

11 MAY 1967
40¢ a copy • \$10 a year

W. L. JOY-RO 274
NBC
30 ROCKEFELLER PLAZA
NEW YORK 20, N.Y.

11 MAY 1967
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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

heard a couple of
Storz Stations
trip. Never a
moment."

"Understand there's
never a dull moment
for advertisers,
either."

any of these 5 important markets . . .

time is a good time with the Storz Station.

MINNEAPOLIS-ST. PAUL . . . with WDCY. 1957 Nielsen shows WDCY first (NSI 6 a.m.-6 p.m., Mon.-Sat.) Latest Trendex shows WDCY first all day. Latest Hooper and Pulse have WDCY first every afternoon. Be sure you're working with up-to-date data for the Twin Cities. See John Blair or WDCY General Manager Steve Labunski.

MIAMI . . . with KOWH. Now in its sixth year of first place dominance. First on latest Nielsen and Trendex. First in 246 of 264 Pulse quarter-hours. Contact Adam Young, KOWH General Manager Virgil Sharpe.

KANSAS CITY . . . with WHB. First per Nielsen, first per Area Nielsen, first per Pulse, first per Trendex. 87% renewal rate among

Kansas City's biggest advertisers proves dynamic sales power. See John Blair or WHB GM George W. Armstrong.

NEW ORLEANS . . . with WTIK. Month after month WTIK maintains or widens its first place position in New Orleans listening. First on Pulse (6 a.m.-6 p.m., Mon.-Fri.) And first on latest Hooper. Ask Adam Young Inc., or WTIK GM Fred Berthelson.

MIAMI . . . with WQAM. Way out front. More than *twice* the audience of the second station, per latest Hooper. Now Pulse joins Hooper and Trendex in agreement: All *three* show WQAM first—all day! See John Blair, or WQAM GM Jack Sandler.

HOW COMPTON LAUNCHED PRODUCT "X"

What is the role of an agency's marketing department? This actual case history shows how marketing, media and other services combine

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Evergreen's farm tv exclusive

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Are funny radio commercials right for you?

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TV BASICS: costs, ratings programming

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

TODD STORZ,
President

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FIRST NEW RADIO STATION IN NEW YORK IN 14 YEARS



1330 KC-THE NEW SOUND FOR NEW YORK

with a hard-hitting new concept in programming—planned to
produce new sales for advertisers in the world's largest market

H. SCOTT KILLGORE, President & General Manager

A Tele-Broadcasters Station • 41 East 42nd St. • N. Y. 17, N. Y. • MUrray Hill 7-8436

KALI Pasadena, L. A. • **WPOP** Hartford, Conn. • **KUDL** Kansas City, Mo. • **WKXV** Knoxville, Tenn.

WE'RE THE **HIGHEST** COMMON DOMINATOR

It's common for WBT to dominate, but thanks to Henry Clay of KWKH, Shreveport, Louisiana, who had the contest, to the contestants who had the curiosity, and to Nielsen, who had the confirmation, now we know:

THAT **WBT** RADIO is one of the top three

metropolitan stations in the nation in margins of weekly audience superiority over its next home-county competitor both locally and in total audience reached.

These margins of superiority are leads of 72.5% in home-county audience and of 894.9% in stations total homes reached weekly.

This type of dominance is a common occurrence in WBT history, ancient and modern. First licensed broadcasting station in the Southeast, 50,000 watt WBT today, in its 36th year, also has the largest share-of-audience (Pulse) in Charlotte, morning, afternoon and evening, Monday through Friday, the biggest stable of talent, the brightest showcase of awards, including a 1957 Ohio State — in short, the big-time radio operation in its rich area. It will be common for you to dominate, too, if you're on WBT.

THAT'S **WBT** RADIO - Charlotte

Colossus of the Carolinas

Jefferson Standard Broadcasting Company

Represented Nationally by CBS Radio Spot Sales

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Evergreen's farm tv exclusive

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The timebuyer team

A detailed account of who does what as a team at Cunningham & Walsh launches the Texaco "tower of power" campaign

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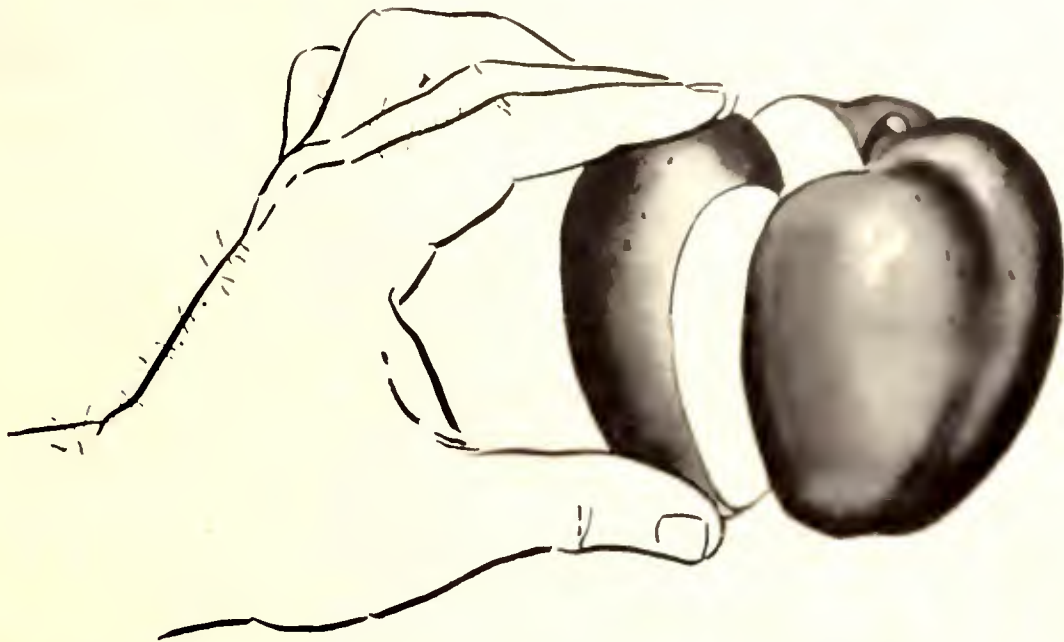
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Sponsor Publications Inc.

Get more than 1/3!

(of Iowa's Food Sales Potential)



WHO gives you Iowa's Metropolitan Areas (1/3 of Food Sales) ... PLUS THE REMAINDER OF IOWA!

Iowa's six Metropolitan Areas, all combined, do 37.5% of the State's Food Sales. The rest of Iowa accounts for a whopping 62.5%!

You can buy a number of Iowa radio stations and get good coverage of individual Metropolitan Areas—but *WHO* gives you high coverage of ALL Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!

FREE MERCHANDISING!

WHO Radio maintains one of the nation's most comprehensive and *successful* FREE merchandising services in 350 high-volume grocery stores for FOOD advertisers who buy \$300 gross time per week; in 250 high-volume drug stores for DRUG advertisers who buy \$250 per week. (A \$200 Food plan is also available.) Ask us—or PGW—for all the facts!

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

Sioux City — 4.4%
Des Moines — 11.0%
Dubuque — 3.1%
Tn.-Cities — 10.8%
Cedar Rapids — 3.7%
Waterloo — 4.5%

REMAINDER
OF IOWA

62.5%!

IOWA FOOD SALES
1956 Consumer Market Figures

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

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



Peters, Griffin, Woodward, Inc.,
National Representatives

KLIF-KFJZ

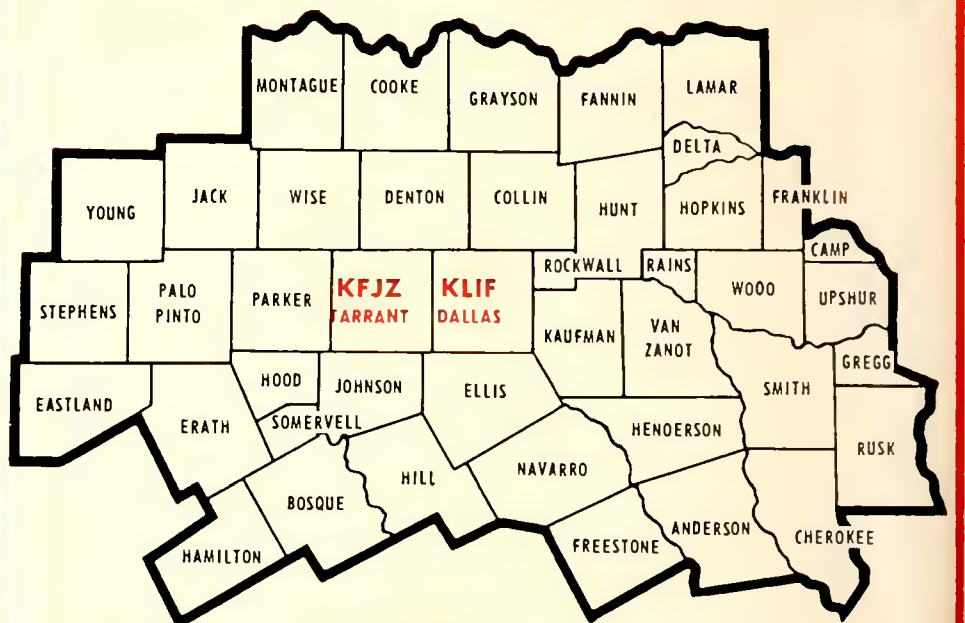
Already **FIRST** in Dallas-Ft. Worth...

Now **1st** in **43** counties 

Here are the stations . . . check the score!!

Area surveyed . . . Dallas-Fort Worth 43-county area


MONDAY TO FRIDAY			
Stations	6 a.m. - 12 Noon	12 Noon - 6 p.m.	6 p.m. - 12 Mid.
KLIF-KFJZ	30	28	29
Network Station 'A' (CBS)	15	16	17
Network Station 'B' (NBC)	15	16	15
Network Station 'C' (ABC)	7	6	7
Network Station 'D' (Mut.)	5	5	5
Independent Station 'A'	7	6	6
Independent Station 'B'	2	3	x
Independent Station 'C'	2	2	3
Independent Station 'D'	1	x	x
Independent Station 'E'	1a	x	x
Independent Station 'F'	1	1	2
Miscellaneous	14	17	16
Total Percentage	100	100	100
Homes Using Radio	26.3	27.2	21.3



No wonder **KLIF-KFJZ** in combination is the choice of national spot buyers . . . **EVERYWHERE!**

Strengthen your position in the fast-growing key market of the Southwest. Call your nearest John Blair office for current data and availabilities on **KLIF-KFJZ**.

JOHN BLAIR & CO. representatives

 A Pulse Area Report —
Dallas-Fort Worth
43-County Area, February, 1957

KLIF / 2104 JACKSON ST. • DALLAS 1, TEXAS **KFJZ** / 4801 WEST FREEWAY • FORT WORTH, TEXAS

NEWSMAKER of the week

The news: To mark the second annual National Radio Week, 5 through 11 May, RAB's executive team has taken to the hustings to proclaim the gospel. During two weeks of speechmaking president Kevin Sweeney, vice-president-general manager John Hardesty and vice-president-promotion director Sherril Taylor will aim their shots at the 30% increase in business they think radio can get in 1957.

The newsmaker: Kevin Sweeney, RAB's sales fireball and the radio industry's chief promoter to admen, looks at National Radio Week with feelings of satisfaction mixed with more than a pinch of dissatisfaction. The satisfaction derives from the way radio stations have employed RAB material created for NRW, which is sponsored by RAB, NARTB, Radio-Electronic-Television Manufacturers Assn. and National Appliance and Radio-Tv Dealers Assn. Among the hundreds of stations who tie in with NRW, about 100 went all out with saturation techniques in 1956. Sweeney expects the saturation boys to number double that figure this year.

The dissatisfaction is with the promotional support NRW doesn't get from other segments of the industry, particularly the radio set manufacturers. "Radio manufacturers have done little to sell sets," Sweeney said. "If people buy 14 million sets a year without promotion, what would they buy if they were promoted?"

To do their share of promoting, the team of Sweeney, Hardesty and Taylor will log more than 20,000 miles and speak in 11 cities to audiences estimated at more than 4,000 (all admen).

RAB spearheads the NRW observance at a peak in its promotional activities, with a sales staff practically double that of last year and a budget approaching the annual rate of \$900,000. But, Sweeney points out, RAB is still doing a missionary job. The accomplishments of which Sweeney is the proudest these days are not the cases where RAB has convinced radio advertisers to spend more in radio, but the cases where advertisers whose radio investment was nil and are now spending three, eight or 15% in the medium.

Aside from the pleasure in winning over clients who didn't even know radio existed, Sweeney gets his kicks from the growing variety of advertisers and the freeing of radio from a small group of major advertisers who can call the tune on big issues.



Kevin Sweeney

IT'S
GREATER
THAN YOU
THINK!

There is a GREATER SALT LAKE available only to KSL Radio clients. It's 111 counties in eight western states where KSL is the "buy-word" when it comes to believability. It's a market area of 1,617,200 people more than Pittsburgh or Cleveland. It's a composite of booming metropolitan areas and bustling small towns where people are sold on KSL Radio.

KSL radio

50,000 WATTS
CBS in the Mountain West

Represented by
CBS Radio Spots Sales



THE

DECLARES A DIVIDEND!

Effective June 1, TODAY-HOME-TONIGHT's gilt-edged Dividend Participation Plan gives you new *extra* value at no additional cost. Now you can earn dividend announcements by buying as few as 6 participations in summer, 12 in other seasons.

For example, this summer (June 1 - September 6) an order for 20 T-H-T participations gives you 10 additional free. Here's the cost breakdown for 30 announcements:

	CURRENT COST (NO DIVIDEND)	NEW COST (WITH DIVIDEND)	AVERAGE COST PER PARTICIPATION
TODAY	\$174,690	\$116,460	\$3,882
HOME	\$246,540	\$164,360	\$5,479
TONIGHT	\$217,440	\$144,960	\$4,832

Based on full network basic lineups: TODAY (61), HOME (58), TONIGHT (55)

With the recent 20% time cost reduction for TODAY participations (Monday-Friday, 7-9 AM) and this new Dividend Participation Plan, T-H-T emerges as more of a blue-chip buy than ever. Get the details from your NBC Sales Representative.

NBC
TELEVISION NETWORK



FOUR IN ONE PLUS

This one television station
delivers four standard
metropolitan area markets plus

- 917,320 TV sets
- 1,015,655 families
- 3½ million people
- \$3¾ billion retail sales
- \$6¼ billion annual income

WGAL-TV

LANCASTER, PENNA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

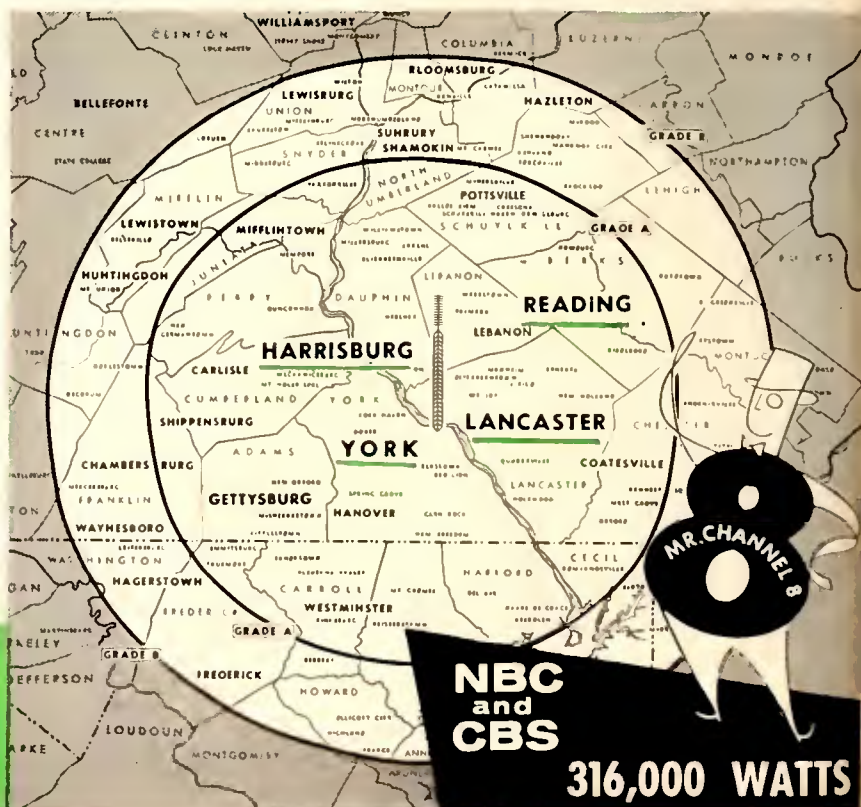
Representative:

The MEEKER Company, Inc.

New York
Los Angeles

Chicago
San Francisco

CHANNEL 8 MULTI-CITY MARKET



**NBC
and
CBS**

316,000 WATTS

SPONSOR-SCOPE

11 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Impact note: Here's why a recording company is issuing an album of advertisers' jingles:

Today's kids often become addicts of singing commercials before they learn nursery rhymes.

The feature film as an article of tv commerce is headed for its first big economic headache: How to keep from pricing the post-1948 product out of the market.

A simple dose of aspirin isn't going to work when you consider that:

- The studios are committed to pay SAG 35% of the gross on all sales of post-1948 features.

- The pyramiding doesn't stop there, because the salesman collects his 10% commission on the gross sale. Hence a film that theoretically would sell for \$100 actually has to sell for \$148.50.

- Feature ratings have been leveling off. Stations already are having a tough time justifying their late evening rates—especially where two or three are bucking each other with celluloid simultaneously.

Some station men predict that on the basis of costs vs. potential ratings it will be sounder in the long run to continue using pre-1948 product.

Meanwhile Kaiser Aluminum and Exquisite Form Brassiere, Inc., figured this week in negotiations for the sponsorship of post-1950 films.

Both advertisers are after United Artists' product.

EXQUISITE'S PLAN: The licensing of 26 UA films for two years at a flat \$4 million, exclusive of print costs. The campaign would be handled by the Grey agency for spot placement.

KAISER'S PLAN: Scheduling a combination of UA and 20th Century-Fox features on ABC TV from 7:30 to 9:30 Sunday nights. Masterminding the deal is Peter Levathes, v.p. in charge of media at Y&R. Estimated cost of the campaign for features and time: \$5.5 million.

It may sound like heresy to Hollywood, but the question being raised more and more on Madison Avenue is: What's the good of pilots? Here's why:

- Over 65% of the sponsored failures this season were bought from pilots.
- As a cushion against a bad guess, the pilot allegedly offers no advantage over the sophisticated agencyman's appraisal of a show's prospects on paper.
- Anyway, it takes 13 weeks for a show to shake down, and within that period you should be able to prove its possibilities, regardless of a pilot.

Nevertheless Hollywood's tv film mills are grinding out pilots like sausages: Leo Burnett's L.A. office says it has counted 178 new pilots either completed or in production. They include:

Anthologies, specialties, documentaries, 70; westerns, 40; situation comedies, 25; adventure shows, 20; musical, 15; and juvenile appeal, 8.

Estimated cost for turning out these 178 jobs: Over \$5 million.

If you plan to sponsor a **dramatic series on tv** this fall, you ought to know about the **advantages and disadvantages you'll run into from the publicity point of view.**

After talking to some agencies on that subject this week, SPONSOR-SCOPE got these tips, hints, and opinions:

- 1) A **filmed show** usually is reviewed but once or twice a season, while **live drama** may get as many as 40 newspaper reviews throughout the country.
- 2) The average live dramatic show can figure on **25 reviews** per broadcast.
- 3) Critics' reactions, broadly speaking, run **50% favorable and 50% otherwise.**
- 4) The major headache emerging from this welter of attention often is a **cry of anguish from some smaller distributor,** citing a bad local review and asking how he can be expected to sell the product after this sort of panning.

A woman statistician in Texas has come up with her own version of how to count tv homes in the Lone Star state.

Her plan is to get from the State Bureau of Taxation the names of those who have **paid an excise tax on tv sets,** compute ownership from this by county and sell the data to Texas tv stations.

The stations, in turn, could apply the figures to their own coverage areas.

The statistician—**LaNell Smallwood**—calls her service Texas Television Report. She operates out of Austin.

Radio and tv accounted for 27% of the \$478 million spent in 1956 by American firms for media outside the U.S.

A survey by the International Advertising Association shows that radio got 22%; tv, 5%; newspapers, 11%; and foreign magazines and trade journals, 24%.

The average boost in daytime spot radio rates in markets of over 100,000 population was around 10% during the past year.

This information is included in a survey of station rates that the SRA has just completed for the Kudner agency.

A comparison of the one-time **highest one-minute rate** from April 1956 to April 1957 in the survey's top three population groups shows:

NO. MARKETS	POPULATION	1956	1957	INCREASE
41	500,000 and over	\$1.771	\$1.922	8.5%
47	250,000 to 499,999	.780	.877	12.5%
92	100,000 to 249,999	1.048	1.053	0.4%

Best Foods is switching its marketing and advertising plans for Nucoa.

As a first step in experimenting with a new marketing formula, the margarine packer has **canceled the Galen Drake Show** on ABC TV (the remainder of the contract was settled with a cash payment).

The next step will be to **test three or four basic sales approaches** this summer in widely divergent areas via the Guild, Bascom & Bonfigli agency.

The **Housewives' Protective League**—a CBS service subsidiary—this week indicated that **grocery chains and department stores are taboo as clients.**

This policy takes into account that:

- 1) **National brands are HPL's best customers,** chains too often have divided loyalties because of their own private brands.
- 2) An HPL personality can move freely in his personal appearances only so long as he has **no obligations to any particular point-of-sale sites.**

Two weeks ago, SPONSOR-SCOPE reported (27 April) that the complexities of spot were causing some resentment in agency circles, that the spot fraternity was preparing to cope with this fire, and that "SPONSOR will keep you informed. . . ." This week there was the following to report:

Two agencies that have found ways of making spot paperwork faster and simpler are Morey, Humm & Warwick, Inc. and Cunningham & Walsh. Their innovations:

M.H&W's PAYMENT SYSTEM: Instead of mailing a bill at the end of the month, a station (1) inserts its invoice in an envelope bank draft on the agency, (2) seals it, and (3) completes the face of the draft by writing the name of the station and the amount of the invoice. The draft is handled through regular banking channels as a cash item.

C&W'S CONTRACT-CONFIRMATION PROCEDURE: As soon as a rep confirms a schedule, he sends the agency three copies of the confirmation. An agency-signatured copy is mailed right back to him, making the confirmation a contract. The added advantage: The chances of schedule revisions are eliminated.

(For more on C&W's updated spot methods see "The timebuying team," 13 May SPONSOR, also see "Let's cut spot's paper maze," 2 March SPONSOR.)

Latest episode in the growing controversy over trading time for film: Adam Young, Inc., is refusing to accept commissions from barter time sold by NTA in connection with its feature film network.

Young explains his action this way:

"Regardless of how other reps may feel about taking NTA's money, I think I would put myself in a bad light by accepting commissions from a competitor.

"These barter deals are snowballing, and I think that, among others, the TVB owes it to itself to take a strong stand on the issue."

CBS Radio this week wrapped up its spectacular \$5.5-million (gross) deal with Ford to the accompaniment of much headline fanfare.

With discounts, the net income from the 52-week agreement (almost five hours of programing per day, seven days a week) will come to \$4.2 million.

(For more details, see 27 April and 4 May SPONSOR-SCOPE.)

NBC Radio quietly, but steadily, is moving onward and upward.

It hasn't had a sensational haul, such as CBS got in Ford, but it manages to sign up at least \$500,000 worth of business each week.

The latest batch of new NBC Radio contracts includes:

- **California Packing:** 26 weeks of a quarter share of News On the Hour (\$500,000).
- **Plough Chemical:** 20 participations a week on Monitor (\$110,000 for 13 weeks).
- **General Foods (Jell-O):** 60 six-second participations in Bandstand and Truth or Consequences (\$130,000).
- **20th Century-Fox:** \$40,000 worth of participations in Monitor over a two-week period for the exploitation of Bernardine.

The light-touch radio commercial—a real favorite lately—has an enticing economic advantage as well as a catchy change of pace:

With humorous chatter replacing music, the advertiser can save from \$500 up in talent and production costs per spot.

(See "Should you get on radio's comedy commercial bandwagon?," page 37.)

United Artists expects to gross at least \$12 million from the sale of its features to tv in 1957.

In 1956, UA got \$2.5 million from the medium.

Like the Kentucky Derby, the \$6-million Pabst account went to something of a darkhorse in the meet—Norman, Craig & Kummel.

Curiously, another New York agency previously had just passed up an opportunity to bid for the business because it felt it wasn't quite ready to handle it.

Look for a record concentration of money in the air media by advertisers with Christmas gift products.

Indications are that they will do their shopping **earlier than ever.**

Some already have inquired from year-around tv network customers about the possibility of buying into their programs during the pre-holiday weeks.

Ronson Shaver is spending \$1.5 million on NBC TV news as part of its air campaign for the Christmas buyer.

The package consists of 37 programs, spread from September through mid-December.

There will be two feeds: The first at 6:45 p.m. and the other (at 7:15) for Midwest and tardy Eastern outlets.

A fair number of network tv prospects will hold off their fall program decisions until June or July.

Causes for the delay:

- They **aren't impressed** with the shows on the market thus far.
- The networks, especially CBS TV, likewise have been rejecting properties on the ground they're **shopworn.**
- Hollywood is unwrapping a batch of **new pilots** that advertisers are anxious to see before buying.

(See News Wrap-up under Networks for a list of programs set by advertisers during the past week.)

American Tobacco's heavy barrage in behalf of its Hit Parade filter brand hasn't yet begun to soften up the customers enough.

Both sales and earnings for the first quarter were below the year before:

Sales dropped from \$251 million to \$245 million and earnings from \$11.3 million to \$10.1 million.

Competitors estimate that the initial ad investment in Hit Parade already has passed the \$15-million mark.

General David Sarnoff, in commenting on RCA's earnings for the initial quarter, reasserted his abiding faith in color tv this week.

Said he: **Profit margins on sales of black-and-white sets now are low or even nonexistent.** But there's nothing wrong with the tv industry that can't be cured by color. Obstacles to color are being "overcome one by one and day by day."

Record-breaking sales gave RCA \$295,773,000 for the quarter, 8% over the first three months of 1956. Net profits after taxes were \$12.8 million—up \$83,000.

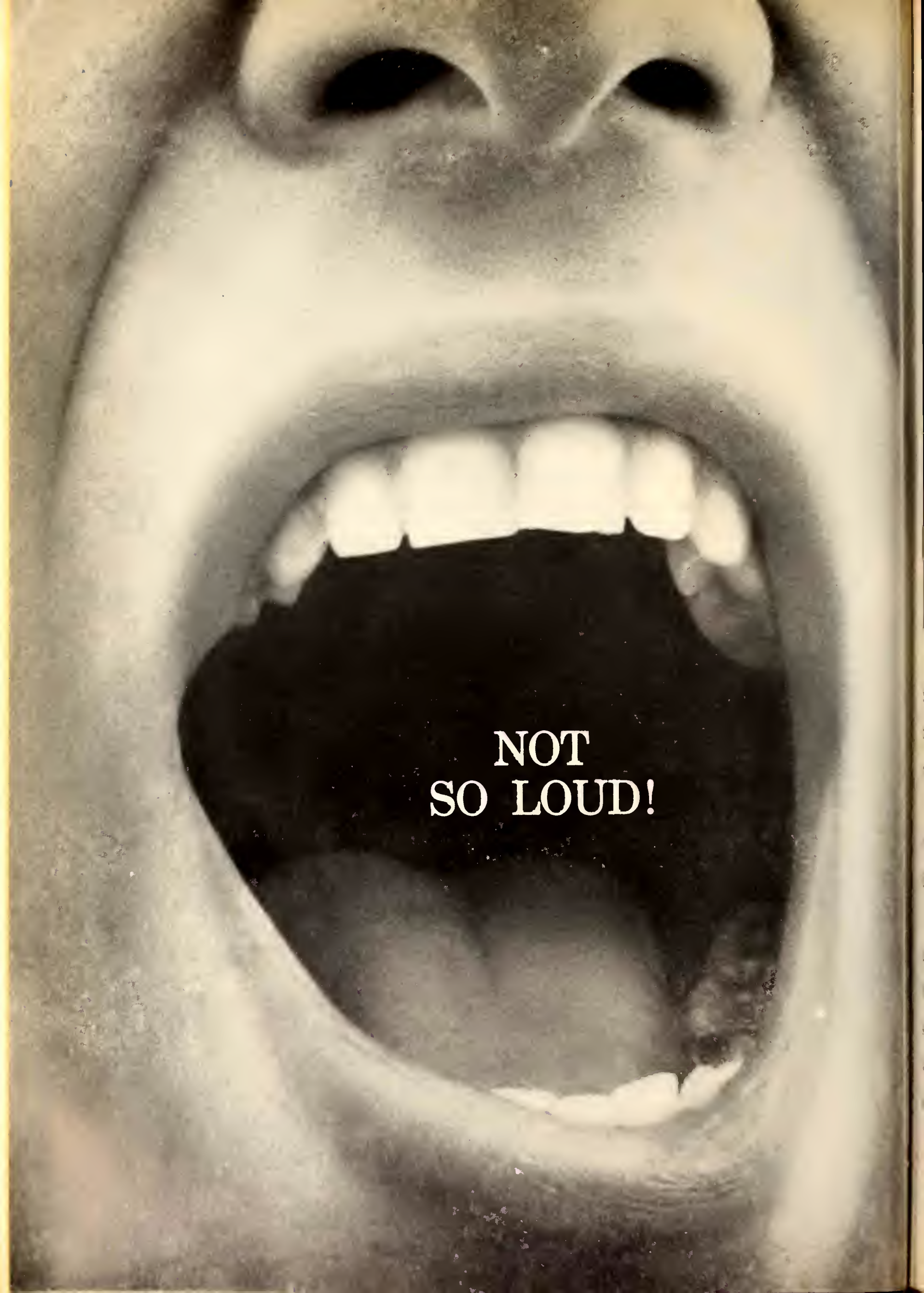
Westinghouse Broadcasting completed its allowable quota of tv stations with the purchase of WAAM-TV, Baltimore, this week.

The deal involves an exchange of stock amounting to about \$4.4 million.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 61; Spot Buys, page 66; News and Idea Wrap-Up, page 70; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.

This time we got help. Our 1,450'-above-average-terrain tower is on the way up—again. WMT-TV • CBS for Eastern Iowa • Reps The Kees Agency





**NOT
SO LOUD!**

We've always cherished the idea that you don't have to rattle your tonsils to prove your worth. Take a look at the Sphinx. She's been sitting pretty for hundreds of years, without ever opening her mouth. And why do you think Mona Lisa made out so good?

When we placed our hot new submarine-adventure series, "The Silent Service," into TV syndication, we said to ourselves: "Okay. We want to spread the word to the far corners of the land. But do we have to scream our heads off? Do we have to announce a new series with the usual 4-color foldouts, pushups, pullouts. Maybe even hydrogen fallouts?"

"Up your periscopes, fellows! Take another look around," we told ourselves. "Maybe it isn't always possible in every line of business, but wouldn't it be nice for once to build sales volume without noise volume?" We gave ourselves a fast and resounding *yes!*

So we launched our seagoing series *without* a big splash. We *didn't* break a bottle of champagne over its prow in the trade press. We drank the champagne. And we let CNP's prime product, created *exclusively* for local, regional and spot advertisers, speak for itself. We discovered that if you really have something to say, they'll listen to you. Even if you whisper it. Like this: In less than one short month, "The Silent Service" has been sold in more than 75 markets, including

17 of the 25 largest population centers in the United States.

NBC TELEVISION FILMS
a division of CALIFORNIA NATIONAL PRODUCTIONS

CASE HISTORY—SUPERMARKETS



It's no secret that fresh produce sales have been weakening as fast as frozen and canned foods have been strengthening. Except, that is, in the 26 Los Angeles supermarkets of Von's Grocery Company, where the downgrade slowed in 1955, reversed itself with a slight uptrend in 1956, and is continuing firm in 1957.

Substantially responsible for the counter-trend are the trio pictured above, creators of Von's produce department's 5-year-old daily radio program **HOMEMAKERS NEWS**: Margee Phillips, KBIG writer; N. H. Bolstad, Von's produce supervisor; and Alan Lisser, KBIG program director, who narrates the five-minute feature of fruit and vegetable information and practical food helps.

"Fresh produce is one area where a store can create a personality for itself . . . something impossible in standardized brand label departments" says "Buzz" Bolstad. "Our company has gone to great lengths to build that personality in each Von's market, and our KBIG show enables us to translate it as an image in thousands of consumer minds.

"Tests of **HOMEMAKERS NEWS** have included offers of cooking booklets, in which demand invariably exceeds supply; sales checks, in which promoted items have risen from 20% to 32%; and a giftbag offer in which a supply of 25,000 was quickly exhausted."

Your Weed man is a prime source of other case histories to help your evaluation of Southern California radio.



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

Timebuyers at work

Bill Abrams, SSCB. New York, timebuyer for Rise and Blue Coal, comments that buyers must carefully appraise special purchases such as pre- and post-game sports shows in which a sports celebrity is interviewed. For the best buy, these factors must be considered: (1) Ratings. "We try to secure more than one day's or one week's rating. In reviewing many pre- and post-game availabilities, we found that rating histories are often spotty and limited to only a few events for the season. These figures are not necessarily representative, of course, and often give the buyer an inaccurate picture of the show's real value. (2) Competitive programming. "A man can select his own baseball game to go to, but he can't always select the television show he'd like to watch



if a competing show appeals to his wife and family. (3) The local personality. "Be sure he knows how to handle sports celebrities and talks the language of sports. Some local announcers are neither equipped by personality and/or background to competently conduct such a show. (4) Attendance records and team standing. "These are an excellent measure of interest and loyalty to the home team."

