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NEW YORK 20 N Y

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NATIONAL BROADCASTING COMPANY, INC.

GENERAL LIBRARY

30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

RADIO STATION KOWH  
THE STORZ STATIONS  
OMAHA 2, NEBRASKA

WDCY MINNEAPOLIS  
ST PAUL  
KOWH OMAHA  
WHD KANSAS CITY  
WTKL NEW ORLEANS  
WQAM MIAMI

KILPATRICK BUILDING  
ATLANTIC 2278

Mr. Chick Crabtree  
Co-Manager  
Radio Station KOIL  
Omaha, Nebraska

February 16, 1957

Dear Chick:

We have read your ad on the cover of February 9 Sponsor, and we believe there are several inaccuracies.

1. You say, "A mere 18 months ago, KOIL claimed only fifth place in Omaha's six-station market."

The fact is that in the August-September, 1955 Hooper, KOIL showed up a very strong THIRD.

2. "Today, a year and a half later, the new KOIL has risen to dominant second position. Both Hooper and Pulse prove it."

The fact is that December Hooper figures showed KOIL to be THIRD; KOWH, in first place. The two most recent Pulse ratings show KOIL to be a VERY WEAK THIRD.

In the September Pulse you were just 0.8 of a point ahead of the 4th station and the December figures show KOIL again to be a WEAK THIRD while KOWH has almost twice your rating. (Monday-Saturday, KOWH 32%, KOIL 16.5%).

3. "KOIL's success formula means that only KOIL in Omaha has higher and higher ratings continuously."

The fact is that only KOIL of the big four stations has shown a decline in the last three PULSE reports.

4. "More local advertisers use KOIL than all other Omaha stations combined."

Not only is it a fact that KOIL does NOT have more local advertisers than OTHER OMAHA STATIONS COMBINED; actually, KOIL doesn't have more local advertisers than KOWH ALONE. A notarized air check made the week of December 17, 1956, showed that KOWH had 112 while KOIL had only 93.

Cordially,  
*Virgil Sharpe*  
Virgil Sharpe  
General Manager

cc: Federal Communications Commission, Washington, D.C.  
Dr. Sidney Roslow, Pulse, Inc., New York  
Frank Stisser, C. E. Hooper, Inc., New York  
Norman Glenn, Sponsor Magazine, New York  
Harold Fellows, NARTB, Washington  
Omaha Better Business Bureau, Omaha  
Omaha Advertising Club  
All Major Omaha Advertising Agencies  
Legal Counsel, KOWH  
Legal Counsel, KOIL

## WHY SPOT RADIO WILL COST YOU MORE IN 1957

Reps say rate hikes, which alarm agencies, are due to buyers insisting on only certain broadcast time-periods

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## Spot tv figures hit new high in 4th quarter '56

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## Candy industry: low ad budget, high sales goal

Page 34

## Monthly cost and programing comparagraph

Page 39





**NETWORK  
QUALITY**  
*at the local level!*

## "TODAY" in Houston

KPRC-TV was there when Dave Garroway toured Houston's giant new Bank of the Southwest on opening day for the "Today" show. KPRC-TV furnished the entire production and engineering facilities for the show including live commercials. KPRC-TV . . . the top station in your Houston selling plan! KPRC-TV . . . proved itself and again over the last eight years . . . *the most potent advertising force in the Houston market!*

**KPRC-TV**  
**H O U S T O N**  
**C H A N N E L 2**

**JACK HARRIS**  
*Vice President and General Manager*

**JACK MCGREW**  
*National Sales Manager*

**EDWARD PETRY & CO.**  
*National Representative*

**KPRC-TV . . . FIRST IN EXPERIENCE WITH OVER 900 MAN-YEARS**



# TERRE HAUTE

IS INDIANA'S  
2ND LARGEST  
TV MARKET!

**251,970**

TV HOMES  
IN THE  
WTHI-TV  
VIEWING AREA  
NCS NO 2 STUDY

CBS, NBC, and ABC Television Networks

**TERRE HAUTE, INDIANA**

BOLLING CO. NEW YORK CHICAGO  
LOS ANGELES SAN FRANCISCO BOSTON



and RADIO, too!

 T M -CBS-TV





# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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- Spot tv figures hit new high**
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- An adman ad-libs on tv**
- 32** Not just tv—but all broadcast advertising gets cap, bells and rapier treatment in new book by Bob Foreman, SPONSOR columnist, BBDO exec
- Candy industry: low on ad budget, high on sales goals**
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- Monthly tv cost and programing Comparagraph**
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## In Next Week's Issue

### Part Two of SPONSOR's candy industry roundup

Spot and national advertisers may spend \$15 million on broadcast media this year. Capsule case histories show how manufacturers use tv-radio

### Can you buy spot media like you do outdoor advertising?

Weiss & Geller v.p. Max Tendrich says you can, and advocates system in spot by which you buy "exposures" to total station circulation

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**Secretary-Treasurer**  
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Bernard Platt

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Sponsor Publications Inc.

# A DOLLAR

will go  
a long way  
these days on **WHO Radio!**



Take 8 a.m. to 12 noon as an example . . .

WHEN you consider what's happened to the purchasing power of the dollar, it's mighty impressive to see what a buck will still buy in national spot radio—especially *WHO Radio!*

## LET'S LOOK AT THE RECORD . . .

On WHO Radio, a 1-minute spot between 8 a.m. and 12 noon will deliver 53,953 actual listening homes.

That's 1,136 homes for a dollar, or 1,000 homes for \$.88—ALL LISTENING TO WHO!

That's the rock-bottom minimum. Over and above this proven audience, 50,000-watt WHO is heard by hundreds of thousands of *unmeasured* listeners, both in and outside Iowa. Bonus includes Iowa's 573,000 car radios and 527,000 extra home sets—plus vast audience in "Iowa Plus"!

Let your PGW Colonel give you all the facts on WHO Radio.

*(Computations based on projecting Nielsen figures and 1955 Iowa Radio Audience Survey data against our 26-time rate.)*

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

# 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*





they're a pourin' in...kit n' kaboodle!

These here folks come a-traipsin' into LA only to find things ain't like they were back home. They need bales o' things and man do they and millions like 'em ever buy. Yep, stuff sure moves fast when you use KXLA, most listened to 24-hour country and western music station

*10,000 watts covering the greater Los Angeles market*

**K X L A**

*1110 on the dial*

*represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco*



# NEWSMAKER of the week

**The news:** William B. Campbell, formerly national advertising manager for All-Borden tv and radio has been promoted to manager of the Borden Company's general advertising department, according to an announcement by Stuart Peabody, assistant vice president.

**The newsmaker:** Campbell, who joined Borden's in 1952 as an assistant tv-radio manager, apparently is being readied to take over the top ad-public relations spot in the parent company when Stuart Peabody's scheduled retirement occurs at the end of this year.

Campbell now moves into a post that was not filled, but whose functions were absorbed by Peabody when Henry M. Schachte resigned from the Borden Company in 1953. The general realignment of the Borden Company ad department also includes these promotions: Terry R. Rice from assistant to manager for All-Borden tv and radio and Edward J. Peguillan, from manager of Elsie Enterprises licensing and premium section, to Rice's assistant.

Campbell's appointment also precedes, according to reports, a trend within the Borden organization, now celebrating its 100th year, toward less decentralization. Borden remains one of the few major corporations in the food field that still operates on the basis of complete divisional autonomy. (General Foods, for instance, recently appointed a head of marketing for the corporation.)



William B. Campbell

As the Borden interests now function the sole authority over each division is the divisional vice president. He has no staff between him and the president to review or scrutinize his plans.

Relying heavily on the air media, Borden spent an estimated \$1.5 million in spot tv in 1956. Borden's spot radio strategy leans heavily on the tailoring of the campaign to the local market.

Local radio personalities are used for their loyal and continuous audience, saturation for impact and wider coverage. In both media a great stress is placed on keeping abreast of local conditions.

Mr. Campbell before coming to Borden had been a partner in a small New York agency. Prior to that he was a merchandising man with Young & Rubicam for three years, serving several large accounts including General Foods.

Stuart Peabody joined the Borden Company as advertising manager in 1924. He was made Director of advertising in 1930. In his present position he has charge of public relations, sales coordination and advertising. Peabody is a former president of the ANA and has served as chairman of the Advertising Research Foundation.

**A  
GREATER  
SALT LAKE**

The Salt Lake Market is more than a city . . . It's composed of hundreds of cities and towns and more people than Pittsburgh or Cleveland (1,617,200)\*. Only powerful KSL radio among Salt Lake ad media makes the area a Greater Salt Lake.

**KSL  
radio**

**50,000 WATTS FOR CBS  
IN THE MOUNTAIN WEST**

**Represented by CBS  
Radio Spot Sales**

\* Nielsen 40%-100% coverage.

SCREEN GE

PR

# GREATEST

THE MOST COLOSSAL VA

466

FEATURE FILMS

DRAMAS • MYSTERIES • COMEDIES

MUSICALS • ADVENTURES

679 EPISODES of 53

SERIALS

NEW YORK  
711 Fifth Ave.  
Plaza 1-4432

DETROIT  
709 Fox Bldg.  
Woodward 1-3979

CHICAGO  
230 N. Michigar  
Franklyn 2-3

FO



SON  
AY OF  
son's

# COLUMBIA PICTURES

# SHOW ON EARTH!

*DEPENDOUS QUALITY FILM ENTERTAINMENT!*

## 9 HALF HOUR SYNDICATION PROGRAMS

- ALL STAR THEATRE
- CELEBRITY PLAYHOUSE
- JUNGLE JIM
- TALES OF THE TEXAS RANGERS
- TOP PLAYS
- DAMON RUNYON THEATRE
- JET JACKSON

## 130 QUARTER HOUR PROGRAMS

- PATTI PAGE SHOW
- THE BIG PLAYBACK

# 334

# CARTOONS

# 135

# WESTERN FEATURE FILMS

FORMATION

CONTACT

HOLLYWOOD  
N. Beechwood Dr.  
Hollywood 2-3111

NEW ORLEANS  
1032 Royal St.  
Express 3913

TORONTO  
102-108 Peter St.  
Empire 3-4066





# FOUR IN ONE PLUS

This one television station  
delivers four standard  
metropolitan area markets plus

- 917,320 TV sets
- 989,605 families
- 3½ million people
- \$3⅔ billion retail sales
- \$5¾ billion annual income

# WGAL-TV

LANCASTER, PENNA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

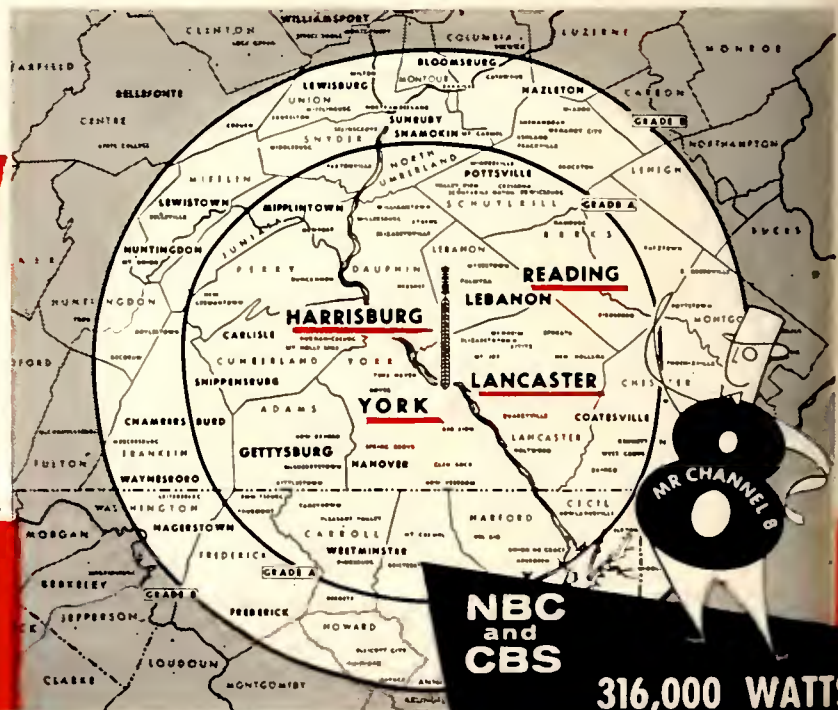
Representative:

**The MEEKER Company, Inc.**

New York  
Los Angeles

Chicago  
San Francisco

## CHANNEL 8 MULTI-CITY MARKET



NBC  
and  
CBS

316,000 WATTS



# SPONSOR-SCOPE

16 FEBRUARY

Copyright 1957

SPONSOR PUBLICATIONS INC.

Whatever visions anyone in network tv may have had of a nice orderly evening pattern emerging some day, with names and time slots as neatly arranged as beads on a rosary, were shattered this week.

That bellwether—P&G—is burying the franchise (entrenched show) idea. It seems to be firming up the philosophy of buying into shows as they produce “tonnage”—an opportunistic approach sure to make the industry sit up and take notice, for P&G last year sponsored \$41 million, time and talent, in network and \$18 million in spot tv time.

You get a clue to all this in the fact that P&G would like to pull up its initial nighttime franchise—Tuesday, 9 to 9:30 on NBC—and move into the same spot on CBS. The program involved is the Jane Wyman Show.

You can see what a kaleidoscope thus is in the making:

If P&G switches Jane Wyman, it would be in the curious position of following The Brothers, sponsored by competitor Lever Bros. The move also would give CBS the oddest sponsor rotation in the history of air media that night: 8 o'clock, P&G; 8:30, Lever; and 9, P&G once more.

Again, should the switch of Jane Wyman to CBS take place, P&G would be left with but one franchise on NBC—Loretta Young, Sunday at 10 p.m.

P&G sponsors exclusively only one other nighttime show—This is Your Life. However, the period occupied by Your Life (NBC, Wednesday at 10 p.m.) is not in the nature of a franchise, since NBC owns and controls the show. In other words, the period goes with the program.

P&G has no reason as yet to shy away from this concept in daytime tv, however. It was the franchise buildup that made P&G the original powerhouse in daytime radio, and the same thing seems to be working out satisfactorily in daytime tv—except perhaps in the late afternoon, where NBC TV is beginning to nibble away at the company's half-hour soapers on CBS TV.

(For additional notes on tv program strategy, see page 11.)

One clue to the cost direction fall tv network programs are taking is Screen Gems' asking prices for Showboat.

Half-hour version: \$55,000 net for first run, and an average of \$48,750 net weekly for 39 new and 13 reruns. Hour version: \$105,000 net.

It looks as though Stuart Peabody, advertising statesman and one of radio's earliest boosters, is approaching retirement at the Borden Co.

Company talk is that this week's realignment of the Borden advertising setup points to a preliminary step in that direction.

(See Newsmaker of the Week, page 5.)

Tv continues to improve its daytime viewing story: January's audience showed a record year-to-year increase for that month.

In terms of homes viewing per minute, the comparison shows:

| PERIOD           | 1956 HOMES | 1957 HOMES | INCREASE |
|------------------|------------|------------|----------|
| 9 a.m. to 6 p.m. | 6,199,000  | 6,903,000  | 11.3%    |

Note: These are SPONSOR-SCOPE figures; they are based on Nielsen ratings of 16.8 and 17.7 for 1956 and 1957 respectively, and 36,900,000 vs. 39,000,000 homes.



This week buyers and sellers alike had their teeth deep in coverage. And uniquely, the news broke in the form of a natural pun—for the coverage includes both **bills and audiences**. Thus:

1) **Stations and reps are somewhat puzzled by the recent "rash" of slow payments for spot billings.** They think it's largely due to the amount of paper work agencies have to complete while buying a spot campaign.

SRA's thoughts about a solution are **this: develop a series of standard forms for use by reps, stations, and agencies.** Some time ago the SRA introduced a standard form for submitting **availabilities**. It is now working on a uniform **confirmation** contract to serve as the rep's okay and the formal record of purchase. This would (a) eliminate the 4A's own standard form, (b) make it unnecessary for the reps, stations, and agencies to duplicate paper work, and (3) provide a single form for agencies to use as a basis for making payments.

The next step will be to standardize **invoices and affidavits.**

2) The research committee of the **SRA is wondering how it can get some positive action out of the 4 A's group** toward acceptance of the SRA formula for projecting local ratings to a station's full coverage. Comment from one of the 4 A's broadcast media group at the meeting: "There were lots of divergent points of view; **we'll need lots of time to study the SRA's formula.**"

Here is an unfamiliar twist that has stations scratching their heads:

**L&M's radio campaign (via DFS) has a stamped-on disclaimer in the contract.** The station is asked to **indemnify the client and hold him free** of any claims that might result from the jingles in L&M commercials.

Obviously befuddled by this technicality, some **stations are returning the contracts unsigned** to the agency.

**SRA's estimate for national spot radio's volume in 1956 is \$149,921,000.**  
The increase over 1955 is 24.5%.

December set a record for a record year—\$13,386,000, up 23.6%.

Though December 1956 lagged behind the previous month by 25%, SRA attributes this to the Christmas season.

**You can get a pretty startling index of the resurgence of network radio by noting how many of the top 15 tv advertisers now also use CBS or NBC Radio.**

The score is **nine out of the 15.**

Tv leaders also using network radio are: P&G, General Foods, General Motors, Colgate, Gillette-Toni, Lever Bros., Liggett & Myers, Bristol-Myers, and American Home Products.

Not on the list: Chrysler, Ford, GE, American Tobacco, Reynolds, General Mills.

However, both CBS and NBC are expecting action from General Mills any day.

**Night baseball may put a crimp in deals for quality films this summer on non-network stations.**

The swing to more night games is country-wide, with Chicago's Wrigley Field the lone holdout.

Moreover, the fore part of Sunday night also is dubious because of the frequent double-headers on that day.

**Baseball sponsorship in the New York area will get an expenditure hike of between 15% and 20% this season, according to the agencies doing the buying.**

The difference is due to rate increases, more money for the teams, and added production costs.

The hike is also justified by the fact that last season's viewing audiences were well above the average.



Although drugs and cosmetics often are found side-by-side in the medicine cabinet, the makers of pharmaceuticals and the food-soap people have developed widely opposite strategies in network tv. Currently their thinking shapes up thus:

- The food-soap category thinks in terms of the show first and the time slot second.
- The pharmaceutical manufacturer, conversely, keeps his eye mainly on the time period. The show is a pawn. If it doesn't win in a reasonable number of weeks, out it goes and another takes its place.

Note how this applies to quiz shows, for example. If the pharmaceutical sponsor hits a bad one, he quits. But if he gets a break, he rides it for all it's worth.

That's exactly what happened lately in the case of *Twenty-One*. It caught a "freak" in Charles Van Doren who built his winnings to \$138,000.

So now the good fortunes of that show hinge on 1) the time it takes for Van Doren's impact to wear off (his take was topped last Sunday night by Leonard Ross on *The \$64,000 Challenge*), or 2) the breaks in coming up with another lucky "freak."

The money involved in this kind of quick jabbing doesn't mean too much to the pharmaceutical fraternity: Profits are high, and the percentage of advertising costs to sales hardly make settlement of torn-up program contracts prohibitive.

McCann-Erickson, the parent corporation, has special ambitions for its subsidiary, Marschalk & Pratt. They include:

- Merging a western agency with M&P so that it will have its own Coast office.
- Using M&P in going after \$1 to \$2 million accounts—in other words, those too small to fit into the key divisions of McCann-Erickson. Some one with top level status (such as Don Armstrong) probably will be lend-leased from McCann to spark this drive.

Meantime Bulova and McCann-Erickson have resolved the dilemma of having two shaving accounts in the house.

The forthcoming Bulova electric shaver will be handled by Marschalk & Pratt. That leaves McC-E free to retain the Bulova watch account plus American Safety Razor and Men's shaving cream.

P&G refuses to work up a fever over the fact that NBC TV has begun to out-rate CBS TV in the late afternoon.

No matter where the audience drifts between 4 and 4:45, it will see a P&G program anyhow.

On NBC TV, the soap company supports two-thirds of *Queen for a Day*; two of *Queen's* competitors are *Brighter Day* and *Edge of Night*—which P&G underwrites, too.

P&G brands constantly play a game of war among themselves. Apparently it keeps P&G personnel awake while keeping the audience in the same general fold.

You can expect some massive General Motors institutional spending in 1958 when GM celebrates its 50th anniversary.

Kudner, which has the account, already is working on plans.

As a footnote to aid your memory: Buick was the key company.

Network tv sponsors apparently don't pay much attention to the turnover factor, marketing experts say.

Time was when an advertiser (especially in radio) was as much concerned with the turnover rate of his audience as the rating for any particular month.

Preoccupation with ratings and program turmoil seem to have shelved all that.

The initial confusion of how auto makers will handle their erstwhile co-op money was being lifted this week. The new view has a couple of surprises:

- For one thing, **factory agencies—not local agencies—will handle the money.**
- By the same token, **the splurging will be at national—not local—rates**, and so the station reps (who had visions of being stranded) are very much back in the swim.

More specifically, these are the broad mechanics of the forthcoming spending:

1) While the **factory agency** will do the billing, the factory will be open to, but not bound by, the media recommendations of **important dealers**. (**The zone manager will not figure in the picture** as a major force in the allocation of the money, as previously reported from Detroit.)

2) Hence, as far as air media are concerned, **all spot money will come out of the same pot (looks like a windfall for spot radio, in particular).**

3) The new system presents a **challenge to reps** in telling the story of their media's car-selling effectiveness at the local level.

Meanwhile here's a tip to stations in the smaller markets: Between now and 1 April several million dollars in unspent co-op money will be refunded to dealers.

(See 23 February SPONSOR for a full-dress Detroit survey on how the three automotive giants intend to distribute advertising money.)

**ABC TV put a bright spotlight on a new and lower daytime "rate alignment" at its presentation this week before 1,500 admen in the Waldorf Astoria.**

Starting 1 March the network's daytime rate—up to 5 p.m. Monday through Saturday—will be **33.3% of the class A hour rate.**

Admen were told that advertisers no longer will be charged for the "myth of audience availability," but rather for the "realistic math of how many homes I can reach." (Since the early days of radio, the **traditional network daytime charge has been 50% of the nighttime rate.**)

- Other features of the presentation:
- A report of ABC TV's four-year growth and "emergence as the second network."
- A description of the network's new available properties and personalities.

**The majority of national advertisers on New York tv stations prefer the full screen plan in their ID commercials.** The reasons are two-fold:

1) Even though they get less visual and audio time, the **use of the full screen is much more effective for the commercial.**

2) **They don't have to go to the extra cost of making up an overlay.**

**Most local advertisers, however, prefer the shared screen** (which includes the station's channel and call letters). They want local identification.

The shared ID gets 10 seconds of visual and  $7\frac{3}{4}$  seconds of audio, whereas the non-shared ID is limited to  $7\frac{1}{4}$  seconds visual and 6 seconds audio.

Paul Raymer Co. had asked its various offices to probe 1957 **spot prospects.**

**The estimates they got average out to an increase of 15% for radio and 10% for tv.**

A substantial number of the media people gave these reasons for their upward predictions.

- **Radio is gathering more and more momentum** in its resurgence.
- Advertisers will funnel some of the **money saved from canceling or alternating their tv network shows** this season into spot. (Case in point: GE, which recently yielded the 20th Century-Fox show to Revlon, is using the funds for weather and other spots.)
- Quality feature films have created a new excitement for spot.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 63; Spot Buys, page 64; News and Idea Wrap-up, page 68; Washington Week, page 85; SPONSOR Hears, page 88; and Tv and Radio Newsmakers, page 92.





*Here we go again*

**WMT-TV**

CBS Television  
for Eastern Iowa  
National Reps:  
The Katz Agency





## **SOUND EFFECTS ON SALES**



*"Gerald not only can count on the youngsters as his fans  
but adults as well."* VARIETY

*"Should start adults elbowing children for space in front of  
the set."* TIME

*"For all of those who have been crying that television needs  
something fresh and new, this is it."* BILLBOARD

*"Gerald is the Ed Sullivan of the world of animation."*  
RADIO AND TELEVISION DAILY

*"The Boing-Boing Show should prove a family delight."*  
THE NEW YORK TIMES

*"I can recommend it to you without reservation as one of  
television's greatest pleasures."* NEW YORK POST

Gerald McBoing-Boing cannot speak a word. He doesn't have to. The television critics have been speaking up for his new UPA-produced cartoon program in glowing phrases. The movie exhibitors have named his film, "Top money short of the year." And Hollywood has given him an Academy Award. But words cannot describe the delightful effect of Gerald's sound effects. He's got to be seen to be appreciated. As an advertiser who knows how readily family pleasure carries over into family buying, we suggest you see Gerald on Sunday at 5:30 pm EST, and let him show you what *sound effects* The Boing-Boing Show can have on *your* sales.

**© CBS TELEVISION NETWORK**

CASE HISTORY — PEANUT BUTTER



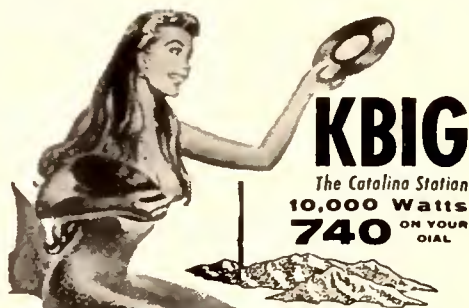
**Cute Kids + Catchy Jingles  
+ Saturation = #1 Food Sales**

Real saturation radio . . . meaning from 2000 to 5000 spots in a single month . . . has helped boost Scudder Food Products, Inc. of Monterey Park to top position in Southern California. And this key regional advertiser always has considered KBIG Catalina a basic essential in its wooing of the nation's #2 market.

"Radio is a must for all-over penetration of huge, rich, sprawling Southern California," says Lee Siteman, partner, Mottl & Siteman Advertising Agency, Los Angeles. "And KBIG is a must for tremendous coverage at low-cost-per-thousand."

Catchy jingles with the voices of cute kids are used by Scudder Foods in both minute and thirty-second form to sell potato chips and peanut butter. They've been broadcast over a thousand times on KBIG (and over 700 on its newer sister station, KBIF Fresno).

Scudder's steady increase of its KBIG buys since 1954 typifies a trend which has made grocery products today's biggest category on the Catalina Station.



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

# Timebuyers at work

**Tom Hardy**, Donahue & Coe, New York, timebuyer for MGM pictures, comments: "Perhaps the most gratifying and encouraging trend I have noticed in recent months is the ever increasing effort of representatives and station personnel alike to delve into agency and client problems: Keen competition in all fields—spearheaded by increased advertising—has brought about the realization that the greatest possible cooperation between reps, stations and advertisers is almost mandatory in order to really *sell* a product. On the television side, I think the release of feature length motion picture libraries, highlighted by outstanding films, has contributed greatly to this trend simply because it has stimulated station competition in markets where there was little,



if any. On the radio side, the continuing switch to more realistic programing has opened a much wider field for constructive buying. In both cases, stations which were once hard put to present a convincing pitch now find themselves in possession of important concrete selling factors and they are doing their utmost to coordinate effective schedules for particular product requirements."

**Jim Kelly**, Fletcher D. Richards, New York, timebuyer for Eastern Airlines and U. S. Rubber, thinks these are the essential qualities of a good timebuyer: "(1) He is familiar with his media; he knows that radio provides 98% coverage of all American families and is low co.t. both network and local: that television is a triple-threat



impact of sight, sound and motion, and creates high sponsor-product identification and sees the over-all picture of how each medium complements the other. (2) He has a thorough knowledge of the advertiser's product. He uses it himself and constantly speaks to people who buy it. He studies all the available market research on the product. (3) The buyer tries to learn about each station, its coverage, audience composition, programing and personalities. (4) The buyer informs the rep about the buying psychology as much as possible without revealing the client's method of operation. The rep cannot help the buyer unless he tells him what he wants. (5) The buyer endlessly studies the various ratings reports for indication of changes in the market."



**U-N-D-I-S-P-U-T-A-B-L-E**

# DOMINANCE

# WTVR



**RICHMOND,  
VIRGINIA**

**THE LATEST NOV.-DEC. PULSE SURVEY PROVES IT!**

| STATION                               | SHARE OF AUDIENCE |
|---------------------------------------|-------------------|
| <b>WTVR</b><br>MON.-FRI. 6 PM-12 MID. | <b>= 36</b>       |
| STATION "B"<br>Mon.-Fri. 6 PM-12 Mid. | <b>= 35</b>       |
| STATION "C"<br>Mon.-Fri. 6 PM-12 Mid. | <b>= 28</b>       |

**AND WTVR HAS 6 OUT OF THE 15 TOP WEEKLY PROGRAMS  
PLUS 5 OUT OF THE 10 MULTI-WEEKLY PROGRAMS**

# DOMINANT IN HOMES REACHED

**MONTHLY, WEEKLY AND DAILY—DAY AND NIGHT**

**SEE NIELSEN COVERAGE SURVEY =2**

# DOMINATE IN RESULTS

**BY CALLING ANY BLAIR TV OFFICE**

**OR WILBUR M. HAVENS 5-8611**

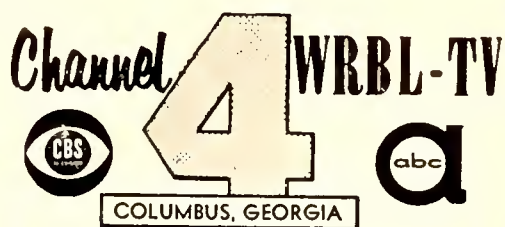
**WTVR — RICHMOND, VA.**

# Nielsen

## New

## No. 2

# PROVES



is  
your  
best  
choice  
for  
1957

**IN THE BILLION**

**DOLLAR**

**COLUMBUS,**

**GEORGIA**

**MARKET**

**CALL HOLLINGBERY CO.**

## Agency ad libs

### Strange criteria in tv judgments

Few would contest the fact that it is common indeed in this business for us to discover our idols have feet of clay as well as meat heads. Disillusionment is rife among us.

For this and other more abstruse reasons, our criteria for judging shows as well as people are often confused and more often absurd. Recently I came across two superb examples of the Absurd School of Show Criteria, both designed to sell show ideas.



The first, from a reputable and highly successful outfit, is an attempt to sell a program, based on, among other things, that said program is unique because it is the first "Eastern."

As we all know, to our chagrin, television suffers from a plethora of Westerns, each of them respectable enough in itself but when put end-to-end with its fellows supplies the viewer every week with enough horse opera for a lifetime. So along comes this pix-producer, cognizant of the above, as well as of the rate-ability of Westerns. He offers the buyer something "new"—the genus "Eastern" which, it turns out, looks a lot like a Western because it has Injuns, both good and bad, White Men, both good and bad, and sufficient gun-play to make up for shortages of plot.

What permits the producers to label this series of epics as they do is the fact that the tribe of Injuns featured once resided in the Eastern portion of our fair land. Hmm!

### The compelling wonder of a talking horse

Now to example Number Two. Another film outfit has whipped up a series of shows which feature a horse, a li'l chile, a rough 'n' ready cowboy, etc. This tone poem is set in the West. Nothing very unusual so far. But hark! Difference Number One: the horse talks to the child! (You've got to admit this is far from commonplace even in tv. You may recall, however, that there are two shows in which dogs converse.).

One of the most compelling lines in the sales brochure on this drama goes this way—"because of a wild stallion who talks . . . audiences will return again and again to watch and wonder." Wonder they will—but return again and again to watch?

The two cases above bring me back to a radio situation in which I was involved some ten years ago with an advertiser who made gasoline. The ad manager insisted we develop a situation comedy that took place in a service station, a locale which might, it is true, have permitted commercial integration but which would have been rather confining aesthetically. I might also add the idea almost





**MIAMI, FLORIDA**

*The South's most powerful  
full-time independent  
radio station. (50,000 watts)*

Rex Rand, president of the  
Rand Broadcasting Company proudly  
announces the appointment of

**Edward Petry & Co., Inc.**

RADIO DIVISION

*as exclusive  
national representative  
effective immediately*

NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS



## North Carolina Dairy Renews And Renews!

MAOLA MILK & ICE CREAM CO., North Carolina, sponsor of Cisco in Wilmington for third year and in Greenville for one year, enthusiastically states through Walter J. Klein, Inc.:

"Sales have jumped in both markets as result of the TV series and Cisco's 'Ranchers Club' activities. Each Rancher (boy or girl) signs a pledge to drink 3 glasses of milk a day."

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

Write,  
Phone  
or  
Wire  
Collect  
Today



New York  
Chicago  
Cincinnati  
Hollywood

asphyxiated several writers who we tried to interest in the idea.

While we're speaking of commercials, let me return to "strange criteria" as they apply to TV copy. We often permit ourselves to be deluded by commercial standards too that are irrelevant as well as ridiculous. For example, there is an approach to copy testing which seeks out the *number* of ideas remembered when a given piece of copy is screened before an audience. The grade which this commercial is awarded is based upon the number of ideas played back by the respondents. By writing copy which would do well (according to this set of standards), it is entirely possible that a commercial is produced which is unable to perform its real function—selling the product. Perhaps a *single* idea is the best way of transforming a viewer into a buyer. Or perhaps *no* ideas played back at all, since some commercials create a mood, an aura, a wantedness for the product without expressing in concrete terms a single thought. Hence respondents could not play back (in their own words) a single thought. On the other hand, the respondents may be 100% sold on the product. Automobile commercials can and often do achieve their results just this way.

### The ratings criteria tells but half the story

Finally, of course, we must bring the subject of ratings into this discussion. Ratings have been condemned as inaccurate, absurd, and even seditious. It is true that we spend far too much of our time slavishly participating in this numbers racket and it is equally true that there always are a number of programs which exist only because they are rating well when anyone with the judgment of a ten-year-old would instantly recognize that the type of show is completely incompatible with the type of sponsor which broadcasts it.

On the other side of the coin, some shows are yanked each season because their ratings do not appear to measure up to a slide-rule criterion established by some Piltown man in the front office—whether it be cost-per-1,000 homes, or cost-per-1,000 per commercial minute, or Nielsen total audience or Trendex or what-have-you.

Nevertheless, I still believe we are better off with rating services than we would be without them. Since a half hour of nighttime television eats up about four million dollars of the advertising budget in a year's time, some standards of audience size must be made available. Magazines provide us with Audit Bureau of Circulation figures and other readership data. But never to my knowledge have advertisers demanded issue-by-issue tabulations of the people reached.

A Trendex can, though, tell us how, in general, we stack up against competitive programming. A Nielsen or ARB can give us an idea of the number of homes we are getting into on the line-up we are using. Looking back over the months and years of pocketpieces can help us see what a time spot might deliver—and what seasonal problems it has inherent in it. But if you use these data every week, it's entirely possible you are provided with criteria as dubious as talking horses and Easterns.



