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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE
NATIONAL BROADCASTING COMPANY, INC.
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HOUSTON WAKES UP TO FUN RADIO ON

KILT

NOW TRENDX AND PULSE CONFIRM HOOPER - FIRST IN 30 DAYS!

It's a new world's record! On Tuesday, May 14, the McLendon Corporation changed the call letters of Houston's KLBS to KILT and began a sensational new *fun radio* format. On May 14, KILT was *fast* in the Houston market with only 4.6% of the Houston audience (May '57 Hooper). On June 15th — just 30 days later — KILT had jumped to 30.5% of the Houston audience (June '57 Hooper) — *first both morning and afternoon!* And now, Trendex corroborates it to the very percentage point — giving KILT a solid 30.2% all day long — first place mornings and afternoons! And so does Pulse — June, '57 Pulse figures show KILT a solid overall first place! If you're still looking at the Houston market through sleepy May eyes, wake up at the new Houston where everything has been going full Kilt on KILT, the station that's Kilt 'em in Houston.

affiliated with

KLIF/DALLAS and **KTSA/SAN ANTONIO**

NATIONAL BROADCASTING COMPANY, INC.
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COMPETE WITH THE BIG BOYS —AND WIN

Earle Ludgin says the answer for the medium-size client or agency is more creativity—in media buying and strategy as well as copy

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17 Timebuyers take "See-for-yourself" tour

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Tv commercials with that continental touch

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Radio Basics: Spot audience, network clients

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DIGEST ON PAGE 2

WFRV

TV

GREEN BAY

more than a third of the state's
population, 25 of its counties
and 10 of the principal cities.
BASIC ABC NETWORK, SELECTED CBS
ASK HEADLEY-REED TV

CHANNEL 5

*Serving the famous
Industrial Cities of the Fox River
Valley and Eastern Wisconsin*

**Again -- Pulse Proves:
KRNT Radio Dominates
in the big DES MOINES
Market in Iowa!....
102 FIRSTS out of 143
Periods. KRNT leads
Morning, Afternoon &
Evening. KATZ has the
latest facts on this
Cowles operation.**

KRNT - The Station With The Fabulous Personalities and the Astronomical Ratings

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- You don't have to be a giant to compete**
- 29** Earle Ludgin, head of the Chicago agency of the same name, tells how a small agency or advertiser can battle the majors—and win—with creativity
- Timebuyers see for themselves**
- 32** A group of 17 buyers from three cities took an unusual station junket. This one included a real look at a market's industry, habits—and fun
- Weather show lands a perfect sponsor**
- 34** Skuttle Manufacturing Co., pioneer in humidifier field, uses WOOD-TV, Grand Rapids, weather show to educate people on moisture control
- Commercials with the "Continental touch"**
- 35** A report on producers in Europe whose techniques are new, unusual and attractive—Paris is only a few hours further than Hollywood by plane
- How to put a flip-card presentation on film**
- 38** Prospective clients in Washington, D. C., area are seeing unusual presentations, WRC-TV kinescopes its pitches—with special effects to boot
- Radio Basics/July**
- 39** The third monthly Radio Basics section features data on out-of-home listening by years and a current list of network radio advertisers

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In Upcoming Issues

11th Annual "Tv and Radio Basics"

SPONSOR's annual Tv and Radio Basics (formerly Fall Facts Basics) will be out with the 27 July issue—packed with facts and interpretive reports

A giant agency's growth plan

J. Walter Thompson with billings over \$250 million is a giant growing even larger. Here is its streamlined formula for effective growth

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WOC TV

They get the 1 Picture

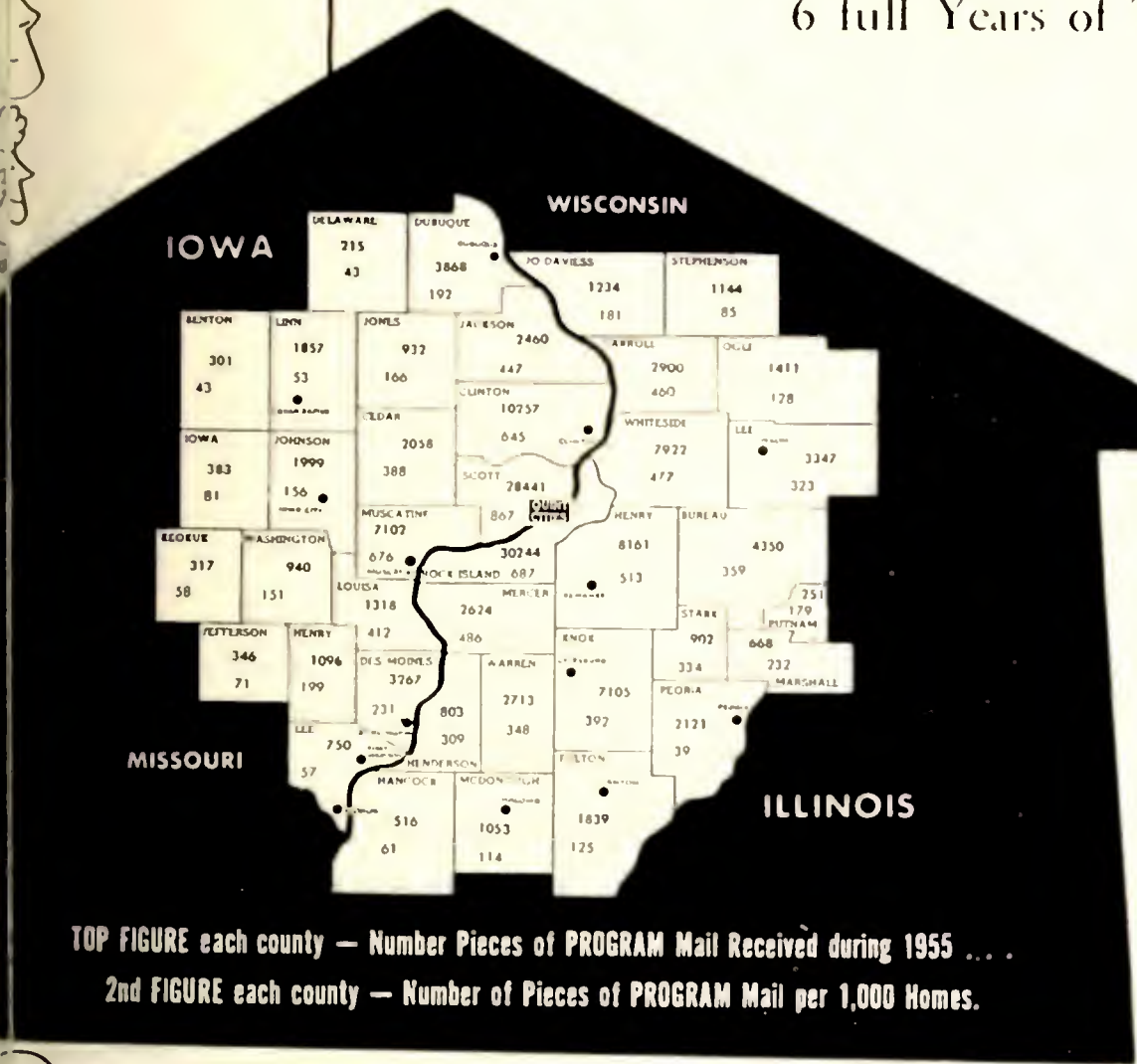
Proved by 648,330 Pieces of Program Mail received by this Station During 6 full Years of Telecasting . . .

This fabulous response . . . 91% of it to local live telecasts . . . began in 1950. That year . . . WOC-TV's first full year on the air . . . 33,845 pieces of program mail were received; this mail came from 23 Iowa-Illinois counties — 237 cities and towns.

By 1955, this response jumped to 149,215 pieces of program mail received during a 12-month period; it came from 39 Iowa-Illinois counties — 513 cities and towns in these counties.

Accompanying map shows breakdown of this 1955 program mail, proving WOC-TV's "Good Picture" area.

WOC-TV Viewers are responsive. They respond to WOC-TV telecasts by mail. More important, they respond to advertising on WOC-TV by purchases at retail outlets. We have a million success stories to prove it (well, almost a million). Let your nearest Peters, Griffin, Woodward representative give you the facts. Or call us direct.



TOP FIGURE each county — Number Pieces of PROGRAM Mail Received during 1955 . . .
2nd FIGURE each county — Number of Pieces of PROGRAM Mail per 1,000 Homes.

WOC-TV 39-COUNTY COVERAGE DATA — ●

- Population 1,583,800
- Families 489,700
- Retail Sales 1,934,984,000
- Effective Buying Income 2,686,413,000
- Source 1957 Survey of Buying Income (Sales Management)
- Number TV Homes 317,902
- Source Advertising Research Foundation

WOC-TV Owned and Operated by Central Broadcasting Company,
Davenport, Iowa

The Quint-Cities Station — Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois



Cal. B. J. Palmer, president
Ernest C. Sanders, resident manager
Mark Wadlinger, resident sales manager
PETERS, GRIFFIN, WOODWARD, INC
Exclusive Notional Representative



**YOU MIGHT CAST A TROUT FLY 194 FEET* -
BUT... YOU NEED WKZO-TV**

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

**TO "MAKE THEM BITE" IN
KALAMAZOO-GRAND RAPIDS!**

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY 8:00 a.m. to 6:00 p.m. 6:00 p.m. to 11:00 p.m.	143 94	57 6
SATURDAY 8:00 a.m. to 11:00 p.m.	50	10
SUNDAY 9:00 a.m. to 11:00 p.m.	40	16

Take a look at those March 1957 ARB figures at the left. WKZO-TV is first in 327 out of 416 quarter hours—or 78.6% of the time!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Telecasts on Channel 3 with 100,000 watts from a 1000' tower. Serves one of America's top-20 TV markets—over 600,000 television homes in Western Michigan and Northern Indiana.

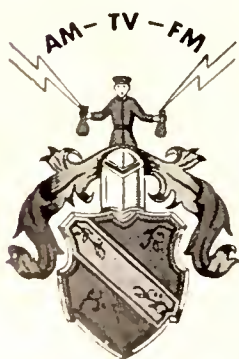
NOTE: Survey based on sampling in the following proportions—Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).

100,000 WATTS • CHANNEL 3 • 1000' TOWER

WKZO-TV

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



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

*Jack Crossfield, San Francisco, California holds this world's record.

NEWSMAKER of the week

Harry B. Cohen Advertising Co., which grew from \$600,000 to \$8-\$10 million billings in 10 years, has broadened top management responsibilities by appointing Edcard Aleshire president of the agency, now renamed Cohen & Aleshire. Chairman of the board Harry B. Cohen attributes move to growth of billing, need to give clients top-level counsel.

The newsmaker: "The strength of an agency our size, beyond shaping creative media and copy approaches, is the individual, in-depth marketing advice each client can get from our top management," says Edward Aleshire.

The responsibility of the modern agency, he believes, is to render personalized business service for the client, going in depth into all those areas of marketing that have an influence upon the client's broad advertising aims.

"This means, to us, that each account has the right to personal attention from the agency principals," he told SPONSOR.

Because of the agency's growth (from nine employees in 1947 to more than 100 in 1957), Harry B. Cohen felt that the top management responsibilities need to be shared. Today he has a team of three high-level men in key management positions and "no more than three weeks ever go by but what all three of us have talked with each client. We all attend every important business meeting any client holds."

Aleshire sees Cohen & Aleshire as "business counsellors rather than advertising agents. Each of our accounts opens the books to us completely. This is vital on packaged goods where advertising is the only controllable variable between one brand and another.

While he feels that it is difficult to delineate responsibilities in a clear line at the helm of an agency, it is generally believed that Harry Cohen will concentrate on top management client contact, while Aleshire will bring to management conferences his long background in the various creative areas of advertising.

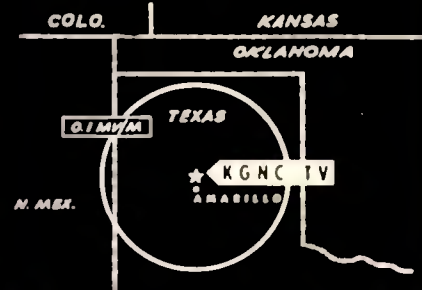
"Creative people seldom get into management," he says, "either because they aren't given the chance or because they don't want to." Nonetheless, Aleshire has long felt that the agencyman on the planning level must combine the creative and business functions to be effective. The emphasis upon a broad marketing approach to advertising, he adds, has put a new stress on "business-awareness" on every level of copy and media strategy development.

Aleshire himself combined the two functions as the agency's creative director and executive v.p. during the past 10 years. In this capacity he supervised all planning, art and copy on such major package goods accounts as Grove Laboratories, Doeskin, Utica Club beer, Lydia Pinkham and Pharma-Craft.

The smart creative person, he concludes, can find the thing most important to any product, "the selling idea, the copy hook, the reason for the existence of the product. Then the copy starts. Copy's no good unless you complete this second step of crystallizing scientific or product research into copy people will understand. There's no feeling in the world like seeing a commercial move many thousands of people to perform one small act—buying."

GET YOUR MESSAGE ON THE MAGIC GOLDEN SPREAD

WHERE GREAT
THINGS ARE
HAPPENING
AND ...



BIG 4 IS THE BIG BUY!

- ★ Over 100,000 TV Sets
- ★ Nearly \$200,000,000 in Retail Sales in the Area

SERVED BEST BY BIG 4

POWER: Visual 100 KW
Aural 50 KW

Antenna Height 833' above ground

KGNC-TV

Channel 4

AMARILLO, TEXAS

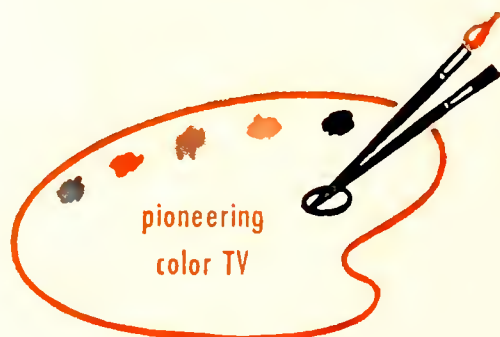


Leadership is a family affair

John Quincy Adams, newly elected President, gazed reflectively at the portrait on the wall. How proud he must have felt following the footsteps of his illustrious father, John Adams, into the White House!

Just as leadership was a tradition of the Adams family, so it is of the WKY Television System family of stations. This leadership has produced stations outstanding in their markets—the logical choice for your advertising.

THE WKY TELEVISION SYSTEM, INC.



WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg
Represented by the Katz Agency



Coronado covered a vast territory . . .



Francisco Vasquez de Coronado, sixteenth-century Spanish explorer, ranged over thousands of miles in his search for the Seven Cities of Cibola and their golden treasure.

today
WGAL-TV covers
a vast **MARKET** territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning \$6¼ billion annually
- buying consumer goods that add up to \$3¾ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!

CHANNEL 8 MULTI-CITY MARKET

WGAL-TV
LANCASTER, PA.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

MR. CHANNEL 8

NBC and CBS

316,000 WATTS

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

20 JULY
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SPONSOR PUBLICATIONS INC.

The quickest way to generate heat in the industry this week was to start a discussion of tv barter deals.

In part the commotion has been stirred up anew over the possibility that P&G would enter into one of the manifold time-for-film propositions. The fact that P&G eventually didn't do it is a genuine consolation for the anti-barter forces, but no end to the controversy as a whole.

In a nutshell, the contenders in the barter arena define their stances thus:

- The anti-barter fellows claim that in the long run the practice is bad for the business from every angle, because it is based on "fringes"—the lesser stations searching for near-free programing, the ultra-sharp advertisers looking for bargains. This, say the opponents, will corrupt the medium eventually in that quality will become vastly secondary to price.
- The barter boys meantime contend that they are filling a vacuum economically which hasn't been filled in any other way.

These quotes gathered by SPONSOR-SCOPE this week reflect some of the mounting uneasiness created by the barter problem:

MEDIA DIRECTOR OF AN AGENCY BILLING OVER \$50 MILLION IN TV: Any device that evades the standard procedure of buying according to card-rate or quoted program price in the long run can do irreparable damage to both tv and the agencies.

HEAD TIMEBUYER OF AN AGENCY DOING OVER \$10 MILLION IN SPOT: It looks to me as though tv hasn't done a hard enough creative selling job on the smaller advertiser. Here's the area the barter boys have been quick to exploit.

A MAJOR REP: Unless this bedlam is controlled—if not discouraged altogether—it can turn into a destructive economic force for every facet of the television industry.

SALES MANAGER OF A LEADING TV FILM FIRM: We are deeply disturbed by the penetration of barter deals, but we can't idly sit by while competitors feed the barter pool. So, just this week we assigned somebody in our organization to examine all aspects of barter.

(See 3 August SPONSOR for a definitive updating of the barter situation.)

Spot radio seems headed for a spectacular summer.

SPONSOR-SCOPE this week checked with a number of reps on how radio stacked up on their books: It found that business was running anywhere from 40 to 60% over last year's levels.

Don't be surprised to find P&G back in the network radio fold in the near future. (After virtually underwriting daytime radio 20 years ago, P&G has eschewed the medium of late except for sporadic spot.)

Two of the Cincinnati giant's agencies—Y&R and Compton—are putting together material on the current status of network radio for P&G appraisal.

Y&R's project among other things will (1) classify the various ways of buying network radio today, and (2) outline how some of the "tonnage" buys can be used for special promotional effects.

Afternoon network tv may develop into one of the hottest competitive sectors this fall.

A new and lively contender, ABC TV, is set to tee off with Lueky Lady (specially developed as an afternoon magnet). Moreover, this week various media people told SPONSOR-SCOPE that ABC's daytime rate structure is beginning to draw real attention.

Earlier in the year ABC sliced its daytime rates to a third the night-time rate. An added inducement for the close buyer: The network's maximum discount is 32.5%, compared to the competitors' earnable peaks of 25%.

This item should set Hollywood back on its heels: A tv advertiser has exacted the right to reject any film script for whatever reason he sees fit.

The client that broke the story-control barrier is Goodyear—with Y&R providing the strategy.

The series involved is the Alcoa-Goodyear Anthology, scheduled for this fall.

All the major agencies work closely with tv film producers on script supervision. But this makes the first known instance where the buyer's absolute powers are stipulated by contract.

Here is a would-be news item that conked out this week, but is reported nevertheless because of its straw-in-the-wind value:

Revlon's Revson Bros. were faced with their own multi-million question: Should they move the \$64,000 Question from CBS TV to ABC TV?

They didn't. It stays with CBS for a third season.

But there was some soul-searching before the decision was finalized, and that mere fact made the media fraternity pick up its ears. For one of the Revlon agencies had contended strongly that—without changing time or number of stations—a switch would save about \$2.5 million over the next 70 weeks.

The potential moral, as Madison Avenue sees it: Can a network always be sure of its traditionally dominant position when the shows are controlled by somebody else?

There's a growing school of researchers in agencies which holds that, regardless of ratings, it's advantageous to switch network tv shows every two or three years.

Their reasoning: You get a high degree of audience conversion for your commercials with every program change.

Exception: Those shows which use different people each week or have periodic turnovers in their personalities.

Pharmaceuticals, which—like Revlon—had been riding high on the tv boom the past two years, expects to increase its network investment to \$12 million during 1957-58.

Last season the figure ran to \$10.5 million.

Like all big spenders in tv, Pharmaceuticals is now faced with the penalty of its own success: How to get enough new products to feed the demand it is creating. It has several new ones on tap.

You'll hear more and more about pre-planning where pilots of tv series are concerned.

TPA will announce this new policy: 1) Pilots to be produced only after extensive consultation with advertisers, agencies, networks, stations; and 2) after extensive audience reaction studies.

With policy TPA has created new "produce to order" department, under Bruce Eells. TPA West Coast v.p.

Previously RKO Telradio and NBC TV Films had put similar emphasis on pre-planning before production.

Sale of the Mutual Network may have this warning for the business: **Guaranteed circulation is a ticklish tool for air media to work with.**

As SPONSOR-SCOPE went to press, **Tom O'Neil** (RKO Teleradio) and **Paul Roberts** (West Coast broadcaster who heads the group dickering for MBS) were still arranging the bookkeeping details of the deal.

Transfer of ownership is to take effect 31 July.

Historical note: The nucleus of Mutual was formed in September 1931. Among its presidents were **Frank White** and **Edgar Kobak**. The founding general manager was **Fred Weher**.

The **Mrs. Scott Bullitt** interests in the Northwest this week joined the widening group-ownership list with the purchase of **KREM** and **KREM-TV**, Spokane, for \$2 million.

Bullitt also owns **KING** and **KING-TV**, Seattle, and **KGW** and **KGW-TV**, Portland.

Judging from a rate sheet issued to agencies this week, **Pat Weaver's Program Service** appears to be putting sales emphasis pretty much on the spot formula.

The sheet offered one-minute participations in the Monday through Friday **Mary Margaret McBride** tv show (half-hour) on this basis:

- Gross program cost: \$150.
- Approximate time costs in eight markets: \$610.
- Approximate time costs in five additional markets: \$170.

According to the sheet, basic eight markets cover 31.5% of U. S. tv homes, while the 13 provide 45.9% coverage.

(See News Wrap-Up for Ding-Dong School-Climax Industries sales.)

Edsel will unveil its line to the press late in August.

Meanwhile **Ford** is negotiating with **Bing Crosby**, through **CBS TV**, for a 90-minute special to introduce the newcomer to the public some time in September.

The first set of **Edsel** commercials have been completed (the films are being guarded as closely as Fort Knox).

With **Chevrolet** (naturally) as target, **Blair** this week presented its updated story on spot radio to **Cambell-Ewald** in Detroit.

Blair's plan is to make the rounds of all the major automotive agencies with this presentation as quickly as possible.

One of the key points: **Car makers are underestimating the effectiveness of spot radio by using it only on a seasonal basis**—a continuous program would pay much higher dividends comparatively.

American Tobacco assured SPONSOR-SCOPE this week that the big bundle it's nailing into spot radio the next 13 weeks is in no way connected with the latest cancer uproar (as some in the trade seem to think).

These saturation campaigns in behalf of **Lucky Strike**, **Hit Parade**, and **Pall Mall**, say ATC adman, were planned long ago.

Some 80 markets plus the **Keystone Network** are on the schedule.

In many of the markets there's this change of strategy: **From news periods to announcements.**

Reps contacted for availabilities had to skirt this pitfall: How their stations would be able to slot these three brands among the other cigarettes already on schedule.

Spot radio this week was also happy over schedules from two competitors in the cake-mix field—**General Mills** and **Duncan Hines** (P&G).

General Mills is buying 20 announcements a week for 10 weeks, using two and three stations in a market. The 10-week budget: \$230,000 (BBDO).

FCB's initial move in taking over the Tidewater Oil account was to point it in the syndication direction via Highway Patrol (Ziv) in 126 markets.

TvB credits Tidewater with an expenditure of \$320,000 in spot tv time for 1956.

Nestle (Bryan Houston) is switching the money it's been spending on Blondie (NBC TV) to half-hour syndicated films.

It wants to concentrate its fire in the markets where its most needed.

Flav-R-Straws is annexing another grocery store item which it thinks it put over with the help of tv.

The new product is Easy-Juicer, a plastic lemon-shaped container of pure lemon juice, introduced by the Luther Breck Co., of Boston. Tv would be the wheelhouse, as was the case with Flav-R-Straw.

(Flav-R-Straw spent \$1.6 million in spot tv last year.)

At the rate P&G now is racing along in daytime network tv it's perhaps getting as many brand impressions weekly as it gathered in its radio heyday.

SPONSOR-SCOPE's analysis of P&G's current daytime picture in thumbnail arithmetical form:

NO. PROGRAM SERIES	NO. ¼ HRS. PER WK.	NO. COMMERCIALS	NO. IMPRESSIONS
8	41	123	246 per home

What would be the impact on advertising if the highest courts upheld the right of Masters, the discount chain, to ship appliances to consumers in fair-trade states?

SPONSOR-SCOPE this week quizzed key agency marketing men on the topic, and got this almost unanimous response:

- Wherever a variable price structure springs up, you have to fight for more volume to keep profits coming in.

- The only way that volume can be achieved is through more advertising.

GE is pressing the litigation against Masters.

Manufacturers apparently are convinced that to survive competition they must depend more and more on mass advertising and promotion and less on personal selling.

This point was sharply driven home by findings reported this week by the American Management Association. Here's the line of reasoning:

1) Marketing expenses took an average of one-tenth of the total sales income dollar in 64 companies recently surveyed by the AMA.