George Huelser, Maxon Inc., New York, timebuyer for G.E.'s electronic equipment, comments: "All advertisers seek large audiences and low-cost-per-1,000's. But these C/P/M's must be converted into the advertiser's target, whether it be men, women, teen-agers, children, etc. The next major consideration is the turn-over factor.

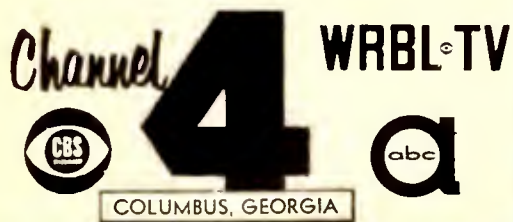


You must know how many of the gross impressions on your market are unduplicated and what proportion makes up frequency of impression. Also, an advertiser's C/P/M on a cumulative basis may be prohibitive and on a gross basis may appear exciting. Non-duplication, of course, is of varying importance depending upon the product. Generally, the low cost, long life product—provided only one can be used at a time—must have

a large cumulative base even at sacrifice of frequency. The cigarette advertiser could live with small net audiences and great frequency, whereas anything but a large net audience would be deadly to a three-month shave balm advertiser. By the same token, the cigarette's targeted C/P/M must always be on a gross basis, whereas the shave balm's must be good on both a net and a gross basis."

MARCH TELEPULSE

shows continued
leadership by



CALL HOLLINGBERY CO.

FIRST IN
310
OUT OF
409

QUARTER HOURS

- In prime AA time with 66.1 Homes using Television WRBL-TV scored first in 46 out of 50 Quarter Hrs.
- In class A time with 50.2 Homes using Television WRBL-TV scored first in 49 out of 56 Quarter Hrs.

WRBL RADIO

Leads in homes delivered

55% MORE THAN STATION B
Day or Night Monthly—N.C.S. No. 2



WRBL

AM - FM - TV

COLUMBUS GEORGIA

CALL HOLLINGBERY CO.

by Bob Foreman

Agency ad libs

Brutus Bass and the no-account exec

If you happen to see a chap walking down Madison Avenue sporting an extra arm and leg, it will be Brutus Bass or "Big Mouth" as he is affectionately known in the ad-business. "Big Mouth" Bass, account executive at the storied agency of Snook, Crappie and Bream, Inc., makes a great many talks to a great many groups during any given year. The extra limbs he bears are mine and are what I had to give to get permission to excerpt his recent talk to the Ronkonkoma, L. I. Ad Club on "What Makes An Account Man Great—or Grating." I will reproduce, for obvious reasons, only those portions of this phillipic which apply to broadcast media.



"Perhaps," declared 'Big Mouth,' "it would be simpler to describe the top-notch account executive's grasp of broadcast media by describing what he doesn't do. In this manner I will be painting a picture, gentlemen, of a commonplace in our business—the a/e with two decades experience, most of it in print, who throws up his hands when mention of tv is made and says—'I leave that to the tv boys.' Or, what is even worse, he admits, solely to himself of course, that he has no knowledge of or sympathy with television. Hence he finds every possible reason to avoid use of the medium, expending what creative ability he possesses to keep his client out of tv.

He avoided responsibility during tv's youth

"Which is worse, I don't know," said 'Big Mouth.' "But regardless, the account man who cannot or will not contend with television today and today's radio is in effect a *no-account* man. By what stretch of the imagination can he call himself a representative of any advertising expenditure and still ignore the newest and most provocative of media?

"I recall one of this breed of agency denizens who used the approach—'I don't know anything about tv!'—to subtle advantage for several years until more alert agency management got wise and sent the man off to the showers. This chap used to say—'whatever is tv is in the hands of the tv department and out of mine.' As a result he personally was able to avoid some of the early-day trials of the medium despite the fact that his client was heavily involved.

"What a different with the *good* representative, one worthy of the name! He has for at least five years now taken a positive stand on television. He has mastered the technique of reading the Nielsen and Trendex pocketpieces. He has good judgment of programing—yet he still relies on the department for decisions of which show, what time slot, and how to interpret the ratings. I say 'rely'—and by this I mean that he is fully and intelligently aware of every step so that his reliance on the tv specialists is one of understanding and agreement rather than blind faith or a desire to escape.

"His knowledge of the medium comes from use and study. When



Why Fels & Company prefers
 Crosley WLW Stations
 for Instant Fels Naptha
 Golden Soap Granulets

"WLW Stations offer that important extra of mighty grocery merchandising tied up with top Station Talent. Yes, leading TV-Radio personalities star in product merchandising-promotion, as the Crosley Stations' experience cover the store fronts by top-level trade contacts, personal calls and point-of-sale push. So the Talent-tuned, power-packed merchandising-promotion of the Crosley Stations really means business for advertisers."

Max Brown

Max Brown, Director of Sales
 Fels & Company

Like Fels & Company, you'll get mighty merchandising-promotion for your products too with the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did.

WLW
 Radio

WLW-T
 Cincinnati

WLW-C
 Columbus

WLW-D
 Dayton

WLW-A
 Atlanta

Network Affiliations: NBC; ABC; MBS Sales Offices: New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco

Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas Crosley Broadcasting Corporation, a division of

AVCO

THIS YEAR

WBOF

winner of

5

ASSOCIATED
PRESS
AWARDS

AMONG COMPARABLE
STATIONS IN VIRGINIA

3 – 1st Places

- LOCAL & STATE NEWS
- SPORTS
- COMPREHENSIVE
REPORTING

1 – 2nd Place

- FARM NEWS

1 – 3rd Place

- SPECIAL EVENTS

This makes 8 A-P awards for WBOF since its start just 28 Months ago . . . proven time and again a potent selling force for a major segment of America's 25th Market. Norfolk. Portsmouth Virginia Beach Area . . .



VIRGINIA BEACH - NORFOLK
AND PORTSMOUTH, VIRGINIA

HIL F. BEST CO.
National Representative

tv loomed on the horizon, instead of taking another martini and uttering a prayer that it would go away, he went into every aspect—production, copy, research techniques. *He even went so far as to buy a set!* Then when his kids started to insist on seeing this show and that show, in contrast to what he wanted to view for business reasons, he went out and bought a second set (after noting carefully what tremendous tugs which shows in which slots had over his kids and what they recalled of the sponsors' messages).

"And when the first color sets appeared on the market, he didn't say—'I'll wait till it's really arrived and they get the bugs out.' He went and had one installed.

The good a/e gives the client confidence

"Then when it seemed wise to get his own client into television—and to supplement this medium with the new type of radio coverage available, our good a/e didn't wait; he faced his client with all the facts and a *firm recommendation!* He explained what research techniques he would apply so that benchmarks could be established. He stood right up in front when the storyboards for the commercials were being shown—and he chimed in to make a point here and there—demonstrating he knew the tv term, the techniques, and the problems, thereby making the Ad-Manager feel a lot more secure about the whole thing.

"But most importantly," concluded 'Big Mouth' in a frenzy of rhetoric, "this man brings confidence with him to client meetings—confidence plus an enthusiasm for the new avenues to people's minds that science has given us.

"Here is a man!" said "Big Mouth" Bass with a flourish and sat down to thunderous applause.

"An adman ad-libs on tv"

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

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



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

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

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



This series of I.D.'s for King's Men Toiletries proves you don't have to show to get attention—even when you have only 10 seconds. Careful casting and the "common touch" make these spots friendly and effective. Man in the street types give believability to such statements as: "I don't want to be a tycoon, I just want to feel like one." The series ties in with the sponsor's magazine advertising and is produced by SARRA for HEFFEL CURTIS INDUSTRIES, INC. through EDWARD H. WEISS AND COMPANY.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



In full animation, advertising characters show the utility of labored commercials, when a simple slogan, "Reach for O'Keele Old Vienna Lager Beer," will do. Fine selling commercials for O'Keele's and a lesson to all of us in TV advertising, these 60-second and 20-second spots feature O'Keele's new prize-winning label. Produced by SARRA for O'KEEFE'S BREWING COMPANY LIMITED through COMSTOCK & COMPANY.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This spot explodes the theory that fine animation is too costly for local use. A series of 10- and 20-second spots for Yonkers Raceway proves that fine animation can be limited and still be persuasive. In fact, these spots are refreshing in their very simplicity . . . with a light, modern touch that promises fun at the track. Produced by SARRA for YONKERS RACEWAY, INC. through LESTER HARRISON, INC.

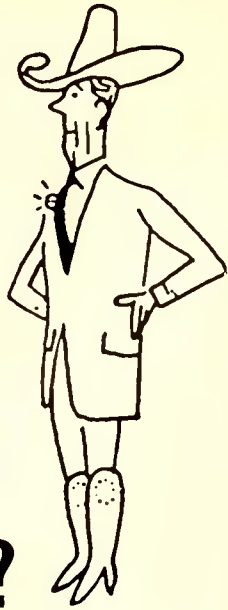
SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A seemingly endless spread of coffee cups gives graphic evidence that you can "Drink coffee the rest of your life without any calories". Building up to this shot in a one-minute Sucaryl commercial, animation-over-live action shows the product in use without live talent. Appetizing photographs lend conviction to the factual portions of the spot. One of a series of 60-, 20- and 10-second commercials produced by SARRA for ABBOTT LABORATORIES through TATHAM-LAIRD, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Ever hear of MIAMI TEXAS?



When the folks in Miami (Texas, I mean) go shopping, they travel 40 miles to Amarillo. And they have money to spend! Matter of fact, the per family retail sales in the Amarillo area is nearly \$6,000 annually. And that ain't hay, Mister!

The KGNC-TV-Story

Interested in top ratings? Check any KATZ man for the KGNC-TV picture and you are bound to be impressed. But don't be surprised. After all, we have been in the broadcast business in Amarillo since 1935.



KGNC-TV

Channel 4 100,000 watts
AMARILLO, TEXAS

NBC-TV Affiliate

Affiliated with KGNC-Radio and the
Amarillo Globe News

THE KATZ AGENCY

Women's week

Women broadcasters keep abreast of men: Anyone who thinks women are at a disadvantage in competing with men in the broadcasting business might take a look at these SPONSOR statistics:

A spot check taken during the American Women in Radio & Television convention in St. Louis last week would tend to indicate just the opposite.

The questions put to the girls and the answers in percentages were:

1. How many of you have got a raise during the past year? Answer: 89%.
2. How many of you have been given increased responsibilities? Answer: 85%.
3. How many of you have gotten a promotion during the past year? Answer: 54%.

How do you find a Betty Furness? Don't judge a gal announcer on looks only, says Schwerin Research Corp. In fact, excessive glamor can be a handicap to the gal who wants to sell via the airways. If she's dealing with a kitchen product, for instance, she'd better look as if she were used to handling it, rather than like a *Harper's Bazaar* model.

Schwerin cites a test in which three women tried the same food commercial before comparable tv audiences. The reaction to the looks of the three was pretty even.

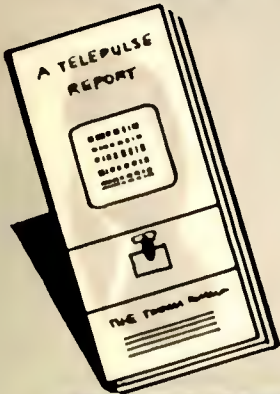
"But," says Schwerin, "when it came to whether they looked as though they knew their way around a kitchen (an impression that the selectee was going to have to convey in commercials for this brand), housewives rated one of the girls far above the others."

Women as network salesmen? On the network level of radio and tv selling, it's pretty tough for women to get a chance to prove themselves. In fact, right now there's only one lady account executive in network sales, and that's Helen Guy at ABC TV. Helen, who's been selling ABC TV time and programing for two years, sees no reason why there couldn't be more women in the field in theory, "but in practice it's a lot harder."

The hurdles women would have to clear are the following, according to Helen:

1. Network selling requires maturity and well-rounded advertising and broadcasting experience. (In other words, you don't work your way into it via the secretary and assistant a e route.)
2. Some businessmen still prefer dealing with men when it comes to sales, therefore a woman must prove to them that she can do as effective and matter-of-fact job as any man.
3. The feeling (an illusion according to Helen) still lingers on that network selling or other big-money selling requires a great deal of nighttime entertaining.
4. Biggest stumbling block of all is the availability of network sales jobs. Each network has a dozen or fewer salesmen on staff, and since these are desirable and well-paying jobs, the competition for them is stiff.

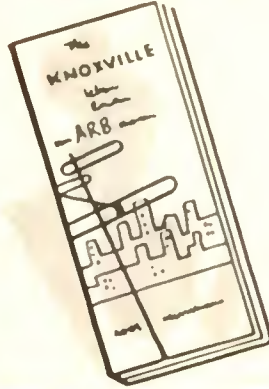
HOW **FIRST** CAN YOU GET?



NOVEMBER 1956

PULSE

Said it . . .



MARCH 1957

ARB

Says it AGAIN!

IN KNOXVILLE **WATE-TV HAS MORE VIEWERS** Than All Other Stations Combined*

* **PULSE** . . . 19 County Telepulse Report conducted Nov. 25 thru Dec. 1, 1956.

• **MONDAY TO FRIDAY** •

	7 AM. 12 Nn.	12 Nn. 6 PM.	6 PM. 12 Mid.
WATE-TV Share of Audience	60	62	51

• **SATURDAY** •

	9 A.M. 12 Nn.	12 Nn. 6 PM.	6 P.M. 12 Mid.
WATE-TV Share of Audience	71	63	53

• **SUNDAY** •

	9 A.M. 12 Nn.	12 Nn. 6 PM.	6 P.M. 12 Mid.
WATE-TV Share of Audience	56	50	54

PLUS . . . 14 out of the top 15 once a week shows.

PLUS . . . 10 out of the top 10 multi-weekly shows.

° **ARB** . . . City of Knoxville Report conducted March 8 thru 14, 1957.

• **MONDAY TO FRIDAY** •

• **SUNDAY thru SATURDAY** •

	Sign-on-to 12 Noon	Noon to 6.00 PM.	6.00 PM to Midnight
WATE-TV Station share of Sets-in-Use	67.1	69.1	52.9

• **SATURDAY** •

	Sign-on-to 6.00 PM.	6.00 PM to Midnight
WATE-TV Station share of Sets-in-Use	64.3	58.0

• **SUNDAY** •

	Sign-on-to 6:00 PM.	6.00 PM to Midnight
WATE-TV Station share of Sets-in-Use	57.3	62.4

PLUS . . . 9 out of the top 10 once-a-week shows.

PLUS . . . 5 out of the top 6 local day-time shows based on cumulative ratings.

**** 215,352 TV HOMES IN WATE-TV COVERAGE AREA**

** (TELEVISION MAGAZINE, APRIL, 1957—Applying cut-off point of 25% based on weekly-viewing factor)

WATE-TV

POWER MARKET OF THE SOUTH
Knoxville, Tennessee



Affiliated with **WATE Radio** 5000 Watts, 620 Kc. • Represented Nationally by **AVERY-KNODEL, INC.**

AN *Essential* BUY IN WASHINGTON STATE



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

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

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

That's AUDIENCE APPEAL:

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

5000 WATTS 560 KILOCYCLES

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

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

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

49th and
Madison

Radio brand dollar figures

Congrats on your good article on needed facts of radio advertising dollars in your 27 April 1957 (issue).

In the true SPONSOR tradition.

The radio folk should by now feel a little less inferior and a little less ashamed if their numbers are less than some other media numbers.

They're still good—so why hide 'em and make people think they're even worse?

Larry Deckinger,
v.p. and media director,
Grey Advertising, New York

Sponsored traffic reports

Six months ago AWA started rush-hour traffic reports direct from New Orleans Police Headquarters. These were broadcast over local radio stations at ten-minute intervals during both morning and evening rush hours.

This also sold a lot of Georgia-Pacific plywood. I wonder if the public service they rendered is dulled by this fact. We were glad, though to note that WWJ apparently did a little thinking, too. How long, do you suppose, before someone in the sales department will offer this "find" to a good Detroit advertiser? Or, would that be a sacrilege?

Aubrey Williams, president,
Aubrey Williams Advertising
New Orleans, La.

• WWJ Expressway Reports referred to by Reader Williams are not themselves available for sponsorship. But WWJ advises that the station is heartily in favor of judicious sale of public service features.

Information on legal hazards

I am writing to you at the request of an advertising firm here in Memphis that is one of your subscribers and also a client of mine.

It seems that some time ago, your publication ran an advertisement or an article on Professional Liability insurance dealing with plagiarism and other related hazards to which advertising agencies are often exposed.

If possible, I would appreciate very much any information that you could



how to rate high with the small fry

Stations are finding that they have the kids transfixed whenever they show Bugs Bunny, Porky Pig, and the rest of the Warner Bros. cartoon gang. The ratings prove it — a healthy average of 15.6 in all markets rated by ARB so far. Here are the figures: KBTB, Denver, 10.7; KDUB-TV, Lubbock, 17.3; WABD, New York, 12.9; KPHO-TV, Phoenix, 12.0; KOTN-TV, Portland, Ore., 24.8; KUTV, Salt Lake City, 22.9; KENS-TV, San Antonio,

10.8; KFSD-TV, San Diego, 13.9; KRON-TV, San Francisco, 8.8; KFDX-TV, Wichita Falls, 22.1.

Sponsors all over the country are lining up to buy participations in these Warner Bros. cartoons — among them Post Cereals, Bosco, Kellogg's, Flay R-Straws and Seven-Up, to name a few. To tie down the lively young audience in your area with Warner Bros. cartoons, write or phone

c.i.c.p. inc.

345 Madison Avenue
New York City Murray Hill 6-2323

CHICAGO: 75 E. Wacker Drive, DePaul 2-4949

DALLAS: 1511 Bryan St., RE 7-5572

LOS ANGELES: 9116 Sunset Blvd., CRE 4-6-5886

Resistance to melt sales resistance

and these major-market stations have established rates providing effective repetition at low cost

Repetition has long been recognized as basic to advertising success.

But in most media, the price-tag on frequent repetition has zoomed into the stratosphere.

So today, when the plans-board asks: Within budget limits, how can we build effective repetition into our media-strategy? . . .

The sound answer is—SPOT RADIO.

For only in Spot Radio can most advertisers afford repetition at the effective level known as Saturation.

Through Saturation, your selling-idea is repeated so frequently and so emphatically that it reaches all your customers—reaches

them again and again until *your selling-idea becomes their buying-idea.*

Because Saturation in Spot Radio pays-off for the advertiser, Blair-represented stations have established attractive rates on saturation-schedules.

And John Blair & Company has developed the new Saturation Calculator, shown at the left. At a glance it shows how many major markets can be covered with a specific budget—how often—and for how long.

A call to the nearest John Blair office will bring your copy of the Calculator—and detailed information on methods of applying the full power of Repetition in reaching your sales-goals for 1957.

**JOHN
BLAIR
COMPANY**

JOHN BLAIR & COMPANY

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

Exclusive National Representatives for

Y k.....WABC	Minneapolis-St. Poul...WDSY	Birmingham.....WAPI	Wheeling.....WWVA
g.....WLS	Providence.....WPRO	Columbus.....WBNS	Nashville.....WSM
Ohio.....WFIL	Seattle.....KING	San Antonio.....KTSA	Binghamton.....WNBF
it.....WXYZ	Houston.....KTRH	Tampo.....WFLA	Fresno.....KFRE
n.....WHDH	Cincinnati.....WCPO	Albony-Schenectady-	Wichita.....KFH
Francisco.....KGO	Kansas City.....WHB	Troy.....WTRY	Tulsa.....KRMG
uh.....WWSW	Miami.....WQAM	Memphis.....WMC	Orlando.....WDBO
ou.....KXOK	New Orleans.....WDSU	Phoenix.....KOY	Savannah.....WSAV
hilton.....WWDC	Portland, Ore.....KGW	Omaha.....WOW	Wichita Falls-
nc.....WFBR	Louisville.....WKLO	Jacksonville.....WJAX	Amarillo.....KWFT-KLYN
is- Worth.....KLIF-KFJZ	Indianapolis.....WIBC	Knoxville.....WNOX	Bismarck.....KFYR



246
OUT OF
264

KOWH, Omaha, is first in audience 246 out of 264 Pulse daytime quarter-hours.* That's a dominance story if you've ever seen one.

KOWH is first in the morning, . . . and first in the afternoon, says Pulse . . . for an all-day first place average of 31.0%.

This is the kind of leadership **KOWH** has been putting at the service of many national and local advertisers for the past six years.

This is the kind of leadership **KOWH** can put at your service, either through the good offices of Adam Young, Inc., or General Manager Virgil Sharpe.

**Pulse, 7 a.m.-6 p.m., Monday-Saturday, March 1957*

K O W H
OMAHA

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

TODD STORZ,
President

WDGY
 Minneapolis-St. Paul

WHB
 Kansas City

WQAM
 Miami

KOWH
 Omaha

WTIX
 New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.



HOW COMPTON'S MARKETING-MEDIA TEAM LAUNCHED PRODUCT X

Case history of new household brand which uses television

exclusively shows how marketing helps shape the media strategy

Is marketing service a high-domed frill which agencies trot out for presentations and then kick upstairs once there's real advertising work to be done?

Is it something to throw up to clients when agency compensation is questioned? Or is it a day-to-day workhorse?

You can't tell from the outside looking in.

The best way to get the feel of this thing called marketing service is to trace it through the actual case history

of a product. SPONSOR this week chose Compton as the agency to work with for a closeup look at marketing services on one brand. This agency, with its \$70 million billings (60% air media) is large enough to run with the leaders; but it's not so large that what it does is atypical for all but the top few agencies.

(For a series on the agency marketing trend in broad perspective, see issues of SPONSOR 9 January-10 October 1956.)

The product whose case history

SPONSOR traced at Compton (call it Product X) is a new brand. As it happens, it's a product which has used television exclusively from its introduction about a year ago through to today when Product X has exposure on several network tv shows.

Here's how Compton helped take this product from the laboratory to national distribution and how the agency's marketing, media and radio-tv programming departments worked as a team in developing and executing advertising strategy for Product X.

Product X had \$1,500,000 to spend for a national campaign. Media recommended tv, then the marketing-media team chose cities together

1. Think stage: At Compton, everything flows from the account executive. He's the source of all client information, at least at the first stage of the game, and at all times is the clearing house for contact and information provided by the agency services.

So, when Product X went from the client company's labs to a product manager's desk, this was the first step: An account group was assigned to the agency account executive. The group included men from media, programming, copy, research—a marketing man.

After a general briefing on client aims, the account executive talked at greater length with the marketing man—one of 15 marketing executives under Bill Nevin, v.p. in charge of marketing. Then the marketing man went to work.

"He'd learned product fundamentals from the account executive, knew the profit expectancy, and client objectives," said Nevin. "He then went on to get industry information. Example: sales trends for products of the same category as Product X which come

from Compton's research department and from trade journals"

He consulted the brand manager of Product X and other client executives in sales and production suggested by the brand manager at the sponsor firm. And he took field trips to supplement this knowledge with trade reactions.

By the time he finished compiling information, he knew who would buy the product, where and why.

Virtually simultaneously with his research, the creative department was sweating out a copy approach. They found that Product X had demonstrable superiority and that women buying this type of product want to know reasons why.

Then the media department could go to work with all the facts in hand.

"The associate media director on Product X summarized the marketing and copy strategy in relation to media," Frank Kemp, media v.p., told SPONSOR. "Then he and the buyer talked about the way marketing and copy approaches related to media. This discussion took place about three or

four months before we were ready to go into the test market operation."

The media men distilled the following basics from the available data:

1. Product X is a household product, bought and used by women.

2. It's retailed through super markets and other grocery outlets and is competitively priced to be a mass-appeal product.

3. The consumer purchase study revealed a slight urban prejudice in the buying pattern, so the campaign would naturally concentrate on urban areas.

4. The buying cycle seemed to be approximately one purchase weekly by the average consumer.

5. It had a visually demonstrable superiority.

"These facts, combined with other market data and a copy strategy spelled out daytime network tv programming to us," says Frank Kemp. "at least, in a national campaign."

The Compton media department at this point started drawing up a media strategy for Product X. After summarizing the marketing and copy points which determined their thinking, they plunged into the broad recommendations.

"Tv should be Brand X's basic medium for mass coverage," wrote the associate media director who was as-

Account group is headed by account executive, John Cross, at head of table. Agency service departments are all represented in the group. Discussing new tv campaign are (l. to r.) Henry Clochessy, assoc. media dir.; John Egan, exec. producer; Vera Oskey, copy group head; Cross; Lawrence Horner, mktg. exec.; Bob Jacoby, research superv. Executives shown in these pictures are not necessarily working on Product X, since identity of brand is being shielded



signed to the introductory campaign for Product X. He then spelled out the reasons-why of tv in terms of potential frequency of advertising message, relative cost-per-M for various potential buys, four-week audience.

"We usually consider a 13-week introductory campaign the basic minimum," Kemp told SPONSOR. "That length introductory campaign seemed to suit Product X's purchase pattern, since the average consumer buys such a product about once a week or every 10 days. Had the new product been an appliance, or other infrequently purchased item, we'd have thought in terms of a nine-months or even year-long introductory campaign, since such an original campaign should span over three or four cycles of buying for impact."

Product X's introductory campaign had to make the brand widely known fast. "One of the best ways to do this is with 20-second chainbreaks where the air media are concerned," says Kemp. "But that's where the copy strategy comes in to guide us. If copy needs greater length, we might as well forget 20's, no matter how effective they might be in just getting the brand name known. Also, if we're talking about demonstrable product advantages as we were with Product X, we'll concentrate on tv, not radio."

The budget for the introduction of Product X nationally was \$1.5 million. This meant that if tv was to be used, the entire budget would have to go into this medium to do an adequate job.

"Since we were working out Product X's media strategy about three or four months before Product X was ready for test markets," Kemp told SPONSOR, "this meant that the marketing department actually began work on Product X close to six months before test market time. We had a three-year media plan, since we consider three years the pay-out period in this case. The client realized that he'd be spending more than expected revenue during the introductory period, but anticipates profits after the first three years are over."

On the air: Once all the strategy proposals—marketing, copy and media—were formulated, the account group pushed them out critically. The plans were also reviewed by the client brand

Programming decisions, made by Lewis Titterton, v.p. of radio-tv (r.) and John Egan, executive producer, are also guided by client marketing aims



Marketing men go to work first on new account or product, after briefing from a client on client aims, profit expectancy. Bill Nevin (l.) v.p. charge of marketing, helps Larry Horner, one of 15 Compton marketing executives in mapping sales objectives.



Media executives base recommendations on data: marketing plus copy needs. Maurice Sculfort (r.) or another of five associate media directors, is assigned to new product account group, responsible to Frank Kemp, media v.p., and to account exec



manager and he added his suggestions, particularly where the marketing analysis was concerned.

Then client, account executive and marketing man worked together to pick a dozen or so potential test markets from which the final two were to be chosen by media.

"We would have help off on getting availabilities from reps even if we had determined the test markets by then," Kemp told SPONSOR. "In a test campaign particularly it's very important to keep the competition from knowing about it, since they could have come into those markets and thrown off all our findings for Product X."

While the media department worked further on determining ways to give the test market campaign the same weight as the eventual national campaign (particularly since national plans called for heavy daytime network tv), the marketing man went to work on criteria for the test markets. He considered a number of aspects about the market:

- It had to be representative of the total market.
- It had to have an adequate client

ARTICLE IN BRIEF

SPONSOR traces development of marketing strategy and introductory tv campaign for an actual new Compton product to show how marketing relates to other agency services. Marketing takes Product X from client lab into stores and advertising promotes sales.

sales force covering the territory.

- This sales force had to be relatively unburdened with problems on other products to be able to handle the extra work involving Product X's introduction.

- The city had to be measurable (one in which there were no cross shipments because the major conclusions of the campaign were to be drawn from a tracing of shipments). That way the client would control the number of cases per 1,000 population before, during and after the advertising effort.

"The media department gets into the selection of test markets mainly on the basis of a veto power," says Kemp. "The picking of the dozen or so was actually done by the client sales department and our marketing people."

Media had to pick two markets from a dozen presented to them by the account executive. Testing is generally done in two or more markets as a safeguard against competitive couponing in one as the result of a leak.

For the Product X campaign, media looked for a market with two or more tv stations so that the campaign would be a fair test of media buying and have normal media competition.

"The next problem," Kemp told SPONSOR, "was to duplicate network daytime tv locally. What we decided to do was to cut Product X into the client's existing network tv shows, which the product was destined to share in eventually anyhow. If we hadn't found markets where this was possible, we might have had to buy local daytime programming of comparable ratings weight as network."

Once the dates for the sampling campaign and the advertising were determined, media went in to shop for time, but as close to the starting date as possible "without jeopardizing our spot buying possibilities."

The test campaign for Product X
(Please turn to page 86)



Responsibility of marketing executives is to the account executives and top management. Conferring with Compton president Bart Cummings (at desk) are (l. to r.) Bill Nevin, market development v.p.; Bill Stewart, acct. superv.; C. James Fleming, exec. v.p.; John Cross, acct. exec. Major market decisions may involve top management

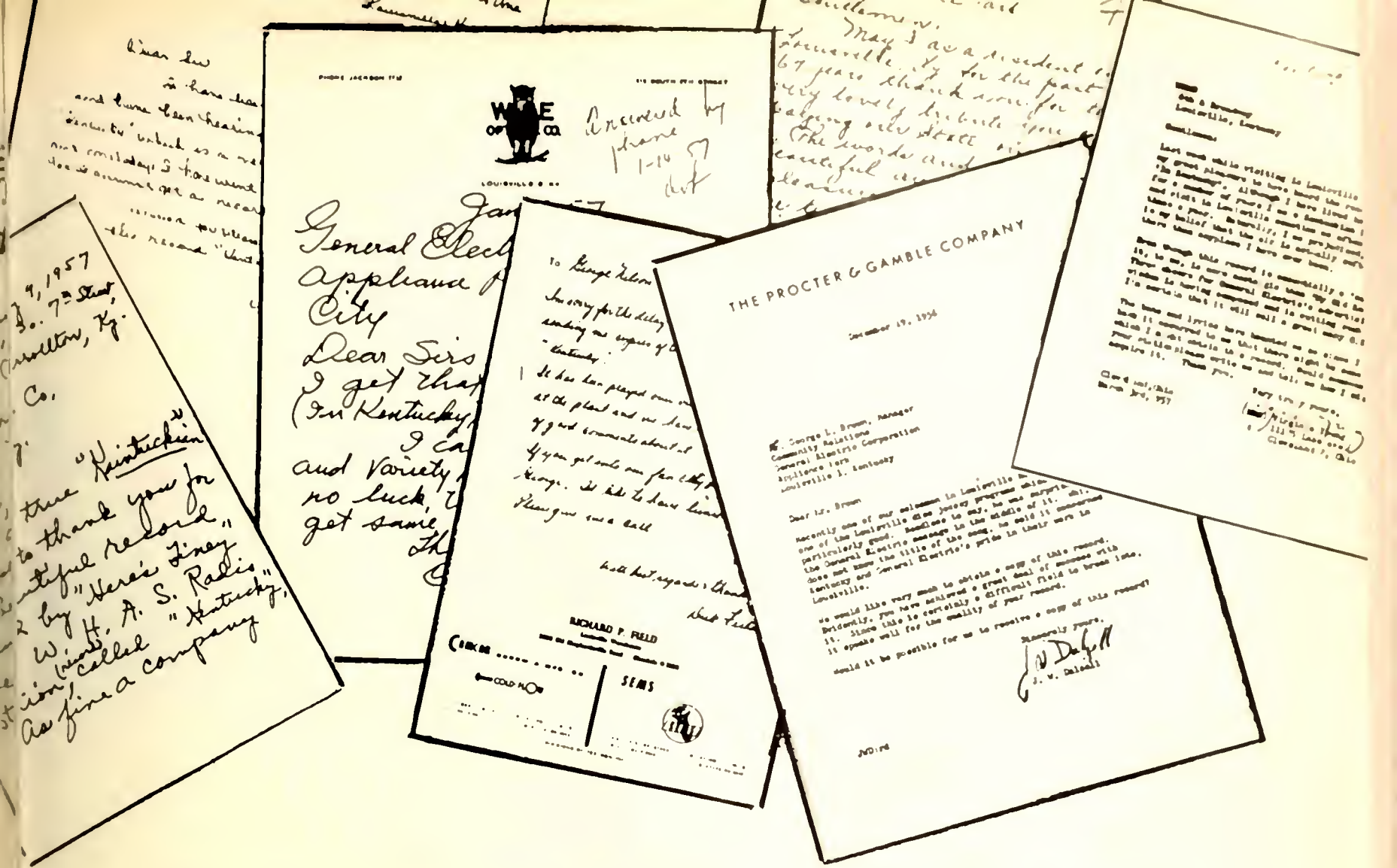
DO SPONSORS NEED AGENCY MARKETING?

SPONSOR has been checking admen for the answer, including agencies at the 4A's, Compton for this story, others over recent months. What their thinking boils down to:

1. **Impartial**, rather than company-inbred, thinking in marketing provokes more incisive planning in today's competitive markets. Sophisticated, giant air advertisers use agency marketing counsel, like advertising developed in marketing framework.

2. **Marketing** as an additional agency service helps maintain the balance between commissions paid to the agency and services rendered. There's great flexibility in this area of client-agency relations, depending upon profitability of the account.

