number of announcements in each area will range from 50 to 100. Minute announcements will be bought for segments between 6 a.m. and 7:30 p.m., to reach both men and women. E.t.'s with a live tag for dealer identification will stress this theme: "Don't miss out on the fun; replace weak tubes." Buying is half finished. Buyer: George Huelser. Agency: Maxon, Inc., New York.

Ford Motor Co., Dearborn, Mich., is planning a campaign in 60 markets for For Institutional products. Mid-May campaign would be for four weeks. The number of announcements per week would vary from market to market. Minute e.t.'s would be placed during early morning and early evening hours for primarily a male audience. Buying has not started. Buyer: Lou Kennedy. Agency: Kenyon & Eckhardt, New York.

This is Worcester . . .

*One of the **Bonus** Cities Served by*

WJAR-TV *Providence*



WJAR-TV--*Dominant Station*
*in the **PROVIDENCE** Market--*
*offers **32%** more monthly coverage according*
*to the Nielsen Market Coverage Report**

*Check your Nielsen for other bonus areas covered by WJAR-TV

class G
 availabilities
 weekdays on WMAR-TV
 Baltimore's TV Leader

JIMMY DEAN SHOW



7.00
 a.m.

CBS WORLD NEWS with Richard Hottelet

7.45
 a.m.
 and
 8.45
 a.m.



CAPTAIN KANGAROO



8.00
 a.m.



Between 7 a.m. and 9 a.m. weekdays,
 WMAR-TV averages: 6.3, station B:
 2.9, station C: 0.1, according to the
 March ARB.



SUNPAPERS TELEVISION, BALTIMORE, MD.
 TELEVISION AFFILIATE OF THE
 COLUMBIA BROADCASTING SYSTEM
 Represented by THE KATZ AGENCY, Inc.
 New York, Detroit, Kansas City, San Francisco,
 Chicago, Atlanta, Dallas, Los Angeles

News and Idea WRAP-UP

ADVERTISERS

American Safety Razor's new tv
 campaign shapes up like this:

- One-quarter sponsorship of *Game of the Week* (CBS-TV).

- Half-hour syndicated film series of the action variety in 12 major markets.

ASR is advertising major shaving products—Gem Razors and Blades plus Pal Double Edged and Injector Blades. Also for the first time the company will plug its line of Supreme Electric Home Hair Cutting Kits.

McCann-Erickson is the agency.

Park & Tilford's Toiletries and Dyestuffs division will expand its cosmetics line in August. Plans include:

- (1) A medium-priced line of fragrances (\$1 to \$5 range)

- (2) Hair spray and shampoo

- (3) Deodorant

Overall brand name will be Lady Tilford toiletries.

Park & Tilford has just moved into nighttime network tv, advertising its Tintex via *Masquerade Party*. The NBC TV show which is in color is part of Tintex's stepped up advertising in color. Jack H. Mohr, general manager of the Toiletries and Dyestuffs division, says, "We believe that advertising in color gives companies like ours a big extra dividend and we should have the proof shortly."

Emil Mogul is the P&T agency.

Jet-Spray Bon Ami will be introduced in Canada on 21 April via radio and newspapers. Cities in which spot radio will first be used are: Toronto, Hamilton, Ottawa and Montreal. Agency for the Canadian operation is Cockfield Brown & Co. . . . Corn Products will launch NuSoft (fabric softener rinse) on a nationwide scale on 1 May. Air media used (at least initially) will be Corn Products' four daytimers on NBC TV.

Manischewitz has picked these three top winners in its second annual d.j. contest for the best renditions of

"Man, oh Manischewitz": Roger Stuart, WHUM, Reading, for "most original" treatment; Rev. Emmet A. Lampkin, WPAL, Charleston, for "best-selling" delivery; and Norm Tulin, WORL, Boston, for "most personable" presentation. Manischewitz's agency is Emil Mogul. . . . **Good merchandising**—Bulova Watch and Paramount Pictures tie-in on "Beau James." Bulova radio-tv ads will feature Bob Hope (star of the motion picture) and campaign will be timed to coincide with the film's playdates around the country. One-minute announcements will be used. McCann-Erickson is Bulova's agency.

SwansDown (Jell-O division of General Foods) will have its new chocolate chip cake mix ready for nation-wide distribution by the end of this month. Tv and Sunday supplements will be the ad medias used. . . . The American Sheep Producers Council's radio campaign has resulted in record lamb sales for the first three months of 1957. Campaign is being conducted on independent radio stations in the Southwest and uses 30-second announcements in daytime hours. The Council also reports an all-time production high with prices remaining firm (before the radio promotion a sagging market had been predicted.) Hunter & Willhite is the agency.

Simon & Schuster is cashing in on Alfred Hitchcock's current ascendancy in tv for Bristol-Myers with a short story anthology.

Title of the volume: Alfred Hitchcock Presents—Stories They Wouldn't Let Me Do on Tv.

People in the news: Alexander N. McFarlane, v.p. and general sales manager of Corn Products Refining Co., has been elected president of Corn Products Sales Co.—the marketing agency for the parent company. Corn Products currently is represented on network tv through participations on NBC TV's *It Could Be You* and *Queen for a Day* plus full sponsorship for ABC TV's *Press Conference*. Corn

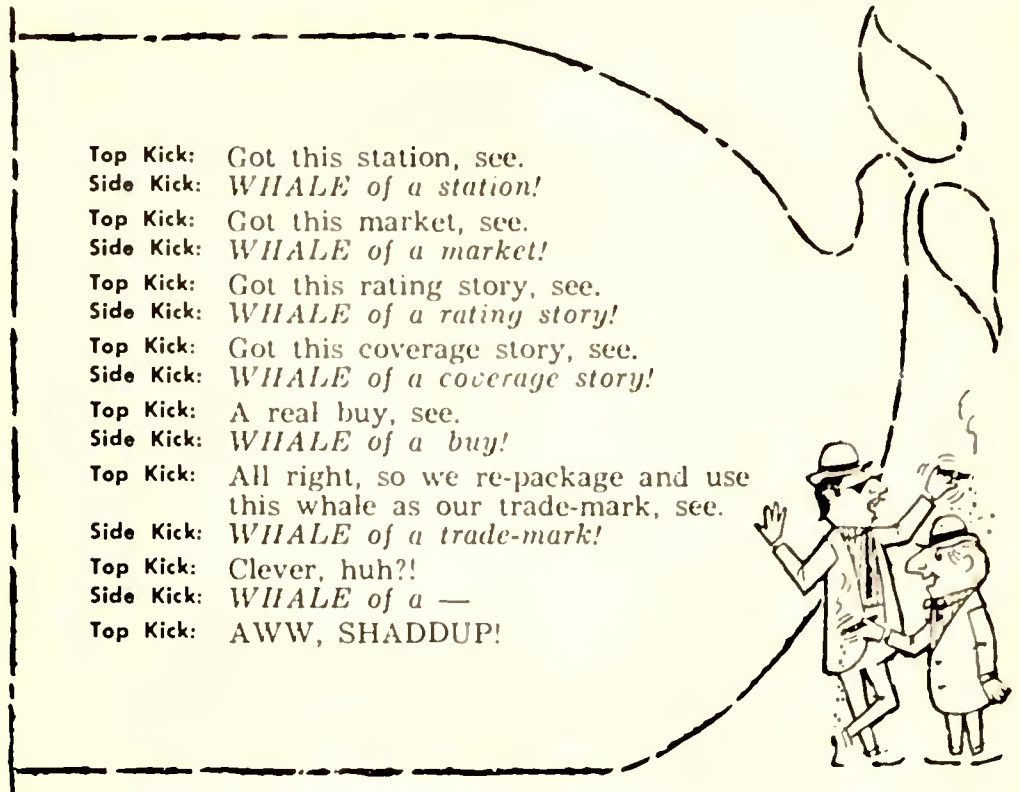
Products is also very active in spot. . . . **Joseph E. Ratner** this week joined the advertising staff of General Mills as manager of marketing services and will supervise the market analysis department, Betty Crocker Enterprises as well as phases of the Home Service Department's activities. Ratner formerly was v.p. and member of the board of directors at Campbell-Mithun. . . . **Magnus Hendell** has been appointed director of advertising for Bayuk Cigars. He will be responsible for planning and coordinating all consumer advertising for Phillies, Websters, John Ruskins, Flor De Melba and the other national brands using tv, radio and newspapers.

AGENCIES

New agency appointments: Y&R adds Lorillard's Newport (menthol cigarettes). . . . **Agey Advertising** for St. Augustine Park (development). Ad campaign will use heavy northern advertising in radio, television and newspapers. . . . **Harry B. Cohen Advertising** for Dormin (sleeping capsules) and Paradorm (capsules for relaxing nervous tension). Paradorm uses spot radio and plans to go into tv. Dormin is currently using spot tv.

Personnel notes: **Paul Keller** has joined Reach, McClinton & Co. as associate research director. . . . **Timothy J. O'Leary** also moves over to Reach, McClinton as member of the media department (radio-tv). . . . **George DePue** has joined Grey as an account executive. . . . **Reggie Schuebel**, former v.p. at Norman Craig & Kummel, has joined Guild, Bascom & Bonfigli as director of network relations. She'll work out of GBB's New York office. . . . **Irving Levine** has joined the Getschal Co. as production manager. . . . **Elsworth Timberman** has been appointed an account executive at K&E. . . . **Ted Weeks** has been appointed director of merchandising and chairman of the merchandising advisory board at Gardner. At the same time Gardner appointed three new account executives: **Robert A. Failey**, **Wayne Stewart** and **James L. Grubb**. New media group supervisor at Gardner is **Frank C. Clayton**, formerly of Leo Burnett. . . . **Charles Farran** this week was elected president of Griswold-Eshleman succeeding **Kenneth W. Akers** who becomes chairman. . . . **John Mills** has left the

GOT THIS WHALE, SEE

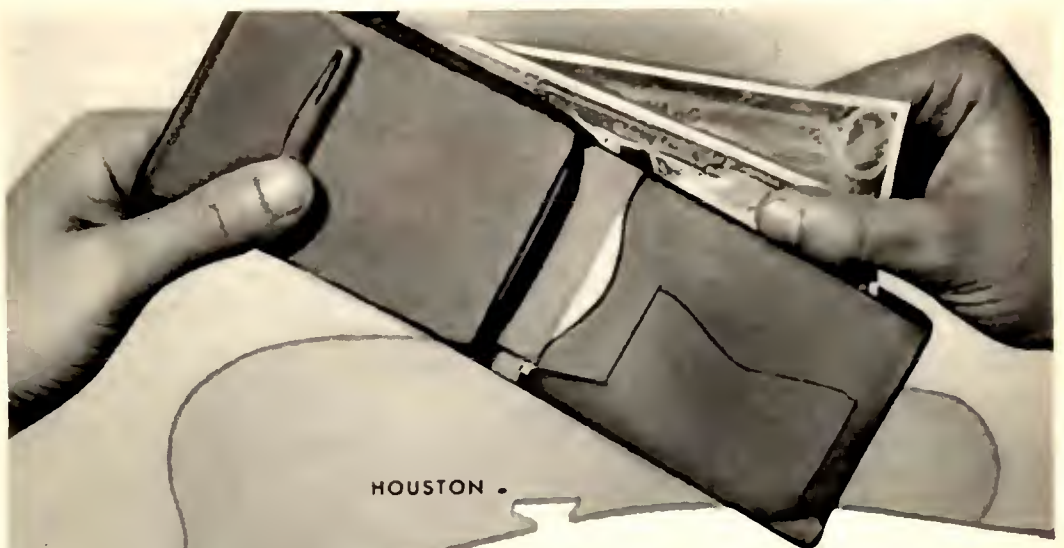


Top Kick: Got this station, see.
Side Kick: WHALE of a station!
Top Kick: Got this market, see.
Side Kick: WHALE of a market!
Top Kick: Got this rating story, see.
Side Kick: WHALE of a rating story!
Top Kick: Got this coverage story, see.
Side Kick: WHALE of a coverage story!
Top Kick: A real buy, see.
Side Kick: WHALE of a buy!
Top Kick: All right, so we re-package and use this whale as our trade-mark, see.
Side Kick: WHALE of a trade-mark!
Top Kick: Clever, huh?!
Side Kick: WHALE of a —
Top Kick: AWW, SHADDUP!