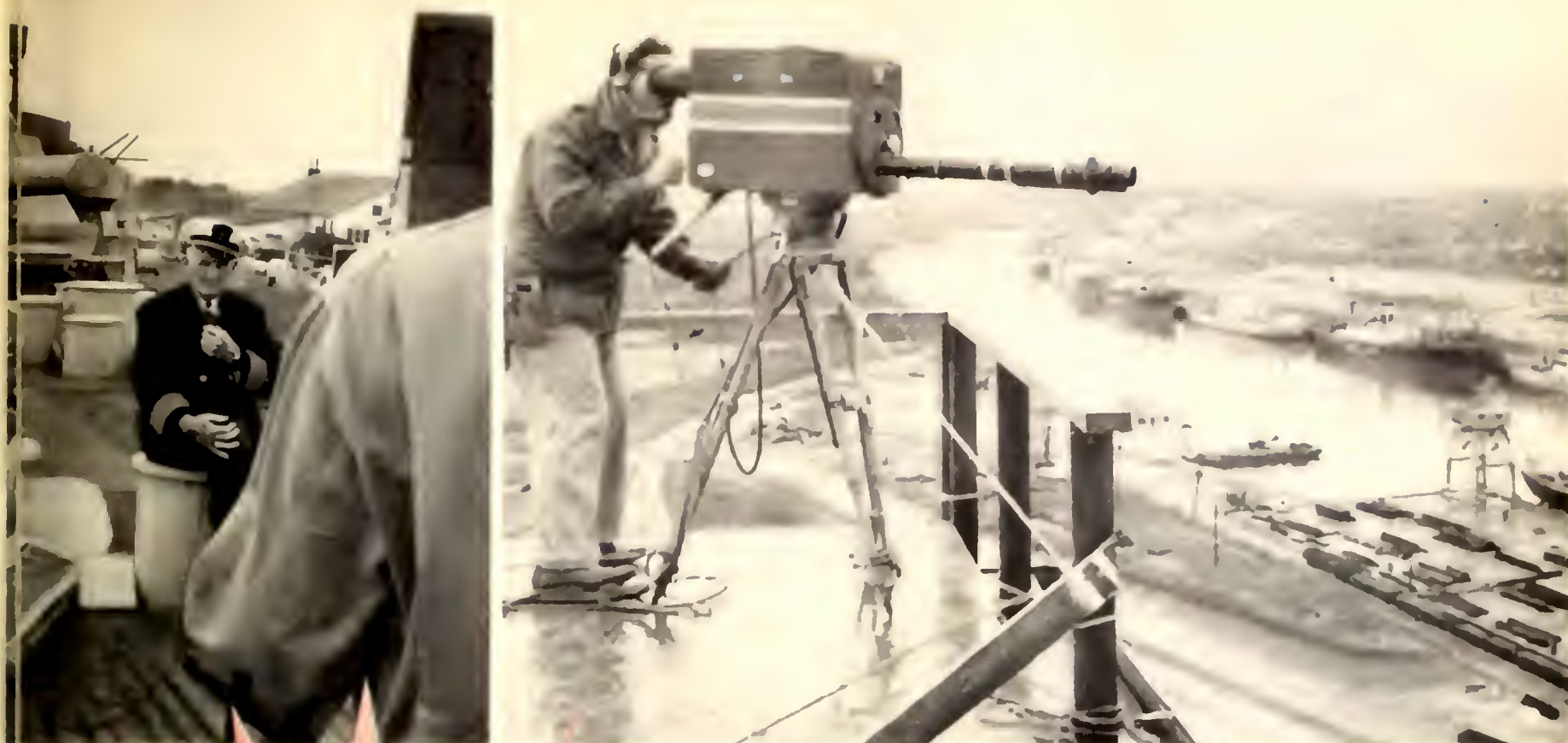
2) That 10% represents a bigger bite than ever. So to keep it in check, the manufacturer must rely on the economies of mass advertising.

Joe Culligan, NBC Radio major-domo, waxed philosophical this week about the virtues of sticking with an idea until it pans out.

He recalled how Monitor, after its first blush, took a dive in ratings and advertiser interest.

Monitor's present status: The SRO sign will be out this fall.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 49; Spot Buys, page 50; News and Idea Wrap-Up, page 52; Washington Week, page 61; SPONSOR Hears, page 64; and Tv and Radio Newsmakers, page 70.



WIDE, WIDE TEXAS

The show — Wide, Wide World, the engineering and production facility — KPRC-TV, the assignment — live camera coverage of the 70-mile Houston ship channel from sea, air and land in a 20-minute period. A 48-man KPRC-TV staff with supplementary personnel and equipment delivered coverage for the network, using nine cameras located on a shrimp boat, helicopter, battleship, moving truck and atop a grain elevator. The art of knowing how in Houston belongs to KPRC-TV . . . the most potent advertising force in the Houston market!

NETWORK QUALITY

at the local level!

KPRC-TV

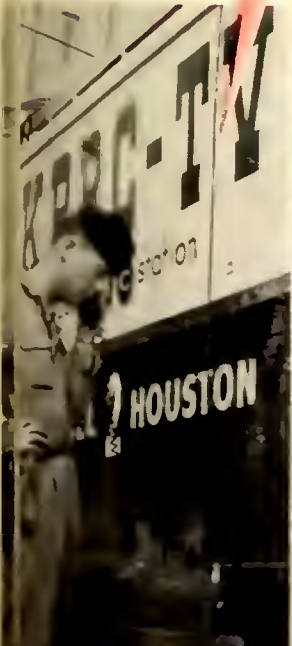
H O U S T O N
C H A N N E L 2

JACK HARRIS
Vice President and General Manager

JACK MCGREW
National Sales Manager

EDWARD PETRY & CO.
National Representatives

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



**CASE HISTORY—
LISTENERS**

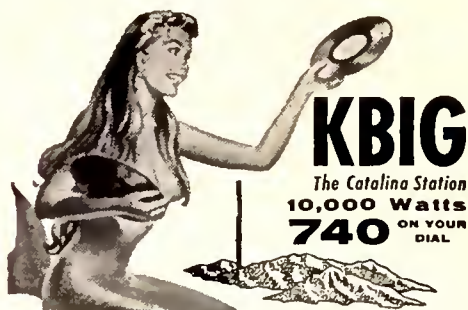


EVERY DAY OF THE YEAR produces success stories for *listeners* as well as advertisers on KBIG, as Mrs. Helen M. Sparks (left above) and Mrs. Esther Bodge will testify.

SHOWN AT THE PEAK OF THEIR TOUR of the Dole pineapple factory on their free Honolulu vacation as guests of KBIG, these Corona housewives typify the thousands of Southern Californians who have become even warmer friends of the Catalina Station through winning its daily Big Trip Contest over the past two years.

KBIG SENDS DELIGHTFUL COUPLES, expense-free, to Honolulu and Acapulco every month; to Las Vegas and Santa Barbara every week; to an evening of dinner dancing and top floor show entertainment at the Hollywood Moulin Rouge every day. Jaunts from the mainland to Catalina and daily merchandise awards supplement the regular prizes.

EACH KBIG HOURLY 5-MINUTE NEWSCAST is climaxed with the announcement of the prize winners of the day . . . a constant tune-in incentive for all station advertisers, and a very special attention-holding plus for news sponsors. Your KBIG or Weed representative has the full story on a few award-winning news strips still available for sale.



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

Timebuyers at work

Bob Glatzer, Ben Sackheim, New York, says: "Presently our agency is closing one of the largest spot buys ever made for a first-time regional television advertiser. Our client, Nationwide Insurance Co. of Columbus, Ohio, has bought *I Remember Mama*. It will run in 36 Eastern and Midwestern markets for 52 weeks starting October 1st. We feel the buy is a healthy

departure from the current practice among Nationwide's competitors, who are buying news, sports and network spectaculars. Our campaign is calculated to bring home on the local level the meaning of Nationwide's maxim, 'In Service with People.' We expect *I Remember Mama*, with its readily identifiable home characters, to create a climate of warmth and respect for Nationwide's agents in their communities, in keeping with the company's long history of service and integrity. We've kept this basic point in mind in our discussions with the stations. Since we expect the stations to carry the burden of local show promotion and merchandising, we are selecting stations which can show us results in this field, since promotion and merchandising are as vital as the programing itself."



Marie Coleman, Donahue & Coe, New York, says: "Introducing the new product to the public is an important timebuying challenge. I feel it's best to initiate a campaign which has scope, rather than select a single target for your advertising. It's too early to tell who the potential buyers will be. Many advertisers have made the mistake of too quickly calculating the market for their product, to find later through research that their product was selling to entirely different customers. Or others have found that they were only tapping a fraction of their potential market. Even when it's more or less pre-determined by type of product who will buy, serious errors can be made that can handicap the selling of the product—perhaps not as to market, but as to the type



of programing that will best create a demand. If similar products are already being sold, their programing isn't necessarily a good guide. Remember, your product is new and mustn't get lost in the spot shuffle. Since there is no formula, the advertiser should seek a large audience provided by round-the-clock saturation combined with special announcements for the audience most likely to buy."

NOW! ZIV'S SPECTACULAR NEW

NOVELTY

SERIES...

ZIV'S BRILLIANT NEW SHOW . . . A LAW ENFORCEMENT AGENCY

NEVER BEFORE DRAMATIZED ON TV!

**DANGER!
THRILLS!
ACTION!**

Based on actual
experiences of
America's Harbor
Police, Coast Guard
Units, Port
Authorities!



HARBOR BOARD COMMAND

with an exciting Hollywood star . . .

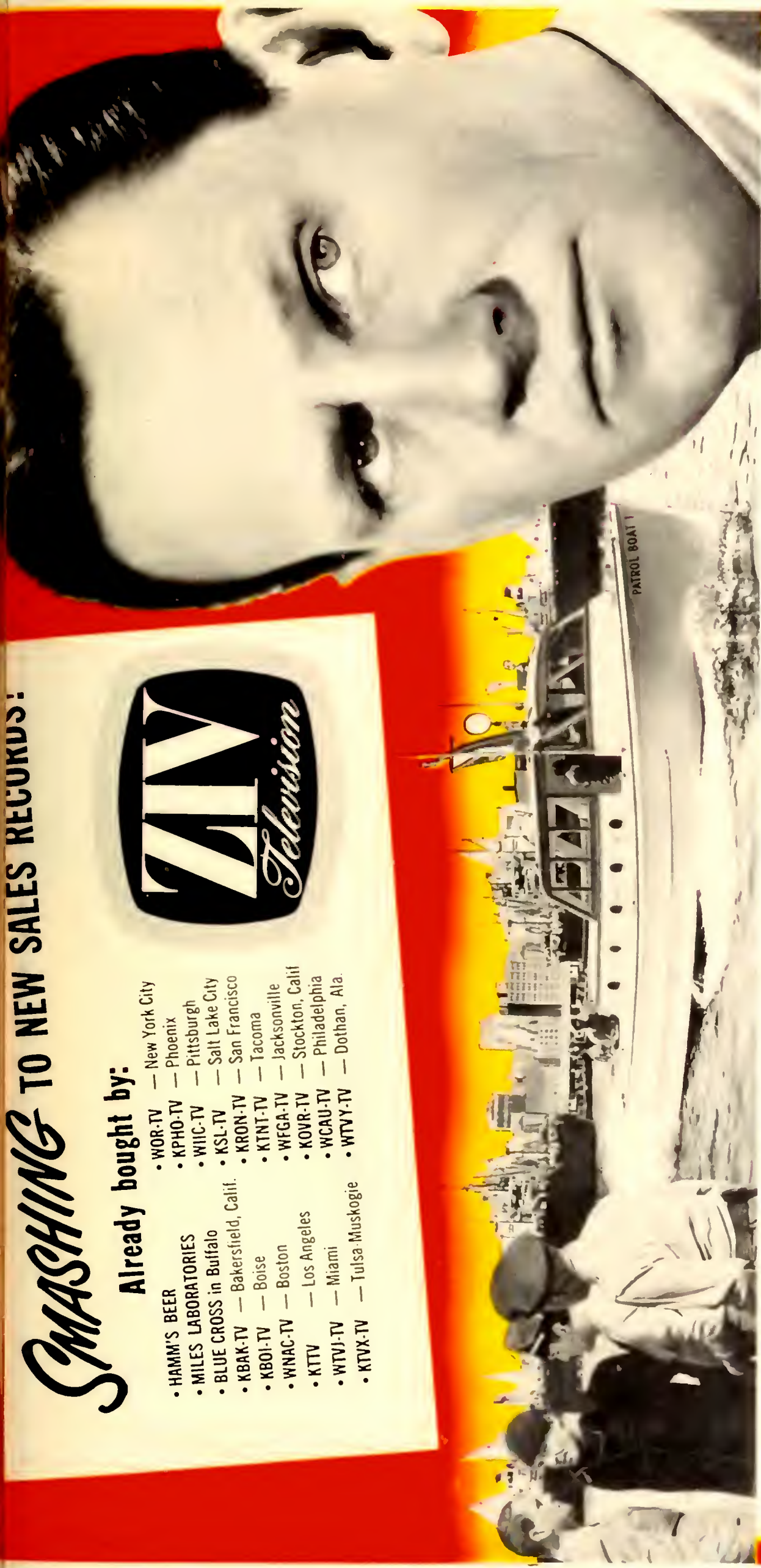
WENDELL COREY

TO NEW SALES RECORDS . . . THE HARBOR COMMAND

SMASHING TO NEW SALES RECORDS!

Already bought by:

- HAMM'S BEER
- MILES LABORATORIES
- BLUE CROSS in Buffalo
- KBAK-TV — Bakersfield, Calif.
- KBOI-TV — Boise
- WNAC-TV — Boston
- KTTV — Los Angeles
- WTVJ-TV — Miami
- KTVX-TV — Tulsa-Muskogee
- WOR-TV — New York City
- KPHO-TV — Phoenix
- WIIC-TV — Pittsburgh
- KSL-TV — Salt Lake City
- KRON-TV — San Francisco
- KTNT-TV — Tacoma
- WFGA-TV — Jacksonville
- KOVR-TV — Stockton, Calif.
- WCAU-TV — Philadelphia
- WTVY-TV — Dothan, Ala.

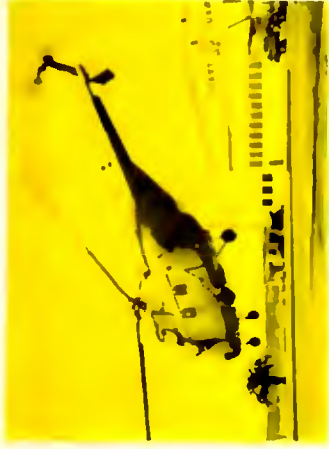


FILMED ON
LOCATIONS
**NEW AND
FRESH**
TO TV...

SHOWMANSHIP THAT WILL DELIVER A BIG AUDIENCE FAST!



ABOARD ocean liners, police boats, tramp steamers, fire boats.



ALOFT in Port Authority Helicopters and Coast Guard Planes.



AT SEA with the fishing fleets, Coast Guard Cutters, pleasure craft.



ON SHORE in warehouses, U. S. Customs Offices, Oceanography Labs.

THE MIDDLE OF
WASHINGTON STATE

KPOQ

WENATCHEE

5000_w

560_{KC}

IN A MARKET BY ITSELF

Mountains and miles separate our Central Washington market from Seattle and Spokane. Coverage comes from **WITHIN** our farm and industrial area, not from without.

Retail Sales

\$438,983,000

Radio Homes

116,594

Radio Farm Homes

20,000

WE GUARANTEE

to outpull all other
North Central Washington
Media

2 to 1



WENATCHEE, WASHINGTON
"Apple Capitol of the World"
(ABC-NBC Affiliate)

National Reps: Seattle & Portland Reps:
Forjoe & Co., Inc. Art Moore & Assoc.

National Sales:
Pat O'Halloran
NOrmandy 3-5121
Wenatchee

by Bob Foreman

Agency ad libs

Excitement in Alaskan television

I'd like to devote these picas to three subjects, the first being Station KENI-TV, Anchorage, Alaska. Here brevity is essential since I spent only a short time with two gentlemen from this outlet on the way to and from a recent Alaskan fishing trip.



However, one need not take long to become infected with the enthusiasm for their market and devotion to the medium which Hal Champeness and his boss Al Bramstedt, possess in abundance.

Anchorage is a non-interconnected community of approximately 45,000 people, growing faster than almost any we have here in the States. It is a fiercely proud, modern town and as tv-minded as any you've witnessed.

Not a Tundra & Blubber operation

Success stories (a milk company contest, for example); the pride in their remote programing (of the annual dog sled race); their modern equipment, quickly dispel any ideas you might have had about this being strictly a Tundra & Blubber operation. From a hard-headed business point-of-view, KENI-TV is as exciting as Alaska itself. More can't be said! It does a Madison Avenue-ite good to get away once in a while from a town where million-dollar budgets are commonplace bar-talk and six-camera set-ups are the order of the day. By the same token it is refreshing to get a first-hand glimpse of what skill, ingenuity and unflagging devotion can do—even with one camera!

By the way, you might be interested in a quick run-down from a recent Saturday's *Anchorage Times* as evidence of the part tv plays in the community. In addition to a detailed listing of the week's television on both KTVA and KENI-TV, there's the same for radio—all three stations. There are two tune-in ads—both on NFA features, and both starring Gene Tierney. There are several by-lined articles, one about the demise of the Caesar program, another about the Fairy Tale kick of the up-coming season, all up-to-date matter in the jargon and tempo of our fair trade.

Point two—wherein I believe television can take a leaf from the success stories of the print copywriters. There has been, of late, a rash of advertising campaigns in newspapers and magazines in which the models used were *real* people who look like real people. Big switch! In place of the model agency favorites with vapid look, brainless stare and characterless face, *The New York Times*, for example, is using human beings. It just so happens I know most of them, so I can vouch for the fact that they live in houses, pay taxes, have children and *do not* carry patent leather hat boxes or wear

KRON is TV in SF



San Franciscans are sold on KRON-TV

**BEST
TV FIGHTS**
Tues.-Wed.-Thurs. 7:30
AVAILABLE

• SAN FRANCISCO CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



**BOTH "BOUNCED" TO
NO. 1 STATIONS**
ratings **STILL** climbing
by leaps and bounds!

KOBY IN SAN FRANCISCO—

Ratings prove KOBY's popularity—
Mar.-Apr. Pulse: weekdays 6 a.m.
to mid. 7.3, Sat. 7.6, Sun. 9.3!
May-June Hooper: weekdays 7 a.m.
to noon 21.6—noon—6 p.m. 24.0
. . . 22.8 all day average. Nielsen
agrees—rates KOBY at 21,100 NSI
6 a.m. to mid. KOBY operates full
time . . . 10,000 watts—the bay
area's most powerful independent.
Contact Edward Petry & Company,
Inc.

KOSI IN DENVER—

All ratings are on a constant up-
swing, leaving no doubt KOSI is
No. 1. May-June Hooper, 19.4
a.m.—22.1 p.m. share. February
Pulse: 15.5 all day average. KOSI
sells full time—to a big, big audi-
ence in the mile high Denver area.
KOSI operates at 5,000 watts . . .
Represented nationally by Forjoe.

MID-AMERICA
Broadcasting Company

In Greenville, Mississippi WGVM
is No. 1 in Hooper and Nielsen

wedgies in the shower. For the above reason, the ads in which they appear are believable, interesting and vital.

Other recent print campaigns have been achieving this effect too. How unlike most television copy where the damsel in the kitchen looks as if she were scared the washer would bite her and whose Boston accent (as she scrubs hubby's grimy work clothes) is as out of place as Yogi Berra at a Back Bay lawn party. Maybe *we* ought to try real people too!

Finally, I'd like to spend a word or two in an attempt to admonish the publishers of this sheet for bothering to present the non-sense that Mr. Budd Schulberg spread upon these pages several issues ago. Since the purpose of a trade book is, I believe, to be of constructive assistance to an industry, little can be served by the exaggerations and contrived accusations of this author. We can take criticism of course. Also we deserve some. But not of the type leveled at us by Mr. S. Since we're used to such drivel, we usually pay it no attention, yet when one of our own publications devotes space to it—well, that's a bit different.

Bush league reporter

Mr. Schulberg has long made a good thing out of fictionizing. He should stick to it. When he tries to be a reporter (though I must say he didn't try very hard) he's a real bush leaguer. Where or from whom he gained his "knowledge" of agency people and practices I can't say. I can't even guess. Maybe he did sit in briefly on an actual meeting to gain the depth of knowledge he blithely owns up to. Sort of like the guy who spent 20 minutes between planes in Moscow and then lectures on Communism and the USSR. Or the fellow who went to Alaska for a week and is an expert on Arctic tv.

I haven't seen Mr. Schulberg's movie yet. Expect to soon and I know I'll enjoy it thoroughly—not as social document, but as an hour-plus of diversion, enhanced by Necco wafers and Crackerjack. I don't even resent Mr. Schulberg. In fact I admire him. But I do wince at the editors of this book falling for such a shoddy and obvious publicity piece.

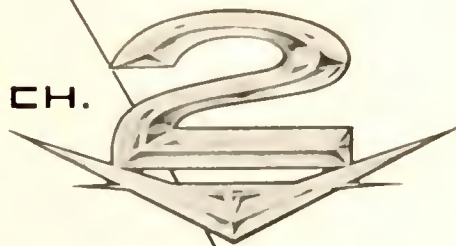
SPONSOR's reply to Bob Foreman

There are few occasions on which SPONSOR disagrees with Bob Foreman whose depth of ability and judgment is widely recognized. This is one of those rare occasions. We suspect Bob is less objective on this subject than he is on most other topics. Though we share his anger at uninformed critics, we do not believe the advertising business itself can afford to ignore attacks from public figures like Budd Schulberg who command a large audience. And so we carried (1) Schulberg's viewpoint, (2) a followup in which admen explained fallacies in that viewpoint and (3) an editorial calling for advertising to do a better job of selling its role to the public. We believe such a p.r. effort is badly needed: we doubt much will be done about it if critics are merely dismissed as uninformed.



WBAY

GREEN BAY



GIVES PERSONAL SERVICE TO *the Land of Milk & ^MHoney!*

***SMALL CITIES & BIG FARMS...360,000 FAMILIES**





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

MOVING FORCE IN BUFFALO

To keep 18 "Your Host" Restaurants busy 24 hours a day, and to get new units off to a fast start, the Robert S. Risman Advertising Agency, Inc. buys nighttime station-breaks on WBUF . . .

NIGHTTIME STATION-BREAKS, because these good adjacencies at a good price mean "Your Host" reaches more people, with greater frequency, stimulating traffic just when restaurant activity hits the late-evening lull.

WBUF, because, in the words of Robert S. Risman, president of the Robert S. Risman Advertising Agency, "we believed that under NBC management, WBUF would live up to its great potential. In buying more time on WBUF than on all other television stations in the area combined, we anticipated a substantial metropolitan, rural and Canadian audience, at reasonable cost.

"Our faith has been completely justified. Our client's business volume is up. The 'Your Host' restaurant chain is continuing to expand. And much of the credit must go to television station WBUF, where our spots now reach 77% more audience than when we started a year ago."

A bright and continuing history of sales successes for sponsors makes WBUF the fastest-moving force in Buffalo today. This force is ready to do a selling job for you! Right now!

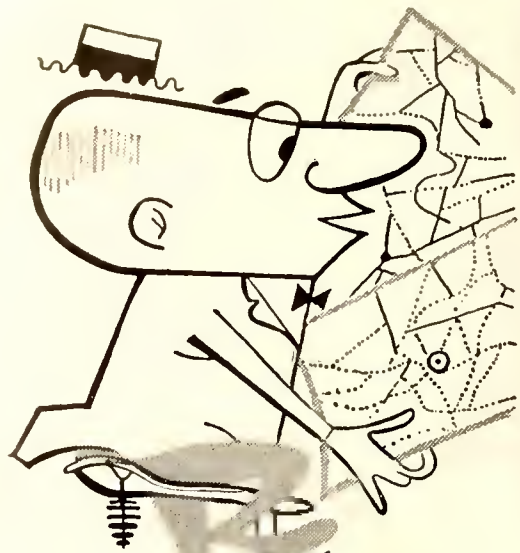
WBUF·17

BUFFALO, N.Y.

SOLD BY  SPOT SALES

Foreground, l. to r.: Robert S. Risman, President, Robert S. Risman Advertising Agency, Inc.; Robert McAuliffe, Sales Representative, WBUF. In the background, members of WBUF's technical staff.

Women's week



more listeners than any other Baltimore radio station

BALTIMORE

is easier to reach
when you ride on

WFBR

REPRESENTED BY

JOHN BLAIR AND CO.

Christmas in July: "Seasons are mixed up for agency stylists," says Y&R tv stylist Pat Miller. "We're shooting Christmas commercials right now. This means trying to second-guess what the Paris fashions this fall might do to the feminine line by winter."

Her tips on how to stay ahead of the times in dressing gals for commercials:

1. Stick to simple fashions because you can't guess as wrong on these.
2. Make costumes appropriate for the occasion to be filmed.
3. Have girls dress in clothes the viewers can identify with. (This rules out high fashion for most commercials. Of course, there are exceptions in commercials that try to convey a glamor mood with evening clothes, but here too the classic styles are safest.)

The tv stylist's nightmare: Another Dior revolution.

Women and cars: There may be a day when women industrial designers will become the trend in Detroit. Certainly women are playing an increasingly important role in influencing the designing and styling of cars.

"The woman's most important with the second-car market," says Lou Hagopian, Plymouth director of advertising. "But with the first car, she at least has a veto power."

