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30 ROCKEFELLER PLAZA
NEW YORK N Y

9 FEBRUARY 1957
40¢ a copy • \$10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Just One Step from the Top!



It's a success story, like the best of Horatio Alger. A mere 18 months ago, KOIL claimed only fifth place in Omaha's six-station market. Today, a year and a half later, the *new* KOIL has risen to *dominant* second position!* First place is a single short step up. **KOIL IS ON THE WAY TO THE TOP!**

*(Both Hooper and Pulse prove it.)

KOIL's success formula means that *only* KOIL in Omaha has higher and higher ratings *continuously*. It shows again that: Nothing succeeds like success!

Now, it's all over town that advertisers get bigger and better results on KOIL than with any other Omaha station. The fact is, *more local advertisers use KOIL than all other Omaha stations combined!*

KOIL is built on success! That's why so many agencies and advertisers are guaranteeing the success of their campaigns by selecting KOIL — Omaha's *success station!*

National representative, AVERY-KNODEL

5000
WATTS

KOIL

24
HOURS

The Pace-Setter in Omaha Radio

WHAT THE NETS ARE DOING TO HYPO FALL TV

New shows are offered earlier. The trend is to Westerns, action, hour-or-more dramas; away from one-star comedies

Page 33

Do two hats crush radio creativity in agencies?

Page 25

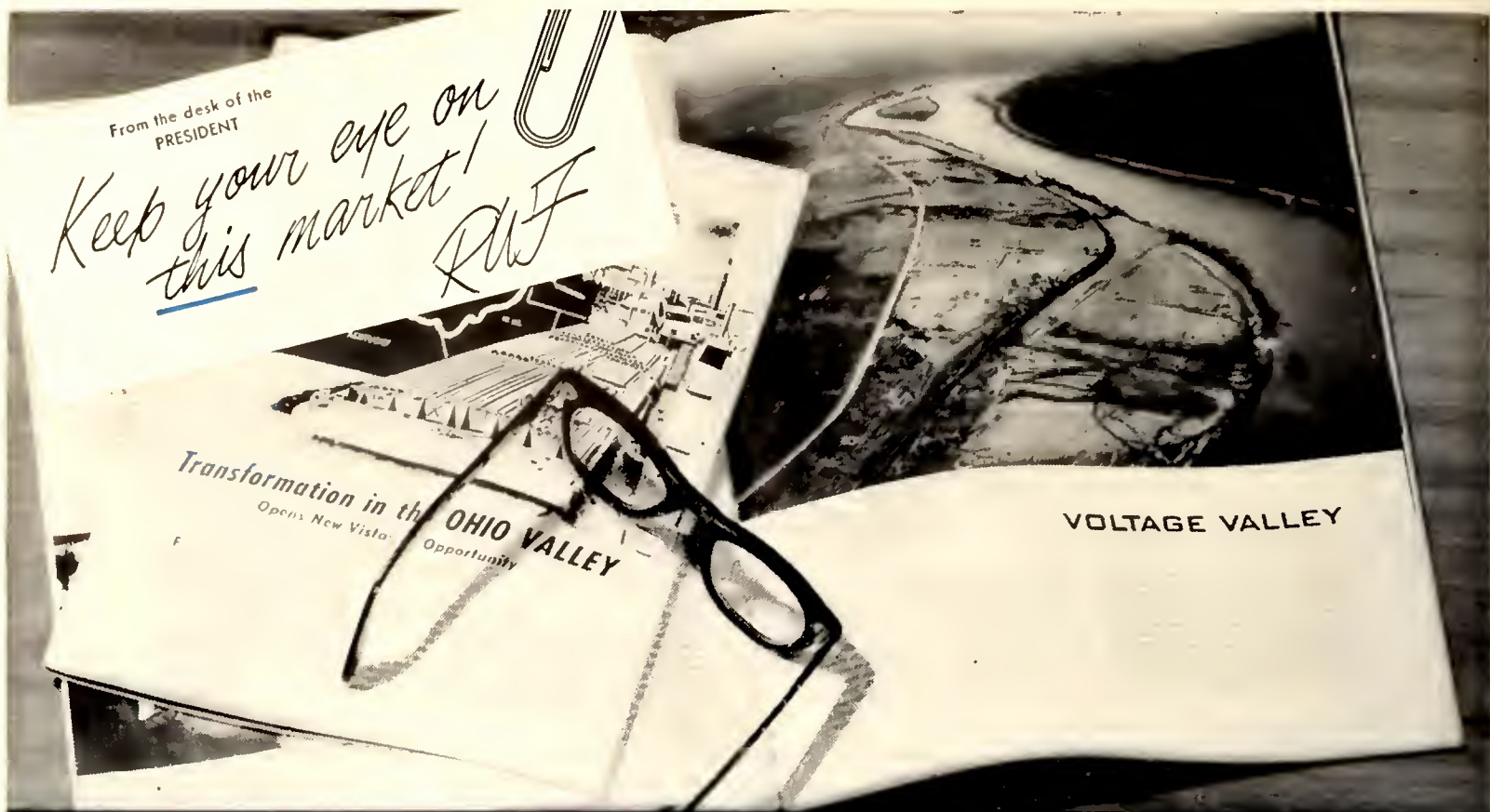
Can a local firm use network tv and get results?

Page 28

Producing the silhouette tv commercial

Page 30

DIGEST ON PAGE 2



THE WHEELING MARKET IS ONE OF THE FASTEST GROWING MARKETS IN AMERICA!

The word is getting around! Fortune Magazine calls it
*"The boom that runs a thousand miles." And also observes,
 "With secondary industry yet to come . . . the Ohio boom is
 still in its infancy."*

The Magazine of Wall Street states:
*"In this Valley of the Ohio history is being written. In a decade
 modern pioneers confidently invested hundreds of millions in
 new plants and still more are planned."*

WTRF-TV, Wheeling, W. Va., is the Number One advertising
 medium in this rich industrial heartland.

In any advertising campaign aimed at America's TOP markets,
 remember the booming Upper Ohio Valley, and its dominant,
 powerful advertising voice, WTRF-TV, Wheeling!

"a station worth watching"

wtrf tv
 NBC
7
 CHANNEL

Wheeling 7, West Virginia



For availabilities and complete
 coverage information—Call
 Hollingbery, Bob Ferguson,
 VP and General Manager,
 or Needham Smith,
 Sales Manager,
 Cedar 2-7777.



316,000 watts
 Equipped for network color

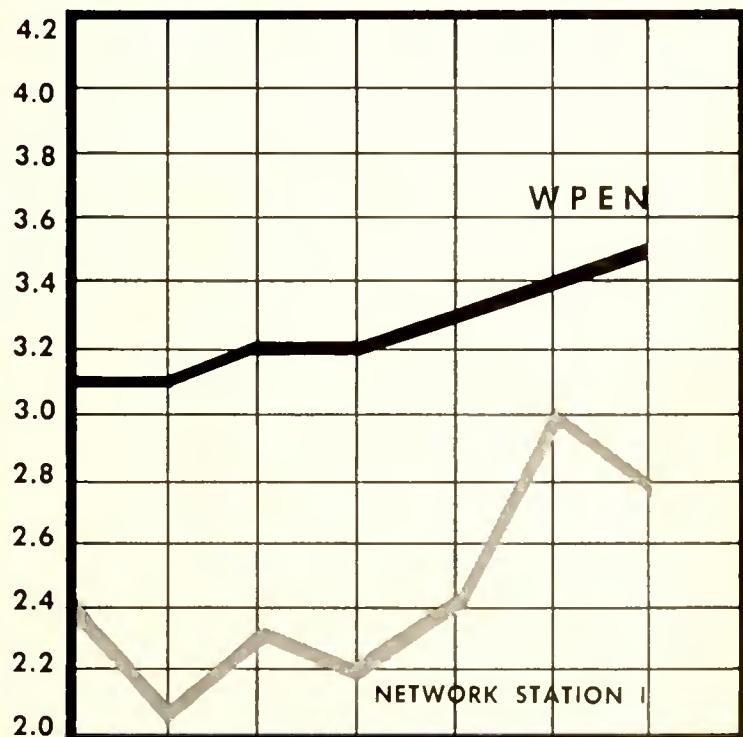
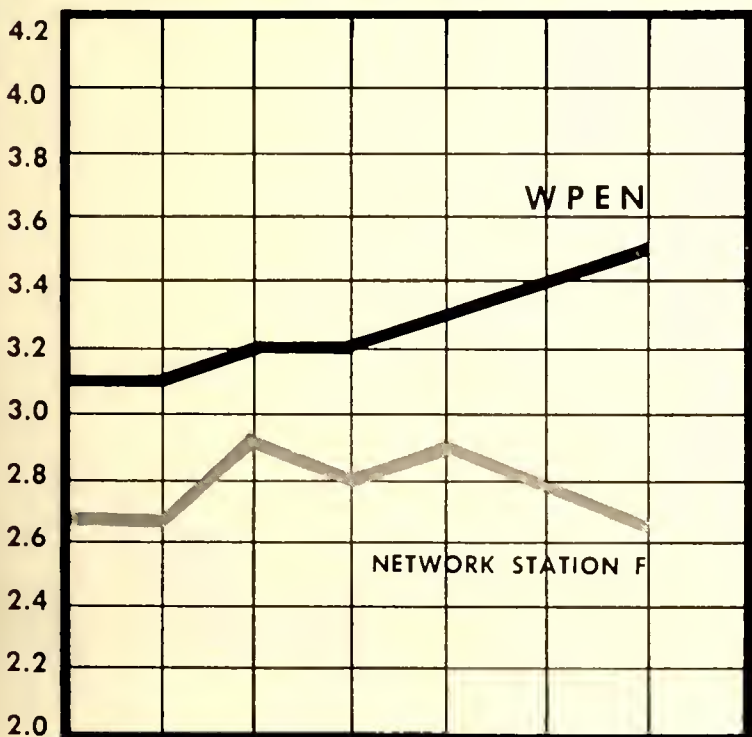
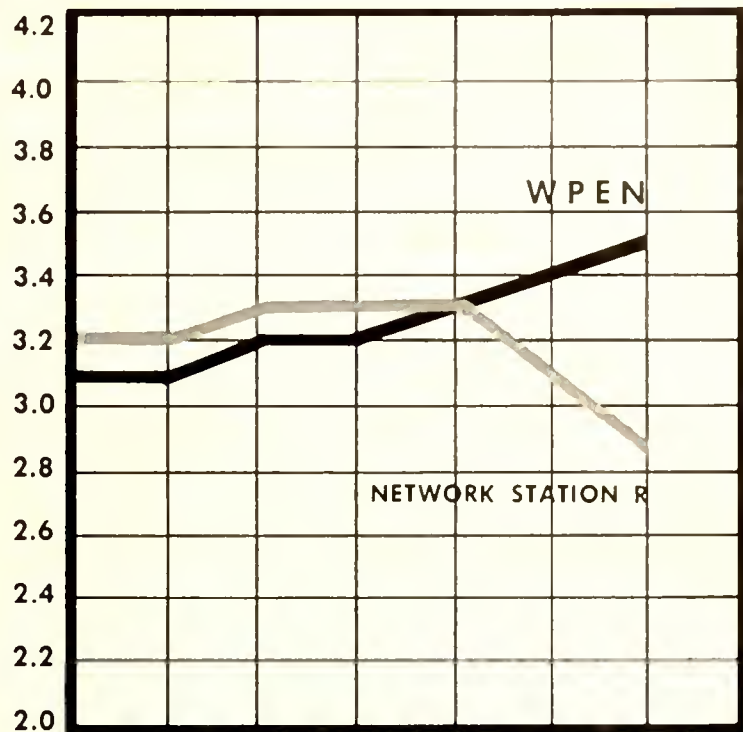
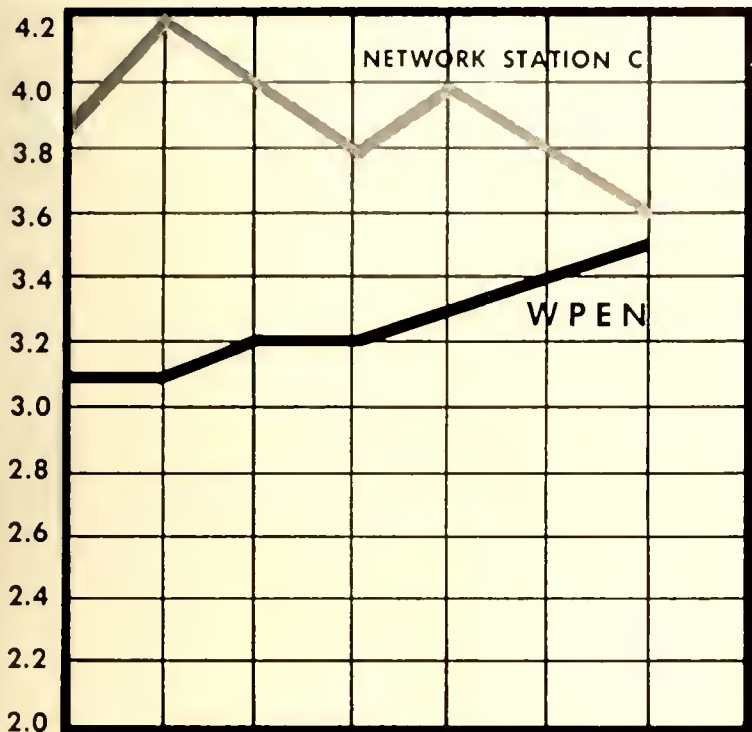
reaching a market that's reaching

new importance!

WPEN IS SECOND IN PHILADELPHIA

1/10th OF 1% FROM FIRST

FAR-FAR AHEAD OF THE OTHER STATIONS



According to the latest Pulse Reports
 MONDAY THRU SATURDAY
 6 A.M. to Midnight
 Sept.-Oct. 1955 to Sept.-Oct. 1956



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



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Do two hats crush creativity?**
- 25** CBS Radio president Arthur Hull Hayes alleges they do, suggests that agencies split creative staffs in radio and tv to improve radio content
- Can a local advertiser use network tv?**
- 28** Florida real estate developer bought \$85,000 worth of *Today* on NBC TV, bagged 25,000 pieces of mail and a potential \$4 million in sales
- How to build a silhouette spot**
- 30** Eveready batteries needed something different from straight live action or animation to translate "Critical Moments" radio ballads to television
- What the networks are doing to hypo fall tv**
- 33** New shows are being offered earlier this year. Trend is toward Westerns, action and hour-or-longer dramas, few one-star comedies

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In Next Week's Issue

What's happening to station rates?

Is the resurgence of spot radio pushing up prices in hard-to-buy time? What about the tv rate spiral? Here's a rundown on the latest trends

Monthly tv 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 television Comparagraph section

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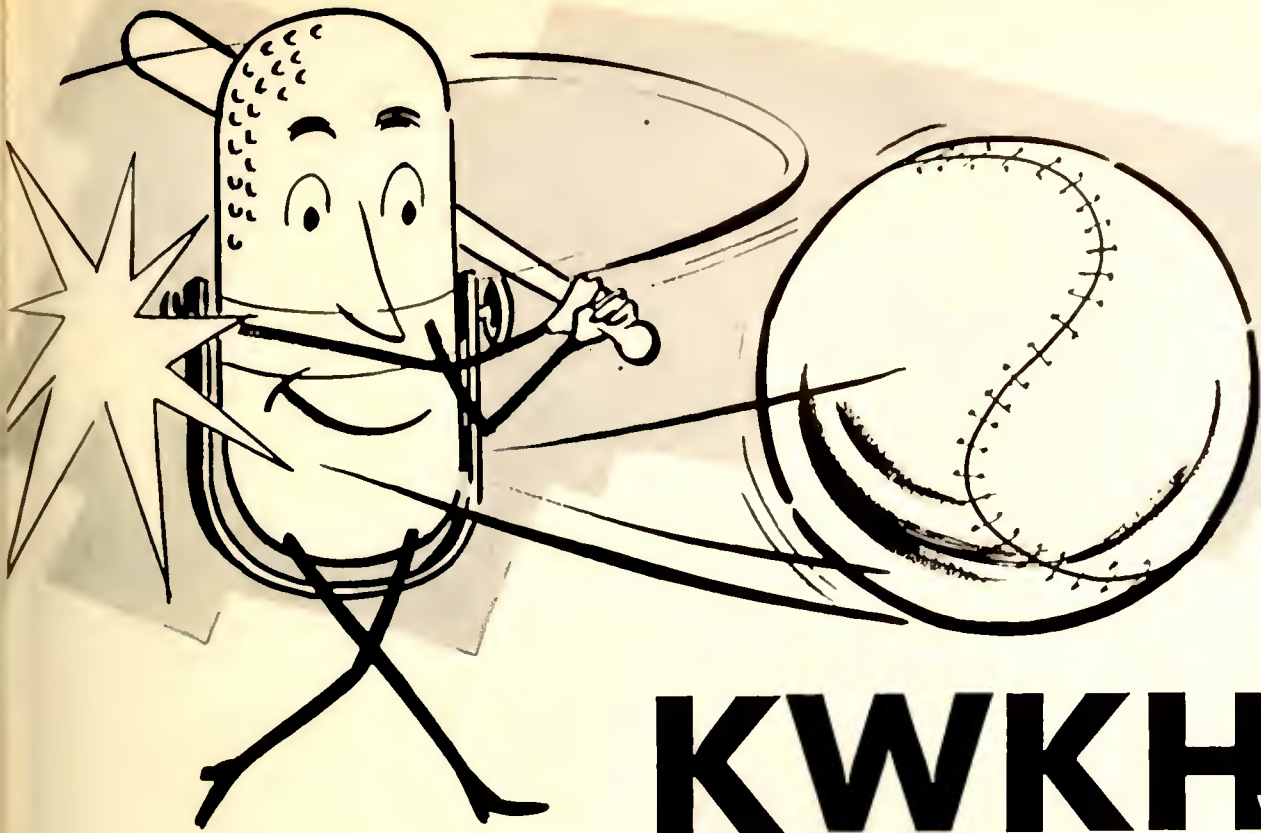
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KWKH SHREVEPORT

SWINGS AWAY AT BALL!

KWKH sports a mighty fancy *listening* average throughout its 140-county Nielsen coverage area—including many towns like *Ball* (La.), 110 miles southeast of Shreveport.

In Shreveport itself, latest Pulse figures credit KWKH with top rating in 55% of all daytime quarter hours—in 100% of all nighttime quarter hours!

Listeners-per-dollar, KWKH beats the second-best station by 89.4%. Get all the facts from The Branham Company.



Nearly 2 million people live within the KWKH daytime SAMS area. (Area includes additional counties in Texas, Oklahoma and New Mexico not shown in map).

KWKH

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

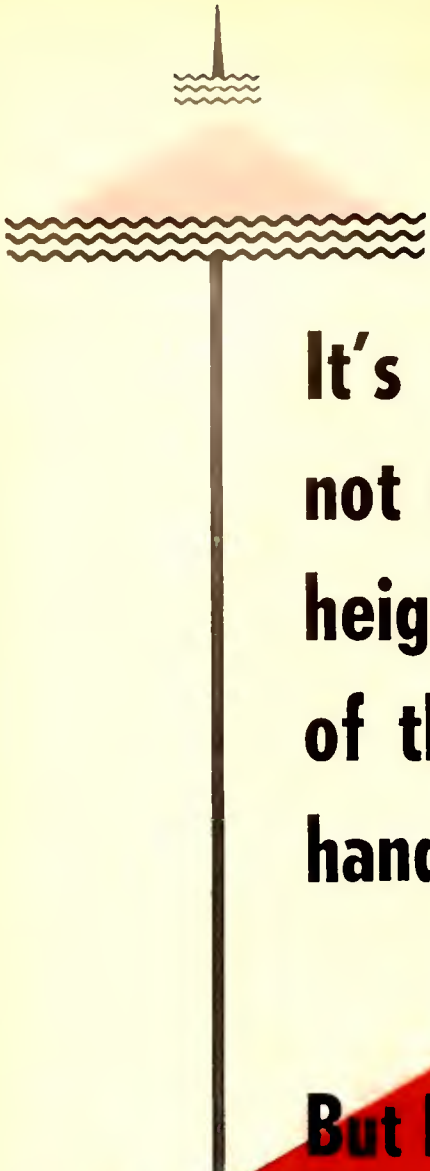
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager



It's
not the
height
of the
handle . . .

But **HOW BIG THE UMBRELLA THAT COUNTS**



WKY-TV

**66 COUNTY
COVERAGE**

Other
Oklahoma City
Station

**46 COUNTY
COVERAGE**

18% more TV homes are available to you on
WKY-TV than on the second station.



Owned and Operated by
THE WKY TELEVISION SYSTEM, INC.
WKY-TV and WKY Radio, Oklahoma City
WSFA-TV, Montgomery, Ala. WTVT, Tampa, Fla.
Represented by THE KATZ AGENCY, INC.

Source: N. C. S. #2



NEWSMAKER of the week

The news: *The appointment of Bay E. Estes, Jr., as director of staff administration was announced today by Richard F. Sentner, executive vice president, commercial department, United States Steel Corporation. In this newly created position Mr. Estes will supervise the advertising, commercial research, product development and market development divisions of U.S. Steel*

The newsmaker: The selection of Bay E. Estes from within the company for the newly created post of director of staff administration underlines U.S. Steel's recognition of the need for closer coordination of the firm's various marketing functions. Estes' position is actually that of coordinator of the tremendous indirect selling operation U.S. Steel has launched in the past few years.

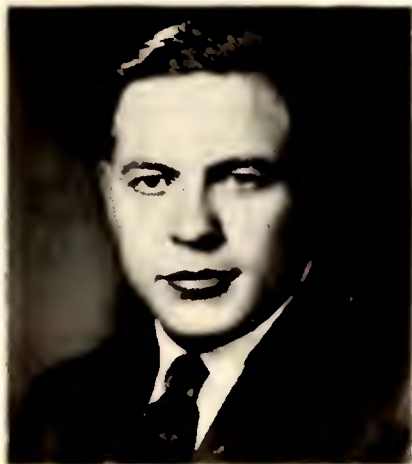
U.S. Steel is a pioneer in consumer industry promotion and a master of the "secondary sell." The following four annual promotions sell the advantages of steel to the consumer, while inducing fabricator and retailer to tie-in with U.S. Steel: Kitchen Call, to promote the use of steel kitchen cabinets; Operation Shower, "shower the bride with appliances of steel"; Operation Sleep Sleuth, "is your old mattress stealing your sleep?"; and Operation Snowflake, "make it a white Christmas—give her a major appliance."

Air media play an important part in these promotions.

U.S. Steel's consumer advertising philosophy is summed up by Estes this way: "You can buy steel from anyone at the same price and quality. The only extra we can actually offer is service, and what better service can you give a manufacturer than to sell his product to the consumer. Our promotions are not big enough to be 'explosions,' but they light the fuse and supply the powder. We encourage manufacturers and retailers to join us, and radio stations to go out and sell the retailers on tie-in advertising. It is an industry promotion. We are out to promote steel, not just U.S. Steel. With sufficient demand for the products, we'll get our share."

"Operation Snowflake" using spot radio, the *United States Steel Hour*, newspapers and magazines succeeded in transforming December, a month traditionally bad for the sale of major appliances, into a good month within two years. The remarkable results achieved by "Operation Snowflake" stem from a snowballing of tie-in advertising which was an integral part of the plan.

Estes joined U.S. Steel in 1939. Before coming to the company he had been Assistant Dean and Research Assistant in Finance at the Graduate School of Business Administration at Harvard.



Bay E. Estes, Jr.

Buy KMPC and KSFO

Reach 9 out of 10 Californians!



GOLDEN WEST BROADCASTERS KMPC KSFO

Gene Aulry, Chairman, Board of Directors
Robert O. Reynolds, President

National Representatives:
AM Radio Sales Company

VIDEO DIGEST

ALCOHOLISM • ANY ONE AT ALL • ATOMIC ALERT BALTIMORE PLAN • CITY WATER SUPPLY • DRUG ADDICTION • THE LIVING CITY • LOOK TO THE LAND MAHATMA GANDHI MAJOR RELIGIONS OF THE WORLD • MAN AND HIS CULTURE • MARCO POLO'S TRAVELS • MEDIEVAL CRUSADES • MEDIEVAL GUILDS • MEDIEVAL KNIGHTS • MEDIEVAL MANOR • MENTAL HEALTH SAFETY IN THE HOME SAFETY ON THE STREET SHAKESPEARE WILLIAM WHY VANDALISM?