**Nothing Else Like It In Louisville!**

**"DIAL 970"**

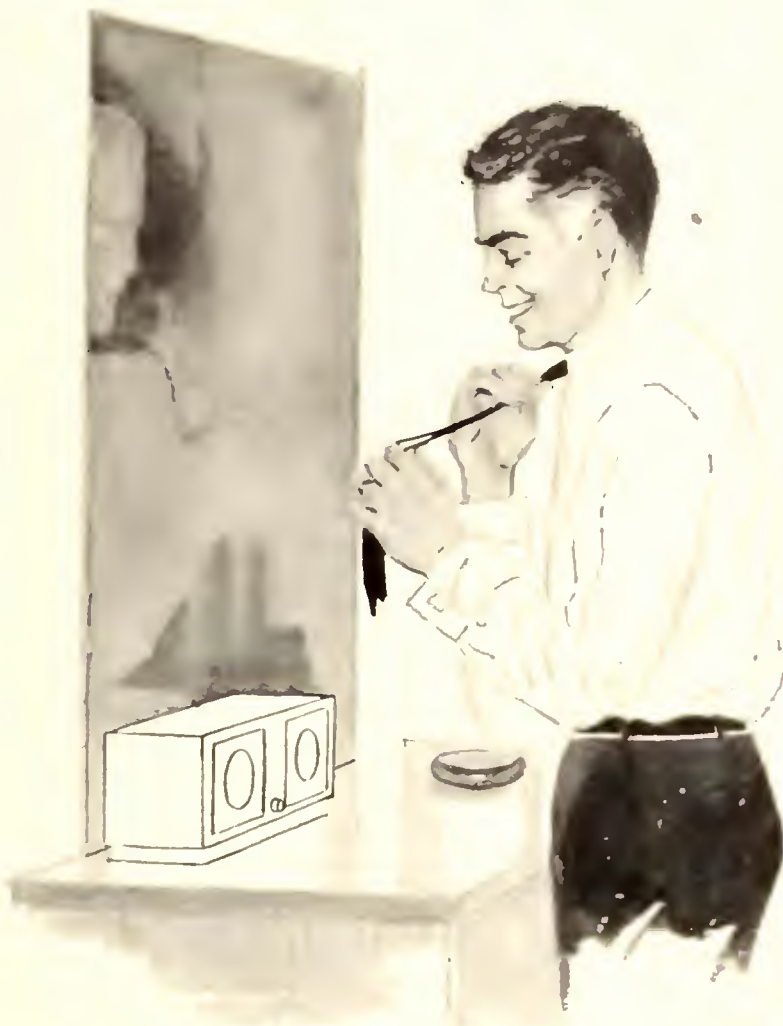
**WAVE'S MONITOR FORMAT!**

**WAKE UP WITH WAVE**

(6 a.m. — 9 a.m.)

*Wake Up With WAVE* is DIAL 970's early-morning feature, bringing Louisvillians everything they need to know to start the day. WAVE's popular Foster Brooks is at the mike . . . friendly, relaxed, informal.

*Wake Up With WAVE* is a happy blend of recorded music, newscasts every half hour, weather and traffic reports, school closings and farm news. Highly successful new feature is a beeper phone report every quarter hour from Police Headquarters giving *specific* when-and-where details about accidents, traffic jams, fires, icy roads, etc.



**Other Coordinated DIAL 970 Programs  
Complementing MONITOR**

DIAL 970—WAVE'S DYNAMIC NEW RADIO  
SERVICE FOR A DYNAMIC NEW LOUISVILLE!

**WAVE**

5000 WATTS • NBC AFFILIATE  
LOUISVILLE



SPOT SALES

Exclusive National Representatives

**CAROUSEL** Fun and facts for busy Louisville home-makers. Club news, interviews, book reviews and music.

**ROAD SHOW** Riding with Louisvillians in their cars—getting them home relaxed and informed. Music, news, weather and traffic reports, time, sports and humor.

**NIGHT BEAT** The pulse of Louisville after dark. Direct local news. Direct local sports round-up. Music and world news. Human-interest features.





# ***There's more to Florida!***

*The image of Florida as America's greatest playground frequently overshadows the fact that the northern part of the state is one of the hardest-working, fastest-growing, wealthiest industrial complexes of the nation—with more manufacturing than sixteen states!*

## ***There's Jacksonville, for instance***

*... the hub of this \$1,660,000,000 business empire.*

*Because it is strategically located to serve the needs of the entire Southeast, and provides business and industry with superb railroad and deep-water port facilities, Jacksonville has become headquarters for more than 600 manufacturing enterprises—and bank clearings have doubled in five years!*

***and WMBR-TV** is the one and only medium that can sell all of northern Florida plus southeast Georgia. To get your share of this market of 264,000 television families\* you need WMBR-TV—the viewers' favorite station by a 5½ to 1 margin!\*\**

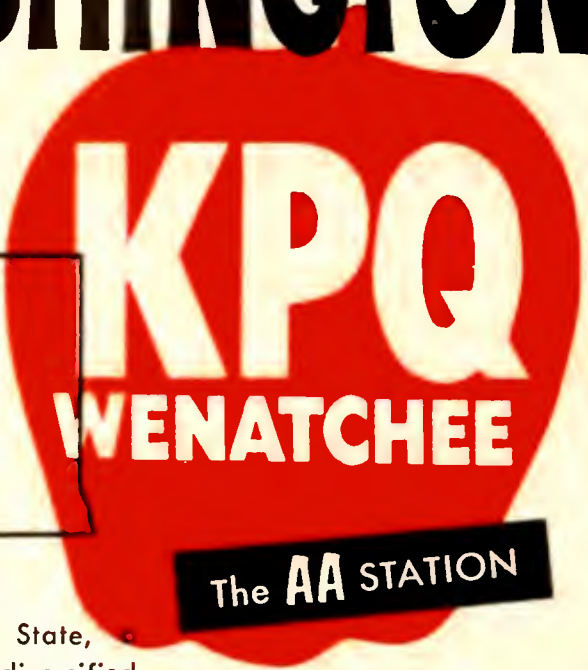
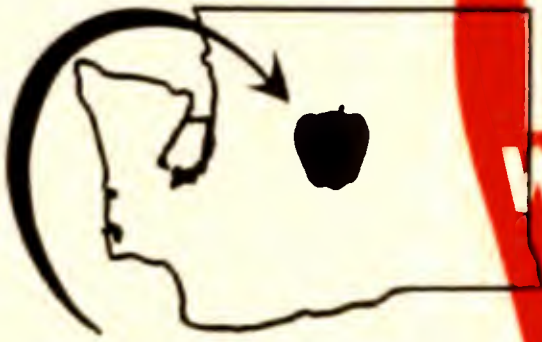
\*Nielsen Coverage Study #2, updated to 1-1-57

\*\*ARB, November 1956

**WMBR-TV**—Channel 4, Jacksonville  
Operated by The Washington Post Broadcast Division  
Represented by CBS Television Spot Sales



# AN *Essential* BUY IN WASHINGTON STATE



The MIDDLE of Washington State, 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

KPOQ'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 KPOQ. —Wenatchee, Wash.

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

National Reps: **FORJOE AND CO., INC.**  
One of the Big 6 Forjoe Represented Stations of Washington State

Portland and Seattle Reps: **ART MOORE AND ASSOCIATES**

49th a  
Madis

### Radio's rising rates

Congratulations on your January 26 "SPONSOR Speaks" which dealt with the subject of radio's rising rates. I would like to take this opportunity to echo your advice to stations to keep their perspective as they upgrade their rate cards.

Important among the many reasons for the resurgence of radio is the efficiency of the medium. While, at present, the demand for time on many stations exceeds the supply, it would be unfortunate if impetuous rate increases on these stations counterbalance radio's current competitive position. If stations do find a justification for rate increases, they should introduce a flexibility into their price structure that will accommodate all users of radio whether they be large or small, long term or short term advertisers.

"SPONSOR-Scope" in the same issue noted that Blair openly advocates only six-month protection against radio rate increases. As a buyer who must plan campaigns which span at least a year, I cannot help but feel that this is an opportunistic and shortsighted approach.

Richard C. Pickett, *radio-tv timebuyer*  
Foote, Cone & Belding, New York

Bob Dwyer has passed along to me your very fine letter to the editors of SPONSOR regarding the "SPONSOR Speaks" pertaining to radio's rising rates. Our company was quoted as openly advocating only six months' rate protection.

Although I am sure that the SPONSOR quotations were probably quite correct, it is unfortunate that the statement given to SPONSOR by one of our people was not further qualified. . . .

Let me assure you, Dick, that we have absolutely no intent of being opportunistic or short-sighted in our approach to radio rates. The stations we represent and ourselves are interested, as I am sure you are aware, in doing everything feasible to build a stronger medium in spot radio. Its



strength must come from its ability to produce more efficiently for the advertiser.

As you have observed in many markets, the radio picture has changed in an amazingly short span of time. In Minneapolis, for example, in less than eleven months, WDCY moved up from last position to first position in audience. They accomplished this with a tremendous investment of work, ideas, creativity and money. It would be unfair for them to have to wait the better part of a year for adequate returns.

We cite WDCY as an example. There are numerous similar circumstances in major markets throughout the country which we feel have necessitated a shorter protection period. It is probable that six months' protection will become more standard in radio rates just because it is such a changeable medium.

Robert E. Eastman, *exec. v. p.*  
John Blair, *New York*

#### The NCS#2 controversy

I was very much interested to read the article in "SPONSOR-Scope" concerning the Nielsen Survey (19 January, page 9).

I personally don't think agencies and advertisers should encourage Nielsen by buying a survey which is—

1. Considerably outdated when it is received;
2. Requires adjusting by a multitude of methods;
3. The sample is so palpably thin that while it might be sufficient to compare one brand of soap with another brand of soap, it cannot possibly begin to compare thousands of products against other thousands of products—which is the situation you have when you consider the total number of radio stations in the city, the total number of programs they carry each day, most of which are different all seven days of the week.

I just wonder how long the agencies, advertisers and Nielsen can maintain this kind of comedy.

William B. Caskey  
*v. p. & general manager.*  
WPEN, Philadelphia

# Al always has time...

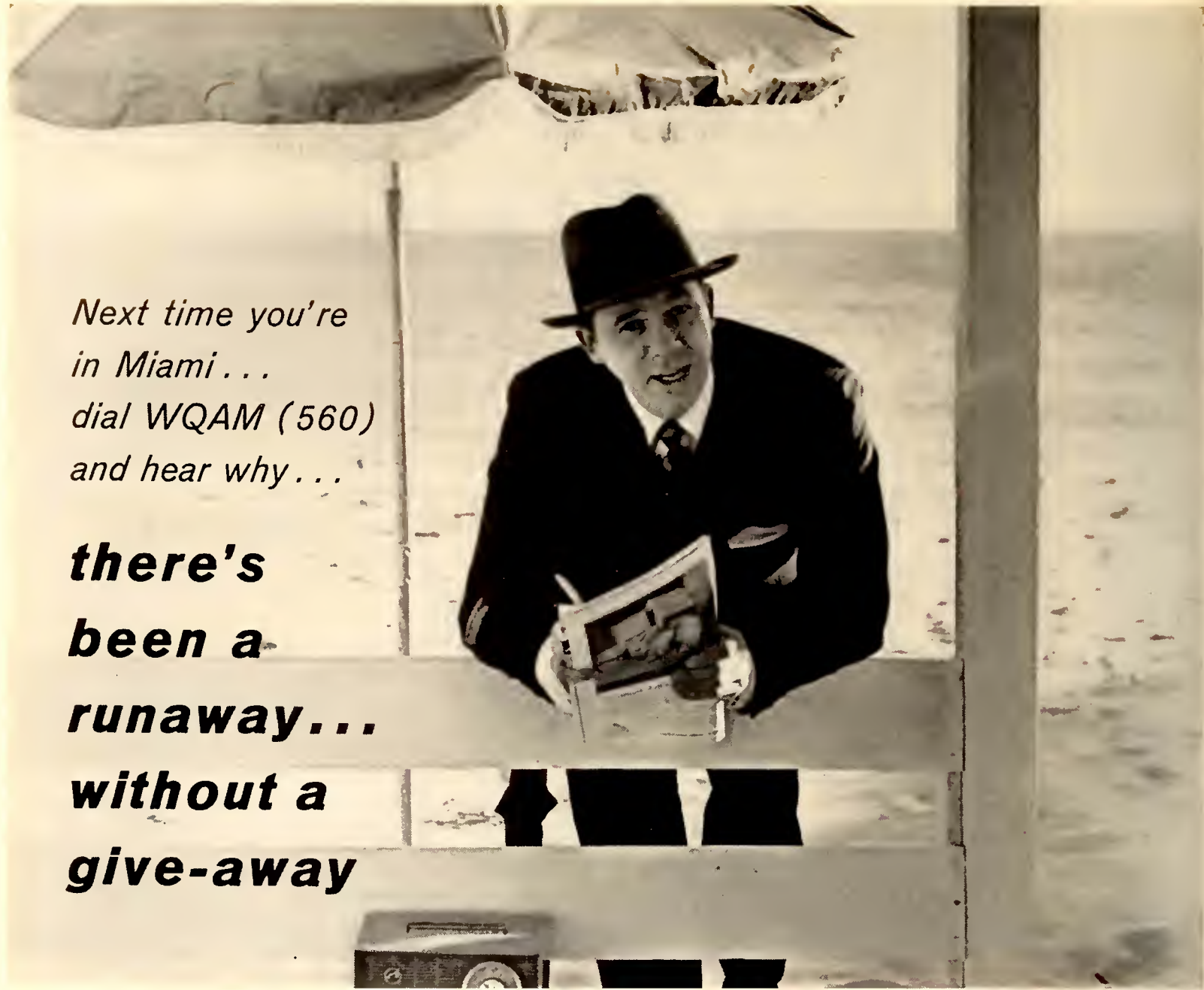
For more than twenty years now, Allan Kerr has devoted his time to finding the right time for his clients. Result: Detroiters whose prime interests today are best served by time on Burke-Stuart radio and tv stations, continue as always to demonstrate their faith in Al's judgment. His knowledge of the business and his integrity (a little used word these days) have bred this confidence. And his knowledge of markets and how they can be reached is as great as his integrity. Al is a real veteran in many ways. Golf, for example. But he is no less a veteran when it comes to "doing a job" for the client and his product. Al is always available when help is needed, and he always has the time. Give Allan Kerr a ring. The telephone in Detroit is: Woodward 1-1675. He may be able to help you, too.

## **BURKE-STUART CO., INC.**

*Radio and Television Station Representatives*

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

*Representing, among others: WBNY, Buffalo, N. Y.;  
WCMW, Canton, Ohio; WCFL, Chicago, Ill.*



*Next time you're  
in Miami...  
dial WQAM (560)  
and hear why...*

**there's  
been a  
runaway...  
without a  
give-away**

**WQAM . . . . . 29.9%**  
Station "A" . . . . . 17.3%  
Station "B" . . . . . 16.1%  
Station "C" . . . . . 8.0%  
Station "D" . . . . . 7.4%  
Station "E" . . . . . 5.6%  
Station "F" . . . . . 5.1%  
Station "G" . . . . . 4.8%  
Station "H" . . . . . 3.5%  
Station "I" . . . . . 0.9%  
Others . . . . . 2.3%

*Hooper, Dec. '56-Jan. '57  
7 a.m.-6 p.m., Mon.-Fri.*

Newest Hooper\* puts WQAM even further out front with 25.5% morning . . . 33.6% afternoon . . . 29.9% all day! The force of Storz programming is dramatized by the swift, convincing change in Miami radio listening. WQAM leaped to first place after less than 3 months of Storz programming.

Latest Hooper finds WQAM even further ahead. This has been accomplished without a single give-away, and without a single contest requiring participants to be tuned in . . . in order to win. Already a fine buy to begin with—WQAM is now *the* buy in Miami. Talk to the Blair man—or WQAM General Manager JACK SANDLER.

**WQAM**

*Serving all of Southern  
Florida with 5,000 watts  
on 560 kc.*

**MIAMI**

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

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

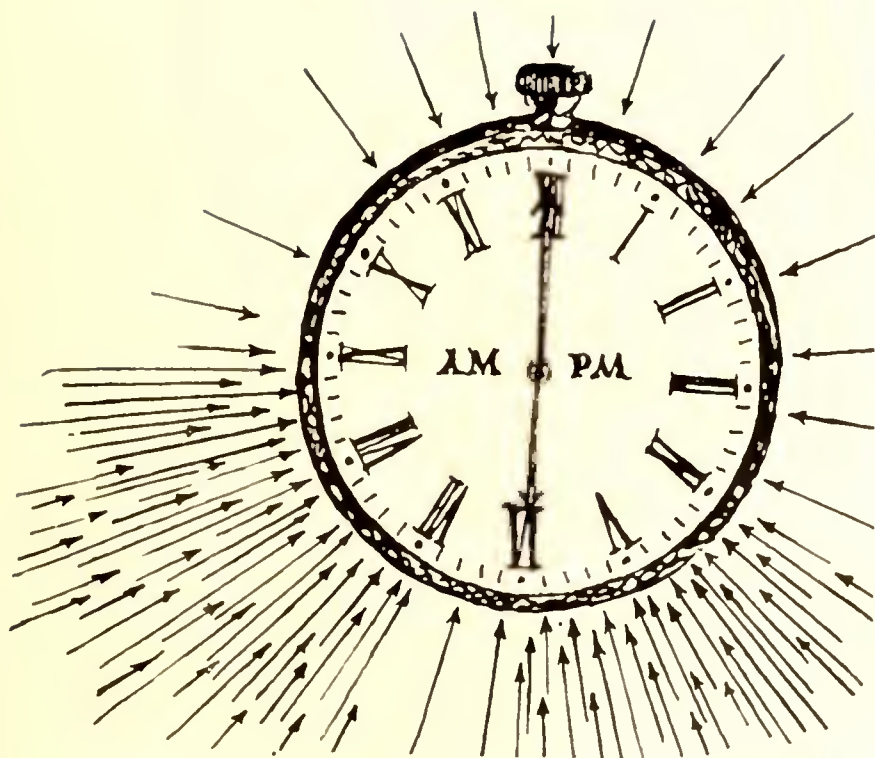
**KOWH**  
Omaha

**WTIX**  
New Orleans

*Represented by John Blair & Co.*

*Represented by Adam Young Inc.*





## WHY SPOT RADIO WILL COST YOU MORE IN 1957

Heavy demand for early morning and late afternoon time held major reason for rate hikes which are alarming advertising agencies

by Alfred J. Jaffe

One of the quietly developing, but potentially explosive, stories of 1957 is the rising level of spot radio rates.

So far only a minority of stations have raised rates and not all times of the day have been affected.

But the increases have been widespread enough to cause alarm among some buyers. The reason for this alarm was summed up by a media executive at one of the leading air agencies:

"Repetition is the heart of advertising. This is especially true in spot radio where you have to reach a certain frequency level to have an effective

campaign. Now, if rates go up too much, our clients will have to cut the frequency. So I ask myself this: If I cut down on the frequency I need, can I remain in the medium? This is not an abstract question. This problem may well come up at our agency."

If this sounds like an iron-fisted warning clothed in a velvet glove, it is because this executive, like many admen, is sympathetically aware of radio station problems—particularly the fact that radio rates have been boxed in by tv while many broadcasters have not had the nerve to raise them from this artificially low level.

What is beginning to bother buyers, however, is the growing conviction that supply-and-demand forces are a strong factor in jacking up costs and that stations are playing follow-the-leader in setting rates. This conviction is enforced by one striking pattern in the rate rises: nearly all the increases are in the "high traffic" periods, particularly the 7:00-9:00 a.m. and 1:00-6:00 p.m. blocks.

The demand for early morning time is certainly no new phenomenon. Its attractiveness to radio advertisers in the tv era stems from the availability of the entire family in the morning



**New spot radio cost structure of "A" time for early morning blocks and "B" time for late afternoon periods may replace the single rate trend**

plus the semi-captive male audience driving to work. Likewise, the growing importance of the late afternoon slots—a more recent development—stems from the auto audience and the growing share of all radio listening auto radios are providing.

While most reps publicly maintain that rate increases are a reflection of higher audiences for individual stations, one radio sales manager said, in a burst of frankness:

"If most advertisers are going to ask for the same time slots, they're going to have to pay for it. It's the advertiser who's raising the rates. If they took advantage of some of the good cost-per-1,000 buys in the late morning, early afternoon and night-time, you'd find rates holding steady."

The reps deny any charging-what-the-traffic-will-buy philosophy. They point out that unlike print media, stations only have so much time to sell so that holding rates steady in the early morning and late afternoon would put a ceiling on their income. The fact that many advertisers of package goods

prefer late-in-the-week slots only is regarded as a further danger to the income potential of radio stations. One rep is turning down requests for late-in-the-week slots only for high traffic periods. "What the hell!" an executive of this firm exploded, "You can't make a living selling only 12 hours a week."

Reps also argue in justification of the rate rises that the demand for time in certain periods is clear proof of their greater advertising effectiveness. The time, therefore, is worth more in terms of money.

The agencies, of course, have no quarrel with stations whose rate increases reflect audience gains. And there is no doubt that the spread of tv has tumbled many top stations from leadership and put new leaders in a number of markets. So admen expect these days a greater number of rate adjustments than under "normal" conditions of selling.

But admen also point out that the general level of radio listening is not going up, thus precluding any justifi-

cation for widespread rate rises. Some recent Nielsen figures made available to SPONSOR show that in-home listening during the September-October-November period in 1956 is no higher than the comparable period in 1955. These are the figures:

|             | 1956 | 1955 |
|-------------|------|------|
| 6-9 a.m.    | 10.7 | 10.6 |
| 9-12 Noon   | 15.0 | 15.0 |
| Noon-3 p.m. | 14.3 | 15.3 |
| 3-6 p.m.    | 11.5 | 12.6 |
| 6-9 p.m.    | 10.1 | 11.0 |
| 9-Midnight  | 7.3  | 7.7  |

(Interestingly enough, the figures also indicate that the least-wanted daytime hours have the best audiences. This, however, is just a rough indication since the figures are based on Eastern Standard Time so that the 9:00 a.m. to Noon period is actually measuring the 6:00 to 9:00 a.m. period on the west coast.)

To most admen it is no accident that rate increases and the resurgence of spot radio are running parallel. The concensus of both admen and reps is that the rate increases became noticeable in the fall of 1955 and became more numerous in 1956. Nobody expects any lessening of the trend this year and even some of the reps expect rate hikes to increase.

A general rise in spot radio rates is certainly not welcome at the agen-



**A big factor** in the demand for early morning and late afternoon time by spot radio clients is auto listening. Growth in number of cars on road is pushing up share of auto to all radio listening



es, particularly those who have ressed radio's economy to their clients. But there is no evidence that agencies are undertaking any general routing expeditions to hunt for availabilities in what are now the least-anted slots.

Oddly enough, a small group of radio boosters at the top agencies see some advantages to rate jumps if they are kept under control. Said one of them:

"Radio has been under-selling itself by under-pricing itself. Some judicious rate rises will make radio sound important to the clients, especially those who are staying out of the medium. These boys will tell themselves that if radio can raise its rates, there must be something good happening there."

But the majority fear that this bandwagon psychology also works in another way. Their analysis, and reps privately agree with it, goes as follows: Rates in a market are often set by the leader. If the leader keeps rates steady, it will be hard for most stations to justify a rate increase. If the leader raises rates the other stations will do the same. Indeed, the other stations will feel they have to or else imply they are losing ground as an advertising outlet.

Some of the reps see a new rate structure evolving out of the current heavy demand for early morning and late afternoon time. While the trend during the past few years has been toward the single rate, a new "A" and "B" time may be evolving. Adam Young is recommending to stations that, where possible, they make the 7:00-9:00 a.m. hours "A" time and 4:00-6:00 p.m. hours "B" time.

It may also be in the cards that a special rate for nighttime is coming. With advertisers, for the most part, still turning their faces away from nighttime, after-dark periods are replete with packages. These packages may be eventually consolidated into a new, lower gross rate. A Katz Agency continuing study of the relationship between nighttime and daytime rates shows a decline in the former relative to the latter.

The increase in spot radio rates (or reduction in the availability of packages, which amounts to the same thing) is not the only cost factor bothering agencies. Coincidental with the rate rises is the increasing number of stations cutting rate protection from a year to six months. A number of im-

## Here's the spot radio rate trend

1.

**While** there has been no general rise in spot radio rates, a striking pattern of increases between 7:00-9:00 a.m. and 4:00-6:00 p.m. is becoming widespread, alarming some advertising agencies

2.

**Some** reps privately blame advertisers for rate rises, pointing out that their insistence on buying high traffic periods only is forcing stations, which have only so much time to sell, to hike spot costs

3.

**Paralleling** the rate rises, which have taken the form of both premium rates and reduction in package availabilities, is a trend to reducing rate protection for clients from one year to six months

4.

**At the** same time that certain daytime costs are rising, nighttime costs are continuing to decline. A study by Katz shows the ratio of nighttime to daytime rates falling from last year to this year

5.

**Rate** increases are linked by agencies with the resurgence of spot radio, both of which apparently got under way in late 1955. Both admen and reps expect that rate rises will speed up in 1957.

portant stations reduced their protection period some years ago but in recent months there has appeared renewal of this trend.

The executive in charge of spot and station relations at one of the Big Four agencies told SPONSOR: "I've come across a number of rate increases recently but the thing that bothers me most is this six-month rate protection. That's like a double rate increase so far as I'm concerned."

### ARTICLE IN BRIEF

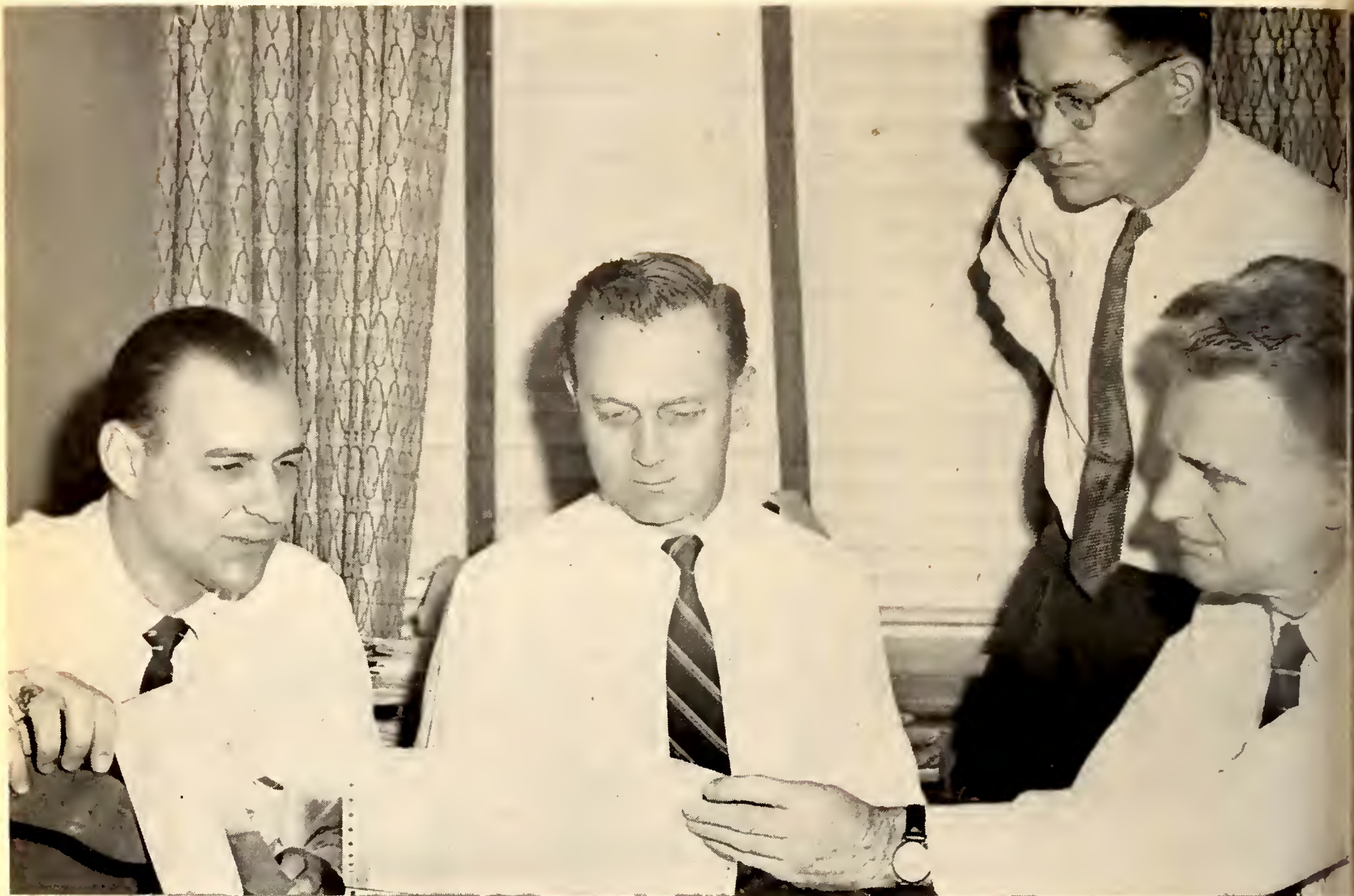
Agencies are beginning to become alarmed by spot radio rate increases in early morning, late afternoon. Reps say advertisers themselves are responsible since they insist on high traffic periods while letting other good buys during nighttime, daytime lie fallow.

Media people appreciate the need for a station, which has sunk a lot of money into new program efforts, to get its money back within a reasonable time. But, as in the case of cost increases, many of them feel that a follow-the-leader trend is in the making.

So far the agencies are accepting the rate situation but they're watching developments carefully. A media executive at one of the most active spot radio agencies said he would have gotten around to analyzing the rate trend some months ago if he had time. "But we're going to do so soon," he said.

One problem in figuring out whether rate increases are justified is the fact that agencies themselves have not yet decided how to use NCS No. 2. Many of them feel a little frustrated at this bottleneck but they have to settle on NCS tv figures first. ■





**TvB executives** peruse record spot spending figures for last quarter of 1956. L. to r., Harvey Spiegel, assistant research director; Norman Cash, president; George Huntington, sales development director; Dr. Leon Arons, research director

## SPOT TV HITS NEW HIGH IN 4TH QUARTER

Fourth quarter gross time expenditures pass \$107.8 million compared to \$103.9 million for corresponding quarter in 1955

**A** new record for spot tv expenditures was set during the last quarter of 1956. Estimated gross time spending came to \$107,842,000.

The data, based on computations by the N. C. Rorabaugh Co. and released by the Television Bureau of Advertising, compare with a spending figure of \$103,872,000 for the last quarter of 1955.

The latter figure was the first one released by TvB and the new data now provide, for the first time, a complete calendar year for comparisons. Total spending for 1956 was \$397,498,000.

The last quarter figure for 1956 represents a considerable jump over the previous quarter, which, because of relatively light summer spending, showed a \$83,863,000 total.

More data on 1956 will soon be released by TvB. The promotion outfit's president, Norman E. Cash, said:

"Of further interest to advertisers, agencies and the sales force of the television industry is the Bureau's forthcoming release of an annual report on spot tv spending, listing all national and regional spot advertisers using this productive area of television selling

during 1956 and their expenditures by brand. For the first time, advertisers will be able to see how their brands rank among the competition in this important half of television."

Pacing the rise in spot tv spending was the food and grocery category, which accounts for about a quarter of all spot tv gross time spending.

Impressive jumps over the third quarter were registered by the automotive category as well as the cleaner-wax-polish group. The latter almost quadrupled its spending, hitting \$2.4 million in the 4th quarter. ◆

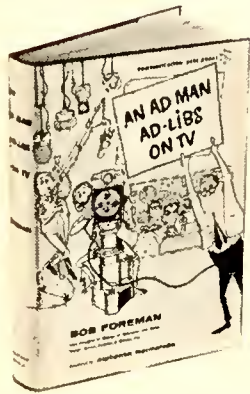


## Spot tv expenditures by 31 industry categories during 1956

| Product category                      | Spending estimate<br>1st quarter '56 | Spending estimate<br>2nd quarter '56 | Spending estimate<br>3rd quarter '56 | Spending estimate<br>4th quarter '56 | Estimated total<br>spending 1956 |
|---------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|----------------------------------|
| Agriculture                           | \$310,000                            | \$327,000                            | \$278,000                            | <b>\$310,000</b>                     | \$1,225,000                      |
| Ale, beer & wine                      | \$8,323,000                          | \$9,009,000                          | \$8,463,000                          | <b>\$8,442,000</b>                   | \$34,237,000                     |
| Amusements, entertainment             | \$157,000                            | \$139,000                            | \$174,000                            | <b>\$90,000</b>                      | \$560,000                        |
| Automotive                            | \$3,280,000                          | \$3,556,000                          | \$1,827,000                          | <b>\$4,249,000</b>                   | \$12,912,000                     |
| Building material, fixtures, paints   | \$805,000                            | \$1,175,000                          | \$791,000                            | <b>\$651,000</b>                     | \$3,422,000                      |
| Clothing & accessories                | \$1,793,000                          | \$2,221,000                          | \$1,861,000                          | <b>\$2,813,000</b>                   | \$8,688,000                      |
| Confections & soft drinks             | \$4,673,000                          | \$5,322,000                          | \$4,620,000                          | <b>\$6,961,000</b>                   | \$21,576,000                     |
| Consumer services                     | \$2,952,000                          | \$3,126,000                          | \$2,494,000                          | <b>\$3,973,000</b>                   | \$12,545,000                     |
| Cosmetics & toiletries                | \$7,442,000                          | \$9,541,000                          | \$8,950,000                          | <b>\$8,307,000</b>                   | \$34,240,000                     |
| Dental products                       | \$4,253,000                          | \$4,442,000                          | \$2,742,000                          | <b>\$1,765,000</b>                   | \$13,202,000                     |
| Drug products                         | \$10,726,000                         | \$6,468,000                          | \$5,295,000                          | <b>\$9,537,000</b>                   | \$32,026,000                     |
| Food & grocery products               | \$28,461,000                         | \$28,381,000                         | \$21,775,000                         | <b>\$28,998,000</b>                  | \$107,615,000                    |
| Garden supplies & equipment           | \$134,000                            | \$187,000                            | \$38,000                             | <b>\$54,000</b>                      | \$413,000                        |
| Gasoline & lubricants                 | \$3,123,000                          | \$4,206,000                          | \$3,908,000                          | <b>\$4,793,000</b>                   | \$16,030,000                     |
| Hotels, resorts, restaurants          | \$48,000                             | \$99,000                             | \$73,000                             | <b>\$70,000</b>                      | \$290,000                        |
| Household cleaners, polishes, waxes   | \$1,579,000                          | \$2,301,000                          | \$592,000                            | <b>\$2,391,000</b>                   | \$6,863,000                      |
| Household appliances                  | \$1,505,000                          | \$2,430,000                          | \$1,446,000                          | <b>\$2,354,000</b>                   | \$7,735,000                      |
| Household furnishings                 | \$768,000                            | \$958,000                            | \$898,000                            | <b>\$1,182,000</b>                   | \$3,805,000                      |
| Household laundry products            | \$4,747,000                          | \$5,242,000                          | \$3,284,000                          | <b>\$3,013,000</b>                   | \$16,286,000                     |
| Household paper products              | \$1,108,000                          | \$1,502,000                          | \$1,016,000                          | <b>\$1,703,000</b>                   | \$5,329,000                      |
| Household general                     | \$975,000                            | \$1,092,000                          | \$511,000                            | <b>\$497,000</b>                     | \$3,075,000                      |
| Notions                               | \$80,000                             | \$98,000                             | \$162,000                            | <b>\$116,000</b>                     | \$456,000                        |
| Pet products                          | \$986,000                            | \$1,174,000                          | \$849,000                            | <b>\$1,649,000</b>                   | \$4,658,000                      |
| Publications                          | \$564,000                            | \$183,000                            | \$484,000                            | <b>\$135,000</b>                     | \$1,366,000                      |
| Sporting goods, bicycles, toys        | \$98,000                             | \$102,000                            | \$79,000                             | <b>\$1,161,000</b>                   | \$1,440,000                      |
| Stationery, office equipment          | \$73,000                             | \$54,000                             | \$23,000                             | <b>\$89,000</b>                      | \$239,000                        |
| Tv, radio, phonograph, musical inst's | \$626,000                            | \$554,000                            | \$348,000                            | <b>\$832,000</b>                     | \$2,360,000                      |
| Tobacco products & supplies           | \$7,081,000                          | \$7,371,000                          | \$7,823,000                          | <b>\$8,115,000</b>                   | \$30,390,000                     |
| Transportation & travel               | \$665,000                            | \$898,000                            | \$542,000                            | <b>\$761,000</b>                     | \$2,866,000                      |
| Watches, jewelry, cameras             | \$1,834,000                          | \$1,982,000                          | \$1,637,000                          | <b>\$1,613,000</b>                   | \$7,066,000                      |
| Miscellaneous                         | \$1,040,000                          | \$1,444,000                          | \$881,000                            | <b>\$1,218,000</b>                   | \$4,583,000                      |
| <b>TOTAL</b>                          | <b>\$100,209,000</b>                 | <b>\$105,584,000</b>                 | <b>\$83,863,000</b>                  | <b>\$107,842,000</b>                 | <b>\$397,498,000</b>             |



# AN ADMAN AD-LIBS ON TV



Not just tv—but all broadcast advertising gets cap, bells and rapier treatment in Bob Foreman's newly published book



From the more than 100 "Agency ad libs" columns that Bob Foreman, BBDO's v.p. in charge of tv-radio, has turned out in five years of writing for SPONSOR, 63 of the best have just been published in a book by Hastings House, N. Y. The title is: "An Ad Man Ad-Libs on Tv." Illustrations are by Alphonse Normandia. For a sampler, Bob's preface is reprinted here.

