

SP D 10-25 54  
MISS MILDRED L. JOY  
NBC FM 274  
30 R CHIFFELLER PLAZA  
NEW YORK CITY

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

*If you want the keys  
to sales success in  
these 5 important markets*

RECEIVED

NOV 26 1956

NBC GENERAL LIBRARY

## specify STORZ stations

It's very nearly unanimous. Hooper, Nielsen, Pulse *and* a host of Twin Cities advertisers agree: WDGY has the big audience for those big results! See JOHN BLAIR or WDGY GM Steve Labunski.

Now in its sixth year of first place dominance. Latest Hooper — 47.7%. First on latest Pulse and latest Trendex, in all time periods. Contact ADAM YOUNG INC. or KOWH General Manager Virgil Sharpe.

First per Hooper, first per Area Nielsen, first per Area Pulse, first per Metro Pulse. 87% renewal rate among leading Kansas City advertisers proves dynamic sales power. See JOHN BLAIR or WIIIB GM George W. Armstrong.

Still rocketing, still in first place, with increasing margins all the time, per latest Hooper. And wait 'til you see that newest Pulse. Ask ADAM YOUNG INC. or WTIX GM Fred Berthelson.

Now bringing Storz music, news, ideas, excitement to all of Southern Florida, with 5,000 watts on 560 kc. WOAM is already a fine Miami buy, as JOHN BLAIR or GM Jack Sandler will demonstrate.

**WDGY**  
Minneapolis-St. Paul

**KOWH**  
OMAHA

**WIIIB**  
KANSAS CITY

**WTIX**  
NEW ORLEANS

**WOAM**  
MIAMI

## SPOT RADIO: YESTERDAY'S UGLY DUCKLING

Today spot radio is breaking all previous records. Here are some of the reasons for the spectacular comeback of the spot medium

Page 23

## Watch out for these tricks with figures

Page 28

## The era of the colossal commercial

Page 30

## Monthly cost and programing Comparagraph

Page 33

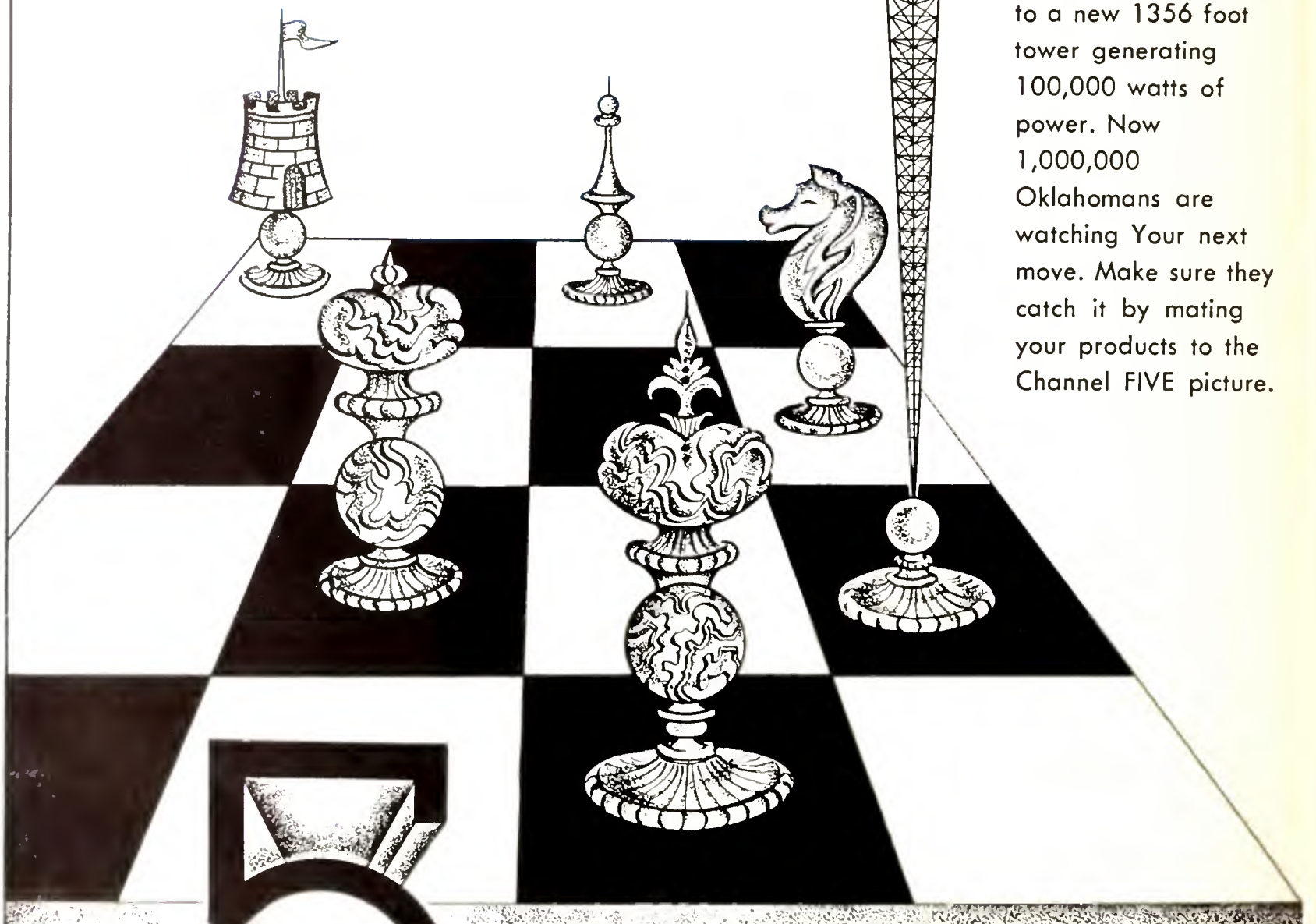
**The Storz Stations**

Day's Radio for Today's Selling

President:  
Todd Storz

*The Next Move  
Is Yours ...*

It looked like a stalemate when our original 816 foot tower crashed. But we've strengthened our position by moving to a new 1356 foot tower generating 100,000 watts of power. Now 1,000,000 Oklahomans are watching Your next move. Make sure they catch it by mating your products to the Channel FIVE picture.



BLECK

**KGEO-TV**

*The Center of Attraction*

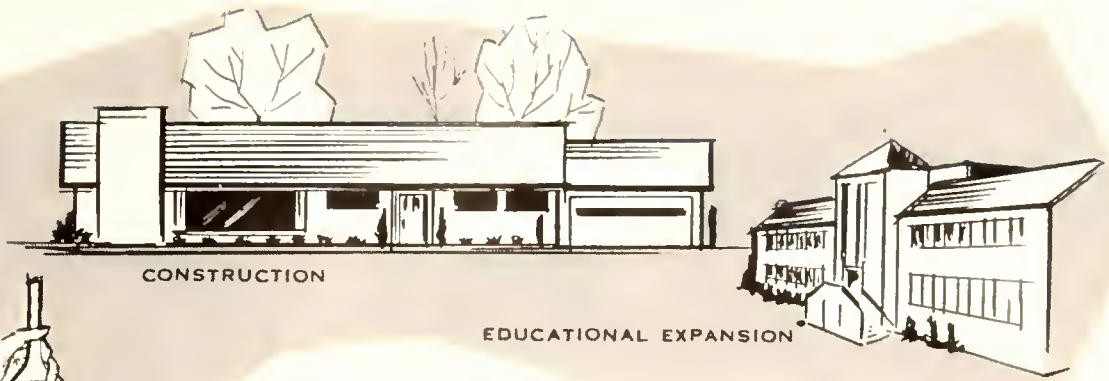
ENID, OKLAHOMA

**FULL ABC NETWORK**

REPRESENTED BY JOHN E. PEARSON CO.



CHEMICAL AND RESEARCH FACILITY EXPANSION

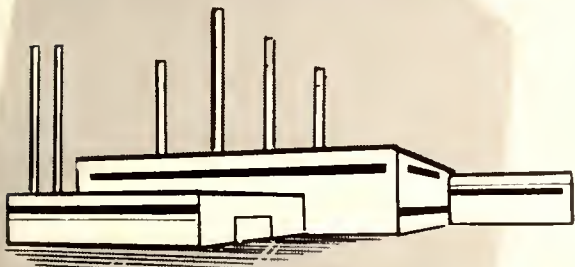


**\$110,000,000**

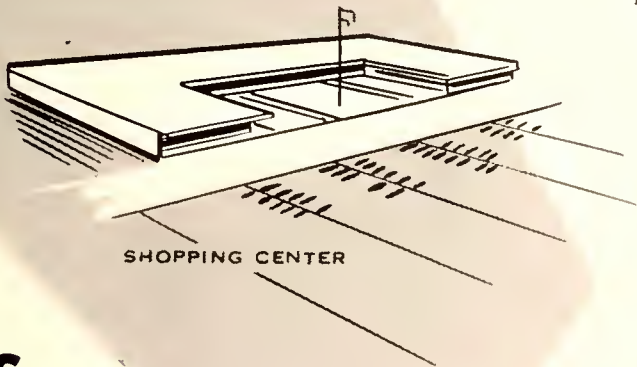
make 1956 and 1957 "Boom" years in the

# TERRE HAUTE *Market*

Construction and expansion investments include: Allis-Chalmers, \$10,000,000 addition to mammoth present plant; Indiana and Michigan Electric Co., \$58,000,000 new plant; American Brass Co., \$25,000,000, new brass plant; Commercial Solvents, Stran Steel, Charles Pfizer Co., Bemis Bag Co. and others are investing many more millions in this important Midwest market. Expansion of educational institutions, a new multi-million dollar shopping center, and enormous private construction have made Terre Haute the "Boom" market of this rich and fertile, billion-dollar area.



INDUSTRIAL CONSTRUCTION



SHOPPING CENTER

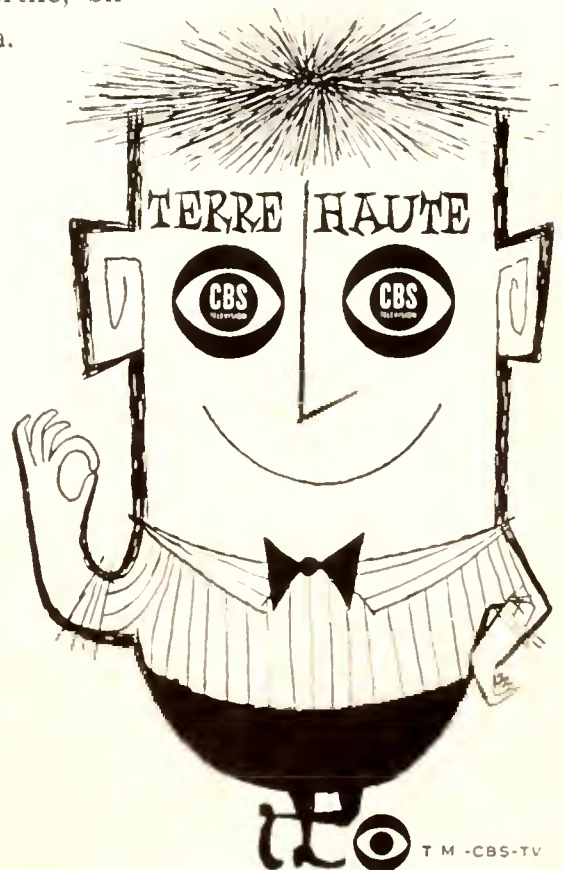
**CBS  
NBC  
ABC**

Complete television coverage of this "Booming" area is supplied by



**TERRE HAUTE, INDIANA**

THE BOLLING, CO., NEW YORK — CHICAGO



TM - CBS-TV



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- Yesterday's ugly duckling: spot radio**
- 23** Today spot radio is surpassing all previous records. Here's a rundown of why the medium many thought was on downgrade scored comeback
- Humor, tv's third dimension**
- 26** Herkimer the bottle blower was "too pooped to participate" . . . 'til he drank Uptown. Now all's well with Herkimer and Uptown's sales curve
- The numbers game**
- 28** Very few stations try to get away with trumped-up audience figures. But here are some tricks to watch out for, particularly when buying fast
- Colossal commercials**
- 30** Grant advertising, Detroit, used "spectacular" approach to dramatize new car. Other admen are using Hollywood touch for more prosaic occasions
- Monthly cost and programing comparagraph**
- 33** Features include average costs by network program types; cost-per-1,000 for top 10 nighttime and daytime network shows; spot television basics

## FEATURES

- |                                |                                   |
|--------------------------------|-----------------------------------|
| <b>14</b> Agency Ad Libs       | <b>9</b> Sponsor-Scope            |
| <b>20</b> 49th and Madison     | <b>84</b> Sponsor Speaks          |
| <b>52</b> Mr. Sponsor          | <b>62</b> Spot Buys               |
| <b>56</b> New and Renew        | <b>84</b> Ten Second Spots        |
| <b>64</b> News & Idea Wrap-Up  | <b>6</b> Timebuyers at Work       |
| <b>5</b> Newsmaker of the Week | <b>80</b> Tv and Radio Newsmakers |
| <b>82</b> Reps at Work         | <b>60</b> Tv Results              |
| <b>50</b> Sponsor Asks         | <b>73</b> Washington Week         |
| <b>76</b> Sponsor Hears        |                                   |

## In Next Week's Issue

### The super agency of 1960

On the horizon is a new structure for advertising agencies, evolving out of the increase in marketing and other agency services

### How to use NCS No. 2

In question-and-answer form, here are the key facts about Nielsen Coverage Service: how it can be used and what it can't be used for

### Editor and President

Norman K. Glenn

### Secretary-Treasurer

Elaine Couper Glenn

### Vice-President - General Manager

Bernard Platt

### EDITORIAL DEPARTMENT

#### Executive Editor

Miles David

#### News Editor

Ben Bodec

#### Senior Editors

Alfred J. Jaffe

Evelyn Konrad

Jane Pinkerton

W. F. Miksch

#### Assistant Editors

Robert S. Solotaire

Lois T. Morse

Joan W. Holland

Erwin Ephron

#### Contributing Editors

Bob Foreman

Joe Csida

#### Art Director

Phil Franznick

#### Photographer

Lester Cole

### ADVERTISING DEPARTMENT

#### Advertising Director

Arnold Alpert

#### New York Manager

Charles W. Godwin

#### Midwest Manager

Kenneth M. Parker

#### Western Manager

Edwin D. Cooper

#### Promotion Manager

Mort Winthrop

#### Production Manager

Jean L. Engel

#### Advertising Staff

Marilyn Krameisen

George Becker

Dianne Ely

#### Administrative Coordinator

Catherine Scott Rose

#### Circulation Department

Beryl Bynoe

Emily Cutillo

June Kelly

#### Accounting Department

Laura Oken

Laura Datre

#### Readers' Service

Betty Rosenfeld

#### Secretary to Publisher

Carol Gardner

Member of Business Publications  
Audit of Circulations Inc.



### SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave. Phone: SUperior 7-9863. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$10 a year. Canada and foreign \$11. Single copies 40c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as second class matter on the 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

Copyright 1956

Sponsor Publications Inc.





**AMERICA'S RICHEST AND MOST PRODUCTIVE MARKET**

HOUSTON

GALVESTON

**Everyone...**in the Texas Gulf Coast Area



**is sold on KGUL-TV**


*The only station that delivers a primary city signal to Galveston and Houston.*

KGUL-TV is top preference in prime time\* with the most popular nighttime program, the largest average audience and the highest number of quarter hour firsts.

(Source: ARB, July, 1956, 7 days, 6 P. M. Midnight)\*

**1/4 OF TEXAS**

1/4 of all Texas buying income, over 600,000 families with 475,000 television sets, make up the rich Gulf Coast Area, including Galveston and Houston.



Charted in proportion to effective buying income for counties included in KGUL-TV's coverage area.



GALVESTON, TEXAS

Represented Nationally by  CBS Television Spot Sales

# NEWSMAKER of the week

## Ben Duffy: the co-production approach

When lean, soft-spoken Ben Duffy, president of BBDO, addressed last week's RTES meeting in New York, he put his firm high among those which believe agencies must move again into show control.

Duffy does not advocate 100% show control by agencies. But he does urge them into co-producership. "If advertisers are to acquire more effective programs at realistic prices," he says, "advertising agencies must take an active part in their production." Let's take a look at some of the things Duffy and his agency are doing.

At BBDO, there is only one show wholly produced in the shop—*Your Hit Parade*. But as a co-producer, the agency is stepping up its activity. Last year, BBDO decided *Armstrong Circle Theatre* needed perking-up, got together with the producers and worked out improvements. What the col-



laboration proved was that agency and producer can work amicably together for the benefit of the client. Since then, BBDO has involved itself more and more with production on other properties in all areas—planning, writing, casting and screenings. A BBDO production group, for example, has been in on the new General Mills show, *Giant Step*, right from the start.

Duffy told SPONSOR such co-producership by agencies minimize risk of show failure and cancellations at the end of 13 weeks. It also gets the client exactly what he wants. Because BBDO knew that Standard Oil of California wanted a show with West Coast appeal, it went to Guild Films which had certain Jack London script rights. Agency and packager together developed the *Captain David Grief* series, tailored to the client's need. BBDO also is co-producing two new shows now in the works.

Duffy's co-producership concept is analogous with the situation in Hollywood feature films where studio and free-lance producer work together, jointly or separately contributing story, talent, facilities, financing, and sales channels.

Strangely enough, the advocate of such "togetherness"—Ben Duffy—probably will be longest remembered on Madison Avenue for the sensational coup he achieved alone. In 1948, he made a single call on Vincent Riggio, then president of American Tobacco, and came away an hour-and-a-half later with the coveted \$10 million Lucky Strike account. Duffy, son of Irish immigrant parents, was born in 1902 on Manhattan's west side. He left high school in his sophomore year, started as office boy at the agency he now heads. In his 36 years in Adland, he's seen many changes. He saw agencies take the reins of radio show control only to drop them with the coming of tv. Now he sees the need again for at least one hand firmly on the reins.

# RE:

## NCS #2

### MOBILE

and the booming

## GULF COAST MARKET

1. Now your brand new measure of station coverage and circulation shows...

### WKRG-TV

to be the market's dominant station!

2. WKRG-TV

outperforms competition... in counties covered... in TV homes reached... in actual audience circulation in all categories reported.

3. Makes sense, then, to make

### WKRG-TV

your dominant advertising force. Without a doubt!

4. WKRG-TV

is viewed on Channel 5 CBS Network Affiliate.

## AVERY-KNODEL

INCORPORATED

National Representative

**BUY**



**TO SELL  $\frac{2}{3}$**

**OF CALIFORNIA**

These two Big Impact stations—  
**KBIG Catalina**  
**KBIF Fresno**  
 cover all 8 Southern California  
 counties via the salt-water route.

KBIG, broadcasting on 710 kc with  
 10,000 watts from both Hollywood  
 and Catalina, is the only indepen-  
 dent powerful enough and popular  
 enough to register audiences consis-  
 tently in all three major South-  
 ern California metropolitan areas:  
**LOS ANGELES** America's 3rd  
 market


**SAN DIEGO** the 19th  
**SAN BERNARDINO** the 32nd

KBIF, 900 kc with 1000 watts, is  
 the most powerful and popular in-  
 dependent covering Fresno, the na-  
 tion's No. 1 Farm Market, and its  
 prosperous San Joaquin Valley  
 neighbors.

With the two John Poole high-  
 quality center-dial music-and-news  
 radio stations, you reach  $\frac{2}{3}$  of the  
 people and the retail sales of the  
 No. 2 State, at statistically the low-  
 est cost-per-thousand listeners.

Buy both stations: KBIG and KBIF  
 for KBIG rates plus 25%.

Your Weed man has the whole  
 story.



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

## Timebuyers at work

**David Williams**, Harold Cabot & Co., Inc., Boston, feels the success of many broadcast campaigns for Cabot clients is due to a new or unique approach to radio advertising. "Frequently," however, Dave says, "a creative client approach is hindered by unimaginative or negative radio station policies. Stations should be eager to try creative rate structures that encourage such approaches as a three- or four-second super-saturation campaign, or even a well-designed two or three-minute commercial. There's no real basis for an advertiser to be limited to the standard minute, chain-break or I.D., if there's another way the medium can be used." He finds that too many stations substitute policy for creative use of their selling facilities. Another request he makes of stations is that they stress scientific salesmanship. "Loud cries about greatness and super personalities only arouse suspicion and withdrawal," he says. "Perhaps the establishment of an industry-policed standard fact sheet similar in approach to the ABC statement would help so that a station need not claim to be 'first' or 'second' to be a sound buy and a frequent one."



**Nina Flinn** of Robert W. Orr & Associates, New York, finds her more recent agency experience has shown that a basic knowledge of some of the problems of production and of the copy philosophy behind any campaign can help a buyer do a better job. "By sitting in at broadcast strategy meetings along with copy, research, market-



ing and production people, a buyer is in a better position to offer more intelligent and practical suggestions from a buying point of view," she says. "This is particularly true in the case of first-time broadcast advertisers, whether in radio or television. When the buyer is given the opportunity to become familiar with the client's thinking, copy strategy, marketing problems and the like, he or she can combine with this a knowl-

edge of the markets and the medium—and is more readily able to contribute to the planning of a successful campaign." The end result, Miss Flinn thinks, is that the buyer is capable of placing and following through on a campaign more effectively. "This type of 'knowledge pooling' can only be beneficial to client and campaign, as views from people in many agency jobs can be presented."



# TOP RATING IN CINCINNATI!

America's number one mystery-adventure series rings up top ratings everywhere. In a key market like Cincinnati, for example, ELLERY QUEEN not only has the highest rating of any syndicated program, it also outrates top network favorites such as \$64,000 Question, Climax, Jackie Gleason, Alfred Hitchcock, Dragnet, and many, many others.

24.7 Pulse, September 10, 1956

the  
**ELLERY QUEEN**

series

starring

**HUGH MARLOWE**



Your own survey will prove to you that more people are **ELLERY QUEEN** fans than for any other mystery-adventure series. No wonder! Books, anthologies, Ellery Queen magazines, motion pictures, network radio series, all with multi-million astronomical circulations, and now the brilliantly produced television series are your guarantee of the big audiences you want. Let **TPA** demonstrate to you how the **ELLERY QUEEN** series can best serve you, too.



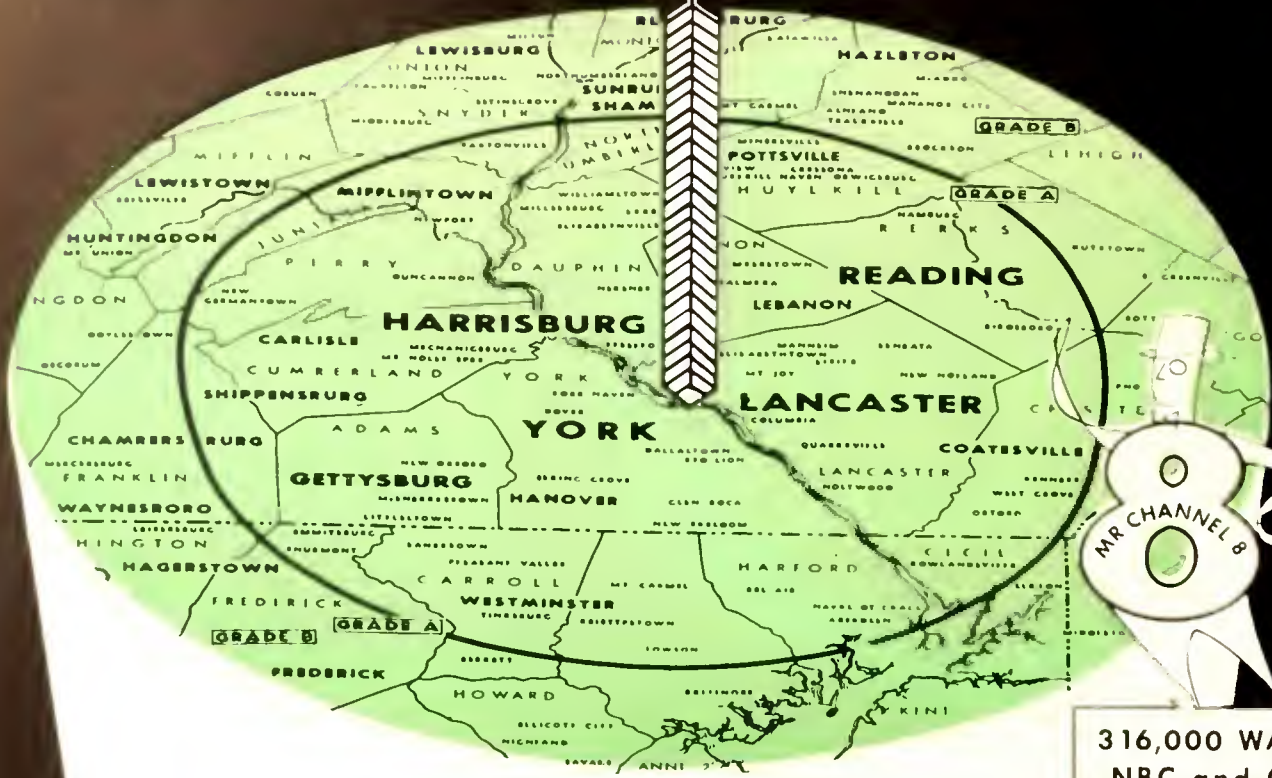
**Television Programs of America, Inc.**

EDWARD SMALL - MILTON A. GORDON - MICHAEL M. SILLERMAN  
Chairman President General Secretary

488 Madison Ave., New York 22, N. Y. • PL 5-2100



for you to capture **\$3,634,410,000** in retail sales



**316,000 WATTS**  
**NBC and CBS**

Vast in size and multi-city, America's tenth TV market is an important factor in your marketing and selling. High in quality, its 3 1/2 million people have an annual income of \$5 3/4 billion, spend \$3,634,410,000 a year. Capture the valuable WGAL-TV area through its 917,320 TV sets!

**America's 10th TV Market**



**CHANNEL 8**  
Multi-City Market

STEINMAN STATION  
Clair McCollough, Pres.

# SPONSOR-SCOPE

24 NOVEMBER  
Copyright 1956  
SPONSOR PUBLICATIONS INC.

**The penalty of leadership is beginning to overtake tv.** Because it is so big, so glamorous, and so expensive, it is also becoming prone to another bigness—big criticisms and dissatisfactions within itself. Long run, these may become routine or disappear; but this week they made an unpalatable stuffing for many a whopping Madison Avenue turkey:

**A number of major accounts are in jeopardy as the result of what's happening to some tv network shows.**

What lends a sense of irony to most of these situations is that the basic fault is not the agencies'. The agency has to contend with so many factors beyond its control. For instance:

- The wrong time at night.
- The show in front.
- A strong competitive show suddenly blowing in, accompanied by an overwhelming blast of promotion and publicity.
- Failure to obtain a powerful enough name on a rating night.

**Client pressure over faltering shows is mounting at NBC TV.**

**General Foods** makes the latest sponsor of an NBC-controlled show to ask that something be done about the situation.

GF thinks its problem might be resolved if **NBC found another time period for the Adventures of Hiram Holliday.**

The present spot—Monday 8 to 8:30 p.m.—is too early, General Foods is convinced. Too many youngsters in the East and Midwest especially are still in control of the sets at that early time.

A GF reminder to NBC: IF NBC should decide to shelve Stanley, which now follows Holliday, GF would be quite happy to inherit the spot.

Finally, there's the series of upsy-downsy emotional states induced by the sequence in which the ratings appear. This is the pattern:

- First **Trendex** comes out. This is a great source of joy for those with shows on CBS, and—conversely—a black time for those with shows on the other two networks.
- Then comes the **ARB** report. Admen heavy in ABC now get a big lift, and those on NBC cheer up a bit, too.
- Last comes **Nielsen**. Now NBC sponsors and agencies are jubilant.

Whatever your feelings about ratings, there's no denying that they're hardest on the nerves.

**P & G and other soap leaders apparently have overworked their gambit of making anonymous inquiries for availabilities.**

It's standard practice for the big consumer-goods producers to fish for time on a blind basis—especially when a new product (which the sponsor doesn't want his competitor to know too much about) is involved.

Stations are in sympathy with the practice, but recently there has been a growing touch of impatience because of:

- **Tightening of availabilities** in the very top markets.
- **The embarrassment that follows** when the station discovers the "blind" product con-

flicts directly with an adjacency.

As a point of contrast: **A poll of reps probably would disclose Esso to be their No. 1 account in above-board information disclosure.** This seller-buyer relationship has resulted in a loyalty from stations that's become a classic in the business.

**On the general marketing front this week the news again was ultra-cheery.** To begin with, it will be the best Christmas season on record. Meanwhile all the major economists started unlimbering 1957 predictions—again, all ultra-cheery. Buried in this torrent of generalizations, but not to be overlooked, are the following:

**Item No. 1: The government estimate for cigarette sales this year is about \$395-billion, a new high.**

Compared to 1955, the edge for the current year is 3.4%.

The previous high for domestic consumption was in 1952, but—partly because of the cancer scare—sales took a drop thereafter.

This year's revival should give a strong impetus to 1957 budgets.

**Item No. 2: You can get all sorts of estimates on new-car sales for the 1957 season, but for the moment keep this in mind: It will be a big year sales-wise and advertising-wise.**

Sales-wise, you have the impetus of a vast array of new styles and models which—like any fashion merchandise—have to be plugged.

Advertising-wise, you have the heightened competitive race among the Big Three. And this is no temporary thing. For the fellow who gets to the top has the near-permanent advantage of repeat sales because of customer loyalty. 1957 will be the year everybody wants to buy still more loyalty.

Of the Big Three, **Chrysler is far ahead on ad expenditures for the new models.** A Detroit guess is that Chrysler's all-out drive may take its ad and promotion outlay well over the \$40-million-mark.

**Items No. 3: A new business opportunity for air media may soon emerge from the lamb-growing industry.**

The lamb growers have organized into the American Sheep Producers Council and turned over to Botsford, Constantine & Gardner the task of putting their program into action. First objective will be to get more lamb on restaurant menus and in supermarkets; next, **to stimulate a greater and steadier taste for this protein.**

Over-all, it's like the campaign put on by the turkey growers, which germinated in Utah and turned out to be one of the smartest marketing jobs in food history. Another famed marketing drive in this category—one that used lots of air media—emanated from the broiler people in the Maryland area.

