

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



25 years

is a lot of

TIME

During the last quarter century, we have sold time for some of the greatest radio and television properties in America—hundreds of millions of dollars worth. As the original station representative in the advertising industry, we are proud to have done this, always maintaining the high principles on which our Company was founded.

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

HOW Y&R MEDIA-BUYERS INVEST \$200 MILLION

Y&R's all-media buying system celebrates its fourth birthday with reappraisal of method, addition of services

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Spot tv sparks Nehi bottlers' expansion drive

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Television's impact on magazines

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second in a series of 12 ads

AQUARIUS

INVENTIVE • RESPONSIBLE

*...and twelve months out of every year
stations under the sign of MEEKER
benefit by:*

INVENTIVE

incentive inherent in the select
limited list concept where every man
can really know every station
and every market.

RESPONSIBLE

reputation established among
agencies for service,
speed and accuracy.



personalized
selling
of a
limited list

the meeker company, inc.

radio and television station representatives

new york - chicago - san francisco - los angeles - philadelphia



BBDO BULLETIN



Offering youngsters a giant opportunity for education and travel is the new TV quiz *Giant Step*, sponsored by General Mills. Veteran MC Bert Parks asks the questions as children try for the top prize of a four-year college scholarship plus a trip to foreign lands. Though contestants are all from seven to seventeen years of age, *Giant Step* provides a huge adult audience for the messages of General Mills and Betty Crocker.



How can you run four-color advertising in trade magazines where color is not always available? American-Standard does it with these special four-page inserts for its Plumbing and Heating Division. Appearing regularly in twenty-six plumbing and heating publications, these versatile color inserts also serve as mailing pieces... merchandising American-Standard products to leading dealers and distributors across the U.S.



Last June, National Cranberry Association began a market-by-market "blitz" campaign for Ocean Spray Jellied Cranberry Sauce. Theme: "Cool and jellied cranberry sauce is a natural summer food—buy two cans, save five cents." Big guns of the "blitz" were newspaper ads and radio spots. Publicity helped popularize new recipes with jellied cranberry sauce. Results of this "off-season" use promotion? A sellout!



Earlier in the century, Koppers Company, Inc., began operations as a designer and builder of chemical recovery coke plants. Today, Koppers not only produces a wide range of plastics, tar products, metal products and dyestuffs, but also designs and builds entire steel mills and chemical plants. Created by BBDO Pittsburgh, junior spreads in *The Saturday Evening Post* tell this fascinating story of Koppers—a BBDO client since 1936.

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

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Sponsor Publications Inc.

In Next Week's Issue

The coverage formula muddle

How individual agencies use the NCS in their timebuying and what the station reps suggest for stabilizing these procedures

Film section for 1957

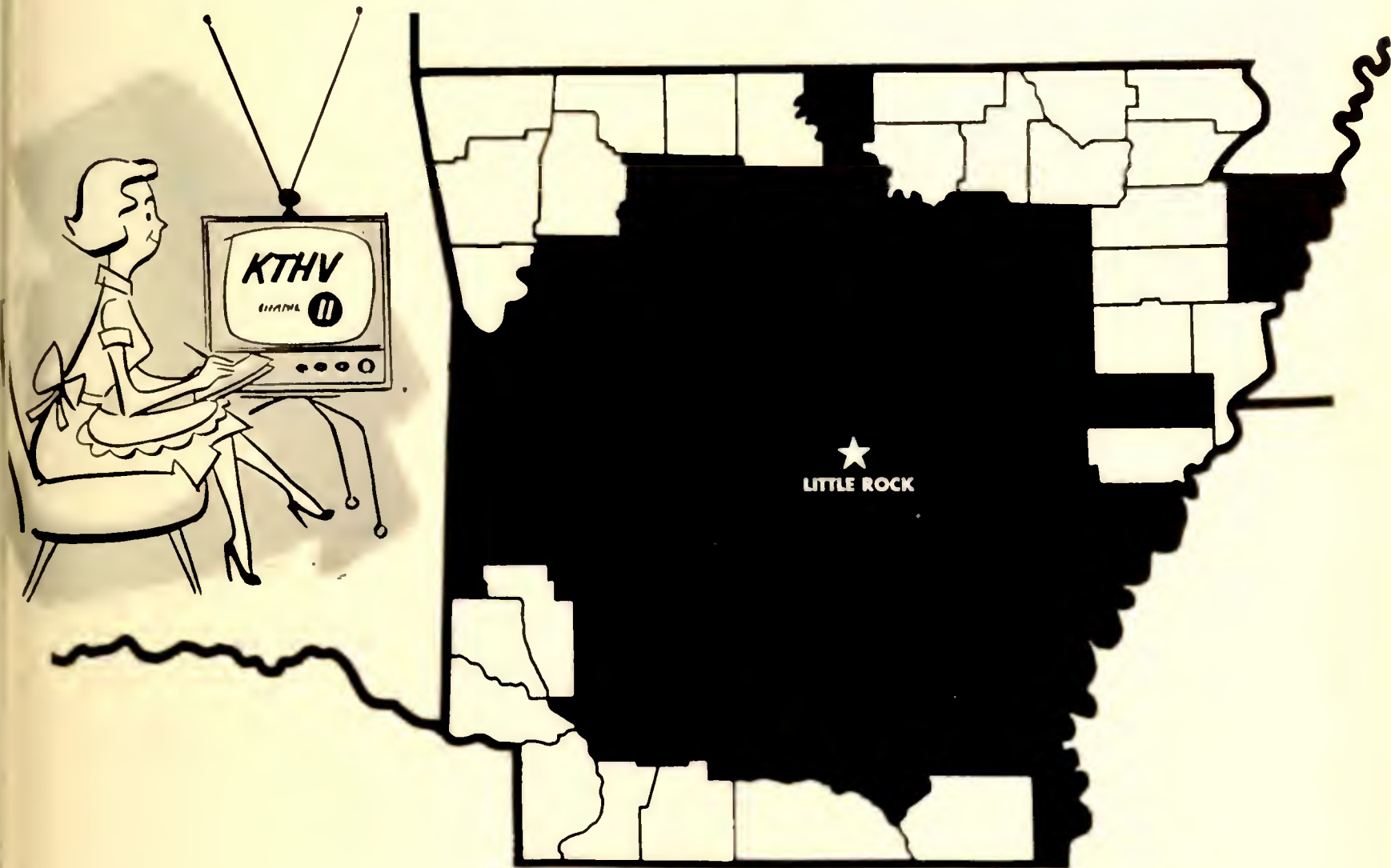
What are the latest trends in syndication and feature film? Every current angle on this phase of the tv industry is explored in detail

Most of Arkansas Watches

KTHV

Channel 11 LITTLE ROCK

(and we have the MAIL to prove it!)



KTHV gets *viewing response* from most of Arkansas — 47 counties to be exact! Take a good look at the mail map above. Notice that KTHV penetrates to all six surrounding states — and actually pulls mail from viewers in Mississippi, Missouri, Oklahoma and Texas.

With 316,000 watts on Channel 11 and with tallest antenna in the Central South (1756' above average terrain) KTHV *sells* most of Arkansas.

Your Branham man has all the *big* KTHV facts. Ask him!



316,000 Watts Channel

Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*



AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT

*say
it
with
music*



Now, 18 hours of

MUSIC

with 18 news shows daily on

WJIM-RADIO

Lansing, Michigan

NEWSMAKER of the week

The news: Kraft Foods has renewed for another 52 weeks, sponsorship of the Kraft Television Theatre on NBC for the 11th consecutive year—a record without parallel in the media.

The newsmaker: John B. McLaughlin, director of sales and advertising for Kraft Foods, sums up 1956 as “a year of critical and popular success for *Kraft Theatre*.” A success crowned by the Sylvania award to the program as the best dramatic series of 1956.

“When we initiated the show in 1947 we had the idea of a dramatic show based upon the quality of the story rather than name stars. This idea is as sound today as it was then,” says McLaughlin. In line with this philosophy of the best in story material, last year the *Kraft Television Theatre* \$50,000 Playwrights Award was presented for the “best original play” offered on the program during the year ending 31 October 1956.

“The idea here was for us to catch the good stories rather than let other shows get them, and it has paid off handsomely in some exceptionally fine scripts,” explains McLaughlin.

With the renewal of the Wednesday night series and the introduction of Thursday afternoon participations on NBC TV (indicating the cost-per-1,000 of daytime tv has finally gotten down to where Kraft considers it a good buy), Kraft has launched a double-barreled drive to sell the week-end shopper. The Kraft sales pitch, recognized as a perfect one for television, has changed little in the 11 years.

“Our most successful commercial,” McLaughlin says, “is still the recipe demonstration which we tie-in with retail promotions. Our dealers are told three-to-six weeks ahead which items are going to be featured. We suggest that they group these items on their shelves for ‘package’ sales—like Kraft marshmallows and fresh sweet potatoes for our sweet potato-pie recipe.”

Although Kraft has a considerable investment in the *Kraft Television Theatre* (time and talent costs for the show last year were well over \$5 million) and the series rates tops in brand identification: the decision to renew was based mainly on the *Theatre*'s strong position in relation to other dramas and show-types.

“Our continued sponsorship of the series for 11 years,” says McLaughlin, “does not indicate an inflexible advertising policy; the show has undergone changes and has been streamlined. But when you have a good idea, you're smart to stick with it.”



John B. McLaughlin



ATLANTA DAIRY SALES UP 20%

J. D. Gay, General Manager
MISS GEORGIA DAIRIES, INC.
of Atlanta,
praises The Cisco Kid

“Sales are currently running approximately 20% above normal from the same number of wholesale accounts. Cisco opened doors for us to put our products in one of the largest chains in this area. As long as *The Cisco Kid* is available as a tv show, Miss Georgia Dairies, Inc. will be proud to sponsor it.”

Ask to see more success stories of
THE WORLD'S GREATEST SALESMAN!
“THE CISCO KID”

Write,
Phone
or
Wire
Collect
Today



New York
Chicago
Cincinnati
Hollywood

WKRC-RADIO

1ST



WELCOME HOME, WAITE!

AGAIN.

WAITE HOYT

WKRC Radio originally brought Waite Hoyt to Cincinnati in 1942 to broadcast the Redlegs' entire schedule. He was an instant favorite with the fans and the listening public, and has been doing a better job each year. Background knowledge of the game, descriptive fluency, a perfect radio voice all combine to make Waite Hoyt the ideal man for the job. WKRC Radio is proud to have him on the air again.

1ST

"A better beer, year after year"



BURGER BEER

Originally, WKRC Radio brought Waite Hoyt and Burger Beer together for the first time in 1942. They've been associated ever since. In the same way, baseball and Burger Beer are associated in the minds of the intensely loyal fans who listen to the Burger Baseball Radio Network, of which WKRC becomes the originating station.

1ST



6 AM - 12 M

MONDAY through FRIDAY

(Pulse - Sept - Oct 1956)



The Cincinnati Redlegs BASEBALL STATION!

BASEBALL PARADE

NEWS BULLETINS	3 minutes	AVAILABLE*
ANNOUNCEMENT	1 minute	AVAILABLE*
BASEBALL HIGHLIGHTS (Jack Moran)	5 minutes	SOLD
ANNOUNCEMENT	1 minute	SOLD
BATTER UP (Ed Kennedy)	10 minutes	SOLD
ANNOUNCEMENT	1 minute	SOLD

PLAY-BY-PLAY GAME BROADCAST - Waite Hoyt (Burger Beer) Jack Moran

ANNOUNCEMENT	1 minute	SOLD
SCOREBOARD (Ed Kennedy)	5 minutes	SOLD
ANNOUNCEMENT	1 minute	AVAILABLE*
NEWS BULLETINS	3 minutes	AVAILABLE*

*At Press Time
Rates on Request
Get the Facts from Katz!

WKRC RADIO

A TASTY STATION

Represented by the Katz Agency • Exclusive CBS Schedule

FOR CINCINNATI THERE'S ANOTHER KEY

IT'S WKRC-TV

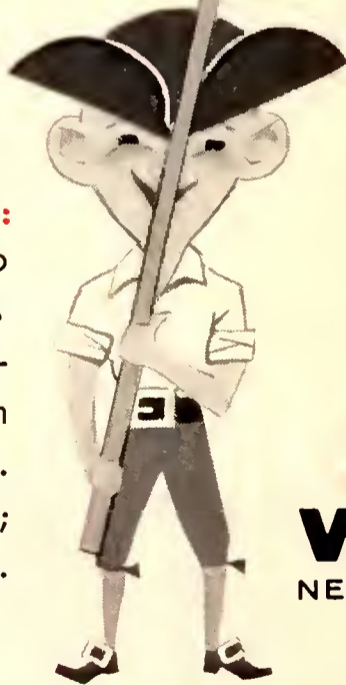
Ken Church, Vice President and National Sales Manager
Don Chapin, Manager, New York Office, 350 Fifth Avenue
RADIO CINCINNATI, Inc., owners and operators of
WKRC Radio and WKRC-TV in Cincinnati, Ohio, and
WTVN Radio and WTVN-TV in Columbus, Ohio



ONLY ONE CAN DO THE JOB

NEW, ADDITIONAL SURVEY PROOF:

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



WNHC-TV

NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV

Represented by **KATZ**

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

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

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

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

ESPECIALLY IN HARTFORD

SPONSOR-SCOPE

26 JANUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Once again, statistics dominate the radio-tv market place. Last week coverage was on buyers' and sellers' minds (see SPONSOR-SCOPE 19 January, page 9). That subject continues in top place this week—but with something new added: rates and discounts. Here is how the ball is winding itself up:

Interpretations of NCS #2 are now so muddled that it seems some sort of "arbitration" will be sought; the current do-it-yourself movement is rapidly getting out of hand. So SRA's Research Committee hopes to meet soon with the Four A's Broadcast Media Committee to develop standards for using NCS #2. (McCann-Erickson, incidentally, has to it by contributing inventions of their own.) advised its time buyers to ride along with the confusion as sensibly as possible, and not add

Now note how this rolls over into the rate situation:

A number of radio stations have asked their reps about hiking prices. The reps, though, are hesitant to send up a cheer until they are sure the coverage front is quiet enough to risk such a move.

And this, in turn, rolls into a third matter:

On the chance that rate hikes eventually will become a trend, the reps are warning radio stations to be cautious about rate protection. "Don't make it longer than six months," the reps say (the customary protection now is a year). In fact, Blair openly advocates a six-month procedure, and 11 of its top clients already are following it.

(SPONSOR will elaborate on the status of coverage in its 2 February issue.)

How can you create a "fashion" among agencies to buy nighttime radio?

A number of reps are thinking about a fund for a study that would determine (1) the quality of the nighttime radio audience (2) its listening habits, and (3) audience buying power.

Say what you will about the shows this season, tv viewing at night continues to grow:

Nielsen reports that between 8 and 10 p.m., the percentage of homes using tv last December was 66.2, compared to 65.1 the year before.

Converting those percentages to home sets tuned in per commercial minute, you get these figures:

December 1955	December 1956	% Increase
22,724,000 home sets	26,061,000 home sets	14.7

(These calculations are based on the following national set totals: December 1955—34,400,000; December 1956—38,390,000.)

How much of the tv spot picture do you have cost-wise if you look at billings alone?

TvB says that it would be difficult to arrive at a formula to cover program costs, too. But what makes the question particularly pertinent is the fact that in the recent big deals for feature film sponsorship program charges have run from 50 to 75% of the billings.

Three cases in point:

- Colgate-KTTV contract: \$200,000 for time; \$780,000 for films.
- Bristol-Myers-Triangle Stations deal: 60% program charge; 40% for time.
- L&M-KTLA deal: 65% for films; 35% for time.

It's a great day for the researchers. This week their dream came true when **Hugh Beville**, NBC director of research, was assigned to the strategy board that will revamp the programing structure.

Like editors before them, radio-tv programing folk haven't warmed up to the facts-and-figures fellows (a classic in the magazine business is Ben Hibb's Saturday Evening Post dicturn! "You can't edit by arithmetics").

But this year's tv casualties brought the opportunity for a break-through. One of Beville's associates says:

"Program people are setting the stage for more failures unless they research their ideas before they are executed." And an agency director comments: "Gambling on a show without proper research is too expensive a luxury when you have to spend \$4 to \$5 million for a half-hour show. We don't want post mortems—we want to avoid mistakes before they are made."

The addition of still more westerns to network tv schedules has become a subject of spoofing along Madison Avenue. Sample:

"Looks like the networks are going from the sad season to the saddle season."

Here's what the networks have in store for the future:

- **ABC TV:** Another hour from Warner Bros. (in addition to Cheyenne) and a still untitled half hour show.
- **CBS TV:** Two half-hour shows, one of them titled Have Gun, Will Travel.
- **NBC TV:** Two shows, one of them from its subsidiary, California National.

Two events this week highlight the mounting resurgence and interest in network radio:

1) **Lou Housman**, ranked as one of the medium's most brilliant promoters, is returning to CBS Radio as v.p. in charge of advertising and promotion (he's been on general CBS corporate assignments).

The heads of two recently separated departments will report to him: **Lou Dorfsman**, of sales promotion, and **Charles Steinberg**, of audience promotion (which includes press information and station promotion).

2) In his round of presentations to New York's top 20 agencies, which started this week, **Joe Culligan**, NBC v.p. in charge of radio, has been getting hefty turnouts of both department heads and top management people. He'll make a tour of Chicago agencies the second week in February.

NBC Radio picked up \$1-million worth of new business and renewals this week:

North American Phillips (LaRoche), Calgon, Inc. (Ketcham, McL&G), Allis-Chalmers (Gittins), Knapp-Monarch (Block Associates), and Maytag (Burnett) are new. Renewals include Amoco (Katz), Sunoco (R&R), and Norwich Pharmacal (B&B).

Is alternate sponsorship leading the big advertiser, with an important stake in corporate identity, down the wrong merchandising road?

Top level thinkers in an agency billing over \$60 million in tv are giving this question serious analysis this week.

In fact, they're combing out the whole tv setup with a view to recommending a revised policy of responsibility for media planning.

The scope of the inquiry, insofar as it concerns tv, covers these areas:

- Does an advertiser with a high-priced and quality product—say a \$3,500 car—obscure, if not surrender his prestige, when his show carries a hitchhike for a product like a cleanser?

- Is it more expedient for a quality client to hold off going into network tv until he can control a show tailored to his specific merchandising needs?

The philosophy implied in this line of musing obviously runs counter to today's prevailing school. It takes the approach that with the scarcity of prime viewing time being what it is, you can't afford to be too choosey.

An interesting statistical key to the strides that American advertising has taken the past 20 years is a comparison of broadcast billings among agencies.

Here's how the top 20 air agencies looked in 1936, compared with the leaders in 1956:

1936		1956	
(1) Blackett-Sample-Hummert	\$6,300,000	(1) Young & Rubicam	\$82,000,000
(2) Lord & Thomas (FC&B)	5,600,000	(2) BBDO	80,000,000
(3) J. Walter Thompson	5,200,000	(3) McCann-Erickson	76,400,000
(4) N. W. Ayer	3,300,000	(4) J. Walter Thompson	70,000,000
(5) BBDO	2,700,000	(5) Ted Bates	55,000,000
(6) Benton & Bowles	2,500,000	(6) Benton & Bowles	53,000,000
(7) Young & Rubicam	2,300,000	(7) Leo Burnett	43,000,000
(8) Blackman (Compton)	2,100,000	(8) Esty	38,000,000
(9) Stack-Goble	1,600,000	(9) Dancer-F-S	36,000,000
(10) Erwin, Wasey & Co.	1,500,000	(10) Kenyon & Eckhardt	35,600,000
(11) F. Wallis Armstrong	1,300,000	(11) N. W. Ayer	33,000,000
(12) Ruthrauff & Ryan	1,200,000	(12) FC&B	32,500,000
(13) Wade Advertising Co.	1,200,000	(13) Compton	31,600,000
(14) Newell-Emmett (Geyer)	1,200,000	(14) SSCB	24,500,000
(15) Roche, Williams & C	1,100,000	(15) Lennen & Newell	21,000,000
(16) Esty	1,100,000	(16) Campbell-Ewald	16,000,000
(17) Campbell-Ewald	850,000	(17) Cunningham & Walsh	16,000,000
(18) Lennen & Mitchell	800,000	(18) Ruthrauff & Ryan	15,000,000
(19) Hutchins	750,000	(19) Biow	15,000,000
(20) McCann-Erickson	700,000	(20) Maxon	14,400,000

The ups and downs of spot tv bookings between the reps' New York and Chicago offices now have taken on a definite rhythm.

When business was tough for the New York offices in the final quarter of 1956, things were booming for tv in Chicago.

Now that the reps in New York are having one of their best Januaries in years, tv bookings have taken some slump in the Chicago offices.

Note how these ups and downs are often tied to the actions of a single big advertiser who sets the emotional as well as financial pace: P&G has been a mighty morale booster in New York; Ralston's spot cancellations to buy into network (Big Story) has depressed Chicago; and Raleigh's bow-out to buy network news doesn't cheer anybody in the tv spot line.

Of the three automotive giants, General Motors is spending — by far — the most for the audience it gets in network tv.

Cost-per-thousand-homes-per-commercial-minute for the trio comes out this way:

- General Motors—\$4.85.
- Chrysler—\$2.70.
- Ford—\$2.50.

For the first time a Nielsen rating report (December) shows ABC TV running ahead of NBC TV in the number of night-time "firsts" Sunday through Saturday.

"Firsts" are the top raters when all three networks face one another with sponsored programs between 7:30 and 11 p.m.

The box score, according to the December Nielsen is: ABC, 10; CBS, 23; NBC, 9.

Recommended to sponsors for information updating and mental stimulation: the one-day tv-radio workshop the ANA is staging at the Plaza Hotel, N. Y., on 14 Feb.

The "professors" will include Sherwood Dodge, Terry Clyne, Bob Foreman, Linnea Nelson, and Sam Thurm. George Abrams, Revlon ad manager, will be chairman. (For complete agenda, see Wrap-up, page 58.)

Now that MGM has joined the ranks, **all the major Hollywood studios are in the business of producing films for tv except Paramount.**

MGM's new producing operation will be under the same division (MGM-TV) which has been handling the feature film library. To date contracts on these **features represent a gross income of \$31 million**, MGM told stockholders this week.

If the president of one of the top agencies is suddenly nudged into the chairmanship—even though he's got a few years to retirement—it will be because the requirements of agency leadership are undergoing a marked change.

No longer can the head of an agency sit back like a bank president in an oldtime movie.

The job now calls for creative, imaginative, and professional leadership that's thoroughly conversant with the latest marketing and media revolutions.

(Reference to this problem was made in SPONSOR's "Agencies in Transition Series," 12 December 1955 through 20 February 1956.)

A. C. Nielsen has a ticklish job ahead in revamping his network rating service.

A meeting he had with network research executives disclosed:

- **Each network had divergent interests** when it came to specifying the services wanted.

- **Each network specializes in a different kind of sell**, so each wants more data to bolster its own sales strategy.

Before the cost matter can be considered, Nielsen will have to come up with a compromise that will be acceptable.

(See 15 December SPONSOR-SCOPE for Nielsen's proposed NRI changes.)

Technologies change—sometimes by a happy mistake the sponsor falls in love with.

A camera went out of whack on a broadcast recently and the client cheered the next day that "That hazy effect certainly gave that flashback scene a sense of fantasy."

Phil Spitalny created a similar "improvement" 20 years ago while auditioning for General Electric in Indianapolis.

The setup in the local station made it necessary for Spitalny to spread his band over two studios. During the audition, the main mike in the smaller studio blew, and somebody quickly opened the connecting door. The result was a pronounced echo.

When it was all over, one of the GE officials commented: "That hymnal number was perfect. It sounded as though that choir was coming right out of the skies."

It's been a week of extreme contrasts on the media-warring front.

In Chicago, speakers at the convention of the Newspaper Advertising Executives Association lambasted that ol' debbil, television, and assured the assembled space salesmen that: (1) the honeymoon between the viewer and his tv set was over. (2) the sales impact of the newest medium was also beginning to thin out.

In New York—during all this hubbub—ABC TV released an elaborate presentation which with facts and figures demonstrated just the contrary.

The project—given the coined name Motivation—traces the growing impact of tv as a force for product exposure and sales, particularly at the super market. Plus tv's continuing rise in dollar use among advertisers.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 51; Spot Buys, page 55; News and Idea Wrap-up, page 58; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.



“This is old stuff Cathy. The new Trendex has WDGY in first place!”

The new Trendex*—just out—shows WDGY first in audience: Morning (27.5%) afternoon (27.7%) . . . and all-day (27.6%)! Hooper, Pulse, Nielsen . . . and a host of Twin Cities advertisers agree that WDGY has the big audience for those big results.

There's a new listen in the Twin Cities—and Storz Station programming is *responsible*. Make sure you buy Minneapolis-St. Paul with the *new* data . . . which your nearest Blair man, or General Manager Steve Labunski will cheerfully supply.

Trendex, 7 a.m.-6 p.m., Monday-Saturday, January, 1957

WDGY

50,000 watts and a nearly perfect-circle daytime signal

MINNEAPOLIS-ST. PAUL

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 Aagam Young Inc.

the new
KAKC

970 KC
TULSA, OKLA.

TULSA'S ONLY
24-HOUR
MUSIC & NEWS
STATION

TULSA'S No. 1 STATION
TULSA'S No. 1 BUY

1ST

**KAKC No. 1
COVERING THE
OIL CAPITAL OF
THE WORLD!**

**HOOPER-RATING
OCT. 1956**

TIME	STATIONS				
	KAKC	A	B	C	D E
MONDAY-FRIDAY 12 Noon-6 PM	25.5	12.3*	6.5	19.9	15.8 17.2
MONDAY-FRIDAY 7 AM-12 Noon	35.7	13.8*	4.8	14.5	17.4 13.1
SUNDAY 10 AM-6 PM	45.1	12.8*	3.6	12.7	11.0 13.3
SATURDAY 10 AM-6 PM	30.8	10.4*	14.4	11.6	8.6 23.7
SUN.-SAT. 6 PM-11 PM	40.8		5.3	19.5	15.0 16.5

*MEASUREMENT ADJUSTED TO COMPENSATE FOR
5:45 P. M. SIGN-OFF OF STATION A.

BULLETIN!
PULSE CONFIRMS, IT!!!
Pulse Inc. also proves the new
KAKC is No. 1 in Tulsa

JOHN H. PACE, Exec. V.P. & Gen. Mgr.
AMERICAN AIRLINES BLDG.—Tulsa, Okla.
Telephone LU 7-2401

Representatives:
NATIONAL: Richard O'Connell, Inc.
SOUTH: Clarke Brown Co.
WEST COAST: Tracy Moore

**Timebuyers
at work**

Howard Webb, Robert Allum Co., New York, comments about media testing: "When you select two areas—one, for example, for the use of tv, the other for the use of advertising other than tv—they should be as nearly identical as possible. You do not have a valid test unless sales are equal and there is a close similarity in factors which affect sales, such as population and social, economic, geographic and weather patterns. The very nature of testing is so precarious that the slightest difference in any of these might provide a false base for evaluation. For a comprehensive picture, be sure to choose two different types of test areas—one, large cities, the other small towns." Howard says the cities should: (1) be highly individual, and not dominated or influenced in any way by a nearby larger city; (2) be continually growing in population and attracting new industry; (3) have diversified sources of income; (4) have many outlets for the advertiser's product: too often sales concentrated in a few major stores distort the test's balance. "In addition, the areas must be studied carefully during the tests to make sure none of these factors change."



Beryl Seidenberg, Kastor, Farrell, Chesley & Clifford, New York, points out that timebuying becomes highly complex when the product being advertised sells to a specialized market. "For example, when we bought spots to reach the 40-up age group, we had to study their interests and behavior patterns as well as ratings to determine



the best schedules and programming," Beryl says. "The study showed that a large segment of older people were attracted to movies on television because of strong nostalgia and identification with personalities their own age. News shows had a large listening audience among them because many were retired and their increased leisure gave them an appetite for outside mental stimulation for which they had neither the time nor the energy before." Beryl found that they watched tv largely in the breakfast and early evening hours, since they rose and retired early. In addition, like other age groups, their viewing increased considerably at the end of the week, when they had more leisure. "Every factor must be considered," Beryl concludes. "because both the tangibles and intangibles are often important."

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 provide a "steady stream" of sales results for you, too.

*Cumulative Pulse Audience Survey



Buy

Tom Tinsley
President

R. C. Embry
Vice Pres.

W I T H

C O N F I D E N C E

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

“...THE VERY
TELEVISION
SCREEN
SEEMED TO
EXPAND...”

The NBC Opera's production (of "War and Peace") was so impressive that the very television screen seemed to expand. For those who could see the telecast in color, the atmosphere of most of the sets . . . was strikingly conveyed. . . . There was not a poor performer in the lot. This country has cause to be proud that it could supply such a company.

HOWARD TAUBMAN, NEW YORK TIMES

Put down "War and Peace" as one of the memorable events of television.

BEN GROSS, NEW YORK DAILY NEWS

. . . makes musical history.

HARRIET JOHNSON, NEW YORK POST

A major musical event . . . a notable achievement.