Conscious of the woman's power, every major car manufacturer in Detroit today employs fashion consultants and agencies to advise on color schemes, upholstery patterns . . . and, even the dress styles for the next year, since these might dictate major car styling changes.

Cigar-smoking manners: Rose-Martin Advertising, agency for E. Regensburg & Sons (Medalist cigars), is convinced that women have a big effect upon cigar smoking.

"A strong protest from the wife can kill that after-dinner cigar," says Irl W. Rose, II, president of the agency.

To squelch this protest, Rose-Martin has put its cigar account p.r. campaign into the hands of Stearn Hillstrom, the agency's lady p.r. vice president. After her return from a European vacation, Stearn will be promoting cigar-puffing as "soul-satisfying."

To the cigar-smokers of America, she proposes the following woman-tested etiquette:

1. Don't chew on an unlit or wet cigar butt.
2. Take cigar out of mouth when talking.
3. Use ashtrays large enough to hold the ashes.
4. Don't trail ashes behind you in office, restaurant or home.
5. Keep live ash short. Suspense is unpleasant for onlookers.

Adds Stanley Kolker, assistant to the president of the Cigar institute of America: "Cigar smoking manners are important if people around a smoker are to enjoy the smoker's pleasure."



**AVAILABLE
THIS
SEPTEMBER**



**SPONSORSHIP
OF PROGRAMS**

Like "Dr. Hudson's
Secret Journal",
"Whirlybirds", etc.



**FULL MINUTES
IN TOP MOVIES**

Like "African Queen",
"Moulin Rouge", etc.



**ALL IN PRIME
VIEWING TIME**

Full-length movies at
7:30 and 10:15 nightly,
plus top-rated
syndicated films.



**FIRST FULL
COVERAGE OF
SOUTHERN
NEW ENGLAND**



FOR DETAILS

Call Irwin Cowper,
WTIC-TV
General Sales Manager,
or your nearest
Harrington,
Righter, & Parsons man.

WTIC-TV

HARTFORD, CONNECTICUT

3

**GENERAL
ADVERTISING**

Misses

573,000

**SPANISH-SPEAKING
PEOPLE IN
METROPOLITAN
LOS ANGELES**

KWKW

DELIVERS

**THIS
CITY-WITHIN-**

A-CITY



L.A.—RYan 1-6744

S.F.—Theo B. Hall

Eastern Rep.—National Time Sales

**49th and
Madison**

When do commercials lose impact?

We are looking for some research material pertaining to the saturation of commercials. We are particularly interested in the impact curve of commercials on sales as it pertains to the number of times a particular commercial is used, over what span of time or number of programs, or whatever else has been developed and reported in this field.

Ralph Carson, *Carson-Roberts Advertising, Los Angeles*

*For a valuable guide to audience delivered depending on the degree of "saturation," see Radio Basics section of Tv and Radio Basics, out next week.

Swap results for ratings

I noticed in the SPONSOR issue of 6 July that in "This We Fight For" portion of Sponsor Speaks you talked of cash results rather than ratings.

Needless to say, that when and if this day ever arrives it will be a great day in the history of broadcasting business.

Bob A. Roth
*commercial manager,
KONO-TV, San Antonio*

Two fm's make beautiful music

I was gratified to see a mention of fm radio in your item about stereophonic sound. Is it that there's so little news in the fm field? Naturally, those of us in fm, and especially those of us in fm only, feel that the medium is being overlooked. May I suggest that you keep a news eye on the Fm Development Association.

In the stereophonic article (29 June 1957, page 68) you mentioned that the necessary ingredients for stereo are "1) two stations (either two am or an am and an fm)." Please be advised two of our brothers in the Los Angeles area are broadcasting stereo, and they are fm only. For several months KCBH-FM and KHOF-FM have been broadcasting two hours of stereo each Sunday afternoon. Just this month, KCBH-FM and KMLA-FM have started broadcasting six hours of stereo every Sunday. As interest in stereo usually comes as a follow-up of high fidelity, no other system can offer the

listener the advantages of both stereo and high fidelity as can two fm stations.

Your omission was small, but it's big to the fm-only operators. Even though you seldom mention my medium, I still read your magazine from cover to cover.

Jin Hodges
*commercial manager,
KQXR, Bakersfield, Calif.*

High results not high pressure

In your "Sponsor Hears" section, June 29 issue, you attribute the large number of commercials heard on small town stations to the work of "high-pressure contest promoters," and mention that there are some thirty such groups operating out of New York.

I do not take issue with your figures regarding the organized high-pressure sales groups, but I do take exception to your implication that most small town stations running a full commercial schedule do so because of the efforts of these hit-and-runners. Certainly, many small market radio stations do allow outside crews to come in and sell a quick gimmick-deal, but by far the greater majority of the successful small market station operators have made their own success. The small station owner has always derived the major share of his income from the local merchant, and during the period of television's ascent felt far less financial pain than those larger stations who depended so much on national business. The small town retail advertiser is one of radio's greatest fans—he has seen radio bring him results at point of sale and knows its value.

So, next time you tune your car radio to a small town station, chances are *not* that a "... crew of high-pressure contest promoters has been working in the area." Odds are that you are listening to a station operated by a good businessman who has been getting results for other good businessmen for many, many years.

W. J. Taylor, *managing director,
Southern California B'dcasters
Ass'n, Los Angeles*

The status quo in Atlanta remains the same—*only more so*. NCS No. 2 detailed for advertisers the overwhelmingly dominant *coverage* advantage they enjoy on WSB-TV. Now, ARB gives you a picture of the big *audience* dominance which is yours only on WSB-TV—with share of audience ranging as high as 65.1. Ask your Petry man to show you the new graphic chart detailing this information. It's a pretty picture for WSB-TV advertisers.

Atlanta's **DOMINANT** station...**WSB/TV**

***DOMINANT IN AUDIENCE**

Sign-on to sign-off:

WSB-TV has 41.3% of the audience
Station B has 36.2% of the audience
Station C has 23% of the audience

****DOMINANT IN COVERAGE**

In the 50% or better penetration areas:
WSB-TV covers 100 counties
25% more than Station B covers
72% more than Station C covers

*ARB, June 1957 **NCS No. 2

Atlanta's **WSB/TV**

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



It's happened in Minneapolis-St. Paul

WDGY takes over first place — and 3 surveys say so!

May-June Hooper says it. WDGY has 25.6% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

June Trendex says it. WDGY has 29.9% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

Latest Nielsen says it. WDGY first NSI area 9 a.m.-6 p.m., Monday through Saturday.

Latest Pulse (back in March-April) said WDGY is *first* every afternoon.

Storz Station programming excitement has overturned radio listening—and *time-buying*—habits of a generation. Get details from your Blair man . . . or talk to WDGY General Manager Jack Thayer.



WDGY

50,000 watts

Minneapolis-St. Paul

5

4

3

2



**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.
TODD STORZ, PRESIDENT
WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

YOU DON'T HAVE TO BE A GIANT TO COMPETE

So says Earle Ludgin of Chicago agency of the same name. Small agency or client can fight the majors—and win—with creativity. What's creativity? Surprise, agility, imagination and humor

“You don't have to be a giant to compete with one.”

CHICAGO

This is what Earle Ludgin, board chairman of the Chicago agency bearing his name, illustrates with ideas and action for his accounts and his staff every minute of the advertising day. His agency and its \$14 million billing appear bite size in comparison with the giant maw of a J. Walter Thompson. And many of his accounts appear Lilliputian in contrast to

their own multi-million-dollar competitors.

But Ludgin competes with JWT and Rath, previously an unknown from Waterloo, Iowa, now bests many a meat packer in its own trade.

A midget can compete with any giant if he can best him on one score—the vital area mystically described as creativity. This is the credo of Ludgin the man and Ludgin the agency.

Ludgin, as everyone knows, is a cre-



Creativity by osmosis: Modern handwoven rug, part of extensive art collection, frames (from l.) Earle Ludgin, bd. chm.; Jane Daly, v.p., tv-radio; Vincent Bliss, president

Ludgin says the agency with a future has to have a bedrock in marketing solidified by creative people and new, adventuresome ideas

ative agency. It hires creative people. spends laborious hours planning creative campaigns, sends out top-echelon speakers to beat industry bushes with words designed to enflame all onlookers with the need for creativity.

What most people *don't* know is what creative means in Earle Ludgin's dictionary. The term is no artificial barrier dividing the writing and art units from such areas as the account group, administration and research. Earle Ludgin and Co. is first a marketing agency, secondly a creative agency, thirdly an operation geared to creative marketing at every job level in the company.

An example of this integration: Rath Packing, which had never advertised nationally, was studied by Ludgin marketers intensively for some seven months before the first campaign specific was put on paper. The recommendation: spot television to gain distribution and to make sales for the frozen pork, beef and veal Chopettes. Creative copy and creative buying which followed creative planning have led to an outstanding sales record for the company.

What are the components of a creative agency? Earle Ludgin gives some of his reasoning.

"A creative agency doesn't rely on formulae of any kind. Every advertiser's problem is a different one and the first requirement is to isolate the problem itself. Within each problem there is and must be a solution. As a marketing agency, our concern is to consider the facts first as presented by marketing and then proceed to the creative."

What gives an agency that margin of difference from its colleagues which makes it able to compete with giants? Ludgin says the "unexpected will do it." imagination, agility, humor — but you have to use it judiciously—and the "offbeat which is still in beat."

These qualities are unusually effective giant-killers in broadcast media campaigns, says Ludgin. "A formula was developed in the days of radio, a formula of triteness and repetition in programs and commercials which gave the agency and the client great wealth.

They'd rotate the same commercials in a regular pattern over the standard three-, six- or 12-week cycle and it worked commercially. Artistically, it was terrible.

"This pattern is no longer valid. The agency which repeats a success in the hope that this will be a formula rather than a simple pattern is in trouble. The very weight of advertising is suffocating some advertising. There's just too much of it. People shrug it off or they can't remember it at all or they have only a vague notion. Nothing can be more expensive than to have a good commercial not remembered.

"This is the creative job we have to do: first, to get ourselves seen or heard and then to get us recognized for who we are. *Then* we can make the sale."

How to get this recognition:

• *Unexpectedness*: "If the viewer or listener knows what you're going to do, you need a lot of weight to do it. Weight is insistence you can't avoid, so pervasive that the consumer can't escape. Few advertisers have the kind of money which buys this heavy weight. A normal advertiser with a normal budget must make himself

seen, heard and felt against tremendous competition. The unexpected is the best way."

• *Humor*: "Humor must be treated very carefully so it doesn't overwhelm the story. It can't take possession of what is being done. We think a series of Helene Curtis commercials does this perfectly. Perhaps no more than 25% of the women used hair sprays when we introduced our European series of commercials for Spray Net. We used cities there for a connotation of pleasure, but every frame did some selling. We showed a London barrister whose wig was stiff, and told women theirs needn't be."

• *Imagination*: "The people we hire must be willing to go beyond their own experience, their own limitations. Some agency people do only what they have learned elsewhere; others are not basically original and they prefer patterns. Still others are oppressed. We don't want people who are comfortable in knowing a proven track. We try to find a different way before we accept the current way."

The agency administrators, headed by Earle Ludgin and by Vincent Bliss, its president, use their own imagination in finding things which will spark the free-wheeling ideas of the staff.

Some of these devices are more obvious than others. Ludgin's personal painting collection, a well known ex-

Midget to major is story of McLaughlin's Manor House coffee, regional account with almost 100% of budget in tv spot. Film commercial screening gets check by writers, producer. About 55% of Ludgin's \$14 million goes to broadcast media



Midget-to-major epic is duplicated by Stopette, first spray deodorant on market which zoomed to incredible success with tv. Underwater film sequence, top award-winner at Chicago Federated Ad Club, shows "clean feeling" of product



ample, is valued at several million dollars and is hung on almost every wall of six floors in the LaSalle-Wacker Building on Chicago's riverfront. The paintings are rotated for the same reason: tv and radio commercials are switched; to gain awareness, give the viewer new horizons, implant a feeling of pleasure accompanied by progressive change. There are also mobiles and sculptures.

Other approaches to sparking employee creativity are less obvious. Tv producer Clair Callihan recently arranged for half-hour film showings for all employees in the 36th floor conference room each month, one at noon and the other at 5 o'clock. Company officers, account executives, clerical workers and research people—all staffers—have a chance to see the visual techniques used in the world's classic movie productions rented from the Museum of Modern Art in New York.

This continued exposure—both direct and subtle—to new ideas is aimed at heightening awareness of concepts which are fresh and experimental as well as those which are old and proven. It all adds up, Ludgin thinks, to smarter employees, happier ones, more creative and productive ones.

President Bliss says "We struggle hard to break the patterns of behavior every time it can be done sensibly. We

A STUDY IN CONTRAST

On these pages: *Earle Ludgin & Co. billing \$11 million*

Despite its medium size, Ludgin competes successfully at marketing and creative levels with much bigger agencies. Many of its new or small accounts fight toe-to-toe with giant competitors. Creativity is their answer

Next week: *J. Walter Thompson with billings over \$250 million*

Giant and growing larger, JWT, under Norman Strouse's leadership, applies streamlined formula for meshing tv, media, research departments on campaigns. Small account groups with top-level counsel is today's approach

look for the roving thought. We channel the creative instinct toward an expanding market when we're talking with our clients. Creative thought applies to other than the techniques of creative expression. That's why our writers spend as much time on research as they do on writing.

"The giants are slower on their feet than we are. We want to increase the production and sales of our accounts by imaginative marketing and we're willing to go to much more than reasonable lengths in giving rein to special talents of our people. We don't want an inflexible organizational chart.

"We try to fit the business to our people. It's more difficult to keep our business well organized without a blue-

print yet we know people work better without one. There just aren't enough good people in advertising."

The roving thought of which Bliss speaks has more room in which to rove in television, he says.

The agency, at this mid-year point, is billing some \$14 million and about 55% of this goes into broadcast media—primarily in tv. Billing has more than doubled since 1953, and the run-down of accounts today includes: The Best Foods, Inc., New York, for Rit dyes and Shinola and Dress Parade shoe polishes; Helene Curtis Industries, Inc., Chicago, for Spray Net, Stopette deodorant and Lenthéric perfumes; The Rath Packing Co., Waterloo, Iowa,

(Please turn to page 66)

Broadcast planners on seven out of nine accounts are Ruth Babick, chief timebuyer, and Clair Callihan, one of three producers

Account planning is sometimes done five years in advance as with Rath Packing, another tv success. Agency's biggest broadcast client is Helene Curtis Industries. V.p. Ralph Whiting, acct. super., directs expansion of Stopette, Spray Net, Lenthéric, all big net tv sponsors





Big-city media people toured 200 miles in two days in a private bus. First day's tour was planned by WSTV-TV; second by Ohio group

TIMEBUYERS' TOUR

Some stations find it more profitable to take the agency buyer to the market than to sit in a far-away buying center and try to talk about an area. WSTV-TV, Steubenville, toured 17 media people thru Ohio's valley area for two days showing cities, industry and people

One of the roughest problems tackled by any station or rep is explaining a far-away market to a timebuyer or media man. How do you describe a city and trading zone, its people and customs, its station facilities and talent or its buying potential to a buyer who works in an office 1,000 miles away?

Some stations, such as WSTV-TV, Steubenville, Ohio, have found one answer: instead of taking the market to the buyers they deliver the buyers to the market. WSTV-TV recently conducted a two-day flurry of touring, sightseeing, education and fun for 17 buyers from three major advertising agency centers—New York, Chicago and Minneapolis.

Seventeen executives from The Friendly Group, which operates

WSTV, Inc., and other outlets, were joined by three members of Avery-Knodel station representative firm as hosts to the buyers and media people. Station president Jack N. Berkman and executive vice president John J. Laux toured the group in a private bus over 200 miles through the upper Ohio River valley.

They showed the buyers at first-hand evidences of the industrial boom in that area which last year brought in 16 new industries and created 5,000 new jobs. New construction within a 50-mile radius of the station is estimated to have cost more than \$550 million.

The tv station conducted its own broadcast and fun tour the first day: the Ohio River Valley Development Council took over the second day.

Here are some of the tour features:

Jack Berkman was host at a cocktail party in his home after the guests arrived by plane from the various cities. The following morning the group toured Steubenville Pottery, where the well known Russell Wright pottery is made. President Harry Wintringer showed the baking ovens in which the pieces are fashioned, taking the tour to the final step of hand decoration.

Next stop was the construction site of the new Cumberland locks and dam, a \$75 million project just North of the city which is part of the modernization program to improve Ohio River navigation. Next to it the visitors saw the \$116 million Ohio Edison power plant now being constructed to provide power for new industry in the valley.



Buyers saw famous Russell Wright pottery in ovens



Boat ride gave a night view of Ohio River, steel mills



Coverage of WSTV-TV was shown on map before tour



Picnickers ate ox meat roasted for them in public park



Plant visit to Weirton Steel showed visitors typical industry in area which saw \$550 million in new construction last year, 16 new industries, 5,000 new jobs

Guests came from three major buying centers. They included (front row, from l.) George Clinton, WBLK-WPAR, Clarksburg, Parkersburg, W. Va.; Lon Kennedy, K&E, New York; Paeky MacFarland, WSTV-TV; Bob Kizer, Avery-Knodel, New York; Bill Rhodes, WSTV-TV; Bill Harms, Avery-Knodel, Chicago; Don Islet, WPIT, Pittsburgh; Carl Weinman, WSTV, Inc.; (first row, standing, from l.) John J. Laux, WSTV, Inc.; Joseph M. Troesch, WSTV, Inc.; Susan Nelson, Chicago; Genevieve Lemper, FC&B, Chicago; Ray Jones, Y&R, New York; Genevieve Schubert, Compton, New York; Marian Manzer, Campbell-Mithun, Minneapolis; Wendell Eastling, Knox-Reeves, Minneapolis; John Cole, McCann-Erickson, Chicago; Jack N. Berkman, WSTV, Inc.; Fred Weber, WSTV, Inc.; (third and fourth rows, as faces appear) Sam Vitt, DCS&S, New York; Virginia Griffin, WSTV-TV; Pete Dalton, B&B, New York; Lou Nelson, Goeffrey Wade, Chicago; Rod Gibson, WSTV, Inc.; Gertrude Scanlon, BBDO, New York; Dave Seidel, Leo Burnett, Chicago; Lee Gaynor, D-F-S, New York; John Deacon, Tatham-Laird, Chicago; Harold Spielberg, Toni Co., Chicago; Bill Kennedy, JWT, Chicago; Glenn Gilbert, Avery-Knodel, Detroit; Rex King, WSTV-TV; Harry Burke, KODE-TV, Joplin, Mo. Jack Berkman was host

Crossing the river into West Virginia, buyers lunched at a country club and toured the Weirton Steel Co. which employs 14,000 persons. Tracing production of steel, they saw molten steel being poured into cauldrons and the giant slabs being rolled down into thin sheets.

Returning to Stenbenville they attended a cocktail party where they met Ohio Governor William C. O'Neill, key speaker at a banquet which followed. The group then split up among three boats to travel the Ohio River for a night view of the city and some of its all-night industry operations.

On the second day buyers went to Olin Mathieson and Revere Copper's new \$230 million aluminum plant in




THE PERFECT PRODUCT FOR A TV WEATHERCAST

Everyone knows about air-conditioning, especially in the hot months, but here's an advertiser who turned on the heat in the winter by talking about humidity. The Skuttle Manufacturing Co. of Milford, Mich., a pioneer in humidifiers and interior moisture control, decided to try and make the public humidity-conscious.

The firm launched a tv test campaign in the Grand Rapids area via Jaqua Co., its agency. The buy: a five-minute weather report on WOOD-TV, Grand Rapids, featuring meteorologist Frank Slaymaker. The idea: a combination of Slaymaker's delivery and the program content would command more than routine attention for the commercial message.

The reasoning was right and the result impressive. In a six-month period (1 July through 31 December 1956) dealers sold over twice the number of humidifiers they had moved in the preceding 12 months, an increase of more than 200%.

The media strategy was straightforward. Television was selected because of its ability to both demonstrate the product and educate the public as to the effects and methods of controlling moisture in the air. The Grand Rapids test area, since it's the home base of the agency, allowed for a close check of the program, commercials and consumer response.

Originally signed for 13 weeks, the show was renewed to run until the end of the heating season. After the schedule was completed word-of-mouth assistance snowballed public response well into the summer months. 

Meteorologist Frank Slaymaker delivers humidifier commercial on WOOD-TV weather report. Program more than quadrupled sales in tv test area



nearby Clarington where they were met by a local high school band. They then visited the county seat, where again a band turned out to welcome them, and heard the mayor talk of the town, its citizens and local industry.


Wind-up to the tour was an ox roast in another small Ohio town, Barnesville, where local people were hosts at the feast in a city park. Manufacturers and businesses in the area set up an exhibit for the visitors to see.

Each phase of the tour was designed to give the far-away buyers a better understanding of the character and mood of the Ohio valley communities and the people who live in them. They contrasted urban with rural residents and got a briefing on the history of the area and its future goals.

The Avery-Knodel people there were Glenn Gilbert of the Detroit office, Bill Harms of Chicago and Bob Kizer of New York. Other Friendly Group executives attending were Harry Burke, vice president and general manager of KODE-TV, Joplin, Mo.; George Clinton, vice president and general manager of WBLK, Clarksburg, and WPAR, Parkersburg, W. Va.; Don Loiset, vice president and general manager, WPIT, Pittsburgh. Others from WSTV, Inc.: Louis Berkman, vice president; Carl A. Weinman, secretary-treasurer; Joseph M. Troesch, vice president and assistant general manager; Rod Gibson, national sales manager, New York. The names of all the timebuyer guests are on the preceding page.

Why should a station go to the trouble and heavy expense of such an elaborate tour for so many people?

Many stations don't think it is trouble and they figure the cost is saved many times over by giving the buyer first-hand familiarity with the market. And this kind of maneuver ends up saving everyone a lot of time: the media person in the agency, the rep and—many times—the visiting manager or salesman from the station.

For comments on this subject, see answers to "What is there about your market that a buyer must see personally to understand?" in SPONSOR Asks on page 44 of this issue. Among the big reasons: location, ratings, brochures and sales figures don't tell the whole station story; there are many variables in social and economic tastes and trends: cities are changing fast; each market area is unique and has certain pluses on which a buyer can capitalize. 

Giant: This oversize model of a Frigidaire was constructed in Cinema et Publicite studios in Paris for a live-action commercial that turned demonstration technique into a glamour spec



TV COMMERCIALS WITH THE CONTINENTAL TOUCH

Like foreign movies and sports cars, the European filmed tv commercial fills a special niche without threatening U.S. product

Not every American in Paris these days is a tourist from the corn belt; he may well be a tv commercial producer from Madison Avenue. It could be a Joe Forest of Esty or a Mark Lawrence of MacManus, John and Adams, or some other U. S. adman on the continent to supervise shooting for some 60-second spots.

This does not imply a rush away from U. S. film studios and into the arms of overseas producers. Foreign-produced tv commercials still represent only a fraction of those showing up on American picture tubes. Their part in American tv is comparable to the role of foreign movies in the U. S.

—not sufficient sales to threaten our market but, in their sphere, exciting enough to stimulate local creativity.

The increasing use of these foreign commercials is indicative of a constant effort on the part of U. S. agencies and their clients for the betterment of commercials. The televiewer in his living room may enjoy the show, but his gratitude to the sponsor does not obligate him to watch the commercial. So there is a natural concern among advertisers to produce commercials that command rather than repel audience attention.

"Here in the tv production department," one adman told SPONSOR, "we

CONTINENTAL COMMERCIALS *continued . . .*

must face the fact that free tv is a left-handed way of saying, "Wouldn't it be nice to see the show without the commercials!" So the quest for fresh approaches and techniques will go on and oceans will not be barriers.

On this side of the Atlantic, some of the large tv commercial studios beyond U. S. borders are S. W. Caldwell, Robert Lawrence Productions, Williams & Hill, Crawley Films and Meridian, all in Canada, and Tompkins Productions in Mexico City. In Europe, some of the majors serving U. S. clients are: Joop Geesink (pronounced Yope Geezink), Amsterdam; Global Telefilms, Munich; Pearl and Deane, Ltd., London; and in Paris, Cinema et Publicité; Les Films—Pierre Rémont; Post Parisien; Le Comete and Surat.

Many have U. S. representatives.

Global, for example, has its headquarters in New York but its production staff in Munich. Joop Geesink (which is really the name of the studio's head; the studio itself is called Dollywood since it specializes in wooden puppets) is represented in this country by Transfilm of New York. Arco Film Productions, Inc., New York, has under contract the English studios of Pearl and Deane and the French firms of Cinema et Publicité, Les Films—Pierre Rémont and Post Parisien.

Currently in production at Arco's Parisian studios is a 15-minute sponsored film for tv and non-theatrical distribution for Minnesota Mining & Mfg. Co. (MacManus, John and Adams). Other Arco clients include: P&G (B&B and Compton), Prudential Life Insurance (Calkins & Holden), Old Gold (Lennen & Newell), Chevrolet (Campbell-Ewald) and Chrysler (McCann-Erickson). The latter's film is the show opening for *Shower of Stars*: Arco did the multiplane and animation while Van Praag in the U. S. filmed the live sequences.