**S**ome months ago I was in Cleveland on a business trip. I stopped in a little bar for a nightcap on my way to the hotel where the only empty stool was adjacent to an attractive young lady.

Shortly we were engaged in conversation and I explained to her where I worked and what I did. I asked about her and it turned out that she was involved in a form of endeavor considerably older than that of television.

I expressed amazement that one so young and lovely would be so employed to which she replied—"And what's so damn respectable about what you do?"

This was a good question and many times since it's caused me to ponder. Not that I believe, with the girl, that the business of preparing advertising is not respectable. But—my thoughts go—why do so many people seem to think we're engaged in something of less stature, of less value to our national economy, of less mental challenge than, say, being a broker or lawyer or doctor?

A former boss of mine used to say—when required to defend advertising—there were fewer admen in the jails than either lawyers or doctors.

I think I do know the answer to my own question, however. Most people, if they have any knowledge of advertising and especially of broadcasting, have used as their source material such racy novels as *The Hucksters*, *The Golden Kazoo*, *The Great Man*, etc.

Since the lead characters in these epics are generally loaded with cash and are always bedding down with beautiful women who would be unattainable to the members of most other businesses, our critics assume that all admen are rich reprobates.

This is a rather pleasant picture but not very factual.

Advertising including those phases which involve radio and television is a serious business, inhabited in general by serious minded people. Most of these people, at least the ones I've





### Commercials

*"I'm not sure that good healthy noise and peppy jingles and pleasantly animated chainbreaks . . . aren't good things."*

worked with, have a great deal of respect for their chosen field as well as for their fellow workers. When I run into folks who feel differently, my advice is that they get out of the business. They'll never really make a go of it. More important, they'll never find a minute of gratification.

Don't get me wrong. I don't mean you have to be deadly serious at all times. A good joke on yourself or on the business helps to keep one's perspective as well as sense of humor. I was talking about the Full Time Knockers.

At the risk of sounding corny may I say that I believe ours is a proud profession. It is an important field of endeavor and in my opinion, prejudiced to be sure, television and radio advertising are the most important areas of the advertising business.

The reason advertising itself is so vital today is that the manufacturers of our country, as we all know, have solved the problems of production. The amount of production, the quality of it and the innovations in it are assured. Where we face difficulties is in the distribution of these products. How to get them into the hands of more and more people. How to raise and keep raising their standard of living. How to keep demand on the increase so that the consumer, dissatisfied with the status quo, will always be looking for the new, the improved and the better.

This problem of distribution is not peculiar to the United States. It's the problem of the world in general. But the big reason we are better off over



### Sponsors

*"There are no dumb advertisers, only those suffering from the inabilities of their agency to transfer the savvy due them."*

here, I think, is that we know more about keeping open the channels from manufacturer to consumer.

So, again at the risk of sounding corny, I'm proud to be in this phase of the advertising business.

In addition to being important, television and radio are exciting and un-stodgy and different. Being part theater and part motion pictures and part talent scouting and part salesmanship, what else could they be? And no wonder they often have such a mongrel look.

In seven short years the tv end of the business has changed tremendously—not just in its size. Today it is in violent transition. Any of us who have decisions to make, whether they be minor or major ones, must be more and more alert than we have heretofore been to its uses as a sales-medium. We must be more and more critical of it. We must be more and more creative and careful and questioning in our approach to the medium's costs, to its commercial impact, to its program-company associations, and to its traceable benefits.

On the other side of that same coin, we must be constantly dissatisfied with its rising costs, its dissipation of sponsor identity, its growing lack of program-product relationships, its careless moral attitudes; all of which is a way of saying—we can no longer be deluded by the magic of tv's newness, its capacity for making headlines, its ability to hop up dealer and other trade groups or by the fact that the wives and/or children of the presidents of companies look at it. We



### Radio

*"I am amazed at the caliber of the copy running on local stations. The jingles have more charm, the sell has more persuasion."*

must now contend with it analytically as we do other media. Without passion, prejudice or leniency.

Furthermore, we must all realize something that superficially is apart from our business. I say superficially because actually the moral and ethical standards of television affect each of us as citizens in one of the few free countries left in the world. So what we do affects not only ourselves but our country and the world today—as well as the generations to come.

We can never agree to prostitute this medium for the fast buck, to degrade it for the high Nielsen, to prevent its hard-made steps forward for the easy status-quo. To do this would be to jeopardize more than one program or one advertising budget. Far more. We must temper our salesmanship and showmanship with statesmanship.

The following efforts, as some of you may know, were written bi-weekly for the broadcast magazine—SPONSOR. When it comes to writing about this business, my forte, if I have one, has always been in non-factual, un-charted, sans-graph reporting and musing. Therefore, you will find this typical of most of the selections I've made. I personally prefer that kind. There are few how-to's, there are none that begin—"Follow these 8 easy steps to—" and to the best of my knowledge I haven't used a single pie chart. There may be some meat, however, hidden here and there among the whimsies. I sincerely hope so. But I also hope somebody gets enjoyment out of what lies ahead. ■





**A SPONSOR product roundup**  
**PART ONE** of a two part report

**By Jane Pinkerton**

**T**he candy industry a long time ago decided to assume a conservative, non-gambling nature, unlike its own customers—calorie consuming adults and gumdrop gobbling kids. Even though candy eaters live adventurously, candy manufacturers and retailers decline to do so. And, as non-gamblers, they spurn any sweetening of the candy advertising pot.

Americans last year spent about \$1.8 billion on candy—candy of all types, nickel and dime bars, bulk pounds and bags, fancy pounds and imported products—sold in every type of retail outlet—supermarkets, newsstands and drug stores, vending machines, candy stores. Yet the entire industry, covering the manufacturers themselves, manufacturers who also operate retail confectionery stores and independent candy retailers, probably won't spend more than \$45 million on advertising in 1957. Of this, radio and tv may get as much as a third—\$15 million.

This figure represents about a 2.5% investment in advertising, the ad expenditure in ratio to net sales. First perusal might indicate this to be a favorable ratio. After all, a lot of industries never spend more than two and one-half percent of their sales for advertising.

There's a hitch in these candy industry figures, however, and a big one. Of this anticipated \$45 million in advertising for 1957, some \$33.7 million will be spent by only 37 companies—the candy industry giants. The remaining \$11-plus million would cover all the advertising effort of the rest of the industry. This comprises some 1,500 wholesale and 2,000 retail candy and chocolate manufacturers in addition to

**Gun-toting** tot symbolizes perennial appeal of candy, cowboy heroes, costumes and tv



# CANDY INDUSTRY PARADOX: LOW AD BUDGETS, HIGH SALES GOALS

Candy makers and retailers do a \$1.8 billion business yet spend only \$45 million on advertising, with some \$15 million in tv and radio

thousands of manufacturer-retailers and independent retailers.

SPONSOR, in surveying the candy manufacturing and retailing field, sought to highlight some of the background facts which indicate the unique advertising philosophy of the industry as well as some of its basic problems. It queried candy specialists, manufacturers and advertising executives on how some of the giants are now using radio and/or television advertising. In most cases, as is shown in the accompanying chart, it is the giants, alone, who indulge in consumer advertising. And, not coincidentally, it is they who have made the most consistent and the biggest sales gains despite a trend within the candy industry toward mergers, many bankruptcies, and more intense competition as the big companies get bigger.

In this first part of the candy story,

SPONSOR covers background material and the advertising specifics. In Part Two to be published 23 February, radio and tv advertising practices of individual companies—ranging from local through regional to national—will be reported.

Television—more than any other advertising medium—has sparked the candy industry into a new and questioning interest in advertising and in such corollary fields as merchandising and marketing. Because candy is associated particularly with kids, and kids

with television, candy manufacturers moved very early in the tv game to form a solid and commanding phalanx in the kid-show lineup.

For years, candy people had relied on word-of-mouth, impulse, packaging or low cost to attract new kiddie customers and to keep the old ones. The more orthodox put dollars into consumer magazines, comic sections, outdoor and—sometimes—radio. Then came television, with an attraction for youngsters which was nothing less than monumental.

The sales ability of television, combined two factors in candy marketing—heavy intra-industry competition and intensive promotion aimed at dietetic or non-sweet products for the calorie-conscious adult—combined to start something of an advertising revolution in the confection industry in 1952.

In that year, the 38 industry giants

## ARTICLE IN BRIEF

The candy industry grosses \$1.8 billion a year, spends only about \$45 million on advertising—and most of this is spent by 38 giant companies. Part 1 in this roundup details background of ad philosophy; Part 2, in next issue, activities in tv-radio.



**Captain Kangaroo**, Bob Keeshan on CBS TV, gives a soft but emphatic sell in the new tv trend for candy makers. Luden's, for 5th Avenue candy bar, is tv pioneer using it seven years to reach youngsters



**Impulse buying** is big factor in candy merchandising as supermarkets move into field



**Broadcast stars** merchandise all-industry promotions as well as sponsors' advertising. Old-time Chicago picture shows top audience-getting DJ's (l to r): Ernie Simon, Eddie Hubbard, Linn Burton, Dave Garraway



## Confection industry disagrees on the need

for consumer advertising, and only a few leaders

in manufacturing and retailing set a brisk buying pace

—who account for the greatest share of the confection business—spent only \$14.7 million on advertising. Here's what the pattern has looked like since:

In 1954, \$20.4 million was spent on advertising, an increase of 38% from the previous year; 1955, \$24.5 million, up 20% from '54; 1956, \$30.1 million, up 47% from '55; and, projected for 1957, \$33.7 million, up only 11% from '56. Yet even though the rate of increase is slowing for these 38 candy makers, the contrast between 1957 and 1952—five short years—is a marked one: a 129% gain, more than double.

There are no records of exactly where this money goes, or what media are preferred by candy and confection advertisers. There are indications, however, that radio and tv are holding strong. Of the expected \$45 million to be spent on advertising by candy companies this year, some \$15 million may go to the broadcast media.

These are estimates based on scattered statistics.

Analyses of third quarter 1956 spending in spot tv and in spot radio

show the following: Confection and soft drink advertisers, in the three-month period from July through September, spent \$907,493 in spot radio; \$4,620,000 in spot tv. Soft drink advertisers outspend confection companies at the rate of about three to one, reports *Candy Industry* magazine, which also publishes a soft drink trade magazine. Thus, confections would therefore account for some \$1.4 million of this spot radio and tv total for one quarter. Projected to four quarters, the annual spot investment might reach some \$5.5 million.

Network radio and television, consistent media for some confectioners and in-and-out efforts for others, might account for some \$6 to \$7 million in gross time charges this year. Network radio has no measurement since Publishers Information Bureau cancelled its report more than a year ago, but a PIB report covering the first 11 months' investment in network tv last year shows \$4,301,829 was spent by candy and confection advertisers. The year's network tv totals, projected



**Easter** is one of top promotional events, when candy consumption zooms naturally

from this 11-month figure, would be \$4,692,904.

Thus the spot estimates and network estimates, combined, add up to a possible \$10 or \$11 million, including network radio, but exclusive of production charges. In tv, of course, these charges add greatly to the total advertising tab. All told, radio and tv production charges might add another 50% of the time costs, making the candy industry's investment in broadcast media this year a possible \$15 million.

The big 11 advertisers in the con-



**Innovation** in candy marketing is this new vending machine in window of Loft's Candy shop in New York. Because great proportion of candy buying is done on impulse in food stores or by automatic vender, big companies with name brands use advertising for needed identification



**In-store promotion** with established personalities, such as CBS Radio's Galen Drake, gets store traffic, better shelf position



fection field—those planning to spend more than \$1 million on advertising this year—also happen to be the manufacturers most active in the broadcast media. The detailed chart which appears with this story shows dollar expenditures as planned by 38 companies, who were surveyed just before the new year by *Candy Industry* magazine.

The big 11, with their proposed ad budgets, are listed with their current type of broadcast media advertising. SR indicates spot radio; ST, spot tv; NR, network radio; NT, network tv.

William Wrigley Jr. Co., \$8 million (SR, ST, NR); Beech Nut-Life Savers Corp., \$3 million (SR, ST); Mars, Inc., \$2 million (ST); Peter Paul, Inc., \$1.8 million (SR, ST); American Chicle, \$1.5 million (ST); E. J. Brach, \$1.5 million (none); Planters Nut & Chocolate Co., \$1.5 million (NT); Curtiss Candy Co., \$1 million (ST, NR); Sweets Co. of America, \$1 million (ST, NT); Stephen F. Whitman & Son, \$1 million (SR, ST).

Many of the more aggressive and progressive elements think the entire industry, as a group, should subsidize a coordinated advertising and public relations program to sell the consumption of candy and other confections. Another segment of the industry, and one equally as vocal, is insistent on continuing the status quo—a static kind of merchandising.

*Candy Industry* magazine, blasting the "Let John do it" tactics, is one of the sponsors, with the Candy Confectionery Assn., of the industry's only coordinated promotion campaign. It's called Candy Carnival, a one-a-year feature which brings together a representative group of manufacturers, jobbers and retailers for Candy Carnival Week. The promotional event this year, scheduled for 11-17 March, includes a group which may be representative, but is hardly all-encompassing: some 25 participating manufacturers and 50 jobber organizations who cover about 25,000 retail outlets of all kinds.

The magazine, on one of its editorial pages last month, published an editorial cartoon which showed a cook mixing a concoction in a pot labeled "candy business." The ingredient he was pouring was labeled "advertising," and the caption read: "As important as any other ingredient . . ."

In an accompanying editorial, the magazine charged that apart from the giants in the confection world, "the rest of the industry—the great majority of candy manufacturers, small and

big, have no advertising programs at all, spend or invest nothing. With so little interest and enthusiasm shown by the majority of its members in advertising and promotion, is it any wonder that the industry remained at a dangerous plateau for 10 years—from 1946 until the middle of last year?"

The magazine, again speaking editorially, suggested that 1956 was a dandy candy year for three reasons: (1) the economic climate was as favorable as it had ever been; (2) there were fewer candy manufacturers in business than at any time since World War II, or perhaps in the past 25 years; (3) there was a better grade of candy, more attractively packaged.

What does this mean? Simply that

conditions favored good sales, even though advertising stayed in its usual place—the back seat. But one lesson to be learned from this is equally as simple: conditions may change, and advertising and promotion will be needed to fill the void.

An estimated 25% of all confections are sold in supermarkets, about \$468 million worth. The big three food chains, alone—Safeway, Kroger and A&P—account for \$101 million of this.

All of these companies use some broadcast media at the local level, and candy may get incidental mention in its copy. But, by and large, candy is spotted in the store on a good display

(Please turn to page 90)

## CANDY AD BUDGETS HAVE GROWN

| Company                                    | 1952         | 1957         |
|--|--------------|--------------|
| American Chicle Co.                        | \$ 200,000   | \$ 1,500,000 |
| Fred W. Amend Co.                          | 150,000      | 600,000      |
| Beech Nut-Life Savers Corp.                | 885,000      | 3,000,000    |
| Paul F. Beich Co.                          |              | 150,000      |
| E. J. Brach & Sons                         | 500,000      | 1,500,000    |
| Brown & Haley Candy Co.                    | 35,000       | 200,000      |
| D. L. Clark Co., The                       | 500,000      | 545,000      |
| Chunky Chocolate Corp.                     |              | 210,000      |
| Cracker Jack Co., The                      |              | 150,000      |
| Curtiss Candy Co.                          | 500,000      | 1,000,000    |
| Daggett Chocolate Co.                      |              | 150,000      |
| De Met's, Inc.                             |              | 50,000       |
| Fenn Bros.                                 |              | 61,678       |
| Frank H. Flier Corp.                       | 85,000       | 400,000      |
| Gold Medal Candy Corp.                     | 75,000       | 425,000      |
| Hawley & Hoops, Inc. (formerly M & M Ltd.) | 200,000      | 650,000      |
| Henry Heide, Inc.                          | 100,000      | 350,000      |
| Hollywood Candy Co.                        | 375,000      | 750,000      |
| Walter H. Johnson Candy Co.                |              | 750,000      |
| Loft Candy Corp.                           |              | 250,000      |
| Mars, Inc.                                 | 1,500,000    | 2,000,000    |
| New England Conf. Mfg. Co.                 | 275,000      | 850,000      |
| Nestle Chocolate Co., The                  | 300,000      | 700,000      |
| Pearson Candy Co., The                     |              | 60,000       |
| Peter Paul, Inc.                           | 1,500,000    | 1,800,000    |
| Planters Nut & Choc. Co.                   | 1,250,000    | 1,500,000    |
| Thos. D. Richardson Co.                    | 110,000      | 110,000      |
| Rockwood & Co.                             | 350,000      |              |
| Sweets Co. of America, The                 | 100,000      | 1,000,000    |
| Frank G. Shattuck Co.                      | 125,000      | 500,000      |
| Sophie Mae Candy Corp.                     | 147,000      | 264,000      |
| Switzer's Licorice Co.                     | 60,000       | 500,000      |
| Vernell's Candies, Inc.                    | 70,000       | 100,000      |
| James O. Welch Co.                         | 160,000      | 150,000      |
| Stephen F. Whitman & Son, Inc.             | 600,000      | 1,000,000    |
| Williamson Candy Co.                       | 430,000      | 300,000      |
| William R. Wrigley, Jr., Co.               | 3,800,000    | 8,000,000    |
| Total                                      | \$14,722,000 | \$33,775,678 |

Photographs and chart material reprinted by special permission of *Candy Industry and Confectioners Journal*, published by Don Gussow Publications, New York.



## NO BUSHEL OVER THIS LIGHT!

It's been shining in your eyes (or were you looking the other way the last time we called). And it's not a danger signal. It's a direction signal that tells you how and where to find that market of 80 Million folks who eat, drink and are merry in Hometown and Rural America. These healthy, hungry, country folk bathe regularly and use carloads of soap, brush their teeth regularly and love those jingles. They smoke cigarettes by the carton and it could be your brand.

Everyday—seven days a week they're tuned to the **920** Keystone Broadcasting Radio station affiliates and they stay tuned for commercials (ask your sponsors).

If you have 90 markets or 900 that can stand a KBS atomic charge, we'd be happy to give you all the details—costs, coverage and (for real) the best and most intensive **PLUS MERCHANDISING SERVICE YOU'VE EVER FELT!** (And we do mean **YOU'LL FEEL IT!**)



Send for our new station list

**CHICAGO**  
111 W. Washington  
Sta 2-8900

**NEW YORK**  
580 Fifth Ave.  
PLaza 7-1460

**LOS ANGELES**  
3142 Wilshire Blvd  
DUnkirk 3-2910

**SAN FRANCISCO**  
57 Post St.  
SUlter 1-7440

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



# Tv programing and costs

# COMPARAGRAPH

**T**his is the fourth of SPONSOR's new Comparagraph sections. It is designed to give readers a monthly updating on tv network programs, sponsors and costs plus basic data of interest to users of spot tv. Each Comparagraph section will provide some new material in addition to the up-to-date facts on the network tv picture. For example, this section will contain a list of the top 200 spot tv spenders during the last quarter of 1956 plus the spending of these same 200 during the previous three quarters of last year. Future issues will carry new breakdowns of data in the spot tv field. The next Comparagraph will be featured in the 16 March issue of SPONSOR.

- 1** *Network program profile provides sponsored hour data . . . see below*
- 2** *Cost-per-1,000 for top 10 night and daytime programs . . . page 40*
- 3** *Alphabetical list of new shows includes cost data . . . page 42*
- 4** *Comparagraph gives day-by-day chart of all net shows . . . page 44*
- 5** *Spot tv basics cover top 200 advertisers in 1956 . . . page 50*

## 1. NETWORK PROGRAM PROFILE

### AVERAGE COST OF PROGRAMING BY TYPES

| Cost                  | Number | Cost                | Number | Cost             | Number | Cost                | Number |
|-----------------------|--------|---------------------|--------|------------------|--------|---------------------|--------|
| Hour drama            |        | Half-hour drama     |        | Situation comedy |        | Hour comedy-variety |        |
| \$59,000              | 12     | \$35,235            | 17     | \$37,177         | 17     | \$65,555            | 9      |
| Half-hour comedy-var. |        | Half-hour adventure |        | Quiz             |        | Daytime serials     |        |
| \$39,375              | 6      | \$30,374            | 16     | \$26,801         | 15     | \$10,429*           | 7      |

\*Per week of five quarter-hour shows, other programs are once-weekly

### NUMBER OF SPONSORED HOURS: LIVE AND FILM\*

#### Daytime

| Network | Sponsored hours | % live | % film |
|---------|-----------------|--------|--------|
| ABC     | 11.75           | 8.5    | 91.5   |
| CBS     | 34.25           | 90.5   | 9.5    |
| NBC     | 18.33           | 83.6   | 16.4   |

#### Nighttime

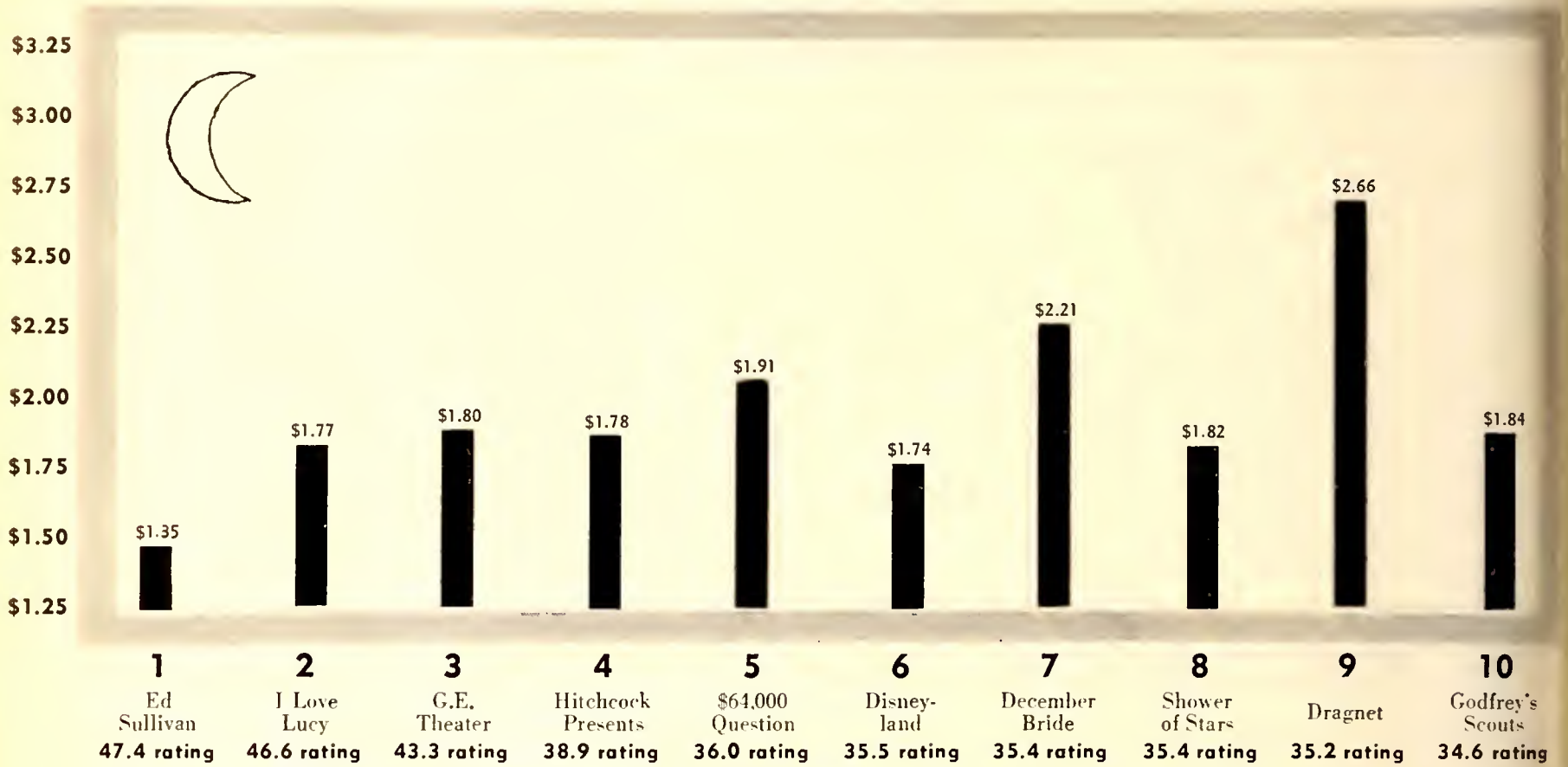
| Network | Sponsored hours | % live | % film |
|---------|-----------------|--------|--------|
| ABC     | 21.75           | 47.1   | 52.9   |
| CBS     | 27.25           | 54.1   | 45.9   |
| NBC     | 23.75           | 67.4   | 32.6   |

\*For week of 10-16 February.

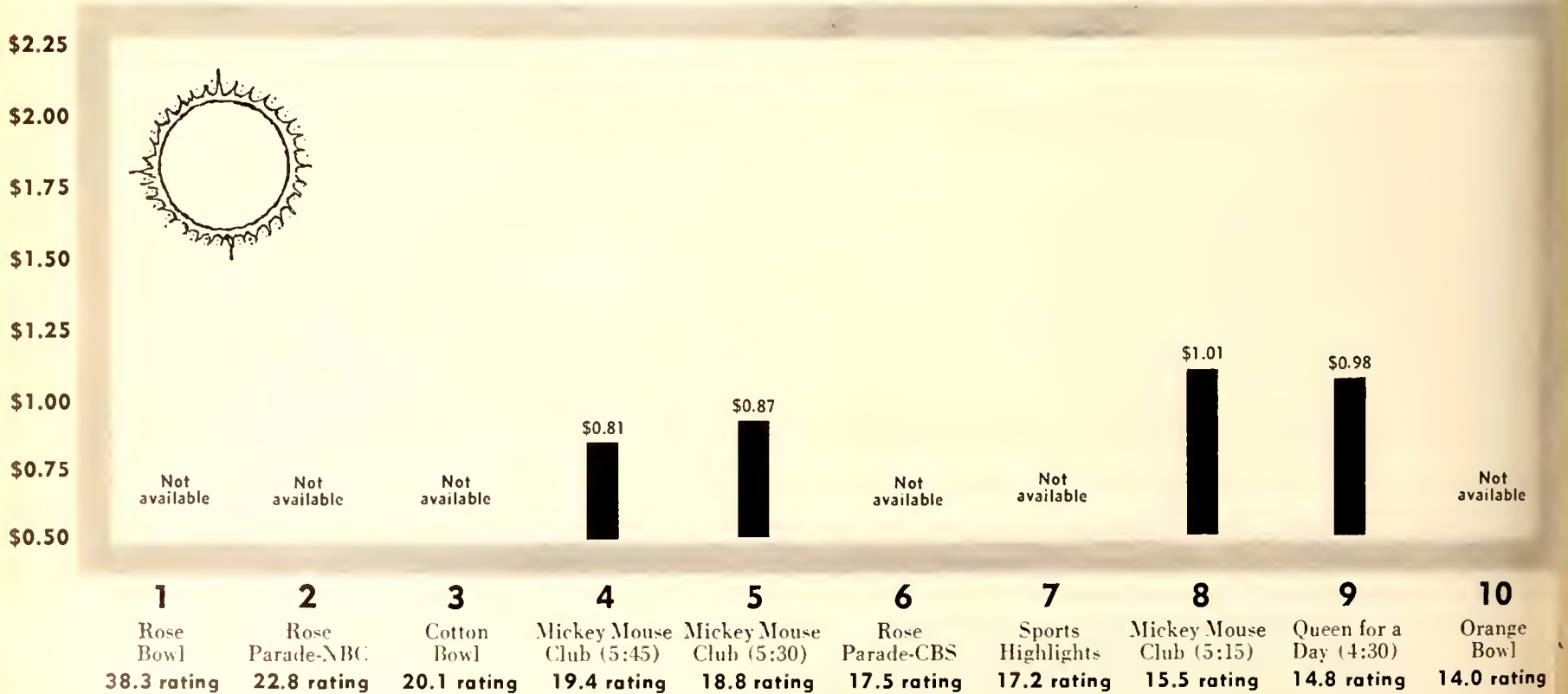
# 2. NETWORK SHOW COST-PER-1,000

Cost-per-1,000 charts below provide an efficiency comparison for the top 10 nighttime and the top 10 weekday programs during the two weeks ending 12 January 1957. Ratings shown are A. C. Nielsen (average audience basis). Time costs are computed by SPONSOR with discounts applicable only to the show being measured. They are thus a measure of the show's efficiency and not the advertiser's buying power. Cost figures for the New Year's Day daytime shows are not included because of their special one-time nature. Talent costs are SPONSOR estimates. Top 25 network shows and audience composition according to ARB are on page at right.

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



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



NOTE: Homes reached used in cost-per-1,000 calculation are A. C. Nielsen (average audience) for two weeks ending 12 January 1957.



**TOP 25: ARB \***

**Rating**

|                        |      |
|------------------------|------|
| 1. Ed Sullivan         | 59.0 |
| 2. I Love Lucy         | 51.9 |
| 3. Perry Como          | 46.0 |
| 4. G.E. Theatre        | 44.0 |
| 5. Shower of Stars     | 42.6 |
| 6. Alfred Hitchcock    | 42.3 |
| 7. \$64,000 Question   | 40.8 |
| 8. You Bet Your Life   | 40.1 |
| 9. Disneyland          | 39.8 |
| 10. Godfrey's Scouts   | 39.4 |
| 11. People Are Funny   | 37.9 |
| 12. I've Got A Secret  | 37.0 |
| 13. Lawrence Welk      | 36.6 |
| 14. Lassie             | 35.9 |
| 14. What's My Line     | 35.9 |
| 16. December Bride     | 34.9 |
| 16. Red Skelton        | 34.9 |
| 18. Burns & Allen      | 34.3 |
| 19. \$64,000 Challenge | 33.8 |
| 20. Your Hit Parade    | 33.5 |
| 21. Phil Silvers       | 33.3 |
| 22. Wyatt Earp         | 33.1 |
| 23. Gunsmoke           | 32.9 |
| 24. Ernie Ford         | 31.9 |
| 25. The Millionaire    | 31.3 |

**Audience Composition**

|                        | M   | W   | C   |
|------------------------|-----|-----|-----|
| 1. Ed Sullivan         | 34% | 41% | 26% |
| 2. I Love Lucy         | 31  | 43  | 26  |
| 3. Perry Como          | 33  | 41  | 26  |
| 4. G.E. Theatre        | 37  | 45  | 18  |
| 5. Shower of Stars     | 31  | 50  | 19  |
| 6. Alfred Hitchcock    | 39  | 47  | 14  |
| 7. \$64,000 Question   | 37  | 51  | 12  |
| 8. You Bet Your Life   | 35  | 48  | 17  |
| 9. Disneyland          | 20  | 26  | 55  |
| 10. Godfrey's Scouts   | 32  | 44  | 24  |
| 11. People Are Funny   | 32  | 40  | 28  |
| 12. I've Got a Secret  | 36  | 50  | 14  |
| 13. Lawrence Welk      | 37  | 47  | 17  |
| 14. Lassie             | 23  | 29  | 48  |
| 14. What's My Line     | 40  | 52  | 8   |
| 16. December Bride     | 31  | 45  | 24  |
| 16. Red Skelton        | 38  | 46  | 16  |
| 18. Burns & Allen      | 31  | 43  | 26  |
| 19. \$64,000 Challenge | 41  | 53  | 6   |
| 20. Your Hit Parade    | 37  | 47  | 16  |
| 21. Phil Silvers       | 30  | 37  | 33  |
| 22. Wyatt Earp         | 34  | 34  | 32  |
| 23. Gunsmoke           | 36  | 40  | 24  |
| 24. Ernie Ford         | 36  | 48  | 16  |
| 25. The Millionaire    | 34  | 48  | 18  |

\*January 1957

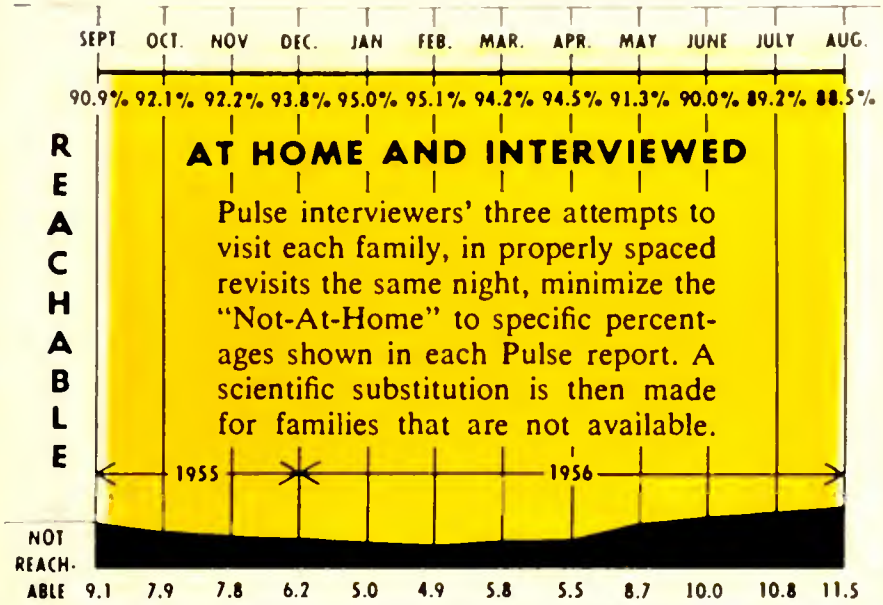
*"The service with the most subscribers"*

**LARGEST SAMPLING OUTSIDE U. S. CENSUS**

**DO YOU KNOW?**

Pulse interviewers make an original attempt plus two follow-up attempts to visit with the same family. And remember, Pulse is the sole service able to measure *out-of-home* television and radio, program by program, station by station, additive to the home audience, with correct, meaningful identification.