TIME, JANUARY 21, 1957

In 20 years, NBC's Robert Sarnoff recently predicted, Americans will spend more on opera than on baseball. If so, credit the NBC Opera Theatre with starting the trend.

HARRIET VAN HORNE,
NEW YORK WORLD-TELEGRAM & SUN

This was an event transcending TV itself in cultural importance and artistic progress.

JACK GOULD, NEW YORK TIMES

It is not only for its willingness to undertake the unusual that I salute the NBC Opera Theatre. There's no stuffiness about them . . .

NBC Opera Theatre, I love you!

JAY NELSON TUCK, NEW YORK POST

In presenting "War and Peace" . . . the NBC Opera Theatre reached a new peak. An admirable production in every respect . . .

DONALD KIRKLEY, BALTIMORE SUN

. . . a performance of epic proportions.

NBC did itself proud yesterday . . . a significant "first" for television.

ERNEST L. SCHIER,
PHILADELPHIA DAILY NEWS

. . . a vastly commendable piece of work in every way, and a credit to its performers, to NBC, and to the television industry today.

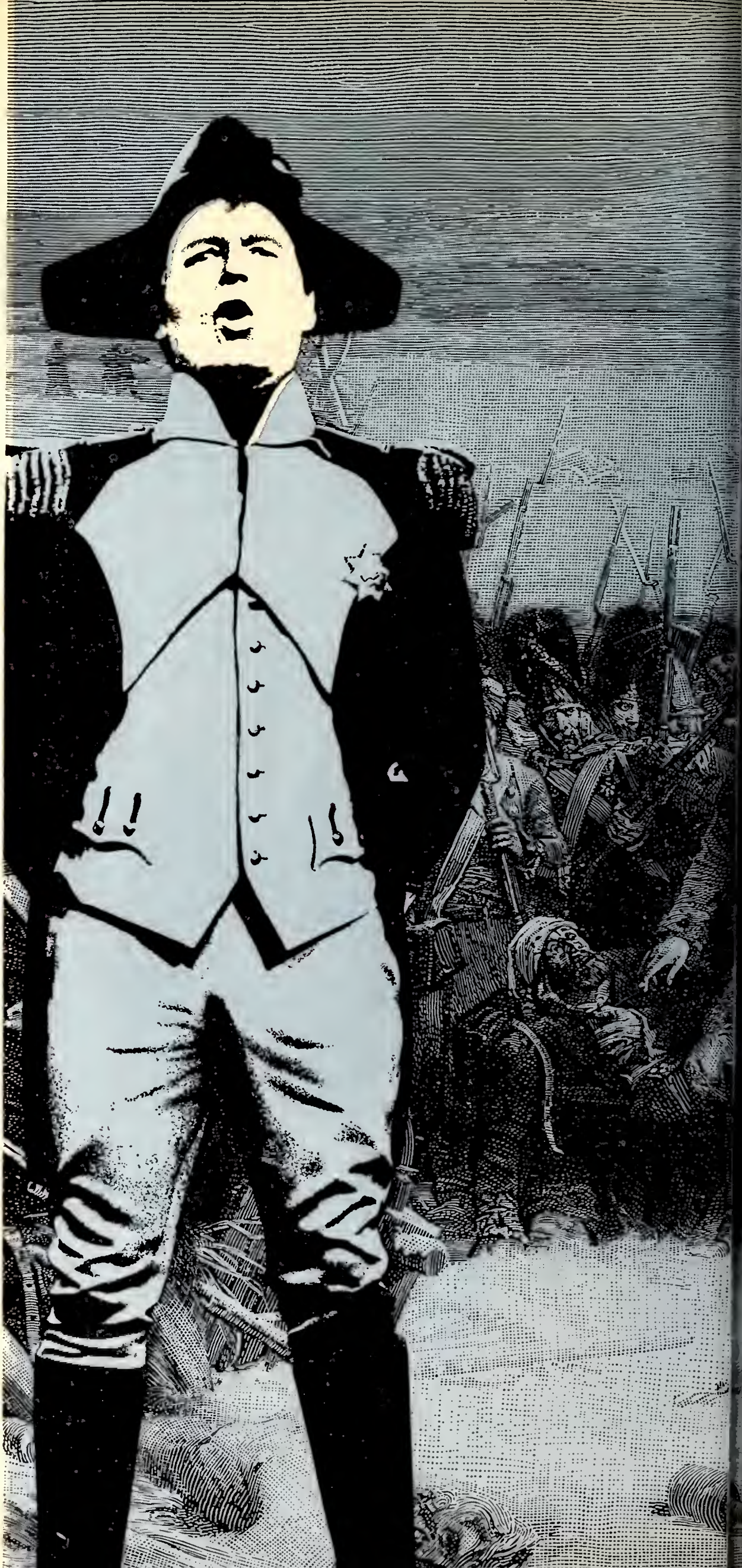
PAUL HUME, WASHINGTON POST

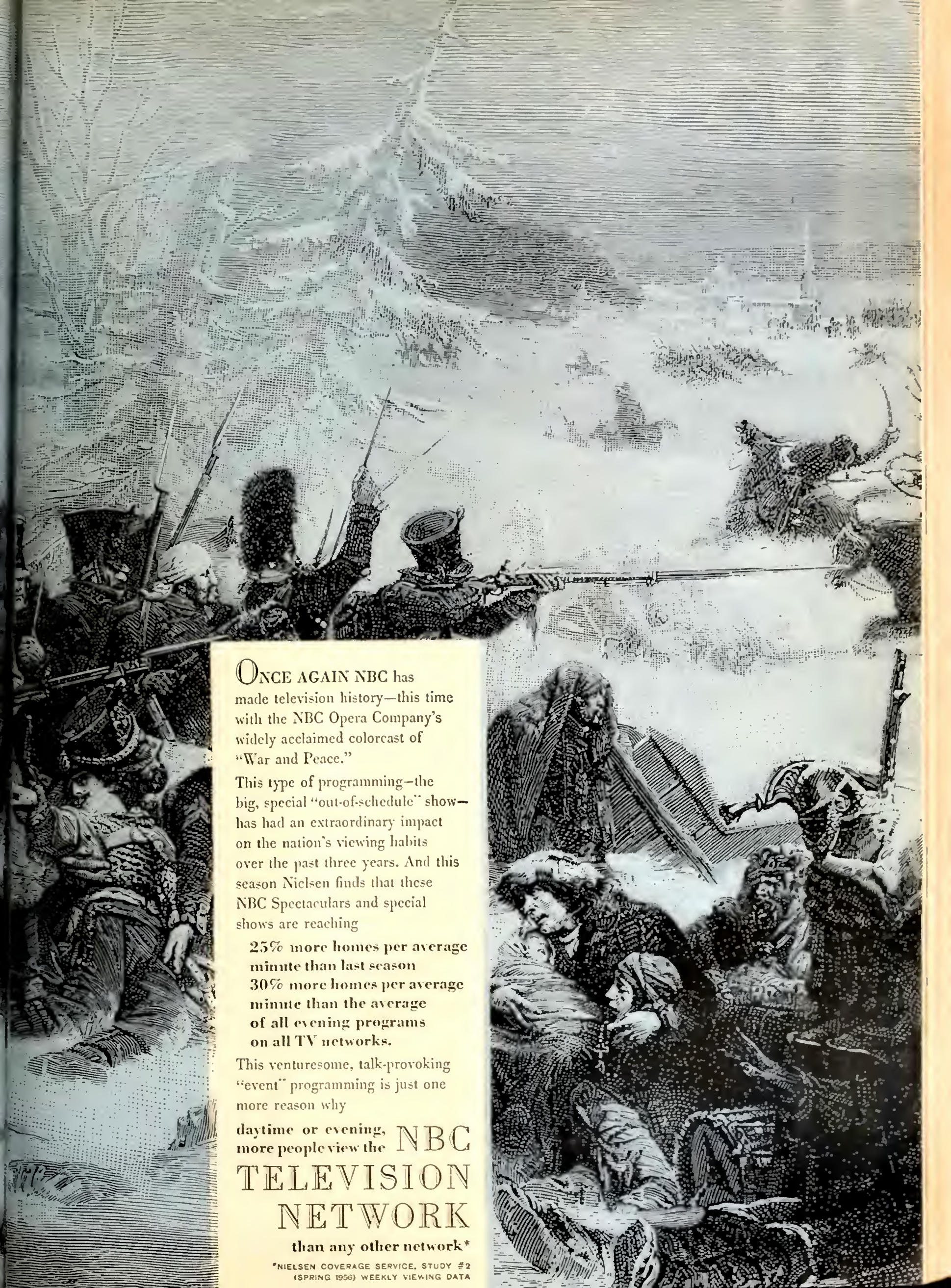
. . . The Met would have to give the work every performance of its season for more than thirty-five years to reach the vast audience your splendid production played to . . . Your vision and accomplishment are a truly bright light in our time.

S. HUROK, NEW YORK

. . . Enthralled by the beauty and magnificence of your production . . . Please accept my loudest bravos . . .

KING VIDOR, BEVERLY HILLS, CALIFORNIA





ONCE AGAIN NBC has made television history—this time with the NBC Opera Company's widely acclaimed colorcast of "War and Peace."

This type of programming—the big, special "out-of-schedule" show—has had an extraordinary impact on the nation's viewing habits over the past three years. And this season Nielsen finds that these NBC Spectaculars and special shows are reaching

25% more homes per average minute than last season
30% more homes per average minute than the average of all evening programs on all TV networks.

This venturesome, talk-provoking "event" programming is just one more reason why

daytime or evening, **NBC**
more people view the **TELEVISION**
NETWORK
than any other network*

*NIELSEN COVERAGE SERVICE, STUDY #2
(SPRING 1956) WEEKLY VIEWING DATA

Sponsor backstage

Feature film and network plans

It must have been at least three months before Matty Fox announced recently that he was releasing more than 80 post-1948 RKO feature films to tv. that this corner pointed out the imminence of such a move. And much more of this post-'48 product will hit the video mart before too long regardless of how quickly the Republic Pictures suit against James Petrillo and the American Federation of Musicians comes to trial. If Republic is successful in eliminating the big (and that 5% is plenty big) bite the Music Trust Fund takes on a post-1948 film's gross tv earnings, naturally the flow of such product to the market will be somewhat accelerated.



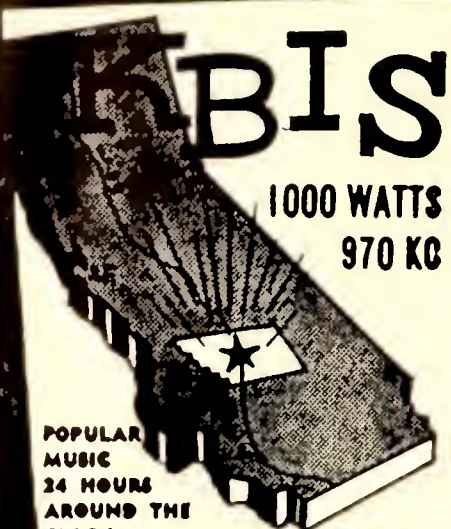
But deals will be worked out, and substantial newer product will be seen on telescreens before the New Year is out. With the hefty ratings racked up in many major markets by some of the better pre-1948 product, quite a few observers are predicting severe declines in the amount and quality of live programming and in half hour film shows specifically produced for tv. I still believe that prognostications along such lines will prove incorrect.

Agencies and advertisers who scan the broader broadcast picture will have noted a number of indications that live and tv film shows will boom in spite of the excellent feature film product now available and to be made available.

Network prestige is at stake

While they have not said so publicly, ABC and CBS are as aware as NBC that it would be a serious blow to every network's prestige, and to every network's very place in the overall television picture, if too many feature film shows replaced too many live shows on too many key stations. Bobby Sarnoff spoke bluntly at the recent NBC affiliates' convention about this danger, and you may be sure that NBC will not stop at Bobby's words of warning. They will take the much more practical and effective step of combatting the feature film onslaught with the best new live shows the web can produce or purchase. And so will CBS and ABC. The latter network's very expensive deal with Frank Sinatra, for example, was dictated at least in part by the fundamental need to combat feature film inroads, although it was primarily dictated by Leonard Goldenson's desire to step up his competitive battle with CBS and NBC.

Before too many more weeks pass you will see other rather spectacular talent and show announcements made by all three webs. And the tv film people have hardly hastened underground in the face of the boom in feature film business. Quite to the contrary, such leading producers of telefilm made specifically for the medium as Screen Gems and Television Programs of America (to name just



KBIS
1000 WATTS
970 KC


POPULAR
MUSIC
24 HOURS
AROUND THE
CLOCK . . .

**BAKERSFIELD & KERN COUNTY
CALIFORNIA**

1. Hub of California's petroleum industry
2. Nationally #1 in cotton #3 in agriculture.

2 of the
WEST'S
RICHEST
MARKETS

1. Center of Nation's Supersonic Aircraft production.
2. Desert Expansion: America's fastest growing frontier.



KVMM
1000 WATTS
1380 KC

THE
BIG
VOICE OF
MUSIC . . .
FOR COMPLETE
ANTELOPE VALLEY COVERAGE

**LANCASTER & ANTELOPE VALLEY
CALIFORNIA**

* Inquire of
ADAM YOUNG, INCORPORATED
about this outstanding
combination buy.

Louisville's **BEST KNOWN FIGURE**



The WHAS-TV Channel 11 figure draws the cap pistol crew to their TV sets at 4:00 pm daily for "T-BAR-V". At other times, he ages a bit to call adults and children alike to another outstanding WHAS-TV production, "Midday Roundup" for the latest news, weather, market reports and country music.

However he's cast, on ID and promoton slides, the Channel 11 figure constantly reminds viewers where they can find the best in entertainment and information.

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

Are you participating?

VICTOR A. SHOLIS, Director
NEIL CLINE, Station Mgr.
Represented Nationally by Harrington, Righter & Parsons
Associated with The Courier-Journal and Louisville Times



BASIC CBS-TV Network

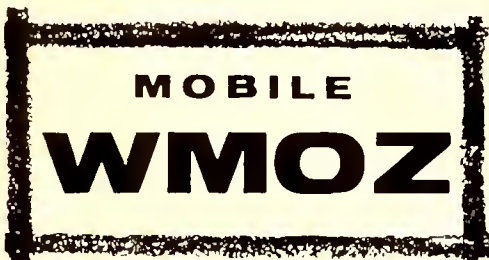
**Dominant Negro
Coverage in the
2 Top Markets
in ALABAMA**



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

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

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



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

Your best ALABAMA buys



For combination rates,
see John E. Pearson

WEDR — WMOZ

EDWIN H. ESTES
Owner

two) have announced costly and ambitious immediate plans.

TPA has budgeted close to \$11,000,000 for the production of eight new series during the first half of 1957 alone. These include a half hour detective show called *The Adventures of Charlie Chan*; two half hour series featuring well-known Saturday Evening Post characters (one is *Tugboat Annie* and the other *Happy Digby*, the newspaper photographer); another half hour show tagged *New York Confidential*, and still another called *Waldo*. In addition to the new shows TPA is also producing another 26 episodes in the *Suzy* or *Private Secretary* series.

Screen Gems is producing and/or planning production on nine new series for airing this fall, and possibly another nine for a future date. Pilot films on all eighteen of these shows are now either in production, or are in the planning stage. These shows include a new bible series called *The Book of Books*; a country music show entitled *Western Ranch Party*; a Navy show, *Shore Leave*; and a Marine adventure series called *The Leathernecks*.

These pilots represent an investment of close to a million dollars, and Screen Gems and TPA and many another tv film factory is thus making it pretty plain that they do not expect the feature film handlers to take over entirely.

All of which, of course, really indicates that for the coming Fall the national, regional and local advertiser should have a greater choice of better programing than ever before in the short life of tv.

Network radio is being rediscovered

And talking about better programing and better advertising buys, which obviously are synonymous—this is as good a spot as any to remind one and all that network radio is being rediscovered. And for the very good reason that agencies and advertisers have found it to be a remarkably fine sales medium. Bristol-Myers and Brown & Williamson are not laying more than \$2 million each on the line to sponsor the new NBC Radio hourly newscasts because they are fond of General or Robert Sarnoff. Nor did Lever Brothers set up a \$3 million budget for CBS radio purchases recently for sentimental reasons.

Radio's quiet but steady resurgence in the past year is not only a heartwarming spectacle to those of us who watched its grim struggle for the past five or six years, but it has important practical connotations to advertisers on every level.

It has been rather clearly established, thanks to the efforts of CBS's John Karol, NBC's Joe Culligan and many others, that network radio (and radio generally) appeals much more to many persons than daytime television. It has also been established that a rather substantial number of people prefer radio to tv—period. This is obviously not to minimize television's glaringly obvious strides, and its tremendous effectiveness. It is merely to restate radio's great capacities as a sales medium. Many advertisers are finding it is extremely wise to complement tv campaigns with radio, network, regional and/or local. And this trend will surely continue through 1957.

NOW...THE TV ROCKET
OF THE 20TH CENTURY!

... as propelled by 20th CENTURY-FOX



Twentieth Century-Fox has produced some of the most outstanding entertainment of our time. Entertainment that represents the positive peak in quality, as created by some of the most notable stars, writers and directors of this generation.

a few of the guided missiles...to stratospheric



SNAKE PIT
Olivia De Havilland, Celeste Holm



MIRACLE ON 34th STREET
Edmund Gwenn, Maureen O'Hara



LAURA
*Clifton Webb, Dana Andrews,
Gene Tierney*



A BELL FOR ADANO
Gene Tierney, John Hodiak

of feature film masterpieces... produced by



CAPTAIN FROM CASTILE
Tyrone Power, Jean Peters



CLUNY BROWN
Jennifer Jones, Charles Boyer



SOMETHING FOR THE BOYS
*Phil Silvers, Vivian Blaine,
Perry Como*



SUN VALLEY SERENADE
Sonja Henie, John Payne, Milton Berle

to all TV stations and all TV sponsors...from



THE MOON IS DOWN
Lee J. Cobb, Cedric Hardwicke



IN OLD CHICAGO
Don Ameche, Alice Faye, Tyrone Power



SPRINGTIME IN THE ROCKIES
Betty Grable, John Payne



UNDER TWO FLAGS
*Rosalind Russell, Ronald Colman,
Claudette Colbert*

ratings...from the "ROCKET 86" group...



JUNIOR MISS
Peggy Ann Gornier, Mana Freeman



JANE EYRE
Joon Fontaine, Orson Welles



THIS ABOVE ALL
Tyrone Power, Jaan Fontaine



SEVENTH HEAVEN
James Stewart, Simone Simon

20th CENTURY-FOX... and available now...



THIS IS MY AFFAIR
Robert Taylor, Barbara Stanwyck



CRASH DIVE
Tyrone Power, Dano Andrews
Anne Boxtor



CHARLEY'S AUNT
Jack Benny, Kay Francis



MAN HUNT
Joan Bennett, Walter Pidgeon

NATIONAL TELEFILM ASSOCIATES



THE MAGNIFICENT DOPE
Henry Fonda, Dan Ameche



ROXIE HART
Ginger Rogers, Phil Silvers

...plus 56 more
fabulous features
from 20th Century-Fox

...and 8 other
outstanding successes
from major producers!

and NATIONAL TELEFILM ASSOCIATES, INC.



National Telefilm Associates, Inc., makes this fabulous entertainment available to all of America's 471 TV stations. Stations which can look forward to the largest viewing audiences in their history from projecting this superlative enjoyment.

YOU, TOO, CAN CONQUER

TIME AND SPACE

...with astronomical ratings!

TIME: You'll own the time that these outstanding 20th Century-Fox successes appear on TV, insofar as your competition is concerned. Feature films of this calibre have commonly caused station ratings to skyrocket from 600% to 700%.

SPACE: You'll own that precious 21-inch space on your viewers' TV screens, leading stations and sponsors to the greatest sales opportunities they've ever known.

So mount these assured blockbusters... while there's still time and space to accommodate you.
Climb aboard the TV Rocket of the 20th Century... now



Today, Phone, Wire, Write, or Radar:

Harold Goldman, V.P. in charge of sales

NATIONAL TELEFILM ASSOCIATES, INC.

60 W. 55th STREET • NEW YORK 19, N. Y. • PHONE: PLAZA 7-2100

CHICAGO • HOLLYWOOD • MONTREAL • MEMPHIS • BOSTON • MINNEAPOLIS

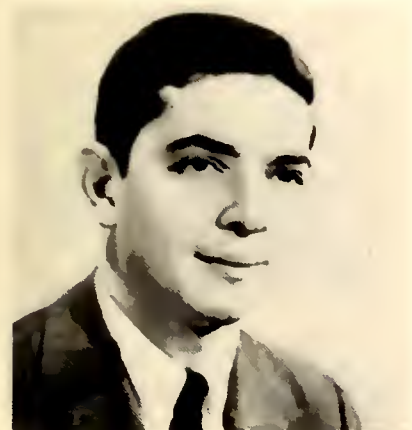
Reps at work

Frank Elliot Jr., CBS Television Spot Sales, New York, comments: "Too many people in this business sit back and let the advertiser and his agency grope through ratings and research data to ascertain the value and effectiveness of the television time they're buying. In what other industry could you get away with that? It's the responsibility of the medium to show them that they're getting their money's worth. That's why CBS has created a 'Spot Check Plan' which provides important qualitative and quantitative information at no cost. Through Tele-Pulse, 500 people are interviewed before and after an advertiser's 13-week tv spot campaign. They are asked 'what are all the brands of a given product that you know?, what brand did you last buy? and where did you last see or hear this product recently?' From this, the product's share-of-the-market percentage is determined and when the advertiser correlates it with store sales, before and after the campaign, the exact impact of the tv spot is known. They are additionally able to test media, days and times, and copy. This plan is attracting new and old advertisers alike."



Saul Rosensweig, The Katz Agency, New York, comments: "Advertisers and agencies should re-evaluate their buys on 'spot carriers.' These buys on network programs, where buyers can secure a spot for one performance or as many as they want, are of questionable value. The 'spot carrier' is a hybrid form, a compromise between

network and true spot, with none of the advantages of spot and all the disadvantages of network. We made a study of the two types here at Katz, and the superiority of spot was demonstrated in its ability to meet every important standard for air advertising, in contrast to the 'spot carrier.'" These standards, Saul says, are choice of coverage, market-to-market flexibility of schedules and time slots and station selectivity. In addition,



he says, spot features a lower cost-per-1,000; spot advertisers have the advantage of personalized and localized handling of merchandising problems; and they have a free choice of commercial presentation techniques, with either local or national name personalities giving endorsement to their products if they desire. All these points will be discussed more fully in a new Katz spot tv presentation."

Things are hatching
in the
WREN's
Nest!



tires . . .



. . . or taxes

They Both Pour Money Into TOPEKA

Take a new look at the Topeka market and you'll like what you find. Construction's at an all-time high . . . like the new \$8,500,000 state office building just completed, or the \$10,000,000 expansion of Goodyear's already huge plant! Bustling, busy Topeka has gained heavily in population . . . 126,000 now in the Metropolitan Area. It's 84th best in consumer spendable income, too! And in the new Nielsen circulation ratings, get this: WREN delivers 42 per cent of Topeka's homes every single day. Topeka is WORTH HAVING . . . and WREN is the low-cost way to get it.

REP. BY JOHN E. PEARSON



5000 WATTS
TOPEKA, KANSAS

Pat delivers in person...

Not by mail. Pat Lattanzi never mails answers to questions. He takes them around himself—*right away*. Availabilities; market information; local tie-in ideas—never by mail, always in person. Why? Simply because Pat really wants to be of help. He's bought time himself and he knows how *important* good service can be. Plus ideas. Ideas supported by all the information regarding Burke-Stuart station rates and coverage; information that is absolutely accurate with never a misleading or exaggerated claim. No wonder Pat Lattanzi is a candid camera fan. His hobby is making true-to-life pictures, pictures that clearly reflect human interest. Maybe that's one of the reasons why Pat is never at a loss for ideas—thoughts that are honest, human, and helpful. Why not put your questions to Pat? You can be sure he'll try his best for the answers that will help. Our phone is PL 1-4646. If Pat is away from his desk at the moment, ask for our President, Ted Oberfelder. He'll be glad to pinch-hit.

BURKE-STUART CO., INC.

Radio and Television Station Representatives

60 East 56 Street, New York 22, New York
Chicago • Detroit • Los Angeles • San Francisco

Representing, among others: WCFL, Chicago, Illinois, WAKR & WAKR-TV, Akron, Ohio, WIVY, Jacksonville, Florida, WINS, N. Y.

49th an
Madison

All-media evaluation study

I just finished reading your *All-Media Evaluation Study*. I thought it was the most thought provoking and helpful picture of actual conditions in the media field that I have seen. My compliments on this job have been delayed only by the time it has taken me to learn of your study.

As a space salesman, I was both pleased and disturbed that your study found as much confusion and lack of agreement as I have found in calling on agencies and advertisers across seven states, over several years.

During this time, I have been conducting an informal survey. My purpose has been to develop answers to the question of advertising frequency.

Result: I found that little was known about frequency.

A reproduction of your memo to all the members of the advisory board appears on page 140 of your study. "Importance of frequency in advertising" is the number one subject you suggested for additional comment. Have you developed or printed anything further on frequency since your study?

William A. Rose

The Wall Street Journal

● SPONSOR has published several articles which touch upon the subject of advertising frequency, although not specifically dealing with it. . . . This subject deserves special attention and shall be covered in a future SPONSOR article.

More case histories requested

Could it be that I could be of some help to you? I definitely do not know your business, but perhaps an observation from my point of view would be of some value. After ten years in the business, I consider myself a somewhat typical SPONSOR subscriber insofar as small stations are concerned.

I firmly believe that damned near every person in radio who subscribes to your mag does so for one main reason. That reason is easily summed up in two words . . . SUCCESS STORIES. I don't know what proportion of your subscriptions are sent to people in small stations, but it doesn't matter. We don't ask that you gear your whole operation to us, just that

you remember why we're tagging along.

Most of us are starved for ideas . . . ideas we can steal and use. Success stories are the answer. We don't care where they come from; we'll adapt them to our own problems.

Stu Sanders, operations manager
KFOX, Hollywood

• Although success stories are a basic SPONSOR feature (the yearly round-up of tv and radio results appeared in the 5 January and 29 December issues) we find it necessary to employ a broader editorial policy. But reader Sanders can be sure there will be case histories with usable ideas in every issue of SPONSOR.

Farm broadcasting

I want to take this opportunity to express my personal appreciation as well as that of the National Association of Television and Radio Farm Directors for the story which appeared in the January 5 issue of your magazine in the Tv and Radio Newsmakers. You have always exhibited a most generous attitude toward the Farm Broadcasting Profession and for this we are deeply appreciative. As a matter of fact, we fully recognize that it would not have been possible for our Association to gain its present position in the industry had it not been for folks like you.

Jack Timmons, president NATFRD
KWKH, Shreveport

• SPONSOR is proud to have helped the NATFRD achieve national recognition as part of SPONSOR's policy to encourage and promote special broadcast markets, both through articles and market sections.

WICU revisited

On behalf of our friends at WICU, Erie, I would like to bring to your attention a brody and two updatings of data on pages 60 and 64 of your December 29th issue, wherein you refer to their highly successful "Letters to Santa" promotion under the caption, RADIO STATIONS.

As to the error, WICU operates as Channel 12, and transmits good clear pictures along with sound.

As Erie's only VHF television station and an affiliate of NBC and ABC, it delivers very substantial viewing audiences to advertisers, who like what its sight, sound and action do to their sales.

Re the two updatings of figures on page 64:

The "Letters to Santa" Promotion eventually brought in letters with 43 different postmarks as compared to the 39 you mention, and pulled over 5,000 letters which is better than the 400-a-day listed in your item.

Bob Hutton, promotion director
Edward Petry, New York

Handy Bookmark Series



IDENTIFICATION

There are all kinds, but if you need product identification in the huge Southern California market, here's the answer . . .

KTTV's MILLION VIEWER THEATRE has brought big audiences to late evening television. What happens when Los Angeles stays up with KTTV? Glad you asked . . .

MILLION VIEWER THEATRE is the highest-rated multi-weekly show in Southern California. It has a bigger rating for this viewing period than the 3 network stations combined.*

You can buy minute participations in these fine MGM pictures, starring great names like Clark Gable, Lana Turner, Spencer Tracy.

Minute participations plus top ratings equal product identification.

In your sales program, product identification can make a big difference, and, in Southern California, the difference is KTTV.

