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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WBAY



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



'SMALL CITIES & BIG FARMS...A MILLION FOLKS

BARTER: HOW BIG, HOW BOLD, HOW BAD FOR TV

Though agencies oppose barter because it tosses science — and often commissions — out the window, some have been forced in, others show concern.

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ADVERTISERS ON PAGE



eighth in a series of 12 ads



DETERMINATION

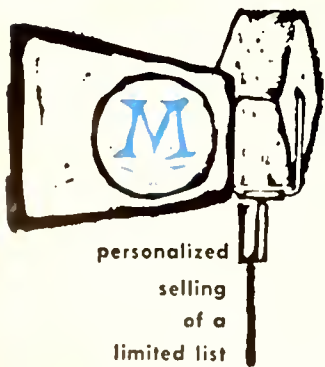


*...and
twelve months
out of
every year
stations
under the sign
of MEEKER
benefit by:*



DETERMINATION developed through the years that no Meeker station shall ever be "swallowed whole" in a mushrooming list.

Our "personalized selling" demands intimate knowledge of station and market as well as advertiser problems. This concept precludes "wholesale" lists.



the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia

BBDO BULLETIN



Comforting news for sweltering Americans this summer was the introduction of the new Philco Bantam 12 air conditioner. The world's first take-home air conditioner, the Bantam 12 called for an entirely new advertising approach. Campaign theme: "Take it home today, be cool tonight!" After announcements in *The Saturday Evening Post* and *Life*, dramatic newspaper ads like this helped spur sales all across the country.



Buttermilk magic from Foremost, America's third-largest producer of dairy products, makes luscious reading in *The Saturday Evening Post*, *Parents' Magazine*, *Good Housekeeping* and *Sunset*. This campaign introduces new dairy products and shows new ways to enjoy such familiar items as buttermilk. Cool food and beverage ideas from Foremost also appear in newspapers in over 200 major markets. BBDO San Francisco.



"Out of the lush fairy-tale splendor of the Orient . . ." So began Revlon's live TV commercial to introduce its new lipstick and nail-enamel shade, "Persian Melon." Complete with music, summer fashion news and soft picture-making words, the commercial was broadcast the night of June 11 on "The \$64,000 Question." Stores country-wide felt the impact of this new shade promotion, and sales took off like a magic carpet.



Better-ness, says the Timken Roller-Bearing Company, means a more daring, imaginative and efficient way of doing things. It's the heart of their success. Through BBDO Cleveland, their national magazine and business-paper campaign is winning a crusade to sell railroads on the advantages of Timken bearings for freight cars. This year, they're pioneering again with a network TV show—to sell their Better-ness to all industry.

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

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

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**ARE YOUR
TV SCHEDULES
REACHING THIS MUCH
OF ARKANSAS?**

On KTHV, they will!

WITH 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain!), KTHV gets regular viewing response from most of Arkansas — 62 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.

Ask your Branham man for all the *big* KTHV facts.



KTHV

**Channel 11
LITTLE ROCK
316,000 Watts**

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*

AFFILIATED WITH KTHS, LITTLE ROCK, ARKANSAS DEMOCRAT, LITTLE ROCK, AND KWKH, SHREVEPORT

NEWSMAKER of the week

Television will spearhead what will probably be the heaviest seasonal promotion of electric shavers in the business this fall when Schick unleashes a \$1.5 million ad barrage for its new "Powershave" model. Calling ad and sales shots as usual will be Kenneth C. Gifford, Schick's head man for 15 years.

The newsmaker: Kenneth C. Gifford, in one way or another, has been shepherding the advertising and sales destinies of Schick, Inc., ever since he joined the firm in 1940. On 1 January of that year he left Minneapolis as general sales manager of Toastmaster to join Schick as vice president in charge of sales and advertising. On 3 December 1942, he became president and has occupied that post ever since. He is also chairman of the board.

Gifford's tenure has witnessed a steady, though not spectacular, growth in the use of electric shavers. In 1940, 9% of 12 million men had one. Today it is more than 30% of 56 million. In addition, a vast potential has been opened up in the women's market with about three million of the distaff models sold in the past year and a half.

Under Gifford's direction, Schick has cashed in on this rising tide with sales of \$27.5 million last year compared with \$16 million in 1952. Sales for the current year have been running about 26-27% ahead of last year, due primarily to a "Buy his—get hers free" promotion which lifted business during the first quarter to about 45% above 1956's corresponding quarter.

Special promotions and new models have become a key feature of this competitive business. After following Remington with a lady's shaver last year, Schick brought out recently a "Varsity" model, both to be kind to young men's tender skin and to break young male adults into the electric shaver habit. This month Schick will unveil its new "Powershave," a model which prompted Gifford to state in a press release: "I feel as if we had re-invented electric shaving."

Backing the new model during the heavy August-through-Christmas selling season (well over half of men's electric shavers are bought as gifts) will be more than \$3 million in video advertising. This will go into two network programs—*Dragnet* and the *Gisele MacKenzie Show* (both NBC)—plus about \$750,000 for spot. The question of why tv gets the lion's share almost answers itself: demonstration.

Though Gifford acknowledged that Remington caught up "and went slightly ahead of us last year," he said the new model, having been in the works two years, was not developed specifically in answer to Remington. Both firms, SPONSOR estimates, have a little over 30% of the market. Sunbeam and Norelco have about 15% each.



Kenneth C. Gifford

The truth about the NEGRO MARKET



Get
THE FULL STORY
FROM K-SAY

The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area... top Negro salesmen... nationally accepted.

● **MAGNIFICENT MONTAGUE**
— brought direct from WAAF, Chicago. His sponsor list, sales results and audience are equally magnificent.

● **RAMON BRUCE**
— WAAT, Newark, N.J. Leading Negro-appeal personality in New Jersey. Best rating among all programs during his broadcast.

● **SWINGING DEACON**
— The most popular local Negro-appeal personality. Dominates the heavily populated Negro local and fringe areas.

Plus other
Great Negro Stars!

TELL IT — SELL IT
on the **NEW**
K-SAY

10,000 WATTS 1010 KC

Studios:

1550 California Street, San Francisco
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL
Owner

WALT CONWAY
General Mgr.

Nationally
represented by
JOHN E. PEARSON & COMPANY



"Say it with Music"

K-SAY

1010 — 10,000 WATTS

SAN FRANCISCO

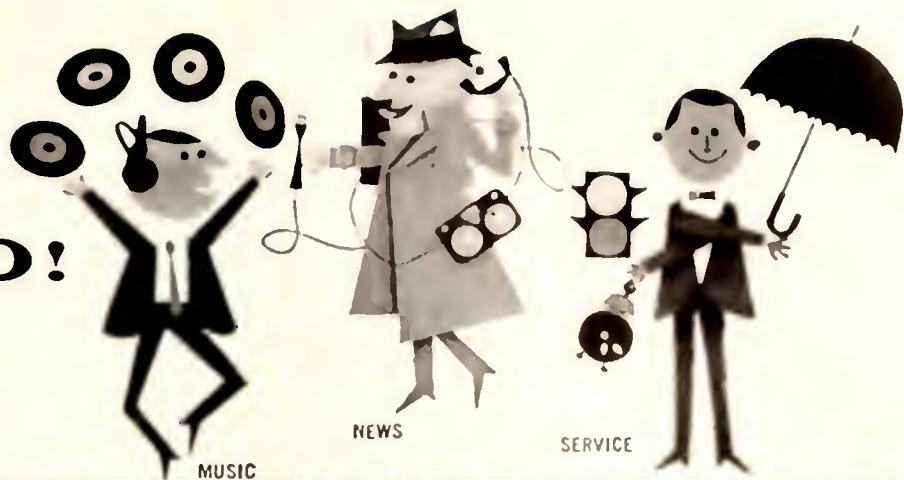
THERE'S A SOUND DIFFERENCE
.....



**"MUSIC TO
REACH BIGGER
AUDIENCES BY"**

Support the Ad Council Campaigns

ON WBC RADIO!



Over WBC, music is programmed with care, with skill . . . yes, with real art. Because it *is* a fresh, new art—the way WBC deejays serve up the records that keep listeners listening.