Here you see a full year's record—and of course the largest population areas have occupations, working hours, and diversions that tend to maximize "Not-At-Homes." More families are at home in smaller markets.



**PULSE'S 3 TRY'S—typical of costliest "tailor-made" surveys**

Please bear in mind that what Pulse does every month as part of its *regular* service, is ordinarily done only occasionally, chiefly in expensive, "one-time" surveys. *Pulse's highly accurate audience composition data is vitally important knowledge.*

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



**RURAL AND URBAN COVERAGE**

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

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



# 3. ALPHABETICAL PROGRAM INDEX

## Sponsored Nighttime Network Programs 6-11 p.m.

| PROGRAM                     | COST      | SPONSORS AND AGENCIES  | PROGRAM                      | COST    | SPONSORS AND AGENCIES   |
|-----------------------------|-----------|--|------------------------------|---------|---|
| Air Power: Dr-F             | \$ 37,000 | Prudential, Calkins & Holden   | Line-Up: My-F                | 31,000  | Brown & Wm'son, Bates; PGC Y.   |
| Steve Allen Show: V-L       | 63,000    | Brown & Williamson, Bates; Jergens, Orr; U. S. Time (2/24, 3/10), Peck; Vitamin Corp (2/17, 3/3), BBDO | Lone Ranger: A-F             | 24,000  | Gen Mills, DFS; Swift, Mc-E   |
| Amateur Hour: V-L           | 23,000    | Pharmaceuticals, Kletter   | *Lux Video Theatre: Dr-L     | 43,000  | Lever Bros, JWT   |
| Ray Anthony Show: Mu-L      | 17,000    | Plymouth, Grant  | Meet the Press: I-L          | 7,500   | Johns Manville, JWT; alt wks ope  |
| *Red Barber's Corner: Sp-L  | 3,000     | State Farm Ins, NLB  | Millionaire: Dr-F            | 32,000  | Colgate, Bates  |
| Beat the Clock: Q-L         | 18,000    | Hazel Bishop, Spector  | *Robert Montgomery: Dr-L     | 52,000  | S. C. Johnson, NLB; Mennen Co. C  |
| Jack Benny: C-F             | 65,000    | Amer Tobacco, BBDO   | Mr. Adams & Eve: Sc-F        | 41,000  | Colgate, LGN; R. J. Reynolds E.   |
| Big Story: Dr-L&F           | 33,000    | Amer Tobacco, SSCB; Ralston Purina (3/8 start), Gardner  | Name that Tune: Q-L          | 23,000  | Kellogg, Burnett; Whitehall, Bates  |
| Big Surprise: Q-L           | 33,000    | Purex, W&G; Speidel, NCK   | Navy Log: Dr-F               | 32,000  | Amer Tobacco, SSCB; U.S. Rub F. D. Richards   |
| Blondie: Sc-F               | 37,500    | Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank  | NBC News: N-L                | 9,500†† | American Can, Compton; Miles W. Sperry-Rand, YGR; Studebal  |
| Bold Journey: A-F           | 8,000     | Ralston Purina, GBB  |                              |         | Packard, B&B; Time-Life, YGR seg  |
| Jim Bowie: A-F              | 32,000    | Amer Chiclé, Bates; Chesebrough-Ponds, Mc-E  | *Noah's Ark Dr-F (last 2/26) | 38,000  | Max Factor, DDB; LGM, Mc-E  |
| Broken Arrow: A-F           | 31,000    | Gen Elect, YGR; Miles, Wade  | Omnibus: M-L&F               | 80,000  | Aluminium, JWT; Union Carbide   |
| The Brothers: Sc-F          | 39,000    | Lever Bros (2/19 start), JWT; Shaeffler, Seeds   | Ozark Jubilee: V-L           | 18,000  | Carbon, J. M. Mathes  |
| Buccaneers: A-F             | 24,000    | Sylvania, JWT  | Ozzie & Harriet: Sc-F        | 36,000  | Amer Chiclé, Bates (alt wks 10:30); co-op 10:30-11  |
| Burns & Allen: Sc-F         | 33,000    | Carnation, Wasey; Goodrich, BBDO   | Panic: Dr-F (3/5 start)      | 41,000  | Eastman Kodak, JWT  |
| Caesar's Hour: V-L          | 114,000   | Babbitt, DFS; Benrus (2/23, 3/9), LGN; Knomark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald        | People Are Funny: M-F        | 24,000  | LG&M, Mc-E; Max Factor, DDB   |
| Cavalcade of Sports: Sp-L   | 35,000    | Gillette, Maxon  | People's Choice: Sc-F        | 34,000  | R. J. Reynolds, Esty; Toni, North   |
| Cheyenne: A-F               | 90,000    | Gen Elect, YGR, BBDO & Grey  | Person to Person: I-L        | 34,000  | Borden, YGR; P&G, YGR   |
| Circle Theatre: Dr-L        | 40,000    | Armstrong Cork, BBDO   | Playhouse 90: Dr-L&F         | 117,000 | Amer Oil, J. Katz; Hamm, Ca Mithun; Time-Life, YGR  |
| Circus Boy: A-F             | 34,000    | Reynolds Alum, Clinton E. Frank, Buchanan  |                              |         | Amer Gas, LGN; Bristol-Myers, BB Philip Morris, Burnett; Royal Ty writer (2/28, 3/14), YGR; Sin YGR |
| Climax: Dr-L                | 55,000    | Chrysler, Mc-E   | Private Secretary: Sc-F      | 36,000  | Amer Tob, BBDO  |
| Nat King Cole: Mu-L         | 14,000    | Carter, SSCB   | Rin Tin Tin: A-F             | 32,000  | Nabisco, K&E  |
| *Perry Como: V-L            | 108,000   | Gold Seal, North; Kleenex, FCB; Noxzema, SSCB; RCA, K&E; S&H Stamps, SSCB; Sunbeam, Perrin-Paus        | Roy Rogers: A-F              | 32,000  | Gen Foods, B&B  |
| Conflict: Dr-F              | 90,000    | Chesebrough-Ponds, JWT & Mc-E  | 77th Bengal Lancers: A-F     | 41,000  | Gen Foods, YGR  |
| Joseph Cotten Show: Dr-F    | 38,000    | Campbell Soup, BBDO; Lever Bros, BBDO  | Phil Silvers Show: Sc-F      | 42,000  | PGC (2/26 start), Burnett; R Reynolds, Esty   |
| Crossroads: Dr-F            | 31,000    | Chevrolet, Camp-Ewald  | *Sir Lancelot: A-F           | 24,000  | Amer Home Prod, Bates; Lever B SSCB   |
| Bob Cummings Show: Sc-F     | 36,000    | Colgate, Brown; R. J. Reynolds, Esty   | Sgt. Preston: A-F            | 32,000  | Quaker Oats, WBT  |
| John Daly News: N-L         | 6,000††   | Du Pont (3/14 start), BBDO; General Cigar, YGR   | *Dinah Shore: Mu-L           | 22,000  | Chevrolet, Camp-Ewald   |
| December Bride: Sc-F        | 28,000    | Gen Foods, B&B   | \$64,000 Challenge: Q-L      | 32,000  | P. Lorillard, YGR; Revlon, BBDO   |
| Disneyland: M-F             | 75,000    | Amer. Motors, BFGD & Geyer; Amer. Dairy, Camp-Mithun; Derby, McE                                       | \$64,000 Question: Q-L       | 32,000  | Revlon, BBDO  |
| Do You Trust Wife: Q-F      | 35,000    | LG&M, DFS  | *Red Skelton: C-L&F          | 48,000  | S. C. Johnson FCB; Pet Milk, Gar  |
| Dragnet: My-F               | 37,000    | LG&M, Mc-E; Schick, W&L  | Stanley: Sc-L                | 41,000  | Amer Tobacco, SSCB; Toni, Tath Laird  |
| DuPont Theatre: Dr-F        | 37,000    | DuPont, BBDO   | Gale Storm Show: Sc-F        | 39,500  | Nestle, B. Houston; Helene Cu Weiss & Geller  |
| Wyatt Earp: A-F             | 30,000    | Gen Mills, DFS; P&G, Compton   | Studio One: Dr-L             | 45,000  | Westinghouse, Mc-E  |
| Doug Edwards News: N-L&F    | 9,500††   | Whitehall, Bates; 1 seg & 2 alt segs open  | Ed Sullivan Show: V-L        | 69,000  | Lincoln-Mercury, K&E  |
| Father Knows Best: Sc-F     | 38,000    | Scott Paper, JWT   | Sunday News Special: N-L     | 9,500   | Pharmaceuticals, Kletter  |
| Eddie Fisher: Mu-L          | 20,000    | Coca Cola, Mc-E; Planters, Goodkind, Joice & Morgan (ev 4th show alt W&F)                              | Telephone Time: Dr-F         | 31,000  | Bell, Ayer  |
| Ford Show: V-L              | 33,000    | Ford, JWT  | This Is Galen Drake: V-L     | 15,000  | Best Foods, Guild, Bascom & Bon   |
| Ford Theatre: Dr-F          | 36,000    | Ford, JWT  | This Is Your Life: D-L       | 52,000  | PGC, D&B  |
| G.E. Theatre: Dr-F          | 45,000    | Gen Elect, BBDO  | Danny Thomas: Sc-F           | 33,000  | Armour, FCB; Kimberly-Clark, FC   |
| Giant Step: Q-L (last 2/27) | 23,000    | Gen Mills, BBDO  | To Tell The Truth: Q-L       | 22,000  | Pharmaceuticals, Kletter  |
| Jackie Gleason: V-L         | 102,500   | Bulova, Mc-E; P. Lorillard, LGN  | Treasure Hunt: Q-L           | 21,000  | Mogen David, Weiss & Geller   |
| Godfrey's Scouts: V-L       | 28,000    | Lipton, YGR; Toni, North   | *TV Playhouse: Dr-L          | 52,000  | Alcoa, Fuller, Smith & Ross; G year, YGR  |
| *Arthur Godfrey Time: V-L   | 38,000††  | Amer. Home Prod, YGR; Bristol-Myers, YGR; Kellogg, Burnett; Pillsbury, Burnett                         | 20th Century Fox: Dr-F       | 110,000 | Revlon, C. J. LaRoche   |
| George Gobel: C-L           | 45,000    | Armour, FCB; Pet Milk, Gardener  | Twenty-One: Q-L              | 30,000  | Pharmaceuticals, Kletter  |
| Gunsmoke: A-F               | 38,000    | LG&M, DFS; Sperry Rand (1 wk in 4), YGR  | U.S. Steel Hour: Dr-L        | 58,000  | U.S. Steel, BBDO  |
| Hey Jeannie: Sc-F           | 41,000    | P&G, Compton; LG&M, Mc-E   | The Vise: Dr-F               | 19,500  | Sterling Drug, DFS  |
| Hitchcock Presents: My-F    | 34,000    | Bristol-Myers, YGR   | Voice of Firestone: Mu-L     | 24,000  | Firestone, Sweeney & James  |
| *Hold That Note: Q-L        | 23,000    | Lanolin Plus, Seeds  | Wednesday Fights: Sp-L       | 45,000  | Mennen, Mc-E; Pabst, Burnett  |
| Hiram Holliday: A-F         | 42,000    | Gen Foods, YGR   | Lawrence Welk: Mu-L          | 14,500  | Dodge, Grant  |
| (last 2/27)                 |           |  | Welk Top Tunes: V-L          | 16,500  | Dodge & Plymouth, Grant   |
| Robin Hood: A-F             | 28,000    | Johnson & Johnson, YGR; Wildroot, BBDO   | West Point: Dr-F             | 40,000  | Gen Foods, B&B  |
| I Love Lucy: Sc-F           | 45,000    | Ford (3/4), JWT; Gen Foods, YGR; P&G, Grey   | What's My Line: Q-L          | 28,000  | Helene Curtis, Ludgin; Sperry-R YGR   |
| I've Got a Secret: Q-L      | 24,000    | R. J. Reynolds, Esty   | Jonathan Winters: C-L        | 12,500  | Lewis-Howe, DFS; Vicks, BBDO  |
| Kaiser Alum. Hour: Dr-L     | 58,000    | Kaiser Alum, YGR   | Wire Service: Dr-F           | 77,000  | Miller Brewing, Mathiesson; R Reynolds, Esty; 1/4 sust  |
| *Kraft Tv Theatre: Dr-L     | 34,000    | Kraft, JWT   | Jane Wyman Show: Dr-F        | 27,000  | P&G, Compton  |
| Kukla, Fran & Ollie: J-L    | 34,000    | Gordon Bkng, Ayer; & co-op   | You Asked For It: M-F        | 14,000  | Skippy Peanut Butter, GBB   |
| Lassie: A-L                 | 34,000    | Campbell Soup, BBDO  | You Bet Your Life: Q-F       | 35,000  | DeSoto, BBDO; Toni, North   |
| Life of Riley: Sc-F         | 32,000    | Gulf Oil, YGR  | Loretta Young Show: Dr-F     | 40,000  | P&G, B&B & Compton  |
|                             |           |  | Your Hit Parade: Mu-L        | 46,000  | Amer Tobacco, BBDO; Warner H nut, SSC&B   |
|                             |           |  | You're On Your Own: Q-L      | 23,000  | Hazel Bishop, Spector   |
|                             |           |  | Zane Grey Theatre: Dr-F      | 41,500  | Ford, JWT; 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 16 Feb. thru 15 Mar. Program types are indicated as follows: (A) Adven (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Se) Situ Comedy, (Sp) Sports, (V) Variety.

(Continued bottom of pages 46, 4)



# There's a NEW Champion!

... Longer Reach!

... Terrific Punch!

- Popular with Everyone!

the big comer now  
in this fabulous Eastern  
Wisconsin market is



The  
BIG

5

MAXIMUM POWER  
THE NTH\* TOWER

THE BEST FILMS! THE TOP WESTERNS!  
DAILY EXCLUSIVE FEATURES!  
BEST LOCAL AND REGIONAL PROGRAMS!

ABC AND SELECTED CBS

Where annual retail sales  
top a billion! Where drug store  
sales exceed 22½ million!  
And food sales are more  
than 250 million.

THERE'S A BOOK  
ABOUT THIS NEW CHAMP

Every Headley-Reed TV man has it.  
Shows you how smart you'll be  
to get a piece of this  
new champion.

**NOW!** they're all looking up to  
**WFRV-TV**

Soren H. Munkhof, Exec. V. Pres.  
and Gen'l. Mgr.

CHANNEL 5  
GREEN BAY, WISCONSIN

*\*NTH "Nearest to Heaven" -- highest  
antenna above average terrain not only  
in Wisconsin but in 5 state area*



4.

DAYTIME

C O M P A G

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

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

The network schedule on this and following pages (46, 47) includes regularly scheduled programming on the air between 16 February and 15 March (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30



# COMPARAGRAPH

16 FEB. - 15 MAR.

| WEDNESDAY                        | THURSDAY   |  |   | FRIDAY   |  |                                  | SATURDAY |  |  |
|----------------------------------|--|--|---|--|--|----------------------------------|----------|--|--|
| NBC                              | ABC  | CBS  | NBC   | ABC  | CBS  | NBC                              | ABC      | CBS  | NBC  |
| Home<br>partie                   |  | Carry Moore<br>Nestle alt sust<br>Toni alt Swift | Home<br>partie                              |  | Carry Moore<br>sust<br>Swift                       | Home<br>partie                   |          | Capt Kangaroo<br>sust<br>Brown Shoe                        | Howdy Doody<br>Continental<br>Haking alt<br>Sweets Co                      |
| Home                             |  | Arthur Godfrey<br>Gen Foods<br>Scott Paper       | Home  |  | Johnson & Johnson<br>alt sust<br>Lever             | Home                             |          | Mighty Mouse<br>Gen Foods alt<br>Colgate                   | I Married Joan<br>sust   |
| Price Is Right<br>sust           |  | Kellogg<br>Pillsbury                             | Price Is Right<br>sust                      |  | Yardley alt<br>Pitts Plate Glass<br>Staley alt SOS | Price Is Right<br>sust           |          | Winky Dink<br>sust   | Fury<br>Gen Foods<br>alt Borden  |
| Truth or<br>Consequences<br>sust |  | Strike It Rich<br>Colgate                        | Truth or<br>Consequences<br>sust            |  | Strike It Rich<br>Colgate                          | Truth or<br>Consequences<br>sust |          | Texas Rangers<br>Gen Mills<br>alt<br>Sweets Co             | Cowboy Theatre<br>Sweet Co<br>alt sust<br>sust                             |
| Tic Tac Dough<br>sust            |  | Valiant Lady<br>Toni alt<br>Nestle               | Tic Tac Dough<br>Kraft<br>sust              |  | Valiant Lady<br>Gen Mills                          | Tic Tac Dough<br>sust            |          | Big Top<br>sust  | sust<br>sust   |
| It Could Be You<br>sust          |  | Love of Life<br>Amer Home Prod                   | It Could Be You<br>sust                     |  | Love of Life<br>Amer Home Prod                     | It Could Be You<br>sust          |          | Big Top  | Mr Wizard<br>sust  |
| Brown & Wmson<br>Corn Prod       |  | Search for<br>Tomorrow<br>P&G                    | Welch, Brillo                               |  | Search for<br>Tomorrow<br>P&G                      | Brillo, Pharmaco                 |          |  |  |
| No net service                   |  | Guiding Light<br>P&G                             | No net service                              |  | Guiding Light<br>P&G                               | No net service                   |          | Lone Ranger<br>Gen Mills<br>alt Nestle<br>(1-2, 2/16 only) | Your Figure is<br>Your Fortune<br>Warner<br>(1-2-3-2 only)                 |
| No net service                   |  | News<br>(1-1:10) sust                            | No net service                              |  | News<br>(1-1:10) sust                              | No net service                   |          | No net service   | No net service   |
| No net service                   |  | Stand Up & Be<br>Counted<br>sust                 | No net service                              |  | Stand Up & Be<br>Counted<br>sust                   | No net service                   |          | Hockey<br>Carling Brewing<br>(2-concl)                     | No net service   |
| No net service                   |  | As the World<br>Turns<br>sust                    | No net service                              |  | As the World<br>Turns<br>P&G                       | No net service                   |          | Hockey   | Basketball<br>(2:30-4:30)<br>Carter Prod<br>Bristol Myers<br>Brown & Wmson |
| No net service                   |  | Our Miss Brooks<br>sust                          | No net service                              |  | Our Miss Brooks<br>sust                            | No net service                   |          |  |  |
| Tenn Ernie<br>P&G                |  | Nestle alt sust                                  | Tenn Ernie<br>P&G                           |  | Johnson & Johnson<br>alt sust                      | Tenn Ernie<br>P&G                |          |  |  |
| Swift alt<br>Brown & Wmson       |  | Art Linkletter<br>Kellogg<br>Pillsbury           | Miles                                       |  | Art Linkletter<br>Lever Bros<br>Swift              | Stand Brands                     |          |  |  |
| Matinee<br>(3-4)<br>partie       | Afternoon Film<br>Festival<br>(3-1:30)<br>partie | Big Payoff<br>Colgate                            | Matinee<br>(3-4)<br>partie                  | Afternoon Film<br>Festival<br>(3-1:30)<br>partie | Big Payoff<br>Colgate                              | Matinee<br>(3-4)<br>partie       |          | Hockey   | Basketball   |
| Matinee                          | Afternoon Film<br>Festival                       | Bob Crosby<br>Toni alt Swift<br>P&G              | Matinee                                     | Afternoon Film<br>Festival                       | Bob Crosby<br>SOS alt Swift<br>Gen Mills           | Matinee                          |          | Hockey   | Basketball   |
| Queen for a Day<br>Borden        | Afternoon Film<br>Festival                       | Brighter Day<br>P&G                              | Queen for a Day<br>Redd-Walp alt<br>Sunkist | Afternoon Film<br>Festival                       | Brighter Day<br>P&G                                | Queen for a Day<br>Borden        |          | Eye on N.Y.<br>sust  | Basketball   |
| Mennen<br>Corn Prod              |  | Secret Storm<br>Amer Home Prod                   | Miles                                       |  | Secret Storm<br>Amer Home Prod                     | Dew, Corn Prod                   |          |  |  |
| P&G                              | No net service                                   | Edge of Night<br>P&G                             | P&G   | No net service                                   | Edge of Night<br>P&G                               | P&G                              |          |  | Horse Racing—<br>Hialeah Park  |
| Modern Romances<br>Sterling Drug |  | Modern Romances<br>sust                          | Modern Romances<br>sust                     |  | Modern Romances<br>sust                            | Sterling Drug                    |          |  |  |
| Comedy Time<br>sust              | Mickey Mouse<br>Club<br>co-op                    |  | Comedy Time<br>sust                         | Mickey Mouse<br>Club<br>co-op                    |  | Comedy Time<br>sust              |          |  |  |
|                                  | Pillsbury alt<br>Am-Par                          |  | Welch alt sust                              |  |  | Pharmaco alt<br>sust             |          |  |  |
|                                  | Bristol Myers<br>Bristol Myers                   |  |   |  | Gen Mills<br>Gen Mills                             |                                  |          |  |  |

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 sponsorship, and two CBS participating shows, *Good Morning*, 7:00-8:00 a.m. and *Capt. Kangaroo*, 8:00-9:00 a.m., both Monday-Friday.

All times are Eastern Standard. Participating sponsors

are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. This is a change from the previous Comparagraph (printed in yellow and black) which included costs, name of agency, place of origination. This data now appears as part of an alphabetical listing of all network tv programs starting page 42.



# 4. NIGHTTIME

# COMPACT

|       | SUNDAY   |   |  | MONDAY   |   |   | TUESDAY   |   |  |
|-------|--|---|--|--|---|---|---|---|--|
|       | ABC  | CBS   | NBC  | ABC  | CBS   | NBC   | ABC   | CBS   | NBC  |
| 6:00  |  |   |  |  |   |   |   |   |  |
| 6:15  |  | Telephone Time<br>Bell                              | Meet The Press<br>Johns Manville<br>alt<br>sust                                |  |   |   |   |   |  |
| 6:30  |  |   |  |  |   |   |   |   |  |
| 6:45  |  | Air Power<br>Prudential                             | Roy Rogers<br>Gen Foods  |  | D Edwards<br>Whitehall  |   |   | D Edwards<br>Whitehall<br>alt sust                        |  |
| 7:00  |  |   |  |  |   |   |   |   |  |
| 7:15  | You Asked for It<br>Skippy Peanut<br>Butter        | Lassie<br>Campbell Soup                             | 77th Bengal<br>Lancers<br>Gen Foods  | Kukla, Fran<br>& Ollie<br>Gordon Bkng-co-op                    |   |   | Kukla, Fran<br>& Ollie<br>Gordon Bkng-co-op                 |   |  |
| 7:30  |  |   |  | John Daly News<br>Genl Cigar                                   | D Edwards<br>Whitehall  |   | John Daly News<br>Genl Cigar                                | D Edwards<br>Whitehall                                    |  |
| 7:45  | Amateur Hour<br>Pharmaceuticals<br>(7:30-8:30)     | Pvt. Secy. alt<br>wks Jack Benny<br>Amer Tobacco    | Circus Boy<br>Reynolds Alum  | Wire Service<br>R. J. Reynolds                                 | Robin Hood<br>Johnson & Jhsn<br>alt Wildroot                    | Nat King Cole<br>Carter<br>News<br>Stude-Pack alt<br>American Can                                   | Cheyenne<br>Gen Electric<br>(alt wks<br>7:30-8:30)          | Name That Tune<br>Whitehall alt<br>Kellogg                | Jonathan Winters<br>Lewis-Howe<br>alt Vicks<br>News<br>sust                      |
| 8:00  |  |   |  |  |   |   |   |   |  |
| 8:15  | Amateur Hour                                       | Ed Sullivan<br>Lincoln-Mercury<br>(8-9)             | Steve Allen<br>Jergens, Brown<br>& Williamson,<br>Vitamin Corp<br>US Time Corp | Wire Service<br>Miller Brewing<br>alt sust                     | Burns & Allen<br>Carnation alt<br>Goodrich                      | Sir Lancelot<br>Amer Home alt<br>Lever Bros<br>(3 wks in 4)   | Conflict<br>Chesebrough-<br>Ponds<br>(alt wks<br>7:30-8:30) | Phil Silvers<br>P&G (2/26 start)<br>alt<br>R. J. Reynolds | Big Surprise<br>Puter alt<br>Spedel  |
| 8:30  |  |   |  |  |   |   |   |   |  |
| 8:45  | Open Hearing<br>sust                               | Ed Sullivan   | Steve Allen  | Voice of<br>Firestone<br>Firestone                             | Talent Scouts<br>Lipton<br>alt Toni                             | Stanley-Toni alt<br>Amer Tob (3 in 4)<br>Prod Showcase (1 in<br>4, 8-9:30) Hancock<br>RCA-Whirlpool | Wyatt Earp<br>Gen Mills<br>alt P&G                          | Brothers<br>Lever Bros.<br>(2/19 start) alt<br>Sheaffer   | Noah's Ark<br>(last 2/26)<br>Panic (3/5 start)<br>L&M alt<br>Max Factor          |
| 9:00  |  |   |  |  |   |   |   |   |  |
| 9:15  | Omnibus<br>Aluminium<br>Union Carbide<br>(9-10:30) | G. E. Theatre<br>Gen Electric                       | Tv Playhouse<br>Goodyear alt<br>Alcoa<br>(9-10, 3 wks in 4)                    | Bishop Sheen<br>co-op  | I Love Lucy<br>P&G alt<br>Gen Foods<br>Ford Motor<br>(3/4 only) | Twenty-One<br>Pharmaceuticals<br>(3 wks in 4)   | Broken Arrow<br>Gen Electric<br>alt Miles                   | To Tell The<br>Truth<br>Pharmaceuticals                   | Jane Wyman<br>P&G<br>March of Medicine<br>Smith, Kline & Fr<br>(9:30-10:30, 3/5) |
| 9:30  |  |   |  |  |   |   |   |   |  |
| 9:45  | Omnibus  | Hitchcock<br>Theatre<br>Bristol-Myers               | Chevy Hour<br>Chevrolet<br>(9-10, 1 wk in 4)                                   | Week Top Tunes<br>New Talent<br>Dodge-Plymouth<br>(9:30-10:30) | Dec Bride<br>Gen Foods  | Robt Montgomery<br>S. C. Johnson<br>alt Mennen<br>(9:30-10:30)                                      | Cavalcade<br>Theatre<br>DuPont                              | Red Skelton<br>Pet Milk alt<br>S. C. Johnson              | Circle Theatre<br>Armstrong<br>(alt wks<br>9:30-10:30)                           |
| 10:00 |  |   |  |  |   |   |   |   |  |
| 10:15 | Omnibus  | \$64,000<br>Challenge<br>Revlon alt<br>P. Lorillard | Loretta Young<br>P&G   | Week Top Tunes   | Studio One<br>Westinghouse<br>(10-11)                           | Robt Montgomery   | It's Polka Time<br>co-op                                    | \$64,000<br>Question<br>Revlon                            | Kaiser Alum Hr<br>Kaiser Alum<br>(alt wks<br>9:30-10:30)                         |
| 10:30 |  |   |  |  |   |   |   |   |  |
| 10:45 |  | What's My Line<br>Sperry-Rand<br>alt H Curtis       | No net service   |  | Studio One  |   |   | Do You Trust<br>Your Wife<br>L&M                          | Hold That Note<br>Lanolin Plus   |

## Index continued . . . 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, B&B (T & Th sust)  | Hockey: Sp-L           |                     | Carling Brewing, Lang F  |
| Basketball: Sp-L        | 20,000††   | Carter, SSCB; Bristol Myers, DCS&S;<br>Brown & Wmson, Bates; 1 seg<br>open wksly, 3 segs open alt   | Howdy Doody: Ju-L      | 24,000              | Cont Baking, Bates; Sweet Co<br>1/2 open alt wks   |
| Big Payoff: Q-L         | 6,000††    | Colgate, Houston (T sust)   | It Could Be You: Q-L   | 3,000††             | Amer Home Prod, Geyer; I<br>Brown & Wm'son, ds<br>Prod, C. L. Miller; All to<br>Wade; Lehn & Fink, M E W<br>Rich K. Manoff; 5 segs open          |
| Brighter Day: S-L       | 10,000 wk  | P&G, Y&R  |                        |                     | Campbell Soup, Burnel<br>Burnett; Lever Bros, 120<br>bury, Burnett; Simoniz, GR<br>Brands, JWT; Swift, ME  |
| Capt. Gallant: A-F      | 31,000     | Heinz, Maxon  | Art Linkletter: V-L    | 4,000††             | Amer Home Prod, Bates  |
| Comedy Time: Sc-F       | rerun      | Pharmco, DCS&S; Welch, Rich. K.<br>Manoff; 8 segs open & 2 alt segs<br>open   |                        |                     | Gen Mills, DFS; Nestle, I-E<br>Ciba, JWT   |
| Cowboy Theatre: A-F     | 2,500††    | Sweets Co, Eisen; 3 segs open; 4 segs<br>open alt wks   | Love of Life: S-L      | 10,000 wk           | Amer-Paramount, Buchan A   |
| Bob Crosby: V-L         | 3,150††    | Best Foods, DFS, Ludgin; Brown &<br>Wmson, Bates; Gen Mills, Knox-<br>Reeves; Gerber, D'Arcy; Mentho-<br>latum, JWT; P&G, Wesson, Fitz-<br>gerald; 1 seg  | Lone Ranger: A-F       | 18,000              | Tat-Laird; Bristol-Myer; DCS&S<br>nation, Wasey; Coca la.<br>Gen Mills, Knox Ree<br>Carson Roberts, Miles, ade<br>Mining, BBDO; Pillsbu B        |
| Edge of Night: S-L      | 17,000 wk  | Compton; SOS, Mc-E; Swift, Mc-E,<br>JWT; Toni, North; P&G, B&B  | Medical Horizons: D-L  | 22,000              | SOS, Mc-E; 8 segs co-<br>Gen Foods, B&B; Colgate ales  |
| Fury: A-F               | 33,000     | Gen Foods, B&B; Borden, Y&R   | Mickey Mouse Club: J-F | 5,040 to<br>6,300†† | Alberto Culver, Wade; Sling<br>Sweets Co, Eisen; 2 segs open   |
| Arthur Godfrey: V-L     | 4,150††    | Bristol-Myers, Y&R; Gen Foods, Y&R;<br>Kellogg, Burnett; Mutual of Omaha,<br>Bozell & Jacobs; Norwich, B&B;<br>Pillsbury, Burnett; Scott Paper,<br>JWT; Sherwin Williams, FGS&R;<br>Simoniz, Y&R; Stand Brands, Bates | Mighty Mouse: J-F      | 20,000              | Best Foods, DFS, Ludgin; rd G<br>H. Alley & Richards Cam<br>Burnett; Gen Motors Camp<br>Ewald; Hoover, Burnet; John<br>Johnson, Y&R; Lever Bros. |
| Guiding Light: S-L      | 10,000 wk  | P&G, Compton  | Modern Romances: S-L   | 2,700††             |  |
| *Huckle & Jeckle: J-F   | 6,000      | Sweets Co., Eisen; Johnson John-<br>son, Y&R  | Garry Moore: V-L       | 3,600††             |  |

\*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 16 Feb. thru 15 Mar. Program types are indicated as follows: (A) Ad (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) J in Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sp) Sports, (V) Variety.