KTTV
Los Angeles Times-MGM
Television

Represented nationally by **BLAIR-TV**

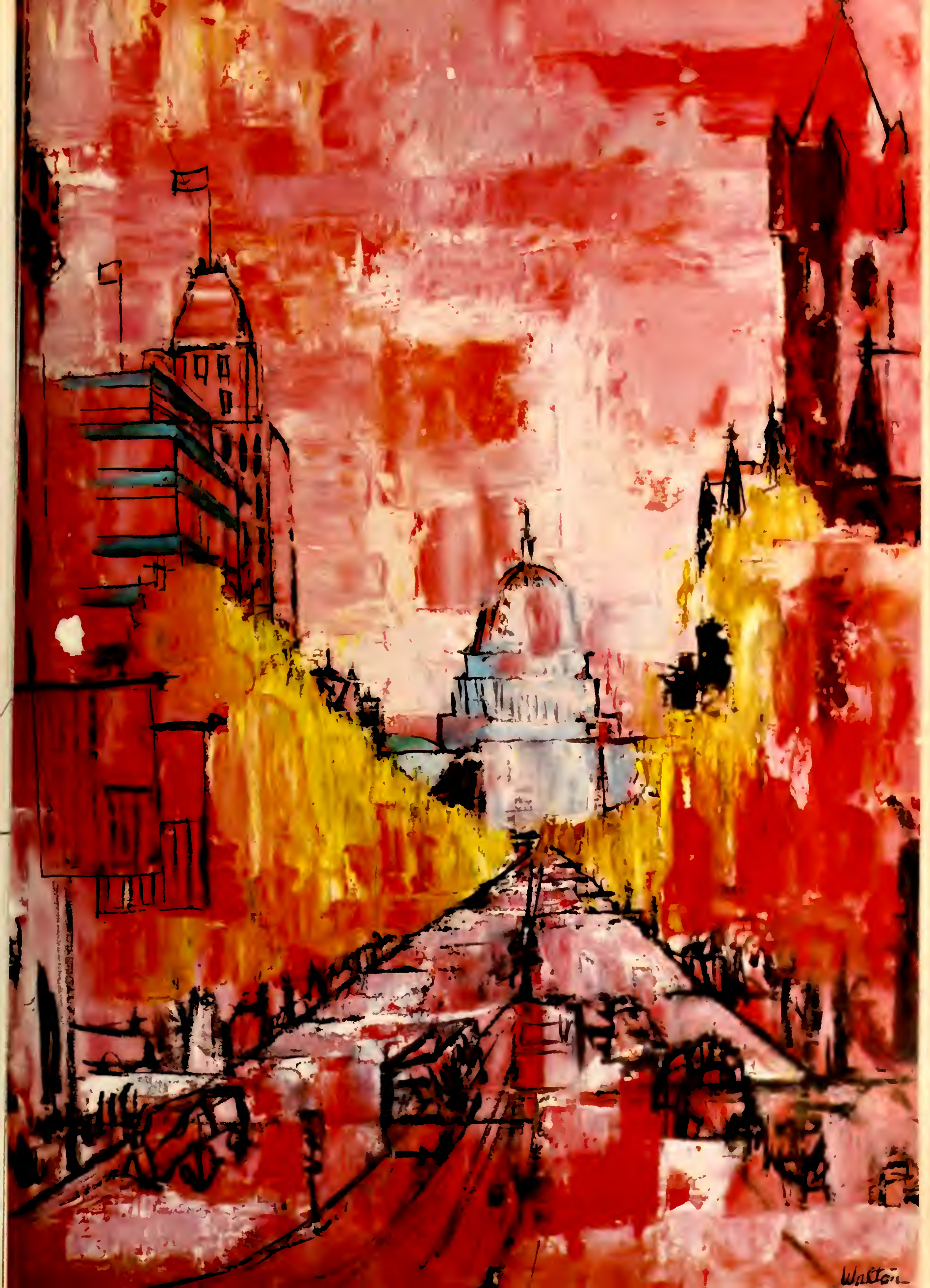
*L.A. Telepulse

Keep your place
in Los Angeles
with KTTV



THE PRESIDENT'S MILE:

*one of a series of paintings
of Washington by William Walton
commissioned by **WTOP Television**
at Broadcast House, Washington, D. C.
Operated by The Washington Post Broadcast Division
Represented by CBS Television Spot Sales*



Walton

THE PRESIDENT'S MILE

by William Walton.

Ninth of a series of paintings of Washington

*commissioned by **WTOP Television***

at Broadcast House, Washington, D. C.

Operated by The Washington Post Broadcast Division

Reprints of this series available on request.

We Have A Discovery, Too, Admiral Byrd

By Harold Walker



Admiral Richard E. Byrd is alleged to have stated, facetiously, that he knew his discovery was the SOUTH POLE, because Eskimos greeted him, "Glub! Glub—Yon Ah!" Well, we have a discovery in the South, too! . . . the discovery of a quarter-billion dollar Negro market in Memphis! Arouse your sense of adventure and explore potentials thru WDIA, top-rated, Negro Radio Station, in Memphis!

Socio-Economic Revolution

In the industrial revolution of the South, Memphis has become a major center of development—and Negroes have become a vital factor in the prosperity of the community. Almost one-tenth of the entire Negro population of America resides in Memphis. Industry, now, uses this Negro labor on a \$250 Million, annual, basis. With a quarter-billion dollar payroll, the earning power of the Memphis Negroes is the highest, per capita, relative to white, of any Negroes in the nation.

As Negro economy has expanded, social consciousness has increased. These colored citizens actively participate in group-civic, and fraternal organizations. They accept responsibility for less progressive members of their race and support welfare work for Negroes. WDIA nurtures most of these public relations promotions and fosters the racial ambition for community recognition.

WDIA, also, encourages individual desire for social acceptance. In fact, WDIA has been instrumental in articulating this pent-up longing of the Memphis Negroes "to be as good as anyone else" . . . and has implemented the sale of a fantastic volume of goods to satisfy their urge for premium-grade foods, stylish clothing, and name-brand cosmetics. Now, at

a time, when Memphis Negroes are earning more than at any period in history, they are learning through WDIA, to a large extent, how to upgrade their standard of living. WDIA has succeeded in breaking old customs and establishing new consumer buying habits. Negroes in the Memphis trade area are spending \$250 million dollars a year on more and better consumer goods!

Profit Motive

Foreseeing this economic trend, WDIA converted, in 1943, from the conventional type radio station, to an all-negro program center. Within one year, WDIA jumped from last to first position in over-all audience rating, and augmented its annual gross dollar volume by 600%! If you have a profit motive in mind, take a mental expedition to WDIA!

Reaction Pattern

All buying depends, first, on coverage . . . then reaction to contact. WDIA has coverage that is unchallenged . . . it is the only 50,000 watt station in Memphis. Added to superior facilities, WDIA creates a reaction pattern, which may be judged by the fact that WDIA has the largest number of national advertisers in this radio field.

Here's why. WDIA knows the psychological make-up of the Southern Negroes—understands his evolving position. Therefore, WDIA customizes programming to meet the changing socio-economic needs, providing Negro announcers, disc jockeys, performers, to establish rapport with listeners, through traditional type entertainment and commercials.

Negro listeners respond to their own kind, as colored disc jockeys differentiate between "gospel" and "spiritual" music . . . alternate rock-and-roll with bona fide blues . . . and validate the whole with a corresponding lingo. Audiences accept counsel, for stars comprehend the elemental philosophy, which is second nature to the Negroes and function in an advisory capacity, serving both Negroes and advertisers. Most important of all, perhaps, is acceptance of news, which Negro broadcasters slant to their audiences. They include Negro church and social news. They present regional and national news in a simplicity of style, suitable for a virtually non-reading public. The ability to reach is very low among the

Southern Negroes—they depend upon WDIA for their news, their information, and their entertainment. WDIA recognizes these requirements . . . but, at the same time displays acute awareness of the new status, takes cognizance of the new desire for superior standards.

Negro Spending

Consequently, Negroes in Memphis and surrounding trade area spend 80% of their income on consumer products, such as foods, drugs, gasoline, and soft goods. Among WDIA's national clientele are:

**Blue Plate Foods . . . Carter's
Little Liver Pills . . . Esso . . .
Arrid . . . Maxwell House
Coffee . . . Schlitz Beer.**

These and many other manufacturers, distributors, dealers, realize that ordinary media do not—cannot—reach this vast Negro market. On the other hand, sales records convince them of the power of WDIA's programming structure and sales-productive personalities.

Charted Waters

If you are interested in adventure, with a profit motive, prepare to explore the Negro market in Memphis—discovered by WDIA. WDIA sails in chartered waters. You can embark on the most profitable territory, available in the country. WDIA has, already, developed a receptive audience . . . and its initiative, programming, performance, have marked a definite claim to this extensive and lucrative market.

With WDIA's 50,000 watt coverage, it reaches 1,237,686 Negro customers. The WDIA Negro Staff adds commercial impact to tremendous penetration. Market possibilities are fabulous. Inquire about them, immediately. Drop us a note on your letterhead, that we may make a specialized study of how WDIA may best serve the interest of your line. Ask, also, for a bound copy of, "The Story of WDIA!"

WDIA is represented nationally by John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager

FLORENCE

the
milky
way
market



ONE MILLION WITH ONE BILLION

You can now find the magical Milky Way in the Carolinas! Hundreds of thriving communities and towns cluster around Florence, making the market comparable in size to "key city" metropolitan areas.

The Florence "milky way market" adds up to one million people with more than one billion effective buying income!

Only WBTW can give advertisers unduplicated coverage of the rich "milky way market" ... one million with one billion!

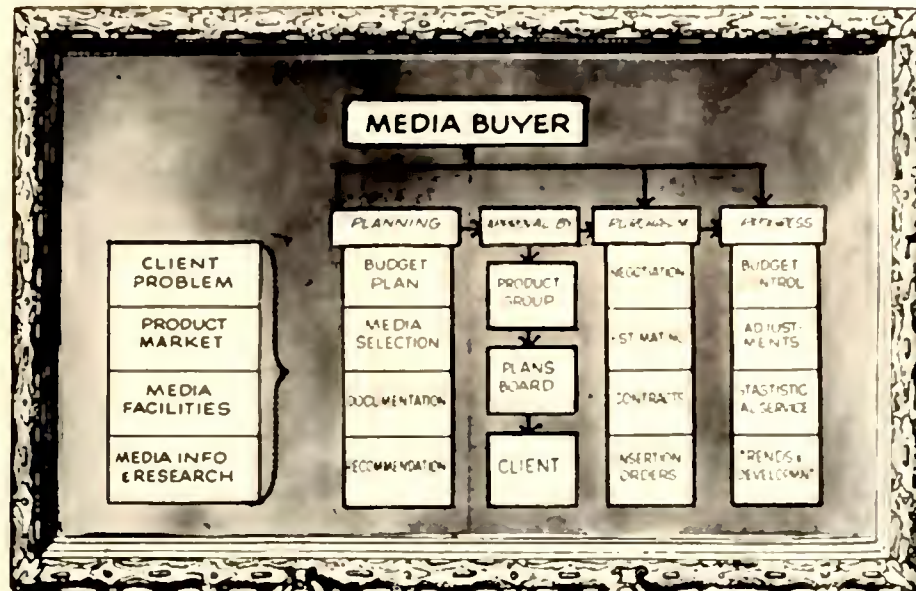
Chart your sales system to include the solar of the milky way market ... WBTW, Florence.

Represented nationally by CBS Television Spot Sales

WBTW
FLORENCE, S.C.



JEFFERSON STANDARD BROADCASTING COMPANY



THE Y&R MEDIA STRATEGY

Three years of using all-media buying setup has proved effective to the Number One tv-radio agency

By Evelyn Konrad

This week the Y&R media department, largest buyer of broadcast media, starts its fourth year of operating under the all-media buying system.

This period has been one of great growth, with attendant increase in the burden and complications of the department's work. Since 1953, the agency has virtually doubled the volume of radio-tv billings, going from \$48 million in 1953 to \$82 million in 1956. Y&R's top executives estimate that air billings alone may exceed \$100 million this year.

When Y&R first adopted the all-media system, the broadcast industry watched with mixed feelings. Criti-

cisms began pouring in even before the system had gone into effect. There were the skeptics at other major agencies who doubted that a system used for reasons of personnel shortages and economies in very small agencies could be transferred to an agency with multi-million accounts without loss of client servicing. Media reps feared a loss of personal contact with buyers who'd be involved in all, rather than in specialized media.

Now that the system has been in effect for three years, SPONSOR decided to revisit (see "The all-media buyer at Y&R," SPONSOR, 9 August 1954) the agency and reappraise the method.

Modifications and changes have occurred since its birth, but Y&R has continued and expanded its all-media buying operation as originally conceived.

"We've found that our all-media buying operation relates directly to the marketing revolution since the end of the war," says Pete Levathes, Y&R v.p. and media director. "It makes it possible for each buyer to operate in depth on his accounts and to make his media decisions based upon broad knowledge of the client's sales, distribution and marketing needs."

Since the concept was first introduced at Y&R, the all-media buying

All-media thinking begins at trainee and indoctrination level, when department recruits are rotated into various media services, then assigned to buyers

system has undergone several changes and improvements have been made as problems cropped up. The inevitable problem of each buyer maintaining contact with station reps for availabilities, for instance, was solved by the establishment of a "contact clearing house," the spot coordinating unit.

Another problem in the early days of the system was that of reorienting the thinking of old-time space buyers and timebuyers to turn them into all-media strategists. A continuous training program for all levels of its media personnel was Y&R's solution.

In order to evaluate its effectiveness, SPONSOR made a special tour through Y&R's 191-man media department in New York. This tour, set up by Le-

vathes, comprised in-depth interviews with Y&R associate media directors, all-media buyers, their assistants and members of various new service groups within the media department who channel information to the buyers.

SPONSOR watched Y&R media buyers at work, followed through actual client problems from the discussion stage to the solution. From this inside-the-conference-room survey emerge several questions about the functioning and effectiveness of the Y&R approach to media buying:

- How do the 26 all-media buyers in the New York office divide the bulk of nearly \$200 million in total billings between them?

- Can one man actually be an expert in all media and still carry through on all the contact and detail implicit in being an efficient media buyer?

- What services does a Y&R client gain from this approach to media buying?

- What's it like to buy media in the No. One radio-tv agency in the country?

At the base of the answers to these questions is the fundamental philosophy that explains Y&R's switch to an all-media buying operation:

"We want our buyers to run their accounts as if they were investing their own business funds," said Levathes. "This attitude accounts for a different psychology among our buyers. At Y&R media men are counsellors advising clients on the most efficient way dollars should be spent in advertising. They're not specialists in particular media, but rather they work in depth



Detail work is kept to minimum by service divisions in media department. Above (r), buyer Warren Bahr coordinates with Ray Jones (center), spot availability head, and Kent Rodenberger (l) Y&R traffic man for Time, Inc.



Rep contact is important part of buyer's work. (l. to r) Jones, Jeanne Pyle of Forjoe, Dan Hydrick of WGH, Norfolk, discuss availabilities with Bahr

Training new all-media men is part of Y&R plan. Here W. Matthews, executive assistant to media director (r), talks to Chicago trainee Sweeney



on accounts, with client advertising departments and salesmen."

This point of view summarizes the level of service Y&R feels intent upon rendering to its clients. The agency wanted more strategists and media planners, rather than just detail men.

"Our all-media buyers actually function as media directors on their particular accounts," Levathies told SPONSOR. "They make the fundamental budget recommendation and suggest the media required for the client's varying marketing needs. We feel that they could not fulfill this, their most important function, successfully if they were to represent one or two, rather than all media within the agency itself."

How does this work out in actual practice? SPONSOR derived the following conclusions about the Y&R buyer's relationships within the agency, with the client and with members of the radio-tv industry:

- As the "flow-chart" of buyer responsibilities (see page 27) shows, the primary job of the Y&R all-media buyer is in planning where and how the client's media advertising funds are to be spent. In making these budget recommendations, Y&R buyers draw upon information gathered from the account group, of which they are members, as well as upon the research and merchandising departments.

- Y&R buyers have personal and continuous contact with the client ad manager. They're free to discuss with

him, either directly or through Y&R's contact man within the account group, such problems as media appropriations and budget recommendations for specific markets.

- The Y&R buyer can draw upon a specially set-up "spot availability unit" under Ray Jones (former sales manager for KGUL-TV, Houston) for his spot radio and tv information. Jones maintains continuous rep contact at a rate of 20 to 25 rep visits a day, and channels the resulting information to the various buyers whom it might concern.

"We in this unit do nothing but scout out availabilities and rate information," said Jones, who's assisted by two girls. "We follow through on station relations and details of time buying, like arrangements for make-goods. We also gather competitive broadcast information."

Here's how this unit, set up less than two years ago, operates on a day-by-day basis:

A buyer might come to Jones with the following situation: One of his cli-

ARTICLE IN BRIEF

Entering its fourth year, Y&R's all-media buying system has been streamlined. Buyer's burden of detail work is taken over by new media services like spot availability unit. Here's how Y&R all-media buyers function on planning level and how they serve clients.

ents, with X dollars to spend, wants to go into markets A and B at a specified frequency. He outlines his other specific requirements, which could involve age brackets, type of programming, and similar pertinent factors.

"I have to make a recommendation to the contact man and the client on Thursday morning," the buyer might tell Jones on Monday afternoon.

It's then up to Jones to scout out suitable availabilities in markets A and B for the buyer by Wednesday afternoon, so the buyer can include them in his recommendation on Thursday morning.

"We also serve as a clearing house for reps," says Jones. "For instance, a rep might call or stop in with the information that a certain half-hour syndicated film will open up in Detroit and New Orleans at certain specified dates in the next few weeks. It's then up to us to channel this information to buyers who we know want to get into those markets. This doesn't mean that the rep can't and doesn't see the buyers personally. But we can save his time and the time of the buyers by routing the information ahead of time."

The 26 buyers on the fourth floor of Y&R's New York office, like their counterparts in San Francisco, Los Angeles, Chicago and Detroit, are each part of account groups assigned to the clients they're servicing. As members of these account groups, they sit in on all planning meetings, representing the media

**All-media buyers, assigned to account groups,
plan clients' media budgets and strategy, draw upon
media services to help in detailed carry-through**

department and counselling on problems related to media.

"Right now I'm writing plans for two products for the next fiscal year starting in April." Warren Bahr, one of the Y&R all-media men, told SPONSOR. "In these plans I'll be stating the objectives, the how's and why's of spending the client's dollars. Before starting on these plans, I attended many product group meetings with the account executive (we call him contact man), research, merchandising men, print copy and art men and television-radio copy and art men."

Bahr's final budget and media recommendation will be based in part upon information he gathers from the research department representative in his product group (Who buys product units and where?) and the merchandising department man, who makes the forecast on sales based upon units sold in the year previous and other factors.

"Our budget recommendation is based upon the sales forecast and the proportion of each unit that's to be used for advertising," said Bahr. "We make our recommendation on budget and media at the same time as the copy

for the campaign is being worked on."

While the planning function is the one Y&R considers the buyer's most valuable contribution, he's actually responsible, too, for (1) plans adjustments required while a campaign is in progress, (2) regular operational detail like checking estimates, station lineups, billings and (3) maintaining relations with media representatives.

Bahr illustrated the "plans adjustment" function with a letter he'd received that morning from the ad manager of one of his clients. The client felt that his spot radio announcements were spread too thin in some markets, and he suggested a general redistribution.

"Basically, this means that I re-evaluate the campaign, and it might mean some shifting of schedules or a

Y&R media teams handle near \$200 million with 26 buyers in N

Account	Buyer and assistant	Account	Buyer and assistant
American Home Foods, Inc. (Chef Boy-Ar-Dee Quality Foods, Inc.; Dennison Div.)	Russell Young, Adelaide Hatton & Eleanor Paulsen	General Electric Company Appliances	Arthur Meagher, George Tichenor & Richard Morse
Beech Nut—Life Savers Beech Nut Gum	William Dollard, Marie Fitzpatrick	Tv Receivers Division Housewares & Radio Receiver Div.	Arthur Jones, James Scala
Life Savers	Arthur Jones, James Scala	General Foods Corp. All Products, Corporate	Vance Hicks, Eugene McCarthy
Bigelow-Sanford Carpet Co., Inc.	Donald Foote, Mary King	Walter Baker Chocolate	Warren Bahr, Thomas McClintock & Robert Gleckler
Borden Company, The (All Borden: Cheese Division)	Russell Young, Adelaide Hatton & Eleanor Paulsen	Baker Frosting Mixes	Warren Bahr, Thomas McClintock & Robert Gleckler
Borden Company, The (Borden Food Products Co.; Industrial Products Div.; Borden's Farm Prods. Div.; Special Prods.)	Robert Kowalski, Bertrand Hopt	Franklin Baker Coconut	John Henderson, Robert Fountain
Boyle-Midway, Inc. (3-1 Oil: Plastic Wood)	Arthur Jones, James Scala	Birds Eye	Warren Bahr, Thomas McClintock & Robert Gleckler
Bristol Aircraft	Joseph St. Georges, Joseph O'Brien	Calumet Baking Powder Certo & Sure Jell, Jiffy Jell D-Zerto Dessert	Lorraine Ruggiero, Edith Johnson
Bristol-Myers Co. Bufferin	Seymour Drantch, Dolores Kreisbuch & Jack Hagerty	Jell-O Products	Kay Brown, Ann Purtill
Sal Hepatica & Vitalis	Robert Kowalski, Bertrand Hopt	Kernel Nuts La France, Go, Satina	Kay Brown, Ann Purtill
Cluett-Peabody (Boys Wear; Dress Shirts; Sportswear)	Frank Grady, John Warner & Clara Haber	Log Cabin Syrup & Country Kitchen Syrup Mapel Del, Wigwam Minute Products	John Henderson, Robert Fountain
Dictaphone Corp.	Donald Foote, Mary King	Postum	Kay Brown, Ann Purtill
Drackett Company (Drano; Windex; Dazy Mist)	William Dollard, Marie Fitzpatrick	Sanka & Instant Sanka	John Henderson, Robert Fountain
Drake Bakeries, Inc. (Drake's Cakes and Cookies)	Arthur Jones, James Scala	Swans Down Cake Flour	Warren Bahr, Thomas McClintock & Robert Gleckler
Duffy Mott Company, Inc. (Mott's Apple Products; Clapps; Sunsweet Prunes & Juices)	Russell Young, Adelaide Hatton & Eleanor Paulsen	Swans Down Cake Mixes	Warren Bahr, Thomas McClintock & Robert Gleckler
Esterbrook Pen Company, The	Joseph St. Georges, Joseph O'Brien	Goodyear Tire & Rubber Co., Inc. (Goodyear Tires; Life-guard Tubes; Institutional)	John Flournoy, Bette Ruth White
Ethyl Corporation	Thomas Comerford, Marie Mooney	Gulf Oil Corp.	Frank Grady, John Warner & Clara Haber
Ford Motor (N. Y. liaison)	Thomas Comerford, Marie Mooney	Henredon Furniture Industries	Arthur Jones, James Scala
Four Roses Distillers Co. (Four Roses Whiskies, Gin)	Donald Foote, Mary King	International Silver Company (1847 Rogers Bros.; International Sterling; Stainless by International; Wm. Rogers Son; Anchor Rogers Sterling; Promotion Division)	George Hoffman, Genevieve Hurley
General Cigar Co. Robert Burns & Van Dyke	George Hoffman, Genevieve Hurley		
White Owl & Wm. Penn Cigar Corp.	Thomas Viscardi, Joseph Raffetto		

recommendation for an additional appropriation and more buying," said Bahr. "In this instance, after checking our objectives, I may find that, since the emphasis in the campaign is in another medium, the current spot radio coverage is adequate in terms of our over-all objectives."

The significant point about this "plans adjustment" procedure is the fact that the advertising manager of a major brand addressed his query to the buyer directly, and that the buyer himself is the ultimate source of such media decisions. He, of course, reports to an associate media director assigned to the account. The associate media director reviews all plans and works in a supervisory capacity, with the buyers assigned to his accounts.

(Please turn to page 74)

Work (see assignments below)

Account	Buyer and assistant
Johnson & Johnson (Baby Product Division; Surgical Dressing Division)	Joseph St. Georges, Joseph O'Brien
General Foods, Inc., Thomas J. (Soups)	Thomas Comerford, Marie Mooney
W.D. & H.O. Wills Co., P. (Kent Cigarettes)	Warren Bohr, Thomas McClintock & Robert Gleckler
Metropolitan Life Insurance Co.	John Flournoy, Bette Ruth White
McCormack Lines, Inc.	Arthur Jones, James Scala
Shawmut Bank of Boston	George Hoffman, Genevieve Hurley
Sugar Refining Co., (Jack Frost; Arbuckle)	Arthur Jones, James Scala
Post-Net, Inc. (Greeting Cards)	George Hoffman, Genevieve Hurley
Texcel Tape Corp. (Texcel Clonaphane Tape; Bondex Binding Tape; Texcel)	Joseph St. Georges, Joseph O'Brien
General Products Corp., The (Dresses & Coats)	Kay Brown, Ann Purtill
Beck's (Piel's Beer)	Thomas Viscardi, Joseph Raffetto
General Electric Bros., Inc.	Arthur Jones, James Scala
Wm. W. Gamble Company, (Cheer & Spice 'n' Span)	Florence Dort, Catherine Brostrom
General Electric Co., Inc. (Electric Saver)	Charles Buccieri, Donald Procter & Marcia Roberts
Typewriter Co., Inc.	Frank Grady, John Warner & Clara Haber
General Electric Co., Inc. (Electric Saver)	Lorraine Ruggiero, Edith Johnson
General Electric Co., Inc. (Electric Saver)	Thomas Comerford, Marie Mooney
General Electric Co., Inc. (Electric Saver)	John Flournoy, Bette Ruth White
General Electric Co., Inc. (Electric Saver)	Donald Foote, Mary King
General Electric Co., Inc. (Electric Saver)	Frank Grady, John Warner & Clara Haber
General Electric Co., Inc. (Electric Saver)	Frank Grady, John Warner & Clara Haber
General Electric Co., Inc. (Electric Saver)	Joseph St. Georges, Joseph O'Brien
General Electric Co., Inc. (Electric Saver)	Warren Bohr, Thomas McClintock & Robert Gleckler
General Electric Co., Inc. (Electric Saver)	George Hoffman, Genevieve Hurley
General Electric Co., Inc. (Electric Saver)	W. E. Matthews



Peter Levathes, v.p., heads 186-man department

- | | |
|---|--|
| Executive assistant to Levathes:
<i>William E. "Pete" Matthews</i> | Media office manager:
<i>James Stack</i> |
| Associate directors:
<i>Frank Coulter</i>
<i>Everett Erlick</i>
<i>James English, Jr.</i>
<i>George Leithner</i>
<i>Edward MacDonald</i>
<i>Charles Skelton</i>
<i>Henry Sparks</i> | Statistical: <i>Cynthia Ficker</i>
Media files, data and information:
<i>Alice McCabe</i> |
| Assistant directors:
<i>Kirk Greiner</i>
<i>Lloyd Harris</i>
<i>Thomas Lynch</i> | Supervisor of operations:
<i>Richard D. Campman</i>
Account service unit:
<i>William Dwyer</i>
Typing: <i>Florence A. Casia</i>
Forwarding: <i>Joan Rafferty</i>
Publications contracts:
<i>Johanna Reinhardt</i>
Spot contracts: <i>Theresa Chieffo</i> |
| Coordinator, spot tv-radio:
<i>Raymond E. Jones, Jr.</i> | Budget control supervisor:
<i>Daniel Velsor</i> |



THIS WE FIGHT FOR *"We fight for regular publication of spot tv and radio expenditures of companies comparable to figures available for all other major media. We believe that many advertisers will fail to recognize the stature of the spot media until spot spending comes out in the open."*

An industry milestone:

SPOT RADIO SPENDING BY PRODUCTS!

Station Representatives Association releases industry's first summary of the types of advertisers using spot radio and what they're spending

For the first time in the history of radio, the industry is beginning to know exactly where its spot revenue is coming from.

This week—thanks to the collective efforts of the members of the Station Representatives Association—agencies, advertisers and the entire radio industry have their first statistical tabulation of the product groups which invest in the spot medium and a total dollar figure on the amounts invested.

This crash through the silence barrier of spending concludes at least a decade of intensified search for the answer to how the industry could collect dollar data which would add further definition to the depth of spot radio and provide agencies and advertisers with vital information.

This new report—the second giant step toward revelation of complete dollar figures—covers the amounts spent by 31 different product categories in spot radio during the third quarter of 1956. Based on compilations of the New York accounting firm of Price, Waterhouse & Co., the summary covers billings for the months of July, August and September. The first step taken by SRA: publication of monthly estimates, for the first time last year on total spot radio investments. The next logical step, third in the progression, would be collection of spot spending data by individual advertiser.

In the third quarter period on which the product category spending figures are released, total billing reaches a high of \$33,609,000 in spot radio. Of this sum, the biggest single contribution was made by clients in the food and grocery product industries, some \$5,814,357. Second biggest product

group was tobacco and supplies, with a total of \$4,906,914, followed by automotive, with \$2,991,201, and drug products, with \$2,856,765. Ale, beer and wine accounts added up to some \$2,621,602.

A complete report on third quarter spending appears in the chart on the opposite page, along with a comparison of dollar investments for the same product groupings for spot television during the same quarter. Spot spending in tv came out in the open at the instigation of the Television Bureau of Advertising, which in the past year has published a quarterly report on expenditures analyzed both as to product group and to individual advertisers.

Despite this newest milestone in the history of radio, agencies and clients are still eager to get more detail. They're interested in knowing what tobacco companies, as a whole, are doing in spot radio. But, more urgent to them, they want to know specifically what the Liggett & Myers' and P. Lorillards are spending. This is the type of information which could evolve from the initial product category compilation by SRA.