**ABC Radio's affiliate advisory committee has taken a swipe at what it terms "jukebox" stations while endorsing the network concept of broadcasting.**

In a statement issued after a weekend meeting with AB-PT president Leonard Golden-son and ABC Radio v.p. Don Gurgin, the committee:

- **Rejected** the vaunted impression that independent stations outrate network affiliated stations.

- **Reaffirmed** the belief ABC affiliates have "the greatest opportunity in years to capitalize upon the basic strength and resurgence of network programming service."

Network tv—instead of growing into the dominating giant of the favored few—happily is turning into a friendly amoeba that proliferates itself.

The reason is **alternate sponsorship.**

Whereas radio knew no other form but one advertiser to a program, network tv continues to divide itself up more and more.

An index to this rate of increase is a comparison of November of this year with the like month of 1955.

A breakdown by SPONSOR-SCOPE of the sponsored night-time programs on all networks for the week of 25 November 1956 shows **48% of them with alternate sponsors and 16% with three or more sponsors.**

For the parallel week in 1955 the figures were 43% and 9%.

This comparison recalls a statement made in 1950 by Niles Trammell, then NBC vice-chairman: "Radio's weakness was in having too few advertisers; it was prone to having too many eggs in one basket. Television must make way for as many advertisers as possible to guard against sharp fluctuations in revenue."

Here's indisputable proof of the spiraling costs of network tv (and the trend mentioned in the item above):

**Only 14% of the programs carried on all three networks at night advertise a single brand or are strictly institutional.**

The remaining 86% carry two or more brands.

Source: SPONSOR's program comparagraph, page 33.

**More and more agencies are awakening to the need to do their tv program planning much longer in advance than heretofore.**

Some of the bigger ones already are talking about next fall instead of waiting until March or April to shop for availabilities.

Agency executives realize that they've been working too close to the old radio timetable when three-month planning was ample and you could even make a major change over a weekend.

Note the thesis of BBDO president **Ben Duffy's** talk at the RTSEC. **Duffy urged agencies to assume the co-producer role in a program package** at its very inception, instead of waiting until it's offered as a pilot film. (At the moment there are very few pilots that haven't been shopped over.)

See Newsmaker of the Week (page 5) for more on Duffy's views.

Ben Duffy's remarks (above) were received with "amens" along Madison Avenue, but promptly followed by this probing question:

**How can agencies expect to move into the co-producer's role with an outside package when the big talent offices are really in the driver's seat?**

The point of the query is this:

A show may have a better chance of success if done live, **but the talent agent's main goal is the best tax deal for his client.** And that kind of deal can only prevail when the star has a piece in a **film series.**

**Which tv programs get the benefit of free chainbreak plugs?** Who's the vice-president in charge of dishing out these valuable come-ons?

Y & R has poked into the matter at both NBC and CBS and now thinks **there isn't any firm answer.**

Apparently no allocation policy has been set up at the networks to ration this kind of

thing. Says one tv executive: "We think of them mainly when we have to promote a spectacular."

It's apparently one of those situations that has escaped exploration because tv has been too busy with bigger things.

**Radio networks may find a windfall in the fact that affiliated stations in some of the top markets have sold out all their availabilities between 4:30 and 7:30 p.m. weekdays.**

If there are enough such tight markets, the only way a national advertiser can get into them is by going network.

Note this wry comment on the situation by a rep:

"It was spot that started radio rolling again and here are we reps sitting by while the networks cash in on our spade work. The only way we can get any more money from those prime spans—6:30 to 9 a.m. and 4:30 to 7:30 p.m.—is for the station to raise rates or reclassify its time."

**Look to increasing support from the major Hollywood studios in the exploitation of their older features on tv stations.**

They're swinging around to the philosophy expressed by 20th Century-Fox head, Spyros Skouras: "The more they look at pictures and the more they talk about them, the better will it be for the entire picture business."

How spirit of cooperation worked in Chicago:

WBKB-TV and WGN-TV set the week of 1 December for a promotional push on feature, using the theme, "Hollywood in Chicago." WKBK-TV obtained Donna Reed for appearances and WGN-TV has applied to 20th Century, through NTA, for a visiting star.

**Network radio may soon be back in duPont's media picture.**

Fabrics division of the Delaware colossus was so impressed with a presentation from CBS Radio that it indicated that it would ask its agency, BBDO, to re-evaluate the division's media strategy with a view to including radio.

Network's story was built around a specific entertainment package.

**NBC Radio expects to corral some substantial radio deals as soon as all affiliates have approved the network's new program structure.**

In fact, it's got a sizeable contract on hand, ready to sign when the final contingent of stations vote aye. The contract involves new news schedule.

Meantime CBS Radio has sold Scott Paper Company some more daytime business.

CBS put the added billings at \$1,300,000. Agency: J. Walter Thompson.

Once again here's proof that the amateur hasn't a chance in tv.

**The job of selling the advertiser's local campaign now calls for topflight professional promotion men.**

Some 300 such station promotion specialists from all sections of the country held their first convention last week in Chicago. Their organization: the Broadcasters' Promotion Association.

**Picked as president was David Partridge, advertising-promotion chief of the Westinghouse stations.**

The Chicago group that put the meet on its keels were Charles A. Wilson, WGN & WGN-TV; John M. Keyes, WMAQ & WMBQ; Tom Dawson, WBBM & WBBM-TV, and Ell Henry, ABC.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 56; Spot Buys, page 62; News and Idea Wrap-up, page 64; Washington Week, page 73; SPONSOR Hears, page 79; and Tv and Radio Newsmakers, page 80.



In a single day, KNX reaches more homes in Metropolitan Los Angeles than the four leading independent stations *combined*.

## **That's saturation!**

And KNX saturation *sinks in*. Your sales message is backed by programming that demands attention: drama, discussion, comedy, sports, variety and news... not a lulling repetition of top tunes.

When you talk "saturation" get *saturation*.

Buy **KNX RADIO**, the most *listened to* station in Los Angeles.

Represented by  
CBS Radio Spot Sales.

IN AND AROUND  
COLUMBUS, GEORGIA

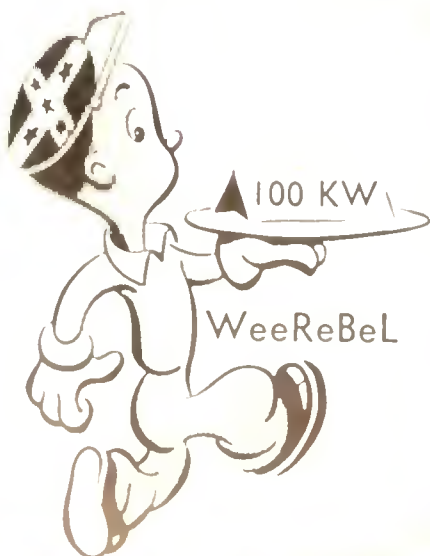
CHANNEL 4 CBS  
WRBL-TV ABC

PREFERRED  
VIEWING\*

11-COUNTY AREA - NOV. '55  
402 of 404

METROPOLITAN FEB. '56  
298 of 416

• COMPETITIVE QUARTER HOURS  
WEEKLY TELEPULSE



CALL HOLLINGBERY CO.

by Bob Foreman

## Agency ad libs

### Did tv go this far in just 7 years?

I was thumbing over a review of television, its set growth, listener patterns, coverage, etc., when suddenly the obvious occurred to me—that this new phenomenon which has affected our living habits, our business procedures, our ways of politicking, our architecture and, for a number of us, our blood pressure, has taken place in approximately seven years.



I was going to call them "short" years but in this case the cliché doesn't apply. They were decidedly long years. Exciting. Trying. Astonishing, to be sure. But they certainly aren't short when one realizes that seven years back in television resembles the days when the pterodactyl roamed the skies. For instance.

Seven years ago film on tv was terrible. The technical quality of it, that is. I recall that we had about eight or nine Groucho films in the can when we discovered that the faces of the contestants appeared only as white blobs. This was discouraging to say the least, especially when we realized that whatever corrections could be made would not be available for telecasting for at least 13 weeks.

Back then, too, there was a great deal of get-rich-quick talk among film-makers, despite their problems of providing suitable quality for telecasting. Everyone with a script and the name of a vice president of a West Coast bank was going to turn out a pilot film, sell it fast, scurry into production (using the bank's money) and clean up.

### Get rich quick scheme was "syndication"

The big way to hit this jackpot was not to sell to the networks or to a single advertiser for a network time spot. It was to "go into syndication." Send a couple of drummers out on the road with 16 mm. prints under-arm and watch the sales roll in! Boy, this was easy! Of course, you got a nice fat regional deal right off the bat so you could pay off your below-the-line (production) costs while grinding out the episodes. All other payments were deferred. So—as each added market was sold, almost everything you took in was gravy.

Unfortunately, something went awry. Sales were hard to come by and costly to achieve. The banks saw huge deficits becoming huger as each film went into the can and only a fraction of the negative cost coming in week after week. So they got to thinking like bankers again rather than like uranium prospectors. They began to question the philosophy of taking a loss now and getting big dough when the reruns were sold. They discovered that advertisers insisted on reruns being held until they themselves were through with the show so as not to have to compete with themselves. And consequently, many a near millionaire went into hock. In addition some nice staid old banks found they owned batches of half-hour television films of dubious aesthetic as well as economic value.

Back in those days live shows had their problems, too. Hardly a  
(Please turn to page 18)



"... television rose to its greatest heights of achievement... color television's shining hour".

ALDINE R. BIRD, BALTIMORE NEWS-POST

"... spritely, heart-warming, original... must have struck a responsive chord with all viewers except those cynical, hard-bitten souls who refuse to acknowledge the fact that they were once children... the finest original score we have heard on TV".

HOLLYWOOD REPORTER

"It was 90 minutes of high pleasure, a joy in every respect. It was a rare moment in television... a magnificent job which I hope NBC will repeat again and again".

JAY NELSON TUCK, NEW YORK POST

"... a towering beacon in the development of television entertainment... irresistibly charming, beautifully presented..."

BOB WILLIAMS, PHILA. EVE. BULLETIN

"... thoroughly captivating entertainment... we sat entranced..."

NICK KENNY, NEW YORK MIRROR

"Hooray for 'Jack'... the first really successful musical written especially for TV".

WIN FANNING, PITTS. POST-GAZETTE

"pure joy... good enough for NBC to place in its expanding repertoire of kid classics".

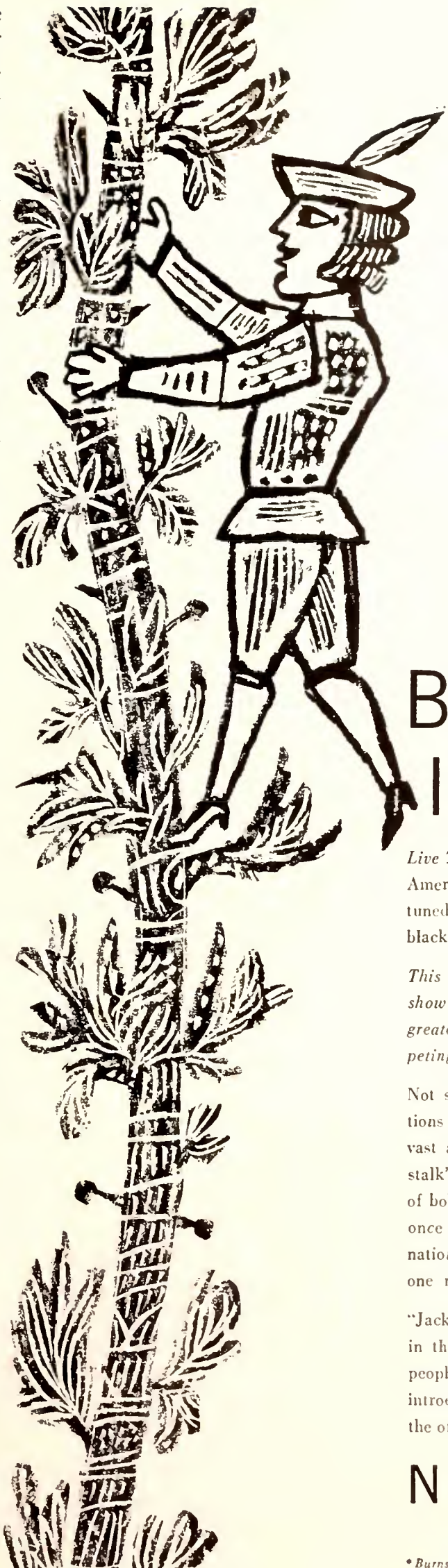
SID SHALIT, NEW YORK DAILY NEWS

"'Producers' Showcase'... crammed more charm and professionalism into ninety minutes than has been seen on TV in many a day".

MARIE TORRE, N. Y. HERALD TRIBUNE

"'Jack' as a TV musical is a worthy successor to 'Peter Pan'... it is a timely commentary on whatever it is that man lives and fights for".

JOHN FINK, CHICAGO TRIBUNE



# HIGHEST BEANSTALK IN HISTORY


*Live TV is better than ever!* An estimated 55 million Americans proved it last Monday night when they tuned in "Jack and the Beanstalk" in Color and black-and-white on Producers' Showcase over NBC.

*This was the largest audience to watch a 90-minute show in the history of television. It attracted a 75% greater audience than the average of the three competing half-hour shows\* on the second network.*

Not since NBC's two memorable two-hour productions of "Peter Pan" has sheer enchantment held so vast an audience spellbound. "Jack and the Beanstalk" was an authentic *television* original—a triumph of bold, creative, *live* programming. It demonstrated once again television's unique ability to capture a nation's interest and attention through one show on one network.

"Jack and the Beanstalk" was another NBC landmark in the development of *live* television. It was what people have come to expect from the network which introduced the 90-minute Spectacular, and is now the only one to continue this dynamic program form.

## NBC TELEVISION

a service of 

\*Burns and Allen, Arthur Godfrey's Talent Scouts, I Love Lucy





52 true dramas  
of suspense, fear, and fighting courage...  
from TV's most successful adventure series!

# CRUSADER

starring BRIAN KEITH ...a man with a mission

*Local and regional advertisers will welcome this opportunity to catapult their sales with a great network hit.*

**CRUSADER** is rounding out 65 smash weeks for Camels and Colgate-Palmolive on CBS TV. Its 12-month average

*Nielsen rating of 22.1 tops the average rating for all other dramatic series. Each half hour is beautifully cast and produced . . . based on official records . . . packs a terrific wallop for the entire family. High drama, high*

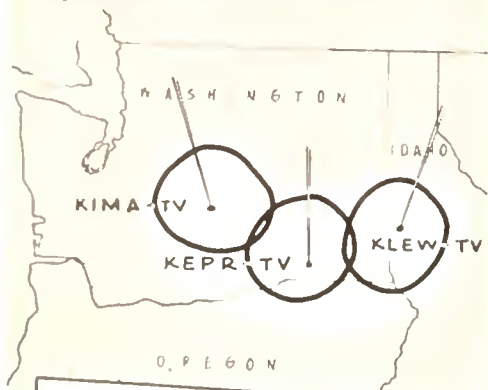
*ratings, higher and higher sales!—all yours when you say **CRUSADER** to MCA. Say it today.*

*Flash! Latest October Nielsen: 28.5*

**MCA TV** America's  
No.1 Distributor  
of TV Film Programs

The  
PACIFIC NORTHWEST'S  
**Largest  
exclusive  
coverage**

Combine Massachusetts, New Hampshire, Connecticut and Rhode Island and you'll approximate, in area, the tremendous new market created by the KIMA-TV, three-station network. No other single medium in the Northwest delivers a market as large (over 40,000 square miles), as rich, as valuable—as EXCLUSIVE!



MARKET DATA	
POPULATION	511,875
(Urban Population)	261,900
(Rural Population)	249,975
FAMILIES	159,925
EFFECTIVE BUYING INCOME	\$859,218,000
GROSS FARM INCOME	\$334,735,000
RETAIL SALES	\$632,561,000
FOOD SALES	\$135,614,000
GENERAL MERCHANDISE	\$430,890,000
DRUG SALES	\$ 21,335,000
AUTOMOTIVE SALES	\$123,748,000
<small>(Source: 1956 Survey of Buying Power)</small>	

*Yours exclusively with*  
**KIMA-TV**  
Yakima, Washington  
*and its Satellites*  
**KEPR-TV and KLEW-TV**  
Pasco, Wash.      Lewiston, Idaho

See  
**WEED TELEVISION**

drama was aired without a shot for example of a stage hand in overalls carrying a chair. This was most disconcerting to the audience which thought it was viewing, perhaps, a period piece. You saw as many mike booms and shadows thereof as you did actors.

For the above reasons—as well as others—more shows were of the panel type than not. There were panels of bright school kids and panels of average school kids. There were panels of eggheads and man-in-the-street-type panels. And puppetry was rampant. Remember? Do you recall Bob Emery and Doris Brown and Hatpin Mary (who poked the wrestlers)?

A lot of film has flowed across the gate since those days and many live episodes have been delivered. It's a tribute to the producers of present-day items how superb the quality of their product is today. I never cease to wonder about the assurance with which the most difficult of dramas, for example, is produced live—each camera-shot so carefully planned and cleanly executed.

Then there were the commercial problems of yesterday. Number One among them being the search for a guy or gal who could deliver a line or two without shaking or forgetting or looking like he was reading. Those who could do this were few and far between. Consequently, everybody used them.

Then there was the discovery of animation, a technique that made sound and experienced advertising men forget everything they ever learned about advertising. And everybody who was anybody was rushing around putting pictures to radio commercials and a gent who knew how long a zoom took and what a flip wipe was, was considered an expert.

Remember those days?



Pic slinging slapstick, panel shows and puppetry were rife in tv's youth. The advances made in seven years are a tribute to the industry

# THEY TELL OUR STORY FOR US...

Other folks feel our ratings  
are worth shouting about...and so do we...  
so will you...when you  
use WBNS-TV in Columbus, Ohio

**BOING!**

TV FILM THE BILLBOARD April 28, 1956

Gets a **24.8%** on WBNS-TV,  
topping Phil Silvers, Robert Montgomery  
and a lot of other toppers



**ZOWIE!**

BROADCASTING-TELECASTING April 16, 1956

Pulls a **32.3%** ... on WBNS-TV,  
topping Como, Godfrey and Others



**WOW!**

TELEVISION AGE July, 1956

**SOLID!** **70%** share of  
audience on WBNS-TV



BROADCASTING-TELECASTING September 24, 1956

Top Five right down the line!

## COLUMBUS... Three Station Market

1. Highway Patrol (Ziv)	Tues. 9:30	WBNS-TV	39.3
2. Man Called "X" (Ziv)	Fri. 8:30	WBNS-TV	18.2
3. Death Valley Days (McE-E)	Sun. 8:30	WBNS-TV	17.3
4. Annie Oakley (CBS Film)	Sat. 6:00	WBNS-TV	16.2
5. Superman (Flamingo)	Wed. 6:00	WBNS-TV	16.2

46% share of 3 station  
audience Coverage . . .  
500,400 families Reach-  
ing 1,872,900 TV Homes.

**WBNS-TV**   
channel 10 • columbus, ohio

REPRESENTED BY BLAIR TV

CBS-TV Network . . .

Affiliated with Columbus Dispatch . . .

General Sales Office: 33 N. High St.

TIME BUYERS and  
AD MANAGERS. . . .

here is your chance to

# SAVE!

- The Negro buying power in KANV-land has INCREASED!
- The selling power of KANV has INCREASED!
- Surveys prove KANV's popularity has INCREASED!
- KANV personnel, promotion and programming costs have INCREASED 30%.

NOW KANV finds it  
necessary to announce a

## RATE INCREASE!

Effective Dec. 26, 1956

**BUT . . . YOU CAN  
STILL BUY AT THE  
OLD RATE**

. . . and SAVE!

**IF** your contract is  
received and accepted  
on or before

**DEC. 25, 1956**

All contracts accepted by KANV on or before this date will be protected at the present rates for ONE YEAR. All contracts received after this date will be accepted only on the new rate.

**HURRY** and call our National Representative in your area. See new rates in SRDS, effective December 26, 1956.

**KANV** 1050 Kc.  
250 Watts  
DAYTIME  
**SHREVEPORT, LOUISIANA**

## 49th and Madison

### Why snowflake added radio

It was a pleasure to read about U.S. Steel's Operation Snowflake in the new weekly SPONSOR. But some things have happened since your presstime which may be of interest.

As you know the purpose of Operation Snowflake is to increase the consumption of steel by promoting appliance sales. This year we've given Snowflake the help of radio by scheduling a two-week drive from 26 November to 7 December on 54 stations in 43 markets. The majority of the stations will be the so-called powerhouse stations.

Snowflake would be considered useless, however, if it was promoted only on the time bought by Steel inasmuch as Steel's announcements do not mention where appliances can be purchased. It is essential to the campaign that local radio salesmen sell local advertisers on Snowflake so that potential customers can be told where to buy their appliances. In addition we hoped that local banks would also be sold on Snowflake as a means of promoting the purchase of major appliances.

It is, of course, too early to tally up the results of the Snowflake campaign but indications are that the use of radio in a promotion that was previously restricted to the print media, is going to result in the most successful Operation Snowflake since the idea was originated in 1954.

A concrete example of how Snowflake can be exploited for the benefit of radio stations and advertisers has been supplied by WJW, Cleveland. Almost as soon as the initial Snowflake promotional material was distributed, WJW salesmen went to work selling local businesses on the idea of tying in with the campaign. WJW, by the way, was not one of the stations on which Steel had bought time. Among those businesses that WJW has sold on Snowflake are appliance dealers, banks, and a public utility.

George Shenk, Project Manager  
U. S. Steel, Pittsburgh

### Ultimate in radio's flexibility

Here is an episode which, we at WEBC think, demonstrates the versatility and endurance of radio.

A fire broke out in our studios on 2 November at 12:15 p.m. The entire building was evacuated immediately. The announcer on duty, Don Mason, put an LP on the turntable as he left the building and phoned the transmitter and had them broadcast a tape of music.

We missed *two minutes* of broadcast time during this switch. It was apparent an hour later, that the entire interior of the building was going to go up in flames. Five of my announcers, four salesmen and one engineer entered the building to remove office records and equipment. They made eight trips at the height of the blaze and saved all of our commercial schedules, continuity, office records and enough equipment, such as turn tables and a console, to keep us operating. During the time we were salvaging equipment, both KDAL and WDSM management offered help. WDSM suggested we use their Duluth studios and KDAL offered use of their remote facilities in a local auto showroom for a few hours.

We accepted KDAL's offer, since it would least inconvenience our benefactors. . . .

We used these facilities for about an hour and 10 minutes while our equipment was being set up. At this point we switched to full operation from our transmitter.

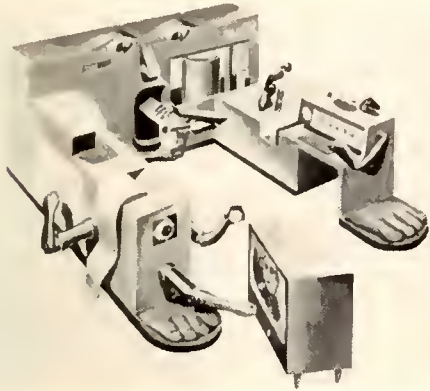
We continued the transmitter operation from 3:30 p.m. on the day of the fire until 3:00 p.m. the following Tuesday, when we switched back to one of our studios in the WEBC Building, where we are currently operating . . . until the completion of permanent repairs on a second studio (19 November) and the return to operation of the remainder of our facilities.

WEBC survived a fire destroying a major part of its facilities and went off the air for only two minutes during the mishap. We are proud of this record.

Robert J. Rich, General Manager  
WEBC, Duluth, Minn.

### TvB's memory machine

I was fascinated by the account of TvB's plans to buy the IBM 305. RAMAC, the mechanical "memory bank," as presented in your 15 October 1956 "Newsmaker of the week," featuring Oliver Treyz. Would he inter-



A futuristic sketch of the IBM 305. RAMAC

ested to find out how agency people would use the "brain" if they had the opportunity.

Alexander J. Randall, *Asst.*  
*Timebuyer, N. W. Ayer, N. Y.*

● SPONSOR wondered, too, and asked some media men this very question. You'll find their answers in this issue's "Sponsor Asks," page 50.

### How wrong are you about radio tune in?

I would like to take this opportunity to compliment you on your excellent publication. I sincerely enjoy reading it from cover to cover and many of your articles have been useful to our programing and sales departments.

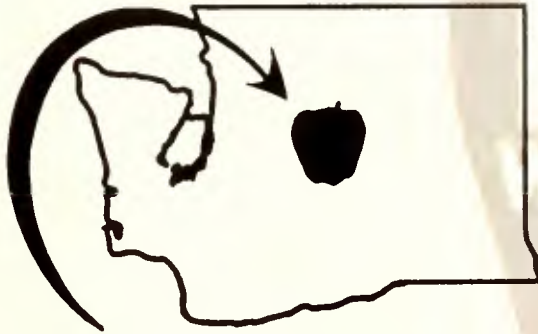
I particularly appreciate the amount of space you devote to the radio industry. I, of course, feel that it deserves all the recognition it gets and even more so.

I would like to ask if you have approximately 10 or 12 tear sheets, or reprints of your article: "How Wrong Are You About Radio Tune-In?", contained on pages 26 and 27 of your 3 November issue. If so I would like to have them to distribute them to my sales crew and programing department.

Norman Lofthus, *General Manager*  
*KCMJ, Palm Springs, Calif.*

● Reprints are available at 15¢ a copy. For information on quantity orders contact SPONSOR Services, 40 E. 19th, N. Y., MU 8-2772.

# AN Essential BUY IN WASHINGTON STATE



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

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

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

The AA STATION

That's AUDIENCE APPEAL:

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

# 5000 WATTS 560 KILOCYCLES

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

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

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

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



## Coming to Miami?

(via plane, train, and /or time-buy!)

don't miss the new **WQAM**  
 . . . newest of the Storz Stations

The state's oldest station, serving all of Southern Florida with 5,000 watts on 560 kes.

For a guided tour, talk to the man from Blair or WQAM General Manager, Jack Sandler.

**THE STORZ STATIONS**  
 Today's Radio for Today's Selling

President:  
**TODD STORZ**

**WDGY**

Anne

**WHB**

Kansas City

**WQAM**

Miami

**KOWH**

Omaha

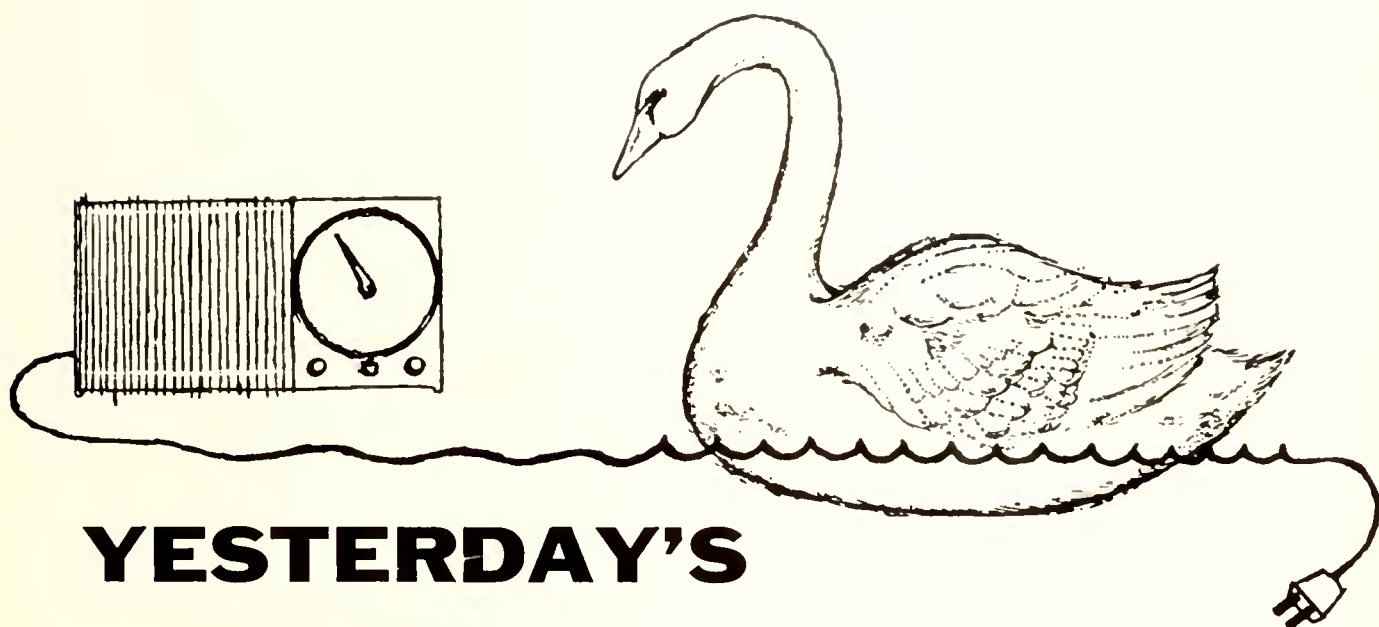
**WTIX**

New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.





## YESTERDAY'S UGLY DUCKLING

Spot radio is headed for a record year. At least a 20%  
business increase results from influx of new clients,  
boost in budgets of old radio users, longer-term saturations

by Evelyn Conrad

"Spot radio will wind up this year 20% ahead of 1955," predicts Larry Webb, managing director of Station Representatives Association.

And his estimate looks conservative. It's based on spot radio's average increase for the first nine months of 1956 over 1955 which he projected to a total of \$137,800,000 for the year. But if the upsurge in fall business continues at its current rate, the figure could go considerably higher, SPONSOR believes.

There are strong indications, too, that the radio boom will continue and gather momentum during 1957. Major radio rep sales managers and top agency media directors estimate that next year's spot radio billings may be 20 to 25% above 1956's record high. Their estimate is based on increased agency recommendations to clients for

using spot radio in spring and the number of requests for winter and spring availabilities that are already being made.

What are the reasons behind this upsurge in spot radio?