No run-of-the-mill record spinners. They're all distinct personalities, each one with a distinctive popular appeal. And, what's all-important — with a following! A big, tune-happy following!

To get their ear, to prove that *No Selling Campaign is Complete Without the WBC Stations*, start calling A. W. "Bink" Dannenbaum, WBC VP-Sales, at MUrray Hill 7-0808 in New York.

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**



RADIO
BOSTON, WBZ + WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WINO
PORTLAND, KEX

TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WAAM
PITTSBURGH, KOP-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPPIX

WINO represented by A M Radio Sales
WAAM represented by Blaz TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by
Peters, Griffin, Woodward, Inc.



at out . . .

wind the clock
and tune to **WBZ-TV**

7-nights-a-week for the newest films available to television

New England television viewers go through a nightly ritual at 11:15 PM. That's when they tune to WBZ-TV for first run feature films . . . the very latest screen hits available.

Feature films are proved audience getters during the late viewing hours, and WBZ-TV has "Hollywood's Best" . . . Warner Brothers, Screen Gems, 20th Century Fox, and United Artists—the first post-'48 features released for TV.

With WBZ-TV now reaching 1,507,149 TV homes (100,000 more than before, thanks to our new 1,349-foot tower) advertisers have an unmatched chance to sell, Sell, SELL!

So, for a fast start to 1957-58 sales, make sure you get your share of the availabilities . . . while they last! Call

Jim Allen, WBZ-TV Sales Manager, or your nearest PGW "Colonel".

Remember! In Boston . . . and *all* New England . . . no selling campaign is complete without the WBC station . . .

WBZ 4 TV
BOSTON
WESTINGHOUSE BROADCASTING COMPANY, INC.

Radio: BOSTON, WBZ + WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, WOWO
CHICAGO, WIND • PORTLAND, KEX • Television: BOSTON, WBZ-TV • PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV • SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales.

KPIX represented by The Katz Agency, Inc.

All other WBC stations represented by Peters, Griffin, Woodward, Inc.

SPONSOR-SCOPE

10 AUGUST
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SPONSOR PUBLICATIONS INC.

This week the No. 1 question in the business was: How is national tv spot buying shaping up for the fall?

So SPONSOR-SCOPE took a sounding among those media directors whose agencies have substantial interests in tv spot. Particularly included were such trend and strategy makers as Esty's John Peace, Compton's Frank Kemp, and Burnett's Len Matthews.

The consensus pointed to an encouraging outlook. The majority expects a picking up of tv spot toward the end of this month. Only two of the 11 interviewed thought their agency's tv spot billings would slip under last season's levels.

From the interviews came these tips to station management:

1) Stations might well appraise realistically what the emergence of ABC TV as a strongly competitive network has done to the leveling out of local ratings and costs-per-thousand.

2) The use of tv spot could stand a lot of simplifying in terms of buying and bookkeeping.

3) The addition of all sorts of "plans" to a station's rate structure tends to befuddle the buyer. He isn't sure that he got as good a deal as the other fellow.

4) Changing conditions should nudge stations into examining the rule which makes it mandatory for an order to take effect within 30 days. (A sample comment on this policy: "It's a holdover from the days when there were only one or two stations in a market. Anyway, it's not safe for any medium to leave a \$1-million campaign lying on the shelf. Somebody might come up with another idea and grab the money.")

Meantime, the brief lull in national spot radio also was over this week.

Orders and calls for availabilities had the reps hopping from agencies to teletypes and back again.

Business included Warner-Lambert's Beautycurl, Breeze, Texaco, Lydia Pinkham, Black Draught, Groves' Four-Way Cold Tablets, Jergens, and Pacquin's Silk & Satin Cream.

Researchers shouldn't read too much into the fact that Lever Bros. this week canceled its local rating services.

Lever's down-to-earth explanation: "If we need such information about local area problems we can get it from our agencies."

The demand for vocal names may give next season's tv network schedules the semblance of one big family, if not a stock company.

A limited group of singers will be swinging from one sponsored show to another. Most of them will be booked by the swap route.

Meanwhile vocalists without their own shows are zooming their fees and limiting dates.

Examples of what this rush has done to prices: (1) A vocalist with a single hit record last season was glad to appear for \$1,000, but now asks \$7,500. (2) A featured movie singer-dancer who rated \$5,000 a shot is holding out for \$55,000 for four appearances.

In PIB's computation of **gross time sales for June**, all three tv networks were on the plus side.

Combined sales were \$39,517,137, or **3.3% better** than in June 1956. The pluses by network: ABC TV, 4.8%; CBS TV, 2.3%; NBC TV, 3.9%.

The all-network gross for the first half of this year came to \$250,675,209—**6.9% over last year**. The respective edges: ABC TV, 4.2%; CBS TV, 9.6%; NBC TV, 4.8%.

Leo Burnett this week focused attention on triple-spotting by querying tv stations and reps about the practice.

The letter, signed by **Len Matthews, media v.p.**, noted that Burnett clients are getting concerned about the traffic jam and want to safeguard themselves.

Matthews indicated to SPONSOR-SCOPE that **the placing of a campaign here and there may be held up** until the survey is finished.

Despite the switch of about \$5 million of Kellogg's ad budget from spot tv to ABC network, **Leo Burnett expects tv and radio spot to account for at least 12% of its billings this year.**

Chicago rep offices which noted the Kellogg move with glum spirits, should **take heart at these comparisons:**

In 1955, Burnett's spot buys comprised 2% of its billings; last year the figure was 8%; and now it's going up substantially once more.

Tv stations this week heard from a new breed of entrepreneur seeking to unload old feature films.

His proposition: "Book my product an hour nightly in C time five times a week, and if you don't get sufficient sales volume to pay me you can cancel in the ninth week."

Y&R has generated so much enthusiasm about network radio among its clients via a special presentation that it's talking about using the pitch in Y&R branches.

The presentation's storyline:

- Like spot radio, **network now is proving that it is live, growing, and vigorous.**
- Network radio can be made to work effectively—either by itself or in harness with a tv campaign.

Y&R's network radio billings this fall will be about triple what they were a year ago.

American Tobacco's half-year report, out this week, helped stoke up Madison Avenue rumors of a shakeup in company management and its agency setup. (See SPONSOR HEARS. 27 July.)

Highlights of the latest sales and profits story:

- Dollar sales for the initial six months were off to \$515.5 million from \$525.1 million, while profits dropped to \$23 million from \$24.6 million.
- Net income for the June quarter was \$12.9 million as compared to \$14 million for the like quarter of 1956.

The report explained the decline in profit was the result, in large part, of **higher costs as well as lower sales.**

What made Madison Avenue so talkative was that all others in the big tobacco group showed substantial gains.

NBC Radio has turned on the go-slow signal for cold and headache remedies. The network figures it has enough of that type of business through 1957.

What should a station charge for run-of-schedule tv spots? This week the Grey agency was making a wholesale effort to find out on a brass-tacks basis.

Here is what Grey told the reps:

- The agency had a client interested in spending \$800,000 on a barter deal.
- Grey preferred that this women's product refrain from barter, because of another Grey client's unsatisfactory experience.
- Each rep was then given a mimeographed list of 150 markets which the client wants to buy. Noted against each was the amount of dollars the client had allocated for a year's campaign.
- The reps were asked to find out the cheapest package their stations could offer in "C" (or floating, run-of-schedule) time.
- It was suggested that the allocated amounts could be increased if the right deals were submitted. (See story on barter, page 29 this issue.)

Just about all of the \$1.5 million that the Tea Council has appropriated for next year's advertising will go to tv spot.

Leo Burnett so advised SPONSOR-SCOPE this week.

The report that Neil McElroy is headed for a top-level Washington post has P&G agencies speculating on who would succeed him as No. 1 operator of the Cincinnati empire.

The odds are on Howard J. Morgens, executive v.p. in charge of domestic business, though the same title is held by Walter Lingle, Jr., who heads up international.

P&G, which prides itself on pushing young executives, has never named a president above the 45-year-old bracket, but neither Morgens nor Lingle are much over it.

