

PO BOX 97
MISS MILDRED L JOY
NBC 1774
370 RAYBURN PLAZA
NEW YORK 17 N.Y.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

RECEIVED

NOV 19 1956

NBC GENERAL LIBRARY

nothing succeeds like **success!**



TV LAYS AN EGG WITH NEW FALL SHOWS

Imitative trend blamed. Agency tv heads anticipate mediocre ratings will force down show costs, up show sharing

Page 25

Are spot radio dollar figures on the way?

Page 28

Third quarter spot television spending down

Page 32

Is adjacency protection now obsolete?

Page 38

out in front . . .

WORLD'S BEST MOVIES on WFIL-TV

"ABOVE SUSPICION" with Joan Crawford / Fred MacMurray

17.9 Trendex*

55.5% Share of Audience

WORLD'S BEST MOVIES will SUCCEED FOR YOU

Trendex, Sunday, October 28.



CHANNEL **6**

ABC-TV •• BLAIR-TV



Houston's Finest Facilities Help KPRC-TV Sell

To have the Southwest's finest TV plant facilities — that's good. But to have these facilities manned by a group of seasoned TV specialists—with over 700 man-years of TV experience—that's even better! KPRC-TV delivers Houston's finest local shows, top-rated NBC network programming, and superior syndicated films. It all adds up to this: The *one* Houston station that gives you more for your advertising dollar is KPRC-TV.

KPRC-TV
HOUSTON **2**
CHANNEL

JACK HARRIS, Vice President and General Manager
JACK MCGREW, National Sales Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV — WITH OVER 700 MAN-YEARS EXPERIENCE

WPEN

MONDAY THRU FRIDAY

MONDAY THRU SATURDAY

SEVEN DAYS A WEEK

IS **SECOND**

IN PHILADELPHIA*

*Pulse: July-Aug. '56

REPRESENTED NATIONALLY BY GILL-PERNA, INC. *New York, Chicago, Los Angeles, San Francisco*

SPONSOR • 17 NOVEMBER 1956



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Network tv laid an egg**
- 25** Fall entries lacked quality, say program experts. Three-network split of audience, competition from features makes peak ratings harder to reach
- Are spot radio dollar figures on the way?**
- 28** SRA plans second of three steps to get spot radio dollar figures. New step: spending by product category, supplementing monthly dollar total
- \$100,000 for a local spectacular**
- 30** Los Angeles convertible sofa firm blankets Southern California area with Christmas one-hour one-shot aimed at introducing new chair bed
- Third quarter spot tv expenditures dip**
- 32** TvB figures show 20% decline over second quarter with seasonal factors cited as main reason. Twelve-month total comes to nearly \$400-million
- Why "Operation Snowflake" added radio**
- 37** U. S. Steel bought spot this year for consumer promotion to induce more retail tie-ins. Powerhouse radio approach was used by BBDO
- Is adjacency protection obsolete?**
- 38** Multiple and alternate sponsorships along with product diversification makes it harder to grant customary exclusivity protection to advertiser

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 48 Agency Profile | 84 Sponsor Hears |
| 22 49th and Madison | 9 Sponsor-Scope |
| 52 New and Renew | 92 Sponsor Speaks |
| 62 News & Idea Wrap-Up | 54 Spot Buys |
| 5 Newsmaker of the Week | 92 Ten Second Spots |
| 58 Radio Results | 14 Timebuyers at Work |
| 90 Reps at Work | 88 Tv and Radio Newsmakers |
| 44 Sponsor Asks | 81 Washington Week |
| 18 Sponsor Backstage | |

In Next Week's Issue

Yesterday's ugly duckling: spot radio

Today spot radio is surpassing all previous records. Here's why medium many thought was on downgrade has scored comeback

Monthly cost and programing Comparagraph

Want the average cost of all half-hour tv dramas? The cost of a specific show? See next week's special Comparagraph section

Editor and President
Norman R. Glenn

Secretary-Treasurer
Elaine Couper Glenn

Vice-President - General Manager
Bernard Platt

EDITORIAL DEPARTMENT

Executive Editor
Miles David

News Editor
Ben Bodec

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

Assistant Editors
Robert S. Solotaire
Lois T. Morse
Joan W. Holland
Erwin Ephron

Contributing Editors
Bob Foreman
Joe Csida

Art Director
Phil Franznick

Photographer
Lester Cole

ADVERTISING DEPARTMENT

Advertising Director
Arnold Alpert

New York Manager
Charles W. Godwin

Midwest Manager
Kenneth M. Parker

Western Manager
Edwin D. Cooper

Promotion Manager
Mort Winthrop

Production Manager
Jean L. Engel

Advertising Staff
Marilyn Krameisen
George Becker
Diane Ely

Administrative Coordinator
Catherine Scott Rose

Circulation Department
Beryl Bynoe
Emily Cutillo
June Kelly

Accounting Department
Laura Oken
Laura Datre

Readers' Service
Betty Rosenfeld

Secretary to Publisher
Carol Gardner

Member of Business Publications
Audit of Circulations Inc.



SPONSOR PUBLICATIONS INC.
combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave. Phone: SUperior 7-9863. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-B089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$10 a year. Canada and foreign \$11. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as second class matter on the 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

Copyright 1956

Sponsor Publications Inc.



KTHS (LITTLE ROCK)

Prances Into COLT, Too!

KTHS—Basic CBS Radio in Little Rock — does a tremendous job there, and in most of the rest of Arkansas, too!

For example—KTHS delivers *Colt* (Ark.), a little Francis County town that's a good 100 miles from Little Rock. Colt is one of *hundreds* of smaller Arkansas communities that combine with Metropolitan Little Rock to give KTHS *interference-free daytime coverage of 3,372,433 people!*

Let your Branham representative give you all the big KTHS facts.



The Station KTHS daytime primary (0.5MV/M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM
LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

YANKEE DIVISION
RKO TELERADIO PICTURES, INC.

is proud to announce
the appointment of
the noted author, composer
and recording artist

FRANK LUTHER

(whose 3,000 records have sold 65,000,000 copies)

as full-time consultant
for
Children's Programs — Public Affairs
at

WNAC — WNAC-TV
BOSTON

On November 21, on the full CBS-TV network, the Theatre Guild will present its first original TV musical, an adaptation of the immortal "Tom Sawyer" with book and lyrics by Frank Luther. All of Frank's new associates at WNAC and WNAC-TV warmly congratulate him for this creative achievement.

NEWSMAKER of the week

Hal Davis: from dj to television v.p.

Apparently Grey Advertising believes in the adage that if you want something done, call on a busy man. When it came to adding a vice president of radio and tv, they called upon one of the busiest—Hal Davis, 41-year-old pioneer in tv program promotion.

Between now and the middle of January when he reports to Alfred Hollender, v.p. in charge of radio and tv at Grey, Davis will be winding up his bustling, 11-year career with Kenyon & Eckhardt where he is v.p. and promotion director, plugging sale of a record album (recorded by his orchestra conductor father, Eddie Davis for the benefit of the American Cancer Society), and traveling the Far East as manager of Benny Goodman's six-week tour for ANTA and the U. S. State Department.

The tempo of his life certainly will not slacken when he comes to Grey. That agency, which today has total billings of about \$40 million with 35% of it in tv, is aiming at 50% tv billings before long.

"We need top executive help in broadcasting," says Hollender, "and that's why we went for Davis. We consider him a creative, all-around advertising man. We're putting him on the Planning Board so his influence can be felt on a broad basis at the agency."

Davis can hardly wait to get started. "Now I'll be involved in buying shows," he says. Up to now, he's been promoting them—but as few others have managed to do. The concept he brought to tv was: You don't stop when you buy a property—that's just the beginning. Davis firmly believes that merchandising the show or star can spell the difference between success and failure. Ed Sullivan, Vaughan Monroe, Julia Meade—all personalities he promoted—prove him right. Davis wrote the plan that took Sullivan to the hearts of Americans. The plan: "Go to the local community, find out what project the people are interested in, then introduce your star personality and let him help them do it."

Davis never went to college. His career began with an accordion when, at 15, he went on the road with a band, playing one-nighters across the country. In 1935, he went to CBS as a page boy, moved up to a news and publicity post. He also ran one of their d.j. shows with permission from no one but the regular d.j., and got away with it for two years since not many brass are around at 8:15 on a Sunday morning. It ended suddenly though one day when a surprised Bill Lewis, v.p. in charge of programming, walked in.

Davis went back to promoting—Columbia records, Benny Goodman, and even oranges and shoes. He served in the Navy from 1942 to 1945, when he joined K&E. "Over there, I came to respect Grey as a good and tough competitor, I'm glad to join them."



12.8 Afternoon Spots Available on KCRA-TV

MATINEE THEATRE
15.0 AVERAGE RATING
(12-1 P.M.)

QUEEN FOR A DAY
15.1 AVERAGE RATING
(1-1:45 P.M.)

VALLEY PLAYHOUSE
12.4 AVERAGE RATING
(2-5 P.M.)



The Senator says, "It's in the Book!"

ARB credits KCRA-TV with a Noon to 5 P.M. average rating of 12.8, an average Share of Audience of 75.5%.

In this four-station market no other station leads KCRA-TV in any quarter hour of this time period.

Choice station breaks and one-minute participations are still available at low afternoon rates.

Petry has the book that shows how strong day and night programming has made KCRA-TV the highest rated NBC station in the West.

*All ratings compiled from Sacramento Television Audience ARB; June 2-8, 1956

KCRA-TV
CHANNEL 3

SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power

Basic **NBC** Affiliate

represented by
Edward Petry & Co.



Typical of Cleveland's economic character is this photo of the Cuyahoga River showing industrial plants, fast modern highways, river transportation, and railroads.

An X-Ray machine tests a jet engine part for internal flaws. Cleveland is a center of development of aircraft equipment and fuels and is the nation's largest producer of jet engine parts.



Cleveland-Hopkins, already the world's largest municipal airport, is being further expanded to the tune of \$20 million. This new terminal building was dedicated last spring.



About 750 vessels (of which the Humphrey is the largest) use Cleveland's port and dock facilities. A \$50 million improvement program will be completed in 1957 to accommodate increased shipping expected from the St. Lawrence Seaway development.





Cleveland blast furnaces produce pig iron for midwest iron and steel industry. Cleveland area now supplies about 3% of the nation's total industrial capacity; expects to double that percentage when the St. Lawrence Seaway is completed.

THE BEST LOCATION IN THE NATION

Cleveland is in the center of the great Northern American market. Within 500 miles is 58% of the population, 67% of the nation's manufacturing plants producing 74% of all the country's products, and 79% of America's payroll.

The nation goes to Cleveland for one-fifth of its vacuum cleaners, one sixth of its bolts and nuts, one-sixth of its tractors, nearly 10% of its machine tools, and within the Cleveland area are more than

3000 industrial plants turning out a full two-thirds of many types of products manufactured in our land. An industrial center since the Civil War, Cleveland is at the start of another upsurge in industrialization.

Two Storer stations are located in this so-strategic city to any national advertiser. Each is dominant in its respective field, and both deliver audience at the market's lowest cost per thousand.

For radio, WJW; television, WJW-TV (CBS).



**STORER
BROADCASTING
COMPANY**

WSPD-TV Toledo, Ohio	WJW-TV Cleveland, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	WBRC-TV Birmingham, Ala.	KPTV Portland, Ore.	WGBS-TV Miami, Fla.
WSPD Toledo, Ohio	WJW Cleveland, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	WBRC Birmingham, Ala.	WWVA Wheeling, W. Va.	WGBS Miami, Fla.

SALES OFFICES

TOM HARKER—vice-president and national sales director
BOB WOOD—national sales manager

118 East 57th Street, New York 22 • Murray Hill 8-8630

LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498

GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689

If you are buying

RADIO ADVERTISING

you cannot afford to by-pass

1. **A CBS STATION** whose nearest competitor delivers only about one-half the audience
2. **A COST-PER-1000** no competitor can touch
3. **211,944 RADIO HOMES**

Source: Area Pulse Study September, 1955

A BILLION DOLLAR MARKET SERVED IN ITS ENTIRETY

ONLY BY



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, Conn.

SPONSOR-SCOPE

17 NOVEMBER

Copyright 1956

SPONSOR PUBLICATIONS INC.

As the new radio-tv season started to shake down this week, it became increasingly clear to sellers that **there's now a new high in complexities that not only will challenge them but their opposite numbers—the buyers—as well.**

Problem No. 1 is sheer communications inside and out the agencies. "Meeting-time" has become such a ravenous consumer of attention that routine duties often get side-tracked for days. Up and down Madison Ave. (and its equivalents in Chicago, Los Angeles, and elsewhere) you hear the analogy of the glacier that pushes everything before it—the "meeting" that pushes regular work into nighttime work, the nighttime overload that becomes a briefcase load, and the creative load that just gets shoved over the horizon altogether.

So sellers feel that buyers really haven't time to listen to, appraise, and take advantage of all the new opportunities that develop within a medium—especially radio and tv.

How to stop the glacier? This week both parties are dreaming up brakes (which will be reported here as they are devised).

Problem No. 2 is radio-tv's inherent statistical confusion, most vividly described by the old vaudeville joke: "Don't shoot into that tree; you may hit your ancestor."

Increasingly reps are finding that they can't knock down one set of ratings without damaging their own sales story 10 minutes later.

The fellow who counters Pulse figures with ARB data may find his situation reversed almost in the next pitch.

Reps thus nominate ratings as the biggest immediate headache—not only as a matter of pure statistics, but also a matter of psychology: For timebuyers tend to cherish their favorite scriptures dearly; arguing against them is sheer sacrilege.

Along with its complexities (see above), **this fall also is bringing opportunities of an almost unexpected sort.** Most notable: **Institutional radio advertising at the state-regional level.**

Cattlemen are now setting up local "councils" to stimulate beef consumption (previously such institutional plugging had been mainly national). One of these relatively new groups is the Florida Beef Council, composed of members of the Florida Cattlemen's Assn.

FBC bought its first schedule via a minute spot campaign on W•GTO, Haines City.

Now that NBC Radio has squared away its revamped programing schedule and system of local commercial availability, the next move will be to fire up sponsor interest and pour on audience promotion.

National advertisers will like the plan because 1) it gives them an opportunity to buy more of a prime radio commodity—**news**—on a national scale, and 2) move in by the participation route on a two-hour string of **afternoon drama.**

Advantages to affiliated stations are: 1) they may **sell any open commercial positions** in the network programs, subject to network recapture, and 2) **one-minute commercials may be sold in chainbreaks,** which are to be extended to 70 seconds.

Highlights of the revised programing setup, which takes effect 18 January, are:

- Five-minute national and international news programs on the hour over the full network

every day and night of the week from 7 a.m. to 11 p.m.

- Monitor, currently a Saturday and Sunday night service, expands to include Friday night (8 to 10).

- Three blocks of daytime programming (composed of a strengthened Bandstand) in the a.m.; and an hour of a personality show and two hours of drama in the afternoon.

Meantime Leonard H. Goldenson, AB-PT president, and Don Durgin, ABC Radio vice president, meet with the network's affiliate advisory committee this week to discuss programming properties for the future.

Television viewing still is on the rise.

The A. C. Nielsen report for the 28 September-5 October period indicates:

Average viewing for all homes was 4 hours and 43 minutes per day. The year before it was 4 hours and 28 minutes.

Sets tuned in at night this September averaged 26.7 of all sets. For the same period last year it was 22.7

Daytime tune-in increased by about 1%.

Which is the "best" tv night? Which gets the biggest audience, the biggest time-talent outlays?

Harking back to radio, there was a pat answer: Sunday and Tuesday, with Thursday as runner-up. Friday and Saturday traditionally were off nights, with Saturday having the especial distinction of being reserved for corn and hillbillies, products to alleviate the ails of the aged, and—as the night wore on—dance music for youngsters coming from the movies.

But the answer to "what is tv's best night" is: **Every night.** So say the figures:

The average national audience per minute from 7:30 p.m. to 11 p.m. (as processed for SPONSOR-SCOPE by CBS TV's research department) stacks up this way: Saturday, 62.8; Tuesday, 62.1; Wednesday, 61.8; Sunday, 60.6; Monday, 60.2; Thursday, 59.3; and Friday, 58.5.

But the aggregate money spent on network nighttime programs tends to show more variations than the viewing pattern.

Based on SPONSOR's latest estimates (3 September 1956), the bill for network sponsored programs adds up thus:

Wednesday, \$682,000; Tuesday, \$679,000; Saturday, \$646,000; Sunday, \$618,000; Thursday, \$572,000; Friday, \$527,000; and Monday, \$431,000.

American Tobacco apparently thinks it's had four good years out of Private Secretary and that it's time for a change.

For at least six weeks next spring the new co-occupant with Jack Benny of the NBC Sunday night period will be the Marge and Gower Champion Show—in which Benny has a personal interest.

Another program that American had been looking at carefully is The Adventures of a Model, starring Joanne Dru.

After sponsors saw how Robin Hood was running off with sizable ratings last year, a vogue for costume dramas started. This week it's apparent, though, that **Robin Hood remains as elusive in real life as on the screen.** The newcomers can't catch him.

Agency comment on "Sir Lancelot," "Buccancer," and "77th Bengal Lancers" is that the quality is O.K.; but that they have the misfortune of being pitted against other action shows or established situation comedies.

Moreover, the plots sometimes lack believability, and viewers apparently have a lower saturation point for historical hijinks than for westerns.

One other viewpoint: the possible handicap of simple black and white tv.

Much gemütlich feeling is being generated in both radio and tv these days by beer. That's because underneath the glistening suds a real battle is fermenting between national and regional brewers.

The underlying cause for this stepping-up of beer ad money is changing the marketing process.

To simplify what's happened: **The brewery — especially the national type — just hasn't the control it once had over the distributor.**

The latter has had to expand his line to contend with rising costs; he no longer confines himself to handling beer; he tries to carry a full line — pop, fruit drinks, soda, any beverage available to him.

In beer he'll now distribute a national brand, a regional brand, and maybe a local brand. This makes for **divided loyalty.**

Time was when a national brand could look to his distributor to do a lot of wheedling and dealing in his behalf. No more—the distributor has too many types and brands for such concentration.

National brewers—several of whom are having tough sledding—plan to do what the regional and local beers have been doing for some time: **more pre-selling**—and that's advertising. Brands to watch: **Pabst, Blatz, and Miller.** (Miller had an added problem: It expanded very fast and now has to police the territory it won.)

The cigarette industry is up against the same problem that plagued the old woman who lived in a shoe—lack of retail space.

Brands have multiplied so fast that storekeepers are inclined to greet a salesman offering a new one with: "Where do you expect me to put 'em? You've already eaten me out of all display space."

The statistical basis of the storekeeper's gripe and the manufacturer's concern:

In the year following the war there were but nine major brands; today 34 could be classed that way.

Filters and mentholateds have added immensely to the tonnage. **The fellow who quits advertising now goes under the counter instantly.** Like beer (see above), cigarettes are making radio and tv very happy.

In approaching the frozen food industry for radio and tv advertising, it's helpful to keep this in mind: **The frozen food business is one that requires a lot of capital, hence a lot of thought in making outlays.**

Last week, L. S. Martin, secretary of the National Assn. of Frozen Food Packers, cited a sales figure of \$2-billion for his industry, which figures out to roughly 4% of the money spent on food in the U.S.

Clearly, the industry's scientific and manufacturing advances still are outpacing risk capital. It takes a lot of investment to keep the goods properly stored, displayed, and promoted up and down the distribution pipeline. As for the consumer, the decision between frozen-food quality and convenience vs. fresh-food price is a delicate one. It's a ticklish business, in all, where **amateur advertising approaches haven't a prayer.** Note the number of mergers recently.

Soaps for washing machines constitute only slightly over 10% of the packaged soap market, but advertising-wise they continue to get hefty attention. That's because 1) the market for these products is growing, 2) they are a specialty soap, and 3) manufacturers can't afford to miss the bandwagon at this stage.

Note how the pioneer of home washing machine brands—ALL—once had something like 8% of the entire packaged soap field before the giants moved in. That dropped ALL's ratio (though, of course, the market is much bigger than before).

Now battling for their share are Dash (P&G), Ad (Colgate) and Vim (Lever), to say nothing of the smaller brands.

The kind of stakes this game takes are exemplified by the chips P&G has shoved out: between \$9 and \$10-million.

CBS Radio is hitching up its selling and promotional efforts toward bigger nighttime after the first of the year. As is, substantial headway already has been made in that direction.

Here's an index of the progress in the sale of five-minute units:

- 1) At the end of September such units totaled 119.
- 2) By the end of the year, the figure will top 180.

CBS Radio, incidentally, plans to release its billings for 1956, the first such information made available since PIB ceased posting network radio figures. It all adds up to this: **Network radio is getting a big push on all fronts.** (For NBC-ABC doings, see page 9.)

Marshall Lachner, Pabst's new president, gave the Grocery Manufacturers of America's convention something to think about this week when he said this:

To meet current competitive and distribution situations, it may be wise to swing away to some extent from national advertising and concentrate more on regional and local promotions.

In his own case, Lachner hopes to retain a franchise in the Wednesday night fights on ABC, but he wants to cut back from Pabst's present half-share to one-fourth.

Reason Lachner wants to retain this last vestige of Pabst's connection with network tv is that 28% of the beer business is in taverns.

If the International Boxing Club agrees to this once-a-month arrangement, Lachner will have established an innovation for participating in network sponsorship.

Coca Cola, though in a different beverage line, is apparently veering its ad thinking in a similar direction to Lachner's. Coke is considering cancelling its twice weekly Eddie Fisher stand on NBC TV in February and **channeling the \$3-million to local television.**

NBC TV's product protection arrangement with Kraft Foods on four daytime shows may turn out to be the net's first step towards solving exclusivity problem.

Under the deal which covers Modern Romances, Comedy Time, Matinee Theatre and Tic Tac Dough, NBC accords Kraft products protection only on the day that Kraft sponsors these shows. That day is Thursday.

NBC remains free to sell time on any or all of these shows during the other four days of the week to competitors of any of Kraft's 21 products. Incidentally, Kraft's billings on this daytime swathe will run around \$2,200,000 on the year. (For a full analysis of the exclusivity problem, see "Is adjacency protection obsolete," page 38.)

Bristol-Meyers has moved into the field of feature film sponsorship with broader scope than any other national advertiser.

Markets already closed are Philadelphia, Binghamton, New Haven, Altoona and New Orleans. Under negotiations are several other markets, including Los Angeles.

Most of the deals involve full ninety-minute sponsorship of top quality products.

Negotiations between the networks and AFTRA on a new tv contract were, but for a few minor details, all wrapped up at SPONSOR-SCOPE's presstime.

The radio contract had been settled a couple of weeks ago.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 52; Spot Buys, page 54; News and Idea Wrap-up, page 62; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 88.



**Latest
METRO PULSE**

WHB first all day and night. WHB first 360 out of 360 quarter-hours. In and out of home, Mon.-Fri., 6 a.m.-midnight.

**Latest
AREA PULSE**

WHB first all day. WHB first 263 out of 288 quarter-hours. 25 second place ¼'s, none lower. Mon.-Sat., 6 a.m.-midnight.

**Latest
AREA NIELSEN**

WHB first all day and night, with 42.7% share of audience. WHB first every time period. Mon.-Sat., 6 a.m.-6 p.m.

**Latest
HOOPER**

WHB first all day with 45.6% of audience. Mon.-Fri., 7 a.m.-6 p.m.; Sat. 8 a.m.-6 p.m.

**Ratings
make
them
sign
the first
time—**

**But it
takes
results
to make
them
renew**

at WHB ... 87% renewal

87% of WHB's 40 largest billing local accounts in 1955 . . . have renewed in 1956 . . . with several contracts yet to come up for renewal!

Sure, WHB dominates Kansas City on every national survey. Sure, Storz Station music, news and ideas attract tremendous audiences—which in turn attract advertisers. But it takes *results* to make local advertisers come back for more. And WHB is Kansas City's *results station*. So much so, that WHB has a higher percentage of renewals for both local and national advertisers than any other Kansas City radio stations. Talk to the man from Blair, or WHB General Manager, George W. Armstrong.

WHB 10,000 watts—710 kcs. Kansas City, Missouri

THE STORZ STATIONS

Today's Radio for Today's Selling

WDGY

Minneapolis-St. Paul

WHB

Kansas City

WQAM

Miami

Represented by John Blair & Co.

President:

TODD STORZ

KOWH

New Orleans

WTIX

Omaha

Represented by Adam Young Inc.

WHLI

"THE VOICE OF LONG ISLAND"

SELLS

**BIG
INDEPENDENT MARKET-
NASSAU COUNTY**

BUYING INCOME

Per Family

\$8,187

• 3rd Among U. S. Counties

GIVES

**BIG
BONUS COVERAGE**

(Nassau, parts of Queens, Suffolk
and Brooklyn.)

POPULATION 2,903,765

NET INCOME \$6,132,673,150

RETAIL SALES \$3,268,444,450

Data Source: Sales Management

DELIVERS

**BIGGEST DAYTIME AUDIENCE
in the
MAJOR LONG ISLAND MARKET**

According to the most recent Pulse
Survey...one station...WHLI has a
larger daytime audience in this
market than any other station!

WHLI

AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

*the voice of
long island*

PAUL GODOFSKY, PRES AND GEN MGR
JOSEPH A LENN, EXEC V P SALES

Represented by Gill-Perna

Timebuyers at work

Frank Marshall, J. Walter Thompson Co., New York, notes that the subject of 50,000-watt radio stations is controversial today. "Most local, low-powered stations are offering service programing of news, weather and sports," he says, "with essentially local interest and featuring local personalities. Whether a national advertiser with complete distribution who wants to reach everybody needs many of these local stations—or can effectively cover his market with 5 kilowatt powerhouses—depends on the intensity with which he wants to reach his audience and on his budget."

It's Frank's feeling that both types of stations have a strong place in broadcasting depending on the sponsor's problem. "With almost all of the top stars on television," he continues, "listeners in smaller markets no longer must rely on distant network powerhouses for 'big names.' Therefore, the increased number of local stations with emphasis on local interest programing increase competition for once-dominant powerhouses throughout their wide coverage areas." He concludes that high-powered stations as well as local outlets can play an important role in a sponsor's plans.



Thomas M. McClintock, media buyer at Young & Rubicam, New York, has recently bought spot television for *Time* Magazine in four markets: Hartford, Conn., Providence, R. I., Milwaukee, Wis., and Seattle, Wash. "We're using what I consider a different approach for the company in Hartford," explains Tim, "where we're placing a two-minute announcement in a 15-minute show."

McClintock feels that Y&R's policy of all-media buying puts buyers in a position of greater responsibility and gives them far more buying perspective than they might otherwise have. "We can get and judge figures and facts relating to all the media and the product. From this point, we can choose the medium or media that's best for the product. For example about a year ago, we had placed a four-color ad campaign in Detroit Sunday supplements for Swans Down Cake Mix. A short time later, the Detroit papers went on strike. After the rebates came in, we were in a position to re-evaluate the situation and put the money into a high-frequency and successful spot radio campaign." Tim concludes that this type of flexibility for the buyer actually benefits every advertising medium.



15.6% Food Dominance

Market figures prove 15.6% more dollars are spent for food in the Grade B area of WXEX-TV than in the Grade B area of any other Richmond area TV station

	Food Dollars Spent	Percentage
WXEX-TV	\$230,866,000	100%
Station B	\$199,661,000	86.2%
Station C	\$199,700,000	86.5%

Source: Sidney Hollander Associates

WXEX-TV

Tom Tinsley, President

NBC BASIC - CHANNEL 8

Irvin G. Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington, Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

NOW... SUNDAY
SUNDAY WEDNESDAY
IDAY SATURDAY
Y TUESDAY
RSDAY FRIDAY
NDAY MONDAY... ALL
WITH COLOR
OF THE WEEK

SUNDAY: Goodyear Tire & Rubber - Goodyear Play
Aluminum Company of America - The
Hour. Hallmark Cards - Hallmark Hall of
Chevrolet - The Chevy Show.

MONDAY: RCA, Whirlpool, Buick, John Hancock -
ducers' Showcase. Johnson's Wax, Schick - Re
Montgomery Presents.

TUESDAY: Liggett & Myers, Max Factor - Noah's Ark
& Howe. Vick Chemical - The Jonathan Wic
Show.

MONDAY TUE
THURSDAY FR
SUNDAY MOND
WEDNESDAY THU
SATURDAY SU
ADVERTISERS SELL
EVERY NIGHT
NBC!



TELEVISION NETWORK

a service of 

WEDNESDAY: Kraft Foods — Kraft Television Theatre.

THURSDAY: Chevrolet — The Dinah Shore Show. Lever Brothers — Lux Video Theatre.

FRIDAY: Toni, P. Lorillard — The Walter Winchell Show. Chevrolet — The Chevy Show.

SATURDAY: Gold Seal, RCA, Sunbeam, Kleenex, Noxzema, S & H Green Stamps — The Perry Como Show. RCA, Whirlpool, Oldsmobile — Saturday Color Carnival.

Last year, NBC's trend-setting 90-minute Spectaculars paved the way for Color's commercial maturity. Now the 1956-57 season provides the pay-off both for advertisers and audiences, with sponsored Colorvision *every night of the week*. All through the year, advertisers will be selling with the added impact of Color TV on a tremendous variety of regularly scheduled and special NBC shows.

This is the year when exciting things are happening, in Color, on the NBC Television Network.

IN AND AROUND
COLUMBUS, GEORGIA

CHANNEL 4 CBS
WRBL-TV ABC

**PREFERRED
VIEWING***

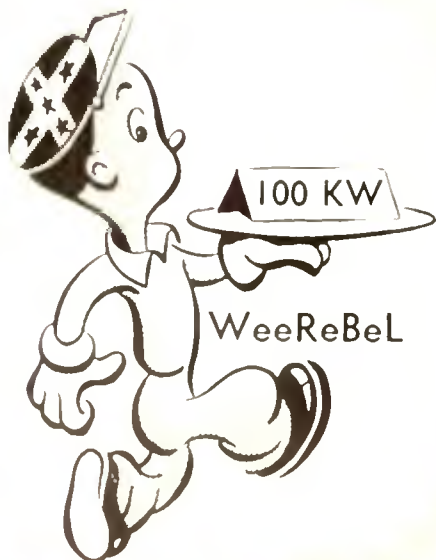
11-COUNTY AREA - NOV. '55

402 of 404

METROPOLITAN FEB. '56

298 of 416

* COMPETITIVE QUARTER HOURS
WEEKLY TELEPULSE



CALL HOLLINGBERY CO.