WNCT

Greenville, N. C. Channel 9 CBS
 A HARTWELL CAMPBELL, Gen. Mgr.
 Represented nationally by Hollingbery



Gulf Coast Texans

Can and Do Buy More . . .

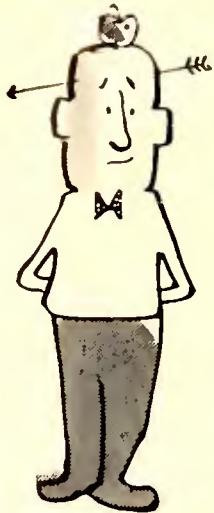
Sell Them on

Those rich Texas wallets open easily, to buy products advertised on the station that delivers sales results, KTHT.



MBS for Houston and South Texas. Represented Nationally by Paul Raymer Co.

IDEA AT WORK



BOLLING CAPTURES NARTB WITH ARROW THROUGH HEAD

The Bolling Co. scored a promotional bulls-eye with an arrow at the NARTB Convention in Chicago. A slightly bald, grimly smiling, whimsical little character—an arrow through his head, an apple balanced on top—wished a “Happy William Tell Day to all.” He peered out at delegates from matchbook covers, napkins, coasters, ashtrays, buttons and sundry other items. Capping this campaign (built around the moral: “A low blow gets no dough. Aim higher with us.”) over 4,000 novelty arrows, designed to be worn *through* the head were presented to Bolling “targets.” A remark made by a CBS executive to a Bolling man sums up the success of this promotion: “Don’t look so smug. Remember last year we had video tape.”



William Tell promotion took convention by storm. (L. to r.) Ed Fitzgerald, broadcast media director, J. Walter Thompson, Chicago and John D. Stebbens, v.p. in charge of Chicago office, Bolling Co.

Milloy Advertising, Washington, D. C., to open his own agency in Tulsa. The company will concentrate on film, tv and radio. . . . **Larry C. Varvaro** has been upped to account executive at K&E.

They became v.p.'s: **Olive M. Plunkett** at BBDO . . . **Clarence E. Hale** also at BBDO.

Anderson & Cairns' public relations and publicity department this week moved to new larger quarters at 145 East 57th St., New York. . . . **VanSant-Dugdale** has realigned the structure and function of its board of directors. While the board previously consisted of the president, comptroller and corporation attorney, and functioned for legal requirements only, the new set-up will include creative and account men. The board also will now operate in all areas of company policy.

Idea at work from Wexton—a seven-page profile questionnaire sent to station clients.

Profile covers local programing, market and coverage data, merchandising services, local promotion stunts, national promotion and advertising, and trade advertising schedule.

Wexton says the profiles are great help in planning advertising and promotion for the stations.

NETWORKS

Here's what a good combination of "hot" guest stars can do for the rating:

- *Bob Hope Show* hit the number one spot on Trendex (week of 1-7 April) with the Natalie Wood-Frank Sinatra pairing.

- *Person to Person* in the number three position for the same rating period co-featured Charles Van Doren's parents and Elizabeth Taylor and husband, Mike Todd.

CBS TV has made it official—the *Arthur Godfrey Show* (Wednesday 8-9 p.m.) will bow out after the 26 June broadcast.

Means that Pillsbury, Kellogg, Bristol-Myers and America Home Product will have to find substitute program berths for the fall.

Godfrey's daytime strip and Monday night *Talent Scouts* are both due to remain as is.

NBC TV is getting the *Steve Allen Show* sponsor roster solidly filled

up. Pharma-Craft now has signed for one half on alternate weeks starting 14 July.

Last week, S. C. Johnson contracted for a full hour on alternate weeks starting 7 July.

Up to July the Allen show will still be sold piece-meal with various thirds going to Polaroid and Drackett Co. Pharma-Craft is also going in for two of these one-third short-term deals prior to taking up the half-hour in July.

There'll be no regularly scheduled specials and spectaculars come next season.

NBC TV and CBS TV contracts with weekly sponsors now call for two pre-emptions per year to accommodate the big shows.

Network radio buys: Chesebrough-Pond's for Calcream has bought CBS Radio's *Sports Time* on Monday, Wednesday and Friday 7-7:05 p.m. . . also at CBS the *Robert Q. Lewis Show* has added four new sponsors: Dixie Cup, Vernell Candy, Campana and Cowles Magazines. Toni has renewed its por-

tion of the Lewis show for another 10 weeks. . . Paine, Webber, Jackson & Curtis (investment firm) is making its first use of network radio via *The Business and Financial News* on ABC M-F 5:55-6 p.m.

AWARDS

Winners of the George Foster Peabody Awards announced at the Radio and Television Executives Society luncheon last Tuesday were:

John Charles Daly and ABC TV for "Television News" coverage.

CBS TV's *Ed Sullivan Show* for "Television Entertainment"

CBS TV's *You Are There* for "Television Education"

NBC TV's *Youth Wants to Know* for "Television Youth and or Children's Programs"

CBS TV's "World in Crisis" for "Television Public Service"

UNICEF's *The Secret Life of Danny Kaye* (CBS TV) for "Television Promotion of International Understanding"

Rod Serling (for "Requiem for a Heavyweight" seen on *Playhouse 90*, CBS TV) for "Television Writing."

Network radio awards:

ABC's *Edward P. Morgan and the news* for "Radio News"

Mutual and NBC's *Bob and Ray* for "Radio Entertainment"

Local awards:

WNYC, New York, *Books in Profile* for "Radio Education"

WNYC, New York, *Little Orchestra Society Children's Concerts* for "Radio Youth and or Children's Programs"

WOW, Omaha, *Regimented Raindrops* for "Radio-Television Local-Regional Public Service"

Special radio-television awards:

United Nations Radio and Television for "Promotion of International Understanding"

Jack Gould, New York Times columnist, for "Outstanding contribution to radio and television"

TV STATIONS

Tv applications: Between 8 and 13 April two applications for new stations were filed.

Applications were made by Carl Bloomquist, Eveleth, Minn., for Channel 10, Hibbing, Minn., 10.6 kw visual, with tower 633 feet above average terrain, plant \$133,983; and by KPBX

The Champ Is Still Champ!



4 of 5 top night-time shows! You say that's not enough? Then how about 20 out of 25 top night-time shows? Nov. A P B!



Chomp in the day-time, too! 16 of top 25 week day strips . . . including *Business B!* whose top rating is a full 7 points above the No. 2 show.



8 of 10 top morning shows! and 8 out of the top 15 afternoon shows, for a clean sweep victory, morning and afternoon.



6 winners in 6 contests! WAFB-TV is tops in merchandising, too. Four firsts, one second and one top four in these shows, 1956-57: *Frank Leahy Show*, *The Millionaire*, *Screen Gems Programs*, *Lucy Show* . . . 1955-56: *Frank Leahy Show*.

WAFB-TV

CBS

ABC

First in TV in Baton Rouge

Reps: Blair Television Associates



MORE

radio homes at the

LOWEST

cost per home are

DELIVERED

by **WSUN**

than any other station in the

HEART of FLORIDA

(check your Neltson No. 2)

WSUN RADIO

ST. PETERSBURG - TAMPA

Represented By VENARD, RINTOUL & McCONNELL

Southeastern: JAMES S. AYERS

With

191,000

Watts of Firm Power

KMSO-TV

Missoula, Mont.

is the West's greatest BUY

MAGNIFY YOUR SALES

IN THIS STABLE

Population 145,700
Families 47,900
E.B.I. \$212,747,000



CBS & ABC

KMSO-TV

MISSOULA
MONTANA

MARKET

University City

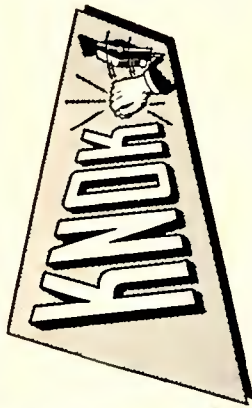
Rich Lumbering and
Agricultural Area

GILL-PERNA, reps.

167 Mountainous Miles from Spokane

The Premier
NEGRO
MARKET
 Stations In America!

DALLAS-FT. WORTH



Stuart J. Hepburn
 Vice-President & General Manager
 Represented by
 JOHN E. PEARSON CO.

ST. LOUIS



William W. Jefferay
 Vice-President & General Manager
 Represented by
 JOHN E. PEARSON CO.

PITTSBURGH



Ernest Tannen
 Vice-President & General Manager
 Represented by STARS NATIONAL

Nothing Makes Your Products GO . . . as fast as NEGRO RADIO!

Broadcasting Co. for Channel 21, Beaumont, Tex., 316 kw visual, with tower 579 feet above average terrain, plant \$347,100, yearly operating cost \$500,000.

Two UHF stations went off the air last week—WGBS-TV, Miami, and WCMB-TV, Harrisburg, Pa.

This leaves the nationwide UHF total standing at 92.

WLW-TV, Cincinnati, will start originating local colorcasts in June. . . . Application has been filed with the FCC for transfer of all stock in WTVD, Durham-Raleigh, to the Durham Television Co. Durham Television is a new firm headed by Lowell Thomas and Frank M. Smith. Smith is president of the Hudson Valley Broadcasting Co. (WCDA, Albany-Schenectady-Troy).

WBZ-TV, Boston, is now using its new tower—1349 feet above sea-level. The station has as a public service gesture made the tower available to all VHF stations in the Boston area.