A number of trends that SPONSOR highlighted at the time spot radio's major upsurge started in fall 1955—such as use of blitz saturations—have snowballed in the past year (see "Spot radio fights back," SPONSOR 3 October 1955).

Extensive interviews with top agency media directors, time buying supervisors and radio sales managers of major reps reveal new trends and buying patterns which contributed to the spot radio boom.

Briefly, these are the factors to which they attribute the stepped-up spot radio activity:



Radio is no longer the "booster."

## Creative mediemen today assign prime ad objectives

### to radio, use multi-market saturations

• *Saturation buying continues.* Frequency impact and low-cost circulation are by-words among clients who're using spot radio. And advertisers who'd been heavily in the medium a year ago fall, are using a higher frequency of announcements in each market. For instance, some clients who averaged 15 announcements weekly are now using 25 to 30 a week.

• *Short flurries of saturations,* pioneered two years ago by Nescafé, are being lengthened from two-to-four weeks to six- and 10-week duration. Today's radio client likes to maintain steadier and longer efforts of great frequency during the broadcast week.

• *There are more 26-week and 52-week campaigns.* The pattern that's emerging: the steady year-round buy of 10 or more announcements weekly upon which clients build for periodic saturation flurries. This pattern is based partly on a concept radio loaned to tv long ago and which it is now inheriting in turn: the carving out of franchises among scarce, most-sought radio time.

• *New clients are coming into the medium.* Foods and drugs have been particularly heavy and steady spot radio advertisers. But beverages and cigarettes have staged the heaviest comeback.

• *Agency media men say clients have been presold on the effectiveness of spot radio through the educational*

effort made by stations and reps. They praise creative presentations and cite the importance of specific radio success stories in making the 1956 climate favorable for spot radio. Because of these efforts, they say, spot radio is a part of the original and basic media recommendations made for many brands that would not have listened to a radio story two years ago.

• *The tight competition in spot tv is bringing some categories of advertisers into spot radio in force,* say admen. It's increasingly difficult for cigarettes or beverages to get tv clearances which don't put them up against a competitive network show or announcement. Hence new brands, such as Hit Parade cigarettes (BBDO), went into spot radio, found it paid off and helped attract other advertisers in the same category.

• *The spillover into daytime and evening radio by saturation advertisers has shown clients that the medium can deliver ample sales punch in periods other than early-morning.* Aroused interest among the top agencies has inspired many new research projects which, according to several media directors, will form the basis of recommendations for buying a greater spread throughout the day and evening.

• *Spot radio has become a vital part of any test market operation.* Clients have found it effective in ac-

complishing a wide range of marketing objectives including new product introduction; special price promotions; raising sales curves in specific markets; increasing circulation for a thinly stretched budget; supplementing network tv coverage; testing copy themes locally.

There's an obvious enthusiasm about the medium within both client and agency offices which shows up effectively in buying and in radio copy.

Said one rep salesman: "I got pretty discouraged a couple of years ago carting around fancy presentations. The buyers would get sort of a sickly smile on their face when you mentioned radio and they'd drum on the desk while you talked. For a while, I though we were just wearing out shoe leather uselessly. But in the last couple of months, the atmosphere's changed completely. Often a buyer will

#### ARTICLE IN BRIEF

**Spot radio business has already risen 21% in 1956 over last year, and reps anticipate another 25% increase in 1957. Business boom stems from new clients coming into the medium, heavier spending on the part of all. Interest extends to nighttime radio too**

come up with a reference to one of our success stories as an example of his client's intentions. The job has really paid off."

"The reps' generally creative and more efficient salesmanship of the medium as a whole in the past year or two is having an effect," says Harold Dobberteen, v.p. and media director of Bryan Houston. "It has helped predispose clients toward spot radio and has made it possible for the agency mediemen to concentrate on developing new spot radio approaches, rather than having to convince clients about the medium first of all."

The creativity Dobberteen refers to can be seen in many areas of media planning, from media combinations worked out between tv and radio to a careful meshing in station choice. And the interest in the medium is virtually universal among agencies. One of the top five tv agencies, for instance, had become known among the radio reps as a virtual "black hole on Madison Avenue," since it was earliest among those to cut down its radio appropria-

(Please turn to page 78)

## HOW THINGS HAVE CHANGED IN SPOT RADIO

### Last Year

**Frequency:** Saturation technique began coming into its own, with some clients using 100 and more announcements weekly for short-range ad objectives

**Flurries:** He 2- or 3 weeks in and out pattern, with a peak. The seasonal 26- to 52-week campaigns introduced by Nescafé, were imitated by other product categories

**Spread:** Concentration was still on early-morning hours, with spillover announcements during more peak driving hours in the late afternoon

### This Year

**Frequency:** High-frequency saturations are virtually the rule this year. Top clients of 1955 have doubled frequency, with Nescafé using up to 250 weekly

**Flurries:** This year's short-term campaign tends to be 10, not four weeks long. Clients are carving out franchises with 52-week basic campaigns

**Spread:** With more frequencies, there's more "through-the-day" buying. Some agencies are researching evening radio for more extensive use next spring

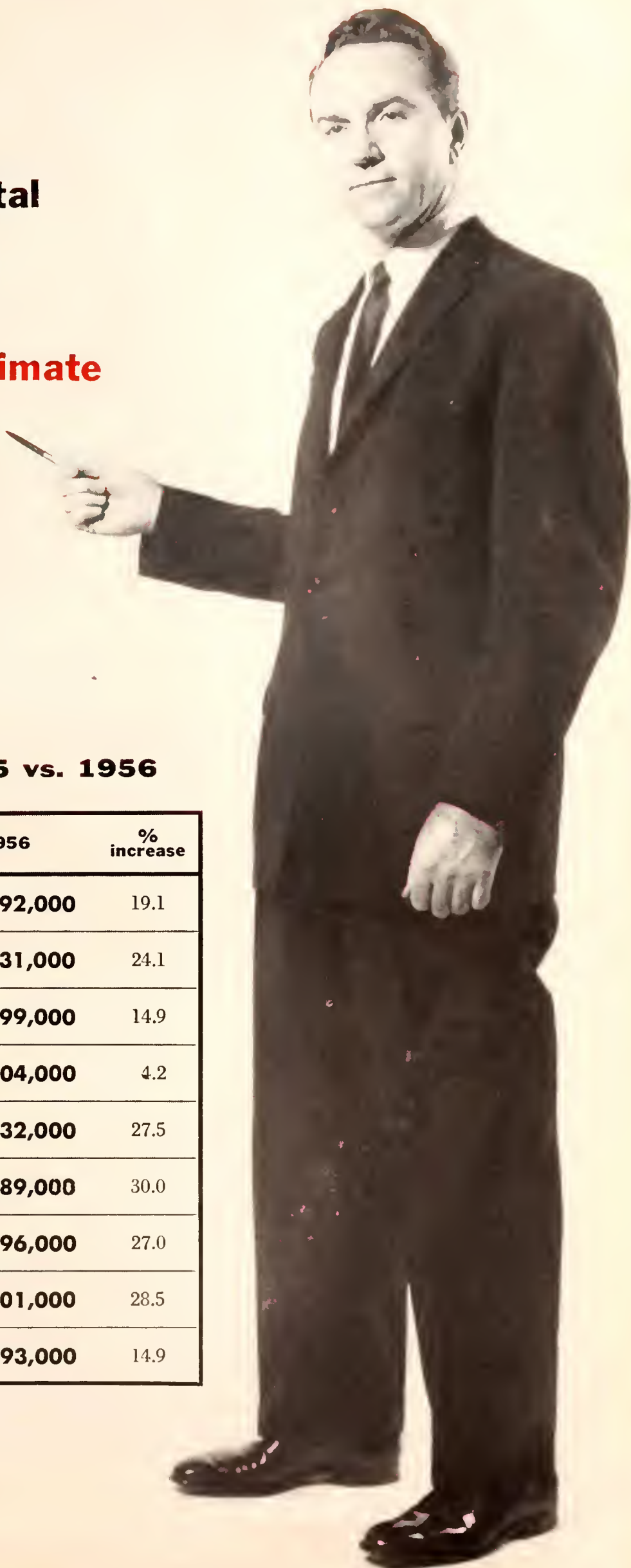
# SPOT RADIO UP AT LEAST 20% THIS YEAR

1955 spot radio total

**\$ 114,066,000**

1956 spot radio estimate

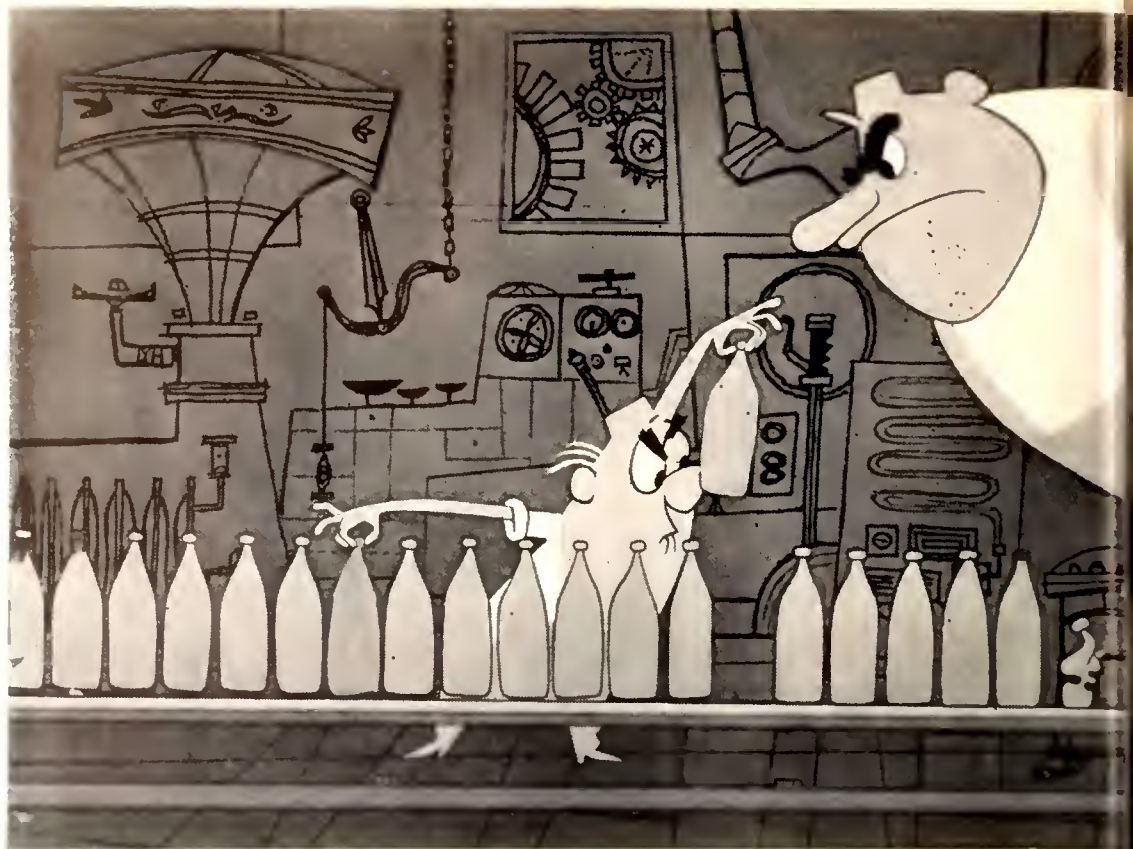
**\$137,800,000**



## Spot radio billings 1955 vs. 1956

Month	1955	1956	% increase
January	\$8,556,000	<b>\$10,192,000</b>	19.1
February	\$8,890,000	<b>\$11,031,000</b>	24.1
March	\$10,190,000	<b>\$11,699,000</b>	14.9
April	\$9,311,000	<b>\$9,704,000</b>	4.2
May	\$9,124,000	<b>\$11,632,000</b>	27.5
June	\$8,753,000	<b>\$11,389,000</b>	30.0
July	\$8,029,000	<b>\$10,196,000</b>	27.0
August	\$8,249,000	<b>\$10,601,000</b>	28.5
September	\$9,478,000	<b>\$10,893,000</b>	14.9

Source: Station Representatives Association



Herkimer the bottle blower was "too pooped to participate" . . .

## TV'S 3RD DIMENSION: HUMOR

Uptown lemon drink was weakest among 15 Faygo brands. It's number one now following campaign built around light-touch commercials

If you're "too pooped to participate," you've been to Detroit!

And you've heard the soft-selling radio and tv copy theme of the Faygo Beverage Co. which plugs its Uptown lemon-lime drink. More than this, you've caught the essence of what the W. B. Doner agency there terms an added dimension of broadcast advertising word-of-mouth pickup from commercials.

This is the first and biggest requirement for all Faygo and Uptown radio and television copy. Every announcement, whether it's integrated into a television show or aired as an adjacency between shows, is written around a catchy theme which will be picked up and repeated by audiences. And, both agency and client believe, the more entertaining the surrounding program, the more repeat there'll be for the product.

For example, the copy reads: "I'm too

pooped to participate." "I'm too weak to wrestle," "Which way did he go? He went for F A Y - GO." "Live it up, up, up with Uptown," or - for Faygo's root beer - "Make mine root beer. I'm driving."

The man who calls this extra word-of-mouth impact "third dimensional" is Julian Grace, a partner in the Doner agency and account executive on Faygo.

He's worked on the Faygo account since 1934, when its ad budget was \$2,000 a year. Today, Faygo is Michigan's largest independent bottler, and it spends 10% of its gross income on advertising. The only major media it uses are radio and television, with saturation announcement schedules in radio and programs in television. All Faygo schedules are local, for it distributes only within a 100-mile radius of Detroit.

"We want to entertain people with

our commercials," Grace says. "This is particularly true for a soft drink, where you need a soft sell because a beverage is a good-times product, a gay type of product. If the advertising is cute and clever, people will think it's a good product."

Grace has proof for his theory.

Faygo introduced its Uptown soft drink four years ago without advertising. "It was a nonentity in the line," says Grace, with the lowest sales of any of the 15 Faygo beverages. But two years ago Uptown went into local radio and television with the story of Herkimer, the Bottle Blower. Herk, called a jerk by his foreman, blew ever smaller bottles because he was "too pooped to participate." After drinking Uptown, of course, he blew the biggest and best bottles ever.

And after Herkimer, sales were the biggest and best ever. Today, Uptown outsells all other 15 Faygo beverages.



Bottles were too small till he drank Uptown . . .



All's well with Herk—and Uptown's sales curve

Results were "overwhelming," notes Julian Grace. "The slogan swept the town like mad and moved a lot of merchandise."

Sales for Uptown, and for all of Faygo's beverages, have been going up steadily. Last year was the biggest in company history, "even though it was bad for a lot of bottlers," Grace said.

One of the most unexpected benefits: Uptown is well on the way toward national distribution, which Faygo has never sought for any of its line. How did it happen? The radio and tv commercials made a strong impression on independent bottlers visiting Detroit. The agency also credits the basic quality of the beverage, which has multiple uses as a straight drink or as a mixer.

Herkimer the Bottle Blower's popularity has led to similar themes in new radio and tv commercials: "too pooped to plumb," for a plumber; "too pooped to pucker," for Casanova; "too pooped to punt," for a football hero.

The same copy themes are used in transcribed radio announcements and in animated film commercials, and "we've found the broadcast media give us the best response on this type of copy," says the account executive.

"We're basically a creative agency,

with more than half of our total billings in radio and television, some \$10-million last year. We seek to get showmanship into advertising, and this, combined with another dimension, radio and tv, gives us extra identification. We've found the copy pickup universal among both youngsters and oldsters. Kids recognize the product in the stores, even if they can't read, and we find them a very potent force."

To insure impact the client likes to repeat the selling line three times in a commercial. The usual pattern is to saturate the city with a new announcement, usually running it for 13 weeks and never more than 26, depending upon reports from the field as to the audience reaction to the commercial.

#### ARTICLE IN BRIEF

**W. B. Doner agency seeks word-of-mouth pickup from its radio and tv commercials for lemon-lime drink made by Faygo Beverage Co. Catchy phrases for drink have helped make it best-selling Faygo beverage after only two years of air advertising.**

Doner and Faygo have a major safeguard against negative audience reaction.

They get the best that money can buy in terms of creative help, direction, art work, production and music arrangement.

Says Grace: "We realize that our commercials, even though they're produced by a local agency for a local client, must be as good or better than commercials for national competitors. That's why we spend a very, very high proportion of our budget in production costs. We've long since found out the commercial is the thing."

Uptown commercials have a predominant role in the over-all radio and tv schedule for Faygo. The usual buying pattern: in television, full or co-sponsorship for four half-hour syndicated film shows weekly, slotted at different times of the broadcast day to attract different types of consumers; in radio, saturation schedules with an average of 10 one-minute announcements daily, five to seven days weekly, on each of three Detroit stations, during what the agency calls "housewife or driving time" from 7 a.m. to 7 p.m. ◆



**AME** Few stations try to get away with trumped-up audience figures. But here

are some tricks timebuyers should guard against, particularly when buying fast

Station A would be the better buy, all other factors being equal. But, here's where our friend, the manager of Station B, goes to work. In order to get a figure which makes him look good, he adds all the figures, divides by five to get the average and his next promotion proclaims: Station B has 57% of the audience!

Now any straight-thinking timebuyer should tell at a glance that the above table shows Station A to be the better buy, because of its strong advantage, Monday through Friday. But unless the actual figures are seen and analyzed, who's going to know better?

Station B's claim to 57% of the audience is perfectly true as far as it goes—and you can be sure that the manager will see that it goes no farther. He's happy with this "average" figure and he hopes that some deluded timebuyer will make the error of buying without access to all the facts.

One now famous case concerns two stations in the same regional market. These stations are similar as to coverage and audience. Both ran ads claiming to be first in the market! And, both were perfectly right. You had to read the small print to determine that only the 8 a.m. to 12 noon time applied in one case, whereas the other station led the field over all independent stations.

Here again, a timebuyer with too much time to buy and not enough time on his hands would look at those two ads—both claiming the same position in screaming headlines—and probably buy the third station in the market!

Another case is that of Joe the disk jockey. Let's assume Joe has a three-hour program each morning on a station and ratings are taken. During Joe's first quarter hour, his rating is 7.9. This is because the other station in the market hasn't signed on yet.

The other station comes on and the rest of Joe's allotted quarter hours drop his average to 3.2. The station manager doesn't approve of promoting such a low rating (and who can blame him?), so he proclaims: *The Joe*

*Doakes Show* received a rating of 7.9!

Actually, he's right. Little Joe has racked up a nice 7.9 for the first quarter-hour, and therefore does have a rating of 7.9 in the market. But, only for 15 minutes. Yet the manager of Little Joe's station sees no reason to tag any explanatory footnote to his claim. And still another timebuyer could make a wrong buy by not having all the facts.

Another way in which figures can be made to lie convincingly concerns a daytime station beamed primarily to the Negro audience.

Another station, wishing to invade the Negro market, schedules all of its Negro programming at night, after the other station is off the air. Then it has a survey made, at night, of the Negro audience only. What are the results? The survey shows that the station is

#### ARTICLE IN BRIEF

**Only minority of stations try to pull a fast one in promotion. But even veteran buyers can be sucked in when there's little time to read the fine print. Watch out for average share of audience figures and claims of rating superiority which don't give details**

far and away the number one Negro station in the market. That is, at that time, and with that audience—but nobody bothers to mention that fact.

Another common complaint among timebuyers is the mailing pieces received from stations which state, "First, according to the latest survey," and then fail to say when, or by whom, the survey was taken. These claims, of course, are largely ignored for obvious reasons—the primary one being that the "latest" survey may be years old.

One of the most highly respected "elder statesmen" of the time-buying field—a man noted for his integrity and careful attention to ferreting out discrepancies in station's claims—has two pet peeves. The first he attributes to ignorance on the part of station managers or promotion men; the second, to carelessness.

"In figuring cost-per-1,000," he

stated, "you'd be surprised at how many stations take the total figure of all the radio homes in their coverage area and project this into their spot announcement rate, with no regard for share-of-audience, sets-in-use, ratings, or anything else which might affect the figure. They assume that all of the homes are listening to their station all of the time—100%!"

"And they come up with a figure of, say, one cent per 1,000. The timebuyer sits at his desk with the figures of two stations in the same market. One station shows \$1.20 per 1,000, the other one cent. The figures are extreme, but you get the idea. The timebuyer knows immediately that something's wrong."

This particular timebuyer's other pet peeve is the mail and coverage map on which such figures as population, per capita income and sales appear.

"Unless you give the source of these figures, with the date these figures were taken, and unless you have something to substantiate the mail count, don't even bother to send it to the average timebuyer," he said.

He referred to a coverage map from a station, showing not only "Population," but "Potential Population."

"We kicked this around for awhile," said the buyer, "but came to no conclusion as to the source of any 'Potential Population'—unless, of course, this particular station manager had an advance tip on an increase in the activity of the birth-rate thereabouts!"

The firms which compile these ratings honestly think it is their duty to help stations interpret and use surveys correctly. They are willing to check break-downs, percentages and other figures—if the stations will avail themselves of this service. Moreover almost all of the station representative firms now have research men whose job is to aid the station in correlating audience and coverage figures, population, retail sales in the market and other data into an intelligent, cohesive and true statistical picture. ■



**1** Smoke veils new Dodge as commercial opens. It took over six tons of carbon dioxide at \$115 a ton to create Dante's inferno effect



**2** Giant fans blew smoke away, revealing car. Setting was pool of Beverly Hilton Hotel, Hollywood. Marty Kalina of ABC TV and his staff worked in pool wearing aqua lungs for 12 hours while preparing commercial which was done live

## COLOSSAL COMMERCIALS

Cecil B. DeMille touch is being used increasingly. New car

unveiling sequence above, for example, cost \$20,000 to do live

**T**he pictures on these pages might be straight out of a Cecil B. DeMille movie. Actually they are part of a television commercial lifted from the conventional pattern by the Hollywood touch. These are the extravaganzas of adland—designed to shock, entertain and sell in two minutes or less.

In the early tv days the Hollywood touch was used frequently. Admen sought to take full advantage of their new visual opportunities. The screens were small, however, so spectacular effects were out of the question. As the pendulum swung to television, advertisers and film producers sought the conventional commercial formula of dramatic demonstration. The result is a commercial that is more

elaborate now than it was ever before.

How do producers and agencies turn out colossal commercials? At what cost in time and money? How do they justify the expense?

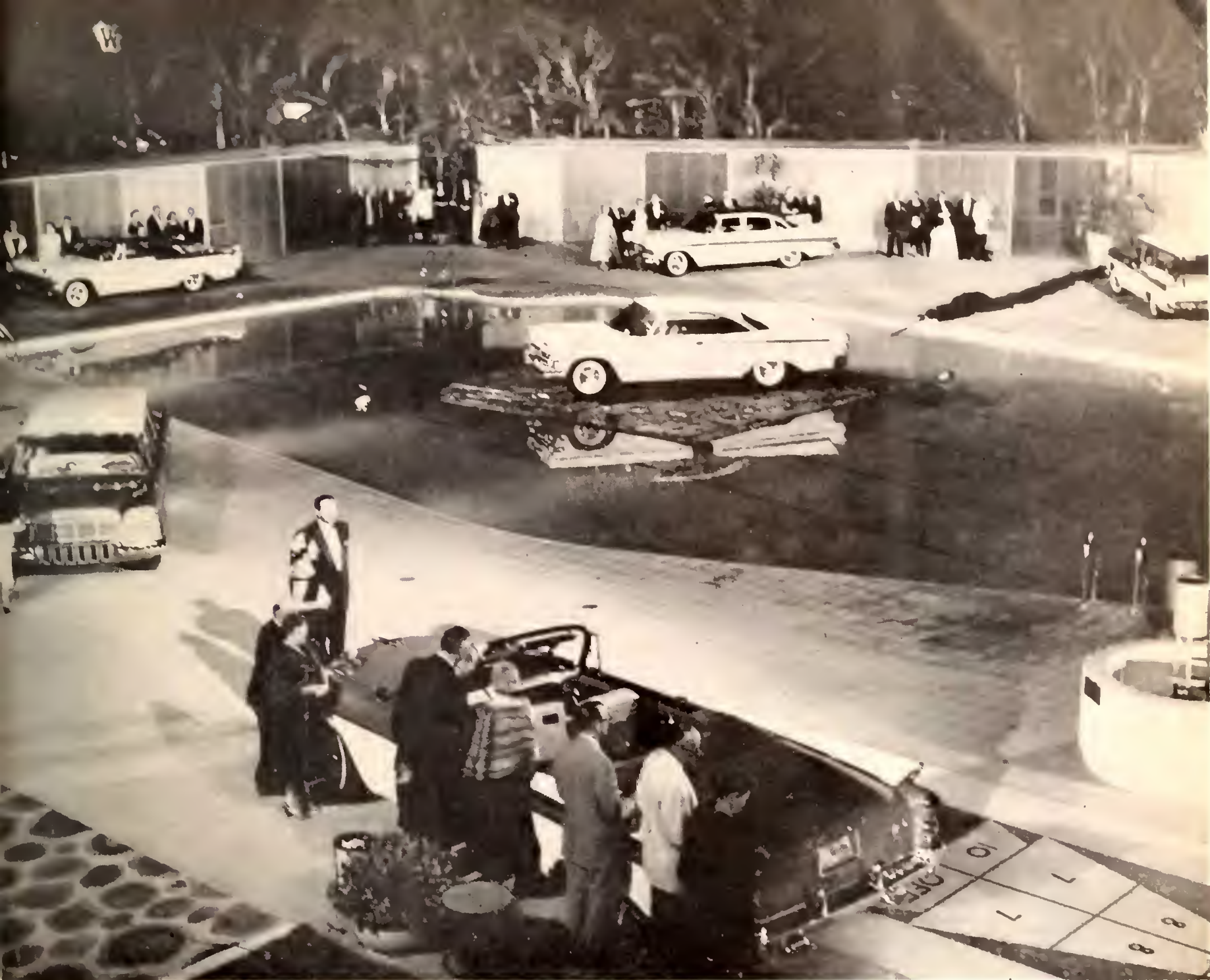
Grant Advertising's John Gaunt wanted a Dante's Inferno effect for the dramatic launching of 1957 Dodge and Plymouth cars. He didn't have to go to hell and back for it. He went to Bob Robb, ABC TV network commercial director, and Marty Kalina, head of special effects at ABC TV Center in Hollywood. What they worked out for the 29 October *Lawrence Welk Show* was the new Dodge, posed on a platform in the middle of the Beverly Hilton Hotel swimming pool, completely enveloped in a fountain of carbon dioxide "smoke" 25 feet high.

The unveiling was the sudden dispersal of the smoke. The cost of just this pool sequence (the commercial had other dramatic sequences in other hotel settings) is estimated at between \$18 and \$20,000.

Kalina and his men worked in aqua lungs for more than 12 hours in the pool to rig up lines of pipe through which liquid carbon dioxide was forced underwater. During the test runs and the telecast, between six and seven tons of the carbon dioxide were consumed at a cost of \$115 a ton. In addition to this, some 700 pounds of dry ice was used in containers around the platform where the east of dancers performed.

Such effects have been used in different ways by other car advertisers.





**3** Over 50 extras in evening dress were shown with new Dodge and Plymouth models. John Gaunt of Grant Advertising, Detroit, used spectacular approach to dramatize new car. But other admen are using Hollywood touch for more prosaic occasions. Color television will add to the trend

Lincoln Mercury created billows of clouds for its recent mammoth commercial on the *Ed Sullivan Show* (CBS TV) to introduce the new Mercury.

Soaps are not as easily dramatized as cars or bowling equipment, but P&G. Dancer-Fitzgerald-Sample and Elliot, Unger & Elliot studios gave Oxydol a fashion show this summer in a two-minute commercial that cost in the neighborhood of \$10,000. The idea came from a spring fashion report that the summer trend in women's clothes would be to white. "And what makes clothes white?" asked the copywriters. The Oxydol spectacular was built around the white fashion theme. Four models were cast, and white dresses procured from leading designers. The set was divided into

two sections: one was the fashion stage complete with ramps; the other was the demonstration area. It was built in a day. Shooting took another day. But the pre-planning, casting, and processing took weeks.

A minute commercial was done for Helena Rubenstein shampoos by MPO Tv Films through Ogilvy, Benson & Mather last year which called for five giant shampoo bottles (moulded from lucite and four weeks in construction); a fountain; a soap bubble machine. Five models and dancers were employed. The approximate cost—exclusive of talent—was \$15,000.

These are only a few examples of today's trend toward the spectacular tv commercial. How do they justify the expense? There is a growing

awareness in advertising of the amount of money spent on show production to attract an audience and its relation to the commercial message that must do the selling. So, they reason, why not spend more on commercials? Especially since the commercials are the only reason for the show being bought in the first place.

This does not imply that all commercials are going colossal. The conventional, demonstration commercial will continue because it is proving effective. But for that occasional extra "splash" that advertisers want to give to introducing a new product, or simply for contrast to their regular advertising pattern, the colossal commercial is fast on the way to becoming a trend. ◆



*87 million people in Hometown and Rural America spend their money for every nationally advertised product on the American scene. The inside track to this great market is through the Keystone Broadcasting System... 900 radio stations strategically located throughout this vast area to give advertisers maximum coverage of one of America's most potent audiences!*

Send for our new station list

**CHICAGO**  
111 W. Washington St. STate 2-8900

**LOS ANGELES**  
3142 Wilshire Blvd. DUInkirk 3 2910

**NEW YORK**  
500 Fifth Avenue PLaza 7 1460

**SAN FRANCISCO**  
57 Post Street SUtter 1 7440

• **TAKE YOUR CHOICE.** A handful of stations or the network a minute or a full hour. It's up to you, your price.

• **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some spot costs.

• **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by KEYSTONE yet the best time and place are chosen for you.



# Tv programing and costs

## COMPARAGRAPH

This is the first of SPONSOR's new Comparagraph sections. It is designed to give readers a monthly updating on television programing and costs. It replaces the Comparagraph feature in foldout form which appeared in SPONSOR for many years. The objective of SPONSOR's editors has been to provide a maximum of information in the most convenient and readable form. Suggestions from readers as to format and contents will be welcomed and used as a basis for future additions and revisions. Your comments are the best basis on which SPONSOR can fulfill its mission to provide "use" material in easy-to-get-at form. The next Comparagraph will appear in the 22 December issue of SPONSOR.