3. **Clients** themselves have become more marketing-conscious, and the trend toward product-manager organization within client offices has broadened client admen's responsibilities to marketing, sales, production know-how as well as advertising.



GE WOWS A COMMUNITY WITH MUSIC

A frankly commercial public relations song, "Kentucky," pulls in letters.

compliments and plenty of good-will for new GE plant in Louisville

Here's how General Electric used radio and a catchy song to make its new plant at Louisville, Ky., an accepted and welcomed member of the community.

The problem: GE had just opened its new multi-million dollar Appliance Park in Louisville and was in the position of being a "stranger in town."

Following GE's over-all policy of making new plants in new locations an integral part of the community, the firm's executives cooperated in civic projects and activities. However, the Louisville operation went one step further in its public relations effort.

C. K. Rieger, Appliance Park v.p. and general manager, and L. H. Leans, manager of employee and community relations, decided to sell the new plant to the people of Kentucky by such the same methods used to sell GE products—to say it with music.

George R. Nelson, Inc., which produces singing commercials for GE's major appliances and other divisions, was called in to work up a song for the campaign. Nelson came up with a melodic waltz called "Kentucky."

Soon "Kentucky" was being played on every radio station in Louisville and throughout western Kentucky. Juke boxes began carrying the song and music stores were stocking the recording. By January "Kentucky" had become number two on the local hit parade.

Interesting sidelight to the public's acceptance is the fact that aside from being an ode to the "blue grass state,"

Songsmith George Nelson used waltz-time, praised Kentucky, mixed in references to GE and came up with a "hit"

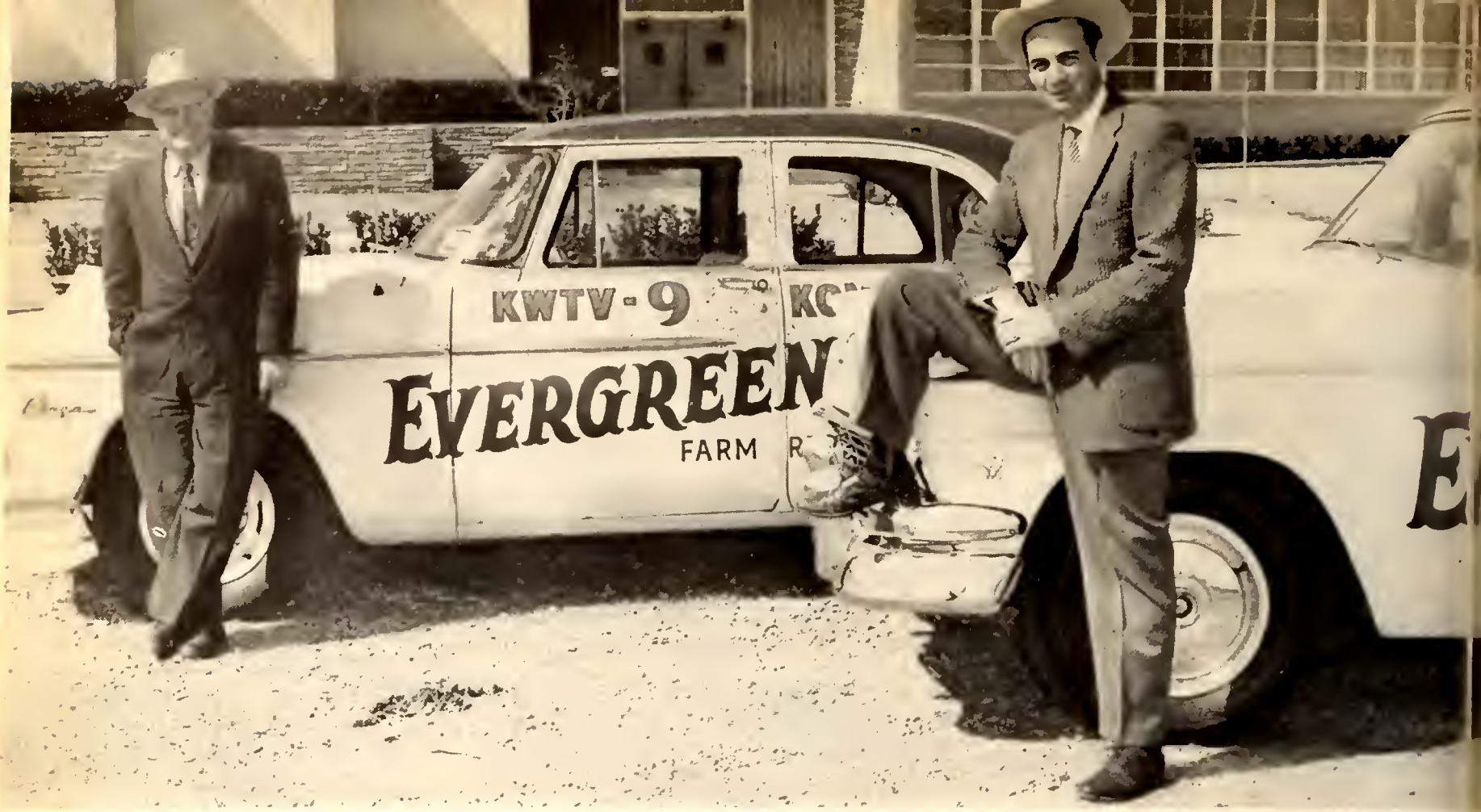


the lyrics of the song definitely constitute a "commercial." GE and GE's pride in Kentucky are mentioned liberally throughout two of the three stanzas.

The local stations and the company received many letters complimenting General Electric and asking for copies of the recording. (Some of the letters received are shown above.)

The success of General Electric's public relations effort set to three-quarter time is evidenced not only by letters from listeners but also by a number of inquiries from other companies, including Procter & Gamble, who want to know how it's possible to take a frankly commercial p.r. song and make it a top hit.

From SPONSOR'S analysis of letters sent in by listeners, the key seems to be a warm appeal to "native son" pride combined with a darned good tune. ◆



Sponsor's colors and insignia are carried on station cars driven by farm director Wayne Liles (l), assistant farm director Jack Tompkins

THEY BOUGHT THE WHOLE KIT AND KABOODLE

Evergreen feed firm buys entire farm activities of Oklahoma station, builds shows, retail contacts, commercials around two television farm specialists

The added oomph given to tv and radio advertising by station farm directors is well appreciated (or should be) by admen.

It should not surprise anybody, therefore, if an advertiser buys up all the activities of a station's farm department. This would be no more than carrying such appreciation to its logical conclusion.

Obviously, such "logical" conclusions do not take place every day in the week. When they do, they are worth looking into.

One such instance is in its second year on the air. The client involved is Evergreen Mills of Ada, Okla., makers of feeds for poultry, hogs and cattle. During the past year Evergreen had been sponsoring a weekday quarter-hour strip plus two half-hour Saturday shows on KWTV, Oklahoma City, plus a quarter-hour strip on KOMA in the same market.

It might be an exaggeration to say that if Evergreen had more money it

would have sponsored more time, but it is accurate to say that its total ad budget in the market went to the two outlets listed.

The roster of time bought represents more or less the skeleton of Evergreen's ad campaign, which has been renewed, by the way, on KWTV. What Evergreen really bought was a complete merchandising package.

The heart of this package consists of Wayne Liles, farm director, and Jack Tompkins, assistant farm director, of KWTV. The pair were signed up by the client via Galloway-Wallace of Oklahoma City in April 1956. Contract terms embodied a 52-week package calling for farm reporting and farm feature shows on both tv and radio (at the time KOMA was the radio affiliate of KWTV).

Insofar as the tv station was concerned, Evergreen bought all the farm activities in sight. And so, when Liles and Tompkins aren't working on programming they're selling for Evergreen.

Here's a summary of what Evergreen originally bought:

- Two Monday-through-Friday farm reporter shows, one on tv, one on radio, both 15 minutes long. Both shows were on around midday, to which time they were moved recently from early morning slots after it was decided that noontime listening is more convenient for the farmer. Liles has been telecasting the *KWTV Farm Reporter* for three years.

- Two contiguous Saturday video shows, both 30 minutes in length, beginning at 12:30 p.m. The emphasis on farm youth on both shows is pointed and unmistakable. There is probably no other sector of the population which can be pinpointed with such accuracy as the young farm population. Working through such organizations as the 4-H Clubs, Future Farmers of America and Future Homemakers of America, which are exploited on the two shows, the advertiser can be sure he is talking to prospects

many of whom will be prime customers in five or 10 years.

- Two experienced hands to manage programing. Liles is a graduate of Oklahoma A&M College in Animal Husbandry, has been a production marketing administrator, a county agent, was instrumental in forming Oklahoma's first soil testing laboratory, active in the Hereford Breeder's Association and president of the Oklahoma County Agents Assn. before coming to KWTV. Tompkins is a graduate of Texas A&M, was an assistant county agent for the Texas Agricultural Extension Service and active in tv and radio farm broadcasting before coming to Oklahoma.

- A host of merchandising extras. For example, cars used by the two farm reporters (they rack up 1,000 miles a week each in their travels around the state), are painted with the Evergreen color scheme and trademark. The two men hold meetings with Evergreen salesmen, who regularly receive sales aids featuring farm department programs and activities. Large three-color posters displaying pictures of the two farm reporters and program times along with advertising mats for tie-in newspaper ads are available to all Evergreen dealers. Stationery and jumbo postcards with the Evergreen name on them are used for mailings by the farm department. All press releases about the farm department and notification of special program events are sent regularly to all

ARTICLE IN BRIEF

Evergreen, a livestock feed manufacturer bought the entire farm activities of KWTV, Oklahoma City to sell its products. Buy includes services of farm experts Wayne Liles and Jack Tompkins, who travel widely and represent Evergreen both on and off the air.

Evergreen dealers covered by the broadcasts. A bi-monthly publication, called the *KWTV Evergreen Farm Report*, outlining special activities and accomplishments of the department are sent to newspapers and provided to salesmen for distribution to dealers.

- The added punch farm reporters give to commercials. Liles and Tompkins appear in the film testimonials by farmers of Evergreen feeds. The format of these testimonials is usually an interview with farmers by one of the two farm reporters. The two men also give voice-over commercials with film or slide plus straight live commercials with livestock and feed bags as props. One series of commercials involved the weekly weighing of nine Hampshire hogs raised by Liles and Tompkins on Evergreen's Formula #77. Following the series, two of the hogs were given as prizes at a local livestock show, two were donated to a boys' home and the others were slaughtered for analysis.

The results of Evergreen's sponsorship? While it is difficult to measure

sales in an area which includes drought-stricken cattle ranches, sales were appreciably up last fall, it was reported, and the Ada plant had its highest production month in October. The best testimonial of sales effectiveness, of course, was the recent okay on the KWTV renewal by Evergreen President Harry Lundgaard.

Since farm programing is basically a service feature, the variety of coverage of farm topics provides a rough measure of its quality. The farm reporter shows and the brace of Saturday afternoon programs are designed to give farmers and ranchers a complete picture of agricultural happenings in Oklahoma.

In addition, the *Farm Reporter* provides on-the-spot film coverage and remote broadcasts from important national events. Among the musts for out-of-state coverage are the national FFA convention, the American Royal Livestock Show and 4-H Club Conference in Kansas City in October, the International Livestock show and 4-H Congress in Chicago in November, the National Western Livestock Show in Denver in January and the Southwestern Livestock Show in Fort Worth in February. When President Eisenhower visited areas suffering from drought, the KWTV farm department provided complete coverage.

Last spring the department chartered a plane to enable its two reporters to cover the many state livestock shows, a number of which go on

Direct broadcast from Chicago 4-H Club Congress to Oklahoma City stations KWTV and KOMA. Liles (with telephone) and Tompkins (standing) interview delegates as part of the package



Farm reporters Wayne Liles (seated) and Jack Tompkins on set used for their daily KWTV noontime farm shows. Specially designed boards are used to give visual impact to market reports

HOW TO MAKE FOOD LOOK ITS BEST ON COLOR TV

Von's Grocery Co. of Los Angeles, sponsor of KRCA's *Afternoon Movie*, switched to color transmission in February. Co-sponsoring with Von's are a number of food processors and distributors. Color problems presented by their commercials centered about: 1) color definition and readability of packaged products and; 2) techniques for rendering meats, produce and delicatessen appealing and tempting. Here are some working conclusions arrived at by the Dan B. Miner Co., Von's agency, the grocery chain and KRCA, Los Angeles, based on a joint, full-scale test of color commercials.

GROCERIES

Mass shots of packages prove unsatisfactory unless the colors and juxtapositions are closely controlled. The problem here is one of adjustment for an extreme variation in color and brightness. When displayed with intense colors (such as red), dull colors (browns, purples) will appear even duller. A slow pan shot or individual products displayed alone, show packages to their best advantage. Certain packages televise extremely well. Occasionally retouching of lettering helps. In general, a package with few, well-defined colors comes across best. Off whites are superior to pure whites when juxtaposed with strong colors, and resist bleeding.

PRODUCE

The color camera will detect off-colors and exaggerate an un- or over-ripe product. Produce should be at the peak of ripeness and freshness (particularly bananas and tomatoes). In massed product shots, strong colors (dark green of parsley, red of pepper) stand out sharply. Browns are satisfactory, but yellows tend to fade when close to strong colors. In some instances yellows and greens displayed together tend to fuse rather than stand-out sharply. This indicates great care in the preparation of salads for live tv. Bunched produce (carrots, parsley) should be completely wet down, potatoes, sweet potatoes and beets appear better in their natural state.

MEATS

Meat should be freshly cut, or blotted with a clean towel to keep it from turning a darker brown and to remove the appearance of blood from the surface. Green (parsley or outer lettuce leaves) are a good contrasting background. Plates should be a neutral pale color, but never blue. Gray or beige are best. Plates with uneven floral designs in blues, purples or reds should be avoided since from certain angles the designs will appear as bloody juices running from the meat. Pork loses in contrast to the hearty red of beef and should be displayed alone. Medium and close shots of fowl present a problem in the bluish, unappetizing cast of the fowl's fle-h. This can be eliminated by shooting from the same side as the light source, which produces a warm cast.

EVERGREEN *continued . . .*

at the same time. During the spring of 1956, Liles and Tompkins covered 5,000 miles and came back with filmed reports on 32 county and three district livestock shows.

The two Saturday shows are done live, with Liles handling the first and Tompkins the second. If one is out of town gathering information, the other is prepared to take over.

The first show, *4-H on Parade*, goes on from 12:30 to 1:00 p.m. Its format provides for a quiz contest on farm topics among 4-H Clubs followed by amateur acts by club members. The show recently was used for an unusual contest. It was a livestock judging contest with the animals shown on film. More than 4,300 4-H and FFA members were enrolled in the contest. Those entering were required to recognize and rank the qualities of various livestock shown on the Saturday show as well as the weekday programs.

The second show, the *Saturday Farm Show*, features FFA and FHA youth. Activities of FFA groups are discussed during the first quarter hour. Three boys and an instructor from an FFA group are guests each week. They are interviewed and usually talk over a three- to five-minute film about an outstanding project of theirs.

The format of the second 15 minutes is turned over to the distaff side, with FHA chapter members presenting on alternate weeks live and film reports on such subjects as homemaking and fashions.

This type of programing alternates with the honoring of a farm family. The family is presented live along with a film presentation showing such material as a farm home, modernization of farm activities and how various members of the family contribute to running the farm and home.

Most Evergreen feeds are advertised on a year-round basis, though there are seasonal pushes. As a rule, all feeds are advertised at least once a month, if only to remind the farmer of the Evergreen name. Dairy cattle are fed the year round and, because of the mild weather conditions in Oklahoma, hogs have two litters a year, which also calls for year-round feeding. Beef cattle, however, involve heavy feeding from 1 December to 1 April. Poultry feeding also has its seasonal aspects with feed for baby chicks being pushed during the summer and early fall and growing feeds pushed during the fall and winter.



Piel's commercials on tv and radio helped spur radio comedy commercial trend. Henry J. Muessen, Piel's president (right), poses here with Salvador Dali who has drawn mustache on mythical "Harry Piel." Muessen is off to brewer's convention in Europe.

SHOULD YOU GET ON RADIO'S COMEDY COMMERCIAL BANDWAGON?

Dozens of clients already have. But before you make the move check your market, your product image—and your own sense of humor

By W. F. Miksch

'A' advertising trends generally start when someone successfully breaks the rules," says Don Calhoun, creative director at McCann-Erickson.

The rule that got broken: Humor is no business in a radio commercial. The trend: A rash of light-hearted, highly creative copy that has spread over the past few months to a point where by this week radio listeners often found it hard to tell commercials from programming (See list of light-touch commercials, page 39).

On WNEW, New York, one of those stations that frequently turns out to be a bellwether for broadcasting trends

across the country, at least 15 advertisers out of about 100 are using parodies, comedy skits, and other light-touch material to sell products ranging from coffee to autos.

Newspaper columnists and magazine writers are taking note of this renaissance in creative radio commercials. Disk jockeys take extra seconds to chuckle over and comment on humorous e.t.'s after playing them. Fan mail for the commercials is streaming into stations and clients. And the kids who a short while ago were singing "Wonder where the yellow went?" are now reciting in Chinese style. "Please to

hear helpful words regarding dragon breath from Cho Cho Sen-Sen," or other catch-phrases from the new crop of commercials.

Meanwhile, radio copywriters are flexing their funny-bones. Clients who once took a dim view of anything short of the most straightforward sell, are giving agencies freedom to use any creative art form—including humor—to get attention.

If entertainment is the way to get listenership, then why shouldn't every radio advertiser get on the comedy commercial bandwagon? The probability is that a lot who shouldn't will

SHOULD YOU USE THE LIGHT TOUCH?



YES

if your product is . . .

for pleasure. Beverages, cigarettes, candy can profit most from commercials of happy type

inexpensive. To be pompous and serious over a nickel candy bar can make an ad sound ridiculous

like most others. When you can't resort to medical claims or really outstanding features, try lightness



NO

if your product is . . .

dead serious. Life insurance or cemetery lots hardly lend themselves to comic advertising copy

brand new. Introducing the new product may well require a more serious approach than comedy skit

totally different. If your product merits hard, serious sell, don't take chances on trying to be funny

If you try humor, be prepared to switch

commercials frequently. Oft-told jokes get stale

do just that. And a lot who should won't.

Perhaps the light-touch commercial is for you. But before you jump to that conclusion, make sure it suits your product image and marketing aims. Above all, be sure the humor copy is in the best of taste and handled with the dexterity that this art form requires. So warn the men who know—the copy chiefs and copy writers, in fact, who are turning out the top light-touch commercials today.

The advantages of a light-hearted approach to selling are many, but the pitfalls are just as numerous. The type of product, or the brand of humor copy can bring such a campaign toppling down just as the theme of a play or the quality of its writing can cause a theatrical flop.

"Sponsors have multimillion-dollar investments in their brand images and in their product reputations," Bernard Pagenstecher, v.p. at Young & Rubicam, wrote in SPONSOR (20 April, page 54). "If they switch to a humorous campaign without painstaking 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."

Pagenstecher is in a good position

to speak on this subject. Many admen feel that it was the account that he supervises, Piel's Beer, that had most to do with getting the comedy commercial bandwagon rolling. The characters of Bert and Harry Piel, conceived and written by Ed Graham and portrayed by tv-radio actors Bob Goulding and Ray Elliott, got their first airing on radio and television about a year ago. Bert and Harry were an instant hit with the public and their popularity continues high. The most ardent fans in Eastern markets where these commercials run keep tab on times when they are slotted, tune in just to catch their act. What's more important they go out and buy Piel's, says Pagenstecher.

Beer is a product which is associated with pleasure, so the "pleasant" commercial is appropriate. But to attempt to sell something as inherently serious as life insurance with humor copy is obviously inappropriate.

ARTICLE IN BRIEF

Humor, once considered taboo in radio commercials, is now being added in increasing doses. Irritation, once considered vital ingredient, is being removed. Clients and agencies have learned "hard-sell" can get better listenership when administered with sugar-coating.

What type of products, then, can use humor commercials effectively?

"Light-touch copy can work well with products about which there is less to say competitively," says Guild Copeland, creative director at Ted Bates. "Also for product lines with a small budget. The entertaining commercial extends the audience rather than deepening the sell." It gets more listeners, holds their attention longer, thereby giving the advertiser more useful time to get his message across.

Cigarettes and beer are both good examples of products with little to say which distinguishes them from their competition. Washington is alert to see that they do not make medical claims. They can talk about good tobacco, fine hops, flip-top boxes, filter tips, quart cans and real taste. Since none of these embody the elements of hard-sell through proven superiority, an ideal alternative is to establish a friendly feeling for the product. This can be accomplished better with a slapstick than a sledge.

Irritation or shock in commercials, once favorably regarded as stimuli to purchasing, are fast losing ground in copywriting circles. This is reflected even in singing jingle commercials which are becoming more and more tuneful, sometimes surpassing pop tunes in beauty.

The old, repetitive "irritation" commercial was met head-on by a listener reaction called "selective inattention," many admen will tell you. People automatically closed their ears to it so the shouts became inaudible whispers.

"When you lull a listener into a commercial rather than shock him into it, subconscious tune-out ends," says Jack Grogan, program manager for WNEW, New York, himself a 20-year veteran in both the field of commercials and programing. Grogan has written many light commercials and jingles, and his advice is frequently sought by agencies. The trend to light-touch commercials delights him.

"There are a lot of forward thinkers in agencies today," he told SPONSOR. "They are putting all the freshness, creativity and imagination of the best-type programing into one-minute transcriptions.

"This trend may raise the stature (and the salaries) of the radio commercial copywriters," Grogan said. "It can also reactivate the careers of many actors." Parker Fennelly, who has been almost in eclipse since the old days of "Allen's Alley" on radio, is

now a shining star through his role of Titus Patch on the Pepperidge Bread commercials. D.j.'s all over are "dropping" his name in connection with the commercials.

Another plus factor for the "light-touch" is that show personalities are taking extra seconds of air time to express their appreciation. Not long ago, KYL, Salt Lake City, broadcast a 45-minute show made up solely of commercials, all created by Stan Freberg and played "for entertainment only." Contadina, Zellerbach Paper, Snow-draft and Stokeley Frozen Foods all got free air time. Small wonder that clients are coming to re-evaluate humor in radio copy.

But Grogan and many others point out that there is a lot more to a humorous campaign than just climbing on the bandwagon. For one thing, the

client who is contemplating riding the trend should be prepared to record a number of variations and not just stick with one commercial. "A joke has less effect each time you hear it," he says.

He also stresses the fact that humor is a fragile art and must at all times be kept within the bounds of good programing taste. Here are some basics which he suggests and which were corroborated by copy men who have themselves created light-touch commercials:

1. Don't use horrible sounds as attention-getters. They irritate. A machine gun, for example, is something that too many people have heard in actuality since the start of World War II. Those who have will hardly associate its sound effect with humor.

2. Death is never funny. Not in short takes, at least. Hitchcock or a

play like "Arsenic and Old Lace" could achieve a macabre humor in the space of an hour or two. But it can't be made comic in a 60-second commercial.

3. Don't kid news bulletin techniques. News is too vital a part of radio programing to risk confusing the audience.

4. Don't insult anyone—sponsor or audience.

Violating these principles in an effort to be funny can not only cause "tune-out" of listeners but may keep your c.t.'s off the air due to a station's policies.

Humor is conceded to be the most difficult of art forms. It can fall down easiest through over-writing or over-acting. It is in this area that the radio commercial can fall on its face.

(Please turn to page 79)

CROSS-SECTION OF COMMERCIALS FROM LIGHT TOUCH SCHOOL

PRODUCT	AGENCY	WRITER	DESCRIPTION
Beechnut coffee	Kenyon & Eckhardt	Donald Stone	Penelope, girl taxidermist, almost loses Stacey, the world adventurer, over coffee in soap opera parody
Cavaliers	Wm. Esty	Joe Sacco Marge Throne	A "mystery character" named Roger is "mad" about a certain brand cigarette as others try to figure his angle
Chesterfield Kings	McCann-Erickson	Don Calhoun Dave Lippincott	A playful series featuring the Chesterfield King, his herald, and a sympathetic lion by name of Bushy.
Contadina	Brisacher, Wheeler & Staff	Stan Freberg Howard Cossage	"Who put eight great tomatoes in the itty-bitty can?" has been getting asked for quite awhile, still amuses
Ford	J. Walter Thompson	Ed Gardner Joe Stone	Archie phones Duffy from the Tavern to tell him he bought a Ford in a monologue shot with malapropisms
Hoffman's beverages	Grey	Norris Konheim Monte Ghertler	Announcer tells how all Hoffman Beverages have that "happy taste"—except sarsaparilla (not a happy name)
Life Savers	Young & Rubicam	Preston Wood Bill Whitman	Revival of the old, amusing bit of nonsense dialogue explaining why Life Savers have a hole in the middle
Manischewitz Wines	Emil Mogul	Myron Mahler	Taped from a tv commercial, this stars a Claghorn voice that asks if the wine jingle can replace "Dixie"
Martinson's coffee	Al Paul Lefton	Dwight Fiske*	Timmy, the Timid Typist, solves "coffee-break" problem by bringing in her own thermos of Martinson's
Pall Mall	SSCB	Tiffany Thayer	Parodies on such verse classics as "The Raven" and "Village Blacksmith" declaimed in mock-dramatic style
Pepperidge Bread	Ogilvy, Benson & Mather	Bill Wright Marykay Hartigan	A complete ingredients story is gotten across through Parker Fennelly's brilliant role as Farmer Titus Patch
Piel's Beer	Young & Rubicam	Ed Graham*	Comedians Bob & Ray as Bert & Harry Piel, brewery owners, bring warmth and wit to job of selling beer
Rambler	Geyer	Ray Mauer Jim DeFoe	Light-hearted tales told by Arnold Stang get across such Rambler sales points as compactness, economy
Schick Razor	Benton & Bowles	copy group	Names-out-of-history theme playlets find Paul Revere or Lady Goliva rilling off to buy Schick razors
Schwepes Tonic	Ogilvy, Benson & Mather	Reva Fine	While Cmdr. Whitehead, client proxy, explains Schwepes pervescence, a Kentuckian keeps calling him "Colonel"
Sen-Sen	Ted Bates	Sheldon Toomer (idea by Tom Gad)	Confucius-talk take-off wherein Chinese philosopher, Cho Cho Sen-Sen, tells girl facts on breath and love

*Free lance

**WE LIVE IN A
TOWN OF 12,754**



Small town stuff, you say? *Home* town stuff, we say! Yes, Hometown and Rural America families like this represent one of the most valuable sections of economic America! They, together with millions and millions of their counterparts make up the vast audience that Keystone Broadcasting System covers like a blanket.

Simple multiplication of *this* hometown brings into focus the importance of these Keystone markets to *your* advertising and *your* product. No longer can this facet of the great national marketplace be ignored—it represents too much profit potential!

Like this family, Hometown and Rural America buys the products they hear about through the 939 Keystone stations . . . an audience of 90 million listeners!



Send for our new station list

CHICAGO
111 W. Washington
Sta 2-8900

NEW YORK
527 Madison Ave.
ELdorado 5-3720

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post St.
SUTter 1-7440

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

TV BASICS / MAY

A change in name from "Comparagraph" to "Tv Basics" features SPONSOR's seventh monthly compendium of network and spot facts and figures. Henceforth, the name Comparagraph will be associated with the network tv program schedule which appears as part 3 of Tv Basics. This monthly report continues the breakdown of sponsored web tv shows by major industries, advertisers and brands starting again with the industry categories which appeared in the 16 March issue. The second list will be completed in the 8 June Tv Basics. Among the features of the current Tv Basics is a complete list of advertisers who spent more than \$50,000 on I.D.'s during 1956. The list covers 155 advertisers and the brands using I.D.'s.

- 1** Program profile provides cost, sponsored hours data . . . see below
- 2** Index of network tv sponsors has show ratings . . . page 42
- 3** Comparagraph gives day-by-day chart of all net shows . . . page 48
- 4** Alphabetical index of all shows includes cost data . . . page 50
- 5** Spot tv basics cover the 1956 spenders on I.D.'s . . . page 54

1. NETWORK PROGRAM PROFILE

AVERAGE COST OF PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama \$59,833	12	Half-hour drama \$33,382	17	Situation comedy \$36,534	15	Hour comedy-variety \$65,555	9
Half-hour comedy-var. \$39,607	7	Half-hour adventure \$30,155	16	Quiz \$25,835	12	Daytime serials \$10,429*	7

*Per week of five quarter-hour shows; other programs are once-weekly and are all nighttime shows.

NUMBER OF SPONSORED HOURS: LIVE AND FILM*

Daytime

Network	Sponsored hours	% live	% film
ABC	11.00	4.5	95.5
CBS	36.00	88.2	11.8
NBC	19.62	87.3	12.7

Nighttime

Network	Sponsored hours	% live	% film
ABC	23.00	45.7	54.3
CBS	26.50	54.7	45.3
NBC	21.92	65.8	34.2

*For week of 5-11 May

2. HOW COMPETING CLIENTS COMPARE

Second series of major industry categories, advertisers, brands and ratings on web tv start below

Designed to aid advertisers in making quick comparisons between their show ratings and those of competitors, this regular Tv Basics feature runs in two sections. The list below starts off the second series of this data. It will be concluded in the 8 June Tv Basics after which the list of advertisers, with new brand and rating data, will begin over again. These lists cover major industry categories in network tv only. The list below covers appliances, auto accessories, cars and trucks, confections and soft drinks, cosmetics and toiletries, dental and drug products. The next list will cover such groups as food, soap and tobacco. Data is based on material supplied by Broadcast Advertisers Reports, monitored off-the-air by tape recordings, plus Pulse multi-market ratings. Footnotes give further data.

Industries covered here include autos, cosmetics, drugs

Appliances

American Motors	
Disneyland; ABC; W-N; Kelvinator appliances	26.0
General Electric	
Broken Arrow; ABC; Tu-N; major appliances	19.4
Conflict; ABC; Tu-N; small appliances	18.3
G.E. Theatre; CBS; Su-N; major & small appliances	32.7
Hoover Co.	
Garry Mocre; CBS; Tu-D; vacuum cleaners	9.7
Radio Corp. of America	
Producers' Showcase; NBC; M-N; major & Whirlpool appliances	18.7
Singer Sewing Machine Co.	
Playhouse 90; CBS; Th-N; sewing machines	32.9
Sylvania Electric Products	
Buccaneers; CBS; Sa-N; small appliances, tubes	15.6
Westinghouse	
Studio One; CBS; M-N; major & small appliances	24.6

Auto Accessories

American Oil	
Person to Person; CBS; F-N; Amoco tires	27.0
General Motors	
Wide Wide World; NBC; Su-D; A C automotive equipment, Delco batteries, Hyatt ball bearings, Saginaw power steering	15.6
B. F. Goodrich	
Burns & Allen; CBS; M-N; tires	29.5
Gulf Oil	
Life of Riley; NBC; F-N; tires	21.7

Cars and Trucks

American Motors	
Disneyland; ABC; W-N; Rambler autos	26.0
Chrysler	
Ray Anthony; ABC; F-N; Plymouth autos	6.8
Climax; CBS; Th-N; Chrysler Corp, DeSoto & Plymouth autos	30.9
Lawrence Welk; ABC; Sa-N; Dodge autos	25.1
Welk Top Tunes, New Talent; ABC; M-N; Dodge & Plymouth autos	14.1
You Bet Your Life; NBC; Th-N; DeSoto autos	29.9
Ford Motor	
Ford Theatre; ABC; W-N; Ford autos	12.7
I Love Lucy; CBS; M-N; Ford autos	38.3
Ed Sullivan; CBS; Su-N; Mercury autos	37.1
Tennessee Ernie; NBC; Th-N; Ford autos	6.2
Zane Grey; CBS; F-N; Ford autos	21.7
General Motors	
Crossroads; ABC; F-N; Chevrolet autos & trucks	14.9
Garry Moore; CBS; W-D; Chevrolet autos	9.7
Dinah Shore; NBC; Th-N; Chevrolet autos	10.1
Wide Wide World; NBC; Su-D; all GM autos	15.6

Confections and Soft Drinks

American Chicle	
Jim Bowie; ABC; F-N; Clorets, Dentyne	17.3
Ozark Jubilee; ABC; Sa-N; Beemans pepsin gum, Clorets	7.1
Coca Cola Co.	
Mickey Mouse Club; ABC; M-D; soft drink	20.8
Luden's Inc.	
Captain Kangaroo; CBS; Sa-D; Fifth Avenue candy bar	10.3

Nestle Co.

Lone Ranger; CBS; Sa-D; chocolate..	15.5
Sweets Co. of America	
Cowboy Theatre; NBC; Sa-D; Tootsie Roll candies	6.2
Heckle & Jeckle; CBS; Su-D; Tootsie Roll candies	10.2
Howdy Doody; NBC; Sa-D; Tootsie Roll candies	7.8
Modern Romances; NBC; Tu-D; Tootsie Roll candies	10.3
Texas Rangers; CBS; Sa-D; Tootsie Roll candies	12.4
Tic Tac Dough; NBC; Tu-D; Tootsie Roll candies	5.7

Cosmetics and Toiletries

Alberto-Culver Co. of Hollywood	
It Could Be You; NBC; Tu-D; VO-5 hair preparations	5.8
Modern Romances; NBC; Tu-D; VO-5 hair preparations	10.3
American Home Products	
D. Edwards; CBS; M,W-N; Aero-shave, Heather rouge, Jocer wave set	12.0
Love of Life; CBS; Tu-D; Neet depilatory	9.3
Secret Storm; CBS; M-D; Neet depilatory	7.2

Armour and Co.