# GRAPH

16 FEB. - 15 MAR.

| WEDNESDAY   | THURSDAY  |  |   | FRIDAY  |   |  | SATURDAY                                       |   |  |     |
|---|---|--|---|---|---|--|--|---|--|-----|
|   | NBC   | ABC  | CBS   | NBC   | ABC   | CBS  | NBC  | ABC   | CBS  | NBC |
|   |   |  | D Edwards<br>Whitehall                          |   |   | D Edwards<br>sust  |  |   |  |     |
|   | Kukla, Fran<br>& Ollie<br>Gordon Bking co-op<br>Daily G Ctg off 3 7<br>Du Pont sts 3/11 | No net service   |   | Kukla, Fran<br>& Ollie<br>Gordon Bking co-op<br>Daily G Ctg off 3 8<br>Du Pont sts 3/15 | No net service  |  | This Is<br>Galen Drake<br>Best Foods           | Vincent Lopez<br>sust                             |  |     |
| Eddie Fisher<br>Coca Cola alt<br>Planters<br>News<br>Time alt Miles                             | Lone Ranger<br>Gen Mills alt<br>Swift   | Sgt. Preston<br>Quaker Oats                              | Dinah Shore<br>Chevrolet<br>News<br>Sperry Rand | Rin Tin Tin<br>Nabisco  | Beat the Clock<br>H. Bishop                           | Eddie Fisher<br>Coca Cola alt<br>Planters<br>News<br>Miles                           | Famous Film<br>Festival<br>parties<br>(7:30-9) | Buccaneers<br>Sylvania                            | People Are<br>Funny<br>Toni alt<br>R. J. Reynolds                                  |     |
| Hiram Holliday<br>(last 2 27) G Fd<br>Chevalier's Paris<br>Breast O' Chicken<br>(8-9, 3-6 only) | Circus Time<br>partic   | Bob Cummings<br>Colgate alt<br>R. J. Reynolds            | You Bet Yr Life<br>DeSoto alt<br>Toni           | Jim Bowie<br>Amer Chile alt<br>Chesebrough-<br>Ponds                                    | West Point<br>Gen Foods                               | Blondie<br>Toni alt<br>Nestle  | Film Festival                                  | Jackie Gleason<br>Bulora<br>P. Lorillard<br>(8-9) | Perry Como<br>(4-9)<br>8 & 11 Stamps<br>Nozzema                                    |     |
| Father Knows<br>Best<br>Scott Paper   | Circus Time   | Climax<br>Chrysler<br>(8:30-9:30,<br>3 wks in 4)         | Dragnet<br>L&M alt Schlek                       | Crossroads<br>Chevrolet   | Zane Grey<br>Gen Foods<br>alt Ford                    | Life of Riley<br>Gulf Oil  | Film Festival                                  | Jackie Gleason                                    | Sunbeam<br>Kimberly-Clark<br>RCA, Gold Seal  |     |
| Kraft Theatre<br>Kraft (9-10)   | Danny Thomas<br>Armour alt<br>Kimberly-Clark  | Shower of Stars<br>Chrysler<br>(8:30-9:30,<br>1 wk in 4) | People's Choice<br>Borden alt P&G               | Treasure Hunt<br>Mogen David  | Mr. Adams & Eve<br>Colgate alt<br>R. J. Reynolds      | Jos Cotton Show<br>Campbell alt<br>Lever Bros<br>(3 wks in 4)                        | Lawrence Welk<br>Dodge<br>(9-10)               | Gale Storm<br>Nestle alt<br>Helene Curtis         | Caesar's Hr<br>(9-10, 3 in 4)<br>Benrus, Babbitt<br>Quaker Oats<br>Knemark, Wesson |     |
| Kraft Theatre   | Bold Journey<br>Ralston-Purina  | Playhouse 90<br>Singer alt<br>Bristol-Myers              | Ford Show<br>Ford                               | The Vise<br>Sterling Drug   | Playhouse of<br>Stars<br>Schlitz                      | Big Story<br>Ralston Purina alt<br>Amer Tob (3 in 4)<br>Chevy Show<br>(9-10, 1 in 4) | Lawrence Welk                                  | Hey Jeannie<br>P&G<br>alt L&M                     | Color Carnival<br>RCA-Whirlpool<br>Olds (9-10:30<br>1 wk in 4)                     |     |
| This Is<br>Your Life<br>P&G   | Air Time '57<br>sust  | Playhouse 90<br>Bristol-Myers<br>alt<br>Royal Typewriter | Lux Theatre<br>Lever Bros<br>(10-11)            | Ray Anthony<br>Plymouth<br>(10-11)  | Line-Up<br>P&G alt Brown<br>& Williamson              | Cavalcade of<br>Sports<br>Gillette<br>(10-concl)                                     | Ozark Jubilee<br>Am Chicle<br>alt sust         | Gunsmoke<br>L&M alt<br>Sperry-Rand                | Geo Gebel<br>Armour alt Pet<br>(3 wks in 4)  |     |
| No net service  |   | Playhouse 90<br>Phillip Morris<br>alt Amer Gas           | Lux Theatre                                     | Ray Anthony   | Person to Person<br>Amer Oil & Hamm<br>alt Time, Inc. | Red Barber<br>St Farm Ins  | Ozark Jubilee<br>co-op                         | You're On Your<br>Own<br>Hazel Bishop             | Hit Parade<br>Amer Tob<br>alt Hudnut   |     |

| PROGRAM           | COST      | SPONSORS AND AGENCIES   |
|-------------------|-----------|---|
| more (cont.)      |           | Nestle, Mc-E; Pittsburgh Plate Glass, Maxon; SOS, Mc-E; Staley, RGR; Swift, JWT, Mc-E; Toni; North; Yardley, Ayer; 1 seg & 2 alt segs open  |
| Brooks; Sc-F      | rerun     | Best Foods, DFS; Gerber, D'Arcy; Johnson & Johnson, YGR; Nestle, Mc-E; 5 segs open & 5 alt segs open  |
| ference: I-L      | 8,500     | Corn Prod, C. L. Miller   |
| or a Day: M-L     | 3,000††   | Amer Home Prod, Geyer; Borden, YGR; Brown & Wm'son, Seeds; Chicken of Sea, Wasey; Corn Prod, C. L. Miller; Dow, McM-JGA; Lehn & Fink, Mc-E; Mennen, Mc-E; Miles, Wade; PGC, Compton; Reddi-Wip, RGR; Sandura, Hicks & Griest; Stand Brands, Bates; Sun-kist, FCB; Toni, North |
| for Tomorrow: S-L | 10,000 wk | PGC, Burnett  |
| orm: S-L          | 9,500 wk  | Amer Home Prod, Bates   |
| et Rich: M-L      | 15,000 wk | Colgate, Bates  |
| as,angers: A-F    | 18,000    | Gen Mills, Tat-Laird; Sweets Co, Eisen  |
| nie Ford: V-L     | 3,500††   | Brown & Wm'son, Seeds; Miles, Wade; Minute Maid, Bates; PGC, BGB; Stand Brands, Bates; Swift, Mc-E  |

| PROGRAM               | COST      | SPONSORS AND AGENCIES   |
|-----------------------|-----------|---|
| Tic Tac Dough: Q-L    | 2,500††   | Kraft, JWT; Mentholatum, JWT; Sweets Co, Eisen; Toni, North; 6 segs & 2 alt segs open   |
| Valiant Lady: S-L     | 10,000 wk | Gen Mills, DFS; Nestle, Mc-E; Stand Brands, JWT; Toni, Tatham-Laird; Wesson, Fitzgerald |
| Wild Bill Hickok: A-F | 27,000    | Kellogg, Burnett  |

## Specials and Spectaculars for 16 Feb. - 15 Mar.


|                                   |           |  |
|-----------------------------------|-----------|--|
| *Chevalier's Paris: Dr-F          | once only | Breast O' Chicken, FCB-3 6                   |
| Chevy Show: V-L                   | \$145,000 | Chevrolet, Camp-Ewald-2 22, 3 10             |
| March of Medicine: D-F            | once only | Smith, Kline & French, Doremus-Eshleman-3 5  |
| *Producers' Showcase: Dr-Mu-L     | 320,000   | RCA-Whirlpool, KGE; John Hancock Mc-E-3 4    |
| *Sat Color Carnival: Dr-Mu-L      | 150,000   | RCA-Whirlpool, KGE; Oldsmobile, Brother-2 16 |
| See It Now: D-F                   | 125,000   | Pan Am, JWT-3 3                              |
| Shower of Stars: V-L              | 140,000   | Chrysler, Mc-E-3 7                           |
| *Washington Sq.: V-L              | 125,000   | Helene Curtis, Ludgin                        |
| Wide Wide World: M-L              | 195,000   | Gen Motors, Brother & Camp-Ewald             |
| *Your Figure is Your Fortune: M-L | once only | Warner Lingerie, La Roche-3 2                |

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

of 16 Feb. thru 15 Mar. 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) Situation Comedy, (Sp) Sports, (V) Variety.







# **THE GREATEST AUDIENCE SWING IN DAYTIME TV HISTORY...**

is now taking place. Viewers by the millions are shifting to NBC's power-packed line-up of daytime hits.

And the trend is unmistakable — no matter which research service you use — Nielsen, ARB or Trendex.

According to Nielsen, NBC average daytime audiences are up 43% over last year's.\* The competition is down 12%. So great is the appeal of these fresh new shows that the entire level of daytime sets-in-use is being raised.

Afternoons, NBC, with a 49% increase over last year, is clearly the Number One Network. The second network has dropped 7%. Queen For A Day and Comedy Time are the two top-rated, regularly-scheduled adult programs in all daytime television.

Mornings, NBC has scored a 27% upswing in the 11 am-1 pm time period. At the same time the competition has dropped 16%.

Advertisers, too, are moving toward NBC daytime shows, attracted by their strong line-up of star sales-personalities. This January, sponsored time on NBC daytime has increased 40% over last January.

**Daytime or evening, more people view the  
NBC TELEVISION  
NETWORK  
than any other network.\*\***

\*Nielsen, Jan. 1, 1956-1957 (11 am-5:30 pm, M-F)

\*\*Nielsen Coverage Service Study #2 (Spring 1958) Weekly Viewing Data

# 5. SPOT TELEVISION BASICS

## Brown & Williamson

occupies No. 1 slot among  
spot tv clients, replacing P&G

Spot tv dollar expenditures, based on data computed by N. C. Rorabaugh Co. and released by the Television Bureau of Advertising, are shown below for the top 200 clients during the last quarter of 1956. For the first time since the data were released (the first report covered the final quarter of 1955), P&G was not the top spender. The soap firm's expenditure of \$2,324,000 during last year's final quarter compares with a figure of about \$4 million during the fourth quarter of 1955. Brown & Williamson, which has occupied second or third place, hops into first place though its level of spending remains relatively unchanged. Among the top 200 were the Republican Party, whose expenditures of \$772,400 put it in 28th place and the Democratic Party, whose spending of \$448,300 put it in 47th place. TvB's president Norman E. Cash noted that 16 clients each accounted for more than \$1 million in gross time expenditures compared with 13 during the corresponding quarter of 1955. Among those appearing for the first time in TvB's top 200 list are Bon-Ami Co., United Fruit Co., Miller Brewing, Kaiser Aluminum, Max Factor, Helene Curtis, Kimberly-Clark, Lanvin Parfum, Lionel Corp. and Sears Roebuck.

## WHAT 4TH QUARTER TOP 200 SPENT IN SPOT TV

| Rank | Advertiser             | 1st Quarter 1956 | 2nd Quarter 1956 | 3rd Quarter 1956 | 4th Quarter 1956 | Rank | Advertiser           | 1st Quarter 1956 | 2nd Quarter 1956 | 3rd Quarter 1956 | 4th Quarter 1956 |
|------|------------------------|------------------|------------------|------------------|------------------|------|----------------------|------------------|------------------|------------------|------------------|
| 1.   | Brown & Williamson     | \$2,921,900      | \$2,673,400      | \$2,826,700      | \$2,866,700      | 26.  | Chrysler             | 481,700          | 414,600          | 189,300          | 828,500          |
| 2.   | Sterling Drug          | 2,252,800        | 2,138,500        | 2,040,500        | 2,391,600        | 27.  | American Chicle      | 224,300          | 301,200          | 152,600          | 802,300          |
| 3.   | Procter & Gamble       | 5,782,800        | 6,541,000        | 2,873,700        | 2,324,400        | 28.  | Republican Party     |                  |                  |                  | 772,400          |
| 4.   | Continental Baking     | 761,400          | 1,103,200        | 1,387,500        | 2,012,800        | 29.  | Warner-Lambert       | 725,900          | 745,400          | 853,400          | 729,600          |
| 5.   | General Foods          | 2,053,800        | 2,978,200        | 2,440,200        | 1,939,200        | 30.  | General Motors       | 1,264,200        | 1,170,700        | 351,300          | 700,700          |
| 6.   | Philip Morris          | 1,542,200        | 1,833,100        | 2,070,000        | 1,924,100        | 31.  | P. Lorillard         | 229,500          | 460,600          | 762,000          | 696,600          |
| 7.   | Colgate-Palmolive      | 1,583,100        | 2,115,700        | 1,839,900        | 1,775,900        | 32.  | Esso                 | 531,500          | 528,000          | 444,700          | 687,800          |
| 8.   | Robert Hall            | 869,100          | 973,800          | 943,200          | 1,664,400        | 33.  | Max Factor           |                  |                  |                  | 678,200          |
| 9.   | Anahist                |                  |                  |                  | 1,523,100        | 34.  | Harold F. Ritchie    | 642,000          | 546,900          | 485,800          | 667,000          |
| 10.  | Lever Bros.            | 471,000          | 1,263,900        | 1,502,300        | 1,297,800        | 35.  | Shell Oil            | 324,600          | 403,200          | 630,200          | 642,200          |
| 11.  | National Biscuit       | 1,478,400        | 1,735,900        | 1,141,900        | 1,180,300        | 36.  | Charles Antell       | 847,300          | 843,700          | 467,000          | 616,100          |
| 12.  | Ford Motor             | 985,100          | 762,900          | 406,200          | 1,178,500        | 37.  | Ralston-Purina       | 149,400          | 165,500          | 232,600          | 596,300          |
| 13.  | Carter Products        | 1,059,900        | 916,500          | 1,391,700        | 1,167,200        | 38.  | Pepsi Cola           | 373,700          | 545,700          | 488,800          | 584,800          |
| 14.  | Miles Laboratories     | 1,696,900        | 1,392,600        | 1,103,000        | 1,162,200        | 39.  | Peter Paul           |                  |                  |                  | 583,700          |
| 15.  | Coca-Cola              | 654,800          | 1,215,400        | 783,900          | 1,043,400        | 40.  | J. A. Folger         | 531,300          | 317,900          | 206,400          | 571,500          |
| 16.  | Grove Laboratories     |                  |                  |                  | 1,018,400        | 41.  | Northern Paper Mills | 448,400          | 453,100          | 371,900          | 525,200          |
| 17.  | Kellogg                | 1,780,000        | 1,139,600        | 917,100          | 978,400          | 42.  | National Presto Ind. |                  |                  |                  | 522,500          |
| 18.  | Corn Products Refining | 425,900          | 611,400          | 775,000          | 976,100          | 43.  | Simmons              |                  | 270,500          | 360,300          | 503,500          |
| 19.  | Bulova                 | 1,228,400        | 1,121,600        | 973,000          | 975,600          | 44.  | Seven-Up             | 368,400          | 175,300          | 155,600          | 502,200          |
| 20.  | Liggett & Myers        | 1,122,900        | 1,237,400        | 1,129,800        | 910,700          | 45.  | Helaine Seager       | 725,800          | 890,000          | 681,100          | 483,800          |
| 21.  | American Tel. & Tel.*  | 1,143,300        | 976,700          | 786,600          | 897,400          | 46.  | Glamorene            |                  |                  |                  | 482,500          |
| 22.  | Avon                   | 174,000          | 157,600          | 110,500          | 865,600          | 47.  | Democratic Party     |                  |                  |                  | 448,300          |
| 23.  | American Tobacco       |                  | 133,600          | 157,700          | 841,900          | 48.  | R. J. Reynolds       | 487,800          | 558,700          | 465,000          | 441,200          |
| 24.  | International Latex    |                  |                  | 474,900          | 835,000          | 49.  | Ballantine           | 429,600          | 514,200          | 485,300          | 423,200          |
| 25.  | Nestle                 | 542,400          | 524,000          | 474,600          | 834,000          | 50.  | American Home Foods  | 313,800          | 317,600          | 362,000          | 407,000          |

NOTE: A blank in the first three quarters indicates that the company was not one of the top 200 in the third quarter. It does not necessarily mean the

company was not in the top 200 in the first or second quarter. \*Includes all regional telephone companies.



Some people believe that anything which is new is not good.

**This is reactionary**



Others believe that anything new is good because it's new... **This is revolutionary**



**At KSTP, 1957 brought many new developments... the whole Northwest is talking about them. And they're good because they're good for business... your business.**



**First**, there's a new **QUALITY** programming concept, the result of months of scientific research in 10,000 Northwest homes to determine what radio listeners want to hear and when they want to hear it.



**Second**, KSTP's new \$125,000 transmitter delivers the new shows with **HI-FI** quality for better reception and easier tuning.



**Third**, the revised and expanded KSTP music library now includes **40,000** selections of the world's finest and most popular music.



**Fourth**, KSTP's new Mobile Unit, plus NBC's Hot Line Service delivers instantaneous coverage of local, national and international news.



It all adds up to Radio '57 Style from the "Northwest's **QUALITY** Station". For further information, contact your nearest Petry office or a KSTP representative.



# KSTP

## Radio

50,000 WATTS

**MINNEAPOLIS • ST. PAUL Basic NBC Affiliate**

**"The Northwest's QUALITY Station"**

**Represented by Edward Petry & Co., Inc.**



**WHAT TOP 200 SPENT IN SPOT TV FOR 1956 . . .**

| Rank | Advertiser              | 1st Quarter 1956 | 2nd Quarter 1956 | 3rd Quarter 1956 | 4th Quarter 1956 | Rank | Advertiser              | 1st Quarter 1956 | 2nd Quarter 1956 | 3rd Quarter 1956 | 4th Quarter 1956 |
|------|-------------------------|------------------|------------------|------------------|------------------|------|-------------------------|------------------|------------------|------------------|------------------|
| 51.  | Anheuser-Busch          | 325,400          | 405,300          | 398,300          | <b>405,700</b>   | 100. | Armstrong               |                  |                  | 231,000          | <b>249,100</b>   |
| 52.  | Ward Baking             | 162,200          | 161,400          | 122,700          | <b>401,900</b>   | 101. | Lanvin                  |                  |                  |                  | <b>249,000</b>   |
| 53.  | Piel Bros.              | 394,200          | 353,800          | 342,100          | <b>395,200</b>   | 102. | Frontier Foods          |                  |                  | 106,400          | <b>247,800</b>   |
| 54.  | Lipton                  | 212,888          |                  | 298,100          | <b>394,600</b>   | 103. | Duffy-Mott              |                  |                  |                  | <b>247,300</b>   |
| 55.  | Socony Mobil Oil        | 227,400          | 400,400          | 207,300          | <b>393,600</b>   | 104. | Monarch Wine            |                  |                  |                  | <b>246,700</b>   |
| 56.  | Wrigley                 | 107,300          | 175,300          | 323,700          | <b>392,800</b>   | 105. | Block Drug              | 751,200          | 613,100          | 330,000          | <b>243,500</b>   |
| 57.  | National Dairy†         | 200,500          | 376,800          | 282,600          | <b>386,700</b>   | 106. | Campbell                | 495,600          | 380,500          | 81,200           | <b>239,100</b>   |
| 58.  | Food Mfrs.              |                  |                  |                  | <b>382,100</b>   | 107. | Gilmar Record           |                  |                  |                  | <b>236,300</b>   |
| 59.  | Wesson Oil & Snow Drift | 346,600          | 387,800          | 393,300          | <b>370,400</b>   | 108. | Commercial Solvents     |                  |                  |                  | <b>236,100</b>   |
| 60.  | Proctor Electric        |                  |                  |                  | <b>367,400</b>   | 109. | Best Foods              | 349,400          | 193,100          | 136,000          | <b>236,100</b>   |
| 61.  | Pillsbury               |                  |                  | 99,000           | <b>353,600</b>   | 110. | Anderson Clayton        |                  |                  | 74,700           | <b>235,300</b>   |
| 62.  | Standard Oil of Ind.    | 230,200          | 341,200          | 325,500          | <b>350,200</b>   | 111. | Rath Packing            | 108,100          | 200,600          | 247,200          | <b>234,700</b>   |
| 63.  | H. J. Heinz             | 327,300          | 344,100          | 316,900          | <b>346,000</b>   | 112. | Bon Ami                 |                  |                  |                  | <b>234,400</b>   |
| 64.  | Associated Products     |                  |                  | 294,500          | <b>345,700</b>   | 113. | Avoset Co.              |                  |                  |                  | <b>232,900</b>   |
| 65.  | Sinclair                |                  |                  | 157,900          | <b>341,900</b>   | 114. | General Cigar           | 110,000          | 127,400          | 131,000          | <b>215,800</b>   |
| 66.  | Plough, Inc.            |                  |                  | 109,300          | <b>339,600</b>   | 115. | Bristol-Myers           | 384,800          | 175,300          | 94,600           | <b>209,400</b>   |
| 67.  | Pabst                   | 313,500          | 207,500          | 640,400          | <b>339,000</b>   | 116. | Kaiser Aluminum         |                  |                  |                  | <b>207,400</b>   |
| 68.  | Minute Maid             | 839,000          |                  | 83,900           | <b>335,900</b>   | 117. | Swift                   | 100,000          | 317,700          | 467,100          | <b>207,000</b>   |
| 69.  | Wm. B. Reily            | 120,000          | 132,600          | 170,600          | <b>335,500</b>   | 118. | Safeway Stores          | 211,300          | 301,200          | 259,400          | <b>206,500</b>   |
| 70.  | E. & J. Gallo           | 388,400          | 236,700          | 176,000          | <b>329,700</b>   | 119. | Top Value Enterprises   | 147,000          | 266,200          | 264,400          | <b>203,900</b>   |
| 71.  | Adell Chemical          |                  | 118,500          | 269,600          | <b>329,300</b>   | 120. | Sealy Mattress          | 218,700          | 202,500          | 173,900          | <b>200,600</b>   |
| 72.  | Florida Citrus Comm.    | 698,500          | 589,000          | 358,200          | <b>326,700</b>   | 121. | Canada Dry              |                  |                  |                  | <b>200,000</b>   |
| 73.  | Kimberly-Clark          |                  |                  |                  | <b>324,400</b>   | 122. | Borden                  | 573,600          | 545,200          | 165,700          | <b>199,100</b>   |
| 74.  | Mars, Inc.              |                  |                  |                  | <b>311,500</b>   | 123. | Wildroot                | 341,300          | 190,300          | 140,700          | <b>197,500</b>   |
| 75.  | Tea Council             |                  |                  | 234,600          | <b>311,200</b>   | 124. | Petri Wine              |                  |                  |                  | <b>196,700</b>   |
| 76.  | Beech-Nut Life Savers‡  | 262,700          | 314,100          | 332,800          | <b>309,900</b>   | 125. | Nehi                    |                  | 616,000          | 733,900          | <b>194,200</b>   |
| 77.  | Clorox                  |                  |                  | 348,700          | <b>307,900</b>   | 126. | F. & M. Schaefer        | 213,500          | 122,100          | 118,800          | <b>193,700</b>   |
| 78.  | Hamm Brewing            | 260,300          | 324,300          | 417,900          | <b>306,700</b>   | 127. | Langendorf Bakeries     | 145,500          | 189,200          | 173,400          | <b>192,700</b>   |
| 79.  | Sunshine Biscuit        | 203,100          | 212,800          | 91,300           | <b>302,900</b>   | 128. | National Carbon         |                  |                  |                  | <b>191,600</b>   |
| 80.  | Lionel                  |                  |                  |                  | <b>298,600</b>   | 129. | Dr. Pepper              |                  | 198,300          | 241,900          | <b>187,000</b>   |
| 81.  | Carnation§              | 258,800          | 301,300          | 298,100          | <b>296,900</b>   | 130. | Chesebrough-Ponds       | 474,500          | 414,500          | 350,500          | <b>186,000</b>   |
| 82.  | Pharmaceuticals, Inc.** | 267,500          | 225,900          | 177,300          | <b>294,500</b>   | 131. | San Francisco Brewing   | 155,500          | 121,800          | 201,000          | <b>184,800</b>   |
| 83.  | Pacific Coast Borax     | 214,900          | 295,500          | 297,300          | <b>290,300</b>   | 132. | Cream of Wheat          | 221,500          | 162,600          | 139,700          | <b>184,100</b>   |
| 84.  | DuPont                  |                  |                  |                  | <b>282,800</b>   | 133. | Gillette††              | 497,700          | 530,700          | 356,200          | <b>184,000</b>   |
| 85.  | Falstaff Brewing        | 377,900          | 330,000          | 236,100          | <b>280,400</b>   | 134. | Sears Roebuck           |                  |                  |                  | <b>183,100</b>   |
| 86.  | M. J. B. Co.            | 116,500          | 208,900          | 244,400          | <b>278,800</b>   | 135. | Sardeau                 | 135,300          | 293,700          | 106,600          | <b>182,400</b>   |
| 87.  | E. F. Drew              |                  |                  |                  | <b>277,600</b>   | 136. | General Electric        | 124,700          | 459,300          | 274,400          | <b>181,500</b>   |
| 88.  | Quaker Oats             |                  | 147,700          | 136,600          | <b>274,500</b>   | 137. | Drug Research           |                  |                  |                  | <b>180,700</b>   |
| 89.  | Carling Brewing         | 261,000          | 437,600          | 323,300          | <b>273,000</b>   | 138. | Benrus Watch            | 417,000          | 401,800          | 292,800          | <b>179,600</b>   |
| 90.  | Buitoni Products        | 135,800          | 123,800          | 96,000           | <b>266,900</b>   | 139. | Duncan Coffee           | 148,300          | 194,500          | 178,400          | <b>179,000</b>   |
| 91.  | Grocery Store Prods     |                  |                  |                  | <b>264,000</b>   | 140. | American Sugar Refining |                  |                  |                  | <b>176,300</b>   |
| 92.  | American Bakeries       |                  |                  |                  | <b>261,300</b>   | 141. | Chunky Chocolate Corp.  |                  |                  |                  | <b>176,200</b>   |
| 93.  | General Mills           |                  |                  |                  | <b>256,100</b>   | 142. | A & P                   | 286,600          | 233,800          | 208,400          | <b>174,000</b>   |
| 94.  | Drackett Co.            |                  |                  |                  | <b>253,900</b>   | 143. | Wander Co.              |                  |                  |                  | <b>173,400</b>   |
| 95.  | Vick Chemical           |                  |                  |                  | <b>252,400</b>   | 144. | Studebaker-Packard      |                  |                  |                  | <b>173,100</b>   |
| 96.  | Standard Brands         | 285,600          | 673,100          | 370,000          | <b>251,400</b>   | 145. | Coty, Inc.              |                  |                  |                  | <b>172,900</b>   |
| 97.  | Gold Seal               |                  |                  |                  | <b>251,000</b>   | 146. | Lucky Lager Brewing     | 202,200          | 148,900          | 156,700          | <b>172,800</b>   |
| 98.  | Hills Bros. Coffee      | 403,500          | 249,600          | 174,100          | <b>250,200</b>   | 147. | Kroger Co.              | 156,900          | 191,700          | 157,700          | <b>171,900</b>   |
| 99.  | RCA                     | 344,000          | 471,700          | 341,700          | <b>249,800</b>   | 148. | Foremost Dairies        |                  | 123,500          | 155,400          | <b>170,300</b>   |

†Includes Kraft Foods Co. Now includes Lifesavers. ‡Includes Albers Milling Co. \*\*Includes Serutan.

††Includes Toni and Paper Mate.





# TOP GUN

**IN THE HOUSTON  
MARKET!**

*We've Got The Rating  
Rustlers on the Run.  
They're Lookin'  
Down the Barrel  
of Houston's Top Gun.*

ABC's great program  
line-up plus KTRK-TV's  
hard riding promotion  
and local showmanship  
have done the job.

Congratulations  
to ABC!

## **KTRK-TV**

The Chronicle Station, Channel 13  
P. O. Box 12, Houston 1, Texas — ABC  
Basic

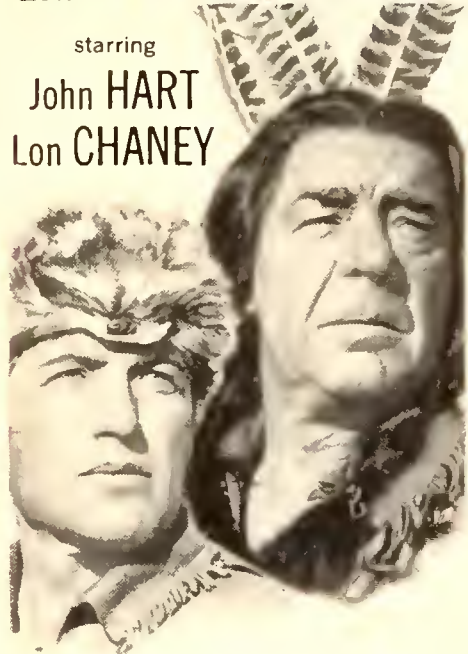
Houston Consolidated Television Co.  
General Manager, Willard E. Walbridge  
Commercial Manager, Bill Bennett

National Representatives:

Geo. P. Hollingbery Company  
500 Fifth Avenue  
New York 36, New York

# HAWKEYE AND THE LAST OF THE MOHICANS

starring  
John HART  
Lon CHANEY



James Fenimore Cooper's all-family classic has a ready-made audience. Hawkeye's everybody's idol! Thrilling outdoor action—an "Eastern" filmed on location in actual French-Indian War Country. You get better sponsor identification. Excellent markets still available. Wire or phone collect right now for your market before another sponsor beats you to it.



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

## WHAT TOP 200 SPENT IN SPOT TV . . .

| Rank | Advertiser                | 1st Quarter<br>1956 | 2nd Quarter<br>1956 | 3rd Quarter<br>1956 | 4th Quarter<br>1956 |
|------|---------------------------|---------------------|---------------------|---------------------|---------------------|
| 149. | Geo. Wiedemann Brew       | 128,200             | 163,600             | 134,400             | 167,900             |
| 150. | Texas Co.                 |                     |                     |                     | 167,800             |
| 151. | National Brewing          | 186,900             | 173,000             | 164,900             | 167,300             |
| 152. | Stephen F. Whitman        |                     |                     |                     | 166,900             |
| 153. | Revlon                    |                     | 1,191,400           | 435,000             | 166,700             |
| 154. | Paxton & Gallagher        | 155,100             | 179,200             | 166,100             | 165,400             |
| 155. | Schlitz Brewing           | 110,500             | 168,400             | 196,400             | 163,100             |
| 156. | Malt-O-Meal               |                     |                     |                     | 162,500             |
| 157. | La Rosa                   |                     |                     |                     | 160,800             |
| 158. | Salada Tea                | 355,900             | 298,900             | 191,800             | 160,100             |
| 159. | Armour                    | 340,500             | 257,900             | 120,500             | 158,500             |
| 160. | Better Living Enterprises | 393,900             | 329,100             | 433,300             | 156,100             |
| 161. | Blue Plate Foods          | 129,800             | 152,700             | 133,600             | 150,300             |
| 162. | Emerson Drug              | 107,600             | 152,900             | 155,700             | 146,600             |
| 163. | CBS                       | 115,600             | 143,100             | 123,400             | 146,500             |
| 164. | Standard Oil Co. of Ohio  | 199,900             | 110,900             | 82,200              | 144,600             |
| 165. | Beatrice Foods Co.        |                     |                     | 96,200              | 142,900             |
| 166. | Greyhound Corp.           | 115,600             | 287,800             | 93,500              | 142,600             |
| 167. | Montgomery Ward & Co.     |                     |                     |                     | 142,300             |
| 168. | W. F. McLaughlin          | 179,100             | 152,800             | 106,800             | 142,200             |
| 169. | Walgreen Co.              | 126,100             | 120,600             | 120,700             | 141,200             |
| 170. | New England Confee.       |                     |                     |                     | 135,800             |
| 171. | Frito Co.                 | 101,700             | 104,700             | 82,100              | 135,700             |
| 172. | Tidewater Associated Oil  |                     |                     | 136,700             | 135,700             |
| 173. | Whitehall Pharmaeal Co.   |                     |                     | 118,300             | 135,600             |
| 174. | Mayer, Oscar, & Co.       | 97,100              | 106,100             | 230,300             | 134,100             |
| 175. | Helene Curtis             |                     |                     |                     | 132,800             |
| 176. | Int. Milling Co.          |                     |                     |                     | 132,600             |
| 177. | Rayco Mfg. Co.            | 106,000             | 206,200             | 276,800             | 132,500             |
| 178. | G. Heileman Brewing       | 122,300             | 150,000             | 182,100             | 130,900             |
| 179. | Drewrys, Ltd.             | 134,000             | 177,500             | 147,200             | 129,400             |
| 180. | Gunther Brewing Co.       | 125,100             |                     | 126,600             | 128,800             |
| 181. | Phillips Petroleum        | 168,600             | 167,800             | 159,700             | 128,300             |
| 182. | Pfizer                    |                     |                     | 80,600              | 128,200             |
| 183. | Duquesne Brewing          | 138,200             | 121,800             | 124,900             | 127,900             |
| 184. | Lewis Food                | 212,000             | 194,800             | 126,500             | 123,800             |
| 185. | Continental Oil           | 124,500             | 139,000             | 120,700             | 123,800             |
| 186. | Jackson Brewing           | 153,000             | 143,600             | 147,700             | 122,300             |
| 187. | Regal Pale Brewing        |                     | 106,000             | 139,900             | 121,200             |
| 188. | Miller Brewing            |                     |                     |                     | 120,500             |
| 189. | Household Finanee         | 135,100             | 122,100             | 126,000             | 120,400             |
| 190. | American Character Doll   |                     |                     |                     | 118,100             |
| 191. | Bank of America           |                     |                     |                     | 117,200             |
| 192. | United Fruit              |                     |                     |                     | 117,000             |
| 193. | G. H. P. Cigar            |                     |                     | 92,000              | 115,400             |
| 194. | Stroh Brewing             | 100,300             | 101,800             | 85,100              | 114,100             |
| 195. | Richfield Oil             | 135,200             | 148,000             | 146,400             | 113,400             |
| 196. | Clairol                   |                     |                     |                     | 112,900             |
| 197. | Lone Star Brewing         |                     | 116,300             | 115,100             | 112,700             |
| 198. | Omar, Inc.                |                     |                     |                     | 112,200             |
| 199. | Pan-Am Southern Corp.     |                     |                     | 87,500              | 110,800             |
| 200. | General Tire & Rubber     |                     | 107,800             | 107,000             | 110,000             |



# WBAY



GREEN BAY



GIVES PERSONAL SERVICE TO  
the Land of Milk & <sup>M</sup>Honey\*



\*SMALL CITIES & BIG FARMS...A MILLION FOLKS

# SPONSOR ASKS

What have been your most successful publicity projects ?

**Robert A. Fuller**, *director of publicity, WCBS-TV, New York*

Every day of the week, a local station in New York must compete with the networks for space in the metropolitan dailies. The network programs have the bigger names, the bigger budgets. So when a local show makes the headlines, the cheers resound throughout the entire establishment.

To help build a local live program to a point where it is chosen by the



"pick the top shows before"

network for coast-to-coast transmission is, in my opinion, the most rewarding experience for any station publicity man. In the past year, three WCBS-TV programs have won that signal honor. The first is *Camera Three*, a frankly experimental educational show; the second is *Eye on New York*, starring reporter Bill Leonard, and the third and latest is the Vincent Lopez series.

How, you may ask, does publicity fit into these achievements? To answer this, I'll stick to a case history of *Camera Three*.

To the uninitiated, getting *Camera Three* on the network might seem like a minor victory, since WCBS-TV is owned and operated by CBS Television and is considered the network's key station. Recognition came only after two-and-one-half years of diligent effort in experimental and imaginative programming, the winning of both the George Foster Peabody and Ohio State University awards for cultural television, plus a myriad of laudatory comments from the New York press, many

educators and the viewing public.

The key here is the "laudatory comments from the New York press." Examples: "A brilliant, courageous program"—"An unusual and penetrating study of human relations"—"Always interesting and often really exciting."

Obviously, not every show a television series puts on the air can live up to raves. The trick is for the P. R. man to pick, after consultation with the producers, what he considers the top single shows, *before* they are broadcast, and then flood the critics with requests to review them. Does this work? I'll say it does. Just look at the record!!