Sponsor backstage

Color tv: the fight has just begun

"Why are 'certain people' holding back color tv from the public? . . . What is the *truth* about color tv? . . . Why are some manufacturers trying to keep color tv from the public? . . ."

These are the bold face, display headlines of a full-page ad, which Bruno-New York, Inc., RCA Victor distributor for the New York area (and presumably other RCA Victor distributors around the country) ran recently. Advertisers and their agencies . . . to whom the speed with which color television circulation builds is a matter of some moment . . . have been watching the color tv drive, spearheaded by RCA Victor with considerable interest. Those who know General David Sarnoff and Frank Folsom, board chairman and president respectively of the Radio Corporation of America, will tell you the aggressive tone indicated by the above headlines is just the beginning of the fight. I can well imagine how the General and Uncle Frank must have reacted, for example, to the *Time* piece on color tv.



" . . . color tv," said this story in *Time's* business department, "has turned out to be the most resounding industrial flop of 1956."

Similar opposition to RCA's 45 rpm record

These are the same kind of fighting words, which many magazines and newspapers tossed at Messrs. Sarnoff and Folsom after RCA launched the 45 rpm phonograph player and record a number of years ago. There was hardly an observer anywhere who gave the 45 rpm phono and disk a chance, let alone gave RCA Victor and its officers any encouragement. Rival manufacturers, almost to a man, poopooed the platter with the big hole.

And today *Time* leads off its color tv article, headed "Faded Rainbow" with this:

"What's wrong with color tv? General Electric's President Ralph J. Cordiner last week gave the answer: 'If you have a color set, you've almost got to have an engineer living in the house.'"

When RCA Victor introduced the 45 rpm phono and record (following the earlier introduction of the 33 $\frac{1}{3}$ rd LP disk by rival Columbia) many a competitor accused Sarnoff and Folsom of deliberately trying to wreck the record industry and worse. In the color tv situation we find the same kind of charges. *Time* quotes veteran competitor E. F. McDonald, president of Zenith Radio Corp., as saying that "RCA engaged in premature tub thumping for color television to induce manufacturers to sign up for a new license term of five years and to continue collecting millions of dollars a year from the rest of the industry. . . ." (McDonald was referring to patent licenses, on many of which rival manufacturers of tv sets

CENTER OF ATTENTION

NO. 1 ATTRACTION for enthusiastic *Detroiters* . . . the recent crowd-pulling star-studded opening of WJBK-TV's magnificent new TV center.

NO. 1 ATTRACTION for enthusiastic *viewers* throughout southeastern Michigan . . . the terrific CBS and local programs on Channel 2, consistently tops in every rating.

Make your sales message the center of attention in this rich midwestern market! *Bigger audiences* mean lower cost per viewer on WJBK-TV.

WJBK-TV

CHANNEL  DETROIT

WJBK-TV

7441 Second Blvd., Detroit 2, Mich. TRinity 3-7400

Represented by THE KATZ AGENCY, INC.

STORER NATIONAL SALES OFFICES: 118 E. 57th, New York 22, N.Y.; 230 N. Michigan, Chicago 1, Ill.; 111 Sutter, San Francisco 4, Ca.

TOP RATING IN CINCINNATI!



the

ELLERY QUEEN

series

starring

HUGH MARLOWE

The highest rated syndicated program in Cincinnati,* America's great mystery adventure series outrates \$64,000 Question, Dragnet, Jackie Gleason and other top network favorites! Get the facts for your market.

*24.7 Pulse 9/10/56



488 Madison Ave.
New York 22
PLaza 5-2100

must pay RCA a royalty.)

On the dealer level, too, according to the *Time* piece, RCA is facing the same kind of negativism it faced in the record situation. "The less I sell" *Time* quotes a San Francisco dealer, "the better. There's a shortage of proper technicians to repair them, and I don't think the buyer is always happy with what he gets."

But then, contradicting this San Francisco merchant, and proving that with hard selling and promotion, color sets can be sold, there is the case of Polk Bros. in Chicago, who claim to have sold 1,600 color sets this year.

Time points out that General Sarnoff predicted 1,500,000 color sets would be in use by mid-1956, and that as of the end of October there actually were not more than 75,000 sets in use. One manufacturer is quoted as saying that the total number of color sets which will be sold by the end of the year will be around 30,000. From this low, *Time* says the "industry, AT BEST" expects to sell 250,000 by year's end.

"For the record," concludes the *Time* story, "the industry now expects it will not be sooner than 1958 before 1,000,000 sets a year are sold."

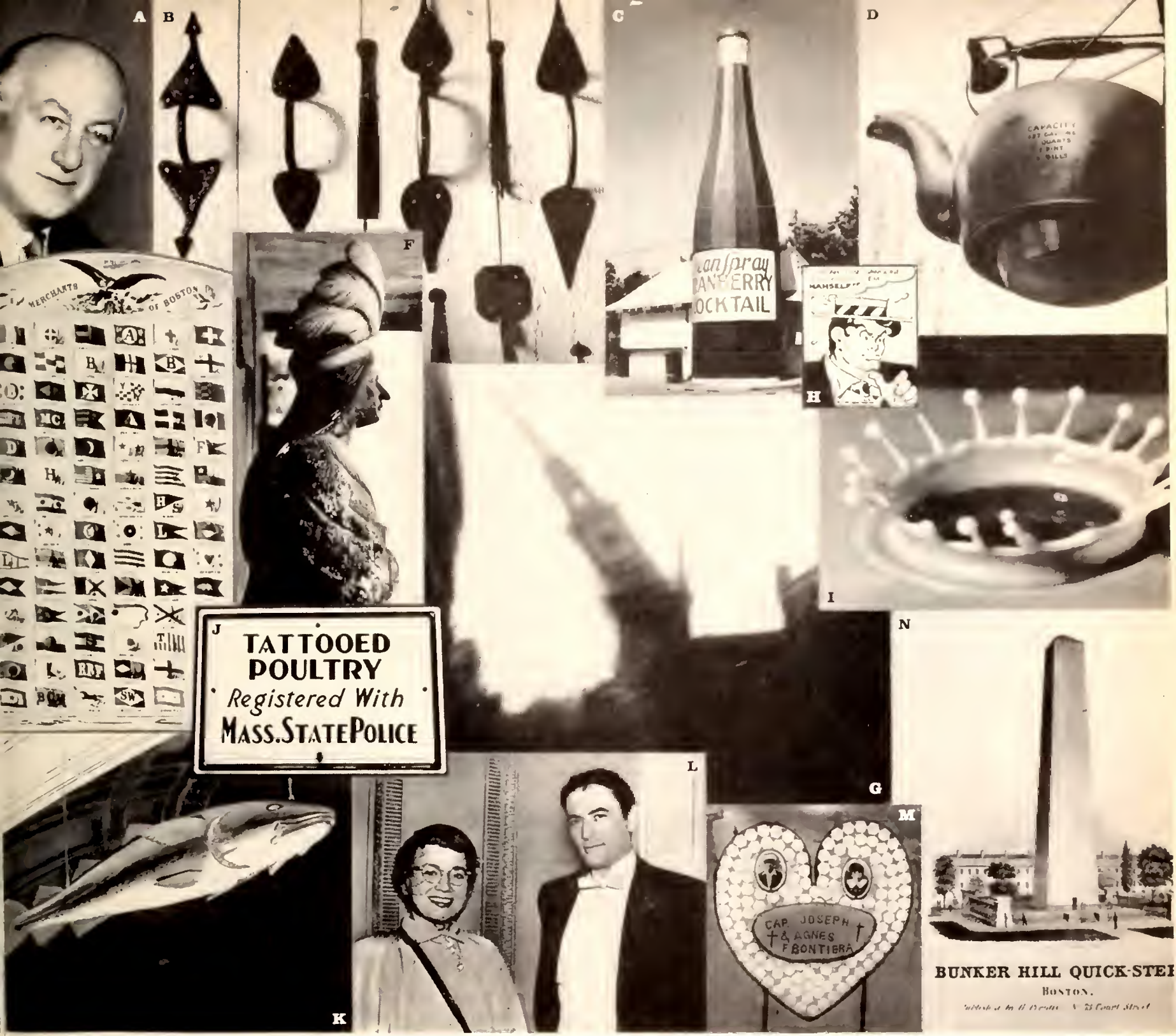
All this might be calculated to discourage the average industrial leader. But you can bet next week's pay that it isn't and won't discourage Sarnoff and Folsom. It was said that they invested \$50,000,000 in black-and-white video before they saw the first cent in profit. I have no idea how many millions they have already invested in color television. Nor how many millions they are currently investing.

Color drive will go into new high

Some small idea can be derived from a glance at the color programming NBC (RCA subsidiary, of course,) is hurling into the battle to establish tint tv. Recent color extravaganzas and upcoming stanzas include Mary Martin and Paul Douglas in "Born Yesterday"; Nanette Fabray in "High Button Shoes"; Celeste Holm in "Jack and the Beanstalk"; "Man and Superman." Regularly running in color these nights are the Perry Como show, the Dinah Shore show, the Walter Winchell show, *Goodyear Playhouse*, *Robert Montgomery Presents*, *The Alcoa Hour*; and every day, *Matinee Theatre*.

It may take another \$50,000,000 investment or possibly \$100,000,000 to get color tv over the hump. And maybe it can't be done in the next several years. I think it can, however, and what's infinitely more important, I know General Sarnoff and Frank Folsom think it can.

As an agency man or advertiser watching the color situation, don't take it too much for granted that *Time's* guess for the industry, 1958, is right as the year for color: 1956 isn't over yet. And there's all of 1957 to go. My own guess is that the *Time* piece and similar recent developments have made the General and Folsom mighty mad. Assignment of Bob Kintner as an executive v.p. to concentrate on color development serves to underscore their determination. From here on in, you'll see the color drive go into a new high, which will make previous efforts dwindle into insignificance.



How well do you know the Boston market?

There's something special about Boston. How many of the special places, people, and things you see pictured above can you identify?

- A. WEEI Radio's own Carl Moore.
- B. An exhibit of early American door handles, Old Sturbridge Village, Mass.
- C. Roadside stand near Buzzards Bay.
- D. Sign on shop in Scollay Square.
- E. House flags of Boston merchants.
- F. Profile, early American cigar store Indian, Old Sturbridge Village.
- G. Steeple of Old North Church toppling during Hurricane Carol, 1954.
- H. Li'l Abner, a product of the fertile imagination of Boston artist Al Capp.
- I. Drop of milk falling on a hard surface, photographed by a new process at the

- Massachusetts Institute of Technology.
- J. Sign on barn near New Bedford.
- K. Sacred Codfish, symbol of Boston's earliest staple. New State House.
- L. WEEI's Priscilla Fortescue with Gregory Peck, in London.
- M. Tombstone in Gloucester Cemetery.
- N. Cover of the original Bunker Hill Quick-Step music sheet, 1836.

Don't feel badly if you didn't recognize them all. No one knows the Boston market as WEEI does—especially the buying habits and brand loyalties of the Boston people. WEEI has been around the land of the baked bean a long time—long enough to know that the Boston cus-

tomers takes an awful lot of convincing. Once you've won his trust, he's likely to be your customer for life. WEEI already has won that trust for the products it advertises. When you have something to sell in that special Boston market, call CBS Radio Spot Sales or WEEI Radio.

Credits: B, C, F, J, M—Standard Oil Co., N. J.; H—United Features Syndicate, Inc.

WEEI

WNAX-570

CBS Radio in Yankton, South Dakota, gives you the two most important factors that make up a good media buy . . .

1. BROAD COVERAGE

190 counties in parts of 5 states in the great Upper Missouri Valley—660,950 families—2 1/4 million people.



2. LOYAL LISTENERS

80% of the homes in Big Aggie Land hear WNAX-570 3 to 7 times a week—and WNAX-570 has a 66.4% share of audience in competition with 52 other stations. (According to latest count.)

Big Aggie Land is an important market to national advertisers. The nearly 670,000 families in this prosperous area have \$2.8 billion to spend. And they spend a good amount for WNAX-570-advertised products. Your Katz representative will prove the point.

WNAX-570

YANKTON, SO. DAKOTA
CBS RADIO

A Cowles Station. Under the same management as KFTV Channel 9, Sioux City. Don D. Sullivan, General Manager.



49th and Madison

Democrats should have used radio

Your analysis of television's role in the recent Presidential election ("What tv did for Ike," 10 November) was both timely and provocative.

While second-guessing is always easy, it seems to me that the tactical nod must go to the Republicans. While they started their campaign late, they finished strong, and their media program, as you point out, was flexible enough to permit them to meet special problems as they arose. Working with more limited funds, the Democratic campaign committee might more wisely have put its money into radio, where it stood an excellent chance of dominating the medium.

The Democrats, in the final analysis, learned what most advertisers have known for a long time: Big dollars will beat little dollars every time. The company—or the political candidate— aspiring to leadership against entrenched, aggressive competition, must be prepared to spend the money needed to do the job.

Roger Pryor, v.p. in charge of
radio-tv, Foote, Cone & Belding

you understand we are not mad—just proud.

CHARLES CHAPLAIN SWIFT, *Chaplin Productions Inc., Hollywood, Calif.*

On receiving my copy of the 27 October issue

I don't go to work in a gray flannel suit

(I go for an outfit much tweedier)—

I care not a damn

For Young-Rubicam,

And I don't know the meaning of "media."

No, I don't run a station or huekster a soap,

Yet "SPONSOR" arrives every week,

And though disqualified

To express more than pride,

I still have a great urge to speak:

. . . Though I need a fast strong soporific

Let my blood pressure swell—

I'm excited as hell!!

Norm, your "new" magazine is

TERRIFIC!!!

William B. Wolf, *Wolf & Wolf
Washington, D. C.*

How to get rich in tv

When I foolishly agreed to let you reprint a chapter from "How to Get Rich in Tv Without Really Trying" (Simon and Schuster had my arms pinned behind my back at the time), I did not realize the effect it would have. People are actually going out and buying the book. How many people read SPONSOR nowadays anyway?

Everyone in television is rising to the top. In a matter of days, one network already has more vice presidents than people. Cameras aren't dollying as fast as they used to. Announcers are taking 65 seconds to do a minute spot. The whole mechanism is grinding to a halt.

It is not too late for you to take a firmer and harsher stand. An article or two pointing out the real dangers of the book may send some of the upstarts back to their grubby little lives, and we all know it is grubby little lives

That's our commercial!

Just received our diploma as charter subscriber to SPONSOR. Thank you very much. Also just read your issue October 15th. Enjoyed it very much with exception of one item on page 132. Referring to American Research Bureau survey of most popular tv commercials you listed producer of Hamm's Beer commercials. Sorry but this is a boo boo on your part. We did 'em. In fact we have produced more than 260 commercials for Hamm's through their agency, Campbell-Mithun. In fact we are also producer for Geoffrey Wade Advertising Agency of the Alka Seltzer commercials (including all stop motion puppet speedy Alka Seltzer) mentioned in same article. That gives us two of the top three most popular commercials. There are others on the same list that we have also produced, but I don't want to bore you. Hope

that make the wheels turn.

Please have the courage of your convictions.

SHEPHERD MEAD
Douglaston, L. I., N. Y.

Daytime tv's great dilemma

It seems to me that your fine article on daytime television led to an inevitable conclusion ("Daytime tv's great dilemma," 3 November).

The successful use of daytime television demands the most careful and intelligent buying of both programs and facilities. The factors that make it good or bad are more significant because daytime tv is a pretty costly proposition, and it's no time for the shotgun technique.

Thanks for the reminder.

Harold Fair, v.p. in charge of tv and radio, Bozell & Jacobs, New York

Your article on daytime tv in the 3 November SPONSOR makes interesting reading. Unfortunately, however, it contains one serious error which none of us would like to see perpetuated.

The article quotes the Television Bureau of Advertising as follows:

"And more families view daytime television in one week than listen to all radio, day and night."

This statement is erroneous. It is correct only with respect to television homes; if we take all homes (radio-only homes as well as radio-tv homes), day-and-night radio reaches considerably more homes than does daytime television.

H. Wynn Bussman, pub. rel. dir.
Broadcast division, A. C. Nielsen

Company names in show titles

I found your SPONSOR Asks column (10 November) on the question "Should sponsors use company names in show titles" interesting and timely.

As tv-radio editor of the Dallas Times Herald I have occasionally found this a problem.

A company name can be an unwanted, unfair curtain between a viewer and his entertainment. When this happens and only when this happens, it's high time to retitle the show.

Walter Kempley, tv-radio editor,
Dallas Times Herald



LOYALTY

There are different kinds of loyalty...
Los Angeles has its own special viewing loyalty that continues to baffle the experts.

Right now, loyal Los Angeles is staying up with KTTV—watching top-quality, first-run MGM features each night, Monday through Friday.

Are we sure they're watching? Well...

PULSE (Oct. 15, 1956—10:15-12:00)
Average Rating 13.8

ARB (COINCIDENTAL)
(Oct. 26, 1956—10:15-11:00)
Average Rating 15.7

Minute participations in these fine pictures featuring names like Taylor, Gable, Turner, Barrymore, etc., are \$800. Based on the above Pulse, that means a cost per thousand homes of \$2.90 per minute—18% below the 1956 national average for evening network shows.*

Yes, viewing loyalty can make a big difference. In Southern California, the difference is KTTV.

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

*TELEVISION MAGAZINE, OCT., 1956

**Only 1 out of every 3
radio stations in WBT-Charlotte
50-mile area remains on
the air after sundown!**

**50,000 watt CBS affiliate
WBT Radio has ratings as high
as 16.2 after sundown!**

That Carolina moon keeps shining down on more than 3,000,000 *radio listeners!* And the majority of those listeners are doing what they've been doing for 34 years—listening to power-packed WBT Radio.

Hitch your advertising wagon to the brightest star in Carolina. Gather a few post-sundown 14's, 15's and 16's (Pulse, 1956) on WBT.

Call WBT Radio or CBS Radio Spot Sales, TODAY!



CHARLOTTE, N. C.—50,000 WATT COLOSSUS OF THE CAROLINAS
JEFFERSON STANDARD BROADCASTING COMPANY

DOMINANT



Audience is cold to most new shows. Admen blame imitative approach, competition from features. They warn shows must be stronger today to get top ratings

Most of the new tv shows this fall are in trouble.

Major agency tv directors have been virtually commuting to West Coast production centers to revamp, rework and salvage floundering programs.

Within a few weeks of their debut, a number of new program sponsors have hung out 'help wanted' signs. Many have offered to share sponsorship of their programs with cosponsors or alternate-week advertisers.

These signs of a disappointing season raise a number of questions concerning the reasons for the poor showings, the trends in costs, programing and new sponsorship patterns that are likely to emerge out of this fall's disappointments.

In mid-November, when agencies traditionally put programing under the microscope, these were the interpretations of major agency tv heads for the fiascos of fall 1956:

- The quality of shows introduced this season is considered inferior by a majority of agency tv directors

SPONSOR interviewed. Part of the fault, they feel, lies in excessive imitation of proven formulas. Others add that some of the successful packagers have over-extended themselves by trying to spread their talents from one successful show over to additional shows to the point of diminishing creative returns.

- A strong minority of agency tv v.p.'s feel that network tv ratings are leveling off generally. This season ABC TV, which has been growing in strength continuously over the past two years, is closing the margin of ratings between its programing and that of CBS and NBC.

ARTICLE IN BRIEF

Lack of creativity in most new shows is blamed for low ratings by agency tv heads. But they warn that three strong networks will have to share audience with indies scheduling features. Clients will split budgets among two shared shows to increase circulation, ratings

It's felt that the audience will be more often split three ways. A comparison between October 1955 and October 1956 Trendex shows start of this trend (see chart page 26). On the first Tuesday in October 1956, for instance, ABC TV's average night-time ratings actually rose above NBC TV's for the first time, with a 14.8 against NBC TV's 11.9.

- Tv viewing may be reaching a plateau, some say. They feel that the number of sets in the country will continue to rise, but that the average amount of time spent viewing will level off. The competition for America's leisure time is on the upgrade. Furthermore, tv viewers have become increasingly sophisticated and spoiled by top star attractions, runs this argument.

- Tv sponsorship patterns are changing. Since tv prices continue to rise, without proportionate ratings rise, many advertisers prefer to spread their tv money among two or more shows to get maximum circulation. Individ-

Agencymen foresee budget split among two or more shows to insure client greater circulation. They stress need for more promotion to build ratings

ual show sponsorship is becoming the exception.

• Eventually, say some agency tv executives who compare tv's status to radio's heyday, talent prices too will have to come down. An articulate minority of program experts suggest that 1956 is the turning point from a sellers' to a buyers' market in tv. The networks may regret extravagant and long-term talent commitments by fall 1957, they add.

These are some of the big questions about this fall's programming for which the agencies are seeking answers.

1. What's different about this season?

This is the first fall season during which none of the new entries have jumped quickly into the Top 10. While most of the new shows have been disappointing, there've also been some bright spots in the ratings picture. For instance, such adult Westerns as *Jim Bowie*, *Broken Arrow* and *Zane Grey Theater* have grown in popularity.

Most vulnerable have been the situation comedies, notably CBS TV's *The*

Brothers, *Oh Susanna*, NBC TV's *Hiram Holiday* and *Stanley*.

"Situation comedies always have had a high mortality," says K&E tv-radio v.p. Jim Bealle. "I don't think their experience distinguishes this season from previous seasons. After all, Benny had floundered also before he clicked and *I Love Lucy* kicked around for a while."

"The quality of the shows is lower than in previous seasons," says Lennen & Newell tv-radio v.p. Nick Keesely. "The standards of show acceptance are higher today, and the public demands good things. In the early days of the movies you could fill a theater by showing anything that moved. Then people became more sophisticated. Besides, this is a generally uncreative season. There are too many situation comedies and too many big-money giveaways."

However, along with most of the tv executives interviewed, Keesely did point to such ratings and critical successes as CBS TV's *Playhouse 90*. "The pilots available last season were

poorer than in the past," says McCann-Erickson tv and radio v.p. George Haight. "When a show is good, it'll get the audience, despite the three-network competition. People tune to the show, not to the net."

Some agencymen feel that the new show flops are only part of a trend.

They foresee a new pattern from the large proportion of shows (established ones like *Lux Theater*, *Schlitz Playhouse*, as well as new programs) which are in trouble.

"Some of the bloom is off the rose," says Foote, Cone & Belding v.p. and radio-tv director Roger Pryor. "There'll be no more fabulous ratings such as in the early days of Berle. This season has seen the addition of some of the finest shows like *Playhouse 90*. *Kraft* and *Climax* have done some excellent things. But there hasn't been much attention paid. Of course, there've been some outstandingly bad shows this season, too. But that used to be the rule not the exception in the early years. Only then as in the early days of movies, the public was hungry for any tv and didn't have the choice it has today."

2. What are the reasons behind the low ratings?

"If there weren't a particularly strong show opposite him, Gleason would get 90% of the audience," says Bill Templeton, Bryon Houston radio-tv head. "This year a show faces not only the competition of programming on the two network stations opposite, but it's likely to be playing against Clark Gable on the independent station. *Million Dollar Movie* on WOR-TV proved that good features would take away audience from network shows and it's obvious that the current wide choice of features on several stations has to water down the ratings of mediocre shows."

Some of the blame for inferior shows and lower ratings has to go to clients and agencies as well. There's a conservatism that rules the investment of large tv budgets. Today, agencies tend to be less willing to stick out their chins and recommend drastically different shows, since a tv flop might mean the loss of an account.

"A nucleus of successful tv producers are doing more and more of the shows, and they may be over-extending their talents," says Jim Douglas, tv v.p. at Ted Bates. "That way, the top producer's talents are being dis-

THREE-NETWORK RATINGS BATTLE

More than last year, ABC TV is narrowing gap between its ratings and those of CBS, NBC. While average weekly ratings of the three networks are comparable to those of last year, ABC TV actually pulled ahead of NBC TV ratings for Tuesday, first week in October

First week in October	ABC		CBS		NBC	
	1955	1956	1955	1956	1955	1956
Monday	5.6	4.9	22.9	22.3	19.8	17.1
Tuesday	9.2	14.8	21.0	22.0	19.9	11.9
Wednesday	14.0	11.1	19.7	17.0	17.2	18.7
Thursday	5.1	8.7	16.7	22.3	23.7	15.9
Friday	10.8	9.9	18.7	18.6	13.7	17.0
Saturday	5.9	9.8	18.7	20.0	21.0	16.7
Sunday	7.8	7.3	20.5	22.7	13.3	14.7
Average	8.3	9.5	19.7	20.7	18.4	16.0

NOTE: Average ratings are based on only

sipated. Yet the man with the track record has the edge on new producers and fewer new things are tried."

A classical case this season of a show flop supervised by a top tv veteran is *Noah's Ark* produced by Jack Webb and sponsored by Max Factor (through McCann-Erickson) on NBC TV, Tuesdays 8:30-9:00 p.m. This show's October 1956 Trendex was 11.4 against 18.4 for *The Brothers*, CBS TV and 22.3 for *Wyatt Earp*, ABC TV. (McCann tv executives were working out improvements for the show in conjunction with Webb and the network at SPONSOR's presstime.)

"There'll be much more caution about starting into something new next season," says Phil Cohen, SSCB v.p. of radio and tv. "Shows will no longer be bought with one pilot and clients will be more careful of their investments. This season there wasn't enough testing on closed circuit and enough working out of bugs before the shows were put before the public."

The fault does not lie with the talent, nor even with the writers, tv executives agree. In fact, most of them were quick to praise the performers and writers of many shows that are having ratings problems.

"There's a difference between conceiving a show and writing it," says Norman, Craig & Hummel tv-radio v.p. Walter Craig. "It's only after you've worked out a show format that you get a writer. This season they've been dishing up the easy-to-sell formats, but the public is correcting that by tuning out. The attitude's been, 'Gee, these quizzes are good. Let's do one.' But it isn't that simple, and when three shows of a type flop, then the hands of the show creators will be forced."

3. Are new sponsorship patterns emerging because of lower ratings?

There's been a trend away from individual advertiser sponsorship of programs during the past few years. Costs of tv shows have forced clients to alternate or share programs, rather than bear the entire cost burden themselves. This season another form of sponsorship is becoming popular.

"Some single-product advertisers prefer to sponsor a part of two different shows and cross plug them," says Jim Douglas.

"The trend is toward buying a piece of two different half-hour shows to spread circulation," says Bill Templeton. "This is one way the advertisers
(Please turn to page 86)



Drama ran the gamut from top ratings to flops. Riding on crest of long-show popularity, CBS TV's *Playhouse 90* (above, starring Frank Lovejoy) was outstanding fall success. Some established shows, like *Lux Video Theatre*, are failing this season



Situation comedy is having the highest casualty rate this fall. NBC TV's *Stanley* (above) is one of five new comedies with ratings blues. Other ratings disappointments have been NBC TV's *Noah's Ark*, *Hiram Holiday*, CBS TV's *Brothers* and *Oh Susanna*



Variety has had tough competition this season, but ratings generally continue to be high. Gleason's live show does well against high-rated *Como*, and Sullivan is among top three. New entry on NBC TV, *Walter Winchell* (above) made top 20 from start

Western adult drama have had success this fall. Among the best-rated is ABC TV's *Wyatt Earp* (below) with ratings in the mid-20's. Ratings of this category could be watered down by imitators, warn agency men, pointing to trouble of big-money quizzes



ARE SPOT RADIO DOLLAR FIGURES ON THE WAY?

SRA rounds another corner in its search for spot's dollar dimensions, and the long-sought goal of individual company spending comes into view

Within the next two months, spot radio's toughest and most problematic nut—release of dollar expenditures by product category and by advertiser—will get a resounding crack.

This is the target time set by the Station Representatives Association for its first release of spot radio dollar investments by product category.

This new report, showing what the soaps and the cigarettes, the cars and the cosmetics, are investing in spot radio is a logical interim step before the final blow which cracks open the spot radio nut. Then, the radio industry will be able to report what its individual advertisers spend in spot.

Spot television has been able to provide this sought-after information. Some of the results of the cooperative effort between the Television Bureau of Advertising and N. C. Rorabaugh, publisher of *Rorabaugh Reports*, are shown in the dollar-by-dollar breakdown of the top 200 tv spot advertisers on page 32. This is the fourth such quarterly report to be issued by TvB, based on dollar compilations figured by Rorabaugh on the basis of buying activity reported to him by stations.

Why hasn't radio been able to match this dollar-reporting pace of television?

There are many reasons, all valid. There are some 2,800 radio stations, only 476 tv outlets. Rorabaugh got in on the ground floor of tv, expanding

his reporting service as tv itself grew. He sold the individual television stations on the concept of such an all-industry spot activity report.

The end result: spot tv advertisers know what the competition is doing. Spot radio advertisers don't.

What's the answer for spot radio?

Industry experts figure it'll take three sharp and big cracks before the individual client dollar expenditure nut is broken open and before the innards are exposed. They've watched the ineffectual chipping away of various industry groups during the past two decades. They've listened to the prolonged debates about the advisability of determining spot radio expenditures and how these could best be determined.

For three decades of spot, there have been only sporadic and incomplete reports available on spot buying activity. It wasn't until last July that the industry, for the first time, witnessed the first crack in the hard shell of spot dollar expenditures. That was when Station Representatives Associa-

ARTICLE IN BRIEF

SRA has taken two of three steps needed for a breakthrough in getting industry report on what advertisers spend on spot radio. SRA now releases a monthly dollar total on all spot activity; plans quarterly report on percentage of this spot billing by product class. Needed: actual dollars spent

tion, an independent group of 17 station rep firms, began releasing the total amount invested in national spot by national advertisers on a month-by-month basis.

But pros in the spot radio field think it'll take two more resounding whacks before they have the data they want. The second step is that now planned by SRA: compilation of spot radio billings, month-by-month, for product categories. Late next month, SRA anticipates release of percentages showing what proportion of total third-quarter spot radio billings was accounted for by some 25 principal product groupings, such as automotives, drugs and toiletries, cigarettes and tobacco.