George Gobel; NBC; Sa-N; Dial shampoo	22.6
Danny Thomas; ABC; Th-N; Dial shampoo & soap	12.6

Bristol-Myers

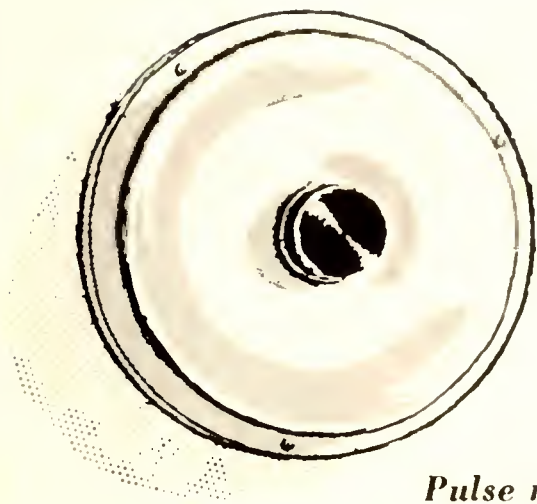
Arthur Godfrey; CBS; M,W-D; Ban ..	10.8
Alfred Hitchcock; CBS; Su-N; Mum ..	31.4
NBA Basketball; NBC; Sa-D; Vitalis ..	8.6
Playhouse 90; CBS; Th-N; Ban, Tru-shay, Vitalis	32.9

Carter Products

Horse Racing; NBC; Sa-D; Arrid, Rise	8.0
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Data above and on page 44 are based on Broadcast Advertisers Reports for the week ending 8 March. More detailed data, such as length and placement of commercials, can be found in BAR reports themselves. Not included here are buys in participation shows, such as NBC's "Today". Ratings are based on a Pulse 22-market weighted average material for the

week ending 7 March. All ratings are averages for the week, e.g., ratings for segmented shows do not necessarily show the audience for the actual segment sponsored by the client. All time purchased by advertisers follows name of network: "N" means night, "D" means day, days of week are abbreviated. For exact time of show, see Comparagraph itself.

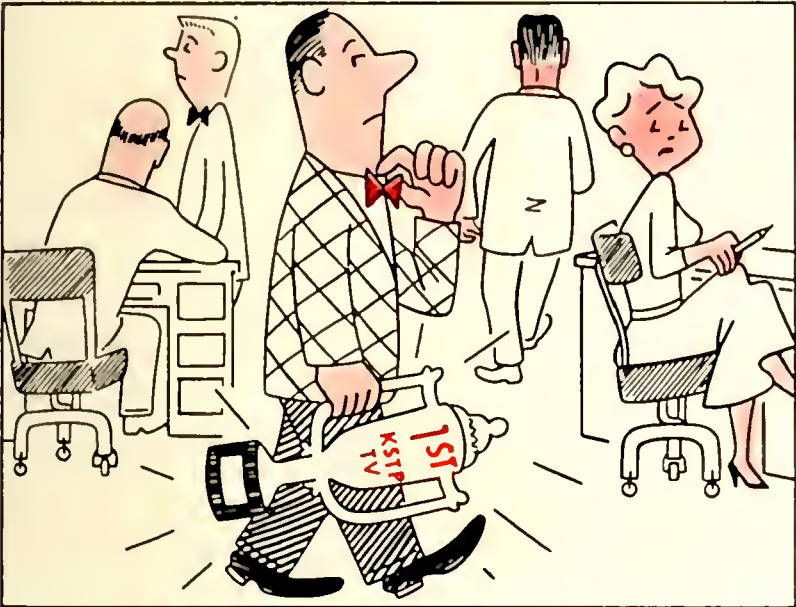
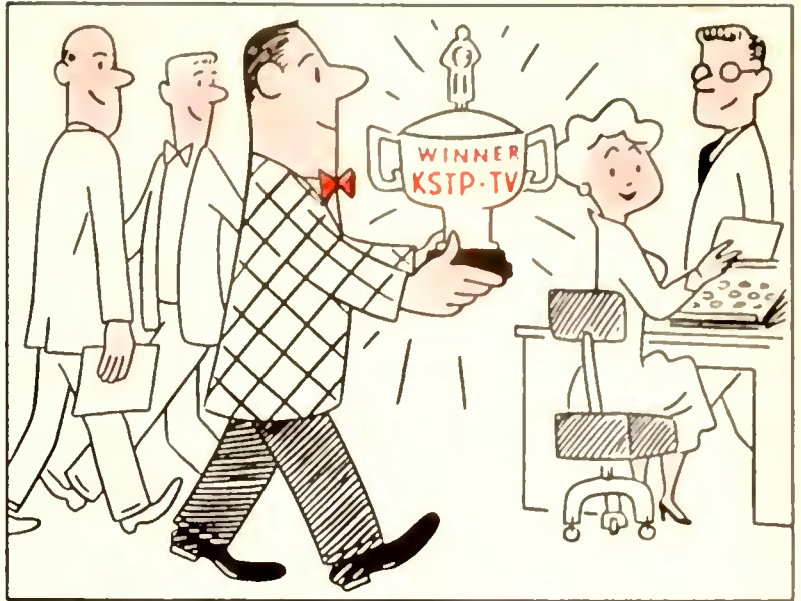


Pulse rings doorbells

... interviews families  *in their homes*

2. HOW COMPETING CLIENTS COMPARE *continued . . .*

Nat King Cole; NBC; M-N; Arrid, Rise	9.6				
NBA Basketball; NBC; Sa-D; Rise	8.6				
Chesebrough-Pond's					
Conflict; ABC; Tu-N; Angel Face powder, Angel Skin lotion, cold & dry skin cream	18.3				
Jim Bowie; ABC; F-N; Vaseline hair tonic	17.3				
Colgate-Palmolive					
Big Payoff; CBS; M,W,Th,F-D; Lustre Creme, Lustre Net, Palmolive soap	9.3				
Bob Cummings; CBS; Th-N; Halo, Palmolive soap	24.4				
Millionaire; CBS; W-N; Palmolive shave products	26.9				
Mr. Adams & Eve; CBS; F-N; Lustre Creme, Lustre Net	22.8				
Strike It Rich; CBS; M-F-D; Cashmere Bouquet soap, Lustre Creme shampoo, Palmolive soap	8.9				
Gillette Co.					
Cavalcade of Sports; NBC; F-N; Foamy shave, razors & blades	17.1				
Hazel Bishop					
Beat the Clock; CBS; F-N; hair spray, lipstick	13.4				
You're On Your Own; CBS; Sa-N; dry skin cream, hair spray, lipstick	11.2				
Helene Curtis Industries					
Oh Susanna; CBS; Sa-N; spray net	19.7				
Andrew Jergens Co.					
Steve Allen; NBC; Su-N; lotion, Woodbury soap	24.1				
Lanolin Plus Inc.					
Hold That Note; NBC; Tu-N; Lanolin Plus products	9.1				
Lever Bros.					
Lux Theatre; NBC; Th-N; Lux soap	18.9				
Mennen Co.					
Boxing; ABC; W-N; pre-shave lotion, shave creams, skin bracer, spray deodorant	14.5				
Queen for a Day; NBC; W-D; Skin Magic	12.4				
Procter and Gamble					
Edge of Night; CBS; M,Th-D; Camay soap	7.7				
Guiding Light; CBS; M-F-D; Ivory soap	10.2				
I Love Lucy; CBS; M-N; Lilt home permanent	38.3				
This Is Your Life; NBC; W-N; Prell Jane Wyman; NBC; Tu-N; Ivory soap	24.8				
Loretta Young; NBC; Su-N; Camay soap	22.8				
Purex Corp.					
Big Surprise; NBC; Tu-N; Sweetheart soap	14.1				
Revlon Products					
\$64,000 Challenge; CBS; Su-N; lipstick	27.3				
\$64,000 Question; CBS; Tu-N; Love Pat powder, Satin Set, Silicare lotion	32.1				
20th Century Fox; CBS; W-N; Aquamarine lotion, Frosted nail enamel, Futurama lipstick case, lipstick, Love Pat powder, Silken Net	20.6				
Sales Builders					
Panic; NBC; Tu-N; Max Factor pancake	18.4				
Schick Inc.					
Dragnet; NBC; Th-N; electric shavers	24.4				
Sperry Rand					
What's My Line; CBS; Su-N; Remington electric shavers	27.8				
Sterling Drug					
The Vise; ABC; F-N; Molle shave cream	9.6				
Toni Co.					
Blondie; NBC; F-N; Deep Magic	19.0				
People Are Funny; NBC; Sa-N; Tip Toni & Tonette home permanents	19.8				
Queen for a Day; NBC; M-D; Tonette & Toni home permanents	12.4				
Talent Scouts; CBS; M-N; Deep Magic, Tame	30.5				
Tic Tac Dough; NBC; M-D; Deep Magic, Silver Curl, Tonette & Toni home permanents	5.7				
You Bet Your Life; NBC; Th-N; Deep Magic, Prom home permanent, White Rain	29.9				
Warner-Lambert Pharmaceutical Co.					
Hit Parade; NBC; Sa-N; Hudnut Quick home permanent	24.2				
Wildroot Co.					
Robin Hood; CBS; M-N; cream oil, formula #2	32.6				
Dental Products					
American Home Products					
Love of Life; CBS; M-D; Kolynos toothpaste	9.3				
Secret Storm; CBS; W-D; Kolynos toothpaste	7.2				
Bristol-Myers					
Arthur Godfrey; CBS; M,W-D; Ipana toothpaste	10.8				
Alfred Hitchcock; CBS; Su-N; Ipana toothpaste	31.4				
Mickey Mouse Club; ABC; W,Th,F-D; Ipana toothpaste	20.8				
Colgate-Palmolive					
Big Payoff; CBS; W,F-D; Colgate dental cream	9.3				
Mighty Mouse; CBS; Sa-D; Colgate dental cream	15.1				
Strike It Rich; CBS; Tu,Th-D; Colgate dental cream	8.9				
Lever Bros.					
The Brothers; CBS; Tu-N; Pepsodent toothpaste & brushes	20.0				
Lux Theatre; NBC; Th-N; Pepsodent toothpaste & brushes	18.9				
Procter and Gamble					
Brighter Day; CBS; M,W,Th, F-D; Gleem	7.3				
Wyatt Earp; ABC; Tu-N; Gleem	25.8				
Queen for a Day; NBC; Tu,Th-D; Gleem	12.4				
Search for Tomorrow; CBS; M-F-D; Gleem	10.0				
This Is Your Life; NBC; W-N; Crest	23.8				
Loretta Young; NBC; Su-N; Gleem	22.8				
Sterling Drug					
Modern Romances; NBC; W-D; Dr. Lyons tooth powder	10.3				
Drug Products					
American Home Products					
D. Edwards; CBS; M,W, Th-N; Anacin, Bisodol, Heet, Infra Rub	12.0				
Love of Life; CBS; M-F-D; Anacin, Bisodol, Heet, Infra Rub, Outgro	9.3				
Name That Tune; CBS; Tu-N; Anacin	19.1				
Secret Storm; CBS; M-F-D; Anacin, Bisodol, Heet, Infra Rub	7.2				
Bauer and Black					
Capt. Kangaroo; CBS; Sa-D; Curads Battle Ribbon bandages	10.3				
Bristol-Myers					
Arthur Godfrey; CBS; M,W-D; Bufferin	10.8				
Alfred Hitchcock; CBS; Sn-N; Bufferin, Minit-Rub	31.4				
Playhouse 90; CBS; Th-N; Bufferin	32.9				
Johnson and Johnson					
Heckle & Jeckle; CBS; Su-D; Band-Aids	10.2				
Garry Moore; CBS; F-D; baby products, surgical dressings	9.7				
Our Miss Brooks; CBS; F-D; baby products, Band-Aids, surgical dressings	8.7				
Robin Hood; CBS; M-N; baby products	32.6				
Lanolin Plus Inc.					
Hold That Note; NBC; Tu-N; All-In-One reducing tablets	9.1				
Lewis-Howe Co.					
Jonathan Winters; NBC; Tu-N; Tums	7.3				
Luden's Inc.					
Capt. Kangaroo; CBS; Sa-D; cough drops	10.3				
Mennen Co.					
Robert Montgomery; NBC; M-N; Baby Magic	20.1				
Mentholatum Co.					
Bob Crosby; CBS; M-D; chest rubs	9.2				
Tic Tac Dough; NBC; Tu,F-D; chest rubs	5.7				
Miles Laboratories					
Broken Arrow; ABC; Tu-N; Alka Seltzer, One-A-Day vitamins	19.4				
Mickey Mouse Club; ABC; M-D; Bactine, One-A-Day vitamins	20.8				
News; NBC; W,F,N; Alka Seltzer, One-A-Day vitamins	11.3				
Queen for a Day; NBC; Th-D; Alka Seltzer, One-A-Day vitamins	12.4				
Tennessee Ernie; NBC; Th-D; Alka Seltzer, One-A-Day vitamins	6.2				
Norwich Pharmacal					
Arthur Godfrey; CBS; Tu-D; Pepto Bismol	10.8				
Noxzema Chemical Co.					
Perry Como; NBC; Sa-N; skin cream	28.6				
Pharmaceutical					
Amateur Hour; ABC; Su-N; Geritol, Niron, RDX tablets, Serutan, Sominex, Zarumin	6.4				
News; CBS; Su-N; Geritol, Sominex, Zarumin	12.0				
To Tell The Truth; CBS; Tu-N; Geritol, Sominex, Zarumin	17.8				
Pharmaco					
Comedy Time; NBC; F-D; Medigum, Regutol	6.7				
It Could Be You; NBC; F-D; Medigum, Regutol	5.8				
Rexall Drug Co.					
Steve Allen; NBC; Su-N; Intracel, Rybutol	24.1				
Sterling Drug					
Modern Romances; NBC; W,F-D; Bayer aspirin, Ironized yeast; Phillips milk of magnesia	10.3				
The Visc; ABC; F-N; Bayer aspirin, Fletchers Castoria, Phillips milk of magnesia	9.6				
Vick Chemical Co.					
Jonathan Winters; NBC; Tu-N; cold remedies	7.3				



ANOTHER major award for the nation's outstanding NEWS station KSTP-TV!

In 1956, KSTP-TV entered *four* national TV news competitions. The results are now in: *four* first-place awards!

The Radio-Television News Directors Association gave KSTP-TV *two* top awards, "Best TV News Story of 1956" and "Nation's Outstanding News Operation." Then the National Press Photographers Association presented the blue ribbon to KSTP-TV in the National Newsreel Contest.

And, now, the coveted Sigma Delta Chi award for Distinguished Service in Television Reporting has been won for KSTP-TV by Julian Hoshal and Dick Hance, News and Photo Director, respectively, for KSTP-TV.

We're only kidding with the cartoon above. Actually we're proud of *all* these awards and the news operation which won them. It is one of the reasons why the Northwest's *first* TV station is still the Northwest's *leading* TV station.

KSTP-TV

CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL *Basic NBC Affiliate*

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.



BUFFALO'S OWN AGENCIES
AND ADVERTISERS CHOOSE
WBUF, CHANNEL 17, AS THE

MOVING FORCE IN BUFFALO

To sell "Milk for Health" throughout the 8-county Niagara frontier area, Baldwin, Bowers & Strachan, Inc., buys the "11TH HOUR NEWS," with Frank Frederics and Jan Okun, on WBUF.

"11TH HOUR NEWS," with its nightly newscasts (M-F, 11 pm), appeals to a head-of-the-family audience (91% adult) that "Milk For Health" wants to reach.

FRANK FREDERICS AND JAN OKUN are a smooth-working, *selling* combination. Jan's persuasive commercial delivery and Frank's compelling news style achieve continuing results for the 4,000 dairy farmers who sponsor them.

"WBUF," in the words of Baldwin, Bowers & Strachan Vice President Everett L. (Tommy) Thompson, "has more than lived up to the promise of its impressive facilities, management and staff with its outstanding programming, promotional support, and community acceptance. 'Milk For Health' invested in the future when it bought the '11TH HOUR NEWS' on WBUF. That investment is paying off already with a 52% audience increase within the first six months!"

An ever-growing list of satisfied advertisers makes WBUF the fastest-moving force in Buffalo. Put that force to work for *you* today!

Exciting things are happening on

 <p>WBUF CHANNEL 17</p>	 <p>NBC in Buffalo</p>	<p><i>sold by</i></p>  <p>NBC SPOT SALES</p>
---	--	--

Left to right: H. Truman Rice, TV Producer, Baldwin, Bowers & Strachan, Inc.; Jan Okun; Frank Frederics; Martin Magner, Program Director for WBUF.



	SUNDAY			MONDAY			TUESDAY			AETN
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00		Lamp Unto My Feet sust			Garry Moore Campbell Soup Lever Bros alt Bird & Son	Home partic 10-11		Garry Moore Hoover Best Foods	Home partic	
10:15										
10:30										
10:45		Look Up & Live sust			Arthur Godfrey Stand Brands Stand Brands	Home		Arthur Godfrey Mutual of Omahs Norwich	Home	
11:00										
11:15		UN In Action sust			Bristol-Myers Bristol-Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust	
11:30										
11:45		Camera Three sust			Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust	
12N										
12:15		Let's Take Trip sust			Valiant Lady Stand Brands Love of Life Amer Home Prod	Tic Tac Dough P&G alt Church & Dwight Toni alt P&G		Valiant Lady Wesson Oil Love of Life Amer Home Prod	Tic Tac Dough Sweets (last 5/21) Stand Brands (5/28 start) P&G	
12:30										
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Amer Home Prod alt P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Alberto Culver alt P&G	
1:00										
1:15		Heckle & Jeckle Sweets Co (last 5/26) alt sust			News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op	
1:30										
1:45		No net service	Frontiers of Faith sust Catholic Hour (5/12, 19, 26)		As the World Turns P&G	Club 60 co-op		As the World Turns P&G	Club 60 co-op	
2:00										
2:15		No net service	No net service		Our Miss Brooks sust	Club 60		Our Miss Brooks Best Foods alt sust	Club 60	
2:30										
2:45		No net service	Watch Mr. Wizard sust		Art Linkletter Stand Brands Campbell Soup	Tenn Ernie sust Brown & Wmson alt sust		Art Linkletter Kellogg Pillsbury	Tenn Ernie Stand Brands Stand Brands	
3:00										
3:15		No net service	Youth Wants To Know sust alt Amer Forum sust	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Festi (3-4) part
3:30										
3:45	Johns Hopkins File 7 sust	The Last Word sust (last 5/26)	Zoo Parade sust	Afternoon Film Festival	Bob Crosby sust Gerber alt sust	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil Best Foods	Matinee	Afternoon Festi
4:00										
4:15	College News Conference sust	Face The Nation (5-5:30, 5/19) This Is Defense Westinghouse (4-5, 5/19 only)	Wide Wide World (alt wks 4-5:30) Gen Motors	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Stand Brands Borden (5/14 start) alt Stand Brands	Afternoon Festi
4:30										
4:45	Medical Horizons Ciba	World News Round Up sust (5:30-6, 5/19)	Project 20 (4-5, 5/19) Golf Champ Gillette (4-5:30, 6/2)	No net service	Edge of Night P&G	P&G Modern Romances Sterling Drug	No net service	Edge of Night P&G	Modern Romances Culver alt Sweets Co	No net
5:00										
5:15	Dean Pike sust	See It Now Pan Am (5-6, 6/2 only)	Topper (alt wks 5-5:30) sust	Mickey Mouse Club co-op co-op		Comedy Time Wesson Oil co-op	Mickey Mouse Club co-op co-op		Comedy Time sust	Mickey Clu co-o Gen 3
5:30										
5:45		Odyssey sust (5-6) (not seen 5/19)	Outlook sust	Coca Cola Miles alt Minn Mining			Armour B. F. Goodrich			Matinee al Gen 3

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

The network schedule on this and following pages (50, 51) includes regularly scheduled programming on the air between 11 May and 7 June (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30

ALPHABET

11 MAY - 7 JUNE

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Moore Brooks Motors (5/22)	Home partie		Garry Moore Nestle alt sust Toni alt Swift	Home partie		Garry Moore Pillsbury alt sust Swift	Home partie		Capt Kangaroo sust	Howdy Doody Sentimental Baking alt Merrill Co
Godfrey Williams onix	Home		Arthur Godfrey Gen Foods Scott Paper	Home		Johnson & Johnson alt Cal Packing Lever	Home		Mighty Mouse Gen Foods alt Colgate	Gumby sust Merrill Co alt sust
Myers Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust		Yardley alt Pillsbury Staley alt SOS	Price Is Right Lever sust		Susan's Show sust	Fury Gen Foods alt Borden
Rich gate	Truth or Consequences sust Lever		Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust Lever		Texas Rangers Gen Foods alt Colgate It's A Hit alt sust Gen Foods	Capt Gallant Helm
Lady Mills of Life Home Prod	Tic Tac Dough sust P&G		Valiant Lady Toni alt Nestle Love of Life Amer Home Prod	Tic Tac Dough Kraft Minnesota Mining alt P&G		Valiant Lady Gen Mills Love of Life Amer Home Prod	Tic Tac Dough sust P&G		Big Top sust	True Story Sterling Drug
It Could Be You Armour alt sust Brown & Wmson alt Corn Prod	It Could Be You Armour alt sust Brown & Wmson alt Corn Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Welch alt Brillo		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Amer Home Prod alt sust Brillo alt Corn Prod		Big Top	Detective Diary Sterling Drug
Close-Up co-op	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net service
World ns G	Club 60 co-op		As the World Turns P&G	Club 60 co-op		As the World Turns P&G	Club 60 co-op		No net service Dizzy Dean sust (1:45-1:57)	No net service
Brooks alt sust	Club 60		Our Miss Brooks sust Nestle alt sust	Club 60		Our Miss Brooks sust Johnson & Johnson alt sust	Club 60		Baseball Game of the Week (1:55-4:00) Falstaff Brewing	No net service Leo Durocher's Warmup
Linkletter Brooks onix	Tenn Ernie sust Dixie Cup alt Brown & Wmson		Art Linkletter Kellogg Pillsbury	Tenn Ernie sust Miles		Art Linkletter Lever Bros Swift	Tenn Ernie sust		Baseball (con't) Amer Safety Razor Phillip Morris	Major League Baseball R J Reynolds
Matinee (3-4) partie	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie	Afternoon Film Festival (3-4:30) partie	Big Payoff Colgate	Matinee (3-4) partie		Baseball	
Matinee	Matinee	Afternoon Film Festival	Bob Crosby Toni alt Swift P&G	Matinee	Afternoon Film Festival	Bob Crosby SOS alt Swift Gen Mills	Matinee		Baseball	
Queen for a Day Dixie Cup alt Sandura Borden alt Corn Prod	Queen for a Day Dixie Cup alt Sandura Borden alt Corn Prod	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sunkist alt Minnesota Mining Miles	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Borden Amer Home Prod alt Corn Prod		Baseball	
Modern Romances Corn Prod alt Sterling Drug	Modern Romances Corn Prod alt Sterling Drug	No net service	Edge of Night P&G	Modern Romances Kraft	No net service	Edge of Night P&G	Modern Romances Sterling Drug alt Corn Prod		No net service	
Comedy Time Lever sust	Comedy Time Lever sust	Mickey Mouse Club co-op Pillsbury alt Am-Par	Comedy Time Kraft Welch alt sust	Comedy Time Kraft Welch alt sust	Mickey Mouse Club co-op	Comedy Time Kraft Welch alt sust	Comedy Time sust		Dixie Handicap 5:11	
		Bristol-Myers Gen Foods			Gen Mills Gen Mills			Five Star Comedy Gen Mills 5:11 start	Preakness 5:15	

p.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-

10:00 a.m., Saturday, participating; *News*, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

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

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on pages 42, 50.



3. NIGHTTIME

COMPAN

	SUNDAY			MONDAY			TUESDAY			AB
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00		Flicka (last 5/26) ^{sust}	Meet The Press Johna Manville alt ^{sust}							
6:15		The Last Word ^{sust} (6/2 start)								
6:30										
6:45		You Are There (5/12 start) Prudential	Roy Rogers Gen Foods		D Edwards Brown & Wmson			D Edwards Whitehall		
7:00										
7:15	You Asked for It Sippy Peanut Butter	Lassie Campbell Soup	77th Bengal Lancers Gen Foods	Kukla, Fran & Ollie Gordon Bkng-co-op	No net service D Edwards Brown & Wmson		Kukla, Fran & Ollie Gordon Bkng-co-op	No net service D Edwards Whitehall		Kukla, & O Gordon Bk
7:30				John Daly News Genl Cigar			John Daly News Genl Cigar			John Dal Genl C
7:45	Hollywood Film Theatre partle (7:30-9)	Marge & Gower Champion alt Jack Benny Amer Tobacco	Circus Boy Reynolds Alum	Wire Service R. J. Reynolds	Robin Hood Johnson & Jhsn alt Wildroot	Nat King Cole ^{sust} News American Can alt ^{sust}	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Jonathan Winters Lewis-Howe News ^{sust}	Disney Amer Derby (7:30-8
8:00										
8:15	Hollywood Film Theatre	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen Bulova, Drackett, Greyhound, Polaroid, U. S. Time	Wire Service Miller Brewing alt ^{sust}	Burns & Allen Carnation alt Goodrich	Sir Lancelot Amer Home alt Lever Bros (3 wks in 4)	Conflict Chesebrough- Ponds (alt wks 7:30-8:30)	Phil Silvers P&G alt R. J. Reynolds	Arthur Murray Party Purex alt Speldel	Disney
8:30										
8:45	Hollywood Film Theatre	Ed Sullivan	Steve Allen (8-9)	Voice of Firestone Firestone	Talent Scouts Lipton alt Toni	Wells Fargo-G Fds alt Am Tob (3 in 4) Prod Showcase (1 in 4, 8-9:30) Hancock RCA-Whirlpool	Wyatt Earp Gen Mills alt P&G	Private Secretary Lever alt Sheaffer	Panic L&M alt Max F. Wash Square Curtis, Royal (8-9, 6/4 only)	Navy Amer T U.S. Bu
9:00										
9:15	Amateur Hour Pharmaceuticals (9-10)	C. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa (9-10, 3 wks in 4)	Press Conference Corn Prod	I Love Lucy P&G alt Gen Foods	Twenty-One Pharmaceuticals (3 wks in 4)	Broken Arrow Gen Electric alt Miles	To Tell The Truth Pharmaceuticals	Jane Wyman P&G	Ozzie & Koda
9:30										
9:45	Amateur Hour	Hitchcock Theatre Bristol-Myers	Chevy Hour Chevrolet (9-10, 1 wk in 4)	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Dec Bride Gen Foods	Robt Montgomery S. C. Johnson alt Mennen (9:30-10:30)	Cavalcade Theatre DuPont	Red Skelton Pet Milk alt S. C. Johnson	Circle Theatre Armstrong (alt wks 9:30-10:30)	Ford Th Forc
10:00										
10:15	Mike Wallace Phillip Morris	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young P&G	Welk Top Tunes	Studio One Westinghouse (10-11)	Wash Square Royal McBee Helene Curtis (9:30-10:30, 5/20 only)	It's Polka Time co-op	\$64,000 Question Revlon	Kaiser Alum Hr Kaiser Alum (alt wks 9:30-10:30)	Wed N Figh Pabst (last Menn
10:30										
10:45		What's My Line Sperry-Rand alt H Curtis	No net service		Studio One			Spike Jones L&M	No net service	Mlle (6/5 st (10-co

4. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Steve Allen Show: V-L	\$ 63,000	Bulova (5/19, 6/2 only), Mc-E; Drackett, Y&R; Greyhound, Grey; Polaroid, D. D. Bernbach; U. S. Time, Peck	Marge & Gower Champion V-L&F	41,000	Amer Tobacco, BBDO
Amateur Hour: V-L	23,000	Pharmaceuticals, Kletter	Cheyenne: A-F	90,000	Gen Elect, Y&R, BBDO & Grey
Red Barber's Corner: Sp-L	3,000	State Farm Ins, NLB	Circle Theatre: Dr-L	40,000	Armstrong Cork, BBDO
Beat the Clock: Q-L	18,000	Hazel Bishop, Spector	Circus Boy: A-F	34,000	Reynolds Alum, Clinton E. Fran
Jack Benny: C-L&F	65,000	Amer Tobacco, BBDO	Climax: Dr-L	55,000	Buchanan
Big Story: Dr-L&F	33,000	Amer Tobacco, SSCB; Ralston Purina, Gardner	*Perry Como: V-L	108,000	Chrysler, Mc-E
Blondie: Sc-F	37,500	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank	Conflict: Dr-F	90,000	Gold Seal, North; Kleenex, FC
Bold Journey: A-F	8,000	Ralston Purina, GBB	Joseph Cotten Show: Dr-F	38,000	Noxzema, SSCB; RCA, KGE; S
Jim Bowie: A-F	32,000	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E	Crossroads: Dr-F	31,000	Stamps, SSCB; Sunbeam, Perrin-Pa
Broken Arrow: A-F	31,000	Gen Elect, Y&R; Miles, Wade	Bob Cummings Show: Sc-F	36,000	Chesebrough-Ponds, JWT & Mc-E
Buccaneers: A-F	24,000	Sylvania, JWT	John Daly News: N-L	6,000††	Campbell Soup, BBDO; Lever Bros, BBDO
Burns & Allen: Sc-F	33,000	Carnation, Wasey; Goodrich, BBDO	Date With the Angels: Sc-F	38,000	Chevrolet, Camp-Ewald
Caesar's Hour: V-L (last 5/25)	114,000	Babbit, DFS; Benrus, L&N, Knomark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald	December Bride: Sc-F	28,000	Colgate, Brown; R. J. Reynolds, Es
Cavalcade of Sports: Sp-L	35,000	Gillette, Maxon	Disneyland: M-F	75,000	Du Pont, BBDO; General Cigar, YC
			Dragnet: My-F	37,000	Plymouth, Grant
			DuPont Theatre: Dr-F	37,000	Gen Foods, B&B

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

of 11 May thru 7 June. Program types are indicated as follows: (A) Adventure, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situat Comedy, (Sp) Sports, (V) Variety.