- 1** Network program profile provides average show costs . . . . . see below
- 2** Cost-per-1,000 for top 10 night and daytime programs . . . page 34
- 3** Comparagraph gives day-by-day chart of all net shows . . . . . page 36
- 4** Alphabetical list of net shows includes costs, sponsors . . . page 40
- 5** Spot tv basics this issue covers seasonal spending trends . . . page 46

## 1 NETWORK PROGRAM PROFILE

### AVERAGE COST OF PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
\$59,000	12	\$34,344	16	\$36,500	15	\$61,333	9
Half-hour comedy-var.		Adventure		Quiz		Daytime serials	
\$46,286	7	\$34,000	19	\$27,625	16	\$8,911*	9

\*Per week of five shows; other programs are once-weekly.

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

#### Daytime

Network	Sponsored hours	% live	% film
ABC	11	4.5	95.5
CBS	45.25	91.2	8.8
NBC	24.15	92.7	7.3

#### Nighttime

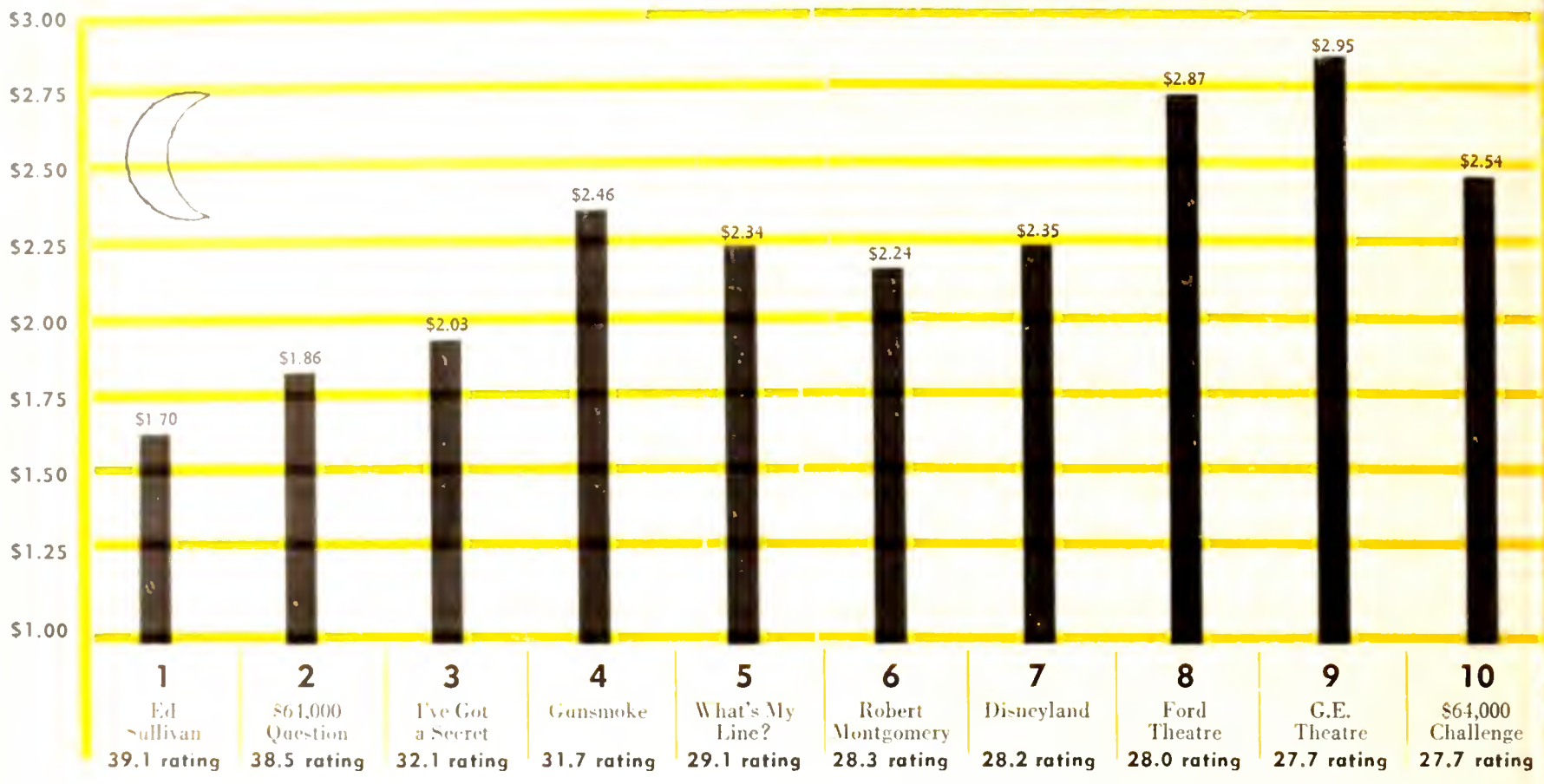
Network	Sponsored hours	% live	% film
ABC	20	52.5	47.5
CBS	27.5	50.9	49.1
NBC	26.83	72.0	28.0

\*For week of 25 November-1 December.

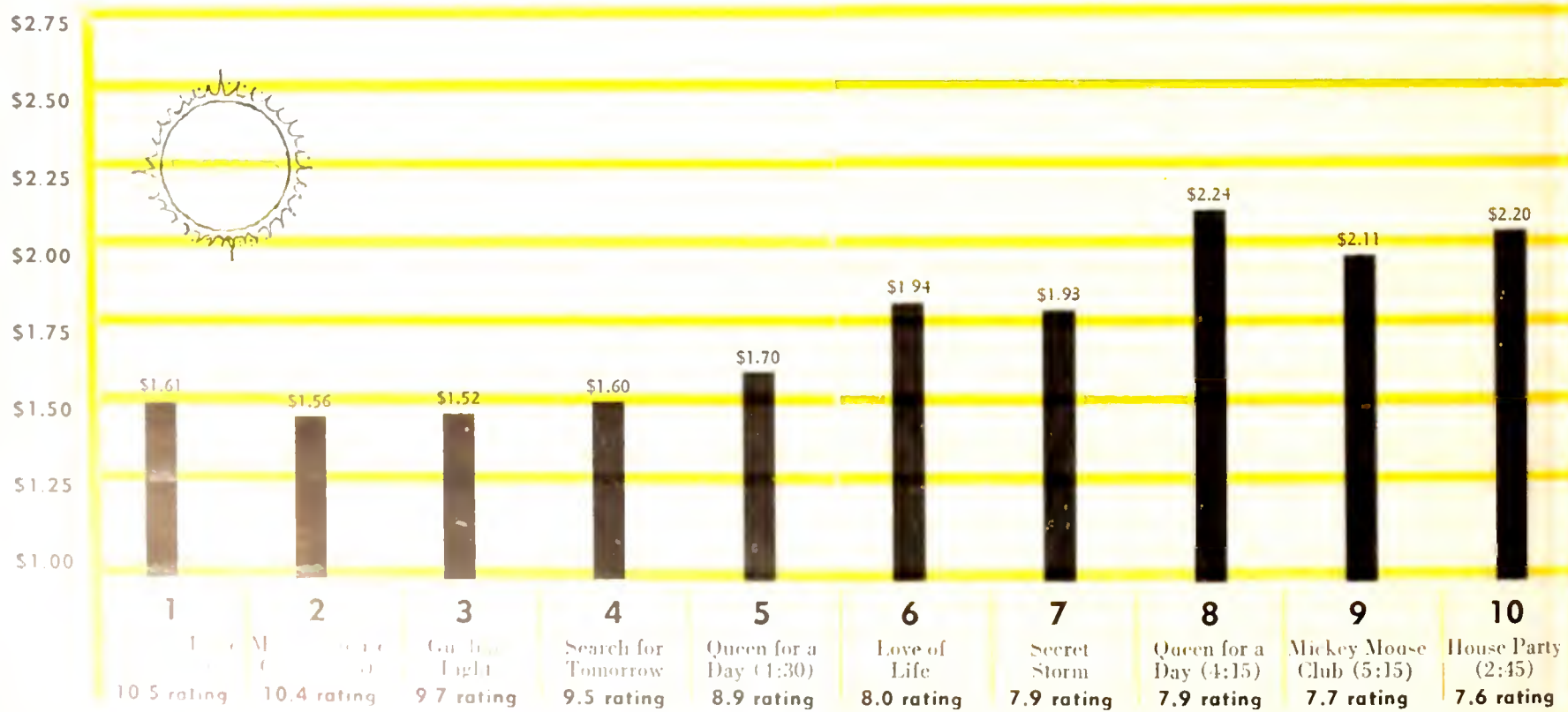
# 2. COST-PER-1,000 FOR TOP NET

Cost-per-1,000 charts below provide an efficiency comparison for the top 10 nighttime and the top 10 weekday programs during the two weeks ending 22 September 1956. Ratings used are A. C. Nielsen (average audience basis). Time costs are from SRDS with standard discounts as computed by Nielsen. Talent costs are sponsor estimates. September period was chosen although October figures were available because October was atypical due to the number of special events including the World Series and political telecasts. Top 10 ratings for October are at right.

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



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



Charts ending 22 September. For source of data used to compute cost-per 1,000 homes per commercial minute, see text atop page.

# PROGRAMS

## TOP TEN: NIELSEN\*

Number of tv homes reached (000)

1. I Love Lucy	16,814
2. World Series (Sun)	16,588
3. \$64,000 Question	13,346
4. December Bride	12,667
5. Ed Sullivan	12,554
6. G. E. Theatre	12,366
7. Gunsmoke	11,574
8. Lineup	11,122
9. Jane Wyman	10,858
0. Phil Silvers	10,858

Percent of tv homes reached

1. I Love Lucy	45.8
2. World Series (Sun)	44.7
3. \$64,000 Question	36.1
4. December Bride	35.3
5. G. E. Theatre	34.5
6. Ed Sullivan	34.3
7. Lineup	32.6
8. Gunsmoke	32.2
9. Jane Wyman	30.2
0. Phil Silvers	30.2

Average audience basis, two weeks ending 21 Oct. 1956.

## TOP TWENTY: PULSE\*

1. Ed Sullivan	40.4
2. I Love Lucy	38.7
3. \$64,000 Question	32.8
4. Jackie Gleason	30.5
5. Hitchcock Presents	30.1
6. Groucho Marx	29.5
7. Climax	29.3
8. G. E. Theatre	28.9
9. Jane Wyman	27.9
0. What's My Line	25.9
1. George Gobel	25.8
2. Phil Silvers	25.6
3. December Bride	25.4
4. Playhouse 90	25.1
5. Dragnet	24.8
5. \$64,000 Challenge	24.8
7. Your Hit Parade	24.7
8. Disneyland	24.4
8. Lawrence Welk	24.4
0. Godfrey's Talent Scouts	24.2
0. Life of Riley	24.2

\*Regularly scheduled once a week shows, 11-17 October.

or Pulse ratings  
of all sponsored net tv shows,  
see pages 40, 41, 44.

"The service with the most subscribers"

## LARGEST SAMPLING OUTSIDE U. S. CENSUS

Right now during November

# 68

TV markets surveyed!

Dates: November 7-13 except as otherwise noted. And from the final interview day, reports are

delivered not later than 4 weeks after

For speedy, accurate Pulse data, enjoy this standard delivery, enabling you to make decisions or revisions immediately. Mail or phone us your needs from the following list. Learn first-hand how Pulse can serve you most advantageously. Advance ratings by phone!

Atlanta	Lubbock (Nov. 14-20)
Baltimore	Macon (Nov. 11-17)
Bangor, Me.	Marietta-Parkersburg
Beaumont-Port Arthur (Nov. 11-17)	Memphis
Billings, Montana (Nov. 11-17)	Miami
Birmingham	Milwaukee
Boston	Minneapolis-St. Paul
Buffalo	Montgomery, Ala. (Nov. 11-17)
Cedar Rapids	Nashville, Tenn.
Charlotte, N. C. (Nov. 8-14)	New Haven-Hartford, Conn.
Chicago	New Orleans
Cincinnati	New York
Cleveland	Norfolk
Columbus, Ohio	Omaha
Danville, Ill. (Nov. 24-30)	Peoria
Dayton	Philadelphia
Detroit	Phoenix (Nov. 15-21)
Duluth-Superior (Nov. 11-17)	Portland, Me., 13 County Area
El Paso (Nov. 26-Dec. 2)	Portland, Ore.
Erie, Pa. (Nov. 11-17)	Providence
Evansville, Ind. (Nov. 11-17)	St. Louis
Florence, S. C. (Nov. 14-20)	San Antonio
Fresno	San Diego
Green Bay, Wisc.	San Francisco-Oakland
Houston	Savannah, Ga.
Houston-Galveston	Scranton-Wilkes Barre
Jackson, Miss. (Nov. 26-Dec. 2)	Seattle
Kansas City, Mo.	Seattle-Tacoma
Knoxville, Tenn. (Nov. 25-Dec. 1)	Tacoma
Knoxville, Tenn. 19 County area (Nov. 25-Dec. 1)	Tampa-St. Petersburg (Hillsboro-Pinellas County)
Lake Charles, La. (Nov. 11-17)	Terre Haute, Ind. (Nov. 19-25)
Las Vegas (Nov. 11-17)	Tulsa
Los Angeles	Washington, D. C.
Louisville	Waterloo

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



RURAL AND URBAN COVERAGE

PULSE, Inc., 15 West 46th St., New York 36  
Telephone: Judson 6-3316

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





# DAYTIME

# COMPARISON

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00		Lamp Unto My Feet			Garry Moore Campbell Soup Bristol-Myers alt Lever Bros	Ding Dong School		Garry Moore sust Best Foods	Ding Dong School sust
10:15									
10:30					Arthur Godfrey Gen Foods Stand Brands	Price Is Right sust		Arthur Godfrey Scott Paper Norwich	Price is Right sust
10:45		Look Up & Live sust							
11:00					Bristol-Myers Bristol-Myers	Home partic (11-12)		Kellogg Pillsbury	Home partic (11-12)
11:15		U.N. in Action sust							
11:30					Strike It Rich Colgate	Home		Strike It Rich Colgate	Home
11:45		Camera Three sust							
12N					Valiant Lady Stand Brands Love of Life Amer Home Prod	Tic Tac Dough sust		Valiant Lady Wesson Oil Love of Life Amer Home Prod	Tic Tac Dough Sweets Co alt sust sust
12:15		Let's Take Trip sust							
12:30					Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Amer Home Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Alberto Culver Lehn & Pink
12:45		Wild Bill Hickok Kellogg							
1:00		Heckle & Jeckle Sweets Co, alt sust			News (1-1:10) sust Stand Up & Be Counted sust	No net service		News (1-1:10) sust Stand Up & Be Counted sust	No net service
1:15									
1:30					As the World Turns P&G	No net service		As the World Turns sust	No net service
1:45		Face the Nation sust	Frontiers of Faith sust						
2:00					Our Miss Brooks sust	No net service		Our Miss Brooks Best Foods sust	No net service
2:15		Pro Football sponsored by regions (2-4:30)	No net service NBC Opera (2-4:12/16 only)						
2:30					Art Linkletter Lever Bros Campbell Soup	Tenn Ernie P&G Swift alt Brown & Williamson		Art Linkletter Kellogg Pillsbury	Tenn Ernie P&G Stand Brands
2:45		Pro Football							
3:00									
3:15		Pro Football	Outlook sust	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff sust	Matinee (3-4) partic
3:30									
3:45	Johns Hopkins File 7 alt	Pro Football	Zoo Parade Mutual of Omaha alt sust	Afternoon Film Festival	Bob Crosby sust Brown & Wmson alt Mentholatum	Matinee	Afternoon Film Festival	Bob Crosby Carnation alt Wesson Oil Best Foods	Matinee
4:00									
4:15	College Press Conference alt	Pro Football	Wide Wide World (alt wks 4-5:30) Gen Motors	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sandura alt Chick of Sea Lehn & Pink alt Sunkist
4:30									
4:45	Medical Horizons Coast	No net service News sust	Wash Square alt wks 1-5 Helene Curtls	No net service	Edge of Night P&G	P&G Modern Romances sust	No net service	Edge of Night P&G	Modern Romances Culver alt Sweets Co
5:00									
5:15	Dean Pike alt	Out of Darkness alt wk 5-5:30 Sec 11 Now alt wk 5-5:30 alt	Topper alt wk 5-5:30 alt	Mickey Mouse Club co-op sust		Comedy Time sust	Mickey Mouse Club co-op sust		Comedy Time sust
5:30		Mama alt wk 5-5:30 Boing Boing alt wk 5-5:30 alt							
5:45			Capl Gallant Heloz		Coca Cola Miles alt Minn Mining		Armour Carnation		

## HOW TO USE SPONSOR'S NEW COMPARAGRAPH

The network schedule on this and the preceding two pages includes regularly scheduled programming on the air between 21 November and 21 December (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30



# COMPARAGRAPH

24 NOV. - 21 DEC.

	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
More ros ors	Ding Dong School sust		Garry Moore sust Toni	Ding Dong School Miles sust		Garry Moore Swift Lever Bros	Ding Dong School Campbell Soup sust		Capt Kangaroo Ideal Toy Brown Shoe	Howdy Doody Continental Baking alt Sweets Co		
dfrey	Price Is Right sust		Arthur Godfrey Gen Foods Amer Home Prod	Price Is Right sust		CBS-Hytron sust	Price Is Right sust		Mighty Mouse Gen Foods alt Colgate	I Married Joan sust		
yers yers	Home partle (11-12)		Kellogg Pillsbury	Home partle (11-12)		Yardley Staley alt SOS	Home partle (11-12)		Winky Dink sust	Fury Gen Foods alt Borden		
Rich	Home		Strike It Rich Colgate	Home		Strike It Rich Colgate	Home		Texas Rangers Gen Mills alt Sweets Co	Cowboy Theatre Sweets Co sust		
Lady ills Life Prod	Tic Tac Dough sust		Valiant Lady Toni Love of Life Amer Home Prod	Tic Tac Dough sust		Valiant Lady Gen Mills Love of Life Amer Home Prod	Tic Tac Dough sust Mentholatum		Big Top National Dairy (12-1)	sust sust		
for ow	It Could Be You sust		Search for Tomorrow P&G	It Could Be You Gen Foods alt sust		Search for Tomorrow P&G	It Could Be You sust		Big Top	No net service Be a Famous Figure Warner Lingerlo (12, 12/8 only)		
ight	Brown & Wmson alt sust		Guiding Light P&G	Welch, Brillo		Guiding Light P&G	Brillo, Pharmaco					
s )	No net service		News (1-1:10) sust	No net service		News (1-1:10) sust	No net service		Lone Ranger Gen Mills alt Nestle	Football Preview Allstate (last 12/8)		
G Be ed			Stand Up & Be Counted sust			Stand Up & Be Counted sust				NCAA Football (1:15-5:15)		
orld s	No net service		As the World Turns sust	No net service		As the World Turns P&G	No net service		No net service	Bristol-Myers U.S. Rubber Sunbeam Zenith		
Brooks sust	No net service		Our Miss Brooks sust	No net service		Our Miss Brooks sust	No net service		Eye on N.Y. (sts 12/8) sust	Football		
etter ros lz	Tenn Ernie P&G Swift alt Brown & Wmson		Art Linkletter Kellogg Pillsbury	Tenn Ernie P&G Miles		Art Linkletter Lever Bros Swift	Tenn Ernie P&G Stand Brands		Football Roundup (2-5 til 12/1) (2:30-5:30 12/8) sust	Football		
off e	Matinee (3-4) partle	Afternoon Film Festival (3-4:30) partle	Big Payoff sust	Matinee (3-4) partle	Afternoon Film Festival (3-4:30) partle	Big Payoff Colgate	Matinee (3-4) partle		Football Roundup	Basketball (3-5) Carter Prod 3 parts sust (sts 12/15)		
sb r ills	Matinee	Afternoon Film Festival	Bob Crosby Toni P&G	Matinee	Afternoon Film Festival	Bob Crosby SOS alt Swift Gen Mills	Matinee		Football Roundup	Basketball Football		
Day	Queen for a Day Borden Mennen Corn Prod	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Redd-Wlp alt Gen Foods Miles	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Borden Dow, Corn Prod		Football Roundup	Basketball Football		
form e Prod												
Night	P&G Modern Romances Sterling Drug	No net service	Edge of Night P&G	P&G Modern Romances sust	No net service	Edge of Night P&G	P&G Modern Romances Sterling Drug		Football Roundup	Basketball Football		
	Comedy Time sust	Mickey Mouse Club co-op Pillsbury alt Am-Par		Comedy Time sust Welch alt sust	Mickey Mouse Club co-op sust		Comedy Time sust Pharmaco alt sust		Eye on N.Y. (last 12/1) sust	Football Scoreboard Dow (last 12/8)		
		Bristol-Myers Bristol-Myers			Gen Mills Gen Mills					Mr. Wizard sust		

p.m., Monday-Friday, participating sponsorship: *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.

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

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. This is a change

from the previous Comparagraph (printed in yellow and black) which included costs, name of agency, place of origination. This data now appears as part of an alphabetical listing of all network tv programs starting next page.

The format of Comparagraph was changed in order to make it easier to use the wealth of cost and other data presented. SPONSOR will welcome reactions from readers.

# 4. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	RATING	COST	NET	TYPE	TIME, ORIG.	SPONSORS AND AGENCIES
Star Trek	21.6	\$ 63,000	NBC	Var (L)	Su 8-9pm, NY	Brown & Williamson, Bates; Jergens, Orr; Polaroid (last 12 9), DDB
Archie	7.8	23,000	ABC	Var (L)	Su 7:30-8:30pm, NY	Pharmaceuticals, Kletter
Rocky Horror Show	6.8	17,000	ABC	Music (L)	F 10-11pm	Plymouth, Grant
Knight Rider	17.9	3,000	NBC	Sport (L)	F 10:45-11pm, NY	State Farm Ins, NLB
Family Feud	14.3	18,000	CBS	Quiz (L)	Sa 7-7:30pm, NY	Hazel Bishop, Spector
Jeopardy!	—	65,000	CBS	Comedy (F)	alt Su 7:30-8pm	Amer Tobacco, BBDO
Gun Show	19.2	33,000	NBC	Drama (L&F)	F 9:30-10pm, NY†	Amer Tobacco, SSCB; Vicks, BBDO
The Searchers	—	33,000	NBC	Quiz (L)	Tu 8-8:30pm, NY	Purex, W&G; Speidel, NCK
Bob's Journey	6.4	8,000	ABC	Adv (F)	M 7:30-8pm	Ralston Purina, GBB
Joe Bonomo	13.1	32,000	ABC	Adv (F)	F 8-8:30pm	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E
*Felix the Cat Book	16.8	31,000	NBC	Quiz (L)	Tu 10:30-11pm, NY	Lanolin Plus, Seeds
Broken Arrow	—	31,000	ABC	Adv (F)	Tu 9-9:30pm	Gen Elect, Y&R
The Bonanzas	23.3	39,000	CBS	Sit Com (F)	Tu 8:30-9pm	P&G, Burnett; Shaeffer, Seeds
Barney Miller	13.9	24,000	CBS	Adv (F)	Sa 7:30-8pm	Sylvania, JWT
Barnes & Allen	19.7	33,000	CBS	Sit Com (F)	M 8-8:30pm	Carnation, Wasey; Gen Mills, BBDO
Caesar's Hour	23.1	114,000	NBC	Var (L)	Sa 9-10pm, NY†	Babbitt, DFS; Knomark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald; Carter Prod, SSCB
Car 54	—	23,000	NBC	Quiz (L)	M 9-9:30, NY†	Revlon, La Roche
Cavalade of Sports	18.8	35,000	NBC	Sport (L)	F 10pm-concl, Var	Gillette, Maxon
Chevrolet	—	90,000	ABC	Adv (F)	alt Tu 7:30-8:30pm	Gen Elect, Y&R, BBDO & Grey
Circle Theatre	21.8	40,000	NBC	Drama (L)	alt Tu 9:30-10:30 pm, NY	Armstrong Cork, BBDO
Circus Boy	12.9	34,000	NBC	Adv (F)	Su 7:30-8pm	Reynolds Alum, Clinton E. Frank
Cloudburst	29.3	55,000	CBS	Drama (L)	Th 8:30-9:30pm, HY	Chrysler, Mc-E
*Perry Como	24.1	108,000	NBC	Var (L)	Sa 8-9pm, NY	Gold Seal, North; Kleenex, FCB; Noxzema, SSCB; RCA, K&E; S&H Stamps, SSCB; Sunbeam, Perrin-Paus
Conflict	—	90,000	ABC	Drama (F)	alt Tu 7:30-8:30pm	Chesebrough-Ponds, JWT & Mc-E
Crossroads	10.4	31,000	ABC	Drama (F)	F 8:30-9pm	Chevrolet, Camp-Ewald
Crusader	20.2	33,000	CBS	Adv (F)	F 9-9:30pm	Colgate, Esty R. J. Reynolds, Esty
Bob Cummings Show	18.8	36,000	CBS	Sit Com (F)	Th 8-8:30pm	Colgate, Esty; R. J. Reynolds, Esty
John Daly News	4.7	6,000	ABC	News (L)	M-F 7:15-7:30 NY	Miles, Wade; 3 segs available
December Bride	25.4	28,000	CBS	Sit Com (F)	M 9:30-10pm	Gen Foods, B&B
Disneyland	24.4	75,000	ABC	Misc (F)	W 7:30-8:30 pm	Amer. Motors, BFSD & Geyer; Amer Dairy, Camp-Mithun; Derby, Mc-E
Do You Trust Your Wife	18.3	35,000	CBS	Quiz (F)	Tu 10:30-11 pm	Frigidaire, Kudner; L&M, DFS
Dragnet	24.8	37,000	NBC	Mys (F)	Th 8:30-9pm	L&M, Mc-E; Schick, W&L
DuPont Theatre	7.6	37,000	ABC	Drama (F)	Tu 9:30-10pm	DuPont, BBDO
Wyatt Earp	—	30,000	ABC	Adv (F)	Tu 8:30-9pm	Gen Mills, DFS; P&G, Compton
Doog Edward News	7.1	9,500†	CBS	News (L&F)	M-F 7:15-7:30 & 5:45-7pm, NY	Whitehall, Bates; 2 segs open
Father Knows Best	19.3	38,000	NBC	Sit Com (F)	W 8:30-9pm	Scott Paper, JWT
Eddie Fisher	7.7	20,000	NBC	Music (L)	W&F 7:30-7:45 HY	Coca Cola, Mc-E; Planters, Goodkind, Joice & Morgan (ev 4th show alt W&F)
Ford Show	14.9	33,000	NBC	Var (L)	Th 9:30-10pm, HY	Ford, JWT
Ford Theatre	12.8	36,000	ABC	Drama (F)	W 9:30-10pm	Ford, JWT
G.I. Theatre	28.9	45,000	CBS	Drama (L&F)	Su 8-9:30, HY&NY	Gen Elect, BBDO
Grant Tinker	—	23,000	CBS	Quiz (L)	W 7:30-8pm, NY	Gen Mills, BBDO
John Gleason	30.5	102,500	CBS	Var (L)	Sa 8-9pm, NY	Bulova, Mc-E; P. Lorillard, L&N
Goodbye, Mr. Tombs	24.2	28,000	CBS	Var (L)	M 8:30-9pm, NY	Lipton, Y&R; Toni, North
*Arthur Godfrey Time	19.4	38,000	CBS	Var (L)	W 8-9pm, NY	Bristol-Myers, Y&R; Kellogg, Burnett; Pillsbury, Burnett; Toni, North
Goodnight, Beulah	25.8	45,000	NBC	Comedy (L)	Sa 10-10:30pm, HY†	Armour, FCB; Pet Milk, Gardener
Gunsmoke	—	38,000	CBS	Adv (F)	Sa 10-10:30pm†	L&M, Mc-E; Sperry Rand (1wk in 4), Y&R
Hey, Jeannie	14.4	41,000	CBS	Sit Com (F)	Sa 9:30-10pm†	P&G, Compton
High Finance	11.8	32,000	CBS	Quiz (L)	Sa 10:30-11pm, NY†	Mennen, Mc-E; Chemstrand (12 8 only), DDB
Hitchhiker Previews	30.1	34,000	CBS	Mys (F)	Su 9:30-10pm	Bristol-Myers, Y&R
Home Hall Ex	10.0	42,000	NBC	Adv (F)	W 8-8:30pm	Gen Foods, Y&R
Robin Hood	18.6	28,000	CBS	Adv (F)	M 7:30-8pm	Johnson & Johnson, Y&R; Wildroot, BBDO
I Love Lucy	38.7	39,000	CBS	Sit Com (F)	M 9-9:30pm	Gen Foods, Y&R; P&G, Grey
I've Got a Secret	22.7	24,000	CBS	Quiz (L)	W 9:30-10pm	R. J. Reynolds, Esty
Kate Winslet Hour	—	58,000	NBC	Drama (L)	alt Tu 9:30-10:30 pm, NY & HY	Kaiser Alum, Y&R
*Katie Couric	23.6	34,000	NBC	Drama (L)	W 9-10pm, NY	Kraft, JWT
Katie Couric Ohio	4.7	—	ABC	Juv (L)	M-F 7-7:15pm, Chi	Gordon Bking, Ayer; & co-op
Laura	23.0	34,000	CBS	Adv (L)	Su 7-7:30pm	Campbell Soup, BBDO
Let's Make a Deal	24.2	32,000	NBC	Sit Com (F)	F 8-8:30pm	Gulf Oil, Y&R
Let's Make a Deal	22.0	31,000	CBS	Mys (F)	F 10-10:30pm	Brown & Wm'son, Bates; P&G, Y&R
Let's Make a Deal	14.5	24,000	ABC	Adv (F)	Th 7:30-8pm	Gen Mills, DFS; Swift, Mc-E
Let's Make a Deal	19.8	43,000	NBC	Drama (L)	Th 10-11pm, HY	Lever Bros, JWT
Let's Make a Deal	12.8	22,000	ABC	Quiz (L)	Sa 10-10:30pm, NY	Emerson Drug, L&N; Lentheric, Grant
Let's Make a Deal	7.3	7,500	NBC	Int (L)	Su 6-6:30pm, NY	Johns Manville, JWT; Pan Am, JWT
Let's Make a Deal	—	32,000	CBS	Drama (F)	W 9-9:30pm	Colgate, Bates
Let's Make a Deal	—	52,000	NBC	Drama (L)	M 9:30-10:30, NY	S. C. Johnson, NLB; Schick, W&L
Let's Make a Deal	—	37,000	CBS	Adv (F)	F 7:30-8	Colgate, L&N

†Costs per segment. ††Cost does not include sustaining, participating or co-op programs—see chart. Costs include 15% agency commission. They do not include commercials or time charges. Figures represent average rating per show for the week.