Joop Geesink's Amsterdam studio is currently producing the Ballantine Ale "Brewer's Gold" commercials for Wm. Esty Co. Among Global Telefilm's clients are Remington Shavers (Y&R) and Brylcreem (Atherton & Currier).

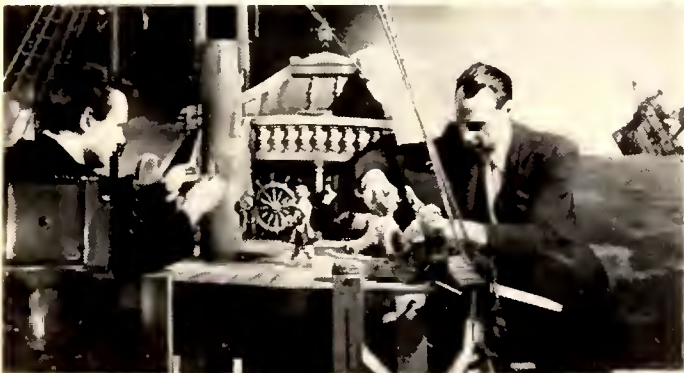
Many of these American clients are buying their commercials in color, not because they are using them in color now, but as an investment. Meanwhile

they are using black-and-white prints for current telecasting.

What attracts clients into the fold of the foreign commercial producers? Price? Not necessarily. "Production costs are comparable to those in the United States," says René Oulman, president of Arco. "The advantage of using the French facilities is the availability of more production talent and more advanced types of animation and other effects for the same budget bracket."

This is not surprising, since France was the cradle of animation. Walt Disney and Max Fleishman before him brought back the technique from Paris in the early 1920's and introduced it to American theatregoers. This does not mean that French designers have held supremacy in the years since then. The U. S. developed animation to a very high degree. What has happened, however, is that in recent years the short subject field in Hollywood has dropped off with the result that today America is not offering the same high caliber of schooling in animation and design as in the 1930's.

The development of the French film commercial has meanwhile been furthered through the very nature of its use. These commercials weren't designed originally for television but for movie theatres. There they are screened between programs and they have had to be sufficiently entertaining to keep Gallic audiences (who have paid for



Puppets were chosen by Wm. Esty Co. for Ballantine Ale commercials to avoid confusion with their Beer spots. Joop Geesink's Dollywood studios in Amsterdam created the dolls and produced the series



Ballet, with original musical scores, is forte of Parisian film studios. Above is 60-second wine commercial for showing in French movie houses, a primary medium there. Spots are often applauded

"Take trois:" The set is ready for action at Cinema et Publicite in Paris. As in foreign feature films, European commercials get top creative care and art treatment



their seats) entertained. An added burden on the creativity of the producers is the fact that these advertising shorts are screened seven or eight in succession so they compete with each other for attention. In France, these "minute movies" have become a major media. They are often applauded.

The pictures, all with original musical scores, are made on 35 mm. Eastman color. Multiplane animation is combined with live-action or with model animation. Sets are imaginative, color effects are lavish.

Animation costs, including original scores range from \$60 a foot for the simpler techniques to \$150 a foot for such complex techniques as multiplane and rotoscope. The cost of stop-motion (a European stronghold) is about \$110 a foot.

Standard live-action, including original scores and recording, ranges from \$5 to \$13 per foot for a 60-second commercial depending on sets, size of cast, orchestration and facilities. Special techniques range from \$7,000 to \$18,000 per minute commercial, the latter figure applying to the most complex techniques including kaleidoscopic scenes as well as such effects as the combination of miniature sets and live actors, known in France as "trucage." "Trucage" makes possible the illusion of sets of unlimited size and the creation in depth of any realistic background, current or historical.

But what about the cost of sending New York or Chicago agency representatives to Europe to watch over the production?

A tourist flight for one person round trip is \$558 from New York and for first class, it is \$766. Air sleep seats or berths are extra. These fares, according to Arco, apply to all trans-Atlantic flights and it is possible to go by one air line and return by another. Fee for a passport is \$10 and it is necessary to have a photostat of a birth certificate or affidavit attesting to date and place of birth and citizenship. You will also need, when applying for your passport, a witness who has known you for at least two years.

Living expenses in Paris—hotels and restaurants—almost exactly parallel the range of those in New York City. Key staffers in most of the European production studios are bi-lingual, so language presents no problem.

Oulman points out that, in the case of his firm, it is not necessary that an agency send a production man to Paris



Wings for admen: Mark Lawrence, vice president of MacManis, Jobn & Adams, takes off with his wife to supervise Minnesota Mining commercial being shot in Paris



Sidewalk conference: Eric Eisner, of Arco Film Productions (facing camera) discusses U.S. commercial with Parisian producer in boulevard cafe. Pogo stick is a film prop

since Arco executives travel back and forth regularly and maintain constant liaison between agencies and studios.

However, most advertisers like to be on the scene and it is a good idea. Selling an American product to an American tv audience requires an American approach. The costume of a Dutch puppet may be just a shade too continental, some small mannerism of a French actress may tip off the folks back in Peoria that she is not "the all-American girl next door." Many U. S. producers in competition with the studios overseas see this "lack of understanding of the American market" as one of the pitfalls in using foreign commercials. They also believe a foreign studio's service to an agency can fall short of the service (making quick changes, etc.) offered here.

Nevertheless they recognize that for certain techniques and purposes the foreign commercial can fill a necessary niche, and they might as well live with it. For example, Zoli Vidor, A.S.C., of

MPO-TV Films, Inc. will spend August in the major studio centers of Europe to observe production techniques, buy equipment and investigate possibilities of exchange agreements.

On the advertiser's side, here is a good example of why a foreign film studio was selected by a U. S. ad agency to produce commercials for a U. S. client. The commercials are the amusing "Brewer's Gold" series for Ballantine Ale, featuring the puppets and film techniques of Joop Geesink's Dollywood studios in Holland.

"Our choice to do these abroad," says Joe Forest, Esty's v.p. and commercial director, "was the result of some careful analysis. The product was the key to our thinking. Since Ballantine Beer also advertises on tv, Ballantine Ale commercials had to be outstandingly different. Ale is not beer. Yet in the public mind, and for many technical reasons, it is beer. Ale also represents a limited market compared with beer: it is a limited brew with a



Bill Coyle uses kinescope equipment for filming flip-card presentation

HOW TO PUT A FLIP-CARD PRESENTATION ON FILM

Prospective tv sponsors in the District of Columbia are getting a welcome relief from the usual flip-card sales presentation. WRC-TV, Washington, is making individual client pitches on kinescope film—and with special visual effects to boot.

It all happened when the ad manager of People's Drug Stores, Clayton Sanders, asked that a flip-card presentation prepared for him be converted into film so suppliers could see it. William E. Coyle, the station's director of public relations, promotion and advertising, set up a system of using live cameras to pick up the sales pitch for kinescope filming.

The system has other advantages; multiple prints can be supplied to a prospect's executive and field staff as well as to NBC TV Spot Salesmen in other cities for use in showing and selling a local personality, and the advertiser can see exactly how his on-the-air commercial will look.

WRC-TV has a visual effects device which adds punch to these commercials. It's developed a Magic Lens, a video effects generator, which can produce 35 optical tricks. The lens permits insertion of electronic picture cutouts into any part of the tv screen.

It's panel-controlled so the size, shape and screen location of the cutout can be easily and quickly changed. Geometrical patterns conform to an advertiser's logo, trademark or package shape. These can be used in a variety of wipes—horizontal, vertical and diagonal—as well as in split-screen techniques.

WRC-TV is using it carefully, however, because trick shots can be too gimmicky. Its best use: for commercial impact and product demonstration, says Bill Coyle. ■

COMMERCIALS continued . . .

limited budget. If the same tv commercial techniques used for Ballantine Beer were used for Ballantine Ale, it would have amounted to pouring the ale contribution into the beer ocean. We had to set up a clear-cut difference between the two.

"Puppetry had not been widely used in beer commercials," Forest went on. (For about three years up until 1955, Goebel Beer through Brook, Smith, French & Dorrance Agency, showed a puppet series called "Brewster the Rooster" but only in a few areas such as Detroit and Oakland, Cal. These too were the product of Joop Geesink through Transfilm. Some 21 commercials were filmed and Brewster the Rooster enjoyed a popularity in his markets comparable with Harry and Bert Piel in theirs.)

So Esty went to Amsterdam for an unusual technique that would give their client a decided plus. Cost was not a deciding factor. Forest figures the cost compares with that of any good U. S. animation house—about \$75 to \$125 per foot for raw footage. The sound tracks were done in the U. S. The release prints and mailings to tv stations were done in the U. S. also. Four "Brewer's Gold" commercials have been completed, two are in production and more are being planned.

Esty is also producing with Joop Geesink a series of 3-D commercials for Prestone "We're trying to take a nuts-and-bolts subject and make it interesting," says Forest. To him, the commercial for any product must be tackled as an individual problem. Hard and fast rules, or what technique is currently fashionable cannot be applied. High style and abstract animation, in Forest's opinion, are being overdone right now.

"Tv commercials," he says, "demand more and more ingenuity on the part of agency producers in getting closer to the people through simplicity and honesty. Too many commercials are gimmicked up and apparently produced more for the sake of impressing colleagues and entertaining co-workers."

The Esty formula obviously is to pick the studios that excel in the technique needed to convey this simplicity and honesty. A live-action film might conceivably be turned out in France or Rome, but this would depend on the kind of talent available over there or on the nature of the product to be sold.

"If you want an all-American girl in a typical American kitchen," Forest says, "better do it here." ■

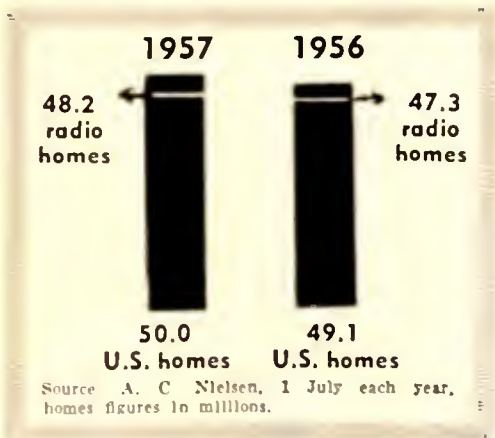
RADIO BASICS / JULY

This is the third of sponsor's new Radio Basics section. It will appear every four weeks and will complement and alternate with Tv Basics. Three sections make up Radio Basics. The first is a series of four indices, giving material, updated every four weeks for the most part, on number of homes, stations, sets in homes and sets sold or produced. The second section covers spot and will provide periodic indices of local listening in various markets and research material of interest to users of spot. The third, or network, section will emphasize web radio clients. It provides a complete list of network advertisers as of the week beginning with the date of each issue, together with information on programs used, days of the week bought and the amount of program time purchased by each client. Suggestions from readers as to content and format will be welcomed and used as a basis for future additions and revisions. Next Radio Basics will appear in the 17 August issue.

1. Radio dimensions are indexed in terms of homes, stations, sets in homes, sets sold . . . see below
2. Spot basics provides local market listening index, data on out-of-home radio . . . page 40
3. Network basics comprises the complete list of current web advertisers page 42

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of June 1957				
	Stations on air	CPs not on air	Applications on hand	Applications in hearing
Am	3079	159	322	103
Fm	530	31	24	0
End of June 1956				
Am	2896	124	274	173
Fm	530	16	10	1

Source: FCC monthly reports, commercial stations.

Radio set index

Set location	1957	1956
Home	84,000,000	82,000,000
Auto	34,000,000	32,000,000
Public places	10,000,000*	10,000,000
Total	128,000,000	124,000,000

Source: RAR, 1 January each year, estimates of sets in working order. *No new information.

Radio set sales index

Type	May 1957	May 1956	Five Months 1957	Five Months 1956
Home	547,480	566,357	2,909,548	2,551,272
Auto	396,151	282,611	2,418,618	2,017,395
Total	943,631	848,968	5,328,166	4,568,667

Source: RETMA. Home figures are retail sales, auto figures are factory production.

2. SPOT RADIO BASICS

Spot listening market index

Figures for the 10 markets at right show homes using radio (in and out-of-home) during April except for Columbus, Milwaukee, Philadelphia, St. Louis, which are March-April. Data comes from Pulse, covers average quarter-hour listening Monday-through-Friday. This is the third group of markets covered in Radio Basics. Other markets will appear in this section in the future.

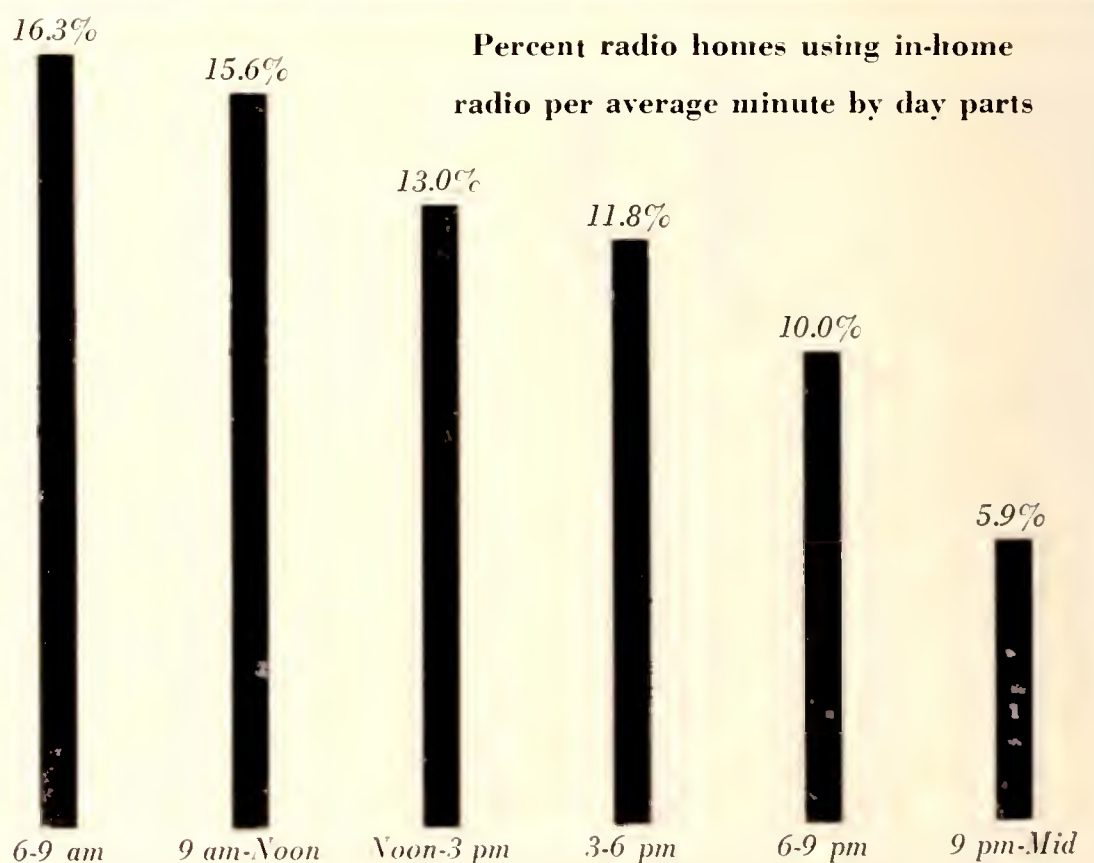
How local markets compare in listening levels by three-hour day parts

Market	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
Akron	20.6	24.7	26.0	24.4	20.1	16.0
Columbus	23.7	26.8	25.1	25.1	20.6	14.1
Dayton	19.1	22.4	21.2	22.3	19.4	13.9
Fort Wayne	19.2	24.9	23.8	24.2	23.4	16.7
Indianapolis	20.6	24.4	25.6	24.8	22.1	15.0
Madison	19.9	25.0	24.8	25.9	22.2	14.8
Milwaukee	27.6	28.9	27.4	27.4	19.9	14.0
Philadelphia	23.3	26.8	24.6	26.1	19.7	11.6
St. Louis	24.3	26.3	24.5	26.1	21.3	13.9
Spokane	21.4	27.7	24.5	24.5	20.7	15.2

National listening figures by local time

Daily radio listening pattern is the reverse of tv, which slants up during the day. Note, however, three-hour averages can hide important variations within the three hours. Data are from U.S. Nielsen sample, January-February 1957, combines Eastern, Central, Pacific zone listening data computed on local time.

Percent radio homes using in-home radio per average minute by day parts



What's the trend in out-of-home listening?

Percent homes listening out-of-home, winter and summer, 1951-1957

	1951	1952		1953		1954		1955		1956		1957
	S	W	S	W	S	W	S	W	S	W	S	W
Atlanta		3.1		3.3	3.6	3.2	3.6	3.2		3.4	4.0	4.1
Baltimore			3.2	3.2	3.5	3.2	3.6	3.2		3.4	4.1	3.8
Birmingham		3.0	3.3	3.2	3.5	3.6	3.8	3.3	3.6	4.1	4.4	4.3
Boston	4.0	3.3	4.1	3.8	4.2	4.4	4.6	4.2	4.6	4.8	5.1	4.7
Buffalo	2.7		2.9		3.5	3.6	3.7	3.2	3.4	3.2	3.8	3.6
Chicago	2.9	2.6	3.2	3.1	3.7	3.9	4.3	4.1	4.2	4.0	4.6	4.3
Cincinnati	2.6	2.6	3.1	3.1	3.6	3.6	3.9	3.6	3.9	3.8	4.2	4.0
Columbus					3.1		3.2	3.1	3.3	3.4	4.0	3.5
Dallas					3.9			3.6	4.0	4.5	4.7	4.6
Detroit		3.0	3.0	3.0	3.8	3.9	4.2	3.9	4.2	3.8	4.3	4.2
Fort Worth										4.0		4.0
Houston			3.8		3.8	3.6	4.1	4.0	4.3	4.3	4.6	4.4
Kansas City					3.2		3.7	3.4		3.8	4.1	3.9
Los Angeles	4.1	3.5	4.3	4.2	4.4	4.5	4.8	4.5	4.7	4.4	4.7	4.7
Miami				2.9		3.1		3.3	3.7	4.4	4.6	4.7
Milwaukee						3.3	3.8	3.3	3.8	3.5	4.3	4.3
Mpls.-St. Paul	3.1	2.9	3.3	3.1	3.4	3.4	3.8	3.7	3.9	3.7	4.2	4.2
New Orleans					3.2		3.7	3.3	3.4	4.4	4.6	4.4
New York	3.9	3.5	4.0	4.0	4.4	4.4	4.8	4.4	4.4	4.6	5.0	5.1
Philadelphia	3.5	3.3	3.7	3.5	3.8	3.6	3.9	3.9	4.0	3.8	4.4	3.7
Pittsburgh		3.6				3.4		3.5	3.9	3.6	3.9	3.9
Portland, Ore.								3.6		3.9		4.4
Richmond					2.9	3.1	3.2	2.9	3.0	3.1	4.3	3.7
St. Louis		2.4			3.4	3.5	3.8	3.8	4.2	3.9	4.3	4.2
San Diego					3.2		3.5	3.5	3.8	3.6	4.1	4.0
San Francisco	4.1	3.8	4.3	3.9	4.4	4.1	4.2	4.2		4.5	4.7	4.6
Seattle		2.6	3.1	2.8	3.2	3.2	3.5	4.4	4.2	4.1	4.1	4.2
Washington		3.1	3.6	3.2	3.6	3.7	4.0	3.7	3.9	3.7	4.1	4.1
Median	3.5	3.1	3.3	3.2	3.6	3.6	3.8	3.6	3.9	3.8	4.3	4.2

Five-year span covering out-of-home listening during winter and summer shows winter increase of 35% in the median figure for 28 markets. Figures are from Pulse, which includes all types of out-of-home listening, including visiting to other homes. Auto listening represents the greatest part of the out-of-home total, running between 50-60%. Next in importance is listening while at work.

This is one of 38 charts on radio to be found in SPONSOR's annual Tv and Radio Basics, out next week

3. NETWORK RADIO'S CURRENT CLIENTS

Compilation of program time
bought by advertisers and brands
is shown below by network

Network radio's complete sponsor list appears here every four weeks. The information contained here covers one week—the week beginning with the date of issue—in this case, 20 July. The data on sponsors is in terms of program time, except for MBS and NBC where commercials shorter than a minute are listed separately. On NBC, minute commercials are arbitrarily credited as five minutes of program time. The new MBS schedule, which started 2 June, is covered in this list.

ABC

Ac'cent International: Ac'cent; *Breakfast Club*; W; 5 min.
Admiral: appliances; *Breakfast Club*; M-F; 25 min.
AFL-CIO: institutional; *Ed. P. Morgan*; M-F; 75 min.; *J. W. Vandercook*; M-F; 25 min.
American Bird Food Mfg. Co.: *Breakfast Club*; M; 5 min.
Assemblies of God: religious; *Revivaltime*; Su; 30 min.
Atlantic Sales: French's bird food products; *My True Story*; Th,F; alt. wks.
Ball Bras.: home canning prod.; *Breakfast Club*; Tu,F; 20 min.; W,Th; 10 min.
Bankers Life & Casualty: White Cross Hospital Plan; *Paul Harvey*; Su; 15 min.
Beech Nut: Beech-Nut gum; *Breakfast Club*; Tu,W,F; 15 min.
Bridgeport Brass: various insecticides; *When A Girl Marries*; Tu-F; 20 min.
Bristol-Myers: Bufferin; *Breakfast Club*; M,W,F; 15 min.; Sal Hepatica; *Breakfast Club*; M,W,F; 15 min.
Campana Sales: Ayds, Italian Balm; *Breakfast Club*; M; 5 min.
Carling Brewing: Red Cap Ale; *Martin Block Show*; F,Sa; 100 min.
The d-Can. Co., Inc.: Ant Prufe & Roach Prufe; *My True Story*; Tu,Th; 10 min.
Dixie Cup: paper cups & plates; *Breakfast Club*; Th; 5 min.
Ex-Lax: Ex-Lax, Jests; *My True Story*; M,W,F; 15 min.
Faster-Milburn: Doan's pills; *My True Story*; Th; 15 min.; *Whispering Streets*; Tu; 5 min.
General Foods: Calumet; *Breakfast Club*; Tu; 5 min.; Kool-Aid; *Breakfast Club*; M-F; 25 min.; Post Cereals; *Breakfast Club*; M-F; 25 min.
Gospel Broadcasting Assn.: religious; *Old Fashioned Revival Hour*; Su; 60 min.
Billy Graham: religious; *Hour of Decision*; Su; 30 min.
Highland Church of Christ: religious; *Herald of Truth*; Su; 30 min.
Charles E. Hires Co.: Hires Root Beer; *Weekday Newscasts*; M-F; 100 min.
Midas Muffler: auto mufflers; *Weekday Newscasts*; M-F; 25 min.
Miller Brewing Co.: Miller High Life Beer; *Newscasts & Sports-casts*; M-S; 85 min.
Milner Products: Perma Starch, Pine-Sol; *Breakfast Club*; M; 5 min.
National Brands, div. of Sterling Drug: Dr. Caldwell's; *Sunshine Boys*; M-F; 25 min.
Narwich-Pharmal: Pepto-Bismol; *Weekend Newscasts*; Sa,Su; 90 min.
Oral Roberts Evangelistic Assn.: religious; *Oral Roberts' Broadcasts*; Su; 30 min.
Radio Bible Class: religious; *Radio Bible Class*; Su; 60 min.
R. J. Reynolds: Camel; *Weekday Newscasts*; M-F; 100 min.; *Week-end Newscasts*; Sa,Su; 90 min.
Sandura Company: floor covering; *Breakfast Club*; Th; 5 min.
Voice of Prophecy: institutional; *Voice of Prophecy*; Su; 30 min.
Dr. Thomas Wyatt: institutional; *Wings of Healing*; Su; 30 min.