The third step in cracking open spot dollar figures is the most difficult, and the one which advertisers, their agencies and the reps themselves consider the most significant. This is the release of spot radio dollar data for individual advertisers—the General Foods and the Levers—with a breakdown as to product as well as client expenditure.

SRA Managing Director Larry Webb and other industry spokesmen think it's inevitable that radio will have dollar-by-dollar breakdowns on all advertisers and their products. But, in the meantime, he and his associates are concentrating on phase two.

Through the accounting firm of Price, Waterhouse & Co., New York,



THIS WE FIGHT FOR Regular publication of spot radio expenditures of individual advertisers, comparable to data from other media. (From SPONSOR's editorial platform.)

which has handled all month-by-month release of total spot investments, SRA will work out a formula by which Price. Waterhouse can break down these same monthly billings and project them to product category totals. The first report on third-quarter billing will include percentages, rather than actual dollar figures.

This projection to product categories will be similar to the projection used by the accounting firm to figure total spot billing in terms of dollars. Projection in terms of industry totals is one thing, some observers say. But can you project what P&G, for example, bills through 17 reps to determine its total spot purchases?

Some knowledgeable research people say such a projection is possible, if the sample is well chosen and the mathematical formulae are exact. But others think there's a much more sure and feasible method which will be found.

They believe the day will soon come when advertisers, of their own volition, will sanction release of their exact spot dollar expenditures through their advertising agencies. At this point, detailed dollar expenditure data is available for all media except network and spot radio.

How do you fill in the spot radio blanks with actual advertiser and product dollar figures? There are four possible ways.

1. Radio stations themselves could report on their own billing. This has been suggested many times, but stations, by and large, have been unwilling to cooperate in opening their books.

2. Station representatives could supply the data, as is now the case with SRA and its 17 member firms. Some industry people think a broader participation in SRA, with more reporting firms, could be the answer.

3. Advertisers could do it through their agencies.

4. Advertisers, cooperating in an industry-wide effort, could work through a central advertising clearing house.

Numbers three and four seem to

have the most promise.

James M. Boerst, publisher of the Spot Radio Report through his Executives Radio-Tv Service, is now working through agencies with the cooperation of clients. He says 94 agencies and 350 different accounts report their spot radio activity to him. He sees a greater willingness on the part of clients to release information of this kind.

The biggest reason for more acceptance of the idea is that advertisers realize they're not going to get data of this kind if they don't give it.

This increasing interest in getting the dollar breakdown is reflected in a recent survey conducted by the Association of National Advertisers among its members. Some 90% of those spot radio users answering a questionnaire said a published record of spot expenditures and activity of other advertisers would be useful to them. And

more than 80% of them said they would be willing to authorize their advertising agencies to furnish "any operating central source" their spot radio advertising quarterly expenditures and activity.

This "operating central source" could evolve from the SRA structure as it is now, from a newly created independent industry group, or from, as has been proposed during the past few years, a group set up by Radio Advertising Bureau or some other established industry trade association.

(SPONSOR, in the past decade, has carried many articles on the need for dollar figures by advertiser and product. Some of them: *Let's bring spot spending out in the open*, 25 July 1955; *One down, one to go*, 3 October 1955; *Wanted, spot radio \$ data*, 5 March 1956; *Spot Radio Dollar Figures*, 9 July 1956.)

THREE STEPS TO A SPOT DOLLAR REPORT

1

Total spot dollars: Industry, for the first time, has in SRA's report of monthly spot radio billing a regular, national projection of what advertisers are spending in the medium. Inaugurated this year, summary subjects billing totals of SRA member firms to the entire industry. SRA measurement also shows percentage gain from each month in previous year

2

Spending by product category: SRA, following this first step, now plans upcoming report on third-quarter spot radio billing which will show percentage of total dollars spent by product category. For first time, radio will have dollar figures on what entire industries, such as cars, are spending in spot. Twenty-five such divisions are contemplated

3

Spending by individual advertiser: Most difficult part of spot dollar figures problem is final step, getting data on what individual advertisers spend. Most possible method is to get advertisers to release their spot activity, perhaps to a central clearing house. There's "softening," with an increasing number of sponsors interested in trading facts



To sell a new chair bed,
Riviera Convertible Sofa
Co. of Los Angeles,
which has grown from one
to 22 retail stores in two
years, decided to spend

\$100,000

**FOR A
LOCAL**

SPECTACULAR!



Television and sofa beds have been successfully mated for years but never in such a spectacular fashion as on the West Coast last week.

The Riviera Convertible Sofa Co. of Los Angeles, which has been doing some pretty spectacular growing during the past two years, topped its tv advertising on 10 November with a one-hour one-shot carried simultaneously by practically every station in the Los Angeles, Bakersfield, San Diego and Santa Barbara markets.

A programing "spectacular" if there ever was one, the live show, produced by Riviera's agency, George Patton, cost the client a cool \$100,000 for time, talent and promotion.

There probably has never been a local television effort like it. Riviera tied up the airwaves in southern California on a Saturday night between 11:00 p.m. and midnight, featured such personalities as Art Linkletter, Dave Rose and his orchestra, Hildegard, Gogi Grant, the Wier Brothers, Paul Gilbert, Chiquita and Johnson and Gene Nelson.

The program, simply titled *The Christmas Show*, was carried by every Los Angeles station (it was the first live telecast pooled by all L.A. video outlets)—KABC-TV, KCOP, KHJ-TV, KNXT, KRCA, KTLA, KTTV—both Bakersfield outlets, KBAK-TV and KERO-TV; KFMB-TV and KFSD-TV in San Diego and KEY-TV in Santa Barbara.

Riviera's tv spectacular kicked off its Christmas season and was partly an effort to hike sales by lengthening the Yule shopping period. The main purpose of the show, however, was to introduce a new convertible chair bed. The company says its new design resembles an ordinary living room chair.

It is Riviera's intention to repeat this wing-ding tv affair every year, though undoubtedly this year's Yule sales will be tallied before a final decision is nailed down for 1957. For a number of good, solid reasons, it can be assumed this will be the best Christmas season ever for Riviera. The firm, which consisted of one factory-showroom in 1954, now boasts 22 retail

stores and plans to open 10 more during the first half of 1957.

Riviera was originally an upholstery shop, opened by Jerome and Sanford Siegal in downtown Los Angeles shortly after World War II. The Siegal brothers zoomed into prominence following the design of a new sofa bed, which they started to push in 1954. Brought into the firm shortly afterwards were the three other Siegal brothers and Al Winston, who had a lot to do with the design of the sofa bed. The officers are now Sanford, president; David, advertising manager; Edwin, merchandising manager; Jerome, production manager, and Sidney, treasurer. Winston is head designer.

The Siegal brothers were promotion conscious from the beginning of their campaign to put across the sofa bed. When the drive started, an ad budget of \$500 per week was allocated, mostly for newspapers. At that time \$500 was a substantial hunk of Riviera's total weekly income.

Newspapers were and are handled



Talent for the Riviera spectacular was packaged through agency, George Patton. Show was aired 10 November on practically every station in Los Angeles, San Diego, Bakersfield, Santa Barbara Markets. Among those appearing were Art Linkletter, Hildegard, Wiere Bros., Chiquita & Johnson, Gogi Grant

directly by David Siegal. The Patton agency services both radio and tv. Account executive Wally Sherwin is a tv personality in his own right and is now tied exclusively to Riviera. He acts as host at store openings and special events telecasts and also does the regular commercials. Sherwin was the executive producer of *The Christmas Show*, is star and producer of the firm's *Stairway to Stardom* on KTLA.

Though never on the scale of the 10 November spectacular, Riviera has used razzle-dazzle approaches before. The firm's last three stores were opened simultaneously in San Diego. This was Riviera's bow in the market and the opening was heralded for one week on radio with 800 spots on four stations.

On top of this Patton bought 700 tv announcements over a period of a month. This was culminated by a one-hour live remote show pooled and telecast over KFMB-TV and KFSD-TV. The tv show was also repeated via kine. It was the success of the San Diego tv show that set the Siegal brothers and their agency to seriously

thinking about a local spectacular.

Lessons were also drawn from the buildup used for the San Diego openings. To promote *The Christmas Show* dozens of newspaper ads, hundreds of tv announcements and more than 400 billboards were used.

Radio is also used in promotional ways. In general, radio has been employed heavily to promote store openings. A typical campaign consists of about 300 announcements over a week's time on two or three stations. This has been keeping radio pretty busy since new stores have been opening at the rate of almost one a month.

Television has been getting an in-

ARTICLE IN BRIEF

Riviera Convertible Sofa Co blanketed southern-California market with live Yule show on 'network' of 12 stations to launch new chair bed Show was aired 11:00-midnight on a Saturday night. Fast growing firm has been allocating half of ad budget to air

creasing share of Riviera's ad budget, now roughly divided as follows: newspapers, 55%; tv, 40%; radio, 5%.

Though Riviera has used all L.A. tv outlets at one time or another, it is now concentrating its video advertising on KTLA. Its schedule includes sponsorship of half of the Warner Bros. feature film series on Sundays, a half-hour of the *Roller Derby* on Saturdays, alternate sponsorship of the *Western Variety Show* and wrestling.

Riviera's penchant for buying into programs rather than going after chain breaks is also illustrated by the following selection of the syndicated shows it has used during the past two years: They include *Crime Busters*, *Confidential File* and *Juke Box Jury*.

This program buying policy is due to Riviera's desire to exploit to the full tv's power of demonstration. The firm and agency feel a minute is not long enough to properly demonstrate the sofa bed so the pattern is to devote one and a half to two minutes to a demonstration commercial and then a short time to store listings. ▀

SPOT TV DIPS IN 3RD QUARTER

TvB figures show spending \$83.9 million, drop of about 20% from preceding quarter. Decline attributed to seasonal factors. Total for first full year: \$393.5 million

Ending its first year of quarterly reports on spot tv expenditures, the Television Bureau of Advertising reported a total of \$393.5 million in gross time spending for the period 1 October 1955 through 30 September 1956. Spending during the third quarter of this year came to \$83.9 million, down about 20% from the preceding quarter during which advertisers spent \$105.6 million. TvB president Norman Cash attributed the drop to seasonal factors. The only major industry category showing an increase was Tobacco Products and Supplies. There was a slight decline in the number of advertisers using spot tv during the third quarter compared with last year's third quarter. This is the second time there has been such a decline since 1949.

Of the 2,536 advertisers using spot tv during the past quarter 1,031 spent more than \$5,000 for gross time. Top spender was Procter & Gamble, which has been the leader in spot tv spending ever since the TvB started releasing dollar figures on the medium. However, the usual wide gap between P&G and the other top spenders was narrowed considerably by a heavy decline in P&G activity. A P&G competitor, Lever Bros., which has been steadily increasing its spot spending, continued to climb during the third quarter. Among those upping expenditures over past quarter: Carter, Continental, Swift, Rath Packing.



EXAMINING latest spot tv figures are N. C. (Duke) Rorabaugh, whose firm is source of data; TvB's Gene Accas, operations director; Dr. Leon Arons, research director; Harvey Spiegel

AMONG MAJOR SPENDERS ONLY TOBACCO DIDN'T DIP

Product category	Spending estimate 4th quarter '55	Spending estimate 1st quarter '56	Spending estimate 2nd quarter '56	Spending estimate 3rd quarter '56
Agriculture	\$378,000	\$310,000	\$327,000	\$278,000
Alc. beer & wine	\$9,446,000	\$8,323,000	\$9,009,000	\$8,463,000
Amusements, entertainment	\$119,000	\$157,000	\$139,000	\$174,000
Automotive	\$5,321,000	\$3,280,000	\$3,556,000	\$1,827,000
Building material, fixtures, paints	\$1,069,000	\$805,000	\$1,175,000	\$791,000
Clothing & accessories	\$2,485,000	\$1,793,000	\$2,221,000	\$1,861,000
Confections & soft drinks	\$5,391,000	\$4,673,000	\$5,322,000	\$4,620,000
Consumer services	\$3,146,000	\$2,952,000	\$3,126,000	\$2,494,000
Cosmetics & toiletries	\$7,864,000	\$7,442,000	\$9,541,000	\$8,950,000
Dental products	\$2,779,000	\$4,253,000	\$4,442,000	\$2,742,000
Drug products	\$8,909,000	\$10,726,000	\$6,468,000	\$5,295,000
Food & grocery products	\$27,106,000	\$28,461,000	\$28,381,000	\$21,775,000
Garden supplies & equipment	\$43,000	\$134,000	\$187,000	\$38,000
Gasoline & lubricants	\$3,698,000	\$3,123,000	\$4,206,000	\$3,908,000
Hotels, resorts, restaurants	\$50,000	\$48,000	\$99,000	\$73,000
Household cleaners, polishes, waxes	\$2,004,000	\$1,579,000	\$2,301,000	\$592,000
Household appliances	\$2,444,000	\$1,505,000	\$2,430,000	\$1,446,000
Household furnishings	\$833,000	\$768,000	\$958,000	\$898,000
Household laundry products	\$4,318,000	\$4,747,000	\$5,242,000	\$3,284,000
Household paper products	\$951,000	\$1,108,000	\$1,502,000	\$1,016,000
Household general	\$992,000	\$975,000	\$1,092,000	\$511,000
Notions	\$200,000	\$80,000	\$98,000	\$162,000
Pet products	\$1,294,000	\$986,000	\$1,174,000	\$849,000
Publications	\$133,000	\$564,000	\$183,000	\$484,000
Sporting goods, bicycles, toys	\$659,000	\$98,000	\$102,000	\$79,000
Stationery, office equipment	\$105,000	\$73,000	\$54,000	\$23,000
Tv, radio, phonograph, musical inst's	\$1,646,000	\$626,000	\$554,000	\$348,000
Tobacco products & supplies	\$6,440,000	\$7,081,000	\$7,371,000	\$7,823,000
Transportation & travel	\$1,000,000	\$665,000	\$898,000	\$542,000
Watches, jewelry, cameras	\$2,138,000	\$1,834,000	\$1,982,000	\$1,637,000
Miscellaneous	\$911,000	\$1,040,000	\$1,444,000	\$881,000
TOTAL	\$103,872,000	\$100,209,000	\$105,584,000	\$83,863,000

WHAT TOP 200 SPEN

Rank	Advertiser	4th Quarter 1955	1st Quarter 1956	2nd Quarter 1956	3rd Quarter 1956
1.	Procter & Gamble	\$4,064,500	\$5,782,800	\$6,541,000	\$2,873,700
2.	Brown & Williamson	2,739,000	2,921,900	2,673,400	2,826,700
3.	General Foods	2,004,000	2,053,800	2,978,200	2,440,200
4.	Philip Morris	1,175,700	1,542,200	1,833,100	2,070,000
5.	Sterling Drug	1,893,000	2,252,800	2,138,500	2,040,500
6.	Colgate-Palmolive	1,231,000	1,583,100	2,115,700	1,839,900
7.	Lever Brothers	394,100	471,000	1,263,900	1,502,300
8.	Carter Products	319,200	1,059,900	916,500	1,391,700
9.	Continental Baking	609,000	761,400	1,103,200	1,387,500
10.	National Biscuit	1,158,500	1,478,400	1,735,900	1,141,900
11.	Liggett & Myers	902,000	1,122,900	1,237,400	1,129,800
12.	Miles Laboratories	1,561,400	1,696,900	1,392,600	1,103,000
13.	Bulova	1,238,900	1,228,400	1,121,600	973,000
14.	Robert Hall	1,245,500	869,100	973,800	943,200
15.	Kellogg	1,199,300	1,780,000	1,139,600	917,100
16.	Warner-Lambert	755,200	725,900	745,400	853,400
17.	American Tel. & Tel.		1,143,300	976,700	786,600
18.	Coca-Cola	835,300	654,800	1,215,400	783,900
19.	Corn Products Refining	417,300	425,900	611,400	775,000
20.	P. Lorillard	260,900	229,500	460,600	762,000
21.	Nehi			616,000	733,900
22.	Helaine Seager	522,500	725,200	890,900	681,100
23.	Pabst Brewing	294,200	313,500	207,500	640,400
24.	Shell Oil	464,800	324,600	403,200	630,200
25.	Sales Builders	368,300	371,000	549,700	531,300
26.	Pepsi Cola	428,000	373,700	545,700	488,800
27.	Harold F. Ritchie	703,300	642,000	546,900	485,800
28.	P. Ballantine & Sons	446,700	429,600	514,200	485,300
29.	Nestle	961,600	542,400	524,000	474,600
30.	International Latex				467,900
31.	Swift		100,000	317,700	467,100
32.	Charles Antell	217,800	847,300	843,700	467,000
33.	R. J. Reynolds Tobacco	550,100	487,800	558,700	465,000
34.	Esso Standard Oil	553,600	531,500	528,000	444,700
35.	Revlon			1,191,400	435,000
36.	Bet. Liv. Enterprises	453,900	393,900	329,100	433,300
37.	Hamm Brewing	274,200	260,300	324,300	417,900
38.	Ford Motor	1,746,800	985,100	762,900	406,200
39.	Anheuser-Busch	263,000	325,400	405,300	398,300
40.	Wesson Oil, Snow Drift	267,200	346,600	387,800	393,300
41.	Northern Paper Mills	430,400	448,400	453,100	371,900
42.	Standard Brands	265,100	285,600	673,100	370,000
43.	American Home Foods	254,600	313,800	317,600	362,000
44.	Simmons	147,700		270,500	360,300
45.	Florida Citrus Comm.	598,500	698,500	589,000	358,200
46.	Gillette	436,800	497,700	530,700	356,200
47.	Lee, Ltd.	266,200	270,000	428,900	352,600
48.	General Motors	1,423,700	1,264,200	1,170,700	351,300
49.	Reader's Digest		378,900		350,600
50.	Chesebrough-Ponds	414,700	474,500	414,500	350,500

Rank	Advertiser	4th Quarter 1955	1st Quarter 1956	2nd Quarter 1956	3rd Quarter 1956
51.	Clorox Chemical				\$ 348,700
52.	Piels Bros.	407,900	394,200	353,800	342,100
53.	RCA	323,300	344,000	471,700	341,700
54.	Beechnut Packing	258,300	262,700	314,100	332,800
55.	Block Drug	879,900	751,200	613,100	330,000
56.	Standard Oil of Ind.	182,000	230,200	341,200	325,500
57.	Wrigley	107,300	107,300	175,300	323,700
58.	Carling Brewing		261,000	437,600	323,300
59.	Dormin			130,800	319,600
60.	Heinz	304,000	327,300	344,100	316,900
61.	Pharma-Craft	230,800			311,800
62.	Carnation	183,500	258,800	301,300	298,100
63.	Lipton		212,888		298,100
64.	Pacific Coast Borax	265,500	214,900	295,500	297,300
65.	Associated Products				294,500
66.	Benrus Watch	324,300	417,000	401,800	292,800
67.	National Dairy Products	181,100	200,500	376,800	282,600
68.	Rayco	203,900	106,000	206,200	276,800
69.	General Electric	182,500	124,700	459,300	274,400
70.	Adell Chemical			118,500	269,600
71.	Top Value Enterprises		147,000	266,200	264,400
72.	Safeway	343,700	211,300	301,200	259,400
73.	Rath Packing		108,100	200,600	247,200
74.	M. J. B.		116,500	208,900	244,400
75.	Dr. Pepper			198,300	241,900
76.	Falstaff Brewing	354,900	377,900	330,000	236,100
77.	Tea Council	403,300			234,600
78.	Ralston-Purina	117,180	149,400	165,500	232,600
79.	Armstrong Rubber	220,000			231,000
80.	Oscar Mayer		97,100	106,100	230,300
81.	Hawley & Hoops	253,700	286,100	248,500	225,900
82.	Standard Oil of Calif.				213,700
83.	A & P	286,800	286,600	233,800	208,400
84.	Socony Mobil Oil	320,500	227,400	400,400	207,300
85.	J. A. Folger	424,300	531,300	317,900	206,400
86.	San Francisco Brewing	300,600	155,500	121,800	201,000
87.	Schlitz Brewing	122,200	110,500	168,400	196,400
88.	Goetz Brewing				192,400
89.	Salada Tea	308,600	355,900	298,900	191,800
90.	Chrysler Corp.	558,100	481,700	414,600	189,300
91.	Heileman Brewing	131,200	122,300	150,000	182,100
92.	American Bakeries	236,800	190,500	164,100	181,500
93.	Dunham Coffee		148,300	194,500	178,400
94.	Pharmaceuticals, Inc.	226,800	267,500	225,900	177,300
95.	E. & J. Gallo Winery	256,800	388,400	236,700	176,000
96.	Hills Bros. Coffee	250,200	403,500	249,600	174,100
97.	Sealy Mattress	181,700	218,700	202,500	173,900
98.	Langendorf United Bkr.	184,400	145,500	189,200	173,400
99.	Wm. B. Reily	122,900	120,000	132,600	170,600
100.	Paxton & Gallagher	142,700	155,100	179,200	166,100

† Includes Procter & Gamble, Mars, Tom alone. † Includes Kraft Foods Co.
 † Includes T. B. Conner, C. C. C. Co., S. C. DeBaron's data. Blank space in column above means advertiser was not among top 200 in period.

SPOT TELEVISION

Rank	Advertiser	4th Quarter 1955	1st Quarter 1956	2nd Quarter 1956	3rd Quarter 1956
101.	Borden	\$ 286,200	\$ 573,600	\$ 545,200	\$ 165,700
102.	National Brewing	191,800	186,900	173,000	164,900
103.	Liebmann Breweries	229,400	206,500	222,600	160,600
104.	Phillips Petroleum	193,600	168,600	167,800	159,700
105.	Sinclair Refining				157,900
106.	Kroger	143,500	156,900	191,700	157,700
107.	American Tobacco			133,600	157,700
108.	Lucky Lager Brewing	147,200	202,200	148,900	156,700
109.	Emerson Drug	122,700	107,600	152,900	155,700
110.	Seven-Up	399,600	368,400	175,300	155,600
111.	Foremost Dairies			123,500	155,400
112.	American Safety Razor				154,400
113.	American Chicle	247,400	224,300	301,200	152,600
114.	International Salt		100,200	163,800	148,600
115.	Jackson Brewing	150,800	153,000	143,600	147,700
116.	Drewrys, Ltd.	166,300	134,000	177,500	147,200
117.	Richfield Oil		135,200	148,000	146,400
118.	Wildroot	341,300	341,300	190,300	140,700
119.	Regal Pale Brewing			106,000	139,900
120.	Cream of Wheat	172,700	221,500	162,600	139,700
121.	Tidewater Associated Oil				136,700
122.	Quaker Oats			147,700	136,600
123.	Best Food	241,300	349,400	193,100	136,000
124.	Jacob Ruppert Brewery	236,000	143,100	126,900	134,800
125.	Geo. Wiedemann Brew.	137,800	128,200	163,600	134,400
126.	Blue Plate Foods		129,800	152,700	133,600
127.	Assoc. Hospital Service	117,200	120,400	147,200	131,500
128.	General Cigar	148,600	110,100	127,400	131,000
129.	Standard Brewing			116,700	129,300
130.	Gunther Brewing	133,800	125,100		126,600
131.	Lewis Food	199,100	212,000	194,800	126,500
132.	Household Finance Corp.	167,000	135,100	122,100	126,000
133.	Duquesne Brewing		138,200	121,800	124,900
134.	Lo-Calory Food			100,200	124,100
135.	CBS	401,000	115,600	143,100	123,400
136.	Ward Baking	201,900	162,200	161,400	122,700
137.	Tafon Dist.		355,500	324,000	122,400
138.	Jim Clinton Clothing		105,900	110,400	121,600
139.	American Stores		97,600	134,200	121,600
140.	Rev. Oral Roberts				121,500
141.	Walgreen		126,100	120,600	120,700
142.	Continental Oil		124,500	139,000	120,700
143.	Armour	289,500	340,500	257,900	120,500
144.	F & M Schaefer Brewing	188,600	213,500	122,100	118,800
145.	Whitehall Pharmacal				118,300
146.	Blatz Brewing				115,300
147.	Lone Star Brewing			116,300	115,100
148.	Atlantic Refining				112,300
149.	Peter Hand Brewery				111,700
150.	Avon Products	296,700	174,000	157,600	110,500

Rank	Advertiser	4th Quarter 1955	1st Quarter 1956	2nd Quarter 1956	3rd Quarter 1956
151.	Plough				\$ 109,300
152.	General Tire & Rubber			107,800	107,000
153.	W. F. McLaughlin	129,000	179,100	152,800	106,800
154.	Sardean		135,300	293,700	106,600
155.	Frontier Foods				106,400
156.	Bardahl Oil				104,300
157.	Ronzoni Macaroni				104,200
158.	R. E. Spriggs				104,100
159.	Pilsener Brewing				103,000
160.	Interstate Bakeries				100,100
161.	Holsum Baking	127,000	105,600	117,000	99,900
162.	Pillsbury Mills				99,900
163.	Mrs. Bairds Bakeries				99,800
164.	Redco				99,500
165.	Bond Stores				98,900
166.	B. C. Remedy	123,600	171,600	148,700	97,200
167.	Beatrice Foods				96,200
168.	Buitoni Products	133,800	135,800	123,800	96,000
169.	Rexall Drug				94,800
170.	Bristol-Myers	252,300	384,800	175,300	94,600
171.	Greyhound	155,100	115,600	287,800	93,500
172.	Keebler Biscuit			105,700	93,200
173.	International Cellucotton		184,100	372,900	93,200
174.	G. H. P. Cigar				92,000
175.	Sunshine Biscuit	315,900	203,100	212,800	91,300
176.	Breyer Ice Cream				91,300
177.	Pittsburgh Brewing				90,200
178.	S. S. Kresge	192,300		116,200	89,500
179.	Pan-Am Southern Corp.				87,500
180.	Slenderella Int'l			200,400	87,400
181.	Good Humor				86,800
182.	Cities Service				86,700
183.	Beacon				86,000
184.	Stroh Brewing	130,500	100,300	101,800	85,100
185.	Nationwide Insurance				84,800
186.	Eastman Kodak				84,500
187.	International Shoe				84,200
188.	Minute Maid	466,700	839,000		83,900
189.	Standard Oil of Ohio	182,600	199,900	110,900	82,200
190.	Frito		101,700	104,700	82,100
191.	American Brewery				81,600
192.	Campbell Soup	763,100	495,600	380,500	81,200
193.	Charles Pfizer				80,600
194.	C. Schmidt & Sons				78,700
195.	Pearl Brewing				78,300
196.	Wilson & Co.				77,700
197.	West End Brewing				77,500
198.	U. S. Tobacco	224,300	306,700	140,600	77,100
199.	Eavey Groceries				74,800
200.	Anderson Clayton				74,700

SPOT TV DOLLAR FIGURES *continued . . .*

Among the interesting by-products of TvB's spot television report are the three shown below. The top 10 agencies from fourth quarter 1955 through the current third quarter 1956 figures have shown little variation; Ted Bates, for example, is consistently number one. Lemmen & Newell is a newcomer to the top 10 for the third quarter, mainly due to an increase in spending by its client Armstrong Rubber Co. One of most important breakdowns provided by TvB is chart (bottom of page) which shows how money is split up between day and night and by type of buy (announcement, I.D., etc.). TvB figures are only source for this type of data. Last chart (lower right) shows growth in number of third quarter spot tv advertisers based on N. C. Rorabaugh records since 1949.

TOP TEN AGENCIES IN SPOT TELEVISION BILLINGS

4th Quarter 1955	1st Quarter 1956	2nd Quarter 1956	3rd Quarter 1956
1 <i>Ted Bates</i>	1 <i>Ted Bates</i>	1 <i>Ted Bates</i>	1 <i>Ted Bates</i>
2 <i>Leo Burnett</i>	2 <i>Leo Burnett</i>	2 <i>McCann-Erickson</i>	2 <i>McCann-Erickson</i>
3 <i>McCann-Erickson</i>	3 <i>McCann-Erickson</i>	3 <i>Young & Rubicam</i>	3 <i>Leo Burnett</i>
4 <i>BBDO</i>	4 <i>D-F-S, Inc.</i>	4 <i>Leo Burnett</i>	4 <i>Young & Rubicam</i>
5 <i>D-F-S, Inc.</i>	5 <i>Benton & Bowles</i>	5 <i>Benton & Bowles</i>	5 <i>Benton & Bowles</i>
6 <i>Benton & Bowles</i>	6 <i>Young & Rubicam</i>	6 <i>BBDO</i>	6 <i>BBDO</i>
7 <i>Young & Rubicam</i>	7 <i>BBDO</i>	7 <i>D-F-S, Inc.</i>	7 <i>D-F-S, Inc.</i>
8 <i>Compton Advertising</i>	8 <i>Compton Advertising</i>	8 <i>Compton Advertising</i>	8 <i>J. Walter Thompson</i>
9 <i>J. Walter Thompson</i>	9 <i>William Esty</i>	9 <i>J. Walter Thompson</i>	9 <i>Lennen & Newell</i>
10 <i>Cunningham & Walsh</i>	10 <i>Cunningham & Walsh</i>	10 <i>William Esty</i>	10 <i>William Esty</i>

How spending breaks down

Day	\$25,733,000	30.7%
Night	49,360,000	58.9
Late Night	8,770,000	10.4
Total	\$83,863,000	100%

Announcements	\$37,122,000	44.3%
Id's	10,150,000	12.1
Participations	17,963,000	21.4
Shows	18,628,000	22.2
Total	\$83,863,000	100%

Slight dip in number of clients

3rd Quarter	Number Advertisers
1949	337
1950	301
1951	1,199
1952	1,144
1953	1,772
1954	2,042
1955	2,552
1956	2,536

Consultations with Radio Advertising Bureau preceded U. S. Steel's spot radio campaign to induce retail tie-ins via Operation Snowflake. Left to right, George C. Shenk, U.S. Steel; Charles P. Murphy, BBDO; Douglas Yates, BBDO, John Hardesty, RAB



WHY 'SNOWFLAKE' ADDED RADIO

U.S. Steel wants to build retailer tie-ins on spot radio core

Station buying problems connected with U.S. Steel's Operation Snowflake are discussed by Steel's agency, BBDO, and station men. Left to right, Murphy and Yates of BBDO, Martin Beck, Katz Agency rep, John Kelly, general manager, WJW, Cleveland



United States Steel is exploiting spot radio's potential for retail tie-ins by adding the medium to its Operation Snowflake promotion in 1956.