Like ABC TV, CBS TV is getting lenient about allowing advertisers generous escape hatches from their program commitments.

Lever Bros. can back out of Have Gun Will Travel and the Eve Arden Show (both CBS controlled) after the 26th week. Neither has a record.

Tipoff on how tight the "tight money market" really is: In New York, where the banks normally frown on anything as showmanly as the air media, 10 now are bidding for savings accounts via radio.

Several are using more than one station. The concentration is on news and early morning participations.

CBS and NBC have agreed to go along with Nielsen's proposed expansion of its national radio index. ABC, which has been critical of the scope of this service, is still mulling the plan.

The "extended" service will:

- Count, on a regular basis, the number of unduplicated homes reached in four weeks by an advertiser's programs.
- The number of times, for each four-week period, these homes were reached and the total commercial minutes delivered to them.
- Summarize and total all data on a network-by-network basis for each advertiser sponsoring more than one program period.

ABC's cool attitude stems, in part, from failure to reach the away-from-home listener.

If you want to get an estimate on the number of color tv homes, the new source is RCA Information.

Official color set estimate as of 1 January 1957: 100,000.

TvB's report this week that tv's audience was growing and radio's was declining drew from NBC Radio's Joe Culligan this crack:

"It reminds me of the story about the elephant and the mouse coming up the ladder from the hold in Noah's Ark after the deluge was over.

"The elephant, who was ahead of the mouse, suddenly turned around and shouted, 'Heh, quit your pushing!'"

Vick Chemical is spending the bulk of its air media budget (around \$2 million) more broadly this season—in daytime network tv plus network radio.

Spot will come in for its share via late evening films and radio announcements.

The daytime tv commitment involves alternate weeks on CBS TV's Garry Moore Show, Edge of Night, As the World Turns, and Beat the Clock. For network radio it's NBC's six-second spots at the rate of 30 a week for 20 weeks.

Last season the cold remedy maker cozied up to nighttime network tv. Morse International's explanation of the policy change: **Vick needs maximum flexibility.**

NBC Radio continues to boast that it leads CBS Radio in sponsored hours sold, and has widened the gap by 12 hours in August.

The count: NBC, 37 hrs. 5 min.; CBS, 24 hrs. 58 min. The margin: 48.5%.

As NBC measures it, the August figures represent an increase of 4 hrs. 13 min. over its sponsored hours in July while CBS lost 25 min.

CBS Radio's comeback: "Wait until that Ford campaign starts rolling in September."

CBS Radio this week took inventory of the business it has sold for the balance of the year and noted:

- 1) The third quarter in terms of minutes sold will be about 20% ahead of the same 1956 period.
- 2) The final quarter should run at least 35% ahead.

Prudential's 20th Century tv series has prospects of becoming one of the hottest documentary shows of the 1957-58 season.

CBS TV has carte blanche to convert the Sunday half-hour to a full-dress film treatment of any topical international or domestic crisis.

(See page 32 on how this insurance company has built sales via the documentary route.)

The manufacturer of consumer hard goods will tell you that his most fervent hope is a speedy pickup in residential construction.

With the sharp wane in home-building this manufacturer's distribution gears and long-range planning got a dose of sand.

His, incidentally, is one of the tightest break-even points in business: **Between 80-85% of capacity.**

What he does in advertising the coming year will depend largely on how the building picture looks.

Storer Broadcasting had second-quarter earnings of \$3,143,038, compared to \$1,395,202 for the same period of 1956.

Included were \$1,966,477, after taxes, from the sale of WBRC-TV and WBRC, Birmingham.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 49; Spot Buys, page 57; News and Idea Wrap-Up, page 58; Washington Week, page 71; SPONSOR Hears, page 74; and Tv and Radio Newsmakers, page 80.

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .

WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .

Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.

. . . because **IT'S A WHB AUDIENCE . . .**

Whether it be *Metro Pulse*, Nielsen, Trendex or Hooper whether it be *Area Nielsen* or *Pulse* — WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers — as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! Talk to Blair or WHB's GM George W. Armstrong.

WHB 10,000 watts on 710 kc. Kansas City, Missouri

**STORZ
STATIONS**

TODAY'S RADIO FOR TODAY'S SELLING

WDGY Minneapolis St. Paul

WHB Kansas City

WQAM Miami

REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

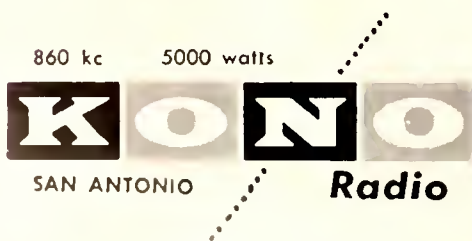
WTIX New Orleans

REPRESENTED BY ADAM YOUNG INC.



More Listeners... More Sales per dollar

Get the FACTS . . . see your
H-R Representative
or Clarke Brown man



Timebuyers at work

Lynn Diamond, Emil Mogul Co., New York, timebuyer for Lite Diet Bread and Rayco Seat Covers, thinks that "ratings should honestly be used as a guide rather than as infallible authority." Ratings, Lynn says, certainly give indications of audience size, audience potential and individual market tastes and habits. These subtle indications—combined with reliable market data, station information, product needs and client objectives—help make an intelligent buy. "Both Rayco and Lite Diet are local franchise operations which require specialized local market knowledge and contact." Lynn points out. "I've learned that high ratings and good sales results don't necessarily go hand in hand. There's often a correlation, but frequently there isn't."



Lynn notes that just as every market is different so are there differences in client's needs. Many people listen to early morning radio, for example, but this doesn't mean that it's the only yardstick of a good buy. What the client wants from his markets is as important as low cost-per-1,000. "Emil Mogul Co. has no ironclad rules. The only *must* is a buy that delivers good sales results for our clients."

Marcellee Sanders, Guild, Bascom & Bonfigli, San Francisco, timebuyer for Skippy Peanut Butter and Nucoa Margarine, says that "the success of an agency depends upon sound, original thinking and a hard-headed business policy. Within this framework, the buyer must be expert in the technical aspects of the job and know



the subtle differences between media." Miss Sanders deplores tying the hands of buyers with pre-set practices and patterns and unrealistic restrictions. "At GB&B, our media directors encourage every timebuyer to use his own judgment and to think creatively. Whenever one of us has an idea we think will fit a particular campaign, we talk it over with the media staff. Often these ideas change or augment plans already

in motion." She believes latitude in buying broadcast media is especially necessary today because of the constant changes in listening habits, new programming patterns, changing rate structures and innovations in research methods. "Those new to timebuying," Miss Sanders cautions, "should dig deeply into every phase of the broadcast medium to be alert to these shifts. This is no job for robots." (See story "Strictly by the numbers," this issue, page 36.)

FIRST AGAIN in the entire area!

First we were first in metropolitan Richmond. Then we were first in ARB's 35-county Grade B area survey. And now ARB has conducted a survey covering every single county in the 100-mv. area of all 3 TV stations serving Richmond, Petersburg and Central Virginia. Here are the results of that survey.