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Edwards Wmson			D Edwards Whitehall			D Edwards Brown & Wmson alt H Bishop				
Service Edwards Wmson		Kukla, Fran & Ollie Gordon Bkng co-op	No net service		Kukla, Fran & Ollie Gordon Bkng co-op	No net service		This Is Galen Drake Best Films		
Step Mills	Xavier Cugat sust (last 5/29)	Lone Ranger Gen Mills alt Swift	Sgt. Preston Quaker Oats	Dinah Shore Chevrolet	Rin Tin Tin Nabisco	Beat the Clock H. Bishop	Xavier Cugat sust (last 5/31)	Famous Film Festival part 10 (7:10-8:11)	Buccaneers Mylaria	People Are Funny alt H. J. Reynolds
Godfrey Producers	Masquerade Party Associated Products alt Park & Tilford & Knomark	Circus Time part 10	Bob Cummings Colgate alt R. J. Reynolds	You Bet Yr Life DeSoto alt Toni	Jim Bowie Amer Chicla alt Chesebrough- Ponds	West Point Gen Foods	Blondie Toni alt Nestle	Billy Graham Evangelistic Assn	Jackie Gleason P. Lorillard	Perry Como alt A & H Stamp Norrema
Godfrey Producers	Father Knows Best Scott Paper	Circus Time	Climax Chrysler (8:30-9:30)	Dagnet L&M alt Schlek	Crossroads Chevrolet	Zane Grey Gen Foods alt Ford	Life of Riley Gulf Oil	Billy Graham (cont'd) (8:9, 6/1 start)	Jackie Gleason sust	Funbeam Kimberly Clark RCA Gold Seal
Godfrey Producers	Kraft Theatre Kraft (9-10)	Danny Thomas Armour alt Kimberly-Clark	Climax	People's Choice Borden alt P&G	Treasure Hunt Mogen David	Mr. Adams & Eve Colgate alt R. J. Reynolds	Jos Cotton Show Campbell alt Lever Bros (3 wks in 4)	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Helene Curtis	Caesar's Hr (last 5/29) Bensus. Habbitt Quaker Oats Knomark, Wesson
Secret Molds	Kraft Theatre	Bold Journey Ralston-Purina	Playhouse 90 Amer Gas alt Bristol Myers	Ford Show Ford	The Vise Sterling Drug	Schlitz Playhouse Schlitz	Big Story Ralston Purina alt Amer Tob (3 in 4) Chevy Show (9-10, 1 in 4)	Lawrence Welk	SRO Playhouse 5/11 start Whitehall alt Helene Curtis	Color Carnival RCA Whirlpool Olds (9-10:30 1 wk in 4)
Secret Molds	This Is Your Life P&G	Telephone Time Bell	Playhouse 90 Phillip Myers alt Bristol Myers	Lux Theatre Lever Bros (10-11)	Date With The Angels Plymouth	Line-Up P&G alt Brown & Williamson	Cavalcade of Sports Gillette (10-concl)	Ozark Jubilee Am Chicla alt Williamson Dickie	Gunsmoke L&M alt Sperry-Rand	Geo Gobel Armour alt Pet (3 wks in 4)
Secret Molds	No net service		Playhouse 90 sust	Lux Theatre		Person to Person Amer Oil & Hamm alt Time, Inc.	Red Barber St Farm Ins	Ozark Jubilee co-op Mrs. America Finals (5/11 only, 10:30-11:30)	Two For The Money sust	Hit Parade Amer Tob alt Hudnut

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Yatt Earp: A-F	30,000	Gen Mills, DFS; P&G, Compton	Meet the Press: I-L	7,500	Johns Manville, JWT, alt wks open
Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson, Bates; Hazel Bishop, Spector	Millionaire: Dr-F	32,000	Colgate, Bates
Father Knows Best: Se-F	38,000	Scott Paper, JWT	*Robert Montgomery: Dr-L	52,000	S. C. Johnson, NLB Mennen Co, Grey
Ford Show: V-L	33,000	Ford, JWT	Mr. Adams & Eve: Se-F	41,000	Colgate, L&N; R. J. Reynolds, Esty
Kraft Theatre: Dr-F	36,000	Ford, JWT	*Arthur Murray Party: V-L	**	Purex, E. H. Weiss Spiedel, NCGK
L.E. Theatre: Dr-F	45,000	Gen Elect, BBDO	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Liane Step: Q-L (last 5/29)	23,000	Gen Mills, BBDO	Navy Log: Dr-F	32,000	Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards
Jackie Gleason: V-L	102,500	P. Lorillard, L&N	NBC News: N-L	9,500††	American Can, Compton; Miles, Wade; Sperry-Rand, YGR; Time-Life YGR; 1 seg & 1 alt seg open
Godfrey's Scouts: V-L	28,000	Lipton, YGR; Toni, North	Ozark Jubilee: V-L	18,000	Amer Chicla, Bates; Williamson- Dickie, Evans alt wks 10-10:30; co-op 10:30-11
Arthur Godfrey Time: V-L	38,000††	Amer. Home Prod. YGR; Bristol- Myers, YGR; Kellogg, Burnett; Pills- bury, Burnett	Ozzie & Harriet: Se-F	36,000	Eastman Kodak, JWT
George Gobel: C-L	45,000	Armour, FCB; Pet Milk, Gardener	Panice: Dr-F	36,000	L&M, Mc-E; Max Factor, DDB
Gunsmoke: A-F	38,000	L&M, DFS; Sperry Rand (1 wk in 4), YGR	People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
Wide World Presents: My-F	34,000	Bristol-Myers, YGR	People's Choice: Se-F	34,000	Borden, YGR; P&G, YGR
Robin Hood: A-F	28,000	Johnson & Johnson, YGR; Wildroot, BBDO	Person to Person: I-L	34,000	Amer Oil, J. Katz; Hamm, Camp- Mithun; Time-Life, YGR
Love Lucy: Se-F	52,000	Gen Foods, YGR; P&G, Grey	Playhouse 90: Dr-L&F	117,000	Amer Gas, L&N; Bristol-Myers, BBDO; Philip Morris, Burnett
Have Got a Secret: Q-L	24,000	R. J. Reynolds, Esty	Press Conference: I-L	8,500	Corn Prod. C L Miller
Mike Jones: Mu-L	35,000	L&M, DFS	Private Secretary: Se-F	36,000	Lever, OBG&M; Sheaffer, Seeds
Kaiser Alum. Hour: Dr-L	58,000	Kaiser Alum, YGR	Rin Tin Tin: A-F	32,000	Nabisco, K&E
Kraft Tv Theatre: Dr-L	34,000	Kraft, JWT	Roy Rogers: A-F	32,000	Gen Foods, B&B
Kukla, Fran & Ollie: J-L		Gordon Bkng, Ayer; G co-op	Schlitz Playhouse: Dr-F	36,000	Schlitz, JWT
Mossie: A-L	34,000	Campbell Soup, BBDO	77th Bengal Lancers: A-F	41,000	Gen Foods, YGR
Life of Riley: Sc-F	32,000	Gulf Oil, YGR	Phil Silvers Show: Se-F	41,000	P&G, Burnett; R. J. Reynolds, Esty
Line-Up: My-F	31,000	Brown & Wm'son, Bates; P&G, YGR	*Sir Lancelot: A-F	24,000	Amer Home Prod. Bates; Lever Bros, SSCB
Lone Ranger: A-F	24,000	Gen Mills, DFS; Swift, Mc-E	Sgt. Preston: A-F	32,000	Quaker Oats, WBT
Lux Video Theatre: Dr-L	43,000	Lever Bros, JWT			
Masquerade Party: Q-L	22,000	Associated Products, Grey; Knomark (5/29 start), E. Mogul; Park & Til- ford (last 5/15), E. Mogul			

**Talent and production costs are carried by A Murray

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

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
*Dinah Shore: Mu-L	22,000	Chevrolet, Camp-Ewald	The Vise: Dr-F	19,500	Sterling Drug, DFS
\$64,000 Challenge: Q-L	32,000	P. Lorillard, YGR; Revlon, BBDO	Voice of Firestone: Mu-L	24,000	Firestone, Sweeney & James
\$64,000 Question: Q-L	32,000	Revlon, BBDO	Mike Wallace: I-L	15,000	Philip Morris, Ayer
*Red Skelton: C-L&F	48,000	S. C. Johnson FCB; Pet Milk, Gardner	Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Pabst (last 5/29), Burnett; Miles (6/5 start), Wade
S.R.O. Playhouse: Dr-F (5 11 start)	11,500	Whitehall (5/11 start), Bates; Helene Curtis (5/18 start), Ludgin	Lawrence Welk: Mu-L	14,500	Dodge, Grant
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, Weiss & Geller	Welk Top Tunes: V-L	16,500	Dodge & Plymouth, Grant
Studio One: Dr-L	55,000	Westinghouse, Mc-E	Wells Fargo: A-F	38,500	Amer Tob, SSCB; Gen Foods, YGR
Ed Sullivan Show: V-L	69,000	Lincoln-Mercury, KGE	West Point: Dr-F	40,000	Gen Foods, BGB
Sunday News Special: N-L	9,500	Pharmaceuticals, Kletter	What's My Line: Q-L	28,000	Helene Curtis, Ludgin; Sperry-Rand, YGR
Telephone Time: Dr-F	31,000	Bell, Ayer	Jonathan Winters: C-L	12,500	Lewis-Howe, DFS
This Is Galen Drake: V-L	15,000	Best Foods, Guild, Bascom & Bonfigli	Wire Service: Dr-F	77,000	Miller Brewing, Mathiesson; R. J. Reynolds, Esty; ¼ sust
This Is Your Life: D-L	52,000	P&G, BGB	Jane Wyman Show: Dr-F	27,000	P&G, Compton
Danny Thomas: Sc-F	36,000	Armour, FCB; Kimberly-Clark, FCB	You Are There: Dr-F (5/12 start)	37,000	Prudential, Reach, McClinton
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Kletter	You Asked For It: M-F	14,000	Skippy Peanut Butter, GBB
Treasure Hunt: Q-L	21,000	Mogen David, Weiss & Geller	You Bet Your Life: Q-F	51,750	DeSoto, BBDO; Toni, North
*TV Playhouse: Dr-L	52,000	Alcoa, Fuller, Smith & Ross; Good- year, YGR	Loretta Young Show: Dr-F	40,000	P&G, BGB & Compton
20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche	Your Hit Parade: Mu-L	46,000	Amer Tobacco, BBDO; Warner Hud- nut, SSCGB
Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter	Zane Grey Theatre: Dr-F	45,000	Ford, JWT; Gen Foods, BGB
U.S. Steel Hour: Dr-L	58,000	U.S. Steel, BBDO			

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

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
As the World Turns: S-L	\$ 3,400††	P&G, BGB	Garry Moore: V-L	3,600††	Best Foods, DFS, Ludgin; Bird & Son, H. Alley & Richards; California Packing, Mc-E; Campbell, Bur- nett; Gen Motors (last 5/22), Campbell-Ewald; Hoover, Burnett;
Baseball Game of Week: Sp-L		Falstaff Brewing, DFS; Amer Safety Razor, Mc-E; Philip Morris, Burnett			Johnson & Johnson, YGR; Lever Bros, JWT; Nestle, Mc-E; Pitts- burgh Plate Glass, Maxon; SOS, Mc-E; Staley, RGR; Swift, JWT, Mc-E; Toni, North; Yardley, Ayer; 2 alt segs open
Big Payoff: Q-L	6,000††	Colgate, Houston	Our Miss Brooks: Sc-F	rerun	Best Foods, DFS; Gerber, D'Arcy; Johnson & Johnson, YGR; Nestle, Mc-E; 5 segs open & 5 alt segs open
Brighter Day: S-L	10,000 wk	P&G, YGR	Price Is Right: Q-L	3,170††	Lever Bros, BBDO; 9 segs open
Capt. Gallant: A-F	31,000	Heinz, Maxon	Queen for a Day: M-L	3,000††	Amer Home Prod, Bates, Geyer; Bor- den, YGR; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Dixie Cup, Hicks & Greist; Mennen, Mc-E; Miles, Wade; Minn Mining, BBDO, P&G, Compton; Sandura, Hicks & Greist; Stand Brands, Bates; Sun- kist, FCB; Toni, North
Comedy Time: Sc-F	rerun	Kraft, JWT; Lever, BBDO; Welch, R. K. Manhoff; Wesson, Fitzgerald; 5 segs & 1 alt seg open	Search for Tomorrow: S-L	10,000 wk	P&G, Burnett
Bob Crosby: V-L	3,150††	Best Foods, DFS, Ludgin; Gen Mills, Knox-Reeves; Gerber, D'Arcy; P&G, Wesson, Fitzgerald; SOS, Mc-E; Swift, Mc-E, JWT; Toni, North; P&G, BGB; 1 seg & 1 alt seg open	Secret Storm: S-L	9,500 wk	Amer Home Prod, Bates
Detective Diary: A-F	8,000	Sterling Drug, DFS, ½ spon	Strike It Rich: M-L	15,000 wk	Colgate, Bates
Edge of Night: S-L	17,000 wk	P&G, BGB	Texas Rangers: A-F (last 5/25)	18,000	Gen Mills, Tat-Laird; Sweets Co, Eisen
Five Star Comedy: J-L&F (5-18 start)	6,000	Joe Lowe Corp, Paris & Peart	Tenn Ernie Ford: V-L	3,500††	Brown & Wm'son, Seeds; Dixie Cup, Hicks & Greist; Miles, Wade; Stand Brands, Bates; 4 segs & 1 alt seg open
Fury: A-F	33,000	Gen Foods, BGB; Borden, YGR	Tic Tac Dough: Q-L	2,500††	Church & Dwight, JWT; Kraft, JWT; Minn Mining, BBDO; P&G, DFS; Stand Brands (5/28 start), Bates; Sweets Co (last 5/21), Eisen; Toni, North; 2 segs open
Arthur Godfrey: V-L	4,150††	Bristol-Myers, YGR; Gen Foods, YGR; Kellogg, Burnett; Mutual of Omaha, Bozell & Jacobs; Norwich, BGB; Pillsbury, Burnett; Scott Paper, JWT; Sherwin Williams, FG&R; Simoniz, YGR; Stand Brands, Bates	True Story: Dr-L	18,000	Sterling Drug, DFS, ½ spon
Guiding Light: S-L	10,000 wk	P&G, Compton	Truth or Consequences: Q-L	3,450††	Lever Bros, BBDO; 8 segs open
Gumby: J-L	3,500††	Sweets Co., Eisen	Valiant Lady: S-L	10,000 wk	Gen Mills, DFS; Nestle, Mc-E; Stand Brands, JWT; Toni, Tatham-Laird; Wesson, Fitzgerald
*Heckle & Jeckle: J-F	6,000	Sweets Co. (last 5/26), Eisen	Wild Bill Hickok: A-F	27,000	Kellogg, Burnett
Howdy Doody: Ju-L	24,000	Cont Baking, Bates; Sweets Co, Eisen; ½ open alt wks			
It Could Be You: Q-L	3,000††	Amer Home Prod, Bates, Geyer; Ar- mour, T. Laird; Brillo, JWT; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Alberto Culver, Wade; P&G, DFS; Welch, Rich K. Manoff; 3 segs & 2 alt segs open			
Art Linkletter: V-L	4,000††	Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Pills- bury, Burnett; Simoniz, YGR; Stand Brands, JWT; Swift, Mc-E			
Love of Life: S-L	10,000 wk	Amer Home Prod, Bates			
Lone Ranger: A-F	18,000	Gen Mills, DFS; Nestle, Mc-E			
Major League Baseball: Sp-L		R. J. Reynolds, Esty, ¼ spon			
Medical Horizons: D-L	22,000	Ciba, JWT			
Mickey Mouse Club: J-F	5,040 to 6,300††	Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol-Myers, DCSS; Coca Cola, Mc-E; Gen Foods, FCGB; Gen Mills, Knox Reeves; Goodrich, Mc-E; Mattel, Carson Roberts; Miles, Wade; Minn Min- ing, BBDO; Pillsbury, Burnett; SOS, Mc-E; 8 segs co-op			
Mighty Mouse: J-F	20,000	Gen Foods, BGB; Colgate, Bates			
Modern Romances: S-L	2,700††	Alberto Culver, Wade; Corn Prod, C. L. Miller; Kraft, JWT; Sterling, DFS; Sweets Co, Eisen			

Specials and Spectaculars for 11 May-7 June

*Chevy Show: V-L	\$145,000	Chevrolet, Camp-Ewald—5/17, 6/2
Billy Graham: M-L	-----	B. Graham Evangelistic Asso, Walter F. Bennett—6 1
Palm Beach Golf Championship: Sp-L	once only	Gillette, Maxon—6/2
Preakness: Sp-L	once only	Gillette, Maxon—5 1B
*Producers' Showcase: Dr-Mu-L	320,000	RCA-Whirlpool, KGE; John Hancock (last 5 27), Mc-E—5/27
*Sat Color Carnival: Dr-Mu-L	250,000	RCA-Whirlpool, KGE; Oldsmobile, Brother—5 11
See It Now: D-F	125,000	Pan Am, JWT—6 2
This Is Defense: D-L	once only	Westinghouse, FG&R—5/19
*Washington Square: V-L	125,000	Helene Curtis, Ludgin; Royal McBee, YGR—5 20, 6 4
Wide Wide World: M-L	195,000	Gen Motors, Brother & Camp-Ewald



You Might Pitch A Perfect World Series Game * -

**BUT... NIELSEN PROVES
YOU NEED WKZO-TV
TO STRIKE THEM OUT IN
KALAMAZOO-GRAND RAPIDS!**

NIELSEN NCS NO. 2
NOVEMBER, 1956

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

November, 1956 Nielsen figures (left) show that WKZO-TV is the top buy in one of America's top-20 television markets. In fact, WKZO-TV delivers more viewers night-time DAILY than the second station delivers MONTHLY, day or night!

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

100,000 WATTS • CHANNEL 3 • 1000' TOWER



The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO-TV

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

*Don Larsen of the Yankees did it on October 8, 1956.

5. SPOT TELEVISION BASICS

The 155 companies listed here include all clients who spent \$50,000 or more in terms of gross time for I.D.'s during 1956. Data is supplied by TvB from material put together by N. C. Rorabaugh Co. Total spending on I.D.'s last year

came to nearly \$47 million or nearly 12% of the \$398 million spent in spot tv during 1956. All brands shown used I.D.'s but the \$50,000 cut-off refers to total spending by the company. Material is from TvB's first annual report.

HERE ARE 155 FIRMS WHO SPENT \$50,000 OR MORE ON I.D.'S IN 1956

A

American Tobacco Co.
Hit Parade Cigarettes
Lucky Strike
Cigarettes
Pall Mall Cigarettes

Anderson, Clayton & Co.
Meadolake Margarine
Mrs. Tucker's
Margarine
Mrs. Tucker's
Shortening

Associated Products,
Inc.
5 Day Deodorant Pads

Avoset Co.
Avoset Dairy Cream
Q Whip Whipped Cream

B

B. T. Babbitt Co., Inc.
BAB-O Cleanser
Cameo Cleanser
Glim Detergent

Baird's, Mrs., Bakery
Baird Bread

Best Foods, Inc.
Gold Plate Foods
Hellmann's Mayonnaise
Nucoa Margarine
Rit

Blatz Brewing Co.
Blatz Beer
Triangle Beer

Blumenthal Bros. Choc.
Co.
Candy

Borden Co.
Borden's Inst. Coffee
Dairy Products
Ice Cream

Brown & Haley
Candy Bars

Brown & Williamson
Tobacco Co.
Kool
Raleigh
Viceroy

Burgermeister Brewing
Corp.
Burgermeister Beer

Burrus Mills, Inc.
Lightcrust Cake Mix
Lightcrust Flour
Lightcrust Shortening

Burry Biscuit Corp.
12 Treat Ice Cream
Cookies

C

Carling Brewing Co.,
Inc.
Carling's Black Label
Beer
Carling's Red Cap Ale
Stag Beer

Carter Products, Inc.
Arrid Deodorant
Nair
Rise Shaving Cream

Carvel Co.
Ice Cream

Chrysler Corp.
All Chrysler Corp.,
Cars
Chrysler Cars
Plymouth Cars

Chunky Chocolate Corp.
Chunkies Candy

Coast Federal Sav &
Loan Assoc.

Coca-Cola Co./Bottlers
Buck Beverage
Coca-Cola
76

Colgate-Palmolive Co.
Ajax Cleanser
Brisk Dentifrice
Colgate Bar Soap
Colgate Dental
Cream
Colgate Lustre Net
Halo Shampoo
Merry Detergent
Palmolive Shave
Cream

Colonial Baking Co.
Bread

Colonial Stores, Inc.
Food Stores

Columbia Baking Co.
Champ Bread
Hollywood Bread
Southern Bread
Southern Cake

Commercial Solvents
Corp.
Norway Anti-Freeze
Peak Anti-Freeze

Continental Baking Co.
Hostess Cakes
Morton Frozen Foods
Profile Bread
Staff Bread

Continental Baking Co.
Twinkies
Wonder Bread

Cream of Wheat Corp.
Cream of Wheat

D

Dairymen's League Co-Op
Dairylea Dairy
Products
Dairylea Ice Cream

Delta Air Lines, Inc.

Democratic Party

Donnelly, Reuben H., Co.
Yellow Pages

Dormin, Inc.
Pellex

Drackett Co.
Drano Cleanser
Windex Cleanser

Duffy-Mott Co.
Apple Products

Duncan Coffee Co.
Admiration Coffee Inst.
Admiration Coffee Reg.
Admiration Coffee
Inst./Reg.
Maryland Club Coffee
Inst.
Maryland Club Coffee
Inst./Reg.
Maryland Club Coffee
Reg.

Du Pont, E. I.,
De Nemours
Duco Paints
DuPont Car Wax
DuPont Safety Wax
Institutional
Rosebush Insecticide
Zerex & Zerone
Anti-Freeze

E

East Ohio Gas Co.
Appliances

F

Fanny Farmer Candy
Shops

Fleetwood Coffee Co.
Fleetwood Coffee-
Instant
Fleetwood Coffee
Inst./Reg.
Fleetwood Coffee-
Regular

Florida Citrus
Commission
Citrus Products

Folger, J. A., & Co.
Folgers Coffee Inst.
Folgers Coffee
Inst./Reg.
Folgers Coffee Reg.

Ford Motor Co.
Ford Accessories
Ford Cars
Ford Trucks
Lincoln Cars
Mercury Cars

Frito Co.
Champion Foods
Cheetos
Chili
Fritos
Tatos

G

G. H. P. Cigar
El Productio Cigars
La Palina Cigars

Gallo Winery E. & J.
Burgandy Wine
Gallo Wine
Sherry Wine

General Baking Co.
Biscuits
Bond Bread
Grossinger's Rye Bread

General Electric Co.
G.E. Washing
Machine
Hotpoint TV Sets
Telechron Clocks

General Foods Corp.
Birdseye Frozen
Foods
Birdseye Frozen
Poultry
Bliss Coffee
Inst./Reg.
Bliss Coffee Reg.
Gaines Dog Food
Good Seasons
Salad Dress.
Jello Gelatin
Dessert
Jello Puddings
Kool Aid
Maxwell House
Coffee Inst.
Maxwell House Coffee
Inst./Reg.
Maxwell House
Coffee Reg.
Post Toasties
Post's Cereals
Post's Sugar Crisp
Sanka Coffee Inst.
Swansdown Cake
Flour
Swansdown Cake
Mix
Yuban Coffee
Inst./Reg.

General Mills, Inc.
Betty Crocker
Cake Mix
Betty Crocker
Pancake Mix
Betty Crocker
Waffle Mix
Cheerios
Drifted Snow Flour
Gold Medal Flour
Sperry Pancake Mix
Sperry Waffle Mix
Sperry Wheathearts
Surechamp Dog Food

General Motors Corp.
All G.M. Cars
Buick Cars
Chevrolet Cars
Chevrolet Trucks
Frigidaire
Appliances
Oldsmobile Cars
Pontiac Cars
Saginaw Power
Steering

Goetz, M. K.,
Brewing Co.
Country Club Beer
Goetz Beer

Golden Mix, Inc.
Pancake Mix

Great A & P Tea Co.
A & P Food Stores

Grove Laboratories,
Inc.
Bromo-Quinine
Cold Tablets
Citroid
4 Way Cold Tablets

H

Haberle Congress
Brewing
Ale
Beer

Hall, Robert Clothes

Hammer Beverage
Co./Bottlers
Ginger Ale
Soft Drinks

Hand, Peter,
Brewing Co.

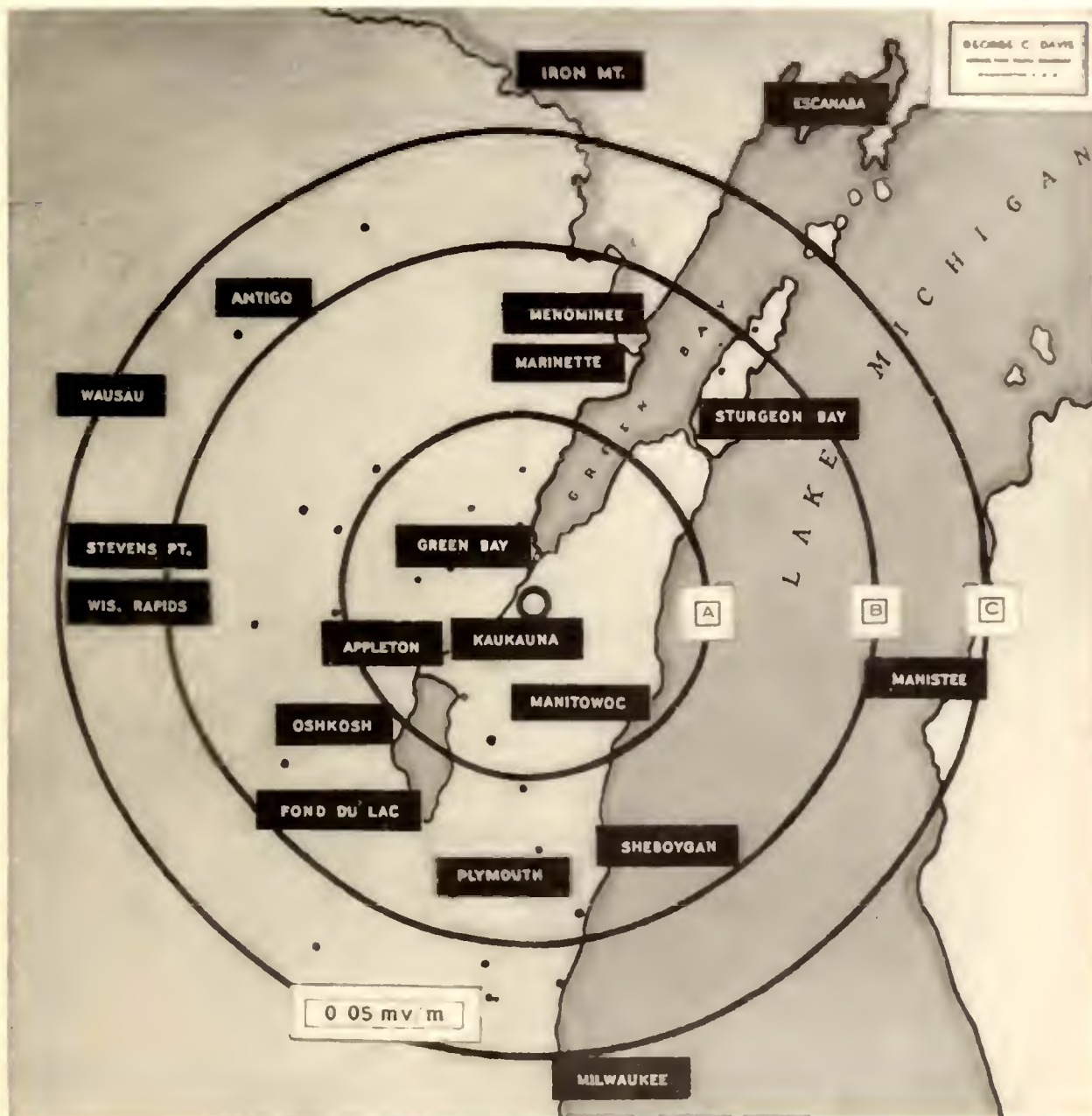
Holsum Baking/Bakeries
Bread
Crackers & Cookies

Hood Chemical Co.
EZ Bleach
EZ Starch
Hood Bleach
Hood Starch
33 Bleach
Zero Cleanser

Channel 2

runs rings around...

the Land of *Milk and Honey!*



... and nearly a million people
live within that "B" ring!

Yep-Bigger 'n Baltimore!



5. SPOT TV BASICS *continued . . .*

Hudson Pulp & Paper Corp.
Paper Napkins

I

Illinois Meat Co.
Broadcast
Canned Meats
Imperial Sugar Co.
Brown Sugar
Cane Sugar
International Salt Co.
Sterling Salt
Ireland's Chili Co.
Barbecue Sauce
Chili
Pit Bar BQ
Sauces

J

J. F. G. Coffee Co.
JFG Coffee Inst.
JFG Coffee Inst. Reg.
JFG Coffee Reg.
Jenney Mfg. Co.
Gas & Oil
Jewell, J. D., Inc.
Jesse Jewell's
Frozen Chicken
Jewel Tea Co., Inc.
Jewel Foods

K

Kellogg Company
Special K Cereal
Various Kellogg
Cereals
Koester's Bakery
Bread
Kroger Co.
Food Stores
Krueger, G., Brewing Co.
Krueger Ale
Krueger Beer
Kuner-Empson Co.
Canned Foods

L

Lanvin Parfums, Inc.
Lanvin Perfumes
Leeming, Thomas, & Co., Inc.
Ben-Gay
Leslie Salt Co.
Salt
Lever Brothers Co.
Dove Toilet Soap
Imperial Margarine
Surf Detergent
Wisk
Liggett & Myers
Tobacco Co.
Chesterfield
L & M
Lone Star Brewing Co.
Lone Star Beer
Lorillard, P., & Co.
Fruit Cigarettes
Marlboro Cigarettes
Gold Cigarettes
Mucky Lager Brewing Co.
Lager Beer
Ludens, Inc.
Cough Drops
Fifth Ave Candy Bars

M

M. J. B. Co.
MJB Coffee Instant
MJB Coffee Inst. Reg.
MJB Coffee Regular
MJB Rice
MJB Tea Reg.
Tree Tea Reg.

Marathon Corp.
Northern Napkins
Northern Tissues
Northern Towels
Paper Products
Waxtex

Martin Oil Co.
Martin Oil

Max Factor & Co.
Max Factor
Cosmetics

Meads Baking Co.
Dottie Lee Bread
Meads Bread

Michigan Auto Club

Miles Laboratories, Inc.
Alka-Seltzer
Bactine
One-A-Day Brand
Vitamins
Tabcin

Miller Brewing Co.
Miller High Life Beer

Morris, Philip, & Co.
Marlboro
Parliament
Philip Morris
Spud

N

National Biscuit Co.
Dromedary Foods
Home Town Bread
Millbrook Bread
Nabisco Cookies &
Crackers
Nabisco Shredded
Wheat
NBC Bread
Pal Dog Foods

National Brewing Co.
National Bohemian
Beer
National Premium Beer

National Dairy Products
Kraft Cheese
Kraft Cottage
Cheese
Kraft Mayonnaise
Kraft Orange Juice
Kraft Parkay
Margarine
Kraft-Variety
Products
Sealtest Dairy
Products
Sealtest Ice Cream

Nehi Corp./Bottlers
Nehi
Par-T-Pak
Royal Crown Cola

Nestle Co., Inc.
Decaf Instant Coffee
Nescafé Instant
Coffee
Nestle's Chocolate
Bars
Nestle's Cookie Mix
Nestle's Instant
Coffee

O

Ohio Provision Co.
Meat Products

Orkin Exterminating Co.
Pest Control

Ortlieb, Henry F., Co.
Ortlieb Beer

P

Pabst Brewing Co.
Eastside Beer
Pabst Beer

Peoples Gas, Light &
Coke Co.
Utilities

Pepper, Dr., Co./Bottlers
Nu Grape Soft Drinks
Dr. Pepper Soft Drinks

Pepsi Cola Co./Bottlers
Pepsi-Cola

Petri Wine Co.
Italian Swiss Colony
Wine
Petri Wine

Pfeiffer Food Prod. Inc.
Salad Dressing

Plough, Inc.
Mexsana Heat Powder
Mexsana Skin Cream
St. Joseph Aspirin

Prescott, J. L., Co.
Dazzle Bleach
Dazzle Starch

Procter & Gamble Co.
Biz Liquid
Detergent
Big Top Peanut
Butter

Cheer
Comet
Crest
Dash
Duz
Gleem
Ivory Flakes
Jif Peanut Butter
Joy
Lava Soap
Lilt Home
Permanent
Oxydol
Prell Shampoo
Spic & Span
Velvet Blend
Shampoo

R

Radio Corp. of America
RCA Appliances
RCA Radio & TV Sets

Reader's Digest Assoc.
Reader's Digest
Magazine

Republican Party

Revlon, Inc.
Cosmetics
Lipstick
Nail Polish
Satin-Set Pin Curl
Spray
Silicare Baby Lotion
Silken Net Hair Spray

Reynolds, R. J., Tobacco
Co.
Camel

Reynolds,
Cavalier
Salem
Winston

Rheas Bakery
Baked Goods

Ritchie, Harold F., Inc.
Brylcreem
Eno Effervescent

Roto-Rooter Corp.
Plumbing Tool

S

S. S. S. Co.
Neurabalm
S. S. S. Tonic

Safeway Stores, Inc.
Captains Choice Frozen
Fish
Cragmont Beverages
Dairy Products
Food Stores
Guthrie Cookies
Jane Arden Cookies
Lucerne Milk
Poultry
Royal Satin Shortening
Skylark Bread

Salada Tea Co., Inc.
Salada Tea

Sardeau, Inc.
Sardo Bath Oil

Schaefer, F & M,
Brew. Co.
Schaefer Beer

Schlitz, Jos. E., Brewing
Co.
Schlitz Beer

Schonbrunn, S. A., &
Co., Inc.
Savarin Coffee Reg.

Scripto, Inc.
Scripto Pencils
Scripto Pens

Sealy Mattress Co./Dlrs.
Sealy Mattresses

Seeman Brothers, Inc.
Airwick
White Rose Coffee
Reg.
White Rose Tea Reg.

Serta Assoc.,
Inc./Dealers
Mattresses

Seven-Up Co./Bottlers
Seven-Up

Smith Brothers, Inc.
Cough Drops

Speedway Petroleum
Corp.
Speedway 79 Gas

Standard Brewing Co.
Erin Brew Beer
Standard Ale
Standard Beer

State Line Potato Chip Co.
Potato Chips

Statler Tissue Corp.
Statler Paper
Statler Tissues
Towels

Sterling Drug, Inc.
Dr. Caldwell's
Laxative
Energine

Sterling Drug, Inc. (continued)

Fizrin
Mollé Shaving Soap
Phillips Milk
of Magnesia
Z. B. T. Baby Powder

Studebaker-Packard
Corp.
Packard Cars
Studebaker Cars

Superior Provision Co.
Meats

Sweets Co. of
America, Inc.
Tootsie Rolls

T

Tea Council of U.S.A.
Tea Promotion

Terry Foods Co.
Terry Frozen Foods

Tetley Tea Co., Inc.
Tetley Tea Regular

Time, Inc.
Life Magazine

U

U. S. Tobacco Co.
Encore

United Vintners, Inc.
Italian Swiss Colony
Wine
Margo Wine
Petri Wines

V

Vick Chemical Co.
Inhalers
Sof-Skin Hand Cream
Vicks Cough Drops
Vicks Cough Syrup
Vicks Vaporub
Vicks Vatronol

W

Ward Baking Co.
Aunt Hannah Bread
Tip Top Bread
Tip Top Cakes
Ward's Bread

West End Brewing Co.
Utica Club Ale
Utica Club Beer

Whitman, Stephen F.,
& Son
Whitman's Candy

Wilkins Rogers Milling Co.
Washington Flour

Williamson-Dickie Mfg.
Co.
Dickie Work Clothes
Mens' Sport Clothing

Wise Potato Chip Co.
Potato Chips

Wrigley, William Jr., Co.
Doublemint Gum
Spearmint Gum

Z

Zippy Products, Inc.
Zippy Liquid Starch

John H. Phipps Broadcasting Stations

P. O. Box 1100
Tallahassee, Florida
April 30, 1957

Mr. Richard L. Hoote
Vice President and General Manager
Blair Television Associates
425 Madison Avenue
New York 17, New York

- WCTV - TALLAHASSEE - THOMASVILLE -

- JANUARY TELEPULSE -

Dear Dick:

By now I am sure you have seen the WCTV TELEPULSE and it looks like I owe you an apology.