This marks radio's debut in the promotion, which is a three-pronged media affair this year embracing am. tv and newspapers.

Steel's agency, BBDO, has chosen the powerhouse approach for radio. The agency has scheduled a two-week drive from 26 November through 7 December on 54 stations in 48 markets. Most of the stations will be 50 kw. outlets and their combined signal coverage is estimated at 85% of U.S. homes.

This is Steel's third year for Operation Snowflake, which is an annual Christmas consumer promotion and by now considered highly successful. The stylized snowflake motif and the slogan that goes with it—"Make it a White Christmas, give her a major appliance"

—have made a sizeable impression in the appliance business. Appliance sales during December 1955 were \$82 million over the corresponding month in 1954 and Operation Snowflake is given at least part credit for this showing.

Network tv started off in 1954 carrying the brunt of the promotion via the *U.S. Steel Hour*. Last year the nation's biggest steel firm and the third largest enterprise in the U.S. (seeking to increase the consumption of steel in the home by pushing appliance sales) added newspapers to beef up the promotion by inducing more retailers to tie in. This tie-in effort is now being intensified with radio.

As an aid to stations seeking tie-in business, Steel has sent out kits to outlets on its schedule and has also offered them to any station which requests one. So far, about 1,100 stations have requested the kit, a striking testimonial

to the power of the ad drive.

The kits include (1) material for the use of station salesmen which describe what steel is doing with Operation Snowflake and provide ideas for salesmen, (2) recordings of the Snowflake musical signature (a version of the theme used on the *U.S. Steel Hour*), (3) 50-second copy on each of the nine major appliances plugged in the promotion (dishwashers, refrigerators, ranges, freezers, washers, dryers, ironers, water heaters and cabinet sinks) and (4) scripts of Steel's commercials.

The agency bought an average of about 40 announcements per station, or a total of more than 2,000 for the campaign. Since the theme of the promotion is angled toward the male, early morning and late afternoon time, during which driving to and from work is at its height, was sought by the agency timebuyer. ■



On traffic boards, such as this one at NBC, television networks tackle complicated job of fitting in competitive sponsors

IS ADJACENCY PROTECTION OBSOLETE?

Alternate sponsorships along with increasing product diversification indicate the need to reexamine adjacency rules

The calm of the young lady in the picture above belies the complexity of the problem with which she is wrestling: how to fit competing advertisers into television's crowded nighttime lineup. It's always been a ground rule of air advertising that competitors are kept separate from each other in any programming or spot schedule. But what do you do when the simple one-sponsor pattern of radio gives way to television's multi-sponsor pattern? And what do you do when companies which were once involved in one basic business suddenly embrace dozens of product types through product diversification and merger?

"Adjacency protection is one of the biggest problems we face today," says William Hyland, vice president in

charge of network sales for CBS TV.

"NBC is looking at this thing closely," says Robert McFadyen, manager of the sales and merchandising plan at that network. "We're going to have to put more realistic policies into effect. We've actually lost sales through competitive situations."

"Look, we've got clients here," says an ad agency executive, "who prize this product protection so highly. I've got to talk off the record. But personally I think it's a lot of nonsense. If I were a client, I'd welcome the opportunity of being adjacent to a competitor. Supermarkets open up across the street from each other, jewelry stores stand side-by-side and by their very proximity, help each other to greater sales because they attract peo-

ple into the specific area of purchase."

"Sure, adjacency protection can be a problem," said Chick Abry, national tv sales manager for ABC, "but I don't think anything'll be done about it."

"Too many companies are in widely diversified lines today," says a top advertising strategist with just such a major sponsor company, "and if we're going to be realistic, then those protective adjacencies will have to go."

Adjacency protection (it answers to several names: product protection, protective adjacencies, exclusivity) is both a buyer's and a seller's problem. On the seller's side, the television networks are the hardest hit, but the stations feel it too. Among the buyers, the smaller clients may suffer most, but this doesn't mean that some giants go

ARTICLE IN BRIEF

Research shows importance of adjacency protection may be over-rated. There is little, if any, adverse effect on commercials when competing brands are advertised on adjacent shows. Broadcasters and even some advertisers are hoping the policy will be softened

never over-complicated radio. Tv nets, stations and sponsors went on drawing up the same kind of contract despite the fact that it involved a brand new medium in a changing world of business. As the new medium demonstrated its spectacular ability to sell, the demand for its time has grown to a point where sponsors stand in line. At the same time, its selling ability is predicated on top programing, and this has proved to be far more costly than radio ever was. Consequently, few advertisers can afford to buy as much time as they would like to have. The workable solution has been alternate sponsorships and participating shows, whereby more advertisers can get aboard for shorter rides.

Last year, for example, NBC TV evening hours were occupied by 45 advertisers. This year, there are 65 in the same time period.

The changing business scene that further complicates the scheduling, is reflected in the trend toward company mergers, buy-outs, and diversification of product lines.

When the protective policy was set up for radio, soap companies manufactured soaps and food companies

generally stuck to foods, and most of the programing was on a full sponsorship basis or, in the case of daytime radio, five-day-a-week strips with no co-sponsors. Today, many major companies have broadened their product lines. P&G, for example, now manufactures not only soaps and detergents, but toothpastes (Gleem and Crest), beauty aids (Pin-It, Lilt, Party Curl) and has even branched into foods (Crisco and Fluffo shortenings, Duncan Hines cake mix, Jiff and Big Top peanut butters) and into paper (they recently acquired the Charmin Co.). They are not unique. Lever Brothers and Colgate-Palmolive have each overflowed the area of soap production into such fields as process cheeses, dentifrices, deodorants and beauty aids. Meanwhile major food companies have moved on from breakfast cereals and cake mixes into electrical appliances and convenience foods. It goes without saying that as new opportunities in still other product lines arise, these companies might consider taking them on.

To protect all the tentacles of such octupi against competing tentacles in the matter of tv adjacencies is a bewildering job. Blanket protection for one competing sponsor company against another is no longer feasible, and, as a matter of fact, the networks have been modifying protection to cover competitive products only.

Today, in securing an adjacency, a product is judged to be competitive according to its definitive use. For example, two competitive auto tires or toilet soaps would not run back-to-

unscathed. Ironically enough, both buyers and sellers collaborated in building this situation in the first place.

It began with the thought that two competitive products or advertisements for such would tend to cancel each other out if placed side-by-side. The belief quickly became a tradition with the result that in print media, magazine and newspaper make-up men took pains not to position competitors' ads back-to-back or face-to-face. However, it was always on a "try to" rather than a "must" basis. According to both the Magazine Advertising Bureau and American Newspaper Publishers Association, the practice is not "mandatory" or "written into contracts."

Outdoor advertising also tried to avoid competitive situations, but its clients have had to be tolerant. All the billboards along a strip of highway are not always controlled by the same company, so there can be no guarantee of exclusivity.

It remained for air media, selling the most limited commodity of all—hours in a day—to guarantee it in writing. In the early days of radio, advertisers asked for, and stations agreed to a policy prohibiting the scheduling of competitive sponsors back-to-back or permitting an announcement immediately after a program advertising a competing product. The protective time-buffers between rival sponsors became set at half-hour blocks in the evening and 15-minute separations in daytime.

The code was carried over to television for the simple reason that it had

RESEARCHERS ANSWER THREE ADJACENCY QUESTIONS

Q. Do rival commercials suffer if on adjacent shows?

A. "Even granting same viewers watch two successive shows, there appears to be little detectable adverse effect if competing brands advertise on these shows," says Horace Schwerin, of Schwerin Research Corp. "The viewer tends to approach each program as an independent entity."

Q. Is there any advantage in being next to competitor?

A. "Both sponsors could benefit from a more active viewer response pattern," says Albert Shepard, exec. v.p. in charge of tv testing at Institute For Motivational Research. Similarity of products can attract a viewer into a buying frame of mind just as rival stores in same area create a shopping center.

Q. Is product exclusivity necessary within a program?

A. Both Schwerin and Shepard agree it is necessary. Factor here is association of product with the show or star personality. Schwerin finds the stronger commercial loses some effectiveness when rival is viewed near it in same show. The weaker commercial's effectiveness is totally obliterated by the stronger.

back. But a toilet soap of one company might conceivably appear next to the hair shampoo of a rival company. In working out these arrangements, all the networks agree that those major sponsors such as P&G who have gone into diversified product lines are showing a deep understanding and sympathy for the broadcasters' problems.

But no matter how much study goes into the classification of the products by use and into the scheduling of commercials, sometimes these giant sponsors can't help bumping into each other. Many of them buy night-day packages for discount and in one or the other times of day are almost certain to collide with one of their competitors who have done the same. When such situations arise, who gets fitted where? As for alternating and multiple sponsorship shows—not to mention spot television on a net's affiliates—no amount of juggling can keep everybody happy. "For complete selling freedom," says NBC's McFadyen, "the ideal operation would include no guaranteed protection."

Today, radio is not immune either to scheduling complications caused by adjacency protection. The trouble occurs largely in spot saturation campaigns and mostly in the currently popular prime hours of 6:30 to 9:30 a.m. and 1:00 to 6:30 p.m. Right now, it is the seasonal saturations for such products as new car models and cold remedies that are setting up station problems. At such times, advertisers have been known to waive protection just to get on the air.

"If timebuyers, in many cases, were given more freedom to select times," says Jim Eshleman, eastern radio sales manager for Edward Petry Co., "it

would ease the adjacency problem and at the same time result in good buys for their clients."

Just how necessary is adjacency protection? What do the researchers have to say about it?

Schwerin Research Corporation's president, Horace Schwerin, sums up lessons learned in a number of tests on commercials this way: "Even granting that the same viewers watch two successive shows, there appears to be little detectable adverse effect if competing brands are advertised on shows which follow one another. . . . The viewer tends psychologically to approach each program as an independent entity. It is *within* a given program, and probably in the station-break time around it, that the big problems arise."

(Station-breaks can set up a problem. They are often straight-through buys, carefully set up for say a 13-week period so as not to conflict with sponsors on either side. Then suppose in the middle of the cycle, the sponsor of the show ahead takes on an alternate sponsor whose product is competitive to the client who has the break. Perhaps the latter may move out at that time when his rival is the major co-sponsor, but what of the alternate shows when his rival becomes the minor sponsor? Commercials of alternate minor sponsors invariably fall near the end of the show so they meet again. In such situations, many affiliates throw up their hands and just let them compete.)

Schwerin has also run into many cases where products live more comfortably with certain companions than with others. For example, they found "commercials for a candy were al-

most 50% more effective among youngsters when sharing a program with a food product than when sharing it with children's clothing."

Schwerin, however, does not advise non-exclusivity within participating programs. Two rival drug products were first tested, separately, then put into the same half-hour program. In the first (exclusive) situation, Brand A rated 14 and Brand B rated 11 according to Schwerin's Competitive Preference measure (defines a commercial's ability to get additional viewers to buy brand). The non-exclusive tests showed: when commercial for Brand A ran first, it scored an 11 against Brand B's 0. Then, still non-exclusive, the commercials were switched. Brand B was run off first. It scored 5 while Brand A fell to minus 1.

The conclusions from this are: (1) the stronger commercial loses some effectiveness when the rival is viewed near it; (2) It suffers more when seen after the weaker commercial; (3) the weaker commercial's effectiveness is totally obliterated by that of the stronger.

At the Institute For Motivational Research at Croton-on-Hudson, N. Y., Albert Shepard, executive v.p. in charge of tv testing and consulting services, is entering into a full-scale study of television advertising and what makes viewers react. His pilot studies show that within a program, exclusivity must be maintained, largely because of product identity with the star.

But once outside the area of participations, adjacency protections have little or nothing in their favor. Shepard has found cases where rival prod-

TOP BILLING for Michigan's **TOP TV** buy!



SPARTON BROADCASTING CO., Cadillac, Mich.



**Nat'l Reps.
WEED TV**

More People
Listen **MORE**
to **WAPI**
BIRMINGHAM
THE Voice OF ALABAMA
John Blair & Co.

Pioneering Outer Space Can Wait!

By John Pepper and Bert Ferguson



Let's pioneer Outer Space, later! At the moment, let's whoosh to the South—with an incipient sales thrust, powerful as the impact of a rocket take-off. Destination: WDIA, Memphis, where a market bonanza is waiting exploration—a Negro market that is Tangible, Tenable, Timely.

Tangible

The Memphis Negro market is tangible. This sales area has one of the nation's highest percentages of colored population, one of the heaviest concentrations of Negro income. One-tenth of all the Negroes of the United States live in Memphis. Approximately 43% of Memphis residents are colored—with a per capita income of \$28.79 for every \$100 of white income, while that of Chicago is \$7.89; and New York, only \$6.59.

This high income ratio of Negroes in the Memphis area means direct action at the super-market, the drug store, the retail soft goods departments. Memphis Negroes spend 80% of that high bracket income on commodities—influenced by WDIA, Negroes, for example, buy a staggering 80% of all the rice sold in Memphis; purchase more than 64% of all flour; up to 64% of the blankets and hosiery; about 75% of the chest rubs, laxatives, and deodorants. In addition, Memphis Negroes are major customers of local furniture and appliance dealers, as well as clients of life insurance agents. The Memphis Negro market is a tangible, concrete market—with substantial solvency.

Tenable

The market is, also, tenable . . . for it is a tangible expression of a powerful, intangible psychological drive, evolving from the new Negro status-quo. The steady spending is a manifestation of racial pride, resulting from social recognition and economic stability . . . a

new sense of responsibility in the community and a desire to elevate standards of living.

WDIA protects the tenable position of this Negro market, fortifying its 50,000 watt coverage with customized programming. As industry developed in the South, WDIA took cognizance of the economic trend and potential payroll of 1,237,686 Negroes. WDIA began an exhaustive market research in this area . . . determined the consumer needs of Memphis Negroes . . . and discovered the only way to reach them. A check on newspaper-periodical readership revealed a percentage so low, advertising by printed media was ineffective. TV ownership proved to be low, too—its penetration almost negligible. Radio listenership, then, was the medium, through which to contact the vast Negro market of Memphis. WDIA became Memphis' first—and only—50,000 watt station. And WDIA was the first to recognize, respect, cater to the Memphis Negro market. WDIA converted to programming exclusively for Negroes . . . gave them their own stars . . . geared all activities to their interests. As a consequence, WDIA dominates the Memphis Negro market—directs the spending of an annual quarter of a billion dollar payroll!

How 1,237,686 Negroes react to Nat Williams, on his, "Tan Town Coffee Club"—Willa Monroe, WDIA Homemakers—or Ford Nelson, with his, "Hallelujah Jubilee"—is sensational. These and other WDIA stars appeal to the Negroes in their audience with voices, music, copy, which these earthy, emotional people understand. They respond with loyalty, and support the products their stars recommend. These performers virtually control the buying habits of one-tenth of the colored population of the United States. They induce WDIA listeners to buy a quarter of a billion dollars worth of merchandise, a year, in specific brands, such as:

**Folger Coffee . . . Arrid . . .
Esso . . . Riceland Rice . . . Sal
Hepatica . . . Omega Flour . . .
Budweiser . . . Ford.**

These popular Negro personalities, with specialized programming, sell products as no generalized, conventional type, advertising could ever do.

Put them to work on your brands! They have increased WDIA's gross dollar volume 600%. They can increase your sales volume with equally astonishing figures!

Timely

Now is the time to explore the feasibility of a promotional program for your products. The Industrial Revolution of the South has placed a quarter of a billion dollars in the pockets of Memphis Negroes, and has created a fantastic, "Golden Market." Moreover, this \$250 million dollar market is still in the process of development . . . it is yet growing, widening its scope, expanding its potentials, opening up unexplored opportunities. Secure priority advantages to sell and establish your brand, among these high-bracket wage-earners. Authorize WDIA to plan a customized program for your product . . . to arrange a format, which is tailor-made to suit the racial taste and temperament of Southern Negroes . . . to select an all-star Negro east to broadcast directly and dynamically to 1,237,686 consumers. This "Golden Market" is a promised land of profits—more exciting, in its practical aspects, than Outer Space . . . and you can pioneer it, without risk.

Convincing statistics on the sales power of programs, serviced by WDIA, make investment of an advertising campaign on this 50,000 watt station a sound financial venture. Without obligation, WDIA will prepare for you an individually-appointed brochure to graphically point out to you how WDIA can increase your profits with rocket speed! Get out your stationery—and, on your letterhead—write a request for a prospectus, pertinent to your own particular business. Ask, too, for a documented bound copy of, "The Story of WDIA!"

WDIA is represented nationally by John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager



Folks fall for

WWDC Radio

"1st in Washington, D.C., 6 A.M. to 6 P.M., 7 days a week"—July-August Pulse

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

ucts on separate shows both benefit when programed close together. They actually caused a more active response pattern from viewers than when separated by several hours.

"The similarity of the products can set up a thought process in viewers' minds," he explains. "that may influence the housewife to consider waxing the floors or the husband to polishing the car. Naturally the best advertisement wins. Something like Manhattan department stores—Macy's, Gimbels and Ohrbach's all fiercely competitive yet all bunched together in one section. But they sure get the shoppers down to 34th Street."

These findings are based on early tests, but they are indicative. More data will be forthcoming from further tests, since the Institute has set up its new tv testing procedure on a continuing basis.

If adjacency protection can be shown to mean so little, then why isn't more being done about it? Tradition is a hard thing to scotch. One way out might be for each net to try to sell on a broader base—that is, to hard goods, insurance companies and advertisers in some other lines than foods, soaps and tobaccos.

But the solution most probably will lie in the gradual limiting of exclusivity through cooperation between advertisers, agencies and broadcasters.

While this evolution goes on, however, broadcasters and advertisers must continue to ask themselves how much protection is necessary within a 90-minute feature film; and what to do about piggy-back commercials wherein two companies manufacturing diverse though compatible lines (beer and pretzels, tea and biscuits) share a show only to find that one of the compatibles conflicts with an adjacency sponsor?

All such situations add to the scheduling complexities of both the networks and stations. With the nets, adjacency protections can mean restrictions in bringing in new advertisers as well as an intricate communications problem in tipping off the affiliates so that they may work out their problems in regard to chain breaks and local announcements.

Among the stations, protection policies vary, especially within the participating programs. For example, in the case of a five-day show, the general policy is to exclusivity to the adver-




Dick French



Dave Froh

it's WILS for

BUSY

SALES RESULTS

in

LANSING

Busy Facts:

"Strictly from Richard" with Dick French, 10:00 A.M. to 2:00 P.M.

53.5%

AUDIENCE SHARE*

"Club 1320" with Dave Froh, 2:05 to 5:30 P.M.

75.3%

AUDIENCE SHARE*

WILS

leads in 51 out of 52 quarter hours

Represented Nationally by Venard-Rintoul-McConnell, Inc.



5000

Lively Watts



news music sports

WILS

the Lively one in Lansing

*C. E. Hooper, Inc.

tiser who buys three out of those five days. Thus a shampoo sponsor who buys Mondays, Wednesdays and Fridays in a five-day participating show can expect to find no competitive shampoo commercials appearing within the program on Tuesdays or Thursdays.

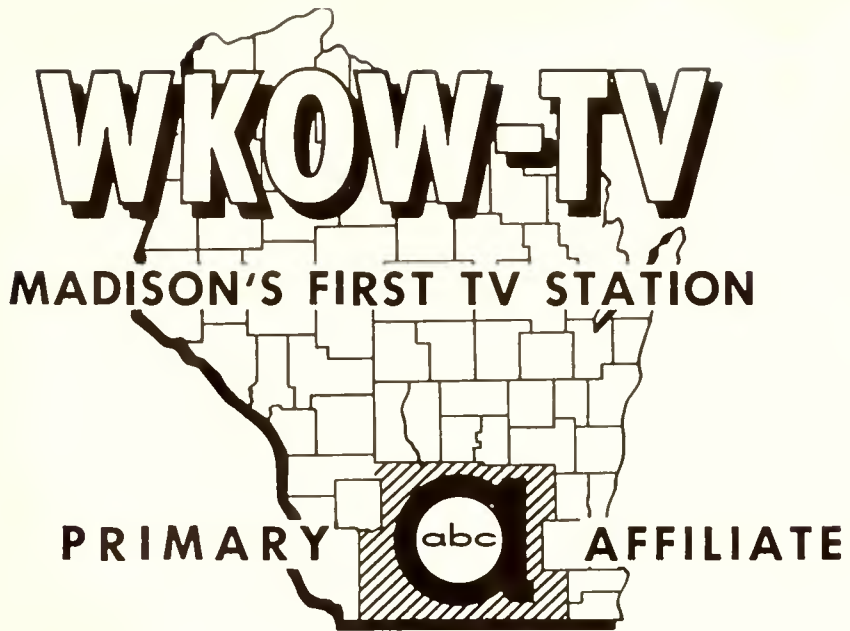
As has been shown by the researchers, this is important *within* a single show where products tend to become identified with the personalities or the theme of the vehicle. But many advertisers continue to feel that it also is important that their commercials never appear close to a competitor's.

"We consider adjacency protection an excellent system," says the head of one ad agency. "We believe that when two competitive products are advertised back-to-back, it must neutralize their effectiveness."

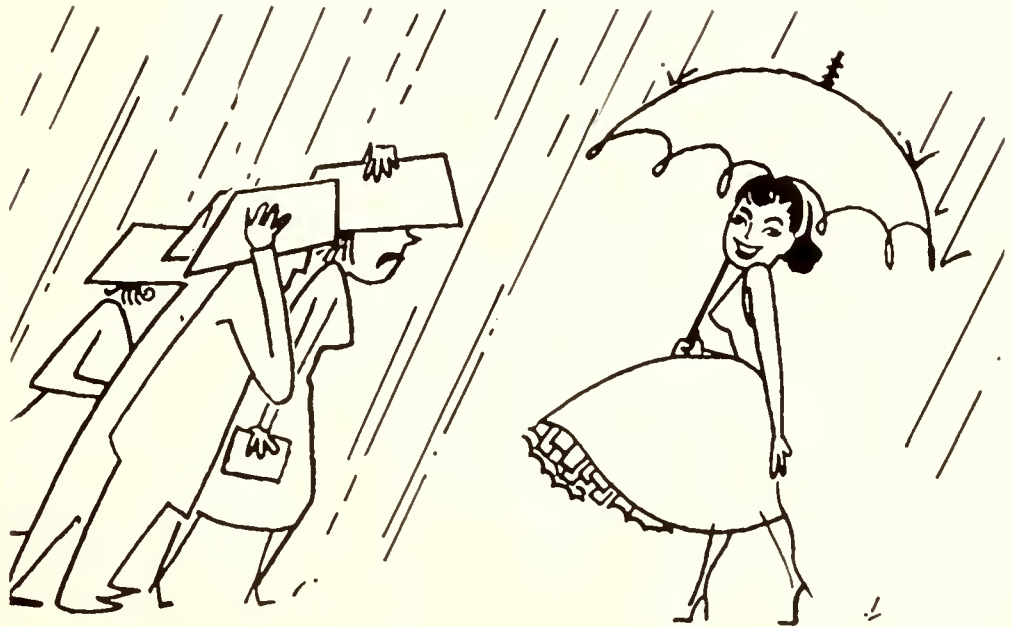
This same adman admits that they try to keep as close a watch as possible to make sure they get this protection. In national spot, this isn't easy. They learn from the stations when their announcements were run, but they don't get the station logs to check. About the only time they learn of a competitor running back-to-back is if another station in a market monitors its rival and, in a bid for business, reports it to the agency. But this happens as rarely as does a lapse in the carefully adhered to adjacency protection policy. As long as advertisers ask for this protection, the stations continue to cooperate, and will continue to separate competitive commercials even if it were not demanded.

Modification of the policy certainly won't mean that either nets or stations would take advantage of it. They will still go on doing their best to work out such problems as this one:

What to do about a competitive situation developing when the advertiser of a full-sponsorship show chooses to use as a premium the product of another manufacturer, and this product clashes with the station break sponsor? Yes, it's happened in spot. Post's Sugar Krinkles cereal once included in their boxes a premium of Reed's butter-scotch candy and advertised it to the point where it seemed they were selling the premium instead of the product, at which point the adjacent sponsor to their tv show in one market set up a howl that reached the fringe areas. He also happened to be selling candy.



Serving over 100,000 non-duplicated ABC homes
Call Headley-Reed TV for the comparative coverage story



WFBR

has more listeners than any other Baltimore station!

that's the most important coverage you can get, isn't it?

Baltimore's Best Buy
REPRESENTED BY JOHN BLAIR AND COMPANY

SPONSOR ASKS

Do your commercials have more impact on the viewer when they like your program



Robert P. Mountain, v.p. and director radio-tv dept., Young & Rubicam

The primary purpose of any sponsor is to put a show on the air which the viewer will like—and, against that favorable backdrop, sell his products.

While there have been some instances where shows have been well-liked, yet viewers or listeners just



listeners just didn't get the message

didn't "get the message." it is more often true that show-likers are commercial listeners. If the commercials are good and the products are good.

One case that comes immediately to mind is *Alfred Hitchcock Presents*. Since the ratings are high, one can assume the show is liked, and that Hitchcock is liked, too. He gently and slyly reduces the tension generated by the story and ingeniously turns over the commercials to the viewers who, relaxing, listen and watch. If that were not true, his fan mail—and the sponsor's—would not be so liberally sprinkled with favorable comments about the commercials.

Doesn't your judgment alone tell you that if you are relaxed and enjoying a show you like, you're in a good mood to absorb a commercial message? Unless, obviously, that message is so blatantly irritating that it destroys the mood the show created.

If a girl were being courted by two men—one of whom she liked, the other to whom she was indifferent—whose message do you think *she'd* get?

Jerome Sachs, Timebuyer, Doyle-Dane-Bernbach, Inc., New York

I feel that the only logical answer to the question given above is that the listener or viewer who likes the program will absorb the commercial message more than the indifferent member of the audience.

After all, the primary purpose in selecting a program is that it be the right vehicle for the product. And consequently, if it is the right vehicle, it should put the desired audience in the proper frame of mind for the commercial message.

Of course, one can easily say that those who are indifferent may long before have tuned out. However, many surveys indicate that this is not so: that because of a variety of factors,



shot-gun at the greatest possible audience

the "non-captivated" listener or viewer usually stays tuned in.

Actually, the matter is a question of programing. And there are two major schools of thought on the subject: One is to shot-gun at the greatest possible audience; the other is to program selectively to a segment of the population.

The first school, to me, is that in which the all-family product has a stake. The second course might be exemplified by the strictly-male product which sponsors an evening, Saturday or Sunday sports show.

In either case, the climate of the program will determine the degree of audience receptiveness to the given

commercial. (The commercial itself, of course, should fit well into the scheme of the program.)

For example, let's examine the wine sponsor who slots an announcement within a boxing program. It would seem that the viewer who is enjoying such a show will similarly enjoy the thought of relaxing in a manner that's associated with sporting events' refreshment. He's in the right frame of mind to absorb the commercial—to *want* that relaxing glass of wine.

Gerald Seskin, media buyer, Allenger Advertising Agency, Brookline, Mass.

I would say so, especially where a commercial is related to the program and delivered by the star of the show. In that case, the absorption, it would seem to me, is dependent mainly on the listener's enjoyment of the show. The listener enjoying the program is more willing to accept the related live commercial delivered by the star.

Paradoxically, however, I also feel that when the listener's emotional rapport reaches an exceptionally high point and the commercial comes on, the absorption declines, because the listener is waiting impatiently through



listener waits impatiently for finale

the commercial for the program's finale.

The listener who dislikes the show, on the other hand, tends to reject the related live commercial. A simple test can be made by asking listeners to describe one or two of the disliked live

commercials they have heard recently. A common answer would be the recollection of one or two "disliked" commercials and a more vivid recollection of a far greater number of related commercials that were enjoyed.

Unrelated commercials, I think, are a different consideration, with the absorption depending mainly on the appeal of the commercial to the listener rather than on the listener's enjoyment of the program.

In summary, I think that the commercial absorption in related deliveries is mainly dependent on the listener's enjoyment of the program; whereas the absorption of the unrelated message is mainly dependent on the appeal of the commercial itself.

David A. Brown, v.p., *Guenther, Brown, Berne, Calkin & Withenbury, Inc., Cincinnati*
Not having seen any of the surveys on this subject. I wonder first why the indifferent viewers or listener hasn't turned the dial or switched off entirely. Then, several important factors must be considered such as the treatment of the commercial and the idea



bad programs have sold merchandise

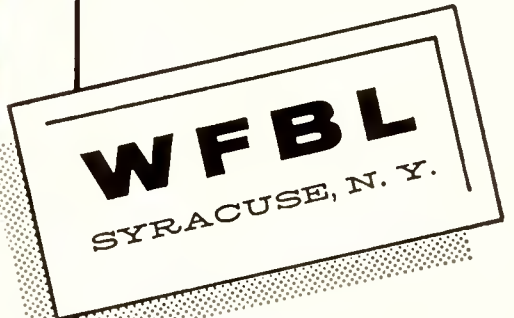
back of it: the quality of production and the announcer; the manner of "sell" the announcer employs and the general effectiveness of the commercial itself.

Certainly all of us have seen very effective commercials on indifferent programs and it is necessary to consider the desirability of the product to the individual listener or viewer. In this same connection, many programs are sponsored by makers of products used only by one sex or the other—and this should produce widely varying reactions to the commercial even though both the male and female audience could find the program equally interesting.

Actually, my only positive feeling on this question is that it should be somewhat easier to sell a receptive audience than an indifferent one; but again, I have seen bad programs sell a great deal of merchandise.



It's First
So
Get "The
BIG
Station"



That's Right . . . FIRST!
MORNING . . . AFTERNOON . . . NIGHT.

WFBL local selling personalities hold the biggest audience; have demonstrated real sales power; and serve the fastest growing market in the East.

