


# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## WISCONSIN BAY CH. 2 GREEN BAY

in the Land of... *M*ilk and *H*oney



THE ONLY  SERVICE  
IN NEARLY 200,000 HOMES  
IN WISCONSIN & UPPER MICHIGAN

### TELEVISION'S ALTERNATE WEEK PROBLEM

More program sharing is creating issues of show control, fees, audience promotion and station lineups

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### Agency meetings: use these tips to save time

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### How to make a product look its best on tv

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### Strategy behind Lever \$3 million net radio buy

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The *Wheeling Market* is one of the fastest growing markets in  
**A M E R I C A**

The Magazine of Wall Street says "In this Valley of the Ohio history is being written." Fortune observes, "...the Ohio boom is still in its infancy." For YOU it means increased sales by using the dominant advertising medium in this rapidly-expanding industrial heartland, WTRF-TV, Wheeling.

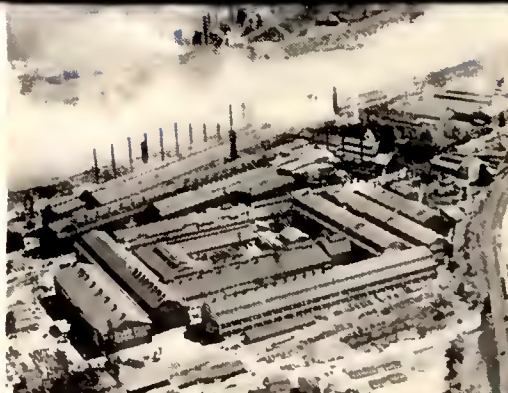
"a station worth watching"

**wtrf tv**  
**7**  
CHANNEL

Wheeling 7, West Virginia



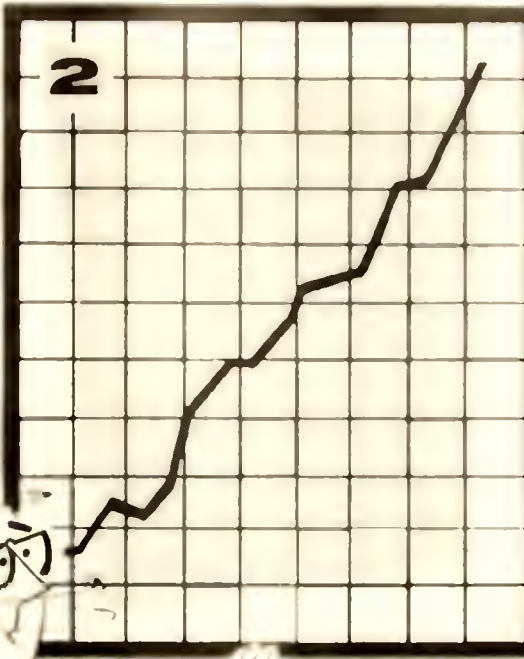
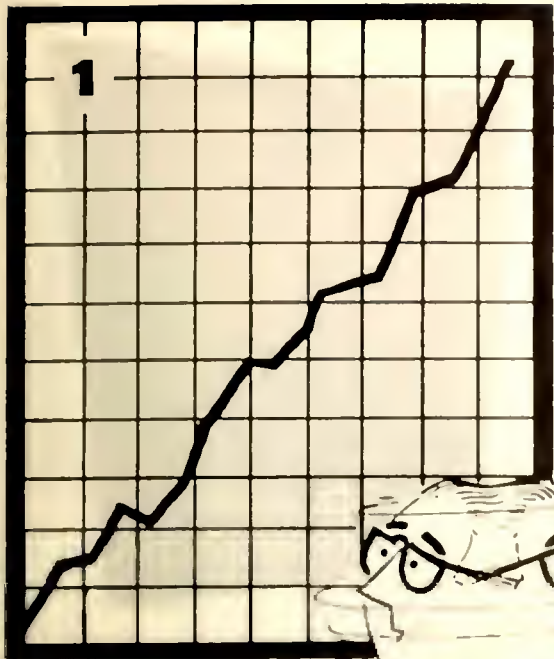
For availabilities and complete coverage information—Call Hollingbery, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, Cedar 2-7777.



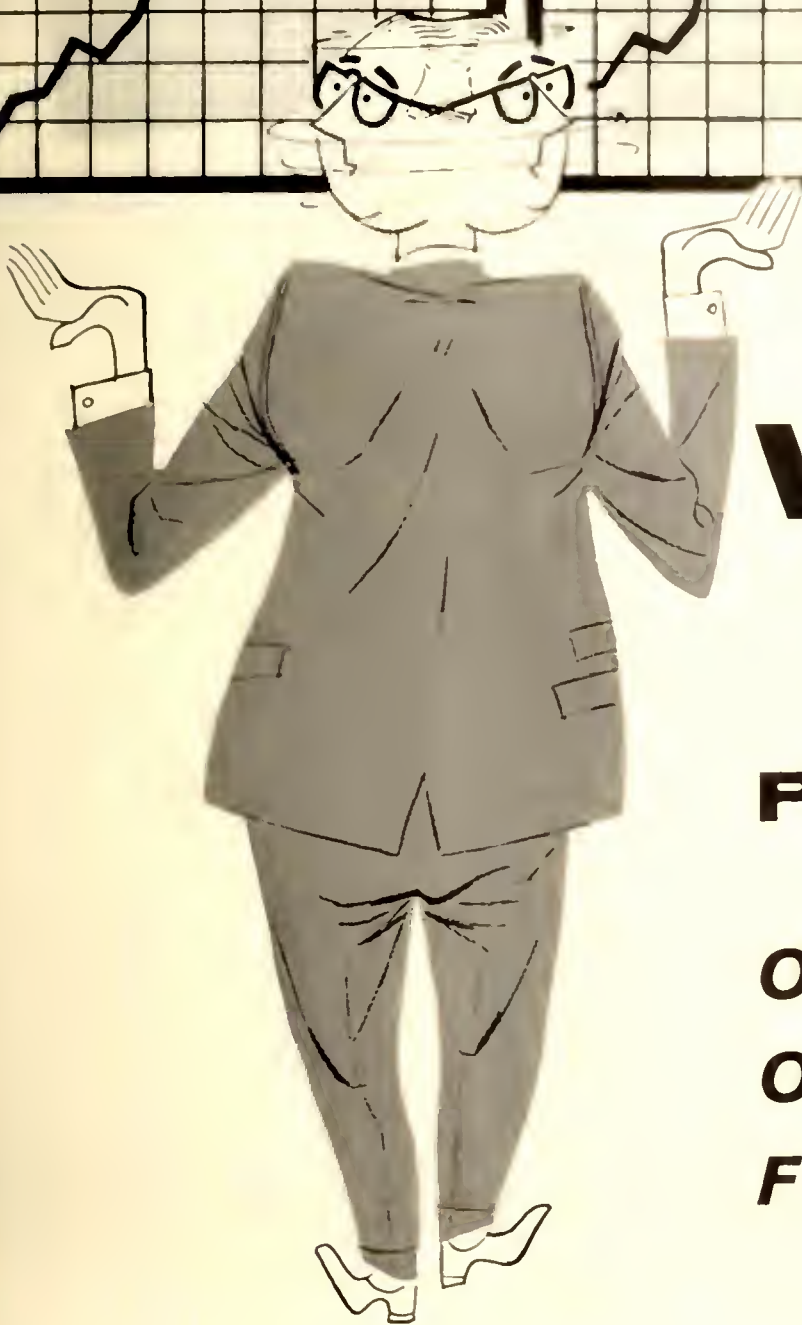
316,000 watts  
 Equipped for network color

reaching a market that's reaching

new importance!



what's 1/10  
of 1%  
among  
friends  
?



**W P E N**  
**SECOND**  
**IN**  
**PHILADELPHIA**

**ONLY ONE TENTH**  
**OF ONE PERCENT**  
**FROM THE TOP!\***

**6 A.M. TO MIDNIGHT—MONDAY THRU SATURDAY**



\*Pulse Sept.-Oct. 1956

Represented Nationally by GILL-PERNA INC.—New York, Chicago, Los Angeles, San Francisco

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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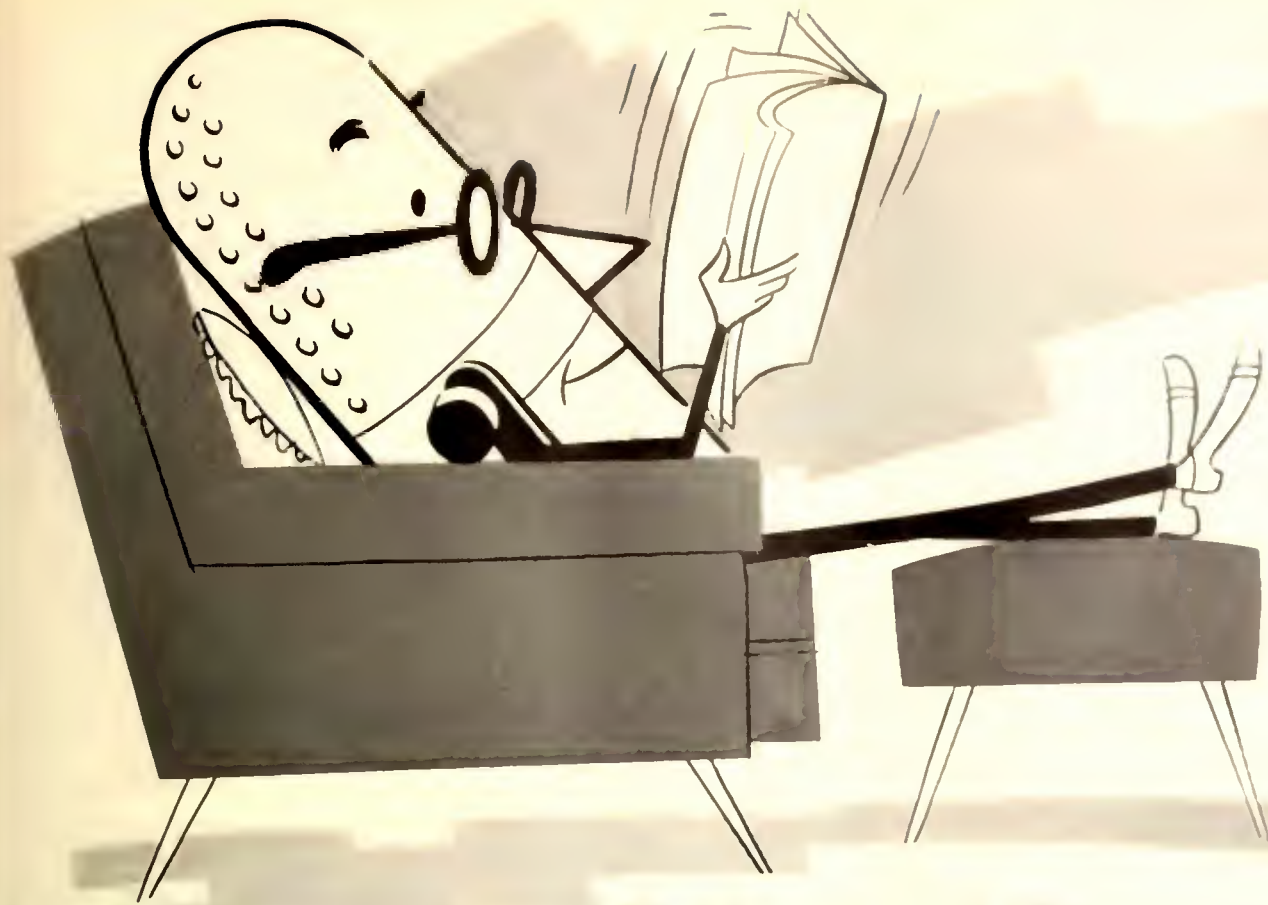


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Sponsor Publications Inc.



# KTHS (LITTLE ROCK)

## Flips Through MAGAZINE, Too!

KTHS is Basic CBS Radio for Little Rock—but with 50,000 watts it also serves hundreds of smaller towns and cities *throughout the State.*

Take *Magazine* (Ark.) for example. With only a few hundred souls, *Magazine* doesn't offer much "circulation" by itself. But combined with scores of other communities, it helps give KTHS *interference-free daytime coverage of more than 3-1/3 million people!*

Ask your Branham man for the full KTHS Story.

**KTHS** 50,000 Watts  
CBS Radio

BROADCASTING FROM  
**LITTLE ROCK, ARKANSAS**

Represented by The Branham Co.  
Under Same Management as KWKH, Shreveport  
Henry Clay, Executive Vice President  
B. G. Robertsan, General Manager



The Station KTHS Daytime primary 10.5 MV. M. area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station. Our interference-free daytime coverage area has a population of 3,372,433.

Another **FIRST**

**COLOR**

# IN THE SEVENTEEN Counties WBRE-TV Cover

Consistent with the leadership which brought the World's First Million Watt TV Station to this important section of Pennsylvania, WBRE-TV now provides **COLOR** to its 320,000 sets in a market of 2,000,000 people.

Local live and film shows have been added to the growing line-up of NBC Color Shows, offering the local, regional and national advertiser the opportunity to bring his products into the 275,000 TV homes with all the impact of their beauty and design.

AN  BASIC BUY : National Representative : The Headley-Reed

Counties Covered: LUZERNE LACKAWANNA LYCOMING COLUMBIA  
SCHUYLKILL NORTHUMBERLAND MONROE PIKE WA  
WYOMING SULLIVAN SUSQUEHANNA BRADFORD UN  
SNYDER MONTOUR CARBON

**WBRE**

**TV Channel 28**

**WILKES-BARRE, PA.**

# NEWSMAKER of the week

## John H. Mitchell: tv film's early bird

John Mitchell, vice president of sales for Screen Gems brings to tv film sales the same tough, competitive spirit that he once brought to the position of end on the University of Michigan eleven. At a recent press conference in New York City he announced plans for 18 new SG pilots at a cost of \$1 million, tossed the tv film industry several bones to gnaw on, crossed lances with NBC's Bob Sarnoff on the subject of feature film as network fare. The next day he was off on a selling junket, delivering presentations to General Mills and the Post Cereals Division of General Foods. It is the earliest Mitchell has ever been out selling for the next season. Screen Gems foresaw this year as a good time for early selling, and Mitchell is finding it a "wide open market for film."



Of the 18 new syndicated pilots, nine will be completed by 1 February, the rest by 1 March. Last year, SG made nine pilots, sold six. Mitchell's estimate for the industry is that out of every 100 pilots made, 10 get on the air. Of these, about 5 survive to become relatively long-term shows.

Although he's out selling it, Mitchell is the first to admit that syndication is over-supplied. In fact, he told the New York press conference that \$25,000 is as much as a studio can risk per show on production because of (1) influx of feature film, (2) re-run product that has accumulated from network and syndication, and (3) the clearances bottleneck. The producer of a first-run series is competing with the tremendous re-run stockpile, much of which has been amortized and can be sold at next to nothing. Production of a 13-show package is a gamble today unless it's 50% underwritten.

Mitchell's views on feature film (SG through Columbia has 1,200, ready for release at the rate of 52 to 104 per year) are at variance with the opinions of Bob Sarnoff who takes a dim view of movies on network. Mitchell believes that next season will find one big "A" picture (these will come from all studios) per week on each network in Class "A" evening time. Several major advertisers are now interested on the grounds that feature film is (1) a sound, economical buy, (2) delivers an audience at a favorable cost-per-1,000 homes, (3) may be an answer to the current network programing doldrums.

On the subject of agency show control, SG invites no part of it. "A producer of programs," Mitchell says, "should have explicit control of the entertainment values that go into a show. This is the producer's business. Only when entertainment values cut across business and advertising policies should an agency step in." CBS exercises no control over SG film productions of *Playhouse 90*.

Mitchell came to SG five years ago in his present capacity, now heads a sales organization of about 47 men.

LOWEST COST PER THOUSAND IN COLUMBUS

lowest  
cost-per-thousand  
in Columbus

**WVKO**

cost per thousand is  
44% lower than its  
closest rival

**WVKO**

delivers 51 average  
between 8 and 5 No  
ratings below 4.4  
Pulse: Sept-Oct 56

**WVKO**

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

**WVKO**

**Columbus, Ohio**  
the station with  
a personality.

Use the slide-rule  
and call Forjoe

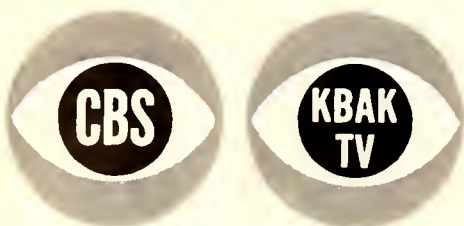
Take  
Another  
Look



at  
**BAKERSFIELD**  
**KBAK-TV**  
Now



**Primary Affiliate**



**KBAK-TV**

Represented Nationally  
by  
**WEED TV**

## Timebuyers at work

**Dorothy Barnett**, Roy S. Durstine, Inc., New York, reports successful spot radio results for their food accounts through the use of the following strategy: (1) Late week daytime radio saturation to reach as wide a segment of 'buying-minded' women as possible. "Our research has shown that the average housewife shops toward the end of the week, when she usually buys for the entire week. Hardly any buying is done on Monday and from Tuesday on it builds gradually to its peak on Friday and Saturday. It is important to impress the woman immediately before she shops because the memory factor is tricky. The housewife, even with heavy saturation, will rarely remember a day-or-more-old commercial. And, the cumulative impact of advertising must not be over-rated; each spot should stand by itself in its selling psychology and be placed at a time and day of the week when it can initiate action. (2) Station merchandising plans. "We screen stations very carefully looking for the best service—from program stars who make personal appearances for the product, to placing of store displays. Merchandising is a part of advertising, not an adjunct."



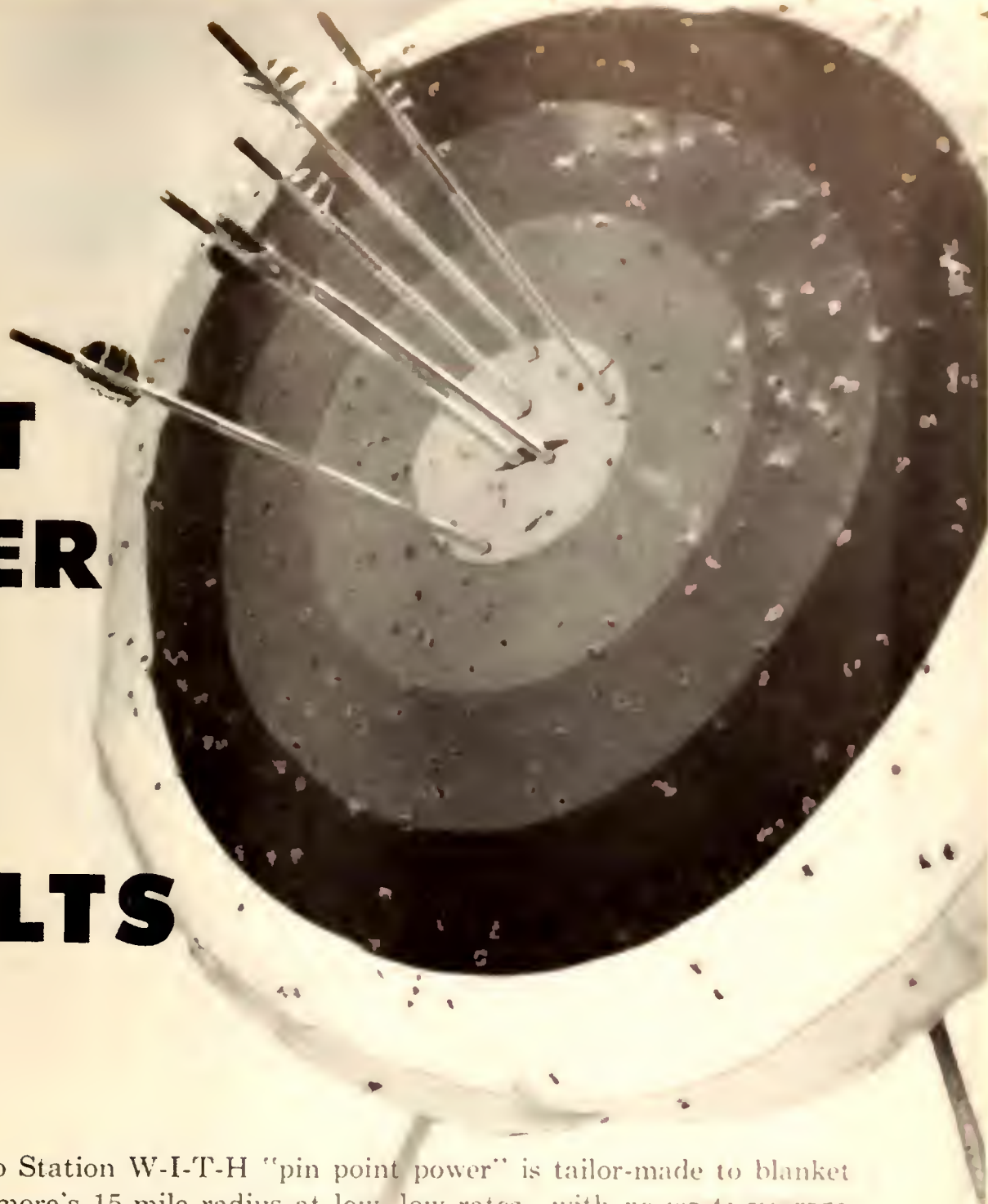
**James Hackett**, Frank B. Sawdon, Inc., New York, timebuyer for Robert Hall Clothes, one of the top 20 spenders in tv and radio, comments: "We use one-minute spots almost entirely because the frequency impact outweighs the intangibles of program identification. Robert Hall sells the 'super market concept'—a store where



every member of the family can buy his clothes quickly and inexpensively. Consequently, while we advertise Saturday and Sunday to reach the man of the house with a special promotion, most of our buying covers each day of the week so that we hit a wide segment of both men and women. Generally, we use radio 7 a.m. to 7 p.m. to advertise sales and promotions, and tv from 6 p.m. to sign-off to advertise basic merchandise. We work with Robert Hall's Merchandising Department and sales in each store are correlated with advertising. Altogether, we buy on about 200 radio and tv stations 52 weeks a year. Thirty of these weeks are saturation, geared to fall and spring; the remaining 22 weeks' spots are bought in important markets only for reminder advertising and to hold prime time positions for us."



# PIN POINT POWER GETS BEST RESULTS



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

\*Cumulative Pulse Audience Survey

**Buy** **W I T H**  
**C O N F I D E N C E**

Tom Tinsley  
President

R. C. Embry  
Vice Pres.

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

**MORE AUDIENCE\* THAN  
ANY STATION IN MILWAUKEE  
.....THAT'S WHAT**

**WNBF-TV, BINGHAMTON, N.Y.**

**DELIVERS DAY AND NIGHT**

**SEVEN DAYS A WEEK—AT**

**LOWER COST PER 1000.**

**YOUR BLAIR-TV MAN HAS**

**THE EVIDENCE FOR YOU.**

\* Also more audience than any station in Baltimore, Houston, Minneapolis-St. Paul and other major markets; at lower cost than every station in eight of the ten major markets.  
Telepulse, December, 1955.

**A TRIANGLE STATION**

**WNBF-TV**  
BINGHAMTON, NEW YORK



Channel 12

NBC-TV • ABC-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y.  
**WHGB-AM**, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.  
National Sales Office, 485 Lexington Avenue, New York 17, New York

# SPONSOR-SCOPE

12 JANUARY

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The aftermath of this year's mediocre tv programs is going to be felt when next year's network contracts come up. Already the big agencies are talking about a drastic revision of terms.

To get the focus on what's happening, keep this firmly in mind.

- The agencies may not be entirely happy with current programs themselves, but they aren't condemning the talent, writers, and producers blindly.

- Rather, there is a growing feeling that the physical placement of a show—when it goes on, and who is competing with it—is a very major consideration (and one that can't be fixed as easily as canning a bunch of actors and musicians).

In poking around the situation, one of the biggest agencies advances two premises:

- 1) The tv audience is now pretty evenly distributed among the three networks.

- 2) Certain programs have thoroughly entrenched themselves from season to season, thus have an automatic edge on newer competition.

And the solution that the agency suggests is this:

The networks should alter their methods of doing business radically by (a) allowing 13-week cancellation privileges, instead of demanding non-cancellable 39 or 52-week contracts, and (b) make concessions—talent or time contributions—should the competition from an entrenched program produce an intolerable cost-per-1000.

Footnote: The networks did grant such concessions back in the late '40s and early '50s when tv sets were limited.

Predictions among the major New York agencies are that next season practically all the major tv accounts—and that includes P&G and General Foods—will be loaded with alternate sponsorships.

Reasons for shying away from exclusive sponsorship of a show are:

- There's a substantial advantage when the risk is spread over multiple sponsorships.
- If a program turns out to be a clinker, the blow to your prestige is smaller.
- Should the time period militate against the show and another period be sought, pressure on the network from two directions might work out better than one.

Here's the present score for the two biggest multiple-show owners in network tv: P&G, three exclusive sponsorships, five alternate sponsorships; General Foods, five exclusive and three alternate.

(See The Alternate Week Problem, page 23.)

A list of agencies most active in network radio is something you don't see much any more, so SPONSOR-SCOPE herewith presents one—in alphabetical form, with notations of each agency's more important network radio accounts:

**Ted Bates:** Brown & Williamson, Colgate, Standard Brands, Carter, Pharmacrast.

**BBDO:** Lever Bros., DeSoto, Curtis Publishing.

**Campbell-Ewald:** Chevrolet, United Motors (GM).

**J. Walter Thompson:** Schlitz, Scott Paper, Ford, Mentholatum.

**Young & Rubicam:** General Foods, Lipton, Bristol-Myers, Ford, American Home Products.

Next step in refurbishing radio in the top agencies may be an operational separation of that medium from tv.

This new unit would be in a position to concentrate on:

- New concepts in programing.
- Updated techniques in commercial writing.

- **New skills** in adapting to radio the ad themes used by the client in tv.

Some clients already have expressed themselves as feeling this approach is logical. An anecdote recently related by **Henry Schachte**, Lever Bros. ad chief, points this up.