PROGRAM	TELEPULSE	COST	NET	TYPE	TIME. ORIG.	SPONSORS AND AGENCIES
Name that Tune	15.4	23,000	CBS	Quiz (L)	Tu 7:30-8pm, NY	Kcllogg, Burnett; Whitehall, Bates
Natl Bowling Champs	9.5	12,000	NBC	Sport (L)	Su 10:30-11pm, Chi	White Owl, Y&R
Navy Log	11.9	32,000	ABC	Drama (F)	W 8:30-9pm	Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards
NBC News	8.7	9,500 <sup>††</sup>	NBC	News (L)	M-F 7:45-8pm, NY & Wash	Miles Wade; Sperry-Rand, Y&R; Studebaker-Packard, B&B; Time-Life, Y&R; 1 seg open
*Noah's Ark	—	38,000	NBC	Drama (F)	Tu 8:30-9pm	Max Factor, DDB; L&M, Mc-E
Omnibus	8.9	80,000	ABC	Misc (L&F)	Su 9-10:30pm, NY	Aluminum, JWT; Union Carbide & Carbon, J. M. Mathes; 1/2 open
On Trial	—	38,000	NBC	Drama (F)	F 9-9:30pm <sup>†</sup>	Campbell Soup, BBDO; Lever Bros, BBDO
Ozark Jubilee	6.8	18,000	ABC	Var (L)	Th 10-11pm, Springfld, Mo	Amer Chicle, Bates (alt wks 10-10:30); co-op 10:30-11
Ozzie & Harriet	17.6	36,000	ABC	Sit Com (F)	W 9-9:30pm	Eastman Kodak, JWT
People Are Funny	14.1	24,000	NBC	Misc (F)	Sa 7:30-8pm	R. J. Reynolds, Esty; Toni, North
People's Choice	—	34,000	NBC	Sit Com (F)	Th 9-9:30pm	8orden, Y&R; P&G, Y&R
Person to Person	20.6	34,000	CBS	Int (L)	F 10:30-11pm, NY	Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, Y&R
Playhouse 90	25.2	117,000	CBS	Drama (L&F)	Th 9:30-11pm, NY	Bristol-Myers, BBDO; Ronson, NCK; Singer, Y&R
Press Conference	—	8,500	ABC	Int (L)	Su 8:30-9pm, Wash	Corn Prod, C. L. Miller
Private Secretary	20.2	36,000	CBS	Sit Com (F)	alt Su 7:30-8pm	Amer Tob, BBDO
Rin Tin Tin	13.9	32,000	ABC	Adv (F)	F 7:30-8pm	Nabisco, K&E
Roy Rogers	9.6	32,000	NBC	Adv (F)	Su 6:30-7pm	Gen Foods, B&B
Herb Shriner Show	16.8	45,000	CBS	Var (L)	Tu 9-9:30pm, NY	Pharmaceuticals, Kletter
77th Bengal Lancers	—	41,000	NBC	Adv (F)	Su 7-7:30pm	Gen Foods, Y&R
Phil Silvers Show	25.6	42,000	CBS	Sit Com (F)	Tu 8-8:30pm	Amana, Maury, Lee, Marshall; R. J. Reynolds, Esty
Sir Lancelot	—	24,000	NBC	Adv (F)	M 8-8:30pm <sup>†</sup>	Amer Home Prod, Bates; Lever Bros, SSCB
Sgt. Preston	12.4	32,000	CBS	Adv (F)	Th 7:30-8pm	Quaker Oats, WBT
*Dinah Shore	9.0	22,000	NBC	Music (L)	Th 7:30-7:45, NY	Chevrolet, Camp-Ewald
\$64,000 Challenge	24.8	32,000	CBS	Quiz (L)	Su 10-10:30pm, NY	P. Lorillard, Y&R; Revlon, LaRoche
\$64,000 Question	32.8	32,000	CBS	Quiz (L)	Tu 10-10:30pm, NY	Revlon, BBDO
Red Skelton	20.3	48,000	CBS	Comedy (L&F)	Tu 9:30-10pm, NY	S. C. Johnson FCB; Pet Milk, Gardner
Stanley	—	41,000	NBC	Sit Com (L)	M 8:30-9pm, NY <sup>†</sup>	Amer Tobacco, SSCB; Toni, Tatham-Laird
Gale Storm Show	—	39,500	CBS	Sit Com (F)	Sa 9-9:30pm	Nestle, B. Houston
Studio One	19.4	45,000	CBS	Drama (L)	M 10-11pm, NY	Westinghouse, Mc-E
Ed Sullivan Show	40.4	69,000	CBS	Var (L)	Su 8-9pm, NY	Lincoln-Mercury, K&E
Sunday News Special	11.7	9,500	CBS	News (L)	Su 11-11:15pm, NY	Pharmaceuticals, Kletter
Telephone Time	9.6	31,000	CBS	Drama (F)	Su 6-6:30pm	Bell, Ayer
This Is Your Life	23.8	52,000	NBC	Docum (L)	W 10-10:30pm, NY	P&G, B&B
Danny Thomas	12.8	33,000	ABC	Sit Com (F)	M 8-8:30pm	Armour, FCB; Kimberly-Clark, FCB
Treasure Hunt	14.2	21,000	ABC	Quiz (L)	F 9-9:30pm, NY	Mogen David, Weiss & Geller
*TV Playhouse	18.8	52,000	NBC	Drama (L)	Su 9-10pm, NY <sup>†</sup>	Alcoa, Fuller, Smith & Ross; Goodyear, Y&R
20th Century Fox	19.9	110,000	CBS	Drama (F)	alt W 10-11pm	Gen Elec, Y&R
Twenty-One	12.8	30,000	NBC	Quiz (L)	W 10:30-11pm, NY	Pharmaceuticals, Kletter
U.S. Steel Hour	—	58,000	CBS	Drama (L)	alt W 10-11pm, NY	U.S. Steel, BBDO
The Vise	7.8	19,500	ABC	Drama (F)	F 9:30-10pm	Sterling Drug, DFS
Voice of Firestone	7.3	24,000	ABC	Music (L)	M 8:30-9pm, NY	Firestone, Sweeney & James
Wednesday Fight-	14.3	45,000	ABC	Sport (L)	W 10pm-concl, Var	Mennen, Mc-E
Lawrence Welk	24.4	14,500	ABC	Music (L)	Sa 9-10pm, NY	Dodge, Grant
Welk Top Times	12.4	16,500	ABC	Var (L)	M 9:30-10:30, NY	Dodge & Plymouth, Grant
West Point	15.9	40,000	CBS	Drama (F)	F 8-8:30pm	Gen Foods, B&B
What's My Line	25.9	28,000	CBS	Quiz (L)	Su 10:30-11pm, NY	Helene Curtis, Ludgin; Sperry-Rand, Y&R
*Walter Winchell	20.1	60,000	NBC	Var (L)	F 8:30-9pm, NY	P. Lorillard, L&N; Toni, North
Jonathan Winters	7.6	12,500	NBC	Comedy (L)	Tu 7:30-7:45pm, NY	Lewis-Howe, DFS; Vicks, BBDO
Wire Service	8.6	77,000	ABC	Drama (F)	Th 9-10pm	R. J. Reynolds, Esty; 1/2 sust
Jane Wyman Show	27.9	27,000	NBC	Drama (F)	Tu 9-9:30pm	P&G, Compton
You Are There	9.9	37,000	CBS	Drama (F)	Su 6:30-7pm	Prudential, Calkins & Holden
You Asked For It	7.9	14,000	ABC	Misc (F)	Su 7-7:30pm, NY	Skippy Peanut Butter, GBB
You Bet Your Life	29.5	35,000	NBC	Quiz (F)	Th 8-8:30pm	DeSoto, BBDO
Loretta Young Show	22.0	40,000	NBC	Drama (F)	Su 10-10:30pm	P&G, B&B & Compton
Your Hit Parade	24.7	46,000	NBC	Music (L)	Sa 10:30-11pm, NY	Amer Tobacco, BBDO; Warner Hudnut, K&E
Zane Grey Theatre	15.9	33,000	CBS	Drama (F)	F 8:30-9pm	Gen Foods, B&B

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

PROGRAM	TELEPULSE	COST	NET	TYPE	TIME. ORIG.	SPONSORS AND AGENCIES
As the World Turns	5.4	\$ 3,000 <sup>††</sup>	CBS	Serial (L)	M-F 1:30-2pm, NY	P&G, B&B (T & Th sust)
Basketball	—	20,000 <sup>††</sup>	NBC	Sport (L)	Sa 3-5pm	Var, Carter, SSCB; 3/4 open
Big Payoff	7.7	6,000 <sup>††</sup>	CBS	Quiz (L)	M-F 3-3:30pm, NY	Colgate, Esty (T & Th sust)
Big Top	10.9	16,000	CBS	Var (L)	Sa 12n-1pm, Phila	Natl Dairy, Ayer
Brighter Day	5.1	10,000 wk	CBS	Serial (L)	M-F 4-4:15pm, NY	P&G, Y&R
Capt. Gallant	8.9	31,000	NBC	Adv (F)	Su 5:30-6pm	Heniz, Maxon
Comedy Time	6.7	rerun	NBC	Sit Com (F)	M-F 5-5:30pm	Pharmco, DCSS; Welch, Rich. K. Manoff; 8 segs open & 2 alt segs open
Cowboy Theatre	6.5	2,500 <sup>††</sup>	NBC	Adv (F)	Sa 12:30-1:30	Sweets Co, Eisen; 2 segs open; 4 segs open alt wks
Bob Crosby	7.1	3,150 <sup>††</sup>	CBS	Var (L)	M-F 3:30-4pm, NY	Best Foods, DFS; Brown & Wmson, Bates; Gen Mills, Knox- Reeves; Gerber, D'Arcy; Mentholatum, JWT; P&G, Comp- ton; SOS, Mc-E; Toni, North; Wesson, Fitzgerald; 1 seg
Ding Dong School	6.0	1,600 <sup>††</sup>	NBC	Juv (L)	M-F 10-10:30, NY	Campbell Soup, BBDO; Miles, Wade; 8 segs open
Edge of Night	5.7	15,000 wk	CBS	Serial (L)	M-F 4:30-5pm, NY	P&G, B&B
Football Scoreboard	—	5,000	NBC	Sport (L)	Sa 5:15-5:30, NY	Dow, MacM-J&A

\*Color show, (L) Live, (F) Film, †3 weeks in t, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges.

\*\*1 week in 1. This list covers period of 24 Nov. thru 21 Dec. Telepulse ratings cover period 12-17 Oct. Figures represent average rating per show for the week.

LOOK! ZIV

NO. 1 NO. 2 NO. 3 NATIONAL

IN TWO CONSECUTIVE

**"HIGHWAY PATROL"**  
 Starring **BRODERICK CRAWFORD**



**NATIONALLY**  
**NO. 1** SYNDICATED PROGRAM  
 PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

**"The Man Called X"**  
 Starring **BARRY SULLIVAN**



**NATIONALLY**  
**NO. 2** SYNDICATED PROGRAM  
 PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

**"I LED 3 LIVES"**  
 Starring **RICHARD CARLSON**



**NATIONALLY**  
**NO. 3** SYNDICATED PROGRAM  
 PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

SHOWS RATE

# NATIONALLY!

PULSE\* REPORTS!

\*TELEPULSE MULTI-MARKET SURVEYS

AUG. 1956

22 - MARKET AVERAGE

17.8

SEPT. 1956

22 - MARKET AVERAGE

17.9

AUG. 1956

14 - MARKET AVERAGE

16.8

SEPT. 1956

14 - MARKET AVERAGE

17.8

AUG. 1956

19 - MARKET AVERAGE

16.1

SEPT. 1956

19 - MARKET AVERAGE

17.3

**NOW! READY!**  
**ZIV'S NEXT BIG**  
**RATING**  
**WINNER!**

**"MEN OF**  
**Annapolis"**

STARRING THE U.S. MIDSHIPMEN AND TOPFLIGHT HOLLYWOOD STARS



**HURRY!**

Write or phone today for a pulse quickening audition of our newest rating winner "MEN OF ANNAPOLIS"!

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

PROGRAM	TELEPULSE	COST	NET	TYPE	TIME, ORIG.	SPONSORS AND AGENCIES
7 2		33,000	NBC	Adv (F)	Sa 11-11:30am	Gen Foods, B&B; Borden, Y&R
8 9		4,150	CBS	Var (L)	M-Th 10:30-11:30 am, NY	Amer Home Prod, Bates; Bristol-Myers, Y&R; Gen Foods, Y&R; Kellogg, Burnett; Norwich, B&B; Pillsbury, Burnett; Scott Paper, JWT; Simoniz, SSCB; Stand Brands, Bates; 1 seg open
9 0		10,000 wk	CBS	Serial (L)	M-F 12:45-1pm, NY	P&G, Compton
6 3		6,000	CBS	Juv (F)	Su 1-1:30pm	Sweets, Eisen; altwks open
7 2		24,000	NBC	Juv (L)	Sa 10-10:30am, NY	Cont Baking, Bates; Sweets Co, Eisen; 1/2 open altwks
3 8		3,000	NBC	Quiz (L)	M-F 12:30-1pm, HY	Amer Home Prod, Geyer; Brillo, JWT; Brown & Wm'son, Seeds; Alberto Culver, Wade; Gen Foods, FCB; Lehn & Fink, Mc-E; Welch, Rich K. Manoff; 4 segs open
8 2		4,000	CBS	Var (L)	M-F 2:30-3pm, HY	Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Simoniz; Tat-Laird; Swift, Mc-E; Pillsbury, Burnett
8 7		10,000 wk	CBS	Serial (L)	M-F 12:15-30, NY	Amer Home Prod, Bates
11 3		18,000	CBS	Adv (F)	Sa 1-1:30pm	Gen Mills, DFS; Nestle, Mc-E
4 5		22,000	ABC	Documn (L)	Su 4:30-5pm, Var	Ciba, JWT
15 6		5,040 to 6,300	ABC	Juv (F)	M-F 5-6pm	Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol-Myers, DCSS Carnation, Wasey; Coca Cola, McE; Gen Mills, Knox Reeves; Mattel, Carson Roberts, Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, McE; 5 segs co-op; 3 segs open
11 3		20,000	CBS	Juv (F)	Sa 10:30-11am	Gen Foods, Y&R; Colgate, Bates
7 4		2,700	NBC	Serial (L)	M-F 4:45-5pm, NY	Alberto Culver, Wade; Sterling, DFS; Sweets Co, Eisen 2 segs open
7 9		3,600	CBS	Var (L)	M-Th 10-10:30am	Best Foods, Ludgin; Bristol-Myers, DCSS; Campbell, Burnett; CBS-Hytron, Bennett & Northrop; Gen Motors, Kudner; Lever Bros; JWT; SOS, Mc-E; Staley, R&R; Swift, Mc-E; Toni, North Yardley, Ayer; 3 segs & 1 alt seg open
8 1					F 10-11:30am, NY	
15 5		1 1/2 Million package	NBC	Sport (L)	alt Sa 1:15-5:30 approx, Var	Bristol-Myers, Y&R; Sunbeam, Perrin-Paus; U.S. Rubber, F. D. Richards; Zenith, BBDO
5 7		6,000	NBC	Sport (L)	alt Sa 1-1:15pm approx, NY	Allstate, Christiansen
6 9		rerun	CBS	Sit Com (F)	M-F 2-2:30pm	Best Foods, DFS; Gerber, D'arcy; 7 segs open & 3 alt segs open
15 6		2 million package	CBS	Sport	Su 2-4:30pm	reg sponsors
9 4		3,000	NBC	Misc (L)	M-F 4-4:45pm, HY	Amer Home Prod, Geyer; Borden, Y&R; Brown & Wm'son, Seeds; Chicken of Sea, Wasey; Corn Prod, C. L. Miller; Dow, McM-J&A; Gen Foods, FCB; Lehn & Fink, Mc-E; Mennen, Mc-E; Miles, Wade; P&G, Compton; Reddi-Wip, R&R; Sandura, Hicks & Griest; Sunkist, FCB; Toni, North
9 2		10,000 wk	CBS	Serial (L)	M-F 12:30-45, NY	P&G, Burnett
4 9		9,500 wk	CBS	Serial (L)	M-F 4:15-4:30, NY	Amer Home Prod, Bates
8 0		15,000 wk	CBS	Misc (L)	M-F 11:30-12n, NY	Colgate, Esty
10 1		18,000	CBS	Adv (L)	Sa 11:30-12n	Gen Mills, Tat-Laird; Sweets Co, Eisen
5 7		3,500	NBC	Var (L)	M-F 2:30-3pm, HY	Brown & Wm'son, Seeds; Miles, Wade; Minute Maid, Bates; P&G, B&B; Stand Brands, Bates; Swift, Mc-E
3 3		2,500	NBC	Quiz (L)	M-F 12n-12:30, NY	Mentholatum, JWT; Sweets Co, Eisen; 8 segs open & 1 alt seg open
7 8		10,000 wk	CBS	Serial (L)	M-F 12n-12:15, NY	Gen Mills, DFS & Knox Reeves; Stand Brands, Bates; Toni, North; Wesson, Fitzgerald
7 7		27,000	CBS	Adv (F)	Su 12:30-1pm	Kellogg, Burnett
5 9		12,500	NBC	Misc (F)	Su 3:30-4pm	Mutual of Omaha, Bozell & Jacobs; alt wks open

## Specials and Spectaculars Scheduled for 24 Nov.-21 Dec.

PROGRAM	TELEPULSE	COST	NET	TYPE	TIME, ORIG.	SPONSORS AND AGENCIES
15 5		once only	CBS	Misc (L)	Su 5-6, NY	Reynolds Metals, Clinton E. Frank—12 9
15 5		once only	NBC	Misc (L)	Sa 1-2, NY	Warner Lingerie, La Roche—12 8
15 5		once only	CBS	Music (L)	Tu 9-10, NY	Shulton, Wesley Assoc—12 11
15 5		145,000	NBC	Var (L)	Su 9-10, HY & Fri 9-10, HY	Chevrolet, Camp-Ewald—12 16
15 5		200,000	NBC	Drama (L)	Su 9-10:30 & Su 7:30-9, NY	Hallmark, FCB—11 25 & 12 16
15 5		once only	NBC	Docum (F)	Th 10-11pm	Nor Amer Philips, La Roche—12 6
15 5		once only	NBC	Docum (F)	Tu 9:30-10:30	Smith, Kline & French—11 27
19 9		320,000	NBC	Drama (L)	M 8-9:30, NY	RCA, K&E; Whirlpool, K&E; John Hancock, Mc-E—12 10
15 5		250,000	NBC	Drama (L)	Sa 9-10:30, NY	RCA, K&E; Whirlpool, K&E; Oldsmobile, Brother—11 24
15 5		125,000	CBS	Docum (F)	Su 5-6pm	Shulton, Wesley—12 2
15 5		140,000	CBS	Var (L)	Th 8:30-9:30, HY	Chrysler, Mc-E—12 13
15 5		125,000	NBC	Var (L)	alt Su 4-5, NY	Helen Curtis, Ludgin
15 5		195,000	NBC	Misc (L)	alt Sun 4:5-30, NY	Gen Motors, Brother & Camp-Ewald

Figures represent average rating per show for the week. They do not include commercials or time charges. They do not include so-called participating or coop programs (see chart). Costs include agency commission (10%). Figures represent average rating per show for the week.



a great combination in North Texas

PROUDLY ANNOUNCES

the appointment of



as exclusive national representative

effective December 1, 1956

**NEW YORK**

720 Fifth Avenue  
JUdson 6-5536

**ATLANTA**

41 Marietta St., N. W.  
JACKson 3-2545

**DALLAS**

320 Fidelity Union Life Bldg.  
Prospect 7-7330

**DETROIT**

1446 National Bank Bldg.  
Woodward 1-9607

**SAN FRANCISCO**

235 Montgomery St.  
Yukon 2-2053

**LOS ANGELES**

3325 Wilshire Blvd.  
Dunkirk 5-6394

**CHICAGO**

75 E. Wacker Drive  
Andover 3-4710



## 5. SPOT TELEVISION BASICS

How does use of spot tv vary by season? You'll find the answer charted below

Each month in this space SPONSOR will present basic facts about spot television. Periodically charts will be repeated to provide updating. The chart below, based on Television Bureau of Advertising's quarterly reports on spot tv spending, shows the seasonal variation in spot tv activity. It covers 31 major product classifications which have been ranked in order by size of expenditure. The chart covers a 12-month period which includes the last quarter of 1955 and the first three quarters of 1956. (No single full year is yet available because the TVB dollar reports began with the last quarter of 1955.) Percentages below show how much of total expenditure was used for each quarter. TVB figures are compiled by N. C. Rorabaugh. (For complete third quarter data see the 17 NOVEMBER SPONSOR.)

Product classification	12-month total	% by quarters			
		4th 1955	1st 1956	2nd 1956	3rd 1956
1. Food and grocery products	\$105,723,000	25.6	27.0	26.8	20.6
2. Ale, beer and wine	35,241,000	26.8	23.6	25.6	24.0
3. Cosmetics and toiletries	33,797,000	23.3	22.0	28.2	26.5
4. Drug products	31,398,000	28.1	31.1	20.6	16.9
5. Tobacco products	28,715,000	22.1	21.7	25.7	27.2
6. Confections, soft drinks	20,006,000	26.9	23.1	26.6	23.1
7. Household laundry products	17,591,000	21.5	27.0	29.8	18.7
8. Gasoline, lubricants	14,935,000	21.8	20.9	28.1	26.2
9. Dental products	14,216,000	19.5	29.9	31.3	19.3
10. Automotive	13,984,000	38.0	23.5	25.1	13.1
11. Other services	11,718,000	26.8	25.2	26.7	21.3



Product classification	12-month total	% by quarters			
		4th 1955	1st 1956	2nd 1956	3rd 1956
12. Clothing, furnishings	\$ 8,360,000	29.7	21.4	26.6	22.3
13. Home equipment, appliances	7,825,000	31.2	19.2	31.1	18.5
14. Watches, jewelry, cameras	7,591,000	28.1	24.2	26.1	21.6
15. Cleaners, cleansers	6,476,000	30.9	24.4	35.6	9.1
16. Household paper products	4,577,000	20.8	24.2	32.8	22.2
17. Pet products	4,303,000	30.1	22.9	27.3	19.7
18. Building material, equip.	3,840,000	27.8	21.0	30.6	20.6
19. Household general	3,570,000	27.8	27.3	30.6	14.3
20. Household furnishings	3,456,000	24.1	22.2	27.7	26.0
21. Tv, radio, phonograph	3,174,000	51.8	19.7	17.5	11.0
22. Transportation and travel	3,105,000	32.2	21.4	28.9	17.5
23. Publications	1,364,000	9.8	41.3	13.4	35.5
24. Agriculture	1,293,000	29.2	24.0	25.3	21.5
25. Sport goods, bicycles, toys	938,000	70.3	10.4	10.9	8.1
26. Amusements, entertainment	589,000	20.2	26.7	23.6	29.5
27. Notions	540,000	37.1	11.8	18.1	30.0
28. Garden supplies, equip.	402,000	10.7	33.3	16.5	9.5
29. Hotels, resorts, restaurants	270,000	18.5	17.8	36.7	27.0
30. Stationery, office equip.	255,000	41.2	28.6	21.2	9.0
31. Miscellaneous	4,276,000	21.3	21.3	33.8	20.6
TOTAL	\$393,528,000	26.4	25.5	26.8	21.3





**GUILD**  **FILMS**

460 PARK AVENUE, AT 57TH STREET NEW YORK 22, N.Y. MURRAY HILL 8-5365.



# SPONSOR ASKS



## What questions would you ask TvB's RAMAC

**Arthur Pardoll**, director of broadcast  
at *Loote, Cone & Belding*, New York

Together with a great many other  
troubleshooters and clients, I expect I'll be  
in line for a chance to ask RAMAC  
some of the questions about television  
programming and commercials that have  
been worrying advertising people since



*not sure  
of RAMAC's  
limitations*

the early Milton Berle days of the  
medium.

My experience with electronic mem-  
ory machines has been pretty much  
limited to watching the returns on  
Election night every four years; so I'm  
not quite sure what RAMAC's limita-  
tions may be. However, the answers  
to any of the following questions would  
cause my agency man's heart to beat  
faster and certainly would make me  
an electronics fan for life.

First off, for a particular program  
and station we have under considera-  
tion, I'd like to be able to get quick  
information on its rating history, thus  
indicating the value of the particular  
program.

We'd like to have readily available  
information on the coverage of various  
programs on various stations, showing cover-  
age in metropolitan and outlying areas. Also,  
we'd like to be able to gain from the  
group of two stations in neighboring  
communities, are they the same pro-  
gram?

Perhaps RAMAC could break down  
the cost of electronic memory on a market-  
by-market basis, and also indicate those  
markets that are the most added in the

"average" figures now available.

What is the effectiveness of the block  
format in programming? Does the client  
benefit from a good adjacency in terms  
of audience flow with this particular  
buy?

This might be too much even for  
electronics; but could the magic box  
tell us anything about audience com-  
position and the general attention of  
audiences to a particular program?

In giving the rating pattern of a  
particular show, what can RAMAC tell  
us about the particular topics that  
occasioned a sudden rating rise? In  
the case of movies, which categories of  
pictures have the least viewer appeal  
and why?

What is the cost of a daytime or  
nighttime spot on X number of sta-  
tions, on highest cost stations and on  
an average cost station basis?

What percentage of tv sets are there  
in each market, in descending order  
and with a cumulative total?

Would competitive information be  
available in terms of expenditures and  
total activity such as number of pro-  
grams, spots and the like?

Perhaps most important, can RAM-  
AC show the influence of tv by relating  
advertising representation on a show  
of viewers of a particular show actual-  
ly have the product and what percent-  
age doesn't?

These questions will be child's play  
for RAMAC, next to a query we get  
several times a day. I defy any elec-  
tronics machine ever built to tell me  
just where it is the yellow went.



**Ray Stone**, timebuyer, *Maxon, Inc.*, New  
York

It's my feeling that eventually machines  
such as TvB's RAMAC will relieve  
many of us of the greater part of our  
work day. It may not be in our life-  
time, but one day—as ridiculous as it



*computers  
are free from  
prejudice*

may sound now—we will be able to  
feed any data to computers and get  
a solution. Work will be done more  
consistently and more accurately than  
any human being can hope to do it  
now. This is primarily true because  
computers are free from prejudice and  
emotion.

For example, we daily face X num-  
ber of problems, each with Y factors  
involved. Submerged as we are in  
dealing with them, we tend to lose  
perspective in solving at least a few  
of them. In short, it's difficult for any  
one person to evaluate all factors in  
their rightful order. Not so with a  
"metal mind."

One has only to look back on  
the development of hand machinery  
through the years—to think of the  
responsibilities it has assumed—to  
realize the potential development of  
machines with mental scope. If tech-  
nology could produce sewing machines,  
harvesting devices—similar production  
aids in every part of industry, why  
can't it invent machines with even  
fuller power than present ones in the  
"thought" field.

Work has already commenced on a  
mechanical brain. The main stumbling  
block to its perfection is for a means  
of keeping vacuum tubes and trans-  
istors cool by practical means. Once  
this technical problem is solved, is  
there any reason why such a machine  
cannot be produced and distributed  
even as is now being done with  
RAMAC and its sister computers?

The substance of my thoughts is that one day machines will be doing everything. Meanwhile, I'll be content to pop audience composition, availability, coverage and similar buying questions into RAMAC and work to draw out its conclusions.

**Jeremy D. Sprague**, all-media buyer, Cunningham & Walsh, New York

As the sands of the timebuying hour-glass pour mercilessly downward, I cannot help but wish that I could free my hands of telephones, books, charts, rate cards—and get them on TvB's astounding RAMAC.

If I could possibly place that mechanical marvel in my office, I'd ask



with RAMAC  
I could work  
8-hour day

that some of the following might emerge:

1. A coverage check of all stations being considered for all Cunningham & Walsh clients.

2. A two-minute roundup of program ratings with selection of those periods on those stations which RAMAC considers best buys. And—if it wouldn't provoke the monster—considerations of client and agency opinions in making the selection. (I hesitate to give the usual amount of time involved in this process.)

3. If TvB or IBM would add about six arms to RAMAC, I for one would be most appreciative. For here the machine would shine. So long as it would answer calls, churn up data on availabilities, digest incoming requests—I would be content to develop my voice for the job of voicing its conclusions.

4. It would also be quite nice if RAMAC would give a detailed analysis on how to expand the broadcast day to 40 hours.

If RAMAC would help me out with the four small items listed above, perhaps after all, the workday would be eight hours.

But excuse me—we have to find an adjacency to \$64,000 Question.

## what makes Columbus a leading market?



"Show me a good sport and I'll show you a good spender!"

Columbus fills this bill . . . Columbus is a leading sports mecca . . . and WBNS-TV, Columbus' leading station, fills the bill for sports coverage.

Columbus is national headquarters for both Minor League Baseball and the Trotting Association. It is home to the International League Jet Baseball team . . . a group sponsored by the faith and money of Columbus businessmen . . . it is the site of the famous Ohio State University Stadium . . . where 80,000 fans cheer their winning team . . . and the new St. John's Arena for indoor sports . . . for racing enthusiasts there's Beulah Park and Hilliards Harness Track . . . for golfers, their own clubs or the beautiful new Arthur Raymond Memorial course . . .

For WBNS-TV viewers, there is complete coverage of their favorite sports . . . for ADVERTISERS . . . there is a guaranteed audience of 500,400 TV families . . . and the assurance that WBNS-TV is rated the number 1 station in this market of sports loving spenders.