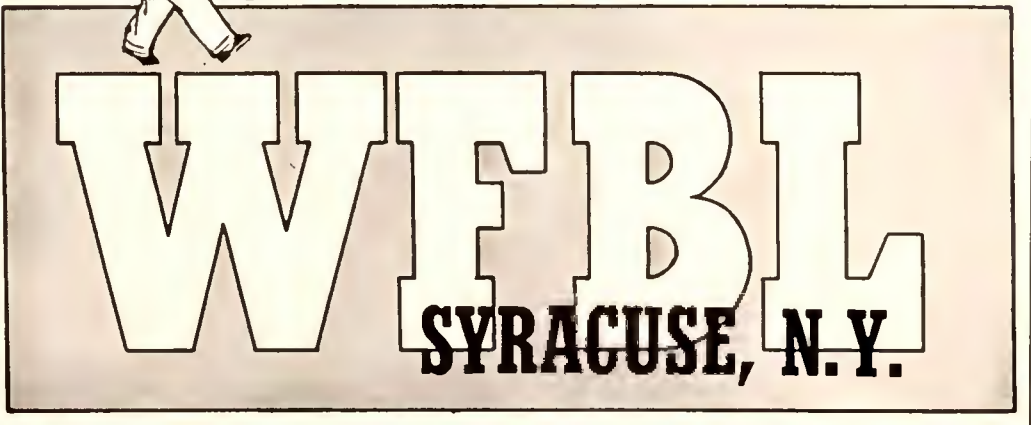
Look at the rating:

HOOPER RADIO AUDIENCE INDEX		SYRACUSE, NEW YORK				
SEPTEMBER-OCTOBER 1956		SHARE OF RADIO AUDIENCE				
	WFBL	B	C	D	E	
Mon. Thru Sat. 8 a.m.-12 noon	29.2	26.8	15.7	15.3	12.1	
Mon. Thru Sat. 12 noon-6 p.m.	29.5	22.2	15.5	24.4	7.8	
Mon. Thru Sat. 6 p.m.-10:30 p.m.	29.8	13.7	19.4	28.4	6.1	



One of the Founders Corporation's Group of Stations: Associated with KPOA and Inter-Island Network, Honolulu; WTCA, Flint, Mich.; and KTVR, Channel 2, Denver.

Representatives: Peters, Griffin, Woodward, Inc.



ZIV GIVES YOU A

II MEN OF Annapolis

ZIV'S NEW STAR-SPANGLED RATING WINNER

STARRING THE U. S. MI



Produced with the
full cooperation of
THE DEPARTMENT
OF DEFENSE AND
THE DEPARTMENT
OF THE NAVY.



**SPINE-TINGLING! SURGING WITH
EXCITEMENT, SENTIMENT and HEROISM!**

Nothing on tv can compare! Week after week your viewers thrill to stories ablaze with the adventures, loves, heartbreaks and triumphs of the U.S. Midshipmen.

**SEQUENCE AFTER SEQUENCE
FILMED AT ANNAPOLIS!**

BIG AND LAVISH...with Hollywood stars and thousands of U.S. Midshipmen, Navy planes, ships and equipment ... "Men of Annapolis" is a program people recommend.

ON! FAST-MOVING, THRILLING TALES OF MEN AND ADVENTURE!

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

FULLER PAINT
IN 18 WESTERN MARKETS!

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

WGN-TV
CHICAGO

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

QUALITY BAKERS
OF AMERICA
IN 21 MARKETS!

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

WNAC-TV
BOSTON

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

OHIO OIL CO.
IN 13 MIDWEST MARKETS!
SAFeway STORES
IN OKLAHOMA CITY!

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

KYW-TV
CLEVELAND

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

KPRC-TV KLZ-TV
HOUSTON DENVER

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

CARNATION CO.
IN 20 PACIFIC COAST MARKETS!
SYRACUSE SAVINGS BANK
IN SYRACUSE, N. Y.

MEN OF ANNAPOLIS

ALREADY **SNAPPED UP** BY:

WSM-TV
NASHVILLE
KATV
LITTLE ROCK

IVE FAST

some other smart an
of your market
phone collect today
audition presentation.

TV
Television

No Wonder
It's A
Best Seller!



In the City of Providence, there's a powerful TV station. It's a *friendly* station and everyone loves it. Viewers love it because it brings them the *programs* they want. Sponsors love it because it brings them the *results* they want.

Get the whole impressive story from WEED Television or directly from WJAR-TV, Providence, R. I.



Agency profile

J. David Danforth: the client's the bride

"Never forget that the client's the bride," Dave Danforth, BBDO executive v.p. in charge of account service, told SPONSOR.

"The client and the account executive have to respect each other, that's true. But have you seen good marriages based on respect only? They've gotta like each other. They've got to get along."

It's part of Danforth's job to arrange client-account executive marriages for an agency that billed \$165 million in 1955. In the New York office alone, where half the total billing is handled, some 287 account supervisors, a/e's and assistants report to Danforth.

"A man can be a damned fine account executive for one client and a flop on the next assignment just because the client only tolerates him."



"Our account supervisors have to be marketing strategists."

But, he added, factors beyond personality and liaison are decisive in an account executive's value. "Our account supervisors have to be marketing strategists. They sit in on client sales meetings in an advisory capacity on pricing, distribution and sales problems."

Danforth went through these stages and today considers himself a veteran. "I've been at BBDO 30 years and I've been married for three decades. If that doesn't make you expert in something . . ."

Danforth likes to recall the beginnings of his advertising career. "I'd been touring Europe with the Princeton jazz band that summer, playing violin. When I came back, I started looking for a job. Since I was a musician, I thought I should be in radio. Management thought I should be in the mailroom. Management won out.

Despite a munificent \$60-a-month salary, life wasn't too grim for Danforth in those days. Of course, he did haul those mail bags to and from Grand Central, but when work was over he'd pick up his \$800-raccoon coat (gift from his grandmother), get on the train

While the Washington scene is not always so liquid, and rarely so convivial, it is *never* anything but busy. Everybody who's anybody, from anywhere in the world, winds up sooner or later in Washington. And in this rich and busy market, astute advertisers year after year depend on the capital's busiest station **WTOP RADIO**

Operated by The Washington Post Broadcast Division
Represented by CBS Radio Spot Sales



Diplomatic Reception



available...

Participating Spots in a Schedule of Dominate Programs in Oklahoma's Biggest Market!

mystery playhouse

6 Nites a week at 10:30 p. m. . . .

Every Sunday

MR. DISTRICT ATTORNEY

Every Monday

CITY DETECTIVE

Every Tuesday

RACKET SQUAD

Every Wednesday

SAN FRANCISCO BEAT

Every Thursday

HEADLINE

Every Saturday

CONFIDENTIAL FILE

Buy MYSTERY PLAYHOUSE at Class B Rates . . . (Participating)

and that's not ALL!

THEATRE 8

Full length, top Warner Bros. features, 6 nights a week 11:00 p. m.

Buy THEATRE 8 at Class C Rates. (Participation)

Reach the people with the kind of entertainment they like. Cover TWO of Oklahoma's major markets at ONE Low Cost.

•Call Your Nearest AVERY-KNOXEL Representative for Complete Information.



MUSKOGEE TULSA
TULSA BROADCASTING COMPANY
Box 9697, Tulsa, Oklahoma
MIKE SHAPIRO
Managing Director

and become "Dave Danforth, advertising tycoon" for the girls. That was in 1925.

Today, over 30 years later, it's obvious that Dave Danforth has enjoyed the intervening period, but raccoon coats have turned into conservative pin stripe suits, the violin's been replaced by an electric organ (Christmas gift from his wife).

"I'm a pretty dull fellow," Danforth says of himself, prefers to talk about his two sons and two grandchildren. A dapper dresser, Danforth manages to look impeccable on the golf course, though he takes the game seriously, shoots in the high 70's. Handsome, with greying hair, he has a sociable, outgoing personality.

"Contact," he says. "That's the account man's chief function. Of course, I like account executives to think creatively, not just to be administrative. We've had a training program here for young account men since 1946. We like to get young men who've had a year or so of selling in the field for a major company, because, once they're here, they won't get that sort of experience. We just move them right along, promoting from within, rather than looking outside the shop."

With some 45% of the agency's total billing in air media, Danforth has seen an increase in the number of radio-tv account executives needed to service BBDO clients. "These men generally come out of producers' offices or from the networks. At any rate, they tend to be scouted out by the tv department, rather than growing up under our training program. But the trend is toward more of them coming right out of BBDO."

Working under an account group system, says Danforth, means that the account executive really must understand the work of each of the agency services in order to apply them properly and coordinate them well for his client. "That's why we let our trainees spend a month or more in each department, writing copy, buying time, learning something about production."

15% commission system is still best

So important has tv become to the agency, that Danforth is currently reviewing a pamphlet and study, *Agency function in tv programming*, which will be available to clients and agency personnel.

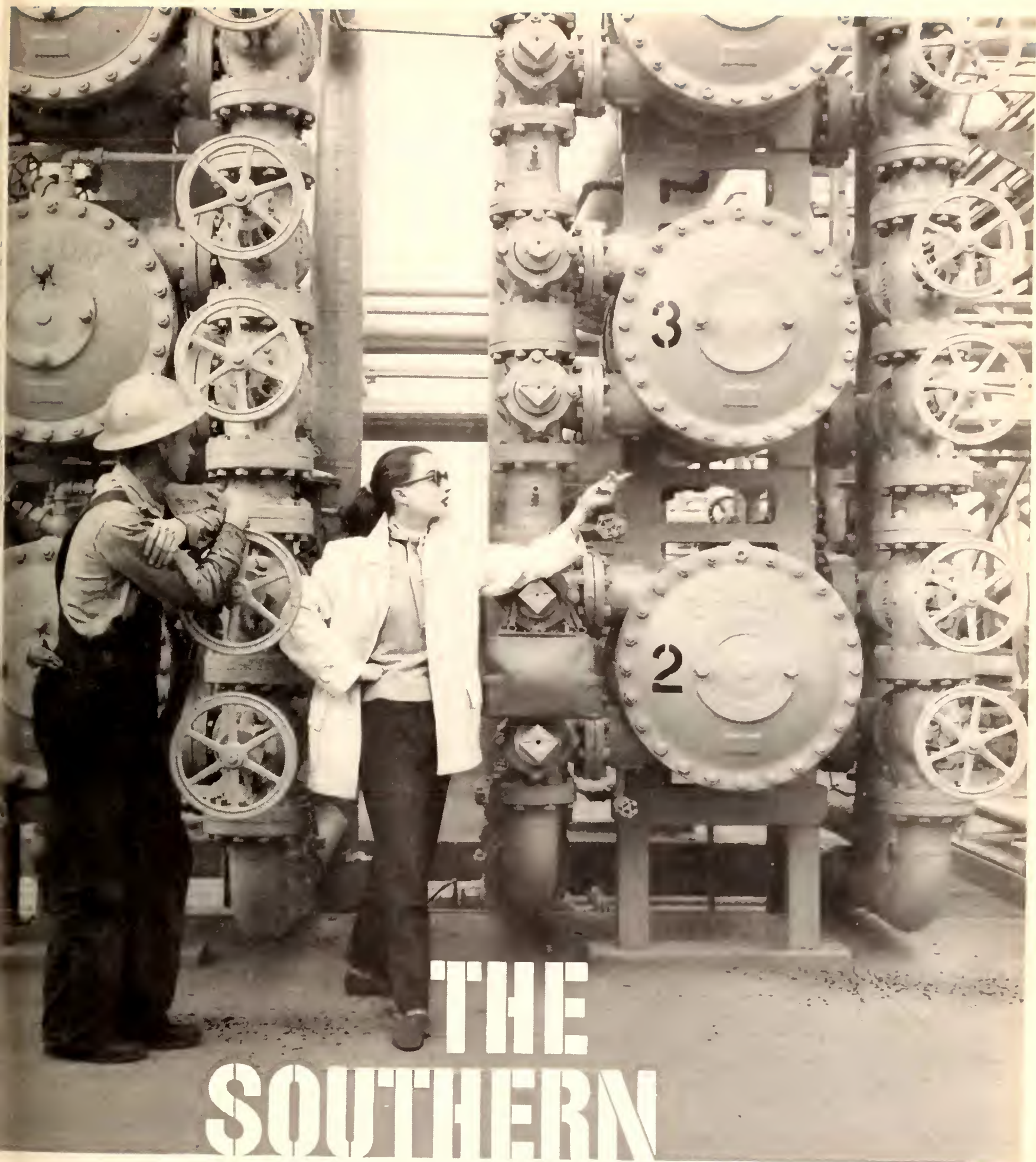
"I want the account executives to read it too. There's more to getting a tv time period than just finding and negotiating for it. Most of the top executives supervise a considerable sum in client money and the procedure in overseeing their responsibility is far more costly and time consuming than many clients realize."

Because of such hard-to-pin-down services and the "idea-nature" of the agency business, Danforth feels that the 15% commission system is still the best system for agency remuneration.

"In the last analysis it would be tremendously costly for advertisers to pay totally in fees rather than on a billings commission, because it's difficult to put a yardstick on good selling ideas."

A job of education and public relations, he feels, is also necessary among the colleges so that agencies will attract a higher caliber of young men. "I'm very concerned about this problem, since agencies don't pay the way over jobs do. Therefore I'm active in the AA's project devoted to recruiting in colleges this year."

Says he, "There are no grey flannel suit and embassy kit types here." Then, he adds reflectively, "Maybe we all look alike in Grand Central, but I feel that when we get to the office here, we think a little deeper."



THE SOUTHERN

CALIFORNIA LOOK

KRCA • 4

It's motor coats like this California original created by Scully, tailored in leather to go with your sports car's upholstery.

It's oil fields right in the heart of Metropolitan Los Angeles—source of more than 130,000,000 barrels of black gold every year.

It's millions of lasting impressions, made on big-earning and big-spending Southern Californians by every advertiser who uses

...NBC LEADERSHIP STATION IN LOS ANGELES... SOLD BY  SPOT SALES

NEW AND RENEW

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward I. Adler	Community Club Awds, west sls mgr	CBS Tv Film sls, acct exec
Fred Beck	KVEC-TV, San Luis Obispo, Cal	Same, also mgr and oper sup KVEC-AM
Chuck Bernard	KPOJ, Radio, Portland, Ore, program mc	Same, production mgr
H. Stilwell Brown	Laux Advtg Agency, Ithaca, NY, acct exec	Rural Rad Net, Ithaca, NY, net mgr
Del Carty	WWGP, Radio, Sanford, NC, gen mgr	WRAL-TV, Raleigh, NC, reg & local sls rep
Jack de Mello	KROW, Oakland, Cal, gen sls mgr	KHV Radio & KHV-TV, Honolulu, Hawaii, vp & gen mgr
Phil Dexheimer	KBIG, Catalina	KFXM, San Bernardino, gen mgr
Joseph P. Dowling	WTOP-TV, Washington, DC, sls prom dir	WHCT, Hartford, Conn, sls prog mgr
Phil Dupuis	P T & T, LA, administrative	KPOJ Radio, Portland, Ore, acct exec
Robert M. Fairbanks	KNX Radio, Hollywood, CBS Pacif Rad Net, program prom. & merch mgr	KNTX CBS Pacif Tv Net, asst sls prom mgr
Gary Ferlisi	KSBW-TV, Salinas, Cal, studio sup	Same, operations director
John Gordon	Stockton, West, Burkhart, Inc, acct exec	WCKY, Cinn, Ohio, local sls mgr
Dick Lawrence	Ziv World Sales & Prog Svc, nat sls mgr	Same, gen mgr
Ken Lomax	KRRR Radio, Roseburg, Ore	KPOJ Radio, Portland, Ore, anncr
George J. Lord	WTCN Radio-TV, Minneapolis, Minn, acct exec	Same, sls prom mgr
Martin H. Percival	NBC Spot Sales, San Fran, Cal	John E Pearson Co, gen mgr San Fran office
Ward L. Quaal	WGN, Inc, vp & gen mgr	Same, now also member bd of dir WPIX Inc
Merrill Rawson	Publicity & news San Fran & Chicago	KEX, Portland, Ore, gen mgr
Walter P. Rozett	CBS Radio, dir of acctg	Same, dir of administrative operations
Henry "Hank" Schaefer	KNXT-CBS, Hollywood, Pacif Tv Net, acct exec sls	Same, mgr oper & traffic
Manning Slater	WICC, Bridgeport, vp & comml mgr	Bridgeport Bcstg Co, trustee
Gen. Walter Bedell Smith	RCA, board of directors	Same, now also NBC, member of the board
George B. Stadtmuller	KCBS Radio, San Fran, Cal, dir of acctg	CBS Radio, dir of acctg
Bern Stierman	KCIJ Radio, Shreveport, La, programing	K-JOE, Radio, Shreveport, La, asst to the pres
James R. Terrell	WKY-TV, Oklahoma City, Okla, nat sls staff	Same, ntl sls mgr
Donald E. Udey	Rural Rad Net, Ithaca, NY, chief engineer	Same, engineering mgr
Pierre Weis	Ziv World Broadcasting System, gen mgr	Economce TV, gen mgr
David K. Williams	Weed Television Corp., sls staff	WGN-TV, Chicago, Ill., nat sls dept

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Leonard Bridges	BBD&O, NY, acct exec	Liller, Neal & Battle, acct svcg dept
John V Bonta	Carnation Co, cereals div, advtg mgr	Needham, Louis & Brorby, NY, acct exec
Cory D. Clark, Jr.	Atlanta Journal, women's editor	Compton Advtg, sup of LA office
Anne Cogburn Gilbert	Liller, Neal & Battle, NY, acct exec	Liller, Neal & Battle, acct svcg dept
Helen Gordon	Atlanta Art Institute	Same, mgr NY office
Robert A. Hiers	Heileman Brewery, advtg mgr	Liller, Neal & Battle, art director
Eugene Hulshizer	Ingalls-Miniter Co, Boston, Mass	Calkins & Holden, Inc, acct exec
Ralph Klapperich	Frank Block Associates, acct exec	Knox Reeves Advtg, Minneapolis, acct exec
Alice Liddell	Cunningham & Walsh, acct exec	K & E Inc, media supervisor
Peggy Mara	Harold Cabot & Co, Boston, Mass	Anderson & Cairns, pub rel & pub dept
Mauriel Medearis	Wehner Advtg Agency, Newark, NJ	Al Maescher Agency, acct exec
William W. Mulvey	Ted Bates, prod asst NY office	Same, sr vp & dir
Richard C. Smith	Atlanta Journal, news staff	K & E Inc, asst acct exec
Charles Smullen	Ted Bates, agency prod, The Millionaire	Barnes Chase Co, mgr prod facilities
Grant Tyler	Erwin-Wasey, exec vp	Same, producer Hollywood office
James C. Waldrop, Jr.		Liller, Neal & Battle, acct svcg dept
Christy Walsh, Jr.		Same, agency sup, Strike It Rich
William G. White		Same, president Erwin-Wasey of Minnesota

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
W. P. Hays	Ralston Purina Co, asst dir Chow advtg	Same, advtg mgr Ralston Div
Clyde O. Hess	Armstrong Cork Co, product info mgr	Same, mgr of pub info
Thomas C. Law, Jr.	Coca-Cola Co, prom bottler sls	Same, dir advance sls plans section
Robert M. Prentice	Lever Brothers, prod mgr for Spry	Same, mgr advtg policy devel for Corporate Advtg Svcs Div
James W. Shackelford	Du Mont Labs Inc, south-east regional mgr	Same, mgr south zone receiver div
Lathrop C. Backstrom	Cook Paint & Varnish Co, president	Same, ch of bd KMBC Bcstg Co, Kansas City
M. D. Blackwell		KMBC Bcstg Co, Kansas City, secty & mem bd
Al Cahill	WPTZ TV, Plattsburgh, NY, anncr, spts dir	Same, program director
John F. Cash		KMBC Bcstg Co, Kansas City, vp & treasurer
Donald D. Davis		KMBC Bcstg Co., Kansas City, president
George J. Higgins		KMBC Bcstg Co, Kansas City, vp chg of sls
McL Leavitt	WDSU-TV, New Orleans, spts, spec events dir	Same, tv program director
Robert H. Prigmore	KGW Radio, Portland, Ore, sls mgr	KGW-TV, Portland, Ore, sls staff
John T. Schilling		KMBC Bcstg Co, Kansas City, exec vp
Elmer O. Wayne	WIR Radio, Detroit, Mich., dir nat rad sls	Same, vp in charge of rad sls
Thomas L. Young	KOLN-TV, Lincoln, Neb, gen sls mgr	KBTv, Denver, Colo, gen sls mgr
Charles Chappell	Independent advtg consultant	Katz Co, NY & Balt plans dir & vp
David P. Evans	WOR-TV, NY, operations manager	Ogilvy, Benson & Mather, tv dept
Peter Finney	August Dorr Advertising Associates	Hoite Agey Advtg Inc, acct exec
Jack Green	Toni Co, Chic, dir of media & advtg admin svcs	IWT, NY, assoc media dir
Brooks Middleton		Dan Lawrence Co, Chic, creative dir, acct exec
Richard Simon	WOR-TV, NY, tv director	Ogilvy, Benson & Mather, tv dept
William Terry	Bryan Houston	Ogilvy, Benson & Mather, tv dept
Calvin Vincent		K&E, LA, account exec

WBKB IS CHICAGO

Channel 7 **WBKB** Chicago, **WABC-TV** New York
WXYZ-TV Detroit, **KABC-TV** Los Angeles, **KGO-TV** San Francisco
Owned and operated by the AMERICAN BROADCASTING COMPANY

"A NOVEMBER NIGHT IN CHICAGO"



A glossy reprint of this photograph can be obtained by writing to Public Relations Dept., Station WBKB, Chicago—Photography: Hedrich-Blessing 

SPOT BUYS

RADIO BUYS

TREND OF THE WEEK: Pace-setter in continuing trend of advertisers to aim radio commercials at drivers in cars, especially on weekends, is Pan-American Coffee Bureau, New York City. This year, in its eighth highway safety promotion campaign, bureau is using radio only to push the slogan "Stay alert, stay alive: make it coffee when you drive." Pattern: 10 20-second announcements on Saturdays, Sundays before Christmas and New Year's in 50 markets; et's with "Jingle Bells" theme will be used. Buying is incomplete. Agency: Robert W. Orr & Assoc., New York. Buyer: Nina Flinn.

Lever Bros., New York City, faces contract conclusions and renewals for its detergent, Silver Dust Blue, in next few weeks. Present schedule has covered some 80 markets in two-thirds of the country. One-minute et's have been aired from 7 a.m. to 6 p.m. Next year's schedule indefinite, but indications are it will be similar to '55-'56 season. Agency: SSCB, New York. Buyer: Ira Gonsier.

Bymart-Tintair, New York City, is trying to clear good 15-minute segments across the country for a transcribed chatter show to promote its Tintair hair coloring. Program of this type, now being aired in Fort Wayne, Ind., is new venture for the client. Buying is incomplete, and schedules will continue indefinitely. Agency: Product Services, Inc., New York. Buyer: Mort Reiner.

American Oil Co., Baltimore, has been buying announcement periods to herald new retail dealers. Gas and automotive lubricant company has been increasing distribution and retail outlets in West and Southwest since June after expansion from the East. Newest areas are in Texas, Southern California and Arizona, where Amoco buys time as territories open up. Agency: Joseph Katz Co., Baltimore. Buyer: Vincent D. Bennett.

National Brands Div. of Sterling Drug, for its Mollé lather shaving cream, will probably make a spot radio comeback early next year. Mollé has been inactive in radio since its sponsorship of network mystery programs several years ago. Tentative schedule: spot radio in eight to 10 major markets; probably some spot tv. Agency: Thompson-Koch Co., New York. Buyer: Robert Hall.

National Cranberry Assn., Hansen, Mass., is in midst of nine-day saturation campaign in 10 Western markets. Pattern: 25 to 50 announcements per week per market. Buying for this first phase is complete, with a follow-up drive now being planned for two-week pre-Christmas campaign. Latter will concentrate in some 13 Western areas. Agency: BBDO, New York. Buyer: Millie Padova.

It takes a
SPECIALIST
to get
**BEST
RESULTS**
in
Louisiana's
2 biggest
markets!



Rx in NEW ORLEANS
WMRY
(Negro Programming Specialist)
*More Negro listeners are tuned
daily to WMRY than to the next
2 stations combined!
*Pulse, July-Aug., 1956

Rx in SHREVEPORT
KCIJ
(Country Music
News Specialist)
*In the 35 county-parish ARK-LA-
TEX area, KCIJ is first among
"indies" and second only to the
50,000 watter—but of nowhere
near the cost! *Pulse, Mar-Apr, 1956

KCIJ | **WMRY**
The Bug City Station | The Sepia Station
with the Country Flavor | with Double Power!

5000 Watts 980 KC | 1000 Watts 600 KC
SHREVEPORT | NEW ORLEANS

SOUTHLAND BROADCASTING COMPANY
Mort Silverman, Exec. V. P. & Gen. Mgr.
GILL-PERNA, INC.—Nat'l. Rep.
New York, Chicago, Los Angeles, San Francisco



**Don't wait 'till the front seats are gone ...
1,000,000 people by 1961**

You have heard it said that the South is America's last economic frontier. A region where great new consumer franchises can be built.

This is true. But as ever happens, late-comers seeking the promised land more often find that the frontier has vanished. Others are solidly entrenched at lesser cost and greater profit.

Already this picture takes shape in Atlanta. Population of the Metropolitan Area is now reliably put at 869,014. In less than five years it will surpass a million

In 1961 what will be *your* competitive position in Atlanta? *What is it now?*

WSB Radio and WSB-TV invite you to share the rewards of this great and growing market's present and future. Put in your ground-floor claim on the South's largest radio and television audiences today.

.....

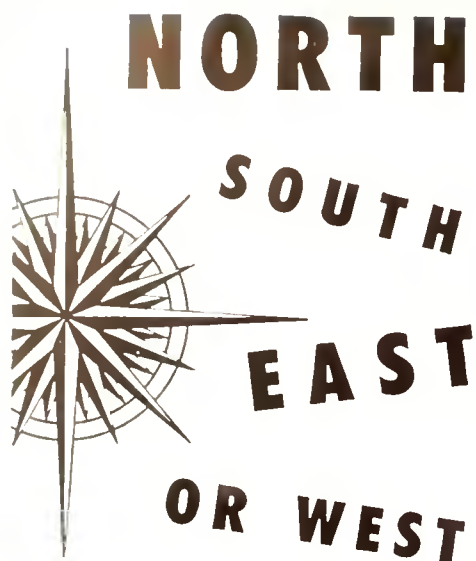
WSB and WSB-TV are affiliates of The Atlanta Journal and Constitution. NBC affiliate. Representatives are Edw. Petry & Co.

**Leadership is
traditional ...**



**wsb
wsb-tv
ATLANTA**

"White Columns" is the home of WSB Radio and WSB-TV in Atlanta



• "The reception is wonderful and I just can't express the thrills we have because you are affiliated with CBS."

BLUEFIELD, WEST VIRGINIA

• "... You are certainly putting a beautiful picture down here."

RANDLEMAN, NORTH CAROLINA

• "I thought maybe you would like to know that I am getting a perfect picture, and we're 96 miles from the city limits of Roanoke."

WAYNLSBORO, VIRGINIA

• "Your picture by far exceeds any we have ever had here."

RUPERT, WEST VIRGINIA

• "The reception is real good. We live 100 miles from Roanoke."

ADRINS, VIRGINIA

• "Your signal here is excellent."

HIGH POINT, NORTH CAROLINA

CBS AFFILIATE

TOP POWER

316,000 Watts

TOP ELEVATION

2000 feet above average terrain—
3936 feet above sea level

Ask Peters, Griffin, Woodward!



ROANOKE, VA.

Owned and operated by
the *Times-World Corp.*

Peters, Griffin, Woodward, Inc.
National Representatives

TV BUYS

TREND OF THE WEEK: Soaps, with extra money at the end of the year, are scouting prime availabilities. Procter & Gamble, Cincinnati, for Spic & Span (Young & Rubicam), reportedly starts 39-week drive this week with heavy use of 90-second announcements. P&G's Oxydol (D-F-S) will go into a limited number of markets, and Bab-O (B. T. Babbitt, New York City through D-F-S) is understood to have a major-market drive ready to break for four weeks from 25 November. P&G's Comet (Compton) cleanser moves into a few markets shortly.

Boonton Molding Co., Boonton, N. J., is lining up availabilities in about 15 markets for its Boontonware, plastic tableware. Company is considering 15-minute shows and one-minute adjacencies. Agency: Hilton & Riggio, New York. Buyer: Maria Carayas.

Pharmaceuticals, Inc., Newark, has begun a limited tv spot campaign in Boston for its Geritol and Sominex with the syndicated program, *San Francisco Beat*. Agency is now scouting available half-hours in other major market areas. Agency: Edward Kletter Associates, New York City. Buyer: Ruth M. Bayer.

Helena Rubenstein, New York City, is contemplating use of spot tv to reach teen-age market on behalf of cosmetic line. Ogilvy, Benson & Mather agency, New York, now comparing costs and coverage of various media to determine relative effectiveness in reaching this relatively small segment of the mass audience. If tv is recommended, spot will be tested before full campaign starts. OBM's Ann Janowicz is handling tv estimates for analysis.

Fabron Inc., Waterbury, Conn., is marketing its new product, Tipette nail enamel, with tv backing in six selected cities. Scheideler, Beck and Werner, New York, is using late-afternoon and nighttime minutes for film demonstrating application of polish in a cylinder, complete with brush. Test starts this week, continues through Christmas. Target: business women and girls. Account executive and buyer: Harold Frazee.

TV AND RADIO BUYS

Bon Ami Co., New York City, for its new Jet Spray Bon Ami, moved into 30 radio markets this week and goes into 70 to 80 tv cities within the next fortnight as a continuation of its introductory drive for the new product in September and October. Pattern: in radio, 100 to 150 announcements weekly; in tv, 30 to 50, both for a one-week saturation drive. Copy: in radio, the jet Bon Ami jingle in the minutes, the spray sound in the 10 seconds, both transcribed; in tv, films plugging the newness of the product. Agency: Ruthrauff & Ryan, New York. Buyer: Vincent DeLuca, with Ed Slerinian and Mary Dowling.

The background of the advertisement features the silhouettes of two people walking. The person on the left is holding a rectangular sign that says "SPONSOR" in a stylized font. The person on the right is also holding a similar sign and has their right hand pointing towards the left. The overall color scheme is a warm, golden-yellow gradient.