Product class information will be released regularly after each quarter, according to Larry Webb, managing director of SRA. Under his direction, and that of Frank Headley, president of SRA and of H-R Representatives, the member rep firms have set up a system which will enable subsequent reports to be developed in detail.


It took a lot of work—and money—to set up the system which forms the basis of the present SRA service: (1) monthly total dollar estimates of spot

radio spending and (2) spending by product categories quarterly.

SRA is using the same basic product category list adopted by the Television Bureau of Advertising for its spot expenditure reports. There are a few minor differences, however. SRA has added new categories under "miscellaneous," omitting three TvB major categories: sporting goods, bicycles and toys; stationery and office equipment; and television, radio, phonograph and musical instruments.

Agency men and their clients are enthusiastic about this additional information on the dimensions of spot radio. But they still look to the day when more detail on spending of individual advertisers will be available.

There are several possible ways of compiling such data. The most direct and complete would be getting radio stations themselves to open their books. Thus far, this has proved to be a point of no return for anyone who has tried to pry information from them. Another idea is to establish a central clearing house, where an outside concern would sort confidential information from station billing figures and come up with final totals. Still another concept, and one which has gained the most backing from advertising agencies and advertisers, is the suggestion that the plan—whatever it is—be administered by Radio Advertising Bureau, RAB, at this point, sees no feasible way of setting up and launching such a collection program.

Whatever the technique used, buyers think that some day, somehow, they'll be able to peruse a listing and find out exactly what their competition is spending in spot radio. 

Product category	Spot radio			Spot tv
	Listed alphabetically	Dollar figure	Rank	% of total
Agriculture	\$ 1,277,142	9	3.8	273,000
Alc, beer, wine	2,621,502	5	7.8	3,163,000
Amusements, entertainment	235,263	20	.7	171,000
Automotive	2,991,201	3	8.9	1,827,000
Building material, fixtures, paints	201,654	21	.6	791,000
Clothing and accessories	134,436	25	.4	1,361,000
Confections and soft drinks	907,493	13	2.7	1,620,000
Consumer services	1,041,879	10	3.1	2,191,000
Cosmetics and toiletries	1,814,886	7	5.4	3,950,000
Dental products, tooth paste, etc.	302,481	18	.9	2,712,000
Drug products	2,856,765	4	8.5	5,295,000
Food and grocery products	5,814,357	1	17.3	21,775,000
Garden supplies and equipment	100,827	26	.3	38,000
Gasoline and lubricants	1,949,322	6	5.8	3,903,000
Hotels, resorts, restaurants	67,218	30	.2	73,000
Household cleaners, soaps, polishes, waxes	1,041,879	11	3.1	592,000
Household appliances	268,872	19	.8	1,116,000
Household furnishings	67,218	28	.2	397,000
Household laundry products	403,308	15	1.2	3,281,000
Household paper products	100,827	27	.3	1,016,000
Household general	369,699	17	1.1	511,000
Notions	33,609	31	.1	162,000
Pet products	201,654	22	.6	349,000
Publications	403,308	16	1.2	181,000
Sporting goods, bicycles, toys				79,000
Stationery, office equipment				23,000
Television, radio, phonograph, musical instruments				348,000
Tobacco products and supplies	4,906,914	2	14.6	7,823,000
Transportation and travel	974,661	12	2.9	542,000
Watches, jewelry, cameras	67,218	29	.2	1,637,000
Other				
Trading stamps				302,000
Miscellaneous products				245,000
Miscellaneous stores				334,000
Dairy and margarine products	168,045	23	.5	
Finance and insurance	168,045	23	.5	
Religious	504,135	14	1.5	
Miscellaneous	1,613,232	8	4.8	
Totals	\$33,609,000			\$83,863,000

SPOT TV SPARKS NEHI EXPANSION

Successful franchise dealers in current markets attract new dealers in other markets. Nehi Corp., makers of Royal Crown, grows on this formula

The soft drink empire known as Nehi Corporation has been fanning out for more than half a century. Its capital is where it always was—Columbus, Ga., but it now numbers 437 privately-financed bottlers throughout the U. S. Most of these are in the Southeast and Southwest. Today, Nehi is in the process of consolidating its recent gains and is poised to improve its position in markets it now holds. Here is where spot television comes into the picture.

"In a business that is built on venture capital from individual bottlers," says Bob Tannehill, Nehi's account supervisor at Compton Advertising. "you can only attract new franchises by making your present ones successful."

Nehi tries to fulfill its objectives with a multi-million dollar air budget, in spot TV and the balance in spot radio.

More than a year ago, Nehi Ad Manager Frank Gorman moved the account from BBDO to Compton. It is a big product line of 41 beverage flavors including Nehi Chocolate Drink, Diet-Rite Cola, Par-T-Pak, and the popular Royal Crown Cola. National distribution of this line is almost complete. Nehi and the Compton Agency are ever on the alert to the possibility of adding key markets.

1956 accomplishments suggest they are well on the way to this goal. Despite a cold spring and summer in most parts of the nation (no greater blight can hit the bottling industry),

Nehi sales advanced over the previous year. On the franchise front, 6 new bottlers joined the Nehi family. Among the most recent of these was a new plant in the major market of Denver. In the offing are a number of new metropolitan markets about to be opened. Also in the offing: a stepped up spot tv campaign for 1957 that will start earlier and last longer.

Last year's tv campaign found Nehi beverages and Royal Crown cola advertised in about 250 markets. Commercial copy was aimed squarely at the consumer. Nehi used radio in areas where tv availabilities or coverage didn't meet Compton standards.

What are these standards? Genevieve Schubert, Nehi's timebuyer at the



Strategy for Nehi Corp. spot tv campaign is planned by (l to r) Bob Tannehill, account supervisor at Compton Advertising; Roger Collier, assistant account executive, Compton and Frank Gorman, the Columbus, Ga., firm's ad manager



"Miss Royal Crown" portrayed by Bunny Cooper is starred in this tv commercial titled *Court Jester*. It is one of two "spectacular" commercials produced by Nicholas Gibson of Compton



Packaging has recently been redesigned in a Nehi modernization program. Royal Crown Cola comes in both cans and bottles, is big seller in multi-package beverage line of 41 flavors including Nehi Chocolate Drink, Par-T-Pak and Diet-Rite Cola



"Mardi Gras" is title of this one-minute commercial that had cast of two stars and 20 dancers. It too was built around Miss Royal Crown

agency, watches audience composition closely. She uses 20's, 10's and minutes in prime nighttime hours.

She aims for the whole family at once to whet their thirst as a group. When Miss Schubert does use spot radio, she buys early morning, noon and later afternoon.

"Every spot buy we make," says Account Supervisor Tannehill, "is a carefully considered purchase. We've got to keep our bottlers happy."

Apparently they are keeping the bottlers happy. A number of them have written to Nehi thanking them for the quality of their commercials. A lot of the franchise dealers are tying in to the Nehi spot campaign with campaigns of their own at the local

level. They are assisted in this by co-op money from the Nehi Corp., the amount based on a carefully developed formula. This money goes to local tv, radio, newspapers and promotion.

About five of the larger bottlers, with substantial advertising budgets of their own, now bill with Compton because they feel it better coordinates

ARTICLE IN BRIEF

Nehi Corp. now has 437 franchise dealers in the U. S. It supports them with heavy spot tv advertising in about 250 markets. It assists them with their individual marketing problems. In this way it keeps dealers selling and happy, attracts new ones.

their local efforts with the parent company's campaign. Several others are considering a similar step. These satellite accounts are watched over by Cornelius Braren, Compton's marketing man on Nehi-Royal Crown. Compton copywriters prepare their commercials and ads; Compton's media department makes the local time and space buys.

As marketing man, Braren's time is divided about equally between troubleshooting and promotion on a national scale. If a soft spot in sales develops or a problem arises in a market, Braren is packed off to the site of the trouble. There he'll spend as much time with the bottler as is needed to analyze the situation. Then he makes a specific recommendation to Nehi

Corp.: it may involve any of many areas—pricing, media, packaging, promotion. Besides this, he follows through on the planned cycles of promotion. To assist franchise dealers to tie in with the spot tv campaign, Compton lets them know when Nehi announcements are on.

Marketing at Nehi Corp. begins the day a new franchise is signed. A field crew from Columbus, Ga., is run in to help set up the plant, get distribution under way, oversee the executive machinery. And this emphasis on marketing has even rebounded to headquarters. Several important changes and additions in the executive ranks have been made in the past year.

Another impact of marketing is the complete package redesign of the Nehi line including the Royal Crown bottle and carton. The old red, black and yellow R.C. label has given way to a crisp new red and white one: the bottle itself has gone through a sort of classical streamlining. The new packaging is designed not only to attract the shopping housewife but to make that housewife proud to put the bottle down on her cocktail table when she entertains. The problems involved in this modernization program are considerable. This multi-brand line is also multi-package in order to compete in different markets. Royal Crown, for example, is bottled in quarts (Pepsi and Cola Cola are in 26 oz. bottles), and in either 10 or 12 oz. bottles and cans (depending on what the competition is doing in the market). R. C. leads in sales among canned colas.

It is Royal Crown that gets the fullest treatment in advertising. Last summer, a brace of one-minute "spectacular" commercials were produced for this cola. Titled "Mardi Gras" and "Court Jester," they were written under the supervision of Jake Boyd, Compton copy group head, and produced by Nicholas Gibson of Compton. "Mardi Gras" has 21 separate scenes and a mix involving six different sound tracks. It has a cast of 20 dancers, and during the filming nearly half a ton of confetti was used. "Court Jester" features a cast of 12. The star of each commercial is Bunny Cooper, "Miss Royal Crown."

The commercials were shown during September and October. They will see use again this year. ▀

"They're all watching tv —except our customers"

WTAC, Michigan, surprised Flint merchants with the sales impact of a nighttime radio campaign

Flint, Mich., is a booming, industrial center with almost 75% tv set saturation. Too often when a salesman attempted to sell nighttime radio to merchants of the city he was told: "they're all watching television." And this was the last word until WTAC tried a little experiment.

Starting at 9:00 p.m. Saturday with a saturation schedule for Gross Point Inn, a drive-in restaurant, the station pitched three items. No one expected much, least of all the owner. He was willing to gamble, but not to hire extra help. After all, he reasoned, they're all watching television.

Although the announcements said the drive-in would be open until 1:00 a.m., a weary proprietor closed up at 11:00 p.m.—all out of food, exhausted and wondering if it was worth that much work. He chased 60 cars out of his driveway and many others were disappointed when they found the Inn closed.

In quick succession, as the story spread, the station signed up a department store and sold 120 dozen pairs of children's training pants, almost 200 boy's sport shirts, and 73 pairs of slacks. WTAC ran schedules for: a bar whose sole entertainment was an organist and packed it on an off night; Lintz Bros. Trailer Lot, where with clever copy, almost 300 customers were attracted and \$45,000 in actual business was written; a jewelry shop, a gift store, a construction company—all with results that belied the hours when the announcements were aired.

David Mendelsohn, manager of WTAC, says the station has "sold more deals to good merchants—livewires—than in the days before television." He suggested these three points as a key to nighttime selling. 1. Work with the account to see what will pull—then try to put a little more into the copy; 2. Sell blanket packages that force an account to buy a quantity of announcements; 3. *Forget tv*—some people don't watch the flickering screen. You don't need a half-a-million people to sell 100 shirts. All you need is 100 customers who will listen to your story and buy your product. ▀



Maternity shop had some terrific items, but the appeal could be only to a narrow segment of the audience. Phil Goodman of Goodman's College Dorm displays one of the 136 maternity suits sold in one Thursday

Continued on Page 8, Colu

Publisher Will Suspend Collier's And Woman's Home Companion

2 MAGAZINES OUT WITH FINAL ISSUES

Last Collier's and Companion
Go to Newsstands—Deal Is
Reported at \$1,600,000

By PETER KILISS
The final issues of Collier's magazine and the Home Companion go on the newsstands today. Neither contains any indication that the two magazines have been shut down, and ironically, both carry articles on how best to use free time.

Discussions were near completion last night on a price ap- proximating \$1,600,000 to be paid by Cowles Magazines, Inc., publisher of Look magazine, for Collier's title and selling sub-

By RUSSELL PORTER

Collier's magazine and the Woman's Home Companion in a suspension next month. New York and elsewhere were notified last night they had lost Kil- ling. The affected, including 181 editorial employees and 187 in the advertising departments.

A job placement bureau will be set up at Crowell-Collier offices, 610 Fifth Avenue, to handle inquiries from prospective new employers. Other magazines were asked to place those who had lost their jobs. Look promised to help.

The announcement of the clos- ings came at 10:30 o'clock last night at the Crowell-Collier of- fice after a meeting of the board of directors that had started at 1:10 P. M. The offices were crowded during the after- noon with busy re- porters and the two

TV'S IMPACT ON MAGAZINES

Just because it has outstripped magazines in ad dollar volume, must tv take the blame for publishing failures?

Is television tolling the death-knell for magazines? This is a question that has been raised by both layman and media expert in the decade since tv entered the communications arena. The answer is that tv may have one hand on the bell-rope. But the other hand belongs to the publishing industry itself. The recent demise of *American Magazine*, *Collier's* and *Woman's Home Companion* comes nearer to suicide than murder.

Certainly tv, which edged close to the \$1 1/2 billion mark in advertising dollar volume during 1956, stands to gain little from their passing. *Collier's* and *Woman's Home* together shared only \$23 1/2 million ad revenue during the first 11 months of 1956. The chances of television inheriting this are slight. If re-distributed at all, it probably will go to other print media,

and possibly to radio. This is the general feeling within the advertising agencies.

Except to the very young who have only recently acquired their first gray flannel suit and a desk in an ad agency, the passing of the Crowell-Collier magazine family—particularly *Collier's*—is viewed as a tragedy. There is a sympathy between the long-established magazine and the veteran ad-man that goes far deeper than the tie between him and tv. Back in the '30's, or even the '20's, he cut his teeth on magazine layouts and copy. He achieved prominence in his profession and \$50,000 a year on those four-color double-trucks. His loyalties may since have been divided by a shrewd sense of business, but his first love remains the printed magazine page.

A look at the chart on the following

design... of one-way air- ways is stressed.

American Magazine Ends
The American Magazine ended its eighty-year history yesterday when the August edition went on the newsstands. At the end it had 2,550,000 subscribers. An announcement of its best features Collier's Company published.

These were planned before the passing of Collier's and Woman's Home Companion, long rumored and long denied, became cold fact. That... and the word... yesterday that Town Jour- nals would cease publication with the February issue, were ascribed in some measure to lack of ad- equate promotion in competition with other media.

The first consequence has been to cause those in charge of such efforts at magazines to re-ex- amine their plans and step up their budgets.

A current ad by Coronet calls attention to a twenty-eight- page General Mills Bisquick cookbook appearing in the mag- azine in paid space in a int-out section. Another, for Sports Illustrated, in cooperation with Macy's New York, sh... costumes...

First calculated year found tv's ad volume meager

1 9 4 9			
Magazines		Television	
Weeklies	\$245.4	Network	\$ 29.4
Women's	\$128.6	Spot	\$ 9.2
General, farm	\$118.5	Local	\$ 19.2
<hr/>		<hr/>	
TOTAL	\$492.5	TOTAL	\$ 57.8

... But here are comparisons for past three years

1 9 5 4			
Magazines		Television	
Weeklies	\$362.7	Network	\$417.9
Women's	\$151.9	Spot	\$205.2
General, farm	\$153.3	Local	\$180.5
<hr/>		<hr/>	
TOTAL	\$667.9	TOTAL	\$803.6

1 9 5 5			
Magazines		Television	
Weeklies	\$395.0	Network	\$520.0
Women's	\$160.0	Spot	\$265.0
General, farm	\$168.5	Local	\$220.0
<hr/>		<hr/>	
TOTAL	\$723.5	TOTAL	\$1,005.0

1 9 5 6			
Magazines		Television	
Weeklies	\$380.2	Network	\$640.0
Women's	\$107.7	Spot	\$325.0
Bus., farm, gen.	\$235.7	Local	\$270.0
<hr/>		<hr/>	
TOTAL	\$723.6	TOTAL	\$1,235.0

ALL DOLLAR FIGURES IN ABOVE CHARTS ARE IN MILLIONS

SOURCES: 1949, 1951 and 1955 data prepared by McCann-Erickson for Printer's Ink. 1956 magazine figures from PIB; 1956 tv figures from TVB.

page will show that the magazine has not been deserted for tv. Although 1954 was the year that saw tv overtake and pass the magazine in advertising revenue, it must also be noted that magazine take in ad dollars has showed a steady increase amounting to nearly 50% in the years since 1949 when tv got into the race. To lay the blame for publishing failures at tv's doorstep is unfair. But to call tv the catalyst that is changing the magazine concept—and it must change to survive—is surely true.

Bernard P. Gallagher, of New York City, is a man who has been close to publishing and its problems for a quarter century. He is a magazine and advertising agency negotiator as well as president of World Wide Publications, Inc. and American Business Journals. He is publisher of *The Gallagher Report* which is circulated to 5,000 advertising and publishing executives. In an interview with SPONSOR, he summed up tv's impact—good and bad—on the magazines.

"On the bright side of the ledger," said Gallagher, "television has stepped up magazine revenue. This new, expensive medium has increased advertising budgets and revised the thinking of the people who invest them. It has raised and enlarged their scope. The advertising price-tag seems less exorbitant than in pre-tv days. The client who becomes conditioned to plunking down \$80,000 for 60 minutes of tv tends less to suffer nervous chills when presented with a single-insertion bill for \$50,000 from *Life* or *Saturday Evening Post*.

"Now for the negative side," Gallagher continued. "Television has made the media buyer more choosy. Where he previously spread his advertising budget over many magazines, he now is analyzing his buys more carefully and limiting his budget to two or three major ones. For too long, too many publishers have felt that the advertiser has a responsibility to keep them alive."

There is no such responsibility. No publisher, and—for that matter—no radio-tv station manager or network has the right to expect it. The operation of any medium is a capital venture for profit and not a case for subsidy.

As Gallagher sees it, the major problem of the publishing industry is that instead of fearing tv, magazines have been busy being afraid of each other.

Why should magazines fear tv? There are two major reasons:

(1) It's hard for magazines to compete for ad dollars with a mass medium like tv on the lone basis of raw circulation numbers. A magazine needs more than a million subscribers to wave before an advertiser who may reach three times that many homes with a tv show.

(2) Television has changed the entertainment values and habits of the American public. Today, for example, there is probably more fiction being viewed than read.

In amplifying point (1) regarding mass circulation numbers competition, Television Bureau of Advertising has presented this comparison of the two media based on Nielsen and SRDS: At 10:15 a.m. (EST), 3.1 million homes are tuned to tv which equals the combined circulations of *Time* and *Newsweek*. At 11 a.m., tv equals the circulation of *Look* at 4.1 million. At noon, *Ladies Home Journal* slips behind, and tv is ahead of all but two national magazines, the first of which—*Life*—is passed at 1:45 p.m. At 7:45 p.m., tv passes *Readers' Digest* (11 million to 10.4 million). At 10 p.m. tv is watched in more than 18 million homes. In this comparison, neither viewers-per-set nor readers-per-copy were counted.

This by no means implies that magazine circulations have fallen off since tv. Actually, the reverse is true. Since the end of World War II, the circulation of 30 top general consumer magazines increased 30% while the number of people in the country rose 19%. An Alfred Politz Research, Inc. study for *Life* shows a higher percentage of that periodical gets into tv households than into non-tv households. Another survey by the same research organization sponsored by *Look* and titled, "The Audiences of Nine Magazines" shows the same to be true for every one of the nine major publications studied (including the late *Collier's* and *Woman's Home Companion*).

It has been the effort to build such mass circulations that is part of publishing's trouble. The expense of getting and holding subscribers with special offers and renewals is tremendous. Paper and production costs have soared. The average profit in the publishing industry, after taxes, is only about 21½%. Several years ago, *Cosmopolitan* got off a very shaky financial limb by deliberately cutting back

ARTICLE IN BRIEF

From a standing start 10 years ago, tv has jumped far ahead of magazines in ad revenue. At the same time it has enlarged overall advertising budgets, and thus benefited publishing. But tv's impact on audience habits has been so great, magazines may have to change.

its circulation from about 3 million to 1 million. They did this by eliminating all subscriptions except full-rates. The circulation that was added to *Collier's* and *Woman's Home* when their publishers suspended *American Magazine* last July found the pair with little time left to enjoy it. Now it is a question how profitable *Look* will find the subscriptions it is taking over from *Collier's* and *Woman's Home*.

When the latter two suspended, *Collier's* had 1.2 million circulation and *Woman's Home* had 1.3 million. Gallagher stated frankly: "No company management was ever more blind." During the late '40's and early '50's when the era of tv competition was developing, this management failed to invigorate their magazines. "Crowell management," Gallagher said, "overlooked a vital truism of magazine publishing. Magazines usually belong to

an era. . . . When it's gone, the magazine fades. To survive, magazines must change with the times." Of *Woman's Home Companion*, he said: "Growth of tv with numerous service programs has gradually reduced the need for women's service magazines. . . . Signs have been apparent for six years. *BHC* didn't respond."

Of the top 30 magazines, 18 are now operating in the red. This may mean more fatalities soon. The magazine's problem, according to Gallagher, is not a drop in circulation—but in readership.

This leads to point (2) of the previously-mentioned reasons why magazines must consider the impact of tv. Reading is still vital, but the reading habits have changed and tv has played a part in bringing that about. The name "magazine" means "storehouse" and this has always been the format of successful periodicals since Daniel Defoe began the first one. The material "stored" in magazines is (1) information, and (2) entertainment.

A magazine is read alone, by one person at a time. Tv may be viewed by the family group. Entertainment falls neatly into group participation so it is in this area that tv has had its greatest effect. People read more to-

(Please turn to page 42)



Bernard P. Gallagher, magazine and advertising agency negotiator, says that the magazine business has been asleep while television with its younger and hungrier men has been alert and on the prowl. Too many publishers failed to invigorate their magazines during late '40's and early '50's when the era of tv set in. Gallagher publishes *The Gallagher Report* for admen and publishers.

The lid is off



n San Antonio!

ABC adds KONO-TV... makes San Antonio the nation's newest 3-network market

Now there are *three* in San Antonio! No longer is this major city a two-network market. ABC-TV's newest primary affiliate, KONO-TV, has filled out the network picture in San Antonio.

San Antonio is the 71st market to be added to the ABC Television Network in which it has a full-time exclusive affiliate. Now 75.6 per cent of the country's TV homes can see ABC-TV programs "live"—a figure which will definitely grow in 1957.

That's why we couldn't keep it under our Stetsons a minute longer. San Antonio's in *our* corral!



TV'S IMPACT

(Continued from page 39)

day for information and along lines of specific interest than for sheer entertainment. Magazine fiction is on the downgrade, largely replaced by the tv drama.

Dr. Tibor Koeves, v.p. of Institute for Motivational Research and its expert on communications, says: "Tv is not killing the magazines. The big magazines are getting bigger and the small ones smaller. Once in awhile one folds, but not from tv.

"Americans watch tv but also read, though patterns may differ from pre-

vious years. They are more interested in non-fiction than in pre-war years for several reasons: (1) they feel a greater responsibility; (2) they feel their personal lives are involved in big issues; (3) they feel they're living in an era of dynamic change and don't want to be caught short.

"In these areas," Dr. Koeves goes on, "tv offers some, but not overwhelming competition. The tempo of tv is too fast for the viewer to comprehend abstract issues clearly. People read abstractions at a slower rate than fiction. On tv, the visual element constitutes distraction. People

watch mannerisms and background. Reading remains more conducive to concentration.

"Magazines may lose their readers from a variety of reasons that have nothing to do with tv. Our motivational explanation for the demise of *Collier's* is that people were unable to define its personality sharply. It was undistinguished. It was a stranger to its readers."

How do the advertisers and agencies view the tv-magazine picture since the passing of the Crowell-Collier family? Don Frost, advertising director for Bristol-Myers, says: "We're always appraising all media, but no special job has been initiated because of the *Collier's* demise. Our own magazine advertising expenditure has actually increased tremendously since tv. We'll continue to be in magazines for a long time."

Pete Matthews, executive assistant to Y&R's media director, sees *Collier's* ad budgets going into other magazines—and directly competitive ones—rather than into other media. "Usually accounts with big broadcast budgets," he says, "wouldn't require money released by one publication for their broadcast schedule and would hardly do a major re-evaluation just because a single magazine is out." But in some cases, he does feel, magazine thinking may be undergoing a change. Among some clients there is a fear that the Crowell-Collier disaster may be starting a trend.

The head of an agency media department raised this question: If tv didn't kill radio, why should it kill magazines? "There's an enormous resilience in all advertising media," he said. "In the early days of only 63 tv markets, we did find magazines suffering in those markets. But I think they've bounced back."

Terry Cunningham, advertising director for Sylvania, says an adman's major consideration is: How much does it cost to reach a consumer with an effective message? In this, magazines are not yet prohibitive, though tv sometimes is for the smaller advertiser. As far as his company is concerned, Cunningham says, "We still regard magazines a vital part of a national advertising program."

What kind of magazines will these be and how will they survive? The immediate solution to survival, according to Gallagher, is a raise in advertising rates. Up till now, they have



WHEC Rates FIRST with Rochester Listeners

Out of 360 Quarter-Hours Mondays thru Fridays, In Competition with Five other Radio Stations

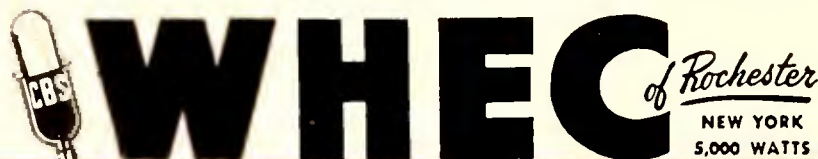
WHEC RATES 275 FIRSTS and 10 Ties!

Here's the Breakdown:

	WHEC	Station B	Station C	Stations DE & F
*FIRSTS in the Morning	115	0	5	0
*FIRSTS in the Afternoon	70	50	0	0
*FIRSTS in the Evening	90	0	20	0
	(10 ties)		(10 ties)	

*COMPLETE ROCHESTER PULSE REPORT OCTOBER 1956

BUY WHERE THEY'RE LISTENING . . . ROCHESTER'S TOP-RATED STATION



Representatives: EVERETT MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL Co., Los Angeles, San Francisco

been afraid to raise their rates on anything but circulation increases. Every other industry has raised its prices to keep in line with rising production costs. A magazine page rate increase based on added circulation is often cancelled out by the cost of that circulation plus the rising production costs.

"Advertisers, agencies and publishers have witnessed a sad but effective demonstration of the cost squeeze facing magazines," says Gallagher. "Timing is ripe for much-needed action. All signs point to that.

"Look for publishers both consumer and trade—to try to get ahead of their costs by announcing new ad rate increases." (A move recommended by Gallagher in his *Report* in October). "These will be cost-of-publishing increases with no comparable increases in circulation guarantees."

Gallagher regards such rate raises as a sensible, constructive move, and does not think either advertisers or agencies will quarrel with such action.

He also feels advertisers and agencies will show more tolerance for the concept of spreading ad dollars over a number of publications. "It may only

be temporary," he says, "but the idea of concentrating on one or two magazines is due for a setback. It's a realistic attitude for agencies whose future prosperity must inevitably depend on the existence of profitable magazines."

So Gallagher views the Crowell-Collier loss as the publishing industry's gain—provided they learn and profit from C-C mistakes.

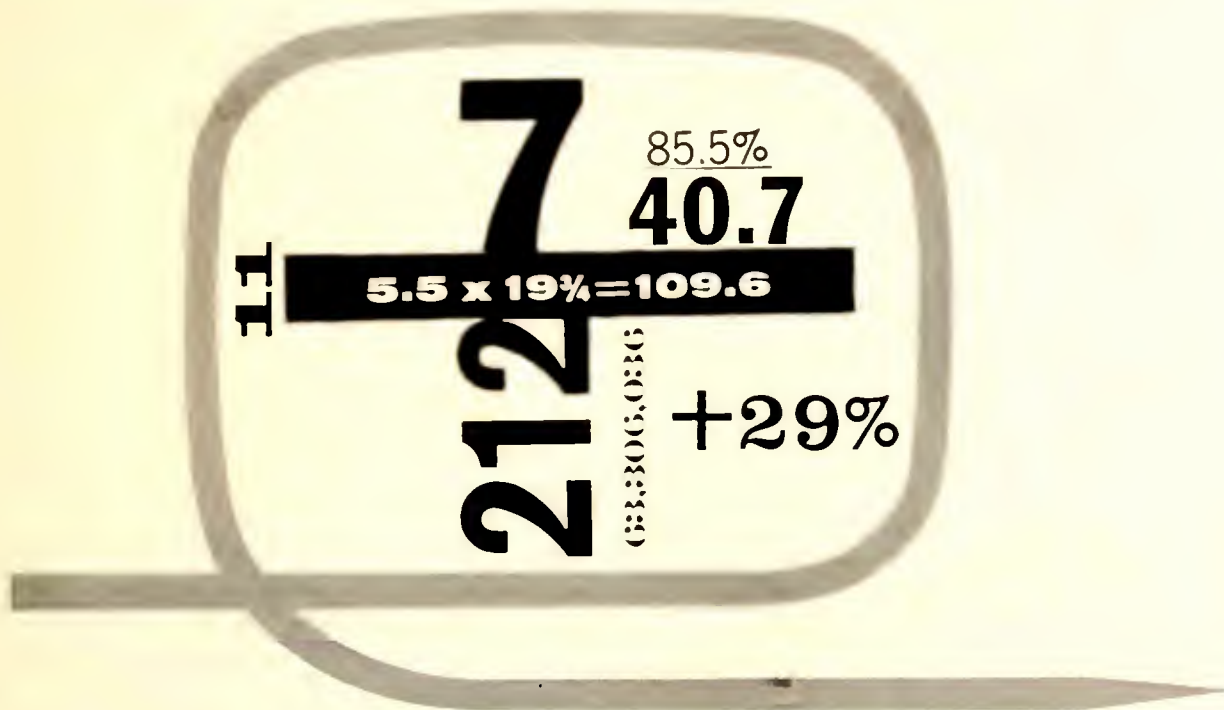
"The magazine business has been asleep," he told SPONSOR, "while tv has been alert." In C-C, for example, top men were old, and getting older. "Executives were talking to themselves. The magazines lost contact with advertisers and readers."