MARCH OF SCIENCE

THE AIR AROUND US ARCHIMEDES' PRINCIPLE EARTH IN MOTION • EXPLORING THE SKY EXPLORE THE UNIVERSE

EARTH • FIRE • FLOWERS AT WORK • FUNDAMENTALS OF ACOUSTICS GALILEO'S LAW OF FALLING BODIES • GEOLOGICAL WORK OF ICE INTRODUCTION TO BIOLOGY • JET PROPULSION LEARNING ABOUT ELECTRIC CURRENT • LEARNING ABOUT HEAT LEARNING ABOUT LIGHT

BRINGING UP BABY

BABY'S DAY AT 40 WEEKS BABY'S DAY AT 12 WEEKS BEHAVIOR PATTERNS OF ONE YEAR • EARLY SOCIAL BEHAVIOR • FROM CREEPING TO WALKING GROWTH OF INFANT BEHAVIOR EARLY STAGES GROWTH OF INFANT BEHAVIOR LATER STAGES LEARNING AND GROWTH LIFE BEGINS • POSTURE AND LOCOMOTION THIRTY-SIX WEEKS BEHAVIOR ANSWERS WHY PARACHUTE CHANGING D

WHAT'S YOUR LINE

BOATS • BUS DRIVER CATTLEMEN • CORN FARMER • DOCTOR • THE FARMER • FIREMAN • FOREST RANGER • FREIGHT TRAIN • FURNITURE CRAFTSMEN • THE HELICOPTER • LIGHTHOUSE MACHINE MAKER • METAL CRAFT • MODERN LITHOGRAPHER • NEWSPAPER STORY • NURSE • OCEAN VOYAGE • ORANGE GROWER • PASSENGER TRAIN • PLANNING YOUR CAREER • POLICEMAN

HERE'S HOW

BALANCED AQUARIUM BUILDING A HIGHWAY BUILDING A HOUSE BUILDING A CITY'S HOUSES • DINING FIRE PREVENTION • THE

IMPROVE YOUR HOUSE IRRIGATION FARMING MAKING A BRONZE STATUE • MAKING A MURAL • MAKING AND USING PUPPETS • MAKING BOOKS • READING MAPS

BEHIND THE SCENES

APPLES • THE BOOK BREAD • CLOTHING COPPER • MINING AND SMELTING • COTTON EGGS • GAS FOR HOME AND INDUSTRY • ICE CREAM • LIBRARY STORY LUMBER FOR HOUSES MEAT FROM RANGE TO MARKET • MILK • PAPER STORY OF POTATOES STORY OF RICE • STORY OF SUGAR • WOOL

CHILDREN'S STORIES

AN AIRPLANE TRIP • AIR TO MEXICO CAUCAS DAY MAY AT THE CA THE HE D

AND HER DO GO TO THE TLE RED PLAY IN T RIMPELSTL ING A TOY ING BEAUTY PONY EXPR PRIS FOR FOX FAMIL LING • VIL THE CO

OUR AME

ADAMS JOHN ALCOTT JOHN THE AMER ANTHONY BILL OF RIGH U. CA CA CA FO THE CA



101 Programs for Television

AVAILABLE NOW!

*This is the book that contains the programs bought by Westinghouse Broadcasting Corporation for their four major market TV stations.



• COLONIAL
• COLUM
OF CHRISTO
THE CONGRESS
EDITION OF THE
SCOPER, JAMES
TO THE DECLAR
OF INDEPENDEN
THE COLONIES

CAT LARGE

RESERVOIR OF
• ANCIENT
AND FAIRYTA
• ARA
• AUD
ERWARD CIV
THE BERBERS
EEN AFRICA
• BRITISH
UALS OF ENG
• ANIMAL AMER
• CHIMBA AND

VENEZUELA • EGYPT AND
THE NILE • (ESKIMOS (WIN
TEE IN WESTERN ALASKA)
THE FAROE ISLANDS (A
ILY • FOX HUNT IN ITALY
FRANCE AND ITS PEOPLE
GIANT PEOPLE (THE WA
TUSSI) HAWAIIAN NATIVE
LIFE (PEOPLE OF HAWAII)

ANIMAL KINGDOM

ANIMAL BREEDING • ANI
MAL HOMES • ANIMALS
GROWING UP • ANTS
ANIMALS AT WORK WITH
NATURE • ANIMALS —
WAYS THEY EAT • ANI
MALS — WAYS THEY MOVE
THE BEAR AND THE

HUNTER • BIG LAND ANI
MALS OF NORTH AMER
ICA • BIRDS OF PREY
CARE OF PETS • COMMON
ANIMALS OF THE WOODS

LIFE IN THE U.S.A.

ARTERIES OF NEW YORK
CITY • BALLAD OF THE
WEST • CATTLE DRIVE A
DAY ON A WESTERN
RANGE • CONSERVATION
OF NATURAL RESOURCES
NORTHEASTERN STATES

HERE'S TO HEALTH

CARE OF FEET • CARE OF
THE HAIR AND NAILS
CARE OF THE SKIN • CON
SUMPTION OF FOODS
CONTROL OF BODY TEM
PERATURE • DIGESTION
OF FOODS • EAT FOR
HEALTH • FUNDAMEN
TALS OF DIET • IMMUNIZA
TION • LEARNING ABOUT
YOUR NOSE • TEETH

MEDICINE MARCHES ON

ALCOHOL AND THE HU
MAN BODY • ALIMENTARY
TRACT • ALLERGIES • AN
TI-BIOTICS • BIOGEOGRAPHY
OF THE UNICORN • BODY
DEFENSES AGAINST DIS
EASE • CANCER • COM
MON COLD • EARS AND

HEARING • ENDOCRINE
GLANDS • FORMATION
AND OVERWEIGHT
HEART AND CIRCULATION
HEART DISEASE — ITS MA
JOR CAUSES • HEREDITY
HOW OUR BODIES FIGHT
DISEASE • THE HUMAN
BRAIN • HUMAN BODY

HOLIDAYS

CHRISTMAS • HAPSODY
CHRISTMAS THROUGH
THE AGES • NIGHT BEFORE
CHRISTMAS • SANTA AND
THE FAIRY SNOW QUEEN
JERUSALEM — THE HOLY
CITY • THE PILGRIMS

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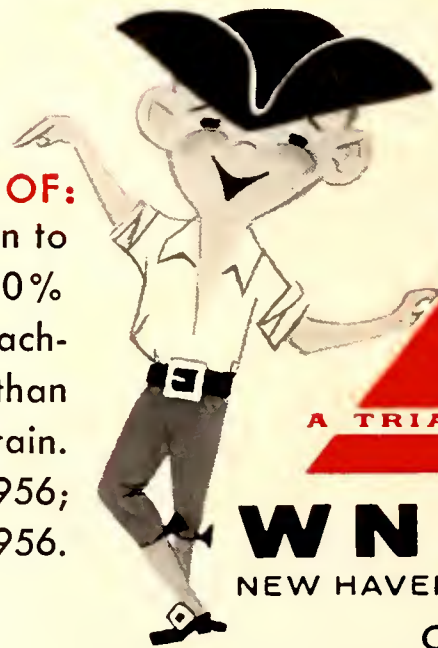
ANS-LUX TELEVISION CORPORATION

over 700 unexcelled film subjects produced by:

Encyclopaedia Britannica Films

ONLY ONE CAN DO THE JOB

NEW, ADDITIONAL SURVEY PROOF:
WNHC-TV—seven days a week, sign on to
sign off—delivers average audiences 210%
greater than top New York City station reach-
ing any part of the area; 244% greater than
Hartford; 174% greater than New Britain.
Kall KATZ for the proof: ARB, Nov. 1956;
PULSE, Oct. 1956; NIELSEN NCS #2, 1956.



WNHC-TV

NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV
Represented by KATZ

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

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

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

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

...ESPECIALLY IN HARTFORD

SPONSOR-SCOPE

9 FEBRUARY
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SPONSOR PUBLICATIONS INC.

This week a slow, low rumble that has been building up against the integrated media buying system reached its first real level of audibility. Clients here and there muttered about the slowness of getting campaigns started, and sellers complained about delays in orders. Clearly, the all-media exponents are in for some soul-searching.

Here are the problems which this system (designed to distribute appropriations more scientifically under today's complex marketing conditions) is up against:

Problem No. 1: Media researchers are drowning in a sea of figures. The intricacies of the air media are such that the average prober can make headway only slowly—and that's a brake on any campaign's progress.

Problem No. 2: Similarly, the all-media buyer can't handle the air end as speedily as print (with which he's usually more familiar, anyhow). Facts and conditions change too fast.

Problem No. 3: As spot buying continues to grow, the client is asking for more and more reports, with the result that the media department gets trapped in bookkeeping.

Basically, of course, the problem is that print media and air media move with separate speeds. Meshing the two involves a gear ratio that agencies are having trouble figuring out. What may emerge is this:

A trend toward the McCann-Erickson system in which print and air specialists (and their affairs) are grouped in separate divisions.

"Making an air specialist out of a print man is a mistake," says one major account supervisor. "The two are worlds apart. You're just converting one fulltime fellow into two parttime guys."

An unhappy sidelight on the situation is that it happens to coincide with a rising turnover in timebuyers.

Ed Cashin, an upper echelon v.p., appears to be masterminding the important tv moves for BBDO during Ben Duffy's absence.

Bruce Barton has informed the agency's personnel that Duffy is coming along very nicely after his operation; the only souvenir will be a brace on his left leg.

There's a big demand lately at CBS TV for one-shot shows.

Inquiries have come from meat packing, appliances, autos, oil refining, shoes, and cigarettes. The thinking is that:

- **It's cheaper in the long run** to tie up with a name-studded one-shot for two or three seasonal promotions—with dealers an important target—than to gamble on a film or live series for 26 or 52 weeks.

- A show with plenty of names—costing anywhere from \$250,000 to \$550,000 (a la Mayerling)—usually always has a **rating potential of 30 to 40.**

- A one-shot offers lots of **publicity, promotion, and merchandising mileage.**

Note how drastically this thinking contrasts with earlier views that **only a program series can be really successful**—on the theory that the viewer has to be taught when and where to look for something week after week.

Lever Bros.' media topnotchers are spending much of this week in skull practice with the company's various agencies.

They want to know what their agency counterparts think is going to happen to media in 1960.

Purpose: **collecting data for long-range planning.**

The SRA should know soon what chance it has of persuading 4A's agencies to adopt the SRA formula for projecting local ratings to a station's full coverage.

A joint meeting of the 4A's broadcast media and research committees this week got a thorough briefing on the formula from the SRA's research committee.

SRA, of course, hopes to eliminate much of the confusion that results when each agency manufactures its own formula (see SPONSOR 2 February 1957 page 23).

The SRA formula accepts the viewing patterns reported by Nielsen, and uses them as a framework within which to project a station's local rating to its full coverage.

The reps have practically written off any hope of getting P&G to agree to their formula (P&G has always used its own). But SRA wants general acceptance from agencies for this reason:

The longer they use the NCS#2 in their own way, the harder will it be to convert them to the SRA way.

Agencymen on the prowl for fall tv network programs in Hollywood paint a rather drab picture (see page 33 on networks' fall programming activity).

They're telling their headquarters that:

- Most of shows in pilot form aren't very promising.
- A majority of the topflight tv film producers say their scripts aren't ready or the stars haven't been signed.

Likely upshot of this situation is that clients will hold off making decisions on their fall fare until midspring.

Program executives in agencies with big tv advertisers are convinced that future network contracts for untried shows will have to include an escape hatch.

Pressure from clients is for the right to cancel after 18 weeks, though they might be willing to settle for 26.

What makes this a doubly difficult problem: Much depends on how soon an advertiser can dig up a substitute show.

Madison Avenue scuttlebutt suggests that CBS Radio is about to pick up the cue from advertisers to make nighttime rates "more economically attractive."

The last time the network and its affiliates got locked in a rate-revision wrestling match was four years ago. CBS' objective then was to stay the flight of daytime business.

NBC Radio is getting steamed up about qualitative measurement information and plans to do something emphatic about it.

As a top level executive of the network puts it: "We are bent on getting a more effective and conclusive system of measurement for radio, and it could turn out that Nielsen won't be in our plans at all."

Here's what the new project will try to portray:

- 1) Listeners at home.
- 2) Listeners in transit.
- 3) Quality of these listeners.
- 4) Accumulative audience.
- 5) An audience profile showing the number of commercials that soaked in.
- 6) How radio supplements tv.

More and more major agencies are getting tough about back-to-back spotting of announcements on radio stations. Also too close intervaling of competitive products.

JWT is doing an intensive field check on its own. Meantime Esty's chief time-buyer, Dick Grahl, is asking stations, through their reps, for (1) notarized photostatic copies of official broadcasting logs, and (2) submission with each radio spot solicitation of a current tape recording for the hour containing the availability.

SPONSOR-SCOPE *continued . . .*

How do agencies stack up on a strictly bookkeeping basis in tv? Specifically, if you average out the cost-per-1000-homes-per-commercial-minute of all their nighttime network tv shows, what sort of figures emerge?

SPONSOR-SCOPE herewith presents such a tabulation covering some of the agency leaders. It is deadpan in the sense that some sponsors may purposely want high-priced showpieces, some purposely want cheaper fare. But when all this is averaged out, you get the picture below—based on December costs and average homes reached; special programs and spectaculars are not included:

AGENCY	AVERAGE CPMH-PCM	NO. NET SHOWS	WKLY. SHOW BILLINGS	WKLY. TIME BILLINGS
Kenyon & Eckhardt	\$2.50	3	\$155,000	\$195,000
William Esty	2.62	6	190,000	255,000
Ted Bates	2.67	8	210,000	365,000
Leo Burnett	2.86	4	105,000	155,000
Compton	2.88	4	140,000	170,000
Benton & Bowles	2.90	6	235,000	265,000
BBDO	3.18	17	610,000	760,000
Young & Rubicam	3.25	21	780,000	1,060,000
McCann-Erickson	3.27	12	420,000	570,000
FC&B	3.50	4	180,000	195,000
SSC&B	3.50	8	290,000	310,000
Lennen & Newell	3.55	4	170,000	190,000
Dancer-F-S	3.60	6	190,000	215,000
J. Walter Thompson	3.80	11	325,000	530,000

Note: The foregoing cost-per-1000 estimates thus are offered only as a general comparison, and not as a yardstick for measuring an agency's trading or producing efficiency.

General Foods is showing a strong interest in Screen Gems' Showboat.

Edwin Ebel, GF v.p. and Rod Erickson, Y & R tv-radio v.p. on the account, saw a pilot of the show together in Hollywood.

Apparently GF would like to use the property as a **monthly one-hour special**. Back in the '30s, a radio version of Showboat was sponsored by the same company in behalf of Maxwell House coffee.

Lever Bros. won't be going steady with The Brothers, for which it assumes sponsorship on CBS TV 19 February.

The plan is move another show into the Tuesday night spot around 1 June.

Note that the period, devoted to Lever's new complexion detergent. Dove, follows a P&G alternate sponsorship (the Phil Silvers show).

That marks the first time that P&G has agreed to let a competitor in the same general field precede or follow one of its network programs.

(See 2 February SPONSOR-SCOPE, page 9, for details on this change of exclusivity policy.)

CBS' new easing of adjacency protection applies to radio as well as tv.

Advertisers no longer get wholesale protection against competitors—only on competitive products—on CBS Radio.

The length of protection there is 7½ minutes.

In tv, the interval is a minimum of 30 minutes.

How Colgate has fared from its sponsorship of MGM's cream-of-the-crop over KTTV, L.A., is indicated by the following data processed by SPONSOR-SCOPE from December-January ARB ratings:

AVERAGE HOMES (4 RATINGS)	COST-PER-1000 HOMES	COST PER COMM. MINUTE
474,160	\$31.50	\$2.63

The four ARB ratings averaged 28, and the show costs \$15,000 a week.

Manner of Emerson Foote's exit from McCann-Erickson has these earmarks:

- A fellow left standing in a game of musical chairs.
- Of a legal sequel over stock ownership and other participations.

The musical chairs theme was hinted at by a member of top McCann-Erickson brass who told SPONSOR SCOPE:

"You know, Emerson once was the only executive vice-president. Now we have two more executive vice-presidents, plus four senior vice-presidents."

On the legal sequel: Foote released a love-em and wish-em-well statement through his lawyers, with the phrasing indicating: the divorce is over but there are some frayed ends.

Intense, power-driving, Foote ranks as a top-all-around agency operator, notably canny at steering a client.

Watch for an executive in one of the big agencies to blast misuse of the word "marketing".

He will take his colleagues to task for **downgrading the term by confounding with various kinds of merchandising and promotional services, such as:**

- Field men calling on distributors and dealers with kits.
- Promoting a local tieup for a product.
- Persuading a chain market to put a few cans of beans on display.

This forthcoming speech will remind agencies that marketing is a high level function and that, by associating it with the general run of field work, agencies **not only cheapen but misrepresent the function.**

In being named executive v.p. in charge of tv network programs and sales, Bob Kintner moves one more notch toward the level which had been predicted for him when he joined NBC several months ago: the network presidency.

Kintner's promotion brings with it a change in the working authority of Tom McAvity—a tv programing veteran at NBC and an ex-associate of Pat Weaver.

McAvity remains an executive v.p. But he'll concentrate only on development of new programs and talent, reporting directly to President Robert Sarnoff.

You can get a pretty good perspective on the growth of American advertising by comparing what the leaders were spending on network time in 1936 as compared to 1956.

Here are the **top 15 network time purchasers** during the 20-year stretch:

ADVERTISERS	1936 RADIO	ADVERTISER	1956 TV
(1) Procter & Gamble	\$4,496,000	(1) Procter & Gamble	\$24,500,000
(2) General Foods	2,764,000	(2) Chrysler	15,000,000
(3) American Home	2,547,000	(3) Colgate	14,000,000
(4) Standard Brands	2,505,000	(4) General Motors	13,500,000
(5) American Tobacco	2,339,000	(5) General Foods	12,500,000
(6) Sterling Products	2,331,000	(6) Gillette-Toni	12,500,000
(7) Lever Bros.	2,182,000	(7) Ford	9,500,000
(8) Colgate	1,880,000	(8) General Electric	8,500,000
(9) General Motors	1,818,000	(9) American Tobacco	8,250,000
(10) Liggett & Myers	1,806,000	(10) Lever Bros.	7,500,000
(11) Ford	1,768,000	(11) R. J. Reynolds	7,000,000
(12) General Mills	1,541,000	(12) General Mills	7,000,000
(13) Miles Lab.	1,457,000	(13) Bristol-Myers	6,500,000
(14) National Dairy	1,269,000	(14) American Home	6,500,000
(15) William Wrigley	1,241,000	(15) Liggett & Myers	6,000,000

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 45; Spot Buys, page 48; News and Idea Wrap-up, page 54; Washington Week, page 61; SPONSOR Hears, page 64; and Tv and Radio Newsmakers, page 70.



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

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

**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.-mid-night.

**Latest
AREA PULSE**

WHB first all day, WHB first 263 out of 288 quarter-hours. 25 second place $\frac{1}{4}$'s, none lower. Mon-Sat., 6 a.m.-mid-night.

**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 42.2% of audience. June-Sept., 4-month average Mon.-Fri., 7 a.m.-6 p.m.; Sat. 8 a.m.-6 p.m.

at WHB . . . 87% renewal

87% of WHB's largest billing local accounts in 1955 . . . renewed in 1956.

Sure, WHB dominates Kansas City on every national survey. Sure, Storz Station programming quality attracts 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 station. 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

TODD STORZ,
President

WDGY
Minneapolis-St. Paul

WHB
Kansas City

WQAM
Miami

KOWH
Omaha

WTIX
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.



BAKING FIRM RENEWS FOR 7th YEAR!

Grosses \$99,700,000
IN 1955

INTERSTATE BAKERIES,
sponsor of Cisco in markets
across the nation, states:

"The success of Cisco Kid is so outstanding it needs no further proof. Cisco has certainly sold a lot of bread and we are looking forward to continued increase of sales through this outstanding advertising vehicle."

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

"THE CISCO KID"

Write,
Phone
or
Wire
Collect
Today



New York
Chicago
Cincinnati
Hollywood

Timebuyers at work

Arthur Pardoll, media group director, Foote, Cone & Belding, New York, responsible for Lever Bros., thinks that in addition to qualitative and quantitative information, the buyer should consider these questions: (1) "Does the particular station adhere to published rates? Is a package rate offered to all? We have found that many stations are prone to offer package buys. If these are new, we're quite interested in seeing them on the rate card, offered to all advertisers. Otherwise, we wonder whether others may be buying virtually the same package at lower rates. (2) Does the station abide by its scheduling promises? Is it overly commercial? The saturation plans have resulted in a tremendous number of commercials, and it is important to us whether a station provides at least a 15 minute separation between competing brands if asked. (3) What about the integrity of the station people? Has the station fulfilled its commitments in the past? Although most stations are honest, a few stations have made us promises of special promotion, merchandising and other help, then failed to deliver after the business was secured from the advertiser."



Sal Agavino, McCann-Erickson, New York, timebuyer on the Nabisco account, comments: "Stations don't understand the advertisers' problems. We are not paying for the use of their facilities. We are paying for the market which these facilities reach. The timebuyer needs and expects the station to provide concrete information about

its market—statistics on income, age, race, sex, family status, social standing, education, occupation, home owners, tenants, etc.; the amount of time to get to work; the start and end of the workday; and type of transportation used to work. In addition, we should be told the amount of money spent on the station in the past year by competing products so we can compare it to their store sales and what type of announcements and/



or programs these advertisers bought, and time segments. Is this asking too much? I don't think so. I hesitate to calculate on my slide rule the quantity of station promotion material that is tossed into the timebuyer's wastepaper basket each day. For the same amount of money and energy, the station could comprehensively survey its market and give its advertisers the essential data."

PIN POINT POWER GETS BEST RESULTS

Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates—with no waste coverage. W-I-T-H reaches 74%* of all Baltimore homes every week—delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to hit sales results "on the button" for you, too.

*Cumulative Pulse Audience Survey



Buy

Tom Tinsley
President

R. C. Embry
Vice Pres.

W I T H

C O N F I D E N C E

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



There's more to Florida!

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

There's Jacksonville, for instance

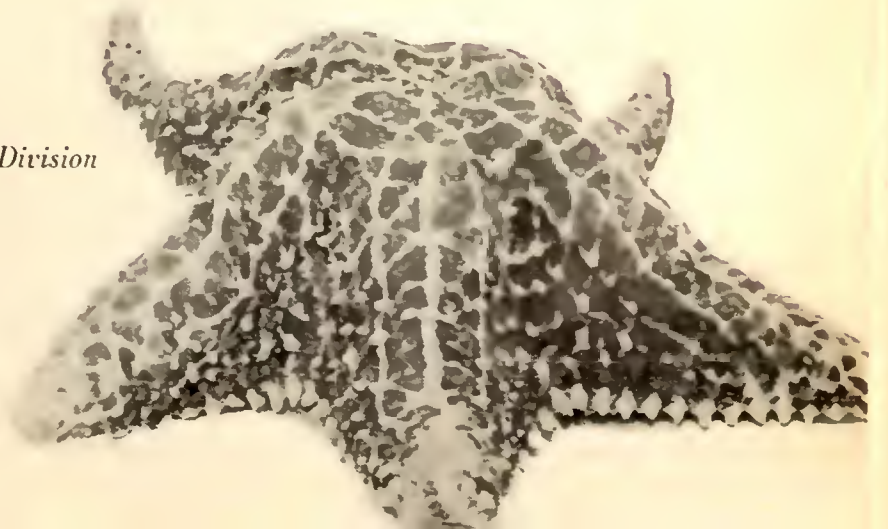
... the hub of this \$1,660,000,000 business empire. Because it is strategically located to serve the needs of the entire Southeast, and provides business and industry with superb railroad and deep-water port facilities, Jacksonville has become headquarters for more than 600 manufacturing enterprises—and bank clearings have doubled in five years!

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



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

**ARB, November 1956

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



**New
Nielsen
No. 2
PROVES**

Channel 4 WRBL-TV
 **4** 
 COLUMBUS, GEORGIA

**is
your
best
choice
for
1957**

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

CALL HOLLINGBERRY CO.

Sponsor backstage

The hard, long sell—Florida style

I was not working in Florida, but one Monday evening, just a few minutes after 6:30 I turned on the television. From then till 7:30 I watched a program (well, no, not really a program). I watched a man. I recommend him to any advertising man, any buyer of television time anywhere. To begin with he obviously persuaded the proprietors of Channel 8, WFLA-TV, which is the NBC affiliate in the Tampa-St. Petersburg area, to permit him to do an uninterrupted one hour-long commercial every Monday night, and another half hour (6:30 to 7 p.m.) every Friday night. This, I should guess, took a touch of selling.