**John O'Keefe**, *director of publicity, WRCA-TV, New York*

Probably the most successful publicity campaign conducted by WRCA-TV was the one which kicked off the



"caution—bathtub gin"

station's new blue chip feature film series *Movie 4*. The publicity department sent out a series of promotional gimmicks to the press. The most successful of these was the "bathtub gin" idea. The station scheduled the "Roaring Twenties" with Bogart and Cagney. We sent medicine bottles labeled, "Caution, bathtub gin"—if your prescription should run out during the "Roaring Twenties" over WRCA-TV just dial Ci 7-3300 (the station's number) and say Cagney sent you. The bottles were wrapped in French newspapers (as they often were during the Twenties) and sent to tv editors, columnists and trade publications. For

"Anna," the latest movie in the series we sent a glamour shot of the film's sultry Roman beauty, Silvana Mangano, accompanied by a cheesecake from Leone's Restaurant as "a Double serving of Italian cheesecake." (The total cost of three such promotions—\$41.)

If these added flourishes do nothing more than give dimension to one of the many tired press releases that land on the tv editor's desk during the course of the day then you have accomplished something.

To attract attention for some silent film classics the WRCA-TV publicity department sent a pretty girl dressed as a vamp, in a horse drawn carriage, accompanied by the two Wolfschmidt Russian Wolfhounds on an itinerary that included Madison Avenue, Rockefeller Center and other meccas of advertising.

Probably the most successful campaign in terms of space was for the *Nancy Berg Count Sheep* program which created a sensation in practically every big paper in the world. Although the idea for such a program was conceived by a secretary in the publicity department we cannot take credit for the final product. (Besides the show is no longer on the air.)

**Jo Ranson**, *publicity director, WMGM, New York*

In a couple of weeks big league baseball will be upon us and WMGM, as in the past, will be airing all the home and away games of the Brooklyn Dodgers. We've been calling attention to the Lucky Strike and Schaefer Beer sponsored games in a number of ways but one of the sprightliest has been through the medium of a series of first aid pamphlets issued by WMGM in cooperation with the Brooklyn chapter of the American Red Cross.

First aid and the Brooklyn Dodgers—they are synonymous—like ham and eggs, like Tallulah Bankhead and, you should forgive the expression, the



ants! A good way, it seemed to us, to promote all concerned was through the creation of a manual entitled "Care and Protection of Dodger Fans," and so Roy Popkin, press chief of the Brooklyn chapter, and I went to work on this project.

An ancient theory has it that there are four principal humors in the body. They are phlegm, blood, cholera and black bile. They are indeed the humors a Dodger fan experiences daily during the season. In the First Aid manuals we tried, apothecary-like, to compound a "just balance" of the four humors — all making for "good humor" in Dodger broadcast listeners.

Hundreds of columnists gave us space on the manuals on the care and feeding of Dodger fans. The wire ser-



"care and protection of Dodger fans"

ices, national magazines, house organs and many other publications spread the news of this fresh combination of program publicity and public service. The gospel of safety and accident prevention was transmitted across the country through these manuals. Virtually every network newscaster and sports broadcaster told his audiences about the manuals. Yes, Ed Murrow also read it on the air and gave full credit to all concerned. The manual was read into the *Congressional Record* and then included in an anthology of outstanding sports humor. The various manuals (there are some six or seven different editions now available) have become part of courses in journalism and public relations at NYU, CCNY, Univ. of Wisconsin, Univ. of Southern California, Mt. Holyoke and dozens of other institutions of learning in the country. The manuals have been copied in many parts of the country by Red Cross groups and others. On the screen one of the manuals was acted out at Ebbets Field for Paramount News watchers. To Pakistan went copies of the manual, requested by the Pakistan delegation to the UN. Where it will end, nobody knows, but WMGM knows the manuals have called successful attention to the Brooklyn baseball broadcasts.

# UNANIMOUS!

Hooper, Pulse, Nielsen, Cumulative Pulse  
All Agree!

# NO. 1

Radio Station in Houston is

# K-NUZ

**HOOPER** (Dec. 1956-Jan. 1957) K-NUZ leads all stations by a wide margin . . . 26.6% of the morning audience and 32.2% of the afternoon audience. This is almost double the audience of the second station from 7:00 AM to 6:00 PM.

**PULSE** (Oct.-Nov. 1956) K-NUZ is No. 1 in all rated time periods Monday through Saturday. Nine of the top ten five-time a week shows belong to K-NUZ.

**NIELSEN** (Dec. 1956) K-NUZ is No. 1 in Total Day Audience 6:00 AM to 12:00 Midnight, and K-NUZ is No. 1 in total audience 6:00 AM to 12:00 Midnight in the NSI area. K-NUZ is almost double the second station in the Metro audience!

**CUMULATIVE PULSE FOR HARRIS COUNTY** (Nov. 1956) K-NUZ reaches more homes in Harris County (home county) than any other Houston station on a daily basis and a weekly basis. K-NUZ delivers 226,200 homes in Harris County weekly or 74.2% of all homes in Harris County weekly.



Now . . . K-NUZ is the Leader by a GREATER MARGIN — Yet the rates are Low, Low, Low! Join the Rush for Choice Awaits. In Houston the swing is to RADIO . . . and Radio in Houston is . . .

# 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



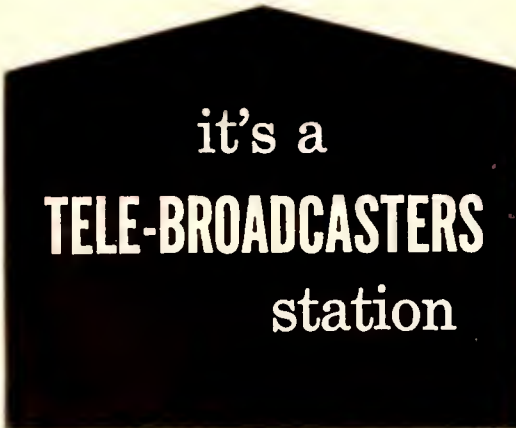


there's  
something  
special  
about...



**WPOP**

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



it's a  
**TELE-BROADCASTERS**  
station

**TELE-BROADCASTERS, Inc.**

41 East 42nd Street  
New York 17, N. Y.  
MUrray Hill 7-8436

*H. Scott Killgore, President*

**Owners and Operators of**  
**KUDL**, Kansas City, Missouri  
**WPOP**, Hartford, Conn.  
**WKXL**, Concord, New Hampshire  
**WKXV**, Knoxville, Tennessee



**Mr. Sponsor**

**John Alden: speaks for himself—on media**

**"N**etwork radio is a fine medium today," says Norwich Pharmacal's John Alden, v.p. in charge of advertising. "As a medium it deserves more study to define its place right now. I have confidence in it, but not much data to support this confidence."

Alden proves his confidence by participation in three NBC Radio shows with several Norwich Pharmacal Co. products. The shows include *Bandstand*, *Monitor* and *Five-Star Matinee*. With this buy, Norwich gets some eight to 15 messages into 165 markets.

"Some 50% of our multi-million budget this year is going into air media, from network radio to spot radio and spot tv," says Alden.

For Pepto-Bismol, one of the firm's 50 consumer products, Benton & Bowles (Norwich Pharmacal's agency) has bought segments of the daytime Godfrey simulcast. Norwich supplements this effort with spot radio fill-in in those markets where Godfrey either has no coverage or where the sales curve spells out trouble.

"But we never go in for less than 13 weeks at a time," says Alden.



*Alden finds network radio an effective buy for Norwich products today*

"You need at least 13 weeks to register a message on the bulk of the people you want to reach."

Alden measures the effectiveness of the Norwich air effort in a combination of ways. One measurement is the firm's actual sales pattern. another the Nielsen index.

"We also get reports from the field through our large sales force," says Alden. "But when you're in more than one medium importantly, it's hard to judge which has been most effective. All I know definitively is that spot radio has produced reactions when we've bought it in trouble spots. You can't make advertising impressions consistently without seeing some merchandise movement as a result."

Alden, who's one of some 50,000 to 75,000 (estimate's his) direct





## **INITIATIVE**

...the quality that always seeks new and better ways.

In serving our clients we prefer to use our initiative...give that extra measure of performance that makes their job easier, more productive.

We call it creative selling. It makes friends...as well as sales.

# **AVERY-KNODEL**

INCORPORATED



# KING-SIZE

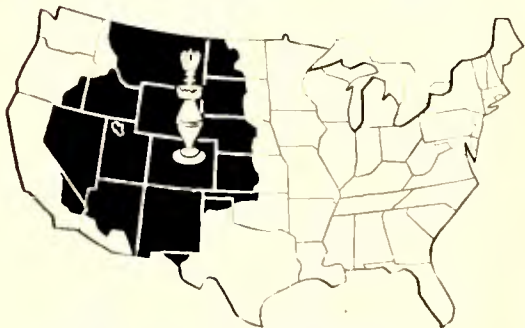
**KING-SIZE in COVERAGE**—KOA-Radio blankets 302 counties in 12 states, reaches and sells over 3½ million westerners.

**KING-SIZE in POWER**—KOA-Radio speaks to these Westerners with the 50,000 Watt voice they understand and have trusted for 32 years.

**KING-SIZE in AUDIENCE ACCEPTANCE**—By programming in character with its area...and providing a strong lineup of NBC programs, KOA-Radio has established audience leadership throughout the West.

**KING-SIZE in VALUE**—KOA-Radio delivers more for your money, day and night, seven days a week. It's your best buy in the RICH WESTERN MARKET.

## CALL NBC SPOT SALES



**KOA**  
DENVER *Radio*

One of America's *great* radio stations



50,000 WATTS • 850 Kc

2/57

descendants from the original John Alden, is actually a tall, slender aristocratic-looking man in his fifties. He tends to underplay personal achievements with a sense of near-embarrassment, steers conversations easily into the impersonal. There's a reticence about him that bespeaks of the Pilgrim heritage.

He does admit with considerable pride, however, that there's finally a Priscilla in his family: his most recently born granddaughter, one of four grandchildren. Alden likes to spend much of his free time "puttering" around his 14-acre Sherburne home, and actually has been coming to New York mainly on business.

"My wife gets herself so involved in community and state projects that I'm forever being involved as well," he says. "I guess it's only natural that she throws herself into all this activity, because our four kids are grown up, and that could have left a real vacuum, if we weren't deeply involved with our own lives."

## He "drifted" from South American oil fields into advertising

Alden's own major involvement and greatest interest is advertising, despite the fact that he "drifted into it" back in 1930, rather than planning on his career from the start. After spending several years in sales in South America, Alden (with some coaching from Mrs. Alden) decided to move the family back to the States, and found himself logically enough involved in sales promotion and advertising.

"There's one media buying principle that I've adhered to fairly strictly in my years in advertising," says he. "I don't want to go into any medium unless I can dominate it so far as the budget will permit, or at least be in it importantly. In other words, I don't try to fight large-budget competitors of our Norwich products on their ground, but prefer to chose the medium where we'll be outstanding."

In practice, Alden relies on the agency for media recommendations, which, in the final stages, are reviewed and passed upon by all the top Norwich executives. This review and approval occurs at annual or biannual presentation meetings.

"The agency is also called upon to make packaging, pricing recommendations as well as offer general marketing advice for our advertised products," says Alden.

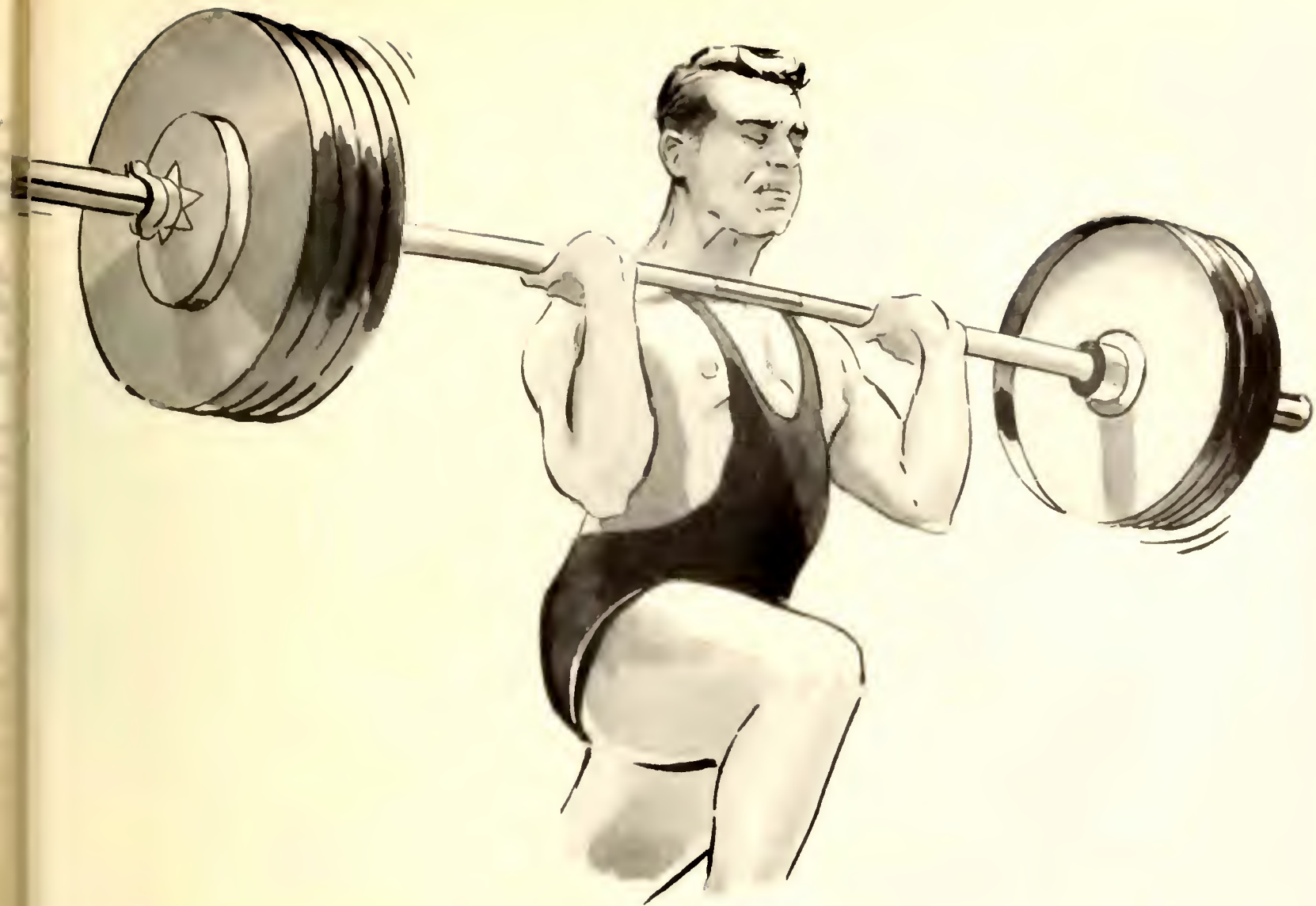
The advertising approach itself is strictly product advertising and direct sell on the air, rather than institutional copy.

"We want the maximum circulation and impact for our product messages," he told SPONSOR. "Our products are in a price and need class that appeals to a mass market. Hence direct use copy seems most effective."

While Alden says he has relatively little contact with the agency timebuyers on his account, he does work closely with the copywriter to make sure the message evokes the proper product image. The radio commercials are principally e.t.'s because Alden likes to feel that the agency can control and police the quality of the commercial. However, when they've been done live by local stations, Alden has made spot checks on occasion and has found the commercials were well-handled and effective.

"Although we're not strictly speaking, seasonal," says Alden. "We do tend to emphasize air advertising during seven months, staying off during the five-months hot season. This gives us a chance to get more mileage out of our budget during the peak selling season, rather than spreading ourselves too thin."





**YOU MIGHT LIFT 435 POUNDS\* —**

**BUT . . . YOU NEED WKZO RADIO  
TO LIFT SALES  
IN KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN!**

NIELSEN NCS NO. 2  
NOVEMBER, 1956

| Station | Radio Homes In Area | Monthly Homes Reached | DAYTIME          |                 |
|---------|---------------------|-----------------------|------------------|-----------------|
|         |                     |                       | Weekly NCS Circ. | Daily NCS Circ. |
| WKZO    | 208,450             | 107,490               | 95,520           | 67,470          |
|         | 106,570             | 43,420                | 38,670           | 25,630          |
|         | 42,990              | 15,080                | 12,550           | 7,560           |

If you want to *sell* in Western Michigan, use the 5000 watt voice of WKZO. It delivers over 2½ times as many radio homes as the nearest competing station, according to Nielsen, and has almost *twice* the share of audience, according to Pulse.

Take a look at November, 1956 Nielsen figures at the left. WKZO delivers 56% more homes *daily* than the second station can deliver *monthly*!

Let your Avery-Knodel man give you the whole story.

# WKZO

**CBS RADIO FOR KALAMAZOO—BATTLE CREEK  
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives



*The Feltzer Stations*

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

Associated with  
WMBD RADIO — PEORIA, ILLINOIS

\*Paul Anderson set this record at Cleveland, Ohio on January 5, 1955.





## White Columns

### A symbol of broadcasting integrity

“White Columns” is the home of WSB Radio and WSB-TV. To the people of this region, “White Columns” is more than a beautiful building. No other broadcast source, or combination, has such a vital influence in Atlanta and Georgia.

Thirty-four years of programming in the public interest has earned for these stations an audience confidence and respect that means much to advertisers. It means a *pre-conditioned* acceptance of your programs—even those still in the planning. It means an audience *more receptive* to products and services advertised on WSB Radio and WSB-TV. These are *tangible assets* . . . with a record of higher-than-anticipated dividends paid to sponsors.

**wsb radio / wsb-tv**

*Affiliated with The Atlanta Journal and Constitution.  
NBC affiliate. Represented by Edw. Petry & Co.*



# NEW AND RENEW

## NEW ON RADIO NETWORKS

| SPONSOR                              | AGENCY           | STATIONS              | PROGRAM, time, start, duration  |
|--------------------------------------|------------------|-----------------------|---|
| Bon Ami, NY                          | RGR, NY          | NBC 1B1               | Bandstand; M-F 10:05-11, 11:05-12n; 1 min per wk; 24 Jan-29 Mar           |
| Bon Ami, NY                          | RGR, NY          | NBC 1B1               | Hilltop House; M-F 3:30-3:45 pm; 1 min per wk, 24 Jan-29 Mar              |
| Bon Ami, NY                          | RGR, NY          | NBC 1B1               | Pepper Young's Family; M-F 3:45-4 pm; 1 min per wk; 24 Jan-29 Mar         |
| Bon Ami, NY                          | RGR, NY          | NBC 1B1               | Monitor; 1 min per weekend; 24 Jan-29 Mar                                 |
| Campana Sales Co, Batavia, Ill       | Erwin, Wasey, NY | CBS 201 (M)<br>61 (W) | Young Dr. Malone; MW 1:30-1:45 pm; 1/2 spon; 14 Jan-26 wks                |
| Campana Sales Co, Batavia, Ill       | Erwin, Wasey, NY | CBS 61                | Helen Trent; TuF 12:30-12:45 pm; 14 Jan; 26 wks                           |
| Campana Sales Co, Batavia, Ill       | Erwin, Wasey, NY | CBS 61                | Right to Happiness; Th 2:05-2:15 pm; 7 1/2 min; 14 Jan-26 wks             |
| General Foods, White Plains, NY      | YGR, NY          | ABC                   | Breakfast Club; M-F 9-10 am; partics; 4 Feb.                              |
| General Foods, White Plains, NY      | YGR, NY          | ABC                   | My True Story; M-F 10-10:30 am; partics; 4 Feb                            |
| General Foods, White Plains, NY      | YGR, NY          | ABC                   | When A Girl Marries; M-F 10:30-10:45 am; partics; 4 Feb                   |
| Hudson Vitamin, NY                   | Pace, NY         | CBS 201               | Galen Drake; Sa 10:40-10:45 am; 12 Jan; 13 wks                            |
| Insurance Co of North America, Phila | Ayer, Phila      | NBC 1B1               | Monitor; F 8-10 pm; 4 partics per wk; 15 Mar; 26 wks                      |
| Lever Bros, NY                       | KGE, NY          | CBS 201               | Helen Trent; M-F 12:30-12:45 pm; 1/2 spon; 2 Jan; 52 wks                  |
| Lever Bros, NY                       | KGE, NY          | CBS 201               | Ma Perkins; M-F 1:15-1:30 pm; 1/2 spon; 2 Jan; 52 wks                     |
| Lever Bros, NY                       | KGE, NY          | CBS 201               | Young Dr. Malone; M-F 1:30-1:45 pm; 1/2 spon; 2 Jan; 52 wks               |
| Lever Bros, NY                       | KGE, NY          | CBS 201               | House Party; TuWF 3:00-3:15 pm, MTh 3:15-3:30 pm; 1/2 spon; 2 Jan; 52 wks |
| Motorola, Chi                        | Burnett, Chi     | NBC 1B1               | Monitor; 20 partics per weekend; 2 Feb-9 Mar                              |
| Park & Tilford, NY                   | Emil Mogul, NY   | ABC                   | When A Girl Marries; M-F 10:30-10:45 am; partics; 6 Mar                   |
| Park & Tilford, NY                   | Emil Mogul, NY   | ABC                   | Whispering Streets; M-F 10:45-11 am; partics; 6 Mar                       |
| Chas. Pfizer, Brooklyn               | Burnett, Chi     | CBS 201               | Arthur Godfrey Time; MWF 10-10:15 am; various; 8 Feb-10 broadcasts        |
| Chas. Pfizer, Brooklyn               | Burnett, Chi     | CBS 64                | Edward R. Murrow; M 7:45-8 pm; 11 Feb; 10 wks                             |
| Renuzit, Phila                       | APCL&K, Phila    | CBS 80                | House Party; F 3-3:15 pm; 1 Mar; 52 wks                                   |

## BROADCAST INDUSTRY EXECUTIVES

| NAME                  | FORMER AFFILIATION  | NEW AFFILIATION   |
|-----------------------|---|---|
| Gene Accas            | TvB, NY, vp   | ABC Tv, NY, special assignments in advtng. prom. research sls               |
| S. L. Adler           | Screen Gems, NY, senior acct exec                         | Guild Films, NY, nat sls mgr  |
| Maryellen Anderson    | Walter Schwimmer, eastern sls mgr                         | Pathescope Productions, NY, tv contact-production dept                      |
| Richard Barnhill      | WRCA-TV, NY, floor mgr                                    | Same, operations co-ordinator   |
| Donald Bruce          | WIRE, Indianapolis, news dir                              | Same, program dir   |
| Richard L. Berman     | NBC, NY, bus mgr—NBC opera                                | Same, mgr facilities—NBC international operations                           |
| Dr. George Crothers   | CBS, NY, dir educational & religious broadcasts           | Same, dir public service broadcasts   |
| John Egan             | KGO-TV, SF, traffic                                       | KGO, SF, sls service  |
| Alvin Ferleger        | NBC, NY, att'y  | Same, mgr admin & sls devel—NBC international operations                    |
| M. Wayland Fullington | WIRE, Indianapolis, program dir                           | Same, dir promotion dept  |
| Paul Mark Gregory     |   | WCPO, Cin, head client service dept   |
| Pamela Hott           | CBS Tv, NY, super "Lamp Unto My Feet"                     | CBS Radio & Tv, NY, dir religious broadcasts                                |
| Bruce Johns           | WTVN-TV, Columbus, promotion dir                          | WCHS, WCHS-TV, Charleston, WV, promotion dir                                |
| Ted H. Kendig         | KOSI, Aurora, Colo, staff                                 | KBTv, Denver, local sls   |
| Robert E. Kintner     | NBC Tv, NY, exec vp-coordinator color activities          | Same, exec vp-tv net programs & sls   |
| Thomas A. McAvity     | NBC Tv, NY, exec vp-tv net programs & sls                 | Same, exec vp-staff   |
| Howard W. Meagle      | WWVA, Wheeling, WV, promotion & publicity dir             | Same, nat sls promotion dir   |
| J. L. Miller, Jr.     | Kansas City Star, Mo, advtng sls                          | KCMO, Kansas City, Mo, local sls rep  |
| Roger Neuhoff         | Central Intelligence Agency, Wash. DC                     | WTOP, Wash, DC, acct exec   |
| Donald O'Brien        | NBC Tv, NY, acctng dept                                   | California National Productions, NY, mgr acctng & budgets                   |
| Kent Paterson         |   | WOV, NY, sls  |
| Arthur Poppenberg     | WBNS-TV, Columbus, sls                                    | WTVJ, Miami, asst nat sls dir   |
| Jason Rabinovitz      | ABC, NY, asst controller                                  | ABC Tv, NY, chg finan & bus affairs & coordinator operating & service depts |
| Mildred Ramey         | KGO, KGO-TV, SF, publicity                                | Same, exploitation dept   |
| Russ Russell          | WILY, Pitts, news editor                                  | Same, also dir publicity  |
| William Sackheim      | Screen Gems, NY, producer                                 | Same, dir program devel   |
| Frank Schudde         | Terrytoons, NY, animation super                           | Same, production mgr  |
| Melvin L. Stone       | WRUM, Rumford, Me & WGHM, Waterville-Skowhegan, Me, owner | WLOB, Portland, Me & Lobster Net, Me, gen mgr                               |
| James R. Ward         | Gaffney Ledger, SC, advtng mgr                            | WFMY-TV, Greensboro, NC, sls  |
| Vernon L. Wickre      | KOSI, Aurora, Colo, acct exec                             | Same, local sls mgr   |

## ADVERTISING AGENCY PERSONNEL CHANGES

| NAME                   | FORMER AFFILIATION  | NEW AFFILIATION  |
|------------------------|---|--|
| James A. Ahlgrim       | KPRC-TV, Houston, sls mgr   | Brennan-McGary-Robinson, Houston, r-tv dir                         |
| Norman Borish          |   | Henry J. Kaufman & Associates, Wash. DC, acct exec                 |
| Fred Burghard, Jr.     | Boonton Molding Co, Boonton, NJ, advtng & sls promotion-Boontonware | Ruthrauff & Ryan, NY, acct exec                                    |
| Fred Charlton          | Cunningham & Walsh, Chi, acct super                                 | Same, vp   |
| James J. Cochran       | Kudner, NY  | J. Walter Thompson, NY, rep  |
| Charles Dreier, Jr.    | Fletcher D. Richards, NY, mgr media dept                            | Same, media dir  |
| Robert C. Elvin        | E. W. Reynolds, Toronto, acct super                                 | Same, Montreal, office mgr   |
| William H. Lewis, Jr.  | Benton & Bowles, NY, vp   | Marschalk & Pratt, NY, vp, group head & member plans bd            |
| John J. Meskil         | Fletcher D. Richards, NY, spacebuyer                                | Same, mgr media dept   |
| Charles A. Mittelstadt | Tatham-Laird, Chi, acct exec  | Marschalk & Pratt, NY, acct exec                                   |
| Arthur B. Smith        | Flagler, Inc, Buffalo, production mgr                               | Robert S. Risman, Buffalo, production mgr & publications media dir |
| Faye Steckly           |   | Fraser Advertising, San Antonio, vp chg r-tv                       |

Sir Seven presenteth  
a CLUE for . . . .

**WSAU-TV**  
WAUSAU, WISCONSIN



\*FOR  
MORE  
INTERROGATION  
SEE:  
THE MEEKER CO.  
New York, Chi.,  
Los Angeles,  
San Francisco  
HARRY HYETT  
Mpls.-St. Paul

MY NAME IS . . . **Sir Seven**  
I'M A TELESTATION  
YOUR JOB . . . INVESTIGATE

**YES MAM, THIS IS THE  
MARKET.  
COVERS ALL NO. CENTRAL  
WISCONSIN  
EXCLUSIVE COVERAGE!  
CHECK OUR "M.O."  
(Method of Operation)**

**THE FACTS:**

Total Retail Sales **\$567,064,000**  
Gross Farm Income **\$207,408,000**

**wsau-tv**  
WAUSAU, WIS.  
OWNED AND OPERATED BY  
WISCONSIN VALLEY TELEVISION CORP.

National and regional spot buys  
in work now or recently completed

# SPOT BUYS

## TV BUYS

**TREND OF THE WEEK:** There is no better time to sell the housewife than at the point of persuasion: Bissell Carpet Sweeper Co., as shown below, is using tv to sell its new model at times of the day usually devoted to housecleaning.

**Hills Bros. Coffee, Inc.,** San Francisco, for its coffee, is converting a good part of its radio scheduling to tv in the West, after a re-evaluation of its media. This is the initial step of an over-all changeover throughout the entire country in all Hills Bros. markets. In television, the company is looking for daytime and nighttime minutes and 20's to place its film commercials. Buying is not completed. Buyer: Paul Kizenberger. Agency: N. W. Ayer, New York.

**Hood Rubber Co.,** Div. of B. F. Goodrich Co., Watertown, Mass., is buying participations on local children's shows to sell its P-F canvas shoes. Campaign is national and will run through summer. The minute participations will be live and filmed. Buying is partially completed. Buyer: Murray Ruffis. Agency: McCann-Erickson, New York.

**Bissell Carpet Sweeper Co.,** Grand Rapids, Mich., is looking for daytime minutes to promote its new "Grand Rapids" carpet sweeper model. It is particularly interested in participations in shows with a woman's audience. The five week campaign will average one to four announcements per market per week, concentrated on the important shopping days in each market. The commercials will be on film. Buying has not begun for the 25 March take-off. Buyer: Val Ritter. Agency: N. W. Ayer, New York.

**The Procter and Gamble Co.,** Cincinnati, Ohio, is buying minutes in various markets. Time is for Dash, and the buying will start next week. Buyer: Dick Zuver. Agency: Compton, New York.

## RADIO BUYS

**TREND OF THE WEEK:** The upsurge in radio continues to grow as even more advertisers re-evaluate the medium. Most sensational of these seems to be R. J. Reynolds' reported saturation plan for the medium in the spring, as indicated below.

**Standard Brands, Inc.,** New York, through J. Walter Thompson Co., same city, plans to buy daytime minutes and 20's in the 12 largest cities to promote Tender Leaf Tea. Campaign will start in April and run for four weeks. Pattern: 15 to 20 e.t.'s and live announcements in each market per week. Buying will start in March. Buyer: Harold Veltman.





## Beaver

*Castor Canadensis Michiganensis*  
 Engineer of the wilds, the Beaver  
 boasts a trowel-like tail and strong  
 teeth for gnawing down trees. His  
 chief occupation is building dams  
 and providing pelts for milady's fur  
 coat.

Original sketch  
 by conservationist  
 Charles E. Schafer

# Put your money where the people are

Broadcasting to beavers gets you nowhere—  
 but pleasing people makes cash registers sing  
 with joy.

WWJ's new Hi-Fi signal, personalities, news  
 coverage, and feature programming concentrate  
 on *people*—the big-earning, big-spending folks  
 in southeastern Michigan to whom WWJ is a  
 constant companion and trusted friend.

Bow to beavers when you're on a holiday. Use  
 WWJ when you're bidding for sales.

*Seventy per cent of Michigan's  
 population commanding 75 per  
 cent of the state's buying income  
 is within WWJ's daytime pri-  
 mary area. In the Detroit area  
 alone, over 3½ million people  
 drive nearly 1½ million cars and  
 spend over \$5 billion annually  
 for retail goods.*



# WWJ RADIO

AM AND FM

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.





# TOP DOG

**in Central  
ARKANSAS\***



**\* PROVED BY SEVEN  
CONSECUTIVE MONTHLY  
HOOPER RATINGS!**

**flash!**  
latest "PULSE"  
report of metropolitan

**LITTLE ROCK  
ranks KVLC FIRST\* in  
145 out of 200 quarter-hours  
Monday thru Friday**

\*sign-on to sign-off

Get the KVLC SUCCESS STORY today!  
New York: Richard O'Connell, Inc.  
Dallas: Clarke Brown Company  
Chicago: Radio-TV Rep., Inc.



**American Cyanamid Co.**, New York, is planning three-week tests for its live stock feed, Aurovim, in scattered markets covering parts of Ohio, Indiana, Kentucky and Iowa. Product had previously used newspapers primarily and the plan is to test the concept of saturation on radio during periods of peak farm-listening through the use of both power stations and local stations. They will look for minute adjacencies to, and participations in, news and weather shows. Buyer: Bob Palmer. Agency: Cunningham & Walsh, New York.

**R. J. Reynolds Tobacco Co.**, Winston-Salem, N. C. is reported planning a saturation campaign in many markets in addition to its regular schedules. The pattern for years has been approximately five to seven announcements per week in radio in 150 to 200 markets. Now the indications are "full speed ahead" in radio. Buyer: Hal Simpson. Agency: Wm. Esty, New York.

**North American Philips Co., Inc.**, New York, has asked for availabilities for its spring advertising campaign for Norelco electric shaver. The company wants daytime minutes to place live commercials and e.t.'s. Buying has just started. Buyer: Doris Gould. Agency: C. J. LaRoche, New York.

**General Foods Corp.**, New York, plans to buy radio in 10 markets for its La France blueing. The 25-week campaign will have an average of five announcements per market per week. E.t.'s and live commercials will be used during daytime hours. Buying is about to begin. Buyer: Bob Fountain. Agency: Young & Rubicam, New York.

## RADIO & TV BUYS

**TREND OF THE WEEK:** Advertisers are pretty much sticking to last year's schedules. Apparently they feel that selling conditions in their markets have remained constant and the wisest policy is to follow the pattern that has proved successful. Note Sterling Drug's buying for Bayer Aspirin below.

**Sterling Drug Co.**, National Brands Div., New York, is renewing and buying in 100 radio markets and 72 tv markets for Bayer aspirin. Announcement pattern is much the same as last year's campaign. Sterling broadcasts live minute commercials on radio, with an average of five per week in each market. Tv commercials are both live and on film, with 3 to 4 average per week per market. Commercials for tv are 10-second ID's, 20's and minutes. Buyer: Frank Moriarity. Agency: Dancer-Fitzgerald-Sample, New York.