He says that he had just come from an agency meeting where the product group went into great length about proposed storyboards and dialogue; then some one, as a passing thought, remarked: "Oh, by the way, we've got some radio commercials, too."

**TvB estimates almost \$1,500,000,000 will be spent by tv advertisers in 1957 for time and programing.**

The estimate breaks down like this:

Network, \$720 million; spot, \$389 million; local, \$366 million.

**What could brake the trend toward product diversification** is the Federal Trade Commission's intention to scrutinize a batch of recent mergers.

Two of these mergers involve network tv advertisers: **P&G and Helene Curtis Industries.**

The FTC wants to look into P&G's take-over of the Charmin Paper Mills and Olin Mathieson's buy of the cosmetic line.

**ABC's executive family moves to Miami next week for a series of planning sessions.**

There will be three days of discussions with the ABC tv and radio m&o managers; then a gathering with the ABC TV affiliates' board of governors to review plans for the 1957-58 season.

**NBC hopes to broadcast the majority of its shows in color next fall, and expects to have conditions and fees spelled out soon.**

So far the network has been absorbing color expenses, especially on agency controlled live shows, such as Lux, Goodyear and Kraft.

NBC also is absorbing the additional expense of color on such film series as Life of Riley, Noah's Ark, and Lancelot.

**Advertising media faces this important challenge in 1957: providing local or regional coverage at the same rate and quality that the big advertiser can get on a national basis.**

To **Paul R. Freyd**, management consultant, that challenge is implicit in many major marketing problems.

Techniques have to be developed to make it possible for small companies to compete with big ones in specific geographical areas. Advertising is the uppermost factor here.

Warns Freyd: Unless marketing men work out solutions of providing conditions under which small companies can grow and compete, then the Government will—to the detriment of every one.

Another marketing problem posed by Freyd is this: scientific fractionalizing of the national market so that factory investment, labor pools and rates, sales promotion costs, sales expense, and transportation costs can be proportioned so as to bring lowest prices to the consumer.

**Two prospects for network tv next season are the new Edsel car (Ford) and Dow Chemical.**

Agencies for both are now talking to syndicators about films.

For Dow it will be a return to the nighttime sector.

It's almost axiomatic to shrug off walloping tv program costs with the retort "So what? Programs are still small compared to time costs."

But is that really true? Hasn't the gap been narrowing rapidly?

As a clue to the answer, SPONSOR-SCOPE herewith gives some statistics on the top 15 network tv advertisers in 1956.

Time costs are calculated as net to the agencies, the talent costs are gross to the advertisers:

ADVERTISER	TIME COSTS	PROGRAM COSTS	TOTAL COST
Procter & Gamble	\$24,500,000	\$16,500,000	\$41,000,000
General Motors	13,500,000	12,500,000	26,000,000
Chrysler Corp.	15,000,000	10,500,000	25,500,000
General Foods	12,500,000	10,500,000	23,000,000
Colgate	11,000,000	8,500,000	22,500,000
Gillette-Toni	12,500,000	6,500,000	19,000,000
Ford Motor Co.	9,500,000	8,000,000	17,500,000
General Electric	8,500,000	7,000,000	15,500,000
American Tobacco Co.	8,500,000	6,500,000	15,000,000
Lever Bros.	7,500,000	5,500,000	13,000,000
R. J. Reynolds	7,000,000	5,500,000	12,500,000
Liggett & Myers	6,000,000	5,500,000	11,500,000
Bristol-Myers	6,500,000	4,000,000	10,500,000
General Mills	7,000,000	3,500,000	10,500,000
American Home Products	6,500,000	3,000,000	9,500,000

Although the official figures won't be available for some weeks, network gross tv time sales for 1956 probably will look about like this:

ABC TV, \$75 million; CBS TV, \$225 million; NBC TV, \$210 million.

It takes more than cost-per-1,000 figures to impress some of the big advertisers, John H. Mitchell, Screen Gems sales v.p., is finding out.

Mitchell (in a press conference) pictured the Lux Theatre, Kraft Theatre, Steel Hour, and Studio One as having reached the "end of the road"; he predicted their sponsors would be turning to feature films as substitutes.

Rejoined a Lever Bros. executive: "The Hollywood studios might find it expedient to know that in our business there are such factors as class, quality, emotional attitude and identity with the product or company. We like ratings, too, but to us the Lux Theatre stands for a 20-year tradition—something unique."

From the U. S. Steel camp came this retort: "We're not catering to the box office. In tv, as we did in radio, we've tied our identity to a producing organization and quality of entertainment that are in harmony with our own high standards."

History just can't help repeating itself:

The board chairman of a network tv advertiser had just returned from a long absence, and the first thing he wanted to know was:

"Why did we have to sponsor that comedian? My wife and I and all our friends like Lawrence Welk better."

All of which recalls this incident, which happened in 1934:

The first thing that a new general manager at Chevrolet did on taking over was to get Jack Benny fired. "Nobody," he said, "listens to comedians. My wife and I and our friends like Wayne King."

Louis Dean, now Kudner v.p. and then Campbell-Ewald radio director, complied by getting Victor Young to put together an orchestra that sounded like Wayne King.

ABC Radio is taking the rate-raising plunge.

As of 1 April, prices of the segments on its Morning Block programs will rise by \$100 down to \$50 (for 260 or more segments).

Procter & Gamble has resumed buying tv spot on a large scale—the first such activity since last spring.

What's significant about the P&G quest for availabilities (which include such products as Drest and Prell) is this:

**The emphasis is on early evening and late night 60-second spots. All of which points to a sharp interest—a la Colgate—in feature films.**

Daytime tv's penetration took a notable swing upward last year—not only because more people had sets, but also because they used them more.

Here's an up-to-the-minute analysis of daytime homes-using-tv, based on data furnished by Nielsen and processed for SPONSOR-SCOPE by CBS TV Research:

PERIOD	1955 HOMES PER MINUTE	1956 HOMES PER MINUTE	% INCREASE
9 a.m. to noon	4,540,000	5,106,000	12.5
Noon to 3 p.m.	6,020,000	7,217,000	19.9
3 p.m. to 6 p.m.	9,150,000	10,560,000	15.4
Ave. Min. 9 to 6	6,570,000	7,640,000	16.3

Footnote: These comparisons are between December 1955 and December 1956. During this interval tv homes increased from 34,400,000 to 38,390,000—while network rates generally remained the same.

Among the agency-advertiser leaders Pat Weaver has talked to about his plan to enter the freelance programing field is McCann-Erickson's president Marion Harper, Jr.

Harper was out of town at press time. Hence there was no opportunity to check the report that Mc-E was considering an arrangement whereby Weaver would either serve as a consultant, give it first offer on his productions, or both.

Tom O'Neil's yearend statement on the operation of RKO Teleradio's stations has these highlights:

- Gross time sales for the six tv and seven radio o&o's in 1956 were \$5.6 million over '55.
- The radio stations alone had a 12% increase in time sales.
- The company's non-network tv stations (WOR-TV, New York, KHJ-TV, Los Angeles, and CKLW-TV, Detroit), averaged a billings increase of 23%. All rely heavily on feature films for their programing—a significant factor pointed out in the statement.

ABC TV wants to be early with a wholesale preview of its next season's programing. A showing will be held at the Waldorf Astoria 13 April.

Invitations are going out to about 1,500 advertisers and agencies.

A similar show will follow in Chicago.

One of the highlights of these gatherings will be Mike Wallace, who is moving over to ABC from WABD.

For the first time since 1952, you hear admen talking of a "soft market" in network tv.

They point to the fact that 16 network shows are in search of alternate-week sponsors and there has been a series of cancellations.

To this the networks answer: This is evidence merely of a "soft market" for those particular shows. There's still quite a waiting list for prime evening periods.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Rencw, page 46; Spot Buys, page 48; Ncws and Idea Wrap-up, page 52; Washington Week, page 61; SPONSOR Hears, page 64; and Tv and Radio Newsmakers, page 70.



Ratings make  
them sign  
the first time—

But it takes  
results to make  
them renew

**Latest**

**METRO PULSE**

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

**Latest**

**AREA PULSE**

WHB first all day, WHB first 263 out of 288 quarter-hours, 25 second place 1/4's, none lower, Mon.-Sat., 6 a.m.-midnight.

**Latest**

**AREA NIELSEN**

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

**Latest**

**HOOPER**

WHB first all day with 42.2% of audience, June-Sept., 4-month average Mon.-Fri., 7 a.m.-6 p.m.; Sat. 8 a.m.-6 p.m.

at WHB . . . 87% renewal

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

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

**WHB**

*Wavelength 1270*  
Kansas City, Missouri

**The Storz Stations**

*Today's Radio for Today's Selling*

TODD STORZ.  
*President*

**WDGY**  
Minneapolis-St. Paul

**WHB**  
Kansas City

**WQAM**  
Miami

**KOWH**  
Omaha

**WTIX**  
New Orleans

*Represented by John Blair & Co*

*Represented by Adam Young Inc*

# TELEPULSE

# RATINGS: TOP SPOTS

Rank now	Past rank	Top 10 shows in 10 or more markets Period 7-13 November 1956 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKET	4-STATION MARKETS							3-STATION MARKET	
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta
1	2	<b>Death Valley Days (W)</b> PACIFIC BORAX	20.7	8.2											
				wrea-tv 7:00pm							wwj-tv 7:00pm		wfl-tv 6:30pm		
2	1	<b>Highway Patrol (M)</b> ZIV	19.1	11.3	10.5	13.4	15.2	12.2	20.7	11.8	13.5	13.3	24.7	13.2	16.4
				wrea-tv 7:00pm	kttv 9:00pm	kron-tv 6:30pm	whz-tv 10:30pm	wgn-tv 9:00pm	wjtk-tv 10:00pm	wtmj-tv 10:30pm	kstp-tv 10:30pm	wcau-tv 6:00pm	komo-tv 7:00pm	wtop-tv 7:00pm	waga-tv 7:30pm
3	8	<b>Badge 714 (M)</b> NBC FILM	17.7	4.2	10.7	17.7	15.0	11.2	14.9		10.7	16.5	17.6	11.2	22.9
				wpix 8:30pm	kttv 7:30pm	kpix 9:00pm	wnac-tv 6:30pm	wgn-tv 8:00pm	wjtk-tv 7:00pm		kstp-tv 10:30pm	wcau-tv 7:00pm	king-tv 6:00pm	wttg 7:00pm	wab-tv 7:00pm
4	5	<b>Dr. Hudson's Secret Journal (D)</b> MCA	17.2	2.9	10.2		16.4	21.5	12.4	21.2	8.9	5.9		9.2	17.0
				wpix 10:00pm	kttv 9:00pm		wnac-tv 10:30pm	wnbq 10:00pm	wxyz-tv 10:30pm	wtmj-tv 8:00pm	kstp-tv 7:00pm	wrev-tv 7:00pm		wmal-tv 6:30pm	wsb-tv 10:30pm
5	3	<b>Man Called X (A)</b> ZIV	17.0	2.7	5.7	10.2	17.4	9.3	16.2	12.9		9.7	12.1	8.0	15.9
				wpix 8:30pm	khj-tv 7:00pm	kron-tv 6:30pm	whz-tv 10:30pm	wgn-tv 9:30pm	wjtk-tv 7:00pm	wtmj-tv 9:30pm		wcau-tv 7:00pm	king-tv 8:30pm	wmal-tv 9:00pm	waga-tv 7:00pm
6		<b>Sheriff of Cochise (M)</b> NTA	16.4	3.1	10.3	11.2	20.9	16.2	18.4	7.2	14.9		18.0	14.0	
				wabd 7:30pm	kttv 7:00pm	kron-tv 6:30pm	wnac-tv 6:00pm	wnbq 7:00pm	wwj-tv 7:00pm	wtmj-tv 10:30pm	wcco-tv 9:30pm		king-tv 7:00pm	wrc-tv 10:30pm	
7	7	<b>Science Fiction Theater (SF)</b> ZIV	15.9	9.7	6.2	15.0	14.7	16.5	3.9	7.5	8.5	6.3	17.9	6.0	15.5
				wrea-tv 7:00pm	kttv 8:00pm	kron-tv 7:00pm	whz-tv 6:45pm	wnbq 10:30pm	wxyz-tv 10:30pm	wtmj-tv 11:00pm	kmgm-tv 8:30pm	wfil-tv 10:30pm	king-tv 10:00pm	wmal-tv 6:00pm	waga-tv 7:00pm
8		<b>Superman (A)</b> FLAMINGO	15.8	4.4	9.7	6.4	19.4	7.9	16.5	10.5	10.3	18.2	19.0	11.5	19.0
				wabc-tv 6:00pm	kttv 7:00pm	kgo-tv 6:00pm	wnac-tv 6:30pm	wgn-tv 6:00pm	wxyz-tv 6:00pm	witi-tv 6:00pm	wcco-tv 4:30pm	wcau-tv 7:00pm	king-tv 6:00pm	wrc-tv 7:00pm	wsb-tv 7:00pm
9	4	<b>I Search For Adventure (A)</b> BAGNALL	15.7	3.1	9.7	21.4	17.9	8.9	11.9	7.9	15.2		16.9		24.5
				wpix 7:30pm	kahe-tv 7:30pm	kpix 7:30pm	wnac-tv 5:30pm	wbkb 9:30pm	eklw-tv 9:00pm	witi-tv 9:30pm	wten-tv 9:30pm		king-tv 7:00pm		wsb-tv 7:00pm
9	9	<b>Stage 7 (D)</b> TPA	15.7	2.2	9.0		13.4			18.9	16.0		13.2		12.2
				wabd 8:00pm	kttv 7:30pm		whz-tv 6:45pm			wtmj-tv 7:00pm	kstp-tv 9:30pm		komo-tv 8:00pm		wsb-tv 10:30pm
Rank now	Past rank	Top 10 shows in 4 to 9 markets													
1	2	<b>Doug. Fairbanks Presents (D)</b> ABC FILM	16.8	15.4	7.3			4.4		16.9					13.5
				wrea-tv 10:30pm	krea 10:30pm			wbkb 10:00pm		wtmj-tv 9:30pm				wsb-tv 7:00pm	
2		<b>Esso Golden Playhouse (D)</b> OFFICIAL FILM	16.3					11.9				17.5		4.9	
								wb-tv 6:15pm				wcau-tv 10:30pm		wrc-tv 7:00pm	
3	4	<b>Patti Page (Mu)</b> OLDSMOBILE	16.2					14.6		4.9	11.3				
								wnac-tv 7:15pm		wwj-tv 11:00pm	wtmj-tv 10:00pm				
4	3	<b>Life of Riley (C)</b> NBC FILM	15.8		9.0			16.9			11.0		26.2		
					kttv 8:30pm			wnbq 6:00pm			kstp-tv 6:30pm		king-tv 7:30pm		
5		<b>Dateline Europe (A)</b> OFFICIAL FILM	13.8									5.7		6.9	
												wcau-tv 3:00pm		wlwa 7:30pm	
6		<b>Hopalong Cassidy (W)</b> NBC FILM	12.5		6.0				13.0						
					kttv 6:30pm				eklw-tv 7:00pm						
7	10	<b>Code 3 (M)</b> ABC FILM	12.3		9.8	15.5			6.5	10.0		9.2	15.1	13.3	
					kttv 9:30pm	kron-tv 10:30pm			wxyz-tv 7:00pm	wlsn-tv 9:30pm		wrev-tv 7:00pm	king-tv 10:00pm	wtop-tv 7:00pm	
8		<b>Gene Autry (W)</b> CBS FILM	11.7	1.8	2.9					10.2					
				wabd 8:00pm	keop 6:00pm					wisn-tv 5:00pm					
9	5	<b>Ellery Queen (M)</b> TPA	11.4	3.7				19.4		9.5					
				wplx 10:30pm				wnac-tv 10:30pm		wjtk-tv 7:00pm					
10		<b>Ramar of the Jungle (A)</b> TPA	11.3	1.8				17.5		10.5				16.0	13.0
				wpix 5:00pm				wnac-tv 6:00pm		wxyz-tv 3:00pm				wtop-tv 7:00pm	wlwa 5:00pm
10	7	<b>Crosscurrent (M)</b> OFFICIAL FILM	11.3		9.3						11.5		4.7	13.2	
					knxt 10:30pm						wcco-tv 10:00pm		wmal-tv 10:30pm	wlwa 6:00pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, ¼ hr., ½ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 7-13 November. While network shows are fairly stable month to another in the markets in which they are shown, this is true to much lesser syndicated shows. This should be borne in mind when analyzing rating trends from one another in this chart. \*Refers to last month's chart. If blank, show was not rated at



# TV SHOWS

TV MARKETS		2-STATION MARKETS				
Columbus	St. L.	Birm.	Charlotte	Dayton	New Or.	Providence
26.0	27.9	23.3	53.0	9.8	29.3	10.3
wbn tv 9:30pm	kak tv 8:00pm	wabt 9:30pm	wbtv 8:00pm	wlwl 6:10pm	wlwl tv 10:30pm	wjar tv 8:00pm
30.7	16.9	17.3		41.3	45.0	21.3
v 9:00pm	kak tv 8:00pm	wbrc tv 10:00pm		wlwl tv 9:00pm	wlwl tv 10:00pm	wjar tv 10:00pm
		22.0	40.5	30.5		25.3
		wbrc tv 9:00pm	wbtv 10:30pm	wlwl tv 10:30pm		wjar tv 10:30pm
		23.8	53.3		25.8	20.0
		wabt 9:30pm	wbtv 8:00pm		wdsu tv 10:30pm	wpro tv 7:00pm
19.5	19.2	33.5		30.5		47.5
v 9:00pm	kak tv 10:00pm	wbrc tv 8:00pm		wlwl tv 10:30pm	wlwl tv 9:10pm	
25.0	11.2		39.5	14.5		23.3
v 7:00pm	kak tv 10:00pm		wbtv 10:30pm	wlwl 10:30pm		wpro tv 7:00pm
	14.9	22.8	48.0	18.5	35.5	16.8
	kak tv 10:00pm	wbrc tv 8:30pm	wbtv 7:00pm	wlwl 10:30pm	wdsu tv 10:00pm	wpro tv 7:00pm
16.0	11.2		29.5	30.0	25.3	21.3
v 7:00pm	kak tv 7:00pm		wbtv 5:30pm	wlwl tv 6:00pm	wdsu tv 5:00pm	wjar tv 6:00pm
					40.5	
					wdsu tv 9:30pm	
10.5	16.5	20.8		19.5	38.8	13.3
v 9:00pm	kak tv 10:00pm	wbrc tv 9:30pm		wlwl 7:00pm	wdsu tv 10:00pm	wpro tv 7:00pm
		54.5				5.5
		wbtv 9:00pm				wpro tv 1:00pm
				42.0		
				wdsu tv 6:00pm		
		40.0				
		wbtv 6:15pm				
	24.4					18.3
	kak tv 9:30pm					wjar tv 7:00pm
		22.3				
		wbtv 5:00pm				
	16.2	15.5				
	kak tv 10:00pm	wbrc tv 10:30pm				
		34.3				
		wlwl tv 7:00pm				
		12.3				
		wlwl 11:15pm				
9.2	14.3					
v 9:30pm	kak tv 5:30pm					
7.7						
v 10:00pm						

# MEMO: TO TIMEBUYERS!

## THE "THIRD FORCE" is FIRST in Northeastern Pennsylvania!

ARB proves WILK-TV your Best Buy for PRIME TIME in the important Northeastern Pennsylvania Television Market

WILK-TV has more first place quarter hours Sunday through Saturday, from 5 P.M. to 11 P.M., than any of the other Network Stations in the area. Here are the facts:

### FIRST PLACE QUARTER HOURS

<b>WILK-TV</b>	<b>66</b>
STATION "B"	57
STATION "C"	46
STATION "D"	3

Here's the box score on first place quarter-hours in the PRIME TIME period from 5 P.M. to 11 P.M., Monday through Friday

	Monday	Tuesday	Wednesday	Thursday	Friday
<b>WILK-TV</b>	<b>12</b>	<b>14</b>	<b>12</b>	<b>7</b>	<b>11</b>
STATION "B"	6	7	8	12	9
STATION "C"	6	2	4	6	3
STATION "D"	0	0	0	0	1

# ★ POWER...

WILK-TV speaks with one and one half million watts of Power—more than any other TV station in the world—Here is the Impact you need for a complete job. From Reading to New York State— from Lock Haven to New Jersey The FIRST Station is WILK-TV

For the BEST coverage in PRIME TIME—you NEED WILK-TV! Get the Facts!

Call AVERY-KNODEL, INC.

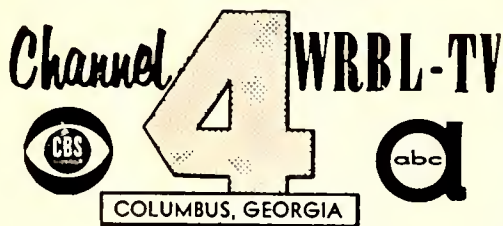
- NEW YORK
- CHICAGO
- LOS ANGELES
- SAN FRANCISCO
- ATLANTA
- DALLAS
- DETROIT



WILKES-BARRE  
SCRANTON

Other than top 10. Classification as to number of stations in the market is based on the number of stations in the market. Pulse determines number by measuring which stations are viewed by homes in the metropolitan area of a given market. Station itself may be outside metropolitan area of the market.

**New  
Nielsen  
No. 2  
PROVES**



**is  
your  
best  
choice  
for  
1957**

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

**CALL HOLLINGBERY CO.**

## Sponsor backstage

### Talent trains to sell as well as star

In this reasonably new year of 1957 I believe advertisers and agencies will see and welcome the further development of a fairly fresh talent trend. A trend, which finds performers (artists, if you will) working just as hard to develop their capacities for representing their sponsors with dignity and intelligence, as they do developing their performing skills. Artists who study the art of on-and-off-the-air salesmanship as conscientiously as they do the timing of a punch line or the phrasing of the lyrics of a song.



It is not, of course, too surprising to find a Dave Garroway or a Mike Wallace or a Jack Lescolie speak well and convincingly of a sponsor's product, for talking is indeed their business. It becomes a touch more remarkable and commendable when a Steve Allen sells merchandise as smoothly and strongly as he does his fine underplayed comedy. And it develops into an even more interesting current day advertising phenomenon when a performer works with efficiency and dignity for a sponsor off the air as well as on.

### Monroe pitches the case for color tv

Not too long ago at the NBC 30th Anniversary convention in Miami Beach, Vaughn Monroe was among those present. I've mentioned Vaughn's work as a super salesman for RCA Victor previously, but I wasn't really fully aware of how meaningful and consistent is Vaughn's off-air, off-screen work for his sponsor as when I saw him in action at and around the Americana Hotel. To affiliates, to hotel brass, to local retailers and local disk jockeys Vaughn was RCA's spokesman, or at least one of its most articulate and convincing spokesmen. I heard him argue the case for color television and pitch RCA's phonographs over and over again. And he still pursues his career as a record artist and has just started a tv show for the air force via the ABC TV network. Vaughn is the type of performer I'm talking about. And one of the pioneer performers in the business of selling his sponsor's product as well as his own songs.

Another veteran performer, who through the years has worked diligently to represent his sponsor's company and product and in this tv day does so more than ever, is Eddy Arnold, whose record sales have just passed the 32,000,000 mark. Eddy has just completed a series of specially filmed commercials for the SSS Tonic Co. of Atlanta, Ga. SSS Tonic, through the Day, Harris, Hargret and Weinstein, Inc. agency of the same southern city is sponsoring *Eddy Arnold Time*, a half hour tv film series in 53 markets and adding new ones all the time. But Eddy doesn't stop at on-the-screen commercials. In May he is scheduled to serve as emcee and guest star at a mammoth Boy Scout jamboree in Atlanta, called the Scutorama. In serving in this capacity Eddy is representing SSS through its president, Lamar Swift, who is a major factor in the Boy Scout movement in his State.

But the trend takes on its importance for advertisers from the

# KRON is TV in SF



*San Francisco is sold on KRON-TV*

CINEMA  
SHOWPLACE  
MTW 10:30 PM  
AVAILABLE

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



# TOP DOG

*in Central*  
**ARKANSAS\***



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

*flash!*  
latest "PULSE"  
report of metropolitan

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

\*sign-on to sign-off

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



fact that bright *new* talent is following the course of working to develop as star salesmen as well as stars. A young man named Jim Lowe has a record on the market of a song called "Green Door," which has just passed the 2,000,000 (count 'em, two million) mark in sales. This is one of the most successful records in the whole history of the record business. Jim puts in many hours working on his songs and record dates, and on tv shots such as his recent guest appearances on the Steve Allen Show, the Walter Winchell show, the Will Rogers morning show and numerous others. But Carl Ward, Sam Slate and the whole sales force at WCBS, New York, (where Jim does a Monday-through-Saturday, 9:05 to 9:30 a.m.; a Monday-through-Friday 11:30 to 11:45 a.m.; and a Saturday afternoon, 1:30 to 5:30 p.m. show each week) will tell you how hard Jim works to deliver his sponsor's message with the greatest possible effectiveness. And they'll testify to the unstinting and enthusiastic manner in which he represents his sponsors at store openings, sales meetings, and other such events. It's no accident that Jim does this. He is growing up as a performer with the deep conviction that it's just as much a part of his job to sell his sponsor's merchandise as to sing a song in a way to make people want to buy his records.

### Sullivan invited her back to do the commercial

A pretty little gal from Possum Walk Road, N. C., named Betty Johnson currently has a record of a song called "I Dreamed," which is well on its way to selling a million records. On *Variety's* Top Record Talent and Tunes list as this is being written the record is No. 3 in the country and moving up fast. Betty did her first major television guest shot on the Ed Sullivan show just a week ago as this is being written. Ed liked her quite a bit. He suggested to Jack Babb of Kenyon & Eckhardt that it might be an idea to bring Betty back on the show and this time have her do a Mercury commercial with Ed as well as sing a song. There was something about Betty's warmth and natural sincerity, which Ed—smart showman that he is—quickly sensed.