The man's name is Howard. I don't now whether it's Joe Howard or Howard Jones. It really doesn't matter. He looks like a man named Howard, either way. He is distinguished looking, with neatly combed (back from the forehead) silver-grey hair. His eyes have the piercing quality of the Uncle Sam in the old war-time poster, which used to read "Uncle Sam Needs You." He uses these eyes, an authoritative and loud voice, plus his hands and arms to sell. He has either written a book called "How to Sell Anybody Anything," or probably will in the near future. At least he should if he can find time away from running his store in Clearwater, which is called "Howard's," and to which end he utilizes this television time I am telling you about. He mentioned several times on the air that he is from "Southern Ohi-uh." In the newspaper program log, the time he utilizes is referred to as *Howard Presents*. In Howard's own newspaper ads he calls the shows, *A Night at the Auction*. Anyway, when I tuned in he had launched into what he no doubt considers, and what is, in a way, a public service pitch.

"Clearwater deserves a major department store"

Clearwater, he said fiercely, deserves a department store, a major department store, and he, Howard, was going to see to it that they got one.

"But," he screamed, and stabbed his finger toward the camera lens. ". . . but, *you've* got to help me!" He made it very clear that the auction he was about to perpetrate would feature merchandise of such high quality, at such laughably-low prices that it might easily be considered a criminal act if you failed to run down to Gulf-to-Bay Boulevard and Duncan Street in Clearwater, where Howard's store is located and whence emanates this telecast. You would, it was made plain, not only be missing a great bargain, but would just possibly be personally responsible for the continuance of Clearwater as an undeservedly underdeveloped city.

Having made it clear that his major motive in conducting this auction was to bring to Clearwater the kind of first rate department store it so richly merited, Howard paraded before the cameras a series of articles, large and small, inexpensive and relatively costly.

Bombastically, sometimes vaguely, but always with authority he

We're on the Air!



With the same outstanding management that has successfully guided one of the nation's outstanding radio stations for the past 30 years, Channel 12 is on the air with the full power of 316,000 watts, the latest RCA equipment and the only live, unduplicated program coverage in the rich South Texas market. And Channel 12's rate structure has been realistically set to accommodate advertisers who are interested in reaching San Antonio with the hottest, livest television station in the Southwest!

Complete programming of the vigorous ABC television network is combined with top film packages and some fine local shows. For FRESH, NEW availabilities in San Antonio the H-R folks or Clarke Brown Co. will be delighted to give you the full picture.



We are proud to be represented by

H-R TELEVISION, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO
CLARKE BROWN CO.
DALLAS • HOUSTON • ATLANTA • NEW ORLEANS • DENVER

LOWEST COST PER THOUSAND IN COLUMBUS

**lowest
cost-per-thousand**

in Columbus

WVKO

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

WVKO

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

WVKO

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

WVKO

Columbus, Ohio
*the station with
a personality.*

*Use the slide-rule
and call Forjoe*

described the item, its features, its purpose, its quality, then commanded the camera: "All right! Talk to me. Come on 'n' talk to this ole boy! How much? How much? Talk to me!"

I can't truthfully say that I heard any of the customers bidding, but they plainly were, for Howard, would say:

"A dollar! I've got a dollar! Come on now, talk to me! How much? Two dollars, five, \$10, \$25! All right, I'm going to give it away for \$25!"

It must be clearly understood that Howard uttered few phrases without bold face exclamation points behind them. And as often as not, having got the bid up to, say, \$25, he would display the true generosity of his nature, by declaiming: "All right, I've got \$25. But tell you what! I don't want \$25! Give me \$6.75 and you take it with you. Or \$6.75 plus \$1.00 for postage and I'll send it to you anywhere in Florida."

I would estimate that Howard threw away \$500 or \$600 in the differences between what he was bid on a dozen or more items, and the much lower figure at which he insisted upon selling the items. He was, indeed, a master of what is referred to in some quarters as the reverse selling technique.

One of his salesmen brought out a rather complicated looking gadget. Howard took it from him with some impatience.

His salesmen were obviously in awe of Howard

"What is it? What is it?" he demanded irritably, as he unravelled it.

The salesman made so bold as to explain that it was a washline. The hesitant manner and the halting, slightly quavering tone of voice with which he imparted this information to his boss, gave me the feeling he feared Howard would hold him personally responsible for the fact that it was not something other than a washline. Anyway he identified the item, and Howard turned back to the camera.

"All right," he snorted, "All right, so it's a washline. Talk to me! How much? How much?"

He called off three or four low, but ascending numbers, then said, "All right, sold for \$1.35!" He looked at the washline disdainfully as he handed it back to the salesman, and said:

"I wouldn't have it myself!"

His salesmen, one after another of whom, brought items up to Howard to be disposed of, all seemed to stand in considerable awe of this master salesman who employed them. Without exception they handed him their products gingerly, and spoke only when spoken to. And this was easy to understand.

Long before the hour was up, Howard had made it plain that he is a fighter, a man who neither asks nor gives quarter. In auctioning an insect spray, he said:

"If there's one thing I can't stand it's New Yorkers who come down to Florida, enjoy our sunshine, and then go back, and talk about nothing but our bugs and insects. They don't say anything, of course, about their flies and cockroaches! Oh, no! But Florida is just full of bugs and insects, . . . sure . . . !"

As I said—if you want a lesson in hard sell, catch Howard on WFLA-TV. It's the most entertaining one hour commercial on television to my knowledge. I wonder if Bobby Sarnoff has ever caught him.

**EVERYBODY
LOVES
LEO!**



**OMAHA
50.5**

WOW-TV Trendex
Wed. Jan. 2
10:30 P.M. to
1 A.M.

**PHOENIX
40.8**

KPHO-TV ARB
Thurs. Jan. 17
7 to 9 P.M.

**ALTOONA
24.3**

WFBG-TV ARB
Sat. Nov. 17
11 P.M. to
12:30 A.M.

**LOS ANGELES
30.6**

KTTV ARB
Fri. Jan. 11
8 to 10 P.M.

**KANSAS CITY
33.1**

KCMO-TV Trendex
Fri. Jan. 11
10:30 P.M. to
12:30 A.M.

**ATLANTA
27.4**

WSB-TV ARB
Sun. Jan. 6
12:30 to
2 P.M.

From coast to coast
M-G-M FEATURES
have captured the
heart of America!

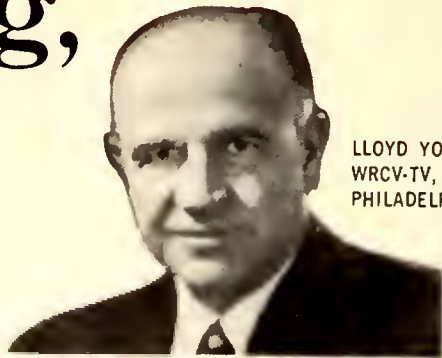
In only a few brief months, MGM-TV
has revolutionized the telecasting scene.
In market after market, the signs
of success are seen—not only in
record ratings but also in upped billings
and greater prestige and profits. If
you have not done so already,
inquire today as to the availability
of the M-G-M library in your area.

MGM-TV

A SERVICE OF
LOEW'S INCORPORATED

Write, wire or phone Charles C. Barry,
Vice President, 1540 Broadway, New York

great going, Lloyd



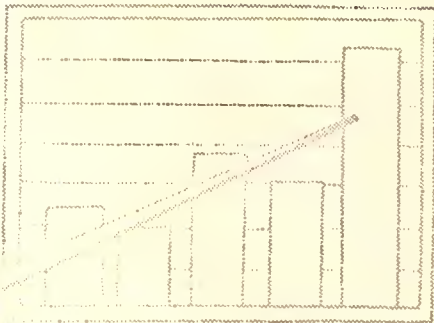
LLOYD YODER
WRCV-TV,
PHILADELPHIA, PA.

for boosting time slot rating
by 262%* with **CODE 3** No. 1 in time slot.
Sponsors: Mrs. Smith's Pies
and Freihofer's Bread



*ARB, Oct. 1956

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



it's a matter of record!

WCUE spins more pop platters, more often; plays the sweetest music, all day long. WCUE gives the home folks more news, more often; reports on their neighbors, brings the whole world into their homes. You're right on CUE . . . it's a matter of record.

more **MUSIC**
more **NEWS**
more **OFTEN**

Wcue

TIM ELLIOT, President

The Elliot Stations
great independents—good neighbors

Represented by the John E. Pearson Co.

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

49th an
Madiso

Timebuyers have no time

In "Fast Campaigns" (How to buy spot radio—fast, 19 January 1957), which we enjoyed reading, we were especially impressed by the line

"The time for reps to sell their stations, the station personality and the representative's individual integrity and servicing style is between buys." Fine! Bravo! Great! But—when is "between buys"? For many years we have been calling on buyers anxious to do a proper job of sales promotion, hoping to find a time when our overburdened friends could spare the time to hear a general presentation. The system doesn't allow for it.

But we have a suggestion. Why not set aside a certain period each week in the multi-buyer agencies when three or four or five reps can have 20-minutes each to brief the entire buying group on the really pertinent data that has come in from station management? No telephone interruptions—and a captive audience. Boy—that would be something, wouldn't it?

Robert S. Keller, *president*
Robert S. Keller, Inc., New York

Sponsor Hears

The SPONSOR HEARS page is first rate. Why not a piece on network and indie press representatives and their origin?

Jo Ranson, *public service, publicity director, W'MGM, New York*

If I haven't established the fact that NBC Spot Sales is a "major rep" by now, I'd better go back South and pick cotton.

Our man Jack Reber was omitted from your list in SPONSOR HEARS.

Don Bishop, *director of publicity, NBC Owned Stations & NBC Spot Sales*

• In the referred to item (26 January issue) the "where-they-came-froms" was limited to the heads of rep firms. Incidentally, Reber came from NBC TV programing.

Special event announcement

The issue of weekend daytime programing has, in the past, been extremely controversial. However there is one programing event we are happy to

bring to the attention of your readers.

On Saturday, February 2, at 12:00 Noon in the Community Church in New York City, a once only special took place, joining Miss Jan Gilbert and Mr. Lue Stearns in matrimony.

Mrs. Stearns is now with Doyle Dane Bernbach, Inc., New York City. Mr. Stearns is Vice-President of the Trans Community Television Network.

We know your many readers will join us in extending our very best wishes to Jan and Lue.

Jean Simpson and Jerry Sachs,
Doyle Dane Bernbach, New York

Plea for blood brings quick response

Tuesday night, January 22nd, on the *Alan Courtney Program*, WQAM, Miami, Florida, Mr. Courtney received a phone call from Dr. Mark Serlin, Chairman of the blood bank at the Mount Sinai Hospital in Miami Beach. Type "O" negative fresh blood was needed for a child suffering from Hemophylia. The blood was needed immediately.

The call from Dr. Serlin was received at 10:40 p.m., Alan Courtney broadcast the plea at 10:50 and again at 11:00 p.m. At 11:10 Dr. Serlin called back to tell of the immediate response to the plea. It was overwhelming . . . the hospital switchboard was flooded with calls and donors were found in plentiful numbers. A child's life was saved!

Dr. Serlin called WQAM again to ask Mr. Courtney to ask his listeners not to call the hospital any more . . . that they had enough blood.

Jack L. Sandler, general manager
WQAM, Miami, Florida

Reader's service for subscribers

We are interested in obtaining information on the influence of children on buying habits. The file which the 4A's sent to us contains several interesting articles on the subject which appeared in SPONSOR.

One of the articles "The tot says Zesta—and mama buys" appeared in your issue of March 9, 1953. This particular issue is missing from our files.

If by any chance you have extra copy or reprint of the article, it would be helpful to us.

Lorraine Crook, research department
Erwin, Wasey, Los Angeles

* Tear copies of provocative SPONSOR articles are available free to subscribers. Reprints for quantity orders can be obtained at a nominal charge. Address requests to Reader's Service, SPONSOR Publications, 40 E. 49th st., New York 17, N. Y.

Handy Bookmark Series



EXPERIENCE

There are all kinds, but if your product has been taking a beating—if you need merchandising experience in Southern California, here's the answer.

KTTV's Smash Plan isn't for sale. Now beginning its fifth year, it's available as a special bonus to KTTV advertisers only.

The hub of the Smash Plan is STAR SHOPPERS, a week-day morning feature which has taken Bill Welsh and the KTTV remote crew into nearly 1000 supermarkets since the show began.

Behind the scenes, a team of full-time merchandising specialists set up special displays, decorate stores, secure newspaper tie-in ads and get prominent showing and shelf space for KTTV-advertised products.

With four years of the Smash Plan, plus its new FUNMOBILE Plan,* KTTV has learned the complex facts of supermarket retailing in the sprawling, billion dollar Southern California market.

KTTV is the exclusive choice of more food advertisers than any other station in Southern California.**

You see, Southern California is different, and the difference is KTTV.

KTTV
Los Angeles Times-MGM
Television

Represented nationally by **BLAIR-TV**

* JUST ACCOST ANY BLAIR-TV MAN WITH "FUNMOBILE"! WHAT'S THAT?
**SOURCE: B.A.R., NOV., 1956

Keep your place
in Los Angeles
with KTTV



Sales

IN THE CAROLINAS



power

Axiom—The Sales Power of any advertising medium must be measured in terms of sales results.

Medium—Sales Power in the Carolinas finds its most successful measure in WBTV Television.

Dictum—WBTV Sales Power results directly from continuing Jefferson Standard leadership in all phases of television operation in the dynamic Carolinas.

Counsel—Let WBTV demonstrate its superior Sales Power for your product or service. Get quick results by phoning your nearest office of CBS Television Spot Sales!



JEFFERSON STANDARD BROADCASTING COMPANY



DO TWO HATS CRUSH CREATIVITY?

Arthur Hull Hayes, CBS Radio president, says agency people
who work both in radio and tv tend to cut radio creativity

By Jane Pinkerton

There's a sizable element in the advertising profession which concurs with members of the haberdashery profession. They agree that the more hats worn by any one man, the better. The multiple-hat concept, in fact, has reached such dimensions that the two-hatted man is the norm, be he whirling along Madison Avenue, Michigan Boulevard or Vine Street.

However, there's another school of thought among ad men. Its devotees think two hats bearing such labels as "classified" and "display" are all right for one wearer, but they contend that when the two are labeled "radio" and "television" they crush creativity in

the head of the gentleman underneath.

They question how one man can effectively sell both media, or produce programs in both, or write copy to be seen and to be heard. They contend a 50-50 even split in emphasis, interest and creativity in radio and television is impossible in any one person. One medium, inevitably, will get short shrift or short-changed. And, in today's inflated television advertising economy, they figure the medium getting the short end of creativity is radio.

One of the most ardent, and most vocal, spokesmen for the one-hat concept is Arthur Hull Hayes, president

of the CBS Radio network. He speaks from a unique and isolated position, in that his is the only network which has divided its radio and television functions right down the middle. And even though he recognizes that integration is the vogue, he believes integration of the broadcast media within the advertising agency may lead to "disintegration" of radio advertising concepts.

He makes one firm recommendation: Advertising agencies should split their creative staffs into two divisions, one for radio, the other for tv.

Hayes knows that many agencies take a jaundiced view of this proposi-

**Agencies don't like the suggestion of splitting
tv-radio creative functions, but one of the biggest is
now considering just such a cleavage**

tion, but in documenting and detailing his radio-only concept for agency creative people he outlined advantages to the agency and to the advertiser. SPONSOR, after talking with Arthur Hull Hayes, went to the major advertising agencies.

Most of their executives declined to comment for quotation and perhaps, as one agency v.p. said, "get my neck caught in a media wringer." Others, speaking forthrightly, agreed Hayes has some good points in backing his claim that radio advertising will be more creative and more productive if radio-only agency staffers concentrate on their ear medium to the exclusion of any other.

The interplay of professional opinion, in all cases, was prefaced by some of the comments made by Hayes.

Three recent events that have come to SPONSOR's attention might well be interpreted as substantiation of the one-hat viewpoint.

Example 1: A blue-chip advertiser, spending millions in radio and more in tv, called in executives from its five agencies a month ago to discuss specifics of the 1957 media strategy. Detailed plans were presented to the executive vice president, with the account supervisors pointing out pro and con discussion on such small points as the use of a hyphenated word in a print ad and the angle of the camera on the fourth frame of a storyboard.

After four hours of intensive discussion, largely hinged to the tv plans, the account supervisor on a group of products billing more than \$2 million on radio stood up to take his leave. As a departing gesture, he tossed a sheaf of papers on the client's desk and said "Here's the radio copy. I think it's all right."

The end of the story: The advertiser blew his stack, called down every agency man present and demanded that from here on in all of his advertising plans should get an equal amount of attention.

Hayes contends this is indicative of a 1957 trend: The advertiser, more than the agency, is interested in radio. And the agency, by tactics of omission as shown above, is losing influence with its clients. Today, "network busi-

ness particularly is coming direct from the advertiser. The agency is no longer the authority."

Example 2: In the last two weeks, a major advertiser who signed for a million-dollar-plus network radio package forwarded copy to be used. The network salesman told SPONSOR: "The copy was the exact same copy used by this client on his nighttime network television show, yet his radio audience was a daytime group of women. His agency didn't even take the limited time necessary to rewrite the same copy themes with a new angle."

Example 3: The Advertising Research Foundation, at its recent second annual conference in New York, divided its day into three workshop sessions—print, television and radio. Radio ran a poor third in terms of attendance and brass.

SPONSOR, in checking ARF, learned

ARTICLE IN BRIEF

Arthur Hull Hayes, CBS Radio president, says agencies which assign different creative people to radio and tv have better chance to maximize originality, effectiveness of each. Some agencies disagree, but one giant is thinking of adopting this split plan.

the following. The print workshop pulled a registration of 151 companies and 213 persons; television, 52 companies and 83 people; radio, 23 and 31, respectively. Print attracted 43 major agencies, 31 blue-chip advertisers: television, 16 top agencies, 12 of the biggest national advertisers; radio, five advertising agencies and four advertisers.

Yet the chairman of the radio session was Samuel Thurm, media director of Lever Brothers—and among his small audience was Henry Schachte, vice president of the company. There were few "heavyweights" present—those who have a significant say-so in the development of media selection and usage.

This attention to other mass media, particularly to television because of its classification as a "sister" to radio, is

a natural outgrowth of the integration of radio tv in agencies, says Hayes.

"I want to preface my remarks by saying that radio broadcasters, themselves, don't come out as knights in shining armor doing all the things they should be doing for their medium—and this, I am perfectly willing to admit, goes even for CBS Radio itself. Having made this admission, I would then like to say that we, at CBS Radio, feel we have at least had the proper orientation to the problem.

"We have gone on the basic premise that single devotion to the problem is the best way to solve it. From the beginning of television, we have operated on the principle that people working for radio should be working for radio exclusively—that all of their creative energies should be channeled toward the one objective of making the medium more effective.

"This singleness of purpose has been carried through the CBS corporate structure where radio and television each have their own programing, advertising, selling and administrative activities performed by people whose talents and energies are devoted to their medium alone. We think we have been successfully going this route.

"Advertising agencies might well profit by adopting our pattern of operation. Radio is, demonstratively, an effective medium of communication and information and selling. Advertising agencies can best realize radio's potentialities by implementing their complete recognition of the fact that radio has been, is, and will continue to be a basic advertising medium which offers unique creative opportunities and great rewards.

"There are, obviously, two areas in which this obtains: programing and commercials. In the area of programing, while I grant you that the prime responsibility rests with the networks and the stations, there are frequently extra programing values which advertising agencies can derive. And as everyone knows—in radio's earlier days, this was the great strength of a number of agencies. An agency, it seems to me, can have a greater strength with its clients when it offers program know-how in addition to offering the services of statistical experts on impressions delivered."

In discussing statistical impressions, Hayes said, "We all know that the frame of reference in which a message is delivered is frequently of equal im-

portance to the message itself. This is why, it seems to me, many newspapers and magazines are preferred by advertisers (regardless of circulation costs per 1,000) — for the influence they have through their editorial content. For advertisers and agencies who are merely interested in buying tonnage, I need only to remind them that the choice is evident between tonnage of steel and the same weight in silver or gold.

"I don't know how to equate the sales influence of a Godfrey or a message placed within the structure of a daytime serial which has, over the years, won the affection of its listeners with that of a mere spot in a music and news program. But I think most advertisers recognize the difference. In the creation of commercials there obviously is a difference between those created for the ear and those created for the eye and the ear. It is very easy to take the sound track of a commercial television program and put it on radio, but I doubt that this gets maximum effectiveness for the client.

"I understand that a great many commercials written for daytime tv have to be written to achieve a certain value to those who see them while, at the same time, they are also supposed to be effective with those who merely hear them. When you are doing commercials for radio, you have a great advantage: you have only one standard—how effective is this for the ear alone? More and more, a great many agencies have themselves recognized the desirability of specialists in the radio field. This greater attention will result in greater effectiveness for their clients and, therefore, for the agencies' own billings and profits."

What do the agency men say about this one-hat theory?

The first thing they say is that radio should mend its own fences before giving repair advice to neighbors. "Nothing's been done for radio by its own industry except to let it die," is the contention of a man who directs annual radio billings of more than \$10 million.

Agency men queried by SPONSOR agreed on another basic: There's no question whatsoever that the buying of media should be integrated, that no buyer should buy only radio or only television. Many, of course, represent the new school of all-media buying. Again, Hayes agrees, because the con-

(Please turn to page 38)



QUOTES FROM HAYES

Creative ideas: from '50 to '56, agencies and clients just weren't coming to radio with their own program ideas. In the past year, creative ideas have again started to come in.

Source of business: With the tremendous resurgence of radio, one of the most striking things has been the interest of the client, as well as the interest of his agency, in radio.

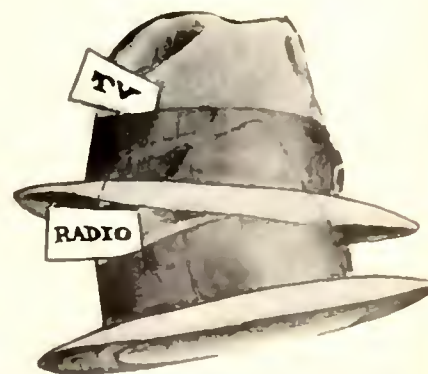
Media marriage: We work on the theory that if you're married to radio, you shouldn't run around with other media. Radio should be the only love in the life of a radio person.

Automation: Advertising isn't automation, yet that's the way some agency people use it in buying "tonnage." If agency people didn't examine quality as well as quantity, they would merely be purchasing agents buying nuts and bolts.

Television: A big reason why tv took the play away from radio is because the first ones to own sets were high-income agency men. And they figured everyone else had a tv set, too.

Agency people: They're coming to realize that a regular bread and butter diet of radio is just as important as—and often more nutritious than—the expensive cake of television.

Two heads: One creative person can't serve two masters. The one-hat system, with radio-only experts, will encourage new ideas, more productive use of the medium, better quality in content of commercials and programing.



CAN A LOCAL CLIENT USE NET TV?

Florida real estate developer spends \$85,000 on network tv
and gets 25,000 inquiries from prospects for costly lots

Most advertising people would figure a local client who used network television had more dollars than sense. And they'd be right.

There's one recent—and highly notable—exception. That's Field Family, Inc., a Florida real estate development company which took to the network tv airwaves to sell lots priced from \$2,000 to \$3,600. N. R. Field, president of the company, is an adventurer—an ambitious one. Envisioning his Rolling Green Ridge development of homes and shops as a \$150 million enterprise five years hence, he took two radical steps for any realtor. He used tv and network.

His investment: \$85,000 for 13 participations in *Today* on NBC TV, with Dave Garroway handling the commer-

cial announcements in his distinctive adlib style. The "sell": a pre-Christmas offer, timed to the public's winter weather doldrums, of a 10% discount on all lots viewed in 55-city network.

Unlike many of his Florida competitors, Field wasn't selling plots of land by mail. He insisted prospective purchasers must visit the site, as a protection for both the buyer and the seller. And he offered a "reservation" to those people who planned to visit Florida in the future, be it near or far.

He got more than usual impact from his *Today* commercials, because the troupe visited Florida for the NBC 30th anniversary convention for affiliates. Field also benefitted from a remote telecast from the Boynton Beach project, located in the state's Gold

Coast 11 miles South of Palm Beach. Garroway himself, after perusing the site, signed then and there for a lot and told his viewers about it.