No. 4 in "Columbus Market" Series  
**WBNS-TV**  
REPRESENTED BY BLAIR TV

**channel 10 • columbus, ohio**

CBS-TV Network . . . Affiliated with Columbus Dispatch . . . General Sales Office: 33 N. High St.

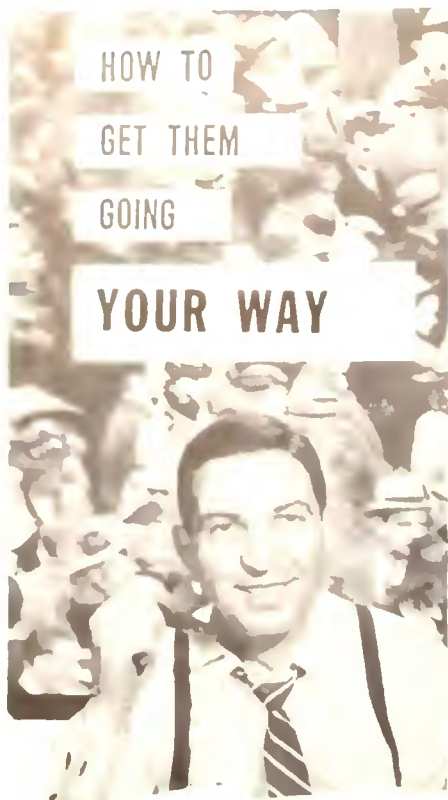
### WBNS-TV COVERAGE FACTS

TOTAL POPULATION  
1,872,900  
TOTAL FAMILIES  
556,000  
TOTAL TV HOMES  
500,400

46% average share of audience in this 3 station market.

15 out of 15 Top Once-a-week shows.  
8 out of 10 Top Multi-weekly shows.

(Source: Columbus Telepulse July, 1956)



Biggest Twin Cities traffic jams are in store aisles—downtown, uptown, wherever WLOL's Big 5 disc jockeys say "GO!" Local businessmen know that. That's why they buy WLOL in preference to any other station.

The local businessman will tell you, too, that WLOL delivered crowds reach first for WLOL sold brands.

It's a merchandising fact that will work for you! Let B-5 selling impact send the aisle jammers your way.



MINNEAPOLIS ST. PAUL

1000 on your dial 5000 watts

LARRY BENTSON, President

Man. Ed. W. Mgr. Joe Floyd V. P.

WLOL-TV, Inc.



## Mr. Sponsor

### Edward T. Ragsdale: tv isn't poker

"**B**ig decisions in auto making and buying are influenced by women," says Ed Ragsdale, general manager of the Buick Motors Division of General Motors.

He's got good proof at home to back up the statement. One of his own major contributions to automotive design was the hard top body style, and the hard top was suggested by his wife, Sarah, who never wanted to drive anything but a convertible.

"I asked her why she wanted convertibles since she never put the top down," Ragsdale told SPONSOR. "I don't put the top down because my hair gets mussed," she said with the kind of tone that makes a man feel he's asking something damned obvious. "But," she added, "the convertible looks better . . ."



*"If I can't outplay 'em, I can outlast 'em."*

And that's how another innovation in styling was added to the Buick line.

Ragsdale's career in automotives virtually coincides with the industry's own history. At 53, he's chalked up some four decades in the business, from a first job as moulder and machinist to his work as a Pierce-Arrow body designer and finally to Buick in design and engineering.

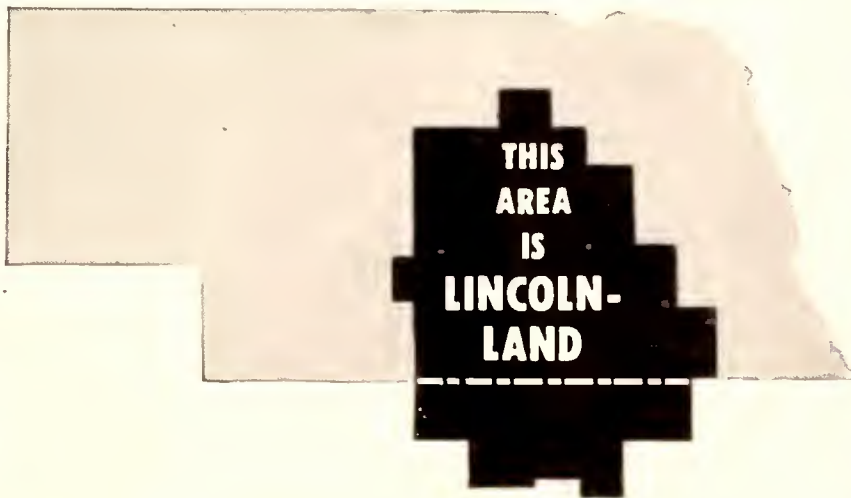
"The only frightening thing about Ed is his capacity for work," says one General Motors executive who knew Ragsdale when he was a young engineer at Buick. "He'd start at 7:30 a.m. and sometimes work through till three or four the next morning."

Ragsdale claims that he brings the same kind of dedication to play as well as work, likes to recall occasional marathon poker sessions. "If I can't outplay 'em, I can outlast 'em," he says candidly.

*(Please turn page)*

# ARE YOU HALF-COVERED

IN  
**NEBRASKA'S OTHER BIG MARKET?**



## 1956 ARB METROPOLITAN AREA COVERAGE STUDY PROVES KOLN-TV SUPERIORITY!

The 1956 ARB Study of 231 Metropolitan markets included 6 in LINCOLN-LAND—5 in Nebraska, 1 in Kansas.

**In these 6 markets, KOLN-TV is viewed-most in 6 daytime categories . . . in 5 out of 6 nighttime categories.**

KOLN-TV gets an average daytime, "viewed-most" rating of 54.0% as against 15.2% for the next station. Night-time averages are 59.8% for KOLN-TV, 25.0% for the next station. Enough said?

**KOLN-TV** covers Lincoln-Land — a rich 42-county area, 95.5% OF WHICH IS OUTSIDE OMAHA'S GRADE "B" COVERAGE!

Lincoln-Land has over 200,000 families — 125,000 of them unduplicated by any Omaha TV station! Actually, Lincoln-Land is as independent of Omaha as South Bend is of Fort Wayne or Providence is of Hartford.

Latest Telepulse credits KOLN-TV with 194.4% more *night-time* viewers than the next station, 138.1% more *afternoon* viewers!

Let Avery-Knodel give you the whole story on KOLN-TV, the Official Basic CBS-ABC Outlet for South Central Nebraska and Northern Kansas — "Nebraska's other big market".

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

# KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



*The Felzer Stations*

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

Associated with  
WMBD RADIO — PEORIA, ILLINOIS

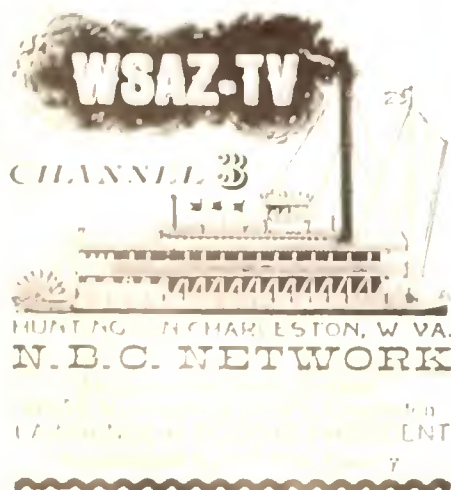


## STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America . . . a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, four billion dollars deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.



Mr. Sponsor continued...

As Buick's general manager, Ragsdale approves advertising strategy, works closely with his 15-man advertising department and with Buick's agency, Kudner.

"Tv ratings are important to the advertising fraternity," he says. "But they don't necessarily mean sales."

His conclusion stems from Buick's bitter experience as sole sponsor of Jackie Gleason's *Honeymooners* last year. After making advertising headlines with their \$11-million Gleason contract, Buick withdrew quietly, burned by a spectacularly unsuccessful tv season.

"We aren't looking for any show to sponsor on a weekly basis right now," says Ragsdale.

Instead, Buick's fall advertising technique has been an extension of the all-media saturations during new-car season which brought this car into No. Three spot in unit sales three years ago. By concentrating the weight of their advertising just prior and during the introduction of their new line, Buick crashed the traditional Chevrolet-Ford-Plymouth hold on top sales, and has maintained its No. Three place although the Buick is in a higher price line.

"We've again gotten off to a high-gear start this fall, partly with the help of one-shot sponsorship of major tv events," says Ragsdale. Buick bankrolled the ABC TV election night coverage two days before the 1957 models were introduced, and followed up this effort on 12 November with *Jack and the Beanstalk*, NBC TV, 8-9:30 p.m.

"This double-punch on tv has had a tremendous reaction among dealers," says Ragsdale. The 33.9 average Trendex raked in by the NBC TV spectacular, he feels, indicates that Buick's commercials reached a massive and receptive audience.

### The agency's job is creating ads, not shows

The agency, he adds, fulfills its function by applying its creative judgement to program recommendations and putting effective selling commercials into shows to attract viewers into dealer show rooms.

"It can be dangerous for agencies to spread their talents too thin," he told SPONSOR. "It's a difficult and exacting job to produce tv commercials that will convert viewers into buyers of a \$4,000 product. I don't feel that agencies should, on top of that job, try to go into show business and become program packagers."

Ragsdale is a fervent spokesman for specialization, not only in assembly line operation, but also in various marketing functions. He feels that the company's own specialists in market research can guide Buick production and styling better than marketing men in an agency servicing a dozen or more different categories of accounts.

"The agency has nothing to say about our cycle of retooling and restyling," he adds. "At the beginning of the year, we sit down with the engineers and run over the information we've gotten out of our own customer research surveys. We don't ask the agency to make such studies for us, although we do have independent research to supplement company data at times."

As a top management industrialist, Ragsdale still maintains his love for machinery, likes to tinker in a model machine shop in his summer home, where he spends much of his spare time. With a grandfather's pride, Ragsdale explains that his spare time has been cut into considerably by his three grandchildren.

"Playing with them's one time-consuming hobby I don't complain about," he told SPONSOR, then quietly wandered back to a shirt-sleeve poker session.



# 'Moving vans really move with Spot-TV pushing them,'



ROBERT L. BENVENISTE, Advertising and Sales Promotion Director of Owl Drug Company, a Rexall subsidiary operating 125 super-drug-stores in the Pacific coast area.

says R. L. "Bob" Benveniste, advertising head of Owl Drug Company, regarding results on KGO-TV, San Francisco

*"Moving vans," Mr. Benveniste? Since when did they become a drug-store item?*

Since September, when we included them as one of twelve items in our Christmas Layaway Sale. Don't gasp—they're TOY vans, of course—replicas of the largest Bekins Trucks and Trailers.

*Christmas toys in September! Isn't that an off-beat promotion?*

It might seem so—that's why we put the power of television into our selling effort. In the San Francisco area, we used KGO-TV.

*How often were the moving vans featured?*

IN JUST FOUR SPOTS—and the vans rolled out by the hundreds.

*How about the other Christmas Layaway items?*

Thanks to smart selection by our merchandise committee, and to a bang-up job by Spot-TV, every item was a sell-out. In long-hair lingo, you'd say it "exceeded our fondest expectations."

*Sounds as if you're sold on spot, Mr. Benveniste.*

I certainly am, particularly for our type of operation. Our trend is to more and more suburban stores—and in building traffic for them we need the kind of saturation coverage that Spot-TV gives us at low cost.

*What's the attitude of your store managers?*

They're strong for Spot-TV too—because they know it moves merchandise in tremendous volume—movement that's bread-and-butter, and cake too, to a store manager.

For sales building availabilities on these major-market stations... Call

**BLAIR-TV**

Television's  
First Exclusive  
National  
Representative

WTVR—Richmond	WBNS-TV—Columbus	WBKB—Chicago	WFIL-TV—Philadelphia	WPRO-TV—Providence	WEWS—Cleveland	WABC-TV—New York
WDSU-TV—New Orleans	KING-TV—Seattle-Tacoma	WXYZ-TV—Detroit	KVOO-TV—Tulsa	WIIC—Pittsburgh	WCPO-TV—Cincinnati	WFBG-TV—Altoona
WOW-TV—Omaha	KTTV—Los Angeles	WABT—Birmingham	WFLA-TV—Tampa-St. Petersburg	WNBF-TV—Binghamton	WMCT—Memphis	KGW-TV—Portland
<b>OFFICES: NEW YORK</b> • CHICAGO • BOSTON • DETROIT • ST. LOUIS • JACKSONVILLE • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE TEmpleton 8-5800    SUperior 7-5580    HUbbard 2-3163    WOOd'rd 1-6030    CHestnut 1-5688    Elgin 6 5770    RIVERSIDE 4228    OUnkirk 1-3811    YUkon 2-7068    ELIott 6270						

# NEW AND RENEW

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
William H. Barth	KOVO, Provo, Utah, sls staff	KDYL, radio, Salt Lake City, acct exec
Paul H. Bernard	KTBS-TV, Shreveport, La., asst production mgr	KTBS-AM-FM, Shreveport, La., manager
Howard Bruns	WKRC-TV, Cincinnati, floor director	Same, associate director
Paul Calvin		C & C Television Corp., sls staff
Larry Carino	KTNT-TV-AM-FM, Seattle-Tacoma	Same, manager & sls director
Jules Dundes	CBS, radio, New York, vp chg advtg & prom	Same, vp chg station admin
Jerry Fitch	KREX-TV & radio, Grand Junction, Col., exec vp	Same, station manager
Leonard Higgins	KTNT-TV-AM-FM, Seattle-Tacoma	Same, director of station relations
Ken Joseph	World Bcstg Sys., northern div sls chief	Same, asst national sales manager
Frank King	KNX, radio, LA, general sales mgr	KFWB, radio, LA, general sales mgr
Ned Land	Station Promotions Inc., president	C & C Television Corp., sls staff
John P. List	Trendex	Same, vp and treasurer
Frank Luther		WNAC-TV & radio, children's prog & pub affairs
John Melton	KHJ-TV, LA, merch & svc for natl adv	John Blair & Co., LA account exec
Gar Meadowcroft	WJBK, radio, Detroit, asst managing dir	WJIM-TV & radio, Lansing, Mich., gen sls mgr
Robert W. Miller	KOOL-TV, Phoenix, account exec	Same, asst sls mgr
Robert Mooney	Guild Films	C & C Television Corp., sls staff
Thomas Montgomery	Forjoe & Co., Chicago	WNBQ, radio, sls staff
Malcolm G. Morehouse	KCBS, radio, San Francisco, asst bus mgr	Same, bus mgr
Thomas S. O'Brien	NBC o&o stations, divisional bus mgr	Same, director business affairs
Ralph Powell	KOOL-TV, Phoenix, account exec	KFMB-TV, San Diego, account exec
Joseph Prendergast, Jr.	KSD-TV & radio, St Louis, asst to mgr	KHJ-TV, LA, account exec
Robert Reardon	Harrington Righter & Parsons, sls	NBC-TV Spot Sales, Chicago, sls staff
James C. Richdale, Jr.	KOTV, Tulsa, Okla., asst gen mgr	Same, vp & general manager
Allin C. Robinson	WRCA radio, NY, producer director	WCCO radio, Minn-St Paul, production mgr
Henry J. Schaefer	KNXT-CTPN, LA, account exec	Same, mgr of operations & traffic
James M. Seward	CBS, radio, New York, admin vp	Same, exec vp
Frederick W. Smith		WMGM, NY, account exec
J. Kelly Smith	CBS, radio, New York, admin vp	Same, consultant radio div
George B. Stadtmuller	KCBS, radio, San Francisco, bus mgr	CBS, radio, dir of accounting
George Stevens	Avery-Knodel Inc., sou-west manager	KOTV, Tulsa, Okla., commercial mgr
Oliver Treyz	ABC-TV Network, head	Same, vp in chg of tv network
Charles Vaughan	WKRC-TV, Cincinnati, producer director	WCET, Cincinnati, program director
Harry Walsh	Film producer, cinematographer & photo dir	Van Praag Productions, vp Florida branch
Morris Wattenberg	WTAM-WNBK, Cleveland, ad-promotion mgr	WABC-TV & radio, NY, advtg & prom mgr
James Weathers	World Bcstg Sys., chg of sls southern div	Same, national sales manager
Robert C. Wood	Storer Bcstg Co., nat sales mgr	Same, nat sales dir

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Vincent E. Butterly	Zimmer Keller & Calvert, Inc., acct exec	McCann-Erickson, Inc., acct exec
Johanna A. Carrozzino		N. W. Ayer, Phila., copy research bureau
Stephens Dietz	Kenyon & Eckhardt, vp & chair mktg plans comm	Same, acting dir promotion dept
Robert Durham	Kenyon & Eckhardt, asst to the president	Ruthrauff & Ryan, sr vp chg of bus dev
Edmond Gray	Kenyon & Eckhardt, television producer	Same, to Chicago same capacity
Lawrence Katz	Filmways Inc., dir & supervising editor	Ted Bates & Co., tv film comml producer
Anthony Kennedy 3rd	Chew Harvey & Thomas, copy & service	N. W. Ayer, Phila., production
Jon C. Lawson	Hilton & Riggio, radio tv staff	N. W. Ayer, Phila., radio-tv traffic
David H. Means	N. W. Ayer, Phila., plans merchandising dept	Same, Philadelphia Service
William F. Millar	McCann-Erickson, Cleveland, acct exec	Ketchum MacLeod & Grove, Pitt., acct exec
Francis O'Neill	Brooke Smith French & Dorrance, Detroit	Kudner, Detroit, exec staff
George B. Richardson	Young & Rubicam, San Fran, vp & contact sup	Same, vp & manager San Fran office
Charles Russhon	USAF tv consultant	Ted Bates & Co., agency producer
Gerald A. Waindel	Associates Invest Co., advtg & pr dir	US Advtg Corp., vp & acct exec

## SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
James V. Baxter	Whirlpool-Seeger Corp., s-w regional mgr	Same, dir of dist for RCA Whirlpool
John L. Bricker	RCA Whirlpool, marketing dir	Same, also elected vp
Arthur I. Caplin	Helene Curtis Industries, Inc., dir merch Beauty Salon Div	Same, marketing dir, Beauty Salon Div
Edward C. Cudmore	Whirlpool-Seeger, asst to the treasurer	Same, vp, secty & asst to the treasurer
Robert L. Evans	Whirlpool-Seeger, gen mgr Clyde, Ohio, Div	Same, also elected vp & chg of pers at Clyde
Martin J. Framberger	American Dairy Association, mgr Wis unit	Same, general mgr of the association
Arthur E. Goldman	Gunther Brewing, Baltimore, advtg dir	General Cigar Co., advtg dir
William E. Mahaffay	Whirlpool-Seeger	Same, vp engineering
William P. McLaird	Canada Dry, sls mgr govt & export div	Gemex Corp., vp in chg of marketing
Robert J. McMahon	Carrier Corp., advtg staff	Same, retail advtg mgr
William J. Nevy	Phileo Corp., electronic district mgr s-e div	Same, advtg & prom mgr accessory div
Charles T. Rosen	International Latex, sls staff	Isodine Pharmacal Corp., (div. of IL) brand mgr
John M. Ryan	Whirlpool-Seeger Corp., presidential asst	Same, dir of pub rel, cont as asst to pres
Lionel M. Scott	Phileo Corp., operations mgr Sandusky manufac	Same, vp & general mgr Automotive Div
Harvey Williams	Avco Manufacturing Corp., vp and gen mgr Int Div	Same, president Phileo International
Steven Yanko	National Biscuit Co., asst advtg & merch mgr	Tea Council, promotion manager

The background of the advertisement features the silhouettes of two people standing against a light, warm-toned background. Each person is holding a rectangular sign with the word "SPONSOR" written vertically on it. The person on the left is holding the sign with their right hand, and the person on the right is holding it with their left hand. The overall aesthetic is clean and professional, with a focus on the central text.

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

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





# It happens every day

On Election Night America tuned to CBS Television for the swiftest, clearest, most accurate report of the nation's will in a turbulent period in world history.

All the networks reported the same event; but according to a Trendex popularity report, CBS Television attracted 83% more viewers than the second ranking network — 93% more than the third network. And as the evening wore on, the performance of the CBS News staff won an ever-increasing share of the Election Night audience.

Only once before has one network led the others by so wide a margin in the area of news and public affairs programs. That was during the political conventions, when the nation's viewers spent almost as much time watching CBS Television as the other two networks combined.

And never before has the nation's preference for CBS Television's regularly scheduled programs been so clearly registered. For in the simple act of selecting a channel, a viewer chooses his favorite programs every day — and these votes too are carefully tabulated. Current returns show that CBS Television has 8 of the 10 most popular daytime programs, 9 of the 10 most popular nighttime programs, and television's largest average audience — day and night.

This constant vote of confidence from the constantly growing television audience is the underlying reason why America's advertisers continue to commit more of their advertising investment to the CBS Television Network than to any other single medium in the world.

**CBS TELEVISION**



## TV RESULTS

### HOMES

SPONSOR: Emery & Skrivan, Inc.

AGENCY: Direct

**Capsule case history:** The home building firm of Emery & Skrivan has to attract its prospective customers on week-ends when homebuyers have the time to consider purchasing in a leisurely way. To accomplish this E. & S. has tied its sale of new homes to the interest generated in the Denver area by the Colorado University football games with sponsorship of a 15-minute documentary-style program every week-end following the regular CBS TV Sunday afternoon football games. Narrated by KLZ-TV staffer Pete Hansson, the quarter-hour show uses film clips of the CU games and CU players along with a commentary about the CU team. Featuring \$18,000 to \$35,000 homes in Boulder, Col., the show is credited with attracting from 500 to 750 people each weekend to the homesites about 25 miles from Denver. E & S also credits KLZ-TV with four actual sales during the first four weeks the show was on the air. The weekly cost of the series, which will run for 19 weeks, is \$115 plus station costs. E & S will continue the show through football season then use basketball later this winter.

KLZ-TV, Denver, Col.

PROGRAM: *CU After the Game*

### MILK

SPONSOR: Prairie Farms Creameries

AGENCY: Direct

**Capsule case history:** How would you like to throw a kid's party five times a week (Monday through Friday) all year 'round? As a private citizen the thought may make you shudder but the Prairie Farms Creameries of Quincy, Ill., which has been treating kids to its dairy products over tv since October 1953, finds that it's good business. Since Prairie Farms started sponsoring the Cactus Club, its sales have risen from 14% to 32% each year it's been on the air while the company has advanced from 6th to 1st place in Quincy dairy sales during that time. Every day six kids from the KHQA-TV coverage area appear on the show, play games, watch a 15-segment of a Western and enjoy plenty of fresh milk. Kids yell in unison "Man that's good milk." Ad lib copy by the cowboy character who m.c.'s the show stresses "All milk is good, and good for you. I want you to drink at least three glasses a day, and when you get rich come to Prairie Farms." Promotion for the show, which costs Prairie \$25,000 a year, includes birthday and Christmas cards to participants who sign Club year book.

KHQA-TV, Quincy, Ill.

PROGRAM: *Cactus Club*

### FLOUR

SPONSOR: Pioneer Flour Co.

AGENCY: Direct

**Capsule case history:** A 12-week amateur talent contest, sponsored by the Pioneer Flour Co. of San Antonio, pulled 1,018,000 votes from KGBT-TV, Harlingen, viewers. Since votes for the viewers' favorites had to be accompanied by a Pioneer label—two votes to each pound—the contest directly resulted in the sale of more than 254 tons of flour. During the 12 weeks of the contest, 12 box car loads of Pioneer flour had to be shipped into the area to fulfill the unprecedented demand. What made the results of the contest even more interesting was the fact that each label had to be hand-soaked off the flour sacks and then taken, not mailed, to one of 13 Edelstein Furniture Stores scattered throughout the San Antonio Valley. Furthermore voters themselves were not eligible to receive any prizes, all of which went to winning performers. Contest performances and all promotional spots were aired exclusively on KGBT-TV. Announcements were bi-lingual. Edelstein Furniture chain, which cooperated in the contest on a purely promotional basis, was so impressed they purchased a heavy schedule for themselves.

KGBT-TV, Harlingen, Tex.

PROGRAM: *Talent Contest*

### MEAT

SPONSOR: Southland Provision Co.

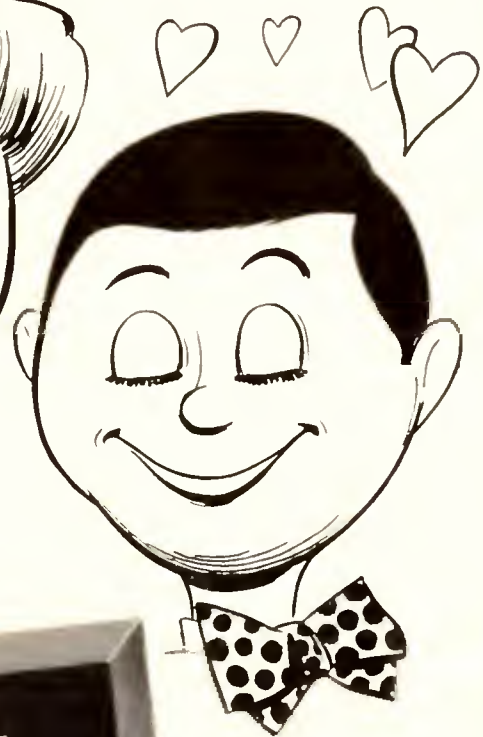
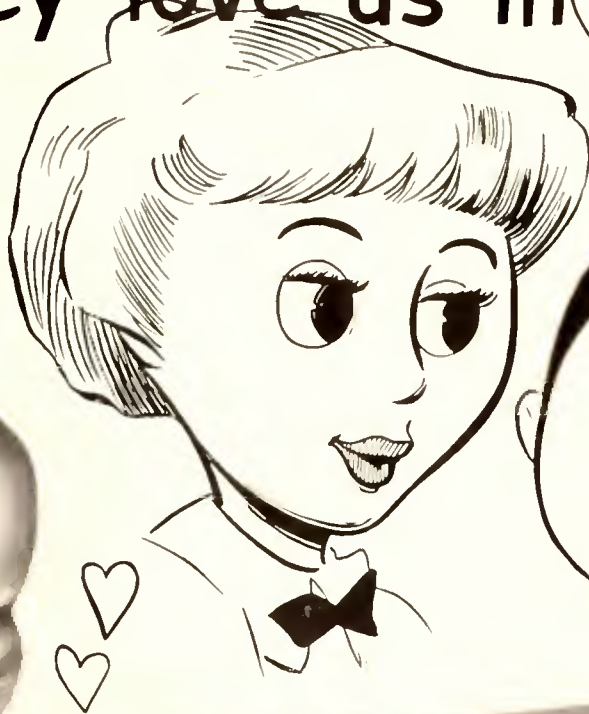
AGENCY: Bradley, Graham & Hamby

**Capsule case history:** Reaching children is one of the best ways to get to a parent's pocketbook and one of the best ways to attract kids is with six shooters and galloping horses on celluloid. The *Adventures of Kit Carson*, sponsored by the Southland Provision Co. over WIS-TV, Columbia, S.C., has been used by Southland Provisions to advertise its Azalea Meats. To test the pull of the show among youngsters in the Columbia market, Southland offered a giveaway item for seven consecutive weeks. During the seven-week period, one announcement a day, Monday through Friday, was made over WIS-TV. According to Ed Aaronoff, publicity director of MCA-TV, the giveaway attracted 749 requests for the item offered. As a test of viewer reaction to the show the response was felt to be a complete success. Reported WIS-TV's Dolly Hamby to MCA-TV, "We at WIS-TV feel that the viewer reaction to our free offer was excellent proof of the popularity and pulling power of the *Adventures of Kit Carson*. The objective of the campaign was to reach the kids and *Kit Carson* did it.

WIS-TV, Columbia, S. C.

PROGRAM: *Adventures of Kit Carson*

# Boy! do they love us in Dallas!



## ADVERTISERS GET **BIG-TIME** RESULTS ON **WFAA-TV**

While these now famous puppets were hitting the "Big Time" with WFAA-TV viewers — so were sales for BRYLCREEM in the greater Dallas-Ft. Worth market. An unprecedented 3-year climb supported by a steady 3-year spot schedule on WFAA-TV!

If you are looking for big-time results in the nation's 12 ranking metropolitan market...

# WFAA-TV

CHANNEL 8 — DALLAS  
NBC-ABC

Covering 564,080 North Texas Television Homes.

Call Your  
**PETRYMAN**  
for complete market information  
and availabilities

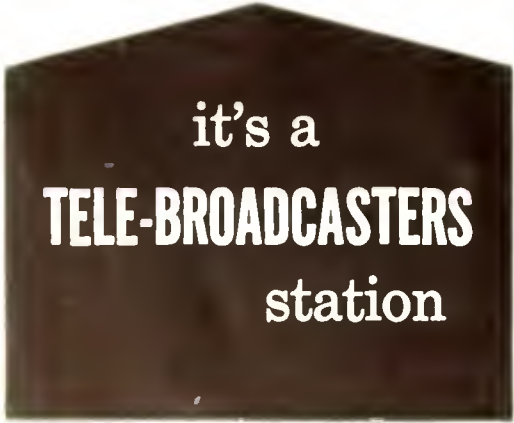


there's  
something  
special  
about...



**WPOP**

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



**TELE-BROADCASTERS, Inc.**

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

*H. Scott Killgore, President*

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

National and regional spot buys  
in work now or recently completed

**SPOT BUYS**

**RADIO**

**Block Drug Co.**, Jersey City, is now adding to present schedule for Minipoo, dry shampoo. Purchased this week were stations in five additional markets for four weeks. Agency: Dowd, Redfield & Johnstone, New York. Buyer: Betty Nasse.

**P. Lorillard Co.**, New York, feels that it's now put across the popular filter price campaign for Kent Cigarettes. This week, Kent enters five major markets to keep brand before the public and increase sales. Average of five stations per market is being used with minutes and chainbreaks as vehicles. Combination of live and et commercials is used in the drive scheduled to run about five weeks; time periods vary, including afternoons. Buying is completed. Agency: Young & Rubicam, New York. Buyer: Bob Gleckler.