And again here I can assure you this was no accident. Betty has been the featured girl singer on Don McNeill's *Breakfast Club* on ABC Radio for over a year, and Don and the BC's advertisers have Betty do commercials regularly. And she does them for such accounts as Admiral, Mum, Realemon Extract and others willingly, enthusiastically and well. Again, because she is growing up as a performer with a full awareness that she must constantly study and work to become ever more appealing as a singer, but that she must study and work just as hard to do a solid job for the sponsor who is paying her salary.

I can testify to the fact that these two bright new stars believe in the idea of striving to become star salesmen as well as stars because I am rather intimately associated with them as part of the organization which serves as their personal managers. I believe in this approach on the part of talent, as I have written on a few occasions previously, and I have never had any arguments from Betty or Jim. I predict, however, as I said in the beginning of this piece, that more and more fine talent will work in the direction of also becoming fine salesmen and representatives of the sponsors for whom they work.

# T. V. spot editor

*A column sponsored by one of the leading film producers in television*

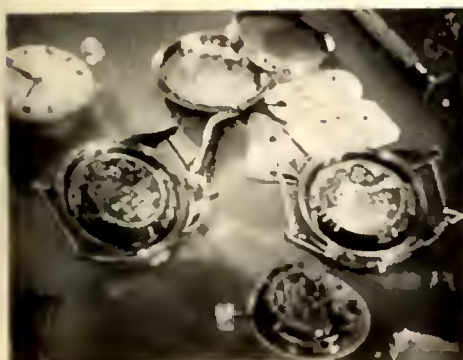
## SARRA

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



An old salt, with tattooed arms and a parrot on his shoulder, regales his yarn about capturing pirates. He spellbinds his young shipmates—and every boy and girl in the TV audience! The pitch is for Trix, the sugar-coated cereal. The "gimmick" is a giveaway—5 Jolly Roger Tinted Cookies in each package of Trix. Fast pricing makes every moment of this 30-second spot sell. And for a surprise ending, the parrot delivers the sales message! Produced by SARRA for GENERAL MILLS, INC., through LATHAM LAIRD, INC.

SARRA, INC.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



The TV audience goes on a visit to the Bulova Watch Factory in this 90-second commercial, another in the continuing series for Bulova by SARRA. A dramatic documentary approach tells the story of fine workmanship and precision watchmaking. Interesting closeups of fine watch parts, jewels, mainspring, self-winding mechanisms, etc. clearly reveal the fine craftsmanship that is synonymous with Bulova. Produced by SARRA for the BULOVA WATCH COMPANY, INC., through McCANN-FRICKSON, INC.

SARRA, INC.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



The same catchy jingle for Schoenling Lager Beer in seven different musical styles tremendously increases the audio effectiveness of this new series of seven TV spots by SARRA. Modern, highly stylized line drawings of humorous cartoon characters combine with the bouncy musical background to emphasize the sponsor's theme, "sooner or later you're going to try Schoenling." Produced two ways: black on white for spot use, and white on black for superimposition on live crowd backgrounds at sporting events. Prepared by SARRA for THE SCHOENLING BREWING CO. through ROLLMAN ADVERTISING AGENCY, INC.

SARRA, INC.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Another spot by SARRA in a continuing television series for Prudential Insurance. Two minutes of convincing "soft sell" from the narrator, typical head of the average American family—fishing in comfortable relaxation beside a quiet brook, while explaining the benefits he and his family derive from Prudential's 2-way Retirement Plan. The setting, the mood, excellent photography and perfect casting make this a subtly effective selling commercial for the sponsor's product—insurance. See it on "AIR POWER." Produced by SARRA for THE PRUDENTIAL INSURANCE COMPANY OF AMERICA, through CALKINS & HOLDEN, INC.

SARRA, INC.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

**IN HOUSTON...**

STATION A  
Sells Ratings

STATION B  
Sells Merchandising

STATION C  
Sells Power

STATION D  
Sells Prestige

STATION E  
Sells Cut-Rates



**ALL-AROUND  
BEST**

**KTHT  
SELLS YOUR  
CLIENTS'  
PRODUCTS**



**MUSIC - NEWS  
SPORTS - MYSTERIES**

**Mutual for Houston  
and South Texas**

**Call your  
Paul Raymer Man**

**IN  
HOUSTON  
SMART TIME-  
BUYERS CHOOSE  
KTHT  
FOR  
RESULTS**

**49th a  
Madiso**

**Switch to all-media buying**

We want to extend our thanks to SPONSOR for the very fine article which appeared in the December 15, 1956 issue. We think the material was superbly presented. And all of us here at Grey are proud to be a part of such a splendid reportorial job.

In reading through the article, we noticed that the names of two of our eight stalwart assistant media buyers were inadvertently omitted. They are: John Fitzpatrick, who serves as outdoor buyer on all Grey accounts and as an assistant all-media buyer, and Veronica Welch, who serves as budget coordinator on Procter & Gamble and also as assistant all-media buyer.

*E. L. Deckinger, media director, Grey, New York*

**Broadcaster's Promotion Association**

I appreciate SPONSOR reproducing my speech to the Broadcaster's Promotion Association. But the condensation of my effort really turned me into a "demanding, ask and you get" guy—which as you know, I'm not.

I think the gist of what I said was this:

1. Agencies and clients should help the stations promote their programs by supplying extra money and promotion materials.
2. The stations should actively merchandise and promote—not because they are expected to, but primarily because in helping their clients they help themselves.
3. Merchandising and promotion plans should be custom made to fit a client's needs—not a station's portfolio.

*Don P. Nathanson, president North Advertising, Chicago*

**ABC chainbreak promotion**

As an ardent reader of Sponsor-Scope I could not resist the temptation to write you with reference to an item contained on page 11 of the November 24 issue. This is concerned with the item headed "Which tv programs get the benefit of free chainbreak plugs?" You note Y&R has discovered that at

- |                |                |
|----------------|----------------|
| <b>WCDA-B</b>  | Albany         |
| <b>WAAM</b>    | Baltimore      |
| <b>WBEN-TV</b> | Buffalo        |
| <b>WJRT</b>    | Flint          |
| <b>WFMV-TV</b> | Greensboro     |
| <b>WTPA</b>    | Harrisburg     |
| <b>WDAF-TV</b> | Kansas City    |
| <b>WHAS-TV</b> | Louisville     |
| <b>WTMJ-TV</b> | Milwaukee      |
| <b>WMTW</b>    | Mt. Washington |
| <b>WRVA-TV</b> | Richmond       |
| <b>WSYR-TV</b> | Syracuse       |

**Harrington, Richter and Parsons, Inc.**  
The only exclusive TV national representative

*New York  
Chicago  
San Francisco  
Atlanta*

1950  
1951  
1952  
1953  
1954  
1955  
1956

AGAIN IN

1957

*The Finest In TV Film Shows From*





*The*  
**ROSEMARY CLOONEY**  
*Show*

Biggest hit in syndication. No. 1 national rating right from the start! Musical variety with America's singing sensation and 39 top-of-the-top guest stars.

39 half hours



*Brian Keith*  
**CRUSADER**

Overseas intrigue and suspense in tune with today's gripping headlines. Direct to you after 65 smash network weeks for Camels and Colgate. 52 half hours



**IF YOU HAD A MILLION**

32.4 national Nielsen average rating for 19 months on the CBS Network (as *The Millionaire*) . . . and just made available for local sponsorship! Features Marvin Miller.

39 half hours



*Dr. Hudson's*  
**SECRET JOURNAL**

Inspired dramas from the famous Lloyd C. Douglas best seller. No. 1 film series nationwide for four straight months! Stars John Howard. 78 half hours



*Charles Bickford*  
**MAN BEHIND THE BADGE**

The cases—true. The drama—terrific. The ratings—excellent! A thoroughly reliable sales-builder.

39 half hours



*Thomas Mitchell*  
**MAYOR OF THE TOWN**

The most famous radio dramatic serial continues fabulous success on television! Huge ready-made audience assures maximum impact in your market.

39 half hours





Western Features starring

## ROY ROGERS

Starts each week with Western Features starring Gene Autry, the most profitable hour strip. 50% adults per line! 67 hour-long features



## GUY LOMBARDO

and his Royal Canadians

"The sweetest music this side of heaven." Smash ratings even against top competition. Leading film show in New York month after sensational month. All this plus famous guest stars! 78 half hours



Mark Stevens

## HEADLINE

Mark Stevens portrays crusading editor, Steve Wilson, in this series that played the network as "Big Town." 39 half hours



Preston Foster

## WATERFRONT

The all-time all-family dramatic hit that is literally "money in the bank" for every sponsor. Ask for the rating track record, which is making history. 78 half hours



## PLAYHOUSE "15"

Unique quarter-hour dramas that harvest big rewards at half the price! The surprise endings pack a terrific wallop. So will your campaign! 78 quarter hours



Famous Hollywood Stars

## FAMOUS PLAYHOUSE

An absolute gold mine of star-studded comedy, mystery, adventure, romance. Build your own show, your own mood, your own title! (New films added yearly) 300 half hours

# MCA TV



The

## RAY MILLAND

Show

Nielsen says comedy is your best buy. Here's the outstanding comedy series in syndication, paced by an Academy Award star. Tremendous two-year selling record for GE! 76 half hours



Louis Hayward

## THE LONE WOLF

One of network's most electrifying adventures brought to thrilling life by one of Hollywood's top stars. A winner in every market. 39 half hours



Western Features starring

## GENE AUTRY

Strip for action (and bebies of national spot advertisers who really go for that low cost per thousand!) 56 hour-long features



## HEART OF THE CITY

Plays off the thrill and drama of Big Town U.S.A. - consistently solid ratings everywhere. Pat McVey, 91 half hours



Adventures of

## KIT CARSON

After four tremendous years for Coca-Cola, still the #1 Western of all Westerns! Powerful new merchandising campaign available! Stars Bill Williams. 104 half hours



Walter Greaza

## FEDERAL MEN

Five years a network rating sensation (Treasury Men in Action)—now it can sell for you! Every gripping story has the approval of the U. S. Treasury Department. 39 half hours



## CITY DETECTIVE

Spellbinding series of metropolitan mystery and adventure, starring Rod Cameron. Champion track record, solid sales results everywhere! 65 half hours



## BIFF BAKER, U.S.A.

Unique intrigue and suspense in tune with today's headlines. Alan Hale, Jr. and Randy Stuart play the adventurous young couple. A fine all-family attraction. 26 half hours



No. 1 in the big 1957 parade of new MCA releases for local & regional advertisers . . .

## STATE TROOPER

*starring* Rod Cameron

**GREATEST ACTION SERIES EVER MADE...  
SOLD IN 80 MARKETS BEFORE RELEASE!**

39 all new half-hour action-packed programs filmed on location with the full cooperation of Nevada's law enforcement agencies. Vivid scenes of Mojave desert, Virginia City, Lake Tahoe, Reno, Las Vegas offer backdrop for thrilling adventures. So good a show that Falstaff Brewing snapped it up in 72 markets even before release! What's *your* market?

*Every show a winner...every sponsorship backed by award-winning Advertising, Publicity and Merchandising Campaigns—free!*

HIT THE TOP WITH

**MCA TV**

**BIG HITS BUILD BIG SALES**

**FOR**

**YOUR PRODUCT**

**YOUR MARKET**

**YOUR BUDGET**

NBC and CBS there's no firm answer. I just want to tell you that at ABC we have for a long time used these five-second ID's to great advantage in promoting programs and for use as stay-tunes. Our five second spots are allocated on a weekly basis as per a definite schedule which is issued monthly and prepared in this department.

At the moment we are producing approximately 30 five-second ID's all of which carry individual program titles and in some cases artwork or photographs pertaining to the particular program.

I thought I would write of this phase of our activities in view of the fact that the column said: "It's apparently one of those situations that has escaped exploration because tv has been too busy with bigger things." We have always found that being able to offer advertisers a guaranteed number of promotion spots either on a weekly or monthly basis, whether five second ID's or 20 or 60 second fills, adds considerable weight to our overall promotional backing for our shows.

John H. Eckstein, *director advertising and promotion, ABC*

#### Timebuying terminology

Idea! In this mad whirl of words, how about dropping ROS for BFA (Best Time Available). Now sump'in' else for "spot" and we've got it whipped!

Morton J. Wagner, *exec. vice president, Bartell Group*

• ROS is the abbreviation for Run Of Schedule, a type of buy where announcements are placed in open times chosen by the station within a broad specified period. The term BFA in this context is more explicit and would be clearer.

#### Tv and Radio Directory

I have said it before and I will say it again—the Annual Tv and Radio Directory you folks send out is one of the handiest things of its kind.

Wallace Dumlup, *general manager Middlesex Broadcasting, Boston*

Probably you have gotten other letters on this—but in your new Tv and Radio Directory of New York and Chicago—the Chicago listing shows Free & Peters instead of Peters, Griffin, Woodward.

Also—their new address is Prudential Plaza. The telephone number remains the same.

Warwick Anderson, *account executive, Doe-Anderson, Louisville*

• The 1957 TV Radio Directory is available free of charge. Request should be addressed to Readers' Service, SPONSOR Publications, 40 E. 19, N. Y., 17, N. Y.

Headline: *Headline: KTTV*

**DOMINANCE**

There are all kinds of people interested in syndicated film dominance... in California.

ARB says, month after month, that KTTV carries 8 or 9 out of the top 10 syndicated film shows in Los Angeles! And remember, Los Angeles is a 7 station market.

Competition with KTTV... edged lead... MGW... the Cagale Theatre... Fox Theater.

Add the extra strength of KTTV... local... unmatched news and Special Eye coverage.

It adds up to dominance. Yes Southern California... and the difference is KTTV.

**KTTV**  
Los Angeles Times-MGM  
Television

Represented nationally by **BLAIR-TV**

**I'LL LETCHA IN ON  
SUMPIN' HOT...**



In California's Great Central Valley  
only "10" gives you  
**TWO-FOR-ONE**



SACRAMENTO

TOTAL AREA SET COUNT: 366,550



STOCKTON - MODESTO

In KBET's companion market alone latest \*ARB studies reveal —

	Sign-On to Noon	Noon to 6 P.M.	6 P.M. to Midnight
KBET-TV	38.9%	14.8%	31.7%
Station A (Sacramento)	11.3	9.6	8.6
Station B (Sacramento)	.0	.0	.0

(\*ARB Sets-In-Use Summary, Nov. '56)

**KBET-TV • CHANNEL 10**

SACRAMENTO CALIFORNIA



BASIC

CBS OUTLET

Call H-R Television, Inc. for Current Avails



## THE ALTERNATE WEEK PROBLEM

With 88 alternate vs. 59 every-week sponsorships on night web tv questions of show control, fees and station lineups are created

**A**lternate week sponsorship on television is one of those things some advertisers can't live with—and yet can't live without.

Though the wordage may be hyperbolic, the thought behind it is not. For it is a problem of no minor proportions. It often means that no major decision about a \$2 million investment can be made without consulting another party whose marketing aims may not be the same.

The extent of this problem can be deduced by the fact that, as of the last week in 1956, there were 44 programs shared by two advertisers on an alternate week basis on nighttime network television. The 88 advertisers involved compared with 59 clients

who sponsored an every week show 100% and 39 clients who bought participations or segments in a dozen shows. (In this calculation an advertiser who buys more than one show, alternate week or participation is counted once for each buy.)

The alternate week trend is not a new one but recent developments have spotlighted its problems:

- The rash of shows in trouble have put additional pressures on pairs of clients seeking agreement on replacements.
- Clients on nine shows—with both good and bad ratings—were shopping for alternate week sponsors over the Christmas holidays. (See SPONSORSCOPE, 29 December 1956, page 9.)

**As show-sharing spreads sponsors all over the network map, new buyers find themselves blocked because of adjacency protection rules**

• The increase in alternate week sponsorships has blocked sponsors seeking nighttime spots because of adjacency protection regulations.

Though alternate week sponsorship dates back a few years, not many patterns have developed in methods of agency cooperation. There are a few accepted practices in the matter of splitting commissions, agreeing on station lineups and prime responsibility for riding herd on a show, but in most cases each issue that arises is settled by the sharing agencies sitting around a table and hammering out an acceptable agreement. But because common practices are not widespread and there is often no standard to fall back upon, hard feelings sometimes result.

Yet no one has issued a call for doing away with alternate week sponsorships. While advertisers may differ about the disadvantages of shared programing, there is little dispute about its advantages.

These are basically two: (1) economy and (2) the opportunity to capture a wider audience by splitting the budget among more than one show. Some brands don't have the budget for an every-week show. While participations also provide an answer to budget problems, segmented shows usually involve practically no program control on the part of the agency: whereas, a shared show often (though not always) gives the agency some say, a fact that, not-so-incidentally, sits well with the client: plus the fact that brand identity stands out more strongly.

As for getting a wider audience, it has long been obvious that a substantial portion of any show's audience are regular viewers. It is logical, therefore, to suppose that exposing a brand every week reaches a point of diminishing returns. Buying another show is likely to result in reaching new homes. Spreading a few more dollars between two shows (a few more dollars since alternate week sponsorship may result in loss of some discount benefits) will thus reach a greater number of different homes. Also important: clients can spread programing risks.

Because of the major-minor pattern

of alternate sponsorship, the loss of brand identity is not very great since each client has at least one commercial every week.

It is easy to exaggerate the problems of two agencies getting together on one show because of the undeniable fact that the creative agency man, though used to group planning, is an individualistic creature and that this individualism is apt to come to the fore when two clients or two agencies have differing philosophies—and that's not uncommon.

On the other hand, it is obvious that when two groups of people are in the same boat it is to the benefit of both to keep the boat afloat and running smoothly.

The place where the latter pressure works most strongly is where a show has two sponsors and one agency or two agencies and one sponsor. The latter instance is not alternate week sponsorship in the sense meant by SPONSOR (though product commercials alternate) but it provides an illustration of agency techniques in cooperation.

For example, where P&G has two (or more) agencies on one show, one of them is established as agency of record and has primary responsibility for producing the show. If the non-producing agency has any ideas or problems about programing, it funnels these through the producing agency. The purpose of this policy is to minimize disagreements and provide an uncomplicated liaison between agency and producer. In the event of a serious disagreement on programing the issue can be taken to P&G Productions. However, the P&G method has worked well over the years and an appeal to high authority is rare.

Another example: Until recently, when it lost Colgate, Esty's problems with two clients (R. J. Reynolds and Colgate) on *Crusader* and the Bob Cummings show were simplified by the fact that it handled both. Now that Colgate is berthed elsewhere Esty is the "senior" producing agency in the Cummings time slot (the *Crusader* has

been replaced by *Mr. Adams & Eve*), sharing the time with the Carl S. Brown Co., a newcomer to the show and time period.

The Esty-Brown relationship spotlights the question of the senior and junior agency on a show. A senior agency may be defined as one which has been with the show or time period when another agency and client move in to alternate. In the case of the Cummings show, the situation is complicated by the fact that the agency is new but the client isn't.

There is an important issue suggested here: A big question is what rights and responsibilities does an agency and client who have worked on a show or been in a time period for a longer length of time than the alternate client and agency?

One rule of thumb is that franchise "rights" to both the show and time period give the senior client and agency the most say. They will have more to say about the show, more to say when a new show comes in to replace a turkey and more to say about lineups. The senior agency often asks—and

**3. NIGHTTIME**

	ABC	CBS	NBC	ABC
6:00				
6:15		Telephone Time Bell	Meet The Press An Am (sat 12/30) all John Manvil	
6:30		You Are There (Air Power) Prodestial	Ray Rogers Gen Foods	
6:45				
7:00	You Asked for It Shipley Peanut Butter	Lessie Campbell Soup	77th Bengal Lancers Gen Foods	Kukla, Fran & Ollie Jordan Show John Daly II Carl Cruz
7:15				
7:30	Amateur Hour Pharmaceuticals (7:30-8:30)	Pvt. Secy. all wks Jack Benny Amer Tobacco	Circus Boy Reynolds Alum	Bald Journ Baiten-Fort
7:45				
8:00	Amateur Hour	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen Jergens, Brown & Williamson, Pilsner US Time Corp	Disney 1950 Armour at Kinsbury-Ch
8:15				
8:30	Press Conference Corn Prod	Ed Sullivan	Steve Allen	Voice of Firestone Fluorine
8:45				
9:00	Omnibus Aluminim Union Carbide (9-10:30)	C. E. Theatre Om Electric	10-15 hours Gandyer all Alcoa 9-10, 2 wks to 4 (9-10:30, 12/23)	Bishop Sho
9:15				
9:30	Omnibus	Hitchcock Theatre Bristol Myers	Cherry Hour Chevrolet (9-10, 1 wk to 4)	Week Top 1 New Tulu Dodge-Ford (9:30-10:5)
9:45				
10:00	Omnibus	\$64,000 Challenge Berlin all P. Loxilland	Loretta Young P&G	Walk Top 1
10:15				
10:30		What's My Line Sperry-Rand all B Curtis	Natl. Bowling Champs White Owl	
10:45				

sometimes gets a service charge from the junior agency.

Senior status is most obvious in the case of a show like *Your Hit Parade*, an American Tobacco package that has been produced by BBDO since tv's early days. The status of BBDO as producer was unchanged when Warner-Hudnut moved in. Warner-Hudnut was in the position of a buyer and BBDO as a seller. BBDO took the attitude that Warner-Hudnut bought into a successful package and that controls remains with BBDO and its client.

While Esty has made no representations on the questions of a fee for show servicing, a number of agencies have taken the position that the producing agency is entitled to one. The question is how much? One producing agency recently asked 15% of the commission from the non-producing agency—without getting it.

Estimates of what it cost an agency to actually service a show (aside from the commercials) vary but a range of \$1,000 to \$1,500 a week was mentioned often. This covers out-of-pocket costs and overhead, for most shows.

### ARTICLE IN BRIEF

Advantages of alternate week sponsorship (economy and greater audience reach) is resulting in more sharing of shows. Problems of agency cooperation cover show control, station lineups inter-agency fees, program promotion and the sharing of commercial time.

"Where the show originates in Hollywood, you have additional expense," said a tv executive at one of the top agencies. "Even if you have a Hollywood office, you have to send out some New York people to the west coast on occasion. And the client expects it. This cost alone can come to between \$50,000 and \$100,000 a year.

"Figure it out," he continued. "You can bank on \$2,000 per person for each trip to the coast. You can also figure that some shows will involve as many as five to 10 people traveling out to the coast. And these people will average three to four trips a year. For 10 people that's \$20,000 for one trip

each. Four trips will add up to \$80,000. If (agency) fees are 10% on that, that happens to be \$8,000 (agency fee) on top."

Where both agency and producer have offices in Hollywood, there are no extra charges to the producer, agency will be less. Where the non-producing agency does not have a Hollywood office, said that may be the reason for non-producing agency's (the number of days producing agency is in agency's territory).

Where P&G agencies sharing shows the following arrangement is common. Let's say that one agency shares a show costing \$100,000 a week. They assume that the producing agency has two-thirds of the commercial time and the non-producing agency has one-third. The non-producing agency will pay the producing agency 10% of its share of the commercial on talent and production (but not travel) costs. Since the non-producing agency has one-third of the time, its share of the show cost is \$10,000 and its program commission is \$1,500. It would in this case pay the producing agency \$12,500.

Please turn to page 60.

# M P A R A G R A P H

22 DEC. - 18 JAN.

TUESDAY			WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	D Edwards Whitwell			D Edwards West			D Edwards Whitwell			D Edwards West				Meet the Changemen Band
Kids Fran & Ollie Birdie John Daly Gent. Clear	D Edwards Whitwell		Kids Fran & Ollie Birdie John Daly Gent. Clear	No net service		Kids Fran & Ollie Birdie John Daly Gent. Clear	No net service		Kids Fran & Ollie Birdie John Daly Gent. Clear	D Edwards West		Meet the Chord B. Band	No net service	
Whisper in the dark 10:30-11:30	Time 1234 Whitwell Kellie	Southan Winters Lewis Vicki Carter (12, 25)	Disneyland Amor Daisy Dorby Fonda 17:30-8:30	Grant Step Gen. Mills	The Cole Cole News 10:30-11:30	Gene Ranger Gen. Mills 10:30-11:30	Sgt. Preston Udall Dor	Drugh Shore Churston News Sperry Band	Ein Tin Tin Nabbin	My Friend Flicks Cagney	Two Cats in Pajamas 10:30-11:30	Famous Fife Festival 10:30-11:30	Burgess Merriman	Triple Feature 10:30-11:30 1. Bambi 2. The Three Musketeers 3. The Sandlot
Whisper in the dark 10:30-11:30	Phil Silvers Amara 11:30-12:30	Big Surprise Furns 10:30-11:30	Disneyland	Arthur Godfrey Bristol Meyers	Hiway Holliday Gen. Mills	Circus Time partie	Red Comet Cagney 11:30-12:30	You Bet To Life DeBate 11:30-12:30	In Beaver Creek Chandlers Fonda	West Point 10:30-11:30	Life of Emily 10:30-11:30 Blanche 11:30-12:30	Fife Festival 10:30-11:30	Jagade Gardner	Funny Came 10:30-11:30 1. A W. Brown 2. The Sandlot 3. The Sandlot
10:30-11:30 P&G	Brother P&G 11:30-12:30	Maak 11:30-12:30 L&M 12:30-1:30 Mae Factor	Navy Log 11:30-12:30 U.S. Robber	Godfrey 10:30-11:30 Kellie Pittsburg	Father Knows Best 11:30-12:30 Gen. Mills	Circus Time	Chase 10:30-11:30 2:30-3:30	Drugh 11:30-12:30	Crossroads 11:30-12:30	Gene 11:30-12:30 1:30-2:30 1:30-2:30	Life of Emily 10:30-11:30	Fife Festival 10:30-11:30	Gene 11:30-12:30	Gene 11:30-12:30
Gene 11:30-12:30 1:30-2:30	Nothing But Truth Pharmaceuticals	Jane Wyman P&G	Ozzie & Harriet Kellie	Milburn 11:30-12:30	Kraft Theatre 11:30-12:30	Wire Service 11:30-12:30 R. J. Reynolds	Shower of Stars 11:30-12:30 1:30-2:30 1:30-2:30	Gene 11:30-12:30	Treasure Hunt 11:30-12:30 Mae Factor	Gene 11:30-12:30 1:30-2:30 1:30-2:30	Life of Emily 10:30-11:30	Gene 11:30-12:30	Gene 11:30-12:30	Gene 11:30-12:30
Gene 11:30-12:30 1:30-2:30	Red Skull 11:30-12:30 N. C. Johnson	Vic 11:30-12:30 Armstrong 12:30-1:30	Ford Theatre 11:30-12:30 Ford	I've Got A Secret 11:30-12:30 R. J. Reynolds	Kraft Theatre	Wire Service 11:30-12:30 Mae Factor	Plyhouse 10 11:30-12:30 Rival Meyers	Ford Show 11:30-12:30 Ford	The View 11:30-12:30 Mae Factor	Plyhouse of Stars 11:30-12:30 1:30-2:30 1:30-2:30	Gene 11:30-12:30	Gene 11:30-12:30	Gene 11:30-12:30	Gene 11:30-12:30
Gene 11:30-12:30 1:30-2:30	\$64,000 Question 11:30-12:30 Bertone	Gene 11:30-12:30 1:30-2:30 1:30-2:30	Wed Night Fights 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	This Is Your Life P&G	Air Time 11:30-12:30 12:30-1:30	Plyhouse 10 11:30-12:30 1:30-2:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30
Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30	Gene 11:30-12:30 1:30-2:30

Alternate week sponsored shows on nighttime network tv are shown circled above. Total number is 11, or 88 different sponsorships. This total is duplicated here. Circles are omitted here for bulk shows.