CBS

American Home Foods: *Arthur Godfrey*; Th; 15 min.
Amino Products: *Arthur Godfrey*; W & Th, alt. wks.; 15 min.
Bristol Myers: *Arthur Godfrey*; M,W; 60 min.
Campana Sales: *Robert Q. Lewis*; Sa; 5 min.
Chesebrough-Pand's: *Sports Time*; M,W,F; 5 min.
Chrysler: Dodge; *Amos 'n' Andy*; F; 5 min.; *Gunsmoke*; Sa,Su; 10 min.; *Mitch Miller*; Su; 5 min.; *Sports Resume*; Su; 5 min.
Chun King Sales: *Arthur Godfrey*; W & F, alt. wks.; 15 min.
Clairal: *Calen Drake*; Sa; 5 min.
Colgate-Palmolive: *Our Gal Sunday*; M-F; 37½ min.; *Backstage Wife*; M-F; 37½ min.; *Strike It Rich*; M-F; 37½ min.; *2nd Mrs. Burton*; M-F; 37½ min.
Cowles Magazine: *Jack Benny*; Su, alt. wks.; 3¼ min.; *Robert Q. Lewis*; Sa; 5 min.
Curtis Circulation: *Arthur Godfrey*; Tu; 15 min.
Dixie Cup: *Robert Q. Lewis*; Sa; 5 min.
Florida Citrus Comm.: *Arthur Godfrey Time*; Th,F; 30 min.
General Foods: *Arthur Godfrey*; Tu,Th, every 4th F; 33¾ min.; *Wendy Warren*; Th; 5 min.; *World News Roundup*; Su; 5 min.; *Gunsmoke*; Su; 5 min.; *Our Miss Brooks*; Su; 5 min.; *Amos 'n' Andy Music Hall*; M-F; 25 min.; *Calen Drake*; Sa; 5 min.; *Robert Q. Lewis*; Sa; 5 min.; *Gunsmoke*; Sa; 5 min.
General Mills: *Calen Drake*; Sa; 5 min.; *Robert Q. Lewis*; Sa; 5 min.; *Gunsmoke*; Sa; 5 min.; *Gunsmoke*; Su; 5 min.; *Mitch Miller*; Su; 5 min.; *Amos 'n' Andy*; F; 5 min.
General Motors: Chevrolet; *Allan Jackson—News*; Sa; 20 min.; *Robert Trout—News*; Su, M-F; 50 min.; Delco; *Lowell Thomas*; M-F; 75 min.
Grove Laboratories: *Amos 'n' Andy*; W,Th,F; 15 min.
Hartz Mountain Products: *Arthur Godfrey*; Th & F, alt. wks.; 15 min.
Kendall Co.: Bauer & Black; *Arthur Godfrey Time*; Th; 15 min.
Lever Bros.: *Ma Perkins*; M-F alt. wks.; 37½ min.; *Romance of Helen Trent*; M-F; 37½ min.; *Ma Perkins*; M-F alt. wks.; 18¾ min.; *Young Dr. Malone*; M-F; 37½ min.; *House Party*; M-F; 37½ min.
Lewis Howe: *Robert Q. Lewis*; Sa; 5 min.
Longines-Wittnauer: *Longines Symphonette*; Su; 30 min.; on Hiatus 6/2-9/8/57.
P. Larillard: Kent; *World Tonight*; F,Sa,Su; 15 min.; *Indictment*; Su; 5 min.; *Mitch Miller*; Su; 5 min.; *Sports Resume*; Sa,Su; 10 min.; *Saturday Night Country*; Sa; 5 min.; *Amos 'n' Andy*; F,Sa; 10 min.; *Johnny Dollar*; Su; 5 min.; *Robert Q. Lewis*; F; 5 min.; *Suspense*; Su; 5 min.; *FBI in Peace & War*; Su; 5 min.; *World News Roundup*; Su; 5 min.; *Washington Week*; Su; 5 min.
Midas Mufflers: *Gunsmoke*; Sa; 5 min.
Milner Products: *Robert Q. Lewis*; Sa; 5 min.
Philip Morris: *Country Music Show*; F; 25 min.
Mutual Benefit Health & Accident Assn.: *Arthur Godfrey*; Tu & every 4th F; 18¾ min.
North American Philips: *Herman Hickman-Sports*; M,W,F; 15 min.
Narwich Pharmal: *Arthur Godfrey*; Tu; every 4th F; 18¾ min.

NOTE: Data on time purchased refers to weekly brand or advertiser total for each program. Time bought for particular brands is shown where possible. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week

the brands were advertised. Except for General Motors and Chrysler, brands information was not available from CBS. In NBC list, rot. means commercials are rotated on different days of the week under the web's run-of-schedule plan.

Pon American Coffee Bureau: *Nora Drake*; M; 7½ min.; *Strike It Rich*; W; 7½ min.; *Our Gal Sunday*; Th; 7½ min.; *Second Mrs. Burton*; Th,F; 15 min.

Pharmacraft: *House Party*; M,Th,F; 30 min.

Pillsbury: *Arthur Godfrey*; Tu,Th; 30 min.

Reader's Digest: *Arthur Godfrey*; W; 15 min.

R. J. Reynolds: *Herman Hickman Sports*; Tu,Th,Sa; 15 min.

Scatt Poper: *Arthur Godfrey*; Th,F & every 4th F; 18¾ min.; *Backstage Wife*; F; 7½ min.; *Young Dr. Malone*; Th,F; 15 min.; *Nora Drake*; Tu,Th; 15 min.; *Ma Perkins*; Tu & W alt. wks; 7½ min.; *2nd Mrs. Burton*; Th,F; 15 min.

Sherwin-Williams: *Arthur Godfrey*; W, every 1th F; 18¾ min.

Simoniz: *Arthur Godfrey*; W; 15 min.; *House Party*; W; 15 min.; *G. Herman News*; Th,F; 10 min.; *E. Severeid—News*; Th,F; 10 min.; *News*; Sa; 15 min.; *Sports News*; Sa; 10 min.

Sleep-Eze: *House Party*; W; 7½ min.

Slenderella: *Slenderella Show*; Sa; 10 min.

A. E. Staley Mfg.: *House Party*; Tu; 15 min.; *Arthur Godfrey*; F; 15 min.

Standard Brands: *House Party*; M; 15 min.; *Arthur Godfrey*; M, & every 4th F; 37½ min.

Sterling Drug: *GunsMoke*; Su; 5 min.

Swift: *House Party*; F; 15 min.

Vernell's Buttermints: *Robert Q. Lewis*; Sa; 5 min.

Weco Products: *Arthur Godfrey*; M; 15 min.

F. W. Woolworth: *Woolworth Hour*; Su; 60 min.

Wm. Wrigley, Jr.: *Howard Miller Show*; M-F; 75 min.; *Pat Buttram Show*; M-F; 75 min.

MBS

Billy Grohom Evangelical Assn.: religious; *Billy Graham*; Su; 30 min.

Carter Products: Little Liver Pills; *Gabriel Heater—News*; M,Tu,Th; 15 min.

Christian Reformed Church: religious; *Back To God*; Su; 30 min.

Coco-Colo: Coca-Cola; *Eddie Fisher*; Tu,Th; 30 min.

Down Bible Institute: religious; *Frank and Ernest*; Su; 15 min.

Drug Products, Inc.: Aslum; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.

First Church of Christ, Scientist: religious; *How Christian Science Heals*; Su; 15 min.

Florists' Telegraphic Delivery Service: institutional; station breaks; M-Su; 20 20-sec.

General Tire & Rubber Company: General tires; *General Sports Time—Harry Wismer*; Su; 10 min.

S. C. Johnson & Son: Off insect repellent; *Counter Spy*; F; 5 min.; station breaks; F-Su; 40 20-sec.

Kroft Foods Co.: All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian dressing, cheese spreads, Parkay margarine; *Les Higbie—News*; M-Sa; 30 min.; *Holland Engle—News*; M-Sa; 30 min.; *John B. Kennedy—News*; M-Sa; 30 min.; *Cedric Foster—News*; M-Sa; 30 min.; *Frank Singiser—News*; M-Sa; 30 min.; *Charles B. Warren—News*; Sa; 5 min.; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.

Liggett & Myers: L&M; *Ed Pettitt—News*; Sa; 5 min.; *Floyd Mack—News*; Su; 5 min.; *John Scott—News*; Su; 5 min.; station breaks; M,W,F,Sa,Su; 10 20-sec.

Lutheran Laymen's League: religious; *Lutheran Hour*; Su; 30 min.

Monion Forum of Public Opinion: discussion; *Dean Clarence Manion*; Su; 15 min.

Miles Laboratories, Inc.: Nervine, One-A-Day Vitamins, Tabcine; *Steve McCormick—News*; M-Sa; 30 min.; *Robert F. Hurleigh—News*; M-F; 25 min.; *Westbrook Van Voorhis—News*; M-F; 25 min.; *John Scott—News*; M-F, Su; 60 min.; *Lyle Van—News*; M-F; 25 min.; *Lester Smith—News*; Sa; 5 min.; *Floyd Mack—News*; Sa,Su; 20 min.; *Ed Pettitt—News*; Sa,Su; 10 min.

Minute-Moid Corporation, Hi-C Div.: Hi-C products; station breaks; W,Th,F; 9 20-sec.

North American Accident Insurance Co.: insurance; *Gabriel Heater—News*; M,W,Th,F; 20 min.

Quaker State Oil Refining Corporation: Quaker State oil; *Game of the Day*; Sa; 60 min.; *Sports Flashes With Frankie Frisch*; Sa,Su; 30 min.

Radio Bible Class: religious; *Radio Bible Class*; Su; 30 min.

R. J. Reynolds Tabacca Co.: Camel; *Camel Scoreboard*; Su-Sa; 35 min.; Winston; *Winston Scoreboard*; Su-Sa; 35 min.

Sleep-Eze Co.: sleep tablet; *True Detective Mysteries*; M; 5 min.; *Gang Busters*; W; 5 min.; *Counter-Spy*; F; 5 min.

Teo-Pok: Hot Dog Month; station breaks; Sa,Su; 18 8-sec.

Voice of Prophecy: religious; *Voice of Prophecy*; Su; 30 min.

Wings of Healing: religious; *Wings of Healing*; Su; 60 min.

Word of Life Fellowship: religious; *Word of Life Hour*; Sa; 30 min.

NBC

Allis-Chalmers: institutional; *Nat'l. Farm & Home Hour*; Sa; 25 min.

American Motars: Rambler; *Monitor*; Sa,Su; 55 min.

American Oil: Amoco products; *Monitor*; Sa,Su; 50 min.

Billy Graham Evangelistic Assn.: religion; *Hour of Decision*; Su; 30 min.

Bristol-Myers: Bufferin; *Hourly News*; M-F; 105 min., 21 30-sec.

Brawn & Williamson: Kools, Viceroy; *Hourly News*; M-F; 215 min., 12 30-sec.

Calif. Pocking: canned fruit; *Hourly News*; M-F; 110 min., 21 30-sec.

Carter Products: Arrid, 30 min.; Little Liver Pills, 60 min.; *Bandstand*; M-F; 20 min.; *True Confessions*; rot., 5 min.; *Woman In My House*; rot., 5 min.; *Hilltop House*; rot., 5 min.; *Pepper Young's Family*; rot., 5 min.; *News of The World*; Tu,W,Th; 15 min.; *Monitor*; Sa,Su; 35 min.

Chrysler: Dodge; *Monitor*; Sa,Su; 30 min., 7 30-sec.

DeSoto: DeSoto cars; *You Bet Your Life*; Sa; 30 min.

Evangelistic Foundation: religion; *Bible Study Hour*; Su; 30 min.

Ex-Lax: Ex-Lax; *Monitor*; Sa,Su; 1 30-sec., 5 6-sec.; *Bandstand*; Tu,Th; 2 6-sec.; *Woman In My House*; M,Th,F; 10 min., 1 30-sec.; *5 Star Matinee*; Tu,Th; 2 30-sec.; *Pepper Young's Family*; M-W; 5 min., 2 30-sec.; *One Man's Family*; Th; 5 min.; *People Are Funny*; W; 5 min.; *Great Gildersleeve*; Tu; 5 min.

General Foods: Instant Postum, Jell-O; *Bandstand*; M-F; 25 min., 15 6-sec.; *Pepper Young's Family*; M-F; 25 min.; *Truth or Consequences*; M-F; 15 6-sec.

General Mills: Cheerios; *Monitor*; Sa,Su; 50 min., 10 30-sec.

Gillette: Gillette prods., Paper-Mate, Toni prod.; *Boxing Bouts*; F; 25 min.

Grove Labs.: No-Doz; *News of the World*; W,Th,F; 15 min.

S. C. Johnson & Son: Off; *Monitor*; F-Su; 8 30-sec.

Lutheran Laymen's League: religion; *Lutheran Hour*; Su; 30 min.

Mack Trucks: Trucks; *Monitor*; F,Su; 15 min.

Midas: car mufflers; *Monitor*; Su; 5 min.

Morton Salt: salt; *Alex Dreier—News*; Sa; 5 min.

Mutual of Omaha: insurance; *On the Line With Considine*; Su; 15 min.

Northwest Airlines: air travel; *Monitor*; Sa,Su; 25 min.

Pabst: beer; *Great Gildersleeve*; Tu; 1 30-sec.; *People Are Funny*; W; 1 30-sec.; *X—One*; Th; 1 30-sec.; *Nightline*; T-Th; 9 30-sec.; *Monitor*; F-Su; 60 min., 16 30-sec.

Pan American Coffee Bureau: coffee; *Truth Or Consequences*; M-F; 5 min.; 1 30-sec.

Pepsi-Cola: Pepsi-Cola; *Monitor*; Sa,Su; 50 min., 10 30-sec.

Plough, Inc.: St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor*; Sa,Su; 55 min., 9 30-sec.

Princeton Knitting Mills: mutation coats; *Monitor*; Sa,Su; 50 min.

Quaker State Oil: motor oil; *Monitor*; Sa,Su; 30 min.

Ralstan-Purina: feed division; *Harkness—News*; M-F; 25 min.

RCA: various products; *Monitor*; Sa,Su; 65 min.

R. J. Reynolds: Camel; *News of the World*; M-F; 25 min.; Prince Albert; *Grand Ole Opry*; Sa; 30 min.

Richfield Oil: oil products; *Richfield Reporter*; Su-F; 90 min.

Simoniz: Simoniz; *Monitor*; F,Sa; 35 min.; Su; 6 30-sec.

Skelly Oil: oil; *Alex Dreier—News*; M-Sa; 90 min.

Sleep-Eze: sleep aids; *People Are Funny*; W; 5 min.; *One Man's Family*; T,Th; 10 min.

Sterling Drug: Haley's M-O; *Bandstand*; M,W,F; 15 min.; *Five Star Matinee*; M-F; 25 min.

Sun Oil: oil; *Three Star Extra*; M-F; 75 min.

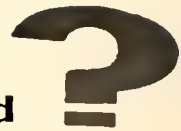
20th Century Fox: "Bernadine"; *Monitor*; Sa,Su; 50 6-sec.

Voice of Prophecy: religion; *Voice of Prophecy*; Su; 30 min.

Waverly Bonded Fabrics: fabrics; *Monitor*; Sa,Su; 50 min.

SPONSOR ASKS

**What is there about your market which
a buyer has to see personally to understand**



William McGrath, general manager,
WHDH, Boston

We at WHDH have long felt that location, ratings, brochures, and sales figures, while providing important information for the advertiser, do not cover a significant part of our story.

What the advertiser does not learn is *the way* Boston people listen to a station. In a city filled with local pride and tradition, a radio outlet, like the home-team, the city park and the favorite restaurant must have a personality that fits into the community picture. Only if a station builds such a "favorite son" atmosphere does it provide the quality of receptive listening.

Can an adman tell the degree to which a station is woven into a city's tradition without watching the group of men clustered around the Boston Common newsstand with portables listening to our Red Sox broadcasts.

You can't put the dozens of ways a station can become part of the community life into a mailer. Relaxing on a beach, the Bostonian listens to the



*"a station is
woven into a
city's tradition"*

tunes he requested when the mobile WHDH Request Wagon rode by. A mother looks out on a wintry blizzard and checks WHDH to see if her husband's factory and her child's school is opening that morning. The evening newspaper carries a disaster story and the family knows where to tune for details. A suburban area buzzes with excitement because of a remote of a regular broadcast is being done from one of the living rooms of a friend.

The advertiser can get at the cold station facts upon request. However,

it is the warm facts that equip a station with that extra selling power, and in Boston, these should be seen.

George Kapel, general sales manager
KBET-TV, Sacramento, California

Admen who visit central California will see that Stockton is an integral part of the Sacramento area station



*"Both are mar-
keting centers
for the valleys"*

coverage pattern, no longer subjected to fringe signals from outside market stations. In fact, the sister cities of Sacramento and Stockton are centers of the same market, and similar in almost every respect. Sacramento and Stockton economies are similar, based on the rich surrounding farm lands. Both are marketing and cultural centers for the valleys—Sacramento for the Sacramento Valley and Stockton for the San Joachin. Both are important government centers: Sacramento a state capital and Stockton a county seat.

There are many major social and economic bonds between the cities. The people of both share habits, fashions and social customs, unlike those of highly urbanized San Francisco. Even weather-wise. Sacramento and Stockton enjoy hot summers as opposed to the coolness of San Francisco.

KBET-TV, a coverage station, serves both cities. For example, the station's *Shell News* devotes equal time to news of both cities, and gives local news unavailable from an "outside" station.

Finally, visiting timebuyers see that KBET-TV is the only station that delivers the two cities and does it with dominant ratings in both.

Charles C. Bevis, Jr., gen. mgr.
Station WBUF, Buffalo, N. Y.

Like tv, Buffalo's Metropolitan Area (Erie and Niagara Counties) has grown phenomenally in the past seven years. Its population has jumped 19.2 per cent to nearly 1,300,000. New buildings are changing the city's face and extending its suburbs.

Businessmen view the New York State Thruway, added power from the Niagara Falls redevelopment program and the opening soon of the St. Lawrence Seaway as guarantees of further growth. They see Buffalo's diversified



*"start watching
television be-
fore 6:00 p.m."*

industry as a bulwark against any business recession.

No faddists, residents of this 14th market area are conservative and thrifty. But manufacturers can find a solid market here. Weekly industrial earnings are \$17 higher than the National average. And the people don't stint in enjoying the comforts their superior income affords. More than half own their own homes.

Tv is an excellent medium for the advertiser's dollar. Buffalo is primarily a "lunch pail town," according to the Chamber of Commerce. Home early, most working men have dined and start watching television before 6:00 p.m. But there are also many second and third shift workers to bolster the daytime viewing audience.

The attraction Niagara Falls holds for tourists is, of course, well known. There was a time when these vacationers were lost to the advertiser, but no longer. Roads leading there are lined with motels which now feature television in every room.

Eugene D. Hill, general manager,
W-GTO, Haines City, Fla.

When we started operations at W-GTO, we were fortunate to recognize some important differences in the Florida market and were in a position to capitalize on them. We based our location, our coverage area, and our programming on a thorough consideration of these "Florida differences."

When buying the Florida market, many national advertisers fail to notice that Florida is unique. The natural tendency is to buy only the metropolitan areas and assume that the ma-



"largest mobile audience in the world"

...jor segment of the market has been captured. Not so many years ago, this assumption might have been correct.

However, today the area covered by W-GTO outside the Miami, Jacksonville and Tampa-St. Petersburg metropolitan centers is Florida's second largest market in population and effective buying power, and continues to grow. It would not surprise us to see Florida become almost one continuous "suburban" area within ten years.

There is another important difference in the Florida market—the huge "mobile audience": people who travel by car and listen to car radios. At Cypress Gardens, more than 1,000,000 cars park annually right next door to our new studios. Our latest count of out-of-state cars in the W-GTO coverage area shows slightly in excess of 7,000,000 cars annually, and this figure does not include local traffic.

To capture this "Auto-Plus" market—a bonus above and beyond market figures derived from rating services—we at W-GTO use billboards and roadside spectaculars extensively to remind the auto audience that we program music and news for them.

In short, at W-GTO we feel that to capture the major parts of the Florida market, you must reach not only the major metropolitan centers, but also the rich, outlying areas, particularly in central Florida, and also the largest "mobile audience" in the world—and that's what we aim to do.

(To be continued next issue)

Remember

When you invest in Maine radio coverage

★ ★ ★ ★ ★

The four stations of the

MAINE BROADCASTING SYSTEM

blanket all Maine's major markets and speak persuasively to virtually all of its effective buying power. No other Maine network can deliver so many radio homes for your advertising dollars.



WCSH ...PORTLAND

WLAM ...LEWISTON

WRDO ...AUGUSTA

WLBZ ...BANGOR

MAINE BROADCASTING SYSTEM

Represented by Weed and Company

Now, during
minute, the B
in daytime tel
to them



ARLENE FRANCIS
(Aug. 12, HOME's hostess begins
new 10 a. m. Show. Jan Murray's
Treasure Hunt follows at 10:30)
10:00 AM



BILL CULLEN
THE PRICE IS R
11:00 AM



TENNESSEE ERNIE FORD
(Bride and Groom with
Frank Parker and Bob Paige
premiered in this period July 1)
2:30 PM



JOHN CONTE
NBC MATINEE THEATER
3:00 PM



JACK BAILEY
QUEEN FOR A
4:00 PM

the average ggest audience ision Comes



BOB BARKER
TRUTH OR CONSEQUENCES
11:30 AM



JACK BARRY
TIC TAC DOUGH
12:00 NOON



BILL LEYDEN
IT COULD BE YOU
12:30 PM



MARTHA SCOTT
WOMEN ROMANCES
1:45 PM



DICK STARK
COMEDY TIME
5:00 PM

...to the ten popular NBC Television personalities and the fresh new programs they star in, during the major networks' regular daytime schedules. There are still some availabilities in such big-audience shows as *The Price Is Right* with 5,000,000 viewers per average minute; *Truth or Consequences* with 5,300,000; and *Comedy Time* with 7,300,000. Take advantage now of the greatest growth story in the history of daytime television.

Source: Nielsen Television Index, AA Homes, June 1 '57. NBC sustaining and commercial segments, 10 am-5:30 pm, N. Y. T. . ARB, Viewers per Set, June '57

NBC TELEVISION

Famous on the Georgia Scene



IDA CASON GARDENS, attracting thousands to the world's largest man-made beach, lies near Chipley, Georgia. This is the heart of the state's rich textile and agricultural section—an area fully covered by WAGA-TV, also famous on the Georgia scene. Full power, tallest tower and top ARB and Pulse ratings give WAGA-TV first place in the Southeast's No. 1 market.



STORER BROADCASTING COMPANY SALES OFFICES

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

Represented Nationally by THE KATZ AGENCY, Inc.

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	BBDO, NY	NBC 98	Show for a Summer Evening, Tu 9 30-10 pm, alt wks. 16 July; 9 wks
Max Factor, Hollywood Ford, Dearborn	Anderson-McConnell, LA JWT, Detroit	NBC 84 NBC 173	Masquerade Party W 8-8 30 pm, alt wks. 10 July, 9 wks High-Low; Th 9 30-10 pm; 4 July; 11 wks
Kaiser Industries & Kaiser Aluminum & Chemical Corp. Oakland	YGR, SF	ABC	Maverick, Su 7 30-8 30 pm; 22 Sept. 52 wks
Libbey-Owens-Ford Glass, Toledo	Fuller & Smith & Ross, Cleveland	NBC	NCAA Football Games, 14 spon. 21, 28 Sept; 5, 19 Oct; 2, 16, 28, 30 Nov; 7 Dec
Miller Brewing, Milwaukee Wildroot, Buffalo	Mathisson Asso. Milwaukee BBDO, NY	ABC ABC	All-Star Golf; Sa 4-5 pm; 1/2 spon; 12 Oct. 26 wks All-Star Golf, Sa 4-5 pm; 1/2 spon; 12 Oct. 26 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Byron E. Anderson	KSTP, Minneapolis, ntl radio sls mgr	Same, sls mgr, ntl & local
Fred Bunsen	Texas Student Publications, U of T	KTBC-TV, Austin, sls promotion dept
John B. Dalton	NBC, NY, acct exec network sls dept	CBS Tv Film Sale, NY, acct exec
Earle J. Gluck	WSOC, Charlotte, pres	Same, chairman of the board
Gordon Gray, Jr.	NBC, NY, co-op pgm sls	Katz Agency, NY, radio sls staff
C. George Henderson	WSOC, Charlotte	Same, exec vp
Lon King	Peters, Griffin Woodward, NY, asst vp	Same, dir of tv sls promotion & research depts
Paul Klempner	ABC, NY, broadcasting	WQXR, NY, dir of sls development
Ben Levine	Columbia Pictures, NY, broker	A.A.P., NY, film expeditor
Joseph K. Marshall	KCBS, SF, sls staff	CBS Radio Spot Sales, SF, acct exec
Eugene R. Myers	CBS Radio Spot Sales, Chi, acct exec	Same, St. Louis, mgr
Ralph R. Myers	United Printers & Publishers, Boston, asst sls promotion mgr & marketing consultant	Richard O'Connell, Inc. NY, acct exec
Robert F. Nims	WCAT, Athol, WMOO Milford, vp-gen mgr	RAB, NY, sls rep to the membership dept
Bill Payne	KTLN Denver, radio personality	Same, dir of promotion
Walter Rebmann, Jr.	KUTV, Salt Lake City, acct exec	KVOO-TV Tulsa, acct exec
J. Robert Reisinger	Crosley Broadcasting Corp, Chi	Same, tv sls mgr
Leon S. Rhodes	Loucks & Norling Studios, NY, production mgr	Same, vp
Robert P. Rimes		WWJ & WWJ-TV, Detroit, sls promotion dept
William Sanford	Young Television Corp, Chi, tv acct exec	Crosley Broadcasting Corp, Chi, sls staff
Richard Schutte	CBS Radio Spot Sales, SF, acct exec	KCBS, SF, sls mgr
William A. Slater	WJHP-TV Jacksonville, local sls mgr	WFGA-TV, Jacksonville, local sls staff
Jack Thayer	WDGY, Twin Cities, broadcasting personality	Same, gen mgr
Howard F. Todman	Goodson-Todman Productions, NY, business mgr, & What's My Line, Inc, and Goodson-Todman Enterprises, treasurer	Same, dir of business affairs, & Goodson-Todman Ent vp
Winslow E. Uebel	NBC Chicago, network sls promotion & research	Katz Agency, LA, radio sls staff
Larry Walker	WSOC, Charlotte, exec vp	Same, pres
Charles W. Way	Morrison-Neese, Greensboro, advtg dir	WFMY-TV, Greensboro, sls staff
Jack Welch	Marlin, state legislator	KTBC-TV, Austin sls dept
William K. Winterble	Katz Agency, LA, radio sls staff	Same, NY

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Warren Abrams	N. W. Ayer, Detroit, tv-radio dept	Same, Phila
George T. Byers	Beech-Nut Life Savers, NY	DCSGS, NY, acct exec
Robert C. Doherty	Gentry, NY, managing ed	DCSGS, NY, acct exec
Mary Dunlavy		Kastor, Farrell, Chesley & Clifford, NY, contact media exec
George Fenmore	Blaine-Thompson, NY	Same, dir public rel's & publicity comm products div
Richard Fishel	Kenyon & Eckhardt, Phila, sls promotion div copy supvrs	Ruthrauff & Ryan NY, sls promotion dir Geare-Marston Div
S. E. Frohock	BBDO, NY, marketing specialist	Kenyon & Eckhardt, NY, merchandising exec promotion dept
Marvin Goldman	Rapid Film Technique, NY, advtg mgr	Norman D. Waters, NY, acct exec
Alfred M. Katona		N. W. Ayer, NY, traffic staff radio-tv dept
Clement W. MacKay	Roy S. Durstine, NY, vp in chg marketing & research	Same, exec vp
Charles F. Mallory	Ruthrauff & Ryan, M. B. Scott Div, acct exec	Goodman Advtg, LA, sr acct exec
Victor Miranda		Fletcher D. Richards, NY radio-tv dept
John T. Murphy	Lynn Baker, NY, acct exec & copywriter	Burke Dowling Adams, NY acct exec & copywriter
Desmond O'Neill	Bryan Houston, NY, asso media dir	Kenyon & Eckhardt, NY broadcast buyer
Charles T. Rabkin		Emil Mogul, NY acct group supvrs & member of the plans board
John H. Riordan	Roy S. Durstine, NY, acct supvrs	Geyer, NY, acct supvrs
William Vance	McCann-Erickson, NY, writing, producing tv-radio acct	Fletcher D. Richards, NY radio-tv dept
Wayne C. Williams	N. W. Ayer, NY, radio-tv traffic	Same, live pgm production

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Roto-Broil Corp. of America, Rochester, is going into major markets to advertise its "Fleetwood" broiler. Campaign kicks off 1 August and will run indefinitely. Minute film commercials will be placed during daytime hours; saturation frequency will vary from market to market. Buying is not completed. Buyer: Mort Reiner. Agency: Product Services, Inc., New York.