"Meanwhile," he went on, "television—with its younger and hungrier men—was on the prowl."

What is the future of magazine advertising in the tv era? As one adman put it, "There is plenty of advertising to support them. Moreover, the magazines are naturals for certain products." These products are: liquor (which air media won't take); class products such as high fashion, travel, jewelry; institutional and financial

material; certain personal type products. At present, the magazine also enjoys a sort of "exclusivity" in the area of color. But this may be short-lived as television moves into more and more color programming, and advertisers become more interested in the medium of color tv.

As for the kind of magazine that will compete with radio and tv for tomorrow's advertising dollar, Gallagher foresees the "specialized" publication that will have a use value or appeal to specific interests. "The mass circulation magazine," he says, "is on the way down." Printed fiction will be left largely to the pocketbooks which already have made inroads into newsstand sales of those magazines that are largely fiction. But for those magazines that modernize to cater to the new public appetite for specialized reading—they will bring their advertising with them. Many are doing it now—women's service books that have broadened their scope, how-to and outdoor magazines. And, of course, the phenomenal publishing success which thrives not only along with television, but *on* television—*TV Guide*. ◆



Have you seen the figures behind the word for **abc** . . .

Coming: February 13th at the Waldorf-Astoria, New York

February 15th at the Hotel Sherman, Chicago

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



Only market place of its kind. Gives programing profile of every
tv and radio station in the United States and Canada.
Published each March. Advertising forms close mid February

1957 RADIO AND TELEVISION buyers' guide to station programming

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

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

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

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

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

Sincerely,

Arnold Alpert
Arnold Alpert

BOLOFACE LISTING WITHOUT COST

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

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

1957 BUYERS' GUIDE ADVERTISING ORDER FORM

Please reserve following space in the

1957 BUYERS' GUIDE TO STATION PROGRAMING

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

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

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

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

Firm _____

City _____ Zone _____ State _____

Name _____

CATEGORY LISTINGS

RADIO

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

TELEVISION

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

TV RESULTS

GROCERY STORES

SPONSOR: Independent Grocers Alliance

Capsule case history: In order to promote the wide variety of products handled by grocery stores, this sponsor wanted a television campaign which would appeal to all segments of the tv audience. To achieve this end the Independent Grocers Alliance utilized a multi-program line-up on the Champaign, Ill. tv station, WCIA. The organization has credited this program line-up with causing a 19½% sales increase in its 95 outlets in the east-central Illinois area. Four programs of varying types were selected to appeal to a maximum audience. IGA reaches the nighttime audience through two programs—*Public Defender*, on Thursdays at 9:30 p.m. and a 15-minute newscast, aired Tuesdays at 6:30 p.m. *Happy Home*, on Monday-through-Friday, is IGA's daytime housewives' special. *Midwest Matinee*, designed for children, has boosted sales of milk and ice cream. The commercials on these programs run the gamut from low pressure institutional plugs to strong promotion of IGA brands. The \$60,000 tv appropriation is shared equally among the organization's 95 retail outlets.

WCIA, Champaign, Ill.

PROGRAM: Various

CHRISTMAS TREES

SPONSOR: Christmas Tree Land

AGENCY: Direct

Capsule case history: The use of live evergreens for Christmas trees is a well-established tradition which must present formidable competition to retailers who attempt to sell a different type of Christmas tree. With the aid of television advertising, however, Chicago's Christmas Tree Land was highly successful in selling a tree which was not only different but also far more expensive. Over a period of two weeks, Christmas Tree Land ran commercials on WBKB for the Starlight Tree, a permanent metallic Christmas tree that revolves on a musical base. The advertising consisted of a series of 14 one-minute live participating announcements spread among three daily tv shows. The Starlight Tree retailed at \$129.50 per tree and during the two-week advertising period 5,066 trees were sold for a total dollar volume of approximately \$650,000. As the Christmas Tree Land firm had only geared its 1956 production for a total seasonal sale of 5,000 trees, the number of sales during the two-week period was a tv advertising coup. The cost of the 14 announcements was \$2,000.

WBKB, Chicago, Ill.

PROGRAM: Announcements

RADIO-PHONOGRAPHS

SPONSOR: J. A. Walsh & Co.

AGENCY: Direct

Capsule case history: The appeal of a music-and-news video show, KTRK-TV's new program *Soundtrack*, was explored recently in a campaign run by J. A. Walsh & Co., Houston's RCA distributor. Applying the concepts of radio to television, *Soundtrack* enables its audience to enjoy television in the busy morning hours from 7:00-9:00 a.m. without having to sit in front of the set. As a test item, J. A. Walsh bought 12 one-minute announcements on *Soundtrack* during the first week in December. The commercials advertised an RCA radio-phonograph priced at \$29.95. Since this was a test campaign, the distributor purposely did not inform its dealers of the commercial broadcasts and no other advertising was used. Dean R. Benton, sales manager for the RCA Victor division of J. A. Walsh, reported that the 12 announcements moved well over a hundred of the radio-phonographs in a period of two weeks. He went on to say that the sales were clearly a direct result of the spots run on *Soundtrack*. This \$240 campaign led the sponsor to sign for 13 additional weeks.

KTRK-TV, Houston, Texas

PROGRAM: *Soundtrack*

FOOD & GROCERY RETAILERS

SPONSOR: Park 'N Shop

AGENCY: Crawford Advertising

Capsule case history: Had you spotted a pajama-clad citizen toting a watermelon on a Charlotte street one night last summer, you wouldn't have had to worry about hallucinations. Residents of the Charlotte area were induced to play the "pajama game" through a novel tv offer made by Park 'N Shop. This sponsor began advertising on WBTV with *The Harvesters*, a 15-minute program aired at 10:00 p.m. which features gospel singers. On the first program, 31 July, watermelons were offered at 10¢ each, 5¢ if the viewer appeared in pajamas. Customers flocked to the Park 'N Shop, thousands wearing pajamas, and nearly two trailer-truck loads of watermelons were sold less than two hours after the show went off the air. In addition, Gladiola Biscuits, a product new to this market, were offered at 5¢ a can and 15 cases were sold less than 5 minutes after the show ended. The two-week period following this show brought a 40% sales increase and since the first show, the business increase averaged more than \$1,000 per day for a five-week period. Cost for the first two weeks—\$560.

WBTV, Charlotte, NC

PROGRAM: *The Harvesters*

Experience is Your Best Pilot



Man and boy, WTAR and WTAR-TV have been navigating the air-waves of Tidewater Virginia since 1923, when WTAR Radio went on the air.

WTAR-TV's "Air-Date" was April 2nd, 1950. WTAR-TV's almost seven years of telecasting experience is one of

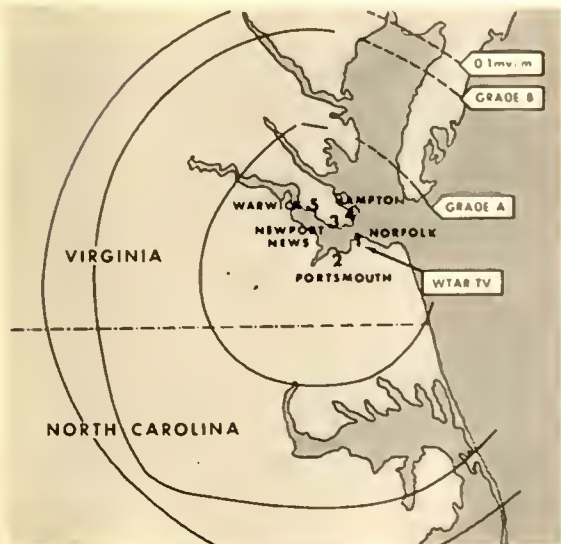
the most valuable assets you buy when you advertise on Tidewater Virginia's dominant VHF Station.

Naturally, there can never be a Television Station hereabouts with the length of priceless EXPERIENCE that WTAR-TV gives you.

BASIC FACTS on WTAR-TV

Channel 3 . . . Maximum Power . . . Maximum Tower . . . CBS Network	
Estimated Sets in area (Dec. 1, 1956)	418,016
Population in area	1,767,900*
Families in area	457,700*
Effective Buying Power	\$2,407,998,000.00*

(*From Sales Management's Survey of Buying Power, May 10, 1956)



(Based on Measured Contour Map by Jansky & Bailey)

5 of Virginia's Busiest Cities are within WTAR-TV's Grade-A Signal.



WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA

Business Office and Studio-720 Boush Street, Norfolk, Va., Tel.: MADison 5-6711
 REPRESENTATIVE: Edward Petry & Company, Inc.

SPONSOR ASKS

How much do you rely on motivational research
for the content of radio and tv copy ?

Arthur Bellaire, vice pres. in charge of tv copy, Batten, Barton, Durstine & Osborn, New York

No research of any kind can be measured in inches or pints or pounds. When a copywriter creates a television or radio commercial, he is calling upon a rich mixture of facts and experience. While motivational research—along with all the other kinds—has helped contribute to said facts and ex-



"rich mixture of facts and experience"

perience, it is bordering on the immoral to ask him to isolate any portion of his mental process for the sake of laboratory analysis.

Motivational research is relatively new to the advertising research picture; but nobody has welcomed it more than the copywriter. Without a doubt, as rapidly as it can be soundly developed and broadened, it will enrich more and more the copywriter's basic understanding of the audience he is constantly in touch with. For motivational research, if it can be viewed as an entity for a moment, does not attempt to rate a commercial by score or to promote memory games on sales points. It simply tries to find out more about why consumers act as they do. And anything that even *tries* to do that is doing the copywriter a service.

To answer the question more directly, motivational research is only begin-

ning to make concrete contributions to the copywriter in the form of information gathered in directed depth interviews, non-directed depth interviews, group interviews and projective techniques.

More importantly, facts thus learned often make more sense when integrated with information from other types of research. It is a slow process. It can be an expensive process. It is a worthwhile process.

Alberta Hays, vice president and copy group head, food accounts, McCann-Erickson, Inc., New York

Motivational research can and does aid the radio or tv copywriter in two broad ways: (1) By pointing the direction the copy appeal should take, and (2) in so doing, saving the writer



"a woman does not mean what she thinks"

a great deal of creative exploratory time; time that can be spent in concentration on a given appeal.

Illustrating this first point—that is, "direction of the appeal"—it has been shown that in the area of "taste," a woman does not necessarily mean what she *thinks* she means when she says she does or does not like a particular taste.

With Kippers, for example, women object because they were "too salty"

or "too strong." Actually, study of data revealed that women associated Kippers with "foreign dishes" and "smelly docks." They just did not like the *picture* that Kippers brought to their minds. Copywriters were directed to associate Kippers with typical "American dishes," and the resulting sales increase supported these findings.

By narrowing the area in which a writer's creative imagination works, motivational research enables him to spend his time thinking *deeper*, as it were, instead of *wider*, reducing the variety of appeals he has to explore.

Not all motivational research is helpful, of course. Sometimes it has been found that there are no "deep findings." Sometimes the research findings are too complex to be practical for a writer. There may simply be too much information to fit into one spot radio or tv commercial. Once in awhile the findings are exactly opposite, too basic and abstract to be of any help.

These difficulties can be overcome by close cooperation between creative people and research people. The highly competitive nature of today's market demands it.

Joe McDonough, radio-tv group head, Cunningham & Walsh, Inc., New York

Norman Fronk, a man who understands motivations and still loves them, once made this profound comment: "Motivational research is a crutch, but not for walking. It is for beating clients over the head with."

Now MR should not be belabored

this way, nor used this way. Today's motivational research has a very definite place. That place is in the *back*, not the front of a writer's mind. MR should be read, digested, and then forgotten. It belongs in the subconscious, a part of a writer's intuition, his perception, his empathy. Also, it helps avoid pitfalls which were meant to be fallen into by certain overabundant types we might classify as "head-beaters."

In contrast, consider Bill Shakespeare, one of the most successful do-it-yourself practitioners of motivational research. We could all do worse than



*"It is 100%
right . . . 17%
of the time"*

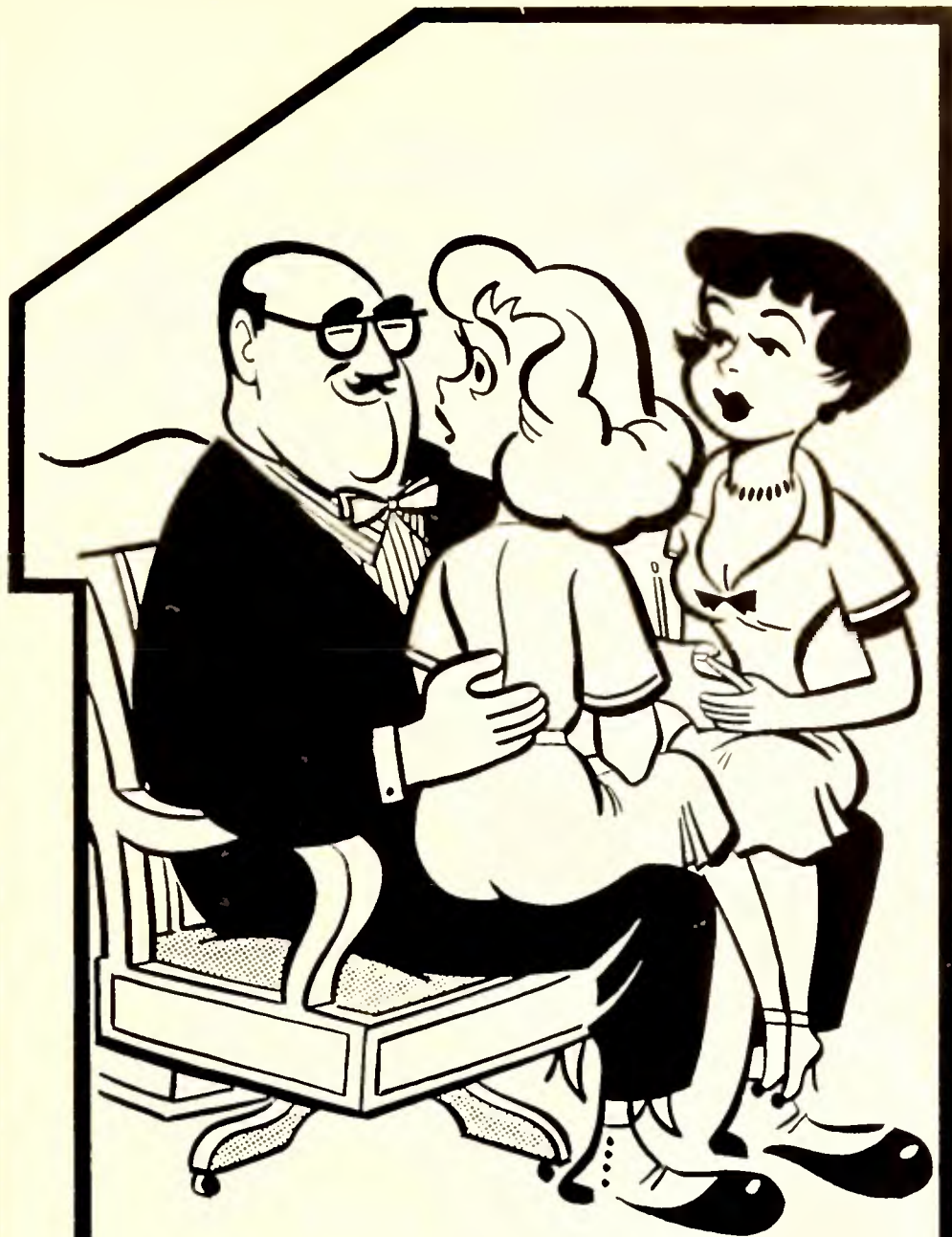
to emulate his success. However, to do so, we must also emulate his methods. Bill used MR to supply the broad strokes. Radio-tv writers should use motivational research in the same way, to supply the broad aspects of why people buy or to coin a well-known phrase, the big picture.

After you have digested the astonishing news that women feel guilty about wasting scotch tape, or making instant coffee (especially when they feel it is inferior to percolated): or that men justify buying Cadillacs on the ground that they save money on gas—we say, "Push it in the back of your mind and let it soak in. But if it gets too far up front, look out! It may confuse you about the real reasons people give for buying (or the arguments they can accept or admit for buying)."

Who, for example, would like to write commercials admitting that men hate to shave because this symbolically represents emasculation? A fascinating problem. Would you say, "Walk, don't run, and get not three but one, of the world's dullest blades?"

Yes, you can overdo a good thing, and "How are you fixed for blades?" may not have any MR behind it, but it gives the motivational writer a pretty good run for his money.

In conclusion, a good thing for all writers to remember: "Motivational research is 100% right . . . 17% of the time."



ONE WILL DO!

One station — WBNS Radio — drops sweet-spending Columbus and Central Ohio right in your lap. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 20 top Pulse-rated shows, WBNS puts *push* behind your sales program. To *sell* Central Ohio . . . *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

Radio Baltimore

WCAO

After only 8 weeks* is now

1ST

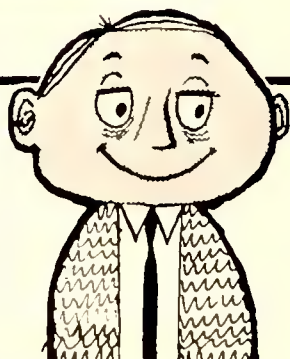
 in the Oct.-Dec., 1956

HOOPER RADIO AUDIENCE INDEX

in total rated time periods

*On November 10, 1956, WCAO programmed full-time independent with the same proven 24-hours-a-day formula originated and used by WMPS, the number one station in Memphis in Hooper, Metro Pulse, Area Pulse, Nielsen, Hooper Car Radio, and Hooper Business Establishment surveys.

This successful radio programming is also being used by Radio Boston WCOP and Radio Chicago WJJD with the same magnetic audience attraction in those markets. No gimmicks, no giveaways, no promotions, just solid programming for solid listeners who really listen!



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

Radio Memphis | Radio Boston | Radio Chicago
WMPS | **WCOP** | **WJJD**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	YGR, NY	CBS 178	Arthur Godfrey; alt W 8-8:30 pm; 9 Jan; 52 wks
Bauer & Black, Chi	Burnett, Chi	ABC	Circus Time; Th 8-9 pm; 21 Feb; 1 partic per wk
Bauer & Black, Chi	Burnett, Chi	CBS 56	Captain Kangaroo; alt Sa 9:35-9:40 am; 2 Feb; 6 wks
Blue Jay, Chi	Burnett, Chi	ABC	Afternoon Film Festival; 3-4:30 pm; 1 Apr; 1 partic per wk
Bon Ami, NY	RGR, NY	ABC	Circus Time; Th 8-9 pm; 24 Jan; 1 partic per wk
Helene Curtis, Chi	William H. Weiss, Chi	CBS 197	Gale Storm Show; alt Sa 9-9:30 pm; 12 Jan; 19 wks
Ford Motor, Dearborn, Mich	JWT, Detroit	CBS 161	I Love Lucy; M 9-9:30 pm; 4, 18 Mar only
Maybelline, Chi	Gordon Best, Chi	CBS 165	Presidential Inaugural Ball, M 11:15-12 m; 21 Jan only
Mutual of Omaha, Omaha	Bozell & Jacobs, Omaha	CBS 87	Arthur Godfrey Time; Tu 10:30-10:45 am; 8 Jan; 13 wks
Nestle, White Plains, NY	Mc-E, NY	CBS 76	Valiant Lady; alt Th 12-12:15 pm; 10 Jan; 52 wks
Nestle, White Plains, NY	Houston, NY	NBC 118	Blondie; alt F 8-8:30 pm; 11 Jan-20 Sept
Nestle, White Plains, NY	Mc-E, NY	CBS 75	Garry Moore; alt Th 10-10:15 am; 10 Jan; 52 wks
Pittsburgh Plate Glass, Pittsburgh	Maxon, Detroit	CBS 77	Garry Moore; alt F 11-11:15 am; 11 Jan; 13 wks
Ralston Purina, St. Louis	Gardner, St. Louis	NBC 89	Big Story; F 9:30-10 pm; 8 Mar-21 Feb, 1958
Yardley of London, NY	Ayer, NY	ABC	Famous Film Festival; Sa. 7:30-9 pm; 23 Feb; 1 partic per wk

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	SSC&B, NY	NBC 89	Big Story; F 9:30-10 pm; 1 Mar-14 Feb, 1958
Mercury Division—Ford, Dearborn, Mich.	KGE, NY	CBS 198	Ed Sullivan; Su 8-9 pm; 30 Dec, 1956; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles R. Abry	ABC-TV, NY, nat sls mgr	NBC-TV, NY, eastern sls mgr
Gene Autry	KOOL, KOOL-TV, Phoenix, Ariz, pres	Same, chairman board
Tom Chauncey	KOOL, KOOL-TV, Phoenix, Ariz, exec vp & gen mgr	Same, pres & gen mgr
John Cooley	WGAY, Silver Spring, Md, news staff	Same, dir promotion-public relations
Robert E. Davis	KVAN-AM, Vancouver, Wash, sls mgr	KIMA-AM, Yakima, Wash, sls mgr
Leon Dolnick	WITI-TV, Milwaukee, Wis, promotion dir	Same, acct exec
Ted Dorf	WGAY, Silver Spring, Md	Same, commercial mgr
Bob Flanigan	WOV, NY, asst to gen mgr	Storer Broadcasting, NY, sls
Byron E. French	Ottaway Newspapers—Radio Inc, Endicott, NY, exec vp	Same, chairman board
Alan Giellerup	Printers Ink, media rep	RCA Recorded Program Services, NY, sls rep—southwest territory
Howard Hammond	KIMA-AM, Yakima, Wash, radio eng	KBAS-TV, Ephrata, Wash, chief eng
Stuart Hepburn	WGAY, Silver Spring, Md, commercial mgr	KNOX, Fort Worth, vp & gen mgr
Henry Hickman	WFBR, Baltimore, asst program dir	Same, operations mgr
Joseph F. Hladky	Gazette Co, Cedar Rapids, Iowa, vp & sec	Same, pres & gen mgr
George Inghram	WISN-TV, Milwaukee, acct exec	WISN, Milwaukee, radio sls mgr
Lew Jeffrey	KMTV, Omaha, production mgr	Same, program mgr
John J. Kelly	Collier's Magazine, NY, advtng sls	ABC Tv Net, NY, acct exec
Robert S. Kieve	U.S. Information Agency, Washing, DC, special assistant to deputy dir	WBBF, Rochester, NY, vp & gen mgr
Jody Klahre		KGW-TV, Portland, Ore, asst to promotion mgr
Jackson Launer	WCPO-TV, Cin, producer	WLW-C, Columbus, Ohio, production mgr
Al LeVine	Sportlite, Inc, Chi, head	Same, also Kling Film, Chi, dir—syndicated film div
Nat Liebeskind	Times Television, NY, gen mgr	Sterling Television, NY, member board
Gregg Lincoln	Crosley Broadcasting, NY, sls	WLW-C, Columbus, Ohio, sls mgr
James V. Malloy	Bill Sturm Studio, NY	WJAR-TV, Providence, RI, acct exec
Joe Miller	KFMB, San Diego, local sls mgr	Same, gen sls mgr
Robert M. Ryan	KING-TV, Seattle, news editor	KOMO-TV, Seattle, sls promotion mgr
James Schroeder	KSEM-AM, Moses Lake, Wash, mgr	KBAS-TV, Ephrata, Wash, sls mgr
Adolph L. Seton	ABC, NY, asst dir press information	Same, mgr on-the-air-promotion
Wendall Siler	WRAD, Radford, Va, gen mgr	WDBJ-TV, Roanoke, Va, acct exec
Grace M. Spanihel	FC&B, Houston, r-tv timebuyer	KTHT, Houston, asst to mgr
Don Stewart	KRAM, Las Vegas, gen sls mgr	KSDO, San Diego, acct exec
Val Thomas	WGAY, Silver Spring, Md, dir promotion-public relations	Same, sls
Lawrence Turet	Weir Associates, NY & Miami, producer-director	WITI-TV, Milwaukee, Wis, promotion dir
Guy Vaughan	Charlotte Observer, Charlotte, NC, feature advtng mgr	James S. Ayers Co, Charlotte, NC, office mgr
Sam Whitacre	Republican State Central Committee, Wash, publicity dir	KOMO-TV, Seattle, acct exec
Norman W. Williams	KMTV, Omaha, dir	Same, production mgr
Eugene C. Wyatt	Midsafe, Inc, Dickson, Tenn, pres	ABC Tv Net, NY, nat program sls mgr

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
William A. Bates	Congoleum Nairn, Kearny, NJ, dir sls training	BBDO, NY, specialist—automotive products
Mortimer Berkowitz, Jr.	Woman's Home Companion, NY, ad mgr	BBDO, NY, acct exec
Hazel N. Bey	Robert S. Risman, Buffalo	Same, office mgr
Ernie Brant	Thomas F. Conroy, San Antonio	Carroll Advtng, San Antonio, acct exec, mktng dir
Jack M. Bristow	BBDO, Cleve, acct super	Same, office mgr
Al Camhi	Sears Roebuck, NY, Chi, mail order copywriter, sls mgr	Lloyd S. Howard, NY, gen mgr, asst to pres
Brooke Carroll	Thomas F. Conroy, San Antonio	Carroll Advtng, San Antonio, pres, gen mgr
Daniel J. Connolly	Lewin, Williams & Saylor, NY, sec & asst treas	Same, treas
Edward J. Corbett	Geyer, Detroit, vp	Same, also creative dir
Scott Costello	Chirurg Co, Boston, acct exec	Same, vp, gen mgr
Thomas R. Cox	YGR, NY, acct exec	Same, vp
Chester F. Craft	McCarty Co, Chi, gen mgr	Zimmer, Keller & Calvert, Detroit, creative staff
Charles V. Davis	Barnes Chase, LA, office mgr	Hixson & Jorgensen, LA, food & package goods acct group
John Doherty	Ted Bates, NY, acct exec	Same, also asst vp
Irvin S. Dolk	Lampport, Fox, Prell & Dolk, South Bend, Ind, sec-treas	Same, vp
Lawrence D. Dunham	DFS, SF, acct exec	Same, also vp
Ken R. Dyke	YGR, NY, vp	Same, vp—International div