## THOSE AGENCY MEETINGS!

Some reps say there are more of them today than ever before. Meetings are necessary. Tips given here are designed to help make your meetings

TIME SALESMAN: Sims Dribble in Media, please.

SWITCHBOARD OP: One moment, sir. (Pause).

SECRETARY: Mr. Dribble's office.

TIME SALESMAN: Sims Dribble, please.

SECRETARY: Who's calling, please?

TIME SALESMAN: Cot Mather from Schlepps' Reps.

SECRETARY: Well, I'm sorry, Mr. Mather, but Mr. Dribble is in a meeting.

TIME SALESMAN: This is important. Will he be tied up for long?

SECRETARY: The rest of the day, I'm afraid. The meeting just started.

★ ★ ★

**H**ow many times a day this brief Madison Avenue tragedy is re-enacted is anybody's guess. Enough times, say some station representatives, to justify their stepping over the head of the meeting-bound timebuyer and calling directly on the client ad manager—provided he, too, isn't in a meeting.

Thus the meeting, an important form of communications, itself becomes a bottleneck in over-all com-

munications. It poses the question: Are agency meetings becoming too frequent and too long? (See SPONSOR-SCOPE, 17 November SPONSOR, page 9).

There are some who feel they are—that a rash of meetings is keeping many timebuyers incommunicado from important breaks in broadcasting, that it also is responsible for many media personnel working overtime hours to catch up on routine work neglected while in conference rooms.

"We're not in meetings all day long," says an agency executive. "When a meeting is necessary, we hold one—as does any other business

organization, including rep firms."

"I'd say agency meetings have grown along with the advertising business," says a seller. "It's up to us salesmen to plan our calls so as not to conflict with their meetings. I make it a point not to drop in 'cold.' If I do, I know the buyer may be tied up and I won't get to see him."

"Sure they're in a lot of meetings, but then advertising is a group effort," another station rep salesman says. "Phone your timebuyer for an appointment first. If he's in a meeting, don't sit back and complain. Phone another prospect who isn't. That's the sales business."

"If I were a salesman," says an advertising man, "and kept getting the old 'He's in a meeting' routine, I'd certainly re-examine my selling technique. A buyer always will find time to listen to something worthwhile. But a salesman who wastes the buyer's time often enough is asking for the 'meeting' brush-off when he calls again."

The foregoing were just a few of the comments SPONSOR heard while explor-

### ARTICLE IN BRIEF

Some reps find agencies today deeper in meetings than ever before. Admen doubt this is so but advertising today is a group operation and anything done to speed up meetings has big value. To that end, meetings should have specific goals. They should be studied for flaws.





## SPECIAL REPORT

### FOR BETTER MEETINGS

1. **Make sure it's necessary**  
 Unless you have a real problem to solve, don't call that meeting. Many problems are imaginary. Many don't need meetings.
2. **Invite only the right people**  
 The right people are only those who are concerned with the problem and who are able to contribute. Others waste time.
3. **Check the accomplishments**  
 At meeting's end, try to determine if the meeting really served its intended purpose. Was there a fire? Was it put out?

### WHY MEETINGS FAIL

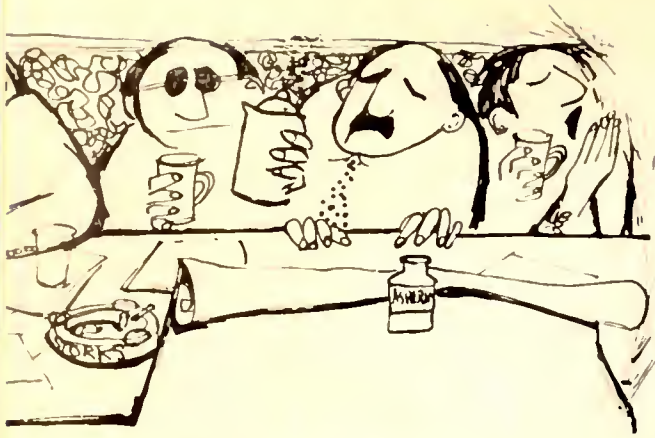
1. **Inadequate preparation**  
 Don't call a meeting before setting up all necessary and anticipating road blocks, detours. Planning makes the meeting.
2. **Poor leadership**  
 The good leader keeps the group from digressing, steers the conference to a satisfactory end. This calls for discipline.
3. **Uncooperative participants**  
 Conference members must bring to the session an open mind and a desire to give their best thinking, and make suggestions.

Advertising is a group effort and  
 and better

ing the meeting problem. That agency meetings are becoming more frequent is the consensus. One of the theories advanced was that there simply are more "fires to put out" today. Account switching from agency to agency makes many shops uncertain where they stand with their clients. So they're giving more and more attention to those accounts and this results in more meetings. The general opinion is that small agencies are just as meeting-prone as are the large ones.

Advertising is a fast-moving business. New, important decisions must be made from day to day, and these are rarely the decisions of an individual. Many must be involved in these decisions and many must be informed of these decisions after they are made. It has been estimated that 90% of all business mistakes are due to breakdown in communications. The meeting plays an important role in communications.

Advertising also is a creative business, and creativity is no longer the product of loneliness. The copywriter



## MEETINGS *continued . . .*

does not create a commercial in the solitude of an attic. The radio-tv commercial or the magazine layout is a group product and where it will be run is a group determination. Marketing, media, copy and radio-tv departments all contribute to the campaign and contributions must be coordinated. The case for the conference is strong.

But while intra-agency communications are kept tight with meetings, isn't it possible this leaves some wires down between such vital outside contacts as the broadcasting field? Could fewer and shorter meetings accomplish the same purposes and permit, for example, timebuyers more time to keep up with opportunities of the industry? Leaders in management study believe they could. The meeting problem is not peculiar to Madison Avenue. Since the concept of group management picked up momentum in the early '40's, the conference has been under the microscope. For a decade, Harvard University has conducted a continuing study of meetings—authentic meetings held within a "bugged," glass enclosed conference-lab. At Elizabeth, N. J., Esso—one of a multitude of major companies concerned with the time-wasting aspects of meetings—has set up a conference training center for its executives.

The American Management Association publishes a brochure, "Guide to Conference Leadership," conducts courses and clinics on the subject. George Odiorne, who heads AMA's intra-company management program, has a simple, three-point formula for cutting down on frequency and duration of meetings:

- (1) Before calling a meeting, ask yourself, "Is it *really* necessary?"
- (2) Invite only those who will have something to contribute.
- (3) At meeting's end, check on what *actually* was accomplished.

Many meetings end on an inconclusive note, and this calls for still another meeting. Others consume far more time than is needed to accomplish a purpose. To hold down and

shorten such sessions, Odiorne suggests that the subject of the meeting first be clearly defined—and then stuck to. This is the mark of a good conference leader. The other essential is to set a terminal time—and keep it. If the meeting is properly conducted, this terminus is not too hard to keep. It is the application of what *Fortune* calls "Parkinson's Law," or the fact that people will fit work to the time allotted.

The National Industrial Conference Board is another organization interested in improving meeting techniques so that an objective is accomplished in the shortest length of time. They are offering a series of five five-day seminars on the subject from January through May in New York. George V. Moser, one of the Board's specialists, will conduct the sessions. According to Moser, it is rare that a meeting will automatically proceed to a successful conclusion: it needs planning and guidance.

"Most authorities," says Moser, "talk in terms of one or two hours for the average meeting. Many subjects cannot be handled adequately in less than an hour. Two hours are often more than enough to exhaust the concentration of most people. Many meetings on routine matters can be taken care of in 15 minutes."

The length of meetings has concerned many executives. Practices designed to shorten meetings range from holding stand-up meetings in chairless conference rooms so that no one gets too comfortable to scheduling sessions near the workday's end. The latter is objected to by some on the grounds that late afternoon often finds the meeters too tired to focus attention or contribute their best ideas.

One of the factors that contribute to excessively long meetings are uncooperative participants. The responsibilities of a conference member are just as great as for a conference leader. The leader must bring to the conference a well-planned itinerary as well as an anticipation of where roadblocks or detours may occur. The members must bring a spirit of cooperation and objectivity.

The previously-mentioned Harvard study reveals a pattern for practically all meetings regarding the roles of those who attend. The "cast" invariably includes these characters:

The Boss (he called the meeting).

The Idea Man (he contributes most of the creative thinking), The Conciliator (he smooths over personality conflicts), The Blocker (he questions every proposal), and The Best-Liked Guy (he keeps the meeting on a pleasant level). Interestingly enough, a series of meetings frequently begins with The Idea Man and The Best-Liked Guy being the same person. Gradually, however, his easy flow of ideas causes resentment and jealousy among the others, and someone else becomes The Best-Liked Guy. "It's important that you plan the conference with an understanding of the group," says AMA's Odiorne.

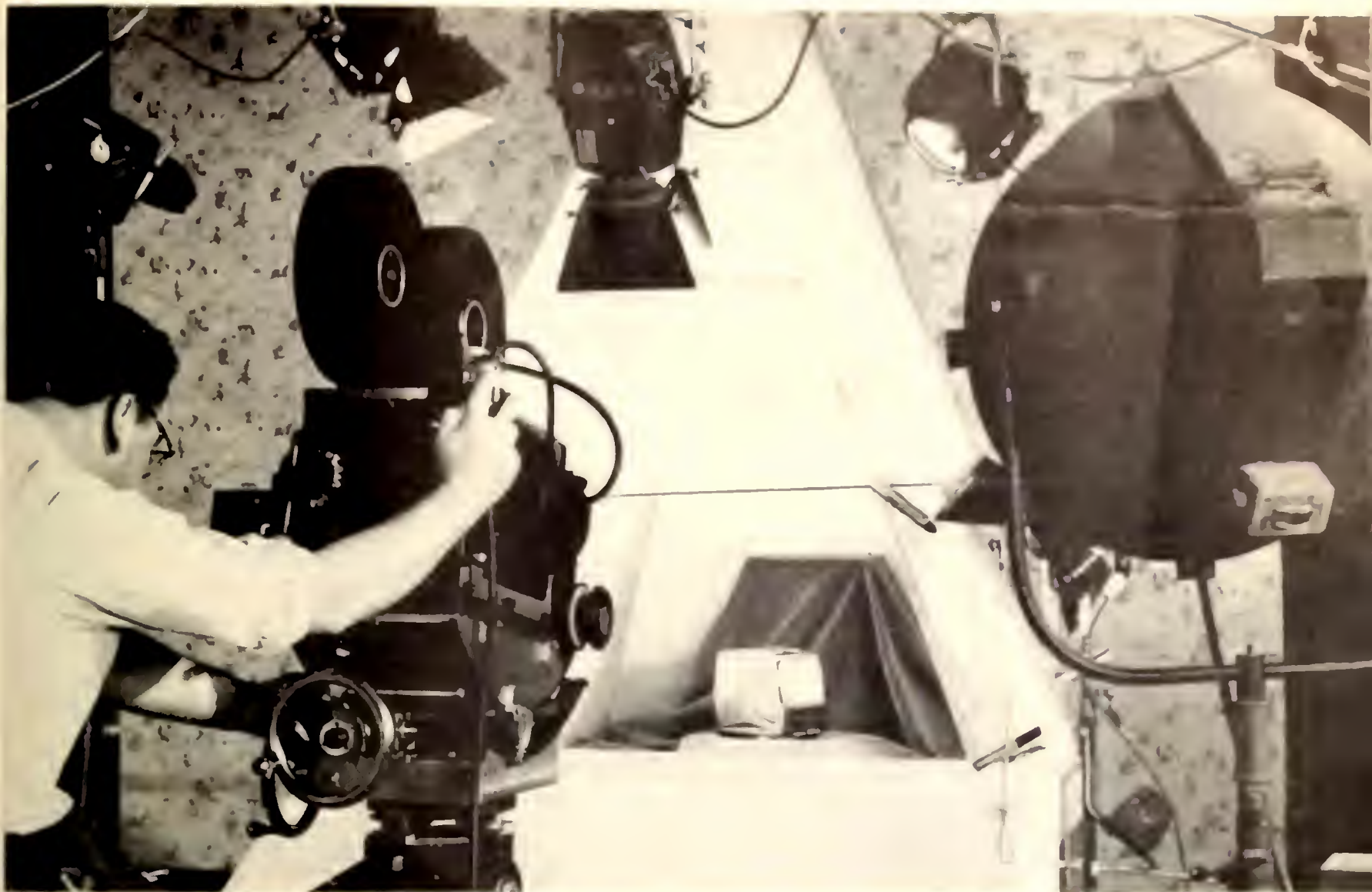
As a tool correctly used, the meeting should not constitute a problem for buyers or sellers. It is only when the meeting fails that time waste occurs—that it drags into extra hours and ends with nothing accomplished but a time set for another meeting.

During the 1955 seminars of the National Industrial Conference Board, executives who participated discussed factors in their experience that caused meetings to fail. The three major reasons were:

- (1) Inadequate preparation.
- (2) Poor leadership.
- (3) Non-cooperating members.

Another finding by the board is that all too often a meeting is held where the problem to be considered is not real. Or it may be a real problem—but one which does not require a solution, or one which the group members have reason to believe has already been decided. Such meetings serve no purpose, and are the kind about which thwarted sellers have every right to complain.

But accepting the fact that many meetings are held in good faith and consume a minimum of time, here is the opinion of Charles LeBlanc, of the Research Institute of America, an organization whose findings on management problems serve more than 3,000 companies. "The problem of meetings tying up buyers to the point where sellers can't get in to see them is basically a seller's problem," says LeBlanc. "The properly trained salesman may find it sometimes irritating, but certainly not insurmountable. In fact, we have sales training programs that tackle this problem and offer guidance to sellers on how to circumvent it."



Glare can easily spoil a product's looks. Producer uses light tent to give toaster natural glow without harsh reflections.

## MAKE YOUR PRODUCT LOOK ITS BEST

Tv product glamor is made, not born, say film commercial experts. Here's a round-up of their tricks-of-the-trade to give your product tv-appeal

**A** nervous young account man, new on an account, paced restlessly on the commercial producer's stage. The client had been very particular in his instructions.

"I want to show our new bottle exactly the way it will look on supermarket shelves," he'd said, and now the prop men at the film commercial studio were putting aluminum foil behind the bottle, pouring food dye into the soft drink and generally "tampering with the product."

When the account executive's nerves were strained to the breaking point, the agency producer assigned to the account took him aside to calm him.

"These boys know what they're doing," he told the a. c. "They aren't 'tampering' with the product. But they've got to use make-up on it or other devices to make sure it comes across on the screen as it would in reality."

Moral of the story: Even in this tv-sophisticated era, many admen may not be familiar with the tricks-of-the-trade film commercials producers have developed to translate products faithfully to the viewers' screen. Familiarity with some of these devices can help you make your own products more photogenic.

These are some of the usual (and

unusual) tricks-of-the-trade employed by film commercials producers. Sponsor uncovered in talks with some leading practitioners of the art.

► *Food.* Part of the problem of making foods look as appetite-arousing as possible, is the matter of rendering colors in the proper tones of grey on the tv screen.

"When you're shooting a commercial for a cake mix or icing, for instance, you generally have a home economist bake several cakes in different colors to camera-test them," says Louis Mucciolo, v.p. in charge of production at Robert Lawrence Productions. "A chocolate cake baked with

**Lighting, coloring, wax, chemicals help  
tv producers make products look good on tv**

normal chocolate icing would be likely to photograph black. Also you generally use yellow cake inside rather than white to avoid a glare from the lighting."

There are other tricks film commercial producers consider elementary in translating cake invitingly to the screen. For example, icing is always applied at the last minute so that the decorative design won't melt down under hot lights.

"If you show a woman slicing the cake, you may add crumbs to the

board to give the cake more real and appetizing appeal," says Mucciolo.

Ice cream would be a real problem to film in the hot-house climate of a tv stage. Instead of ice cream, producers usually make special blends of creams and cream cheese, less likely to melt into sauce in the heat.

"Don't eat the spaghetti cooked for a tv commercial," warn Transfilm producers. "We put it into boiling water for just a second before shooting and pull it out while it's still quite hard. You can't really allow it to cook, or

it doesn't lie attractively in the bowl or plate. Also leaving it hard keeps the spaghetti from sticking and gives it better definition."

The tomato sauce might look awfully muddy in the grey screen without the addition of some vegetable dyes. In fact, there are few soft drinks or food mixes that don't get additional vegetable dyes for more attractive coloring.

"We use vegetable dyes on foods when they're necessary for keeping the greys on film in proper balance," says Bill Morris, in charge of Eastern production at Wilding Pictures.

► *Beverages:* Since film is "green-sensitive," any green bottle needs considerable doctoring. There are various ways of getting around the problem of keeping proper color balance between the bottle and the drink: (1) Make the liquid darker with vegetable dyes. (2) Buy a lighter bottle in the size and shape of the client's product. (3) Put aluminum foil behind the bottle to get the proper light refraction.

Who puts the head on the beer? The prop man.

Sometimes it is difficult to maintain a natural head on a glass of beer under the glare of the lights. The head the viewer sees sparkle and foam on the tv glass of beer is often a compound of chemicals with greater heat resistance than the normal head on a beer.

► *Cans, labels, packages:* There are few, if any, packages that don't require doctoring to come across on the screen as they do on store shelves.

"Advertisers could save themselves a lot of money in the long run and much time by designing their packages and labels with tv in mind," says



**Cigarette** length makes for smooth inhaling. To sell easy draw, Robert Lawrence showed cigarette floating in space with smoke drawing through. Effect was achieved with chemicals, tubes and wiring



**Beer** looks flat without a head, yet foam won't stay under glare of strong lights. Sometimes film producers have to put chemical head on brew before shooting. Lighting helps give that appealing liquid sparkle



Stanley Johnson, Sarratv director. "Like all film producers, we usually have to photograph the package label in black-and-white and make up a new one to render the colors in proper balance of greys. However, some labels are difficult to render properly despite this technique. For instance, a black-and-white rendition of metallic lettering (which would reflect a glare if not rephotographed in black-and-white) never appears completely faithful on film to the actual package. Advertisers might also stay away from too subtle color contrasts which lack separation in grey."

There are, of course, art studios which make dummy packages for film producers when these are required. Sometimes, proper lighting can compensate for lack of definition in color contrasts. Other times, photo-stats or photo-copies have to be made of the label, corrected for color balance, and then placed on the package for the actual filming.

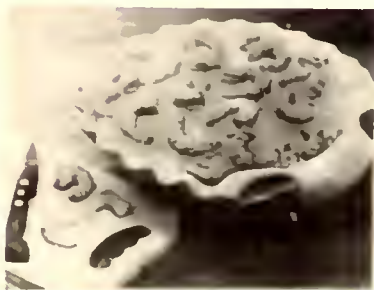
"There's a new trend in the handling of foil-wrapped foods and other products," says Lon Mucciolo. "I think there are times when you make a mistake if you dull the glitter by replacing the packaging or spraying it. At times, it's best to hold down the glare from metallic foil with lighting or with lighting tents because the wrapping may actually make a copy point. For instance, in foods, showing the glitter of the metallic wrapping suggests that the foil keeps the product fresh longer. With lighting, rather than by using a corrected wrap, you can avoid unnatural flatness or perfection in the package while it's being moved by the performer. You can always show a 'glare-corrected' label or package in the 'beauty-shot' or still in the commercial."

► *Appliances, machinery:* A film producer can't very well order a dummy for a car or a washing machine or other sizable products, yet color rendition problems exist. There are several ways of handling these.

"We were filming some farm ma-

#### ARTICLE IN BRIEF

Making the client's product look as good in film commercials as it does in stores is a complex job. Commercials producers have developed many tricks to translate color labels faithfully into tones of grey, show foods, and beverages with appetite appeal.



**Shrimp** in soup commercial would not be distinguishable from ice in its pile, natural water. Therefore, film producer's prop men dipped it into vegetable dye to give it separation from the ice. Vegetable dyes are commonly used by many food commercials to translate into colors of grey the normal, appetite-appealing colors of the food. For beverages, vegetable dyes are often used to give contrast with dark bottles

chinery commercials," says Wilding Pictures' Bill Morris. "Since the machinery was red, we would have lost a lot of the detail on the screen. We also had to keep color balance correct with the performers shown in the commercial. Therefore, we put colored 'gels,' that is, gelatins, on the lights directed on the machinery. This gave the machinery more definition without making the performers stand out unnaturally."

Similar problems arise in the filming of cars, particularly with the numerous colors now fashionable. Adjustments of such problems vary from one commercial to the next, depending on setting and situation.

"Sometimes, we use dulling spray or

wax on the chrome of cars or on metallic appliances to avoid scarring lights on that surface," says Louis Mucciolo of Robert Lawrence Productions. "However, at times the very shininess of the chrome adds glamour to the car. When it's part of the product appeal, we might use a lighting tent."

As any film producer will be quick to tell his client, it's impossible to generalize about the devices that will be necessary to make his product look most appealing on the tv screen. While many of the devices mentioned above are usual operating procedure, there are numerous tricks that individual film commercials producers have developed through the years, frequently adapting technique to the problem. ▀

# THE STRATEGY BEHIND LEVER'S \$3 MILLION NET RADIO BUY

Flexibility lures Lever Bros. back to network radio and to  
four daytime program strips daily to sell housewives en masse

The day of the big buy has returned to network radio.

One of the biggest of the recent new buys is the Lever Bros.' investment of some \$3 million in CBS Radio programming, a significant media move to observers in the marketing and advertising fields.

Lever, as one of the nation's giant marketers in the hotly competitive soap field, is returning to one of its early radio program loves—the daytime serial. It's buying this format which has perennial appeal to housewives for the same reasons it bought "soaps" at the peak of its ardor for the medium: network radio delivers mass circulation and repetitive impressions inexpensively.

The basic reasoning behind the buy is the same, true. But the methodology is different. Today, as the form and structure of network radio have changed to accommodate the mass of advertisers instead of merely the blue chip firms, Lever is able to buy a flexibility which it never had before.

This flexibility matches a need more pressing than the company has ever had before—the need to reach an ever-larger number of homes with a barrage of sales messages at a reasonable cost in a uniquely competitive economy.

Lever last week (2 January) started its new network radio advertising campaign keyed to flexibility here and now. More importantly, however, it has developed with the CBS network a vehicle which will carry its advertising impressions in a variety of ways for a long time to come. Network radio is thus a short-run as well as a long-haul vehicle for Lever and its various product divisions.

As a starter, the company is using the full network package for only three products. They are Breeze and Rinso Blue, items in the Lever division, and regular Spry, a product of the foods division.

They co-sponsor four daytime shows on the network, *Helen Trent*, *Ma Perkins*, *Young Dr. Malone* and *Houseparty*. Lever, as the parent company for all three products, buys one seven and one-half minute segment in each of these programs each day of the week, Monday through Friday. In a week's time, it gets a total of 40 separate commercial announcements. A lesser frequency is used by Colgate and Procter & Gamble, Lever's two major competitors, which buy similar daytime radio units on CBS.

The 40 announcements are equally divided between minutes and 30 seconds, with one of each allowed as commercial time in each seven-and-one-half-minute program segment. Lever has an intricate slotting arrangement

whereby copy for each of the three products is rotated from program to program and hour to hour, from day to day and from week to week, so that the network's total afternoon audience is exposed to all the varying product and copy themes.

The schedules for the kick-off last week shows this balance among the quarter-hour shows: the 12:30-37 p.m. portion of *Helen Trent* daily; the 1:15-22 segment of *Ma Perkins* daily; the 1:38-45 portion of *Young Dr. Malone*

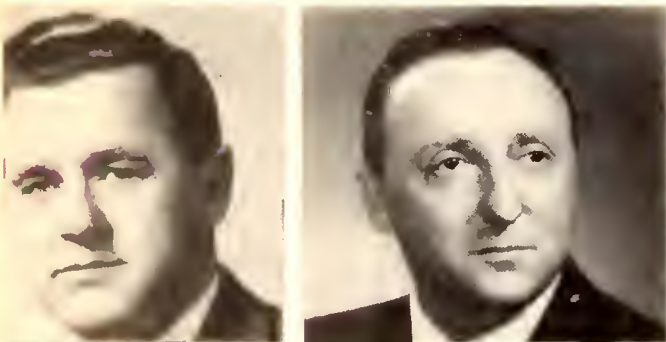
## ARTICLE IN BRIEF

Lever launches '57 with \$3 million CBS network radio buy to reach women regularly, often and inexpensively. Breeze, Rinso Blue and Spry co-sponsor four afternoon shows daily. Potential weekly reach: 53.8 million homes with some 90.9 million listeners.

daily. The only time hopping last week came within *Houseparty*, a half-hour daily show from 3 to 3:30 p.m.: Lever went from 3:23-30 on Monday to 3:08-15 on Tuesday and Wednesday, back to 3:23 on Thursday and up to 3-3:07 on Friday, reaching all segments of the program's listening audience.