The American Tobacco Co., New York, is buying nationwide to advertise its filter tip Tareyton cigarettes. Campaign will start in mid-August for an indefinite period. Minutes and chainbreaks during nighttime and daytime segments will be used. Buying is completed, it's believed. Buyer: Tessa Allen. Agency: Lawrence C. Gumbinner Adv., New York. (Agency declined comment.)

The Procter & Gamble Co., Cincinnati, is planning a campaign in major markets for its Duncan Hines cake mix. Schedule will begin 22 July and will run until the end of the contractual year. Minute announcements have been slotted for daytime hours; frequency will vary from market to market. Buying is not completed. Buyer: Joe Burbeck. Agency: Compton Adv., Inc., New York. (Agency declined comment on the campaign.)

Lever Bros., New York, is buying schedules for its Rinso Blue in 60 top markets. Campaign will begin 22 July and will run for nine weeks. Minute e.t.'s will be aired both daytime and nighttime to reach as wide a woman's audience as possible. Saturation frequency will depend upon the market. Buying is completed. Buyer: Tom Glynn. Agency: J. Walter Thompson, New York. (Agency could not be reached for comment.)

RADIO BUYS

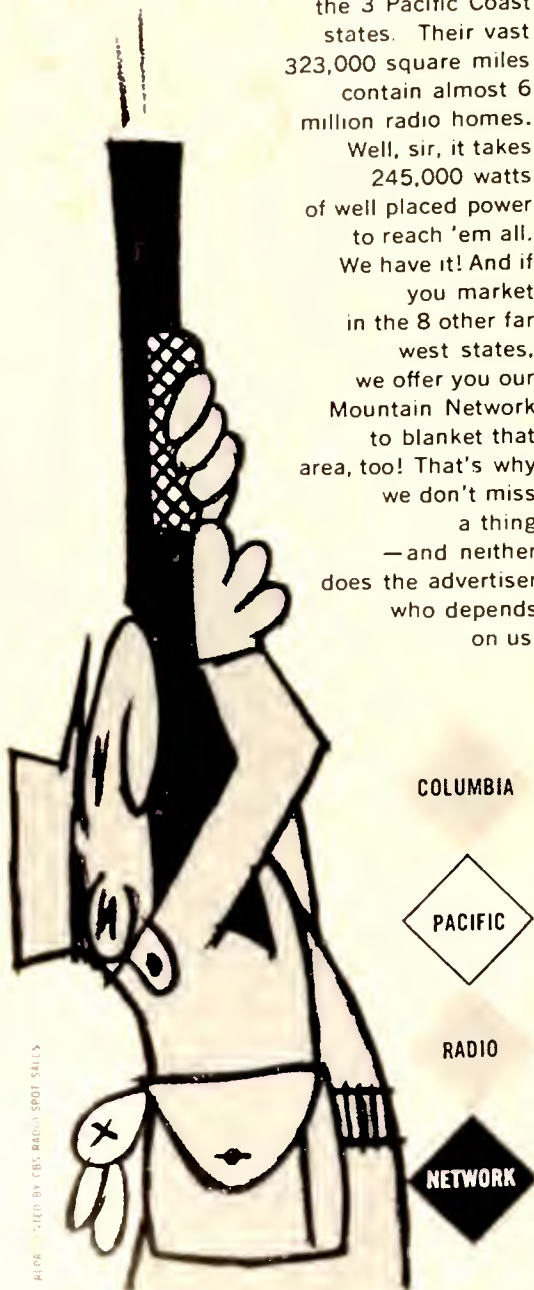
General Foods Corp., White Plains, New York, is purchasing major markets for its Certo and Sure Jello-O Products for home canning and preserving. Schedule will start shortly for six weeks. Daytime live minutes will be used; average frequency per week in each market: 10. Buying is completed. Buyer: Kay Brown. Agency: Young & Rubicam, New York.

The Nestle Co., White Plains, N. Y., is buying throughout the country to push its Decaf coffee. The short-term schedule will begin 28 July. Minute e.t.'s will be slotted in both day and nighttime, with an average of 20-25 per week in each market. Buying is half-completed, it's believed. Buyer: George Walker. Agency: Dancer-Fitzgerald-Sample, New York. (Agency declined comment.)

Anahist Co., Inc., Yonkers, N. Y., is planning a campaign in major Negro markets to promote its Anahist and Super Anahist. Daytime and nighttime minutes will be purchased, with five-10 spots per week in each market. Present plans, it's believed, are to kick off mid-September for 26 weeks. Buying has not begun. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York. (Agency could not be reached for comment.)

The Columbia Pacific Radio Network doesn't miss a thing!

Consider first the 3 Pacific Coast states. Their vast 323,000 square miles contain almost 6 million radio homes. Well, sir, it takes 245,000 watts of well placed power to reach 'em all. We have it! And if you market in the 8 other far west states, we offer you our Mountain Network to blanket that area, too! That's why we don't miss a thing — and neither does the advertiser who depends on us.



REPRODUCTION BY CBS RADIO SPOT SALES

DISC-MAN'S HOLIDAY

How does Pittsburgh's No. 1 disc jockey spend his vacation?

At a turntable, of course.

The disc jockey is WCAE's **Jay Michael**. The turntable is **Martin Block's**, at WABC in New York.

Jay is one of six disc jockeys picked to run The Make Believe Ballroom for the six weeks that Martin is on his vacation. The select group was chosen for the job by Martin Block himself, who sought out the outstanding men in the field to mind the store for him.

IN PITTSBURGH, FAR OUT IN FRONT

All of which adds national recognition to the man who is far and away tops in his profession around Pittsburgh.

Pulse after Pulse, Jay Michael outpulls every other afternoon radio attraction in the market. The latest report (March-April, 1957) shows the Jaybird with ratings averaging 6.0 and soaring as high as 6.7.

HEAR FOR YOURSELF

If you're within tuning distance of WABC while Jay's in New York, we invite you to listen in. The dates are July 22 to 27. The time is 11 a.m. to Noon and 3 to 6 p.m., Monday-Friday; 9 a.m. to Noon and 6 to 7:30 p.m., Saturday. Hear for yourself why, with the Jaybird on your payroll, your sales in Pittsburgh will never take a holiday.

If you can't catch Jay on his New York appearance, your **Katz** man will be glad to bring over an audition disc...availabilities, too. Call him today. Ask him also about **Davey Tyson, Tommy Riggs, Bill Nesbit** and **Gloria Abdou**, four more reasons why WCAE is Pittsburgh's salesmanship station.



WCAE - PITTSBURGH PA.

Affiliated with The Pittsburgh Sun-Telegraph • Represented by The Katz Agency, Inc.

News and Idea WRAP-UP



WWJ
DETROIT

FIRST IN DETROIT

- PROGRAMMING
- EXPERIENCE
- SALES RESULTS

ASK DETROITERS!

BASIC
NBC
AFFILIATE

WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS
National Representatives: Peters, Griffin, Woodward, Inc.



**Daytime IS
BIGTIME**
on
**KROD-TV
EL PASO**

**HERE ARE SOME
TERRIFIC PARTICIPATIONS!**

84.6% SHARE OF AUDIENCE	2:30-4:00 PM NTA, 20th CENTURY FOX, David O. Selznick films
87.8% SHARE OF AUDIENCE	4:00-4:30 PM Warner's Cartoon Karnival
74.9% SHARE OF AUDIENCE	5:00-5:15 PM Popeye Theatre

Call Your Branham
Man for these and
other top-rated
participations
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**

ADVERTISERS

Lever Brothers' latest promotion for Breeze, all-purpose detergent, is aimed at the teen-age market.

Reasoning behind the move:

- 1) The teen-age market accounts for more than a quarter of all food sales.
- 2) There are an estimated million new teen-age mothers each year.
- 3) In 1957 half of the nation's new brides will be teenagers.

Method of promotion will be premium give-away of records from among the current top 10 best sellers.

Network radio, newspapers and magazines will be the principal media used for the promotion.

Mergers and acquisitions: Bond Pickle Co. has merged with Beatrice Foods. Bond will become a division of Beatrice Foods and retain its brand identity. . . . **Ronson**, in a diversification move, has acquired Saxony Electronics. Saxony currently is producing hair dryers, heating pads and room vaporizers. . . . **Bon Ami** has bought Skour-Nu, heavy duty institutional cleaning item, previously owned by Leon D. Levy.

Focus on personalities: J. W. Stitt has been appointed advertising and sales promotion manager of the Dixie Cup Co. Stitt previously was advertising manager. **Don M. Greek** now becomes assistant sales promotion manager for home products and **Raymond R. Remaley** is assistant sales promotion manager for commercial products. . . . **Samuel N. Schell** has been promoted to assistant general sales manager and **Eugene H. Blanche** to sales service manager for Pharm-Craft Co. . . . **Dr. Arthur Greenberg**, formerly research director of Sidney Hollander Associates, has joined Charles Antell, Inc., as director of marketing research. . . . **John A. Cawley**, formerly president of the George W. Luft Co., has joined American Home Products as an assistant to the president. . . . **James H. Rosenfield**

has joined Polaroid Corp. as assistant advertising manager. Rosenfield comes from NBC TV sales. . . . **Robert C. Frojen** has been named director of advertising and public relations for the Lincoln Savings & Loan Association, Los Angeles.

AGENCIES

Campbell-Mithun and Campbell-Ewald are now sharing the Kroger account. The assignment breaks up thusly:

Campbell-Mithun will handle the advertising for Kroger's manufacturing divisions and for the following operating divisions: Atlanta, Cincinnati, Columbus, Dayton, Little Rock, Louisville, Memphis, Nashville, Roanoke, Wichita, St. Louis, Kansas City and Carbondale.

Campbell-Ewald will take over the other 10 retail divisions: Charleston, Chicago, Cleveland, Detroit, Ft. Wayne, Grand Rapids, Indianapolis, Madison, Peoria and Toledo.

Up to now the Ralph H. Jones Co. has handled the bulk of Kroger's advertising, which includes much spot radio and tv.

Personality notes: Daniel Potter has joined the radio-tv department of Norman, Craig & Kummel as director of radio-tv media. Potter comes from Esty. . . . **Irwin A. Goldberg** has left Grey to become research supervisor at the Charles W. Hoyt Co. . . . **Andrew Diddel** has joined Kudner as account manager for Pan American World Airways cargo advertising. Diddle formerly was New York sales manager for Eastern Air Lines. . . . **Larry Gross**, formerly an account executive at J. M. Mathes, has joined Grey in the same capacity. . . . **William H. Gebhardt** has joined the Walter J. Klein Co., Charlotte, N. C., as vice president and account executive. Gebhardt comes from Brooke, Smith, French & Dorrance. . . . **Dr. William T. Strauss**, formerly of Ciba Pharmaceutical Products, has joined

DCSS as vice president and director of the professional division . . . **Paul Markman**, a vice president and director of BBDO, has moved to the agency's Los Angeles office as an account supervisor . . . **Anthony Alberti** has been appointed merchandising and sales vice president for Advertising Agencies, Inc., Studio City, Calif. . . . **G. B. "Brad" Battey, Jr.** has been named production manager for Mark Schreiber Advertising, Denver . . . **Jack Schliehemaier** has been appointed vice president in charge of the San Antonio office of Glenn Advertising. He succeeds **Robert O. Halleron** who moves to full-time service on the Lone Star Brewing account . . . **Philip Wise** has been promoted to assistant account executive at Compton . . . **Hall Ballman** has joined BBDO's Los Angeles office in the media department . . . **John Emmart** is now a member of the executive staff in the San Francisco office of Roy S. Durstine, Inc. . . . **Glen Jocelyn** has joined MacFarland, Aveyard & Co. as vice president and chairman of the plans board . . . **William J. Laffey**, formerly media buyer at Donahue & Coe, has moved over to Fuller & Smith & Ross in the same capacity.

They became v.p.'s this week: **Warren Fales**, **H. G. Bissinger**, **William E. Macke** and **E. L. Whitney**, all of Norman, Craig & Kummell . . . **Robert Kirschbaum** and **Gul Oring** of Grey Advertising . . . **William F. Manghan** of DFS . . . **Bruce R. Abrams** and **Robert M. Bogue** of Allston Associates, New York.

NETWORKS

Bob Eastman continued this week to rip apart ABC Radio's morning schedule, tossing out three dramatic strips for the eventual substitution of personality shows.

NBC quickly picked up one of the trio, *My True Story*, an ABC standby for 15 years. The other two eliminations were *Whispering Street* and *When a Girl Marries*.

Eastman's philosophy anent the change: Live personality stanzas will not only blend in better with the a.m. anchor, *Breakfast Club*, but sidestep competing against tv with drama.

Chronological notes: (1) Eastman disclosed these policy plans after NBC

Radio issued an announcement that it had taken over *My True Story*. (2) BBDO, two days later, bought a batch of participations in the show for U.S. Steel's Operations Snowflake campaign.

. . . **Robert E. Kintner**, executive vice president, television network program sales, and **Emanuel (Manie) Sacks**, vice president, television network programs, have been elected to the board of directors of NBC.

There's plenty of nighttime still open on the tv networks for the

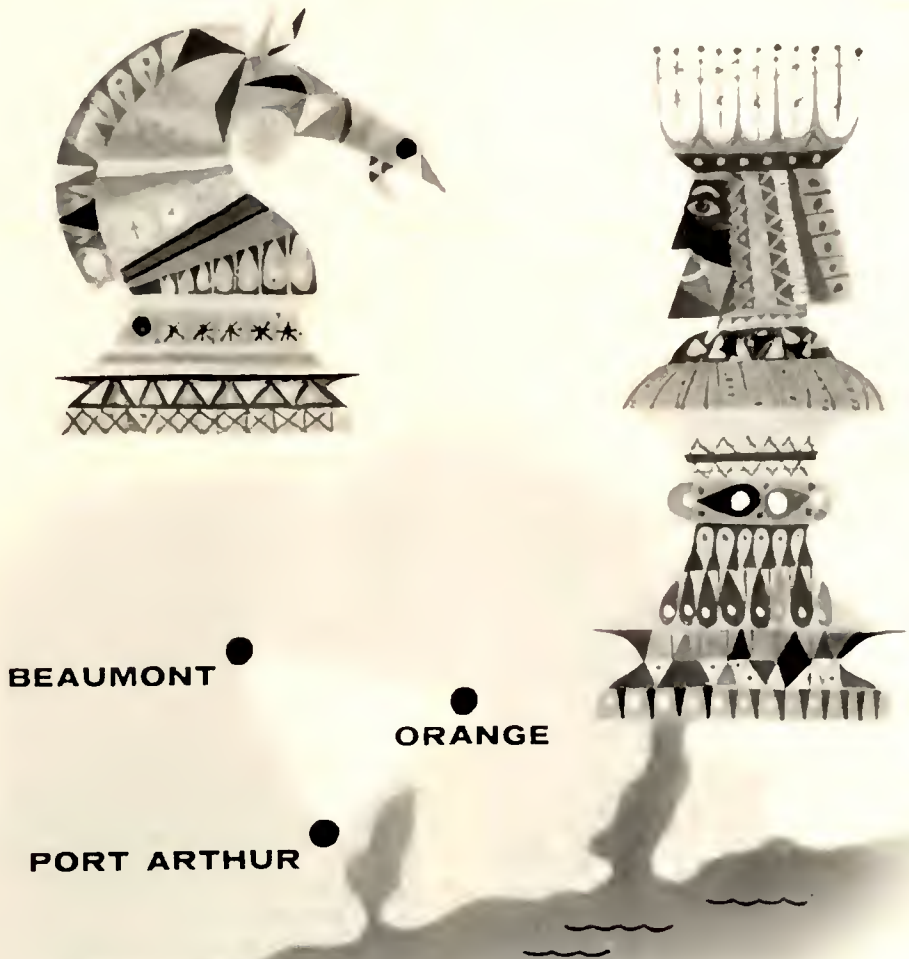
fall. The vacancies by network add up to:

ABC TV	3 half-hours
CBS TV	2 half-hours
NBC TV	5 half-hours

(See SPONSOR'S Tv-Radio Basics, 27 July, for full details about the fall programming picture)

Fall network tv programming notes:

ABC TV has sold the Monday 3-3:30 p.m. spot to Max Factor through Anderson-McConnell. The program is not set . . . In daytime sales ABC TV has picked up an assortment of busi-



Smartest move in Texas is to use
 the only facility covering the
 Beaumont-Port Arthur-Orange area
 of over 1,000,000 prosperous people.

K F D M Beaumont Radio & TV

CBS
ABC



See PETERS-GRIFFIN-WOODWARD, INC.

PICTURE WRAP-UP



Color television debut scheduled for first week in August on WLW-TV, Cincinnati, Crosley president, Robert E. Dunville (l.) aids in unloading one of three new cameras



"**World's** shortest pitch" is given to Elaine Whalen, E. Mogul head timebuyer by Ernie Tannen (l.), WILY, Pittsburgh and Bernard Howard, Stars National, the station's rep



Supermarket serenade: To help launch the biggest merchandising campaign of its history, Hansen Baking Co., Seattle, bakers of Sunbeam products, engaged this gay trio



Stressing teamwork between network and spot sales representatives, Robert E. Eastman, president of American Broadcasting Company Radio Network, is seen above as he addressed the Station Representatives' Association. Meeting was held at American's N.Y. headquarters

Announcing its move to new quarters at 505 Park Avenue, Reach McClinton & Co., Inc., mailed the above picture to clients. No interruption of service was stressed

"**Drive** Safely . . . Be Home for Christmas" was WERE's safety campaign slogan for big 4 July holiday. Using technique a la Burma shave, station's secretaries aid promotion



Western New York's Favorite Sports Foursome

Chuck Healy, Eastern Collegiate Boxing Champ, Syracuse '39
Dick Rifenburg, All-American End, Michigan '48
Don Cunningham, Basketball Star, Dickinson '48
Ralph Hubbell, Dean of Buffalo Sportscasters since '35



on
"LET'S TALK SPORTS"
Saturday Afternoons
WBEN-TV ch. 4

The talent lineup on LET'S TALK SPORTS touches all bases... hits to all fields. It's a half-hour forum of facts and anecdotes, comment and criticism that the sports-minded in Western New York have come to appreciate and follow.

Typical of the Prestige Programs developed and produced by WBEN-TV for local sponsorship or participation, it combines seasoned talent of four staff sportscasters with a popular format, and presents it to the largest, most interested group your TV dollars can buy in Western New York.

LET'S TALK SPORTS precedes or follows the CBS Game of the Week (depending on game time). In the fall it follows Pro Football, in winter it will follow NHL Hockey. Twelve months a year this market is available to you. You can pick your season, name your game, and if your product fits this custom-tailored show you can look forward to sales results that will wear well and long in WBEN-TV's vast 18-county coverage area.

Give us a call—or our national representatives: Harrington, Righter and Parsons—and LET'S TALK SPORTS. You'll like what you'll hear.

WBEN-TV *CBS in Buffalo*



THE PIONEER STATION OF WESTERN NEW YORK

Maybe We Talk Too Much



... when we should be quoting folks like Mrs. R. O., who says, "We are newcomers to Topeka, and from the very start it has been your radio station that made me feel at home here. Your announcers seem like old friends, and you offer programs of quality and genuine interest. Keep up the good work!"

5000 WATTS • TOPEKA, KANSAS

WREN

Rep. by John E. Pearson Company

WIN

The **BIG** Audience!

PLACE

Your schedule on
KTRN! Let us ...

SHOW

REAL RESULTS!

62%

April-May '57
HOOPER
AVERAGE!

KTRN

Wichita Falls, Texas
A. Boyd Kelley-Gen. Mgr.
Burke-Stuart-Nat'l Rep.

ness from the Sweets Co. on the 5-5:30 p.m. kid shows strip. Sweets will take half of *Superman* on Monday, alternate weeks of *Sir Lancelot* on Wednesday and alternate weeks of *The Buccaneers* on Friday. The candy firm has also bought the 5-5:30 slot for Saturday and will program *Tales of the Texas Rangers* there.

CBS TV's latest fall sales are on the daytime side with Ludens taking a quarter hour of *Captain Kangaroo* on Saturdays (9:30-9:45 a.m.). Atlantis Sales Corp. (for French Mustard) has signed up for four quarter-hours on alternate weeks on four CBS TV daytimers: *Our Miss Brooks*, *You Are the Jury*, *Edge of Night* and *Hotel Cosmopolitan*.

NBC TV has sold the 10-10:30 p.m. spot on Saturday nights to Pharmaceuticals for *What's It For*, a series explaining inventions. Kletter is the Pharmaceuticals agency ... The network's annual coverage of the *Macy Thanksgiving Day Parade* (28 November, 11-12 noon) will be half sponsored by Ideal Toy Co. Ideal's agency is Grey.

Minnesota Mining and Manufacturing has announced that it is now putting out the world's first commercially available video recording tape.

While the new magnetic tape has been in use by all three networks since daylight saving time, it is only now that it has been developed to the status of a commercial product. Up to now the tape has been still in the experimental stage.

People in the news: Elliott F. Alexander has been named manager of advertising and promotion for ABC TV's Western division. Alexander comes from BBDO ... Betty Boucher has been promoted to head of the ABC station clearance department.

TV STATIONS

Sylvester (Pat) Weaver has signed a second sponsor, Climax Industries, for *Ding Dong School*, the show that will kick-off his Program Service network plan.

Climax which manufactures Kid-O, synthetic modeling compound, joins Taylor-Reed Corp. when *Ding Dong School* starts on 26 August. The pro-

gram will be carried over stations in New York, Chicago, Washington, Philadelphia, Baltimore, Cleveland, Cincinnati and St. Louis.

At least five other markets, Hartford-New Haven, Indianapolis, Milwaukee, Minneapolis and Detroit, are expected to be added by October.

Agency for Climax is Atlantic Advertising and for Taylor-Reed, Hicks & Griest.

(See SPONSOR-SCOPE for data on Weaver participation prices.)