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES *continued . . .*

Beaven Ennis	Compton, NY, media dept	Same, asst acct exec
Elinor Fahrenholz	Cunningham & Walsh, Chi, writer-producer	Same, r-tv dir
R. Allen Gardner	Monsanto Chemical Co, St. Louis, asst dir advtng-consumer products div	YGR, NY, acct exec
David J. Gillespie	KGE, Detroit, vp	Same, office mgr & a director
Estelle Gindorf	Thomas F. Conroy, San Antonio	Carroll Advtng, San Antonio, media dir
Sylvia Granick	Rowe & Wyman, Cin	Ted Menderson Co, Cin, media dir
Carl Gylfe	Leo Burnett, Chi	Cunningham & Walsh, Chi, media dir
Lewis H. Happ	Geyer, NY, senior space buyer	Same, media dir
William R. Hesse	B&B, NY, vp, acct super	Same, senior vp
Judson H. Irish	Ogilvy, Benson & Mather, NY, vp & copy chief	Same, senior vp, member exec committee
David Kaigler	WPFH, Wilmington, Del, gen mgr	W. S. Roberts, Phila, vp, acct exec
Wray D. Kennedy	Lewin, Williams & Saylor, NY, vp	Same, sec & member bd
Winston W. Kirchert	Ted Bates, NY, media group super	Same, also asst vp
Irving Smith Kogan	J. M. Hickerson, NY, public relations dir	Hicks & Greist, NY, public relations dir
Thomas W. Lapham	YGR, NY, asso copy super	Same, vp & asst to pres
John R. Markey	Barnes Chase, SF, mgr & new bus dir	Hixson & Jorgensen, LA, food & package goods acct group
Ted Menderson	Rowe & Wyman, Cin, vp	Ted Menderson Co, Cin, pres
Dwayne L. Moore	Ted Bates, NY, acct exec	Same, also vp
Roger Moore	WLW-T, Cin	Ted Menderson Co, Cin, acct exec
Douglas J. Murphey	YGR, NY, acct exec	Same, vp
Leonard Newsteder	Lewin, Williams & Saylor, Newark, NJ, vp & gen mgr	Same, also member bd
Thomas M. Oddy	Beauty Counselors of Canada, Ltd, office mgr	KGE, Montreal, office mgr
Betty O'Hara	DFS, NY, copy dept	Same, also vp
Jackson L. Parker	International Packings Corp, Bristol, NH, ad mgr & public relations dir	Chirurg Co, Boston, media dir
William Patten	DFS, SF, acct exec	Same, also vp
Richard Penn	Zerbe-Penn, Puerto Rico	YGR, NY, NY mgr-International div
Walter T. Pollock	Lewin, Williams & Saylor, NY, senior vp	Same, exec vp
Carl F. Prell	Lampport, Fox, Prell & Dolk, South Bend, Ind, vp	Same, pres
Phillis Roark	Mayor Joseph Mills, Warwick, RI, exec sec	Bo Bernstein, Providence, RI, nat-regional r-tv timebuyer
Robert Rothschild	Shivell Hall, NY, acct exec	Mahoney & Howard, NY, vp & acct super
E. Lowell Sanders	Manhattan Soap Co, NY, dir sls & merch	BBDO, NY, specialist—drug mktng
Thomas R. Santacrose	Ruppert Brewery, NY, vp & gen sls mgr	Compton, SF, vp chg west coast operations
Charles W. Schiess	St. Georges & Keyes, NY, asst treasurer	Same, treasurer
Alan Sidnam	B&B, NY, vp	Same, exec vp
Howard Stapf	Lewin, Williams & Saylor, NY, personnel & traffic mgr	Paris & Peart, NY, mgr traffic dept
Torrey Stearns	St. Georges & Keyes, NY, public relations dir	Same, vp chg public relations & publicity
Richard H. Stinnette	California Fashions Pub, NY, eastern ad mgr	Mahoney & Howard, NY, vp chg merch & promotion
Locke W. Turner	BBDO, LA, media dir	Same, admin acct exec
Edgar B. Van Winkle	YGR, NY, acct exec	Same, vp
William F. Vinicombe	C & C Super Corp, advtng mgr	Weiss & Geller, NY, acct exec
Sidney Matthew Weiss	Lewin, Williams & Saylor, NY, exec vp & treas	Same, pres
Hillard W. Welch	Chirurg Co, Boston, acct exec & chairman industrial plans bd	Same, super technical accts

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John L. Burns	Booz, Allen & Hamilton, senior partner & vice-chairman exec committee	RCA, pres
Harry H. Caswell	W. F. Young, Inc, gen mgr & treasurer	Same, chairman board
Earl A. Clason	Pillsbury Mills, mgr grocery products div	Same, also vp
Frank M. Folsom	RCA, pres	Same, chairman exec committee board
Alfred M. Gottscho	General Cigar Co, lab research	Same, asst dir devel
Russell Holm		Stokely-Van Camp, market research mgr
Charles H. Kitchell	Lever Brothers, copy dept	Same, mgr copy dept-promotion services div
David C. Krimendahl	Stokely-Van Camp, dist sls mgr—east central region	Same, sls mgr—east central region
W. F. McMahon	Thomas J. Lipton, asst gen sls mgr	Same, gen sls mgr
E. L. McMenemy	Thomas J. Lipton, gen field super	Same, asst gen sls mgr
S. M. Medaris	Stokely-Van Camp, sls mgr—east central region	Same, sls mgr—private label & institutional dept
O. J. Nickel	Thomas J. Lipton, asst advtng dir	Same, gen advtng mgr
Robert J. Piggott	Ralston Purina Co, advtng & sls promo mgr—Ralston div	Pet Milk Co, advtng mgr
William H. Rehm	Stokely-Van Camp, asst advtng mgr	Same, advtng mgr
Ralph M. Watts	Stokely-Van Camp, merch mgr	Same, advtng & merch mgr
Elmer L. Weber	Durkee Famous Foods, gen sls mgr—packaged products div	Miami Margarine Co, dir sls & advtng
Jack P. White	WJR, Detroit, news editor	Oldsmobile Division, dir public relations
Wilbur F. Young III	W. F. Young, Inc, asst gen mgr	Same, gen mgr & treasurer

NEW FIRMS, NEW OFFICES (Change of address)

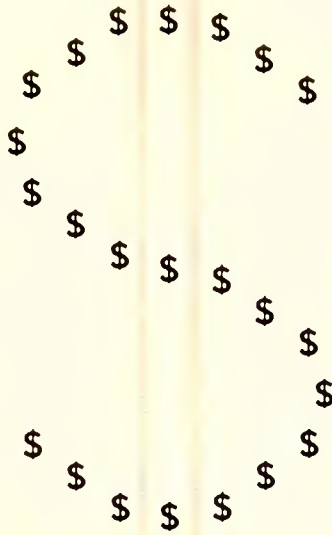
The Advertiser Service Dept of ARB, NY, has new headquarters at 341 Madison Ave
 Benton & Bowles, NY, will move to 666 Fifth Ave in November, 1957
 Carroll Advertising, Inc., San Antonio, Texas, is new agency with offices in the Insurance Bldg
 Cary-Hill Inc., Kansas City, Mo, is now located at 316 VFW Bldg
 Headley-Reed, Atlanta, has moved to 800 Peachtree St Bldg, Suite 673

Don Kemper Co., Inc., Dayton, Ohio, now has a NY office in the Empire State Bldg, 57th floor
 The Littman Co, NY, new advertising, merchandising & public relations organization, has opened offices at 18 W 56th St
 Ted Menderson, Cin, new advertising & public relations agency, has offices in the Rookwood Bldg, 1077 Celestial St
 Adam Young Inc., NY, is now located at 3 E 54th St
 Young Television Corp, NY, is now located at 3 E 54th St

STATION CHANGES

KAIM, Honolulu, is now an affiliate of the Keystone Broadcasting System
 KBAK-TV, Bakersfield, Cal, has joined the CBS Television Pacific Net
 KBAS-TV, Ephrata, Wash, will go on the air approximately 1 Feb
 KDAY, Santa Monica, Cal, has appointed John E. Pearson Co reps for Pacific Northwest area & Dallas
 KERO-TV, Bakersfield, Cal, has been bought by Wrather-Alvarez Broadcasting, Inc pending FCC approval
 KGEN, Tulare County, Cal, is new radio station serving Tulare, Kings, Fresno & Kern counties
 KLLA, Leesville, La, is now an affiliate of the Keystone Broadcasting System
 KMRS, Morris, Minn, is now an affiliate of the Keystone Broadcasting System
 KOB, KOB-TV, Albuquerque, NM, have been bought by KSTP, Inc, Minneapolis-St. Paul, pending FCC approval
 KRNS, Los Alamos, NM, is now an affiliate of ABC Radio Net
 KUEN, Wenatchee, Wash, is now an affiliate of the Keystone Broadcasting System
 KWBU, Corpus Christi, Texas, has changed its call letters to KATR
 WBLR, Batesburg, SC, is now an affiliate of the Keystone Broadcasting System

WCOV radio, Montgomery, has appointed Adam Young, Inc natl reps, effective 1 Feb
 WCOV-TV, Montgomery, has appointed Young Television natl reps, effective 1 Feb
 WCYN, Cynthiana, Ky, is now an affiliate of the Keystone Broadcasting System
 WFBM-AM-TV, Indianapolis, has been purchased by Time Inc, pending FCC approval
 WIBX, Utica, NY, has appointed Meeker Co natl reps, effective 1 Feb
 WIN-T, Waterloo, Ind, is now officially designated as a Fort Wayne station
 WKNB-TV, West Hartford, Conn, has changed its call letters to WNBC
 WOOD-AM-TV, Grand Rapids, has been purchased by Time Inc, pending FCC approval
 WSKI, Montpelier, Vt, is now an affiliate of the Keystone Broadcasting System
 WTCN-AM-TV, Minneapolis, has been purchased by Time Inc, pending FCC approval
 WWVR, Terre Haute, Ind, is now an affiliate of the Keystone Broadcasting System
 WWXL, Manchester, Ky, is now an affiliate of the Keystone Broadcasting System



HOW MUCH SHOULD A STATION INVEST IN TRADE PAPER ADVERTISING?

Station managers tell us that they seldom get a straight answer to this oft-asked question.

Yet today's strict insistence on economy in every phase of station operation demands that the question be answered.

Here is what we say when someone asks, "How much should my tv (or radio) station put into trade paper advertising?"

For three out of four stations the answer is, "not a red cent."

When you advertise in a tv radio trade publication, you want to attract national business. You're pin-pointing your message to account executives, ad managers, timebuyers. And you must have the ingredients that help you and your rep convert favorable impressions into sales.

With few exceptions, we advise that you reserve your

promotion dollars for local use unless you have—

(1) A national representative who will be stimulated and helped by your trade publication advertising. (2) A market story strong enough to convince national and regional buyers that your station is logical. (3) A station story that warrants consideration.

Frequency, network, and power aren't the whole answer, though they help. A few 250-watt independents have invested as much as 50% of their national spot income in trade advertising and have achieved outstanding results.

As we mentioned earlier, three out of four stations have no business using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, on the basis of industry analysis, that you invest 5% of your 1957 national spot income in this pin-pointed form of advertising.





Date at 8 . . .

in New York, Dallas, Denver—and points west!

WANT PRIME TIME from coast to coast?
With film, it's easy! Scheduling is a breeze.
No star worries—no dangers of "slips" or
fluffs, either. What's more, you can rehearse

to your heart's content, film your show,
edit and pre-test for maximum effective-
ness. Yes, you make time and save money
. . . when you **USE EASTMAN FILM.**

For complete information write to Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Modison Ave.
New York 17, N. Y.

Midwest Division
130 East Rondolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. GERMAN, Inc.

Agents for the sole and distribution of Eastman Professional
Motion Picture Films, Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Shoot it IN COLOR . . . You'll be glad you did!

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Corn Products Refining Co., New York City, is launching a 13-week test in Peoria and Kansas City through C. L. Miller agency, same city. Product is Karo Frosting Mix, which was test marketed with tv in the same cities under another name and is now returning with a schedule of eight announcements weekly, live and filmed minutes. Buyer: Francis Delaney.

Johnson & Johnson, New Brunswick, N. J., will shortly supplement its network tv with a schedule of one-minute participations in a group of selected major market areas for one of its newer surgical dressing items. Agency: Young & Rubicam, New York City. Buyer: Kirk Greiner.

Revlon, New York City, for its new Baby Silicare Powder, returns to the same 10 test markets it used for Baby Silicare Lotion next week for a 13-week campaign of nighttime minutes. Agency: Dowd, Redfield & Johnstone, New York. Buyer: Carol Diem.

The Bon Ami Co., New York City, through Ruthrauff & Ryan, same city, is going into at least 30 tv markets to advertise its Jet Spray Bon Ami. Schedule will embrace both daytime and nighttime, and minutes, 20's and 10's will be used. The commercials will be live and on film. Buying is half completed. Buyer: Mary Dowling.

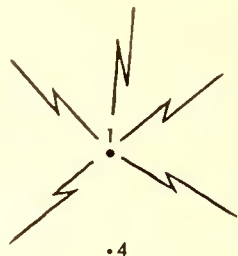
Stephen F. Whitman & Son, Inc., Philadelphia, has bought nighttime tv during prime hours for approximately two weeks prior to St. Valentine's Day for its Whitman's Chocolate. Sixty markets will be used for the 10's, with an average of four per market the first week and six to eight per market the Monday, Tuesday and Wednesday before 14 February in the second week. Buying has been completed. Buyer: Jeanne Nolan. Agency: N. W. Ayer, New York City.

Fabron, Inc., New York City, is adding announcements in a few markets after a successful six-week tv test for its new Tipette nail polish during the pre-Christmas period. New agency is Hoffman-Manning, same city. Pattern: Minutes and 30's, primarily during the week and in daytime slots. Frequency: Six to 10 per market weekly. Buyer: E. Dale.

RADIO BUYS

Lever Bros., New York City, for its Silver Dust Blue, begins a schedule in 80 markets 11 February with a pattern of four "flights" totaling 24 to 26 weeks on the air throughout the year. SSC&B, New York City, is buying packages ranging from seven to 20 an-

**JOE
FLOYD
SAYS**



DRAW

YOUR

OWN

CONCLUSION

.4
18
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15
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KELO'S new 1,032-ft. tower gives one-station coverage of a whole vast regional market — plus the added impact of a Floyd-operated station! KELO rates fit this multi-market into any campaign budget!



ST. LOUIS, MO.

One of the Midwest's Leading Radio Stations Affiliated with NBC

JOE FLOYD, President

Represented by H-R

Spot buys continued...

nouncements weekly to reach women during the daytime hours every day of the week. This is the product's biggest spot radio push thus far. Buyer: Ira Consier.

General Motors Acceptance Corporation, New York City, is another example of an advertiser in 1957 formulating strategy and selecting stations months in advance. GMAC is currently considering availabilities for late spring and summer in over 200 markets where the company has branch offices. Final decisions on buying will be made in the middle of March. The pattern will be similar to its successful campaign in past years: one station in each market broadcasting one minute live public service announcements for the motorist. In line with this, many stations will have private lines to police patrols in key areas. An average of 20 bulletins will be flashed each weekend, during heaviest traffic hours. Basic themes for the motorist are safe driving, car care and traffic information. Only 20 seconds will advertise GMAC. The company has found that this type of announcement produces best results for its dealers because it concentrates on listeners while they are driving and gives them the information they need to hear. Buyer: Rena Meyer. Agency: Campbell-Ewald, New York City.

U. S. Tobacco Co., New York City, for its Bruton Snuff, is adding seven markets to its current radio lineup of 45 for an early February start. Pattern: "quickies" at the average saturation rate of 40 weekly for a full year. Agency: C. J. LaRoche, same city. Buyer: Doris Gould.

RADIO & TV BUYS

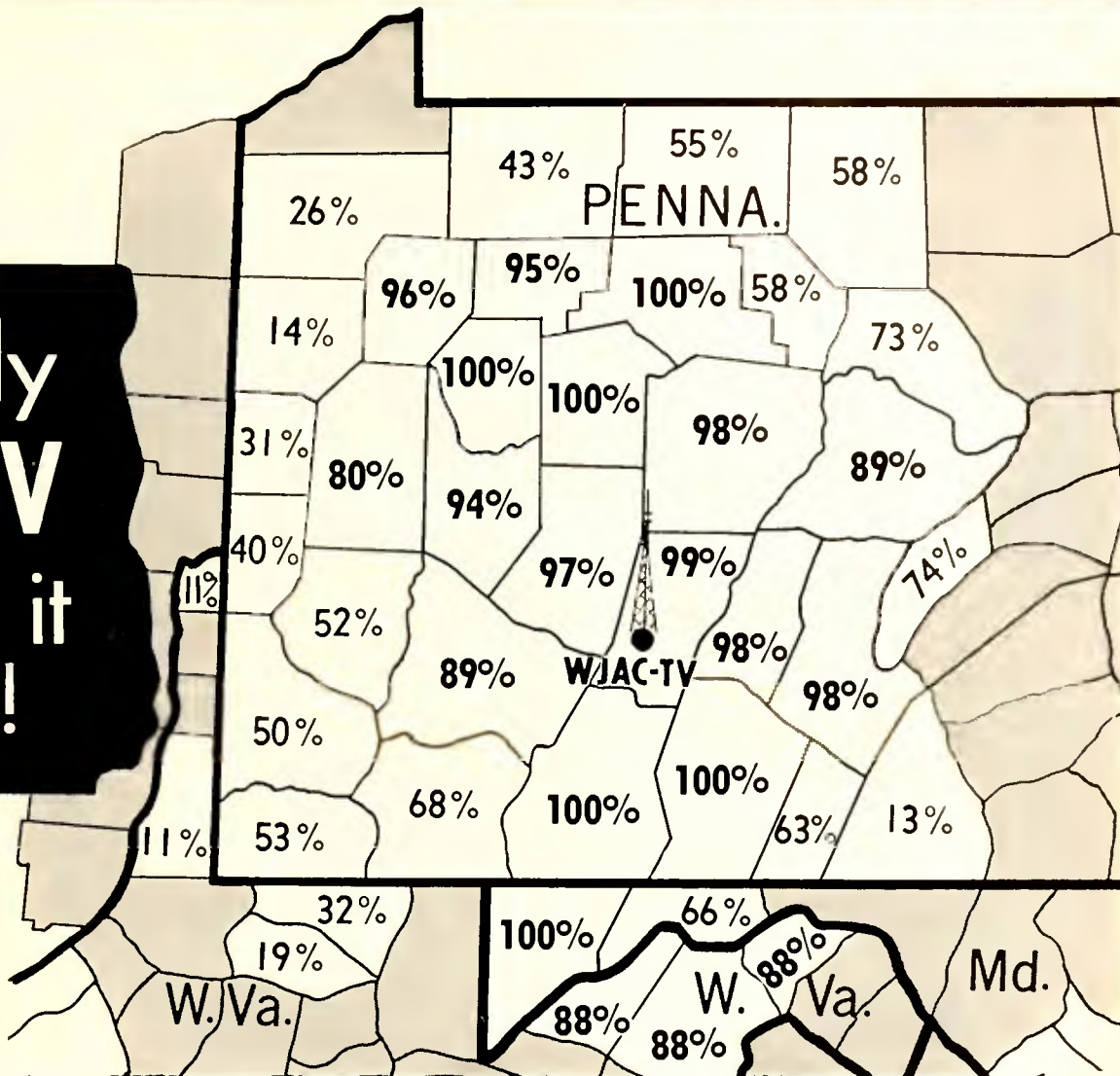
Boyle-Midway, New York City, for its Aeroshave, is placing schedules in a limited number of markets to supplement its coverage from five network shows. Tv pattern: prime times. Radio: early morning and evening sports show adjacencies. February kickoff will continue throughout the year. Agency: Geyer, same city. Buyer: Ed Richardson.

Corn Products Refining Co., New York City, for its Nu-Soft fabric softener, starts an 11-week drive next week in scattered areas, 18 tv and two radio markets. Aim: to reach women during the daytime hours and promote Nu-Soft for towels and children's apparel. Spot schedule will be a sustaining effort until the client decides future plans. Product now has limited distribution, but may go national. Agency: McCann-Erickson, New York. Buyer: Jay Schoenfeld.

National Board of Fire Underwriters, New York City, is buying 20-second announcements for a 13-week drive which starts 4 March. In radio, 115 cities with an average frequency of 15 weekly; in tv, the top 10 markets with three commercials per week. Copy is aimed at both men and women, and promotes several types of household insurance in behalf of the Board's 220 member capital stock companies and their agents. Buying is incomplete. Agency: J. M. Mathes, New York. Buyer: Edna Cathcart.

PENNSYLVANIA'S 3rd TV MARKET

and only
WJAC-TV
delivers it
to you!



In 20 counties out of this 41-county coverage
WJAC-TV serves 80 to 100% of TV homes!

With over a million TV homes in its coverage area, WJAC-TV has a solid claim on Pennsylvania's 3rd TV Market — and up-to-the-minute NCS figures point up what tremendous appeal WJAC-TV has for this responsive market. It reaches into 63% of the TV homes in this rich and prosperous area — and over half a million viewer homes follow WJAC-TV three or more days a week. That's a mighty potent punch to put behind your product — a selling force you need if you really want Southwestern Pennsylvania.

JOHNSTOWN-ALTOONA TV AUDIENCE

(Cambria and Blair Counties)

The latest A.R.B. study (Nov., 1956) shows . . . out of 112 quarter-hour rating periods from 7:00 to 11:00 P. M. . . .

WJAC-TV leads in 105 periods

Station B leads in 7 periods

Of the top 25 night time shows . . . 24 are on WJAC-TV . . . 1 on Station B!



News and Idea WRAP-UP

ADVERTISERS

Members of the Eastern division of the Association of National Advertisers will scan the current tv and radio picture in a one-day tv-radio workshop at the Plaza Hotel, New York, 14 February.

The tour of the two media will be guided by six specialists from the agency field.

The guides and their subjects:

Sherwood Dodge, of FCB: Pre-testing the tv commercial.

Mary McKenna, of WNEW, N. Y.: Is Radio Still a Good Buy?

Bob Foreman, of BBDO: Comparing the Cost and Effectiveness of Film vs. Live Commercials.

Sam Thurm, Lever Bros. media: Case History of Our Own Experience with Color Tv.

Linnea Nelson: When Spots Become Available, Who Gets Them?

C. Terence Clyne, McCann-Erickson: Are Costs of Tv Network Programs Coming Down?

General Foods has caught up with the trend toward elevating the marketing director's role to top management level.

Robert H. Bennett has been named head of marketing for the corporation. He also becomes a member of the company president's council.

Under his newly assigned authority, Bennett will have reporting to him the vice-presidents in charge of sales and consumer relations and advertising. That included Edwin W. Ebel, who has the title of v.p., advertising and consumer relations.

Bennett moves up from general manager of the Jell-O Division. He's been a corporate v.p. since 1952.

Helene Curtis has thought up a new method of getting extra mileage out of a star-name.

Ray Bolger, star of the Curtis-sponsored *Washington Square* show on Sunday afternoons on NBC-TV, is offering viewers his personal check for

50¢ for trying the sponsor's Spray Net.

Curtis is also set to introduce a new cream deodorant plus a new formula for Stopette Spray.

U. S. Steel will start its third annual Kitchen Call promotion of steel kitchen cabinets and built-ins on 8 May . . . **Ralston Purina** will use spot tv and radio as well as NBC-TV's **Big Story** show to introduce its new Purina Dog Chow starting 1 March . . . **International Shoe's Poll Parrot brand** is looking for spot availabilities for tv. Schedule will start in the middle of March in 110 markets.

Promotion idea used by Falstaff Brewing in connection with its **State Trooper** tv film series—the beer company named all its employees honorary state troopers and sent them personalized certificates . . . **P&G's Gleem Toothpaste** is offering a consumer premium to promote its ABC-TV series, **The Life and Legend of Wyatt Earp**. It's a kit of the Buntline Special (long-barrelled revolver) used prominently on the show. Premium is available for both flaps from the Gleem carton, plus 50¢ . . . **Johnson & Johnson** will use its tv shows to promote a national scholarship contest for youngsters 17 and under. Insurance policies for their education will be awarded to 49 winners, amount of total award is \$75,000.

AGENCIES

J. Walter Thompson is auditioning a half-hour tv show starring Gordon McRae for a house account.

If the client buys the show, JWT will have a total of three and a half hours of house-produced shows weekly.

Other shows it produces are Lux Theatre, Medical Horizons (Ciba), Kraft Theatre and the Ernie Ford Show (night-time).

Here's another merger: Charles L. Rumrill Co., Rochester, N. Y., has bought Baldwin, Bowers & Strachan,

WANTED

Are You the Sales Manager SPONSOR Needs in the Midwest?

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

BOX 261
SPONSOR, 40 E. 49
NEW YORK 17

Buffalo. The purchase will bring in an additional \$3 million-plus in gross billings to Rumrill.

Baldwin, Bowers & Strachan will keep its corporate entity and company name and will function as a division of Rumrill.

New agency appointments: Cunningham & Walsh will handle all advertising for Colgate's Brisk Toothpaste with billings of about \$3 million . . . J. A. Wright & Co. has appointed Charles W. Hoyt Co. to handle advertising for its Silver Cream effective 1 February.

The U. S. Army Recruiting Service ad contract is open for bids. Award will be made 1 July. DFS has held the contract since October 1952 . . . **Harold Ober Associates**, literary agency, has announced the appointment of Mr. and Mrs. Milton E. Krents to act as exclusive radio-tv agents for their clients.

NETWORKS

Zig-zagging of program sponsorships at the tv networks continues.

At CBS-TV General Electric is moving out and Revlon is moving in as sponsor of the *Twentieth Century Fox Hour* seen alternate Wednesdays from 10 to 11 p.m. Starting date looks like 6 February. General Mills is bowing out of *The Giant Step* at the end of February. P&G reported wanting out of *Hey Jeannie* and definitely out of *The Brothers* in March.

At NBC-TV—Quaker Oats is seeking relief on *Caesar's Hour* and wants to cut back to alternate weeks. Purex and Seidel reported preparing to drop the *Big Surprise* in the Spring. General Foods reported ready to drop *Hiram Holiday* and looking for an alternate week berth elsewhere on the network.

Latest network tv buys:

- ABC-TV—Philip Morris will sponsor the *Mike Wallace* interview show debuting 28 April, Sunday 10-10:30 p.m. Agency is N. W. Ayer.

- CBS-TV—Johnson & Johnson has bought alternate weeks of the *Heckle and Jeckle Show* (Sunday 1-1:30 p.m.) To sell Band-Aid Stars 'n Strips to kids.

Walt Disney and ABC have just signed a \$9 million pact covering

WHICH TV STATION DOMINATES SOUTH BEND ?

THE SOUTH BEND-ELKHART TELEVISION AUDIENCE

ARB RATINGS

NOV. 15 - NOV. 21

RANK	PROGRAM	WSBT-TV	STATION "A"	STATION "B"
1.	What's My Line?	51.5		
2.	I Love Lucy	49.3		
3.	Ed Sullivan Show	47.2		
4.	NCAA-N. D. Football		44.5	
5.	I've Got A Secret	44.3		
6.	Red Skelton Show	41.2		
7.	Climax	39.5		
8.	\$64,000 Question	39.4		
9.	Jack Benny	37.7		
10.	Your Hit Parade		36.5	
11.	Perry Como Show		36.1	
12.	The Millionaire	35.5		
13.	Playhouse 90	35.1		
14.	Lassie	34.5		
15.	The Line-Up	34.5		
16.	Jackie Gleason Show	34.4		
17.	December Bride	34.3		
18.	Robin Hood	34.0		
19.	Alfred Hitchcock Presents	33.3		
20.	Gunsmoke	33.0		
21.	Chevy Show—Bob Hope		32.9	
22.	U. S. Steel Hour	32.8		
23.	People Are Funny		31.5	
24.	Loretta Young Show		31.5	
25.	\$64,000 Challenge	31.3		

41 OF THE 50 TOP-RATED SHOWS ARE CARRIED BY WSBT-TV!

There's no doubt about it—WSBT-TV dominates the South Bend television picture. One audience study after another proves this. You just don't cover South Bend unless you use WSBT-TV! Write for detailed market data.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES



WSBT-TV

CBS...A CBS BASIC OPTIONAL STATION

SOUTH BEND, IND.

CHANNEL 34

tv programing for the '57-'58 season.

Here are the highlights of the deal:

- A new non-cartoon, half-hour series titled *Zorro*. The adventure series is slated for nighttime showing and is based on Johnston McCulley's masked hero of early California days.

- Twenty-six new *Disneyland* shows.

- 65 hours of new material for *Mickey Mouse Club*—which will be cut to a half-hour daily.

NBC's education television project will be carried by all 25 of the non-commercial educational tv stations throughout the country.

The five educational programs will be fed live from New York on weekdays from 6:30 to 7 p.m. Starting date is tentatively set for 11 March.

Local loops to connect the educational stations with NBC lines will be supplied by the Educational Television and Radio Center at Ann Arbor.

North American Philips Co. has signed to sponsor a five minute Monday-Wednesday-Friday sports show on CBS Radio starting 18 March in behalf of Norelco Electric Shavers . . . NBC-TV used Ampex magnetic video tape to record the President's oath-taking ceremony during the Inauguration broadcasts.

ASSOCIATIONS

Another step ahead in film quality improvement was made by the film committee of NARTB which just approved the development of a station manual giving information on operational techniques, equipment maintenance practices and performance criteria . . . **League of Advertising Agencies** has established its First Annual "Outstanding Advertising" Awards and is currently accepting entries. Awards are limited to League members and will be in five categories including tv and radio campaigns.

Is the tv pitchman vanishing?

G. Richard Shafto, chairman of the NARBT Code Review Board, says they are. He notes the Board's monitoring

reports show a steady decline in the pitch and also in program-length commercials.

Shafto also reports that the Board has received over 1,700 letters of complaint about advertising from viewers, and that each complaint giving necessary details was checked out.

In a 10-year report of its stewardship, the Four A's committee on Interchange of Opinion on Objectionable Advertising highlighted these facts:

- About 1,300 complaints involving 395 agencies had been reported.

- Of the 1,600 classifiable complaints 371 were on drug and pharmaceutical ads; 130 on clothing; 128 on appliances; 123 foods; 106 tobacco, etc.

- Third of the complaints concerned misleading ads; one-fourth, suggestive copy and the rest of a miscellaneous nature.

- Two-thirds of the complaints were directed at newspaper and magazine ads and the other third was spread loosely among radio, tv, outdoor and whatnot advertising.

New York mayor Robert Wagner doesn't think Hollywood has any chance of wresting away tv production leadership from the east this year.

His prediction is that New York will be a bigger hub of activity than ever.

Speaking to a joint meeting of the RTES and AWRT, Mayor Wagner foresaw the expansion of the broadcast industry in New York and he backed up his crystal balling with a pledge of full cooperation and aid to keep radio and tv going strong in his city.