These buying patterns, for 52 weeks, will bring Lever a huge circulation and number of impressions—and that's what Lever is looking for. Henry Schachte, advertising vice president of the company, told SPONSOR "The buy is a great one, because we're going to reach a lot of people at a good cost.

(Please turn to page 38)



Strategy planners in the \$3 million buy include Henry Schachte, l. v. p. in charge of advertising at Lever, and John Karol, r. v. p. in charge of sales for CBS Radio



## These are the shows



**SHOW:** Helen Trent (soap opera)  
**TIME:** 12:30-12:45



**SHOW:** Ma Perkins (soap opera)  
**TIME:** 1:15-1:30



**SHOW:** Young Dr. Malone (soap opera)  
**TIME:** 1:30-1:45



**SHOW:** Houseparty (audience participation)  
**TIME:** 3-3:30

## THE STRATEGY BEHIND THE BUY

### Programing

The buy covers four daily programs spanning the time from 12:30 to 3:30. Lever sponsors seven and one-half minute segments in each of three serials, *Helen Trent*, *Young Dr. Malone* and *Ma Perkins*, plus a segment of Art Linkletter's *Houseparty*. Products involved are Breeze, Rinso Blue and Spyn.

### Commercials

Announcement time allowed in each seven and one-half minute portion is 90 seconds, with division of a minute for one product, 30 seconds for another. This gives eight commercials daily, 40 per week, for sufficient frequency and repetition to sell the low-cost, high-turnover retail items.

### Rotation

Flexibility is a basic concept of Lever and its product divisions, with segmented programing Monday through Friday affording big opportunity for rotation of products and commercial themes. Lever is giving special attention to the copy on theory that content must reinforce judicious true buy.

### Circulation

Big part of media buying rested on proof of past show performance in terms of audience reach. One survey based on Nielsen estimates 20 such program segments in a week could deliver 75.7 million commercial minute family impressions, and some 127.9 million minute Esterce impressions.

### Expansion

Three individual Lever products signed for a package which will carry their specific advertising messages to the mass public and which matches their exact marketing needs. But the parent company has also gained a basic buy which can accommodate expansion to other divisions and to more commercial time.

### Competition

Lever's return to the realm of network radio follows the re-entry of such competitors as Colgate and Procter & Gamble. Lever differs, however, in its quantity and concentration in the afternoon hours when a housewife can be persuaded almost at the point of purchase—just before she shops.



\$50,000 worth of radio, tv and newspapers in one week pulled this "million dollar crowd" to the four-day outdoor sale

## CAN A DISCOUNT HOUSE AFFORD

Profit is low, newspapers the standard media choice. Yet White Front of Los Angeles put 45% of budget into tv and sales jumped \$6 million

**B**ig volume is the key to a discount house operation and only through television could White Front Stores, Inc. reach enough customers to increase its sales \$6 million in one year.

White Front is now a two-outlet (the second store just completed) retail firm, which has been selling appliances and household products in the Los Angeles area for over 25 years. The firm grossed \$3,750,000 in 1955 with a \$150,000 advertising budget split 70% for newspapers, 30% for tv. In 1956, 45% of the \$300,000 budget was put into television and White Front sales soared to \$9 million.

The change in White Front's strategy started in March of 1956, when president Harry Blackman, his wife Lillian, Sam Nassi, executive vice president and general manager of the appliance store, and Arnold Isaak of Robin, Lee and Arnold agency decided a greater concentration in tv would bring better results. Until that time White Front had used tv as a supplementary medium to reinforce its newspaper advertising. The tv schedule had been unsettled, shifting between various stations, times and programs. The new media plan called for longer-range buys to build up program

identification and choice of a single tv outlet, KTLA, Los Angeles.

Feature films were regarded as the program-type most likely to attract potential customers so White Front began sponsorship of two features Saturdays from 1:30 to 5:00 p.m., one on Sunday at 10:00 p.m. and one on Thursdays at 11:00 p.m. (immediately following boxing from the Olympic Arena). In addition the store bought Doy O'Dell's Western Theater, Tuesdays, 5:30 to 6:00 p.m. plus an additional half-hour of class "A" time, shifting from week to week. The idea behind the variation in time and pro-



gram-type being to catch different audience segments.

White Front's early commercials were remote telecasts from the store, showing products and the crowd of customers. According to Nassi, television has brought so many more customers that "there is no longer any room for the television camera." The current commercial is a straight telecast of nationally advertised brand appliances with no price quoted "... because White Front is selling this item at so much less than the nationally advertised price." Or if a price is shown, the brand name is carefully blanked out. This scrupulousness on the part of White Front loses them nothing, for the interested viewer easily recognizes the appliance and realizes the savings. These commercials are delivered live by Mary Dean or Sam Benson.

The response that television can bring to a well merchandised, promotion minded firm was demonstrated by the four day sale White Front held this past April. Because of a fire which closed the store building, merchandise was displayed on a four square-block open lot. Although not

#### ARTICLE IN BRIEF

White Front Stores, Los Angeles, grossed \$9 million in '56 with one appliance store and \$300,000 worth of advertising. 45% goes to tv, local shows at scattered times, which the retailer merchandises and promotes intensively '57 goal: \$20 million in sales

one piece of water or fire damaged merchandise was featured, the total volume on regular items exceeded one million dollars.

Starting one week prior to the sale date, 10 hours of remote telecasts, 20 tv announcements and extensive newspaper and radio campaigns promoted the event. When the gates were opened at 10 a.m. Friday, 13 April, thousands of people who had waited in line for hours, swarmed over the sales area. Although free parking was provided for over 2,000 cars there were thousands who were unable to get near the lot because of traffic and lack of additional parking space. Merchants in non-competitive business in the area reported tremendous traffic and large

volume. This work of extensive promotion cost White Front about \$500,000.

The success of this sale was no accident. White Front cannot be expected to promote sales through television. Nassi recently discovered that the 50,000 bird cages White Front had in stock were not moving. Immediately a tv offer was made of a free parakeet with each cage. Over 11,000 people responded and bought over \$100,000 of additional merchandise. That would seem enough, but it was only a start. A television contest was announced. It awarded a new Plymouth to the first person who could touch his hand to say, "You never pay retail at White Front" in front of a KTLA tv camera.

"You get the picture" added Nassi, "14,000 people all saying that sentence over and over again to a parakeet. You couldn't buy advertising like that."

With a second store finished, Nassi is aiming at \$20 million in sales for 1957, with an advertising budget of \$1 million.

"There is no excuse for bad business," Nassi says, "It is bad merchandising, bad promotion and bad advertising that are the cause of bad business."

## USE TV?



Scripts for remotes telecast by KTLA were checked by, l, Bill States, dir.; Arnold Isaak, agency acen't exec.; Mary Dean, White Front announcer. At r, Miss White Front, Sandra Giles, coaxes parakeet to say "You never pay retail at White Front"



Ballyhoo and sale were planned by Victor Sam Nassi, partner, mgt. of White Front. Mrs. Ed Blackman, and trainer, Harry Blackman, pres.; Evelyn Jandy, wife mgt. Arnold Isaak, executive vice of Rubin, Lee & Arnold agency, Los Angeles



Lineup of customers waiting to get into the sale on a Sunday was greeted by models, who passed out candy, cookies. Ten hours of tv remotes helped pull crowds

# HAWKEYE

## AND THE

# LAST OF THE

# MOHICANS

**Pre-sold!** Everybody loves the stories of **Hawkeye** and the **Last of the Mohicans**, acclaimed by the Cambridge History of American Literature as "The most memorable character American fiction has given to the world." Here's audience-captivating TV fare for the whole family!

Here's real excitement—the first "Eastern." Here's real action—the rude rough-and-ready frontier reproduced in the original French and Indian War country.

Here's sales for you—but you must act quickly. Your first step to reserve the best markets and to increase sales is to wire or phone TPA collect today.

Just say, "*Let's pow-wow now.*" We'll set up a private screening of **Hawkeye** and the **Last of the Mohicans** for you in your own office.



*Television Programs of America, Inc.*

EDWARD SMALL • MILTON A. GORDON • MICHAEL M. SILLERMAN  
*Chairman* *President* *Executive Vice-President*

488 Madison Ave., New York 22, N. Y. • PL. 5-2300



Based on James Fenimore Cooper's world-famed "Eastern" frontier action-classic starring

**JOHN HART as HAWKEYE · LON CHANEY as CHINGACHGOOK**

# RADIO RESULTS

## TELEVISION SETS

SPONSOR: Firestone Stores

AGENCY: Direct

**Capsule case history:** Firestone Stores in Wenatchee, Wash., had never carried television sets, but in October of last year the new manager decided to stock them for the first time. Selling television sets is a highly competitive business, so Firestone Stores decided to try radio advertising. The sponsor ran a special weekend saturation campaign on station KPQ which extended from 25-29 October. A total of 50 ads using a western theme for "Phileo Day USA" were aired in announcements and on two disk jockey programs. The hour-long disk jockey shows were broadcast directly from the store and during each one of these programs four television sets were sold. The ad promotion brought immediate results—a dollar volume of \$3700 from sales of television sets. Ben T. Weaver, Jr., production manager of station KPQ, stated that as a result of the campaign the store was first in sales of tv sets for the entire state. The cost of the campaign was \$150. Firestone Stores has used the same promotion since, selling 60 tv sets in a slightly longer period and here a price cut was also used.

KPQ, Wenatchee, Wash.

PROGRAM: Announcements &  
DJ Programs

## PHONOGRAPH RECORDS

SPONSOR: Alan Charles Co.

AGENCY: Elkman Co.

**Capsule case history:** Its recent experimental tapping of the "nightowl market" demonstrated to this advertiser that people who stay up late often listen to radio in profitable numbers. The Alan Charles Co. of Philadelphia wanted to try radio as a medium for selling its records. After consultation with its agency, the firm decided to run a one-week test campaign on WCAU. The vehicle selected for the campaign was *All Night Watch*, a post-midnight program featuring Johnnie Lupton. The commercials made a special mail order offer to sleepless WCAU listeners: A Glenn Miller RCA Victor record album, 45 rpm, for \$10.45. Fred Birnbaum, WCAU's promotion director, reported an immediate heavy response to the offer. Some 40 returns came in during the first week, causing the sponsor to extend his test campaign for another week. The second week brought 66 mail orders and the firm then purchased a 13-week contract. After 33 days, 283 orders for the album had been received. This means a return of nearly \$3,000 on the special offer alone, for a total expenditure of approximately \$513.

WCAU, Philadelphia

PROGRAM: *All Night Watch*

## HARDWARE STORES

SPONSOR: Palm & Shields Var. & Hardware

AGENCY: Direct

**Capsule case history:** Radio advertising brought the biggest sale in its history to the Palm & Shields Variety & Hardware store in Fresno, Cal. For the two-week period of the sale, Palm & Shields realized a gross of over \$8,000, more than twice the amount grossed in the immediately preceding sale which had lasted three weeks. Ed Ohanian, the store's owner, said that Palm & Shields had never experienced anything like the results obtained through its radio advertising on station KBIF. A campaign was used consisting of 85 one-minute and 30-second announcements. The commercials were aired at various times during the two weeks the sale lasted. No other advertising was used. The entire campaign cost the advertiser only \$271, 3.4% of the \$8,000 grossed over the duration of the sale. This can be compared with figures from the preceding sale which had extended for a week longer. For that sale, Palm & Shields spent \$1,300 in Fresno newspapers but realized only a \$4,000 gross. KBIF brought the store twice the sales for one-seventh the cost of the newspaper advertising campaign.

KBIF, Fresno, Cal.

PROGRAM: Announcements

## BUSINESS DISTRICTS

SPONSOR: Thirty Whiting Merchants

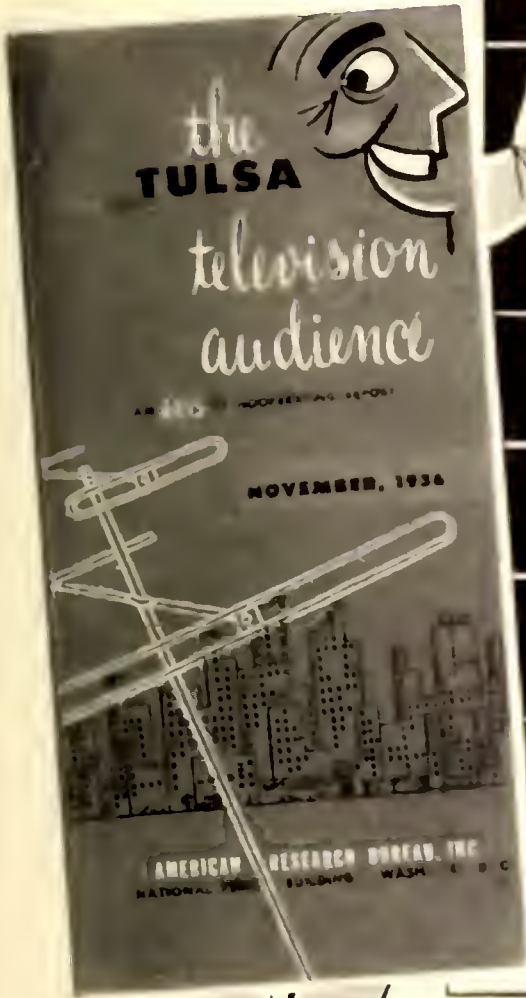
AGENCY: Direct

**Capsule case history:** The problem of how a downtown shopping district can attract and hold trade was tackled last year by a group of small town merchants in Whiting, Ind. Their technique: a cooperative radio campaign tied in with a contest. Thirty merchants in downtown Whiting sponsored a 26 week campaign on radio station WJOB. Spot announcements and 5 minute newscasts were used. The commercials began with a transcribed jingle promoting downtown Whiting as a place to shop, followed by a live tag carrying the advertising message of one of the participating stores. The commercials also included information about a \$2,000 prize contest undertaken as part of the promotion. Joseph R. Fife, commercial manager of WJOB, says that on the basis of the number of contest entry blanks which had been mailed to the station, the promotion was highly successful in increasing store traffic at a low cost for each participating merchant. During the course of the campaign WJOB received 100,000 entry blanks which means 100,000 potential customers entered the group of stores.

WJOB, Hammond, Ind.

PROGRAM: Newscasts, Announcements

WHAT EVERY  
**TULSA**  
 TELEVISION  
 STATION  
 KNOWS...



KTVX

STATION "X"

STATION "Y"

71 ■ 54 ■ 3

# KTVX

## LEADS

WITH MORE

## FIRSTS

FROM 4:30 P.M.

'TIL 11:00 P.M.

## EVERY

## WEEKDAY\*

\* According to November, 1956 A R B Report KTVX leads all Tulsa Stations with 71 most popular quarter hours from 4 30 p m 'til 11 00 p m Monday through Friday



YOUR



STATION

This ARB proves that Northeastern Oklahoma has taken a "New Look" at KTVX's "Preferred Programming." People watch Programs . . . not channels. And it's *Just the Beginning!*

So put your money where the audience is. Check KTVX rates and coverage and reach Oklahoma's biggest market

See your *AVERY-KNODFL* Representative or *MIKE SHAPIRO*, Managing Director.

**TULSA BROADCASTING COMPANY**  
 MUSKOGEE • TULSA



# SPONSOR ASKS

How much should the film commercial producer contribute to the creation of ideas for a commercial ?

**Rex Cox**, *creative director, Sarra, Inc., New York*

The answer to this question depends entirely on the television department and creative staff of each agency. In case where a large agency has a complete television and film department with experienced creative talent preparing the storyboards, there is, of course, little need for much creative



*"product problems and taboos"*

contribution on the part of the producer from the idea or story standpoint. There is no question but that the agency is in a better position to know the client's product and problems, and all the taboos.

However, much can be accomplished toward the production of a better film commercial, if the producer is called in by the agency before the idea or script is presented to the client. For example, if there is a budget problem, the producer can be of invaluable assistance in suggesting how the picture can be shot to accomplish the same effect at a lower cost.

There are many times when the budget is set and the script approved before the producer is called in—then it is discovered that the cost is prohibitive. This type of partial planning has given some producers a reputation for being "high priced," when they are simply quoting on a script exactly as it was written. Usually a compromise in production after initial planning is not entirely satisfactory. The ideal working arrangement is

where a film producer is called in by the agency for preliminary conferences before the script is completed.

Where an agency does not have a complete staff, the film producer should be able to create the commercial from beginning to end. Naturally, this creative work cannot be done without the complete cooperation of agency and client. The assistance of the agency art director is particularly valuable for his experience in the display possibilities of the client's product.

But even where all the creative work is done by the agency, a film producer should be selected for his creative staff, and not merely as a vendor of facilities and equipment.

**Mickey Schwarz**, *president, ATV Film Productions, Inc., Long Island City, N. Y.*

Because of established precedent, tv film commercial producers have become primarily service organizations. This, unfortunately, has made the producer "low man on the totem pole."

It is my belief that a reputable creative producer has a good deal to con-



*"producer is held responsible"*

tribute to the production of a commercial. Commercials as we know them today, are the outcome of many ideas submitted by copywriters, art departments, research and agency producers. Consequently, for a producer to be held responsible for a production in

other than its technical aspects, he should be called in with his director and cameraman to confer with the originators of the commercial. Thus he will readily absorb their thoughts, suggestions and intent at first hand. He should be in a position to contribute creatively to any degree as long as the latter enhances the end result of the commercial.

As a case in point, during the last six months of 1956, we were assigned to produce a series of 20 commercials for McCann-Erickson and their client, Chesterfield cigarettes. We were furnished audio solely and, along with the agency producer, developed all of the pictures, moods and background. We are quite proud of the fact that we batted 1000% with the agency and its client and because of this type of planning have never had one frame of picture changed.

Instead of planning storyboards, we, in conjunction with the agency producer, prepared "shooting boards" graphically illustrating background, camera angles and movement.

A short time ago we were called in by an agency and sat down with its research group to develop a new approach to film commercials. They presented us with all the facts pertaining to the product: target market areas, income group, psychological approach of the sell, etc. "Take it from here" was the order. We developed story lines, scripts and storyboards, complete with camera angles and sound effects for a series of commercials. This, we think, is the first time that a film producer was able to cooperate with an agency and contribute his thinking for a client's presentation by the agency.

To use a tired but effective cliché: "two heads are better than one." After all the agency and all its departments and the producer as well, are

interested in only one conclusion and that is to satisfy the client and secure the best results.

**Jean Blake**, president, *George Blake Enterprises, New York*

The world of the television commercial is often the world of the one-minute stage. The principal objective is



*"not to create  
but to  
interpret"*

to simultaneously entertain the viewer while getting the message of the sponsor across in the allotted time space. The job of the producer of television commercial films is to translate into a visual medium the creation of words and ideas as designated by the advertising agency or client. This is the prime function of a good television commercial producer. It is his duty to interpret on film the ideas that have been set forth in the words and storyboard pictures created or suggested by the personnel within the agency.

In some cases considerable latitude is given the producer in an attempt to achieve the best end results. On the other hand there are many instances where a television commercial must be made without any deviation from the specifications set by the advertising agency. This will vary with different type commercials and various agencies.

There are certain inherent factors in the making of a television commercial that make it almost impossible for the producer to contribute the actual idea creation.

These factors are: Commercials are created by advertising agencies with the approval of the client. Secondly commercials are put out on a competitive bid basis. Therefore there is a cost factor involved. It is only after these factors are considered that the commercial film producer comes into the picture. Our function is not to create but rather to interpret and enhance. We are George Blake Enterprises feel the good television producer should fulfill these services to give both the agency and the client the best possible selling job.



## ONE WILL DO!

You bag the biggest game in Columbus and Central Ohio with just one station . . . WBNS Radio. No need to scatter your shots, WBNS delivers the most (and the best) listeners . . . twice as many as the next biggest station. With 28 top Pulse-rated shows, WBNS puts *push* behind your sales program. To sell Central Ohio . . . you've got to buy WBNS Radio.

CBS FOR CENTRAL OHIO

Ask John Blair

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

**WBNS**  
**radio**  
COLUMBUS, OHIO



## South Carolina Meat Packers Sales Rocket!

KINGAN MEATS, through  
Lindsey and Co., reports:

*"The Cisco Kid played a large part in the most successful promotion we have ever run . . . While I will not give you the actual percentage of sales increase, I can tell you that the sales increases were very substantial."*

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

**"THE CISCO KID"**

Write,  
Phone  
or  
Wire  
Collect  
Today

**ZIV**  
Television

New York  
Chicago  
Cincinnati  
Hollywood

## Agency profile

### Blayne Butcher: grass-roots and music

"It's easy in the agency business to become too far removed from the local station operation," says Blayne Butcher, Al Paul Lefton Co., Philadelphia, tv business manager and program and timebuying advisor. The agency handles some 80 accounts ranging from divisions of RCA to station WFIL-TV, Philadelphia, to package goods, transportation and tobacco accounts.

Butcher's been living up to his "grass-roots" philosophy and, with all his activity in advertising agencies over the years, has managed to maintain constant and close touch with radio and tv station management.

"Being close to station management, and yet not a part of it, can help one to be a liaison or interpreter between the media buyer, the client and the station," says Butcher. "Sometimes clients, and agencies too, make impossible requests of stations and then they're



*Butcher and his wife, formerly a professional singer, love music, show business*

disappointed when they can't clear certain times or get the ratings they want. Of course, it's understandable in a way, since rising tv costs put the pressure on stations to produce results, but these results can't necessarily be measured in ratings. You need to stick with an announcement schedule as much as with a program to give it a chance to produce sales."

Butcher feels particularly keenly aware of the differences between television and radio and takes these into account in his dealings with clients.

"For instance, I do think advertisers need to be willing to invest time as well as money into their tv buy to give it a chance to produce. At the same time, the value of tv shows is far more short-lived than radio shows. People tire more of tv performers than they did of radio talent. The pressure's on agencies and all pro-



gram sources to come up with new talent and show concepts continuously."

In Butcher's case show business experience comes naturally. His wife was a professional singer on the West Coast, where she performed under the name of Kathlyn Chalfont.

"Most of our hobbies have to do with show business in some form or other," says Butcher. "Whenever I'm called in by a local station as a consultant, Kathlyn comes along with me. Of course, she knows what station operations are all about. She wrote station copy before we got married."

Copywriting seems to occupy the entire distaff side of the family. Butcher has a daughter in California who's an agency copywriter.

### Local market knowledge improves advertising

"I think agency men in all areas of air media activity need to localize their thinking," says Butcher. "Commercial writers, for instance, don't generally get to local stations often enough. Yet, seeing the problems of the local stations and understanding their relationship to the market would help orient their commercials more closely to the consumer."

Butcher, an easy-going man in his forties, with salt-and-pepper hair, likes to talk to people in many fields and of diversified interests. He has the relaxing and comfortable manner of a man who enjoys people and makes them feel at ease.

"In a service industry, such as advertising, and in communications, you can't afford to get too far away from people," he told SPONSOR. "You can't address people in a vacuum. When you write a tv commercial, you're looking for the thing that makes people stop and view it. This is something you can't do if you've lost touch."

Butcher feels that while basic motivations may remain unaltered, people's tastes, particularly in these days of television, change very rapidly.

"One thing that doesn't change is the fact that people are interested in themselves and their immediate neighbors," he added. "And advertisers are becoming increasingly aware of this need to localize sales approaches. When I've been involved in station management, I've always recommended a great deal of local coverage. And I like to see more people involved in local programming—local people, and not necessarily the professionals. There's an appeal and a persuasiveness about seeing one's neighbor on television, for instance, that may hold the audience as surely as a slick, professional performance."

Of course, Butcher's quick to add that he has enjoyed his work on highly professional network tv programming as much as local operation, if on a different level. In previous agency associations, he worked on such shows as *Suspense*, *Beat the Clock*, *Somerset Maugham Theater*.

"I like to see the growth of the magazine concept in tv programming and the rotation of clients," says Butcher. "It gives more advertisers an opportunity to use the medium. Besides, I feel that the editorial content, the programming, is actually a network responsibility in the way that the editorial content of a magazine is the responsibility of the publication. Theoretically, network and client interests should really not conflict. After all, it's in the network's interest to attract as many people as possible, and that's what the client wants too."



## "EYES" HAVE IT!

Here are the results of another election with fourteen counties reporting

WREX-TV wins with a tremendous plurality. Here is the vote:

### 14-COUNTY PULSE SURVEY SEPTEMBER, 1956

All 53 of the top 53  
Programs are on WREX-TV

63 of the top 65  
Programs are on WREX-TV

### COMPARATIVE QUARTER HOUR RATINGS

WREX-TV—440 Quarter Hours or  
100%

STATION B—0 Quarter Hours or 0%

Serving over a Quarter  
Million T-V Sets

WREX-TV Dominates all Quarter  
Hour Periods Sunday thru Saturday  
8.00 A.M. — Midnight

This unanimously re-elects WREX-TV as the  
No. 1 TV buy in a billion dollar market

Got on a bandwagon full of sales in the  
to be biggest Illinois market



**WREX-TV**  
channel 13

ROCKFORD, ILLINOIS

CBS-ABC AFFILIATIONS  
telecasting in color

REPRESENTED BY  
H-R TELEVISION, INC.