**YOUR BUSINESS FRIENDS AND
ASSOCIATES WILL APPRECIATE
YOUR XMAS GIFT OF 52 ISSUES
OF THE NEW WEEKLY SPONSOR-
THE MAGAZINE BUSY TV AND
RADIO ADVERTISERS USE. NOW
OUT EVERY FRIDAY.**

Make up your gift list now
and send it to **SPONSOR**
40 East 49th Street, New York 17, N. Y.

RADIO RESULTS

ROSE BUSHES

SPONSOR: A. P. Horne

AGENCY: Direct

Capsule case history: Because the A. P. Horne Nursery is located in a remote spot, the owners decided to try radio to attract new customers. Originally a landscape contracting firm, the Horne Nursery just this year entered the retail field. At the start their normal volume of rose bush sales had averaged out to about six plants a day. The day after their radio campaign began early last spring, 13 rose bushes were sold. During the remainder of the week daily sales numbered 25 plants until the supply was exhausted. The radio advertising was dropped for one week and then resumed when new supplies were received. By the end of the radio campaign which ran for two months, from 1 May to 1 July, volume had been increased more than six times and more than 800 rose plants had been sold. The five-minute participations in WFEA's *Roll Call* cost Horne a total of \$265. WFEA station manager, Norton I. Virgion, Jr., reports that the success of radio in bringing new sales to A. P. Horne has caused the nursery, now off the air, to request that time be held for them starting in March of '57.

WFEA, Manchester, Vt.

PROGRAM: Roll Call, participation

SARDINES

SPONSOR: Maine Sardine Industry

AGENCY: BBD&O

Capsule case history: Some of the best sardines that come out of the sea are caught in Maine waters and packaged along the Maine shore, or if you prefer, "Down East." Those same sardines sell all over the country, though, even as far south as Chattanooga, where they move like hotcakes when advertised over radio. Early last summer the Ramirez Brokerage Co. of Chattanooga started to feel the results of a radio campaign on behalf of Maine sardines that was placed in Chattanooga by the Maine Sardine Industry through BBDO. With a campaign that started on 10 July and ended 5 October Ramirez Brokerage, which is but one of the sardine dealers in that city, reported that the demand recently forced him to reorder three carloads of sardines to satisfy his customers' needs. The campaign, which consisted of 12 announcements a week during the 13-week schedule, was heard over station WMFS exclusively. No other media were used. The schedule was backed up by the WMFS merchandising department which organized merchant calls and set up point-of-sale displays. Total cost came to \$1,146.60.

WMFS, Chattanooga, Tenn.

PROGRAM: Announcements

TIRES

SPONSOR: Wilson Way Tire Co.

AGENCY: Direct

Capsule case history: The Wilson Way Tire Co. really started rolling when it ran a special June, July and August promotion this year for Seiberling Tires. Client's campaign was built around KSTN's disk jockey personalities Ellis Lind and Ray Golden. A total of 11 announcements a week were used by the tire company over the *Ellis Lind Show*, broadcast from 10 to 11 a.m., and the *Ray Golden Show* heard from 4:30 to 5:30 p.m. The sponsor attributed approximately 1,080 tire sales to the pull of the two programs and the gross realized from the sales came to slightly over \$27,000. In commenting on the remarkable response to the campaign Ray Golden, who is KSTN's promotion and publicity director, in addition to his record spinning chores, told SPONSOR that the Wilson Way Tire Co. of Stockton, has a year-round contract with his station. He added that he felt the use of special promotions such as the one for Seiberling serve to keep listeners from tiring of hearing the same commercial. The cost of Wilson Way's Seiberling campaign was \$643.50, or less than 3% of gross sales.

KSTN, Stockton, Cal.

PROGRAM: Announcements

DEPARTMENT STORE

SPONSOR: Montgomery Ward

AGENCY: Direct

Capsule case history: How many people will accept a radio invitation? L. W. Willett of Montgomery Ward in Pueblo, Col., found out after running an announcement of his store's opening over KCSJ, Pueblo. The occasion for the Montgomery radio invitation was the opening of a new link in the mail-order house chain. The week of the opening, promoted as Ward Week, was highlighted by a "Ward Courtesy Night." Advertising for "Courtesy Night" was limited to a direct mailing to some selected customers plus six announcements over KCSJ on a single day which cost Montgomery Ward \$12. Said Willett of the response, "To say the least the evening was an outstanding success. A conservative estimate would be that 7,000 people attended the event and the total results far exceeded our estimates. We had free 7-Up for refreshments and over 1,200 customers were served before our supply was exhausted. Unfortunately most of the customers did not receive refreshments due to the tremendous crowd and limited supply. I'm sure that Courtesy Night made us many new KCSJ friends."

KCSJ, Pueblo, Colo.

PROGRAM: Announcements

LEADERSHIP

in Selling Power



JIM DELINE
The Jim Deline' Gang



DEACON DOUBLEDAY
Farm Director



FRED HILLEGAS
News Editor



JOEL MAREINISS
News Commentator



BILL O'DONNELL
Sports Editor



ELLIOTT GOVE
Timekeeper Show



CARL ZIMMERMAN
News Commentator



ED MURPHY
The Ed Murphy Shows



ROBERT NELSON
News Commentator



JENNIE-BELLE ARMSTRONG
Women's Director

THEY'RE all "old pros" in the business of serving the listening interests of 428,000 homes in WSYR's 20-county service area. They've earned public acceptance, because they know what they're doing . . . and like doing it!

They are relied upon, more than any other performers in Central New York, for good entertainment, dependable news coverage, and first-rate public service. Naturally, they add *important* sales appeal to the products they advertise.

WSYR's clear leadership in local programming, and its undisputed superiority in coverage, make it the top choice of radio advertisers in one of America's truly important markets.



Represented Nationally by
HENRY I. CRISTAL CO., INC.

WSYR

NBC AFFILIATE

5 KW • 570 KC SYRACUSE, N. Y.

WTVJ

NEWSMEN

CIRCLE

THE

GLOBE

T



Basic Affiliate

In South Florida, viewers expect and receive outstanding coverage from WTVJ's PRESTIGE news department. A staff of 14 newsmen insure the WTVJ audience of 'round-the-clock coverage of all local, state and regional news.

Adding to the completeness of this coverage, WTVJ's camera crews during the past year alone, traveled to 11 States and foreign countries to gather "local" news stories affecting the south Florida community.

Another plus service of Florida's first and most experienced television station . . . another reason why the majority of Florida's Floridians watch WTVJ and continue to buy the products and services of its advertisers.

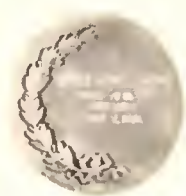
BRING SOUTH FLORIDA AWARD WINNING NEWS!



RTNDA "Gold Trophy Award For Outstanding TV News Operation in the Nation." 1952



RTNDA "Gold Trophy Award For Outstanding TV News Operation in the Nation." 1953



"HEADLINERS Award For Outstanding Local News". 1956

FLORIDA'S FIRST TELEVISION STATION

Presented Nationally by Peters, Griffin, Woodward, Inc.



News and Idea WRAP-UP

ADVERTISERS

White Owl may switch to syndicated film buy

General Cigar is dropping *National Bowling Champions* (NBC TV Sunday 10:30 p.m.) at the end of the current 13-week cycle.

Client is happy with the show's ratings but finds it expedient to withdraw because of the number of stations that have dropped away from the hookup.

Probably will replace program with a syndicated film buy using about 45 markets.

Gene K. Foss, marketing v.p. of **Grove Labs**, calls for more "reason why" in proprietary drug advertising. Citing the public's increasing knowledge of medicine, the marketing expert pointed to the success of his company's Citroid Compound copy with "news-explanation approach." The cold remedy has used heavy radio-tv spot campaigns as well as newspaper ads.

Philco has bought the Sierra Electronic Corp. of San Carlos, Cal. Sierra will operate as a subsidiary, expanding Philco's research, engineering and development facilities. . . **Nestlé's** decaffeinated instant coffee has made a solid debut in the New York area with

all major chains and about 60% of independent outlets already stocked. The product, Decaf, received promotion via network show (*Oh Susanna* on CBS TV) local tv shows and spots, plus over 100 radio announcements per week.

Revlon sales for the third quarter were \$20,519,000 as compared to \$11,831,000 for the same period last year. Earnings for the third quarter reached \$2,123,000 with a total of \$5,936,000 for the first nine months of this year. No direct comparison with the same period last year due to change in accounting procedure. . . **Clever packaging idea by Miles** for One-A-Day vitamins is miniature apothecary jar currently on view on *NBC News*

Old Gold filters promote the "live" CBS TV *Jackie Gleason* show in new point-of-purchase display. . . **Helene Curtis** sees "biggest" year for men's toiletries in 1956. Buyers report increasing sales to men (instead of just their wives), plus mounting interest in aerosol-type shaving lathers, pre-electric shave lotions and co-ordinated fragrance sets.

Savarin's success with its *Saturday Night News* on WRCA-TV, New York, has sparked the inauguration of the

same type, same title show on WKNB-TV, New Britain, Conn. Lawrence C. Gumbinner is the agency. . . **Peacock Television Service** in Amarillo has a smart ad idea—the repair company has bought the trouble slides on KGNC-TV. When program delays occur, slide announces, "It's not your set but when it is—call Peacock Television Service."

AGENCIES

JWT realigns tv-am timebuying assignments

J. Walter Thompson has reshuffled timebuying assignments. New alignment on accounts as follows:

Brillo: Anne C. Wright, associate media director; Nancy Smith, buyer. **Buitoni**: Anne C. Wright, associate media director; Allen Sacks, buyer. **Burlington Industries**: Anne C. Wright, associate media director; Allen Sacks, buyer. **Chesebrough-Pond's**: Anne C. Wright, associate media director; Nancy Smith, buyer.

Devoe & Reynolds: G. Vernon, associate media director; Joe Barker, buyer. **Ford Motor Co.**: James O. Luce, associate media director; Tom Glynn, buyer. **Ford Dealers**: James O. Luce, associate media director; Tom Glynn and Sam Scott, buyers. **Lever Brothers**: G. Vernon, associate media



ADVERTISERS: Savarin repeats *Saturday Night News* show pattern on WKNB-TV, New Britain, New York show served as model



RADIO STATIONS: Train display is viewed by Hugh Hunt (l) of Southern Pacific and Felix Adams (r), KLAC general sales mgr.



TV STATIONS: Shop Easy supermarkets use clown to announce special in-store sales as eye-catcher on CHCT-TV's *At Home* show

Now Available
from **SPONSOR SERVICES INC.**

BOOKS

- 1 ALL-MEDIA EVALUATION STUDY** \$4
155 Pages

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

- 2 TV DICTIONARY/HANDBOOK** \$2
48 Pages

The new edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

- 3 TIMEBUYING BASICS** \$2
144 Pages

The only book of its kind—the most expert route to radio and television timebuying. A group of men and women who represent the most authoritative thinking in the field talk with complete candor about tv and radio and the opportunities these media offer.

BOUND VOLUMES

- 14 VOLUME FOR YEAR 1955** \$15

Every information-packed issue of SPONSOR for 1955, bound in sturdy leatherette. Indexed for quick reference, bound volumes provide you with a permanent and useful guide.

- 15 BINDERS** 1—\$4 2—\$7

Handy binders provide the best way to keep your file of SPONSOR intact and ready to use at all times. Made of hard-wearing leatherette, imprinted in gold, they'll make a handsome addition to your personal reference "library."

**15 SERVICES TO HELP YOU
 MAKE THE MOST OF YOUR
 RADIO AND TELEVISION
 OPPORTUNITIES**

REPRINTS

- 4 HOW DIFFERENT RATING SYSTEMS VARY IN THE SAME MARKET** 15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

- 5 TELEVISION BASICS** 35c
24 Pages

- 6 RADIO BASICS** 35c
24 Pages

- 7 FILM BASICS** 25c
12 Pages

- 8 PROCTER AND GAMBLE STORY** 25c
20 Pages

- 9 ADVERTISING AGENCY IN TRANSITION** 25c
16 Pages

- 10 92 WAYS TV MOVES MERCHANDISE** 25c
16 Pages

- 11 TIPS ON TV COMMERCIALS** 25c
6 Pages

- 12 NEGRO RADIO HAS COME OF AGE** 25c
16 Pages

- 13 WHY 5 NATIONAL ADVERTISERS BOUGHT SPOT RADIO** 25c
6 Pages

ORDER FORM

SPONSOR SERVICES
 40 East 49th St., New York 17, N. Y.
 Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Name _____
 Firm _____
 Address _____
 City _____ Zone _____ State _____

Enclosed is my payment of \$ _____
 Quantity Prices Upon Request

director: Joe Barker, buyer. *Mentholatum*: Anne C. Wright, associate media director; Nancy Smith, buyer. *New York Central*: G. Vernon, associate media director; Joe Barker, buyer. *Oneida*: Anne C. Wright, associate media director; Allen Sacks, buyer.

Pan American: R. P. Jones, associate media director; Jayne M. Shannon, buyer. *Reader's Digest*: R. P. Jones, associate media director; Jayne M. Shannon, buyer. *RKO Teleradio*: Anne C. Wright, associate media director; Allen Sacks, buyer. *Scott Paper*: R. P. Jones, associate media di-

rector; Jayne M. Shannon, buyer. *Scotts Emulsion*: G. Vernon, associate media director; Joe Barker, buyer.

Seven-Up (N. Y.): James O. Luce, associated media director; Tom Glynn, buyer. *Shell Oil*: James O. Luce, associate media director; Tom Glynn, buyer. *Standard Brands*: G. Vernon, associate media director; Joe Barker, buyer. *Ward Baking*: R. P. Jones, associate media director; Jayne M. Shannon, buyer. *J. B. Williams*: James O. Luce, associate media director; Tom Glynn, buyer.

New agency appointments include: Ogilvy, Benson & Mather for Lever Brother's Dove advertising in Canada; MacDonald-Cook for Kitchen-Quip which has recently acquired the Duncan Hines Institute name for its food-vegetable cutter; Lawrence C. Gumbinner for Block Drug's Ammident, Omega Oil, Minipoo, Poslam Ointment, Stera-Kleen and Laxium; Al Paul Lefton for Crown Central Petroleum; and Hoite Agey Advertising for National Airlines.

You can bet your bottom dollar that viewers within our 100 uv area are getting a honey of a picture when you realize that *Television News of Ponca City, Oklahoma*, regularly carries all **WIBW-TV*** program listings.

*Maximum Power, 316,000 watts
Maximum Height, 1010 feet

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City

Rep. Capper Publications, Inc.
CBS ABC

NETWORKS

ABC station relations realized as Jahncke resigns

Separation of executive authority between the tv and radio networks at ABC is now complete.

With the resignation of Ernest Lee Jahncke, Jr., as v.p. and assistant to the president, the national directors for the tv and radio networks now report direct to the respective heads of the two ABC networks.

Under the previous setup Alfred R. Beckman, of tv relations, and Edward

Tips to Timebuyers:

KMTV
OMAHA

sells a
5 State Market
with
\$1,276,812,000
Gross Farm Income

Represented by
Edward Petry Co., Inc.

KMTV
COLOR TELEVISION CENTER

KRON is TV in SF



San Franciscans are sold on KRON-TV

POPEYE
IS
AVAILABLE

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD

J. DeGray, of radio relations, reported to Jahneke.

Network television billings up 21.8%

Network tv billings are up 21.8% for the first nine months of this year as compared to the same period in 1955 according to P.I.B. figures.

Joint totals for the three networks for the nine months of 1956 reached \$353,961,824.

ABC TV shows rating gains in Nielsen National report for 1 October 1956. NAA rating of 15.2 for sponsored evening programs marks a 20% increase over the same period last for the network. On share of audience ABC TV has also gained—17% over 1955. . . . CBS TV has sold the last remaining alternate week half-hour of *Playhouse 90* to American Gas Association. Agency is Lennen & Newell. *Playhouse 90* sponsor line-up now includes: Bristol-Myers; Singer; Ronson; Marlboro, due to start 3 January;

and American Gas, due to start 10 January.

NBC TV has hung out sro signs on *Caesar's Hour* until the end of this year with Carter Products coming in for four one-third segments. Carter has also bought one-quarter of eight Saturday *National Basketball* games starting 15 December. SSCB is the agency. . . . Bristol-Myers has also signed to sponsor six one-quarter segments of the basketball games through Doherty, Clifford, Steers and Shenfield.

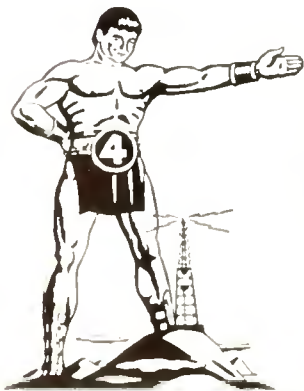
You're On Your Own, sponsored by Hazel Bishop, will replace *High Finance* on CBS TV starting 22 December. The audience participation series will give prizes as high as \$25,000 on a single program. Agency is Raymond Spector. . . . **Micro-Moisture Controls** has bought participations on NBC TV's *Today* and *Tonight* shows in behalf of its Thermo-Chef cooker.

CBS Radio president, Arthur Hull Hayes in a speech before the Detroit Aeraft Club pointed to following figures on auto radio listening: 3,180,000 people are driving their cars and

DOMINANT in this 4-State, 58-County 2-Billion Dollar Market

Here in WFBC-TV's 100 UV/M contour is the South's richest textile-industrial area and its famous mountain vacationland.

Population, Income and Sales from Sales Management Survey of Buying Power 1956. TV Homes from Nielson '53, plus RETMA shipments to date.



"The Giant of Southern Skies"

Population	1,991,700
Incomes	\$2,115,295,000.
Retail Sales	\$1,467,678,000.
Television Homes	367,230

Here is one of the South's great markets. Compare it with Atlanta, Jacksonville, New Orleans or Miami! Latest PULSE and ARB reports prove WFBC-TV's Dominance in its coverage area. Write us or WEED for market data, rates and availabilities.

Video—100,000 Watts (FCC MAXIMUM)
Audio—50,000 Watts
Antenna height—1,204 feet above average terrain—2,204 feet above sea level.

The Giant is the only maximum-powered VHF station in the Greenville-Anderson-Spartanburg market.

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.

TIMBER-R-R
POWER LUMBER AGRICULTURE

Now . . . Eugene is OREGON'S SECOND LARGEST CITY. With a per family buying income of \$6,228.00, WELL ABOVE THE NATIONAL AVERAGE. Find out more about this QUARTER BILLION DOLLAR MAJOR MARKET. SM '56

CBS Radio
5,000 WATTS - 1280 KC

KERG

EUGENE, OREGON
WANT MORE FACTS?
-CONTACT WEED & CO.



MUSHROOMING SALES...

are yours for the asking in the ENTIRE Prosperous Piedmont section of North Carolina and Virginia with WFMY-TV. True, because no station or group of stations delivers complete coverage of this mighty industrial area as does WFMY-TV.

50 Prosperous counties — 2 Million Population
 \$2.5 Billion Market — \$1.9 Billion Retail Sales.
 Call your H-R-P man today for full information.



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

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

wfmy-tv

Channel 2

GREENSBORO, N. C.

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



Since 1949

listening to radio during the average minute between 6 and 9 p.m. weekdays; on weekends the average minute audience jump up to over five million between noon and 3 p.m. . . . **ABC Radio's** morning block, *Breakfast Club, My True Story, When a Girl Marries, Whispering Streets, Grand Central Station* and *The Jack Paar Show*, have brought in \$5,000,000 in billings since September 1955 from food and drug advertisers alone. The food and drug group make-up close to two-thirds of all morning business on the network. September date was the beginning of ABC's five-minute segment selling plan.

REPS

NBC Spot Sales manual lists tv station standards

A manual describing the video and audio standards of tv stations represented by NBC Spot Sales is available to agencies.

Manual contains: (1) a condensed text of the NARTB Code; (2) suggested lengths of advertising messages for various program lengths; (3) film

specifications for 10-, 20-, and 60-second commercials; (4) specifications for slides and telops; (5) layout illustrations for 10-second announcements with shared identifications.

Copies of manual are available from Marget Gertz, manager of commercial requirements, NBC Spot Sales, New York City.

After all-time record national spot radio business in October and November, many people have been wondering what's going to happen in 1957. According to Robert E. Eastman, executive v.p. of John Blair & Co., campaigns already being purchased to start in January are insurance that the national advertiser's appreciation of the medium and its sales effectiveness is more than just temporary. Advertisers like L&M Cigarettes, Waverly Fabrics, Mollé Shave Cream and *Reader's Digest* have already placed orders for 1957, he notes.

Gill-Perna will represent WJPD-TV (Ch. 35), Fairmont, W.Va., which

goes on the air 1 January 1957. . . . **Charles Bernard & Co.**, New York City, has joined the SRA. . . . This brings total SRA member firms to 17.

Frank Navarro, secretary of Inter-American Publications, Inc. (representatives of Puerto Rican radio stations and WKAQ-TV, San Juan), says that Puerto Rican families are late-movie conscious, paralleling interest here. There's heavy emphasis on syndicated film in Puerto Rico as well. *Phil Silvers* will be next U. S. import on scene in about a month.


ASSOCIATIONS

Station promotion men hold first convention

The Broadcasters' Promotion association holds first convention Friday and Saturday (16-17 November) at the Sheraton Hotel, Chicago. Schedule, below, as of SPONSOR presstime indicates tremendous scope of meeting, the first of its type in the industry.

Friday sessions include:

8:45 a.m. Opening, outline of pur-



"OK, Pardner — just why is Toledo a leading market?"

Because Toledo has trains. So does every city, you say? Sure . . . but Toledo has so many trains, it is the nation's *third* rail center. And in addition to transportation, *Toledo* is listed among the leaders in 11 of the 19 industrial classifications!

Along with Toledo, only WSPD-TV gives you maximum 316,000 watt power for complete saturation of Northwestern Ohio's 23 county *billion* dollar market. Call Katz!

A STORER STATION
WSPD-TV
 TOLEDO, OHIO



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

Safe as America—U.S. Savings Bonds

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

Why the killer came to Powder Springs



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

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

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

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

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



poses and formation of association.

(Temporary Committee for the Association includes: Charles A. Wilson, WGN AM-TV; John M. Keys, WNBQ & WMAQ; Tom Dawson, WBBM-TV; Ell Henry, WBKB; and Robert Peel, WIND, all Chicago.)

9:30 a.m. How to promote the sale of time. Speakers will be: Frederick Gregg, Y&R; Gil Berry, WIBC, Indianapolis; Donald D. Davis, KMBC AM-TV, Kansas City. Moderator: Dave Partridge, Westinghouse Broadcasting.

11:00 a.m. (a) Differences be-

tween selling tv and radio time. Speaker: Wells Barnett, Blair. (b) Does job of selling timebuyer differ from selling client and account executive? Speaker: Arthur Bagge, Peters-Griffin-Woodward. (c) Sales promotion most helpful to reps in selling time to agencies and advertisers. Speaker: Dudley Brewer, Branham. (d) Importance of station contact and promotion among local and regional brokers, jobbers and distributors. Speaker: Dwight S. Reed, H-R Reps. Moderator: Larry Webb, Station Representatives Assn.

1:00 p.m. Selection of markets

for broadcast media and information stations can best supply. Speaker: Dr. Leonard Kent, Needham, Louis & Brorby.

2:00 p.m. Evaluation of audience rating system. Speakers: James W. Seiler, ARB; William Wyatt, Nielsen; Frank Stisser, Hooper; Dr. Sydney Roslow, Pulse. Moderator: Dr. Seymour Banks, Leo Burnett.

3:30 p.m. Audience promotion. Speakers: Foster H. Brown, KMOX, St. Louis; Jeo G. Hudgens, KRNT AM-TV, Des Moines; Bruce Wallace, WTMJ AM-TV, Milwaukee; Edward Wallis, KYW AM-TV, Cleveland. Moderator: Gene Godt, WCCO, Minneapolis.

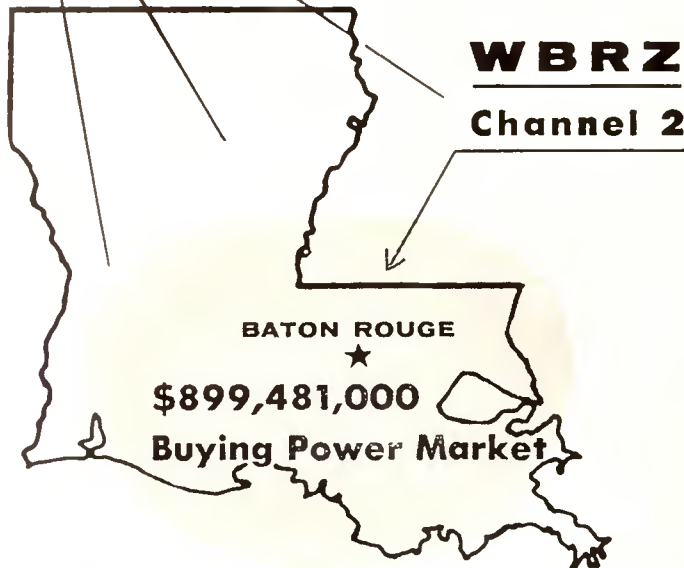
Saturday sessions:

9:00 a.m. Merchandising cooperation pros and cons. Speakers: R. S. McDonald, Quaker Oats Co.; Donald P. Nathanson, North Adv.; Max E. Buck, WRCA-TV, New York. Moderator: R. David Kimble, Grey Adv.

10:30 a.m. Round table discussion on (1) Independent radio station promotion. Table Leader: Sam Elber, WERE, Cleveland. (2) Uhf station promotion. Table Leader: Robert Van Roo, WPIX, Milwaukee. (3) Pro-

Only  sunshine reaches more homes in this **BILLION DOLLAR MARKET**

© WBRZ-TV



AUDIENCES are MARKETS



-- from 5 p. m. to sign-off — Monday thru Friday WBRZ rated highest in 125 quarter hours out of a total of 149.

and



-- from 12 noon to 3:30 p. m. — Monday thru Friday WBRZ rating tops all others combined.

from a study by American Research Bureau, Inc., encompassing 31 parishes and counties in Louisiana and Mississippi.

WBRZ Channel **2**
BATON ROUGE, LOUISIANA


Power: 100,000 watts
Tower: 1001 ft.
NBC-ABC

Represented by Hollingbery



- KROD-TV dominates El Paso County*
 - KROD-TV is the only station to reach Alamogordo (set penetration 80%) and Silver City (61).
 - 98% reported Excellent or good reception for KROD-TV in Las Cruces (81.3 penetration) while only 10% reported the same for station "B"
- *March 1956, Telepulse and Telepulse on set ownership.

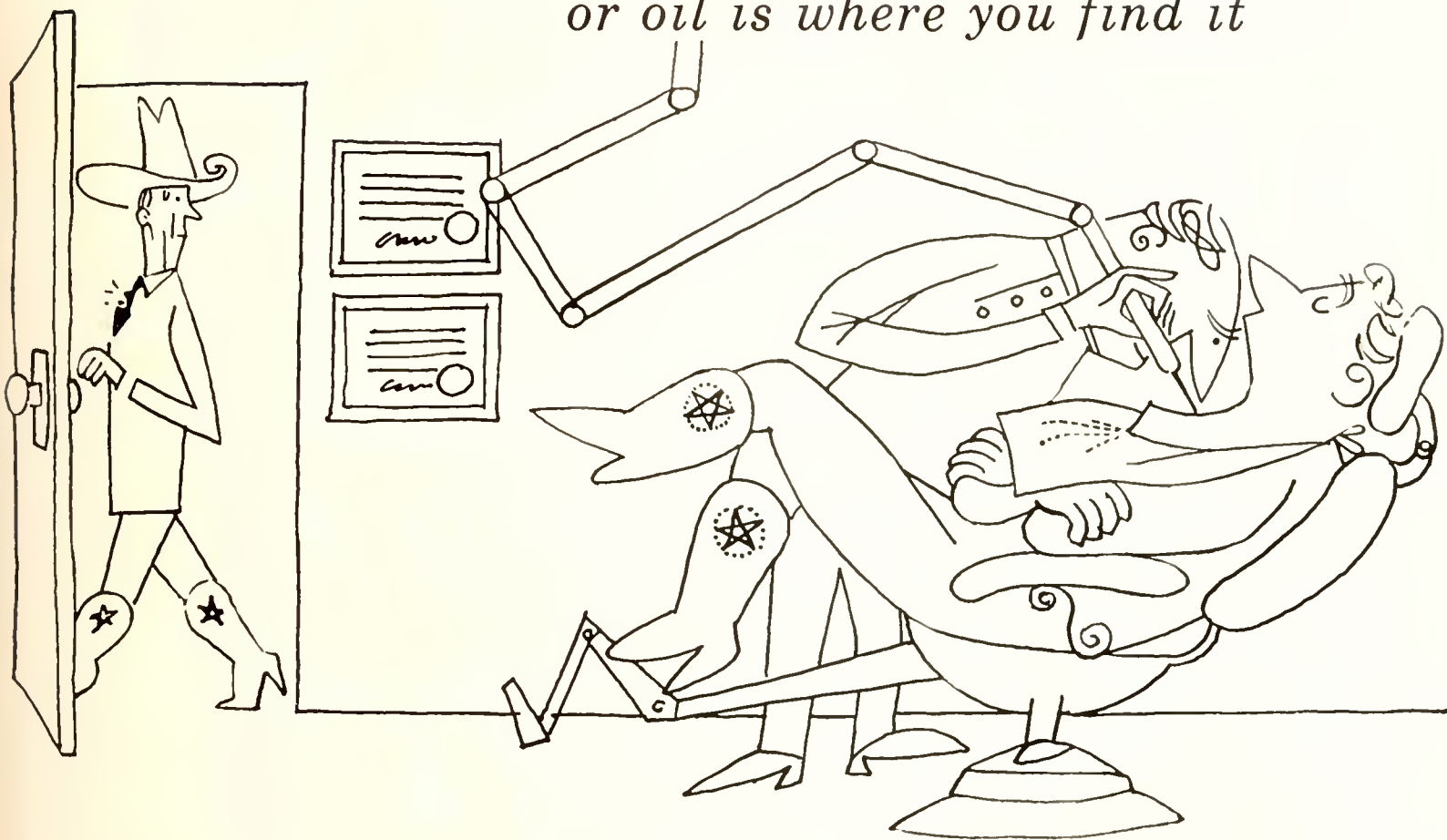
KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - ABC



AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.
Rep. Nationally by the BRANHAM COMPANY

HOW HEALTHY IS A WELL

or oil is where you find it

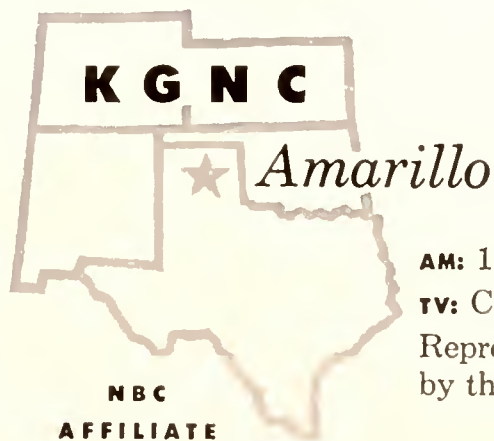


A TEXAS oil man descended on his dentist with considerable trepidation, having stayed away for several years. "Look me over good, Doc. I don't get over this way very often," he instructed.