**Carolina Paper Mills, Inc.**, Rockingham, N. C., makers of Carol Tissues, will probably be going into nine major markets the first of the year. Contract time will be substantial, reports the agency, although concrete plans have not yet been formulated. Agency: Ettinger Advertising, New York. Buyer: Seth Diamond.

**Great Atlantic & Pacific Tea Co.**, New York, is being watched with interest. First A&P Coffee Division spot radio campaign in eight years took place 15-16 November. Campaign centered around sale price of regular-grind coffee with 10 announcements per day used on 90 stations in 40 markets. Featured were 20-, 30-, 60-second announcements. Agency: Paris & Peart, New York. Buyer: Weymouth Symmes.

**Pepsodent Division**, Lever Bros. Co., New York, will probably double its present 30-40 markets for its 1957 toothpaste campaign. Currently, buying is incomplete, but schedules should be definite by mid-December. Same Pepsodent yellow copy theme will be used with various adaptations. Featured again will be minutes and 30's. Agency: Foote, Cone & Belding, New York. Buyer: Dick Pickett.

**Seeck & Kade, Inc.**, New York, is now looking for availabilities for its Pertussin, an expectorant, to add to a present schedule which is in about 30 markets. Added markets—about 20—will bring campaign to a seasonal peak within a month. From five to 20 one-minute announcements are being and will be aired in each market. Campaign is utilizing live, local personalities in commercials, with just a few et's. Buyer is also seeking solid packages for the product. Buying is incomplete on the account, which has been using the spot medium for several years. Agency: McCann-Erickson. Buyer: Jay Schoenfeld.

**TV**

**Texas Co.**, New York, is about to buy for Texaco in an undetermined number of markets. Firm has recently initiated a spot radio drive. (See "Spot buys," 27 October 1956, page 64.) The automotive lubricant company has never used spot tv before according



to the agency—though it has been heavy in network. Campaign will begin some time this month and reportedly will center around push for Texaco's super-octane gas. Agency: Cunningham & Walsh, New York. Buyer: Jerry Sprague.

**Harold F. Ritchie, Inc.**, Clifton, N. J., presently in about 100 markets with late-night movies, this week accomplishes changeover to early evening. Philosophy is that newer and larger audiences can be reached between 7:30 and 10:30 p.m. via newer motion pictures. Agency reports that change was completed in six weeks of negotiations and early schedules go into effect in about 60-65 markets this week. Buying is completed in these markets, although agency is still looking for early availabilities in remaining 35-40 markets. (See "Spot buys," 3 November 1956, page 58.) No change in commercial pattern. Agency: Atherton & Currier, New York. Buyer: Hubert Sweet.

**Para Laboratories Sales Corp.**, New York, is now looking for availabilities for a 10-minute demonstration film for its nationally-distributed Queen Helene Cosmetics. Show features Marion Carter. Because 10-minute availabilities are difficult to find, firm is considering slots in any markets in which it distributes. Agency states that if the program produces results, it will plan one-minute announcement schedules in those areas where success is achieved. Buying is on a continuing basis for the program but has not yet begun for the announcement schedules. Agency: Huber Hoge & Sons, Inc., New York. Buyer: Diane Munhall.

**Beech-Nut Packing Company**, Canajoharie, N. Y., is reported to be looking for availabilities on Eastern seaboard outlets for its Baby Foods. More concrete plans will be formed after this week, the agency reported at presstime. Agency: Kenyon & Eckhardt, New York. Buyer: Lucy Kerwin.

## RADIO AND TV BUYS

**Liggett & Myers Tobacco Co.**, New York City, is reported to be looking for 20-second and minute slots in a large number of television markets and for minutes in radio. Shopping precedes heavy campaign for firm's L&M Filter Cigarettes and soon-to-be-nationally-distributed flip-top box. One aim of the campaign (which will probably break first of the year) is to reach the college group. Limited drive is currently taking place in five markets: Baltimore, Washington, Syracuse, Buffalo and Rochester. Agency: Dancer-Fitzgerald-Sample, New York. Buyer: Martin Bruehl.

**The White House Co.**, Harrison, N. J., reaches its radio and tv market peak for both its Christmas Chimes and children's record albums this weekend. Part of the campaign began last month with limited radio and tv announcement schedules. Heavier portion of the drive will last through 9 December 1956. This weekend, White House will be in 58-60 markets on tv for both products; on a varying number of radio outlets in 30-40 markets for the record albums. Television periods consist of minutes and participations. Radio times have been purchased in five-, 10- and 15-minute segments. This is the third year of an annual pre-Christmas broadcast media drive. Agency: Victor & Richards, Inc. Buyer: Victore Lindeman, v.p.

# THE BIG "PLUS"



## IN LOUISVILLE

... most popular disc jockey by actual vote, Paul Cowley plays the favorites, picks the new hits, interviews celebrities, and talks with his fans in his own breezy style every weekday from 4:05 to 5:30 and nightly from 9:00 to 11:00. Sundays he's the early evening radio companion of the Falls Cities area with music for good listening from 5:30 to 8:00. He's also the TOP SALESMAN, by endorsement of his subscribers . . . on Louisville's most-listened-to shows! The "pop" personality on Louisville's personality station . . . recognized as the top for music, news and sports.

Represented by John Blair & Co.



# News and Ideas **WRAP-UP**

## ADVERTISERS

### Sweets Co. adds four more network programs

Newest purchase of alternate week quarter-hour segments on four NBC TV shows gives the makers of Tootsie Rolls a grand total of six network programs—and may spark the re-entrance of other candy firms on the network television scene.

NBC shows picked up by Sweets Co. include two women's programs, *Modern Romances* and *Tic Tac Dough*, along with kid fare, *Howdy Doody* and *Cowboy Theatre*. Earlier buys this month were on CBS TV's *Heckle and Jeckle* and *Tales of the Texas Rangers*.

**Lanolin Plus** has set aside a \$250,000 quarterly ad budget for its new State Pharmaceutical division part of which is earmarked for a network tv show. New product to be introduced soon is a dry dog shampoo titled "Lassie." . . .

**Prudential Insurance**, in a special simulcast on 2 December, is inaugurating "a new concept in stereophonic sound." *Christmas in Stereo* broadcast on Los Angeles KFI (radio) and KRCA (tv) will invite listeners to use both radio and tv sets, place them about six feet apart and then watch television while listening to radio. Musical program is expected to be highest budgeted local half-hour ever produced.

A literal red carpet was used by the American State Bank of Milwaukee to highlight its 25th anniversary and whole radio ad campaign was built around it. . . . **One million dollars** of Mitchell air conditioner two-and-half million ad budget will go into local radio-tv-newspaper saturation campaigns in 110 markets for the new 1957 line.

**Olde Frothingslosh Pale Stale Ale**, an imaginary creation of local radio personality Rege Cordic, has charmed listeners so much that the Pittsburgh Brewing Company is packaging it for real during the holiday season. Pittsburgh Brewing normally just sells Iron City and Tech Beers. . . . **Saturation radio spots** have been chosen as "the most effective means" to promote Christmas shopping in the metropolitan area by Philadelphia Merchants' Association. The Association aims to combat competition from the suburban shopping centers. Geare-Marston is the agency.

**134,000 entries** were received on the Piel Island contest. . . . **Gold Seal** has a very clever Christmas premium—a pack of stencils for use in window decorations with Glass-Wax. . . . **Unique tie-in commercial** by Arapaho Basin on KOA-TV, Denver, weather show. The ski resort has inserts on weather show map illustrating skiing conditions.

**Slenderella** story in *Collier's* issue 21 December will get heavy radio

plugs for two weeks beforehand. Campaign will include 163 stations using local spot plus CBS Radio network shows sponsored by Slenderella. Commercials will include mention of four other lead articles as well as the Slenderella feature. Management Associates of Connecticut, agency for Slenderella, is also interested to see effect of the radio promotion on *Collier's* circulation.

## AGENCIES

### Gardner agency expands farm marketing activities

Gardner Advertising agency, St. Louis, long a specialist in farm marketing and advertising, takes an even stronger step in merchandising its farm know-how by setting up a Farm Marketing Advisory Board with broadcast media, copy and art sections. Paul Nelson has been appointed farm specialist in radio and tv.

### Trade group explains agency functions in book

Functions and services of the advertising agency are outlined in a League of Advertising Agencies' booklet which has just gone into its second edition. *What Every Businessman Should Know About Advertising Agencies* costs 25¢ and details for business people how the agency serves a client, how an advertiser can select an agency and how a client can get the most service



**REPS:** Harold E. Fisher, left, are IUR tv station, Chicago; J. C. Mordvyle, McI. . . . Fisher, left, are IUR tv station, Chicago; J. C. Mordvyle, McI. . . . Fisher, left, are IUR tv station, Chicago; J. C. Mordvyle, McI. . . .



**TV STATIONS:** WBKB "Family Station" motto dramatically illustrated by real family engaged in group activity shown on slides



**RADIO STATIONS:** Michael Day and WRL both celebrating their 10th birthday as the youngster becomes president-for-a-day

**SPONSOR**

**NOW**

**PUBLISHED**

**WEEKLY**

**WITH A**

**FOUR-POINT**

**EDITORIAL**

**PROMISE**

1. essential reading
2. useful reading
3. fast reading
4. easy reading

*A complete weekly wrap-up  
in depth for busy agency  
and advertiser readers.*

**Seven out of ten copies to tv/radio-  
minded agencies and advertisers.**

from the agency. Copies can be ordered from the League at 220 W. 42nd St., New York.

**Mars, Inc.**, Chicago candy manufacturer, moves its \$2-million account to Knox Reeves from Leo Burnett. . . . **F. H. Hayhurst Co.**, Toronto and Montreal, will handle the Nestlé of Canada account after 1 March, servicing nine of its food and medical products. Among them: Nestea, Ever-Ready Cocoa, Semi-Sweet Chocolate Morsels, Lactogen, Arobon, Pelargon and Nostargel.

**Birmingham, Castleman & Pierce**, New York, is marking its 25th anniversary, and has designated three men as new officers and directors. They are John Muller, vice president and treasurer; Porter Leach, vice president who will take charge of motivation research studies; and Merrill Lindsay, vice president-secretary and director of public relations. . . . **Kudner Agency** president J. H. S. Ellis announces that the New York agency is inaugurating a management training program for selected staffers. First to participate in this special training is Lloyd Delaney, who has been with the agency 14 years. He will attend the Harvard Business School.

**NETWORKS**

**NBC TV realigns  
a.m. program line-up**

*Ding Dong School*, which has had only two quarter-hour sponsors this season, will be missing from NBC TV's morning line-up after 31 December. Realignment will move the *Home* show to the 10-11 a.m. slot; *The Price Is Right*, new audience participation show, will switch to 11 a.m.; and a new program will take over the 11:30-noon berth.

**ABC Radio morning  
block adds more advertisers**

ABC Radio continues to add sponsors to the roster for its segmented morning shows—six new sales and two renewals have been racked up this week. Since the segmented selling plan

*(Please turn to page 68)*

no more Siesta  
in **TUCSON**  
just bounding  
energy...



**3rd fastest growing  
market in the USA.**

*Sell it thru*  
**KOPO-TV**  
*Channel 13*

A Gene Autry Enterprise • E. S. Mittendorf, Gen. Mgr.  
George P. Hollingbery Co., National Rep. ....

# INDIVIDUAL

## KGO-TV is the SAN FRANCISCO BAY AREA

*KGO-TV is the only station in the San Francisco Bay Area which has a program of news coverage of local and national events. The "Six o'clock News" is a weekly feature. The "Ten o'clock News" is a weekly feature. The "Midnight News" is a weekly feature. The "Late News" is a weekly feature. The "Early News" is a weekly feature. The "Late News" is a weekly feature. The "Early News" is a weekly feature.*

KGO-TV KABC-TV  
 WABC-TV WMAN WXYZ-TV  
 American Broadcasting Company

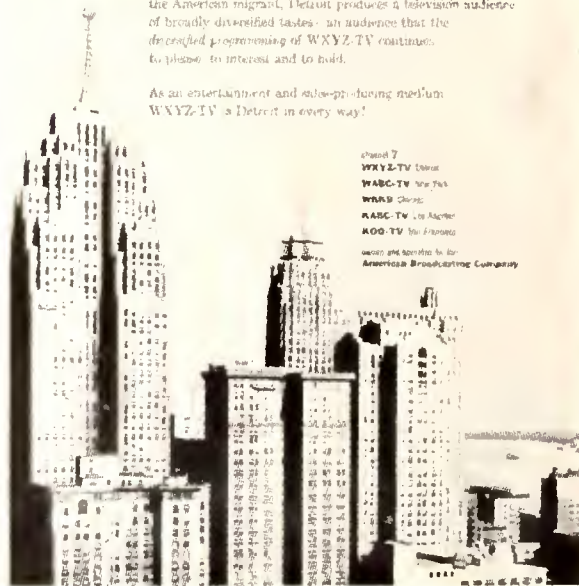


## WXYZ-TV is Detroit

From its great inland waterfront to the hazy streets of its wealthy suburbs, Detroit is a city of contrasts and complexities.

Constantly absorbing the foreign-born and the American migrant, Detroit produces a television audience of broadly diversified tastes - an audience that the diversified programming of WXYZ-TV continues to please, to interest and to hold.

As an entertainment and subscription medium, WXYZ-TV is Detroit in every way!



Channel 7  
 WXYZ-TV Detroit  
 WABC-TV New York  
 WMAN Chicago  
 KABC-TV Los Angeles  
 KGO-TV San Francisco  
 owned and operated by the  
 American Broadcasting Company





was adapted from this back, 59 new advertisements assigned on, 27 of these entirely new to network radio.

Newest sponsors include: American Pop (Corn, Frito Co. (both using network radio for the first time), Good Housekeeping, Magla ironing board covers and Renuzit.

**NBC Radio affiliates** will receive a 7.5% increase in compensation as of 1 January. . . . AB-PT has declared an extra common stock dividend of 30¢ a share, 10¢ over last year's extra dividend.

**England will be seeing *Hitchcock Presents***, successful CBS TV mystery series, next season. . . . ABC-TV's *Cheyenne* and *Conflict* series now ranks as number two in hour dramas according to Nielsen's second October report. The alternating programs produced by Warner Brothers showed a 11.2 share of audience topped only by *Climax* with a 11.9.

"**Explosion advertising**" is television's meat according to Robert McFadyen, NBC manager of sales and merchandising plans. McFadyen's term refers to showmanship approach to "blast people out of their inattention." Examples cited: prime sports events identified with Gillette, and *Peter Pan* which gathered the largest single advertising audience ever for Ford and RCA.

## COMMERCIAL

### Lever spurs efforts on film quality front

Lever Bros. long concern with lack of improvement in film commercial quality has begun to bear fruit.

Lever's assistant program manager, Richard Dube, told meeting of National Television Film Council in New York 15 November that committee of Lever agencies have been at work on the problem for 10 weeks. Inter-agency group consists of BBDO, EC&B, JWT, K&L, OB&M, SSC&B.

Dube also revealed that agency group had met at Lever House two weeks previously with representatives of two networks (CBS and NBC) and a group of 15 New York film producers (most of them members of Film Producers Assn. of N. Y.) to air prob-

lems. Result of this confab is that FPA has tapped two members for liaison and held two meetings on the subject of improving film quality. FPA is also preparing a study of film quality standards.

In addition, Lever people have contacted Television Bureau of Advertising and Academy of Television Arts and Sciences. Lever is seeking TvB's help in increasing number of stations with 35 mm. projection equipment.

### Offers pre-tested, open-end tv commercials

Pre-tested open-end tv commercials are being offered by Animation, Inc., of Hollywood. Already completed and in use, according to Animation president Earl Klein, is a used car commercial tested in Detroit. The company will also release a series of commercials for banks.

"Each of the spots can be easily adapted to regional use merely by adding the name of the local sponsor," Klein said. "Sharing the original cost of the film among several non-competitive clients seems a logical way to spread advertising dollars. I expect this savings factor will attract more advertisers to spot tv and help others increase their use of tv time."

**Outstanding animated commercials** will be on view Monday (26 November) at a Film Festival held at Hotel Pierre, New York. Affair is sponsored by Screen Cartoonists Local 811. Titled "Animation One," showing will be in hotel's Grand Ballroom between 5:30 p.m. and midnight. Besides displays of animation, there will be a continuous showing of a specially prepared film featuring examples of animation taken from files of participating producing firms.

### Peters, Griffin, Woodward to install giant calculator

Peters, Griffin, Woodward this week announced that it will install a Remington-Rand giant calculating machine in its New York offices.

Similar in principle to TvB's planned RAMAC, the calculator will be a storehouse for information on availabilities, rates and allied data.

It will process information gathered from P.G.W.'s 59 radio and tv outlets.

(See "Sponsor Asks," page 50 for how timebuyers may use giant calculators as aids in buying.)

## REPS

**Kentucky Radio Sales**, which represents 30 stations in the state of Kentucky, is making it possible for advertisers and agencies to buy from one to 30 stations on one contract, billed on one invoice and paid on one check.

Says Harry McTigue, president of the firm: "I have recently opened the company after 29 years in the radio business, the last 13 of which were spent with WINN, Louisville, as president and general manager. Having served as president of the Kentucky Broadcasters Association, I think I know the problems of the industry."

**H-R Television** salesmen shown in picture on page 64, have become honorary Texans as a result of KGBT-TV, Harlingen, Tex., promotion. Ten-gallon approach is geared to bring the Texas spirit to Madison Ave. The men plan to wear their Stetsons whenever they make sales calls in behalf of the Harlingen outlet.

**Slide presentation** on spot radio for life insurance companies has been developed by John Blair & Co., according to Robert E. Eastman, executive v.p. of the firm. The presentation is being given to the executives of the large insurance companies. Says Eastman, "Most insurance advertising has traditionally been magazines and direct mail. The five leading magazines, however, used by insurance firms, reach only 42% of the population; so they must broaden their media base by the addition of spot radio." Spot radio, he feels, can be used effectively through its personalities to open doors for the life insurance agent.

**Peters, Griffin, Woodward** recently honored four more employees for five-year service, bringing total number of awards since 1910 to 43. The four recipients of gold watches and gold desk plaques were as follows: Robert E. Bailey, tv account executive; Gertrude Collins, tv cost estimator; Joan Brell, radio sales secretary and Felice Friese, also radio sales secretary.

## TV STATIONS

### WSTV-TV discloses new coverage story to New Yorkers

WSTV-TV, Steubenville, Ohio, brass and staff last week unveiled their new coverage and market story in a series of hotel breakfasts.

Basing its presentation on latest Nielsen Coverage Survey, WSTV-TV highlighted these figures: (1) 1,045,580 homes; (2) 4,531,600 population; (3) \$7,347,533,000 total income; (4) the 498 retail outlets in Steubenville alone do \$80 million retail a year.

Nielsen survey also showed WSTV-TV to be second listened-to station in Pittsburgh.

### WDBJ AM-TV completes \$2 million expansion plan

The 18-month expansion program just completed by WDBJ Radio and Tv, Roanoke, at a cost of \$2 million has seen a former 22,000-square-foot building turn into a 98,000-square-foot modern structure for combined radio-tv operations.

Along with the expansion move, two appointments were announced recently: Ray P. Jordan, managing director for the combined operation has been upped to v.p. in charge of broadcasting and John Harkreader, assistant managing director, is now assistant v.p. in charge of broadcasting.

**New tv stations:** In the period between 5 November and 17 November, there were five construction permits granted and three applications for new stations. One station was authorized to begin operation.

Construction permits were granted to: People's Broadcasting Co., Lancaster, Pa., for channel 21, 17 kw visual with 360 foot tower; Brazos Broadcasting Co., Bryan, Tex., for channel 3, 60.3 kw visual, with 410 foot tower; Paducah Newspapers Inc., Paducah, Ky., for channel 6, 58.3 kw visual, with 630 foot tower; Pine Tree Telecasting Corp., Augusta, Me., for channel 10, 316 kw visual, with 560 foot tower and Stevens-Wismer Broadcasting Co., Port Huron, Mich., for channel 34, 22.9 kw visual, with 30 foot tower.

New applications were made by: Wilson Broadcasting Corp., Worcester,

**NOW EVEN MORE THAN EVER . . . . .**

*Stockton's Most Listened to Station*

## HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF.

JANUARY-MARCH, 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.8	17.9	4.2	47.2	13.0	9.3	8.4	9,707
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.8	20.7	7.3	35.0	15.1	9.5	12.4	12,026

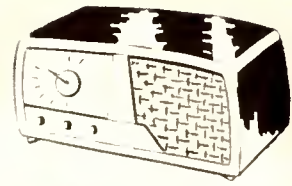
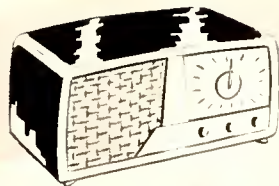
**K  
S  
T  
N**

Spring 1956 Hooperatings show KSTN increases dominance of \*Stockton Radio Audience.

\*America's 92nd Market

*Music · News · Personalities*  
Represented by Hollingbery

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



**THE ONE THEY LISTEN TO MOST . . . IS THE ONE TO BUY!**

In Roanoke and Western Virginia  
—that's WDBJ

Your Peters, Griffin, Woodward "Colonel"  
has the whole, wonderful story



**WDBJ**  
CBS

*radio*

AM 960 KC  
FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION  
PETERS, GRIFFIN, WOODWARD, INC., National Representatives





national advertisers buying into feature film programs. Biggest single buy came from Bristol-Myers with a 52-week contract for sole sponsorship of a film a week on each Triangle station. Other national advertisers include American Tobacco, Brylcreem, Pontiac, Ralco, and Coca-Cola. . . .

## FILM

### Audience promotion scheme seeks \$\$ claimants

Max Factor and WPIX, New York, are using an audience promotion gimmick to exploit the advertiser's sponsorship of *The Tracer*.

Distributed by Minot TV, the show is based on case histories from the files of the Tracers Company of America, which locates people sought as heirs to unclaimed stock dividends, bank accounts, etc. The company is currently holding \$2,750,000 in unclaimed assets.

The film show is bracketed by live appearances of the station's chief announcer, John Tillman, who gives actual names of people sought in the metropolitan area. Viewers are invited to send in tips on those sought. After a month on the air, the show has been responsible for the locating of 10 persons, heirs to more than \$30,000 in unclaimed monies. Latest ARB rating gives the show a 5.3.

This "giveaway" gimmick will also be used by other sponsors of the show. White and Shufford Advertising recently announced that Standard Oil of Texas will present the show in five Texas and New Mexico markets.

Walter Schwimmer will distribute the first tv golf series involving com-

plete 18-hole matches. Plans have been completed by Chicago sports film producer Peter DeMet to shoot the one-hour *All-Star Golf* series. Episodes will be shot at five clubs in Phoenix and Tucson, Ariz. Competing for the \$78,000 in prize money will be Cary Middlecoff, Sam Snead, Gene Sarazen, Jimmy Demaret, Jack Burke, Jr., Ed Furgol and others. . . . S. W. Caldwell, Canadian rep for CBE Film, has sold *Life With Father* to Delnor Frozen Foods and All detergent (Monsanto Canada, Ltd.) for showing on six Canadian stations and one U. S. border station.

Screen Gems has started production on *Johnny Wildlife*, its first all-color series. The series will be produced independently for Screen Gems by Briskin-Wildlife Adventure Co. with Jack DeWitt as producer. . . . CBS Film, which is preparing to sell *Assignment Foreign Legion*, starring Merle Oberon, reports it is the top-rated tv program in England, where the show was produced. Television Audience Measurement gave it a 76.8.

### WGN-TV feature strip hits 73.8 audience share

WGN-TV's 10 p.m. feature film strip got a cumulative 73.8% share of the audience for nine quarter hours according to October ARB figures. The first run film, "How Green Was My Valley," also pulled a 28.1 high quarter hour rating with an over-all average of 24.1.

The Chicago station programs the 10 p.m. strip with four first-runs and three second-runs per week. ARB figures show consistent drawing power of the features in average high quarter ratings for July through October: Sundays, 32.0; Mondays, 16.1; Tuesdays, 13.5; and Wednesdays, 15.0.

Feature films are also scheduled in earlier evening hours Saturdays and Sundays. Sponsorship is by single local advertisers with average length of sponsorship topping four years. WGN-TV notes interest of national advertisers, however, since recent establishment of a national sales staff.

Feature films are riding the crest as well at KRON-TV, San Francisco. ARB shows the station's "Major Movie Premiere" pulling a 17.0—higher than all the other stations combined ratings. Gallo Wine Co. has complete sponsorship.

## RESEARCH

### Tv audiences up over 1955, says TvB presentation

Figures on tv's growing audience highlighted the Television Bureau of Advertising's presentation "Beyond the Motion Barrier" at New York's Waldorf Astoria 16 November.

Using Nielsen figures, the TvB disclosed that the number of homes using tv per average minute during the first nine months of 1956 was 18% higher than the comparable period in 1955. Gene Accas, TvB director of operations, pointed out the increase in tv viewing was shown for every month, during the entire day and through the three day parts (morning, afternoon and evening). The only exceptions were morning viewing in June and February.

A comparison of network program audiences during the first nine months of 1955 and 1956 showed, according to Nielsen, the following increases in delivered advertiser audiences: (1) average weekday daytime program up 21%; (2) average weekend daytime program up 24%; (3) average evening program up 18%.

## STOCK MARKET

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

Stock	Tues. 13 Nov.	Tues. 20 Nov.	Net Change
-------	------------------	------------------	---------------

### New York Stock Exchange

AB-PT	23 <sup>3</sup> / <sub>4</sub>	23 <sup>1</sup> / <sub>4</sub>	- 1 <sub>s</sub>
AT&T	170 <sup>1</sup> / <sub>2</sub>	167 <sup>7</sup> / <sub>8</sub>	-2 <sup>1</sup> / <sub>4</sub>
Avco	6	5 <sup>5</sup> / <sub>8</sub>	- 3 <sub>s</sub>
CBS "A"	29 <sup>3</sup> / <sub>8</sub>	29 <sup>3</sup> / <sub>4</sub>	- 3 <sub>s</sub>
Columbia Pic.	18 <sup>3</sup> / <sub>8</sub>	18 <sup>1</sup> / <sub>8</sub>	
Loew's	19 <sup>1</sup> / <sub>4</sub>	19 <sup>1</sup> / <sub>4</sub>	
Paramount	29 <sup>5</sup> / <sub>8</sub>	27 <sup>5</sup> / <sub>8</sub>	-2
RCA	37	34 <sup>3</sup> / <sub>8</sub>	-2 <sup>5</sup> / <sub>8</sub>
Storer	25 <sup>7</sup> / <sub>8</sub>	25 <sup>1</sup> / <sub>2</sub>	- 3 <sub>s</sub>
20th-Fox	24	24	
Warner Bros.	27	26 <sup>3</sup> / <sub>4</sub>	- 1 <sub>4</sub>
Westinghouse	54 <sup>1</sup> / <sub>2</sub>	52	-2 <sup>1</sup> / <sub>2</sub>

### American Stock Exchange

Allied Artists	4 <sup>3</sup> / <sub>4</sub>	4 <sup>1</sup> / <sub>4</sub>	- 1 <sub>2</sub>
C&C Super	1 <sup>1</sup> / <sub>8</sub>	1 <sup>1</sup> / <sub>4</sub>	+ 1 <sub>s</sub>
Crowell-Collier	5	4	-1
Du Mont Labs.	5	4 <sup>3</sup> / <sub>4</sub>	- 1 <sub>4</sub>
Guild Films	3	3	
NTA	8 <sup>1</sup> / <sub>4</sub>	8	- 1 <sub>4</sub>

**More** People are  
Looking **MORE**  
at **WABT**  
BIRMINGHAM  
*Alabama's Best* in Television  
BLAIR-TV

# *A booming... prosperous 4 states Area*



**Made One Great Market by the Only  
Coverage Beamed to Unify This Potential**

Okla.  
Ark.  
Tex.  
La.

THE RECENTLY DESIGNATED  
TEXARKANA METROPOLITAN AREA  
WITH 28,000 TV HOMES  
IS THE HUB OF  
THE MARKET TELEVISION BUILT!

165,000 Sets Now in Range of the  
KCMC-TV Maximum Power Signal.  
58% Total Weekly Share of Audi-  
ence in 26 Counties. (Feb. 1956 Telepulse)

"Over 250 Sponsored Network  
Hours per Month"

**CBS** INTERCONNECTED **ABC**

WALTER M. WINDSOR      RICHARD M. PETERS  
General Manager      Dir. Natl. Sales & Promotion

Represented by  
Venard, Rintoul and McConnell, Inc.

**KCMC-TV**  
CHANNEL 6  
TEXARKANA, TEXAS-ARKANSAS

# WASHINGTON WEEK

24 NOVEMBER  
Copyright 1958  
SPONSOR PUBLICATIONS INC.

**NARTB has made itself a party to the Caples Company's court fight to overturn the ban on Play Marko as a lottery.**

In its intervention as a friend of the court the NARTB raises these points:

Whether the program is good or bad is beside the issue.

Some 4,000 stations would be barred from engaging in sales promotion requiring visits to stores, while printed media would be under no such handicap.

True prize, chance and consideration constitute a lottery but required store visits to pick up a playing card do not represent enough of a consideration on the part of the players to violate the law.

The Supreme Court in a ruling on the case previously held that **mere listening is not enough of a consideration** to put such giveaway programs in the category of a lottery.

Now the FCC maintains that visits to stores where sponsor's product is sold does constitute such consideration.

**Looks like Liggett & Myers appears to be setting the stage for a court test of the promotional provision in the Robinson-Patman Act.**

The cigarette manufacturer thinks that the section which bans discrimination among customers in granting promotion allowances is unconstitutional.

The attack will be closely watched by advertisers and by networks, whose radio and tv practices involving tieups with supermarkets to the benefit of national sponsors were hit recently by FTC action under the same section (2d).

L&M has been charged by the FTC with flouting the act by:

- Making payments to some dealers and not all for promotional favors.
- Paying an automatic vending machine firm for dispensing matches advertising the L&M products without making the same deal available to other machine operators.

L&M contends it did all this in good faith to meet competition but founds its main defense on what it says is the unconstitutionality of the act.

FTC will have to brush aside the L&M defenses of the attacked practices before the issues can be joined on constitutional grounds. That this will happen looks pretty certain.