# NEW AND RENEW

## NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
AC Spark Plug Div Gen Motors, Flint, Mich	Brother, Detroit	ABC	Sugar Bowl Pre-Game Warmup; Tu 1:45-1:55 pm; 1 Jan only
Best Foods, NY	Guild, Bascom & Bonfigli, SF	ABC	Galen Drake Show; Sa 7-7:30 pm; 12 Jan
Carter Products, NY	SSCB, NY	NBC 80	Nat King Cole; M 7:30-7:45 pm; 7 Jan-18 Mar
Dodge & Plymouth Divisions—Chrysler, Detroit	Grant, Detroit; Ayer, Phila	ABC	Music of Ray Anthony & Lawrence Welk; M 10:30 pm-1:30 am; 31 Dec only
Nestle, White Plains, NY	Mc-E, NY	CBS 74	Our Miss Brooks; alt Th 2:15-2:30 pm; 10 Jan; 52 wks
Standard Brands, NY	Bates, NY	NBC 60	Queen For A Day; alt Tu 4:15-4:30 pm; 15 Jan-31 Dec; 26 partics
Vitamin Corp of America, NY	BBDO, NY	NBC 129	Steve Allen; Su 8-9 pm; 20 Jan-31 Mar
J. B. Williams, Glastonbury, Conn	JWT, NY	CBS 175	Phil Silvers Show; alt Tu 8-8:30 pm; 12, 29 Jan, 12 Feb only
Youngstown Kitchens, Warren, Ohio	Grey, NY	ABC	America Salutes Kate Smith; Su 9-10 pm; 28 Apr only

## RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Brown & Williamson, Louisville	Russel M. Seeds, Chicago	NBC 66	It Could Be You; alt W 12:45-1 pm; 31 Oct, 1956-16 Oct, 1957
Brown & Williamson, Louisville	Russel M. Seeds, Chicago	NBC 63	Queen For A Day; alt M 4:15-4:30 pm; 5 Nov, 1956-21 Oct, 1957
Brown & Williamson, Louisville	Russel M. Seeds, Chicago	NBC 90	Tennessee Ernie Ford; alt W 2:45-3 pm; 9 Jan-25 Dec; alt M 2:45-3 pm; 14 Jan-30 Dec
Kraft, Chicago	JWT, Chicago	NBC 111	Kraft Tv Theater; W 9-10 pm; 2 Jan-25 Dec
Swift, Chicago	Mc-E, Chicago	NBC 90	Tennessee Ernie Ford; alt M 2:45-3 pm; 21 Jan; alt W 2:45-3 pm; 30 Jan; 52 wks

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John M. Brigham	WATV, Newark, NY, sls	WHCT(tv), Hartford, Conn, acct exec
Kenneth Chernin	Triangle Publications, Phila, promotion dept	Same, promotion super-radio-tv div
Ansley D. Cohen, Jr.	WUSN-TV, Charleston, SC, acct exec	WTAL, Tallahassee, Fla, mgr
Charles Davies	Crosley Broadcasting, NY, sls	WGN-TV, Chi, nat tv sls, NY office
Donald K. deNeuf	Rural Radio Network, Ithaca, NY, gen mgr	Press Wireless, NY, vp
Harry Foster	WCAE, Pittsburgh, sls mgr	WBMS, Boston, sls promotion mgr
Perry Hamilton	WLS, Chi, asst-sls prom dept	Same, prom & publicity mgr
Guy Harris	WOWO, Fort Wayne, Ind, program mgr	KDKA, Pittsburgh, program mgr
Dale E. Hart	KARK-TV, Little Rock, Ark, dir operations-programing	KOTV, Tulsa, program & operations dir
John Klemek	WLS, Chi, sls exec	Same, sls devel mgr
Robert A. Lazar	WBEE, Chi, asst mgr	WEBB, Baltimore, asst mgr
Roland H. McClure	KNX-CPRN, LA, acct exec	CBS Radio Spot Sales, LA, office mgr
Paul F. Miller	WCKY, Cin, special events dir	Same, program dir
Chet Pike	WTMA, Charleston, SC, acct exec	WTAL, Tallahassee, Fla, operations mgr
William Pomeroy		Major Television Productions, Detroit, sls rep
Robert T. Schinkert	WKRC-TV, Cin, gen sls mgr	Same, also asst gen mgr
Alyce Rogers Sheetz	Jaffe Publications, LA	KVAL-TV, Eugene, Ore, prom mgr
Edward D. Taddei	Elm City Broadcasting Corp, New Haven, Conn, exec vp	WNHC-AM-FM-TV, New Haven, Conn, gen mgr
W. L. Woods	WCTV-TV, Tallahassee-Thomasville, Fla, nat sls mgr	WCTV-TV & WPTV-TV, Palm Beach, Fla, nat sls mgr

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Leslie L. Dunier	Emil Mogul, NY, dir r-tv	Same, also vp
Emerson A. Elliott	Fletcher D. Richards, NY, vp-media dir	Ogilvy, Benson & Mather, NY, media dir
Paul H. Jaynes	Morey, Humm & Warwick, NY, acct exec	Lennen & Newell, NY, acct exec
Jules Lennard	Emil Mogul, NY, dir mktng & merch	Same, also vp
Joel L. Martin	Emil Mogul, NY, dir media & research	Same, also vp
John J. Nelson, Jr.	Stanford Research Institute, research sociologist	Honig-Cooper, SF, research dir
Donald N. Preuss	Weil Clothing Co, St. Louis, publicity dir	Frank Block Associates, St. Louis, acct exec
Gustave L. Saelens	Geyer, NY, production mgr	Same, mgr production & traffic dept

## NEW FIRMS, NEW OFFICES (Change of address)

Comprehensive Service Corporation has formed a California branch with offices at 6674 Santa Monica Blvd, Hy  
 Ingalls-Miniter Company, Boston agency, has become Ingalls-Miniter-Haughey Company  
 Lloyd Pearson Associates, NY, will have new offices at 509 Madison Ave.

Pulse, Inc., NY, has new headquarters at 730 Fifth Ave  
 Murray Sokol, Inc., NY, new in advertising-marketing field, has offices at 120 W 42nd St  
 Weiss & Geller, Inc., Chicago, has become Edward H. Weiss & Co, with new offices in the London Guarantee Bldg, 360 N Michigan Ave



IN SOUTHERN CALIFORNIA'S 6,000,000 PLUS MARKET  
**"THE OLD ORDER CHANGETH..."**



*Los Angeles*

**NOW THE NO. 1  
 INDEPENDENT.....  
 HIGHEST SHARE OF**

**AUDIENCE IN THE PEAK TRAFFIC TIMES\***

6 A.M. TO 9 A.M.  
 3 P.M. TO 6 P.M.

\*NOVEMBER NIELSEN

Let a BROADCAST TIMES SALES  
 representative give you the complete  
 KPOP STORY

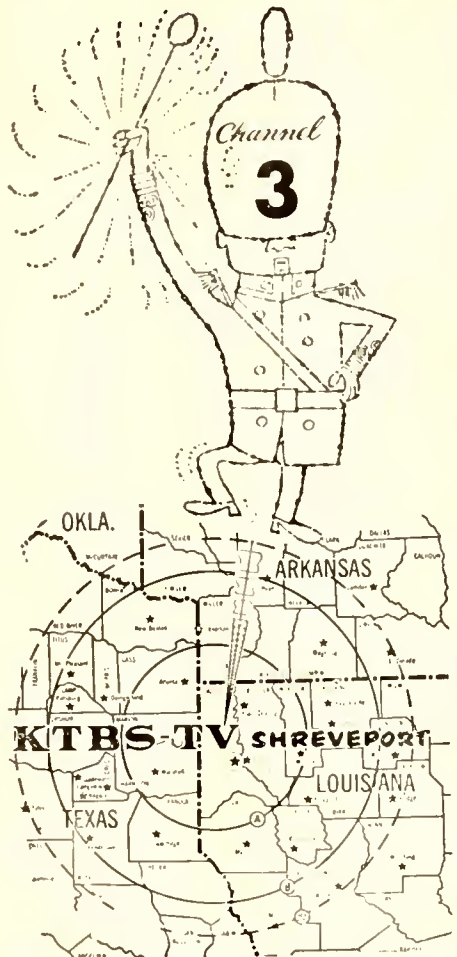


NEW YORK • CHICAGO • DETROIT • DALLAS

in San Francisco represented by FRANK K. NICHOLS

# KTBS-TV LEADS

according to latest  
**NIELSEN\***



## \*MONTHLY COVERAGE

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

## \*TELEVISION HOMES

in KTBS-TV Area **157,980**  
A Bonus of 13,120 over Station B  
\*N.C.S. No. 2, Spring 1956

# KTBS-TV

CHANNEL

## SHREVEPORT LOUISIANA

E. NEWTON WRAY President & Gen. Mgr.  
NBC and ABC

Represented by

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

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

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**R. T. French Co.**, Rochester, N. Y., for its French Spaghetti Sauce, starts its first spot tv drive for the product 23 January with day-time schedules in nine major metropolitan markets. Filmed minutes will be aired at the average rate of five announcements weekly. Agency: Compton, New York. Buyer: Martin Foody.

**Southern Biscuit Co.**, Richmond, Va., for its FFV Cookies, moves into a tv campaign (after using spot radio) in mid-February, with 20's and minutes in day and night time periods for from six to 13 weeks in each of 15 markets. Concentration is in the South, East and Southeast. Buying has not been finished. Agency: Hilton & Riggio, New York. Buyer: Maria Carayas.

**Louis L. Libby Food Products, Inc.**, Long Island City, will advertise its Red L frozen foods with saturation schedules on eight to 10 markets starting late this month. Minutes and 20's, day and night, will be used. Agency: Hilton & Riggio. Buying is not complete. Buyer: Maria Carayas.

### RADIO BUYS

**American Home Foods**, New York, for Burnett Flavors, begins a campaign in 24 markets for 13 weeks on 28 January. Most areas are West of the Mississippi, main distribution territory. Announcements vary from 70 to 200 per market, largely concentrated during the daytime hours on Thursday and Friday. Eight and 10-second taped announcements will sell "pure natural cake mixes and quality flavors." Agency: Geyer Advertising, N. Y. Buyer: Ed Richardson.

**Knouse Foods Cooperative, Inc.**, Peachglen, Pa., has just started buying announcements for its product, Lucky Leaf Applesauce. Planned is a 13-week campaign in 12 market areas. Agency: N. W. Ayer, New York. Buyer: Bill Millar.

**Chilean Nitrate Bureau**, New York City, starts its second big campaign of farm radio announcements next week in 75 to 80 Southern markets for its fertilizer. The schedule provides for 13 weeks of one-minute participations given live by station farm directors in morning and mid-day local programs. Agency: Erwin, Wasey, New York. Buyer: William Hunter.

**Shulton Inc.**, New York, for its new Thylox medicated shampoo, product of its pharmaceutical division, launches its first full-scale radio drive next week in 25 major markets for 13 weeks. Buying pattern: 10 announcements weekly in the top five markets, five commercials during the week and five on weekend; six announcements weekly in the remaining 20 areas, all slotted in weekend times. Radio schedules are expected to continue and to be extended

*The BEST!*  
from OMAHA

...steak Capital  
of the WORLD!



From OMAHA . . . Heart of the rich Nebraska-Iowa corn-lands—

come the world's finest meats. Whether your pick runs to a thick, well marbled T-bone or juicy prime ribs—take your cue from the professionals. For in the finest restaurants everywhere, "OMAHA BEEF" means the best!

—and, in OMAHA—WOW-TV means the Best of televiewing—



Prime listening in Omaha—like its prime beef, is built on outstanding qualities. WOW-TV serves only the best! Channel 6 builds real audience loyalty from its blend of CBS-TV's fine programs, top local shows, syndicated programs and choice feature films.

And now, to this star-studded entertainment menu, WOW-TV adds a new piece de resistance—the great MGM library—making the BEST even better!

# WOW-TV Channel 6 Omaha

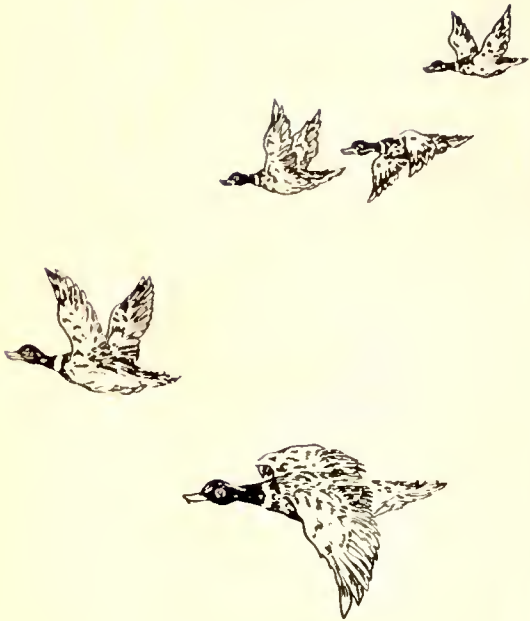
FRANK P. FOGARTY, Vice President and General Manager  
FRED EBENER, Commercial Manager



A  
Meredith  
Station

IN OMAHA	it's WOW	and WOW-TV	represented by BLAIR-TV, Inc.
IN SYRACUSE	it's WHEN	and WHEN-TV	represented by The KATZ Agency
IN PHOENIX	it's KPHO	and KPHO-TV	represented by The KATZ Agency
IN KANSAS CITY	it's KCMO	and KCMO-TV	represented by The KATZ Agency

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines



THERE'S ONLY ONE LEADER...

**KXLF-TV4 MONTANA**

THE CONTINENTAL DIVIDE STATION, BUTTE

**TIMBER-R-R**  
POWER  
LUMBER  
AGRICULTURE

Begin '57 WITH AN  
IMPORTANT NEW  
MARKET. EUGENE,  
OREGON . . . now  
RANKED 2nd in OREGON  
and 5th in THE PACIFIC  
NORTHWEST.\*  
INVESTIGATE THIS  
QUARTER BILLION  
DOLLAR MARKET!  
\*SM '56.

**CBS Radio**  
5,000 WATTS - 1280 KC  
**KERG**  
EUGENE, OREGON  
WANT MORE FACTS?  
-CONTACT WEED & CO.

into new markets. Buying is incomplete. Agency for the pharmaceutical division since late December is Wesley Associates, New York. Buyer: Joseph Knap.

**C & C Super Corp.**, New York, for its new pre-mixed liquid pancake batter, Batter-Up, starts an introductory campaign next week for from eight to 13 weeks. Markets will include the South, parts of New England, upstate New York and major metropolitan areas. Strategy is to use participations in local personality shows, preferably between 7 and 8:30 a.m. and 4 and 6 p.m., with personalities introducing the product at party-demonstrations in hotels. Item is distributed through local milk companies. Saturation frequencies range from a minimum of 10 to 25 weekly per station, with several stations per city. Buying is not complete. Agency: Weiss & Geller. Buyer: Jack Geller.

## TV & RADIO BUYS

**Carter Products**, New York City, launches a combination tv and radio schedule this week aimed at (1) testing the relative strength of each medium and (2) selling a new type of laxative, Colonaid. A list of some 40 tv and six radio stations was selected carefully to balance the many elements needed in such a media test. Contracts continue through March, the end of Carter's fiscal year, at which time future plans will be made. Frequencies vary according to market size, but are termed "reasonable." Agency: Kastor, Farrell, Chesley & Clifford, N. Y. Buyers: Jack Peters and Beryl Seidenberg.

**Stanley Home Products**, East Hampton, Mass., is using spot tv and radio for the first time in a media test in Michigan starting later this month. Company sells its home products only through parties in private homes given by housewives for their friends and will use its broadcast copy to promote the hostess-party concept and to recruit new housewife-dealers. Radio pattern: multiple market, 10 weeks from 14 January, daytime minutes at the rate of 20 weekly. Tv pattern: Detroit only, five weeks from mid-February, 12 to 14 announcements weekly. Daytime only is to be used. Results will determine future use of the media and possible expansion. Agency: Charles W. Hoyt, New York. Buyer: Douglas Humm.

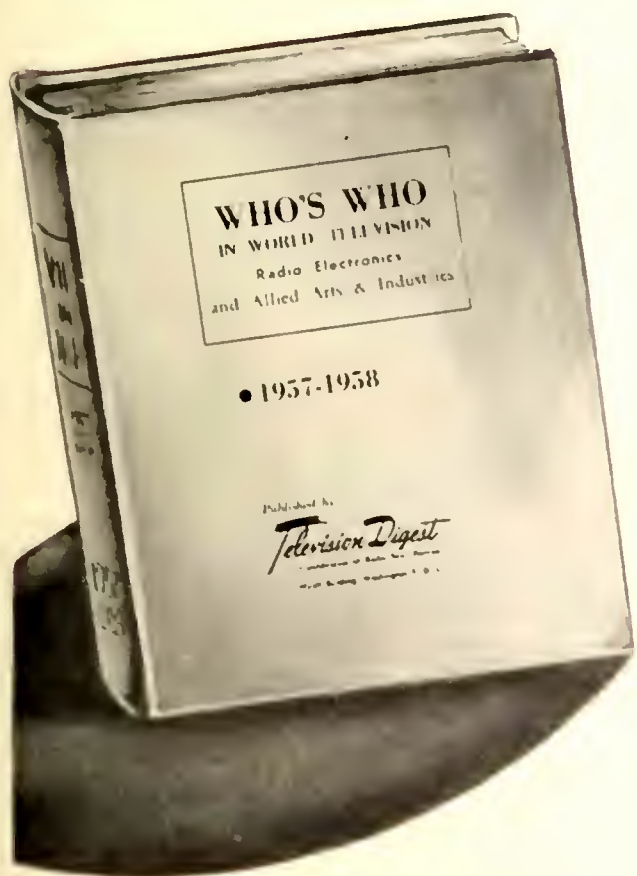
**Monarch Wine Co., Inc.**, New York, is buying radio and tv announcements nationally for a Manischewitz wine January-through-Easter campaign, the second phase of one which ran from October through Christmas. One-minute e.t.'s will be used for the daytime radio schedule, which is daytime; filmed minutes and 20's for nighttime tv. Buying is incomplete. Agency Emil Mogul, New York. Buyer: Elaine Whalen.

**J. H. Filbert, Inc.**, Baltimore, is buying minutes in 35 markets for Mrs. Filbert's Margarine, sold exclusively on the East Coast. Average weekly radio frequency: 10 per station; tv, five. Most of it will be daytime, with some early evening. Radio announcements will be e.t.'s; tv, live and film. Buying is half completed. Agency: SSC&B, New York. Buyer: Jim O'Dey.

*Television Digest* announces the  
forthcoming publication of

# WHO'S WHO IN WORLD TELEVISION

Radio, Electronics  
and Allied Arts & Industries



• *Edited by* Martin Codel and staff

The first edition is being compiled now. It will contain essential biographical reference data on foremost personalities in telecasting and broadcasting (networks, stations, production, advertising and related fields); in TV-radio manufacture, supply and distribution; in electronics development and production; in civil and military telecommunications—in the United States, Canada, Britain and the rest of the world.

Listing is by invitation and questionnaire, and involves no cost or obligation. All listings are subject to the approval of our Board of Editors.

Published by

*Television Digest*

A publication of Radio News Bureau

WYATT BUILDING, WASHINGTON 5, D. C.

# News and Idea WRAP-UP

## ADVERTISERS

Milner Products Co. will get its new \$1.5 million ad budget for '57 started with twin contests, one trade and one consumer. Contests are expected to spark a 45% sales increase this year.

The company which produces household chemicals (Pine-Sol and Perna Starch) is currently using network radio, as well as local tv shows. The new ad budget represents a 50% increase over last year and is 20% of annual sales estimates.

Milner Products Co. started in 1948 when Howard S. Cohoon and R. E. Dumas Milner took over a local janitorial supply house and built out of it a million dollar business. Sales figures for 1948 were \$77,000. Wholesale sales for 1956 topped \$5 million with an estimated \$7 million predicted for 1957.

**Kroger Co. had to call out the Navy as a result of a recent promotion for its *Victory at Sea* film package.**

The company's Indianapolis Division through the Ralph H. Jones Co. agency developed a Junior Navy Club for kids ages six to 14. Youngsters in the Indianapolis and Terre-Haute areas

were told to write in for Navy ID cards and authentic shoulder patches, third class rating. The response was so great that on-hand supplies were quickly used. Then a distress signal was sent to the Navy Department in Washington. The Navy alerted fleet quartermasters—and soon the patches started arriving from all over the world.

**Even a banana can be a controversial figure.**

Florence M. Gardner, manager of KTFI, in Twin Falls, Idaho, banned the "Banana Boat" song on her station, saying that the revival of the 1936 tune is "just too co-incidental to be accidental!" Her charge refers to United Fruit Co.'s big banana ad campaign now being run in the newspapers. KTFI's manager feels the song revival is connected and suggests radio as the best means of selling "Bananaslang" anyway.

C. W. Moore, ad manager of United Fruit, says there's no connection at all and avows that his company also has nothing to do with the rumored revival of "I Like Bananas Because They Have No Bones."

## AGENCIES

**"How to be a successful late starter in the highly competitive big time agency derby."** Here's North Advertising's formula:

The Chicago agency which has just celebrated its first year in business with a one-third growth in billings, points out that when it started on 1 December 1955 it had 60 members in the firm and the big Toni account which included: Toni, Tip-Toni, Tonette, Silver Curl Home Permanent; Deep Magic and Spin Curlers.

Within six months the agency had added three more accounts, Prom, Lanvin Parfums and Englander. Also two new Toni products were assigned for development.

North used tv heavily (it ranks 13th. in national billings).

Recently the agency has been using network and spot radio going along with NBC's "imagery transfer" philosophy.

Future plans include a network prestige package for Lanvin and local tv shows for Englander. North figures on spending at least \$1,000,000 in spot tv this year.

The agency was founded by Don P. Nathanson, president; Cyrus H. Nathan, executive v.p.; and three



**AGENCIES:** North observes 1st anniversary. C. H. Nathan, executive v.p. and Don P. Nathanson, president, cut cake



**RADIO STATIONS:** W11K, Cleveland, rings the bell for Salvation Army's Christmas kettle in week-long campaign for funds



**TV STATIONS:** King Kong looms large in Los Angeles. KHJ-TV pushes feature film promotion with trick photos and peanuts





## WE'RE STAKING OUT OUR RICHEST CLAIM YET!

MAXIMUM-POWER is the word! MAXIMUM-POWER from our half-mile high tower to our entire Puget Sound area . . . reaching into the homes of over 300,000 people who boast of one of the highest per-capita incomes in the World! (and we're not counting over 1,000,000 of our British Columbia Cousins who like us *the most.*\*)

We'll "Placer with Power" . . . so stake your claim now in our entire Puget Sound Area.

\*International Surveys Inc.

**REPRESENTED NATIONALLY BY FORJOE**



studios in Bellingham, Washington

charter officers, Bruce M. Dodge, George H. Gruenwald, and Harold Rosenzweig.

**Norman H. Srouse**, president of J. Walter Thompson Co., sees a 50% increase in food product sales in the next eight to 10 years and that a \$15 billion advertising volume will be "necessary" to sell the \$600 billion gross national product which is predicted for around 1965 . . .

**Fairfax M. Cone**, president of Foote, Cone & Belding, looking into the future sees the introduction of a large number of new products this year ranging from toilet soaps in color to electronic ovens. Advertising will show a gain of "at least 10% and will amount to more than \$11 billion in '57," Cone predicts.

**New agency appointments:** Bakers Franchise Corp., has appointed Emil Mogul Co. for Lite Diet bread. Air media will be used and ad expenditures are expected to reach \$1 million for all media. . . Paul Klein Industries has appointed Raymond R. Morgan Co. as ad agency for all Formula 42 products . . . C&C Super Corp. has appointed Weiss & Geller, New York, to handle advertising for all divisions . . . Noxzema has appointed MacManus, John & Adams to handle the full line of Noxzema medicated shaving products. The appointment signals an expanded ad campaign . . . Grove Labs has appointed Sidney Garfield & Assoc. as agency for all advertising for NoDoz Awakeners and increased the ad budget.

## NETWORKS

Here are highlights from the networks' year-end reports:

ABC—reports gross billings for '56 to exceed \$75 million in tv and radio making "significant gains on the road back." The network notes the commercial success of its radio arm the past year and its "emergence to the number two position" in radio. ABC's tv network has added nine primary affiliates in '56 and points up its recently submitted proposal to the FCC to give all three webs equal access to the nation's top 200 markets.

CBS—reports gross billings up 18.2% for its tv network during the first 10 months of '56 as compared to the same period in '55. The tv branch also had 122 sponsors in the past 12 months, 26 of which were new to Columbia and 15 new to network tv altogether. Affiliates reached 227, which is greater than the all-time CBS Radio high.

NBC—reports tv total dollar volume of sales up 22% over 1955. Tv advertisers totaled 251 with 30 sponsoring regularly scheduled color shows. Tv affiliates reached 201. NBC Radio network sponsors were up in '56 with 74 as compared to 65 the previous year. The radio network has 199 affiliates. NBC states that its radio network has "enjoyed a successful year both in terms of sales and programing."

**Mutual is starting the New Year with plans for a strong offensive against tv—first step is new quiz programing idea of across-the-board shows.** After testing the new format in Jamestown, New York, the quizzes will make their network bow looking some-like this:

(1) 17 programs a week. Two 10-minute programs per day, Monday thru Saturday, and one 25-minute quiz each week-night.

(2) Prize budget of \$1.5 million which will cover everything from mink coats to chicken farms — cash giveaways are included.

(3) Scope—designed so anyone and everyone can play with entry cards available free of charge at stores, public meeting places, hotels, etc.

**Recent network sales:** Benrus Watch has bought one-third of eight *Caesar's Hour* shows filling up the roster on the NBC-TV Saturday night

program through June . . . The Paint Division of the Pittsburgh Plate Glass Co. has bought a quarter-hour of the CBS-TV daytime *Garry Moore Show* on Friday . . . Bon Ami Co. and Perkins Products, a General Foods subsidiary, have signed for segments of the ABC Radio morning block . . . Helene Curtis goes in as alternate sponsor on CBS TV's *Gale Storm Show* on Saturday 19 January.

## REPS

**Adam Young**, president of Adam Young Inc., New York, reports that more than \$500,000 in radio billing was turned down during 1956 by stations on his list because of inability to clear time. Despite this handicap, Young radio billings rose 28% over 1955. In television, billing during 1956 ran 38% higher than in 1955. Consequently, there has been a tendency toward longer contracts to guarantee good time spots.

Part of the rise in billing has been caused by rate increases, but as more markets during the past year approached saturation, rate increases were fewer. In addition, Canadian broadcast media are slightly more than 20% greater than last year, according to Thomas F. Malone, who heads up Canadian Station Representatives Ltd. (also controlled by Young). Major advertisers active in the Canadian market include Sterling Drug, American Home Products, P & G, and G. T. Fulford.