People on the move: George D. Coleman has joined Triangle Stations as director of regional sales. . . . Robert A. Yochim is a new member of the WBUF (Buffalo) sales staff. . . . James W. Evans has been appointed promotion director at WSOC-TV, Charlotte. . . . John K. McCarthy, Jr. has joined KBTU, Denver, on the local sales staff. . . . Joe Story has been added to the sales staff of KCMO AM & TV, Kansas City, Mo. . . . William R. Nutt has been named merchandising manager at KGW-TV, Portland, Ore.

RADIO STATIONS

Bill Stern is passing out accolades to the agency crews responsible for the recent output of fine radio comedy commercials.

He's doing it through interviews with these crews on his daily *Contact* show on WINS, New York. (See SPONSOR HEARS, page 76, for comment on such offbeat blurbs.)

WONN, Lakeland, Fla., has been bought by Noyes Enterprises. Purchase price is reported to be \$169,000. . . . Revitalizing radio—WWJ, Detroit, finds its *Expressway Reports* show, which gives rush hour traffic news direct from police headquarters.

"ROANOKE—
Bigger than
RICHMOND?"



"YES, BIGGER...

BIGGER than
Richmond by
 12,800*
Television
Families!"



*Television Magazine, March, 1957

Note—Use the count YOU favor, but it's generally agreed that the ROANOKE TELEVISION market is sizeably ahead of the RICHMOND TELEVISION market.

Check YOUR set count . . . then BUY Roanoke!

Call, your nearest Peters, Griffin, Woodward "Colonel", — or WDBJ • Television!

WDBJ-TV
 Channel 7

ROANOKE, VA.
 Owned and operated by
 the Times-World Corp.

has stimulated advertiser interest in both morning and afternoon periods.

Six stations (the count so far) are marking their 35th anniversaries this Spring. They are: **WBT**, Charlotte, N. C.; **KGW**, Portland, Ore.; **KFI**, Los Angeles; **WIP**, Philadelphia; **WCAU**, Philadelphia; and **WMAQ**, Chicago. . . . More signs of increased FM activity—**WLIB**, New York, has just applied for its FM license.

New appointments: Joseph Flynn has joined **KOSI**, Aurora-Denver, as an account executive. . . . **Robert Gallagher** has been named assistant sales promotion manager for **WCBS**, New York. . . . **Dave Lundy** has been appointed sales manager at **KGO**, San Francisco. . . . **Joe Clifford** moves in as a local salesman at **KGW**, Portland, Ore. . . . **Glenn Nickell** has switched over to **KWRO**, Coquilla, Ore. as manager. . . . **Robert S. Tyrol** has been named assistant general sales manager for **WTIC**, Hartford, Conn., and **Ernest H. Peterson** has moved into the local sales manager spot at the same station. . . . **Collin W. Lowder** is the new program director for **KFMB**, San Diego. . . . **James A. Ballard** is now sales manager at **WKIX**, Raleigh. . . . **Martha L. Jenkins** has joined the sales staff at **KCKN**, Kansas City. . . . **J. Donald MacGovern** has been added to the sales staff of **WTIC**, Hartford. . . . **Alfred Lurie** is the new general manager of **KTSA**, San Antonio. . . . **Keith Wasser** is the newest member of the **WIB** (Kansas City, Mo.) sales staff. . . . **Henry Walden** has been appointed program director of **WPTR**, Albany-Troy-Schenectady.

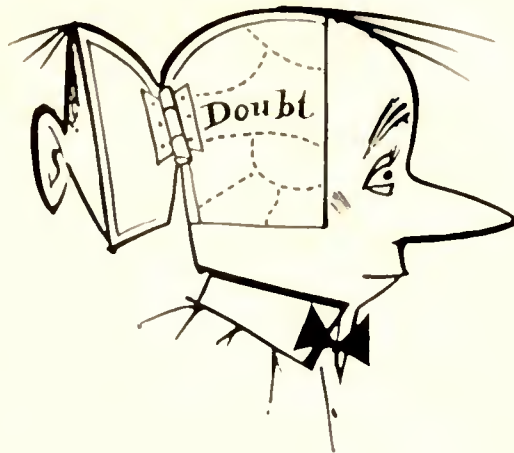
COMMERCIALS

Here are some highlights from **George Ottino's** (Transfilm) speech before the **National Visual Presentation Association** last week:

- Animation now represents about 25% of all tv spots and will continue to rise.

- Price range runs from about \$3,000 per minute for a filmograph (slide motion or very limited animation) to as much as \$15,000 per minute for full animation.

Gordon M. Day Productions, New York, is offering a "talent rate card"



In case there's a small doubt in your mind as to who's on first in mid-Ohio, it's **WBNS Radio**. We have listeners who are positive about their favorite station, and they have \$2,739,749,000 to spend. They and *Pulse* place us first in any Monday-thru-Friday quarter-hour, day or night. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

*Spring has sprung
in Providence, R.I.*

w i c e

- afternoon audience grows **324%**
- morning audience grows **297%**

WICE is now either first or second in audience in 16 daytime quarter hours.

. . . in just 6 months of Elliot programming

Source: C. E. Hooper, Jan.-March 1957

The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - **WCUE** WICE - Providence, R. I.

National Representatives The John E. Pearson Co.

listing prescribed radio-tv spot minimum union scales in easy-to-read tabular form. . . . A two-minute film commercial for Pfeiffer's Beer has brought so much audience response that the brewery's agency, Maxon, is now taking out newspaper ads to announce in advance when the commercial will be aired.

Grantray-Lawrence Animation (Hollywood affiliate of Robert Lawrence Productions) has moved to 716 North LaBrea and doubled its studio space. . . . **John E. Holmes** has been appointed sales manager of Roger Wade Productions.

ASSOCIATIONS

RAB national account executives start 11-city sales blitz next month.

Target will be large local and regional advertisers—with the objective of selling radio and increasing billings at the local level.

RAB has prepared a total of 26 presentations using colored slides and magnetic tape.

Goal of 500 individual calls has been

set for the tour, with concentration in the following fields: automotive, banking, brewing, department stores, drug and grocery chains, food manufacturing, furniture and appliances, men's wear, oil refining, regional airlines, savings and loan associations, utilities and women's wear.

Cities to be blitzed are: Houston, San Antonio, Memphis, Nashville, Knoxville, Indianapolis, Pittsburgh, Milwaukee, Cincinnati, Atlanta and Miami.

John E. Fetzer of WKZO-TV, Kalamazoo, has been elected chairman of the television board of directors of the NARTB. He succeeds Campbell Arnoux, WTAR-TV, Norfolk, Va.

New vice chairman of the tv board is W. D. "Dub" Rogers, KDUB-TV, Lubbock, Tex. Rogers succeeds Kenneth L. Carter, WAAM-TV, Baltimore.

New members of the board of directors are J. J. Bernard, WGR-TV, Buffalo; Henry B. Clay, KTHV, Little Rock; C. Wrede Petersmeyer, KOTV, Tulsa; and Willard E. Walbridge, KTRK-TV, Houston.

The committee appointed at the NARTB convention to negotiate a new music licensing agreement with ASCAP for consideration by individual stations is as follows:

Dwight W. Martin, WAFB-TV, Baton Rouge and WDAM-TV, Hattiesburg, Miss.; Roger W. Clipp, Triangle, Philadelphia; Edward G. Thoms, WKJG-TV, Ft. Wayne; John E. McCoy, Storer, Miami; Nathan Lord, WAVE-TV, Louisville; John T. Murphy, Crosley, Cincinnati; Irving R. Rosenhaus, WATV, Newark; Frank Fitzsimmons, No. Dakota Broadcasting, Bismarck; Hamilton Shea, WSAV-TV, Harrisonburg, Va.; Charles Britt, WLOS-TV, Asheville, N. C.; Clair McCollough, Steinman Stations, Lancaster, Pa.; Omar Elder, ABC; Sam Cook Digges, WCBS-TV, New York; Lloyd E. Yoder, WRCV-TV, Philadelphia; Elisha Goldfarb, RKO Teleradio.

The National Association of Television and Radio Farm Directors will hold its spring convention in Washington, D. C. on 16-19 June.

Program includes meetings with most of the national farm legislators and policy makers.

William G. Power, advertising manager for Chevrolet, will be the featured speaker at the annual brunch sponsored by the Council of Women's Advertising Clubs during the AFA convention 8-13 June. The "Advertising Woman of the Year" award will also be made at the brunch. . . . **the BMI radio program clinic to be held in Baltimore on 1 May will feature:** Charles Ellis, KCHA, Charles City, Ia.; Jack R. Williams, KOY, Phoenix; Hazel Stebbins, KFOR, Lincoln, Nebr.; and Roger Beane, WFMD, Frederick, Md. Panel on successful program ideas will include: Bill Rock, WBAL, Baltimore; Charles J. Truitt, WBOC, Salisbury, Md.; Norman Reed, WWDC, Washington, D. C.; and Eldred Steinman, WCUM, Cumberland, Md.

How to launch a new product—is the subject of a four-part symposium sponsored by the Association of Advertising Men and Women. First ses-

POPEYE

LANDS A POWERHOUSE PUNCH IN THE DETROIT MARKET!

34.6

CUMULATIVE RATING
MARCH 1, 4, 5, 6, 7



POPEYE has always been a family favorite (remember?) and . . . now, he's more popular than ever. We've teamed him up with CKLW-TV's own Capt. Jolly for an unbeatable selling combination. Now is the time to put **MUSCLE** in your soles punch with Popeye and Capt. Jolly. Spot participation availabilities still open . . . **HURRY!**

CKLW-TV

GUARDIAN BLDG., DETROIT 26, MICH.

YOUNG TELEVISION CORPORATION
National Representative

★ J. E. Campeau, President

GOING PLACES

W J A N

W J A N

SPARTANBURG, S.C.
Call: Grant Webb & Co.

sion was held this week at the Biltmore in New York. Next session will be on 23 April and will feature Robert P. Clarke, advertising manager for Remington Rand's electric shaver division. . . . **The Society of Motion Picture and Television Engineers** will hold its 81st convention 29 April-3 May in Washington, D. C. One of the highlights will be the pros and cons of the Videotape recorder.

FILM

The "double exposure" pattern for film advertising (by which a client sponsors the same show on two stations in the same market) is paying dividends to WPIX, New York.

The tv indie is now running its sixth double exposure package. Latest entry is NBC Film's *Silent Service*, also running on WRCA-TV. V. La Rosa and Sons (which also has MCA-TV's *Waterfront* on WABD, New York) is sponsoring *Silent Service* on both outlets via SSCB. La Rosa is sharing the show on WPIX with Schaefer Brewing, a BBDO account.

Other double exposure shows on WPIX are Ziv's *Science Fiction Theatre*, *Highway Patrol* and *Dr. Christian*. TPA's *Stage 7* and ABC Film's *Code 3*.

SSCB reported the biggest promotional campaign to launch a local show—"valued at \$128,000"—kicked off the *Silent Service* debut early this month.

Guild Films racked up sales of \$150,000 during the first week in April. Among the sales: *Capt. David Grief* was placed in eight markets, *Kingdom of the Sea* in seven. . . . **CBS Film Sales'** new discount structure—"The Six Star Plan"—resulted in sales of more than \$250,000 in six weeks, the firm reported. Discounts for the library plan go up to 50% on top of rerun discounts.