**Full hearings will have to be held before the FCC before any VHF grants are cancelled or UHF assignments substituted in the seven cities singled out for deintermixture.**

The reason: the FCC's lawyers have counselled such action since court fights on the changes are certain.

There's a 3 December deadline for written arguments in the cases of the 13 areas involved.

Markets affected are: Evansville, Ind.; Hartford, Conn.; Peoria, Ill.; Fresno, Calif.; Madison, Wis.; New Orleans and Springfield, Ill.

**FCC is being pressed for action on the clear channel issue from two sides.**

The 14 50K stations, which compose the Clear Channel Broadcasting Service, and the opposing daytime stations think its about time the case was finally settled.

No hearing have been held since 1947 on the CCBS' petition for security of the clear channels. CCBS says it can make ready quickly because all it has to do is bring the data up to date.

Stations in opposition to clear channel protection take this stand:

Clear channel giants no longer need the elaborate protection as in the early days of radio to assure full listener service because hundreds of stations have since sprung up in even the smallest communities to provide this service.

nothing succeeds like success!



out in front...

*eleven months in a row!*

WFIL-TV is rated first!\*

**20.6% more than Station B**

**139.2% more than Station C**

Monday thru Friday, 2:00-11:00 PM... the heart of the TV day.  
MORE PEOPLE WATCH CHANNEL 6 MORE OFTEN THAN ANY  
OTHER PHILADELPHIA TV STATION

\*American Research Bureau, December 1955-October 1956 average



CHANNEL **6**

ABC-TV •• BLAIR-TV

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

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

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

National Sales Office, 270 Park Avenue, New York 17, New York

**BUY  
76,701  
MORE  
TV  
HOMES**

between **PITTSBURGH**  
and **HARRISBURG**

Here's evidence—proving beyond any doubt—that you get over 75,000 more TV homes in central and western Pennsylvania by buying WFBG-TV in combination with Pittsburgh. *No Other Station Combination in the Area Produces This Maximum Audience.* Proof: ARB, March, 1956 Coverage Study.

**THE ONLY BASIC CBS-TV STATION  
SERVING THE AREA**

WFBG-TV's Unduplicated Primary Area    WFBG-TV's and Station B's Duplicated Primary Area    Pittsburgh's Primary Area

**A TRIANGLE STATION**  
**WFBG-TV**  
ALTOONA, PENNSYLVANIA

Channel 10  
ABC-TV • NBC-TV

Represented by **BLAIR-TV**

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

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

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

National Sales Office, 270 Park Avenue, New York 17, New York

# SPONSOR HEARS

24 NOVEMBER  
Copyright 1956  
SPONSOR PUBLICATIONS INC.

The biggest talent proposition in a medium noted for bigness is being considered by NBC TV. It involves Frank Sinatra.

Sinatra is envisioned as singing, acting, mc-ing, and sparking a half-hour show that would add up to between a \$150,000 and \$175,000 gross for his end alone. For this he would do 26 shows a year for three years—providing that at the end of that time he would have netted about \$3-million for himself.

CBS and ABC have a chance at the grab-bag, too, through Sinatra's agent, the William Morris office.

Nobody wants to share his program alternately with a sponsor who makes the combination look ludicrous—a cake mix, say, with a tummy-ache remedy. And nobody is more careful about such mixups than the cigarette companies.

That's why American Tobacco, which controls Hit Parade, thought it expedient that Listerine's advertising be confined to a winter time schedule—and then only on a real safe and sane subject: colds.

The tide of electronics has some strange eddies. One that's swirling around right now concerns union sanction of modern troubadours—the instrument-playing personalities and groups who wander from spot to spot.

To keep these fellows from spoiling local employment, the AFM ruled in the horse-and-buggy days of broadcasting that the itinerants stay put for six months before they get a transfer card.

Today, however, the power of stations is such that the minstrels can spring up on the edges of the coverage area, seek employment at the station, and be stymied for half a year—because the union ruling of “station-city” may include only 30% of the coverage area.

Stations are hoping that Jimmy Petrillo will sympathize with this homeless tribe and get everybody off the hook.

A by-product of tv that's become more and more alluring to big sponsors is an in-the-flesh claim on the star-host or name announcer. Because the audience (including dealers and distributors) can see and hear the personality (sometimes in color) he is in demand as the friendly, trustworthy guy that lends a glow to his sponsor.

But this takes a special kind of person. He must have:

- A willingness to travel.
- Broad interests.
- Professional training and tact.
- A hardy stomach for chicken dinners and winter plane rides.

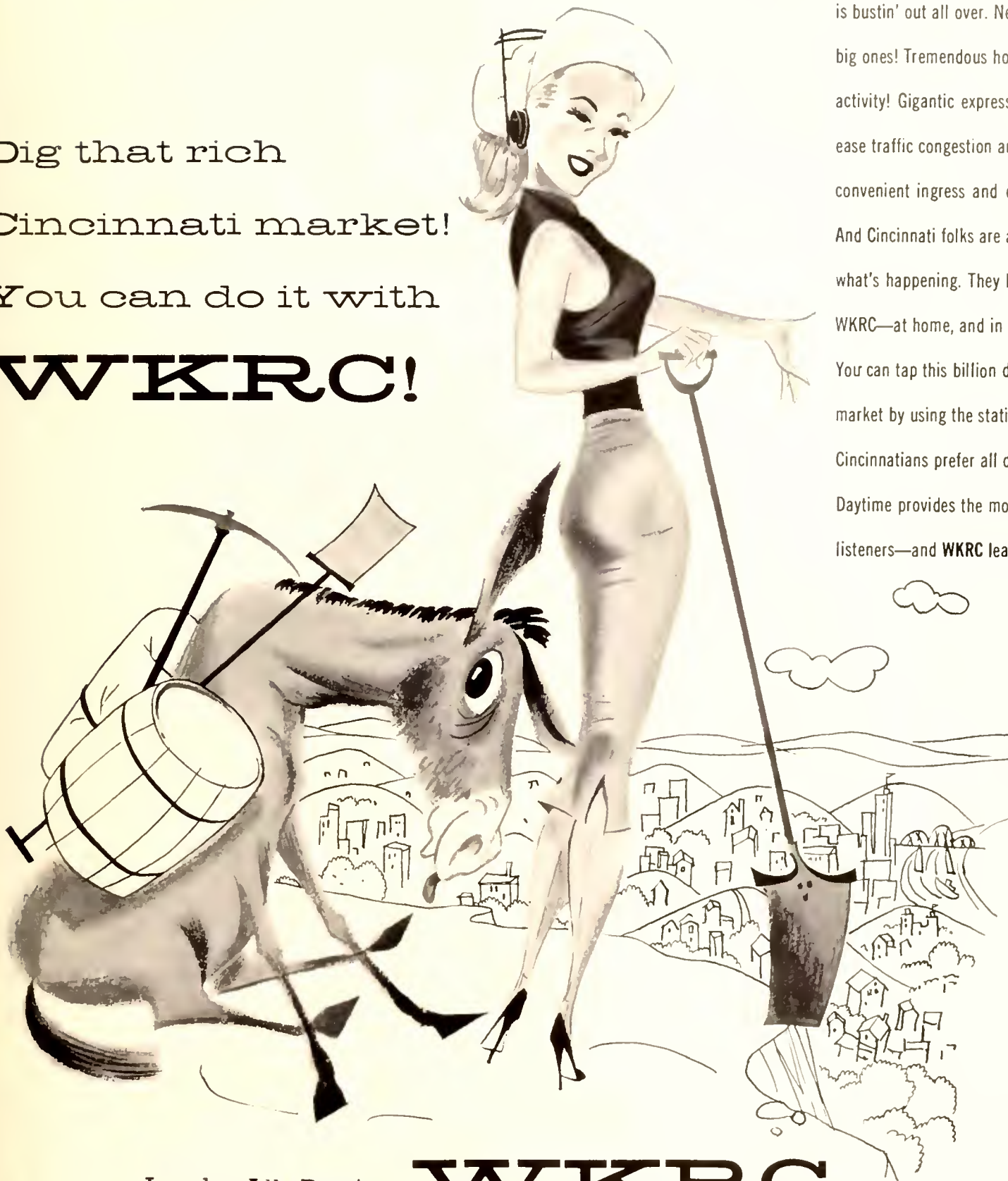
This is a long throw from the old-style corporate ambassador whose ability with stag jokes and spirits marked him as the “good time” salesman. The new version—like tv—must be the “parlor” type whose gentility makes the whole family at home.

Two outstanding examples of the new genre of goodwill salesmen are Ronald Reagan and Bill Lundigan, hosts of the General Electric Theatre and Climax! (Chrysler), respectively.

Before that, Ed Sullivan already had hopped around country for Lincoln-Mercury.

Of the name announcers who double much as goodwill travelers, Betty Furness is pretty much in a class by herself money-wise and as an attraction. On a smaller scale there's Mary Kay and Johnny, attached to U.S. Steel. They're guaranteed \$40,000 a year for the two-fold function of announcers and goodwillers.

Dig that rich  
Cincinnati market!  
You can do it with  
**WKRC!**



Yes—the "Queen City of the West" is bustin' out all over. New plants—big ones! Tremendous home-building activity! Gigantic expressways to ease traffic congestion and provide convenient ingress and egress! And Cincinnati folks are alert to what's happening. They listen to WKRC—at home, and in their cars. You can tap this billion dollar Plus market by using the station greater Cincinnatians prefer all day long. Daytime provides the most radio listeners—and **WKRC leads All Day!**

Leads All Day!

**WKRC**

A TAFT STATION • Represented by the Katz Agency

FOR CINCINNATI, THERE'S ANOTHER KEY

**IT'S WKRC-TV**

Exclusive CBS Schedule

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

# K P R S

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



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



1000 W. — 1590 KC.

Kansas City, Missouri

Represented nationally by  
Joseph McGillvra, Inc.

**BMI**

*"Milestones" for  
December*

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. December's release features four complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

'FUN WITH MUSIC'  
December 2, 1956

LATIN AMERICAN CARNIVAL  
December 9, 1956

AMERICA'S BEACON  
TO THE WORLD"  
Bill of Rights Day  
December 15, 1791

MILESTONES IN MUSIC"  
December 24, 1956

Milestones" is available for  
commercial sponsorship—see your  
local station for details.

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

## SPOT RADIO

(Continued from page 24)

tions in favor of tv. Even today, its spot tv billing is some eight times larger than its spot radio expenditure, but this agency's v.p. in charge of media is currently supervising a major research project to determine radio costs and optimum frequency.

"We may be slower going back into the medium on a large scale than some other agencies," he told SPONSOR. "Essentially, this is because some of the drive into radio stems from the pinch on budgets created by tv. Most of our clients have such large appropriations that they can afford to use tv with adequate frequency. But I suspect that spot radio will continue to increase in the future. And I know we're going to recommend it for more clients since it affords good frequency at an advantageous cost. We feel there's not much difference throughout the day and advertisers can get the most out of the medium by buying a spread throughout the day."

This, in more detail, is how agency mediemen and rep executives analyze the current trends in spot radio buying:

1. *Saturations*—While isolated accounts used as many as 100 and even 200 announcements weekly as long as two years ago, higher frequencies have become the rule rather than the exception this year. Even Nescafé, a pioneer of the radio saturation blitz, has stepped up its frequency this year. Other advertisers, like Carter's Arrid, for instance, (through SSCB) went back into radio on a modest level last fall, with a five-a-week frequency. This year, encouraged by the results, Arrid is buying 15 a week, and may step up the frequency even more in season. Arrid also doubled its radio markets from 35 last year to some 80 markets this year.

"Spot radio has become a part of Pall Mall's regular schedules," says SSCB buyer Walter Bowe. "We've not only stepped up the frequency in driving time from five to 15 a week since last year, but we've substantially increased our market coverage. This year we're in 103 of the top 125 markets."

Nescafé (through Bryan Houston) uses anywhere from 25 to 250 announcements weekly this year, often going into as many as seven stations in key markets. The instant coffee gen-

erally uses some 90 stations in 50 top markets for three annual promotions. (For other examples of current spot radio campaigns, see Spot Buys, page 62.)

2. *Flurries*—The use of high-frequency waves of radio activity came to a peak of popularity last year; in 1955 it wasn't unusual for an advertiser to go into a market for two weeks, stay out four, go back in once more. This year, there's a general trend towards staying with a schedule longer. Even the two-week advocates, again like Nescafé, now stay in for four, six or even 10 weeks at a time.

"This is particularly true in launching new products," says K&E associate media director Phil Kenny. "Spot radio has become popular in introducing new products, often in combination with newspapers as well."

Quaker State (through K&E) had been a traditional print advertiser. Last year the account tried radio, both network and spot. The effort was so successful, that one-third of the account's budget this year is in radio, with more frequency of announcements used for longer time in more markets. The emphasis is on weekend and peak driving hours.

"Most advertisers still concentrate their radio spending in short flurries," says Kenny. "But concepts of 'short' are changing from two-to-four weeks to more eight and 10-week campaigns."

The indication is that longer campaigns give clients the benefit of better cumulative ratings, making it possible not only to reach more radio-homes, but also to reach them with more effective frequency than the two-week blitz might deliver.

As BBDO media director Fred Barrett told SPONSOR, in analysis of BBDO's recent booklet, "A Discussion of Radio," the emphasis is on finding new ways to reach more people more often at a low cost. One example cited was a recent 55-station buy for a BBDO client (see "How BBDO uses radio today," SPONSOR 27 October 1956):

BBDO bought over 50 stations for 13 weeks with about 25 or 30 announcements weekly per station. These announcements were a combination of run-of-schedule plus fixed-position buys in high-rated slots. The emphasis was upon reaching the highest number of different homes. To BBDO, this means buying sufficient wattage and



keeping the campaign going long enough to benefit from audience turnover.

3. *New clients*—Foods and drugs have come into the medium increasingly in the past year. But new cigarette brands are probably the most notable newcomers to spot radio.

"Among the new advertising categories or those which have allocated more to spot radio are the new cigarettes," says George Dietrich, NBC Spot Sales director of radio spot sales.

"Also, established brands are adding greatly to their spot radio budgets. Food money is stronger due to the fact that competition is keen and also because trading stamps have heightened competition. More cold remedies are coming in. This year has seen a great upsurge in cold remedy allotments to the medium."

Says a McCann-Erickson media executive: "Radio is getting a big play from foods particularly. The big reason is that budgets can't keep expanding and rate increases in tv have forced expansion into radio. From such early use of spot radio, food clients are finding that they can get low-cost circulation from the medium."

As one top agency media director pointed out, five years ago radio budgets were cut into by tv. Now there are instances of a reverse switch, although the general method of media planning today calls for radio recommendations being included in the very earliest media strategy.

"Several traditional print advertisers have come into radio this year," says Katz radio sales manager Morris Kellner. "Millium, a lining for clothes, is just one example of this trend. But

old-time radio advertisers like Pacquin's are also staging a comeback."

It's the combination of new clients, buying longer campaigns of higher frequency that accounts for a bulk of the spot radio increase. "Automotives are always heavy in fall," says Blair v.p. Bob Eastman. "The average length of campaigns this year, if you can average it, is eight to 10 weeks compared with two to six last year. But there are also more 26- and 52-week campaigns on the part of food and drug clients who want to carve out franchises. Everybody did his best to accommodate the auto business this fall, for instance. But the car clients are at a disadvantage compared to the number of long-range accounts."

4. *Spread*—In many cases, say media directors, buying early-morning radio has become a client cliché. They feel that some advantages of daytime and evening radio outweigh the ratings differential.

"Multiple-spotting has become a problem on some stations in the overcrowded early-morning hours," said Bobberteen. "Usually, most efficient use of radio dictates saturations and this necessarily means buying a spread."

"The spread is greater in the past three or four months," says Mitchell DeGroot, director of radio sales, Paul H. Raymer. "Early-morning is still the 'hot' time and is used on the basis of the campaign, but all hours are getting their share."

Part of the reason for the greater spread being bought is the very tightness of the most popular periods, of course. As Paul Weeks, v.p. of H-R Representatives, puts it: "Concentration used to be between 6:00 and 9:00 a.m. Now 4:00 to 7:00 p.m. is a second peak of popularity, but more clients are buying throughout the day as well."

5. *Future*—In 1957 national spot radio sales may increase 20 to 25% over boom-year 1956. So runs the consensus among a dozen rep firms. This estimate is based on a number of indications. For one thing, buyers have already begun asking about spring

availabilities for major brands. Until this year, most agency men felt that spot radio could be bought in the last minute. The fact that they're requesting schedules now shows that they're aware of the boom and are trying to protect their client's spot radio plans by placing orders early.

Also, major agency mediemen have indicated that 1957 media recommendations for many clients who had not been active in spot radio in the past few years now include plans for using the medium.

Lloyd George Venard, president of Venard, Rintoul and McConnell, says: "The resurgence of national spot radio is partially due to the fact that the national advertiser has discovered the value of saturation campaigns. Because of this, announcements will be bought in all hours of the day and night on a saturation campaign, as saturation spot radio is a proven cash register ringer."

"We've found many creative uses for spot radio," a Ted Bates media executive told SPONSOR. "It's an integral part of our advertising plans."

His views are echoed today in media departments in all major agencies. ▀

## SURVEY OF TV COM'LS

With the support of the General Federation of Women's Clubs and other civic and social agencies around the country, the National Audience Board is beginning a survey of tv commercials. Unusual factor is that the organization, normally concerned with "good taste" in tv offerings, is as much interested in sales impact of the commercials reviewed.

Survey, in the form of questionnaires, to be distributed by GFWC and some 36 other groups in at least 64 cities, will cover commercials of network, national spot and local origin during the week from Nov. 26 through Dec. 2.

Reprinted from *Variety*, Oct. 24, 1956



"You're very fortunate—our KRIZ Phoenix 'Special' was planned especially for feet that are feet!"

100% NEGRO PROGRAMS  
**WSOK**  
 in NASHVILLE, TENNESSEE

LOWEST COST PER THOUSAND IN COLUMBUS

lowest  
cost-per-thousand

in Columbus

WVKO

cost per thousand is  
49% lower than its  
closest rival.

WVKO

delivers 5.3 average  
between 8 and 6. No  
ratings below 4.0.  
Pulse: Sept.-Oct. '56.

WVKO

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

WVKO

Columbus, Ohio  
the station with  
a personality.

Use the slide-rule  
and call Forjoe

## Tv and radio NEWSMAKERS



**James M. Seward** has been named executive vice president of CBS Radio, a position that has remained vacant since that division and the CBS TV Division were organized as separate operating entities in 1951. Since that time both Seward and J. Kelly Smith had been serving as administrative vice-presidents of CBS Radio. Smith has resigned his position for reasons of health. He will, however, continue in a consultant capacity after 31 December. Concurrent with the appointment of Seward to his new assignment, Jules Dundes was made vice-president in charge of station administration. Both appointments took effect 19 November. Seward had first reached the status of a vice president in 1949 when he was put in charge of business affairs for network programs. He has been with CBS since 1933 when he joined the production staff.

**Stuart Henderson Britt** has been named administrative vice president of Earle Ludgin & Co., according to an announcement made by Earle Ludgin, chairman of the Board of the Chicago agency. Britt will assist Ludgin and Vincent R. Bliss, president of the agency, on various administrative matters, in order to give them more time for creative work and client service.



For the past five years Britt has been a vice president, member of the plans board, and director of research of Needham, Louis and Brorby, Inc., Chicago. During the previous six years he had served in various management positions with McCann-Erickson. For several years Britt has been a consulting editor for the publishing house of McGraw-Hill for their series on advertising and selling. He's co-author of the book *Advertising and Research*, with D. B. Lucas.



**Matthew (Joe) Culligan**, 38-year-old v.p. in charge of NBC Radio, is a man who moves fast. He came to the post only 11 weeks ago: last week he went barnstorming across country to sell a new plan to affiliates. This plan includes: (1) five-minute news broadcast hourly from 7 a.m. to 11 p.m. over full net; (2) "hot line" news service direct from Radio Central, N.Y. designed to give local personalities new prestige as "newsbreakers"; (3) a 7.5% increase in station compensation; (4) 70-second station breaks permitting one-minute local sells; (5) right for affiliates to sell into open net programming, subject to recapture. Apparently NBC affiliates see the plan through Culligan's eyes—as a stimulus to greater revenue. It is meeting with acceptance. Success is nothing new for Joe. NBC TV's *Today* was losing \$1 million a year when Joe came to doctor it: sales spurred to \$10 million in following year.

# *Louisville's* **BEST KNOWN FIGURE**



He's the WHAS-TV Channel 11 figure, reminding viewers in this instance of WHAS-TV's popular 6:00-6:15 pm, Monday through Friday interview program, "Small Talk". At other hours he addresses a typewriter and becomes a sportscaster to promote another WHAS-TV production, "Sportraits".

Many local and national advertisers recognize the value of participating schedules on these and other well-produced WHAS-TV shows. The Channel 11 figure constantly reminds viewers of WHAS-TV's excellent programs.

He should remind you that for selling results, individual and distinctive treatment, your advertising deserves the impact of programming of character. In Louisville, WHAS-TV programming PAYS OFF!

*Are you participating?*

VICTOR A. SHOLIS, Director

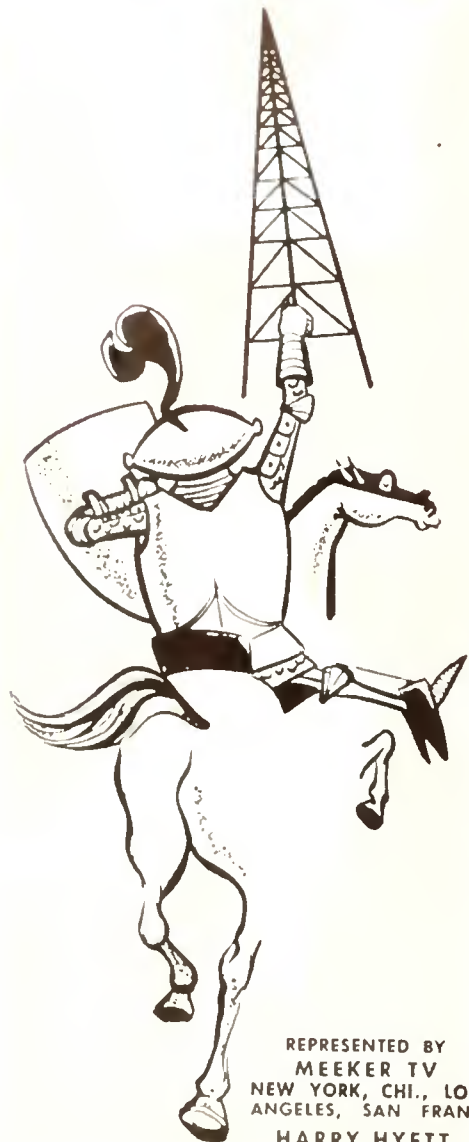
NEIL CLINE, Station Mgr.

Represented Nationally by Harrington, Richter & Parsons  
Associated with The Courier-Journal and Louisville Times



BASIC CBS-TV Network

sir seven  
**STRIKETH**  
 THE HEART  
 OF WISCONSIN



REPRESENTED BY  
 MEEKER TV  
 NEW YORK, CHI., LOS  
 ANGELES, SAN FRAN.  
 HARRY HYETT  
 MINN. - ST. PAUL

540,420 POP.

153,680 HOMES

\$567,064,000 Total Retail Sales

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

**Reps at work**

**Tom Judge**, eastern sales manager of CBS Television Spot Sales, recognizing that television will continue to grow only insofar as it continues to attract new advertisers, feels that the medium should offer the customer some proof of what it can do. "Many companies," says Tom, "cannot or will not hire research staffs to test the medium. In this way, they restrict themselves to the traditional forms of advertising. We have tried," he continues, "to attract these hesitant companies by our 'spot check' plan—an arrangement we have with a research organization whereby new spot advertisers have markets checked before and after their first television campaign." Judge says that thus far the spot check plan has proved successful, perhaps because it offers strong evidence as to the pulling power of the visual medium. In his words: "So far, we've been very satisfied with results of the plan—but whatever method is used, reps are only going to attract the new business so vitally needed in a growing industry by presenting evidence of what television can do. In the medium's present and mature state, we must increase our services to advertisers."



**Richard O'Connell**, president, Richard O'Connell, Inc., feels that today's buyer and account man are fortunately looking more and more into specialized radio and its bonus effect on sales figures in specialized areas. "This applies," says Dick, "particularly in the Spanish-radio and tv field and in Negro radio. But an unfortunate by-product of this new awakening is the old-hat contention that *special money* must be appropriated for these specialized markets. This is basically unsound, as the very purpose of spot buying is to take advantage of the peculiarities of a given market and its media. Hence, Spanish stations should *automatically* be included in spot campaigns embracing markets of Latin complexion." O'Connell says that this also applies to Negro



markets. Too often entire budgets end up with all the accent on what is really the minority faction of a market. "The old bromide of 'why fight it—join it' is applicable in light of today's specialized research available to clients and buyers who must sell their wares in these markets. Of course, research slide rules are not manufactured; but the specialized-market picture *has* vastly improved."



## **F A I T H**

Inborn — a child's faith.

But faith...in business...must be earned.

That's why when we make a sale, we also try to make friends. Friends won through the sustained action of promises performed.

As we see it, that's not only good business philosophy. It's good business, too.

**A V E R Y - K N O D E L**  
I N C O R P O R A T E D

# SPONSOR SPEAKS

## Spot radio in transition

By this time next year you may stand in line to buy spot radio in late afternoon and early evening.

We make this prediction because we sense a media revolution in the making. Following its brief dip in billings last year spot radio will break all previous records this year. Next year looks still better, as we read the signs.

Why is the medium that lost momentum in 1955 back on the upswing in 1956? How has the medium been changed to attract more clients?

The answer to both questions is the same: It is not the medium which has changed but the attitude of the clients toward it.

Some two years ago spot radio had adjusted its operation to fit the needs of the television era. It was highly flexible, lower in cost, and beginning to sell creatively. Yet the 1955 decline came simply because spot radio's salesmen had not yet succeeded in establishing a positive psychology among advertisers. Many bought the medium with secondary interest for secondary purposes.

Today client psychology has begun to change. SPONSOR finds advertisers buying the medium enthusiastically to accomplish basic advertising objectives. They have discovered saturation radio, radio's economy, and many more useful values. Agencies tell us: "We no longer have to sell our clients on spot radio. They're sold. Now we can concentrate on ways to use the medium creatively."

What has happened in 1956 is that the hard, creative selling by individual representative firms, by stations, by SRA and RAB has finally penetrated. Now watch the medium go. And if you're an advertiser, sit down right now and examine the implications for you of the revolution in psychology that's taken place. (See the lead article this issue, page 23.)

The swing of the psychological pendulum means spot radio is going to be in demand increasingly. It means that if you're to establish franchises for the times you want, now is the time to move. We repeat. You'll stand in line next year for many periods which are now readily available.



**THIS WE FIGHT FOR** *It's hard to believe, but it still has no official set count and the problem becomes more acute every day. As color tv's growth accelerates, the need will be all the more acute for an accepted census of sets.*

## 10-SECOND SPOTS

**Watch-dog:** CBS TV has appointed an animal censor to make sure animals appearing on their net maintain a "certain dignity." *Down, Rover, and don't scratch that flea!*

**Toyland:** TV's impact on small fry is reflected in some new toys for Christmas: a *Jackie Gleason* game and a *Dragnet* Crime Laboratory. *And why not tot-sized Univac?*

**Definition:** "Clear Time" is when you're just sitting around at your desk with nothing to do.

**Competitive situation?** Listed in the credits as writer of a Screen Gems' *Captain Midnight* episode sponsored by Ovaltine was Wallace Bosco.

**Ratings and sex:** At RTES meeting, Sam Cook Digges, gen. mgr. WCBS-TV, said: "Ratings are like sex: when they're good, they're very, very good, and when they're bad, they're still pretty good."

**Ice-breaker:** Anderson & Cairns is running institutional ads in N. Y. papers introducing members of their agency family. Last week, one featured Carroll Cronin, head of traffic—described her as a "study in tenacity, tranquillity and tact." Ad concluded, "Why don't you pick up that phone and ask for Carroll Cronin. . ." First of about half a dozen calls that Carroll received was from a man who refused to divulge his name. "Silliest thing I ever did," he said, "but I read the ad and just *had* to call you up." Then he hung up.

**Scrubbed:** A tv show called *Date With The Angels* has been bought for next summer by P&G. *You can bet these angels will have no dirty faces.*

**Ouch, my ulcer!** Clients we don't think we'd like to be the agency for: Quick Mfg., Tension Envelope Corp., Race & Race, Inc.

**Trend:** Mercury's new car model commercials lay stress on visible styling rather than on under-the-hood advances. *Another example of the emphasis of packaging.*

**Definition:** A "Courtesy Announcement" is a polite commercial.



## IN BALTIMORE WBAL-TV PERSONALITIES REALLY STAND OUT

Here's the crowd  
we're proud of—

*Top row, left to right:*

Bob Jones  
Jo-Jo of Paul's Puppets  
Nancy Clark  
Ed Shoop  
Keith McBea  
Maggie Lynn  
Al Herndon  
Jay Grayson

*Center:*

Miss Nancy  
Brent Guntz  
Galen Fromme  
Joe Creghon  
Mac Davies  
Vince Bagli  
Arnold Wilkes

*Bottom:*

Conway Robinson  
Mollie Martin  
Paul Shields  
Jimmy West  
Dick McCouley  
Richard Dix  
Jock Redfern

Ask any Maryland viewers to name their favorite local TV personality. Surveys show that eight out of ten will name one of the guys or dolls at WBAL-TV. Ask an advertiser where he goes first to audition people to promote his product. You'll get the same answer . . . WBAL-TV.

One Baltimore outlet has a star-studded stable of winning personalities—as well known to viewers as their next-door neighbors. And these people can really sell! Viewers know them, like them, and believe in products they recommend. Personalities at WBAL-TV get a big build-up—a big backing from Baltimore's stand-out station . . . WBAL-TV.

**WBAL-TV Channel 11**   
nationally represented by **EDWARD PETRY & CO., INC.**

# WEEED

*television*

NEW YORK

CHICAGO

DETROIT

BOSTON

ATLANTA

HOLLYWOOD

DES MOINES

SAN FRANCISCO

television station representatives