The dentist wheeled up his big guns and gave him the works. He peeked and peered, probed and pushed, poked and picked. He x-rayed. He surveyed. He studied. Finally, non-plussed, he said, "Your teeth are in prime condition. I can't find a thing wrong."

The oilman considered this in silence for several seconds. Then he reached a conclusion. "Go ahead and drill irregardless. I feel lucky today."

Folks who drill on KGNC strike.



AM: 10,000 watts, 710 kc.
TV: Channel 4
Represented nationally
by the Katz Agency

motion contests, citations, awards and competitions. Table Leader: Donald D. Davis, KMBC AM-TV, Kansas City.

(4) Trade paper advertising. Table leader: R. David Kimble, Grey Adv.

(5) Feature-syndicated film promotion. Table leader: Joe M. Baisch, WREX-TV, Rockford, Ill.

12:00 Noon. Lunch and business session, election of officers.

Farm directors hold 13th annual convention

National Association of Television and Radio Farm Directors will hold its 13th annual convention at the Conrad Hilton Hotel, Chicago, 23-25 November.

Highlights include: (1) demonstration of color farm tv, (2) new methods in farm radio-tv programing, (3) sales and promotion aids for farm broadcasters, (4) election of new officers.

TV STATIONS

San Diego Safeway allows first tv star appearance

San Diego Safeway stores broke a long-standing rule when they recently asked local tv personality Johnny Downs to make a personal appearance. Wave of consumer demand for Flay-R straws, one of Downs' sponsors on his KFSD-TV show, is credited with causing Safeway policy reversal. (Flay-R Straws' tv success was outlined in 6 August SPONSOR.)

Tv star's appearance brought crowd of over six thousand to three stores in one day. *Johnny Downs Express* is kid show featuring "Popeye" and "Looney Tunes" cartoons.

KTVR. Denver, had designed a rate card with pictorial sales story emphasizing MGM feature film scheduling. Station carries features three times a day across-the-board. . . .

WBAP-TV. Fort Worth, is using cartoon character as host for its *Movie-time, USA*. Mr. McMovie, designed by station cartoonist Johnny Hay, dresses to fit the mood of each day's film.

Four CBS-owned station promotion and publicity directors held a recent New York meeting to work out plans for promoting the MGM feature package. WCBS-TV, New York; WBBM-TV, Chicago; WXIX-TV, Milwaukee and WHCT, Hartford have all bought the premium movies. Meeting plotted extended use of newspaper, tv, radio, car card and outdoor advertising for the 723 films.

The big feature film splash is also reflected at KDKA-TV, Pittsburgh, with new scheduling of movies in the 1 to 2:30 p.m. time slot: at WSAV-TV, Harrisonburg, Va., which has bought three new feature packages, bringing their total to 580 first-runs for the area: at WPIX, New York, with the announcement of its sixth national sponsor, Minute Maid, for NTA network movies; at KPHO-

TV, Phoenix, which has added another features show, *Movie Masterpiece*, to make a total of five a week—with more to come; and at KOA-TV, Denver, with the addition of an early (10:00 a.m.) Sunday morning feature film show.

KHQ-TV. Quincy, Illinois, is using a clever good-will idea—has kids visiting its *Cactus Club* show sign a record book. On Christmas and birthdays each child gets a greeting card from the station. Sponsor is Prairie Farm Creameries.

Local color notes: WTOP-TV, Washington, D. C., is now originating color film; first showing was full-length feature. WKY-TV, Oklahoma City, and Dulaney's, local RCA distributor, have combined to put on an hour-long across-the-board local color show, *Giant Kids Matinee*. It's designed to get the child audience to wheedle parents into their nearest RCA store to get contest rules and entry blanks. Advertiser is prepared to spend \$17,000 on program to increase color set sales.

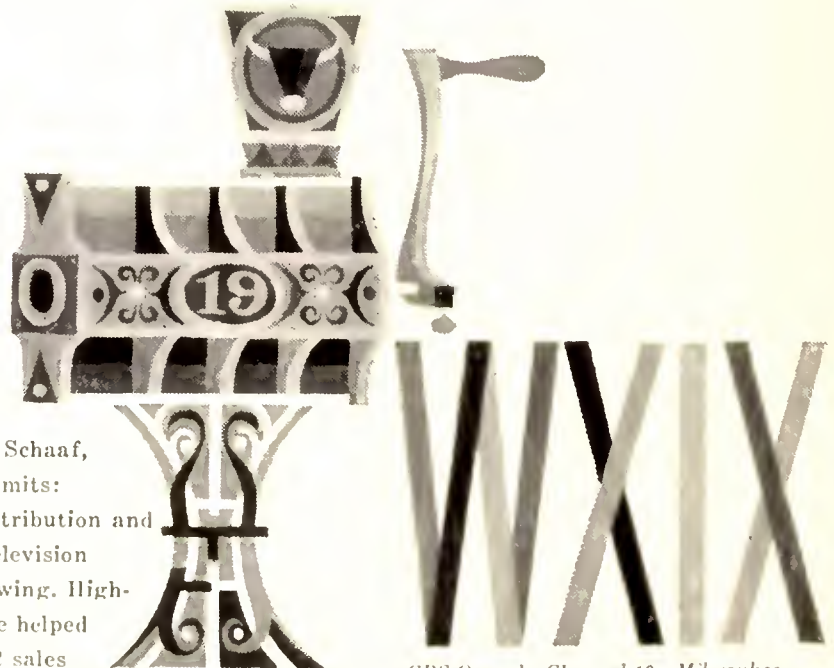
RADIO STATIONS

Music-and-news critics assailed by WBC's McGannon

In a talk before the New Jersey Broadcasters Association, Donald H. McGannon replied to critics of music-news format for radio stations. He pointed out "tremendous acclaim" by the public and added, "Nobody likes music and news but people." The

Produces meaty results

For grinding out sales, you can't beat WXIX! So says one of Milwaukee's leading producers of quality sausages. Linking upped business to his weekly half-hour program on WXIX, Charles Schaaf, president of the Schaaf Sausage Co., frankly admits: "Results have been most gratifying. Wider distribution and sales are in no small way attributable to our television advertising. Ratings have been constantly growing. High-quality WXIX programming and production have helped sell Schaaf's to Milwaukee." Moral: Your worst sales problems are solved on high-grade, low-cost WXIX.



CBS Owned • Channel 19 • Milwaukee
Represented by CBS Television Spot Sales

WCAU means magnetism

PHILADELPHIA



This woman enjoys housework. And WCAU Radio is why. She's part of its huge captivated audience that laughs and sings and muses and chuckles through daily chores. In Philadelphia, you see, when the lady of the house is at home, she turns to WCAU. We know because Pulse indicates, report after report, the top five women's participating programs are all on WCAU Radio. That's WCAU magnetism for you.

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.*

Westinghouse Broadcasting Co. president also scored suggestions for second class licenses or reduction of power for the type of operations some have labeled "electronic jukebox" broadcasting.

McGannon sketched present-day radio as a local and "personal" medium and cited prosperity on the local level as well as in national spot. According to McGannon, only network radio can be labeled as "dying."

Seven Washington, D. C. radio stations combined to honor one department store for "continuous and productive use of radio in the area." Plaque was presented to Woodward & Lothrop by WWDC, WTOP, WRC, WPIK, WMAL, WGMS and WGAY. . . . KLAC, Los Angeles, which has a studio in a local record store window, has added a train display promoting Southern Pacific. The railroad runs a schedule of 91 announcements a week on KLAC's disk jockey shows.

One week after adopting a local music-news format, WOWO, Fort Wayne, got 31,600 replies for its bushel of peaches drawing. The same contest was held last year with only 17,295 entrants.

WBAL, Baltimore, has signed Gunther Brewing to sponsor all regularly scheduled games as well as some exhibition bouts of the Baltimore Orioles for 1957. Big promotion campaign is already on the drawing boards. . . .

KWBU, Corpus Christi, is planning to change call letter on 1 January. Novel contest asks listeners to "name the station."

WBT, Charlotte, new sales presentation, "Why just paint the town," stresses population is spread evenly throughout the Carolinas and points out pitfalls in the Standard Metropolitan Area system of buying station time. . . . WDRC, Hartford, new promotion offers listeners a mending kit enclosed in a match book cover. Sta-

tion's *Russ Naughton Show* is plugged on cover.

Keystone Broadcasting has added 10 new affiliates: KDQN, De Queen, Ark.; KICO, El Centro, Cal.; WHBN, Harrodsburg, Ky.; WNKY, Neon, Ky.; WMBC, Macon, Miss.; KDBM, Dillon, Mont.; KQIK, Lakeview, Ore.; WEMB, Erwin, Tenn.; KTUT, Tooele City, Utah; and WMNA, Gretna, Va. Keystone affiliates now total 913.

WITN, Washington, N. C., is sending out a promotion "Southern style." Gift package of grits extols the rich southland market. *suh!* . . . BAB, Canada, shows radio set sales up 16.7% for January-July 1956 compared to same period in 1955.

FILM

Trans-Lux sells WBC all Encyclopaedia films

Westinghouse Broadcasting Co. has bought the entire Encyclopaedia Britannica film library from Trans-Lux. The 650 films will be used by WBC throughout all categories of tv programming on its stations' commercial shows.

Plans also call for a separate series to further utilize the educational package. However, integration into present shows is a new programming idea to watch. WBC could, for example, include the Encyclopaedia film on the history of the Suez Canal in newscasts dealing with the current Near East crisis.

Economex TV, Ziv rerun outlet, will now function as a full-scale divi-



The Biggest in Detroit!



DANCE PARTY





FAN CLUBS



CELEBRITY INTERVIEWS



TEEN AGE HOST

BUD DAVIES draws crowds wherever he goes . . . whatever he does. And on **CKLW** radio and **CKLW-TV** he receives hundreds of letters each day requesting everything from a fan club card to the products he advertises. Bud's 'teen ager audience influences the buying of everything from charm bracelets, to some improvements, to soft drinks, in the Detroit market. If you want to sell it . . . let Bud tell it.

CKLW-TV
Channel 9
325,000 Watts

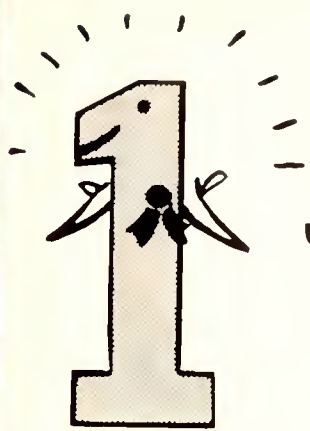
CKLW
800 KC
50,000 Watts

GUARDIAN BLDG. • DETROIT 26, MICH.
ADAM YOUNG, INC. *National Representative*



"—but my audition on KRIZ Phoenix proved that I am more captivating orally than visually!"

The
Story
of
the
Station
with
the
three
good
"Reps"



WAFB-TV has top
'Rep'utation for leadership
in Baton Rouge

Latest survey shows:* (1) WAFB-TV carrying 7 of the top 10 weekly shows; (2) WAFB-TV has the highest average "Class A" rating in Baton Rouge.



WAFB-TV has top
'Rep'utation for promotion
that's second to none

WAFB-TV has just won its third FIRST PRIZE in national program promotion contests in 18 months—(there have only been four such contests).



WAFB-TV has a new
'Rep' for national sales
BLAIR *Television* ASSOCIATES

BLAIR Television ASSOCIATES have 10 national offices, represent TV stations exclusively. We are sure they can give our advertisers and their agencies the same outstanding service that has won us national recognition. Call your nearest BLAIR Television ASSOCIATES office for top service on Baton Rouge's first television station!

*ARB

WAFB-TV

affiliated with WAFB, AM-FM

CBS-ABC

200,000 WATTS

WWRL NEW YORK CITY

I'm Leon Taylor,* Mom buys only AUNT JEMIMA SELF RISING FLOUR, because DR. JIVE recommends it!



*Leon Taylor, 510 West 144th St., N.Y.C.

— BEST FOR NEGRO PROGRAMS

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

call or write

WWRL

Woodside 77, New York City
Tel—DEfender 5-1600



**Welcome Guests
in 490,000 Homes in
Western New York***

*Plus a bonus of 485,000
Canadian Homes

WGR-TV BUFFALO

Nat. Reps. **FREE & PETERS**

sion under new realignment: across-the-board use of reruns will be pushed. Economee now has 11 rerun series going on 175 stations. . . . **Robert O. Davis, v.p., Honig-Cooper,** supervises the Star-Kist Foods phase of the *Sheriff of Chochise* campaign in the western states. (Erwin Wasey was identified as Star-Kist agency in recent issue.)

Interstate TV has again started shooting on its *Sabu* series featuring the now grown-up jungle boy. . . . **Screen Gems'** new series going into production at the end of this month is *The Shape, the Face and the Brain.*

NTA net income for the year ending 31 July was \$411,877 compared with a deficit for the preceding 12 months. Exhibition contracts totaled \$5,793,975 this year against \$2,386,915 the previous year. Film rentals reached \$3,818,627 compared with \$1,417,515 for the 12-month period ending 31 July 1955. **NTA** has also extended its production agreement with Desilu. New plans call for at least six new film series to be produced by Desilu Productions.

Screen Gems' *Hollywood Mystery Parade* package of 52 features originally produced in the middle of the 1940's is being released for local sales. **WOR-TV,** New York, is first buyer. . . . **Atlantic TV** has just passed its eighth birthday. Film outfit has grown from a library of 12 features and 12 Westerns to 200 features and 31 Westerns.

TPA has expanded its international division and now will handle all its own foreign sales. Jacques Brunet, headquartering in Paris will represent the film outfit in France, Luxembourg, Monte Carlo and North Africa. Vincent Ramos will work on Latin American accounts from the New York office.

Guild Film's *Kingdom of the Sea*, color documentary, has registered six sales in its first week out on the market. . . . **TCF Television Productions** has started merchandising tie-ups on its *My Friend Flicka* series.

Eddy Arnold Time has been bought by S.S.S. Tonie for national spot booking. Walt Schwimmer is the distributor. . . . **WBKB,** Chicago, has bought the 7-12 package of RKO features. Promotion plans will be

CHANNEL 2 WISCONSIN



THE LAND OF MILK AND M HONEY

CHANNEL 2 CBS
100,000

GREEN
BAY

**CANADA
DISCOVERS
HIDDEN
MARKET
IN PHOENIX!**



As an experiment, Mr. Lloyd Canada of the Stitchmatic Sewing Machine Center first advertised his machines IN SPANISH over Radio KIFN on Sept. 19. Immediately his sales to Spanish-speaking customers rose . . . from a maximum of 2 sales a week to a current average 7 sales a week!

You, TOO CAN DISCOVER THIS "HIDDEN MARKET!" Sell your products in Spanish over KIFN—Central Arizona's ONLY full-time Spanish-language station! We Translate your sales-messages FREE. Production spots available!

NATIONAL TIME SALES	HARLAN G. OAKES
370 Lexington Ave. New York, N. Y.	672 Lafayette Park Place Los Angeles, Calif.

KIFN

**860 Kilocycles • 1000 Watts
REACHING PHOENIX AND
ALL OF CENTRAL ARIZONA**

For news about sports, Cincinnatians choose

Ed Kennedy on WKRC's "Sports Vues"



It's true what they say about Ed Kennedy. Sports fans in the greater Cincinnati area listen to him loyally.

The only trouble with this outstanding example of WKRC talent versatility is that sponsors also know about him. He's never been without one!

"Why publicize Ed Kennedy?" wails the Sales Department. "He's always been sold."

Well, smart time buyers know that wherever you find a listened-to program, you can also pick up some good availabilities from time to time—even if you have to wait for them. WKRC RADIO has such programs—thanks to Ed, who's also Program Director. Get the facts from Katz!

Leads All Day!

WKRC
Radio

A TAFT STATION • Exclusive CBS Schedule.
Represented by the Katz Agency

FOR CINCINNATI, THERE'S ANOTHER KEY

IT'S WKRC-TV

Ken Church, Vice President and National Sales Manager • Don Chapin, Manager, New York Office, 550 Fifth Ave. • RADIO CINCINNATI, Inc., owners and operators of WKRC Radio and WKRC-TV in Cincinnati, and WTVN Radio and WTVN-TV in Columbus, Ohio.

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



WJAC-TV is the Number One Station not only in Johnstown, but in Altoona as well, and this one-two punch covers an area that rates 4th in the rich state of Pennsylvania, and 28th in the entire country.

Well over half a million (583,600 to be exact) television families look to WJAC-TV for the best in television entertainment.

Add to this the free bonus of WJAC-TV coverage into Pittsburgh, and you have a total market for your sales message that just can't be overlooked, if you really want to tap the potential of Southwestern Pennsylvania.



Get full details from your KATZ man!

"most extensive ever undertaken" by WBKB, and include personal appearance of award winning actress, Donna Reed.

RESEARCH

CBS Research sells 'Housewives' Television"

"Housewives' Television" offers big audiences at low cost and great frequency according to CBS TV research report.

Profile of the housewife audience reveals that the younger they are, the more likely they are to have tv sets. Under 35 years, 81% do. From 35 to 44, the percentage drops three points: over 45 tv penetration goes down to 68%. The outline also finds that the larger the family, the more likely it is to own a tv set.

Figures on repetitive impact show (for CBS TV programs) episodes seen by the average home total 2.5 per week and 5.7 per month. Significance of repetitive impact is revealed in shopping statistics: 51.4% of housewives watching daytime tv go to the store every day of the week.

A Negro Market Newsletter will be published on a regular weekly basis starting 19 November by the J. Williams Agency, New York. The newsletter will also have a monthly full-page supplement, first of which will deal with radio and be issued in mid-December. Mr. Williams says radio will be treated first because it is the newest thing in Negro marketing, has changed the tone of this specialized field, and there is more interest in radio than in newspaper advertising because radio is less costly.

Do viewers tune out your commercial mentally?

Harry Wayne McMahan, Institute for Motivational Research tv consultant, says the 210 or more tv commercials aired per week are beginning to fall on deaf ears and blind eyes. "Selective inattention" is his term for this new television disease.

McMahan feels the "psychological turn-off" caused by too many commercials presents an increasing problem for advertisers. Solution: testing in

greater depth to determine holding and penetration power of commercials.

Filmack is now offering free story board forms for planning and producing film commercials. Forms include separate panels for video, animation-backgrounds, audio and timing. . . . Transfilm cites Eastern film producers' ingenuity as weapon overcoming studio space problem. For Speidel Watchbands, the commercials outfit overcame a shadows problem by constructing a completely upside down set. Camera rig, weighing several hundred pounds, was also mounted upside down to film the watchband hanging overhead.

Jack Boyle, president of Qualitative Research, outlined scientific use of telephone in modern research in talk before the American Marketing Association. Over 72% of all families now have telephones and in chief markets the figure goes up to 88%, according to Boyle. Further advantages include results within 48 hours, lower "refusal rate," and use of impersonal telephone as likely to bring forth more frank answers.

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	Mon. 5 Nov.*	Tues. 13 Nov.	Net Change
<i>New York Stock Exchange</i>			
AB-PT	24 $\frac{1}{4}$	23 $\frac{3}{8}$	- $\frac{7}{8}$
AT&T	170	170 $\frac{1}{8}$	+ $\frac{1}{8}$
Avco	6 $\frac{1}{4}$	6	- $\frac{1}{4}$
CBS "A"	30 $\frac{3}{8}$	29 $\frac{3}{8}$	-1
Columbia Pic.	187 $\frac{1}{8}$	181 $\frac{1}{4}$	- $\frac{3}{4}$
Loew's	19 $\frac{3}{4}$	19 $\frac{1}{4}$	- $\frac{1}{2}$
Paramount	31 $\frac{5}{8}$	29 $\frac{5}{8}$	-2
RCA	38 $\frac{3}{8}$	37	-1 $\frac{3}{8}$
Storer	27	25 $\frac{7}{8}$	-1 $\frac{1}{8}$
20th-Fox	25	24	-1
Warner Bros.	267 $\frac{1}{2}$	27	+ $\frac{1}{8}$
Westinghouse	54 $\frac{1}{2}$	54 $\frac{1}{2}$	+ $\frac{3}{8}$
<i>American Stock Exchange</i>			
Allied Artists	47 $\frac{1}{4}$	43 $\frac{1}{4}$	- $\frac{1}{4}$
C&C Super	1 $\frac{1}{4}$	1 $\frac{1}{8}$	- $\frac{1}{8}$
Crowell-Collier	5	5	
Du Mont Labs.	5 $\frac{3}{4}$	5	- $\frac{3}{4}$
Guild Films	27 $\frac{1}{2}$	3	+ $\frac{1}{8}$
NTA	8 $\frac{3}{4}$	8 $\frac{1}{4}$	- $\frac{1}{2}$

*Stock Exchange closed Tuesday, election day.



(Left) John Daly
American Broadcasting Company

(Center) Douglas Edwards
Columbia Broadcasting System

(Right) John Cameron Swayze
National Broadcasting Company

“We now switch you to...”

In the split second after one of these famous commentators completes this sentence, you and millions of other viewers are whisked to Washington or Los Angeles or anywhere else news is popping. The electronic miracle of television has given you a center aisle seat on the passing scene.

But behind this miracle are the skills of Bell System and network technicians. These highly trained craftsmen blend the technical ability of an engineer with an actor's unerring ear for cues.

Precisely on cue, push buttons are operated to make the connections that switch the television scene from one city to another. And Bell System

technicians are receiving cues from several networks at once.

To help them, the Bell System receives operating instructions from the networks which give all the necessary information on switches. This information is sped to 130 Bell System television operating centers throughout the nation by private line telephone and teletypewriter systems.

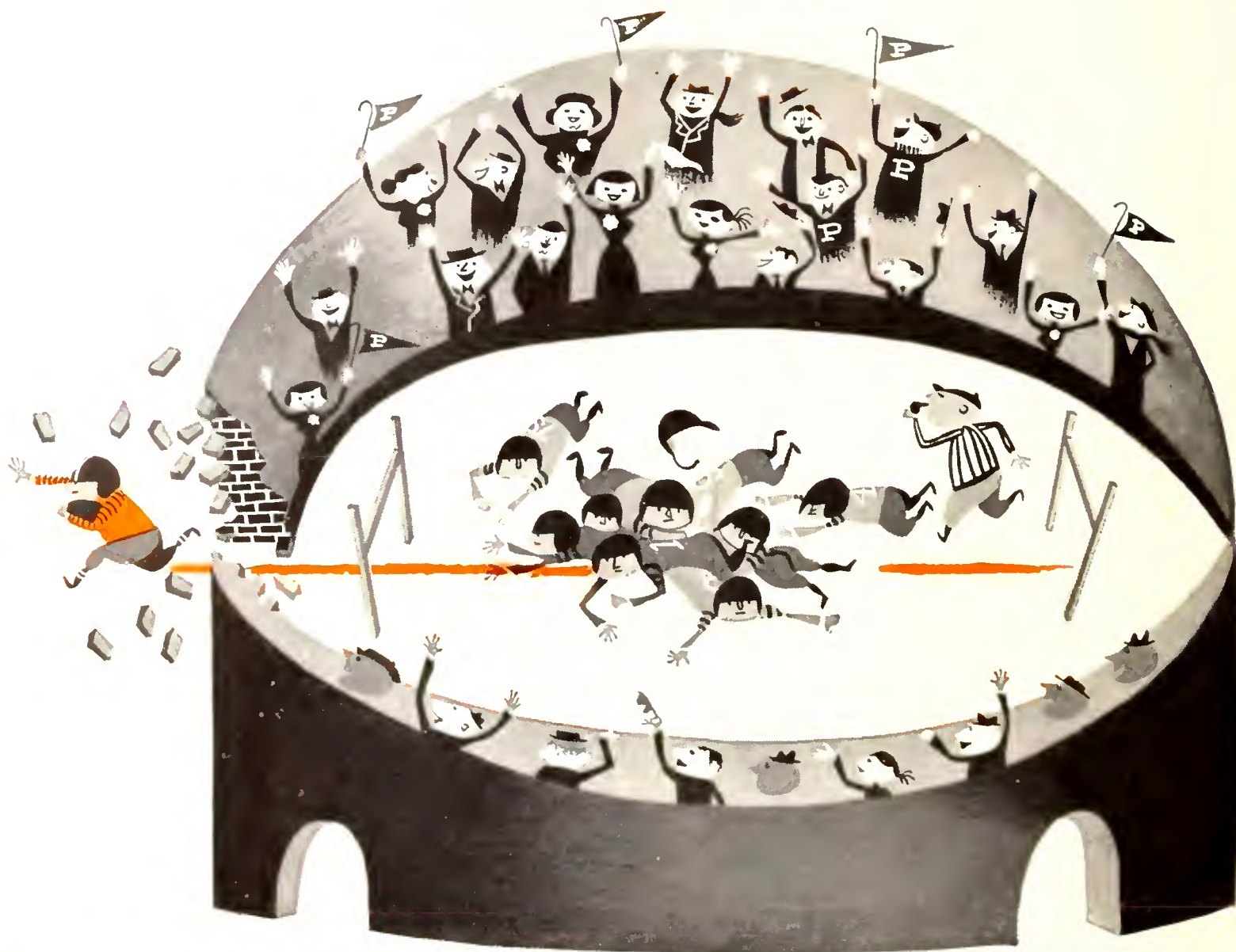
This co-operation between network and telephone company . . . and the teamwork along the Bell System lines . . . assure the American viewing public the smoothest programming and the best television transmission it is possible to provide.

BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow



nothing succeeds like **success!**



out in front...

WFIL-TV CARRIES MORE SPOT ADVERTISING
THAN ANY OTHER PHILADELPHIA STATION

10.3% more than station B

24.4% more than station C

Local and national spot advertisers know where sales
are made in Delaware Valley, U.S.A.—that's why they
choose WFIL-TV by a substantial margin.

Source: BAR, July, 1956

A TRIANGLE STATION
WFIL-TV
PHILADELPHIA, PENNSYLVANIA

CHANNEL **6**

ABC-TV • BLAIR-TV

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

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

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

WASHINGTON WEEK

Bureaucratic Washington—especially the FCC—appears this week to be anything but laboring under the delusion that the 6 November elections will contribute to peace of mind.

To the contrary, the feeling is that the critical pressure from Congress will be greater than ever.

The FCC, which has been bearing the brunt of Congressional needling the past two years, is now afraid that not only will it continue to get it from Democrats but that some Republicans may get into the act.

Obviously, the Republican committee members are unhappy at not being able to recapture Congress in face of President Eisenhower's overwhelming victory.

And FCC anticipations are that G.O.P. legislators will press for policy changes that will put them in a stronger position when they next have to face the voters.

Hence, conceivably, Republican members of such groups of Senate Commerce Committee, House Anti-Trust Subcommittee, and House Small Business Subcommittee may start leaning toward the Democratic position that the FCC hasn't been too diligent toward monopolistic practices.

This change of attitude may be felt all down the line, also taking in such bodies as the Federal Trade Commission and the Justice Department.

The Democrats, trying harder to prove a case, will seek reinforced reports on last session's hearings and point the finger of criticism more sternly at the agencies.

With this double pressure, the upshot is certain to be more drastic action by the agencies, with the tv networks conspicuously affected by this adverse trend.

- Justice, for instance, will be pressured to hurry up antitrust indictments against the webs before the next Congressional elections.

- The FCC will be pushed to act on adverse comments contained in the final report of its network study group.

- FTC will be called upon to patrol monopoly and false advertising fields more strenuously, and will be asked to take more searching looks at network discounts to big advertisers.

FTC has struck at Roto Broil and General Home Improvement Company, Brooklyn, with charges of misrepresentations.

Roto Broil was cited for misleading price information in its radio-tv, newspaper, and magazine ads. The company, it was alleged, made up fictitious list prices so that the prices cited to consumers looked like bargains.

General Home Improvement was accused of using bait-and-switch advertising to sell aluminum storm windows. When a prospect responded to the company's ads of \$8.80 for storm windows, the salesman would belittle such windows and insist on selling higher-priced wares.

FTC also took a swipe at the company's alleged abuse of the "mystery melody" device on radio.

FCC during coming week will consider the long-dormant clear channel case and may decide to go ahead with it.

Meanwhile, the daytime radio stations, main opponents of clear channel giants, have been hit from another quarter.

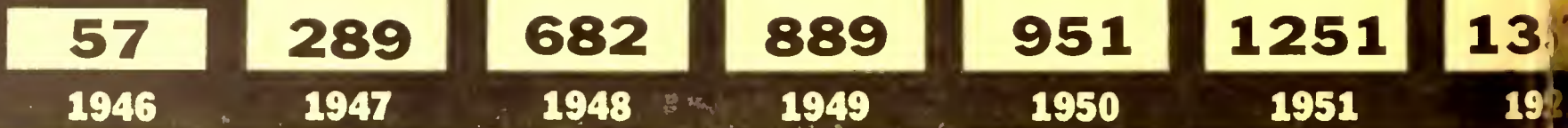
Class IV broadcasters, now limited to 250-watt power, say the daytimers are able to do well commercially with their 1-KWs. The Class IV group is asking the FCC for an increase to 1 KW so that they can compete.