A new tv and motion picture production company has been formed by William Hawks and William Bowers, veteran Hollywood producer and writer, respectively. Though both men are currently at MGM, they are already negotiating for the sale of their first series. . . . **Minot Tv's** *The Tracer*, based on stories from the files of the Tracer Co. of America, has resulted so far in finding owners of \$182,000 worth of unclaimed dividends, etc.

Screen Gems has acquired all assets of William F. Broidy Productions, in-

cluding 100 episodes so far produced for the *Wild Bill Hickok* series. The syndicator will produce a new cycle of the show for the Kellogg Co. via Leo Burnett. In another area of its operations, Screen Gems is actively pushing its "Hollywood Value Parade" feature package of "B" pictures under a new sales division.

MCA-TV's hour-long Westerns, starring Gene Autry and Roy Rogers, are racking up hefty weekly cumulative audience figures as strip programs. Though in their third year of distribution, recent ARB ratings show the following: 63.3% of the tv homes in Corpus Christi, 51.2% in Albuquerque, 46.6% in Bakersfield, Cal.; 35.9% in Little Rock. . . . **Gallagher Films** announces the availability of a new country music series, *Cousin Fuzzy and his Cousins*.

AAP's sale of Warner Bros. features and its entire *Popeye* cartoon package to the new WSOC-TV, Charlotte, was one of the biggest tv deals in North Carolina history. . . . **NTA Film Network** has appointed Jay L. Schiller director of research. He was formerly research director for Atherton & Currier. . . . **Terrytoons**, a division of CBS Tv Film Sales, is completing a \$300,000 modernization job on its New Rochelle, N. Y., plant. . . . A tv series based on case histories of insurance investigations will be the first property made by Dallas Film Industries, it has been announced by Joe Graham, president.

RESEARCH

RAB's brochure on "The Radio Listening Habits of Professional Men" issued this week notes that:

- Almost all professional men (highest income members of the community) listen to radio regularly.
- And more than half tune in five or more days a week.
- Preference is for news and music (popular).

Booklet is based on Pulse six city survey. Markets covered were those where tv penetration is the highest.

Other information in the RAB brochure includes when and where professional men listen, what they listen to, how much they listen and set ownership.

The Advertising Research Foundation will hold its Third Annual Conference on 14 November at the

Here's a
HOT
buy in
El Paso!

"SHERIFF OF COCHISE"

Alternate Mondays*

9:30 - 10:00 P.M.

TELEPULSE 39.0
(in Top 15 shows)

Follows Ford Theatre—43.5
Precedes Wyatt Earp—30.5

*With White King Soap

Call Branham
or Dick Watts at
KROD-TV
Channel 4
EL PASO, TEXAS

CBS
AFFILIATED with KROD-600 kc (5000w)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

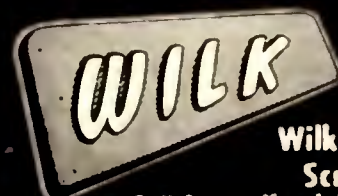
MEMO: TO TIMEBUYERS!

Pulse:
Wilkes-Barre Metropolitan Area
November 1956
Monday through Friday

	6:00 AM- 12 Noon	12 Noon- 6:00 PM	6:00 PM- 12 Midnight
WILK	29	21	21
Sta. B	17	20	28
C	13	12	12
D	9	16	12
E	8	9	X
F	8	8	10
Misc.	16	14	17

In every radio classification but one WILK leads in the Wilkes-Barre Metropolitan area.

It's your best radio buy!



**Wilkes-Barre
Scranton**
Call Avery-Knodel, Inc.



WHAT IS YOUR PHOTOGRAPHIC MAL-ADJUSTMENT ?

- 1) QUALITY ?
 - 2) SERVICE ?
 - 3) PRICE ?
- THESE ARE THE **3** BIG PROBLEMS

Let us cure them for you as we have done for some of the top business firms and advertising agencies



BAKALAR COSMO

Photographers

119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO

119 W. 57th St., N. Y. C.

Gentlemen: Please have your representative Phone Drop in

Date _____ Time _____

Firm _____

Address _____ Tel. No. _____

Hotel Plaza in New York. . . **Darrell McCain**, former media supervisor at Ted Bates, has joined Alfred Politz. . . **Herb S. Kaufman** has joined ARB's New York sales office to handle selected accounts.

FINANCIAL

Whirlpool Corp.'s first quarter sales were "approximately \$112 million" up 17% over the first three months in 1956. Sales figures were disclosed by Elisha Gray, II, Whirlpool president, in a talk before the Investment Analysts Society of Chicago. Earnings for the quarter were not estimated. Gray also stated that Whirlpool has no plans to enter the small appliance field.

Whirlpool has been a consistent user of NBC Spectaculars and Spot tv.

General Tire & Rubber's first quarter sales were \$95,497,316—up 14.3% over the \$83,523,606 figure for the same period in 1956. Estimated earnings were \$3,250,000. This year's earnings figure includes RKO Teleradio Pictures (wholly-owned subsidiary). No comparison with the same quarter last year is offered as the radio, tv and entertainment subsidiary's earnings were now included in the 1956 first quarter report. William O'Neil, General Tire's president, says, "If the comparison were practicable, it would indicate an increase."

Max Factor's net sales in 1956 reached \$32,613,711, up over the 1955 mark of \$27,800,134. Net income was \$2,007,059 as compared to \$2,418,324 for the previous year. Factor currently is using network tv (NBC TV's *Panic*) along with spot. The cosmetic firm went network this year.

Dow Chemical's nine months sales (period ended 28 February) went up to \$462,257,333 as compared to \$410,891,687 for the same period in the previous year. Net earnings went down however, \$38,005,232 as compared with \$42,622,456. Dow's air media usage includes network radio and spot.

Stanley Warner Corp. six months report (ended 23 February) shows net income up 25% with \$2,007,700 as compared to \$1,629,100 for the same period last year. The Latex division of Stanley Warner is sponsoring part of the RKO-C&C Corporation's barter deal with tv stations.

B. T. Babbitt sales rose to \$13,147,030 in 1956 as compared to \$12,045,274 for the previous year. Net income reached \$621,690 as compared to \$570,596 in the previous year. Babbitt is active in both network and tv spot.

Philip Morris' first quarter report shows sales at \$80,000,000, 11% above the same period in 1956. Earnings were "substantially unchanged" during the compared quarters. Philip Morris is active in both network and spot and recently returned to network tv via CBS TV's *Playhouse 90* and ABC TV's *Mike Wallace Show*.

Plough, Inc. net sales and income both rose in 1956. Sales were \$24,472,068 as compared to \$21,003,924 for 1955. Net income went up to \$1,204,268 against \$727,109 for the previous year. Plough uses tv spot in about 25 markets to advertise its St. Joseph Aspirin.

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

Stock	Tues. 9 April	Tues. 16 April	Net Change
<i>New York Stock Exchange</i>			
AB-PT	23½	24¼	+ ¾
AT&T	177¾	177½	+ ½
Avco	67½	67½	
CBS "A"	35½	34½	- 1
Columbia Pic.	18½	18	- ½
Loew's	18¾	19	+ ¼
Paramount	34¾	34¾	+ ¼
RCA	35¾	36¼	+ ½
Storer	27¼	27¼	+ ½
20th-Fox	25½	26¼	+ 1½
Warner Bros.	23¼	23½	+ ¼
Westinghouse	57¼	57	- ¼
<i>American Stock Exchange</i>			
Allied Artists	4½	3¾	- ¾
C&C Super	1	¾	- ¼
DuMont Labs.	5¾	5¾	- ½
Guild Films	3½	3¾	+ ½
NTA	8¾	8¾	+ ¼



"Seems funny—but I can still hear the voices of those KRIZ Phoenix personalities!"



HOW
GOOD IS
YOUR
TRADE PAPER
ADVERTISING
?



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

Abraham T. Glenn
Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

tv stations gross top hourly rate

Group 1.....to \$500
Group 2.....\$500 to \$1000
Group 3.....\$1000 to \$1500
Group 4.....\$1500 to \$2000
Group 5.....\$2000 and over

radio stations

Group 6.....to \$150
Group 7.....\$150 to \$300
Group 8.....\$300 to \$450
Group 9.....\$450 to \$600
Group 10.....\$600 and over

Group 11.....networks
Group 12.....group-owned stations
Group 13.....film syndicators
Group 14.....tv commercial producers
Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a \$50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of five or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

... to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute \$5 to this organization for each tv and radio station entry. The contribution will be in the name of the promotion manager of the station.

from the president of the BROADCASTERS' PROMOTION ASSOCIATION

BPA

BROADCASTERS' PROMOTION ASSOCIATION, INC.

Chanin Building • 122 East 42nd Street • New York 17, N. Y. • Murray Hill 7-0808

OFFICERS

President
David E. Partridge
Westinghouse
Broadcasting Co., Inc.

First Vice-President
Charles A. Wilson
WON & WON-TV

Second Vice-President
Montez Tjaden
KWTX

Secretary-Treasurer
Ellen M. Johansen

DIRECTORS

Bruce Wallace
WTMJ & WTMJ-TV

Haywood Meeks
WMAL-TV

Roy C. Pedersen
WDAY & WDAY-TV

Samuel Elber
WELB

Gene Godt
WCCO-TV

Marion Andersen
WDSU & WDSU-TV

Joe Zimmermann
WFTL & WFTL-TV

Joe G. Hudgens
KENT & KENT-TV

John M. Keys
WMAQ & WMBQ

Foster H. Brown
KMOX

Howard W. Meagle
WWSA

Paul I. Woodland
WQAL & WQAL-TV

March 28, 1957

Mr. Norman Glenn, Publisher
SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to cast a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute \$5 00 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