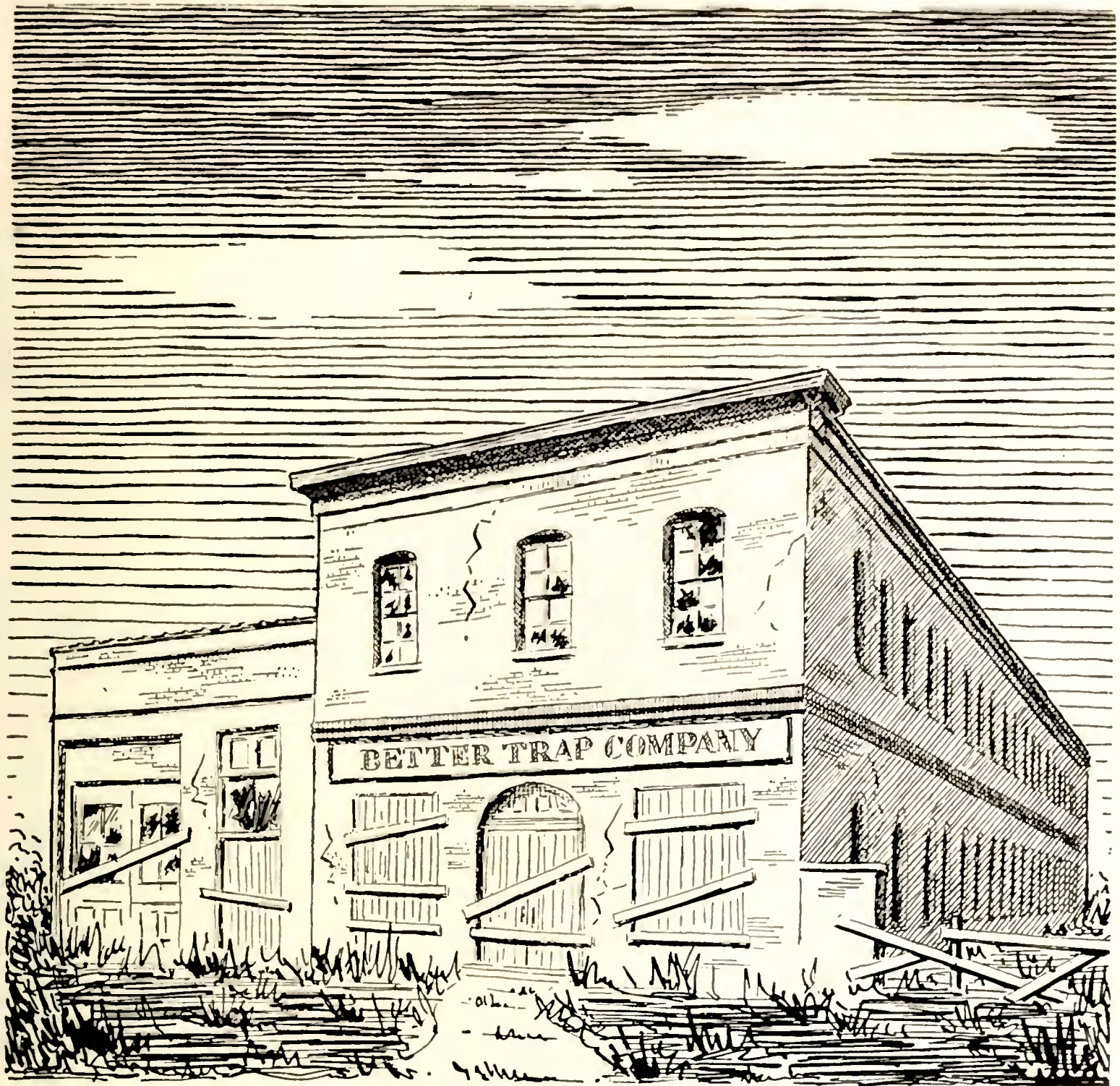
Here's a commercial station that not only is giving time for educational shows (two hours per day) but also is training local teachers on how to use the service.

WVEC-TV, Norfolk-Hampton, Va., will provide an hour, 9-10 a.m., each weekday morning and an hour, 1-2 p.m., each afternoon during the school year for educational programs, starting next fall.

In the meantime the station is conducting an educational workshop for almost 40 teachers from the Norfolk area. Classes run the whole month of July and the tv school for teachers starts at 9 a.m. and lets out at 4 p.m.

New call letters and affiliates: KCTV are the new call letters for KTXL-TV, San Angelo, Tex. ... WMBD-TV, Peoria, will go on the air 12 January as an interconnected primary affiliate of CBS TV ... KPAC-TV, Beaumont-Port Arthur, Tex., will go on the air 15 September as an NBC TV affiliate. KPAC-TV is licensed to Texas Goldcoast Television, Inc. President is Julius M. Gordon and sales manager is Mack Newberry ... WBAP-TV, Fort Worth, will be the new basic affiliate of NBC TV for the Dallas-Fort Worth market. The new affiliation arrangement ends the network's present affiliation with WFAA-TV, Dallas ... WTVH, Peoria, has signed as a primary ABC TV affiliate.

Job notes: Allen W. Dunn is now national sales manager for KLRJ-TV, Las Vegas. Dunn comes from KNTV, San Jose, Calif. ... Ben A. Hudelson has left Westinghouse Broadcasting Co. to join WRCA-TV, New York, as production manager ... Don Harris, formerly of KTEL, Walla Walla, has joined the sales staff of KEPR-TV, Pasco, Wash. ... George Vickery



MOUSETRAP, STEAM TRAP, SEWER TRAP

...it makes no difference

... the world *won't* beat a path to the door of the man who builds a better one *and then doesn't advertise it* so that people will know about his product, know where it can be bought and how much it costs.

Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads

to mass production and volume sales ... which means lower costs and lower prices.

Yes, "Advertising Benefits You" ... 'specially business-paper advertising.



SPONSOR PUBLICATIONS INC.

**People
who know**

stay at the

Hotel Lexington

- 3 Minutes from Grand Central
- Convenient to Fifth Avenue Shopping
- All Outside Rooms
- Radio; Television; Circulating Ice-Water; Tub and Shower

delightfully
AIR CONDITIONED



HOME OF THE FAMOUS

'Hawaiian Room'

Known For Authentic
Hawaiian Cuisine and
Native Entertainment

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

Hotel Lexington

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

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

TV SPOTS LAB & OPTICALS
STORY BOARDS
ANIMATION
SOUND STAGE



**JAMIESON
FILM COMPANY**

3825 Bryan • TA 3-8158 • Dallas

has been appointed merchandising director of WTVJ, Miami. Vickery will retain his post as publicity director but give up his public service directorship . . . **Richard C. Landsman** has joined WBAL-TV, Baltimore, as assistant sales manager . . . **James S. McMurry** has been appointed operations manager of WPFH, Wilmington . . . **Gene M. Heard**, former time-buyer at McCann-Erickson, Houston, has joined the KTRK-TV, Houston, sales staff . . . **Lew Arnold**, general manager of KTLA, Los Angeles, has been elected a vice president and member of the board of directors of Paramount Television Productions . . . **W. A. "Spanky" Reese** has joined WEHT-TV, Henderson, Ky., as sales-service coordinator . . . **F. Douglas Chingo**, formerly with KCRG-TV, Cedar Rapids, Ia., has joined KDAL-TV, Duluth, as local sales representative . . . **Charles W. Way** has gone with WFMV-TV, Greensboro, N. C., as an account executive . . . **G. Earl Broome** has been promoted to sales manager of WITN, Washington, N. C. . . . **Harry Travis**, formerly station manager, has been appointed vice president and assistant general manager and **Tom Matthews**, formerly program director, has been made director of operations for WNEM-TV, Bay City, Mich. . . . **Charles D. Linton, Jr.**, **Jim Javris**, **Milt Lewis** and **Bert Julian** have been appointed to the sales staff of WLW-I, Indianapolis.

RADIO STATIONS

Idea from KYW, Cleveland, re station's "Sing and Sell" summer sales plan:

1. KYW worked out an exclusive series of jingles tailored to tie in with such services as weather, traffic, sports and places to go.

2. Then service announcements were offered either in combination or as one exclusive service to both local and national advertisers.

Results: a complete sellout of the series in the first two warm weather months.

One of Spartanburg's
Two Great
Stations

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

Humorous note on commercials: WVNJ, Newark, reports it has been getting letters asking if Mrs. Westing and Mrs. House are going to marry the Piel Brothers.

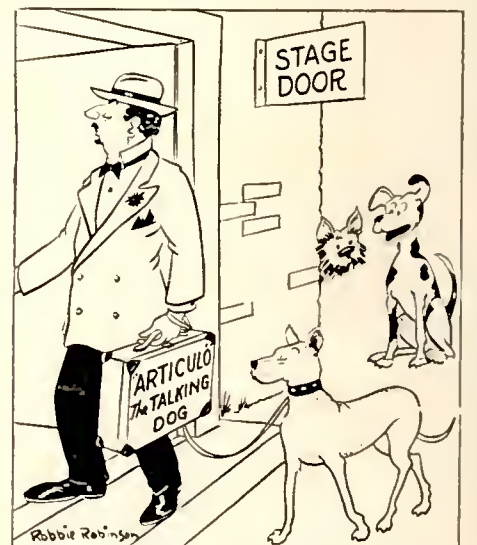
The ladies causing all this talk are the two commercial characters created by Westinghouse Appliance Sales Corp. for a one-station saturation test.

Original purpose was to promote the theme that the revolving agitator in the Westinghouse Laundromat does away with the need for a lint trap, but since Mrs. Westing and Mrs. House have brought out such listener response, WASCO has decided to use the two to promote other home appliances.

Here's something rather novel: An ad agency buying radio time to advertise itself.

Goodman Advertising, Los Angeles, is sponsoring a 15-minute musical show on KRHM, Los Angeles, Monday through Friday. The agency says it picked the FM station because it hoped "The very use of this unique means of FM will indicate the unusual methods and approaches Goodman Advertising might use to sell a product."

New appointments: **Robert H. Dodd** has joined the sales staff of KOBV, San Francisco . . . **Joe Thompson**, formerly sales manager of KHEP, Phoenix, has been named manager of KHEY, El Paso . . . **Larry Gibbons** has joined the sales department of KFBI, Wichita . . . **John McRae** has been promoted to general sales manager for KOBV, San Francisco.



"His ambition is to be top dog on KRIZ Phoenix!"

FINANCIAL

Stock market quotations: Following stocks in air media and related filed by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 9 July	Tues. 16 July	Net Change
<i>New York Stock Exchange</i>			
AB-PT	21 ⁷ / ₈	21 ¹ / ₈	- 3 ₄
AT&T	175 ³ / ₄	175 ¹ / ₂	- 1 ¹ / ₂
Aveo	7 ¹ / ₂	7 ¹ / ₂	
CBS "A"	31 ³ / ₄	32	+ 1 ₄
Columbia Pic.	197 ⁵ / ₈	201 ¹ / ₄	+ 3 ³ / ₈
Lowe's	187 ⁵ / ₈	183 ¹ / ₄	+ 1 ¹ / ₈
Paramount	35 ⁵ / ₈	35 ¹ / ₈	- 1 ¹ / ₂
RCA	38	37 ¹ / ₂	- 1 ¹ / ₂
Storer	26 ¹ / ₄	26 ¹ / ₈	- 1 ₈
20th-Fox	28 ³ / ₈	27 ¹ / ₈	-1 ¹ / ₂
Warner Bros.	23 ¹ / ₄	22 ³ / ₈	- 7 ₈
Westinghouse	67 ⁵ / ₈	67 ³ / ₈	- 1 ₄
<i>American Stock Exchange</i>			
Allied Artists	3 ⁵ / ₈	3 ¹ / ₄	- 3 ₈
C&C Super	1	7 ₈	- 1 ₈
Du Mont Labs.	17 ₈	5	+ 1 ₈
Guild Films	3 ¹ / ₈	2 ⁷ / ₈	- 1 ₄
NTA	7 ³ / ₄	7 ⁵ / ₈	- 1 ₈

FILM

The first-run market continues in a most healthy state.

Pointing up this fact: Official Films this week released *Big Story* — the third of three film series put on syndicated market within a period of three months.

Two more first run series are slated for first-run availability within another two weeks. One of these is expected to be *Decoy*, starring Beverly Garland.

Official reports that advance sales on *Big Story* totals around \$250,000.

Guild Films has joined the parade of syndicators who are expanding their foreign operations.

Guild's subsidiary umbrella for the foreign activities: Guild Internacional S.A., a Panama corporation with offices in Panama City, Mexico City, London, Rome and Dusseldorf.

Art Gross heads the subsidiary as managing director.

NBC Television Film's *Frontier* is commanding solid ratings out west.

For instance, in Salt Lake City *Frontier* pulled a 26.7, outdrawing *O'Henry Playhouse* and *Studio One* . . . *Frontier* also came out in front in El Paso, Colorado Springs, Tulsa and Pueblo.

AAP's third "Popeye Day" in the metropolitan area took place 13 July at Bamberger's, Newark, N. J. Latest sales of *Popeye cartoons* to WSFA-TV,

Montgomery, Ala., and KLAS-TV, Las Vegas . . . Screen Gems reports three new appointments: William E. Young, North-Central Division manager; Harry Burbeck, Chicago sales staff; Nancy Littlefield, formerly casting director, upped to eastern talent scout. Herman Rush, v.p. and member of Board of Directors, has resigned from Official Films effective 1 August . . . NTA appointed Eric H. Haight, financial and motion picture executive, to treasurer . . . Walter L. Thrift

joins ABC Film Syndication's sales staff as mid-southern sales rep, headquartering in Virginia Beach, Va. . . . Robert J. Euders, Inc., film producers and packagers of "Best of the Post" have named Marshall Schacker, to head New York office . . . Screen Gems acquired world tv rights to two Mark Hellinger pictures — "Brute Force" starring Burt Lancaster, and "The Naked City" . . . The pair will be included in next Screen Gems feature package release to tv.

CKLW'S Disc Jockeys are **The 3 Busiest**
"Traveling Salesmen"
in the Detroit Area!



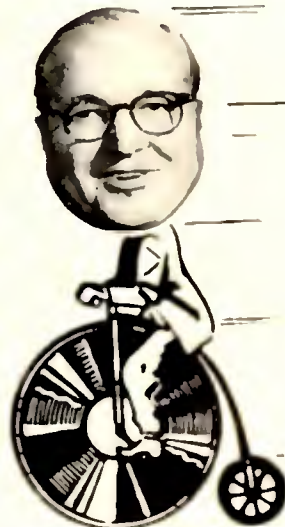
TOBY DAVID
6:45-9:45 a.m.
Mon. thru Fri.

Music, time, weather, comedy! Everything to attract listeners and keep them listening at the wake-up hours.



BUD DAVIES
11:05-12 noon
1:30-2:45
Mon. thru Fri.

Music in a pleasing manner for early afternoon listeners. Variety and guest interviews with celebrities.



EDDIE CHASE
3:35-7
Mon. thru Fri.

Late afternoon and dinner hour music for everyone. Good listening for "rolling home" motorists.

CKLW

800kc. **MUTUAL**
50,000 Watts - **GUARDIAN BLDG., DETROIT**
ADAM YOUNG, Inc. J. E. CAMPEAU
National Rep. President

Also
CKLW-TV
325,000 Watts



we deliver
 1000
 like this*
 for 31c

**and her family*

Much prettier, actually, from a sponsor's point of view, because these ladies *buy!* And at WVNJ you can talk to a thousand of them (and their families) for one minute at a cost of only 31c. Same rate for men, too.

Most advertisers know that the New WVNJ has more listeners than any other radio station broadcasting from New Jersey. As a matter of fact—almost twice as many as the next 2 largest combined.*

*Source—Hooperatings Jan.—Feb.—New Jersey

Most advertisers know the quality of this audience—for the new programming concept of playing only Great Albums of Music has brought the station thousands of new and potentially better buyers than ever before.

Most advertisers know, too, that WVNJ delivers this audience at less cost per thousand than any other radio station not only in Jersey but in the entire metropolitan area as well.

That's why WVNJ is the hottest radio station in the New Jersey market—bar none. Get the facts and you'll make WVNJ part of your advertising day.



Represented by:
 Broadcast Times Sales
 New York OX 7-1696

WVNJ

Newark, New Jersey

Radio Station of the Newark Evening News

WASHINGTON WEEK

20 JULY

Copyright 1957

SPONSOR PUBLICATIONS INC.

The fee tv squabble shifted this week from the FCC back to Congress.

First, Rep. Emanuel Celler served notice on the FCC to abandon plans for a trial of the pay-as-you-look system.

Then, Rep. Frank Chelf let the Commission know in no uncertain words that it was to pay no attention to Celler and anybody else "in or out of government."

Celler had sent a letter to FCC chairman John C. Doerfer in which he restated many of the points already made by Rep. Oren Harris about the trial concept.

Said Celler: Fee tv would be fine if it would merely provide new finances for regular broadcast services; but what the fee system probably would do is jeopardize free tv.

Further argued Celler: A narrow test wouldn't give worthwhile answers. On the other hand, a broad trial of fee tv would be impossible to reverse and thus would "involve a calculated risk of such magnitude" that Congress should make the decision.

Chelf, a high-ranking member of the House Judiciary Committee, of which Celler is chairman, took violent issue with this view and a similar one advanced to the FCC by Harris, chairman of the House Commerce Committee.

Asked Chelf of Chairman Doerfer: "Since when has it been a calculated risk to give to the people of the United States the right to decide whether a commodity is good or bad?"

Chelf said the FCC has the legal power to act on a test and give the matter "fair" consideration. He cautioned Doerfer:

"At this late hour do not allow anybody, no matter what position he may hold in or out of government, to attempt to either pressure or intimidate you."

The Mexican and North American broadcasting treaties appear to have been stymied.

About 70 daytime stations were able to swing enough weight to hold off action, despite the fact that the FCC, State Department and bulk of the broadcasting industry pleaded with the Senate Foreign Relations subcommittee to recommend the treaties' approval.

Ray Livesay, chairman of the Daytime Broadcasters Association, told the subcommittee that his group had voted 69 to 1 against ratification for this season.

The treaty with Mexico would freeze present use of the channels on which 250 daytimers operate, thus "prejudging" the case the daytimers have presented to the FCC for longer hours of operation.

Said Sen. Fulbright, the chairman of the subcommittee:

Because of the determined opposition, it would be useless to present the pacts to the Senate in view of the need of a two-thirds' vote for treaty ratification. The difference will have to be compromised within the industry.

Meantime the Clear Channel Broadcasting Service and FCC Commissioner Hyde warned that operations without international control could be chaotic.

A bid for reconsideration of the proposal to forbid use of one-channel boosters with vhf stations came up before the FCC this week.

The plan was made by a delegation from the Rocky Mountain states, including Colorado Governor Nichols.

Their argument: Big distances out west and the mountainous terrain make boosters necessary even with vhf stations.

OVALTINE

LESTOIL

STERLING DRUG

BEECHNUT BABY FOODS

AVON COSMETICS

CONTINENTAL BAKING

BROWN & WILLIAMSON

AMERICAN HOME PRODUCTS

BRYLCREEM

AMERICAN TOBACCO CO.

NESTLE CO.

PHILLIP MORRIS

COLGATE

NORGE CO.

M & M CANDY

PROCTOR & GAMBLE

GROCERY STORE PRODUCTS

WRIGLEY GUM

AMERICAN CHICLE

MINUTE MAID

CARTER PRODUCTS

HAZEL BISHOP

BUITONI CO.

ROBERT HALL

QUAKER OATS


COCOA MARSH

ring any bell in Boston and raise an a.a.p. sponsor

A most impressive directory, and every name a major advertiser on WBZ-TV's "Boston Movietime," showing Warner Bros. features.

More and more of today's most important national and regional advertisers are finding Warner Bros. features the way to higher ratings and greater sales. This list does not include all the sponsors . . . and, of course, it covers only one station. The same story is being repeated coast to coast: New York, Buffalo, Miami, Chicago, Milwaukee, Columbus, Cincinnati, St. Louis, Kansas City, Wichita, Oklahoma City, Dallas-Ft. Worth, Tulsa, Denver, Salt Lake City, Spokane, Seattle, Portland, San Francisco, Los Angeles, San Diego and in many more cities.

The same kind of "blue chip" advertiser will be buying in Baltimore, Washington, D.C., Minneapolis, New Orleans and other recently opened A.A.P. markets. For programming appeal and sales power, hop aboard the Warner Bros. bandwagon. Get full details today. Call or wire

 **inc.**
Distributors for Associated Artists
345 Madison Ave., Murrain Hill 6-2323
75 E. Wacker Dr., Dearborn 2-2030
1511 Bryan St., Riverside 7-8553
9110 Sunset Blvd., Crestview 6-5886
Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES

SPONSOR HEARS

20 JULY

Copyright 1957

SPONSOR PUBLICATIONS INC.

CBS, Inc., may make some small investments in European tv operations.

Frank Stanton has asked his retired tv network president, **Jack Van Volkenburg**, to make a tour with an eye open for that kind of thing.

Van Volkenburg now has the problem of fitting in the assignment with the new home he's building in N. C.

Taxi fares are not pin money to major New York agencies.

In explaining why it moved to glittering uptown quarters this week, **DCS&S** said that—among other things—it will save \$10,000 a year in transportation charges.

(The agency estimates it will do \$17.5 million this year.)

Competition in the home permanent field is getting tighter as women's tresses grow shorter.

Sales were down 10% last year, may drop again this year.

The Yankees and General Motors are kindergarten operators in promoting internal competition for sharpness' sake, says Madison Avenue. **P&G is top nominee among agency men.**

And it works beautifully for P&G: It keeps the agency stable trotting out new media and marketing concepts—some of them involving brands in other shops.

An illustration of the speed at which advertising decisions are made in the air age: **Eastman Kodak** wrapped up its \$5.5 million deal for the **Ed Sullivan** show within 48 hours after **JWT** pitched the package.

Even a mid-Atlantic phone conversation with Europe-bound chairman of the Eastman board, **Thomas H. Hargrave**, was involved in the rush to the wire.

Latest magazine to seek subscriptions via the P.I. route in radio is Street & Smith's Living.

Deal offered: The station gets 40¢ out of each \$1 subscription.

Each field has its cluster of industry-minded individuals who tackle and articulate the problems of their business as a whole—often through trade associations and similar groups.

In advertising, a list of such "solid citizens" would include:

Ben R. Donaldson	Ford Motor Co.	Fred Manchee	BBDO
J. Ward Maurer	Wildroot Co.	Frank K. White	McCann-Erickson
Henry Schachte	Lever Bros.	Bryan Houston	Bryan Houston
Wesley I. Nunn	Standard Oil Indiana	J. Kenneth Laird	Tatham-Laird
D. P. Smelser	Procter & Gamble	Charles A. Pooler	Benton & Bowles
Edwin W. Ebel	General Foods	W. H. Wulfeck	William Esty
Sherwood Dodge	Fletcher D. Richards	E. L. Deckinger	Grey
Norman H. Strouse	J. Walter Thompson	Max Uhl	Kenyon & Eckhardt

**BIG, NEW INDUSTRIES!
RECORD EMPLOYMENT!
RETAIL SALES SOARING!
DOWNTOWN PARKING NETWORK!**

**BUILDING CONSTRUCTION AT NEW HIGH!
NEW CITY AUDITORIUM!
DOWNTOWN 1 MILE FROM THRUWAY!
NEW SHOPPING PLAZAS!**



NEW POWER

IN PURCHASING!

Utica tied for 4th place in proportionate increase in department store sales in 1956 among the 20 top northeastern metropolitan cities, as new industries joined expanding "natives" to give the Utica area the largest proportionate increase over last year in total non-agricultural employment of all major New York State markets... pushed Utica's average production wage up a record 30% in 7 years! *Utica Area Annual Retail Sales (estimated): \$352,000,000! This is real purchasing power!*

IN TV COVERAGE!

And WKTV matches this purchasing power with *selling power* — the first television station in Central New York to broadcast with maximum visual power of 316,000 watts... equal in strength to any VHF television station in the United States! WKTV brings the *best possible picture* with the *greatest continuity of service* to the *widest possible audience* — both in black and white and in color! Tell your story to this rich market through its strongest medium — WKTV!



serving UTICA - ROME New York
Represented nationally by Donald Cooke, Inc.

Now telecasting with maximum visual power of 316,000 watts



COVERAGE vs. COST in Madison, Wis.

You pass the point of diminishing returns when you look beyond WKOW-TV in Madison. The "bicycle tire" fringe you add with VHF costs \$53 and contains homes you reach with "basic buys." WKOW-TV delivers 70% as much share of the audience* at only 45% of the cost.

*Madison Telepulse—
April, 1957

Headley-Reed has the whole story. Call them.

WKOW-TV
ABC in Madison, Wis

Montgomery's No. 1

Radio Station

WRMA

Serving 200,000 Negroes

*Announces the
Appointment of*

JUDD SPARLING

as Station Manager

AND

EVERETT - MCKINNEY, INC.

as National Representative

YOU CAN COMPETE

(Continued from page 31)

meat and meat products: Easy Laundry Appliances Div. of The Murray Corp. of America, Chicago; Tidy House Products Co., Shenandoah, Iowa, for Dexol powdered bleach, Perfex all-purpose cleaner, Glosstex liquid starch and Shina Dish liquid detergent; Zenith Radio Corp., Chicago; W. F. McLaughlin & Co., Chicago, Manor House coffee; Schnadig Corp., Chicago, for International Furniture and Karpen Furniture divisions; Continental Illinois Bank and Trust Co., Chicago.