Field is all agog about the results of this first network enterprise. "We would have been happy with 10,000 inquiries, and we figure 500 sales as a result of these would have made our campaign a great success." But Field—unlike NBC TV—underestimated television's pulling power. To date—and final returns won't be in for a couple of months—the 13 participations have pulled 25,000 letters and/or visits. NBC TV had estimated a minimum of 20,000.

Field expects these to convert to a minimum of 1,000 sales. The arithmetic works out this way: If he sells



Houses like this one cost \$30,000 but average is \$15,000. Field company also builds houses, but main tv goal was to sell 1,000 of the 8,000 lots

Today's Helen O'Connell chats with Field during visit to 2,000-acre development on Gold Coast. Lots were advertised on NBC TV for \$2,000-\$3,600

Best of all possible testimonials to Rolling Green Ridge came from Garroway himself, who surveys real estate development with Pres. N. R. Field after buying a lot. Some of the *Today* commercials were telecast in a remote from site when troupe was in Florida for NBC's anniversary



Deluge of mail 25,000 pieces from U. S., Canada, Cuba, Nassau, Alaska caught client off base. Henry Slaughter (r), sales director, and Charles Richmond, insurance expert, hired 16 extra fulltime people to process mail

1,000 lots at an average price of \$2,500, he'll gross \$2.5 million—a return of \$28 for every \$1 he invested in tv. And, to date, sales have been made or deposits taken on 125 lots, with the first sale made in 10 minutes by a viewer from Michigan.

Field has a two-way gain which will come from his tv advertising. He builds houses, too—as do 11 other builders working with administrators of the project. If, as a rock bottom minimum, he were to build only 10% or 100, of the houses on the 1,000 lots he expects to sell, he'll gross another \$1.5 million. The houses range in cost from \$8,000 to \$40,000 with an average cost of \$15,000. Thus the minimum return he is likely to get from \$85,000 is \$4 million in sales.

He'll know much more about the cash-in-hand results after this month. February is the most popular visiting period in Florida, and most of the people who showed interest in the project said they'd visit the site this month. Field figures more than half

of the residents will be retired people, living on a small to average income.

But he also has deluxe lots and houses available, too, and many have their own private swimming pools. All told, he has 3,000 lots to dispose of in the new development, and television—network variety—will be called in fast to sell more of them “if this first test proves itself.” Field is sure tv will deliver exactly what he wants in terms of sales, and he hopes to be using more network in the near future.

Now that Rolling Green Ridge is considerably past the blueprint stage, he's renounced institutional advertis-

ARTICLE IN BRIEF

Local Florida real estate developer gets 25,000 leads from 13 participations in NBC TV's "Today" after expecting only 10,000. Possible gross sales returns on an \$85,000 investment: \$4 million. Field Family, Inc., sells lots, then builds houses on them.

ing which he started last year locally in Florida. He's used local radio and tv, with fine results (and still does), and has long since hit the saturation point “where there's no one in the Southeast corner of the state who doesn't know about us. And that's saying a lot, with all the competitors we've got.” He's tried newspapers from time to time, usually in major market areas around the country, but “they haven't been satisfactory on a cost basis.” His usual advertising allocation per lot is \$100; sales expense, \$100.

Field supervises his own advertising activity, counseling with his sales director, Henry Slaughter. He likes a low-pressure “but firm” sell which is in character “with the quality and the distinctiveness” of his development.

Because he expects to get even more mail and more visitors, he's now geared to handle the volume. Caught off base just after the television schedule was finished, he found he had to hire 16 extra full-time employees just to open and process the mail. ■



Tornado in the making for Eveready battery commercial. Twister was done with netting hung from spinning hoop

HOW TO BUILD A SILHOUETTE SPOT

Eveready batteries needed something different from straight

live action or animation to translate its radio ballads to tv

On 6 January when the first "Critical Moments" commercial for Eveready flashlight batteries appeared on ABC TV's *Omnibus*, quite a few admen and clients asked, "How did they do it?" They've asked it again in succeeding weeks as two more in the series were shown.

The sequences that aroused curiosity each represented 60 seconds of the two-minute film commercials. One depicted the true story of how an Eveready flashlight saved the lives of a family caught in a tornado. Another pictured the rescue of a fisherman marooned on a rock off the coast of Maine. A third showed how a woman saved her husband's life after a head-on car crash. The production technique was the enigma. The stills

on these pages give some idea of the effects achieved. They might have been animation, only the settings had perspective. They resembled shadowgrams, yet there were strong "in-lines" of light that gave form to what otherwise would have been flat masses of black.

They were, in fact, live action film in silhouette. The stage was lit from the rear. Actors performed on sets of cardboard cut-outs, using cardboard cut-out props. The previously mentioned "in-lines" were nothing more than slits in the cut-outs that let through strips of light. The client, agency and film producer had gone back into history to lift from the 18th and early 19th centuries the art of silhouettes. When an idea is ancient

enough, its revival makes it seem new.

The cost of each full two-minute commercial of which the silhouette sequence was a part worked out to about \$8,500. They represent the joint creative efforts of the staffs at National Carbon Co., the William Esty Company, and Filmways, Inc. They were filmed at Filmways' New York studio. The commercials will continue on *Omnibus* through March, and may see extended use after that.

Meanwhile the Eveready radio commercials—from which stemmed the tv versions—continue as a spot radio campaign in close to 300 markets. These are one-minute announcements that get aired five to 25 times a week, depending on the size of the cities. These radio commercials also feature

"Critical Moments" where Eveready saved the day, and are sung by Burl Ives as ballads.

The concept of the ballad treatment for the "Critical Moments" began last summer in the Esty agency. Prior to that the true stories had been given a "news" treatment for spot radio and, in spot tv, some had been told in 20-second animated cartoons. Now that the radio commercials were to be handled as ballads, the question was how to give effective pictorial treatment to these same ballads for tv. There was some doubt that straight live action would come off considering the "cliff-hanger" themes of the "Moments." On the other hand, animation tended to destroy credibility of these true stories.

National Carbon Co., a Division of Union Carbide & Carbon Corp., produces the Eveready line of about 300 kinds of dry-cell batteries ranging from a miniature energizer for wrist watches to a 90-volt farm type receiver battery weighing better than 16 pounds. Of this line, five are flashlight batteries. It is these latter, along with the 28 Eveready flashlight models, that are advertised on radio and tv. What better way to suggest flashlights in a television commercial than by creating an atmosphere of strong light and darkness throughout the film? Out of this evolved the idea to silhouette the dramatic incidents. But the attention to light-and-dark values didn't stop with the dramatic sequences. The feeling was worked into the entire commercial from the opening shot of the balladeer on through the "Critical Moment" to the product shots that follow.

The sound tracks were completed by October and the commercials went into production the following month at Filmways, Inc. Four commercials were made, three of which contained "Critical Moment" sequences. Altogether they took about five days of shooting. Many of the effects were ingenious. The tornado, for example, was created by netting hung from a hoop that traveled on a track over the set. As the hoop spun across the set it whirled the netting into a real "twister." Leaves blew wild across the set, driven by electric fans. The tree (built from cardboard, real branches and a two-by-four backing) broke away, as did the cardboard outbuilding. But far in the distance, the wind-

25 YEARS OF ADVERTISING

1

1930's: In these years, the Eveready advertising series known as "Critical Moments" was begun. These true incidents were used in national magazine ads, and attracted more unsolicited incidents.

2

1949: Eveready switched from national magazines to Sunday newspaper comics, and "Critical Moments" appeared as cartoon strips. Today air media, instead of newspapers get lion's share.

3

1955: "Critical Moments" dramatized in spot radio announcements, won RAB award for effective commercials. Eveready now in 300 markets in spot radio with up to 25 announcements a week.

4

1956: This year saw the radio dramatizations set to music in ballad form. Same idea was developed into tv commercials (described in story) and these are now being used on ABC TV's *Omnibus*.



Silhouette techniques were worked out at William Esty agency. Car and scenic effects were cardboard cut-outs. Set was lit from rear.



Perspective in all silhouette sequences was managed spacing of scenic cut-outs and "in-lines" achieved by slits that let through light.

Product line was shown following ballad-silhouette sequence. The 28 models of Eveready flashlights passed under a spot one-by-one.



Eveready continued . . .

mill—not in the twister's path—kept turning.

In the car crash sequence, the oncoming car (a cardboard cut-out on a track) was run right up to the camera's eye. The explosion at the moment of impact was created with a hand extinguisher for aircraft fires.

The actors in these silhouettes will receive SAG scale re-use payments despite the fact that they are unidentifiable and need not be concerned about product association in getting other assignments. The balladeer-announcer who opens the story—although he wears country-western garb and uses a guitar—is not the same person that does the ballad as voice-over to the sequence. Casting for these two roles was complicated by the fact that speaking and singing voices had to match.

The remainder of the commercials are devoted to product shots of Eveready batteries and its flashlight line as well as to demonstrations of various flashlight models.

The "Critical Moment" series has been the backbone of Eveready flashlight and batteries advertising copy since the 1930's. The "moments" were used in national magazine ads and, later, as adventure cartoon strips in Sunday newspaper comics. It wasn't until 1955 that these true experiences from Eveready flashlight users were introduced as radio copy. These commercials were handled in news style by Kenneth Banghart, and later won an RAB award for effectiveness in radio commercials.

Last summer the Esty agency hit on the idea of setting these to music, and the example of one of the ballads—The Tornado—demonstrates how the new audio called for the special video treatment it received in filming the tv commercials.

“ . . . The door of the cellar was blocked by debris.

And unless help was summoned they'd never get free.

Through a crack in the door,

Gerald's flashlight burned bright,
And its strong beam brought rescue
that perilous night.

The moral is plain when you go out
at night,

If you want to be safe take a long-
lasting light.

The light that is sure to burn bright,
strong and steady

Is the flashlight and battery named
Eveready.”

TAKING THE PAPER WORK OUT OF SPOT RADIO BUYS

Three mimeographed sheets, saving hours of paper-work and reams of correspondence in the buying of spot radio, have been introduced by a Denver agency, Rippey, Henderson, Bucknum & Co. The three-page form specifies client, number and type of announcements, duration of campaign, types of adjacencies and time-periods preferred. The station is free to depart from the time and adjacency recommendations if by so doing they can increase potential audience. The last page of the form is an outline on which the station lists the recommended schedule and the adjacencies. The radio station returns this page to the agency with a contract.

Florence M. Gardner, general manager of KTFI, Twin Falls, Ida., whose station was contacted by James S. Holme, partner of R.H.B.&Co., for availabilities, notes the advantages of concise information contained in the form.



James Holme, of Rippey, Henderson, Bucknum

For stations: 1) We know the client

(many times both name and nature of client is top secret) and availabilities are chosen with him in mind. 2) Total number of announcements, duration of schedule, dates are all given (many times a station has no, or only a vague idea of these things. A campaign will sound big and lots of availabilities will be sent and held with no confirmation. Availabilities are then

requested by other clients and two clients are quoted the same availabilities of necessity. Then lots of correspondence to straighten it out!) 3) Nice to know if the client wants to include Sunday when the request says "daily." 4) Instructions on client's desires are explicit. 5) Stations know that within two weeks they will have a decision by the agency as to whether or not the submitted availabilities are sold. 6) There can be no question on rates and contracts.

For the agency: 1) They have asked for specifics and have gotten them. It has been easy for the station to answer and has not involved unnecessary information or additional correspondence. 2) They can be sure that these availabilities will be held for the short period of time. No problem of "prior sale." 3) All information in one contact, agency is able to issue orders and contracts immediately. Rates are explicit.

For the client: 1) Can be assured they have good placements. Station knows needs and desires of client and knows it is good business to satisfy them. 2) Requires minimum negotiation with the agency.

This method, combining an explicit system for information with flexibility in the actual schedule speeds up buying, cuts costs and insures the client maximum audience potential. ■



Western

Adventure

Quiz

Comedy

Drama

TV PROGRAMING: FALL 1957

New shows are offered earlier this year. Trend

is toward Westerns, action and hour or longer dramas

by Evelyn Konrad

On 13 February, ABC TV will preview its fall programing for 1,500 agency men and advertisers in New York's Waldorf. The other two tv networks are launching the fall selling season less formally by beginning to offer some of their programing.

At SPONSOR's presstime, network programing chieftains were huddling in hush-hush sessions to work out the fall lineup. Agency tv-radio directors have been scouting East and West Coast for weeks in search of exciting new product.

Fall 1957 plans are shaping earlier than ever this year. The reasons for the breathless start are clear: Fall 1956 was the most disastrous season in tv

history. Show mortality was higher than in previous seasons. Ratings were generally disappointing, and many clients have been running scared.

As the network tv lineups begin to take shape, some trends in fall programing are emerging. Based upon interviews with network program executives, top independent packagers and major agency tv-radio heads, here's SPONSOR's forecast of things to come when the leaves turn:

- Tv show costs are rising slightly. The days of substantial hikes are past. On the average, the maximum increase might be some 5%, due to new union contracts. This does not include costs for newly planned hour and longer

programing which is going up in costs.

- Shows are being bought on shorter contracts. Agencies and networks alike are buying on 26-week and 18-week base when possible, particularly when going into situation comedies.

- The hour and hour-and-a-half format is here to stay. There'll be an increase in this longer programing form, in variety shows, straight drama as well as Westerns and adventure programs. Competition from feature films in station-option time is one reason for this trend.

- The 7:30-8:00 p.m. period will be revolutionized. NBC TV, particularly, will be coming in with longer family-appeal shows in this time period.

• Fall may mark the end of the regularly scheduled comedy show built around one personality. Neither Jackie Gleason nor Sid Caesar have announced their fall plans yet, but it's predictable that they will change their formats if they go on with a regular hour again. Rather than dissipate the popularity of top comedians, NBC TV plans a regular hour of comedy on a weekly basis, but rotating such stars as Bob Hope, Jerry Lewis, Dean Martin.

• Westerns will be to Fall 1957 what quizzes were to Fall 1956, numerically. ABC TV is likely to continue its block-programing concept, with one night devoted to strong Westerns. NBC TV has tentative plans for three or more hour shows to start at 7:30 p.m., at least one of which would be a Western.

• There'll be fewer anthologies. A dramatic show will be built on a specific concept, such as mystery or melodrama.

• Adventure and mystery shows, bread and butter of the industry, are making a strong comeback, and may be the single most popular show category next fall.

• Situation comedies are here to stay, but in far smaller number than during the past season.

• There'll probably be fewer spectacles, scattered across the board, rather than scheduled on set nights of the week.

Specifically, these are the highlights of next fall on a network-by-network basis:

ABC TV—this network is making an all-out bid for status competitive with CBS and NBC. Its major push is in three directions: (1) strengthened new programing and a revamped line up; (2) splashy presentation of its new plans from its 13 February preview to the accompanying promotion; (3) price competition in programing.

Among ABC's major coups for next season is the signing of Frank Sinatra for a weekly half-hour series plus two full hour live shows. Westerns will continue to be an important part of ABC's plans. There will also be a crop of new hour and half-hour melodramas.

"Adventure, mystery and excitement shows will be strong next fall," says Jim Aubrey, ABC TV's new v.p. in charge of programing. "And tv is finding that the hour show often has more strength than the half-hour. You can

tell a full story in one hour, rather than just touching one incident or doing a character study as you do in a half-hour."

This fall ABC TV will go heavily into big-money quiz shows, with two new ones already scheduled. The network is adding *Zoro*, a new half-hour live action film produced by Disney. *Mickey Mouse* will become a half-hour show across the board, while *Disneyland* remains as is.

ABC TV does not plan on any "spectaculars" or irregularly scheduled extravaganzas, but is still trying to format a strong variety-type show, built around a personality. Sinatra, who'd been invited to headline such a show, will be too busy with his two live hours plus the film series. But the network feels that this is an area of programing where it should enter, if the proper personality is available.

"Fine features will be a part of the network plans again, perhaps as a

weekly format," says Aubrey. "They'll be first-run, but not pre-theater release American films."

Advertisers can expect to see a crop of new situation comedies developed by ABC TV. "Such shows are expensive because they depend upon top writing and performances on a star level," says Aubrey. "We're going ahead with them, but we're developing our own."

During the 7:30-8:00 p.m. strip, ABC TV will stick with the family-appeal programing with which it built that time period. Plans do not include costume drama, but stress American Westerns.

Among the most significant ABC TV developments next fall will be the network's plan to go heavily into daytime programing. Working backwards from the 5:30 p.m. time in which ABC TV has had its experience, the network plans several audience participations, daytime personalities and dramas.

ABC puts in its bid for the top competitive spot



Musicals, like Lawrence Welk's two programs, will continue. ABC is seeking format and star for major variety entry



Westerns major ratings success in 1956. ABC keeps *Earp* (above), adds new hour-long Western show

TRENDS: Biggest change will be ABC TV's plunge into daytime programing. Network plans to work backwards from 5:30 p.m. adding daytime dramas, audience participation and personality shows. Biggest nighttime programing coup is signing of Frank Sinatra for two live hour-long shows plus weekly film series of drama, music. Disney will continue with *Disneyland*, but *Mickey Mouse* becomes weekly half-hour strip. *Zoro* is new half-hour live action film show by Disney for fall. Net plans several new hour-long live dramas, but emphasis continues on Westerns and adventure

ARTICLE IN BRIEF

CBS TV—This network has had relatively few casualties in the generally disappointing Fall 1956. Major failures to date were *The Brothers*, *Hey Jeannie*, *My Friend Flicka*, *Giant Step* and *Herb Shriner*. Of course, if Gleason doesn't go back on the air in fall, CBS TV has to reprogram Saturday night almost completely.

At sponsor's presstime, the network had begun to offer four new shows: (1) *Ethan Allen*, a half-hour film adventure in script form; (2) *Got Gun*, *Will Travel*, a half-hour private-eye Western; (3) *The Big Record*, a one-hour live musical show for multiple sponsorship, which would feature big recording stars; (4) *Perry Mason*, a one-hour mystery series which CBS TV offered last fall.

Despite recent sponsor problems, CBS TV is expected to continue *Playhouse 90* next fall, and the Madison Avenue grapevine has it that the network is tentatively readying another 90-minute dramatic show for fall.

ABC TV will have formal preview of fall shows 13 February, CBS and NBC have begun offering their product. Trends include emphasis on family programming in 7:30-8:00 p.m. slot, more hour and hour-and-a-half shows, few regular comedies around one star.

While it's likely that there'll be some replacing of shows in the 7:30-8:00 p.m. strip, CBS TV is expected to stick with the costume and adventure formula which has built up its viewing audience in that period. But there's a strong possibility that a more adult-appeal hour-long show may start at 7:30 p.m. on one weekday night.

NBC TV—There'll be a major revamping of the lineup in fall. Among the most significant changes is NBC's planned big plunge into 7:30-8:00 p.m. with several hour-long Westerns and adventure shows to appeal to all ages.

"We want family-appeal programming at that time, rather than emphasizing kid shows," says Tom McAvity, NBC TV executive v.p. for programming and sales.

There'll be a cut-back in spectaculars. "We think they're designed to freshen the schedule, so we'll keep a few and schedule them across the board, rather than on one specific evening," McAvity told sponsor.

Rather than starting with the regularly scheduled "spec" time period and programming to fill, NBC TV plans to scout out the shows and program them accordingly. The Saturday night spectaculars are almost certain to be out.

In the area of personality-variety shows, NBC TV has definite plans for hour shows starring Perry Como, Steve Allen and may build up Dinah Shore for a full-hour show as well. In addition, the network plans on a "regular, irregular" schedule of hour-long comedy and musical shows including
(Please turn to page 66)

CBS continues its proven programming formula



Min. drama, like *Playhouse 90*, will continue. Network plans long weekly drama



Costume shows had spotty ratings excepting successful *Robin Hood* (above). Stress is on action shows

TRENDS: CBS TV is also planning more hour and longer shows. Already being offered is hour-long *Perry Mason* mystery series. Among its new Westerns, network has *Got Gun*, *Will Travel* ready for fall. Major new shows include *The Big Record*, an hour-long live musical show which will feature recording stars. *Ethan Allen*, a half-hour film show, is being shown in script form, without pilot. Biggest question mark is future of *Jackie Gleason*. If show is dropped, hour-long musical may go into Saturday night.

NBC plans fewer specs, but longer dramas



Situation comedies had high mortality. *Stanley* (above) flopped, but NBC plans some new comedies



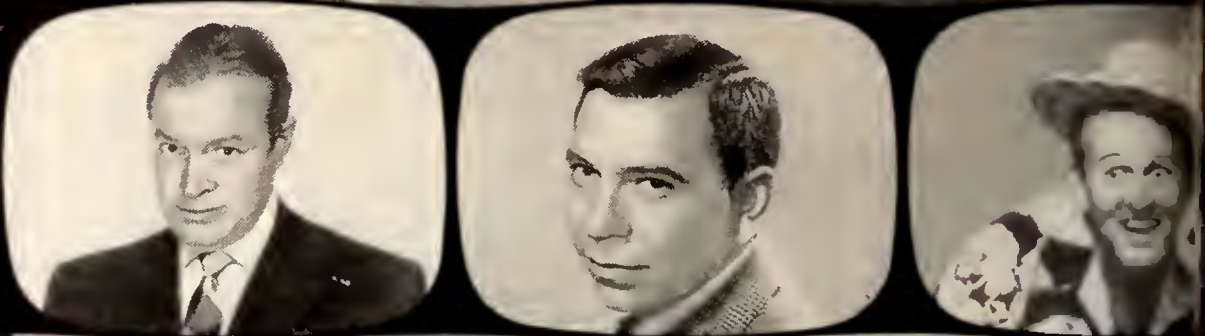
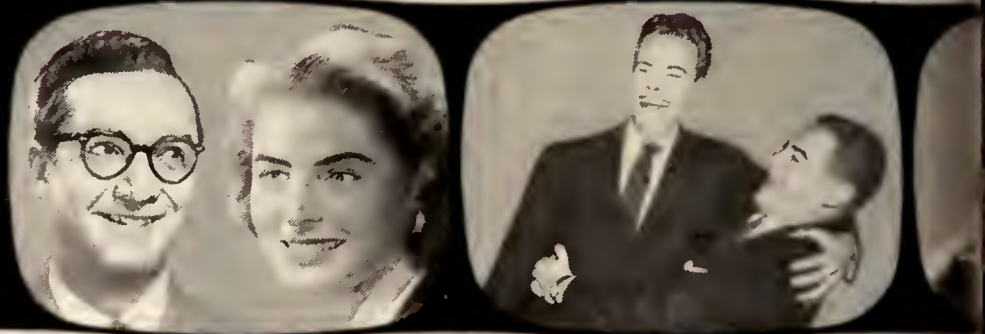
Quiz show, *Twenty One*, big success. Network keeps it, but plans no new ones for next fall

TRENDS: Major revolution in NBC lineup will be in the 7:30-8:00 p.m. block. While plans aren't firm yet, NBC plans several hour-long Westerns and adventure-action shows, some of which may start at 7:30 p.m. NBC intends to capture share of early-evening audience from its competitors with family-appeal programming. Network will have some irregularly scheduled specs across the board, but fewer than in 1956. Weekly comedy hour will rotate such stars as Jerry Lewis, Bob Hope. Hour dramas are in the works.

UP

AT

NBC





AUDIENCES ARE UP, UP, UP!

In comedy, variety, mystery, quiz shows, spectaculars—virtually every type of program, nighttime and daytime—NBC is building bigger and bigger audiences. Here are some representative examples of the dramatic audience increases being registered at NBC.

% gain over last year for same time period

The Steve Allen Show ... UP 53%
Twenty-One ... UP 38%
Perry Como Show ... UP 33%
Bob Hope Show ... UP 30%
Draught ... UP 83%
People Are Funny ... UP 51%
Noon to 6 pm (Mon.-Fri.) average ... UP 41%
Spectaculars and "out-of-schedule" shows ... UP 25%

DAYTIME OR EVENING, MORE PEOPLE VIEW THE
NBC TELEVISION NETWORK
THAN ANY OTHER NETWORK* *Nielsen Coverage Service, Study #2
(Spring 1958) Weekly Viewing Data

HATS

(Continued from page 27)

cepts here are concerned with physical time rather than intangible content.

Ted Bates is an example of a highly integrated agency, and it intends to remain that way. Says James Douglass, v.p. and director of radio and tv, "Our people who are now servicing tv can just as capably handle radio. They become stronger by handling both media. We still consider radio and tv part of the same medium, and think our staff works more efficiently integrated than they would separated."

He doesn't like this implication of a division between radio and tv: that personnel would "sell" their own media specialty to upper echelons at the managerial and account levels. This kind of division "is all right for an organization such as CBS, which is selling rather than buying or implementing. A salesman selling both would tend to hit one medium harder than the other."