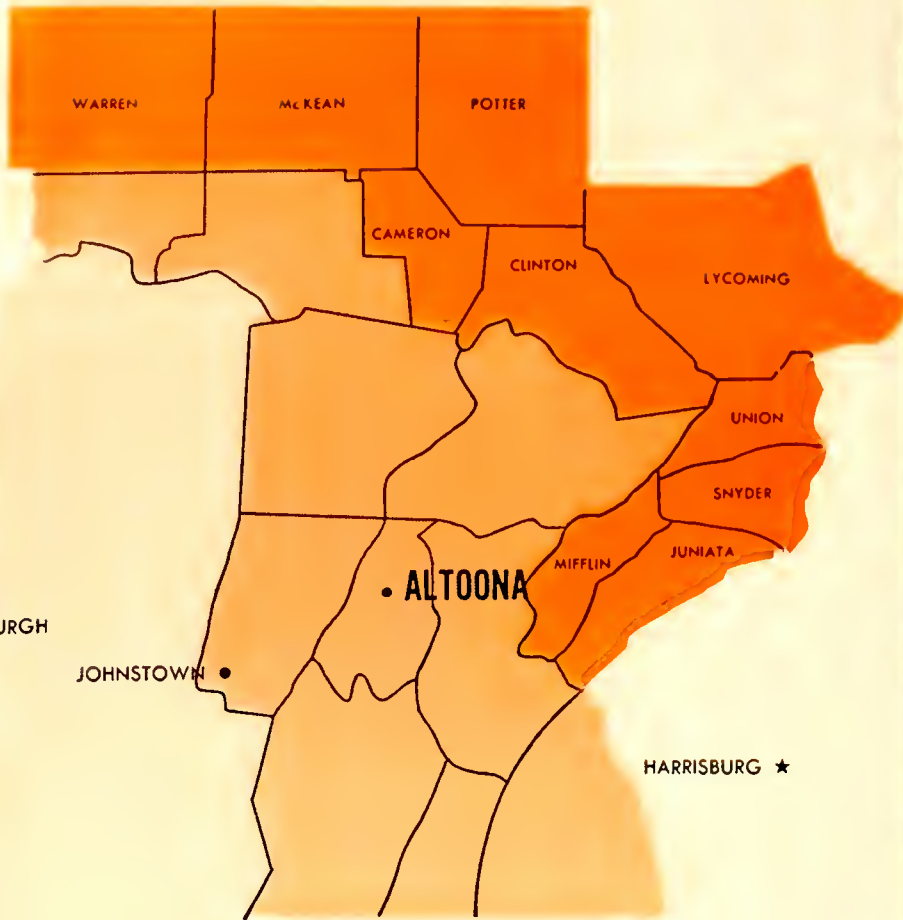
Cordially,

David E. Partridge
President

DEP:J

SPONSOR

THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE



WFBG-TV's Unduplicated Primary Area



WFBG-TV's and Station B's Duplicated Primary Area



Pittsburgh's Primary Area

30 of the Top 40 Shows

76,701 more TV homes from PITTSBURGH to HARRISBURG

It's as easy as ARB! TOP PROGRAMS plus TOP AUDIENCE make WFBG-TV, Altoona, your number ONE choice from Pittsburgh to Harrisburg. ARB proves WFBG-TV has 30 of the top 40 shows . . . proves that WFBG-TV delivers 76,701 more TV homes in combination with Pittsburgh . . . proves that WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Buzz BLAIR for proof: ARB, Altoona, Nov. 1956; ARB, Altoona Coverage Study, Mar. 1956.

ONLY BASIC CBS-TV STATION SERVING THE AREA



Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

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

WASHINGTON WEEK

20 APRIL
Copyright 1957
SPONSOR PUBLICATIONS INC.

The FCC is expected to make some public pronouncements about fee tv in two or three weeks. There's no genuine clue, though, as to what will be done.

The alternatives are many, including:

- A plea to Congress to clear up doubts about the FCC's legal authority in the matter.
- A call by the FCC for written arguments on a plan for a limited trial of fee tv.

FCC chairman George McConnaughey continues to run into appropriations trouble on Capitol Hill.

The House voted to slash the administration's FCC budget from \$8,950,000 to \$8,300,000 (compared to the \$7,828,000 that had been voted by Congress for the current fiscal year).

McConnaughey argued that the increase asked for the 1958 fiscal year was deceptive in the first place: \$455,000 must be put in the Civil Service Retirement Fund.

Getting money to probe the FCC, along with 13 other regulatory agencies, was easy for a special House Commerce subcommittee, chaired by Rep. Morgan Moulter, Democrat of Missouri.

The subcommittee wound up with a hefty \$250,000. The money will be used to hire a special staff for the job.

Rep. Oren Harris (D., Ark.), chairman of the full committee, told the House the FCC is among the agencies most mentioned in complaints. He did not include the FTC in this category.

The intent of the probe: To check on whether the agencies are administering the laws as intended by Congress, or whether they sometimes make their own laws by "administrative interpretation."

Two ranking members of the Senate Commerce Committee, who are also members of the appropriations committee, took occasion this week to go after commercials.

Senators Warren Magnuson and Charles Potter got their cue when FTC chairman John Gwynne appeared in support of the FTC's budget request.

Demanded Sen. Potter: **When will the FTC get its monitoring project**—for which Congress last year appropriated \$100,000—rolling so that offending commercials can be chased off the air?

Potter's main observation had to do with a commercial involving tranquilizer claims for a mere bromide.

Gwynne promised a report on the monitoring activities by summer, but the two senators retorted they wanted the results to speak for themselves.

Robert Hall Clothes settled an old FTC civil penalty suit against it by paying a \$10,000 fine before the Federal Court in New York.

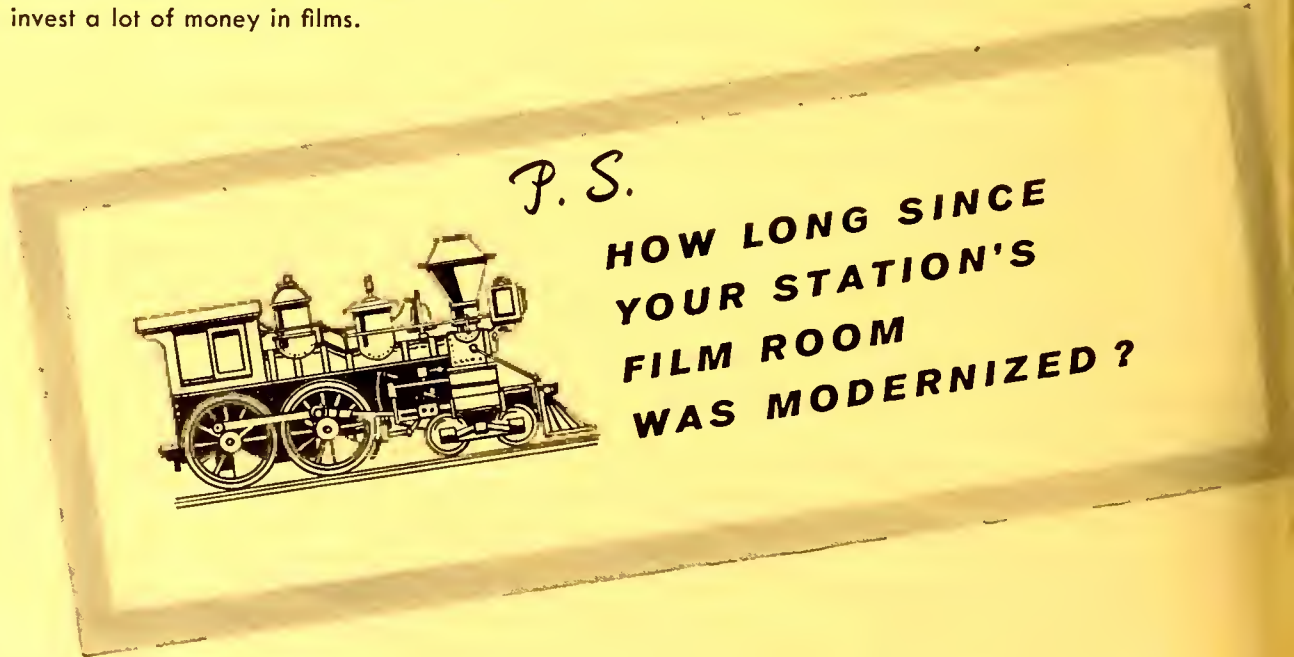
The FTC had claimed that Robert Hall had violated during 1955 a cease and desist order that had been issued against it in 1953.

In the complaint filed through the Justice Department, the FTC claimed the firm's radio commercials misrepresented prices and consequent offering of fictitious savings.



**Good Films are
Only HALF the story**

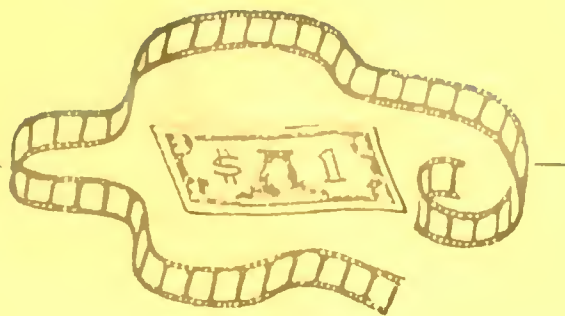
If you have complete system equipment to provide showmanship in your film programming, you'll be ready for bigger film profits. That's why it's a good idea to take a long look at your station's film room facilities before you invest a lot of money in films.



P. S.

**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED ?**

YOUR FILM DOLLAR...

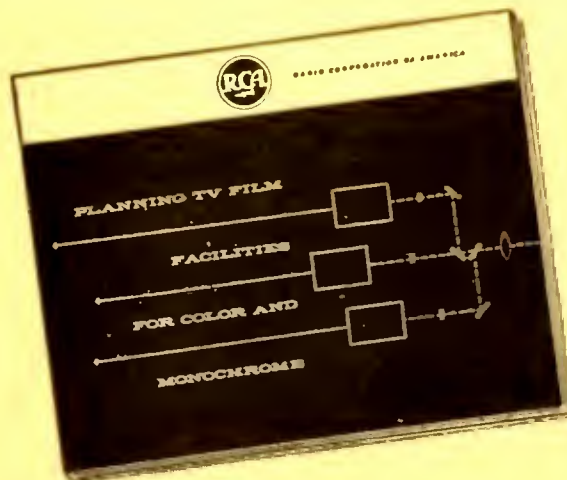


How an RCA Film System Will Enable You to Spark and Hold Viewer Interest

Here's how one of the most successful users of film shows gets excellent results. He employs several carefully planned steps made possible by the use of an extremely versatile film system. First, the program starts with a 20-sec. film commercial followed by a 10-sec. VSI—fading to a 30-sec. film teaser strip. The feature is then announced with a super-imposed "presentation" slide with record music. Feature is begun and film commercials are inserted at appropriate times to the end of the showing. This kind of expert programming that sustains audience interest is only possible with the proper combination of film equipment.

You have creative people who can do a similar job for you if given the right tools. An RCA Film System will provide them with these tools. It will enable you to offer a variety of film presentation formats for sparking and sustaining program interest. It will also help you prepare for future expansion.

Lack of long-range planning will obsolete equipment before its time . . . leave you unprepared for color. Investigate the quality and cost-saving of an RCA Film System—we'll be glad to help you check at typical stations. And ask the RCA Broadcast Representative to show you our latest film literature.



Trmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

20 APRIL
Copyright 1957
SPONSOR PUBLICATIONS INC.

An employment agent specializing in agency people has combed out his files and come up with this statistical portrait of timebuyers (male only):

- Average age is 33.
- Average earnings are \$7,800 (in agencies billing over \$25 million).
- About 80% are married.
- About 75% have a college degree.

Radio people feel that it's about time to do an educational job on topflight trade organization and institution executives—particularly those in New York and Chicago.

These fellows have a strong (if sometimes indirect) influence on the medium, yet apparently don't know what's been happening to it lately.

Says one account supervisor: "Every time I suggest radio, they argue that nobody listens to it anymore."