*Out of a weekly total of 490 quarter hours
when 2 or more stations were on the air:*

WXEX-TV was first in 49%

Out of 130 quarter hours from 7:30 P.M. to signoff:

WXEX-TV was first in 60%

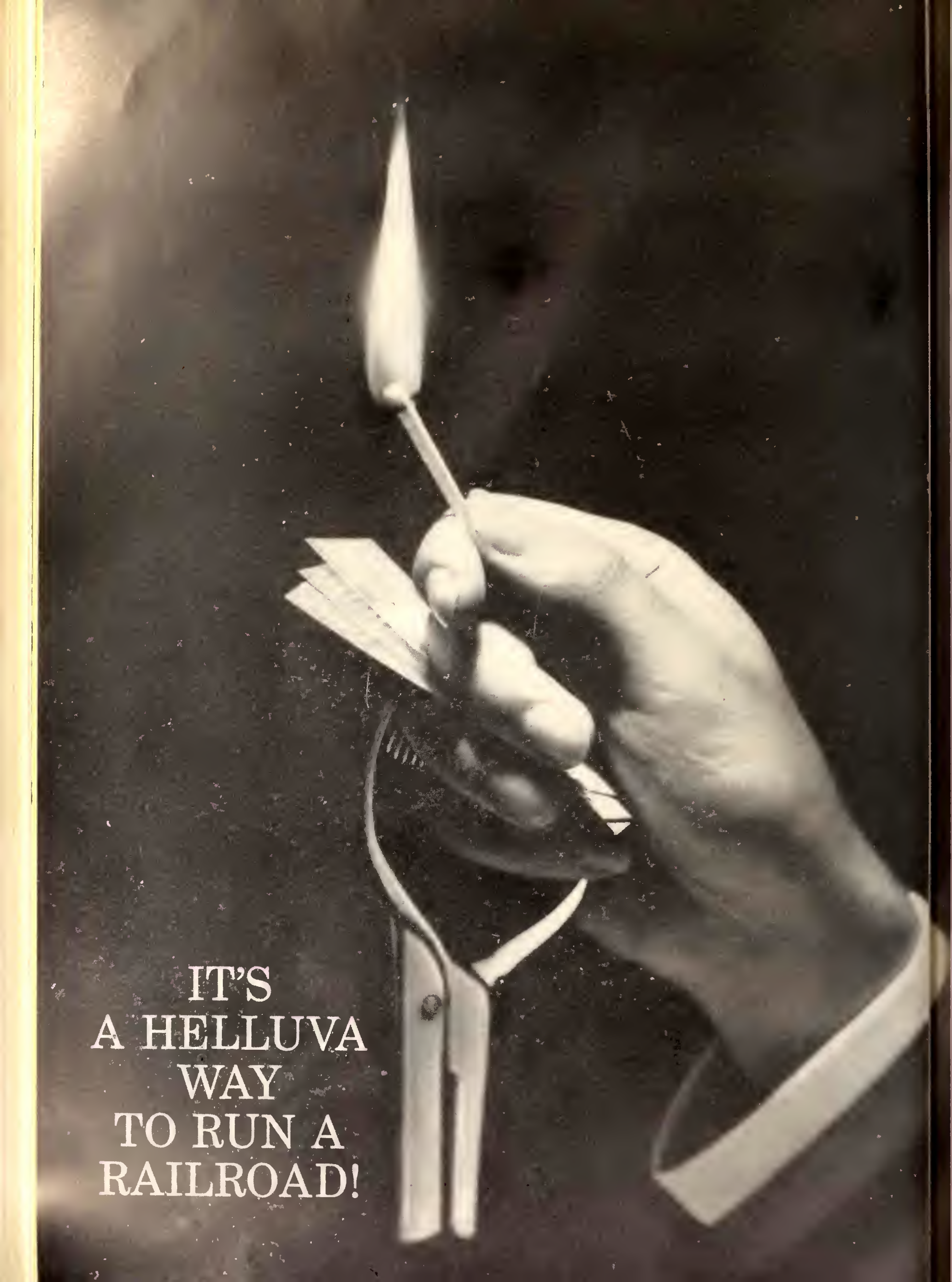
WXEX-TV

Tom Tinsley, President

NBC BASIC—CHANNEL 8

Irvin G. Abeloff, Vice Pres.

National Representatives: Select Station Representatives in New York; For Joe & Co. in Chicago, Los Angeles,
San Francisco, Seattle; Clarke Brown in Atlanta, New Orleans, Miami, Dallas

A black and white photograph of a hand holding a lit match. The hand is positioned in the center-right of the frame, with the thumb and index finger gripping the matchstick. The match is lit, with a bright, teardrop-shaped flame at the top. The background is dark and textured, possibly a wall or a piece of fabric. The lighting is dramatic, highlighting the hand and the match against the dark background. The overall mood is mysterious and intense.

IT'S
A HELLUVA
WAY
TO RUN A
RAILROAD!

To us, there's only one way to operate a train, and that's to get all the bugs out, *ourselves*,
place it squarely on the tracks, turn on the lights
and let 'er rip on a pre-established course.

Others seem to prefer starting out by putting a blueprint of a caboose before a hypothetical
iron horse,

Then calling in a lot of potential ticket-buyers to suggest ways and means.

But the trouble is, what if some of them insist on square wheels and outside latrines?

That's why, even though our new syndicated series, "Boots and Saddles—the Story of the
Fifth Cavalry," is just now released for sale, we're
already deep into the production of "Union Pacific."*

It's not that we're ambitious to be flamboyantly prolific.

It's simply that "Union Pacific" passed all our own home-grown tests of what makes a fine
show (and show is what we're in the business of)
so we're makin' it.

And mind you, we not only don't have a customer for it, we don't even know when we'll go
looking for one to purchase a stake in it.

The CNP method of running a railroad is to create entertainment and produce it on film at a
pace that's at least steady,

And have it ready to go when the market is ready.

We like to think that over the long haul our ticket-buyers enjoy a ride with all lights showing;

That is, they have a reasonably accurate idea of what they're riding in and also of where
they're going.

*with apologies to Ogden (Utah)

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

114% MORE audience
than Station B ALL DAY!*



Mar.-Apr. '57 Hooper in Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1



MORE listeners than all other
stations heard in
Lansing combined

*Mar. thru Apr.
average C. E. Hooper, Inc.



Represented Nationally
by
Venard, Rintoul &
McConnell, Inc.



Sponsor backstage

Never underestimate Pat Weaver

A couple of sunny Sunday afternoons ago my wife and I were ambling down Sutton Place, when along came Pat Weaver. Under his arm were a half dozen large cards (presumably story boards and such). On his face, as the old advertising phrase had it, was the look of a man who is going places. And his stride made it plain he couldn't possibly arrive at those places fast enough. He whizzed.



As a fellow who is also constantly and simultaneously embroiled in a number of diversified ventures, perhaps I understand Sylvester L. Weaver, Jr. a little better than most. And certainly as a scrambling type character I have infinite admiration for his high level multitudinous scrambling. If you aren't a very steady reader of the trade press it is entirely possible that you are not quite up to date on Pat's activities, or have missed one or two of the smaller operations along the way. Let me recap.

Most recently Pat moved Mort Werner over from NBC into Kaiser Industries, where just a week previously it had been announced that Pat himself was joining the company to direct all of Kaiser's tv advertising activities. Kaiser Industries Corporation includes Kaiser Steel, Kaiser Aluminum, Kaiser Engineers, Kaiser Metal Products and Permanente Cement. Kaiser Industries also controls 50% of radio station KHVH and tv station KHVH-TV in Honolulu. Mort is joining up as a v.p., who according to the release will be "in charge of all the internal television activities of the affiliated Kaiser companies."

No one seems to know quite what that means, although there is reason to believe that Kaiser wants to acquire other broadcast properties, and there is little doubt that Kaiser will continue to spend millions of dollars advertising its various products and services in television. But this piece is about Pat. Previous to his affiliation with Kaiser, he, of course, had announced and launched his "Program Service," a Weaverish network.