At Bates, "radio isn't neglected, by any means. We know through it we can reach the greatest number of people with the most effective circulation at the lowest cost."

Another agency man, the director of

a large television-radio department, admits radio gets less attention than tv. But there are "many and good reasons for this. For every \$10 we bill in tv, we bill \$1 in radio. Tv is far more expensive, and we have a lot more at stake in buying it. Our advertisers are following public demand, and the public demand is for television."

"We feel it's much more difficult to write tv copy than radio, and we have a standard approach to radio writing. When a new writer comes into the shop, he starts with radio. When he's good, we take him off and put him on tv or print."

He agrees with Hayes that radio isn't being capitalized on to maximum advantage, but, "at the same time, copy writers are expensive, and we just can't afford to put costly people in a department which doesn't support their cost."

To which Hayes replies: "Your commercials would even be more effective . . . your clients would want more radio . . . your radio departments (and your clients) would show bigger profits."

Agency dollars today are coming from tv, says Max Tendrich, vice president of Weiss & Geller. "And some agencies, though we are not among them, think tv can sell anything. We balance radio and tv according to their merit on a particular buy or for a specific account. To split creative tasks would be an exceeding waste of effort, and something few agencies could afford. An awful lot of an agency's overhead is spent on creative people, and a split would lower the calibre of the person because we'd have to spend less per person in hiring more people as one-medium specialists."

As for copy approaches, Tendrich says "you use the same themes, anyway, in a coordinated media campaign. You defeat the purpose of the whole advertising effort if you switch themes according to different media. Media are not mutually exclusive, and they should help each other. You can't have separate thinking for separate commercials."

Fairfax M. Cone, president of Foote, Cone & Belding, says his agency has evidenced unusual interest in radio in the past year.

"We not only haven't forgotten radio, but last year we gave it an enormous boost when we put almost all of the Pepsodent money into it. And our



There's a pocketful of listeners tuned to KONO Radio in South Texas . . . proven by 88 national advertisers who sack up profits by continuous advertising year after year on San Antonio's No. 1 station of Music and News. Get the facts, man — see your H-R or Clarke Brown man before you buy the 63-county San Antonio market.

860 kc 5000 watts

KONO

SAN ANTONIO

RADIO

San Francisco office, for some new Dole fruit juice concentrates, is heavy on radio in the New York market."

Despite these indications of a happy reaction to media integration at the creative level, there's a Madison Avenue agency giant which is giving very serious consideration to the recommendation of Arthur Hull Hayes. It is mulling the possibility of converting, in the relatively near future, to a split system which would divide responsibility for creative work in radio and tv. And this agency had the idea long before Hayes' recommendation was known.

The senior vice president of this agency, in talking with SPONSOR about his projected plan, says the switch will have nothing to do with the buying practices. "I'm concerned with content and creativity in programing and copy. That's where we are weak, and where the industry is weak. Our buying, which is integrated, is excellent."

"Weak," in this case, is one man's opinion. This particular agency has been in the vanguard of advertising experimentation and creativity for many, many years, and it's considered by agency competitors to be among the top pace-setters in creative ideas.

It hopes to make a smooth—and unheralded—transition to a system whereby there "is no conflict of interest, and under which we can develop new writers and new production people who will take a fresh tack to radio advertising. We want the eager beavers; we want the kids who know very little about radio because they've been weaned on television."

Can he afford to do it? "We have to afford it, because radio has taken new roots. Radio has a better and a stronger story than ever before, and we have to live up to its potential by developing our creative actuality."

He suggests as a first step: a division, such as he described, in the top 20 or 25 agencies, which "have the financial resources to take the leap, and the potential billing to make it worth while. There's a lot more to radio than music and news, and bad orchestras. We have to find exactly what this 'lot more' is."

The media planning director of the same agency advanced an interesting theory on the development of radio specialists.

"We ought to start out from the point of view that there's only television, and then get the 'new thought'

of having a brand new medium of tv without pictures. Then we could progress to new programing concepts for this 'new' medium.

"But, because there's really nothing new in advertising and only new people, we should get these new people."

Among his suggestions for using this 'new' medium of pictureless tv: "less ham and more beef, excitement and perhaps fire and brimstone journalism, quality programing which people will pay attention to, development of workshops concerned only with radio, concentration on younger people because they know less of what they "can't" do and they live more dangerously anyway!"

This agency has departmentalized its media buying, and would continue to departmentalize the creative activity. But among the first steps it envisions if its separation plan goes through are these:

- The hiring and conversion of copywriters to write for only one medium, radio or television.

- The channeling of production personnel (producers, directors) into one or the other.

- Specialization of account personnel, sales development people, media planners, in one medium.

- Departmental budgets taken from revenue gained from radio billing or tv billing.

- Radio specialists who contact the client who is a prospective radio advertiser, or a current one.

In line with this last point, two major advertising agencies in recent weeks have implemented their already strong broadcast advertising departments by hiring radio specialists. They are BBD&O and Young & Rubicam.

Hayes thinks these agencies are exceptional in their tangible efforts to get more for their radio money, but he thinks they're akin to many agencies which see the need for greater productivity in all media.

The clamor of the advertising marketplace, and the intensification of competition among manufacturers, mean any advertiser must maximize his media selection. And radio advertising, because it's so often minimized, usually warrants even more attention than other media in the agency's search for productivity, asserts Hayes.

Agencies are somewhat inactively concerned with quality as the handmaiden of quantity, but the trend is

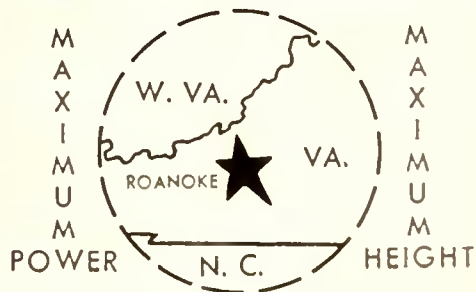
for buyers at both the agency and the client level to be just as concerned with content as with circulation. "Today, for example, we can offer a better dollar value than ever before, as low as 65 cents per 1,000. But this is an empty figure until the advertiser knows what type of audience he's reaching, the kind of receptivity he'll get when he reaches that audience, the buying impetus which stems from the advertising," says Hayes.

These are the factors, he concludes, which will assume their proper significance faster as more broadcast men in an agency wear one hat, radio or television, rather than two hats covering both.

One adman—an agency production chief—sums it up this way: "The one-hat theory is great, but a complete division in the creative staff is impractical. We think we make a healthy compromise in converting all our creative people to specialists, letting them concentrate on either radio or tv. But, because they know the strength and limitation of both broadcast media, we can swing-shift them into one or the other when the need arises. And this, in the agency business, happens to be *all* of the time!"

ROANOKE

60 County Coverage



Television's Top Programs



Ask Your "Colonel" at
Peters, Griffin, Woodward, Inc.

WDBJ tv
CHANNEL 7
ROANOKE, VIRGINIA

RADIO RESULTS

VARIETY STORES

SPONSOR: Ideal Variety Store

AGENCY: Direct

Capsule case history: The Ideal Variety Store, located in Kerman, Cal. demonstrated recently that the pioneering spirit is still paying off for enterprising Californians, even though the returns in "gold" may not be of the nugget variety. Ideal was the first store in the town of Kerman to use radio exclusively to promote a sale. This innovation resulted in a sale which was not only the most successful one Ideal Variety had ever had but also the biggest single store sale in Kerman history. Ideal aired its commercials on KBIF, located in Fresno which is 20 miles from Kerman. The total advertising budget for the sale was \$260, all of which was spent on commercial broadcasts on KBIF. The store used 100 spot announcements, placed at various times during the two-week period the sale ran. The gross from the sale was well over \$6,000, which is more than 23 times the amount spent on advertising. Flora Piacentini, the store's owner, reported that the greatest part of the proceeds from the sale resulted directly from the announcements on KBIF.

KBIF, Fresno

PROGRAM: Announcements

ICE CREAM

SPONSOR: Wheatridge Farm & Dairy

AGENCY: Direct

Capsule case history: A radio campaign needn't be long or expensive to bring results. With just two one-minute announcements costing only \$22 each, this sponsor sold 450 *more* half-gallons of its Pride of the West ice cream during the week of 15 Oct, than during any other comparable week. The spots were aired on station KLZ, one 15 Oct and one 16 Oct on the Pat Gay Show. Pride of the West ice cream, regularly priced at 85¢ a half-gallon, was advertised at a "radio price of 70¢ a half-gallon". No other advertising was used and there were no signs indicating the reduction in the two Wheatridge Farm & Dairy retail outlets. Gus Baumert, sales manager of the ice cream division of Wheatridge Farm & Dairy, reported that requests for the half-gallon ran as high as six a customer, with no drop in sales of gallons, quarts or hand-dipped ice cream. The success of the special promotion was due entirely to the two announcements broadcast on KLZ, since customers had to say they heard the ice cream advertised on the Pat Gay Show to receive the 70¢ price.

KLZ, Denver

PROGRAM: Pat Gay Show

BEVERAGES

Sponsor: C. C. Lang & Son

AGENCY: Marc Smith & Associates

Capsule case history: This sponsor wanted to increase distribution in the Baltimore market of their new product, Real Kool beverage and flavor concentrates in pressurized pushbutton cans. Sponsor's agency decided to make a concentrated effort directed at one consumer segment rather than using an "all or nothing" campaign. Consequently, radio was the only advertising medium used. WBAL and its number one personality, Frank Hennessy, were selected for the promotion. Hennessy was chosen for his popularity with housewives and particularly because morning radio reaches the entire family. A concentration of time segments and minute spots were placed throughout the day from 7:25 a.m. to 6:00 p.m., running for four consecutive weeks during summer at the height of the beverage season. The success of the campaign was measured not only by increased sales and distribution, but principally by the fact that it helped maintain distribution in the Acme chain through the fall and winter season, which is unusual for a product considered a summer item by most grocery store buyers.

WBAL, Baltimore

PROGRAM: Announcements

PLANTS AND SHRUBS

SPONSOR: W. W. Wilmore Nurseries

AGENCY: Mark Schreiber

Capsule case history: The accumulation of excess inventory is a problem which often confronts retailers. It can be a real headache for the retailer who deals in perishable products on a seasonal basis because for him there is a greater chance of incurring heavy losses through overstocking. The W. W. Wilmore Nurseries, Denver, dealt with this problem through radio advertising and in less than four weeks the nursery was sold out on the very plants and shrubs which it had feared were overstocked. Wilmore Nurseries made an experimental buy on station KMYR. A spot campaign consisting of five announcements per day was run for a period of four weeks. Mark Schreiber agency reports that no other media were used. Even before the campaign ended, Wilmore Nurseries had sold its entire stock of over 2000 rose bushes, the item which had caused the greatest concern regarding overstocking. In addition, the nursery attained a sell-out on three other items: stocks of over 400 shade trees, 600 shrubs and 500 evergreen trees were all sold. The campaign cost the sponsor \$385.

KMYR, Denver

PROGRAM: Announcements

Available NOW!*
Spot participation
in all 154
Washington Senators
baseball games

★ Last year WWDC baseball broadcasts commanded the largest radio audiences in Washington from April through September. ★ Civic interest in this year's team is at all-time high—season ticket sales breaking all records. ★ Each spot advertiser will be exclusive in his category.

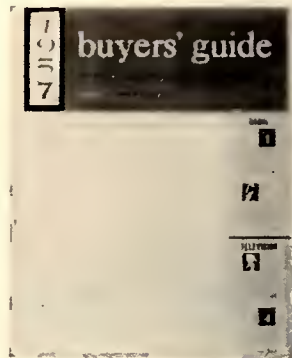
*Subject to prior sale

**Call your John Blair man today—
or contact Herman M. Paris at WWDC: TU 2-7600**

WWDC *Radio*

1st in audience—1st in results—1st in the hearts of Washington, D. C.

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



**Only market place of its kind. Gives programing profile of every
tv and radio station in the United States and Canada.**

Published each March. Advertising forms' close mid February

1957

RADIO AND TELEVISION

buyers' guide to station programing

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

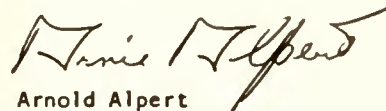
If you were asked to make up a list of tv stations on one day's notice and needed film and slide requirements of each station; if you had to know about likely homemaker shows, farm programs, sportscasts, feature film availabilities - what would you do?

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

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

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

Sincerely,



Arnold Alpert

BOLDFACE LISTING WITHOUT COST

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

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

1957 BUYERS' GUIDE ADVERTISING ORDER FORM

Please reserve following space in the

1957 BUYERS' GUIDE TO STATION PROGRAMING

- | | | |
|---|---|--|
| <input type="checkbox"/> full page \$450
<small>7x10</small> | ↓ | <input type="checkbox"/> two-third page . \$330
<small>vertical 4 5/8 x 10" deep</small> |
| <input type="checkbox"/> half page \$265
<small>horizontal 7x4 7/8</small> | ↓ | <input type="checkbox"/> one-third page . \$180
<small>vertical 2 1/4 x 10" deep
horizontal (master directory only)</small> |

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

NOTE TO CONTRACT ADVERTISERS: Earned contract rates including frequency discounts, applies to BUYERS' GUIDE and FALL FACTS BASICS

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

Firm _____
 City _____ Zone _____ State _____
 Name _____

CATEGORY LISTINGS

RADIO

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

TELEVISION

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



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

**TO BE CHAMP IN
KALAMAZOO-GRAND RAPIDS!**

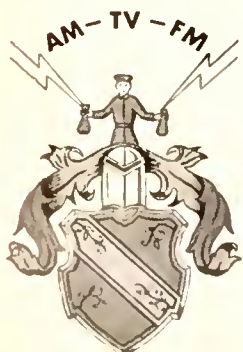
NIELSEN NCS NO. 2
NOVEMBER, 1956

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

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

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

100,000 WATTS • CHANNEL 3 • 1000' TOWER



The Fetzer Stations

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

Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO-TV

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

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

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bon Ami, NY	RGR, NY	CBS 114	Westpoint; F B-B:30 pm, B Feb only
Johnson & Johnson, New Brunswick, NJ	YGR, NY	CBS 69	Heckle & Jeckle; alt Su 1-1:30 pm; 13 Jan; 6 wks
Kemper, Chi	John W. Shaw, Chi	CBS B1	NIT Basketball; Sa 2 pm-concl; 16, 23 Mar
Kemper, Chi	John W. Shaw, Chi	CBS B1	East-West All Star Game; Sa 2:45 pm-concl; 30 Mar only
Philip Morris, NY	Ayer, NY	ABC	Mike Wallace Show; Su 10-10:30 pm; 2B Apr
Ralston Purina, St. Louis	Gardner, St. Louis	NBC 90	Big Story; alt F 9:30-10 pm; 8 Mar-21 Feb, 1958
Revlon, NY	C. J. LaRoche, NY	CBS 135	20th Century Fox Hour; alt W 10-11 pm; 6 Feb; 26 wks
Royal Typewriter, NY	YGR, NY	CBS 147	Playhouse 90; Th 10-10:30 pm; 14, 2B, Feb, 14 Mar
Toni, Chi	North, Chi	NBC 160	You Bet Your Life; alt Th B-B:30 pm; 10 Jan-19 Sept
Toni, Chi	Tatham-Laird, Chi	NBC 115	Blondie; alt F B-B:30 pm; 4 Jan-27 Sept

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	SSC&B, NY	NBC 90	Big Story; alt F 9:30-10 pm; 1 Mar-14 Feb, 1958

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Dr. Thomas E. Coffin	NBC, NY, mgr research	Same, dir research—NBC research & planning
Allen R. Cooper	NBC, NY, mgr markets & media	Same, dir corp planning—NBC research & planning
James H. Cornell	NBC, NY, mgr audience measurement	Same, program planning staff asst—NBC research & planning
Major Robert Cranston		Dept of the Army, Wash, DC, chief, r-tv branch
Jerry Danford	RAB, NY, nat acct exec	KWK, Inc, St. Louis, eastern sls mgr
Bob Dickey	KDKA, Pitts, announcer	Same, acct exec
Leon Dolnick	WITI-TV, Milwaukee, promotion dir	Same, sls
John T. Dunphy	Sound Masters, NY, tv exec producer	Same, also vp & member board
Heyward Ehrlich	CBS Radio, NY, program promotion	WABC, WABC-TV, NY, dir publicity
Leonard O. Fischer	Merrill Lynch, Pierce, Fenner & Beane, NY, acct exec	Official Films, NY, a director
Richard L. Freund	NBC, NY, att'y-labor law	ABC, NY, dir labor relations
James A. Gunn	KONA-TV, Honolulu, gen sls mgr	KVAN, Vancouver, Wash, acct exec
Joe Klaas		KCSB, San Bernardino, Cal, sls mgr
Bennet H. Korn	WABD, NY, vp chg sls	Same, vp & station mgr
Harry Lange		King Film, Chi, acct exec
Fred McManus	WAHR, WITV, Miami Beach, sls rep	KCBS, San Bernardino, Cal, staff
Edward J. Montagne	CBS, Tv, NY, super film production	Same, exec producer chg film operations
Dick Passage		KIMA, Yakima, Wash, farm dir
Arthur Perles	CBS, NY, press information-admin	California National Productions, NY, dir public relations & exploitation
Florence Reif	NBC Radio, NY, public service program dept.	Same, super religious programs & educational features
Robert C. Richards	KCRG, Cedar Rapids, Iowa	WMAL, Wash, DC, acct exec
Martin F. Rohde		KONA-TV, Honolulu, gen sls mgr
John R. Sheehan	Cunningham & Walsh, NY, vp & dir r-tv	TvB, NY, sls
Dell Simpson		KONA-TV, Honolulu, sls
Stephen Strassberg	WABC, WABC-TV, NY, dir publicity	ABC, NY, asst dir press information
Edward R. Theobald		Venard, Rintoul & McConnell, Chi, acct exec
Lawrence Turet	Weir Associates, NY & Miami, producer-dir	WITI-TV, Milwaukee, promotion dir
Larry Wynn	WABC-TV, NY, sls mgr	WATV, Newark, acct exec

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
James B. Briggs	Geare-Marston, Phila, exec vp	Geare-Marston Div—RGR and RGR, NY, vp
Brantz Bryan	Erwin, Wasey, NY	Ted Bates, NY, asst acct exec
David Cloud	Fitzgerald Advertising, New Orleans, dir r-tv creative dept	Earle Ludgin, Chi, tv production dir

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES *continued*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Mahlon W. Edmonson	K&E, NY, media merch acct exec	R&R, NY, acct exec
Frank Gianattasio	Ogilvy, Benson & Mather, NY, asst timebuyer	Same, timebuyer
Daniel J. Gorman	Dancer-Fitzgerald-Sample, NY, acct exec	Same, also vp
Channing M. Hadlock	Rose-Martin, NY, dir r-tv	Same, also vp
Vera Hopkins	E. W. Reynolds, Toronto	Same, r-tv timebuyer
H. Maurice Jones	Armour & Co, mktng research super	Earle Ludgin, Chi, research dept
Frank W. Julsen	R&R, Chi, vp & acct super	MacFarland, Aveyard & Co, Chi, vp chg mktng & merch
Francis C. Kerr	Baker, Johnson & Dickinson, Milwaukee, chg packaged food accts & member plans board	Cunningham & Walsh, Chi, merch dir
Elliott W. Reed	Needham, Louis & Brorby, NY, acct exec	R&R, NY, acct exec
Marion Vilmure	Roy S. Durstine, LA, media dir	Barnes Chase, LA, media dir
John M. Wolfe	Chicago Tribune, promotion dept	Earle Ludgin, Chi, copy

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ralph E. Barrett		Gruen Watch, advtng mgr
Arthur L. Chapman	Sylvania Electric Products, vp manufacturing	CBS-Hytron, president
Dr. Wallace E. Gordon	E. I. Du Pont, dir advtng	Same, asst gen mgr—Grasselli chemicals dept
Roy L. Hatfield	Frigidaire Div-GM, mgr Birmingham branch	Same, refrigerator & food freezer sls mgr
Terry D. Kennedy	Crosley-Bendix Div-AVCO, merch mgr	Frigidaire Div—GM, laundry product sls mgr
Fred C. Robbe	P. Lorillard, advtng mgr	American Home Foods, dir advtng
Walter H. Salzenberg	E. I. Du Pont, asst gen mgr—Grasselli chemicals dept	Same, asst gen mgr—polychemicals dept
Alex L. Semegen	B. F. Goodrich Tire Co, sls promotion	International B. F. Goodrich, advtng mgr
Ralph M. Somerfield		Gruen Watch, sls promotion mgr
Irving Tuckman	Gund Manufacturing, advtng asst	Same, gen advtng mgr
Dr. Thomas H. Vaughn	Colgate-Palmolive, vp	Pabst Brewing, exec vp chg corporate devel
Frederic A. C. Wardenburg	E. I. Du Pont, sls dir—pigments dept	Same, dir advtng

STATION CHANGES

KAYL, Storm Lake, Iowa, is now an affiliate of the Keystone Broadcasting System

KFGT, Fremont, Neb, is now an affiliate of the Keystone Broadcasting System

KIRT, McAllen (Mission), Texas, has become an affiliate of the Keystone Broadcasting System

KNEW, Spokane, has been purchased by Mt. Rainer Radio & Television Broadcasting Corp., subject to FCC approval

KWG, Stockton, Cal, is now an affiliate of the Mutual-Don Lee Radio Net

Mid South Radio Net, Miss, will be represented in the southeast by Dixieland Stations

Mid South Radio Net, Miss, has appointed Everett-McKinney natl reps

WAMW, Washington, Ind, has become an affiliate of the Keystone Broadcasting System

WAMY, Amory, Miss, has become an affiliate of the Keystone Broadcasting System

WBCO, Bessemer, Ala, has appointed Interstate United Newspapers natl reps

WCBI-TV, Columbus, Miss, will be represented in the southeast by Dixieland Stations

WCBI-TV, Columbus, Miss, has appointed Everett-McKinney natl reps

WCHI, Chillicothe, Ohio, has been purchased by Norman M. Glenn

WFLW, Monticello, Ky, has become an affiliate of the Keystone Broadcasting System

WGEA, Geneva, Ala, is now an affiliate of the Keystone Broadcasting System

WGIR, Manchester, NH, has joined the CBS Radio Net

WIL, St. Louis, has appointed Headley-Reed natl reps

WKWF, Key West, Fla, is now an affiliate of ABC Radio Net

WLAM, Lewiston, Me, is now represented by Weed & Co

WMMN, Fairmont, W Vir, has appointed George P. Hollingbery natl reps

WMOO, Milford, Mass, is now an affiliate of the Keystone Broadcasting System

WSFB, Quitman, Ga, is now an affiliate of the Keystone Broadcasting System

WTMV, St. Louis, has appointed Interstate United Newspapers natl reps

WWGS, Tifton, Ga, has become an affiliate of the Keystone Broadcasting System

WWIL, Fort Lauderdale, Fla, has appointed Headley-Read natl reps

NEW FIRMS, NEW OFFICES (Change of address)

Ad Fried Agency, Oakland, is now located at 160 Santa Clara Ave

Communications Counselors has opened Oklahoma City offices at 1501 Republic Bldg

Darrell Prutzman Associates, Providence, is new agency with offices at 85 Westminster St.

Dubin & Feldman, Inc, Pitts, has changed its name to Dubin, Feldman & Kahn, Inc

Phil Dean Associates, NY, recently affiliated with Thomas P. Swift Associates, will move to 6 E 39th St on 4 Feb

Sports Broadcasts, NY, has moved to new offices at 420 Madison Ave

WMUR-TV, Manchester, NH, has opened a Boston sales office in the Sherry Biltmore Hotel

SOUNDTRACK.

Now in Houston television acquires a new flexibility . . . a soundtrack for modern living . . . under the genial guidance of Houston's long time favorite Ted Nabors! The 7 to 9 morning audiences listen and watch what they've missed on TV and Radio — maximum music and minimum talk with the best in pop records, latest news, weather information and time service . . . all on KTRK-TV's *SOUNDTRACK!

A NEW ● CONCEPT IN BROADCASTING



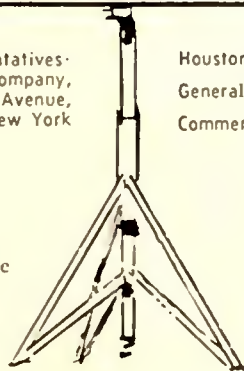
*SOUNDTRACK, backed by written testimonial proof from satisfied clients has done an outstanding job of salesmanship. Another unquestionable indication that KTRK-TV's better showmanship, better shows, mean better results. For your next buy . . . for your *best* buy . . . buy KTRK-TV and, ask about *SOUNDTRACK . . . the program that gets results.