Bliss, in discussing commercial treatment for his tv clients, says "the client often wants the obvious way, and this is certainly the easy way out. But in buying Garry Moore, for example (Best Foods sponsored him on the CBS TV network), we use him as a salesman. We try to understand his personality and his way of thought. We write material that utilizes all his special commercial values. We disarm the audience so they don't duck the commercial."

Ludgin was ahead of most agencies, and almost all advertisers, in forecasting the importance of television a decade ago. It was a very small agency 10 years ago yet even then it sought the new and the unexpected. Television was both.

Jane Daly, who in 1947 was almost a one-woman radio department and who is now vice president in charge of radio and television, urged management to point its thinking directly toward television. Management did just that, mulling tv's future for two years, buying its first tv campaign in 1949 and continuing strong in the medium ever since.

Says Miss Daly: "We have always had a creative approach to buying and to other broadcast functions not normally considered creative. We—as every other department here—reach out for the new, not merely because it is new but because we want to capitalize on the unexpected and be flexible. This is what threw us into tv perhaps before we should have been.

"We latched onto tv very quickly. We've always approached the problem of how to use it (and all media, of course) with a full briefing on the over-all account problems and the creative approaches being used. We've worked hard and fast to keep up with

television. So far, we haven't had much of a chance to philosophize about it."

If she did have a philosophy, she says it would be: the more fully informed a buyer is about the account problems the better that buyer operates and the more successful the campaign. The buyer at Ludgin, for example, will make it a point to hear ETs, see films, or read copy slated for every broadcast campaign because certain elements might not jibe with local market tastes, the character of the station being bought, adjacent shows, and the like.

Miss Daly heads a broadcast department staff totaling 16 persons and they work also with service and production people in Hollywood and in New York.

The jobs break down to: director, one; producers, three; timebuyers, three; traffic, two; secretaries, three; clerical, three; research, one. She has a tv-radio research specialist in her department, separate from the research unit.

She functions as a buyer, largely on network shows, with Ruth Babick, chief buyer, and buyers Marilyn Bielefeldt and Kay Morgan on the spot campaigns. Her production staff, which works on tv and radio commercials: Clair C. Callihan, A. David Cloud, Jr., and S. Hooper White.

Miss Daly says her greatest concern today is the "increased and the increasing costs of television. Tv is being narrowed down to the advertisers for whom it really works. Time and talent rates and commercial costs make the successful use of television more hazardous than ever before."

There's no room for the mediocre buy, she says. She sees as "musts": more effective commercial use, continually improved time schedules, "no wholesale buying or handling," analysis of every spot announcement in any client's schedule at least once a month—"handling each announcement like a show buy"—improvement in the product itself rather than cost cutting to get maximum value from the client's investment.

Ludgin puts a lot of emphasis on network programs, supplementing many of its show schedules with spot. Commercials scheduled within a show should be "a part of that show," in Miss Daly's opinion.

"The commercial interruption should be as unobtrusive as possible. We think we get a more smooth handling

of copy if we use program settings and program personalities (such as Curtis did with Ray Bolger on the *Washington Square* series last season on NBC TV). The more smooth the transition into a commercial from the program, the fewer undesirable punctuation marks for the viewer.

"To the person watching, the commercial is a part of the show. The program can give the commercial the right aura or framework for presentation. The commercial, of course, is the major justification for having a show at all," she says.

A big item in program protection in developing and keeping audiences to a particular program—is a combination of publicity and merchandising. In her opinion, this can make the difference between "complete satisfaction and mere acceptance of a program."

Ludgin's buying technique for time periods, either network or spot, follows the same precepts set down for the purchase of million-dollar programs or for development of a five-year marketing plan. Even though the agency is emphasizing the use of ratings and analyses more than ever before, "we would fight to the bitter end buying on sheer cost-per-1,000," says the tv-radio director. "Ratings are like any other mechanical tool: you look at it, walk around it, use it if necessary but put it aside as more facts come into play."

Ratings are only "a guide," says chief buyer Ruth Babick. "We never buy on cost-per-1,000 alone because anyone who really tries can come up with a colossal cost figure."

The function of timebuying is equally significant—no more, no less—than that of copy and art preparation. These jobs are handled by 12 artists (seven of whom are art directors) and 12 writers (seven are senior writers) under the direction of John H. Willmarth, executive vice president and creative director.

In his department, as in every other, there is much lateral movement to other areas of creative endeavor so there's a minimum of blueprint and red tape. Every writer and artist has an opportunity to develop his own talents in television, for example, although it may end up that his forte is magazine illustration or copy instead.

Willmarth, after observing many of his artists and writers functioning in the complex field of tv ideas and storyboards, says the writer habitually

makes a greater visual contribution to a tv commercial than does the artist. Willmarth is working to get a better balance between the two, with the artist contributing copy ideas and the writer contributing visual plans.

In line with the tv and radio department's plan of showing Museum of Modern Art films to all employees, Willmarth subscribes to another similar idea. The agency has regular dinner meetings during the winter season. An account supervisor presents the full story of his account to everyone who works at Ludgin. He goes into the ramifications of the product itself, its production problems, company history, the marketing plans and objectives and the merchandising program.

This pays off all down the line. Even the newest steno, after attending one of these meetings, has a new and bigger grasp of the Tidy House correspondence as she types letters. And, at the planning level, the research people see how their work meshes into the projects of merchandising and account service and client planning.

Ludgin's research program—market, copy and media—is headed by W. S. Robinson, vice president. He thinks all phases of agency research are broadened and made more meaningful by close cooperation with the creative staff.

The agency is pioneering in the field of copy research, particularly, and is also seeking new techniques in market research. Tv copy research is particularly vital as more money is being poured into the medium by an increasing number of clients.

Of one thing Robinson is very sure, in a research field filled with vast uncertainties: "There is still no substitute for the brilliant creative man turning out a commercial he feels and believes in. There's no need for friction between research and creative."

Bliss, looking toward the agency's future, says "Creativity, as important as it is, is not the only thing which shores us up for the future. We are one of the strong marketing agencies and this is the base on which the creative work originates.

"Marketing is the bedrock of advertising. This will be more true in the future than it is today. The only agency which will survive in the consumer field is the marketing agency."

ONE OF THE
FIRST 100 MARKETS



WHBF

RADIO & TELEVISION
FIRST IN RADIO

1st IN DOWNSTATE ILLINOIS*
1st IN THE QUAD-CITIES

according to NCS No. 2

*All 68 stations outside of Chicago



REPRESENTED BY AVERY-KNODEL, INC.



a giant's voice

Heard throughout the Rocky Mountain West... is the welcome voice of KOA RADIO! It's the giant 50,000 watt voice that has dominated the rich Western Market for over 32 years!

GIGANTIC RESULTS—

KOA-RADIO is the giant selling force in the West—the only voice you need to reach—and sell—the entire Western market!

Call
NBC
Spot
Sales



KOA
DENVER *Radio*

One of America's great radio stations
850 Kc • 50,000 WATTS



'WAY OUT IN FRONT!

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

95,670 more homes per month

99,430 more homes per week

101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

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

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

Reps at work

Bob Howard, NBC Radio Spot Sales, New York, feels "agencies should develop a new attitude toward their timebuyers, who are sometimes underpaid and often overworked. The buyers should be accorded prestige commensurate with their responsibilities and should have adequate time to make the best possible purchases."

Bob also thinks that agencies are missing a good bet if they overlook the fact that spot radio can make valuable tie-ins with local distributors. This can be accomplished as well by spot campaigns as by network broadcasting or national magazines. Another factor which agencies ignore, he says, is that the entire weekend is a good buy for a saturation radio schedule because prices are low and almost everyone is available for weekend listening.



Throughout the summer vacation months, radio is the only broadcast medium which reaches masses of people in their cars, in parks and at the beach. Instead of taking a "nobody buys during the summer" attitude, sponsors should study the sales situation in their own industry. They may find it profitable to continue spot radio advertising through the summer for very little money."

Howard B. Myers, vice president in charge of the Chicago office, Venard, Rintoul & McConnell, says: "Over-commercialization of radio stations has concentrated the advertiser's demand for specific time periods—usually prime times of early morning and early evening. Few advertisers buy Sunday, for instance, yet there are cases



where there's a 25% tune-in on Sunday with a station getting 40% of the audience. Advertisers have the naive idea that when an announcer says 'go down to the store to buy product x' this is what people do. They don't. The function of broadcasting is to impress as many people as possible as often as possible with the brand name so it comes to mind when the shopper actually goes to market. You make this impression as easily on Sunday afternoon as you can 7 to 9 a.m. during the week. In addition, there's not so much competition for listener attention in these so-called off hours. During prime hours the advertiser is vying for attention, as well as for the listener often against a competitive product. Non-prime time reaches this audience with less competition."

DICTIONARY OF SYNONYMS FOR WSM-TV



First Violin . . . If you want your product to play before the top audience in the Nashville Market, better pick WSM-TV. By every yardstick, and particularly by the all-important ability to move merchandise, WSM-TV is clearly Nashville's Number 1 television station. Ask any Petry man for the facts.

Channel 4, Nashville, Tenn. • NBC-TV Affiliate • Clearly Nashville's #1 TV Station

EDWARD PETRY & CO., National Advertising Representatives

WSM-TV

WSM-TV's sister station - Clear Channel 50,000-watt WSM Radio - is the only single medium that covers completely the rich Central South market.

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open...

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

* JUNE '56 PULSE

Tv and radio NEWSMAKERS



Harry W. Chesley, Jr., is the new president of D'Arcy Advertising Co. Announcement of Chesley's election was made by Robert M. Ganger, chairman of the board of the advertising agency. Chesley succeeds the late Percy J. Orthwein who died last week. Before Chesley joined D'Arcy as executive vice president and a director of the company, he was vice president in charge of marketing for Philip Morris Co. As D'Arcy president he will continue to make his headquarters in St. Louis. Along with Chesley's appointment, D'Arcy also announced that Ganger will take over as chairman of the executive committee in addition to his other duties. At the same time the following men were made v.p.'s: Petersen B. Marzoni, research director, New York; William Raidt, account supervisor, New York; and Peter Cavallo, radio-tv director, Chicago.

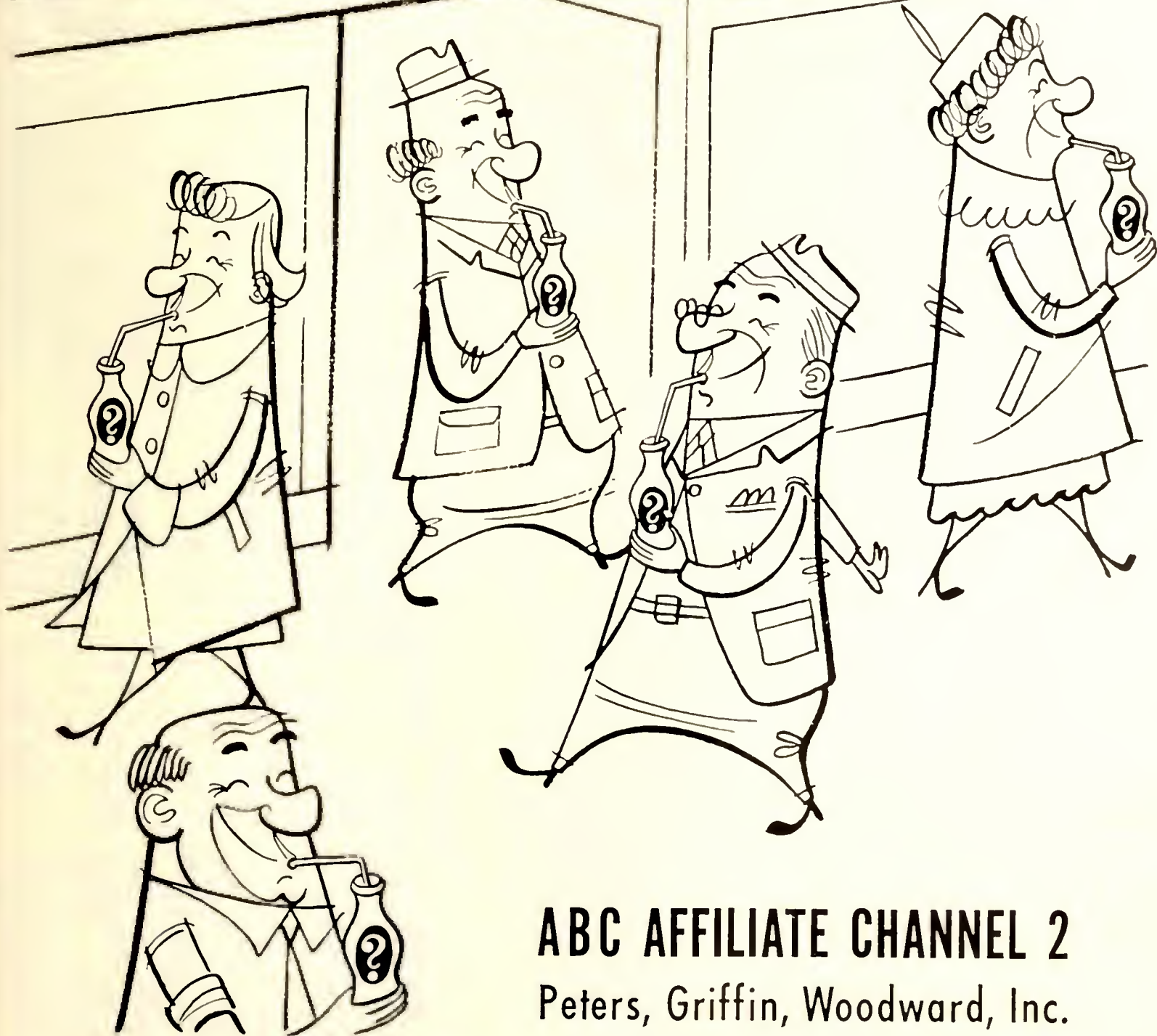
George C. McConnaughey who recently resigned as chairman of the FCC has opened a law office in Washington, D. C. in partnership with George O. Sutton and Robert D. L'Heureux. McConnaughey is also former chairman of the Renegotiation Board, chairman of the Public Utilities Commission of Ohio and president of the National Association of Railroad and Utilities Commissioners. Sutton has been active in the practice of communications law for the past 27 years and L'Heureux recently served as Congressional liaison for the FCC. Taking McConnaughey's place as a member of the FCC is Frederick W. Ford, former first assistant to the Deputy Attorney-General. Ford previously served the FCC from 1947 to 1953 as chief of the Hearing Division of the Broadcast Bureau. Earlier John C. Doerfer became FCC chairman.



John R. Mahoney has been appointed station manager and sales manager for WIBG, Philadelphia, according to an announcement made by Lionel F. Baxter, managing director of WIBG and vice president of Storer Broadcasting Co. The 10,000 watt radio outlet in Philadelphia was recently bought by Storer. Mahoney has been with WIBG since 1954. He joined the station as a sales representative and was made general manager in 1956. His earlier broadcasting background was also in Philadelphia at WIP and WFLN. He served both of those stations in sales capacities. Mahoney is active in extra-curricular industry activities, presently serving as secretary of the Philadelphia Radio Broadcasters Association, is also a member of the TV-Radio-Advertising Club of Philadelphia. He is a University of Pennsylvania alumnus.

WGR-TV SELLS BUFFALO!

DRINK?
?



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

SPONSOR SPEAKS

It's a great system

When Hurricane Audrey struck the Gulf Coast, radio and television stations throughout a wide area raced into action. They reported on the progress of the storm, sending out warnings which literally saved thousands of lives. Often at great personal risk, and via mobile units, phones and helicopters, broadcasters sent back minute-by-minute reports on where the danger was greatest. Stations threw advertisers off the air left and right in order to concentrate on service.

This they did voluntarily and as part of a great public service tradition. Once again they demonstrated the caliber of the American broadcasters and the virtues of the free system of broadcasting.

Storer's 30 years

The Storer Broadcasting Co. owns 12 stations in eight markets. Yet each of its stations is operated with a focus on local community needs and local service. This is perhaps the secret of Storer's success and certainly a tribute to the operating philosophy of George B. Storer and his associates.

Storer has been in business 30 years, celebrating its 30th anniversary this month, and yet has never lost its sense of youthful growth and excitement. You have only to visit any of the Storer stations to know this is so. (The stations: WSPD, WSPD-TV, Toledo; WJW, WJW-TV, Cleveland; WJBK, WJBK-TV, Detroit; WAGA, WAGA-TV, Atlanta; WIBG, Philadelphia; WWVA, Wheeling, W. Va.; WPFH-TV, Wilmington; WGBS, Miami.)

Tv and Radio Basics

With the next issue of SPONSOR (27 July), readers will receive our 11th Annual Tv and Radio Basics. Between its bright yellow covers you will find nine "Use" sections, each with a dual purpose: (1) for use immediately in planning and decision-making; and (2) for use over the entire year to come as a basic reference.

It was because so many readers pointed out to us that our July annual Basics book was of value the year-round that we decided to change its name from Fall Facts Basics to Tv and Radio Basics.

THIS WE FIGHT FOR: *There's a big job to be done in training new timebuyers who've been entering the field in droves. Radio's fundamentals, particularly, are overlooked. We suggest agencies review their training programs.*



10-SECOND SPOTS

Summing up: Overheard in an agency corridor where the new exec was being discussed in absentia: "A very sympathetic guy—in fact, he practically drips off his pedestal."

Back to natural: Hit Parade Cigarette has a commercial featuring the "Tip-Off Test" which suggests smokers tear off filters of various brands and compare the difference in taste. *Does this mean that "Your taste can't tell if the filter's there?"*

Enterprising: Giuseppe Ruggiero, Italy's tv promotion chief in charge of distributing show prizes such as refrigerators, tv sets and autos, went to jail recently charged with rigging giveaway programs. He is said to have chosen contestants who would give him kick-backs. *Well, that's one way of screening show candidates.*

Top secret: Latest story on Ford's new Edsel comes from Beverly Hills where Foote, Cone & Belding along with Ford officials were secretly filming tv commercials against unveiling day. Several kids with cheap cameras slipped past security guards, snapped pix. Production staffers cornered kids, made deal to buy cameras for \$3. They accepted, bought more cameras, pocketing their profit, and returned. This time they held out for \$4. The last going rate on camera purchases by FC&B was quoted at \$5 per.

Huh? From the latest *Teen-Age Survey, Inc.* report: "Our interviewers report a trend toward ballads and sweet music even though rock and roll appears to be stronger than ever." *A trend that runs smack into a contradiction.*

Hoch in der luft: Stuttgart, West Germany, boasts a 700-foot tv tower that has two restaurants, tv and radio transmission facilities and an observation platform 500 feet from the ground. *Not quite as high as the Eiffel Tower, but it sounds more utilitarian.*

Fan mail: In Washington, WWDC radio d.j. Fred Fiske was sent the following poem from a lady listener in Silver Spring, Md.:

*Freddie Fiske's my daytime friend,
I have no other choice.
I never listen to what he says,
I only hear his voice.*

THE leader in st. louis

... Gil Newsome

1

A TOP PERSONALITY

Gil Newsome has been a leading St. Louis personality for years — the past three on radio and TV. For proof of this audience superiority refer to ARB or PULSE — for a real convincer of Gil's 'selling' personality check with KATZ for his latest kine!

2

A LEADING PROGRAM

The "Gil Newsome Show" is a fast-paced hour that blends music with pantomime and dance and features a diversified roster of name guests. Combined with quality production, it's a natural with the St. Louis audience! And now, add...

3

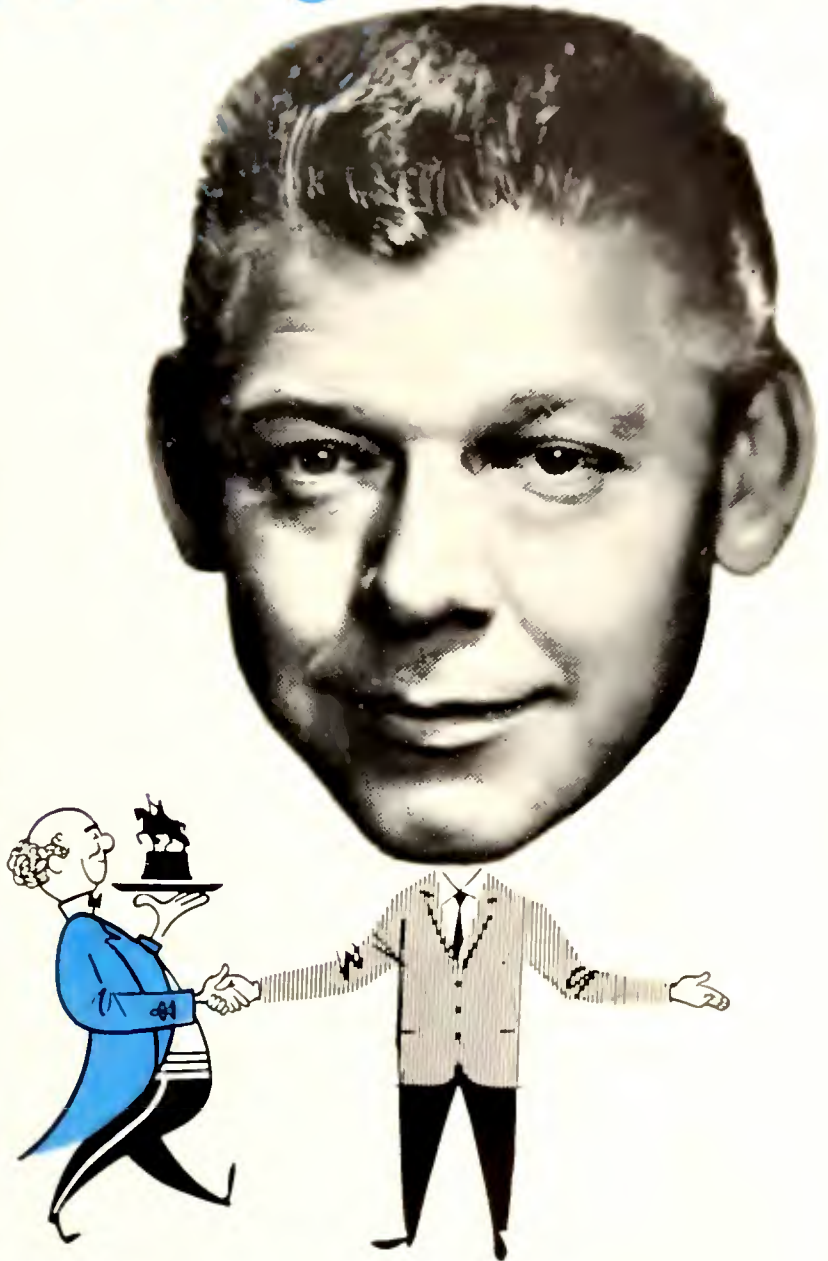
A NEW TIME AND AUDIENCE

A full hour Monday through Friday from 5:00 until 6:00 p.m. — reaching an all-family audience including the buying team of the household. Hard goods and other major products that require a joint man-and-wife buying decision as well as food and drug items deserve participation on this all-family show.

4

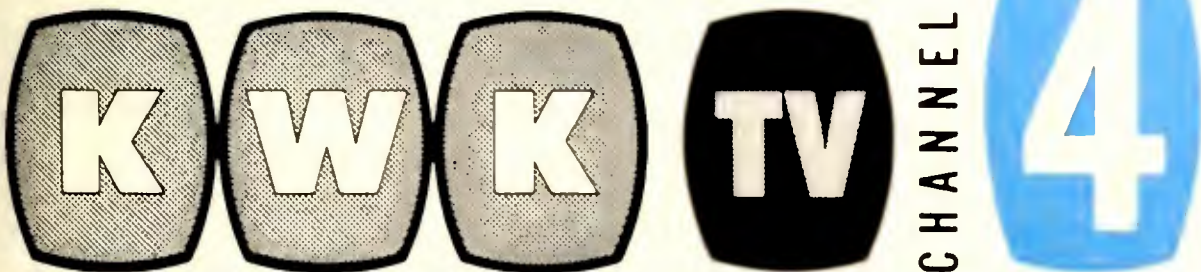
AT INTERESTING RATES

Participations, live, film, or slide, begin at \$165.00 (1-time, 1-minute) and \$99.00 (1-time, 20 seconds) and qualify for the KWK FIVE AND TEN PLANS (20-40% discount). Contact KATZ today for availabilities, the new kine, and the full story on this leading show in St. Louis!



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Your sales and profits soar here in the Prosperous Piedmont section of North Carolina and Virginia when you buy WFMY-TV. True, because no other medium delivers **rocket-like coverage** of this top TV market of the nation as does WFMY-TV. Call your H-R-P man today for full details.

50 Prosperous Counties . . . 2.1 Million Population
\$2.7 Billion Market . . . \$2.1 Billion Retail Sales

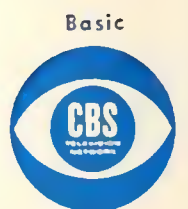


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