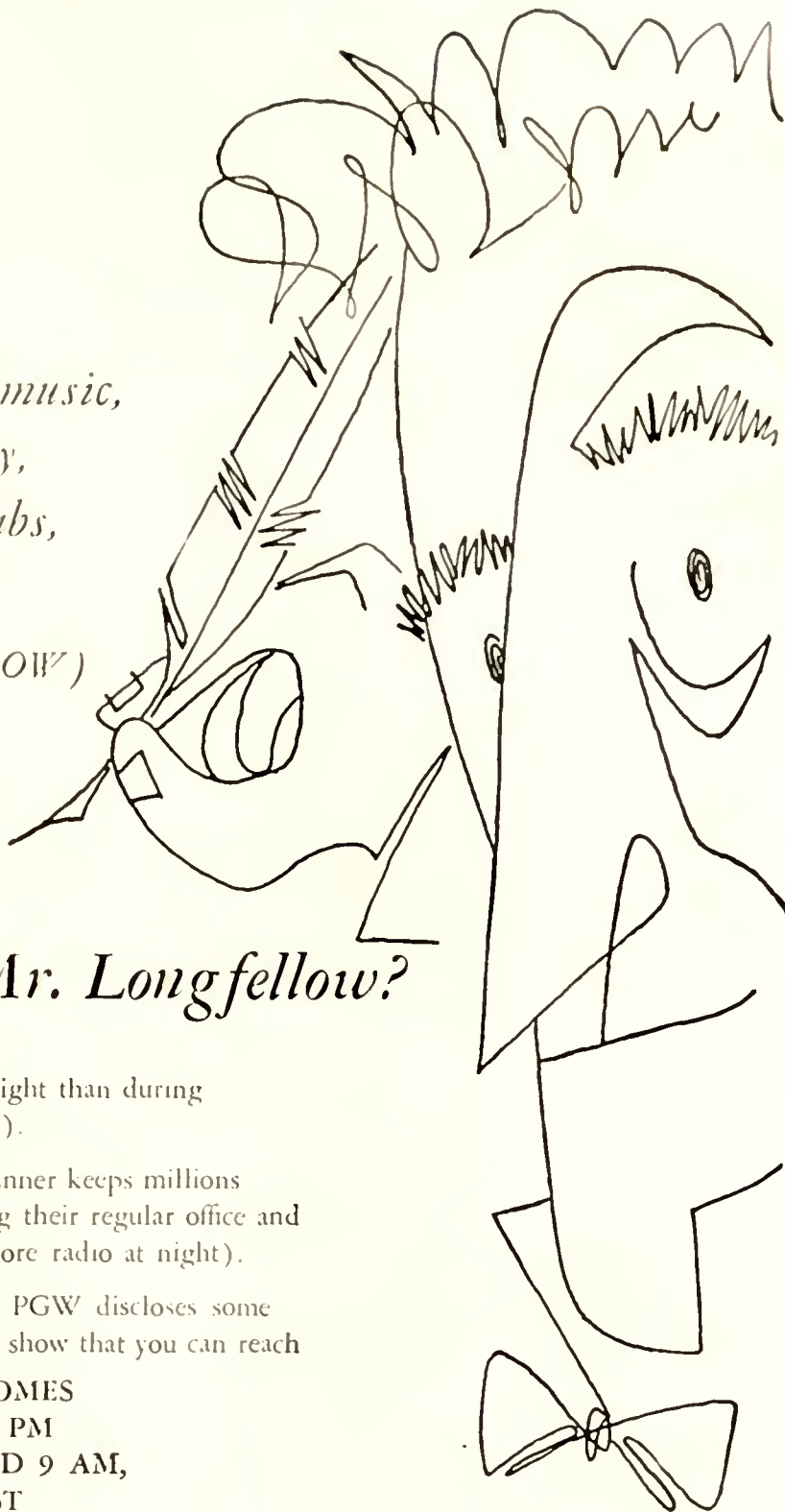
Wants two-thirds of homes

Program Service had lined up more or less firm deals with independent tv stations in about twenty major television markets in the country. Markets such as New York, Philadelphia, Washington, Baltimore, Detroit, Chicago, Milwaukee, Minneapolis-St. Paul, Dallas-Fort Worth, St. Louis, Boston, Buffalo, Denver, Los Angeles, San Francisco, etc. I don't know exactly how many Pat actually has signed, or how many he will have signed by the time the fall season gets under way. But he'll have some, and what he's shooting for is a hook-up with enough stations in enough markets to represent about two-thirds of all the homes in the country.

Program Service is also slated to produce shows for its "member" stations. Pat has already sold participating sponsorship in one such show, Frances Horwich's *Ding Dong School*, which at one time was a strong NBC standby to two accounts, the Taylor-Reed Cor-

*"And the night shall be filled with music,
and the cares that infest the day,
shall fold their tents like the Arabs,
and as silently steal away."*

(LONGFELLOW)



Were you speaking of Nighttime Spot Radio, Mr. Longfellow?

It may be that people are more receptive at night than during the day (as thousands of salesmen will testify).

It may be that preparation of breakfast and dinner keeps millions of women just as busy at those times as during their regular office and factory hours (and that they therefore hear more radio at night).

But *forgetting* such intangibles—a survey by PGW discloses some *tangible* figures that may jar you a little. They show that you can reach

9.6% MORE RADIO HOMES
BETWEEN 6 AND 10 PM
THAN BETWEEN 6:30 AND 9 AM,
AT THE SAME COST

Or, to put it another way, that you may reach

1000 HOMES (6 to 10 PM) FOR73 CENTS

1000 HOMES (6:30 to 9 AM) FOR80 CENTS

These challenging facts are worthy of your intense interest.
Want a copy of the report?



PETERS, GRIFFIN,
WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK
250 Park Avenue
Yukon 6-7900

CHICAGO
Prudential Plaza
Franklin 2-6373

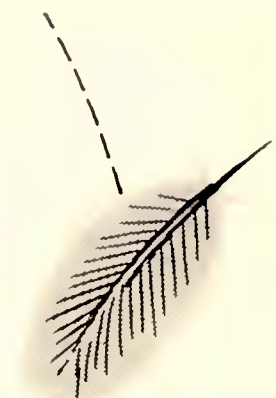
DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Building
Murray 8-5667

FORT WORTH
406 W. Seventh St.
Edison 6-3349

HOLLYWOOD
1750 N. Vine St.
Hollywood 9-1688

SAN FRANCISCO
Russ Building
Sutter 1-3798



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

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



REPRESENTED BY CBS RADIO SPOT SALES



poration for Cocoa-Marsh, and Climax Industries for Kid-o, a modeling compound. *Ding Dong* is scheduled to return to the air, via "Program Service" stations on 26 August, and will run Monday through Friday from 10 to 10:30 p.m.

In whirlwinding around the industry in the past several months, Pat has made several points in connection with Program Service. Fundamentally what he's been pitching has been the idea that after a major advertiser has his national campaign set via magazines, network tv and/or radio, he must next buy a Program Service show to be telecast via PS stations. Pat's point is that the 20 some-odd markets he threatens to cover will be the markets where the ultimate merchandising battles will be fought, where brands will live or die. And he promises to deliver shows at minimal costs, pay stations "realistic" prices, and thus deliver potent advertising platforms in these key markets at less than normal costs.

In a recent piece Pat himself wrote ". . . there are new forms of programing one can try if one doesn't have to stride along with the cement shoes of the network must-buy money commitment—must-buy program policies, must-buy network rates way over national spot rates in topmarkets, must-buy line-ups way beyond the major battleground for sales, must-buy below the line policies that push prices skyward. . . ."

And some of the program forms about which Pat has become excited have been the aforementioned *Ding Dong School*; a *Mary Margaret McBride Show*; a *Comedy Theatre*, which he says will feature great names in some new forms: a *Saturday Night Dance Party*, to run from 10:30 to 12 from the Aragon Ballroom in Chicago (and for which Pat has been trying to get Howard Miller, top dj as emcee); a couple of powerhouse dramatic shows, and a couple of what Pat calls "personality ventures."

In the meantime Kaiser Industries is contracted to run a new film show called *Maverick* being produced by Warner Bros. over the ABC TV network. *Maverick* is described as a western-adventure series. It does not quite fit the description of the shows Pat was talking about producing via Program Service. In the same piece quoted above Pat said: ". . . This is a program business, and to the program interests, particularly the independent program companies, the artists, and their managements, the writers and producers, the creative interests of all kinds, the tremendous flow of money from the advertisers to a new enterprise that keeps time costs low and encourages all kinds of program experimentation and development will mean not just that another 33% of the available time slots for programs have opened up, but that these particular time slots have a wider horizon, and a more exciting premise than the 'let's-play-it-safe, let's carbon copy ourselves into a nice safe rating' fellows. . . ."

I think I detect just a few faint smudges of carbon on a western-adventure series, but let's not judge prematurely. *Maverick* hasn't hit the air yet. And that's a little bit beside the point anyway. I am just curious to see what Pat Weaver of Program Service is going to say to Pat Weaver of Kaiser Industries, and vice versa, when these two gents get to buying and selling tv programs in connection with Kaiser's several advertising and merchandising jobs. It'll be interesting. Pat always is. And in it might even be found a lesson or two for other clients. Never underestimate the power of Mr. Weaver. ■



NEW SPEAKERS

OF THE HOUSE
between 6 and 9 PM
in the nation's Capital!