**The Katz Agency** has appointed Allen Hundley and Howard J. Stasen to its sales staffs in Dallas and Chicago, respectively . . . **W. Donald Roberts**, newly formed rep firm, is a departure in representation inasmuch as it handles local stations. Roberts thinks a rep cannot sell power on one hand and local stations on the other . . . **Peters, Griffin, Woodward, Inc.**, gave its "Colonel of the Year Award" to John A. Corey, vice president of the agency's Chicago office. Award singularly honors the account executive for outstanding achievement in 1956 in radio and tv.

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

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

# HOW TO FIND YOUR WAY AROUND NEW YORK & CHICAGO

*SPONSOR'S*

## TV and RADIO DIRECTORY

OF NEW YORK  
AND CHICAGO

1957 EDITION (revision #5)

*Personal copy of:*

- \* Adman's Eating Directory
- \* Advertisers
- \* Agencies
- \* Air Lines and Railroads
- \* Associations
- \* Hotels
- \* Networks
- \* Researchers
- \* Representatives
- \* Services
- \* TV Film Sources

*Ever wonder whether Leo Burnett is already in the Prudential Plaza? Ever worry as you took off from LaGuardia how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.*

*Next time you're in New York or Chicago make every minute and call count by using SPONSOR'S 1957 pocket-size 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels, airlines, railroads and restaurants.*

*We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.*

## SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

NEW YORK 17— 10 E. 40th St. • MUrray Hill 3-2712

CHICAGO— 161 E. Grand St. • Superior 7-0000

LOS ANGELES— 1007 S. Main St. • BOULEVARD 4-0000

*P.S. Don't forget to call on us next time you're in town.*

## TV STATIONS

**Idea at work at WABD.** The New York station is using time to sell time.

Announcements during the breaks on the late evening *Night Beat* show are addressed to specific timebuyers at the major agencies pointing out ratings and cost per thousand.

So far WABD has plugged only its *Night Beat* and *Looney Tunes* shows but plans to give other programs the same treatment.

Spots are used twice each evening and are 30-seconds in duration. Idea is that of Ted Cott, v.p. and general manager.

**Tv applications:** Between 27 December and 5 January four applications for new stations were filed. Applications were made by Glendive Broadcasting, Glendive, Mont., for Channel 5. Glendive, 4.62 kw visual, with tower minus 93 feet above average terrain, plant \$59,400, yearly operating cost \$64,250; by Jack A. Burnett, Honolulu, Hawaii, for Channel 9, Odgen, Utah, 1.745 kw visual, with tower 668 feet above average terrain, plant \$71,812, yearly operating cost \$120,000; by Marvin Kratter, Fargo Telecasting Co., New York for Channel 11, Fargo, N. D., 1.6 kw visual, with tower 241 feet above average terrain, plant \$57,333, yearly operating cost \$113,580; and by Cache Valley Broadcasting for Channel 12, Logan, Utah, .758 kw visual, with tower minus 760 feet above average terrain, plant \$49,600, yearly operating cost \$30,000 to \$40,000.

**Feature film promotion is big in Los Angeles.** KHJ-TV used trick



"Oh, him—he's the brother of a disc jockey on KRIZ Phoenix!"

photography to show "King Kong" in front of each newspaper building—also sent a 10-pound bag of peanuts to tv editors. (See first page of Wrap-Up) "Kong" wrapped up an unduplicated 79.7 Telepulse and a 9,393,820 audience when shown in New York last March . . . **Butternut Coffee drinkers** sent in 415 pounds of coffee can key strips to KOA-TV, Denver, during the station's Christmas drive for homeless children. The coffee company put aside cash for each strip (there were 119,520 of them) to buy presents for the kids.

**The impact of color tv** was topic at the National Convention of Speech and Theatre Conference in Chicago last week. Speakers included Howard W. Coleman, WNBQ color sales development manager; Mrs. Betty Ross West, supervisor of public affairs and education at WNBQ and WMAQ and Elmer Nichols, advertising and promotion manager RCA Victor Distributing Corp.

Major points of the talks included:

- Color has advanced as far in two years as b&w did in five. Using Chicago as an example, the city now has over 40 hours of color each week compared with no regular schedule of color two years ago. Two stations are now programming color with a third about to start.

- Advertisers are becoming more and more aware of color. One example, the white appliance field has gone to color—even plaid. One major manufacturer plans for more than half of its refrigerator and ranges to be in color this year.

## RADIO STATIONS

**Go remote, young station—could be the advice of KYW.**

After its first year in Cleveland radio, KYW has found there's gold in them thar store windows. General manager, Gordon Davis, is enthusiastic about store and supermarket remote broadcasts and predicts, "The coming year will see KYW personalities more prominently in the role of goodwill ambassadors throughout the community."

The station's p.a. plan works this way: Store buys a saturation spot campaign which includes announcements of the appearance of a KYW

personality along with commercials on the store opening or special event; then the station merely moves a regularly scheduled disc jockey show to the shopping center for the remote; the store pays for the campaign plus remote charges.

KYW says it sells more air time with no additional cost and has made itself some exceptionally happy customers to boot.

The ad manager of Pick-N-Pay Super Market called the remote done at its opening, "One of the most successful from both the standpoint of customer traffic and sales volume. In fact, several times we had to shut the doors because the store was jammed." Standard Drug and Firestone Auto Supplies are among other advertisers equally pleased.

First remotes were done at store opening but the initial success of these ventures has brought requests for in-store broadcasts from firms already in operation. The station is operating its store window broadcasts on a year-round basis rather than just as a fair weather enterprise.

WICE, reports billings have gone up five times above July levels. The Providence station which was purchased in August by Tim Elliot, tripled its gross October billings in the month of November which put it at the break-even point. WCUE, Akron, another Elliot station, reports record billings for November with an increase of 24.5% as compared to the same month in 1955.

**WTMJ's fish lure contest** wound up by hooking 234 gadget entries of the Rube Goldberg variety plus heavy mail response. The Milwaukee station personalities, Gordon Thomas and Bill Carlsen, had solicited lures for a sponsor with below par piscatorial prowess, and what started out as a rib wound up as a successful promotion gimmick.

**WHK's** promotion for the Salvation Army during Christmas week along with the accompanying publicity helped push the organization's holiday collections in Cleveland \$1300 over

the 1955 mark according to Lt. Col. Edward Carey, divisional commander of the Army. The station put the traditional Army kettle in the parking lot, asked listeners to drive up to the studio door and drop in a contribution, and auctioned off a '47 Plymouth during the week-long drive. . . . **WFNC-AM-FM**, Fayetteville, N. C., donated 210 hours of free time for *Midnight to Reveille*, special public service highway safety program produced by the XVIII Airborne Corps Public Information Office. Program consisted of five weeks of safe driving hints and advice during the holiday season.

## FILM

Eight half-hour tv film programs have been scheduled for the first half of 1957 by TPA. This includes 26 more episodes each of *Private Secretary* and *Fury*, both network shows.

Estimated budget for seven of the shows was \$10.5 million.

What is believed to be the largest first-run-off network sales record was registered for *Susie*, re-run title of

*Private Secretary*. Sales for the show during 1956 came to more than \$2 million.

Telefilm industry people are watching with interest the anti-trust suit filed against the AFM by Republic Productions. The suit involves re-use payments to AFM for soundtracks of movies used on tv.

The suit, filed in Federal Court in Hollywood 2 January, asked treble damages of \$6 million. Contracts Republic is seeking to break provide for re-use payments of \$25-\$75 per musician with payments to the AFM trust where a musician cannot be located. AFM's Hollywood local is also trying to break the trust fund formula in court.

The trend to tv house packages at Hal Roach Studios will continue in 1957.

Though 1956 production figures (\$1,867,000) for Roach were less than 1955, the investment involves films in which Roach has a sole or joint pro-

prietary interest. Presumably, Roach did considerable work for outside production and distribution firms.

Gross sales volume of all Ziv Tv divisions in 1956 was 16% higher than the previous year.

While gains were registered in all categories, the most important gain was in multi-market sales to re-run clients for first-run films. Here the increase came to 53%.

Production costs for the past year came to \$3 million with 75% of total film footage on color stock.

Studio Films has completed 17 half-hours of a new tv series *Harlem After Dark*. Entertainers include Count Basie, Sarah Vaughan, Nat Cole, Lionel Hampton, Cab Calloway, Duke Ellington, Dinah Washington.

Sterling Tv sold *Bowling Time* in 11 markets during second week of December.

Screen Gems merchandising department, headed by Ed Justin, has merchandising rights to the name and likeness of "Gerald McBoing-Boing" and "Mr. Magoo." Rights were gotten in a pact with UFA, CBS Tv, which airs McBoing-Boing series, has merchandising rights to all new characters introduced in the show.

## RESEARCH

The adolescent as a consumer is profiled in the January issue of *Motivations*, psychological research reports published by the Institute for Motivational Research. The report finds that teenagers have remained ardently loyal to radio and are less interested in tv than any other age group. Reasons for radio loyalty are two. The pop music which they feel is definitely their own and the fact that the medium, unlike tv, demands activity.

*Motivations* makes these points for advertisers interested in selling to teen-age youngsters:

1. The teen customer is a skeptic with a capital "S". He must be shown. The mere hint of exaggeration brings out a strong negative reaction.

2. The adolescent wants to be a member of the gang, but he also wants to stand out in that gang. Copy that plays up ideas like "distinctive", "con-



Folks fall for

**WWDC** Radio

"1st in Washington, D.C., 6 A.M. to 6 P.M., 7 days a week"—Sept.-Oct. '56 Pulse

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

confidence", and "superiority" appeals to the teen-ager.

3. The youngsters take their boy-girl relationships seriously—the ad approach should, too.

4. The teen-age boy or girl is touchy and often moody. sometimes-feels out of the group. He may resent the ad approach that plays up a happy bunch of youngsters. *Motivations* suggests occasionally using copy that indicates the product will help get him on the inside.

5. Recent studies show that 16 million adolescents have U. S. spending power of \$9 billion, but most advertising fails to appeal to the teen-ager as an independent customer. For with this enormous spending power the adolescent has a need of feeling that he has a free choice of how to spend his money.

TVB's president, Norman E. Cash, commenting on national advertising expenditures for 1955 as issued by the Magazine Advertising Bureau, points out the "understandable" omission of

spot tv figures, but also reminds MAB that as of the final quarter of 1955, spot tv is a measured medium and suggests including the spot figures in future reports.

Cash gives these figures for the first 9 months of 1956:

Spot tv — \$289,656,000  
 Network — 353,961,000  
 Total — \$643,617,000

National magazine expenditures for the first three quarters of '56 were \$518,600,000.

#### Use of color in film commercials is climbing.

More evidence from Criterion Film Laboratories, New York. Fred Todaro, president, notes necessity to increase his plant's color facilities by 50% at the end of the first seven months of operation. Todaro has been a color film expert for over 17 years.

Criterion has also added custom designed 35 mm equipment for faster b&w delivery.

## STOCK MARKET

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

Stock	Mon.* 31 Dec.	Tues. 8 Jan.	Net Change
<i>New York Stock Exchange</i>			
AB-PT	21 $\frac{1}{8}$	23 $\frac{3}{4}$	- $\frac{3}{8}$
AT&T	171 $\frac{3}{4}$	176 $\frac{3}{8}$	+4 $\frac{5}{8}$
Avco	6	7	+1
CBS "A"	32 $\frac{5}{8}$	32 $\frac{1}{4}$	- $\frac{3}{8}$
Columbia Pic.	17 $\frac{3}{8}$	17 $\frac{1}{2}$	+ $\frac{1}{8}$
Loew's	20 $\frac{1}{8}$	20 $\frac{1}{8}$	
Paramount	28 $\frac{3}{4}$	29	+ $\frac{1}{4}$
RCA	35 $\frac{3}{8}$	34 $\frac{1}{4}$	-1 $\frac{1}{8}$
Storer	25 $\frac{1}{2}$	26 $\frac{1}{4}$	+ $\frac{3}{4}$
20th-Fox	23 $\frac{3}{8}$	23 $\frac{3}{8}$	
Warner Bros.	28 $\frac{3}{8}$	28 $\frac{1}{8}$	- $\frac{1}{4}$
Westinghouse	57 $\frac{5}{8}$	55 $\frac{3}{4}$	-1 $\frac{7}{8}$

<i>American Stock Exchange</i>			
Stock	Mon.* 31 Dec.	Tues. 8 Jan.	Net Change
Allied Artists	37 $\frac{3}{8}$	37 $\frac{3}{8}$	
C&C Super	1 $\frac{1}{8}$	1	- $\frac{1}{8}$
Crowell-Collier	5 $\frac{1}{2}$	7 $\frac{1}{8}$	+1 $\frac{5}{8}$
DuMont Labs.	4 $\frac{5}{8}$	4 $\frac{7}{8}$	+ $\frac{1}{4}$
Guild Films	2 $\frac{1}{2}$	3 $\frac{3}{8}$	+ $\frac{7}{8}$
NTA	7 $\frac{1}{2}$	8 $\frac{1}{4}$	+ $\frac{3}{4}$

\*Stock exchange closed Tues., 1 Jan.

TV in Fresno—  
 the big inland California  
 market means

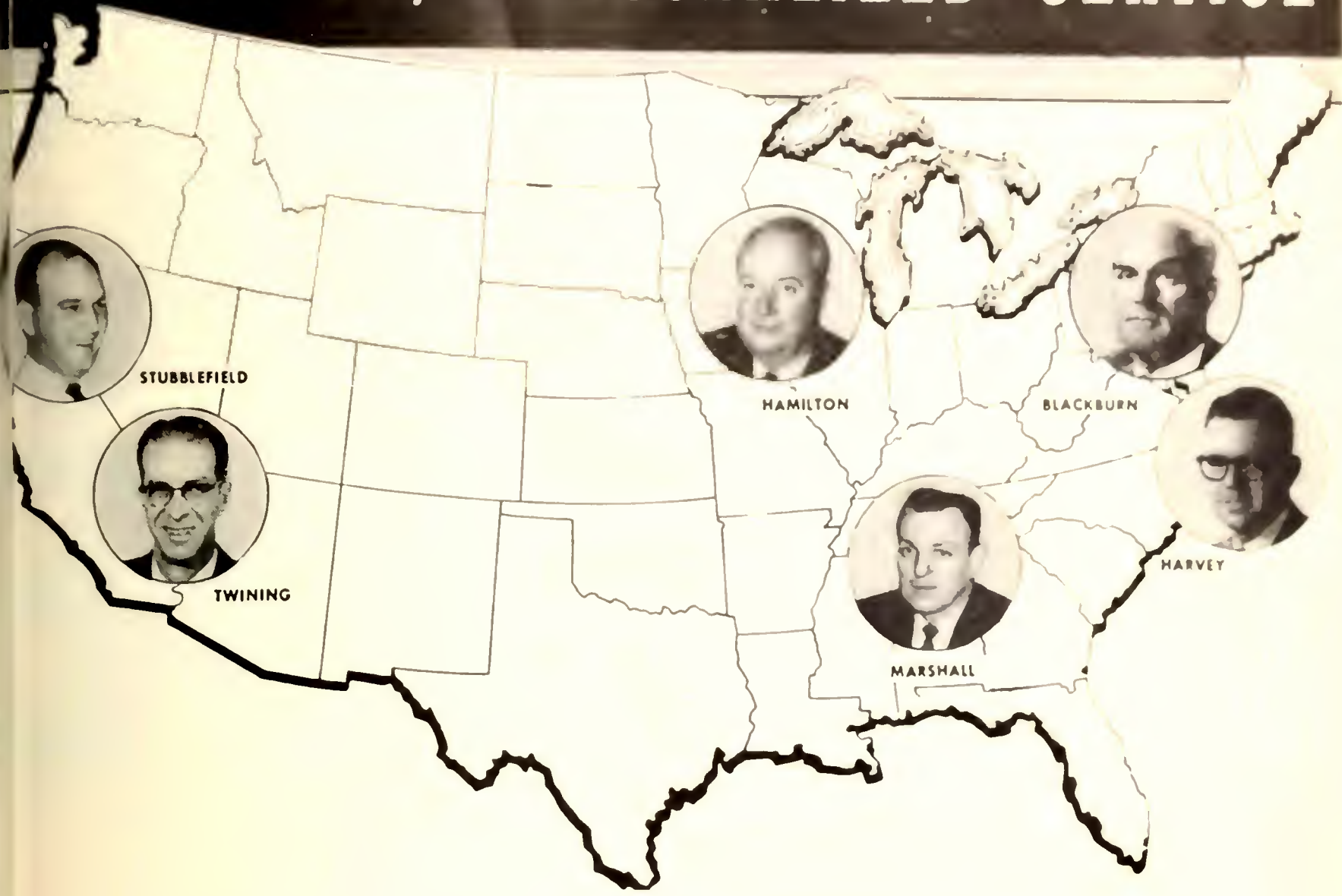
  
 • Basic NBC-TV affiliate  
 • Best local programs



Paul H. Roymer Co., National Representative



# NATIONWIDE, PERSONALIZED SERVICE



Blackburn-Hamilton Company literally covers the nation . . . with offices in Washington, Chicago, Atlanta and San Francisco.

But this is only a part of the B-H service picture; more important than geographical convenience is the experience and quality of performance this pioneer brokerage house places at your disposal. Its representatives have worked in the media they represent, and they know their markets and the people in them. They know, too, that there are no substitutes for integrity and experience.

## BLACKBURN-HAMILTON COMPANY

- NEGOTIATIONS
- FINANCING
- APPRAISALS
- RADIO
- TELEVISION
- NEWSPAPER



WASHINGTON, D. C.  
 JAMES W. BLACKBURN  
 JACK V. HARVEY  
 WASHINGTON BLDG.  
 STERLING 3-4341-2



CHICAGO  
 RAY V. HAMILTON  
 TRIBUNE TOWER  
 DELAWARE 7-2755-6



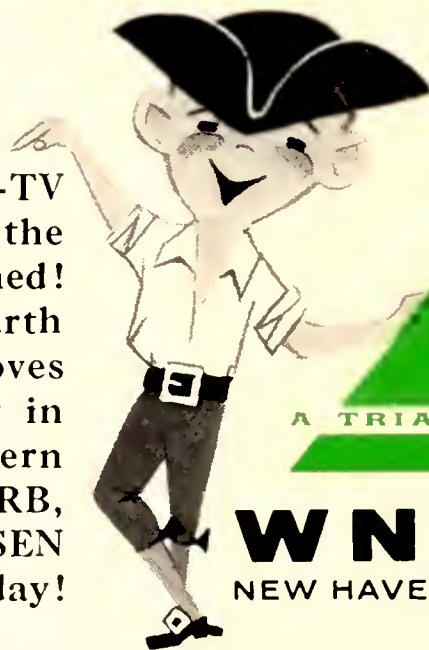
ATLANTA  
 CLIFFORD B. MARSHALL  
 HEALEY BLDG.  
 JACKSON 5-1576-7



SAN FRANCISCO  
 WILLIAM T. STUBBLEFIELD  
 W. R. TWINING  
 111 SUTTER ST.  
 EXBROOK 2-5671-2

# ONLY ONE CAN DO THE JOB

Day and night, seven days a week, WNHC-TV delivers *more* audience at *lower* cost than the next *five* stations reaching the area combined! Nearest competitor has less than one-fourth the audience. Survey after survey proves WNHC-TV's overwhelming superiority in every part of Connecticut and Southern Massachusetts. Katz has the surveys: ARB, January 1956; PULSE, October 1956; NIELSEN NCS #2, 1956; and others. Call Katz today!



**WNHC-TV**  
NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV  
Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBC-AM • FM • TV, Binghamton, N. Y.  
WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

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

# ESPECIALLY IN HARTFORD



# WASHINGTON WEEK

12 JANUARY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

The first bill seeking to change the rules governing multiple-station ownership has been introduced in Congress.

Coming from Rep. Joseph O'Hara (R., Minn.), the bill provides that no person or company may own interests in tv stations serving more than 25% of the U. S. population.

Meanwhile, the FCC is considering the possibility of liberalizing the present ownership rules (which limit ownership to 5 vhf and 2 uhf stations, with a 1% interest counted against the quota).

The appeals court recently upheld the Commission's authority to impose such limits in the Storer case, which had been remanded from the U. S. Supreme Court.

The Senate Commerce Committee plans to have the FCC commissioners explain before the end of January what they have been doing about getting more tv stations on the air.

Members of the committee publicly have expressed their displeasure over the commission's slowness to move.

At the last such meeting, FCC Chairman McConaughy spoke optimistically about proposals to shift all or a major part of tv to uhf channels, about deinterference, and about a "crash" program of research aimed at helping uhf to compete successfully with vhf.

Critical committee members feel that after Congress went home nothing has been done.

The Evins Report, first issued as a one-man document last October, was finally approved by the six Democrats on the House Small Business Committee.

It had to be toned down considerably, with much of the steam against FCC Chairman McConaughy removed, and all the comments about FCC Commissioner Lee taken out before it could be adopted.

(Even so, the five Republicans on the committee subscribed to a minority report which termed what the Democrats had to say as purely political.)

The majority report still charged the FCC as failing to establish competition in the communications field and standing idly by while uhf stations were folding.

Also, it still called for independence from the White House of regulatory agencies (such as the FCC and FTC) and the selection of their chairmen by committee members.

Reports of the Senate Commerce Committee and House Judiciary antitrust subcommittee are going to be delayed.

The House subcommittee—headed by Rep. Celler (D., N.Y.)—will not get out the record of its network tv hearings until about the end of next month. Nor has any date been set for the report.

The Senate group apparently won't issue its own document before February—or even March.



# WHICH TRADE PAPER MAKES MOST DOLLARS AND SENSE FOR STATION ADVERTISING ?

**T**ime was when tv and radio station advertising frequently was parcelled out on a "I like Norm" basis.

But we're happy to report that times have changed. Today practically every national station campaign is weighed and placed on one practical basis: how can I get the top return for my advertising dollars?

This positive approach to trade paper selection by broadcast station executives is essential today. Even the most successful station manager must exercise the keenest judgment in every facet of his operation or he will find himself losing ground not only to the competition but in the daily battle of expense vs. income.

SPONSOR welcomes your close, careful, and scientific evaluation of the trade publications of our field as you make your 1957 decision—and presents these pertinent facts:

1. **SPONSOR is well-launched as a weekly.** This is an understatement; it has created a wave of excitement and enthusiasm without parallel in our field. It's remodeled from stem to stern for fast, easy, must reading by busy executives. It combines *use articles* with *use news* in newsletter style to create a brand new magazine concept. It's designed not only for timebuyers but for top decision-makers throughout the client firm and agency who like the idea of one magazine that guarantees to keep them posted.
2. **SPONSOR is pinpointed 100% at your clients and prospects.** Your ad message hits the mark in SPONSOR because every word is written to benefit "the man who foots the bills." Unlike other publications, every tv and radio station advertising message in SPONSOR is adjacent to editorial content of interest to buyers.
3. **SPONSOR's circulation is tailor-made for your purposes.** Not only is its agency/advertiser circulation of over 7,000 the largest in the field, but a higher percentage of its copies go to buyers (nearly 7 out of every 10 copies). And the impact of the BPA-audited weekly is attracting new top-level readers.
4. **SPONSOR is preferred by busy buyers.** All impartial readership studies of agency/advertiser trade paper reading tell the same story. We know of no independent survey along these lines made since 1955 that shows SPONSOR anywhere but in first place.
5. **SPONSOR has multiple subscribers at key buying firms.** During 1956, SPONSOR averaged 20 paid subscriptions (at its price of \$8 per year) at each of the 40 top spot-buying agencies;



numerous subscribers at air-minded sponsor firms. At Y&R, BBDO, M-E, JWT, Bates, B&B, Burnett and others of like importance SPONSOR goes to 30 to 70 subscribers each.

6. **SPONSOR commands respect for your ad message.** Why? Because SPONSOR is a prestige publication. SPONSOR makes news. For example, within the first six weeks after going weekly SPONSOR was quoted in Charles Mercer's AP column (1,000 papers), Dick Kleiner's NEA feature story (400 papers), Jack O'Brian's INS column, John Crosby's syndicated column, Leonard Lyons' syndicated column, Hal Humphrey's syndicated column, the Wall Street Journal. It was prominently mentioned in Walter Winchell's column (1,200 papers) Oct. 18, Nov. 21 and 28, Dec. 3. SPONSOR's publisher was interviewed by Arlene Francis on the NBC-TV Home Show and by Tex and Jinx on NBC Radio.
7. **SPONSOR is a crusader.** For 10 years SPONSOR has fought hard for worthwhile industry improvements, projects, and reforms. Bob Sarnoff, president of NBC, recently said, "SPONSOR has never been reluctant to take a stand on things it believed to be in the best interests of television and radio. It is this attitude, together with the magazine's impartiality and thoroughness, which has won for it the respect of the entire broadcasting industry."
8. **SPONSOR interprets the tv/radio advertising scene.** Only "the magazine tv and radio advertisers use" trains its guns squarely on the buyer's end of the business. Tom O'Neil, president of RKO Telradio, wrote: "To me, one of the most valuable ingredients of SPONSOR is its perspective."
9. **SPONSOR is a favorite with national station representatives.** They like it because it backs them up, pinpoints the stations they sell in a maze of 3,500 call letters. They like it because it's the heart of the dollars-and-cents side of the business, because they know it's thoroughly read and used.
10. **SPONSOR rates are surprisingly low.** SPONSOR advertising rates are still pegged at 8,000 circulation figures. Circulation today is well over 12,000 (press-run 13,500 as of December 1956) and rapidly climbing. Since 1950 SPONSOR has had only one rate increase. Your contract will be protected at current rates.

*This is SPONSOR—exciting, lively, interpretive, pinpointed, useful; a prestige trade publication edited for agency and advertiser readers: the leader in its field. Does it deserve top billing in your 1957 advertising campaign? We hope the foregoing helps you decide.*

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



**SPONSOR**

**ON YOUR  
DESK  
EVERY  
FRIDAY**

# SPONSOR HEARS

12 JANUARY  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Viewers of *I Love Lucy* will get a peep at the exurban life of the Madison Avenue gentry next season.

Plans are afoot to set the background of the show in Westport, Conn., for several weeks.

**Add this to the dossier of headaches brought on by alternate sponsorship:**

A partner in a New York agency had obtained his client's consent to revamp the content of a program on NBC. Striking while the iron was hot, he then flew to the Coast to talk to the alternate sponsor—figuring he would get an automatic OK on the proposed improvement.