I've always claimed that WCTV had 100% share-of-audience during all time periods and the PULSE shows that this was true in the 7:00 AM to 12:30 Noon period and also during the 12:00 Noon to 6:00 PM period, however, it looks like I have been guilty of misleading you regarding our night-time audience, since the PULSE shows that during the 6:00 PM to 12:00 Midnight period, the WCTV share is only 79%.

However, I am certain you'll find some consolation in the fact that the ratings for the top five once-a-week shows are probably among the highest ever seen.

TOP FIVE ONCE-A-WEEK SHOWS

			Program Average Rating - January
I Love Lucy	WCTV	Monday	25.5
Ernie Ford	WCTV	Thursday	23.5
Wyatt Earp	WCTV	Monday	13.5
Groucho Marx	WCTV	Thursday	13.0
Millionaire	WCTV	Wednesday	13.0

If you know of any station that has a survey (AAR, PULSE, or TELEPULSE) taken in the last two years which shows an equal share-of-audience or an equal rating for any program in the top five, I would like to hear from them.

Kindest regards,

WCTV TELEVISION

Bill Woods

W. L. Woods
National Sales Manager

WTAL
1270 KC
TALLAHASSEE
FLORIDA

WCTV
CH. 6
TALLAHASSEE - THOMASVILLE
FLORIDA GEORGIA

WPTV
CH. 5
WEST PALM BEACH
FLORIDA

WKTG
780 KC
THOMASVILLE
GEORGIA

WTYS
1340 KC
MAR ANNA
FLORIDA

SPONSOR ASKS

What are the ingredients of an effective I.D.?

Gene Callivan, copy supervisor, Foote, Cone & Belding, Chicago

An I.D. has one of the toughest rows to hoe in advertising. It is sandwiched in between shows. Usually, in between commercials. It has a restive, if not a retreating, audience to capture. With eight-seconds of video time, six-seconds of audio to do it. (10 video, eight-audio, if you share the screen with station call letters.)

Yet, many of the most memorable



"remember only one idea"

commercials on tv today are I.D.'s. Right now, you can think of five in five seconds time. And remember their selling messages as well!

What makes them stick? High frequency? Of course. But the main reason an effective I.D. registers its selling idea is, I think, that it asks you to remember only *one idea*.

In every effective I.D., too, there is a *surprise*. This may be a visual trick, a sound effect, an unusual voice, or a snatch of a tune. Something that gives it a personality different from the commercials surrounding it. Something to linger with the viewer—and add to the I.D.'s impact the next time he sees it. In good I.D.s this surprise element is not merely an added effect; it is an aspect of the *one idea being promoted*.

In a recently completed I.D. for Kool-Aid, we singled out as our *one idea*, the Kool-Aid selling line "a 5¢ package makes 2 quarts." We said it in words, we said it with a super—and we said it with the illustration on the screen for the dominant part of the time—a frosted, two-quart pitcher filled with Kool-Aid. The surprise? The pitcher (already quite well known in tv circles for its ability to speak

and sing) does a little rock and roll dance, accompanied voice over by children singing a new and catchy jingle which will have a wide airing on tv this summer.

Judson H. Irish, senior vice president and copy chief, Ogilvy, Benson & Mather, New York

Herb Gunter of Ted Bates has said, "Spot tv makes the toughest requirements on the copy writer." He is dead right—and the shorter the tv spot, the tougher the assignment becomes.

And the shortest of all is the I.D. Eight seconds of video. Six seconds of audio. The smallest, cruelest assignment a writer can tackle.

The problem is easier, however, if certain basic facts are kept in mind.

1. Don't try to do too much. If you can get the product name across plus one sales point, you've done a hell of a good job.

2. Make the video work *hard*—even



"Make the video work hard"

harder than in a one-minute commercial. You must *capture* a viewer at the most difficult possible time—between shows. You must *hold* the viewer through your eight seconds. You must *penetrate* with your product name plus one sales point.

3. Don't talk too much. It is *possible* to say 16 words in six seconds—but it is not *advisable*. Treat your audio as a picture caption. Presumably you have created a striking visual treatment of your selling story. Just explain it in your audio—in the fewest and best chosen possible words. Keep your sentences short, simple, primer-like. Tie them in with your video so

tightly that audio and video become a single unit.

4. Make every possible use of familiar visual symbols of your product. Commander Whitehead works well in Schweppes I.D.'s. First he attracts attention. Second, his image transmits to the viewer's mind "Schweppes, Schweppes. Schweppes . . . Quality, Quality, Quality." Willie the Penguin says Kool. And so on.

5. Don't expect too much. An I.D. is a rifle bullet—not a hydrogen bomb. You can hit only one idea, but right between the eyes.

6. Don't be subtle.

You can follow all these rules and fail miserably. Your I.D. will only be as good as the selling idea you have chosen to demonstrate.

Frank Dennis, C. J. LaRoche, Inc., New York

There are no rules! When "rules" start to dictate the design and construction of a tv commercial, be it an I.D. or a full-length job, that's when mediocrity sets in, sameness sets in, and viewers apathy and disinterest start.

Specifically, an I.D. is a challenge to ingenuity to make it different, compelling, attention-commanding, — in other words, make it effective. An I.D. has to register the product name and chief attribute in an indelible manner in an instant. These are not rules. They



"good rules: enough time and money"

are objectives. And they are not easy to achieve. In fact, creating an effective I.D. is probably the most difficult job for a creative department. And what makes it so difficult is the usual lack of

production money and time. Because it's a very short spot, the order comes through "... and do it cheap. It's only an I.D." So an I.D. is delivered and "it looks cheap" ... devoid of sparkle.

If you must have "rules," how to answer the question posed, how about "enough money" and "enough time." In fact, they're pretty good "rules" for all commercials.

Wm. Philip Smith, *v.p. in charge of radio & tv, Charles W. Hoyt Co., New York*
The most important thing to consider before producing an effective I.D. is to determine how well known your product is in the public eye. If it is a new one, you will have to condense a number of selling points into 10 seconds—a mighty difficult thing to do. Better here to be realistic and face the client with "only *one* selling point at a time—please."

If your product is well known, you have no such problem as above. You just need a good idea and you have to present it correctly. You have a choice of a full screen I.D. or a shared screen



"I.D.'s are reminder advertising"

I.D. We at our agency prefer the full screen. It gives undivided attention to the product and in the long run proves less costly to the client. Call letters inserted on shared screen I.D.'s can be mighty costly in 50 to 60 cities.

In preparing the actual I.D., we start with the story board and talk over our problems with the actual producer.

We like musical effects—but not just for the sake of having them. In most cases, in keeping with our principles of planned advertising, we try to tie in with newspaper, magazine and radio advertising. At best I.D.'s are reminder advertising. We feel that on television the story should be told in a one-minute or 20-second spot and reminder in 10 seconds.

Above all—and this goes hand-in-hand with the basic idea—is product identification. A clear, true picture of the product must be shown at least once during the I.D. If it can be sustained throughout—much better. ▼

NEWS COVERAGE Helps MAKE K-NUZ No. 1 Radio Station in Houston



Big Mike No. 1



Big Mike X99



Big Mike No. 2



Big Mike No. 3

plus

**Houston's Largest News Staff
(6 FULL-TIME NEWSMEN)**

MAKE K-NUZ 1st in NEWS

*No. 1 in Hooper, Pulse, Nielsen
and Cumulative Pulse*

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

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

Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, Jackson 3-2581



WCAU means Philadelphia

RADIO

A city is vibrant. A city grows. But the heart of a city never changes. At WCAU, we're proud of our Philadelphia tradition and this month, our 35th Anniversary, we are honoring all the yesterdays that have served us so well. Some of us can still see the long parade of personalities associated with WCAU. Al Jolson sang his first song on radio over WCAU, Fred Allen made his first radio appearance with us. Paul Douglas, Ezra Stone, Boake Carter, Henry Morgan, Wilbur Evans, all began bright careers at WCAU.

Yes, we have grown since we were issued our first broadcast license in 1922. And our 50,000 watts aren't the real measure of growth. It's the long list of public service awards—the confidence of advertisers that helped make 1956 the greatest in our history. But, most of all, it's the acceptance we enjoy in the 2 million homes in 47 counties to which each day we bring news, information and entertainment.

W C A U

Philadelphia

RADIO *The Philadelphia Bulletin Radio Station.*

Represented nationally by CBS Spot Sales.

By far Philadelphia's most popular station. Ask Pulse. Ask Philadelphians.

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
California Packing, SF	Mc-E, SF	NBC 188	News on the Hour, M-F 7 am-11 pm 1/4 spon 20 May-26 wks
Columbia Pictures, NY	Donahue & Coe, NY	NBC 155	Bandstand: M-F 10:30-11 pm, 11:05-12 n one min partics 24 June: 3 wks
Columbia Pictures, NY	Donahue & Coe, NY	NBC 173	People Are Funny: W 8:05-8:30 pm one min partics, 24 June: 3 wks
Columbia Pictures, NY	Donahue & Coe, NY	NBC 158	Monitor: one-min partics 24 June 3 wks
Evinrude Motors, Milwaukee	Cramer-Krasselt, Milwaukee	NBC 158	Monitor: 5 one-min partics per wkend 21 June 3 wks
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC 170	Great Gildersleeve: Tu 8:05-8:30 pm 1 partice per wk 30 Apr: 34 wks
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC 173	People Are Funny, W 8:05-8:30 pm 1 partice per wk 30 Apr: 34 wks
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC 176	One Man's Family: M-F 7:45-8 pm, 1 partice per wk 30 Apr, 34 wks
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC 158	Monitor: 1 partice per wk, 30 Apr 34 wks
General Mills, Minneapolis	DFS, NY	NBC 158	Monitor: 5 one-min & 5 thirty-sec partics each wkend in both Fibber McGee & Bob & Ray segs 1 June 52 wks
Gillette, Boston	Maxon, Detroit	CBS 204	Kentucky Derby: Sa 5:15-5:45 pm 4 May only
Gillette, Boston	Maxon, Detroit	CBS 202	Preakness: Sa 5:30-6 pm: 18 May only
Gillette, Boston	Maxon, Detroit	CBS 202	Belmont: Sa 4:30-5 pm: 15 June only
Kendall Co, Chi	Leo Burnett, Chi	CBS 201	Arthur Godfrey: 10:45-11 am 28 June 30 Aug only Th 10:30-10:45 am: 4 July: 10 wks
Lanvin Parfums, NY	North, NY	CBS 20	Stock Market News: M-F 6:10-1:15 pm 15 Apr: 9 wks
Pontiac Div—GM, Pontiac, Mich	MacManus, J & A, Bloomfield Hills, Mich	NBC 188	News on the Hour: M-F 7 am-11 pm 1/4 spon: 29 Apr 3 wks
Princeton Knitting Mills, NY	Ehrlich, Neuwirth & Sobor, NY	NBC 158	Monitor: partics in 10 Bob & Ray segs each wkend 20 July, 7 wks
Reader's Digest, Pleasantville, NY	BBDO, NY	CBS 201	Arthur Godfrey: W 10:15-10:30 am 24 Apr 26 wks

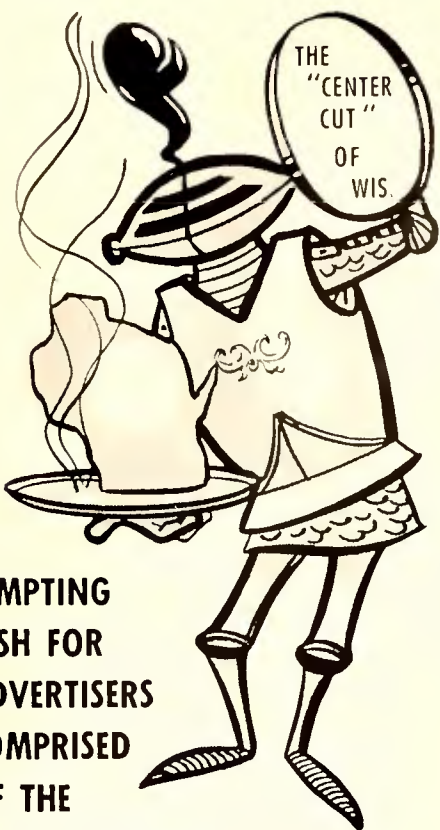
BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Perry B. Bascom	Westinghouse Broadcasting, NY, eastern sls mgr	Same, nat radio sls mgr
George Bowe	WTIC, Hartford, production mgr	WTIC-TV, Hartford, production mgr
Kent Burkhart	KXOL, Fort Worth, program dir	WQAM, Miami, program dir
Robert C. Burris	KJ85, SF, sls exec	KSAN, SF, gen mgr
Neil Cline	WHAS, WHAS-TV, Louisville, stns mgr	Henry I. Christal, Chi, office mgr
Jim Coryell	WINZ, Miami	WQAM, Miami, sls
Chalmers Dale	CBS Tv, NY, super broadcast film operations—film services dept	Same, asst mgr—film services dept
George H. Green	WATV, WAAT, Newark, program mgr	Same, dir publicity, promotion & advtng
George Hobkirk	KIBS, Bishop, Cal, acting stn mgr	K-ACE, Riverside, Cal, program dir
Warren D. Johnson	General Outdoor Advtng, Chi, sls engineer	WNDU-TV, South Bend-Elkhart, acct exec
Lester Loeb	WMGM, NY	ABC Film Syn, NY, acct exec
Robert Macdougall	WATV, WAAT, Newark, educational dir	Same, public relations
Helen Nugent	WKRC, Cin, "Helen Nugent Show"	Same, also WKRC-TV, dir community relations
Ed Paul	WERE, Cleve, merch	Same, also nat sls mgr
Robert O. Paxson	KTVH, Wichita-Hutchinson, local & regional sls mgr	KETV, Omaha, sls mgr
George Rice	WABC-TV, NY, program dir	KGO-TV, SF, program dir
Yale Roe	WBKB, Chi, merch mgr	KGO-TV, SF, nat spot sls mgr
Dean Shaffner	ABC Radio Net, NY, vp chg sls devel & research	NBC Tv Net Sales, NY, dir sls plng
E. Charles Straus	CBS Tv, Hy, asst to dir business affairs	Same, dir talent & casting

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John R. Burrill		William Schaller, W Hartford, client service staff
John D. Carew, Jr.	Fairmont Foods, Omaha	Zimmer, Keller & Calvert, Detroit, research dir
Robert E. Field	Time, Inc., NY	MacManus, John & Adams, NY, asst acct exec
Henry G. Fownes	MacManus, John & Adams, NY, vp chg office	Same, admin committee
Harold D. Frazee	Bryan Houston, NY, acct super	Same, also vp
Ben Gedalecia	BBDO, NY, member plans board	Same, also vp chg research
Edward P. Heath	Monsanto Chemical, product mgr	Ted Bates, NY, acct exec
Robert W. Hoebee	Conti Advtng, Ridgewood, NJ, acct exec & research dir	J M. Hickerson, NY, acct exec
L. C. Hopper	Carpenter Advtng, Cleve, vp	Dix & Eaton, Cleve, acct super for advtng
H. K. Jones	Brooke, Smith, French & Dorrance, Detroit, vp & dir mktng & research	Griswold-Eshleman, Cleve, dir mktng & research
Ralph H. Major, Jr.	BBDO, NY, dir public relations	Same, vp chg public relations
Basil W. Matthews	Ogilvy, Benson & Mather, NY, acct exec	Ruthrauff & Ryan, NY, vp & acct super
James W. McFarland	Crowell-Collier, NY	Ketchum, MacLeod & Grove, Pitts, project mgr-mktng & research dept
Charles R. Schwab	Dun & Bradstreet, NY, mkt plng	Ketchum, MacLeod & Grove, Pitts, mkt research analyst
Sherman Slade	Dan B. Miner, LA, acct super	Mayers Div—CGW, LA, exec vp
William N. Troy	McGraw-Hill News Bureau, Cleve, asst dir	Dix & Eaton, Cleve, acct super for publicity
Dik W. Twedt	Kenyon & Eckhardt, Chi, research dir	Leo Burnett, Chi, acct exec

Sir Seven
SERVETH
 North Central Wisconsin
 on
WSAU-TV



**A
 TEMPTING
 DISH FOR
 ADVERTISERS
 COMPRISED
 OF THE
 BEST INGREDIENTS**

Here is the recipe:*

**Mix 171,000 HOMES
 with \$567,064,000
 RETAIL SALES.**

**Add \$207,408,000
 in GROSS FARM IN-
 COME.**

SERVES: 540,420 pop.

**YOU CAN BUY ALL THESE
 INGREDIENTS AT YOUR
 LOCAL MEEKER CO. OR
 HARRY HYETT STORE.**

DO IT TODAY!!

*SOURCE: 1956 SRDS ESTIMATES
 of Consumer Markets.



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

Agency profile

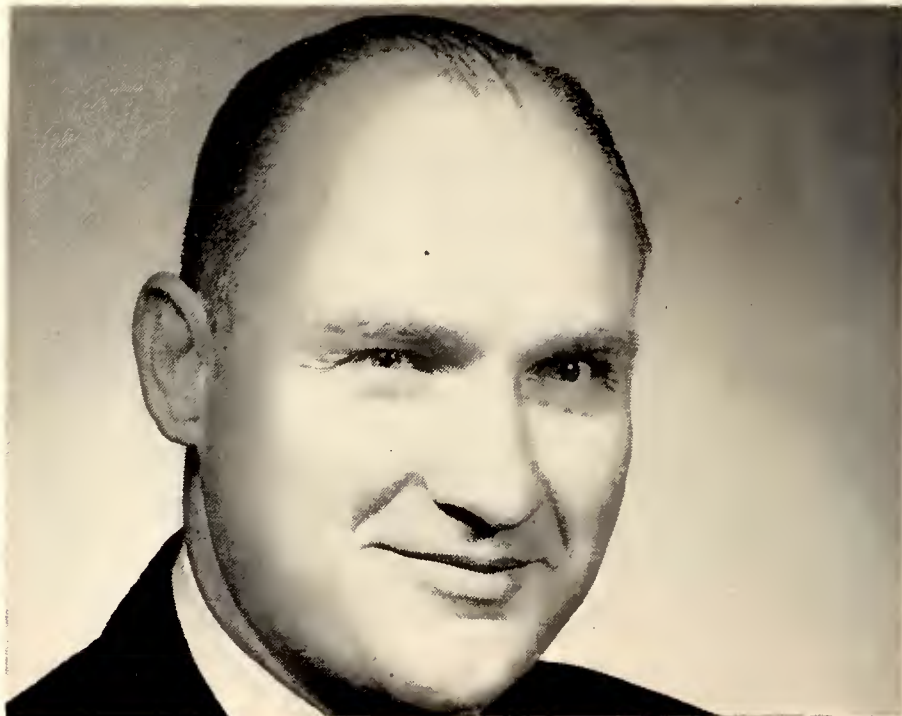
Philip McHugh: Detroit-to-N.Y. commuter

Phil McHugh won't go so far as to say that he's a Detroit-New York commuter, but let's put it this way: If you happen to call Campbell-Ewald in New York, chances are that the agency's tv-radio head has either just come in from Detroit or is just racing back.

The commuting that McHugh, as a good Detroiter, does between his office and the Birmingham, Mich., home where he lives with his wife and daughter, is alone sufficient to make any man blasé about traveling.

Commenting on Detroit as an active advertising center, McHugh finds that the occasional inconvenience of a spread-out city is more than compensated for by staff stability. "Our creative people seem to stay with us longer."

As for long-distance network negotiations? "No problem at all,"



Give the show a chance, you might tell a dog in 13 weeks, but seldom a success says McHugh. "On the contrary: It cuts down discussions."

Among the agency's major tv-radio accounts are Chevrolet, GM's Delco Products Division, the United Motors Service Division, GMAC, Goebel Brewing, to mention a few. Over the past three years, tv and radio have accounted for an increasing percentage of the agency's total billing. Out of total 1956 agency billings, about 28% was in air media.

New buys for Chevrolet for next fall include the hour-long Sunday night *Chevy Show* with Dinah Shore and *Pat Boone* Thursdays 9:00-9:30 p.m., ABC TV.

Extremely cost-conscious, McHugh negotiated a unique contract for the '57-'58 *Chevy Show*.

"We don't believe you should pay a set package price for a show," he told SPONSOR. "Each program's cost should depend on each week's production. A package price very often is based on an inflated average. Naturally there has to be a maximum budget, but

TWO TOP CBS radio stations **TWO BIG** Southwest Markets!

ONE LOW COST
Combination rate package!



When you're making out that schedule for the Southwest this sales-winning pair of CBS stations is a "must". TWO top stations . . . in TWO big markets . . . at ONE low combination rate. For availabilities and rates, write, wire or phone our representatives.

THE KENYON BROWN STATIONS
Now under one ownership and management

National Representatives **JOHN BLAIR & CO.**

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

3rd TV MARKET in PENNSYLVANIA

. . . and only WJAC-TV really covers this rich Southwestern Pennsylvania area. . . .

- Over a million TV homes!
- 41-county coverage with 20 key counties showing 80 to 100% coverage!
- Proved audience preference—WJAC-TV leads in 7:00-11:00 P.M. periods 105 to 7 over Station "B" . . . has 24 out of the 25 top night-time shows.



Get full details from your KATZ man!

other than that, each show's costs should be determined individually."

"When we set up the *Chevy Show* for next year, we insisted on a particular executive producer because we felt that his interest in costs was an asset to us. The client needs someone as well as the agency holding the cost line where network tv is concerned."

McHugh feels that tv costs are the one "big caution to watch in an otherwise fabulously advantageous medium." Already costs have forced a pattern of split sponsorship, which McHugh deplures.

"Except for certain specific package goods, you need the continuity of a whole show for good client identification," says McHugh.

"We feel that a variety show tends to give better basic sponsor identification and certainly better opportunity for commercial integration. You get an association between the client and the personality. In the case of *Chevy*, that's Dinah Shore, of course."

McHugh has an intriguing theory on the relationship between high-cost talent and tv homes reached. He says, "We look at tv a little as if we were bankers. We feel you have to get value for your investment."

Networks are anxious to drop bad shows

"For instance," he points out, "by spending another \$100,000 and adding another big name star to a variety show, you might add extra homes to your audience. That addition may even catapult you into the top 10, but the extra \$100,000 on a cost-per-home basis may not be a sound advertising investment. This is a case in point where ratings tell only part of the story."

In interpreting ratings, McHugh warns, a client must give a show an even break. "You might tell a dog in 13 weeks but seldom a success." Furthermore, a dramatic show takes longer to prove itself than a variety format, he feels.

"I'm not sure shorter contracts are the answer, although we've had that type of arrangement with independent packagers. We could decide to cancel after six or eight weeks and be off the air by the 20th week. Where a network contract is concerned, I have found that the network usually is as anxious as the client to get rid of a bad show."

McHugh had ample chance to delve into network operation as a CBS director years back. He actually got into radio in 1936 while studying at Notre Dame. At that time he did writing, directing and announcing for several hours of programming each week from the campus studios of WSBT, the CBS outlet in South Bend.

After leaving Notre Dame in 1938, he became an apprentice at CBS, and continued an adult education course in radio at NYU. Research and new program ideas were his baby when he became a CBS staff director.

"There's a difference in responsibility between directing network shows and being radio-tv head of an agency," McHugh told SPONSOR. "Your perspective towards clients is different and, of course, you've got a different relationship with the other creative members of the production unit. I feel that having been on the network side of directing, I may be somewhat more aware of production problems and cost factors than if I'd grown up in agencies throughout these years."

"This coming year at Campbell-Ewald, we're looking forward to our most active network tv season," he told SPONSOR. As fall approaches, his chances of ever getting his traveling kit unpacked are very slim.

Without seeing the dial listeners know when they are tuned to WSB Radio.

This individuality in sound has been achieved at no loss to the dignity and stature of radio. It is a pleasing sound. The audience likes it. Ratings reflect it.


An Atlanta ad agency executive—
“I think the different, distinctive sound of WSB Radio is proof of its superiority.”

A Gadsden, Ala., radio service manager—
“The brightest sound in town you say. I say the brightest sound anywhere. I know because my tuner brings in a lot of stations.”

A competitive Atlanta radio station executive—“Let’s face it. The best sounding radio station in Atlanta is WSB.”

Advertisers, who feel that there is too much “sameness” in current radio, have found that the sound of WSB is the soundest buy in Georgia.

WSB Radio and WSB-TV are affiliated with The Atlanta Journal and Constitution. Represented by Petry NBC affiliate



**Atlanta's WSB radio
SOUNDS different
from any other
Georgia station**



**WSB
RADIO**

The Voice of the South Atlanta

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp., Maxwell House Div., Hoboken, New Jersey, is going into selective markets in Washington, Oregon and California for its Yuban coffee. Six-week campaign will run into June; 10-second commercials will be placed during nighttime segments, targeted for a mixed audience. Average number of announcements per week in each market will be 10-15. Film commercials will promote the theme "deep, dark, delicious Yuban coffee." Buying is completed. Buyer: Bob Myers. Agency: Benton & Bowles, New York.

Florida Citrus Comm., Lakeland, Fla., is buying in many Eastern markets. Campaign will begin in late May and run for a month. Minute announcements will be scheduled during daytime hours to reach women. Average number of announcements per week in each market will be 10. Commercials will be on film. Buying is not completed. Buyer: Jack Giebel. Agency: Benton & Bowles, New York.

E. J. Gallo Winery, Modesto, Cal., is entering 35 to 40 markets throughout the country to advertise its wines. Campaign will begin in late May for 13 weeks; in some markets it runs for 52 weeks. Half-hour films will be slotted during nighttime hours. They include: *If I Had a Million*, *Martin Kane* and *Silent Service*. Tv commercial will be on film, radio will be live. Buying is not completed. Buyer: Jan Stearns. Agency: Doyle Dane Bernbach Inc., New York.

RADIO BUYS

United Fruit Co., New York, is entering 50 markets to advertise its bananas. Minutes and breaks will be scheduled for daytime during the short-term campaign. Average number of announcements per week in each market will be 50. E.t.'s and live announcements will be slanted to women. Buying is completed. Buyers: Ted Wallower and Millie Padova. Agency: BBDO, New York.

Stop-Save Trading Stamp Corp., Hackensack, is purchasing announcements in many markets to push its Triple S Blue Stamps. Campaign will start in early June for 13 weeks. Minute announcements will be placed from morning to late afternoon; average number of announcements per week in each market will be 20-25. E.t. commercials feature man-on-the-street theme. Buying is not completed. Buyer: Jim Williamson. Agency: Hilton & Riggio, New York.

Sinclair Refining Co., New York, plans to expand in radio markets throughout the country. The company is negotiating for saturation plans in approximately 450 cities on 900 radio stations on a 52-week basis. Average number of announcements per week will range from 10 in lesser markets to 200 in major cities. Starting date is 1 June. Brief 5-second live announcements promoting safe driving

Never



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

trust your
Aunt Abby... too far!



Her opinions are interesting—of course. And she's sure to let you know—particularly when they concern television. But neither she nor all your other relatives should have too great a voice in evaluating a show. That's a job for pre-testing with impartial audiences.

How?—By having the show on film. Then you can test all you want—from here to Timbuktu—economically, efficiently.

And on film, when you want to make changes—you just splice 'em in! That's why a good show is a better show on **EASTMAN FILM**.

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

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

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

or **W. J. GERMAN, Inc.**, Agents for the sale and distribution of Eastman Professional Motion Picture Film, Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.



there's
something
special
about...



WPOP

Hartford, Connecticut
1410 Kilocycles — 5,000 Watts
ABC — Mutual — Yankee
Represented by
H-R Representatives, Inc.

it's a

TELE-BROADCASTERS
station

TELE-BROADCASTERS, Inc.

41 East 42nd Street

New York 17, N. Y.

MUrray Hill 7-8436

H. Scott Killgore, President

Owners and Operators of

WPOW, New York, New York

KALI, Pasadena, Los Angeles, Calif.

KUDL, Kansas City, Missouri

WPOP, Hartford, Conn.

WKXV, Knoxville, Tennessee

Spot buys *continued...*

will be played during early morning and late afternoon hours. Buying is half completed. Buyers: Kay Shanahan and Alice Middleton. Agency: Morey, Humm & Warwick, Inc., New York.

General Foods Corp., White Plains, N. Y., will enter 40 markets to sell its Certrol and Sure-Jell products, aids in making jelly. Campaign begins 3 June and runs for six weeks. Minute live announcements will be scheduled during daytime hours Monday through Friday to reach women. Average number of announcements per week in each market will be 10-15. Buying has just started. Buyer: Kay Brown. Agency: Young & Rubicam, New York.

Shulton, Inc., New York, is going into 22 markets to promote its Bronz-Tan sun tan lotion. Four week campaign begins 24 May. Minute announcements will be scheduled on weekends during late afternoon hours to reach a mixed audience. Number of announcements per week will range from 10-12 in minor markets to 26-47 in major ones. Commercials will be e.t.'s and live. To advertise the Old Spice line for men, minutes will be slotted for two weeks in October and two weeks in December. Buying has been completed. Buyer: Joe Knap. Agency: The Wesley Associates, New York.

RADIO AND TV BUYS

Browndow, Mt. Vernon, N. Y., is going into major Eastern radio and tv markets to advertise its Breath-O-Pine. Purchases for the 13-week campaign will be staggered. Minute live announcements will be scheduled during nighttime hours in tv, daytime and nighttime hours in radio. Frequency will vary from market to market. Buying is not completed. Buyer: Bobby Reid. Agency: Abbott Kimball Co., Inc., New York.

Hercules Powder Co., Wilmington, Del., is buying announcements for its insecticide in about 18 radio markets and the same number of tv markets (the radio and tv markets are different). Frequency for the 13-week campaign is limited. In tv, live announcements will be scheduled during daytime hours in and around farm and news shows; in radio, around farm shows. Buying is not completed. Buyer: Bernie Rasmussen. Agency: Fuller & Smith & Ross, New York.

The Diamond Match Co., New York, is entering radio and tv markets from New England to Virginia to promote its Charcoal Briquets, a product for home barbecue. Schedule begins weekend of 22 May for six successive weekends. Plan is to push the product heavily Memorial Day and 4 July. In tv, minutes and 20's will be slotted during late evening hours to reach an adult audience. Average number of announcements per week in each market will be five. In radio, live announcements will be broadcast in major markets 7-9 a.m. and 4-6 p.m. Frequency per week in each market will be 42. Tv commercials will be filmed, radio commercials live. Buying is completed. Buyer: A. H. Griffith. Agency: Doremus & Co., New York.



Nowadays, everyone calls this "bleeding whites"

Time was when this phenomenon went by a variety of names—all describing an overloading condition in which white areas appear to flow irregularly into black areas.

Today, everyone in the transmission end of TV calls it "bleeding whites." And the same common language covers the scores of other signal patterns that appear on oscilloscopes.

It's a brand-new language, compiled in a Bell System book called

"Television Signal Analysis." Network technicians and Bell System men teamed up to write it. Their purpose: to give precise definitions to a uniform set of terms. That way, when describing picture quality, they'd all be talking about the same thing.

This co-operative effort pays off dozens of times a day. It gives the TV industry one more assurance that the signals carried over Bell System lines will be of high quality.



If you'd like a copy of the booklet, please write to: Division Commercial Manager - Program, American Telephone & Telegraph Company, 250 Park Avenue, New York 17, New York.

BELL TELEPHONE SYSTEM



Providing intercity channels for network television and radio throughout the nation

You're in
good company
on WGN-RADIO
Chicago



**Top-drawer advertisers
are buying WGN**

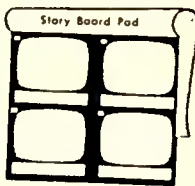
Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.



**PRODUCTS FOR YOUR
TV AND ART DEPT.**

"STORYBOARD" PAD

The pad that has big 5 x 7 video panels that enable you to make mon-sized TV visuals. Perforated video and audio segments on gray background.

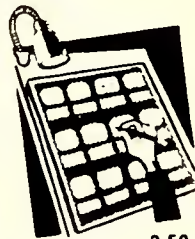


No. 72C—Pad Size 14 x 17" 2.50
(50 Sheets—4 Segments on Sheet)

No. 72 E—Pocket Size 6 3/4 x 8 1/4"
(50 Sheets—1 Segment on Sheet)

Tomkins TELEPAD

Most popular TV visual pad with 2 1/2 x 4" video and audio panels on gray background. Each panel perforated



No. 72A—19 x 24" 3.50
(50 Sheets—12 panels on Sheet)

No. 72B—Pocket Size 8 x 18" 2.00
(75 Sheets—4 panels on Sheet)

VIDEO PAPER

Sensational new paper for TV artists. Makes ordinary pencil line vivid and colors just pop! Write for sample.



**FREE SAMPLES
FOR THE ASKING!**

Write on your letterhead for 200 page catalog of art supplies. "An Encyclopedia of Artists Materials"

ARTHUR BROWN & BRO.
2 West 46th St., New York 36,



News and Idea WRAP-UP

ADVERTISERS

Philip Morris has joined the ranks of advertisers that have adopted to the marketing organizational concept and has appointed George Weissman to the newly created post of director of marketing.

Weissman will be responsible for directing and coordinating sales, advertising, market research, packaging and public relations.

Ross R. Millhiser, formerly Marlboro brand manager, will be assistant director of marketing.

Westinghouse also this week installed a vice president in charge of marketing.

The new post goes to James H. Jewell.

(NBC) starting 3 June. Initial emphasis will be on the "June is Dairy Month" campaign. Fall air media plans for the Association include one third sponsorship on alternate weeks of NBC TV's *Perry Como Show*.

New products: Wisk, Lever Bros. liquid laundry detergent, will get extensive tv backing. Armour is introducing two new cheeses in its Miss Wisconsin line, freshly shredded cheddar and cheddar cheese cubes.