In Washington, between the hours of 6 and 9 PM, the majority of all radios tuned in are tuned to WRC. During this time period, WRC wins a 31.3% share of audience... a 25% advantage over the second station!

Principally responsible for this handsome evening margin are WRC's local personalities. Leading off are newscasters Bill Sprague and Bryson Rash with greater audiences in their respective time periods than all other stations combined. Sportscaster Jim Simpson, who follows, has more than twice the audience of any competitor, and popular disc jockey Al Ross very nearly matches this record!

In Washington's 17-radio-station market, authority of this sort means quick buying response from listeners. Have WRC Radio speak for you in the nation's Capital.

WRC·980

WASHINGTON, D. C. SOLD BY  SPOT SALES

89.4% Share of Audience*

low cost per 1000
in class G time

JIMMY DEAN SHOW



Monday
through
Friday
7.00
am

RICHARD HOTTELET

Monday
through
Friday
7:45
am
8:45
am



CAPTAIN KANGAROO



Monday
through
Friday
8.00
am

	TV Homes Per Broadcast*	4-Week Cumulative*
Jimmy Dean	136,500	464,100
Kangaroo	151,200	436,200
CBS and Local News-Weather 7:45-8:00 am	129,100	407,300
8:45-9:00 am	146,600	421,000

*7:00 to 9:00 a.m.
source: Nielsen
NSI Report
Moy, 1957



*Highest
quarter-
hour
in program



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

Women's week

On business trips: As account executives, media men and agency tv producers are required to make more and more field trips, there's a general uprising among agency wives who feel they're being left out of the excitement.

Because of the discontent, a growing number of agencymen have been taking their wives along when the trip encompassed vacation-type areas and was likely to last over a week. But generally the idea has backfired.

The consensus among wives interviewed by SPONSOR: "Never again." Their complaints:

1. They saw their husbands less than they do when back home.
2. Every social engagement had a business purpose.
3. Last-minute changes in schedule threw off packing and planning for the trip.
4. The pressure of work the husbands had to get done put a strain on the whole trip, including "that promised free weekend at the end."
5. Upon their return, the husbands found some resentments within the agency from men whose wives are now pressuring them to take them along the next time.

"Don't lie to women": On 16 July, the Ad Club of Sioux City, Iowa, tried an experiment that's stirred comment ever since. Instead of inviting a professional man to address the group on better selling tv copy, the club invited Mrs. F. H. (Betty) Foxen, University of South Dakota graduate, and "a housewife."

Said she to admen attending the AFA district meeting: "We (women) resent sweeping and implausible claims. I saw an ad just the other day for a sewing machine. It showed a picture of a beautiful blouse embroidered and monogrammed, with the caption 'if you can boil an egg you can make this blouse.' Now this is just not true. I happen to have the machine advertised and it's a marvelous machine. It does lots of things, and I love it. But you do have to have knowledge of sewing before you can do fancy things."

Betty Foxen also mentioned the results of an informal survey she took among her friends to find out what tv commercials they liked best. She found they were Jello's Chinese baby, Hamm's, Kraft's cheese recipes and Cutrite.

Traveling promotion director: Grace McElveen, promotion director of WAFB-TV, Baton Rouge, Louisiana, considers most of her job "a vacation and a lark." This doesn't mean that she doesn't put in a 12-hour day, she points out.

Among the national promotion contests which Grace has won were some built around the *Ed Sullivan Show*, *Cinderella*, *the Lucy Show*, *Rin Tin Tin*, *The Millionaire*.

According to Aubrey Williams Advertising, the job she's done for the station has helped give WAFB-TV four out of five top nighttime shows, eight out of 10 top morning shows in terms of audience.

For Grace, it has netted trips to New York, the Rose Bowl and the South Sea Islands, as promotion contest winner.



IT'S A WBOY!

WBOY-TV

CLARKSBURG, WEST VIRGINIA

ON THE AIR
IN TIME FOR
THE WORLD SERIES

Channel 12

Covering the Virgin Market of Central W. Va.-Clarksburg-Fairmont-Morgantown

CAPTIVE AUDIENCE, 605,000 POPULATION. Cradled in the hills of West Virginia, this lusty, thriving market — rich in coal, oil and gas — untouched to date by a direct TV signal — is all yours on WBOY-TV.

Budget now for Fall and Winter sales on WBOY-TV.

INTERCONNECTED WITH



A member of The Friendly Group



WSTV, WSTV-TV Steubenville; KODE, KODE-TV, Joplin;

WBOY, WBOY-TV, Clarksburg; WPIT, Pittsburgh; WPAR, Parkersburg.

George Clinton, General Manager • Represented by Avery-Knodel • National Sls. Mgr., Rod Gibson, 52 Vanderbilt Ave., New York, MUrray Hill 3-6977

Mark this market on your list!

CENTRAL AND SOUTHERN ALABAMA is the home of 1,000,000 people in 35 counties—*one-third* of Alabama's population and retail sales!

You reach this big and growing market *only* through WSFA-TV's maximum-power VHF signal. You cannot cover it with any other TV station or combination of stations!

Mark Central and Southern Alabama on your list...and *buy* it with WSFA-TV!

*WSFA-TV's 35 Alabama counties **

Population.....	1,093 00
Retail Sales.....	\$ 741,637 00
Food Store Sales.....	\$ 184,927 00
Drug Store Sales.....	\$ 21,859 00
Effective Buying Income.....	\$1,062,690 00

** Does not include 3 Georgia and 3 Florida bonus counties*

Source: Sales Management Survey of Buying Power, May 1957.



The **WKY** Television System, Inc.

ALABAMA

WSFA-TV



MONTGOMERY
Channel **12** **NBC/ABC**

TV and **WKY** Oklahoma City

WTVT Tampa - St. Petersburg

SPONSOR • 10 AUGUST 1957



Handy Bookmark Series

REVOLUTION

There are all kinds, but in Southern California there's a viewing revolution going full blast...

It's those serials...

You remember. Every Saturday you fell into ranks at the neighborhood theatre to see the latest cliff-hanger. Pretty good, huh?

Well, they're back and KTTV has 'em ...406 fast-action episodes. New to Los Angeles, these serials have been clobbering competition in 40 television markets.

Let's look at the marquee...

RED RIDER
GANGBUSTERS
TAILSPIN TOMMY
THE PHANTOM RIDER
LOST CITY OF THE JUNGLE

For depth in the afternoon, KTTV programs an episode from each of **three different serials each day**. Dick Whittinghill, top KTTV sales personality, is on stage to turn your sales story into gold.

Join the revolution. Your Blair agent has complete inflammatory literature.

KTTV

Los Angeles Times-MGM
Television

Represented nationally by **BLAIR-TV**

Keep your place
in Los Angeles
with KTTV

No switch for Noxzema

In your July 13th issue, you list Noxzema as going from SSCB to MacManus, John & Adams, quoting a budget of \$2,000,000.

The Noxzema Chemical Company was SSCB's first account when we started the agency in 1946. We have all of the Noxzema account with the exception of the shaving products which we could not handle because we had been assigned Rise by Carter Products.

These Noxzema Shave products are handled by MacManus, John & Adams.

Ray Sullivan, *president*
SSCB, *New York*

• Sponsor's thanks to reader Sullivan for spotting the error in a Sponsor-Scope Chart.

Tip-off for time sellers

The response to the VOLVO article in SPONSOR's last issue was amazing. First it alerted every time salesman and many media people to us so that they not only hit us for sales but actually understood our needs and objectives when they did so. In addition, from the personal angle many old acquaintances in ad business spotted it and called me.

But most important by putting us in contact with radio stations and representatives it helped speed up our plans to extend VOLVO's campaign into the deep south and New England.

Dick Elfenbein,
New York timebuyer,
Advertising Agencies, Inc.

• Dick Elfenbein has put his finger on one of the frequently overlooked advantages to an industry of trade press coverage: communication between buyer and seller.

Open letter to Roy Smith

This is an open letter to Roy V. Smith, station rep for KTVA, Anchorage, Alaska, whose letter to the editor appeared in this space last week.