SPONSOR'S FIRST 10 YEARS

NOTHING

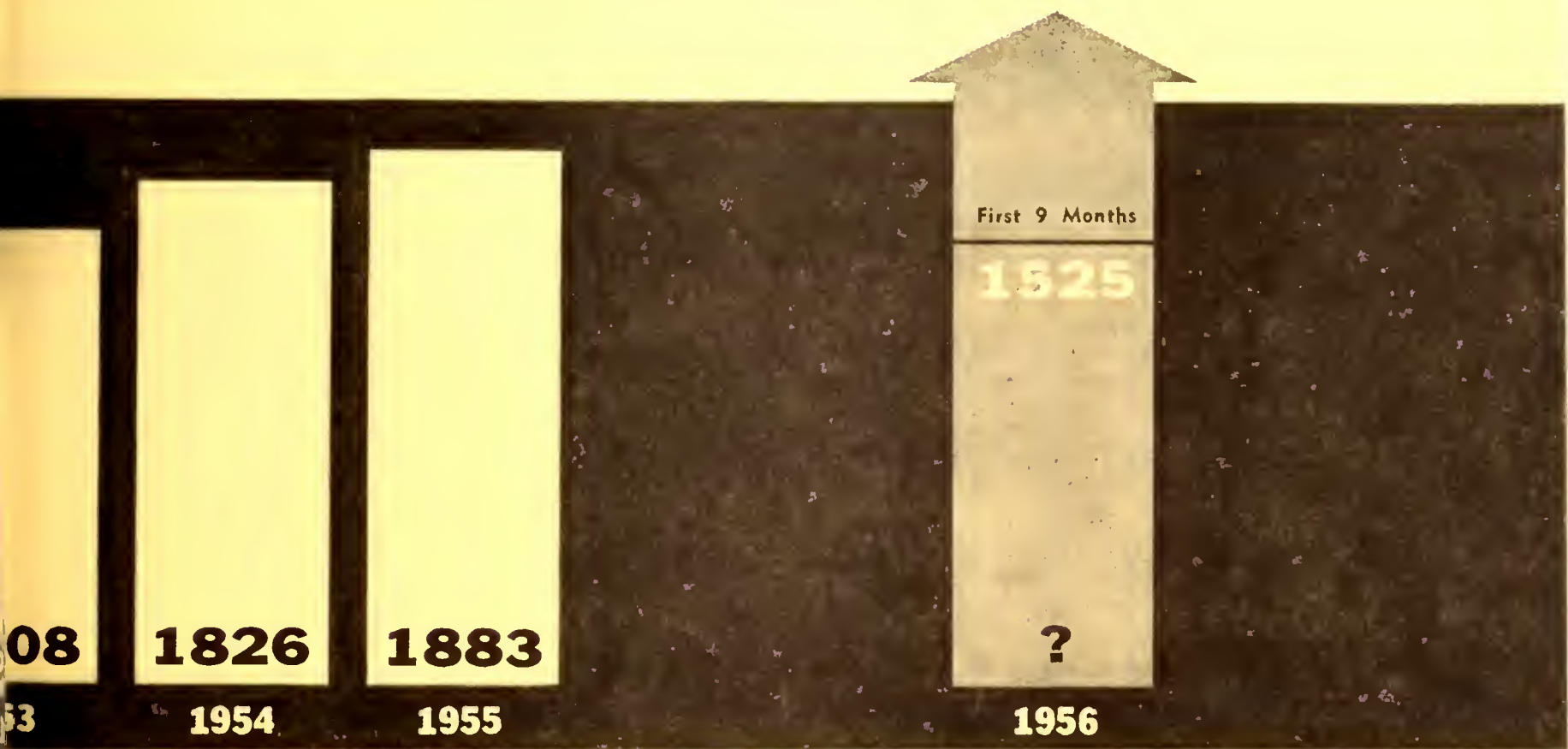
Every year for a full decade **SPONSOR** has gone up in advertising pages.
How high will it go as a weekly?

advertising pages.



10 years ago SPONSOR appeared on the broadcast scene with a sparkling new concept — a *use* magazine beamed 100% at air-minded agencies and advertisers. In the decade recently completed its impact has been fully felt and its concept fully tested. Nothing speaks louder than results, and the ladder of uninterrupted growth shown on these pages underscores **SPONSOR's** progress

UP



As **SPONSOR** goes into its second decade it has unveiled an extension of its *use* concept. It has expanded the *use article* formula in which it is expert to a striking new formula of *use news* in depth. The combination is uniquely useful, readable, and enjoyable, and the first issues of our weekly have surprised and excited our readers. Thus a new dimension is added to trade paper publishing in our industry.

**THE
WEEKLY
MAGAZINE
TV/RADIO
ADVERTISERS
USE**



SPONSOR HEARS

17 NOVEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

A new parlay that would make old-time winter tracks green with envy has the agencies cussing. It's essentially a switch on trade-outs. What happens is this:

1) A promoter—sometimes, as SPONSOR HEARS learns, with an impressive East Side New York address—convinces a name manufacturer that free air advertising can be had in exchange for merchandise.

2) The promoter then lines up stations with the argument that the merchandise can be used to pay off contests, besides which the name manufacturer's "advertising" will make the station's account-list look impressive.

What's burning up the agencies is that they are bypassed completely in the deal—even to the point where the promoter and the advertiser don't even let the agency write and produce the commercials. And just to rub a little more salt into Madison Ave.'s sore spot, one of the promoters sends his letters with the red legend "Confidential Memo."

Red Barber's pay in connection with Fluffo shows you what it costs to tie a name announcer to a year's exclusive product contract.

Barber collected \$75,000 from P&G for the year. For this he made 20 films, recorded some radio commercials, did about 10 live appearances.

Now that Lawrence Welk has twice-weekly sponsorship, you hear mentions of a parallel with radio's Wayne King (the "Waltz King" of the 30's).

But Welk, the polka exponent, still has one to go to match King's spectacular three-a-week stint for Lady Esther cosmetics—one of the really classic marriages of the early days (along with Amos 'n' Andy & Pepsodent).

King, incidentally, took some of his handsome recompense out in Lady Esther stock (it now is a division of Zonite, no longer figures much in radio and tv).

You younger generation of timebuyers can take heart from this: a lot of the brass you read or hear about actually got started in your jobs.

Here are some of the names who traded their way up from timebuying:

William C. Dekker, v.p. in charge of media, McCann-Erickson, New York.

Carlos Franco, president, Carlos Franco Associates.

Frank Kemp, v.p. in charge of media, Compton.

George Kern, tv-radio account executive, McCann-Erickson.

Wilfred S. King, v.p. and director, J. M. Matthes.

Jack Latham, advertising manager, Philip Morris Co.

William Maillefort, v.p. in charge of radio division, Edward Petry & Co.

Robert F. McNell, president, Thompson-Koch agency.

C. E. (Ned) Midgley, Jr., assistant v.p. in media, Ted Bates.

Howard S. Meighan, v.p. in charge of CBS Television's western division.

J. James Neale, v.p. in charge of tv-radio services, Dancer-Fitzgerald-Sample.

Dan Potter, executive v.p., Edward Kletter & Associates.

Stanley M. Pulver, manager of broadcast media, Lever Bros.

Hubbell Robinson, Jr., executive v.p. in charge of CBS Television programs.

Gertrude Scanlon, account executive, BBDO.

Reggie Scheubel, v.p., Norman, Craig & Kummel.

Edgar P. Small, v.p. in charge of personnel and a director, Ted Bates.

C. A. (Fritz) Snyder, director of development-promotion-research, Hollingbery.

William E. Steers, president, Doherty, Clifford, Steers & Shenfield.

Probable reason so many made good: Time-buying is an exacting discipline.

30.5

A.R.B. ON SATURDAY NIGHT
AT 11 P.M. IN A
4 STATION MARKET



Across-the-board
...the Lion is
TV-King on KING-TV

Proving the fantastic Los Angeles and Denver ratings were no fluke, it happened again in Seattle — this time on KING-TV's across-the-board presentation of MGM's Command Performance.

The October A.R.B. ratings show a fabulous 30.5 rating at 11 P.M. — Saturday night — a heretofore unheard of figure so late at night in a four station market.

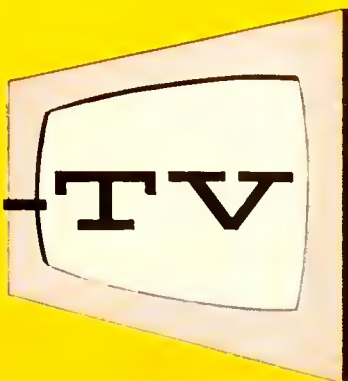
The average MGM Seattle ratings for the 10:45 to 12:15 time-slots for FRIDAY were 23.6, for SATURDAY they were 26.2 and for SUNDAY they were 16.1

Averaged out for the entire week the MGM programming out-rated the combined total for the three other stations by a margin of nearly two to one.

Have you inquired about the availability of the MGM-TV library in your area? Do it now!

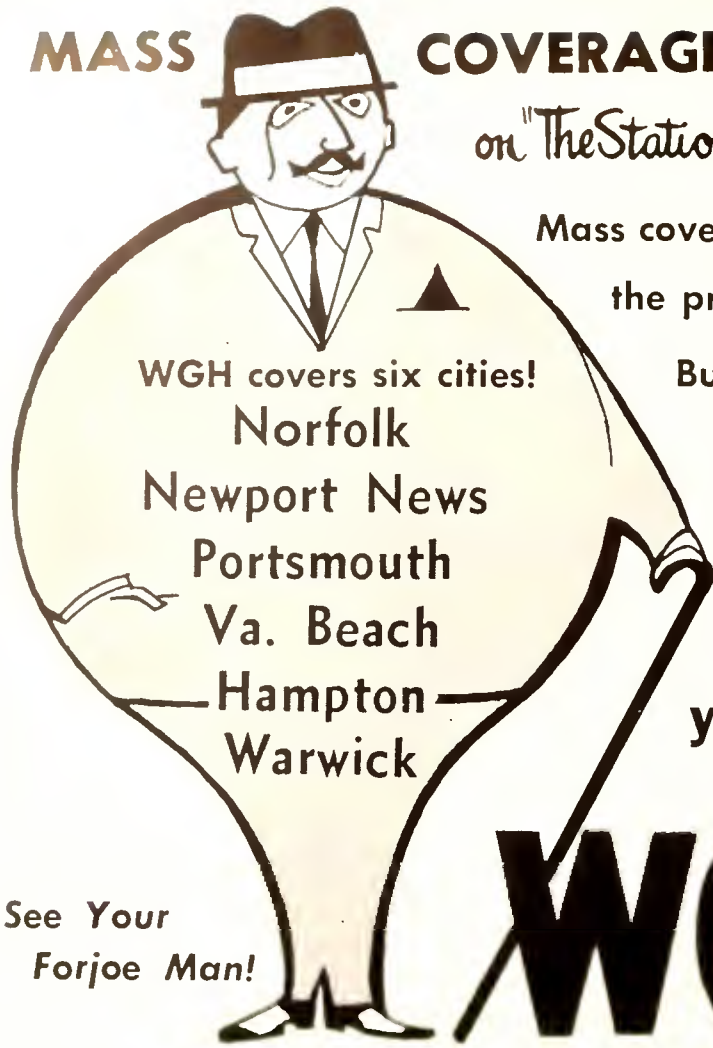
MGM-TV

A SERVICE OF
LOEW'S INCORPORATED



• For further information — write, wire or phone
Charles C. Barry, Vice president
1540 Broadway, New York, N. Y., JUdson 2-2000

MASS COVERAGE



on "The Station ^{OF} THE Stars!"

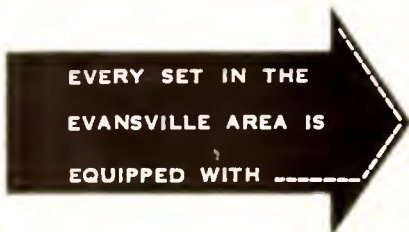
Mass coverage for
the price of one!

WGH covers six cities!
Norfolk
Newport News
Portsmouth
Va. Beach
Hampton
Warwick

Buy one station . .
get all six!
24 hours a day
5000 watts . .
1310 on
your dial

See Your
For Joe Man!

WGH



UHF

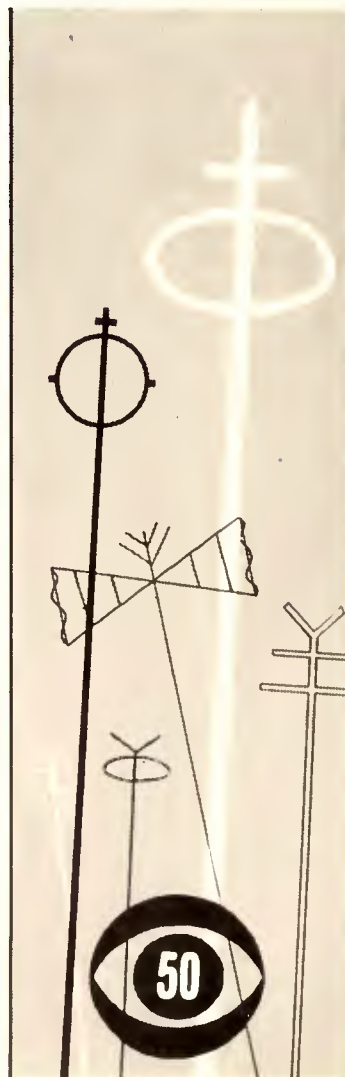
and now **WEHT-TV** HAS
INCREASED FROM 11,000 TO 200,400 WATTS

*WEHT-TV sets the pace in the
Evansville Metropolitan area
because every set is equipped
for UHF reception.*

WEHT-TV Channel 50
SINCE SEPT. 1953

Represented By

YOUNG TELEVISION



TV LAID AN EGG

(Continued from page 27)

can get more value out of their tv expenditure."

4. Will talent costs be forced down in the next year because of lower show ratings?

There's little hope for it in the near future, says the majority. If anything, the increased competition between the three networks puts a premium on name talent with big pull, and talent that's in demand continues to command ever-increasing salaries.

"Prices can't go down when AFTRA's demanding more and there's a five-day shooting week in film," says George Haight. "Shared sponsorship is the answer to the cost problem."

On a long-range basis, agency executives do foresee the possibility of a leveling off in talent costs. Some tv v.p.'s compare this period to the extravagant days of Hollywood and the boom in radio. They anticipate that tv will eventually overestimate its ability to increase costs and get client backing for them. As more and more stations go on the air and the point of set saturation approaches, it will become difficult for clients to get a sales return proportionate to their tv advertising expenditure from the divided audience.

"Eventually clients will stop paying top prices," says Roger Pryor. "The sellers' market is beginning to loosen this year, and prices for talent and production will level off and fall in line. We're agents for advertisers and we have to get the maximum number of impressions for their money because we can't measure the greater impact of tv, though we've had indications of it. We won't recommend a high cost-per-M medium when there are cheaper ones, which may do the job with equal effectiveness. Radio had its leveling off period, and this year may be the beginning of a similar stage in tv."

The competition from within the tv industry itself will force down the prices, say the experts.

"We go by ratings and by cost-per-1,000 in evaluating a show," says Nick Keesely. "But there've been so many factors operating against peak ratings that costs will have to reflect it eventually. For one thing, this year there's no question but that there are three major networks. Secondly, there's the competition from features and reruns of other successful shows on independent stations. If clients have to content

themselves with lower ratings, they'll want to pay lower prices."

5. *How good a buy is network tv today?*

Despite criticism of this season, agency tv heads are continuously bullish about the medium. They feel that the 60 and 70 ratings of the early days were an unnatural situation, and that the increased competition is a healthy phenomenon on the whole, making it possible for more advertisers to get a fair return in sales impressions out of the medium.

"The total tv audience has grown too, you know, not just the number of stations," says Walter Craig. "So a show that may have gone from a 30 last year to a 26 this year, may actually be reaching more people, because there are more sets around this year than last."

Ratings alone aren't a fair yardstick of program success from one year to the next as the size of the audience changes. Obviously, a show that got a 70 five years ago actually reached fewer people than a show with one-third or even less of a rating today. Part of this season's panic may be due to unfair comparisons of ratings only.

"Clients will always be in tv and they'll continue to pay for the medium," says Bill Templeton. "I don't see any outlook for prices going down, but I think they may go up more gradually than they have over the past two or three years."

6. *What can be done to make spring 1957 more successful than fall 1956?*

More daring's the answer, says the majority. You can't take the risk out of tv, and using a tired old formula is no assurance for success at all. In fact, it's the biggest gambles that paid off best this fall. *Playhouse 90*, for instance, was a long-shot, since it's an hour-and-a-half drama regularly scheduled behind a one-hour drama. Yet its ratings have been consistently good.

"It's commendable when the networks are daring and different in their programming approach," says Jim Bealle. "And often it pays off."

One warning raised by many agency men was this: Don't fall into the fall 1956 pitfall next season and imitate the shows that were successful this season. In other words, it's true that adult Westerns did better than most show categories. That doesn't guarantee that another Western would do well too. It's a lesson, they feel, that the


big-money quizzes should have taught by now.

"A major area that needs remedying is the point of view of the creative people," says Nick Keesely. "As a group, they tend to be far too removed from the public and out of touch. They've fallen into a Hollywood pattern of cramming anything down the throat of the public, and much of the new stuff just isn't believable. It's a serious mistake to underestimate the taste of the viewers."

Essentially, most agency men agree

that the emphasis next season will be on fresh creativity whether it stem from the nets, packagers or agencies.

7. *How much of a factor is show publicity in building a ratings success?*

Agency tv executives agree that promotion of network tv shows will become increasingly important against the competition of feature films. It's too early, they say, to measure the extent to which the release of Hollywood libraries has affected this season's ratings, but it's a mistake to underestimate this competition. 

309,275
TV households
now covered by
channel 3


WISC-TV

Represented Nationally by
**PETERS, GRIFFIN,
WOODWARD, INC.**

Madison, Wisc.
a rich \$1,764,662,000
retail market in
WISCONSIN, IOWA,
and ILLINOIS

SURVEY AFTER SURVEY PROVES CONCLUSIVELY THAT

WREX-TV ATTRACTS THE MAJORITY OF VIEWERS IN THE 10 COUNTY, BILLION DOLLAR MARKET



WREX-TV Dominates All Quarter Hour Periods Sunday thru Saturday 8:00 A.M.—Midnight

63 of the Top 65 Programs are on WREX-TV

Serving over a Quarter Million T-V Sets

Comparative Quarter Hour Ratings: WREX-TV — 440 Quarter Hours or 100 Per Cent STATION B — 0 Quarter Hours or 0 Per Cent

All 53 of the Top 53 Programs are on WREX-TV

Pulse Survey September 1956

WREX-TV CHANNEL 13, Rockford, Illinois CBS-ABC AFFILIATIONS

Represented by H-R Television, Inc.

Tv and radio NEWSMAKERS



H. W. "Hank" Shepard has been named to the new post of director of business development for California National Productions, Inc., according to Robert D. Levitt, v.p. and general manager of the NBC subsidiary. Shepard, who has been director of special projects for the NBC Owned Stations since May 1956 and director of Radio Spot Sales for more than a year previously, will direct all new business enterprises in which California National is to become engaged. He will also be in charge of supervising the merchandising division, film library sales and reference film sales. Shepard joined the National Broadcasting Co. in 1950 as a network sales presentation writer. He became supervisor of the sales promotion division in 1951 and later was with NBC Spot Sales. Shepard lives with his family in Westport, Conn.

William W. Mulvey has been elected a senior vice president and a director of Cunningham and Walsh, Inc. Mulvey has been a member of the executive staff of Cunningham and Walsh since 1955 when he came to the agency from Maxon Inc. At Maxon, Mulvey served as account supervisor on the Snow Crop account as well as the electronics division of General Electric. At Cunningham and Walsh he has been placed in charge of the Texas Co. account. Mulvey is presently in the stage of familiarizing himself with the company's operations. Texaco will soon mark its seventeenth straight year as sponsor of the Saturday afternoon broadcasts of the Metropolitan Opera on ABC Radio. (The Metropolitan Opera has been on the network for 25 years.)



Roy Porteous last week announced the signing of five advertisers for participation schedules on NBC TV's *Today*, *Home* and *Tonight* programs adding to the gross sales for the network's participating programs by nearly \$2,000,000. This latest upswing in business, says Porteous, brings to a total of 271 the number of participations in the three programs. The purchases were made by The American Radiator and Standard Sanitary Corp., W. F. Young, Inc., for its Absorbine Jr. liniment, The Florida Citrus Commission, Firestone Tire and Rubber Co., and the Carrier Corp. In rebuttal to trade gossip that *Home* and *Tonight* were not on firm financial ground Porteous reported that as of this month advance sales for 1957 came to \$6,296,000 or \$1,296,000 better than a year ago. Porteous is sales manager for participating programs.



BEST BUY—

My Little Margie on WHIO-TV



VERY LITTLE ON COST

\$75 per 1-Minute Spot!

VERY, VERY

Remember this show's record-breaking run. Now we can offer it to You!



LARGE ON INTEREST

STARS—Gale Storm and Charles Farrell. Five times per week—1-1:30 P.M.

VERY, VERY, VERY LARGE

ON SELL!

Some Facts on WHIO-TV Coverage and Market:

Set Count 511,310

Families 593,200

Retail Sales \$3,361,973,000 (Sales Management)

Coverage 26 Ohio Counties, 10 Indiana Counties

September Pulse—15 of the Top 15 Weekly Shows.

8 of the Top 10 Multi-Weekly Shows.



Now Scheduling—Participations Open.

Call George P. Hollingbery.

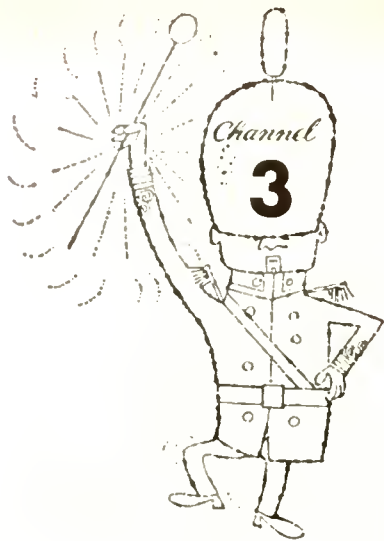
National Representative.

CHANNEL **7** DAYTON, OHIO



One of America's great area stations

JULY '56 TELEPULSE PROVES KTBS-TV LEADS in Shreveport



LEADS IN 54%

of rated quarter hours from 5:00 P.M. to 10:00 P.M. Sundays and 6:30 P.M. to 10:00 P.M. Monday through Friday.

LEADS IN 65%

of the rated quarter hours from Noon to 5:00 P.M. Monday through Friday.

LEADS IN 67%

of the rated quarter hours from 1:00 P.M. to 6:30 P.M. Sundays.

LEADS IN 57%

of the rated quarter hours from 6:30 P.M. to 10:00 P.M. Mondays, Wednesdays and Fridays.

LEADS IN 72%

of the rated quarter hours from 6:30 P.M. to 10:00 P.M. Thursdays.

KTBS-TV

CHANNEL

3

SHREVEPORT
LOUISIANA

NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

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

Reps at work

Keith G. Dare, The Katz Agency, New York, finds the flexibility of spot radio and tv are often hampered by the arbitrary restrictions placed on or initiated by media executives. "For example," he explains, "it is no secret that in tv prime evening spots are often difficult to clear. It's also no secret that equivalent saturation, cost-per-1,000 or specific emphasis schedules can be set up by use of imagination and intelligent selection of available time rather than restricted AA times." Keith feels that a basic job for media personnel is to exert their professional talents to achieve satisfactory schedules utilizing so-called fringe time. "The slogan of one tv station states that all time is good time—and this is generally true on any tv outlet. Degree of competition in each market creates an automatic price level commensurate with value received or audience reached. Usually, stations are priced." Dare feels, "to maintain equivalent cost-per-1,000 in all time periods. It takes an alert, intelligent buyer to secure a good schedule in a tight market." Such a buyer must have flexibility and cannot be restricted by thinking limited to pre-selected time.




William M. Wilson, John E. Pearson Television, Inc., New York, notes that a major stumbling-block in television buying and selling today is the fact that timebuyers and media departments form prejudiced attitudes about ultra-high frequency channels. "Uhf, of course," says Bill, "has long been known as a problematical area



in the industry. And it's my feeling that much of the problem lies in the fact that agency media people have formed preconceived attitudes—a hands-off-at-any cost—outlook." Wilson compares this view with that held by many radio people regarding the fm situation. "There are," he reflects, "many top uhf stations in the country in areas where set counts are high. But because of this notion, they are not readily bought. Perhaps

the reason is that media people feel that the advertisers themselves may look down their noses at such a buy." Attributing the problem to a fear complex, he feels that in many cases the advertiser is missing out. Bill fears that agency people are not likely to do anything to rectify the misconception, admits that he cannot offer a proper solution himself. The only resolution lies in the hands of the FCC.



**our job
doesn't
end
here...**

Signing the contract, to some, may mark the climax of a national spot sale. Harrington, Righter and Parsons men think otherwise. To them, it's the start of another and extremely vital effort.

Constant attention to detail . . . attentive service to all aspects of the account . . . an intelligent approach to any problem that arises—these are essentials of efficient television representation. To perform these tasks properly, we concentrate *exclusively* upon television.

Such thoroughness can be shared only by a limited list of stations which—like us—believe that successful television representation is a never-ending job. Maybe you feel the same way about it, too?

Harrington, Righter and Parsons, Inc.

television — the *only* medium we serve

New York
Chicago
San Francisco
Atlanta

WCDA-B Albany WAAM Baltimore WBEN-TV Buffalo WJRT Flint
WFMY-TV Greensboro/Winston-Salem WTPA Harrisburg
WDAF-TV Kansas City WHAS-TV Louisville WTMJ-TV Milwaukee
WMTW Mt. Washington WRVA-TV Richmond WSYR-TV Syracuse

SPONSOR SPEAKS

Adjacency protection obsolete?

The air media have always kept the programs of competitors separate from one another. But it is becoming increasingly difficult to do so in an era of company merger and product diversification which puts many corporations into half a dozen or more businesses. It's apparent that the iron-clad adjacency protection rules do not work any longer.

There are signs, moreover, that being adjacent to the program of a competitor is not necessarily harmful. Researchers who have studied the problem find that only in the case of competing products *within* a participating program is there evidence that one commercial tends to cancel out the other.

For perspective on the problem, we suggest you read the article on adjacency protection this issue, page 38.

Promotion idea exchange

How they did it is beyond us. There's no busier group in the industry than station promotion men. Yet for their very first meeting (16-17 November in Chicago), the Broadcasters' Promotion Association has managed to fashion one of the most down-to-brass-tacks agendas we've come across in many years.

This quick start toward an idea exchange on the most useful level is a significant development for admen as well as stations. The calibre of station promotion, for example, determines (1) the amount of usable data available to admen to help them in their buying decisions; and (2) whether merchandising by stations is really meaningful.

An association of promotion men has been long needed and long talked about. The present Broadcasters' Promotion Association first began to take root about six years ago when George Weiss, then SPONSOR's Midwest Manager, suggested to Dave Kimble and others that Chicago promotion men get together periodically. (Dave was then promotion manager of WBBM, Chicago, is now NBC account executive at Grey and a speaker at this week's meeting; George is now a Pathe vice president.)



THIS WE FIGHT FOR *As the lead story this issue points out, the new network tv shows lack imagination. Imitation is the season's keynote. Television needs new ideas and willingness on the part of advertisers to invest in them.*

10-SECOND SPOTS

Real cool team: Over at Y&R, the radio-tv commercial producer is John Freese. Fred Frost is his assistant.

Definition: "Public Relations" are those relatives you're not ashamed to be seen with out in public.

Stone age: On wall of reception room of CBS President Stanton's office hangs a stone slab with ancient hieroglyphics carved in it. Overheard from one of two admen studying it—"Aha, history's first storyboard."

Forget it: Dr. Bruno Furst is advertising his memory courses in spot tv. *Spot for blank spots.*

Suds hue: Soap companies are now going in for colored detergents.

*Dreft is pink. Cheer is blue—
Color tv, how we need you!*

The most: Lee Morris, Boston teacher and professional jingle writer, says Boston has the "worst commercial jingles of any major city in the country." *Sometimes these boastful Bostonians sound plum like Texans.*

Fluff: Headline in *N. Y. Times*—
WNYC IS BEBUFFED
IN PLEA TO F.C.C.
A regrettable state of affairs!

Little shavers: Colgate Shave is using tv commercials starring a new pair of cartoon characters named Col and Gate. *Wonder if they've got two sisters Pam and Olive?*

Clink: Nat (King) Cole hopes to get same audience reaction to his NBC TV show he gets in nightclubs. *Okay, we'll sit home and beat time on high-ball glasses with swizzle sticks.*

Definition: "Medium" is how a lot of people like their steaks done.

Warning: Stations with advertisers who like to tie-in with gimmicks might pass along story of Canadian used-car dealer who printed 15,000 paper napkins with offer of \$25 towards purchase of any car. Two college students collected 43 napkins, tendered them in payment for a \$1,200 car. When dealer declined, they sued. They settled with the dealer for \$1,200.

WMT-TV WILL SOON* PUT INTO OPERATION ONE OF THE WORLD'S THREE HIGHEST TOWERS.

People watch programs, not towers. *Without* the new tower the last Pulse showed that 15 of the top 15 once-a-week shows are on WMT-TV. 10 of the top 10 multi-weekly shows are on WMT-TV. The 25-county Area Pulse showed WMT-TV first in share of audience, with 418 out of a possible 461 quarter-hour firsts. Separate reports for 3 of Iowa's 6 largest markets show WMT-TV the overwhelming favorite in each. *With* the new tower it will be easier than ever to watch WMT-TV's programs.

When Your Product Appears Here

WKY-TV

OKLAHOMA CITY

It Disappears Here

More people make up their minds to buy while watching WKY-TV than any other station in the area!*

*Ask your KATZ man for the conclusive evidence!

Channel 4 WKY-TV

THE NATION'S FIRST COLOR TELEVISION STATION OKLAHOMA CITY

NBC ABC

WKY-TV

YOUR BEST POINT-OF-SALE IN OKLAHOMA

Owned and Operated by THE WKY TELEVISION SYSTEM, INC. WKY-TV and WKY Radio, Okla. City WSFA-TV, Montgomery, Ala. WTVT, Tampa, Fla.

Represented by THE KATZ AGENCY, INC.