John D. Keating, president and general manager of KONA-TV, Honolulu, has been elected 1957 president of the Hawaiian Association of Radio and Television Broadcasters. . . . Henry Schacte, v.p. of Lever Brothers, has been elected treasurer of the Ass'n of National Advertisers. . . . **Film Producers Association** of New York is now issuing a monthly newsletter outlining industry highlights. First edition (January) is just out.

RADIO STATIONS

WOR v.p. Robert Leder and KLIF president Gordon McLendon have switched from swapping arguments to swapping time.

Leder and McLendon, who were recently on opposite sides in a hot debate about contests-giveaways as rating hypos, have just worked out an arrangement whereby the New York station will advertise its shows and personalities on the Dallas station and vice versa.

Object is for KLIF to attract the attention of national clients while WOR can beam sales messages to Southwestern advertisers having New York distribution.

The campaigns will start in both markets on 21 January and will last a month. Class A time one-minute announcements will be used.

Current idea-at-work at WCAU is a way to translate ratings into a common denominator—sports.

The Philadelphia station is sending ad agencies a brochure that uses pictures of sporting events to illustrate the impact of various ratings. Rating range of 3.0 to 5.9 is used.

Here's the way it works:

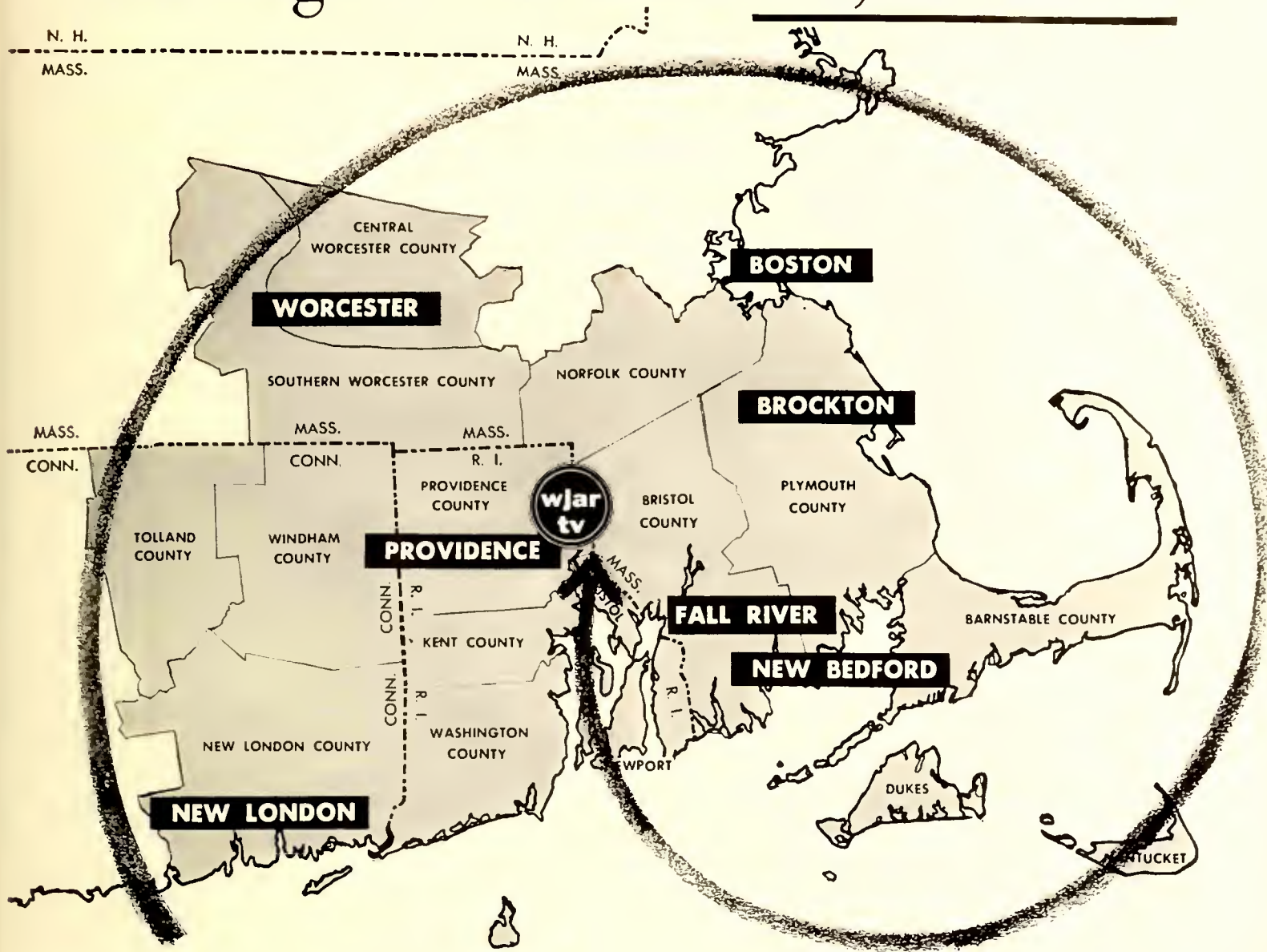
The brochure shows an aerial photo of an overflow stadium at an Army-Navy game with the following caption. "A 4.8 rating means 110,000 people—the equivalent of a "sell-out" Army-Navy game at Municipal Stadium, Philadelphia."

For a 3.0 rating, Yankee Stadium jammed to the rafters for a final World Series game is pictured.

Another Philadelphia station, WP-EN, has inaugurated a sort of book-of-the-month-club promotion idea. Doubleday best sellers are being sent to agency timebuyers and advertisers at the rate of one a month for the next six months. . . . **KCRV**, Caruthersville, Mo., has been getting fan mail from timebuyers on its newly designed rate card. Card in easy-to-file 9" by 4" size includes rates, coverage map, operating hours, phone and county.

WIBG's new *Top O' The Morning* show represents a radical departure from its past programing of 21 years standing. The 6 to 10 a.m. slot no

This is the Southeastern New England Market... 810,700 Homes!

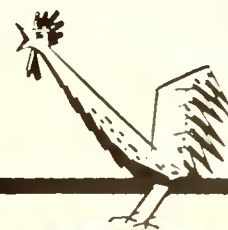


WJAR-TV Channel 10 Reaches More of These Homes Every Day Than Any Other Television Station*

*A. C. NIELSEN
NCS No. 2 Survey
Spring, 1956
Check your Nielsen for extent
of Channel 10 bonus area.

Represented by
WEED Television

wjar-tv
CHANNEL **10**



PROVIDENCE, RHODE ISLAND
A service of The Outlet Company

BELIEVABILITY

built the **AUTOMOBILE**

... and

WWJ-TV

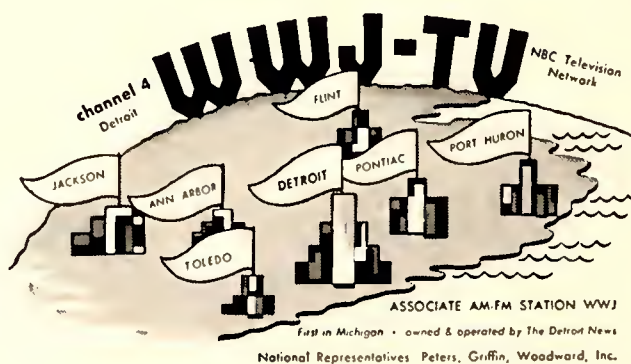


Detroit saw its first automobiles in 1896, thanks to the vision of Charles B. King and Henry Ford.

The horseless carriage, with its promise of new pleasure and convenience for millions, created a faith that fathered one of America's most important industries.

WWJ-TV, with its consistent leadership and emphasis on quality, has given Detroiters another well-founded faith—faith that dialing Channel 4 provides the finest in television entertainment, complete and objective news coverage, outstanding community service features . . . all in good taste, always.

Seeing is believing to the great WWJ-TV audience—a priceless advantage to every advertiser.



longer carries shows for selected audiences (mainly religious) and the time is now open for and attracting national advertisers. . . . More local stations reporting record sales in '56 include WFBR, Baltimore, with overall volume up 37%, and KLZ, Denver, hitting the highest mark in both national and local sales.

TV STATIONS

Westinghouse Broadcasting Co. will sponsor an industry-wide conference on local service programming in Boston for three days, starting 27 February.

The conference will be attended by 75 representatives of radio and tv stations. The group was selected to represent a cross-section of broadcasters—large and small stations, independent and network affiliated, and from North, South, East and West.

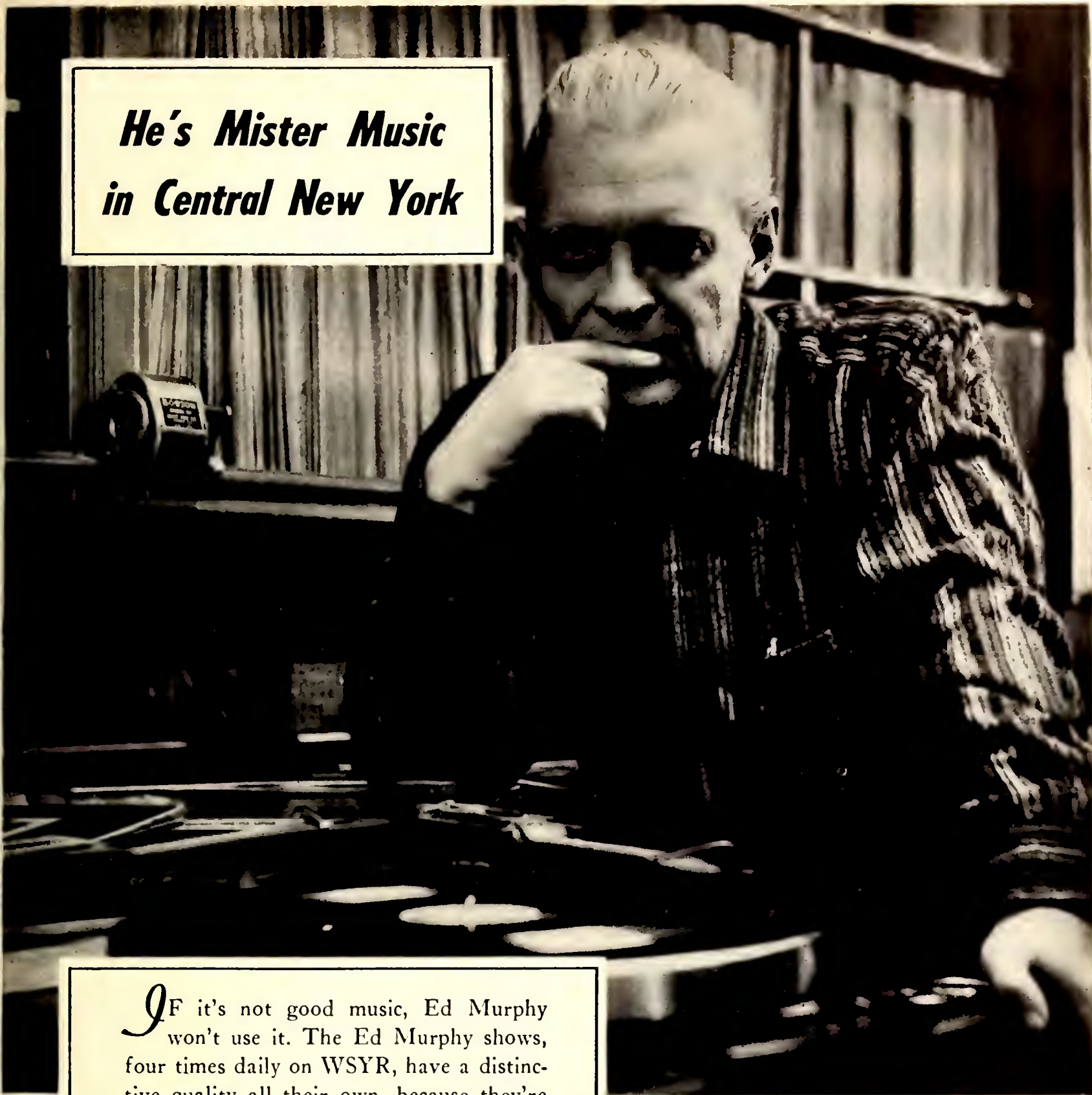
Plans are being supervised by Richard M. Pack, WBC v.p. in charge of programming, and William J. Kaland, national program manager. J. B. Conley, special assistant to the president, is coordinator.

Among the subjects to be taken up are: award winning shows, newspaper and trade paper critics views, how to use commercial research for public service, serious music, different approaches, showmanship, news, free films and tapes, spot announcements, and religious programs.

“Many A Heart Is Happy” is the title of KWTU's brochure describing its major public service project that brought Oklahomans an intimate, on-the-spot report of their servicemen and women stationed in Europe. The Oklahoma City Station sent its news director Bruce Palmer to cover 16,000 miles and 92 military installations in Europe to film interviews with Oklahomans serving in the Armed Forces. He brought back over 15,000 feet of film which was edited into 13 half-hour programs. A total of 716 servicemen were interviewed, representing 75 of the state's 77 counties.

Local tv programming notes: WDBJ-TV, Roanoke, Va., reports sales suc-

**He's Mister Music
in Central New York**



If it's not good music, Ed Murphy won't use it. The Ed Murphy shows, four times daily on WSYR, have a distinctive quality all their own, because they're produced by a *specialist* in musicianship and showmanship. Ed Murphy has spent 21 years working with the top recording stars of our time, in radio and the theater. He's the best in his line in Syracuse radio, because like all WSYR's featured performers, he knows what he's doing and *likes doing it*.

In short, he's a real pro!

NBC Affiliate



WSYR

**BEST COVERAGE
OF A REALLY
BIG MARKET**



The WSYR coverage area has a population over 1.5 million — annual buying power in excess of \$2.2 billion.

5 KW • 570 KC

SYRACUSE, N. Y.

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

Rose-Bowl Winner!



WAFB-TV Wins 6th National Merchandise Award in 2 years.

WAFB-TV's Promotion Department did it again . . . won a trip to the 1957 Rose Bowl for doing the best promotion job in the nation on the "Frank Leahy Show." Six times in 19 months, WAFB-TV has finished in the money in promotion contests . . . four "firsts", one "second", one "top four".

Here is the record:



1957 Rose Bowl trip offered by "Frank Leahy Show": WAFB-TV WON IT!



"Lucy Show" promotion contest. WAFB-TV WON DOUBLE FIRST PRIZE!



"The Millionaire" offered \$1,000 for best promotion. WAFB-TV WON IT!



1956 Billboard promotion contest. WAFB-TV's only entry WON SECOND PRIZE!



Screen Gems national program promotion contest. WAFB-TV WON IT!



1956 "Frank Leahy" contest. WAFB-TV WAS IN "TOP FOUR".

RATING WINNER, TOO!

The latest available ARB gives WAFB-TV 7 out of the 10 top programs in the market.

C
B
S

WAFB-TV

A
B
C

affiliated with WAFB, AM-FM

Reps: Blair Television Associates

'First in TV in Baton Rouge'

cess from its newly inaugurated early morning barn dance type show—50% sold after just two weeks on the air. . . . Bridge made a successful tv debut, recently winning critical acclaim from Time Magazine, when WOR-TV, New York, telecast the closing hour of the International Bridge Tournament.

Tv Applications: Between 14 January and 19 January one station took to the air, and one received a construction permit.

New station on the air was KONO-TV, Channel 12, San Antonio, tower 485 feet above average terrain, 316 kw visual, owned by Mission Telecasting Corp., ABC-TV affiliation.

Construction permit went to Carroll R. Hauser (KHUM) for Channel 13, Eureka, Calif., permit allows 3.98 kw visual.

REPS

Richard O'Connell is urging all his stations to flat-rate their rate cards when offering packages, and eliminate the frequency discount.

O'Connell says this makes life easier for timebuyers and estimators and cuts down on billing time for the stations.

NBC Spot Sales sold Tex and Jinx McCrary's "New York Close-Up" on four radio stations to Slenderella Systems, Inc., Stamford, Conn.

The contract calls for broadcast of the 10-minute program three times per week on radio stations WRCV, Philadelphia; WMAQ, Chicago; KOA, Denver, and KSD, St. Louis.

Slenderella, which has an exclusivity option for the show in 35 other radio markets, also contracted for the 12:05-12:30 a.m. segment three times weekly of the "Tex and Jinx" Show on WRCA, New York.

"New York Close-Up" consists of highlights of the celebrity interviews which are broadcast Monday through Friday on WRCA, from 10:35 p.m. to 12:30 a.m.

The contract was placed through Management Associates of Stamford, Conn.

The Katz Agency has a new calen-

SOUNDTRACK.

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

A NEW CONCEPT IN BROADCASTING



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



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

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

*copyrighted feature
of KTRK-TV

dar for rapid calculation of expiration and renewal dates. It is easy to see at a glance when a 13-26-39-52 week cycle ends. The calendar is available to both clients and non-clients.

H-R Representatives, Inc., and **H-R Television, Inc.**, opens a new branch office Miami 1 February, with Alex Campbell, Jr. head salesman . . . **CBS Television Spot Sales** appointed new account executives: James E. Conley and Fred L. Nettore in New York; George W. Faust in Chicago . . . **The Katz Agency** executives honored at New York's Barberry Room. Morris S. Kellner, radio sales manager, for his 25 years with the firm.

COMMERCIALS

Look for talent contracts on film commercials to get more complicated. Here are two upcoming trends to watch:

- Some talent agents are starting to ask for contracts with a six months time limit on run of the commercial.

We Want WIVES

Housewives buy the products radio advertisers sell and that's why we feature the standards of today and yesterday.

No rock and roll, no rhythm and blues, no hill-billy, no progressive jazz—just the music most people like to listen to most of the time.

To reach the housewife you sell,

buy

W J H P AM
FM

Jacksonville, Florida

Time limit contracts are usually subject to re-negotiation at the end of the half-year period and are designed to protect the agent's client from getting too identified with one product.

- West Coast talent (in particular motion picture character players and starlets who are now rushing into the commercials field) is beginning to ask for advance payments on guaranteed residuals.

The biggest year yet for employment of announcers and actors in commercials is seen by Rex Coston, radio production manager at Ogilvy, Benson & Mather. Coston predicts a 20% increase over '56.

FILM

Question of how much money advertisers are willing to pay for syndicated film has been agitating film producers in recent weeks.

John Mitchell, Screen Gems sales v.p., stated at a recent press conference that a production nut of around \$25,000 per episode is about tops. A number of distributors queried by SPONSOR roughly agreed though some said another \$5-10,000 might be worth the gamble under certain circumstances.

Guild Films disagrees and says its sales of *Capt. David Grief* prove its point. The first 39 episodes of the Jack London stories have been budgeted at nearly \$50,000 per, according to Guild.

Jack Cole, Guild sales v.p., reports that *Capt. David Grief* has been sold in virtually every major tv market outside of the eastern U.S.

Weekend exposure for top feature films is one of the keys to getting maximum audience.

Three weekend periods appear to be best: Friday and Saturday nights and Sunday afternoons; the first two periods are good because people can stay up late and the latter period because of audience availability.

Bristol-Myers, biggest user of fully-sponsored features, has so far bought only Friday and Saturday nights in six markets: Colgate bought Friday night in Los Angeles.

An example of Sunday afternoon au-

WANTED

Are You the Sales Manager SPONSOR Needs in the Midwest?

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

BOX 261
SPONSOR, 40 E. 49
NEW YORK 17

diences comes from WSB-TV, Atlanta, which inaugurated its MGM features on 6 January (12:15-2:30 p.m.). A special ARB telephone coincidental for the show (*Command Decision*) gave the station a 27.4 rating and an 82% share of audience.

Though syndicated film news isn't usually looked on as top-flight dramatic fare, it has its moments.

Case in point: CBS Newsfilm's special 15-minute production of "Hungary in Revolt," filmed in the midst of the fighting. The show, narrated by Doug Edwards, was sent to subscribers in addition to the regular service.

Howard Kany, CBS Newsfilm manager, reported that many stations showed the program in prime time and, in a number of cases, pre-empted commercial time. It was used, Kany said, both as an independent program segment and the nucleus for half-hour programs.

MCA TV's newest syndicated show, *State Trooper*, is going over big with beer concerns.

The show was originally sold to Falstaff Brewing in 71 markets. Then C. Schmidt & Sons, Philadelphia brewer, picked up the tab in five markets.

Recent sales include Schlitz Brewing on WNBQ, Chicago; Hamm Brewing on KSTP-TV, Minneapolis; Carling Brewing of Cleveland.

Other recent sales include the Coca Cola bottler for North Dakota and Kroger on WKRC-TV, Cincinnati. KTTV, Los Angeles, is syndicating *Frontier Doctor* after acquiring rights

in the three west coast states. . . . CBS Tv Film Sales reports that *Assignment Foreign Legion*, which will soon be seen in the U.S., was rated first or second among commercial tv shows in the London area during the last two weeks of December.

Daytime stripping, a growing factor in U. S. tv film programming, has been exported to South America by P&G. Following a test in Mexico City, P&G ordered five half-hour Ziv shows for stripping in two Venezuela markets. . . . **Canadian sales** recently made include a six-station regional deal of *Life with Elizabeth* by Guild to Sterling Drug via D-F-S and a sale to CBC of *Brave Eagle* (dubbed in French) by S. W. Caldwell. The latter show appeared on CBS TV and will also run in Italy and the United Kingdom.

RESEARCH

The Canadian Institute for Motivational Research has just been established.

The new Institute will be directed and staffed by Canadians, but will be associated with the parent organization: The Institute for Motivational Research at Croton-on-Hudson, New York, which is directed by Dr. Ernest Dichter.

Officers of the Canadian Institute include:

Ralph F. Bowden, president. Bowden is also president of Trans-Canada Marketing Studies.

James F. Hickling, first v.p. and director of technical operations. He is a prominent Toronto industrial psychologist.

John C. Robertson, v.p. in charge of administration.

Advertising effectiveness can be scientifically measured and predicted, a cosmic ray physicist told the N. Y. chapter of the American Marketing Ass'n.

The scientist, Dr. Marcello Vidale, now working for the management consultant, Arthur D. Little, Inc., said to AMA members 21 January that studies suggest: (1) there is a point beyond which advertising is ineffective and (2) sales of a product that is not advertised decline in a mathematically predictable manner.

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.

New York Stock Exchange

Stock	Tues. 15 Jan.	Tues. 22 Jan.	Net Change
AB-PT	22 $\frac{3}{4}$	23	+ $\frac{1}{4}$
AT&T	176 $\frac{3}{8}$	174 $\frac{1}{4}$	-2 $\frac{1}{8}$
Avco	6 $\frac{7}{8}$	6 $\frac{3}{4}$	+ $\frac{1}{8}$
CBS "A"	32 $\frac{1}{4}$	30	-2 $\frac{1}{4}$
Columbia Pic.	18 $\frac{5}{8}$	18 $\frac{1}{4}$	- $\frac{3}{8}$
Loew's	21	20	-1
Paramount	28 $\frac{5}{8}$	29 $\frac{1}{8}$	+ $\frac{1}{2}$
RCA	33 $\frac{1}{4}$	32 $\frac{1}{2}$	- $\frac{5}{8}$
Storer	26 $\frac{1}{8}$	26 $\frac{1}{2}$	+ $\frac{3}{8}$
20th-Fox	24 $\frac{3}{8}$	24 $\frac{3}{4}$	+ $\frac{1}{8}$
Warner Bros.	28	27 $\frac{1}{4}$	- $\frac{3}{4}$
Westinghouse	55	54 $\frac{1}{8}$	- $\frac{7}{8}$

American Stock Exchange

Allied Artists	3 $\frac{1}{4}$	3 $\frac{3}{4}$	+ $\frac{1}{2}$
C&C Super	1	1	
DuMont Labs.	5	5 $\frac{3}{4}$	+ $\frac{3}{4}$
Guild Films	3 $\frac{1}{4}$	3 $\frac{5}{8}$	+ $\frac{3}{8}$
NTA	8 $\frac{3}{8}$	8 $\frac{1}{4}$	- $\frac{1}{4}$

We Want WIVES

Housewives buy the products radio advertisers sell and that's why we feature the standards of today and yesterday.

No rock and roll, no rhythm and blues, no hill-billy, no progressive jazz—just the music most people like to listen to most of the time.

To reach the housewife you sell,

buy

WJHP AM FM

Jacksonville, Florida

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

It takes the

RIGHT

two!



STARTLING PROOF: You get 76,701 *more* TV homes when you buy WFBG-TV, Altoona, in combination with Pittsburgh. In this area—day and night, seven days a week—WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Ask BLAIR-TV for the proof: ARB, November 1956; ARB Altoona Coverage Study, March 1956.

ONLY BASIC CBS-TV STATION SERVING THE AREA

A TRIANGLE STATION
WFBG-TV
ALTOONA, PENNSYLVANIA



Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

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

WASHINGTON WEEK

26 JANUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

The final report of the Senate Commerce Committee's last year hearings on tv could windup a crazyquilt of dissenting opinions.

To avoid that as much as possible committee counsel Nick Zapple summoned special counsel Kenneth Cox back from the westcoast for co-authorship of the report.

Because the hearings roamed over almost every facet of tv, it will be a major triumph for Zapple and Cox if they can draw up a report on which the majority of the committee can see eye-to-eye.

What is anticipated is this: there'll be not only a majority and a minority opinion but dozens of "splinter" opinions on various topics noted in the final wrap-up.

Of course, all this has meant one delay after another in getting out an acceptable document.

The Senate Commerce Committee is no more set in terms of party control than any other Senate group these days.

The 49-47 division makes the balance sort of skittish in view of the announced determination by Republicans to take over organization of the upper chamber if they can gain a single vote.

The event to watch on this score is the Senatorial election in Texas to name a successor to Price Daniel. If the choice turns out ardently pro-Eisenhower, then the vote of Vice President Nixon will upset the applecart and accord all Senate chairmanships to Republicans.

What makes the foregoing delicate balance important to the broadcasting industry, and especially to the networks is this:

Sen. John Bricker (R., Ohio), stands ready to take over the reins of the Senate Commerce Committee at the drop of a Democratic seat (which could also be brought about by a member's death).

And Bricker's pet peeve are the networks and his pet goal is have the networks brought under the authority of the FCC.

So long as Sen. Warren Magnuson (D., Wash.) occupies the Commerce Committee chair the chances of approval for Bricker's objective are very, very dim.

But should Bricker hold the gavel again it would mean another royal roasting for the networks under the public spotlight.

The networks have reason also to be a little concerned about the FCC's special network study committee, headed by Dean Roscoe Barrow.

Hints of dissatisfaction with some network practices have already leaked out of the study committee. Again, it is less a matter of concrete action than of adverse publicity. The commissioners are not necessarily going to agree with the findings, but the Barrow report will gain wide publicity.

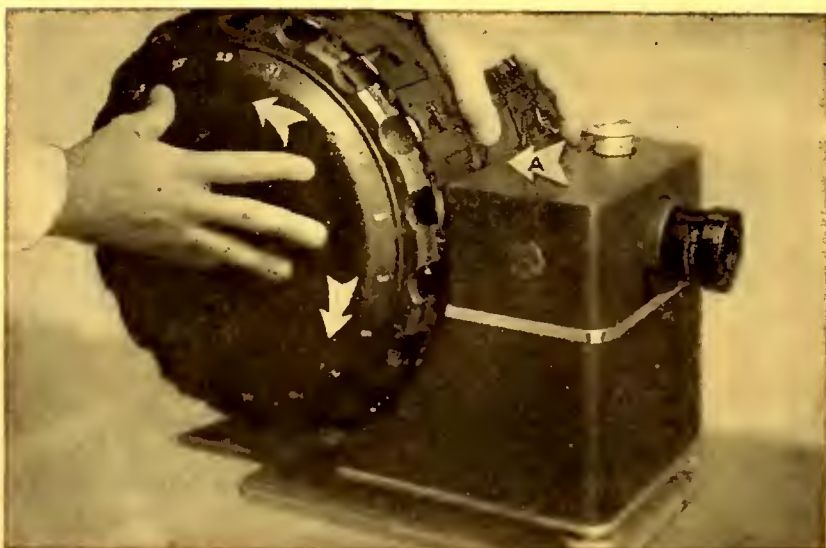
With the report not due until 30 June, the FCC is expected to be less candid than last year, if and when called meanwhile before Congressional committees. It will prefer withholding comment until Barrow has made his report.

This tactic could well have a boomerang effect, since the FCC will quite likely prefer to ignore many of the Barrow recommendations.



New High-Capacity TP-7 Slide Projector. Dual drums hold a total of 36 slides. For top performance in color and monochrome.

REMARKABLE NEW FEATURES ASSURE



MECHANICAL VERSATILITY

"Free wheeling" principle, with simple lever release (A), permits either drum to be twirled for easy inspection and slide changing. Slides move smoothly and lock securely in show position. Each drum can be operated independently of the other.



PREVIEW CONVENIENCE

All slides are illuminated for easy viewing making it easy for projectionist to preview them. Last-minute changes can be made before they reach the "show" position.

You told us what you wanted . . . we listened,
designed, field tested . . . with the result:

DESIGNED
THE WAY
YOU WANT IT!