One major agency's ritual of firing an executive follows these three easy steps:

- 1) Induce the fellow to take a vacation right away.
- 2) Get the keys to his desk and the files from his secretary.
- 3) Send him a wire that he has just "resigned," and that his personal office effects are being shipped to his home.

The comedy-theme cycle in commercials continues on the upbeat. Here are a few examples that recently have bobbed up in radio:

- Cavalier's mystery character named Roger who is "mad" about this cigarette brand.
- Beech-Nut Coffee's rib of soap operas (it asks whether it's possible for "a girl taxidermist to be happy in a little mining town").
- Hoffman Beverage's Murrow-like voice inquiring from the Hoffman plant why sarsaparilla is not as happy as the other flavors (its name is so awful).

Clarence Eldridge is at Lever Bros., calling the long-range marketing objectives.

He's reputed to be behind the company's recent switch in field selling: Salesmen now are calling on the mom 'n' pop stores as well as the key big volume-buyers.

After retiring from General Foods, Eldridge put in a couple years with Campbell Soup.

An overwhelming majority of the networks' 1937 customers still are riding the airwaves strong. Some aren't on the big hookups anymore, though.

The following (with their shows) are among the prominent drop-outs:

American Can.....	Ben Bernie	Knox Gelatine.....	East & Dumke
Lady Esther.....	Wayne King	Welch Grape Juice.....	Irene Rich
Packard.....	Fred Astaire	Sinclair Oil.....	Sinclair Minstrels
Maltex.....	Jack Masters	U. S. Tobacco.....	Pic & Pat
Humphreys.....	May Breen, Peter DeRose	Carborundum.....	Frances Bowman
Horlick's.....	Lum 'n' Abner	Beneficial Loan.....	Your Unseen Friend
Health Products.....	Ray Knight's Cuckoos	Servel.....	March of Time
Hecker H-O.....	Bobby Benson	Wasey Products.....	Voice of Experience

Famous on the Georgia Scene



DOGWOOD BLOSSOMS burst into full bloom each spring and crown Atlanta, hub of the Southeast and home of WAGA-TV—famous on the Georgia scene, too. Reaching more than half of Georgia's population with top local and CBS-TV programming, WAGA-TV consistently caps highest ARB and Pulse ratings. More people *can* watch WAGA-TV . . . and more people do!



STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc.

"OUTSIDE" PACKAGES

(Continued from page 29)

It isn't even inconceivable these days that such long-term network talent as Jackie Gleason and Sid Caesar might move away from their networks. In both of those instances the "package" is really the star himself. And it's conceivable that one or the other network might be willing to release their exclusive hold for part cost of the contract.

Ratings: Without being down-beat about next season, most top agency tv-radio heads who were interviewed recently told SPONSOR that they see little excitement in the program lineup for next season so far.

"All I see is saddle sores," one told SPONSOR.

The imitativeness or the riding of trends may indeed be a by-product of more outside packages, according to network programing executives.

"The independent packager tends to be more individual client-oriented by nature," says CBS TV programing head Hubbell Robinson, Jr. "The packager's financial interest is vested in a

particular show property, while the networks tend to take an over-all view of total production and programing. Therefore the networks deliberately try to sell and create productions that add a new dimension to the programing lineup."

There's some fear among agency-men that if the networks abdicate too much of their programing initiative, this "new dimension" and excitement may be lacking in the lineups. There's no question but that among the new fall product the proportion is overwhelmingly Western, variety shows headed by singers (a la Como) and quizzes. Situation comedies to date are in the minority, understandably in view of their high mortality last fall.

"The packager *does* play it safe and tends to ride a trend more than network-produced or network-inspired shows do," said one major film producer. "If we see that Westerns did well last season, we know the agencies will be more receptive to Westerns, so that's what we'll produce. We can't help it if everybody else is figuring the same way."

The up-shot of this seems to be that the sheer number of Westerns already

scheduled for next fall may make this the most vulnerable of the program categories where ratings are concerned.

"The moral is that you can't play it safe in show business," one agency tv-radio v.p. told SPONSOR. "By trying to do just that, some of the packagers may be defeating their purpose. Excitement doesn't come out of blandness."

Contract flexibility: In these days of client restlessness over being locked into low-rated shows for 39 weeks, advertisers will find that buying from packagers may make their contracts even more inflexible. Even when a packager does make it possible for an advertiser to bail out of a 39-week commitment after 26 weeks, he may have to make the penalty steeper than the networks would. Certainly the advertiser will have to reimburse him for all the talent contracts the packager signed up for the full run. He may also have to pay some under-the-line commitments.

His saving will probably be only the actual cost of producing the films not yet in the can. In percentages, this saving is likely to be less than

SPONSOR

THE MAGAZINE TV/RADIO ADVERTISERS USE

ON YOUR DESK EVERY FRIDAY

SUBSCRIPTION FORM

SPONSOR 40 East 49 Street New York 22, N. Y.
Yes, send me the new weekly SPONSOR for:

- 52 weeks \$10
- 104 weeks \$16
- 156 weeks \$20

Name

Company

Address Home Office

City Zone State

People who know

stay at the

Hotel Lexington

- 3 Minutes from Grand Central
- Convenient to 5th Ave. Shops
- All Outside Rooms
- Radio; Television; Circulating Ice-Water; Tub and Shower
- Superb Food at Modest Prices
- Newly Decorated Rooms and Suites
- Close to All Theatres
- One Block from Park Avenue



HOME OF THE FAMOUS
'Hawaiian Room'

Known For Authentic
Hawaiian Cuisine and
Native Entertainment
see your
local travel agency
or write to Promotion
Dept. for Brochure 180.

Hotel Lexington

LEXINGTON AVE. at 48th ST.
NEW YORK CITY, 17

BOSTON—HANCOCK 6-6625
CHICAGO—DEARBORN 2-4432
MIAMI—FRANKLIN 9-8331

40% of what the remainder of the series might have cost.

Similarly, with a live show packaged on the outside, the client may find that the packager has long-term (39 week) talent commitments, such as the producer, director, writers and performers. These do not end automatically when the client decides to bail out, because of low ratings.

The network, on the other hand, is in a much better position to let the client out of such a commitment where a network-produced and owned show is concerned. First of all, the network's prime consideration is the value of the time slot, which may be debased through the low-rated property, and also the strength of the entire evening lineup. Also, the network can shift the show's staff around to other assignments and thus not take the same beating that an individual packager would.

When NBC TV allowed *Pall Mall* and *Toni* to cancel *Stanley* before the expiration of the 39-week contract, the network was able to cover part of its loss by spotting Buddy Hackett in guest shots. The individual packager can't recoup any part of his losses from a contract cancellation in that way.

Creativity: There are some show experiments that only the networks can afford to make. Examples of these are *Today*, *Tonight* and *Home* and, more recently, *Playhouse 90*.

Generally such shows are far too costly to be sponsored by any one client. But even more important, perhaps, they require a network time selling and programing concept as their very base. In other words, a packager can't very well walk up to the networks and say "I've got a great show. It takes 90 minutes a week."

"The network looks for a different type of success than the independent packager," an NBC TV programing executive told SPONSOR. "It takes more risks than the packager can because it's in the business of making tv viewing over-all more appealing. To do this, you can't rely on staple programing only. You have to throw in an occasional exotic dish—something that may add more prestige than ratings or dollars, but will have a carryover effect on the rest of the lineup."

While many packagers agree that the networks will always have a programing responsibility and are finan-

cially more able to experiment, they stress that the networks don't have a corner on creativity.

"In fact, it's more difficult, I think, for a top-level creative man to function as a member of a staff than as an independent," says Dan Enright, executive v.p. of Barry and Enright. "A network has to pay a tremendous price in terms of income plus longevity of contract to attract a top-level creative man. That's the only way the network can make up for the capital gain he could make as his own man. But I think the real deterrent for a creative man on a network staff, or any staff where he's on salary and expected to produce on deadline, is the pressure. There's the pressure to produce, the pressure of internal politics, inevitable in large organizations."

He and several other "idea" men who've become principals in their own packaging firms, feel that the most productive road toward top show development is for the man with the idea, or the packager, to work on a free-lance basis.

"The only danger," warn some, "is the fact that the small independent 'free-lance' packager, as compared with the giant packager corporations, may

be more easily influenced by those who back him financially, be it the network, agency or client. Instead of broadening the base of creativity through this system you may actually make the business of show producing more inbred because the client or his agency tends to be far more conservative about new show ideas than the network. And assuming that the small independent packager sells more frequently to individual clients rather than to the network, this means that he may consciously or unconsciously sublimate his real creativity to the financial dictates."

Network programing executives, on the other hand, welcome the advent of more and more packagers in the field. They stress that a network's interest is good programing regardless of the source, and generally feel that the increased number of packagers with experience and track records has produced a measurable increase in good shows.

"We don't care who produces the shows, as long as they're good," one network executive told SPONSOR. "And it's almost inevitable that more people involved in creating shows will bring in a fresh point of view." ■

**LISTENERS
WHO LISTEN . . .**



LISTEN TO . . . SAN DIEGO'S ADULT RADIO STATION

92%

**KGB IS SAN DIEGO'S ONLY
STATION WITH AN OVERALL
AVERAGE ADULT AUDIENCE
OF 92%.**

NIelsen . . . JUNE, NOV. '56

KGB 1360
ON THE DIAL

FIRST IN SAN DIEGO

**MUTUAL DON LEE RADIO
CALL YOUR H-R REPS
FOR FULL DETAILS**

WVET STARTLES ROCHESTER!



WVET IS FIRST...

Rochester advertiser in any field (maybe first anywhere) to take ALL the outside advertising on a Transit Company bus . . . front, sides and back! Brilliant in Purple, White and Yellow, the WVET bus plies Rochester streets every day, catching every eye . . . reminding all that . . .

WVET IS FIRST

in Rochester radio audience acceptance, with

- **MELODY FIDELITY**, America's most listenable music presented by the town's most popular DJ's from dawn to signoff.
- **LATEST LOCAL NEWS** every hour on the half-hour.
- **ABC Network features.**

WVET IS FIRST

in advertising response too . . . your best radio buy in Rochester, N. Y.



ROCHESTER, N. Y.

1280 K. C. 5000 WATTS

Represented Nationally by

THE BOLLING COMPANY

The Champ Is Still Champ!



4 of 5 top night-time shows!
You say that's not enough? Then how about 20 out of 35 top night-time shows? (Nov. 'A. R. B.)



Champ in the day-time, too!
16 of top 25 week-day strips . . . including Buckskin Bill, whose top rating is a full 7 points above the No. 2 show.



8 of 10 top morning shows!
and 8 out of the top 15 afternoon shows, for a clean-sweep victory, morning and afternoon.