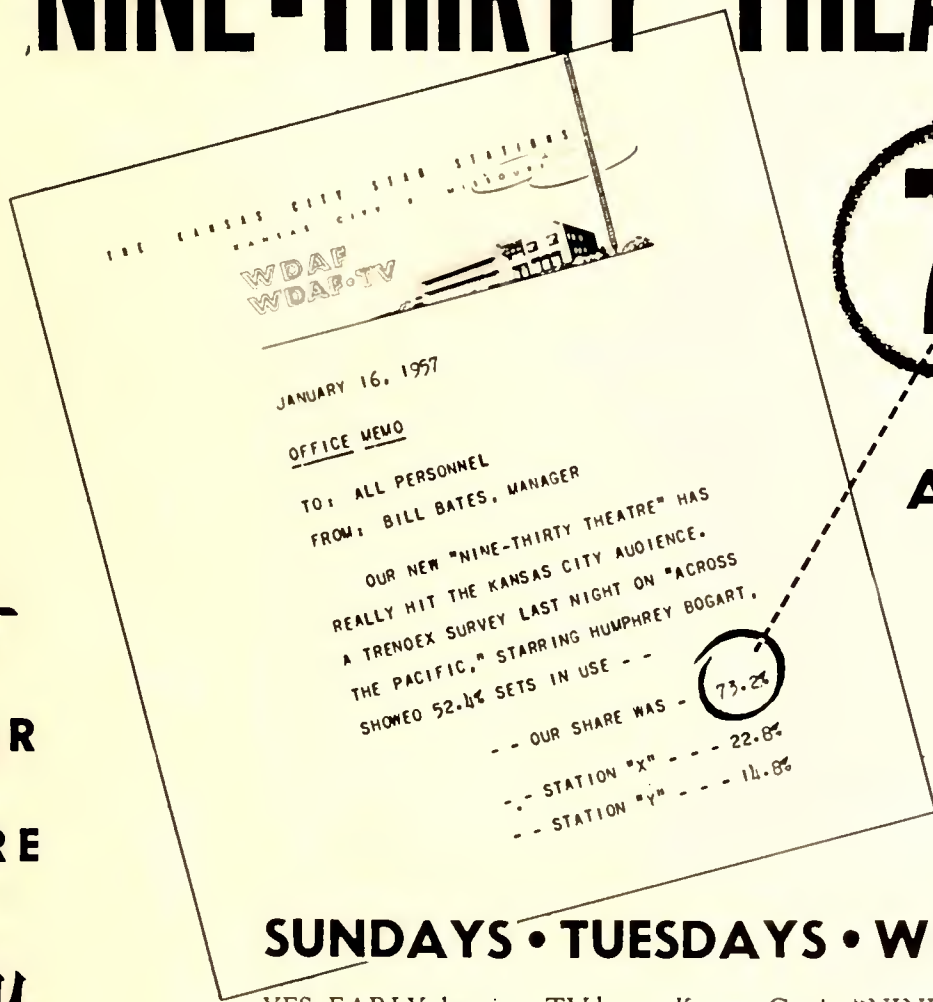
**General Telephone Corp.**, New York, is buying time in 40 radio markets and 16 tv markets to advertise its general telephone directory. Campaign is only in markets where the company owns the exchange. Buying is not being done all at one time, but by area—for a period of six weeks in each area. It will place a total of 26 spots on radio per market, a total of 16 ID's and six 20's in television. All of it will be class "C" time. Buyer: Elaine Askt. Agency: H. B. Humphrey, Alley & Richards, Inc., New York.



# FEATURE FILMS?

**EARLY** does it *in Kansas City!*

Look What Happened When WDAF-TV Launched  
**"NINE-THIRTY THEATRE"!**



**73.2%**  
OF THE  
AUDIENCE!

*Great*  
**WARNER BROS. FEATURE FILMS**  
*Early*  
IN THE  
**EVENING!**

**SUNDAYS • TUESDAYS • WEDNESDAYS**

YES, EARLY does it in TV-loving Kansas City! "NINE-THIRTY THEATRE" is getting and holding the major share of Kansas City viewers! On WDAF-TV—and only on WDAF-TV—they can watch a top-notch movie and still get a good night's rest. The program that moved the clock ahead is moving merchandise. For availabilities and a result story that will "make your hair curl," write, wire or phone!

**KANSAS CITY**  
Represented Nationally by  
**HARRINGTON, RIGHTER & PARSONS**

**WDAF-TV**

OWNED AND OPERATED BY THE KANSAS CITY STAR CO.

channel  
**4**



Basic  
NBC  
Affiliate

**IF** you want  
**SALES**  
**RESULTS**



**in Shreveport's**  
**RICH NEGRO**  
**MARKET**

*(and it's a big one!)*

**KANV**  
**is THE station!**

... because KANV is the **ONLY ALL NEGRO PROGRAM** station in the Shreveport area.

... because Negro families in this area *make more and spend more* on the average than in other Southern cities like Dallas, Little Rock and Jackson. (U.S. Census)

... because KANV personnel *know* their audience—know how to sell their audience. This experienced team is ready to help with your sales problems at the local level.

... because KANV rates are low.

... because KANV gets results. Sponsors not only renew but increase their schedules.

**GET THE PROOF**  
**of KANV results!**

**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**

# News and Idea **WRAP-UP**

## AGENCIES

Leo Burnett is operating on the thesis that the most effective place to do an integrated commercial is on the scene where the film show is being produced—and not 1,000 or 2,000 miles away, as is not uncommon among agencies.

A case in point is Burnetts' handling at the moment of the Joy (P&G) commercials on the *Phil Silvers Show*. Woody Klose has been assigned from the New York office—though the Joy commercials are otherwise prepared in Chicago—to regular attendance at the show's shooting. There he picks up cues for commercials and proceeds to block them out.

Camel, the show's original sponsor, has been using the Silvers cast almost exclusively for its commercials.

**Erwin, Wasey's London and state-side branches have worked out a plan to exchange commercial tv ideas.**

The international swap will work like this: back and forth screenings of U. S. and British storyboards, sample scripts and finished film commercials.

All Wasey offices are participating with the New York arm acting as funnel.

**Agency appointments:** Paris & Peart has been appointed to handle the La Perla Food Products Division of Con-tadina Foods Corp. The agency plans an intensive ad campaign in the Eastern seaboard states. . . . Marschalk and Pratt (Division of McCann-Erickson) for Bulova's new electric shaver. . . . Sullivan, Stauffer, Colwell & Bayles for Salada Tea effective 1 June.

BBDO staffers not able to attend in person this year's annual convention (to be held 21 February in New York) will get a closed-circuit tv look at high points.

The agency plans to feed the most

important session to each regional office city.

Among those coming to New York will be a 32-man delegation from the four West coast offices headed by J. G. Motheral, A. W. Neally, Wayne Tiss and Walter Fitzsimmons, managers of the San Francisco, Los Angeles, Hollywood and Seattle offices.

## ADVERTISERS

**Sears, Roebuck's changeover to an overall concept, mass consumer advertising, has opened the way for the firm's entry into network tv.**

First step is a three-month participation schedule on NBC TV's *Today*, *Home* and *Tonight* shows starting 22 February.

The big mail order and retail outfit started their new slant of selling the Sears name and Sears brand names via two-page spreads in national magazines last year—and will use this same concept in their T-H-T announcements.

On the local level, films created for individual stores' use on local stations follow the same pattern.

**Signal Oil's new idea in commercials:** Tying in the commercials with the company's outdoor advertising. Commercials are replicas of outdoor billboards with animated puppets used to bring them to life.

Signal's agency, Barton A. Stebbins, says the new technique has never been used before and credits Song Ad Film Productions with developing the form.

**General Foods** will use radio and tv to introduce a new Good Seasons salad dressing, American French, starting in April. . . . **The Vitamin Corp of America** will spend over \$1 million to advertise Intracel, new pain-relieving drug, and Rybutol, vitamin-mineral formula, this season. Network tv



to be used includes *Steve Allen Show*, *Today* and *Tonight*. Network radio is also planned.

## NETWORKS

ABC TV has added *Snowfire*, a film adventures series to the list of shows available for the fall.

This makes the second film adventure series under sales contract, the other being Disney's *Zorro*.

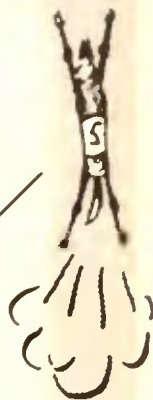
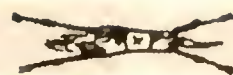
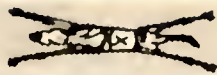
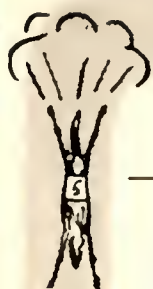
ABC is also going in heavily for vocal names. Added so far are Frank Sinatra, Pat Boone and Guy Mitchell.

The *Marge and Gower Champion Show* will be Jack Benny's alternating partner in the CBS TV Sunday 7:30 p.m. slot, starting 31 March. . . Add to the growing list of one-shot spectaculars, *Maurice Chevalier's Paris* sponsored by Breast-O-Chicken will be seen on NBC-TV the first Wednesday in March.

Greyhound has bought one-third of the *Steve Allen Show* starting 7 April. Purchase marks the bus company's re-entry into network tv and its first ride on NBC TV. . . The board of directors of the CBS Radio Affiliates Assn. met in New York last week and recommended the continuance of the Daylight Saving Time Plan. CBS Radio president, Arthur Hull Hayes, told members present that the network's research department shows CBS nighttime programming leading on a weekly basis and he stressed his confidence in the strength of its Monday through Friday daytime schedule.

*Local Promotion and Exploitation Manual* is being circulated by ABC to its radio and tv affiliates. The booklet contains outstanding promotional ideas contributed by the network's radio and tv outlets. Sample: KBTY-TV's lend-lease deal with a local bus company. The Denver station repainted one of the buses with large "Channel 9's" and colored circles with audience promotion blurbs. The company in turn, got a year's worth of announcements.

*Good Housekeeping Magazine* has bought into seven of CBS Radio's day-



PULSE  
Sept  
1956

ARB  
March  
1956

# What a difference a year makes!

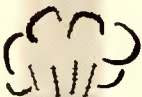


A.R.B.  
NOV.  
1956

# WKRG-TV

is in front to stay  
in Mobile . . .

*No matter how you measure it!*



PULSE

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

NIELSEN

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

ARB  
Dec  
1955

A.R.B.

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

# 5 WKRG-TV

CBS Channel 5 in Mobile

Representatives: Avery-Knodel



time serials. Contract calls for seven-and-one-half minute segments for one week each month. Grey is the agency. . . . *Close-up*, NBC TV's new interview show with Tex and Jinx McCrary which was originally to be broadcast only to the network's seven owned stations, will now be available on a co-op basis to all interconnected affiliates at the 1-1:30 p.m. (EST) time.

### TV STATIONS

The Peoples Advisory Council is an idea-at-work which is making great headway at The Crosley Broadcasting Corp. The PAC, started 10 years ago by Crosley's research department, has grown to four panels with a roster of 2,500 active participants supplying sponsors and clients with an analysis of buying trends throughout the WLW stations areas.

The four panels break down like this: one covering WLW radio and one each for WLW-T, WLW-D and WLW-C. Each panel represents a cross-section of viewers and none of the members know that the stations sponsor the studies.

Crosley reports close to 100% returns of the questionnaires due to incentive offers of "points" to be applied towards valuable gifts for regularly completing the PAC questionnaires.

**KTVR**, the Denver independent which recently reported an 86% increase in gross monthly billings after purchase of the MGM feature package, is now adding the NTA "Rocket 86" package of 20th Century Fox pictures. . . . **WGN-TV** will be Chicago's outlet for the NTA Film Network starting 1 April.

**Tv applications:** Between 4 February and 9 February one station took to the air one construction permit was granted and three applications for new stations were filed.

New station on the air: **KUMV-TV**, Williston, N. D., Channel 8, using interim tower, owned by Meyer Broadcasting Co.

Construction permit went to Public Service Television for Channel 10, Miami, permit allows 316 kw visual.

Applications include: Moyer Tele-

# SPOT RADIO

# command

## SPOT RADIO harmonizes with the busy life of young housewives

\* 95% listen to radio every week

\* 80% listen daily an average of 2 1/4 hours

\* favorite listening places are:

kitchen 38%  
bedroom 20%  
living room 17%  
automobile 9%



## 68% of all young housewives prefer musical personality programs

SOURCE: RAB - Pulse, Inc. Survey, April 1957

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



# Attention from homemakers

## and these major-market stations pioneered in programming that brightens a woman's day

Are women important to your business? Yes? Then Spot Radio is important to your advertising strategy.

Today's homemaker is part of a gigantic mobile market. Hour after hour she's on the go—from bedroom to kitchen—to bathroom—to living-room—to bedroom—to kitchen—and on through the day. *Radio and only radio* can deliver sales messages wherever she goes, even when she goes by car.

Spot Radio fits perfectly into her pattern of living. Listening does not interfere with her work. Instead the *companionship* of her favorite local radio personalities actually lightens the daily monotony of 'dishes and duds.'

The *companionship* nature of Spot Radio has universal appeal. In the years when television changed listening habits, certain major-market stations were studying audience-preferences

more closely than ever before. Out of these studies came local-interest and service programming—the solid foundation of radio's strength and vitality today—the main reason why radio-listening continues to rise.

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

Our association with these stations has been a constant source of pride in accomplishment. Beyond our primary responsibility for sales, we work closely with them as partners on programming, rate-structure, research, personnel, and promotion.

So it is no mere coincidence that today, in market after market, the Blair-represented station stands first in audience, first in advertising accounts, first in sales-results.



## JOHN BLAIR & COMPANY

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

### *Exclusive National Representatives for*

|           |                              |                                       |   |
|-----------|------------------------------|---------------------------------------|---|
| WABC      | Minneapolis-St. Paul... WDGY | Birmingham..... WAPI                  | Nashville..... WSM                        |
| WLS       | Providence..... WPRO         | Columbus..... WBNS                    | Binghamton..... WBNF                      |
| WFIL      | Seattle..... KING            | Tampa..... WFLA                       | Fresno..... KFRE                          |
| WXYZ      | Houston..... KTRH            | Albany-Schenectady-<br>Tray..... WTRY | Wichita..... KFH                          |
| WHDH      | Cincinnati..... WCPO         | Memphis..... WMC                      | Tulsa..... KRMG                           |
| KGO       | Kansas City..... WHB         | Phoenix..... KOY                      | Orlando..... WDBO                         |
| WWSW      | Miami..... WQAM              | Omaha..... WOW                        | Savannah..... WSAV                        |
| KXOK      | New Orleans..... WDSU        | Jacksonville..... WJAX                | Wichita Falls-<br>Amorillo..... KWFT-KLYN |
| WWDC      | Portland, Ore..... KGW       | Knoxville..... WNOX                   | Bismarck..... KFYR                        |
| WFBR      | Louisville..... WKLO         | Wheeling..... WWVA                    |   |
| KLIF-KFJZ | Indianapolis..... WIBC       |                                       |   |

vision, Taylorville, Ill., for Channel 23, Decatur, 20.9 kw visual, with tower 359 feet above average terrain, plant \$89,010, yearly operating cost \$96,000; Nevada Radio-Tv, Inc., Reno, for Channel 10, Elko, Nev., 3.02 kw visual, tower minus 430 feet above average terrain, plant \$75,500, yearly operating cost \$150,000; and Harrisclope, Inc., Beverly Hills, Calif., for Channel 9, Sheridan, Wyo., 3.08 kw visual, with tower 349 feet above average terrain, plant \$86,671, yearly operating cost \$83,400.

WSM-TV, Nashville. Post comments

on the collapse of the new tower while under construction: The cause is still unknown. No plans for another tower are contemplated at this time. Operations have not been affected.

## RADIO STATIONS

Peters, Griffin, Woodward asked agencies how they used and in what form they wanted radio station program schedules. The queries and answers:

What is done with program sched-

ules: 14% are placed in personal files; 40% are filed in a central source; 40% are thrown away.

How programs are used: 38% as a media tool in planning a campaign; 91% with availabilities when buying; 35% to write on in plotting schedules.

Station information that might be included in program listings; coverage map (79%), market data (47%) and success stories (14%).

As to format desired: one page schedules, 13%; four-pages schedules, 52%; six pages, 27%.

Some agencies volunteered these suggestions: (1) Stations show city and state prominently and not just their call letters and (2) stations standardize on .05 mv contour coverage maps.

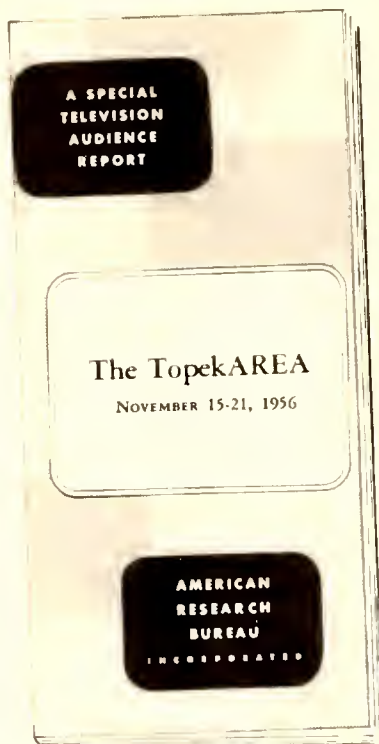
KSON, San Diego, is floating high on a new concept in the use of nighttime radio called *Cloud Seven*.

The show has been on for almost a year now and every original sponsor is still with it. Programed seven nights a week for seven hours (6 p.m.-1 a.m.), *Cloud Seven* uses only four commercials each hour. The rest of the time is filled with soothing, non-vocal music. With commercials showcased in this manner, the program has accomplished two things: getting results for its sponsors and getting time sold for the station.

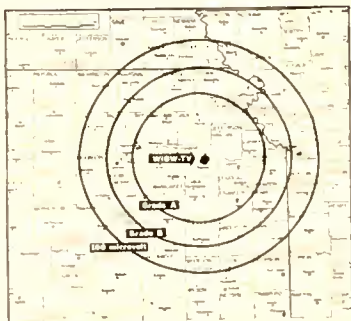
WAKE, Atlanta, has just won the Telechron Timers Award for its vigorous promotion of "Wake to Music Month." Telechron's campaign to push the sale of clock radios last November.

Station WAKE (the call letters made it a natural for the promotion) is cited for utilizing all media to advantage in addition to special contests and tie-in with local anniversaries and leading the way to a virtual sell-out of clock radios in Atlanta. Stores even reported customers who came in asking for "one of those WAKE radios."

WWJ, Detroit, has inaugurated a new public service: Reports every 10 minutes during the morning and evening rush hours on traffic flow, accidents, weather and other pertinent information about the city's heavily loaded expressways. . . . The Associated Negro Press, Chicago, has started news service for radio stations carry-



MAXIMUM POWER  
316,000 watts  
MAXIMUM HEIGHT  
1,010 feet



TOPEKA, KANSAS  
Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV  
in Topeka  
Rep: Capper Publications,  
Inc.  
CBS ABC

Take a look at

# SUNDAY

All day Sunday—from 9:00 A.M. until 6:00 P.M.—this latest A.R.B. report shows WIBW-TV an undisputed first choice of viewers in the 20-county TopekAREA. Out of a total of 36 quarter-hours, WIBW-TV shows 32 first places and is tied for the remaining four.

# or ANY NIGHT

In the 126 quarter-hours between 6:00 and 10:30 P.M., when competition is the toughest, A.R.B. figures give WIBW-TV 97 first and 26 second places.

## DOMINATE THIS SIX STATION MARKET WITH WIBW-TV

Take a look at the map and see how perfectly WIBW-TV's 20-county saturation coverage fits your sales, distribution and merchandising picture. Then call your Capper Man.







**the stamp of quality coverage . . .**

in the Prosperous Piedmont section of North Carolina and Virginia is that delivered **ONLY** by WFMJ-TV. You too can *stamp-out* more accounts receivable, greater profits, too, by calling your H-R-P man today for the full story of this booming Southern market . . . completely covered *only* by WFMJ-TV.

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



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

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

**wfmj-tv**  
*Channel 2*

GREENSBORO, N. C.

Represented by  
Harrington, Richter & Parsons, Inc.

New York — Chicago — San Francisco — Atlanta





## ONE WILL DO!

Fast-stepping WBNS Radio waltzes away with the quality market in Columbus and Central Ohio. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 28 top Pulse-rated shows, WBNS puts *push* behind your sales program. To sell Central Ohio . . . you've got to buy WBNS Radio.

### CBS FOR CENTRAL OHIO

Ask John Blair

The number one Pulse station covering 1,573,820 people with 2 Billion Dollars to spend.



ing programs directed at negro listeners.

WTIC, Hartford, Conn., is now starting the 10th year as sponsor of its Farm Youth Program. Through the project the station has lent \$68,405.25 over the period of the last nine years for the purchase of 435 pure bred heifer calves. The livestock has been raised by 354 youngsters, each of whom became a WTIC partner during the time the loan was outstanding. . . Frank Roehrenbeck, associate director of station management for WMGM, New York, has resigned to open his own office as radio-tv consultant.

### ASSOCIATIONS

RAB has just launched the first of a projected series of 26 individual city sales "blitzes" with the purpose of selling radio's "sell-ability" to approximately 1,400 regional and local advertisers.

The first city, New York, currently is getting a two week concentrated campaign, including the most recent statistics on the effectiveness of medium, documented success stories, and 28 specially prepared presentations using tapes and visual material. Over 100 regional and large local advertisers and their agencies are attending.

Objective is to increase radio billings by pointing out the advertising advantages from the exclusive use of the medium.

RAB originated the blitz last year and brought the radio story to over 350 major regional advertisers.

Immediately following the New York drive similar campaigns will be conducted by RAB in Los Angeles, Portland, Ore., Seattle, Salt Lake City, Denver, Omaha and Des Moines within the next two months.

The Atlanta Chapter of the American Women in Radio and Television reports such high enthusiasm for their first regional conference that from now on it will be an annual affair.

AWART national president, Edythe Fern Melrose, talked to the group about "Things Men Don't Know About Women." She said the five primary emotions that prompt a woman to buy are: desire for admiration, adoration, security, sincerity and prestige. Add-



WCAU  
PHILADELPHIA

means  
reach



Most Philadelphians don't say, "turn on the radio." They usually say,

"turn on WCAU." This is our 35th anniversary and they've been saying it all these years. Apparently the people like what they hear on WCAU.

A gallery of local public service awards and the size of our audience make that point eloquently. More than 930,000 different families

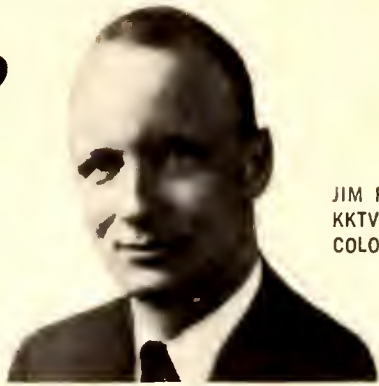
reach for WCAU's dial position each week, and we reach them.

That makes WCAU your best radio buy here. In other words,

to reach the most Philadelphians, reach for WCAU yourself.

**WCAU, WCAU-TV** *The Philadelphia Bulletin Radio and TV stations. Represented nationally by CBS Spot Sales. By far Philadelphia's most popular stations. Ask ARB. Ask Pulse. Ask Philadelphians.*

# Hats off, Jim



JIM RUSSELL  
KKTU,  
COLORADO SPRINGS

**CODE 3** racked up a

21.4 ARB in November!

Sponsor: Standard Oil Of Indiana



for your market availabilities,  
call, write or wire  
ABC Film Syndication,  
1501 Broadway, New York • LA 4-5050

**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<br>7:00 A.M.-12:00 NOON | 14.0              | 14.2 | 8.1 | 42.1 | 11.6 | 5.4  | 18.5          | 10,163      |
|  | RADIO SETS IN USE | C    | N   | KSTN | A    | M    | OTHER AM & FM | SAMPLE SIZE |
| MONDAY THRU FRIDAY<br>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

ing that women spent \$385 billion in 1956. Miss Melrose told the session that the five basic desires of the woman purchasers must be observed in order to move merchandise.

J. Leonard Reinsch, executive director of WSB and WSB-TV, Atlanta, and WHIO and WHIO-TV, Dayton, told AWRT members that "The day is coming when you will be able to tune your set in on events as they happen all over the world." Reinsch also outlined what he called the forerunner of universal vision currently in operation in Europe—or Eurovision.

Apparently the NARTB will be changing back to its original title—the National Association of Broadcasters. The switch has been okayed by the National Board of Directors and after consideration by the regional directors a referendum will be sent to the general membership.

An interesting sidelight is the position of the CARTB. The Canadian group originally was named the CAB but changed its title to conform with its U. S. counterpart.

## REPS

Edward Petry & Co. is instituting a special seminar for the traffic managers and personnel of the radio and tv stations it represents. The reason: Traffic is of such particular importance in the station-representative relationship.

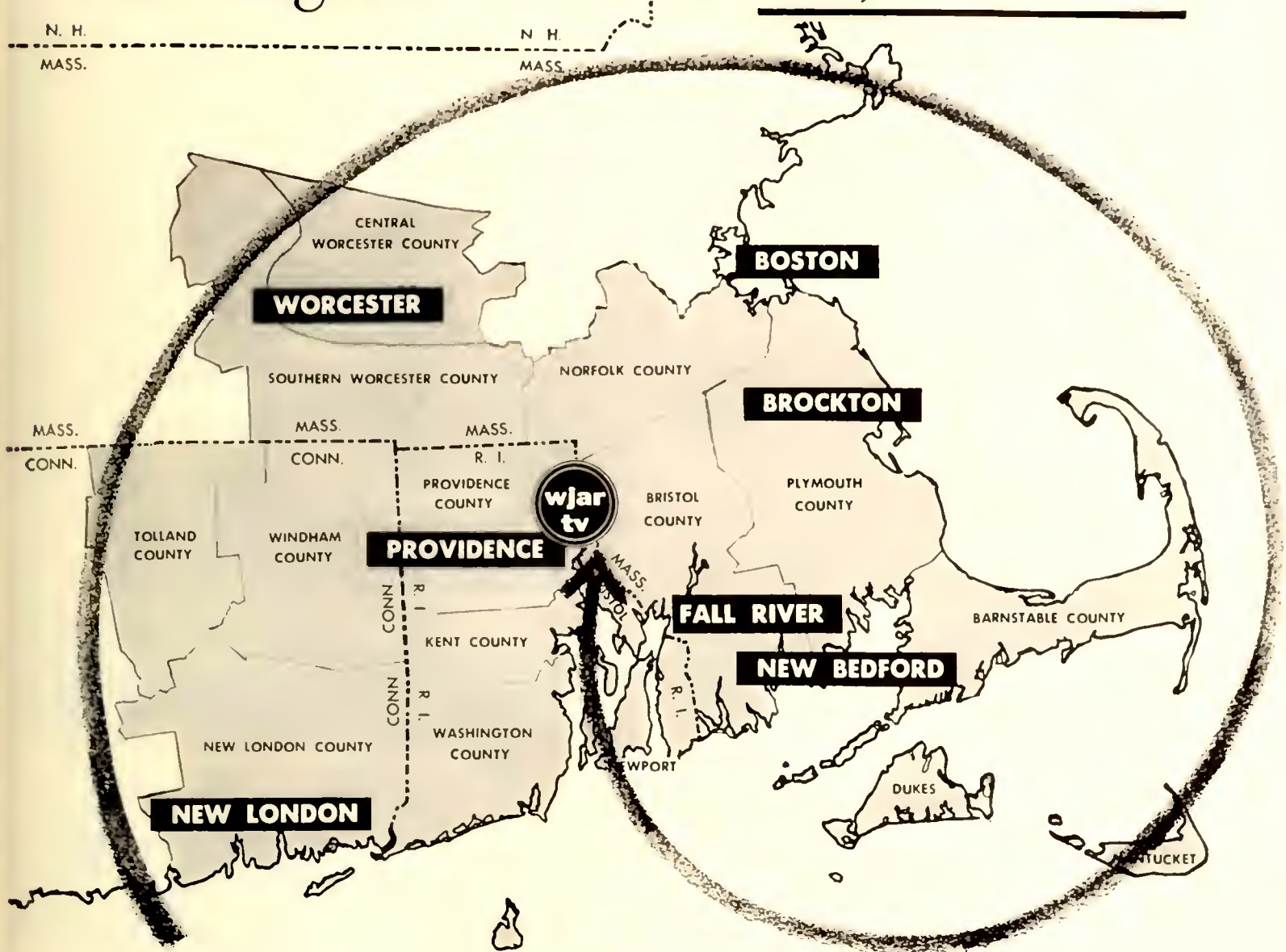
Full details and the agenda of the seminar were announced by Lee Redfield, manager of the special services department of the Petry Co. Plan starts 15 February and runs through May. Its purposes: (1) exchange and develop ideas which will expedite and simplify even further availability data. (2) clearance and confirmation of time and contract execution, and (3) bring about an even closer liaison between the Petry organization and the station's traffic people.

Each week, for a two-day period, the Petry office will host two or three station traffic department heads and their assistants. By limiting the number to three at any one time the participants can easily be absorbed into the actual workings of the company for the course of the visit.

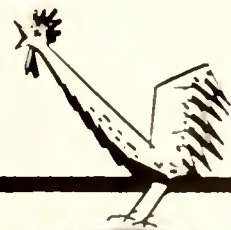
At the conclusion in May, a compilation of the findings, and the new ideas



# This is the Southeastern New England Market... **810,700 Homes!**



## WJAR-TV Channel 10 Reaches More of These Homes Every Day Than Any Other Television Station\*



\*A. C. NIELSEN  
NCS No. 2 Survey  
Spring, 1956  
Check your Nielsen for extent  
of Channel 10 bonus area.

**wjar-tv**  
CHANNEL **10**

Represented by  
WEED Television

PROVIDENCE, RHODE ISLAND  
A service of The Outlet Company





# 'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

- 95,670 more homes per month
- 99,430 more homes per week
- 101,130 more daytime homes, weekdays
- 100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost \$4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.

**WSAZ-TV**  
CHANNEL 3

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

resulting, will be made available to all traffic personnel who were unable to attend, as well as to the participants. In addition, station guests will make calls on agencies for their own stations and markets.

The Meeker Co., Inc. has established one centralized research-promotion group to serve all its offices.

Vic Piano heads up the promotion-research department in New York. He feels that by running a centralized promotion effort, Meeker will have its entire crew available to solve the problems of each station; each station benefits from the experience of the others, and Meeker can handle these problems efficiently and without an office by office duplication of staff and effort.

## COMMERCIALS

Here's the ARB list of the "Best Liked Commercials" as taken from its national diary for 1-7 December:

- |                     |     |
|---------------------|-----|
| 1. Piel's Beer      | 8.5 |
| 2. Hamm's Beer      | 6.0 |
| 3. Dodge            | 3.7 |
| 4. Jello            | 3.3 |
| 5. Winston          | 3.2 |
| 6. Alka Seltzer     | 3.1 |
| 7. Ford             | 2.9 |
| 8. Ipana            | 2.8 |
| 9. General Electric | 1.8 |
| 10. Snow Drift      | 1.7 |

The Film Producers Association, New York, has elected Harold E. Wondsel as its fifth president.

Wondsel is president of Sound Mas-

*More* People are  
Looking **MORE**  
at **WABT**  
BIRMINGHAM

Alabama's *Best* in Television  
BLAIR-TV

# BMI

## "Milestones" for March

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

March's release features five complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

- "CIRCUS & CARNIVAL MAN"  
P. T. Barnum  
March 3, 1957
- "HAVE WANDERLUST;  
WILL TRAVEL"  
(World Wide Travel)  
March 10, 1957
- "GIRL SCOUTING—  
A FAMILY AFFAIR"  
(Girl Scout Week)  
March 10-16, 1957
- "ST. PATRICK'S DAY"  
March 17, 1957
- "GOURMETS & RECIPES"  
(Hobby-Cookery)  
March 24, 1957

"Milestone" is available for commercial sponsorship—see your local stations for details.

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

## ONE OF THE FIRST 100 MARKETS



# WHBF

RADIO & TELEVISION

the station  
of marketing success  
in the Quad-Cities



REPRESENTED BY AVERY-KNODEL, INC.



# ASK YOUR NATIONAL REPRESENTATIVE

*You're on the verge of a decision, and a problem.*

*What business papers to pick for your station promotion?*

*It's no problem to kiss off, for your choice can have a telling effect on your national spot income.*

*But where to get the facts?*

*The answer is simple. Ask your national representative.*

*He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.*

*His is an expert opinion. Don't overlook your national representative.*

## SPONSOR

**The weekly magazine tv/radio advertisers use**







# ARRESTED!

A 31.0 Pulse rating for a public service show—and if that isn't making friends and arresting people's interest, we'd like to know what is! That rating makes *Police Call*\* the highest rated local once-a-week show in the area—commercial, sustaining or public service! How's *that* for producing and programming?

What's it to you? It's another example of the programming and producing thinking that keeps the dials of the great Miami Valley Area market tuned to WHIO-TV. The same emphasis and techniques employed in our regular commercial efforts are always used in our public service presentations. And so—as *Police Call* introduces our citizens to our Police department in a 15-minute, once-a-week film plus live studio show conceived, produced and purchased under our direction—we get a big audience plus instead of incessant minuses.

Your program belongs on a station like this in a market like this. Get facts and figures from our national rep.—Plain-clothes man First Class George P. Hollingbery.

\*6:45 P.M. MONDAYS

CHANNEL **7** DAYTON, OHIO



One of America's  
great area stations

**YOU SELL  
LOUISVILLE  
WHEN  
YOU USE**

**WKLO**

ABC NETWORK



RED KIRK

In one year at WKLO, Red Kirk has made more FRIENDS and has been responsible for more SALES than most Air-Salesmen hope for in a much longer span of time. Red Kirk is firmly established as a solid Air-Salesman in the Greater Louisville Market. Insure Sales Results, specify Red Kirk when you want to sell all Kentuckiana.

Represented by  
John Blair & Co.



Also sponsoring the show are D-X Sunray Oil. Stroh Brewery. Pearl Brewing and Utical Club Beer.

Department stores are exhibiting more interest in syndicated film, according to MCA Tv.

The syndication firm has sent out its second mailing of "Cheaper by the Million," a 24-page two-color primer on syndicated film aimed directly at department stores. More than 2,000 department stores were on the mailing list to receive the brochure.

Strong attacks on newspapers fill the brochure. One key chart points up the great commercial audience reached per dollar by syndicated film ads compared with newspaper ads.

Among department stores which have used MCA shows are Sears' stores in Los Angeles, Houston and Saginaw-Bay City; Joy's in New Orleans, La Salle's in Toledo, Heironimus' in Roanoke.

TPA's sneak preview of *Tugboat Annie* in a Chicago suburban movie house disclosed some interesting data about this audience popularity measurement technique.

The 1 February preview was held in the Lake Theatre, a 1,475-seater in Oak Park, Ill. Theatre manager William Cole estimated that between 750 and 850 saw *Tugboat Annie*. Though the tv film was sandwiched in between two wide-screen color features, 444 usable ballots were returned. Of these, 81.5% of the respondents said they enjoyed the show while 72.6% said they would watch it on tv.

The sample broke down as follows:

41.2% married, 44.1% single, 14.6% did not answer the question on marital status; 33.8% male, 37.8% female, 28.4% did not answer the question on sex; 14.6% under 18, 59.5% between 18 and 35, 21.9% over 35, 4.1% did not designate their age.

To avoid "conditioning" there was no advance ballyhoo on the tv film.

What started as a small experiment may turn into a major promotional gimmick for tv film shows.

Ziv Tv arranged for an exhibit of highway police patrol equipment at the Cincinnati Auto Show, which ran 21-26 January in Ziv's home office city, to tie in with its *Highway Patrol*.