Lloyd A. Grobe has been appointed advertising manager for Oldsmobile (division of General Motors). Grobe succeeds L. F. Carlson who retired last week.

AGENCIES

The dropping of co-op advertising has forced car dealers at the local level to up their own budgets—as witness the Dodge dealers in San Francisco. Campaign for the San Francisco area has been expanded with a total budget of \$21,000 authorized—and \$19,500 of this has been earmarked for radio. Funds will be used to sponsor a 15-minute show of Lawrence Welk recordings plus expanding present spot expenditures. . . . **American Dairy Association** returns to network radio

These world wide figures on tv coverage were offered by James von Brunn of McCann-Erickson International tv production department in his talk before the International Advertising Association this week:

West Europe: 135 tv stations; 8,368,100 receivers; 39% increase in receivers over January 1956.

Latin America: 54 stations; 1,190,000 receivers; 92% increase.

(Please turn to page 74)



ENTIRE STAFF OF WCAU (radio), Philadelphia, poses for 35th-anniversary family portrait during week-long celebrations (5-11 May). Donald W. Thornburgh, president and general manager of the WCAU stations, is standing fifth from the right in the front row

**AFTER
HEARING
THE
EVIDENCE...**



**LISTENERS
DECLARE
FOR
CBS RADIO!**



There's only one set of nationwide awards in broadcasting* in which the sole judges are the people—the nation's audiences themselves. This "bench" has just handed down its 1956-57 decisions. And they form one of the clearest expressions of public approval ever registered for program performance by a radio network.

For CBS Radio: 18 awards given to 11 programs and stars. More than for any other broadcaster, radio or television. More, in fact, than for all other radio networks combined.

And America's leading advertisers concur. CBS Radio attracts more of the nation's 50 biggest advertisers than any other radio network.

It follows. The programs people seek out and enjoy most are here. So it's the logical place for advertisers to be—to reach radio's largest and most responsive audiences. *Annual TV-RADIO MIRROR P

... AND ADVERTISERS CONCUR



HERE ARE THE WINNERS

Amns 'n' Andy Music Hall
CBS Radio Workshop
Arthur Godfrey Time
Gunsmoke
Robert Q. Lewis Show
Art Linkletter's House Party
Mitch Miller Show
Romance of Helen Trent
Strike It Rich
with Warren Hull
Lowell Thomas
Young Dr. Malone



UPSTREAM POWER!

Selling products is an upstream battle in today's competitive market. It takes *power* to make headway . . . to channel advertising skillfully over shoals and into homes of receptive prospects.

WSAZ-TV can do this for you in the rich Ohio River market. Blanketing 69 important counties with half a million TV homes, its power is measurable *both* in ERP and in viewer acceptance, persuasive selling

No other medium approaches WSAZ-TV's broad popularity. Nielsen shows (for example) a nighttime, weekday superiority of 100,580 homes for WSAZ-TV over the next-best station.

This kind of penetration and preference gets advertising results . . . and can propel you to new sales levels in America's industrial heart. Any Katz office can help you harness WSAZ-TV to get you upstream faster.

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

Near East, South Asia, Africa: 5 stations; 5,800 receivers.

Soviet orbit: 48 stations: 1,477,800 receivers; 39% increase.

U. S.: 498 stations. 39,000,000 receivers.

Canada: 35 stations; 3,000,000 receivers; 50% increase over July 1952.

World total is 750 stations. 53,529,300 receivers.

Here's a list of the outstanding commercials as picked by the AAAA committees on improvement of advertising content and on television and radio administration:

Ted Bates: Colgate "Tunnel of Love".
BBDO: Lucky Strike series, Schaefer series.

B&B: Parliament "Restaurant Counter," Ivory Snow "Gossip," Prell "Lorgnette," Tide "Me Too," Zest "Underwater," Maxwell House "Couple Bouquet" and "For that good coffee flavor."

Burnett: Marlboro "Filter, flavor, flip top box." Tea Council "Take tea and See."

Calkins & Holden: Prudential "Home is the Center" and "Lion & Mouse."

Campbell Ewald: Chevrolet "Champs of the Alcan Run," "Salute to the '57 GM Cars," "Close Inspection." and "Rebus"; National Bank of Detroit "Money Machine."

Campbell-Mithun: Snowy Bleach "Music Box."

Compton: Crisco "Grandpa's Story," Ivory Soap "World on a String." Blue Dot Duz "Dancers." Royal Crown "Mardi Gras." Socony "April" and "Cartoon Faces."

D'arcy: Budweiser "Pettigrew Series."
DCSS: Ipana "My Daddy" and "Salesman."

Esty: Eveready series.

in
LAKE CHARLES
the
OK Negro Radio Buy
is
KAOK

YOU SELL LOUISVILLE WHEN YOU USE



Jack Bendt

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

Represented by
John Blair & Co.



FCB: Kleenex napkins "Mr Manners," Kleenex "Little Lulu and Orchestra Leader," Meadow Gold "Cheese Moon," Paper Mate "Joe E. Brown" series, Rheingold "Mr. Magoo," Pepsodent "You'll wonder where the Yellow Went."

Fuller & Smith & Ross: Alcoa "Alcoa Label," "Aluminum Furniture" and "Care-free Living."

Hixson & Jorgensen: Richfield "Thomas Mitchell at gas station."

K&E: RCA Victor "Red Glove," "Impac Case," and "Floating Portables"; Pepsi-Cola "Polly Bergen at Rural Station"; Mercury "1957 Floating Ride"; Ford "Safety."

Ketchum, MacLeod & Grove: East Ohio Gas "Burner with a Brain."

Lang, Fischer & Stashower: Carling Black Label Beer "New Inquiring Photographer."

McC-E: Westinghouse "Sand Test," Chesterfield "Carnival," Bulova "Sculptor," Standard Oil N. J. "Sampler," Gem Blades "Hypnosis," Nabisco "Chocolate Chip" and "Lorna Doone," Chrysler "Push Button," Coca-Cola "Talking Figures" and "Sailing."

Dan B. Miner: Blue Seal Bread series, Santa Fe Wine.

NLB: Johnson Pride "Dinner Date," Ken-L Ration "Vet," Johnson Strick "Animated Splash," Campbell V-8 "Glass," Johnson Glo-Coat "Schlutz Parade," Ken-L Biskit "Bear Rub."

JWT: Skol "Sunbathing," Scott Tissue "Woman, child in field," Cut-Rite "Versatility," Scotkins "Church Supper," Shell "Chuck & Charlie," Kraft "Velveeta Recipe," Eastman Kodak "Brownie movie camera," Ford "Standing on the Corner," "Knitting," "Bonneville" and "Prescription."



Movie Station of Denver!

FEATURE LENGTH MOVIES
EACH WEEK

presented by
KTVR channel 2

Selected from these outstanding libraries



FIRST TV STATION to telecast NEWS on the HOUR
... EVERY HOUR! Contact Blair TV Associates or
Hugh Ben Larue, general manager, KTVR.

KTVR Channel 2
550 Lincoln St. Denver, Colo.

NOW EVEN MORE THAN EVER

Stockton's Most Listened to Station

HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF.

OCTOBER - DECEMBER 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.0	14.2	8.1	42.1	11.6	5.4	18.5	10,163
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.3	18.8	6.4	34.6	7.0	11.2	21.8	12,159

**K
S
T
N**

Fall 1956 Hooperatings again shows 4-year KSTN dominance of *Stockton Radio Audience.

*America's 92nd Market

Music · News · Personalities
Represented by Hollingbery



"He just heard over KRIZ Phoenix that his house is on fire."

Y&R: Piel's Beer "Bert & Harry." Instant Sanka "Hands Commercial." Lincoln-Mercury "Wordless Commercial." Jell-O Instant "Lemon and Banana" and "Busy Day." Jell-O "Chinese Baby." Robert Burns "Seacoast."

Another agency merger: the Chicago offices of Cunningham & Walsh and Beaumont & Hohman have joined under the Cunningham & Walsh banner.

Henry Hohman, president of Beau-

mont & Hohman, will join C&W in an advisory capacity.

Staff assignments at Compton's Hollywood office, now that national programming originating in Hollywood and local radio-tv have been consolidated under Alvin Kabaker, work out this way: Joe Agnello will be supervisor of local tv production, Robert Howell and Marjorie Bane continue as production supervisors, and Shirley Willson will be business manager for the tv group.

Creative Merchandising has been formed by two former members of Hutchins Advertising—H. Pierson Mapes and Gene Schiess. The firm will specialize in tv packaging, production, consultant work for ad agencies, closed-circuit broadcasting, industrial trade shows and radio-tv commercials production. Client list includes Philco, Birge Wallpaper and Crosby Brands. First tv production, *It's A Hit*, will debut on CBS TV 1 June.

New agency appointments: BBDO. Toronto, for Pal Blades advertising in Canada. . . . **Page-Noel-Brown** for DuMont tv receivers. Campbell-Ewald resigned the DuMont Labs account last week. . . . **Noble Advertising**, Mexico City, for Western Airlines new Los Angeles to Mexico City route. Noble is an associate agency of BBDO, which was recently appointed to handle Western's domestic advertising. . . . **DFS** has again been appointed to represent the U. S. Army Recruiting Service, the Army Reserve and the ROTC affairs for the period covering 1 July 1957 to 30 June 1958. . . . **Publicidad Badiello**, New York office, to handle all advertising for the Spanish market in the New York area for Wm. Wrigley, Jr. Co. . . . **BBDO** for the American Petroleum Institute to supervise special tv presentations for the 1959 celebration of the 100th anniversary of the oil industry in America. . . . **Charles Anthony Gross Advertising** for WINZ, Miami; WEAT-AM&TV, Palm Beach. . . . **Grant Advertising** for the toiletries and cosmetics division of Park & Tilford.

WHLI

"THE VOICE OF LONG ISLAND"

DELIVERS A Major Independent Market NASSAU COUNTY

POPULATION	1,163,100	<u>10th</u>	among U.S. Counties
BUYING INCOME			
Total	\$2,928,340,000	<u>8th</u>	among U.S. Counties
Per Family	\$ 8,503	<u>5th</u>	" U.S. Counties
RETAIL SALES	\$1,534,786,000	<u>11th</u>	" U.S. Counties
Food Store	\$ 403,423,000	<u>9th</u>	" U.S. Counties
Auto Store	\$ 252,922,000	<u>11th</u>	" U.S. Counties
Furn. House etc.	\$ 81,857,000	<u>14th</u>	" U.S. Counties
Apparel	\$ 113,070,000	<u>13th</u>	" U.S. Counties
Gas Stations	\$ 86,967,000	<u>10th</u>	" U.S. Counties
Lumber, Bldg., Hdware	\$ 113,879,000	<u>5th</u>	" U.S. Counties

(Sales Management, May 1957)

One station—WHLI—has a larger daytime audience in the MAJOR LONG ISLAND MARKET than any other station! (Pulse Survey)

SOON WHLI WILL INCREASE ITS POWER TO 10,000 WATTS

Big Bonus Coverage	
(Nassau, parts of Queens, Suffolk & Brooklyn)	
Population	3,063,135
Net Income	\$6,730,794,000
Retail Sales	\$3,365,152,000

Represented by Gill-Perna

WHLI AM 1100
FM 98.3
HEMPSTEAD the voice of
LONG ISLAND, N. Y. long island

Paul Godofsky, Pres. & Gen. Mgr.
Joseph A. Lenn, Exec. VP Sales

NETWORKS

Mars, which has been out of network tv for a year, will return to ABC TV next fall as alternate sponsor of *Circus*

in
HOUSTON
the
OK Negro Radio Buy
is
KYOK



Boy (Thursdays 7:30-8 p.m.). The candy company will also pick up an alternate week quarter-hour segment of *Mickey Mouse Club*.

Mars was previously on *Mickey Mouse Club* in the 1955-56 season. (See "Candy Industry Roundup," SPONSOR 16 & 23 February, for confections' use of air media.)

Fall tv programming notes: Schick has joined Scott Paper as the alternate sponsor on NBC TV's *Gisele Mackenzie Show* starting 28 September. . . . **Timex Watches** will pick up the tab for six one-hour specials featuring Bob Hope on NBC TV next season. Dates and times have not been set, but as the network has a new policy of not interrupting the schedule of weekly shows more than twice each season, the shows will be seen on different days of the week and at different hours.

. . . **American Chicle** has renewed *Jim Bowie*, ABC TV, Friday 8-8:30 p.m. . . . **Sylvania** has bought ABC TV's *The Real McCoy's* Thursday 8:30-9 p.m. . . . **Reylan** has signed for the *Walter Winchell Show* which will take the Thursday 10-10:30 spot on ABC TV. . . . **The Big Record** which will replace *Godfrey Time*, Wednesday nights 8-9 on CBS TV come fall has picked up two sponsors, Kellogg and Pillsbury. . . . **Wildroot** has joined Johnson & Johnson in renewing *Robin Hood* on CBS TV Mondays 7:30-8 p.m. . . . **Purex** has signed for a full hour on alternate weeks of CBS TV's *Perry Mason Show* and the new program will be moved into the Saturday 7:30-8:30 p.m. slot. . . . **Greyhound** has renewed the *Steve Allen Show* and will ride through the 1957-58 season for a half hour on alternate weeks. This fills out the *Allen* sponsor quota.

TV STATIONS

WLBR-TV, Lebanon, Pa., resumed telecasting last week as member of the Triangle Stations family.

New general manager of the station is Frank B. "Bud" Palmer, former general manager at WSEE, Erie. Leonard Savage takes over as operations manager. Savage comes from WLBR, Lebanon.

WLBR-TV will operate from 3 p.m. to 11 p.m. weekdays and 3 p.m. to 10 p.m. Saturdays and Sundays until the station is fully staffed.

Cornerstone ceremony for NBC's new Washington, D. C., building which will house WRC and WRC-TV was held last week, vice president Richard M. Nixon doing the honors.

The new facility is scheduled to begin operation in the fall and is said to be the first tv studio in the world designed and built from the ground up for color telecasting.

Tv Applications: Between 29 April and 4 May one construction permit was granted, and five applications for new stations were filed.

Construction permit went to Alkek Television for Channel 19, Victoria, Tex., permit allows 20 kw visual.

Applications include: Malco Theatres, Memphis for three stations: Channel 68, Davenport, Ia., 23.32 kw visual, with tower 98 feet above average terrain, plant \$124,300, yearly operating cost \$140,000; Channel 65, Kansas City, Mo., 722 kw visual, with tower 278 feet above average terrain, plant \$295,982, yearly operating cost \$250,000; and for Channel 19, Oklahoma City, 22.85 kw visual, with tower 359 feet above average terrain, plant \$135,647, yearly operating cost \$140,000. Other applications were made by: Das-

kms Espy & Thomas B. Friedman of Lafayette Telecasters, Pacific Palisades, Calif. for Channel 3, Lafayette, La., 94 kw visual, with tower 131 feet above average terrain, plant \$72,436, yearly operating cost \$105,000; and to WJTB-TV, Inc., Farmout, W. Va., for Channel 5, Weston, W. Va., 100 kw visual, with tower 331 feet above average terrain, plant \$116,000, yearly operating cost \$90,000.

New affiliations: CFR-TV, Kamlloops, B. C., has joined CBS TV as a secondary non-interconnected affiliate. . . . WLW-TV, New Orleans, will go on the air 1 August as a primary interconnected affiliate of CBS TV.

People in the news: John Babcock has been named assistant general manager for Crosley's new Indianapolis tv station, WLW-I. . . . **Commander Mortimer W. Loewi** has been named president and general manager of WITV, Miami. . . . **Al Hazelwood** has joined the local sales staff at KWTU, Oklahoma City. . . . **Dan R. Gillies** has moved up to national sales manager for WCCO-TV, Minneapolis. Succeeding Gillies as director of the merchandising is **Robert R. Hansen** and **Arthur C. Arnold** will move into the assistant merchandising director spot. . . . **Alfred Lewis** has been appointed business manager for WHAQ-WNBQ, Chicago. . . . **Rosemary Reddens Schwartzel** has joined KTBC AM & TV as women's editor.

RADIO STATIONS

Idea at work at KYW, Cleveland is "temperature controlled" summer sales plan.

Summer goods sponsors (fans, air conditioners, beach equipment, etc.) can take advantage of this method: a morning forecast of 90 degrees or above means 10 announcements dur-

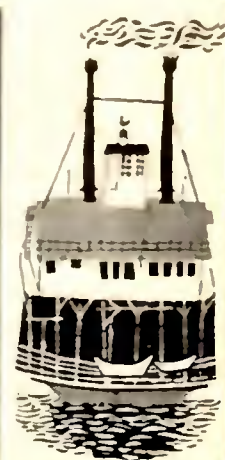
in
BATON ROUGE
the
OK Negro Radio Buy
is
WXOK



KSON
"1"
San Diego's No. 1 Radio Station
PULSE
"Out of Home" & "In Home"

Represented Nationally by FODDIE & Co.

in
MEMPHIS
the
OK Negro Radio Buy
is
WLOK



You're in
good company
on WGN-RADIO
Chicago

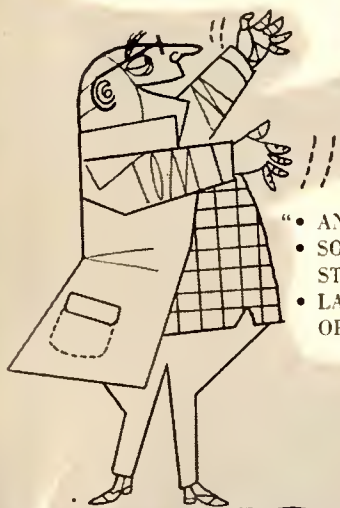


**Top-drawer advertisers
are buying WGN**

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

Men in TV production all say:

"The best spots come from Jamieson"



- ANIMATION
- SOUND
- STAGE
- LABS AND OPTICALS"

**JAMIESON
FILM COMPANY**

3825 Bryan • TA 3-8158 • Dallas

"clients include:

- Fitzgerald Advertising Agency
- Crawford & Porter Advertising, Inc.
- McCann-Erickson, Inc.
- Tracy-Locke Company, Inc."

ing that day, a prediction of 80 degrees means six messages and a drop to 70 degrees or below means no "cool commercials" that day.

WWIN, Baltimore, joins ABC as an affiliate on 1 June. . . . **WHB**, Kansas City, reports a quarter of a century advertiser as Allen Chevrolet Co. signed for its 25th consecutive year on the station last week. . . . **William Banks** of WHAT, Philadelphia, is the new president of the Pennsylvania Associated Press Broadcasters Association.

Radio stations imitating Tin Pan Alley: **KFMB**, San Diego, has its own song, "The KFMB March" written by Marine Master Sergeant, Abraham Balfourt of the *Marine Bandstand* show. . . . **WRVA**, Richmond, Va., personality **Carl Stutz**, is the writer of four songs commemorating the 350th Birthday of the nation and the Jamestown Festival.

New appointments: **Bob Mansur** has been appointed promotion manager for WFAA, Dallas. . . . **William Du Bois** has been added to the local staff at WNDU, South Bend. . . . **Frank Crosiar** has become commercial manager of WMRI, Marion, Ind. . . . **Allen Ludden** has been named program director at WCBS, New York. . . . **Bill Simpson**, general manager of KTXN, Austin, has taken on additional duty of general sales manager for KIIWW, San Antonio. . . . **Joseph Savalli** has been named director of Italian sales for WOV, New York.

FILM

An important regional film buy by P. Lorillard is being firmed.

The large (for a national advertiser) buy involves the use of Ziv's *New Adventures of Martin Kane* and *Harbor Command*.

The campaign will be used to launch Old Gold's new package line, Ziv reported. Lennen & Newell is the agency.

GOING PLACES
W J A N
W SPARTANBURG, S.C.
Call: Grant Webb & Co.

Feature film buys: KBET-TV, Sacramento, has bought the entire MGM package plus 800 RKO features . . . **KMGM**, Minneapolis, has added the RKO list to its MGM features . . . **KOIN-TV**, Portland, Ore., purchased 86 20th Century-Fox features, its fourth major feature buy . . . Among those buying Warner Bros. features were **KWK-TV**, St. Louis and **KCRG-TV**, Cedar Rapids.

Recent appointments: **Adolf N. Hult**, former MBS executive and recently director of sales development for Screen Gems, has been retained by RKO Teleradio Pictures as a special consultant on national sales for the RKO Tv division . . . **George DeMartini** has been named vice president and treasurer of Guild Films. He was a general partner of Cohen, Simonson & Co., investment brokers.

FINANCIAL

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. 30 April	Tues. 7 May	Net Change
<i>New York Stock Exchange</i>			
AB-PT	23 ¹ / ₂	24 ¹ / ₈	+ 5 ¹ / ₈
AT&T	177 ³ / ₄	177 ¹ / ₂	- 1 ¹ / ₄
Avco	6 ³ / ₄	6 ⁵ / ₈	- 1 ¹ / ₈
CBS "A"	34	34 ³ / ₄	+ 3 ³ / ₄
Columbia Pic.	17 ³ / ₄	18 ³ / ₄	+ 1 ¹ / ₂
Loew's	18 ³ / ₄	20 ³ / ₈	+ 1 ⁵ / ₈
Paramount	33 ⁷ / ₈	34 ¹ / ₂	+ 5 ¹ / ₈
RCA	36 ¹ / ₄	36 ¹ / ₂	+ 1 ¹ / ₄
Storer	27 ¹ / ₂	26 ⁷ / ₈	- 5 ¹ / ₈
20th-Fox	27 ³ / ₈	27 ³ / ₄	+ 1 ¹ / ₈
Warner Bros.	24	25 ³ / ₄	+ 1 ³ / ₄
Westinghouse	59 ¹ / ₈	59 ⁷ / ₈	+ 3 ¹ / ₄
<i>American Stock Exchange</i>			
Allied Artists	3 ¹ / ₂	3 ⁵ / ₈	+ 1 ¹ / ₈
C&C Super	7 ¹ / ₈	7 ³ / ₄	- 1 ¹ / ₈
DuMont Labs.	5	5	
Guild Films	3 ⁵ / ₈	3 ³ / ₄	+ 1 ¹ / ₈
NTA	8 ⁵ / ₈	8 ⁵ / ₈	

in
NEW ORLEANS
the
OK Negro Radio Buy
is
WBOK

COMMERCIAL BANDWAGON

(Continued from page 39)

Tiffany Thayer, now turning out the Pall Mall parody verses for SSCB, has been writing best-selling novels along with commercials and jingles since 1926. (He used to write the Ballantine limericks at JWT.) He stresses the importance of the lightest of light-touch in commercials. "A slightly tongue-in-cheek approach is best," Thayer says. "When you make people laugh, they may forget to buy. Just use enough humor to make them open their ears."

"One of the dangers in this trend to light-touch commercials," says Tom McDonnell, director of program development at Foote, Cone & Belding and a master of light-touch himself (he writes the Rheingold Beer commercials lyrics and is believed to have been first to create the concept of pop tune parodies sung by name stars) "is the bright young copywriter out to delight his co-workers and make a name for himself rather than the product." Another danger, he says, is the deception that an entertaining commercial is a complete departure from hard-sell. In most of today's light commercials is packed some of the hardest sell ever written. Only it's sugar-coated.

The Parker Fennelly commercials for Pepperidge are a good example. Competitive agency copy heads praise them for breaking through the "ingredients barrier." Said one adman. "Nothing is harder to tell interestingly than a product ingredients story. And now along comes a bread with ingredients as its hardest sell, and they manage it in a way that compels attention."

Reva Fine, creative head at Ogilvy, Benson & Mather, under whose direction these commercials are written by Bill Wright (two of them were done by a secretary in the copy department, Marykay Hartigan), explains them this way:

"We don't really think of them as comedy commercials. Our problem was to sell a farm situation without being dull. Our first commercials had a woman's voice over sound effects of a barnyard. They were close but not quite it. Then came the idea for the character of Titus Patch, the farmer who lives next door to the farm where Maggie Rudkin bakes her Pepperidge Bread and who supplies her with butter, milk and honey. Fennelly's authentic and amusing characterization

of a farmer, plus the fact that he is speaking as the raw goods supplier, enables him to get across our ingredients message easily and naturally."

WNEW's Grogan also sees the trend as more one of characterization than of comedy. It may have been revived by the Piel's Harry and Bert commercials, but he sees its roots far back in radio history. The Jack Benny Jell-O commercials in network radio received as much care in writing and delivery as did the shows themselves.

Some admen are now wondering if the skits and light dialogues may take the place of singing jingles? The answer is obviously no. Good jingles are better than ever. They still have the carry-over value of being hummed by listeners and sung by kiddies long after the sets are turned off.

But where they once dominated, jingles may have to share the spotlight. The element of talent costs in recording might have started some sponsors considering light "talk" commercials. Here are a few cost figures:

In the case of a one-minute singing commercial to be used nationally, and which could be recorded in an hour, the talent costs would be: Singers, \$39 apiece plus \$7.20 for required rehearsal hour; musicians, \$27 per man plus \$54 for the leader; announcer, \$45 plus \$9.60 for required rehearsal hour. The new AFTRA code calls for a payment of 5% of the gross talent cost to the AFTRA pension and welfare fund. There also is a flat sum of \$100 to be paid to AFM's fund. There also is the additional cost of an arranger and copyist for the music. The orchestra is paid once, never gets re-use payments. Announcer and singers do, however, after 13 weeks.

A straight comedy dialogue commercial recorded with no music would cost in talent \$45 per actor plus the \$9.60 for rehearsal, with an additional 5% of that going to the AFTRA fund. Re-use payments would begin after a 13-week airing. (Of course name talent would get higher fees.)

But talent cost should not be a prime consideration in what type commercial you choose. You get a lot more wear from the average jingle than from a skit. Comedy skits must be made in bulk and rotated frequently.

Actually even these considerations aren't the final word. You have to base your decision on intangibles like product image, your position in the market—plus how much faith you have in your own sense of humor.

WWRL NEW YORK CITY

I'm Dolores Smith
Big Sister uses DIXIE
PEACH HAIR POMADE
ever since ARED BARR
recommended
it on
WWRL*



WWRL'S PERSONALITIES sell more merchandise for sponsors by delivering the largest **NEGRO AUDIENCE** for your product. Supporting your schedule with a barrage of **CONSUMER ADS.** . . . **MERCHANDISING CREWS** work full time in Supermarkets and drug stores for you. . . . **FREE.** . . . **LOW SELLING COST** of 12c per thousand. . . .

call or write

WWRL

Woodside 77, New York City

Tel—DEfender 5-1600

— BEST FOR NEGRO PROGRAMS



**SALES BLOOM
IN THE RICH
TULSA
MARKET...**

WHEN YOU USE

KRMG

50,000 WATTS 740 KC

**ASK YOUR
BLAIR MAN
FOR THE
KRMG STORY**

Radio Baltimore

WEAO

1ST

in home
listening ^{1.}

From 48.92% to 1104.34% more listeners than other Baltimore stations.



in business
establishments ^{2.}

From 173% to 959% more listeners than other Baltimore stations.



1. January thru March 1957 Hooper total rated time periods. 2. March 1957 Hooper Business Establishments Radio Audience Index.

	A	B	C	WCAO	D	E	F	G	H	I	Other AM & FM
1. In homes	2.4	9.5	2.3	27.7	18.6	3.4	12.7	15.6	3.0	4.7	3.2
2. Business Establishments	4.7	8.2	3.3	33.9	12.4	4.3	11.0	8.2	3.2	7.7	3.0

Keep your eye on these other Plough, Inc., Stations:

Radio Boston
WCOP

Radio Chicago
WJJD

Radio Memphis
WMPS

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

WASHINGTON WEEK

11 MAY

Copyright 1957

SPONSOR PUBLICATIONS INC.

Leave it to the FCC to know when to leap nimbly.

The FCC Commissioners have stalled many a Congressional inquiry even more effectively than the network study committee has been halted by the film producers in New York. It's always with the bland excuse that the FCC can't possibly comment on cases under consideration.

Then they tried this tactic on a Senate Business subcommittee probing the petition of daytime radio stations for fixed hours of operation, and here's how things got turned around:

- The committee's chairman, peppery Sen. Wayne Morse, blew some sharp blasts at FCC Chairman McConnaughey—and McConnaughey rushed commissioners Craven and Hyde over to Morse's hearing, along with a pile of engineering testimony.

- By the time Morse got through with the pair, the FCC's cat was all the way out of the bag: The commission was ready to turn down the daytime petition because of possible interference with clear channel stations, other stations, and even with each other.

That rumor about E. K. Mills, Jr., succeeding McConnaughey will most likely become fact before long.

Mills, a New Jersey resident, has been cleared with the state's Senators, which means more than gossip is involved this time. Mills was with the CAA once.

The Federal Trade Commission this week took another slap at firms using bait ads on radio, tv, and newspapers to sell aluminum storm windows and doors.

The recipients of FTC citations this time were Mid-Tex and Apex Window, of Brooklyn, and Ace Window, of Kansas City.

As charged by the commission, these firms advertised at very low prices, discouraged prospects from buying the advertised wares, and then proceeded to try to sell them a more expensive line.

The FCC this week refused to give CBS permission to go on the air with KMOX-TV, channel 11, St. Louis, with temporary equipment.

The refusal was in line with a new policy against tv temporary authorities.

CBS will have to get its permanent equipment into place before it can begin telecasting in St. Louis.

An unlicensed booster in Bridgeport, Wash., is proving rather ornery for the FCC to shoo off the air.

The commission issued a cease-and-desist order against the facility. But the appeals court this week has instructed the FCC to come up with a final decision on whether to license boosters before trying to enforce anything against the Bridgeport setup.

The Bridgeport operation is boosting the signals of two Seattle tv stations without their permission.

The FCC has never brought to a head its proceedings on whether booster stations should be allowed. Even though it authorized translators, the only action the FCC's taken on boosters is to issue a flock of cease-and-desist orders.

The Bridgeport case was a test of these orders.

The Appeals Court in its decision did not question the FCC's right to issue cease-and-desist orders. That is, so long as they are based on a proper foundation.

DELIVERING

896,000

NOW, with ~~815,000~~ TV homes



WNHC-TV is FIRST!

Program Superiority: In its 14-county area, covering 896,000 TV homes, WNHC-TV, New Haven-Hartford, has 95.7% more quarter-hour firsts than the next four competing stations combined.



WNHC-TV is FIRST!

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



WNHC-TV is FIRST!

Rating Superiority: In its 14-county area, covering 896,000 TV homes, WNHC-TV's "World's Best Movies" pull average ratings 314.3% greater than nearest competitor's best feature films.



WNHC-TV is FIRST!

Audience Superiority: In its 14-county area, covering 896,000 TV homes—sign on to sign off, seven days a week—WNHC-TV, New Haven-Hartford, delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain.

For top-audience availabilities on WNHC-TV, call KATZ or Triangle's National Sales Office today!

TOP AUDIENCE



WFIL-AM • FM • TV

PHILADELPHIA, PENNSYLVANIA

WNBF-AM • FM • TV

BINGHAMTON, NEW YORK

WHGB-AM

HARRISBURG, PENNSYLVANIA

WFBG-AM • TV

ALTOONA, PENNSYLVANIA

WNHC-AM • FM • TV

NEW HAVEN-HARTFORD, CONN.

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.
WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.
National Sales Office, 485 Lexington Avenue, New York 17, New York

SPONSOR HEARS

11 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Add this to the list of **tantalizing information** that agencies would like to have from sellers:

How much daytime viewing of the news do women do?

Madison Ave. discovery: **A station operating group might not have chosen the corporate title it did had it first consulted the Webster or American Collegiate dictionaries.**

The secondary connotation of the title implies a bunch of **high-livers**.

Pharmaceuticals, which has just canceled Amateur Hour (ABC TV), **is on the prowl for a giveaway show that's really offbeat** and could turn into a sleeper.

Its budget for tv the coming season again will be over \$10 million.

Electric shavers may use a switch on the strategy that Lanvin uses in selling perfume on male-oriented programs.

Statistics show that 70% of all shaver purchases are made by women as gifts for the guys. So a shaver maker is considering buying into **women's shows** prior to Christmas.

For the ultimate in promotional brass, **station managers** are probably casting their vote this week to:

The publicity service for a silverplate manufacturer who is **urging them to tell local department stores and jewelers that the product can be viewed as a giveaway on network quiz show.**

Take it from Dun & Bradstreet, **when an agency falls apart as a result of client delinquencies these days the dollar backwash is bigger than ever.**

A D&B report on agency failures and the liabilities involved shows this progression:

1955: 31 failures with liabilities at \$815,000.

1956: 32 failures with liabilities at \$1,519,000.

The NBC page boy is to this business what the newsboy was in the Horatio Alger era. A list of NBC page boy graduates and their current whereabouts would include:

Ted Bergmann.....McCann-Erickson v.p.	John Hoagland.....BBDO tv-radio exec.
Frank Boehm.....Adam Young radio research	J. Scott Kelk.....N, L & Brorby v.p.
Otto Brandt.....KING-TV-AM gen. mgr.	Tom McFadden.....NBC o&o v.p.
Norman (Pete) Cash.....TvB president	Tom McFadyen.....NBC sales development
Slocum (Buzz) Chapin.....ABC TV sales v.p.	Don Mercer.....NBC stations relations
Bob Dennison.....J. Walter Thompson v.p.	Frank Nesbitt.....CBS Radio sales
Bob Eastman.....ABC Radio president	Bill Patterson.....Grant Adv. v.p.
Frank Egan.....D. P. Brother v.p.	Steve Riddleberger.....ABC admin. v.p.
Powell Ensign.....E-McKinney exec. v.p.	Adam Young, Jr.....Adam Young president

KNX has *two* audiences.