6 winners in 6 contests!
WAFB-TV is tops in merchandising, too. Four firsts, one second and one "top four" in these shows; 1956-57 "Frank Leahy Show" . . . "The Millionaire" . . . "Screen Gems Programs" . . . "Lucy Show" . . . 1956 Billboard Promotion . . . 1955-56 "Frank Leahy Show"

WAFB-TV

CBS

ABC

First in TV in Baton Rouge

Reps: Blair Television Associates

Reps at work

David N. Simmons, president, Simmons Associates, New York, comments: "Programming for radio represents the reason why broadcasting is of such importance today. Through careful study, analysis and research, operators have learned that the product they have to sell is programming and the net result of good programming is audience. Old standards of purchase of time must not necessarily be thrown away but must be revised in view of modern thinking. Obviously, we all like to fall back on the station with the top rating, but motivation of buying does not necessarily rest with this standard of measurement. In other words, today's buyer must be more astute—more understanding and more willing to spend time in evaluating markets, ratings and programming in order to assure himself of a maximum of advertising efficiency. All facets of the radio buying picture must be considered more carefully than ever. Mood, type of music, personality, time of day, potential audience, package possibility should all play a part in today's modern buy. Let's be careful in spending the client's money; let's adopt a progressive, positive attitude in timebuying."



Charles M. McAbee, account executive, CBS Television Spot Sales, New York, says: "Timebuyers for summer advertisers will be aided by the many stations which have earlier confirmation policies this year, including those represented by us. An advertiser of a strictly summer product can place schedules now for a middle of July start.



While specific time periods cannot be pinned down in all cases, we can confirm program adjacencies, participations and time classification. For example, you can now be guaranteed Godfrey adjacencies, *Early* and *Late Show* participations, and Class AA announcements up to 90 days before start. Exact times, taken from the highest rated availabilities, are then determined two weeks prior to start. A recent study developed by CBS Spot Sales showed that an advertiser can actually start with a higher rated schedule, with this plan, than he could any other time of the year. Earlier confirmation on summer schedules also enables a client to pre-sell his campaign to distributors, brokers and retailers and guarantee that they are fully stocked for the heavy buying season. Naturally this is an aid to good relations."

**THE BIG STORM HIT THE MIDDLE WEST
AND AGAIN THE PEOPLE CALLED!
ON THE BIG STATION FOR HELP!**

**PRACTICALLY EVERY SCHOOL
(OVER 400) CALLED KFAB FOR
EMERGENCY HELP AS THE STORM
PARALYZED THE ENTIRE AREA.**

Near the peak of the big snow storm (March 25) over 400 calls came into the KFAB newsroom. Most of the calls were from Superintendents and Principals of schools throughout the area. They asked KFAB to get "No school today" information to some 400,000 school children in Nebraska and Western Iowa. The same service was rendered to business firms and factories, many of which closed for the day.

Whether it's in the field of Public Service . . . or service to the advertiser, KFAB produces results unmatched by any other media.

Get the full story on the new KFAB from Peters, Griffin and Woodward or get the facts from KFAB Sales Manager, E. R. Morrison.

NEBRASKA

IOWA

LINCOLN

OMAHA

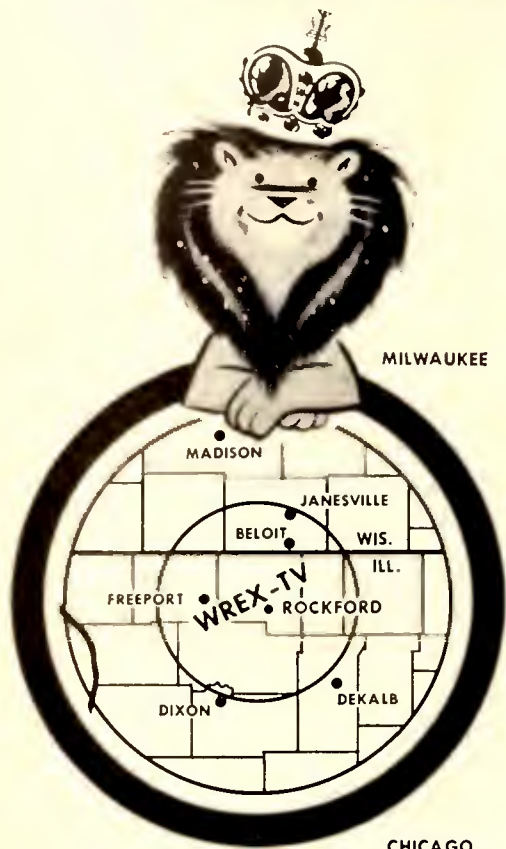
**Reach more people for less money in the Big Omaha Market. Get
the latest area-wide rating story from your PG & W Colonel. Your
dollar buys more than ever before on the NEW and REVITALIZED...**

KFAB

50,000 WATTS

OMAHA

WITHOUT A "FEER"
in the Rockford Area!



**IN THIS \$ BILLION-PLUS
 SALES EMPIRE WREX-TV
 IS THE KING SALESMAN**

The Rockford TV Area — Illinois' 1st market outside Chicago—is 400,195 families strong, with \$2,357,080,000 income. It embraces rich farm counties whose cities house industrial giants like General Motors, Fairbanks-Morse, Parker Pen, Burgess Battery, Sundstrand . . . and show sales indexes like Rockford's 158, Beloit's 151, Janesville's 153, DeKalb's 184, Freeport's 176, Dixon's 203. Sales total \$1,706,962,000, average \$4,265 per family — \$447 above average.

The most recent viewership survey again shows WREX-TV as the favorite, by better than 3 to 1. It's favored by advertisers too . . . for its consistent results, at much lower cost per thousand.

J. M. BAISCH, GENERAL MANAGER
 Represented by H. R. TELEVISION, Inc.



Tv and radio NEWSMAKERS



Arthur H. McCoy will take over as a vice president and as national sales manager of John Blair & Co. (the radio arm) on 1 May. McCoy will be stepping into the spot left vacant by the resignation of Robert E. Eastman who is leaving Blair to become president of the ABC Radio network. (See Newsmaker of the Week, page 5.) McCoy originally came to the rep firm as an account executive in April of 1955. Before that time he had served as treasurer and sales manager of Avery-Knodel and was a member of the original group responsible for the formation of that station representatives organization shortly after World War II. Before his association with Avery-Knodel, McCoy was for six years an account executive in both the New York and Chicago offices of Free & Peters (now Peters, Griffin, Woodward).

Richard A. R. Pinkham, vice president in charge of advertising at NBC, will join Ted Bates as vice president and director of the radio-tv department on 15 May. The move ups James C. Douglass to a senior vice president of the agency. Douglass will continue in the over-all supervision of tv and radio activities. Pinkham has been with NBC since 1951. He started as manager of planning for NBC TV, subsequently becoming vice president in charge of participating programs, vice president in charge of television network programs and finally vice president in charge of advertising. He pioneered in the development of NBC TV's participating programs as executive producer of *Today*, *Home and Tonight*. Pinkham started in advertising as a copy writer for *Time*. He later became assistant promotion manager of *Fortune* magazine.



Robert H. Teter will move over to Peters, Griffin, Woodward as vice president and director of the radio division on 1 May. Teter currently is executive assistant to Donald H. McGannon, president of Westinghouse Broadcasting Co. Teter entered the advertising field in 1941 when he joined N. W. Ayer & Son. In 1947 he became a sales representative for KYW, Philadelphia, and later as sales manager of that station was credited with a major share of the rapid billing gains in 1954-55. Teter was made general manager of KYW in 1955 and then executive assistant to the WBC president in 1956. Other changes at PGW include: Jack Thompson who moves up to sales manager and Russel Woodward, executive vice president, who will now devote his time to both radio and tv divisions supervising promotion and research.

BELIEVABILITY

built

MODERN MEDICINE

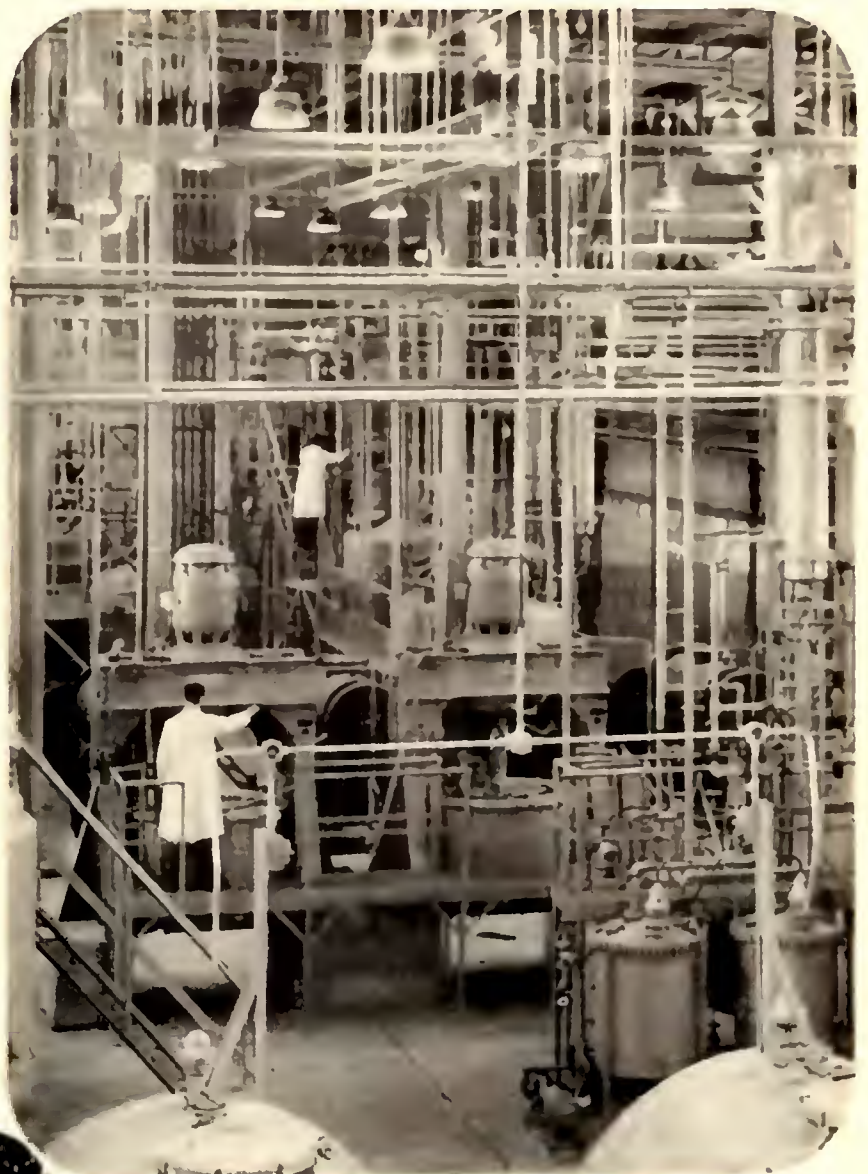
... and

WWJ-TV

America's great pharmaceutical companies have been built on faith that continuing research can ultimately conquer the ills that plague mankind.