First, let me apologize, Roy. There really *is* no excuse for my stupidity; that it what it was to be sure. Unfortunately, I was not smart enough to realize that by talking about one station, in glowing terms, I would in turn seemingly be detrimental to another.

My biggest problem in business is enthusiasm. I became enthusiastic about Alaska. I became enthusiastic about the fishing. And I was overwhelmed by the courtesy extended to me via KENI. So I attempted to express my appreciation to them by portraying some of the excitement conveyed to me by their people. Justified excitement and pride, I might add, about their facilities and operation and the future of tv in Alaska.

Actually, *from them* I got a feeling of how intelligent and modern the tv people in the Territory are. Where I went wrong was by not realizing that those I met are *typical* of this spirit . . . that other facilities equally good exist. This is what I should have said [in the 20 July Agency Ad Libs column]. By leaving it out, I did you harm. Again, it was unintentional and I can only say I'm sorry.

Robert L. Foreman,
vice president,
BBDO, New York

How to Check tv Results

We read your recent Sponsor Asks column on checking television results July issue, page with interest. Here's our method.

Fowler, Dick and Walker have a five-minute shopping program televised live in the store five days a week. The five-minute program is backed up with 10 I.D.'s which follow during the day. Each program features two classes of related merchandise with approximately two to six items to a program.

To evaluate the results brought by each show the department tallies the number of items that were sold during the three days following the show. However, on items that have a high unit value, such as appliances, the results are tabulated over a two-week period.

When tabulating results it is necessary to take into consideration the season, regular price or price promotion, limited time offer merchandise, similar merchandise in department, etc. (One slip at \$3.99 that was featured sold 48 pieces, a similar slip at \$2.99 not on the program sold 130 pieces in three days. The department head credited the increased sale of the \$2.99 slips to the program.)

John J. Green, Jr., *adv. mgr.*
Fowler, Dick and Walker,
Wilkes Barre

for your budget . . .

WCUE IS NO. 1 IN AKRON

Between 8 A.M. and 5 P.M.

daily, WCUE delivers

more listeners for your

ad dollar than any

other Akron station.

(In all other periods, just

a gnat's whisker away from first.)*

See your JEPSCO Man for

details or call WCUE Sales

Veep, Jack Maurer, FRanklin 6-7114

Cost per thousand (c.p.m.) based on Pulse Air 1957

The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

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



The John E. Pearson Co. National Representatives

READY TO BLAST OFF!



KBET is now preparing to go sky-high in audience with M-G-M Pictures . . . (take-off is scheduled for September!)

ONLY KBET GIVES YOU BOTH.

SACRAMENTO	STOCKTON
	
TOTAL AREA SET COUNT: 413,249	

KBET-TV

CHANNEL 10

SACRAMENTO

CALIFORNIA



Call H-R Television, Inc. for Current Avails



THE BARTER PROBLEM

Confusion among buyers is illustrated by meeting called this week by agency media director, who told reps: "We buy barter. We don't like it. What can you and the stations do about it?"

by Evelyn Konrad

This week confusion over tv barter had reached this strange stage: A media director who has bought barter, but doesn't like it, called station representatives together for a closed-doors meeting in his office.

"We're both confused and concerned about barter at this point," the media director (Grey's Larry Deckinger) told SPONSOR. "We want to know what the stations and the whole industry intend to do about it." (See also Sponsor-Scope page 11.)

This media director was just one of many surveyed by SPONSOR who expressed concern over a situation which has been growing in recent months—though not always as fast as trade talk would indicate.

This is where barter stands in mid-summer, 1957.

► *A sizable minority of tv stations are involved in barter deals.* Time Merchants, Inc., brokers of bartered time, claim

that less than two dozen stations have not concluded some form of barter. Television Clearing House, a tv station consultant firm whose activities include acquiring merchandise for stations via short term barter deals, states it works for 139 stations. SPONSOR has seen lineups for barter clients numbering at least 30 stations.

► *A growing number of advertisers are looking into barter.* There's a feeling that "somebody's getting it wholesale, and we don't want to be left out." Among the known users of barter time are such advertisers as Lestoil, Ideal Toy Co., Exquisite Form Bras, Pink Ice, Charles Antell, International Latex, several airlines, appliance manufacturers, to mention a small cross-section. But an increasing number of individual barter time agents are offering such deals to more and more blue chip package goods companies. Thus far none of the blue-chips have bought barter.

BARTER BROKER, as additional middleman between station and client, collects com

► *Virtually every major agency is now making a study of barter or has already done so.* Media executives at J. Walter Thompson, McCann-Erickson, Y&R, C. J. LaRoche, Donahue & Coe, Dancer-Fitzgerald-Sample, Grey are among the many known to have evaluated the pros and cons of barter. Some barter buys have been commissionable: many have by-passed the agency. But whether the agency gets a commission or not, media people in general see it this way: "We know you're supposed to get bulk announcements at a huge discount, but it still doesn't look like an efficient and reliable media buy to us." (The quote is from a major agency's study of barter.)

► *New forms of barter deals are springing up and gathering momentum.* One of the deals gaining popularity among small-budget advertisers previously unable to afford the medium is the "Pink Lee pattern." This advertiser bought up some film properties and went to stations without a middleman. Most recent client to consider this type of swap is a women's apparel advertiser who feels forced into barter by his major competitor's bulk buys.

Despite a growing interest in barter among some types of client, the predominant attitude is one of "We can't miss out on a bargain" rather than a deep-rooted conviction that a barter buy is the answer to a major marketing or media problem. It's therefore important to clients who may be considering barter to study the experience of other advertisers who have used it.

Media men who've analyzed barter buys come up with the following evaluation:

1. It's a cheap buy, but how cheap is hard to pin down. The value of a barter schedule hinges on how closely it can be tailored to a client's needs. Since such a schedule consists of previously unsold station time, it has to include time periods the client would not otherwise buy.

In the case of its barter buy last spring on 20-plus stations, Ideal Toy Co. feels that it achieved considerable discounts off normal rates. Here's

how this buy worked out. Ideal Toy Co. arranged the barter deal through Time Merchants, who, in turn, secured much of the time from Television Clearing House, the firm that trades merchandise for time as part of what it terms a station consultant service. Ideal used merchandise instead of cash, the stations got the toys, or other merchandise from Television Clearing House.

Ideal Toy made the deal on a wholesale price versus one-time card rate basis. Thus, if a toy wholesales at \$1, Ideal Toy got \$1 worth of announcement time on the one-time card rate. The bulk of the schedule the company got throughout the country was in the 4:00 to 6:00 p.m. programming period, on a short-term basis.

"We feel satisfied with the buy," says Mel Helitzer, Ideal Toy ad manager. "Barter increased the amount of tv advertising we've been able to do and the amount of money spent per station. It's true that we would have skipped a number of markets to which we spread ourselves had this been a cash deal. But it would be impossible to base an entire media plan on barter alone. We buy on a rate card basis too to cover our major markets."

2. Many clients and agencies fear barter buys may not be reliable. As a number of media directors told SPONSOR, most barter time agents virtually ask for a blank check, mentioning vague lists of markets, but not coming up with stations and times until there's cash on the barrelhead.

There are exceptions. Some clients who've bought barter time have been able to demand detailed station lists prior to a full payment for their entire contract. In general, the barter schedules, however, are the product of wheeling and dealing by the barter time agent after he has a firm cash order with which he can approach the stations.

Time Merchants, which has commitments for time from film syndicators, claims that by combining the various schedules provided by the syndicators they can satisfy virtually any adver-

Stations get merchandise for prizes or own use in return for short-term spot campaign via Tv Clearing House. At left, Jack Raskin, TCH v.p.



tiser's need. Nonetheless, several agencies that gave sign of "real interest" to the extent of having a client budget available, had a difficult time getting specifics, they told SPONSOR.

Says the media director of one such agency, who's had previous experience in buying barter schedules: "The client can get a flood of announcements at a low cost this way, and he does get a lot of exposure. He'll also reach people at least as efficiently as he would for rate card and he can get virtually any time. But, you pay your cash and you don't know what you're getting — right now, let alone next week."