At night KNX reaches 395,000 different homes in metropolitan Los Angeles alone. Some 235,000 of these homes are reached both in the day and the night. More than 159,000 *can't* be reached until after 6 P.M. So double your impact in Los Angeles with *both* of the KNX audiences. The 23 per cent of all metropolitan homes that listen during the day.

The 21 per cent who listen each night. Yes, KNX RADIO's audiences are as different as day and night. *Vive la difference!*



For further details call CBS Radio Spot Sales

You're in
good company
on WGN-RADIO
Chicago



Top-drawer advertisers
are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

BMI

"Milestones" for
June

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

June's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"SCHOOL'S OUT"
(Commencement Is A Beginning)
June 1, 1957

"I AM OLD GLORY"
(Flag Day)
June 14, 1957

"FATHER'S DAY"
June 16, 1957

"THE JUNE BRIDE"
June 23, 1957

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

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

MARKETING PRODUCT X

(Continued from page 32)

was surrounded with the kind of secrecy you find at an Atomic Energy Commission project.

"With some reps we used alternate brand names to confuse the competition and keep the test pure," Kemp told SPONSOR. "We did this not because we didn't trust the individual rep. but because he might have called on a competitive agency and this sort of knowledge would necessarily have colored his thinking and talking to other buyers."

However, the media department's job was simplified by far with those reps who didn't call on competitors and whom the buyer could tell about the product—but always in strict confidence. "For the stations of these reps we didn't have to worry about competitive adjacencies since they knew what the product was."

Where the media department suggested network cut-ins for Product X, the buyer had to clear the cut-in with other agencies involved in the client's daytime network programming. But all these details were actually handled over a period of little over two weeks, unlike the more usual national campaign, where a buyer may have a longer time to work out his buys.

3. Follow-through action: Once Product X was safely on the air in the two test markets, the marketing man assigned to the account moved into those two areas for a second visit, calling on the trade to check the flow of merchandise and evaluate pricing, shelf position, channels of distribution and other marketing factors.

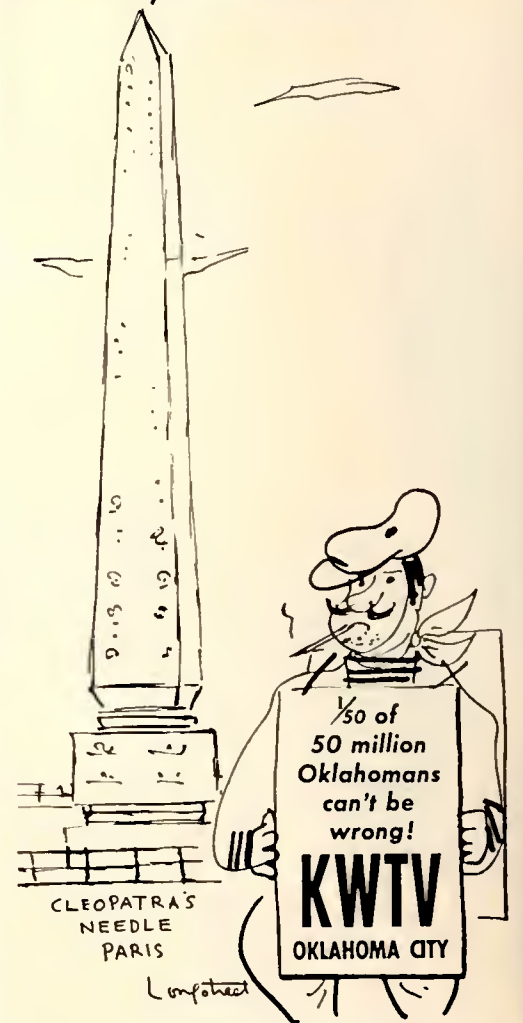
"We keep a continuous check on the flow of merchandise in the field," says marketing man Dave Mitchell. "Just this week, for instance, I was up in Worcester, Mass., to find out something about one of our products. I visited 70 stores in the process and necessarily found out some things about the product other than the specific problem I went up there to research."

There's a lot of exchange of information between marketing men on different products, as there is naturally between timebuyers assigned to different accounts. In other words, each field trip necessarily reveals information other than that related to one man's accounts. He passes his find-



That's right, Chief . . . my independent research organization says don't buy, wait till you hear what's happening at WPTR.

Among Us Towers



TERRE HAUTE,
Indiana's 2nd Largest
TV Market



251,970
TV Homes



BOLLING CO.
NEW YORK
CHICAGO

ings along to the other men in the department.

The introduction of Product X proved successful and the brand is now in national distribution.

But this case history illustrates just one of five major activities handled by Compton's marketing department. The 15 men under Bill Nevin also concern themselves with (1) sales analysis; (2) field analysis, including industry sales trends, effectiveness of competitive programs and evaluation of their own program; (3) brand strategy development, in terms of pricing, co-op programs, development of product lines and features; (4) development of sales programs, such as franchise plans, distribution channels, market development for individual markets; (5) sales promotion.

The work of the marketing department actually guides directly or indirectly every phase of any account's advertising strategy. It relates directly to the buying of tv programming, network or local, for example.

As Lewis Titterton, v.p. in charge of tv-radio and John Egan, executive producer, told SPONSOR:

"A couple of years ago a client decided on syndicated half-hour programming for tv. We looked for product, and media searched out the time in several markets. We picked an anthology. After a test period, although media continued to improve the time, we were not satisfied with the results.

"We reviewed the marketing aims and decided to buy a program with an appeal slanted more closely to the selling objectives of our client. What we finally bought was a Western-action film that would appeal locally, and give us a merchandisable personality as well. We believe the record speaks for itself and that we can rightfully claim to have reached our objectives successfully."

While marketing functions as one of the many agency service departments assigned to help the account executive in shaping strategy, its work actually precedes that of the other departments and lays down guidelines for them. Once a campaign is on the air, marketing continues to check to see whether the campaign, and the client aims are attuned and to make sure there are no stumbling blocks in distribution, pricing and sales organization to prevent maximum advertising and sales efficiency.

You're in
good company
on WGN-RADIO
Chicago

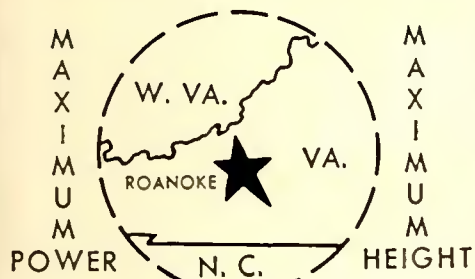


Top-drawer advertisers
are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

ROANOKE

60 County Coverage



Television's Top Programs



Ask Your "Colonel" at
Peters, Griffin, Woodward, Inc.

WDBJ tv
CHANNEL 7
ROANOKE, VIRGINIA

Mr. Advertiser:
**DON'T LOOK DOWN
ON SOMETHING YOU
HAVEN'T
LOOKED UP!**

**SPECIALIZED NEGRO
PROGRAMMING**

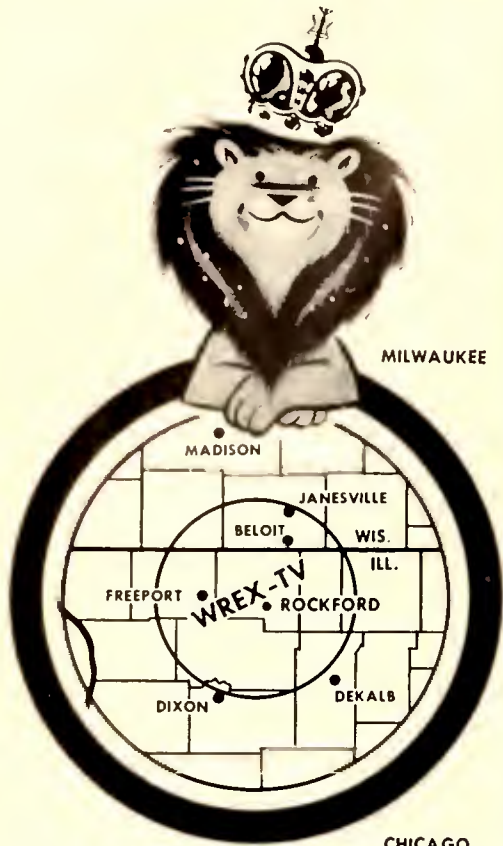
With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 127,600 active prospects.

1,000 W. 1590 KC.
KPRS
KANSAS CITY, MISSOURI

For availabilities call Humboldt 3-3100

Represented Nationally by—
John E. Pearson Company

WITHOUT A "PEER"
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.



Reps at work

George Lindsay, television sales manager for Weed Television Corp., comments: "Spot tv is a better buy today than ever before. Spot tv clients have been romanced, and in many cases won over by the low cost-per-1,000 and saturation plans. Yet, radio markets are shrinking, forcing agencies to buy more stations than in the past. In effect, vertical listening habits and shrinking markets have resulted in an ever-increasing radio cost-per-1,000. The NCS #2, by comparison, reveals an ever-increasing tv market. The Weed tv stations are credited with an average of 24% more sets. In addition, tv horizontal viewing habits enable advertisers to saturate a market with substantially fewer announcements. Recently the Leo Burnett Agency purchased spot tv at a cost-per-1,000 of 85¢ for the Chicago division of the Kendall Co. Many other comparable tv buys have been made by agencies. No ad medium has ever been able to sell consumer goods as effectively. Newspapers present a visual display of a product. Radio tells its story. But tv combines these two and adds demonstration, putting tv in the class of a sales medium rather than simply an ad medium."



Bob Dore, Bob Dore Associates, New York, comments: "At 'decision time' buyers are swamped with station presentations from rep salesmen who are justifiably anxious for adequate time to present ratings, market resources and other pertinent facts that buyers need for an intelligent selection. Media buyers must frequently listen to



two or three hundred presentations in a few days. How much of it stays with the buyer? We don't know, but we do know that even buyers are human and can't retain thousands of facts thrown at them in a short period. Buyers are always ready to learn more about a market, particularly when some of the budget is being spent in the area and the sales are lagging. Stations are just as ready to present their story, especially

when they've spent a lot of time and money putting a story together and know that their station should be on the list. But the time to get that story across is every day of the year between buys. Then when buyers call for availabilities they will have pretty definite thoughts about the stations to purchase. This is the fairest and most practical way for both buyers and reps to conduct their business."

ALL HANDS ON DECK!



WTAR-TV's own crew knows the ropes. That's the reason why the Station has earned an enviable reputation for its Local Programming.

Real savvy, top-notch performers, able direction, have earned a fervent "Well Done" from advertisers; local, regional and national. All hands are standing by to hoist "soles" for you!

- | | | |
|---------------------------|------------------------|---|
| 1. FORENOON WATCH . . . | 8:45 A.M. | "Bob and Chouncey" |
| 2. AFTERNOON WATCH . . . | 1:10 - 1:30 P.M. . . . | Andy Roberts Show
with Lee Brodie
and Orchestra |
| 3. FIRST DOG WATCH . . . | 4:30 - 6:00 P.M. . . . | "M-G-M Theatre"
Jeff Dane, Host |
| 4. SECOND DOG WATCH . . . | 6:30 - 6:35 P.M. . . . | Laverne Watson
"Your Esso Reporter" |
| 5. SECOND DOG WATCH . . . | 6:40 - 6:45 P.M. . . . | Joe Foulkes,
Staff Meteorologist |
| 6. FIRST WATCH | 11:00-11:10 P.M. . . . | Joe Perkins
"11th Hour News" |
| 7. FIRST WATCH | 11:15 P.M. | "The Best
of Hollywood"
M-G-M Hits |

For detailed information and rates on these exceptionally high-rated, low-cost programs write WTAR-TV or your Petry man.

WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA

Business Office and Studio—720 Boush Street, Norfolk, Va.

Tel.: MADison 5-6711

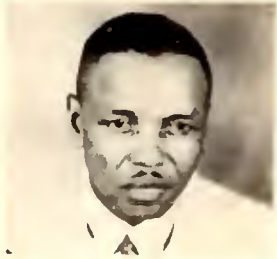
REPRESENTATIVE: Edward Petry & Company, Inc.



(Based on Measured Contour Map by Jansky & Bailey)

5 of Virginia's Busiest Cities are within WTAR-TV's Grade-A Signal.

**KANV is
Shreveport's
ONLY
ALL
NEGRO
PROGRAM
STATION!**



That's why KANV is **THE** station to use to reach this richer-than-average Negro market. Our experienced staff knows its audience and is ready to help with your sales problems at the local level. KANV rates are low and results are high!

**GET
THE
PROOF!**



It's yours for the asking.

Write, call or wire the KANV Representative in your area—NOW!

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

**Tv and radio
NEWSMAKERS**



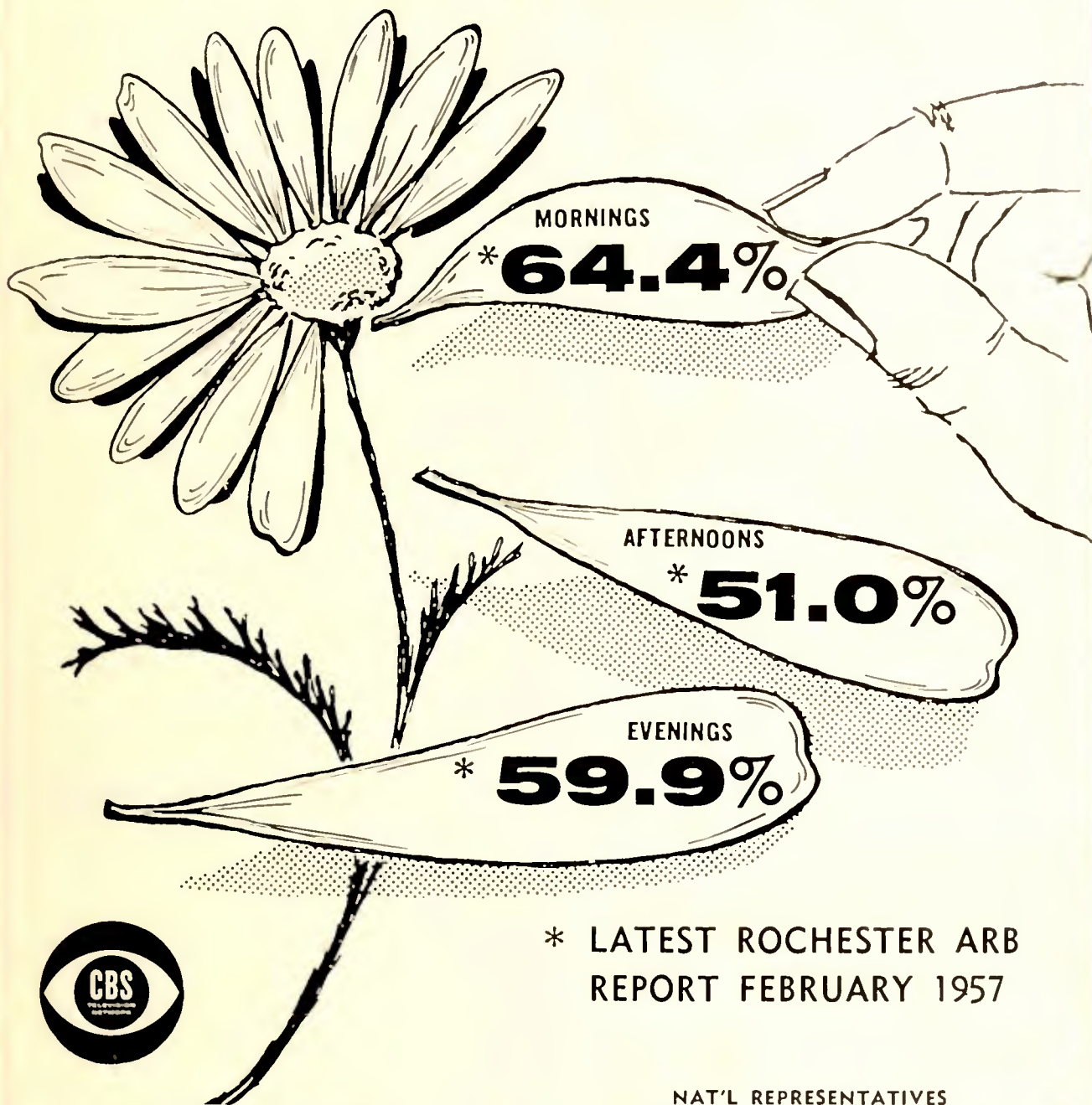
Herminio Traviesas, BBDO vice president who has been in charge of the Lucky Strike radio and tv activities for the past seven years, has been appointed manager of the tv-radio department at the agency. Robert L. Foreman, who was recently named an executive vice president, will continue to supervise tv-radio activities along with his new responsibility as chairman of the plans board. Traviesas joined BBDO in 1950. Before that he was with CBS for three years as network tv sales service manager; and with NBC for ten years as traffic manager, international division and salesman for international accounts of the radio recording division. At BBDO Traviesas has supervised Lucky Strike's network shows which include: *Your Hit Parade*, *Robert Montgomery Presents*, *Private Secretary* and the *Jack Benny Show*.

James M. Gaines, vice president and general manager at WOAI and WOAI-TV, San Antonio, has been named president and general manager. Reorganization of the management of Southland Industries, owners and operators of WOAI and WOAI-TV, follows the death of Hugh A. L. Halff. New chairman of the board is Hugh Halff, Jr. The new president is an alumnus of the National Broadcasting Co. Gaines joined NBC in 1941 in the station relations department and subsequently held many posts there including: assistant sales promotion director, sales promotion director, manager of WRCA, manager of the o&o stations, and later vice president for the o&o's. He also served as vice president in charge of radio and tv for WOR, New York. Early in his career, Gaines was a Major Bowes representative.



Wilson J. Main, vice president and director at Ruthrauff & Ryan, has been named director of marketing at the agency. Function of the department will be to coordinate marketing, research and media. In announcing the appointment, F. Kenneth Beirn, R&R president, said, "This appointment marks a greatly expanded marketing, research and media department for greater depth of service to our client in developing sound marketing and merchandising programs." Main has been with the agency since 1935. In 1944 he was elected a vice president and then in 1949 he was made a member of the board of directors. He has been research director since 1942 and for the past several years has been active on administrative management committees. Under the new set-up Daniel M. Gordon will continue as v.p. and director of media.

ROCHESTER LOVES US!



* LATEST ROCHESTER ARB
REPORT FEBRUARY 1957

ROCHESTER, N. Y.

NAT'L REPRESENTATIVES
THE BOLLING CO., INC. (WVET-TV)
EVERETT-McKINNEY (WHEC-TV)

IT ALL
ADDS UP TO

10

SPONSOR SPEAKS

The light touch can backfire

For many years it was a rare client who approved radio commercials with a light touch (although radio's top ad-lib personalities have always sold this way). But now the pendulum has swung. Today sponsors are throwing old prejudices out the window and are looking for spoofs, comedy, parodies, skits and novelties of every description to enhance their wares.

This, we admit, is wholesome. The new commercials are a breath of fresh air and sometimes make better listening than the programming which surrounds them. But the dangers in the new trend loom as great as the opportunities.

Nothing falls as flat as the attempt at humor which doesn't come off. And nothing can kill the current trend as fast as a few-dozen bad imitations of the successful light touch commercials.

The light-touch trend deserves a long run in radio. Perhaps it will become a permanent fixture, joining such successful commercial forms as the melodic jingle and the parody of a hit song. But we shudder at the prospect of a rash of imitation Harry's and Bert's flooding the airwaves (there have already been a few inept efforts of this type on both tv and radio).

The important thing for admen to realize about the successful light-touch commercials (see article this issue page 37), is that they are not humorous for the sake of humor alone. Humor is merely the ear-opener. The real guts of these commercials is still straightforward sell.

The bright young men and women who sit at the typewriters in your agency obviously are raring to prove that they can be as funny as the best. But it's as important to make a balanced appraisal of your commercial's personality today as it was before Harry and Bert Piel, Cho Cho Sen-Sen and the other delightful characters of today's light touch school were invented.

THIS WE FIGHT FOR: *You can't blame stations for putting their best foot forward during "ratings week." Everybody does it. But a way must be found to end this highly artificial situation. Dates for ratings should be secret.*



10-SECOND SPOTS

Small fry: *Playhouse 90* (CBS TV) is said to be considering a play on the early life of Liberace. *Complete with toy piano and candelabra three inches high?*

Quote: Groucho Marx in *TV Guide*—"If you were the advertising man entrusted with the spending of \$2 or \$3 million, would you try to elevate the public or would you try to find yourself a good commercial show? When the public wants to be elevated, it will do its own elevating."

Great oaks: MBS has come up with some notes on the birth-place of some of its stations: WOR, New York, began in the rug department of a Newark department store; WBAX, Wilkes-Barre, Pa., originated in the bedroom of a private home; Philadelphia's WIP was born in the piano department at Gimbel's; KGDE, Fergus Falls, Minn., first broadcasted from a small drug-store; in the same state, Moorhead's KVOX started in a 12 x 15 foot basement cubicle of a hotel, adjacent to the men's room.

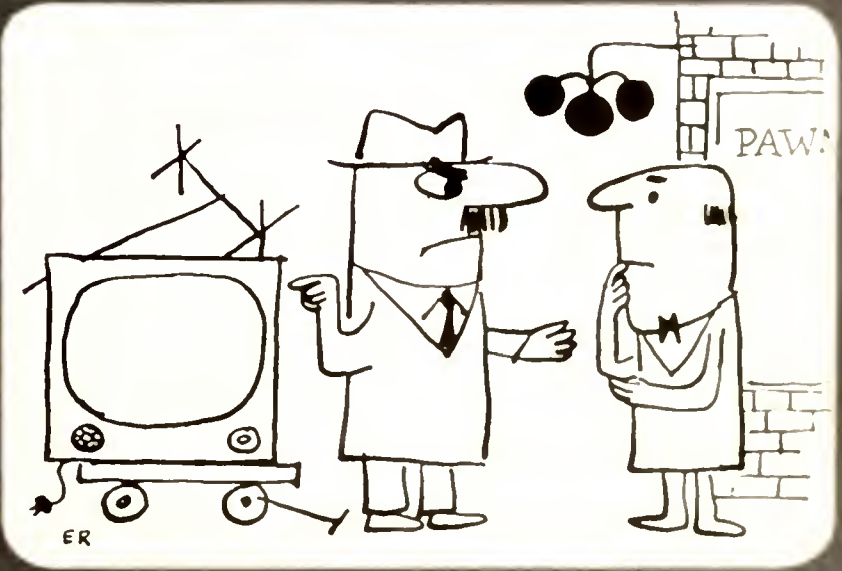
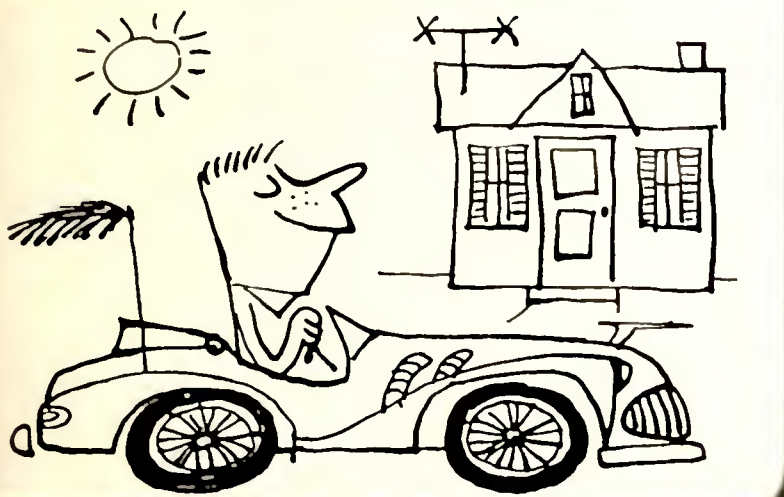
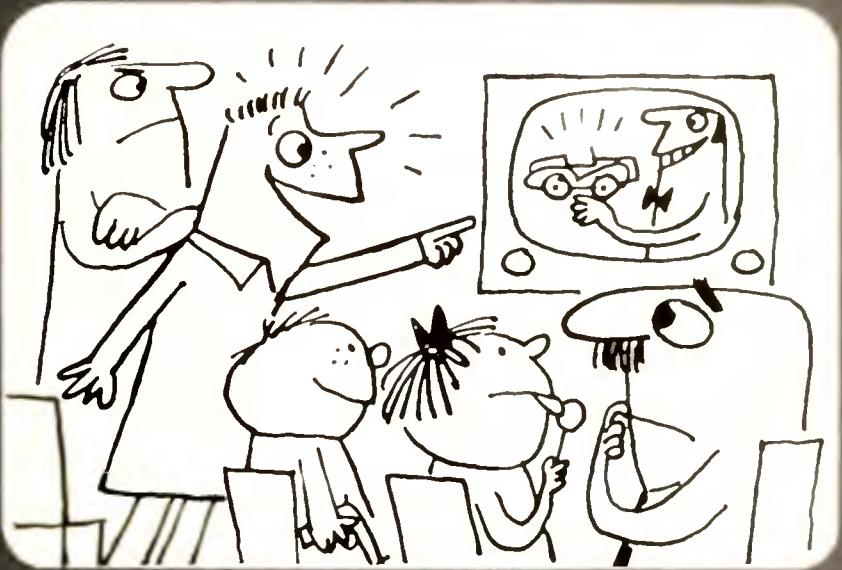
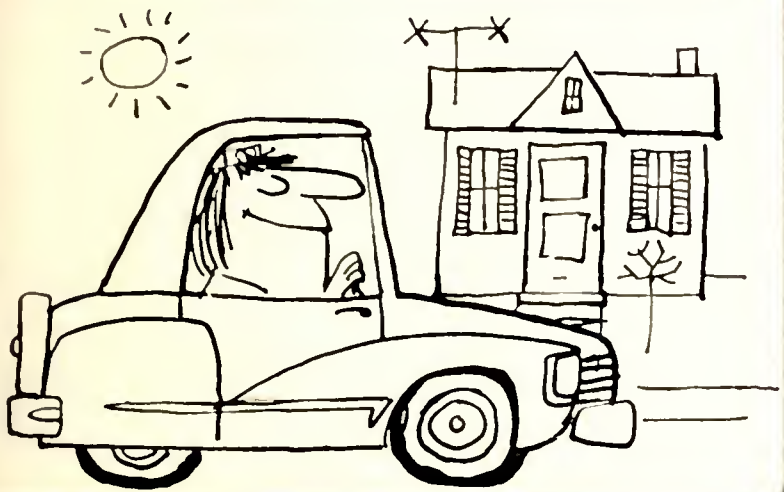
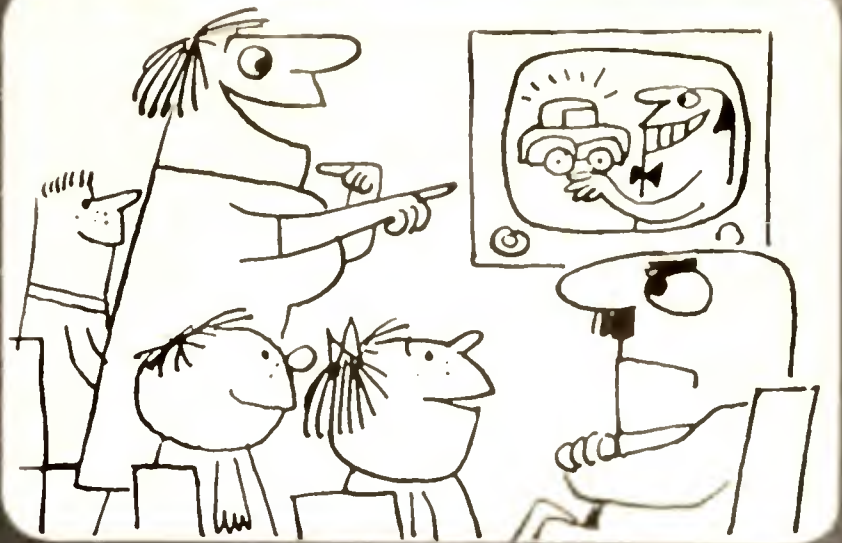
Science-fiction: Working late one night at Cunningham & Walsh, Time-buyer Jack Bray phoned out for coffee and doughnuts. He gave the address and asked that it be sent up to the Media Department. When it finally came, he noticed that directions on the check stated "c/o Meteor Dept." *Maybe they mistook the timebuyer for a spacebuyer.*

Trend: Add titles of new adult Westerns: *The Restless Gun*. "Give that ornery cowpoke a Miltown!"

Test pattern: Proof of a super salesman, according to Jack Mulholland, NBC TV Spot sales manager in Chicago, is when he can sell a show with a 0.4 rating. What is a 0.4 rating? *It's when nobody's listening and four people hate you.*

Automation: From *N. Y. Times*—"Developers of electronic gadgets have prepared the groundwork that will introduce the age of automation into commercial broadcasting. The day when a station can present hours and hours of programs with no one even touching a switch or throwing a cue is in the foreseeable future." *And the local personality will answer to the name of Frankenstein.*

We're moving more motor cars in motorized San Diego!



30,000 as of January 1, 1957*

19% more than January 1, 1947 —

More automotive sales than Seattle, Fort Worth, Memphis, New Orleans or Columbus†

There are more people making more, driving more cars and watching Channel 8 more than ever before.

*Attention-Holloway Services—California Department of Motor Vehicles
 †Sales Management May 1956 Survey of Buying Power

KFMB  **TV**
 WRATHER ALVAREZ BRUNO & TILOTT
 Represented by **Edward Petry & Co., Inc.**
SAN DIEGO
 America more market

NEW YORK

CHICAGO

DETROIT

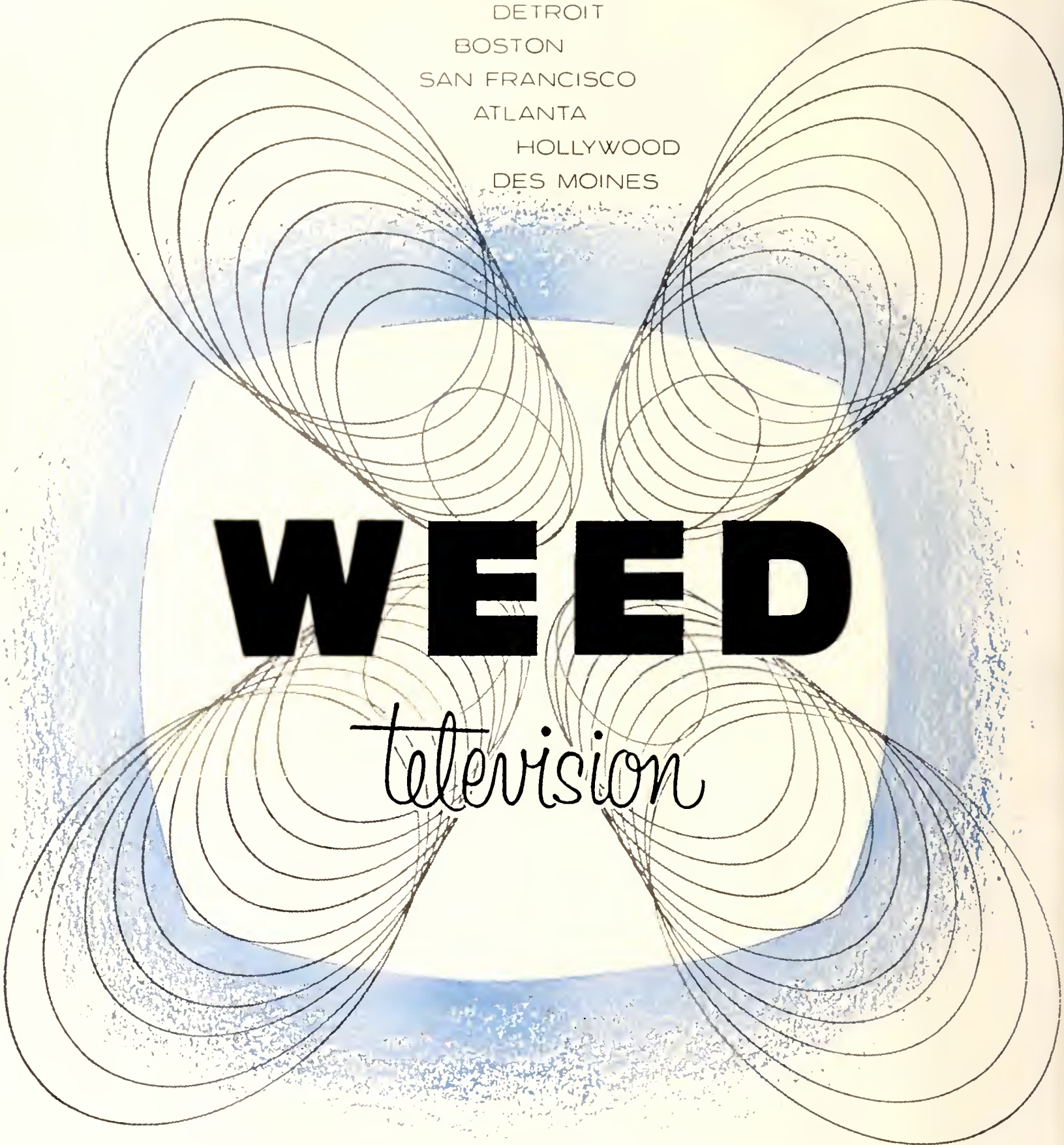
BOSTON

SAN FRANCISCO

ATLANTA

HOLLYWOOD

DES MOINES



WEED

television

TELEVISION STATION REPRESENTATIVES