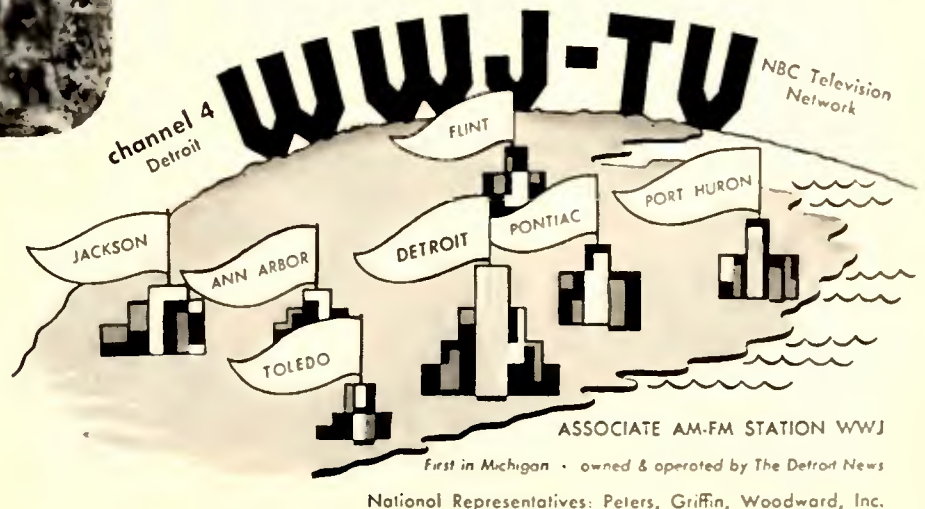
WWJ-TV, with its 10 years of leadership and emphasis on quality, has given Detroiters another well-founded faith—faith that dialing Channel 4 always provides the finest of television.

Seeing is believing to the great WWJ-TV audience—a priceless advantage to every advertiser.



Parke-Davis explorer on 1880 expedition to Fiji Islands in search of vegetable drugs—as depicted in company movie.

Detroit's Parke, Davis & Company, one of the world's largest pharmaceutical manufacturers, was founded in 1866. Therapeutic agents developed in the company's research laboratories play a major role in the fight against disease. Photo above shows the modern "jungle" that produces Chloromycetin, the broad-spectrum antibiotic.



Tenth Anniversary Year

SPONSOR SPEAKS

Convention Hits

SPONSOR came away from the 35th NARTB Convention in Chicago with some highlight impressions. Before the rush of upcoming events and problems engulf us, we're setting them down.

1. This was the biggest, best-organized, best-agenda, most problem-free, soberest, happiest Convention ever. It reflected the increased maturity of the dynamic television and radio broadcast industries.

2. More agency media buyers attended than ever before. They came from all sections of the country.

3. ABC TV was the most talked-about network. The dominant impression was "going places."

4. Best parties were BMI's Annual Dinner for NARTB Board members, past and present; the film industry's gigantic reception; Westinghouse's impressive reception at the Blackstone, and H-R's full week of capacity-crowd hospitality at the Morrison.

5. Top stunt was Bolling's arrow-through-the-head stopper.

6. Most talked-about agenda features included Ward Dorrell's outspoken criticism of NCS No. 2; Maximum Service Telecaster's clarification of the complex problem of tv allocations; the refreshing frankness of all FCC Commissioners during their panel discussion; Larry Webb's (SRA) impressive explanation of the upsurge of spot radio.

7. These are only samples of the superior quality of the 1957 Convention. To Hal Fellows & Co., a big salute.

Bill Skelly, pioneer

When Bill Skelly, who died last week, was president of the Tulsa Chamber of Commerce in 1926, he decided that if Tulsa was to be a big city, it needed a big radio station. So he bought KVOO, moving it to Tulsa from another area. That's how one of the nation's dominant radio stations got started and how a true pioneer reflected his enterprise in radio as well as oil, cattle and many other fields.



THIS WE FIGHT FOR: *The perils an industry faces in allowing private firms to completely do the work it should spearhead are reflected in reaction to NCS No. 2. The industry must guide its own coverage measurement research.*

10-SECOND SPOTS

Progress report: The trend to adult Westerns has reached a new plateau. A pilot film is now ready on a new tv show described as "an adult Western children will enjoy having explained to them."

Long noon: New York p.r. man David O. Alber recently bought ad space to blast custom of three-hour lunches he claims is indulged in by the trade and by broadcasting execs in particular. *Perhaps the reason those execs sit so long at the table is to see who weakens first and picks up the check.*

New media: A "radio pill" that sends out FM signals to medical researchers as it passes through the body was recently demonstrated at the Rockefeller Institute. *That sounds like Tums with a wave length.*

C'est la vie: From a news release—"Although there are no French-speaking citizens in Newfoundland. CJON-TV, in cooperation with CBC network, is running a series of French lessons." *Should get much better listenership than if all the citizens did speak French.*

Which-a-way? Lever Bros. is now launching a contest with \$88,025 in prizes to find out "where the yellow went." *And once they find out, Pepsodent will need a new jingle.*

1984: To detect persons who try to sneak into the subway through the exit gates, the New York Transit Authority has installed a closed-circuit tv in a 42nd Street station. *Big brother has his eye on you!*

Hold-out: *Ad Libs*, house organ of KITE, San Antonio, reports that a Pocatello, Idaho, super market is bucking its competitors who give away trading stamps by giving away eggs instead. *Funny, but eggs are just about the only thing that are not offered as premiums by Arlene Francis in the S&H Stamp tv commercials.*

Plop! At KODE, Joplin, Mo., a *New Sounds In The Air* program played the hit disk "Butterfly" steadily from sign on to 9 a.m. and then again from 3:30 to 5:45 p.m. It earned a call from a woman listener who offered to drop in at the station and smash "Butterfly" over the announcer's head so "he could hear more *New Sounds*."



the leader in st. louis television

DOMINATING AMERICA'S NINTH MARKET

Covering
38 Missouri-
Illinois Counties,
47 Communities
of 5,000 or more
population!

Grade B O.1MV

POPULATION

2,258,300 2,768,200

RETAIL SALES

\$2,544,213,000 \$3,101,128,000

FOOD STORE SALES

\$592,785,000 \$701,214,000

DRUG STORE SALES

\$79,328,000 \$95,041,000

AUTOMOTIVE SALES

\$506,089,000 \$619,576,000

Source:

Editor & Publisher (1956)
Sales Management Survey of
Buying Power (1956)

Audience

ARB and Pulse Share-of-Audience figures prove KWK-TV audience domination in the market.

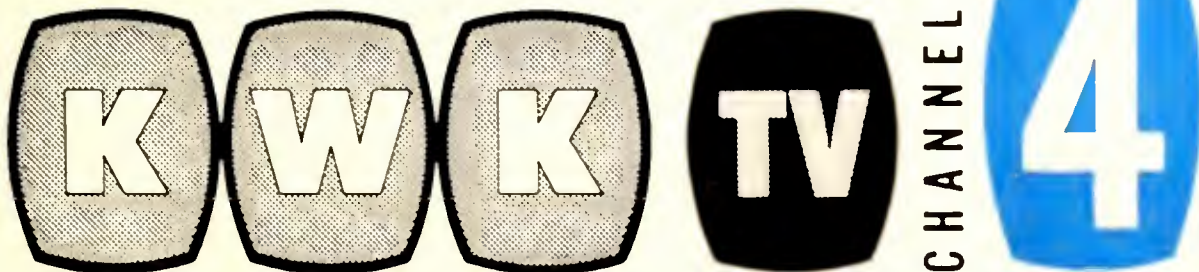
Personalities

KWK-TV daytime personalities dominate their time periods.

Promotion & Merchandising

Newspaper space—merchandising bulletin—
magazine rack cards—taxi-posters—and many other efforts
provide a "plus" for KWK-TV clients!

the **LEADER** in St. Louis television



SERVING THE GREAT ST. LOUIS MARKET

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC

When Big Things
Happen in Kansas City...

KMBC-TV IS THERE!



You name it, KMBC televises it!

Championship NCAA basketball or an ABC-TV network fight... the biggest local events or special big-time shows... when *big* things happen in Kansas City, KMBC-TV is there!

That's why more of the 489,380 TV households reached by KMBC-TV's 316,000 watts of power turn FIRST to Channel 9. They know they can always count on KMBC-TV for the biggest and best in TV entertainment — from special events to favorite ABC network shows... KMBC-TV's own top-rated personality programming... and fine syndicated and feature films.

Fact is, everything about this alert ABC affiliate is big and choice — coverage, programming, availabilities, station facilities and *sales power for you* — with prime-time spots or program sponsorship.

And when you consider that KMBC-TV delivers your message to 31,500 more families than any other channel in the Kansas City market, it's easy to see why coverage-conscious time buyers are buying time on Channel 9.

The man to see for availabilities is your Colonel from Peters, Griffin, and Woodward.



CHAMPIONSHIP BASKETBALL—KMBC-TV scored another triumph with its recent telecast of the NCAA games held in Kansas City.



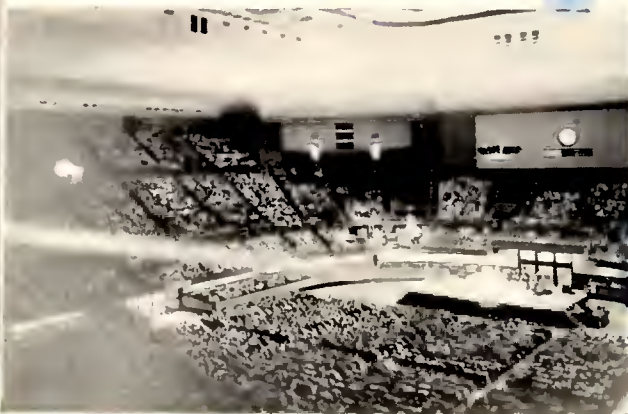
WEDNESDAY NIGHT FIGHT—On March 27, the ABC-TV network carried the Joey Giordella-Willie Vaughn fight originated to the network by KMBC-TV.



AMERICAN ROYAL PARADE—Big local events like the nationally famous American Royal are televised on KMBC-TV.



READY TO ROLL! KMBC-TV's skilled remote crew has the experience and equipment to handle any special TV event.



LAWRENCE WELK NIGHT—When KMBC Broadcasting Company promoted a Lawrence Welk Concert in Kansas City, Welk set a new one-night box-office record for the arena—the largest box office take in the 21-year history of the K. C. Municipal Auditorium!



See Peters, Griffin, Woodward, Inc. for availabilities.
It's easy to see why
the **SWING** is to **KMBC-TV**
Kansas City's Most Popular and Most Powerful TV Station



PETERS, GRIFFIN,
WOODWARD, Inc.
Exclusive National Representatives



DON DAVIS, President
JOHN T. SCHILLING, Executive Vice President
GEORGE HIGGINS, Vice President and Sales Manager
MORI GREINER, Manager, KMBC-TV
DICK SMITH, Manager, KMBC-KFRM Radio

...and in Radio, it's **KMBC of Kansas City—KFRM** for the State of Kansas