But here's what the other fellow said: "You know my agency is in Chicago. Anything I do will have to start out there first."

(See article on the complications of alternate sponsorship, page 23.)

Thumbnail version of the dialogue that blew a better-than-\$10-million account out of an agency a few weeks ago:

**Ad Manager:** "We'd like to have you handle a new product of ours."

**Agency President:** "We'd rather not; we think we have enough new products of yours."

**Ad Manager:** "Then perhaps you'd rather not handle our account at all."

**Agency President:** "Perhaps we wouldn't—if you put it that way."

As you muse over the \$500-\$600 million that national radio and tv spot grossed last year, you become impressed by the consistent profitability and durability of the medium. Right from the early days of the air media, spot buyers have always had a huge appetite and bought with relish.

Even today, the industry fondly remembers such pioneers as:

**Chevrolet:** Its quarter-hour transcribed Chevrolet Chronicles (musical) were broadcast over 175 stations thrice weekly—at a time when the maximum network hookup consisted of 55 stations. Arthur Hull Hayes, now CBS Radio president, was then with Campbell-Ewald as radio director.

**Beech-Nut Packing Co.:** Chandu, the Magician, was recorded and spotted on 130 stations from coast-to-coast, and became famed not only for its sustained popularity but as "the" innovator of program merchandising. McCann-Erickson was the agency.

**McAleer Manufacturing Co.:** Preceded Amos 'n' Andy with its recorded team of blackface comedians, Mack and Leer (Phil Cook was one of them). Used 30 stations.

**Iodent Company:** Introduced the first team of sleuths on the air—Detectives Black and Blue—via weekly transcriptions on 60-odd stations.

**General Mills:** Brought Skippy to the air in a transcribed version; six quarter hours a week.

**Mantle Lamp Company:** Its recorded campaign of hillbilly music became a stalwart for rural stations throughout the country.

**Fels Naptha Soap:** The first widely distributed product to buy live shows on local stations. Inbbell Robinson, Jr., now a CBS TV executive v.p., did the time and talent buying for Young & Rubicam.

**Esso:** A pioneer of five minutes of news three times a day.

**Bulova:** Developed the time signal into a valuable item.

# THE CODE 3 SUCCESS STORY

**FIRST** in audience appeal . . . rated top syndicated film in Portland (31.7\*) and San Diego (27.4\*\*), **FIRST** in time period in San Francisco (13.0\*\*), Spokane (27.1\*\*), Seattle (15.7\*\*), Kalamazoo (15.5\*), Wichita (52.7\*) and St. Louis (18.2\*).



**FIRST** in excitement, presenting thrilling "Front Page" dramas based on *actual police cases* taken from the files of world-famous Sheriff Eugene W. Biscailuz, of Los Angeles County . . .

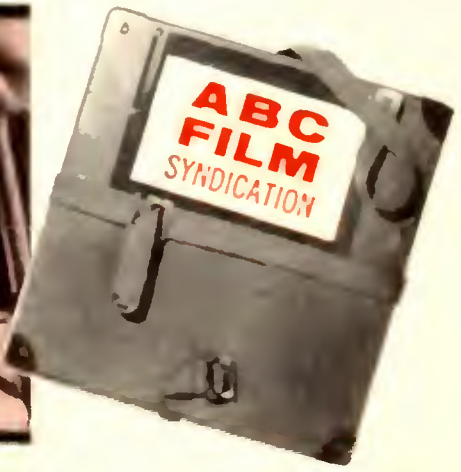
**FIRST** to dramatize the personality of the group of law enforcement officers in action, with thrilling stories of arson, air, sea and mountain rescues, murder, robbery, juvenile crime. Stirring case histories to build audiences of all ages!

**FIRST** with top advertisers . . . making headline news in sales . . . Miller Brewing, National Biscuit Co., Safeway, General Electric, General Tire, Petri Wine, etc.



**FIRST** in sales results . . . testimonials pouring in . . . renewals months in advance . . . excitement and recognition for you and your product.

Wouldn't YOU like to be **FIRST** in your market? Let "Code 3" . . . signal for flashing lights and screaming sirens . . . be your signal for action. Write, wire, phone for complete details.



**ABC FILM SYNDICATION, Inc.**  
10 East 44th St., New York City, OXford 7-5880

## ALTERNATE SPONSORS

(Continued from page 25)

Another important issue that arises in connection with the alternate week show is the matter of station lineups. Obviously, two sponsors will not always want the same lineups.

How is the problem solved? At the outset it should be pointed out that the problem doesn't always come up. In many cases, each alternate sponsor wants as many markets as can be cleared.

Where a sponsor buys into a show, it is the usual practice for him to accept the lineup as is, at least for the duration of the season even if he doesn't want all the markets. Where sponsors are on a more equal plane, the sponsor who wants more markets may take those markets his alternate doesn't want on an every-week basis. There have even been occasions where a market an alternate sponsor doesn't want is sold on alternate weeks locally by the station.

Where the program is live and the markets in question are interconnected, the problem gets somewhat complicated

since the unwanted market can only be fed through a central originating point. In the case of a film show, assuming one sponsor is willing to take an unwanted market both weeks, he can run the film locally with his commercials. In a non-connected market, the same thing can be done with a kind of a live show.

There have been instances where the client who wanted a longer station lineup has been successful in convincing the other sponsor to go along. A case in point is the *Godfrey Talent Scouts* show on which Lipton (tea and soup) has been a long-time sponsor. Two years ago Toni bought into the show after Lipton had been in for six years. Since tea and soup are not big sellers in the south, *Talent Scouts* did not have extensive coverage there. But the south was a good market for home permanents and Toni, the junior sponsor, asked Lipton to go along on a bigger lineup. Lipton finally did, adding about 40 stations. The total increase in coverage was not great (Nielsen figures showed it jumped from 87 to 94% of U.S. tv homes between 1953 and 1956) but the examples illustrate

that the lineup issue is susceptible to negotiation.

While not strictly an instance of an alternate sponsorship, P&C's daytime program, *Guiding Light* (shared by Y&R and Compton with the latter producing), provides an interesting example of lineup accommodation where one advertiser is involved.

Among Compton's products on the show is Duz, which is not interested in west coast coverage. Cheer commercials are inserted instead and fed out of Chicago. Since there are a lot of markets between Chicago and the west coast that Duz is interested in, Duz commercials are cut-in locally in those markets.

While often put in the category of an afterthought, program promotion and publicity is an intrinsic part of programming. It is easy to see why this area is often overlooked. A sponsor has to have a show; he has to have commercials; he has to have a station lineup; but he doesn't have to have program promotion. And there are clients who feel that it is the network's job anyway. Consequently, there are probably more differences of opinion about whether or not to have such promotion than there are about any other aspect of network tv programming.

It sometimes happens that if one sponsor wants to pay for program promotion and the other doesn't, the former will rather not do any than feel he has to bear the burden for the other guy. Usually, however, if the client and agency feel it is essential, they will go ahead no matter what the other client does. In carrying on program promotion in such cases, the active sponsor will often try to leave the impression that the program is sponsored by himself alone.

Where two sponsors publicize a network show, coordination can become a man-sized problem. It is important that there be no duplication. There have been cases where one sponsor agrees to take on the job of day-to-day promotion while the other does special promotions of a long-range nature.

Since there are cases where both clients hire outside organizations for promotion, this means that five groups have to be coordinated: the network, both agencies and both promotion houses. Meetings among all five are, therefore, a necessity and there is usually one person appointed to oversee the whole job as well as the prob-

Mr. TIMEBUYER  
check PROVIDENCE

wice 3<sup>RD\*</sup>  
is now a strong in the afternoons

wice 3<sup>RD\*</sup>  
is now a strong contender for mornings

\*HOOPER shows it, WICE is the hottest buy in Providence. In two months WICE moved from sixth place to a challenging third, and is moving up fast. Check WICE before you buy!

wice - 1290 on your radio

Providence, Rhode Island

affiliated with WCUE, Akron, Ohio.  
TIM ELLIOT, President

National Rep. The John E. Pearson Co.

Exclusive Community Club Awards Station in Providence

lem of making sure that the promotion effort is carried on as efficiently as possible.

The lack of a pattern in agency cooperation on alternate week shows is nowhere so evident as it is in regard to on-the-scene servicing of a show. Where one agency is clearly established as producer, then that agency has personnel riding herd on the show every week. Where both agencies are producing agencies, they may split overseeing chores 50-50, so that each agency handles production only during the week it is the major advertiser, or they may both be on hand every week. With a new, live show or, with any live show that has bugs in it, it is likely that both agencies will have people watching the show closely every week. For example, during the short life of the Walter Winchell show, North's New York office chief Bruce Dodge and L&N's radio-tv boss, Nick Keesely, were both at the studio every week. When suggestions were made to Winchell, the suggestions were a joint affair no matter which client was the major advertiser that week.

This kind of cooperation is not unusual by any means, but neither is it universal. Some agency partners find they get along better if they keep out of each other's way when it comes to show servicing.

Not that they can keep out of each other's way for long. There are just too many problems that come up. For instance:

What should sharing agencies do when one of them loses a commercial through some network interruption, preemption or other cause? Usually, the network will not handle the situation when there are alternate sponsors involved. The two agencies on the *Phil Silvers Show*, Maury, Lee and Marshall for Amana and Esty for R. J. Reynolds, made an agreement covering the loss of hitchhikes (the "minor" commercial). It provided that whoever was the major sponsor the week the hitchhike was lost would reimburse the other at the major sponsor's discount rate. In other words, if an Amana commercial was lost, the client would be reimbursed at R. J. Reynolds' discount rate. And vice versa. This means, in effect, that Amana would be reimbursed less money than Reynolds because the latter has a higher discount.

The discount has special relevance

to alternate week advertisers, especially if they are small. Each network has a different discount policy on alternate week advertisers.

ABC, which uses the percent-of-the-hour-rate system, gives alternate advertisers half the discount of every week clients. However, if an advertiser sponsors two shows on an alternate week basis, he is considered an every-week client if he is the major sponsor on different weeks.


CBS provides no discounts at all for alternate week advertisers but, like ABC, permits clients on two or more alternate weeks shows to benefit from the discount schedule for every-week advertisers. CBS uses the station-hour discount method.

NBC like ABC uses the percent-of-the-hour-rate system and gives alternate clients the same discounts as every-week advertisers. However, program shares on NBC must be on for a full-year while on ABC and CBS the minimum is 26 weeks (that is, 13 alternate weeks of major sponsorship).

In some cases clients with two or more alternate weekly make good. In that case, too, it is usually a matter of the sharing agencies negotiating from one network instead of getting into the middle of it. The way the networks look at it shares a show is like being involved. The participants here try hard to live with each other.

While show-sharing on network tv gets the limelight, the trend is marked on the syndicated film level, too. The trend has been carefully tabulated by Ziv tv.

The film distributor reports that during 1956 no less than 20% sponsorship tentatives were connected with Ziv shows. This compares to a total of 535 three years ago. Most of the 1956 deals provide for the usual major-minor advertising arrangements known as alternate-week sponsorship.

Syndicated film shows often involve less program supervision since a series may be in the can before purchase. But the need for agency cooperation remains. 

## "SOUND-FACTOR"

*The Sparkle of  
Impressionable Living*

*with*

**RADIO  
WSRS**

ON

**GREATER CLEVELAND'S  
NUMBER 1 STATION**

---

SOUND FACTOR DISCOUNT PAYABLE ONLY  
TO RECOGNIZED ADVERTISING AGENCIES  
BY WSRS, INC., CLEVELAND 18, OHIO

---

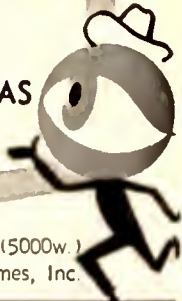


**YOU'LL SELL  
MORE ON  
CHANNEL 4**  
in the El Paso  
Southwest!

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

\*March 1956, Telepulse and Telepulse on set ownership.

**KROD-TV**  
CHANNEL 4  
EL PASO TEXAS  
CBS - ABC



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

Rep. Nationally by the BRANHAM COMPANY



**KRMG**

**SHOULD BE  
IN YOUR  
FUTURE!**

**This popular  
station covers  
TULSA and ALL  
OKLAHOMA!...**

ASK YOUR BLAIR MAN ABOUT....  
★ COVERAGE ★ RATINGS  
★ PERSONALITIES ★ and RATES

**KRMG**

50,000 WATTS ↓ 740 KC in  
TULSA ↓ OKLAHOMA  
THE GREAT INDEPENDENT  
OF THE SOUTHWEST!

## Reps at work

**Walt Dunn**, H-R Representatives, Inc., New York, thinks that there aren't enough surveys in radio and, "what is even worse, these surveys are often conducted by people who think in terms of print. In black and white days," Walt says, "they checked circulation by parking outside the newspaper plants and timing how long the presses ran. Everyone knew the presses' capacity per hour, so they multiplied capacity by run. They couldn't miss! Many survey people have never learned that radio is different. They don't know that wherever there's a set there's a 'press,' and sets are everywhere. Every home can go to 'press,' instantly, without 'make up' upstairs and down, in cellar and workshop, and cars, stores and taverns. You can't measure all that radio by clocking outside or inside, for that matter. Suppose they don't 'go to press' during a circulation survey. That doesn't mean that the 2-plus station loses all its audience, or radio sets-in-use in the market drop to zero. Yet this is what happens with all samples when techniques originally developed to measure the print media, with its physical limitations, are applied to limitless radio."



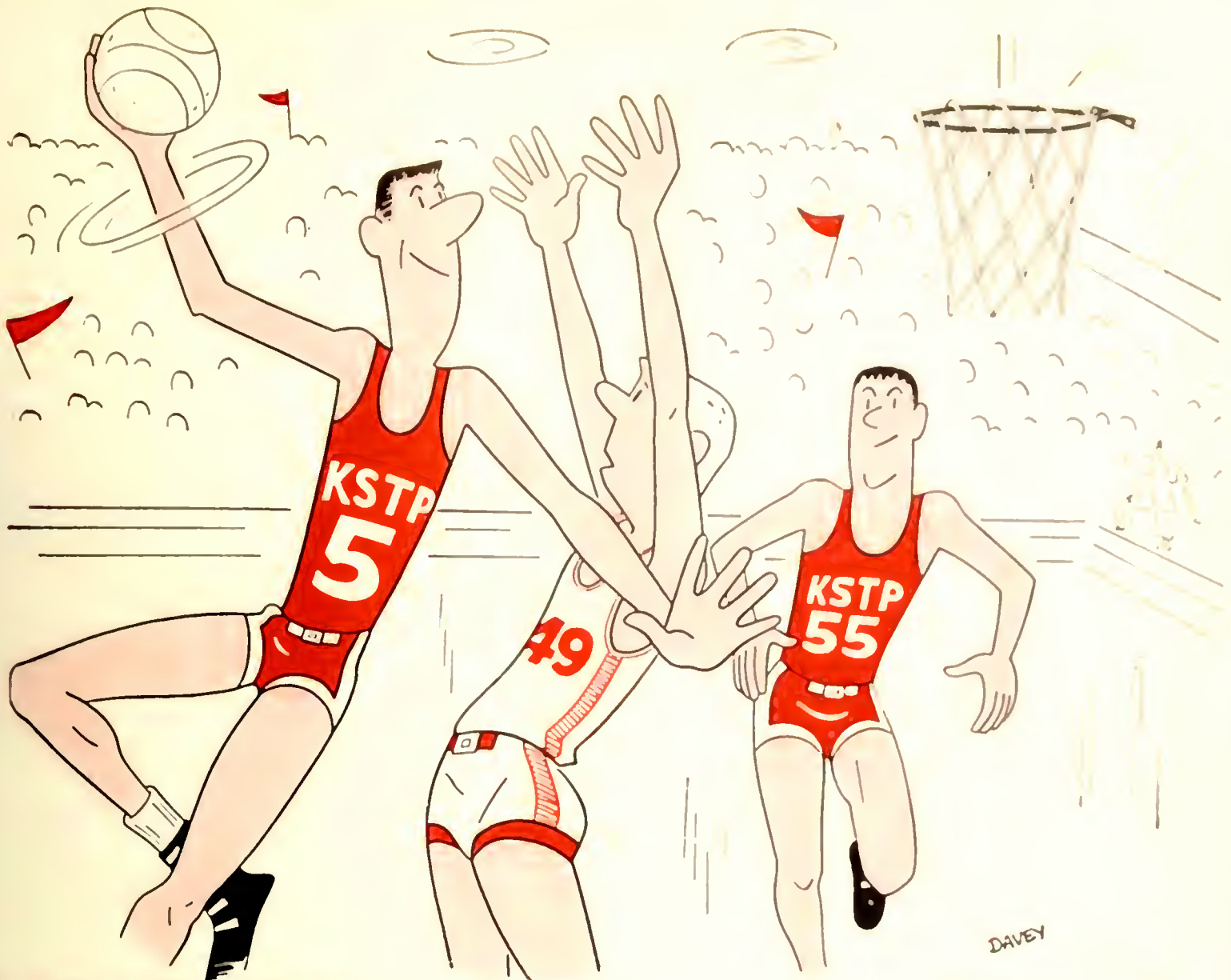
**Ken Goldblatt**, Forjoe, New York, thinks that agencies and advertisers should appeal to special groups to create an additional demand for their products in this period of fierce competition. "The Negro radio markets, after many years, have finally been recognized as a tremendous untapped area for selling," Ken says. "But overlooked



have been the radio stations which feature foreign-language and/or English-language programs with a foreign flavor. This is a major market, with a potential audience of over 10,000,000 foreign-born concentrated mainly in Detroit, Buffalo, Chicago, Los Angeles and Milwaukee. These people have a preference for the language and/or humor, personalities and music of their national origin; their children often share similar tastes in

music, such as German waltzes and Polish polkas. Advertisers are not establishing a common ground with this group. The few national advertisers using this specialized radio have secured excellent results; the rates are low and the competition is small. Ratings should be disregarded for the number of listeners has not been accurately measured against the total foreign-born population in a market."





## KSTP-TV hits nine out of ten!

Of the ten top-rated \* syndicated film shows during the peak evening hours in the Northwest market, *nine* are on KSTP-TV!

These shows . . . "Highway Patrol," "Mr. D. A.," "City Detective," "Federal Men," "Studio 57," "Dr. Hudson's Secret Journal," "I Led 3 Lives," "Celebrity Playhouse," and "Stage 7" attract an unmatched audience—move merchandise for sponsors and participating advertisers.

Nine out of ten is a pretty fair average in *any* league, and it's typical of KSTP-TV . . . the *first* television station in this vital market of 688,558 TV families.

For information on the few remaining choice availabilities, contact a KSTP-TV representative, or your nearest Petry office today.

\*ARB Metropolitan Area Report, November, 1956

# KSTP-TV

CHANNEL  
100,000 WATTS



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

*"The Northwest's Leading Station"*

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

# SPONSOR SPEAKS

## An appreciation of radio in 1957

We note with considerable interest and pleasure that some of the large advertising agencies have lately taken to adding radio specialists to their staffs.

If we find any fault with this evolution it's only that not enough agencies are doing it. Despite the fact that 1957 looms as radio's biggest year, too many advertisers and agencies who should know better are still unaware of the value of the big job to be done with this impact, low-cost medium.

Undoubtedly some of the blame for this tardy recognition lies with broadcast sellers themselves, although we're inclined to believe that station reps, the RAB, the radio networks, and individual stations are doing the best selling job ever.

If you still think of radio as a secondary medium, we recommend that you start 1957 right by reevaluating the evidence. The RAB will help you document it, as will any station rep and most of your own timebuying staff. SPONSOR is ready and eager to help you in the analysis process, too. You'll find this fact-finding profitable.

## WGN and the code

If further proof were needed that the NARTB code can work to the advantage of listeners and advertisers alike, Ward Quaal, general manager of Chicago's WGN and WGN-TV, has it.

As Quaal puts it, "we already are demonstrating that we can live better by the code than we did without it. Not only does WGN sound better, WGN-TV look better, but the revenue of these stations is above that of a year ago."

Compliance with the code was one of Quaal's first acts since returning to WGN (he had left the station in 1949).

Nothing is more important to the sound health and continuing growth of the industry than the self-regulatory provisions of the code formulated by the National Association of Radio and Television Broadcasters.



**THIS WE FIGHT FOR** *An up-to-date, all-industry tv set count is still in the making. The need is urgent. Agencies and advertisers are struggling along on obsolete data. We need a count with automatic escalator provision—now!*

## 10-SECOND SPOTS

**Pig-in-poke:** A girl timebuyer got a Christmas gift which by its shape and left was obviously a box of candy. Being on a diet, she passed it along unopened to a friend who was spending his holiday with relatives in Connecticut. "Take it along for your little nieces," she said. "Fine," he said, and did. When gifts were opened on Christmas morning his status in the family circle dived, while the lives of his little nieces were considerably enriched by an assortment of cocktail napkins imprinted with spicy gags.

**Namesake:** Because her parents, Mr. and Mrs. Edward Big named her "Kay" after KBIG (Catalina, Cal.), the 6 lb.-7 oz. newborn received from station staff a transistor pocket radio. *For the pocket in those three-cornered pants, no doubt.*

**First:** According to Henry Gipson's "Films in Business and Industry," first sponsored movies were shown outdoors in New York's Herald Square in 1897. Co-sponsors were Haig & Haig, Milwaukee Beer and Maillard's Chocolates. It ran for three nights. *And doubtlessly used up the entire Vitagraph film library through 1896.*

**Harmony:** Mayor Joe Greco, of Napa, Cal., is one-fourth of a barbershop quartet that does the singing station breaks for KVON. *Wonder what happens about equal time for opposition candidates in election years?*

**Switch:** The outlook for tv commercials in 29 December SPONSOR stated: "In 1957 you can look forward to more diversified casting, with emphasis on interesting people rather than smiling faces." *Does this mean new casting requirements will include PTA membership and a public library card?*

**Pop:** Audience Research survey for Father's Day Council showed that three-fourths of all Father's Day gifts are bought by women and average expenditure is \$10. *Okay, how much of that \$10 is out of Pop's pocket?*

**Spec:** A news item says the duodenal ulcer will be studied on 12 January when ABC TV's *Medical Horizons* will take viewers to the Mayo Clinic in Rochester. *Admen with ulcers they would like to see televised should apply in person.*

Look at these results:

# POPEYE

OVERWHELMS OPPOSITION... BRINGS NEW NATIONAL ADVERTISERS TO KTVX, TULSA!



TULSA BROADCASTING CO.

December 14, 1956

Mr. Bob Rich  
Associated Artists Productions  
345 Madison Avenue  
New York, N. Y.

Dear Bob:

Yours Truly does not possess a Crystal Ball, but my intuition told me to buy the "POPEYE CARTOONS". The November ARB for the Tulsa market more than justified this purchase from my good friend, Buck Long. I think you will be vitally interested in the following ratings for the 4:30-5:00 PM time period where "POPEYE THEATRE" is programmed:

	KTVX (4:30-4:45 PM)	Station "B"	Station "C"	KTVX (4:45-5:00 PM)	Station "B"	Station "C"
Mon	16.3	6.3	7.9	Mon 17.1	7.1	8.3
Tues	17.1	6.3	9.6	Tues 16.7	7.1	9.6
Wed	14.2	6.3	10.4	**Wed 9.6	7.9	10.8
Thurs	18.8	10.4	6.3	Thurs 19.2	10.4	6.7
Fri	18.3	5.4	6.7	Fri 19.2	6.3	6.3

(\*\* - You can see what happens when you schedule a one-time-only local show---it won't happen again!)

The interesting fact pointed out by the ratings is the audience strength garnered by "POPEYE THEATRE" putting this program in the No. 1 spot against long-established competitive programming which has always led in this time period.

Bob, as stated above, when I purchased "POPEYE", it was an unknown factor as to its strength, but in just four days after the issuance of the November ARB Survey, KTVX has received four commercial schedules -- all new, national advertisers on Channel 8.

The proof of the success of this package is certainly borne out in my current negotiations with you to purchase the balance of the WAPNER BROS. Cartoon Package. Believe me when I say I am looking forward to a long and pleasant association with AAP.

Warmest personal regards,

*Mike*  
Mike Shapiro  
Managing Director



In 1 market or 200, on a spot or program basis these high rated hits can sell your product!

Call or wire today

**a.a.p.**  
Associated Artists Productions, Inc.

345 Madison Ave., N. Y. C.  
MUrray Hill 6-2323

CHICAGO  
75 E. Wacker Drive • DEarborn 2-4040

DALLAS  
1511 Bryan Street • RIverside 7-8553

LOS ANGELES  
9110 Sunset Boulevard • CEstview 6-5446

SP D 12-56 94 MS  
 MISS MILDRED L JOY  
 NBC RM 274  
 30 ROCKEFELLER PLAZA  
 NEW YORK 20 N Y

beginning...

WKNB-TV



January 14...

W



WKNB-TV becomes

WNBC  
 CHANNEL 30



A basic affiliate of NBC since October, 1955, WKNB-TV has parlayed its network program lineup, local shows, top caliber news and public service features, NBC Spectaculars and special events into ratings that have made it the best advertising bet in the whole Connecticut Valley. Beginning January 14, as NBC-owned WNBC — NBC-TV in Southern New England — Channel 30 will stand, *more than ever*, as the outstanding buy for advertisers who want to *sell* in this rich industrial-agricultural area.

Blanketing four populous Connecticut counties plus a good part of a fifth, WNBC's signal will also cover Hampden and Hampshire Counties in neighboring Massachusetts. Total: 428,500 homes; 365,370 TV homes, *91.6% UHF-converted!* Here's a market with a population of 1½ millions, an Effective

Buying Income of close to 3 *billions*, and an annual retail sales figure of nearly 2 *billions!*

The same management that has made WKNB-TV so dynamic a factor in local business and civic affairs will remain at the helm. Add the resources, experience, and marketing knowledge of the National Broadcasting Company to the enviable sales record already established by this station, and it's easy to see why now, *more than ever*, the way to reach this prosperous fast-growing market is . . .

**WNBC 30**  
 CHANNEL

HARTFORD-NEW BRITAIN now sold by **NBC** SPOT SALES