KTRK-TV
Channel 13
The Chronicle Station
P. O. Box 12
Houston 1, Texas

National Representatives:
P. Hollingbery Company,
500 Fifth Avenue,
New York 36, New York

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

*copyrighted feature
of KTRK-TV



National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

TREND OF THE WEEK: There's a pre-spring slack in agency calls for availabilities after a smash '56 windup and '57 start. Clients are now making Spring and Summer ad plans.

Carter Products, Inc., New York, is requesting availabilities on local sports shows nationally for quarter-hour sponsorship and/or shows adjacent to sport events, such as pre-game or post-game presentations based upon the sports event. So far, they've bought one-half sponsorship of the KHJ-TV, Los Angeles, broadcast of weekend and holiday games played by the Los Angeles Angels of the Pacific Coast League. Buyer: Tom O'Dey. Agency: SSCB.

Procter and Gamble Co., Cincinnati, Ohio, through Benton and Bowles, New York, is buying nighttime minutes and 20's nationally for its Tide film commercials. Buying is not completed. Buyer: Justin Gerstle.

The Frenchette Co., Inc., New York, is buying daytime minutes and 20's for its salad dressing. Commercials will be on film. Buying is completed. Buyer: Bernie Singer. Agency: Harry B. Cohen, New York.

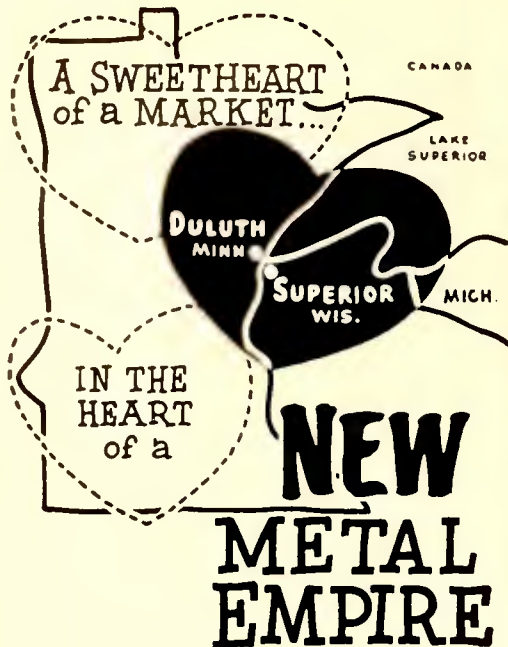
Scott Paper Co., Chester, Pa., has secured one-minute participations for Scott Tissue on late evening film shows. Buying is completed. Buyers: Jayne Shannon and Maria Barbato. Agency: J. Walter Thompson, New York.

Disabled American Veterans, New York, through Clemons, Esau & Garicke, Inc., same city, has asked for one hour prime time availabilities in 80 top markets to place a series of musical variety films emceed by Robert Q. Lewis. Planned schedule is for one show every four weeks. Buying will start shortly.

RADIO BUYS

TREND OF THE WEEK: Advertisers are increasingly conscious of *when* consumers buy products—the days of the week on which they shop—and they schedule announcements to coincide with these traffic days. A logical omission is shown in Krueger beer report below, where client eliminates Sunday schedules in areas where beer isn't sold on that day.

Buick Motor Car Div., General Motors Corp., Flint, Mich., through the Kudner Agency, New York, is placing e.t.'s of various lengths in 20 major markets. Buying is completed. Buyer: Ann Gardiner.



2nd Largest Market in the Northwest
Hundreds of millions of dollars spent and proposed—
TACONITE MINING—New Towns—SEAWAY—
New Payrolls
To reach and sell this vital market your
best buy is WDSM-TV
Top TV at the Top of the Nation

WDSM-TV

NBC — CHANNEL 6
A 3 BILLION DOLLAR MARKET

Duluth & Superior

Affiliated with Duluth Herald and News-Tribune
PETERS, GRIFFIN, WOODWARD INC.



Exclusive National Representatives



The Tulsa Station
with...

- ★ COVERAGE
- ★ PERSONALITIES
- ★ RATINGS
- ★ ECONOMICAL RATES...

Ask your BLAIRman
FOR THE *Tulsa Story!*

KRMG

740 KC • 50,000 Watts
TULSA, OKLAHOMA

- The GREAT INDEPENDENT OF THE SOUTHWEST...

please care... because hunger hurts!



PHOTO BY DAVID SEYMOUR

because this little boy's not interested in catcher's mitts or chemistry sets . . . He's hungry all the time. All *he* asks is enough to eat!

because *you* can do something about it. You can help feed his family (a family of four) for a whole month with just a single dollar!

because \$1 to CARE sends 22 pounds of U. S. surplus food overseas — delivered in your name by CARE's world-wide organization!



Send \$1 to
CARE FOOD CRUSADE
NEW YORK 16, NEW YORK
or to your local CARE office

2

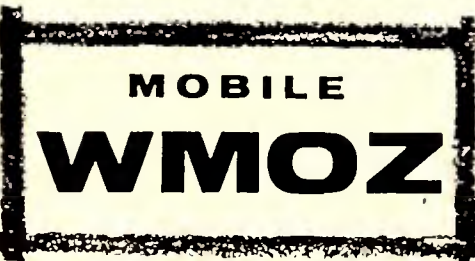
TOP MARKETS IN ALABAMA:



1ST in Negro Audience
(Hooper, Oct.-Nov. 1955)

(Also 1st in Negro Audience in General
Hooper, Nov., 1956)

3RD in total audience
(Hooper, Nov. 1956)



1ST in total audience
(Hooper Feb. 1956)
(Pulse June 1956)

Your best ALABAMA buys



For combination rates,
see John E. Pearson

WEDR — WMOZ

EDWIN H. ESTES
Owner

Krueger Beverage Co., Newark, New Jersey, is buying radio in 12 markets in New England for 39 to 52 weeks. Announcements will be minutes, 20's and half minutes. Both daytime and nighttime hours will be used, and e.t.'s and or personalities will promote the slogan "the beer with zing." Pattern: every day of the week except in areas where beer cannot be sold on Sundays. Most of the buying is complete. Buyer: Joan Rutman. Agency: Grey, New York.

Royal Lace Paper Works, Brooklyn, is buying participations on women's service shows for its Royal-Foyal, a paper shelf dressing for kitchen shelves and bureau drawers, and Bug-Ban, a paper insect repellent. Royal-Foyal will be advertised in Northern markets. Bug-Ban in Southern ones. Schedule begins in the Spring. Buyer: Don Heller. Agency: Al Paul Lefton, New York.

RADIO & TV BUYS

TREND OF THE WEEK: Media testing in a hand-picked list of markets with a step-by-step check radio and or tv in comparison with other media, is used to isolate results of ad schedules. Good example is seen below, with Masland carpet company and its matching of various media patterns to local rug-buying habits.

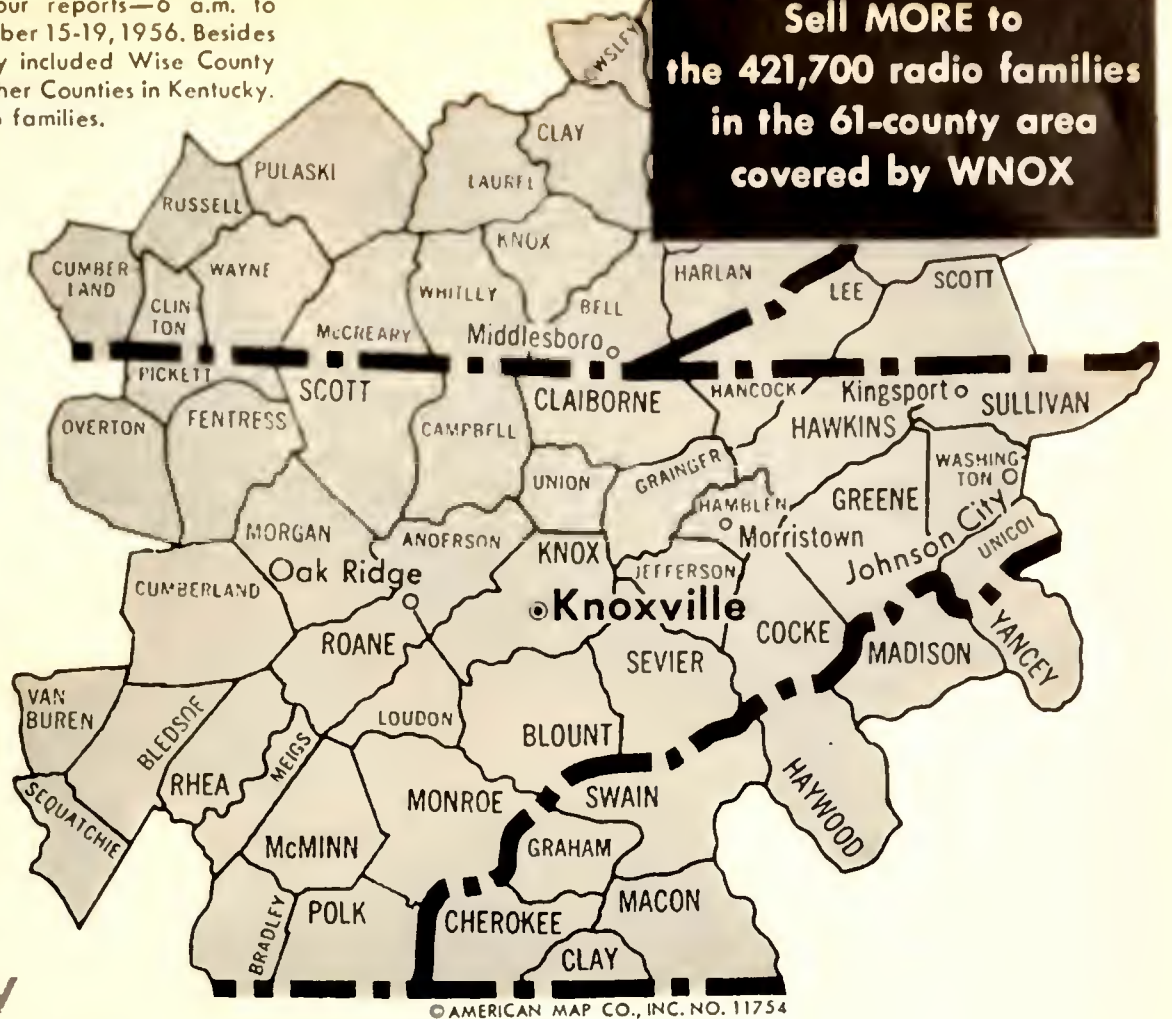
Nehi Corp., Columbus, Ga., has asked for availabilities in 250 markets — 160 in tv, 90 in radio. Campaign is for Royal Crown Cola and Nehi beverages. They will use minutes and chainbreaks in radio during daytime and early evening hours, and minutes, 20's and 1D's during evening hours in tv. Radio commercials will be e.t.'s, tv commercials, film. Buying is just beginning. Buyer: Genevieve Schubert. Agency: Compton, New York.

Corn Products Refining Co., New York, through C. L. Miller, same city, is looking into 15 markets to place radio and tv commercials. The minute e.t.'s and minute films will sell the idea of the efficiency of using Niagara Cold Water Starch. Buying will probably begin in late February for a six-month schedule. Buyer: Frank Delaney.

C. H. Masland & Sons, Carlisle, Pa., is conducting a media test. Traditionally, rug advertising has been mostly magazines and newspapers. But because they want to know how to best service their retailers, the company has decided upon a comprehensive media test in 18 markets. A measure is not simple, they point out, because buying habits for rugs vary considerably from market to market, particularly days on which they are purchased. Test markets will consist of newspaper only, radio only, tv only, newspapers and tv, newspapers and radio, and all-media. Among the cities, Buffalo will be used for television and newspapers, Pittsburgh for newspapers-radio-television, St. Louis for radio and newspapers, Detroit, Los Angeles and Philadelphia for radio, and Dallas and Seattle for television. Predominantly daytime participations and minutes will be used for both radio and television, but it will be supported by some nighttime tv to sell the man of the house also. Buyers: Victor Seydel and Ann Burkholder. Agency: Anderson and Cairns, New York.

The Area Pulse of the Knoxville market, recently released, included 72,000 personal quarter-hour reports—6 a.m. to midnight, Monday through Friday, October 15-19, 1956. Besides counties shown on the map, the survey included Wise County in Virginia, and Beathitt, Knox and Letcher Counties in Kentucky. This 61-county area has 421,700 radio families.

**Sell MORE to
the 421,700 radio families
in the 61-county area
covered by WNOX**



As shown by
the recent 61-county
Knoxville Area Pulse Survey,

what station stands

FIRST

in every quarter-hour

from 6 a.m. to Midnight?

WNOX

FIRST AGAIN, AS ALWAYS

OBVIOUSLY...

If you do business in Tennessee,

WNOX can help you do more business

-
-
- *Other significant facts*
- *from the Area Pulse:*
- 1. Day and night, WNOX comes within 5 percent of having MORE AUDIENCE than all other Knoxville stations combined.
- 2. From 6 p.m. to midnight, WNOX does reach more listeners than all other Knoxville stations combined.
- 3. 53 stations located outside Knoxville are heard in various parts of the 61-county area. From 6 a.m. to 6 p.m. during the entire five-day period covered, WNOX alone had two-thirds as many listeners in the 61-county area as these 53 stations combined.
- 4. ALSO, from 6 p.m. to midnight, WNOX alone had 72% as many listeners in the 61-county area as these 53 stations combined.
- 5. Day and night, WNOX has more than twice the audience of any other Knoxville station.
-
-

WNOX East Tennessee's NUMBER ONE Radio Station
10,000 watts — 990 Kilocycles — CBS Radio

A Scripps-Howard Station represented by



SPONSOR ASKS

Is Music and News the best of all programing policies ?

Evelyn Lee Jones, *business manager, radio-tv dept., Donahue & Coe, Inc., N. Y.*

The mad scramble by radio station owners and managers to get on the "News and Music" bandwagon has some of the elements of mass hysteria. The urge, the drive, the excitement, the big push is on—to follow the "WNEW" pattern. Find the right disc jockeys, get on the record companies' free lists, dust off the news tickers and sit back and watch the money roll in!



"the elements of mass hysteria"

But it's not quite as easy as it sounds. And smart radio men know it.

Let's examine the reasons that may have created this "News and Music" kick:—wake-up radio programs should be bright, airy, newsy and tuneful. Thus, from 6:30-9:30 a.m. you have news and music. The plethora of dramas on both day and nighttime tv are supplying the lady of the house with all the bathos, pathos and vicarious living she needs. Even the most avid dweller in the lives of others can't take it night *and* day. She wants a change of pace. Then she turns on her radio—there's music and news—and it finds attentive ears. And these ears would be more appreciative if a little more planning went into these news and music programs.

Yes, I believe it's a timely formula for radio—but it can be beaten to death by the simple belief that all that's needed is to turn a disc jockey

loose in a roomful of records and they'll make beautiful music together. Thoughtful programing of jazz, semi-classics, current hits and maybe just a smattering of the classics thrown in hopefully—should be the aim of every station man who's got news and music on his mind. A news editor with that well known nose for local highlights can spark the news portions of the tuneful hours—but a disc jockey who reads news might not know a man from a dog and the bite will be missing from his chronicle. In short, the guy that sells it shouldn't be the guy who makes it. Get the right talent to program news and music, get the right talent to give it out, and the formula will work. The talent might come high but it's a sound investment. Good money used behind the scenes as well as on the air should prove to be the factors that get audiences and hold them.

Now—take WNEW for instance. . . .

Jack Keiner, *director of advertising and sales presentations, Edward Petry & Co., Inc., New York*

Certainly not! *There is no one best programing policy, just as there is no one best musical comedy theme, no one best form of literature.*

A music and news format is no magic recipe for success. Neither is a network affiliation. The *best* of the music and news stations know that it takes more than a stack of popular records and some wire service news to make a successful radio station. They have well-planned shows with good balance: appealing personalities, pretty thorough news coverage and fine public service features presented in compelling fashion. These few great independents are among the finest operations in the country and they got

that way by design. They are filling a special niche, meeting the needs of *some* of the people.

The really outstanding network affiliates have a great deal in common with their independent brethren. Actually, a great part of their programing is music and news. And these wise broadcasters know that the days of "filling" a time slot with a staff announcer and a pile of his favorite discs are over. They have to give the music and news segments the same creative approach and knowledge of dramatic values which bring success to the independents.

But, in addition, they do more, blend in other features, fill other needs. Network shows, religious programs, sports coverage, special event and on-the-spot news coverage, musical fare which is wider in scope than many



"no magic recipe for success"

music and news stations choose to offer. drama and commentary—all of these things are programed because the people demand them and the people must be served. And these shows must be—and certainly can be—made as appealing as the music and news because you can't serve the people if you're not reaching them.

There is no one best programing policy except the one which dictates that each station fill its special niche to the very best of its ability so that everybody will have a radio service that meets his needs.



OLD HANDS IN A YOUNG INDUSTRY

Once you've made the spot buy on WNCT, they take over in your behalf. These are the skilled hands of a TV pioneer's experienced staff, any one of whom could qualify as your right-hand man or Gal Friday.

They are the hidden part of your purchase of TV station time, working in the area Hollywood christened "Behind-The-Scenes". And yet, so few buyers ever see it or give it consideration.

Their job is to get your message on the air as you would if you could do it yourself.

Neither surveys nor industry reference books list this information. However, those who have used WNCT know of it from personal experience.

WNCT *Greenville * N. C.*
 channel 9 PRIMARY CBS AFF
 316,000 w/mths full time
 A Hartwell Campbell, Gen. Mgr
 REPRESENTED NATIONALLY BY HOLLINGBERY

FOOTNOTE: Pulse and Nielsen, old hands in the survey business, published figures verifying that WNCT is Eastern Carolina's #1 TV station. The Hollingbery man can place this data in your hands.

TIMBER-R-R

POWER
LUMBER
AGRICULTURE

Take a NEW 1957
LOOK at EUGENE,
OREGON. You'll see a
QUARTER-BILLION
DOLLAR MARKET.*
It's OREGON'S 2nd
largest Market . . . and
5th in the entire
Pacific Northwest.
*SM '56.

CBS Radio
5,000 WATTS - 1280 KC

KERG

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



ARB SAYS:

9 out of 10
18 out of 20
24 out of 30
TOP SHOWS ARE
are on KROD-TV

December ARB
SIGN ON TO SIGN OFF
KROD-TV 62.4%
Station B 36.1%
Station C 6.5%
OF THE EL PASO AUDIENCE

Call Branham for other
REVEALING FACTS!

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS



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

Rep. Nationally by the BRANHAM COMPANY

News and Idea WRAP-UP

ADVERTISERS!

Colgate is expanding 15 of its 20 segments on CBS Radio from seven and a half to 10 minutes, starting 11 February.

This means an extra \$1 million in gross billings and a third more time.

Colgate originally allotted \$3 million to radio this season. (See Sponsor-Scope 27 October issue.)

Here were the top station users in radio spot for December 1956, according to Executives Radio-TV Service Spot Radio Report:

1. d-Con (insecticides): 297 stations. Leeds & York is the agency.
2. Kroger (foods); 157 stations. Ralph H. Jones is the agency.
3. Nabisco; 231 stations, including Keystone and Z-Bar Networks.

On the tv side of the ledger—Rorabaugh (4th quarter '56 report) shows d-Con with just five stations. Kroger with 23 and Nabisco's combined products with 276.

Top tv spot users in fourth quarter of 1956, according to the Rorabaugh Report:

1. Brown & Williamson's Kool Cigarettes; 255 stations.
 2. Brown & Williamson's Viceroy cigarettes; 248 stations.
 3. Ford cars; 228 stations.
- Above figures are for single products.

Automobile dealers at the 40th Annual NADA convention in San Francisco last week were offered these keys to effective advertising:

1. Start with a receptive attitude.
2. Give time and thought to it.
3. Plan and budget.
4. Decide when to advertise—with the general rule that advertising must be carried on all the time with a "cushion" saved for special pushes.
5. Decide where to advertise—ra-

dio, newspapers and direct mail recommended with tv mentioned as good even though expensive and difficult to get prime evening time.

6. Use copy with ideas and not just words.

These six steps to advertising success were offered by Del Wakeman, of the Del Wakeman Co. San Francisco.

The Spring offensive for the Live Better Electrically program will get backing on network tv from most of the major electric appliance manufacturers using the medium.

Westinghouse, General Electric, and Nash-Kelvinator, all nighttime network tv users, have endorsed the program and pledged support during '57.

The new crush-proof L&M Cigarette box is now distributed in all major markets and will be supported by radio and tv saturation spot schedules as well as L&M's regular network tv shows. The new box was introduced in four major areas last month. . . . Crayola (children's crayons) is using tv for the first time. A one-market test is now underway at WMUR-TV, Manchester, N. H., using a 15-minute adult-slanted series titled "Mother's Helper."

Kitchen appliance advertisers are cutting back and dropping out of network tv.

Of the six major users two, Amana and Frigidaire, have pulled out of their network shows completely, and one, General Electric, has dropped one show and reverted to alternate week sponsorship on another.

Only Westinghouse, Kelvinator and Whirlpool are holding firm at this point.

Contributing factors—a slowdown in appliance sales in '56 and possibly the replacement of the refrigerator a appliance sales leader (automati-

washers topped refrigerators for the first time last year, reports the Murray Corp., makers of Easy Washing Machines.)

RCA has increased prices on three models in its color tv receiver line \$45 to \$50—and the company expects further hikes to come next summer . . .

Kraft has introduced its new jams and jellies products on the *Kraft TV Theatre* and in further product diversification has added orange juice to the accounts handled by its agency, J. Walter Thompson.

AGENCIES

D'Arcy will be placing \$3.8 million in radio and tv spots for Anheuser-Busch starting 1 April.

The campaign will run until the end of 1957 and in tv will use minutes, 20 seconds, and 10's.

TvB has been working with Anheuser-Busch to bring them back into tv since the brewer bowed out of the medium last year.

BBDO has issued an encouraging report on Ben Duffy's progress. The statement from Bruce Barton says the doctors are "very optimistic" — "His mind is clear, he is looking at television, eating normally, sitting up a part of every day, and presently will be on his feet."

Howard C. Wilson, founder of Wilson, Haight, Welch & Grover, has resigned as chairman of the board of directors and is retiring as a principal owner of the agency. He will stay on in charge of several accounts and continue as a director. . . . Paris & Peart has opened special offices for its Media Division at 295 Madison Ave., N. Y. The executive and service offices, however, will remain at 370 Lexington Ave.

New agency appointments: Easy Washing Machine Div. goes to Earle Ludgin next month. BBDO resigned the account when it took over Philco, which now has the Bendix washer. . . . Bayuk Cigars has appointed Feigenbaum & Wermen to handle national advertising on all products. Green Shaw & Rush, Memphis, will continue to act as Bayuk's agency for some southern and southwestern states, however. Reese Candy Co. and Martin H. Cope Co. have appointed Michener and O'Connor as advertising agency. Both firms will use television.

NETWORKS

Highlights from Merle S. Jones' talk before the Minneapolis Advertising Club last week give this profile of tv today:

- There are now 33,675,000 tv families in the U.S.
- The average home viewed television five hours per day throughout the year in '56.
- American families are currently devoting a total of 200 million hours a day to tv.

The CBS TV president also gave this outline of daytime viewing:

- Daytime tv accounted for 19 million hours of viewing every day.
- The average family spent over 10% more time watching daytime tv last fall than they did in the autumn of '55.
- The average CBS daytime tv show now reaches 11,783,000 American homes during the course of a month "more different homes than the three most popular monthly women's magazines combined."

RESULTS

and
only
results

have made **WIBW**

**the most powerful single
selling force in Kansas
and adjoining states*.**

*Missouri
Nebraska
Iowa
Oklahoma

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



Our 30th Year

NBC has formed a new division—the Department of Corporate Planning. This department makes recommendations to the executive council covering both radio and tv and will act as a guide to management in its decisions.

Recommendations cover all phases of NBC broadcasting operations.

Head of the new department is Allen R. Cooper with the title of director of corporate planning. Cooper was formerly manager of markets and media.

Hal Cranton will serve as the manager of plans presentations and will coordinate and produce the presentations to NBC board, program board and executive council. Cranton was formerly supervisor of tv sales presentations.

Panic! b&w suspense drama will replace *Noah's Ark* color series on NBC TV starting March 5. Chesterfield and Max Factor will continue to sponsor the Tuesday 8:30-9 p.m. slot.