About 65,000 visited the exhibit, forcing Ziv to double the staff there. A windfall press break helped attendance when a highway patrol car, being driven from Hollywood for the exhibit, was delayed by snowstorms. Ziv's efforts to locate the driver resulted in a newspaper story headlined:

## 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!

**KSON**

"1"

San Diego's No. 1 Radio Station

**PULSE**

"Out of Home" & "In Home"

Represented Nationally by FORJUE & Co.



# WANTED

Are You the Sales Manager SPONSOR Needs in the Midwest?

SPONSOR is looking for a Sales Manager in the Midwest with a strong sales record. This is a key sales area, with headquarters in Chicago, and requires a top-notch man who is looking for an exceptional opportunity and is willing to work for it. You'll be calling on top station executives in 10 states. There's plenty of prestige, sales advantages, and interesting activity to this assignment—plenty of travel, too. If you're the man, you'll have a proven sales record, some knowledge of station operation, a reputation for square dealing, and a deep down desire to improve your financial position. Please rush full details.

BOX 162  
SPONSOR, 40 E. 49  
NEW YORK 17

## HIGHWAY PATROL CAR SOUGHT BY HIGHWAY PATROL.

Co-sponsors of *Highway Patrol* in Cincinnati are Wiedemann Brewing and Top Value stamps.

## RESEARCH

NARTB radio board has stepped up efforts to obtain an accurate measurement of radio circulation.

The radio board of directors this week adopted these three recommendations of the NARTB research committee:

1. In conjunction with the 1960 census: work with the census bureau to get complete, up-to-date count of radio homes with number and types of sets (including portable and automobile and multiple sets in the home).
2. In connection with the 1958 business census: try to get census bureau to incorporate questions designed to bring in data on business-owned sets.
3. Expenditure of \$10,000 to obtain a qualified statistician.

## STOCK MARKET

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

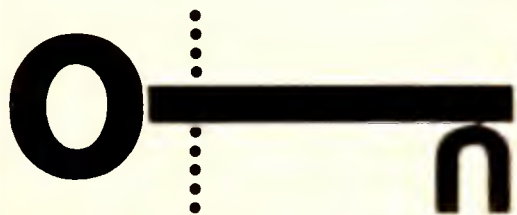
| Stock                          | Tues. 5 Feb.                    | Tues. 12 Feb.                  | Net Change                     |
|--------------------------------|---------------------------------|--------------------------------|--------------------------------|
| <i>New York Stock Exchange</i> |                                 |                                |                                |
| AB-PT                          | 22 <sup>3</sup> / <sub>4</sub>  | 21 <sup>7</sup> / <sub>8</sub> | - 7 <sub>8</sub>               |
| AT&T                           | 176 <sup>3</sup> / <sub>8</sub> | 174                            | -2 <sup>3</sup> / <sub>8</sub> |
| Avco                           | 7                               | 6 <sup>1</sup> / <sub>2</sub>  | - 1 <sub>2</sub>               |
| CBS "A"                        | 33 <sup>1</sup> / <sub>8</sub>  | 31 <sup>1</sup> / <sub>8</sub> | -2                             |
| Columbia Pic.                  | 17 <sup>1</sup> / <sub>2</sub>  | 17 <sup>1</sup> / <sub>8</sub> | - 3 <sub>8</sub>               |
| Loew's                         | 20                              | 19 <sup>1</sup> / <sub>4</sub> | - 3 <sub>4</sub>               |
| Paramount                      | 30 <sup>1</sup> / <sub>2</sub>  | 30 <sup>1</sup> / <sub>4</sub> | - 1 <sub>4</sub>               |
| RCA                            | 32 <sup>1</sup> / <sub>2</sub>  | 32 <sup>1</sup> / <sub>4</sub> | - 1 <sub>4</sub>               |
| Storer                         | 26 <sup>1</sup> / <sub>4</sub>  | 25 <sup>1</sup> / <sub>2</sub> | - 3 <sub>4</sub>               |
| 20th-Fox                       | 24                              | 22 <sup>1</sup> / <sub>2</sub> | -1 <sup>1</sup> / <sub>2</sub> |
| Warner Bros.                   | 26                              | 25 <sup>1</sup> / <sub>2</sub> | - 1 <sub>2</sub>               |
| Westinghouse                   | 54 <sup>7</sup> / <sub>8</sub>  | 52 <sup>3</sup> / <sub>8</sub> | -2 <sup>1</sup> / <sub>2</sub> |
| <i>American Stock Exchange</i> |                                 |                                |                                |
| Allied Artists                 | 3 <sup>1</sup> / <sub>2</sub>   | 3 <sup>1</sup> / <sub>8</sub>  | - 3 <sub>8</sub>               |
| C&C Super                      | 1                               | 1                              |                                |
| DuMont Labs.                   | 5 <sup>3</sup> / <sub>8</sub>   | 5                              | - 3 <sub>8</sub>               |
| Guild Films                    | 3 <sup>5</sup> / <sub>8</sub>   | 3 <sup>3</sup> / <sub>8</sub>  | - 1 <sub>4</sub>               |
| NTA                            | 9                               | 8 <sup>1</sup> / <sub>4</sub>  | - 3 <sub>4</sub>               |

## Among Us Towers

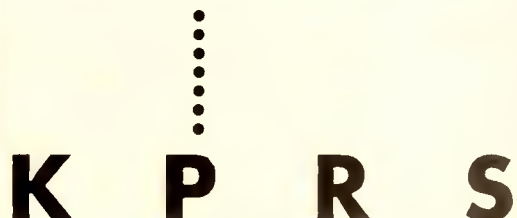


# K P R S

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



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



1000 W. — 1590 KC.  
Kansas City, Missouri

Represented nationally by  
John E. Pearson Co.





**WEBC Now on top**

# WEBC

**is now the number one  
radio station in the  
Duluth and Superior  
market!**

## **WEBC TRAFFIC TOWER**

This complete broadcast studio overlooks the heart of Duluth's business district . . . a service to routing traffic and emergency vehicles and a constant reminder to Duluthians of WEBC's outstanding programming.

## **WEATHER BEACON**

Mounted atop the Traffic Tower, the WEBC Weather Beacon signals the weather forecast for the Twin Ports area. Weather is important to these people . . . same as listening to WEBC.

— Contact *George P. Hollingbery Co.* —



# WASHINGTON WEEK

16 FEBRUARY

Copyright 1957

SPONSOR PUBLICATIONS INC.

Rep. John Heselton (R., Mass.) is back on his commercial-time regulation kick.

For the second Congressional session he's introduced a bill directing the FCC to determine the maximum time for commercials.

The FCC, according to the bill, would also be charged with enforcing these "standards."

The House Commerce Committee, of which Rep. Heselton is a member, last year failed to hold a hearing on a similar Heselton measure.

The same House committee is getting set to probe the FCC and the FTC, with the FCC likely to be quizzed from two angles.

Committee chairman Orin Harris (D., Ark.) has agreed to name a subcommittee to study how the FCC, along with other regulatory agencies, have been administering the laws under its jurisdiction. The probing will extend back to the time the FCC came into power, as demanded by a Republican member of the committee (Rep. Springer, Ill.)

At the same time, the House Commerce Committee will be investigating, roughly, the same tv field on which the Senate Commerce Committee has spent so much time in recent years.

The FCC won't be inviting FBI sleuths to screen its personnel and officials for news leaks.

As a second resort, it will make public the tentative votes in docket cases as soon as the seven commissioners' ballots are counted.

In making the preliminary votes public, the commission will not reveal how individual commissioners voted. It also specifically reserves the right to come to conclusions in the final decisions different from those announced in the tentative decisions.

The final straw which broke the secrecy back was the leak of a preliminary decision to award Channel 12 to New Orleans and a decision against deintermixture in that market.

Earlier, it had leaked that the first vote showed the commission majority to be on the side of keeping Channel 3 in Hartford rather than shifting it to Providence. Travelers Broadcasting holds the Hartford Channel 3 CP.

Latest leaks, filtering out at the same time the commission was concocting the cure, had the majority voting to deintermix Fresno, Calif., and Evansville, Ind., while voting against deintermixture in Madison, Wis.

There was final action in another celebrated "leak" case. The commission overruled its hearing examiner and awarded Miami Channel 10 to a wholly owned subsidiary of National Airlines. WKAT, Inc., got the initial award.

What apparently influenced the commission were the charges relating to WKAT's advertising practices.

WKAT was said to have fired free-lance personalities, who sold time on their own programs on commission. A majority of the commissioners held that this system might create an excess of commercialism.

Never has the FCC failed to renew a license because of over-commercialization, though it has threatened to do so. The Channel 10 matter, however, is the first time the FCC has acted against a tv applicant for such cause.

# DELIVERING

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



**WFBG-TV** is **FIRST!**

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



**WFBG-TV** is **FIRST!**

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



**WFBG-TV** is **FIRST!**

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




**WFBG-TV** is **FIRST!**

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

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



# **P** AUDIENCE



## **TRIANGLE STATIONS**

**WFIL-AM • FM • TV**

PHILADELPHIA, PENNSYLVANIA

**WNBF-AM • FM • TV**

BINGHAMTON, NEW YORK

**WHGB-AM**

HARRISBURG, PENNSYLVANIA

**WFBG-AM • TV**

ALTOONA, PENNSYLVANIA

**WNHC-AM • FM • TV**

NEW HAVEN-HARTFORD, CONN.

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

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

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

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

# SPONSOR HEARS

16 FEBRUARY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

ABC TV is putting up a hard fight to hold the Saturday night Lawrence Welk show next fall.

NBC TV has rolled out the red carpet for Dodge, offering it the time period currently occupied by Sid Caesar. (That's also the same period Welk now has on ABC).

Special discounts figure in the competitive picture.

Admen, who have been scanning the new network programs, have a capsule version of how all the westerns open:

A guy with an outslung gun gingerly walking up a dusty street.

Many a man with a nest egg and passable health dreams of being an ambassador. Not so McCann-Erickson's president Marion Harper. He wants to head a university.

The president of a top-rated institution of learning is due to retire in the not too distant future, and one of the successors the trustees have under scrutiny is Harper.

J. Walter Thompson has in Sam Meek and O'Neill Ryan, Jr., perhaps the most independently wealthy v.p.'s in the agency business. But Dun & Bradstreet might be interested in this:

A lot of v.p.'s at BBDO are really loaded.

They started to accumulate BBDO stock in 1937 when the backlash of the depression hit the agency and Bruce Barton traded shares for salary waivers and personal savings.

This display of faith has not only paid off in rich dividends but accounts for this fact: The rate of turnover in the upper BBDO ranks is about the smallest in the agency field.

Ten years isn't much in the life of a medium (or just about anything else); but at the rate tv is aging, candidates for a 10-year club are about as plentiful as Spanish War veterans.

Among those in the management and sales executive categories with an unbroken tenure (albeit sometimes changes of affiliation) you can find:

|                  | THEN                  | NOW                |
|------------------|-----------------------|--------------------|
| Paul Adanti      | WRGB, Schenectady     | WHEN, Syracuse     |
| George Burbach   | KSD-TV, St. Louis     | Same               |
| Roger Clipp      | WFIL-TV, Philadelphia | Same               |
| Walter Damm      | WTMJ-TV, Milwaukee    | Same               |
| Don DeGroot      | WWJ-TV, Detroit       | Same               |
| E. K. Jett       | WMAR-TV, Baltimore    | Same               |
| Ernest Lang      | WMAR-TV, Baltimore    | Same               |
| James Hanrahan   | WEWS, Cleveland       | Same               |
| Harrison Hartley | WEWS, Cleveland       | Same               |
| Roland V. Tooke  | WPTZ, Philadelphia    | WKYW-TV, Cleveland |
| Niles Trammell   | WNBT, New York        | WCKT, Miami        |
| Edwin Wheeler    | WWJ-TV, Detroit       | Same               |



# WERE SCORES FIRST AGAIN

WERE SCORES FIRST IN NIELSEN . . . reaching more homes monthly, weekly, daytime and nighttime, in its six county Nielsen Coverage Service #2 area than all the homes reached in the total 25 Ohio counties covered by the next trailing station.

WERE SCORES FIRST IN PULSE . . . with the greatest total share of in-and-out-of-home audience 24 hours a day.

WERE SCORES FIRST IN HOOPER . . . leading with almost twice the total share of audience, day and night, as the next two stations combined.

*All figures from current surveys.*

buy WERE and sell CLEVELAND

# WERE

RICHARD M. KLAUS  
Vice President and General Manager

represented by:  
VENARD, RINTOUL & McCONNELL, INC.

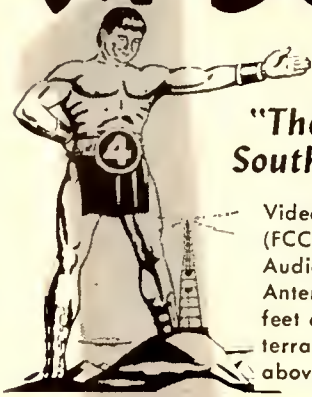
CLEVELAND'S SOUND HABIT



ong Fast . . . 1957 Cleveland Indians Baseball Availabilities . . . Wire or Phone Now!



# WFBC-TV



**"The Giant of Southern Skies"**

Video—100,000 Watts  
(FCC Maximum)  
Audio—50,000 Watts  
Antenna Height—1204  
feet above average  
terrain—2,204 feet  
above sea level.

WFBC-TV . . . 1st in South Carolina "The Giant of Southern Skies" again gets top rating (by far) in all data, in comparison with other television stations in its home state . . . according to NCS No. 2.

## in South Carolina!

### HERE'S THE COMPARISON

| STATION     | Television Homes | Weekly Coverage |
|-------------|------------------|-----------------|
| WFBC-TV     | 248,990          | 177,150         |
| Station "B" | 198,780          | 114,240         |
| Station "C" | 181,920          | 102,230         |
| Station "D" | 150,110          | 97,100          |
| Station "E" | 159,040          | 103,600         |
| Station "F" | 54,380           | 19,660          |
| Station "G" | 48,050           | 32,800          |
| Station "H" | 24,620           | 12,360          |

For information about NCS No. 2, and for rates, availabilities and assistance, contact us or your nearest WEED man.

NBC NETWORK



Represented By  
WEED TELEVISION CORP.

Affiliated with WFBC-AM & FM  
NBC Affiliate  
Represented by Avery-Knodel, Inc.

### CANDY

(Continued from page 37)

section and is sold as an impulse item.

As food chains move more strongly into manufacturing, stocking their own brands and giving preferred display space to them, national manufacturers are increasingly concerned with keeping the distribution they have and encouraging consumers, whether they buy on impulse or not, to buy by brand. Brand identification is the reason the big industry leaders advertise, and they know they get it from television, particularly. They're learning how to do a more effective job in doing it with radio.

Even though kids and candy are synonymous, adults are a big determinant in sales because they are both consumers and purchasers. That's why spot advertisers, particularly, are tending to buy daytime and nighttime periods when kids are a fairly incidental part of the listening or viewing audience. And it's why Tootsie Roll, the biggest of the network tv advertisers among confectioners, has moved into daytime tv with women's shows.

Arthur C. Nielsen, Jr., executive vice president of the A. C. Nielsen Co., has cited "new sales and advertising tools" as one of the 10 basic trends which have influenced the industry.

"Foremost" among these new tools, he said, "is television powerful enough to move the vast output of expanded factories.

"Television should not be considered as a high cost advertising medium. While the cost of sponsoring a television program is high in dollars, the cost in terms of advertising message delivered is low—an average of \$4.59 for a one-minute commercial delivered to 1,000 homes."

Advocating research, and investigation of potential markets, he said "Don't be afraid to innovate and pioneer. A substantial marketing advantage usually lies with the originator."

Some of these "substantial marketing advantages" are seen in the case histories of many television and radio advertisers who have been idea originators in their advertising. These will be reported on in Part 2, as SPONSOR outlines some of the confection manufacturers who are now using—and who have used—broadcast advertising in significant weight to influence consumer buying patterns.

People who know

stay at the

## Hotel Lexington

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



HOME OF THE FAMOUS  
'Hawaiian Room'

Known For Authentic  
Hawaiian Cuisine and  
Native Entertainment

see your  
local travel agency  
or write to Promotion  
Dept. for Brochure 180.

## Hotel Lexington

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

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

## Audience PLUS



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

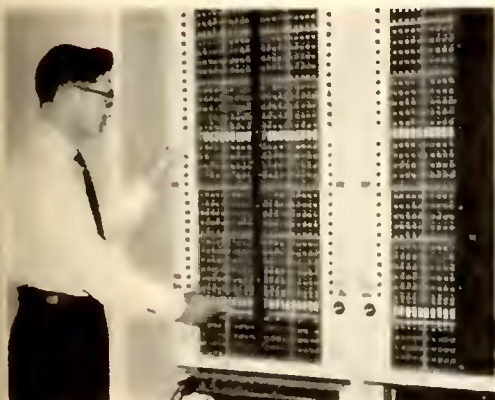
**WSJS**  
RADIO  
**WINSTON-SALEM**  
NORTH CAROLINA

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





## Latest Bell System control units speed accurate network switching



New Bell System control unit permits network switches to be set up and double-checked in advance.

Network switches can be set up *in advance* and double-checked, thanks to new Bell System control units.

Ten or 15 minutes before actual switching time, buttons representing incoming and outgoing circuits are punched on the control panel. Then, at the appointed split second, one master button is pushed and all switches are performed at once.

The first new operating center utilizing the control unit began oper-

ation in Chicago during the summer of 1956, followed by similar installations in Los Angeles and New York. In the near future, operating centers will be added in Des Moines, Dallas and Washington, D. C.

This development, which makes switching faster and more accurate, is another example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.

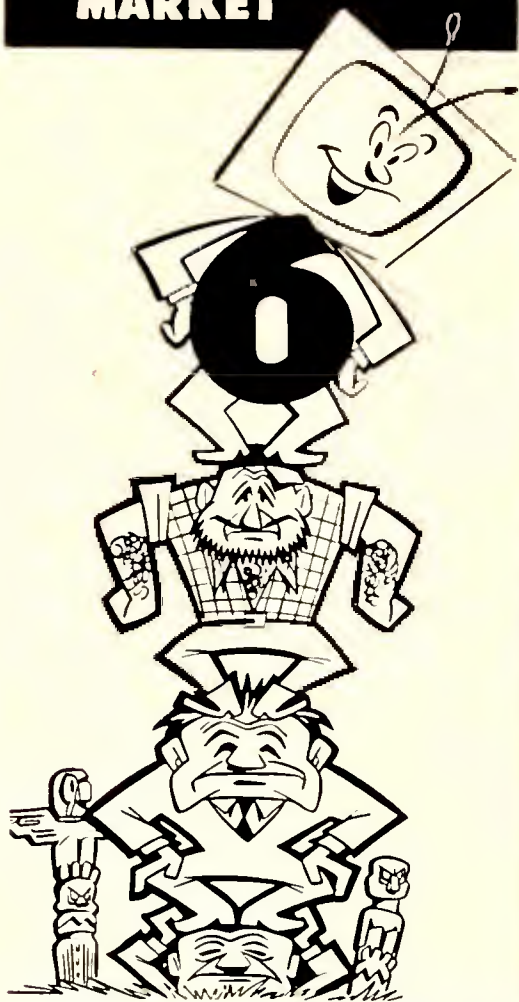


BELL TELEPHONE SYSTEM

*Providing intercity channels for network radio and television throughout the nation*



**KOIN-TV**  
 "High man  
 on the  
 Totem Pole"  
 in the  
**PORTLAND, ORE.**  
**MARKET**



**CHECK THE RATINGS**

- 56.2% Share-of-Audience in Metropolitan Portland.
  - 13 of the Top 15 Weekly Shows.
  - 9 out of Top Ten Multiweekly.
- Source: November 1956 Portland ARB

**KOIN-TV**  
**Channel 6**  
 Portland, Oregon

Represented Nationally by  
 CBS Television Spot Sales

**Tv and radio  
 NEWSMAKERS**



**Joseph M. Bryan** this week was singled out for a special salute by the Jefferson Standard Life Insurance Co. as part of its 50th anniversary celebrations. Bryan is a senior vice president of the company and president of its broadcasting subsidiary operating WBT and WBTW, Charlotte, N. C. and WBTW, Florence, S. C. Bryan joined Jefferson Standard Life

in 1931 and has been in charge of the radio (and later tv) arm since the purchase of WBT from CBS in 1945. WBTW, the Carolinas' first tv station, was established in 1949 and was the first Southeast station to introduce local live colorcasts (in 1955.) The third station, WBTW, went on the air in 1954 as a companion tv station to WBTW. Jefferson Standard Broadcasting is known for its popular programming and fine public service work.

**Raymond Junkin** has been elected to the position of vice president of Official Films, according to an announcement by Harold L. Hackett, president and chairman of the board. Junkin joined Official in 1953 as head of the Dallas office. In that position he supervised station, client and agency sales throughout the Southwestern area. He came to New York last year to serve as assistant to the president, and functioned in that capacity until his election as vice president. As vice president he will be responsible for relations and liaison with the networks, agencies, advertisers, producers, talent and related services both in the United States and overseas. Prior to his coming into the television field Junkin was East Coast sales manager for a West Coast cosmetic and drug toiletry manufacturing company.



**Channing M. Hadlock** has been appointed a vice president at Rose-Martin, Inc., according to an announcement made by Irl W. Rose, II, president of the 38-year-old New York advertising agency. Hadlock joined the agency as director of radio and television last year. His chief function was to supervise the pioneer entry of one of the nation's largest commercial banks into

sports telecasting: sponsorship of the Red Barber show preceding and following the seasonal New York Yankee baseball telecasts. Before his present position Hadlock was with Quality Bakers for three years as a tv account executive. He also was with Cunningham and Walsh, Parents' Magazine (as radio-tv-director) and with NBC on the West Coast for three years. During the war he was a member of the staff of YANK, the Army weekly.





**in Kansas City**

if you want to sell  
the rock-n-rollers,  
there's a place to go...

but if you want to sell  
the whole family

it's **KCMO** radio



Basic CBS—50,000 W.  
Joe Hartenbower, Gen. Mgr.  
R. W. Evans, Commercial Mgr.

KCMO... One of Meredith's Big 4... All-Family Stations.

| KANSAS CITY                    |                               | SYRACUSE                       |                               | PHOENIX                        |                        | OMAHA                          |                               |
|--------------------------------|-------------------------------|--------------------------------|-------------------------------|--------------------------------|------------------------|--------------------------------|-------------------------------|
| <b>K</b>                       | <b>K</b>                      | <b>W</b>                       | <b>W</b>                      | <b>K</b>                       | <b>K</b>               | <b>W</b>                       | <b>W</b>                      |
| <b>C</b>                       | <b>C</b>                      | <b>H</b>                       | <b>H</b>                      | <b>P</b>                       | <b>P</b>               | <b>O</b>                       | <b>O</b>                      |
| <b>M</b>                       | <b>M</b>                      | <b>E</b>                       | <b>E</b>                      | <b>H</b>                       | <b>H</b>               | <b>W</b>                       | <b>W</b>                      |
| <b>O</b>                       | <b>O</b>                      | <b>N</b>                       | <b>N</b>                      | <b>O</b>                       | <b>O</b>               | <b>W</b>                       | <b>W</b>                      |
| <b>RADIO</b><br>810 kc.<br>CBS | <b>TV</b><br>Channel 5<br>CBS | <b>RADIO</b><br>620 kc.<br>CBS | <b>TV</b><br>Channel 8<br>CBS | <b>RADIO</b><br>910 kc.<br>ABC | <b>TV</b><br>Channel 5 | <b>RADIO</b><br>590 kc.<br>CBS | <b>TV</b><br>Channel 6<br>CBS |

Represented by KATZ AGENCY INC

JOHN BLAIR & CO

BLAIR TV, INC

**MEREDITH** Radio and Television **STATIONS**

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines



**LOWEST COST PER THOUSAND IN COLUMBUS**

**lowest  
cost-per-thousand**

**in Columbus**

**WVKO**

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

**WVKO**

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

**WVKO**

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

**WVKO**

**Columbus, Ohio**  
*the station with  
a personality.*

*Use the slide-rule  
and call Forjoe*

## Reps at work

**Bruce Pattyson**, Blair-TV, Boston, Mass., thinks feature films have "shown the error of the so-called 'fringe time' concept." Bruce says that viewer response to quality feature films now being shown in many markets is dramatic proof of the danger of setting up rigid buying patterns based upon set, pre-determined time periods. "Top

features with name stars are attracting big tune-ins wherever they appear on the schedule. Daytime, weekend and late evening showings have all scored impressive competitive ratings, in many cases outpulling far more expensive and long established network programs. With over 6,000 feature films now available for television showing and more on the way, local programing patterns should be considered only on a market-by-



market basis." Bruce also thinks that the use of feature films should make advertisers re-appraise the one-minute commercial. "The length and pace of high-caliber film programing presently on tv creates an ideal advertising framework for the fuller product story covering all the major selling points that many advertisers and agencies need for maximum effective use of the television medium."

**Harold Lindley**, H-R Television, Inc., west coast offices, comments: "The operation of a branch office of a rep firm is essentially the same as that of a main office. Problems, if any, are caused by lack of adequate communications, and there is little justification for such lapses in this age of the telegram, TWX, long-distance telephone



and air-mail. While each man in New York gets a large amount of business from a small number of agencies, we in Los Angeles and San Francisco cover many agencies over a larger territory. Appropriations and schedules are smaller and most of the accounts are sectional. Many advertisers have distribution only on the west coast and are not interested in any of the eastern stations which we represent. We frequently work

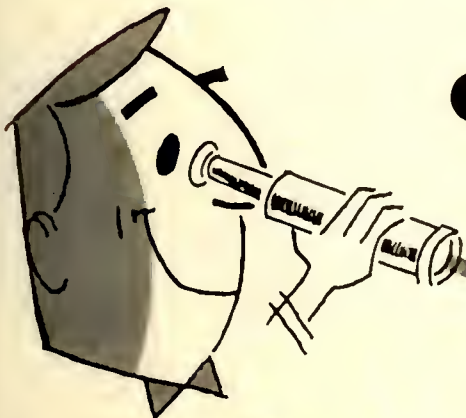
with a timebuyer for a month or two and then have no occasion to call upon him again for several months, since he has no schedules planned for the major markets. During such periods of inactivity we keep the agencies informed about our stations through constant contact, but calling upon them is not the weekly or multi-weekly procedure it is with agency timebuyers in a city like New York."





## LOOK AT IT THIS WAY...

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



## OR THIS WAY...

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



## OR THIS WAY...

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

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

\*LATEST ROCHESTER PULSE REPORT • OCTOBER 1956

# CHANNEL

ROCHESTER'S  
OWN "BIG 10"

# 10

## ROCHESTER, N. Y.



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

# SPONSOR SPEAKS

## More on rate cutting

Arthur Pardoll, Foote, Cone & Belding media group director, tells buyers to ask themselves a few questions that stations would do well to note. Pardoll, who penned his remarks in SPONSOR's "Timebuyers at work" column, 9 February issue, points out how important it is for stations to adhere to card rates and how urgent it is for the buyer to consider, in addition to qualitative and quantitative information, these questions: "Is a package rate offered to all? Is such a rate published on the rate card?"

The fact that a buyer of Pardoll's stature refers to the matter of rate irregularity points up the continuing battle in the industry for adherence to published card rates in the face of frequent violations. Those who continue to do business at any price are either desperate or have no confidence in the facilities they are licensed to provide. In either case, the disservice to the industry is enormous.

## Eliminate the obstacles to spot buying

Evidence is piling up that spot continues to grow at a tremendous pace for both radio and television despite handicaps that would easily throw a less robust medium in reverse. We refer to the mountains of paper work and the lack of uniformity that plague the buyer and result in endless delays that frustrate clients, stations and their reps alike. To compound the problem there are now rumbles that the integrated media buying system further complicates matters at the agency level. The popularity of spot has clients asking for more and more reports with the result that the media department gets trapped in bookkeeping (see SPONSOR-Scope 9 February issue).

The obvious solution, at least on the selling level, is the adoption of uniform standards. We understand that SRA has prepared availability forms and is working on other forms to make spot easier to buy. These are steps in the right direction and should receive earliest industry consideration.



**THIS WE FIGHT FOR:** *for the preservation of free tv as opposed to fee tv. To curtail the service tv now provides by substituting a system that requires a fee is unthinkable. Advertising has proved to be the best ticket.*

## 10-SECOND SPOTS

**Peace declared!** In San Diego, the advertising agency and tv productions firm of Robert E. Lee is in the U. S. Grant Hotel.

**Souped up:** At BBDO, New York, robot dispensers of Campbell Soups (a client, naturally) have been installed for the staff. According to the release, one a.e. remarked, "From Martinis to Miltown to Mushroom—how's that for touching all bases and racking up a triple play?" *A soup line at BBDO! Could this be what led ex-President Hoover to make that "depression" prediction last week?*

**Visitor:** During a nightly record show over WDRC, Hartford, a lost parakeet flew into the studios and perched on the head of control room operator Carlton Brown. One of the theories advanced as to why the parakeet came to WDRC is that it was guided to the station by some mysterious radar system that birds have. *All right, so it rode in on a radio wave. But that doesn't explain why it finally lit upon Carlton Brown.*

**Shop talk:** *Holiday*, the Curtis magazine, has just published an "Advertising Man's Diary for 1957" that is sprinkled throughout with a lexicon of advertising lingo. Random sampling: Compound fracture—*Five account executives laughing at one client's joke. Let's follow it and see what it eats—It's a real turkey, but Skinhead's wife will probably like it.*

That's the way the banana peels—*The release will say we resigned the account.*

Let's not open that can of peas—*I've gotta make the 5:15.*

**Arf:** From CBS news release—Mister Eve, the talkative dog belonging to Henry C. Allen of Panama City, Fla., won \$500 . . . by pronouncing the word "Mama" on CBS TV's *Good Morning With Will Rogers, Jr.* . . . In addition to the cash award, the dog was presented with a huge dictionary. . . .

*Educational tv is here!*

**Fluff:** WCBS-TV, New York, has been getting a lot of calls from viewers pointing out that in their trailer on the *Late Show*, for a coming movie, Louis Pasteur was spelled "Louis Pastuer." *Proving Johnny can read!*



in **BALTIMORE WBAL-TV's**  
**SATURDAY AFTERNOON PROGRAMMING**  
**REALLY STANDS OUT!**

**3:00**

**HOPALONG  
 CASSIDY**

Participating Sponsorship

**3:30**

**BUFFALO BILL, JR.**

Sponsored by Mars Candy

**4:00**

**77th BENGAL LANCERS**

Sponsored by General Foods

**4:30**

**SKY KING**

Sponsored by National Biscuit

**5:00**

**ROY ROGERS**

Sponsored by General Foods

**5:30**

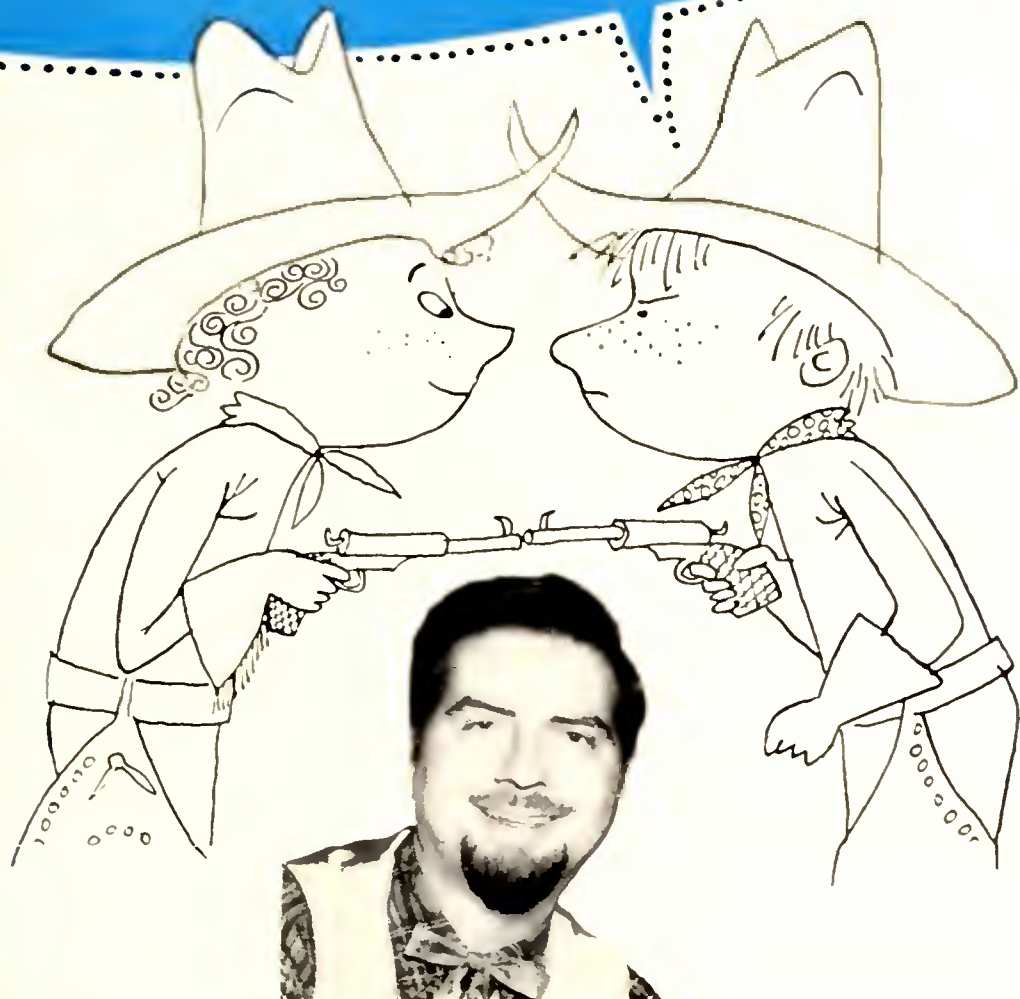
**ANNIE OAKLEY**

Sponsored by Carnation's Friskies

**6:00**

**FOREIGN LEGIONNAIRE**

Sponsored by Chunky Chocolates



**a solid 3½ hour block of  
 shows for family viewing**

*co-ordinated by Jarrett "Patches" Lickle  
 Veteran of Godfrey's Talent Scouts and Kaptain Kangaroo*

WBAL-TV Saturday afternoon programming is outstanding . . . solid with favorite shows popular with the entire family! "Patches" as M.C. throughout the afternoon gives it the festive appeal of one big party. Many of these shows are available for participating or co-sponsorship. Your nearest Petryman, or any of the fellows at WBAL-TV Sales will gladly give you complete information.

**WBAL-TV** Channel 11 **BALTIMORE** **NBC**

Nationally represented by The Edward Petry Co. Inc.



NEW YORK • CHICAGO • DETROIT • BOSTON • SAN FRANCISCO • ATLANTA • HOLLYWOOD • DES MOINES



# **weeed** and COMPANY

RADIO STATION REPRESENTATIVES