This new professional slide projector excels in performance and operating convenience!

Recognizing the increasing importance of slides in programming at every television station, RCA resolved to do something about the projection equipment.

SURVEY OF USERS—At the outset, a survey was made among users of film-slide equipment to find out what was wanted most.

NEW DESIGN PROJECTOR—The result is a truly professional projector for television use that is exactly tailored to your needs . . . with so many operating advantages it's a pleasure to use! It has an ideal capacity of 36 slides—large enough for handling 99% of all station needs, yet just right for ultra flexibility.

SUCCESSFUL FIELD TEST—The TP-7 Slide Projector has been field tested in actual day-to-day service at a busy television station—WBTV, Charlotte, N.C. So successful was this trial run, the station people did not want to part with the projector when the test was completed!

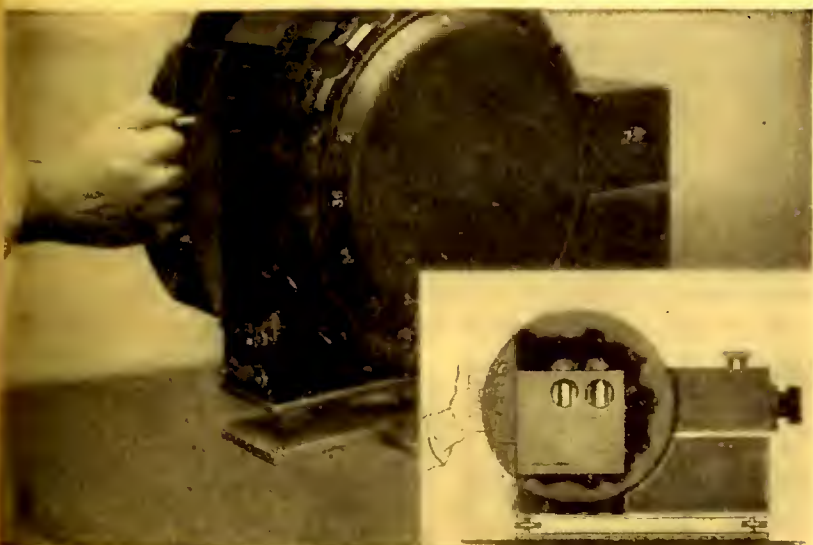
"OPERATION VIRTUALLY FLAWLESS"—According to Thomas E. Howard, WBTV Vice President and Managing Director of Engineering and General Services, "During the testing period, the TP-7's operation was virtually flawless. An estimated 12,000 slides were run, 170 slides per day on-air, 60 slides in previews and rehearsals."

*Write for illustrated brochure containing complete information
In Canada: RCA VICTOR Company Limited, Montreal.*



RADIO CORPORATION of AMERICA
Broadcast and Television Equipment Camden, N. J.

OPERATIONAL CONVENIENCE AND FLEXIBILITY



QUICK LAMP CHANGE

Use lamp to failure—reserve lamp instantly slides into place. Highest type optics for uniform brightness over entire field of projected image. One-lamp source eliminates color balance problems.



UNITIZED CONSTRUCTION

Designed for ease of operation and servicing. Drums, drum-covers and optical assemblies are easily removed for cleaning and maintenance.

SPONSOR HEARS

26 JANUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

One of the aftermaths of this season's weakness in network tv programing is showing up at General Foods:

John E. Brady is out as director of advertising services.

Brady's tv functions are being split between **Edwin Ebel**, who personally will look after program and talent buying, and **Clem Hathaway**, former SSCB account executive, who will coordinate the media buying.

Brady had reported to Ebel (whose title remains v.p. in charge of advertising and consumer relations.)

McCann-Erickson's new consultant arrangement with **Morton Downey** brings an influential representative of the northern block of Coca-Cola stockholders into the agency's fold.

After his singing days, Downey became a goodwill ambassador for Coca-Cola; moreover, he bought into the company and set up shop as a bottler.

His function now is to advise McCann-Erickson on sales promotion and merchandising, also make public relations appearances.

Arturo Toscanini's passing last week had some **Kudner** oldtimers remembering **The Episode of the 40 Missing Musicians**. The story goes like this:

While General Motors was sponsoring the maestro, a top Detroit official noticed during a studio visit that the orchestra had only 56 men—whereas the contract stipulated 96.

NBC explained to the dubious scout that Toscanini was playing an all Beethoven-Mozart program in which the louder and brassier sections of the orchestra weren't necessary.

Toscanini really patched it all up nicely the next week in his own way, however: **He played Wagner with 112 musicians.**

As you might suspect, **most reps hail from the space-selling and agency fields**—areas where the powers of persuasion get a fine sharpening. A few, though, came via a more oblique route (including one whose FBI training undoubtedly is a handy thing in these days of conflicting rating and coverage claims). **Here are some of the major reps and their origin:**

Lew Avery	ad agency	Joe McGillvra	space salesman
Sterling Beeson	station manager	Richard O'Connell	space salesman
John Blair	ad agency	Ted Oberfelder	station manager
Joe Bloom	talent agent	John Pearson	announcer
George Bolling	station manager	Preston Peters	space salesman
Henry Christal	space salesman	Edward Petry	ad agency
Max Everett	space salesman	William Rambeau	space salesman
Helen Gill	public relations	Paul Raymer	ad agency
Arthur Gordon	printing trade	Stephen Rintoul	transcriptions
Lloyd Griffin	ad agency	David Simmons	station sales
John Harrington	ad agency	Peggy Stone	station relations
George Hollingbery	space salesman	Lloyd Venard	station salesman
Frank Headley	FBI special agent	Ed Voynow	transcriptions
William Knodel	space salesman	Wythe Walker	station sales
Robert Meeker	ad agency	Joe Weed	space salesman
James McConnell	ad agency	Russel Woodward	ad agency

the lion roars in kansas city . . .



. . . over **KCMO-TV** with MGM's film classics, and Trendex shows Channel 5's complete dominance in Kansas City:



	Jan. 2	Jan. 4	Jan. 6	Jan. 7	Jan. 9
KCMO-TV	24.1	23.1	34.5	28.5	23.4
Station B	2.3	3.7	2.1	1.9	2.3
Station C	7.5	15.4	5.1	7.4	9.7

above ratings represent full two-hour period 10:30 p.m.-12:30 a.m.

KCMO-TV **Kansas City** **channel 5**
WHEN-TV **Syracuse** **channel 8**
KPHO-TV **Phoenix** **channel 5**
WOW-TV **Omaha** **channel 6**

Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.
Represented nationally by Katz Agency
KCMO-TV . . . one of Meredith's Big 4 . . . all-family stations.



WMAR-TV LEADERSHIP IN BALTIMORE'S 3-STATION MARKET



station share of sets in use
6 P.M. to midnight

Sunday	57.3
Monday	49.4
Tuesday	36.1
Wednesday	43.1
Thursday	44.8
Friday	40.9
Saturday	46.8

choice availabilities

Amos 'n Andy 6 to 6:30 P.M.

Monday	15.8
Tuesday	16.7
Wednesday	15.8
Thursday	17.4
Friday	13.6
Cumulative Rating	28.7

Racket Squad* 6:30 to 6:55 P.M.

Monday	14.5
Tuesday	19.9
Wednesday	15.5
Thursday	17.9
Friday	17.0
Cumulative Rating	30.4

Ratings taken from the December ARB Report

*Currently running in the profitable 6:30 to 6:55 P.M. segment are the following: WATERFRONT, Monday; PUBLIC DEFENDER, Tuesday and Thursday; CITY DETECTIVE, Wednesday; FEDERAL MEN, Friday.



SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc.
New York, Detroit, Kansas City, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

Y & R MEDIA STRATEGY

(Continued from page 31)

Y&R's seven associate media directors also have other duties beyond supervision of the media work done on their accounts. Each one is an expert in a specialized field and can be called upon by other members of the media department for help in those specialties. For instance, Everett Erlick is the "business" expert. This means that he checks orders, acceptances and contracts for consistent policy before they get to Y&R's legal department. Frank Coulter is the spot radio-tv expert. Henry Sparks advises on magazines, Ed MacDonald on newspapers, Tom Skelton on outdoor, Jim English on network broadcast and George Leithner on miscellaneous and special media.

"These men are all associate media directors with all-media responsibilities on their accounts," says William (Pete) Matthews, executive assistant to Levathes. "But at the same time, their specialized backgrounds and experience can be drawn upon by the entire department."

Since the all-media buying system has spread the decision-making power from the very top executive in the media department down to the buyers themselves, a Y&R media buyer can be deeply involved in network buys and negotiations, depending upon his client's needs.

Joe St. Georges, for instance, works on five accounts that happen to be relatively light in spot activity, but have four network television shows.



"—but KRIZ Phoenix says I have a money-back guarantee!"

We Want WIVES

Housewives buy the products radio advertisers sell and that's why we feature the standards of today and yesterday.

No rock and roll, no rhythm and blues, no hill-billy, no progressive jazz—just the music most people like to listen to most of the time.

To reach the housewife you sell,

buy

WJHP AM
FM

Jacksonville, Florida



THERE'S ONLY ONE LEADER...

KXLF-TV4 MONTANA

THE CONTINENTAL DIVIDE STATION, BUTTE

"When it comes to scouting out network availabilities, we work very closely with the tv-radio programming department," St. Georges told SPONSOR. "There's a member from that department in our account group, and he's the one I'd work with on a network problem."

Here's how a network tv buy might evolve:

Last summer, one of St. Georges' product groups was discussing night-time network tv availabilities for a client. St. Georges scouted out every potential opening on the three networks at the time and examined each one for (1) suitability of the time period and potential audience, (2) station clearances and (3) cost.

"I'd have a voice in whether a show is desirable," he added. "But this decision would be made in conjunction with the programming department. In some cases, like *Robin Hood*, for instance, the programming department buys the property, and we place it in the best time slot we can find. Of course, network salesmen cover not only the buyer on the account, but the associate media directors and the top media executive as well."

Account assignments are made by Levathes and Matthews according to work load, not according to media or dollar volume. However, a buyer might be responsible for as much as \$15 million or more in billings, if his accounts are heavy in network tv. Another buyer might be responsible for \$3-4 million on accounts mainly in spot and hence requiring more detail work.

Since there are 191 people in the media department alone, the administrative detail and supervision is virtually as heavy as it might be at the head of a medium-sized agency. This administrative function as well as liaison with Y&R's branch offices is the responsibility of Matthews. He's also the man in charge of Y&R's media training program.

"We always have men in training in our department," he explained. "Right now we have a young man in from our Chicago office, who's going through the agency departments. He hasn't been at work in Chicago yet, but in a few weeks, he'll be going back."

Eugene Sweeney, the Chicago

LISTENERS

WHO LISTEN . . .



LISTEN TO . . . SAN DIEGO'S ADULT RADIO STATION

92%

KGB IS SAN DIEGO'S ONLY STATION WITH AN OVERALL AVERAGE ADULT AUDIENCE OF 92%.
NIELSEN . . . FEB., JUNE '56



MUTUAL DON LEE RADIO
CALL YOUR H-R REPS FOR FULL DETAILS



wice **3** **RD***
is now a strong **3** in the afternoons

wice **3** **RD***
is now a strong contender for **3** 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

We Want WIVES

Housewives buy the products radio advertisers sell and that's why we feature the standards of today and yesterday.

No rock and roll, no rhythm and blues, no hill-billy, no progressive jazz—just the music most people like to listen to most of the time.

To reach the housewife you sell,

buy

WJHP AM
FM

Jacksonville, Florida

MISSOULA, MONTANA'S

KMSO-TV

is the **ONLY** western
Montana station airing
NATIONAL Shows LIVE.

—
SO

KMSO-TV
has more viewers

—
Your **BEST 12** county
coverage is the **GIANT** of
MONTANA—

KMSO-TV

191,000 power

MISSOULA, MONTANA

trainee, had worked in agencies for six years before being hired by Y&R. Four of those years were in media for smaller agencies. The indoctrination period in New York will take two weeks, since he has already had experience as a buyer.

"The branch offices like to send people to us to keep up to our operating standards," says Matthews. "And we like it because it gives the agency a greater sense of unity. "I'm actually on the phone with our four U.S. branch offices at least once a day. We provide a good deal of information services for them, and help them on network negotiations."

Beyond the trainee program for people from the branch offices, Matthews also has a continuous training program for people who'll eventually become all-media buyers in Y&R's New York office. These young men, generally recruited from graduate business schools like Columbia or Harvard, are scheduled for a training period of nine months to a year.

"Lately, however, we've been needing assistant buyers so often, that the trainees have gone through their program in six months only," said Matthews. "Our training program involves three levels: (1) operation training which is done by the supervisors of media service units like contracts, estimating, forwarding while the people are on the job. (2) recruitment and training for young men in from schools or other agency departments or other businesses and (3) training for our existing buying groups."

At the time of SPONSOR's visit, four trainees were going through Y&R's media department. In addition to the young man from Chicago, the other three trainees are being rotated on specific jobs during their nine-months training period. These three have the following background: one is a recent Harvard Business School graduate, one was an insurance analyst, the third

formerly a newspaper space salesman.

During the first two months of their training, they're rotated in specific jobs covering statistical work, estimating and fill-in on any kind of help the buyers might need. After two months, they're expected to know the buyer's tools, rates, discounts. They are then assigned to one buyer a month to do junior assisting.

"We try to have each work for four buyers in four months to get him more deeply into different accounts and media schemes," Matthews explained. "During the next six months he may be assigned to one or two buyers for three-month periods. By that point, as the need arises, he can be an assistant buyer."

This training program has given the agency an opportunity to indoctrinate future buyers in the all-media system right from the start and to avoid a painful transition from media specialization to "account thinking."

Another phase of training is the three series of discussion meetings for assistant buyers, for buyers and for associate directors to exchange information.

"The discussions for associate directors and the supervisory staff are not formalized, but meetings of buyers and assistant buyers are on a schedule. The 27 assistant buyers are divided into five groups which cover five different subjects in each series—one on each of the major media. The subjects might be 'How to set up statistical documentation,' or 'The steps in evaluating and picking announcements,' or 'The analysis of audience research in publications,' or 'Nature and preparation of broadcast contracts'."

These discussion series, which run for five weeks at a time, are scheduled about three or four times a year. Each group meets once a week, generally Thursday mornings between 9:15 and 10:00 a.m.

"The same plan applies to buyers, but the subjects are generally different. People bring up their own problems and experience in these seminars. We're planning to have several run-throughs on the Nielsen Coverage Service No. 2, for instance," Matthews said.

The buyer discussions are usually



LOWEST COST PER THOUSAND IN COLUMBUS

**lowest
cost-per-thousand**

in Columbus

WVKO

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

WVKO

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

WVKO

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

WVKO

Columbus, Ohio
the station with
a personality.

Use the slide-rule
and call Forjoe

led by associate media directors who are particularly versed in a certain subject. For instance, Jim English who's recently been brought into the media department as an associate director from previous work in research will lead the Nielsen seminars. Erlick would handle discussions of network contracts. Coulter or Jones might lead the spot radio and tv seminars. Henry Sparks might discuss magazines. The last seminar in each series is generally conducted either by Matthews or Levathes.

"We also keep our buyers in New York and in our branch offices up to date on new media developments through memos and through our bi-weekly publication, *Media Miscellany*," said Matthews. "This year we're hoping to bring out *Media Miscellany* once a week and to have a listing of rate increases in a separate bulletin."

Summing up, Levathes said: "We've found that the all-media system makes it possible for our buyers to service their accounts most creatively. We don't have any print or radio or tv advocates. Each buyer's thinking begins with his account's needs. They're able to have closer contact with other departments within the agency and to work more closely with the advertising and sales staffs of our clients."

Young & Rubicam has been satisfied with the success of the all-media operation. The agency has found that its buyers have greater stature in the business than the media buyers of some other agencies because they're able to make budget and major media decisions. This increased stature has become apparent in those instances when buyers have left Y&R to go to other agencies. ("They're usually hired on an associate or media director level by other agencies," one Y&R media executive told SPONSOR.)

Since Y&R first went to an all-media buying set-up, a number of other major agencies have also considered the change. Leo Burnett and Bryan Houston, for instance, actually do have similar types of media departments. Grey Advertising was the most recent convert to this method of operation, instituted at Grey by Dr. Larry Deckinger, v.p. in charge of media and research (See SPONSOR 15 December 1956).

We Want WIVES

Housewives buy the product, radio advertisers sell ads, that's why we feature the standards of today and yesterday.

No rock and roll, no rhythm and blues, no hill-billy, no progressive jazz—just the music most people like to listen to most of the time.

To reach the housewife you sell,
buy

WJHP AM
FM

Jacksonville, Florida

WVET RADIO
Has Rochester
by the Ears!



... that's how we win and hold the
"buying-est" audience in the rich
Rochester-Western New York market.

GET FACTS AND FIGURES
ON "PREFERRED PROGRAMMING"
FOR YOUR ADVERTISING

5000 WATTS 1280 KC

WVET

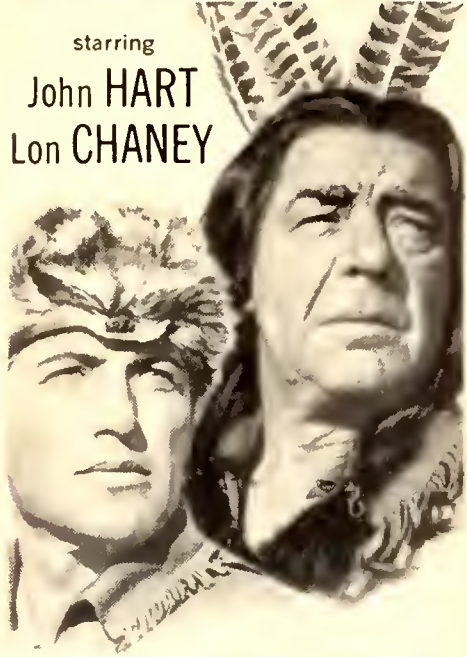
ROCHESTER, N. Y.

Represented Nationally by

THE BOLLING COMPANY

HAWKEYE AND THE LAST OF THE MOHICANS

starring
John HART
Lon CHANEY



James Fenimore Cooper's all-family classic has a ready-made audience. Hawkeye's everybody's idol! Thrilling outdoor action—an "Eastern" filmed on location in actual French-Indian War Country. You get better sponsor identification. Excellent markets still available. Wire or phone collect right now for your market before another sponsor beats you to it.



Television Programs of America, Inc.
488 Madison Ave., N. Y. 22 • PLaza 5-2100

Tv and radio NEWSMAKERS



Robert D. Levitt has been elected president and a director of California National Productions, NBC subsidiary. Levitt became operating head of California National last Fall with the title of vice president-general manager. On his election to the presidency, he emphasized California National's position as the NBC film producing arm. Levitt came to California National as general manager in July 1956. Before that he was director of national sales at Screen Gems. He served as a vice president and a director of the Hearst Publishing Co. from 1951 to 1955 and prior to that was a director of the Hearst Promotion Enterprises. From 1946 to 1947 he was eastern director of advertising, promotion and publicity for Selznick Productions. Before that he was associated with the New York Journal-American.

Thomas R. Santacroce has been named vice president in charge of West Coast operations for Compton Advertising, Inc. He has served as vice president and general sales manager of the Ruppert Brewery in New York for the past two and a half years. He has also been associated with Biow and Dancer-Fitzgerald-Sample in New York. In announcing Santacroce's appointment, Barton A. Cummings, Compton president, said that it "Marks another step in our continuing expansion program. Our aim is to provide a complete Pacific Coast service on a local as well as a national basis." Santacroce will make his headquarters in San Francisco. Norman E. Mork, v.p. and manager of the San Francisco office, along with Waldo H. Hunt, v.p. and manager of the Los Angeles office, will continue to operate in those capacities.



Stephen B. Labunski has been appointed a vice president of the Storz Stations, according to an announcement made by Todd Storz, president. Labunski joined the Storz Stations two and a half years ago. He has served as a member of the sales staff of WHB, Storz's Kansas City flagship station, and was appointed general manager of WDGY, Minneapolis-St. Paul, when the Storz organization took over operation on that station in February of last year. Labunski is credited with guiding the station from a low position to the top rating spot in the Twin Cities. The number one rating is based on January Trendex daytime figures. Labunski is the fourth Storz Station manager to be named a v.p. Others are: Virgil Sharpe, KOWH, Omaha; George W. Armstrong, WHB, Kansas City; and Fred Berthelson, WFIX, New Orleans.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline[®] RADIO

delivers more
for the money



In this mountain-ringed market, the Beeline serves an area with more than 2¼ million people who have more than \$3½ billion in spendable income. (Sales Management's 1956 Copyrighted Survey)

Beeline Radio delivers this rich market in the form of loyal listeners. And, by using all five stations, you reach them at a very low cost per thousand.



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

SPONSOR SPEAKS

Radio's rising rates

A large number of radio stations, especially the strong independents, have upped rates once or more during the past few years. In 1957 agencies and advertisers can look for a large-scale acceleration of this trend. The trend will encompass network stations and independents as well as networks.

Does this mean that radio will be priced high in 1957? Far from it. Radio stations and networks, which are just recovering from a mass inferiority complex brought on by the early years of television, have been reluctant to ask anything near a proper price for their time and talent. While this reluctance is fast fading, it will take several years at least for the 3,000 stations and networks of the U. S. to approach a rate norm commensurate with the value of the medium. In the meantime buyers can enjoy bargain rates.

There is danger in the present situation both from the sellers' and buyers' viewpoints. We warn stations to keep their perspective during a year when radio is coming back strong in the esteem of the sponsor; specifically we warn stations not to go all out as they upgrade the rate card. We warn the advertiser to act fast and take advantage of radio's bargain opportunities; specifically to latch onto good time slots.

Air advertising offends fewer people

Radio and television broadcasters and advertisers can take a lot of pride in the report recently released that radio-tv advertising copy over the past 10 years has been the cause of far fewer complaints than all other media. A. E. Tatham, of Tatham-Laird, and chairman of the American Association of Advertising Agencies' committee on improvement of advertising content, reports that newspapers and magazines accounted for two-thirds of the offenses while one-third is attributed to all other media including radio and television.

It's good, for a change, to be able to cite a formal report that shows radio and television in a more favorable light. More importantly, it shows that broadcasters and advertisers are measuring up to their responsibilities in American community life.



THIS WE FIGHT FOR: *Close adherence to the codes of the NARTB by stations and sponsors alike. We fight for the highest standards of truthfulness and good taste in television and radio commercials.*

10-SECOND SPOTS

No turnover: A WWDC, Washington, release reports its d.j., Fred Fiske, received a call from a listener asking permission to unglue the dial of one of her eight radio sets. Her teenage children had glued them all to 1260 (WWDC's dial position). *Now there's a truly sticky story.*

Control: In a recent CBS *Playhouse 90* script, sponsor Ronson wrote out all the matches and wrote in cigarette lighters. *Let's hope the light never failed.*

Job wanted: From *The N. Y. Times* —ADVERTISING: Brooks Brothers wardrobe; Ivy graduate, 26; agency experience; \$5,500. *What, no crewcut!*

Lid-flipping: A John B. Stetson Co. survey revealed that doctors tend to wear hats like other doctors and newspapermen like other newspapermen, but "advertising men defy bracketing." *Maybe the reason is careless hat-check girls in Madison Ave. eateries.*

New product: Weber Waukesha Brewing Co. of Waukesha, Wis., is introducing a beverage called "Sassy." It is beer with a cola flavor. *We can see that tv copy now: "Sassy, the pause that is driest."*

Analysis: Dr. Ernest Dichter, of the Institute for Motivational Research, had this to say about the executive type: "The born executive has the compulsion to be a father-chieftain." *Like Copy Chief and Father Time-buyer?*

Couch-bound: Tv scripter Paddy Chayefsky is planning a television series on psychiatric cases. *They could call it Head Medic.*

Help wanted: From *The N. Y. Times*:

Advertising Agency
GIRL FRIDAY

They always get married! . . .
With a promise like that, they'll quickly fill the job!

Borscht circuit: *TV Guide* reports Phil Carey's fan mail included a fan letter addressed to: "The 77th Bagel Lancers." *Wonder if this was the same fan who wrote to Lox Video Theatre?*



GARY COOPER
"ALONG CAME JONES"



TAB HUNTER
"ISLAND OF DESIRE"



JAMES STEWART
"IT'S A WONDERFUL LIFE"



GREGORY PECK
"MAN WITH A MILLION"



INGRID BERGMAN
"STRANGERS"

there are **MORE** good movies

ON

AVAILABLE NOW—MINUTE PARTICIPATIONS



GINGER ROGERS
"THE GROOM WORE SPURS"



KIRK DOUGLAS
"THE CHAMPION"

No flapper costumes—Model A Fords—Derby Hats—Knee-Length Skirts!

Feature films on KWK-TV in St. Louis star currently popular names in recent productions.

These are just a few of the more than 300 features now being programmed from United Artists and other packages.



SHELLEY WINTERS
"HE RAN ALL THE WAY"



FRED MacMURRAY
"BORDERLINE"



DANA ANDREWS
"A WALK IN THE SUN"



RORY CALHOUN
"ROGUE RIVER"

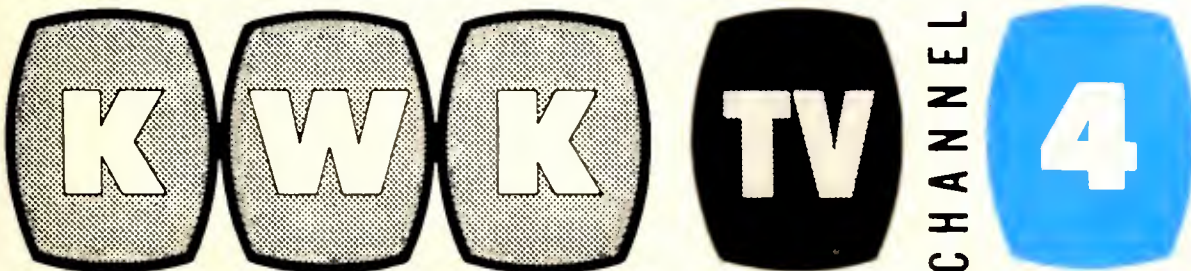


TOP PROGRAMS
OF TWO NETWORKS



Represented Nationally by
The KATZ Agency, Inc.

THE LEADER IN ST. LOUIS TELEVISION



SERVING THE GREAT
ST. LOUIS MARKET

Oh, Man!

those MAGNIFICENT MOVIES

now on

KMBC-TV

Channel 9 in Kansas City

The most tremendous array of first-run feature movies ever programmed in Kansas City!

Every night of the new year, a big new title hand-picked from all-time box-office smashes (including the powerhouse David O. Selznick), from a fabulous collection of award winners, and from late-release features still playing theatrically.

And all of these MAGNIFICENT MOVIES are slotted at a convenient time for family viewing, 10:15 p.m. every weeknight. They are indisputably the best, and the earliest, feature movies on television in Kansas City!



THE FARMER'S DAUGHTER. Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford and David Wayne in a delightful comedy produced by Dore Schary—released by David O. Selznick.



STRANGER ON THE PROWL. Joan Larring and the sensational child actor, Vittorio Mounit in a gripping melodrama of a boy growing love for a murderer who protects him.



NOTORIOUS. Cory Grant, Ingrid Bergman and Claude Rains in Ben Hecht's famous story directed by Alfred Hitchcock. A Selznick release.



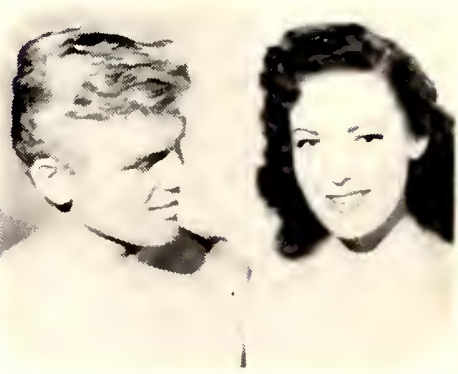
GUEST WIFE. Claudette Colbert or Don Ameche in a sophisticated comedy about a gorgeous wife with or husband too many!



COURT MARTIAL. David Niven and Margaret Leighton in Anthony Asquith's study in suspense—a tense, exciting drama.



MAN WITH A MILLION. Gregory Peck in Mark Twain's hilarious comedy of a down-and-outer who picks up million bucks, a million bobes and million laughs!



ISLAND OF DESIRE. Tab Hunter and gorgeous Linda Darnell in an emotion-swept drama—a fight to the finish for the only girl on a tropical island.



THE SPIRAL STAIRCASE. George Brent, Dorothy McGuire and Ethel Barrymore in the Dore Schary production of Selznick mystery-thriller that is a all-time classic.

See Peters, Griffin, Woodward, Inc. for availabilities.

the SWING is to **KMBC-TV**

Kansas City's Most Popular and Most Powerful TV Station

Basic ABC-TV Affiliate



DON DAVIS, President
JOHN T. SCHILLING, Executive Vice
GEORGE HIGGINS, Vice President and Sales Manager
MORI GREINER, Manager, KMBC-TV
DICK SMITH, Manager, KMBC-TV



...and in Radio, it's **KMBC** of Kansas City—**KFRM** for the State of Kan