ABC has bought three Ampex videotape recorders. Primary purpose will be for Daylight Saving Time zone repeats, starting in April. . . .

Bon Ami, big spot tv user, is now going into network tv via participating shows and one shots. The cleanser has bought General Foods' *West Point* for 8 February, plus participations on ABC TV's *Circus Time*, and NBC TV's *Today* show, with *Matinee* participations due to start in March.

1956 Nielsen rating leaders are as follows:

- Total audience—*Ed Sullivan*
- Average audience—*I Love Lucy*
- Most times in first place—\$64,000

Question

- Top daytime program — *Mickey Mouse Club*.

TV STATIONS

Idea at work at KWY-TV and KWY, Cleveland, combines promotion and public service in hearts.

The Westinghouse stations, which are celebrating their first year in Cleveland on Valentine's Day, are sponsoring a "Twin Hearts Anniversary Ball" on 13 February. Proceeds of the ball will go to the Cleveland Area Heart Society.

In the meantime Twin Hearts theme

is getting widespread identification with the twin stations. Department stores, drug stores, banks, etc. are selling the tickets. Hotels are advertising the ball on their marquees, tables and in the lobbies. The Cleveland Florists Association has adopted the twin hearts motif for Valentine's Day (and has even developed a new variety of orchid for the occasion.) One of the city's leading hair stylists has concocted a "Twin Hearts Hair-Do."

NBC's seven owned tv stations will get an additional hour of color programing each day beginning 18 February.

A new variety show originating from WNBQ, Chicago, will be broadcast daily during local station time—1:30 to 2:30 p.m. Monday through Friday. The new program follows the Tex and Jinx McCrary show which also will be fed over network lines for presentation on the NBC-owned tv stations.

Both programs will be sold on a participation or program basis, on the entire group of stations or any single station or any combination of stations.

TV applications: Between 28 January and 2 February two construction permits have been granted, three applications for new stations were filed and one station took to the air.

Construction permits went to Television Muscle Shoals for Channel 41, Florence, Ala., permit allows 15.8 kw visual; Donald Lewis Hathaway (KS-PR) for Channel 6, Casper, Wyo., permit allows 12.9 kw visual.

Applications include: Marvin Kratter (Golden State Telecasting), for Channel 38, San Francisco, 16.8 kw visual, with tower 481 feet above average terrain, plant \$85,755, yearly operating cost \$175,000; Kenyon Brown, Wichita Falls, Tex. for Channel 7, Amarillo, 47.3 kw visual, with tower 655 feet above average terrain, plant \$202,500, yearly operating cost \$275,000; Granite District Radio Broadcasting Co., Salt Lake City, for Channel 9, Ogden, 1.7 kw visual with tower minus 301 feet above average terrain, plant \$78,280, yearly operating cost \$126,000.

New station on the air was WTVW, Tupelo, Miss., Channel 9, tower 509

feet above average terrain, 26.9 kw visual, owned by Tupelo Citizens Television Co.

WAFB-TV, Baton Rouge, staged a 10 and a half hour telethon brought in over \$18,000 for the March of Dimes. . . . **ID idea from WAIM-TV**, Anderson S. C.: The station uses photographs of prominent business and professional men along with its call letters under the slogan "Anderson is my town" for personalized station breaks. **In line with NBC's "Impact Public Service" program WRCV and WRCV-TV**, Philadelphia, sponsored the Philadelphia Ramblers - U. S. "World" Hockey team game and brought almost \$9,000 to the Women's Medical College fund. . . . **WSAZ**, Huntington, W. Va., has sent its booklet on the educational use of commercial television facilities to members of the U. S. Legislature, state legislatures, the FCC, NARTB the three major tv networks and to tv stations throughout the country.

RADIO STATIONS

WTOP, Washington, D. C., has sent out a promotion brochure representing the best of the soft sell tradition.

Actually it's a handsome portfolio of 12 Robert Osborn drawings caricaturing Capital types—and the only blurb for the station is contained in one short paragraph on the inside cover of portfolio.

Keystone Broadcasting System, which has just passed its 17th birthday, now has 920 stations—and expects to bat 1000 by the end of '57. . . . **KBIF**, Fresno, will be sold to David Harris and Ethan Bernstein of KMJ. The John Poole Broadcasting Co. is the present owner.

The Georgia Power Co. is sponsoring a state-wide radio news service to be carried over five radio stations. The programs will originate at WAGA Atlanta and be picked up and re-broadcast by WGAC, Augusta; WMAZ, Macon; WRFC, Athens, and WRGA Rome. . . . **WROD**, Daytona Beach conducted a giant disc jockey marathon for the March of Dimes. The two d.j.'s Bob Kulz and Jack Platter stayed on the air 402 hours and are credited by the regional directors of the March of Dimes with giving the

drive "much needed assistance in lighting a fire under local enthusiasm." . . . **KUDU, Ventura, Calif.**, reports a March of Dimes marathon from the distaff side. Jerry Loomis broadcasted 89 hours and gathered in \$3,000 in pledges. . . . **WWDC, Washington, D. C.**, is issuing honorary news reporter press cards to listeners who phone in usable news tips. . . . **KCMS, Sacramento**, has gone from daytime-only broadcasting to 24-hour a day service.

There seems to be increasing activity among fm stations. **WSLS-FM, Roanoke, Va.**, has recently started separate programming from its sister station, **WSLS-AM**. Accent at the station will be on fine music. . . . **Another fm station, WFIL-FM, Philadelphia**, starts weekend programming today (9 February). The station will now program six hours of good music seven days a week.

ASSOCIATIONS

The Association of Advertising Men & Women will play host to 60 selected advertising students from universities and colleges in the U.S. and foreign countries during the Seventh Annual Inside Advertising Week, 31 March-5 April.

Inside Advertising Week was established in 1950 by the AAM&W to give honor students in advertising and marketing an inside picture of the business.

The national convention of the Institute of Radio Engineers will be held Tuesday 19 March at the Waldorf-Astoria, New York. Ralph N. Harmon, Westinghouse Broadcasting v.p. for engineering, will be sessions chairman for 19th technical session. Oscar W. B. Reed, Jr., is chairman of the administration committee.

SMPTE has authorized a Canadian section with headquarters in Toronto. . . . The annual meeting of the Canadian Association of Radio and Television Broadcasters will be addressed by Barney Corson, advertising director for Tidy House Products, on Radio Day, 25 March. The CARTB meet will be held in Quebec City. CARTB membership now includes 145 radio stations, 28 television stations and 54 associate members.

FILM

A promotional battle involving ratings of features vs. syndicated half hours appears in the wind.

In the face of publicity given recent feature film ratings, NBC Film's sales director Jake Keever has fired a barrage of figures showing syndicated shows winning hand-to-hand battles with top-rated features.

Keever's data also shows that, taking features and syndicated shows as a group, the latter is grabbing most of the "top 10" places.

It is no accident, trade sources point out, that the promotional counter-attack comes from the subsidiary of network whose chief has warned against the dangers of too much film.

Keever's figures cover five markets: New York, Los Angeles and Boston in October; Chicago and Detroit in November. ARB ratings were used.

As an example of how half hours are doing in direct competition with features, Keever cites the five top-ranking features in Los Angeles which faced syndicated half hours (in the same time slot).

The figures showed 11 half hours topping the five features.

On a top 10 basis, the data showed syndicated shows winning all 10 places in Detroit, nine in Boston and eight in Los Angeles.

Another Hollywood tradition—the sneak preview—has spilled over into the video business.

TPA's new *Tugboat Annie* was discreetly placed between the last two shows at the Lake Theatre in Oak Park, a suburb of Chicago on 1 February. There was no advance ballyhoo.

The theatre audience was given cards asking three questions: (1) how they enjoyed the show, (2) their age bracket and (3) occupation.

TPA considers the reaction from the "random sample represented by the Lake Theatre" audience is more accurate than would be gotten from a "partially pre-conditioned panel of chosen viewers."

The use of spot-placed tv film shows by national advertisers to solve special marketing problems will be a feature of 1957, according to M. J. Rivkin, Ziv Tv sales v.p.

KTRE-TV

CHANNEL 9

NOW SERVING

MORE THAN 60,000

TV FAMILIES

in East Texas with NBC-TV
basic programming.

(Via KPRC-TV)

KTRE-TV

CHANNEL 9

LUFKIN, TEXAS

Vice-President and General Manager
Richman Lewin

National Representatives
Venard, Rintoul & McConnell

Southwestern Representatives
Clyde Melville & Company

Rivkin said "at least 20%" of the increased purchases of syndicated film shows by national clients this year will be traceable directly to this factor.

He cited such sponsors as P&G, Liggett & Myers, Shaeffer, Nabisco, Pabst, Pet Milk, Budweiser, Sealy Mattress, Swift, Brown & Williamson, General Cigar and Emerson Drug, who have bought Ziv shows to solve "area weakness" or other specific problems.

CBS Film's Whirlybirds is getting heavy promotional support from stations in a number of markets.

• KHJ-TV, Los Angeles heralded the 4 February premiere of the show by having a fleet of four helicopters tow banners with program information throughout the daylight hours of the weekend before the debut.

• WPIX, New York, ran a contest among small fry. Prizes will be given for the most original artistic conceptions of a helicopter.

The number of stations making important program changes involving feature film continues to pile up.

Among the recent examples:

• KPHO-TV, Phoenix, is face-lifting its 12:30-4:00 p.m. weekday schedule highlighted by two hours of *Afternoon Movietime*. The station has MGM, TCF, Selznick, Republic, RKO and UA films.



"I know KRIZ Phoenix insists on brief commercials, so I thought I'd dress appropriately."

• WBZ-TV, Boston, started a morning movie show, *Giant Movie Time*, on 23 January. The show will include live interview portions of an off-beat nature with WBZ Radio personality Norm Prescott hosting.

• WIEN-TV, Syracuse, started off its new MGM package with *30 Seconds Over Tokyo* (a popular debut show for the package) yesterday (8 February). The MGM movies will replace the 11:15 p.m. *Hour of Mystery, Feature Playhouse, Premiere Playhouse* and *Family Theatre*, the latter a Sunday afternoon show.

Ziv Tv's *Harbor Command* has been bought by Hamm Brewing in 55 markets for next fall, the largest pre-release sale for a new syndicated show in Ziv's history. . . . *Guild's Capt. David Grief* has hit its first eastern sale with Utica Beer picking up the tab in 10 upstate New York markets. . . . *Medallion Tv's High Road to Danger*, which has been running locally on KHJ-TV, Los Angeles, is being put into syndication.

National and regional sponsors will spend more than \$125 million on syndicated film this year, according to a Ziv Tv estimate. This figure covers both program cost and time.

Of this total, Ziv says, full program sponsorship (as opposed to participations in syndicated film) will account for about \$100 million.

This latter figure breaks down into \$60 million for single sponsor purchases and 40% for co-sponsorship buys.

The estimated 1957 total will be about 20% above 1956, Ziv feels.

The figures are based on special research done by the tv film firm.

Trident Films Inc. of New York City is among the nine associate offices appointed by East-West Tv Network, which claims to be the largest independent supplier of closed circuit projection equipment in the country. . . . NTA has sold its "Rocket 86" package to WATV, Newark.

COMMERCIALS

It's true even with commercials—women react differently from men. Here are some observations from Schwerin Research Corp.:

• Commercials which put heavy emphasis on entertainment tend to be more effective among women than among men.

• The other side of the coin—men are usually more influenced by the "scientific approach."

Commercials used in the test were of general-usage—products commonly bought by both sexes.

Schwerin Research adds that the entertaining commercial is not the only type of commercial effective with women: it is just one kind that works when used properly. Another qualifying thought: "To succeed with anyone, the entertainment must have a reasonable relationship to the selling objectives."

Warner Bros. tv commercial and industrial film department is making rapid growth strides. Branch offices are being opened in New York and Chicago in order to give ad agencies direct service.

Joseph D. Lamneck will supervise Eastern states operation from New York headquarters. Mid-western states manager: Burton A. Neuburger.

UPA is also opening a Chicago office—this makes the firm's fourth branch. Peter Del Negro has been named general manager and will headquarter at 360 No. Michigan Ave. The Chicago

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

office offers creative production service with finished production facilities coming from UPA's Hollywood and New York studios.

RESEARCH

A special then-and-now ARB study shows that seven of the top 10 tv shows for January '57 have added viewers and gained higher positions from their January '56 rankings.

1. *The Ed Sullivan Show*—moved up from third to the number one spot and reached 28,090,000 more viewers.

2. *I Love Lucy*—up from sixth to second with 16,840,000 additional viewers.

3. *Perry Como Show*—up from 16th to third with 17,185,000 additional viewers.

4. *G.E. Theatre*—up from 19th to fourth with 14,320,000 additional viewers.

5. *Climax*—up from 12th to fifth with 8,165,000 additional viewers.

The special comparison study also shows two programs that made huge gains. *Alfred Hitchcock Presents* and *Godfrey's Talent Scouts* (which rank sixth and 10th respectively for January '57) were not even among the top 25 shows in '56.

Richard Manville Research, 230 Park Ave., New York, is offering free copies of "Index of Tv Advertising



THERE'S ONLY ONE LEADER...

KXLF-TV4 MONTANA

THE CONTINENTAL DIVIDE STATION, BUTTE

Effectiveness." This is a brochure recently prepared for WSEF-TV, Steubenville, O. which offers help on how to measure results advertisers are getting from their tv budgets. . . . U.S. Department of Commerce reports 76% households with tv sets as of August '56. . . . Note from the latest Nielsen Newscast "cold nights and tv go together." The Nielsen letter says that from a review of last year's figures tv families can be expected to average "almost twice as much viewing this winter as last summer."

TvB's comparison of the 1956 to the 1955 viewing audience breaks down this way:

- Evening: advertisers reached 17% more homes in '56.
- Daytime: 18% more homes reached.
- Daytime weekend: 24% more homes reached.

Increase in homes reached per broadcast was:

- Evening: over 1 million.
- Daytime: 418,000.
- Daytime weekend: 823,000.

STOCK MARKET

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

Stock	Tues. 29 Jan.	Tues. 5 Feb.	Net Change
<i>New York Stock Exchange</i>			
AB-PT	22 ⁷ / ₈	22 ³ / ₄	- 1 ₈
AT&T	174 ⁷ / ₈	176 ³ / ₈	+1 ¹ / ₂
Avco	6 ⁵ / ₈	7	+ 3 ₈
CBS "A"	31 ³ / ₄	33 ¹ / ₈	+1 ³ / ₈
Columbia Pic.	17 ³ / ₄	17 ¹ / ₂	- 1 ₄
Loew's	20 ³ / ₈	20	- 3 ₈
Paramount	30 ¹ / ₂	30 ¹ / ₂	
RCA	33 ³ / ₈	32 ¹ / ₂	- 7 ₈
Storer	26 ⁵ / ₈	26 ¹ / ₄	- 3 ₈
20th-Fox	24 ¹ / ₂	24	- 1 ₂
Warner Bros.	26 ¹ / ₈	26	- 1 ₈
Westinghouse	55	54 ⁷ / ₈	- 1 ₈

<i>American Stock Exchange</i>			
Stock	Tues. 29 Jan.	Tues. 5 Feb.	Net Change
Allied Artists	3 ⁵ / ₈	3 ¹ / ₂	- 1 ₈
C&C Super	1 ¹ / ₈	1	- 1 ₈
DuMont Labs.	5 ⁵ / ₈	5 ³ / ₈	- 1 ₄
Guild Films	4	3 ⁵ / ₈	- 3 ₈
NTA	9 ³ / ₄	9	- 3 ₄

WANTED

Are You the Sales Manager SPONSOR Needs in the Midwest?

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

BOX 92
SPONSOR, 40 E. 49
NEW YORK 17

It takes the

RIGHT

two!



IT'S A FACT! With the *right* two—WFBG-TV, Altoona, and Pittsburgh—you get 76,701 *more* TV homes. In this area—day and night—seven days a week—WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Your BLAIR-TV man has the proof: ARB, November 1956; ARB Altoona Coverage Study, March 1956.

ONLY BASIC CBS-TV STATION SERVING THE AREA

A TRIANGLE STATION
WFBG-TV
 ALTOONA, PENNSYLVANIA



Channel 10
 ABC-TV • NBC-TV

Represented by BLAIR-TV

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

WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.
WHGB-AM, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.
 National Sales Office, 485 Lexington Avenue, New York 17, New York

WASHINGTON WEEK

9 FEBRUARY
Copyright 1957
SPONSOR PUBLICATIONS INC

CBS and NBC might as well get themselves set for some small hand grenades that the Dean Barrows network study group is about to toss their way.

The complete report on what the Barrows group thinks won't be released until June; but in the meantime at least two sections will be pulled out for public scrutiny.

Insiders who have seen fragments of the report describe it as loaded with dynamite.

Also from the investigative grapevine: **The Celler House anti-trust subcommittee may resume its probe.** People have been coming forward and asking for an opportunity to submit information and viewpoints.

Apparently the top brass of ad agencies don't contribute to Democratic campaign coffers.

A campaign-spending report issued by the Senate elections subcommittee shows that quite a number of agency partners contributed a total of \$51,600 to the Republicans, compared to zero for the Democrats.

Larger contributors were Bruce Barton, J. D. Danforth, Fred B. Machee and A. F. Osborn, of BBDO; William R. Baker, Jr. and Robert E. Lush, of Benton & Bowles; Clifford Fitzgerald, of D-F-S; Robert Carney, of FCB; Thomas D. A. Brophy and Dwight Mills, of K&E; Leo Burnett; Stanley Resor and Norman Strouse, of JWT; James Houlihan and John Peace, of Esty; Sigurd Larmon and Louis Broekway, of Y&R. Their contributions averaged around \$1,000.

Of the over-all ad campaign expenditures, totaling \$33 million, almost \$10 million went to tv and radio.

The Senate Commerce Committee resumes its inquiry into tv problems 5 March. That's the first date the committee and FCC commissioners found mutually convenient.

The long delay will not affect overdue reports on subscription tv, network practices, and channel allocations.

Main purpose of quizzing the commissioners this time is to get an **explanation of FCC behavior on the UHF problem.**

The FCC general counsel made clear to a National Religious Broadcasters convention in Washington this week what FCC policy is on religious programing.

In outline, the FCC:

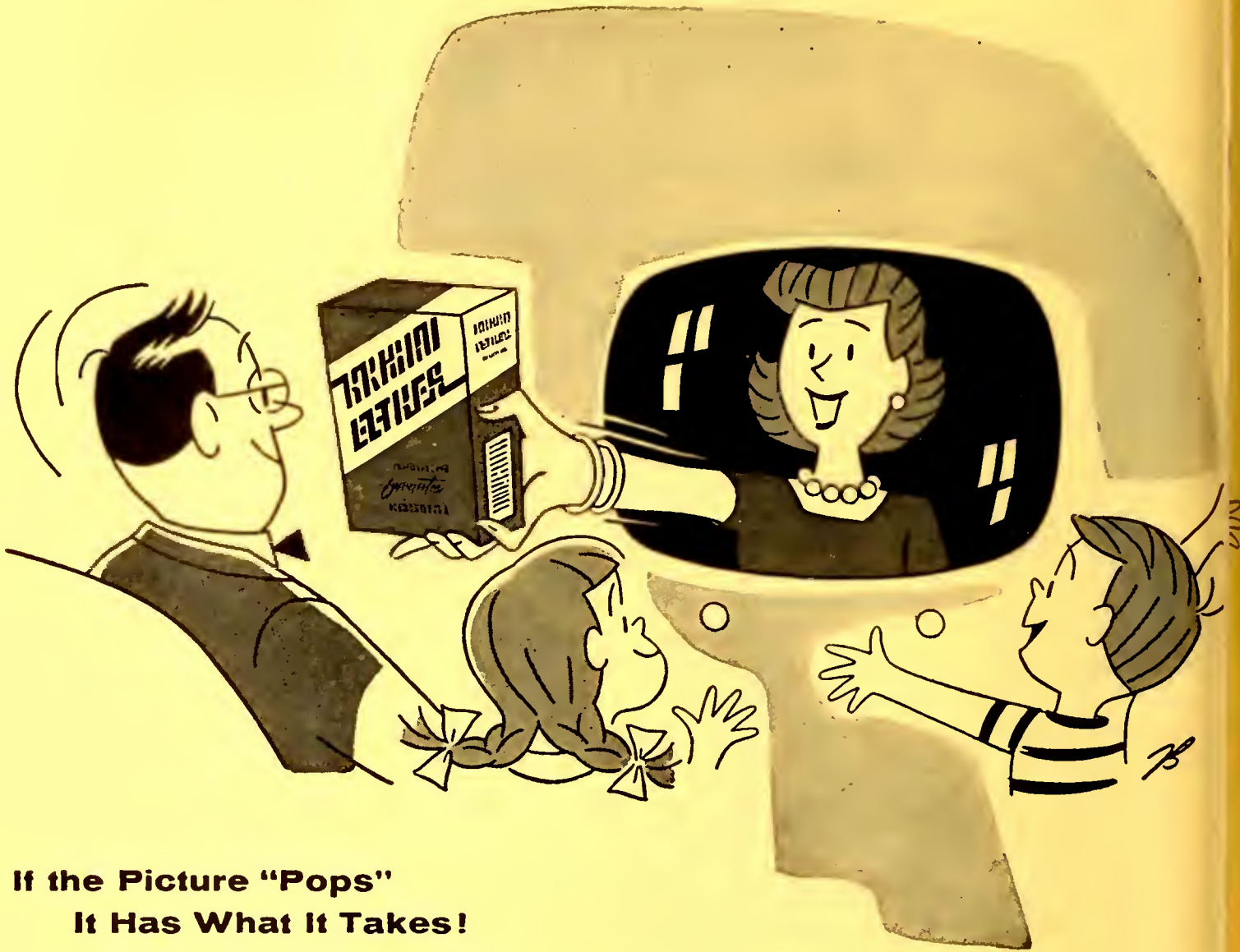
- **Can't tell radio and tv stations how much time should be devoted to religious subjects; whether to charge or not to charge for religion; or how the station should walk the chalk line between competing denominations.**
- **Has the right, when license renewal time comes up, to see whether a station has given the community **balanced programing** in the public interest—which includes religious programing.**

The U. S. and Mexico have come to a new agreement on the use of broadcast frequencies.

The agreement would run for five years.

The U. S. Senate and the proper constitutional authorities of Mexico have yet to ratify it.

GETTING THE MOST FROM



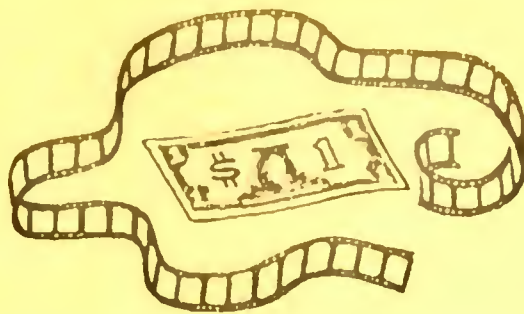
**If the Picture "Pops"
It Has What It Takes!**

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



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

YOUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

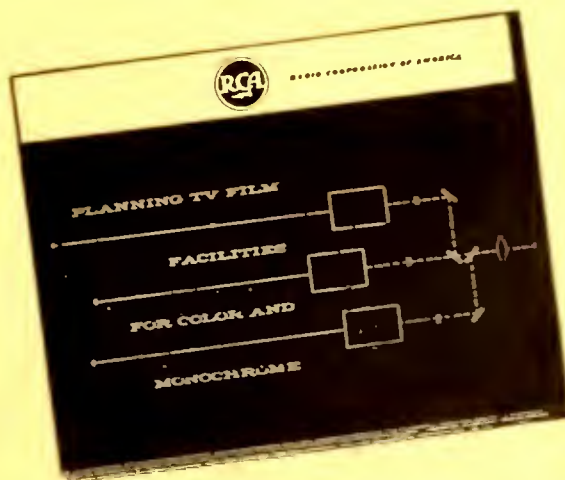
There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

9 FEBRUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Latest addition to agency jargon is the word "engineering."

You'll be hearing it more and more in descriptions of the organizational mechanics of bigger agencies.

Obviously it's another instance of agency top management borrowing terminology from the client.

The president of a leading agency is having trouble getting the manpower he wants unless he offers contracts up to five years.

Candidates have learned through the grapevine that the dynamo president is inclined to:

- Play his top key people off against each other.
- Exhibit fickleness in his choice of confidantes.
- Make decisions on the basis of who gets his ear first.

Here's why you rarely see rival station reps breaking bread together, in contrast with the open camaraderie that exists among print reps:

It's mainly due to a **stronger sense of caution**—dating back to the days when the loss of an important station could put a rep firm on the fatal edge.

Veteran reps cite this classic anecdote of what can happen when a slip is made over the lunch table:

Murray Grabhorn, while Blair's New York manager in the mid '30s, boasted to a competitor how he had just told off one of his stations.

Three months later that station was in his luncheon companion's fold.

ABC TV's New York flagship (WABC-TV) can expect the Ellington agency to raise a howl if John Cameron Swayze winds up on a late night news spot for Esso.

Months ago Ellington responded to a WABC solicitation for the Cities Service account with this counter gambit: get Swayze and we'll talk.

Though the Esso-Swayze deal is still in the preliminary stage, Ellington has told the station it deserves first place in line.

Here's an industry **memory test** that should make your colleagues shake their heads:

- When the **first radio commercial** was aired. (It was in 1922 over WEAJ, N. Y., then owned by AT&T; the Queensboro Corp. was the sponsor.)
- When the 4 A's protested to NBC about affiliates **hitchhiking local commercials** on-to network programs without permission.
- NBC **extending the chainbreak** from 20 to 30 seconds—both to stop hitchhiking and give affiliates a chance to add to their income.
- Longine's innovation of the **time signal** in the station break.
- Stanley Hubbard (KSTP) and Ed Craney (KXLF) perking up NAB conventions with their protests against "**steamroller tactics.**"
- Chicago as the birthplace of the **soap opera**, the half-hour **situation comedy**, and **m.c.'d drama** formula.
- **Doc Brinkley** selling pep-up glands over a Kansas station.
- The Federal Radio Commission putting a sudden crusher on the **swami programs** infesting the air.

Radio Memphis WMPS

10,000 WATTS DAY • 5000 WATTS NIGHT • 680 KC

naturally

FIRST
in
Nielsen

released in
Nov., 1956

FIRST
in
Hooper

Oct.-Dec. 1956

FIRST
in
Pulse

68-County
Survey
Aug. 1956

FIRST
in
Pulse

Metropolitan Survey
Nov. 1956

FIRST
in Hooper

Business Establishment
Survey

FIRST
in
Hooper

Car Survey

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

RADIO
BALTIMORE
WCAO

RADIO
BOSTON
WCOP

RADIO
CHICAGO
WJJD

Represented nationally by RADIO-TV REPRESENTATIVES, INC.

TV PROGRAMING

(Continued from page 35)

six starring Bob Hope, six starring Jerry Lewis, two with Dean Martin and some with Eddie Fisher.

NBC TV plans on the same number of situation comedy shows in fall 1957 as during last fall, but contracts with packagers and talent are on an 18-week, rather than 39-week basis.

"At the end of 10 weeks, you can tell whether you have a flop and still have time to shop for a new show," says McAvity. "Or, you can order the 19th in the series, if the show's good. It's true that this causes a problem for the producer with the idea of get-

ting back his money through syndication. But the agencies agree with the networks on this point, so shorter contracts can be negotiated."

A stumbling block to the 18-week contract is the fact that SAG won't sanction employment for less than 26 weeks, but clients still find it cheaper to pay for the individual actors than for the entire show production.

While NBC TV is very bullish on Westerns and adventure-mysteries, the network is not specifically planning any new quiz shows. The door's open to a new show in any category, says McAvity, if it is sufficiently good.

Packagers—The most significant

development of 1957 seems to be the trend away from pilot films. Independent producers are offering shows earlier than last year, but they're offering a large proportion of them from scripts and presentations, without going into pilot film production unless they have a potential buyer.

Shows being currently offered run the gamut from situation comedy to Westerns to adventures and drama. However, the largest single category is action-stories.

Costume dramas are also being offered around quite a bit. Official Films is starting pilot films for two new costume dramas to be shot in London studios with European backgrounds. They're tentatively titled *The Highwayman* and *Sword for Hire*. Both are intended for network exposure, but neither is committed yet. Screen Gems has almost finished a pilot on *Ivanhoe*, its costume drama.

The heaviest months for showing pilots are February and March this year. However, a number of major agencies have been working with independent packagers from the shaping of the show concept through the development of the format. And, while they might not have made actual commitments at the idea stage, pilots for several shows are being made with a tacit understanding that there's a potential buyer for the show.

Several of the situation comedies being offered are built around several characters rather than one. For instance, Screen Gems' *The Shape*, *The Face* and *The Brain* deals with three career girls. Screen Gems, *Tom, Dick and Harry* also spreads family and marital humor amid three performers.

TPA has two situation-comedy entries: *Mr. Digby* and *Waldo*, three adventure series and a Western. NTA is producing two situation comedies (*How to Marry a Millionaire* and *Mother is a Freshman*) and one adventure series (*Anything Incorporated*) with 20th Century, five adventure series, one Western and one situation comedy with Desilu.

Ziv is planning six or seven new shows, mostly in the adventure-mystery and Western categories. And ABC Film's new product also emphasizes action and mysteries. Its new shows include *26 Men* (adult Western), *Exclusive* (adventure), *Bulldog Drummond* (mystery).

Reaction among agency tv-radio directors to-date: On the whole, there

**FIRST TIME IN THE
Rich Knoxville Market
ON VHF**

SELL BY THE STARS

ON CHANNEL 10  **CONTACT YOUR KATZ MAN FOR ADJACENCIES**

316,000 WATTS COVERING MORE THAN 50 COUNTIES IN TENN., KY., & N.C.

WBIR-TV KNOXVILLE TENNESSEE

seems to be no startling new concepts forthcoming for the next season. They're afraid that the overproduction of shows in categories which proved successful this year may backfire as it did when an avalanche of imitative quizzes followed \$64,000 Question. But, on the whole, agency men underline the trend toward Westerns and action stories, expect to see them succeed in the fall.

Agencies The greatest change in approach to programing has occurred within agencies during the past few months. Because last fall was so disappointing and because the initial investment required for net tv sponsorship is so sizable, agencies are once again taking a more active part in programing production. They're doing so under a system that McCann-Erickson's George Haight calls "coproduction," as compared with actual full production with an agency staff as in the case of JWT's *Lux* and *Kraft Theaters*.

In essence, this term means that top agency tv-radio executives have been working with reliable producers from the time an interesting show concept or idea is presented to the agency,

rather than simply buying a pilot and ordering the film series from sample scripts. By getting in on this "idea" ground floor, major agencies are recapturing a larger degree of control over the content and production.

Furthermore, the scouting for product intended for next fall began much earlier this year. Y&R's Rod Erickson, for instance, began talking fall 1957 programing with producers as far back as the beginning of fall 1956. However, the pattern has been true of other major agencies as well, and in the month of January in particular there've been as many top-level conferences with packagers and screenings of pilots as usually occur in March.

One outcome of this "coproduction" system is a different outlook on the pilot film. Among packagers there's a trend away from shooting pilot films strictly on speculation. While few clients are willing to make outright commitments at the idea stage, they do talk to the packagers at the idea stage and contribute, through their agencies, to the shaping of the final product.

Major agency tv-radio v.p.'s interviewed by SPONSOR agree on several

programing trends they expect to see in fall: (1) more mystery-melodrama; (2) wariness of situation comedies. Several expressed a fear that current enthusiasm for Westerns may produce such an overloading of programing in this category that mortality is expected to be high.

Among fall plans that are tentatively firmed up is Chesterfield's sponsorship of Frank Sinatra on ABC TV and Standard Oil's bankrolling of an NBC TV spectacular for the firm's 75th Anniversary (both through McCann-Erickson).

There's some conflict, according to agency tv toppers, between the trends in network programing and client preferences. Networks are generally bullish on hour and longer programing formats, which frequently require multiple sponsors. Clients, on the other hand, are returning to the concept of alternate-week sponsorship when financially feasible, because they feel the financial investment in tv should produce program identification and greater opportunities for merchandising and use of stars than multiple sponsorship generally permits. ■



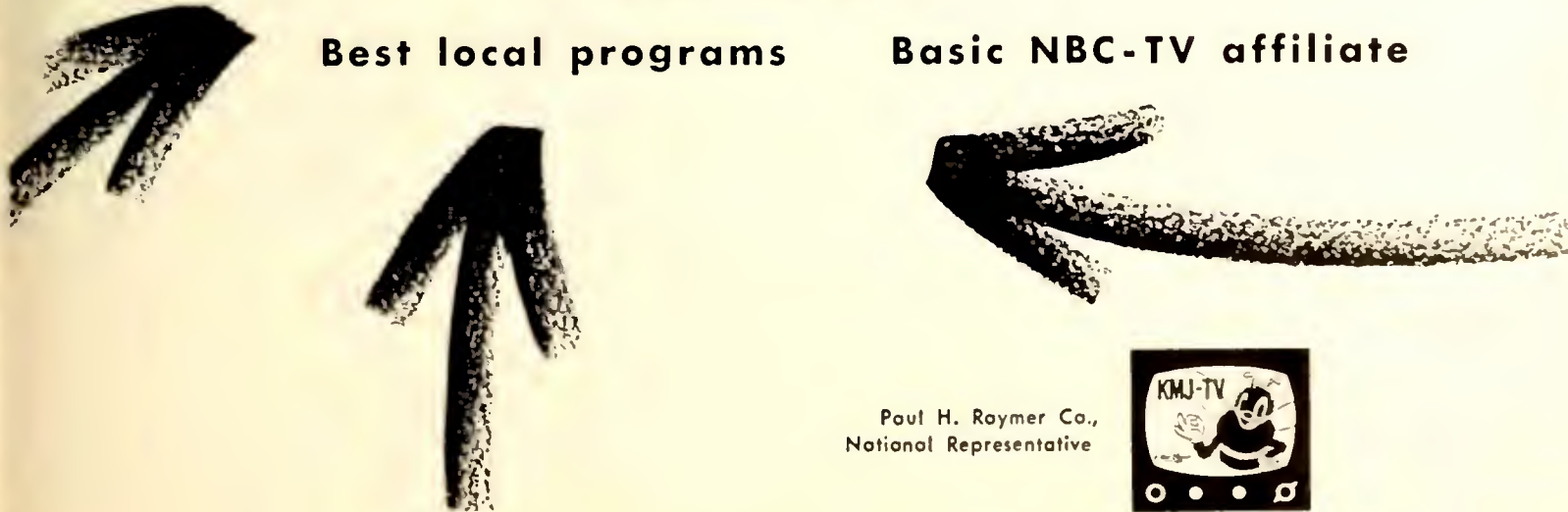
TV in Fresno --

the big inland California market -- means

KMJ-TV

Best local programs

Basic NBC-TV affiliate



Paul H. Roymer Co.,
National Representative





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-KNODEL Representative for Complete Information.



MUSKOGEE — TULSA
TULSA BROADCASTING COMPANY
Box 9697, Tulsa, Oklahoma

Reps at work

Shel Van Dolen, Weed Television Corporation, New York, thinks that the timebuyer can save time, money and effort by always dealing directly and exclusively with representatives rather than going to stations. "The representative is equipped to answer almost all questions about stations and markets he represents, and most of the time he can supply the information immediately," Shel says. "Consequently, when a timebuyer contacts a station for information about programing, prices, availabilities, or merchandising, the station manager invariably relays it to his representative." Contacting the station, Shel points out, increases the advertising agency's cost of doing business: (1) the expense of an unnecessary phone call and (2) the delay of a question and the resultant answer by mail. Many times, when a timebuyer wants the answer in writing, it's the rep who writes the letter. "Let the station representative serve you," Shel says, "and if that unusual question comes up for which he has no answer, let him serve you further—and faster—by getting the answer from his client, just as you would. This is the more efficient and economical method."



George Bingham, The Walker Representation Co., New York, comments: "The upsurge of spot radio re-emphasizes the old question as to which can do a better selling job for the advertiser—purely local stations or regional power houses? Many local stations, whether independents or network affiliates, serve the advertiser more effectively.



They have a solid nugget of local acceptance, not necessarily reflected in ratings. Many national advertisers realize this and one auto company comes to mind as an outstanding example of the comprehensive use of smaller stations. In addition, they offer saturation plans that enable the advertiser to secure a lower cost-per-1,000 as well as many merchandising services which the large stations do not have. But what about

power house stations? They cover ground—and in some cases several states. This looks good on paper to power-conscious advertisers who think that size determines sales. They are unaware that most power stations do not sell local products and services beyond their nugget area. And of necessity, their rates are much higher than lower power competitors with concentrated selling markets."

SALES MAIL

WESTERN UNION
TELEGRAM

CLASS OF SERVICE

This is a fast message unless its delayed due to an error in routing or by the proper terminal.

The bit of time shown on the face here is automatic telegrams to STAN JARY TIME of hours of length. Time of day.

WJ 3 PD=WINSTON SALEM NCAR 930AME

WSJS-TV, WINSTON - SALEM HAS MAXIMUM POWER
REACHING OVER 500,000 TV HOMES= MORE
THAN ANY OTHER STATION IN NORTH CAROLINA=

HAROLD=

WE APPRECIATE SUGGESTIONS FROM OUR PATRONS. SEE

WSJS-TV

channel 12

CALL HEADLEY-REED, REP.

WINSTON-SALEM

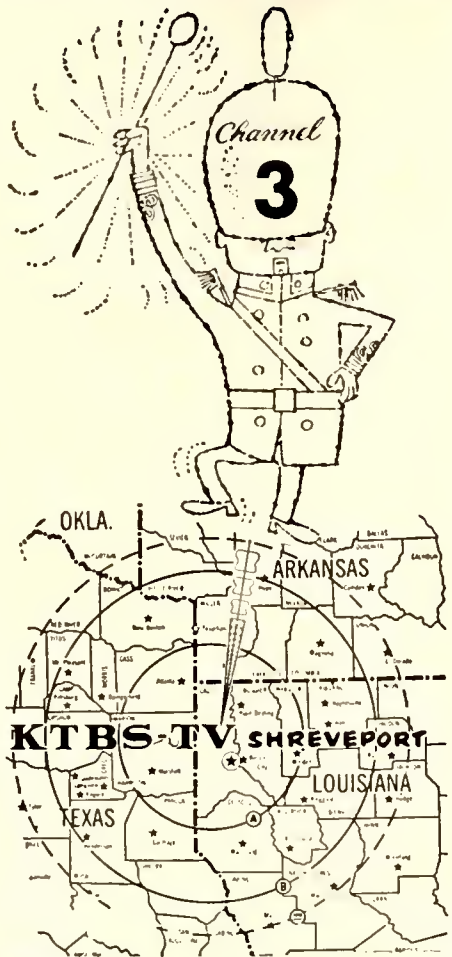


for

WINSTON-SALEM
GREENSBORO
HIGH POINT

AFFILIATE

NIELSEN* SURVEY
PROVES
KTBS-TV
LEADS



***MONTHLY COVERAGE**
 Homes Reached, **136,860**
 A Bonus of 6,740 over Station B

***TELEVISION HOMES**
 in KTBS-TV Area **157,980**
 A Bonus of 13,120 over Station B

*N.C.S. No. 2, Spring 1956

KTBS-TV
CHANNEL
3
SHREVEPORT
LOUISIANA

E. 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

Tv and radio
NEWSMAKERS



Donald D. Sullivan, general manager of WNAX, Yankton, S. D., and KVTU, Sioux City, Ia., has been elected a vice president of the Cowles Broadcasting Co., according to an announcement made recently by Luther Hill, president of the organization. Sullivan first came to Cowles Broadcasting in 1948. His initial assignment there was that of commercial manager at station

WNAX. In 1953 he moved to Sioux City, Ia., where he assumed the post of advertising director for the two affiliated stations, WNAX (radio) and KVTU (television). He was appointed to the position of general manager of both stations in July of 1956. In addition to WNAX and KVTU, the Cowles Broadcasting Co. currently operates four other radio and television stations: WHTN and WHTN-TV, Huntington, W. Va.; and KRNT and KRNT-TV Des Moines, Ia.

Reg W. Twiggs has been elected a vice president of McCann-Erickson, Inc., and has been appointed manager of the Los Angeles office. The announcement was made by Marion Harper, Jr., president of the agency. Twiggs joined the firm as an account supervisor in April, 1956. He came to McCann-Erickson from Erwin, Wasey & Co., Los Angeles, where he also held the position of account supervisor. Previously he had worked as an account director with several national agencies in Cleveland. He is a graduate of Oberlin College and is 38 years old. Twiggs succeeds Burt Cochran who has been vice president and manager of McCann's Los Angeles office since 1941. Cochran, who has been with the agency since 1926, will continue to serve as a member of the advisory committee and devote his time to client service.



George Henderson has been appointed general sales and promotion manager for the new Channel 9 television station, WSOC-TV, Charlotte, N. C., according to an announcement made by Larry Walker, executive vice president of the company. Henderson previously served as general sales manager for all the radio and tv stations of the Crosley Broadcasting Corp.

He joined the Crosley organization in January 1949 as sales manager and is credited with the organization and activation of WLW-C, Columbus, O., in that same year. Prior to joining Crosley he served as advertising manager for the Ohio Fuel and Gas Co. Henderson also served as past governor of the fifth district of the Advertising Federation of America. He will report to duty at WSOC-TV's temporary offices at 2221 North Tryon St., Charlotte.

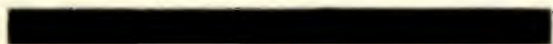
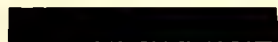
Leadership! . . .

IN ALL PERIODS



ARB December 1956

STATION SHARE OF SETS IN USE

Sign on to 12 noon

WDEF-TV		62.3
Station B		36.5

Noon to 6:00 p.m.

WDEF-TV		55.7
Station B		43.2

6:00 p.m. to Midnight

WDEF-TV		59.3
Station B		38.4

WDEF-TV

14 of top 15
Net Shows

WDEF-TV

8 of top 10
Syndicated Shows

WDEF-TV

428 of 562
Measured 1/4 Hours



Full 316,000 Watts

From antenna atop
Signal Mountain
High above City

THE BRANHAM COMPANY



**WDEF
TV**

12

CH. 12

CHATTANOOGA • The 79th Market

SPONSOR SPEAKS

Licking the muddle

How to lick a muddle was never better illustrated than the swift, positive steps taken by a number of national representatives to bring NCS #2 under control.

Along with its virtues, NCS #2 brought distress for two basic reasons—reps and stations considered it deflationary; agencies began to adapt the material in confusing ways.

The result has been another example of industry chaos with scores of differing agency formulas.

But the reps, who have frequently taken it on the chin because of mass industry confusion, decided to do something about it. Three members of the Station Representatives' Association, working independently, arrived at the same formula. Then one of them succeeded in simplifying the formula. This became known as the SRA Formula. By the time you read this the SRA Formula may be approved by the Radio/Tv Committee of the 4A's, which has shown genuine interest in it.

The three reps who pooled their efforts are Blair, Young and Katz. Dan Deneholz of Katz gets credit for working out a simplified adaptation. Undoubtedly other reps have worked hard on the same project.

We applaud the SRA Formula (whether accepted or not).

Two hats or one?

Agencies (and their clients) will do well to take special note of the problems of creative radio delineated on page 25 of this issue.

One of the facets of the problem, as seen by such forceful exponents of a dynamic radio medium as Arthur Hull Hayes, president of CBS Radio, stems from linkage of tv and radio at advertising agencies, with radio usually getting the short end of the stick.

The solution, as seen by Art Hayes and other thoughtful experts, is in specialization. Let radio men specialize in radio at the agency level; let tv men specialize in tv. At BBDO and Y&R this process is going on. We believe other agencies will follow suit.



THIS WE FIGHT FOR: *Television programming experimentation resulting in a free flow of new presentations, new formats and new ideas that enable tv to serve the public better both as an entertainment and advertising medium.*

10-SECOND SPOTS

Blooper: Dallas Williams, of Dallas Williams & Sons Advertising in L.A., recalls this spoonerism in a live commercial on a local tv station. The announcer stood beside a mattress, held up a bed slat, suddenly tossed it aside. "Yes, back-sufferers," he said, "you can throw away your bed slats when you sleep on a Sealy Orthamadic Peetress."

Excused: Charles B. Willard, time-buyer at McCann-Erickson, was recently called on jury duty. He sat out the first case on the docket, disqualified at the request of the prosecuting attorney on the grounds of occupational bias. The nature of the case: a client vs. ad agency suit.

Greetings: The Bolling Co., station representatives, sent out "Happy Ground Hog Day" cards this year.

Typo: From *N. Y. Herald Tribune*—"Jerry Marshall, the disk jockey, says he is leaving WNEW after fourteen years because 'it has become clear that differences of opinion between me and the management of the station with respect to the programing policy of the Make BBelieve Ballroom have made necessary a severance of my relationship with the station.'" *BBlubbering will get you nowhere.*

Some chick! From Executive Positions Wanted columns in *N. Y. Times*:

(ADV.) EGGHEAD FOR HIRE

I'm in the market for a copy-writing or advt exec position where my Grade A noggin and AD-versatility can be utilized to the hilt. Am happiest in a warm roost where I can hatch big business ideas and write perky, chirpy copy . . . *Okay, Egghead, come in for a candling.*

Swap? Ad in Liverpool, Nova Scotia *Weekly-Advance*—FOR SALE—Tv set, almost new, 21-inch screen. Will trade for ox.

Sounds like some sore loser on the \$64,000 question.

Valentines: air mediawise
From an agency to prospect client—

I'm not much at wooing
I'm not much at cooing
But if'n you're willing
I'd sure like your billing.

From a sponsor seeking an alternate—
Come buy with me and share
my show
Dear major-minor sponsor-co!



WATCH WTCN-TV... where BIG things are happening!

WTCN-TV in 1st or 2nd place 58% of the time!

No place else in the important Twin Cities market can an advertiser find ratings like these at rates like WTCN-TV's! Out of 160 total quarter hours between 4 pm-midnight* ARB shows WTCN-TV pulls *top* . . . or next to top . . . ratings 58% of the time! Get all this PLUS the lowest rates of the "big three" network stations in town! Contact your Katz representative today!

**ARB . . . December, 1956*

WTCN-TV Channel 11

ABC Network MINNEAPOLIS • ST. PAUL

Represented Nationally by the Katz Agency, Inc.
 Affiliated with WFDF, Flint; WOOD AM & TV,
 Grand Rapids; WFBM AM & TV, Indianapolis

316,000 watts



ONCE AGAIN...

WARNER CARTOONS BEAT ALL COMPETITION!

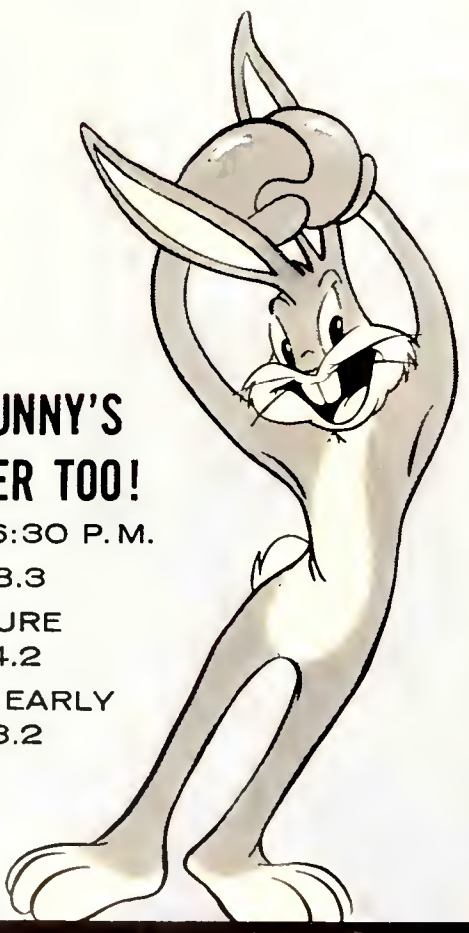
For WCSH In Portland, Maine

December ARB Ratings
("Fun House" 5:30-6 P.M. Mon. thru Fri.)



	WCSH WARNER CARTOONS	WGAN ADVENTURE LAND	WMTW MICKEY MOUSE CLUB
AVERAGE	18.7	14.2	6.2
MON.	15.6	16.1	5.1
TUES.	19.6	13.5	5.9
WED.	18.1	14.6	7.3
THURS.	20.0	14.2	6.1
FRI.	20.0	12.4	6.7

**BUGS BUNNY'S
A WINNER TOO!**
Wed. 6-6:30 P.M.
BUGS-18.3
ADVENTURE
LAND-14.2
NEWS & EARLY
SHOW-3.2



**PUT THESE RATING WINNERS
TO WORK FOR YOU!**

write or call **a.a.p.** Inc.

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Riverside 7-8553

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