Once the deal's concluded and the schedule is on the air, watch out. One client was promised affidavits of performance from one barter middle man, rather than direct from the stations. He hasn't seen them yet, but feels the time hasn't run out since some schedules are still on the air.

"We monitored our schedule in some cities and did come out pretty fair," the client told SPONSOR. "But we had to keep the stations on their toes by sending salesmen over whenever the announcements didn't appear. We ran into the preemption problem we'd expected and we didn't get the same type of treatment from the station that card-rate advertisers get."

3. The questionable economic efficiency of barter practices has admen scratching their heads. The under-the-counter bulk buy starts out cheap. But by the time you pay, as many as two middlemen have to take their cut.

The fact there may be two middlemen does not necessarily detract from the economic advantage to the client, particularly since the barter middlemen frequently replace a station rep and even agency commission. It's true, however, that the barterers themselves these days prefer going through the client's agency. Agency commission in such instances is paid by the manufacturer himself according to his arrangement with the agency.

(Please turn to page 76)

A media director who tried barter gives his frank appraisal of barter's pros and cons*

Why did you consider buying barter time in the first place?

The requests were coming in from our clients and we were pressured into investigating it. Our clients had been approached directly by the barterers and they'd gotten a taste for buying "wholesale." By the time we were brought into the act, the client was thoroughly convinced he was getting a bargain, none of the disadvantages we pointed out to him changed his mind. Besides, as his agents, it's our responsibility to make the best possible buy we can get for him.

Did you find barter to be an effective and economic media buy?

In some ways we did, or we would have continued fighting the buy. The client got a lot of exposure he couldn't have afforded on the rate card. Also the caliber of the schedule we were offered was surprisingly good, with a number of Class A and even AA announcements thrown in. For the client it's a real bargain. We figure he gets as much as 25% off. But in return for the lower rates, he trades in the security of a continuous schedule. As the agency we found we could go after the deal and improve the schedule. We were also able to merchandise the buy to the sales force and trade because we could drum up a lot of noise about the sheer volume of commercials to run per market.

If it's such a good deal, why don't you buy more of it?

It's far from being an unmixed blessing. For example, you've got a devilish time trying to pin down exactly what you're getting before you pay out the cash. Even when a tentative schedule is set up, you can't trust them to deliver it. We'd like to make our deal on the basis of individual contracts and affidavits from the stations, but the barterers themselves sign you up solid before they let you get close. Also, while some of the announcements are really top quality, most of them float so much that you can't ever be sure whether you'll be between Godfrey and Moore or before the Sunday morning church program. The cost to the agency of handling a barter contract is far higher than a regular spot buy because of the policing necessary once negotiating is over.

What adverse effects do you feel barter may have on tv?

It's putting us all into the Third Avenue thrift shop business, with no single buy comparable to any other. It undermines the rate card, the stability of the business and the standards of efficient media buying. Instead of evaluating a buy on the basis of type and size of audience reached, cost-per-1,000, penetration of message and other advertising measurements, the barter clients evaluate it on the basis of "how wholesale" the buy is. Barter also affects the character of a station adversely. How can we know we're buying at the best possible price, if we know the station has barter time periods, undercutting its own rate card?

Has barter affected the other spot tv clients in your agency?

In some ways. For one thing, the reps aren't happy about our barter client and they can make buying tougher for our other accounts. Also our other accounts are beginning to feel they're subsidizing the barterers.

*The media director who asked SPONSOR to interview him is [redacted]

HOW TO INSURE FULL VALUE FROM NETWORK TV

Prudential Insurance Co. gives a hard promotional push to its soft-selling network tv investment of \$3.8 million. Direct mail and merchandising efforts reach 20,000 agents, 60,000 teachers as well as the public

Traditional insurance approach of 82-year-old Prudential has been institutional but v.p.-secretary Frederick H. Groel has added a modern blend of mood and merchandising



Modern ad concepts are planned by this Reach, McClinton agency group: (from l.) Thomas Crolius, account exec.; H. L. McClinton, pres.; Robert Robb, sr. v.p.-account super.



NEWARK, N. J.
Sixty years ago when families were paying three cents a week for father's burial insurance, the Prudential Insurance Co. launched its famous Rock of Gibraltar as an advertising symbol. Today, Prudential is telling the same story the rock has symbolized all these years—with television.

Television "is as effective as any medium could ever be for us," is the way Prudential vice president and secretary Frederick H. Groel puts it. He's senior officer in direct charge of an advertising-sales promotion program which costs the company more than \$7 million a year—and \$3.8 million of this goes for a network television program.

Prudential's advertising matches its sales story, which is almost entirely symbolic. "After all," says Groel, "what are we selling except a piece of paper? And a promise to redeem that paper for money years hence? The first thing people think of in buying this piece of paper is whether it will be honored after they are dead. They want assurance that the company has stability and strength."

His job and that of the Reach, McClinton & Co. agency, New York: "to keep our name and slogan before the public and to create the right atmosphere in which to do business."

The rock symbolizes indestructibility, strength, endurance, reliability. In the old days of print-only advertising the rock was the focal point of a thousand different illustrations. With Prudential's push into television the rock has been retained as a trademark but its implicit meanings have been translated into the commercial and show.

For the past three seasons the show has been CBS TV's *You Are There*. This coming season Prudential begins a new tv venture. *The Twentieth Century*, being developed by the news and public affairs unit of CBS TV.

Robert W. Robb, senior vice president of the agency and Prudential account supervisor, says these are requirements for his client's tv effort: (1) station coverage, with every agent in an area with a tv station backed by the new show (the lineup is now 147, is expected to go higher); (2) a format which reflects credit on the company, even at the possible sacrifice of audience because "the kind of shows which get the top ratings usually would not reflect company management and policy"; (3) overtones of education and public

service as well as entertainment in a show "the president is proud of and one which agents in the field also like."

Prudential was one of the first insurance companies to use either radio or tv. For several years it sponsored *The Prudential Family Hour*, a Sunday evening show. It scored great success with housewives and with its 20,000 field men in pre-tv days by sponsoring Jack Berch on radio during the noon hour for seven years. Its first venture into tv was a drama show, *The Prudential Family Playhouse*.

In the early 50's, however, circulation was more important than the program in Prudential's tv advertising. To get a bigger station lineup the client bought participations in the Sid Caesar-Imogene Coca *Show of Shows* on NBC TV. And it had a daytime segment of Garry Moore on CBS TV. But coverage is only one of the company's objectives, which is why Prudential three years ago started mending its fences in other directions.

You Are There and the *Air Power* series, the latter a film produced by CBS

and the Air Force and telecast as a part of the *You Are There* feature, accomplished all the insurance company's objectives. Groel thinks *Twentieth Century* will do the same. The 97% national coverage is great. But equally desirable are the maintenance of "high prestige" and a door-opener for Prudential agents.

President Carrol M. Shanks, commenting on ratings, said: "Some years back we tried for ratings but we have abandoned the effort. Vaudeville shows and the like are not for us. We are concerned about the commercial end, certainly. But our programs must make a contribution.

"We are trying to build prestige for the company. We're not selling soap. You might say we want a rating with dignity."

Backstop for agents: Field men are important to any organization—but insurance company agents are vital to the company's survival. If they're proud of their company and enthusiastic, they'll call on people and sell

them. If they're apathetic and critical, they'll go to a baseball game. Prudential's structure is different from that of many competitors in that most of its agents for 82 years have traveled door-to-door in a small geographical area, known as a debit, to make weekly or monthly collections, to advise on family problems and—of course—to become a part of the household.

Advertising can't replace the personal selling of these agents, says Robb. He knows first hand because he spends about half of his time traveling around to Prudential's six semi-autonomous offices in the U.S. and Canada. Advertising doesn't sell, but "it helps our agents do it."

The agent needs backstopping. Advertising "makes his company better known and makes him a more welcome caller. He doesn't have to sell the company before he tries to sell the insurance." Advertising stresses the basic needs which insurance can fill and informs and reminds people how it can solve their family problems. It emphasizes "see your Prudential agent" and

Network tv promotion reaches every company and consumer level

Television teaching aid

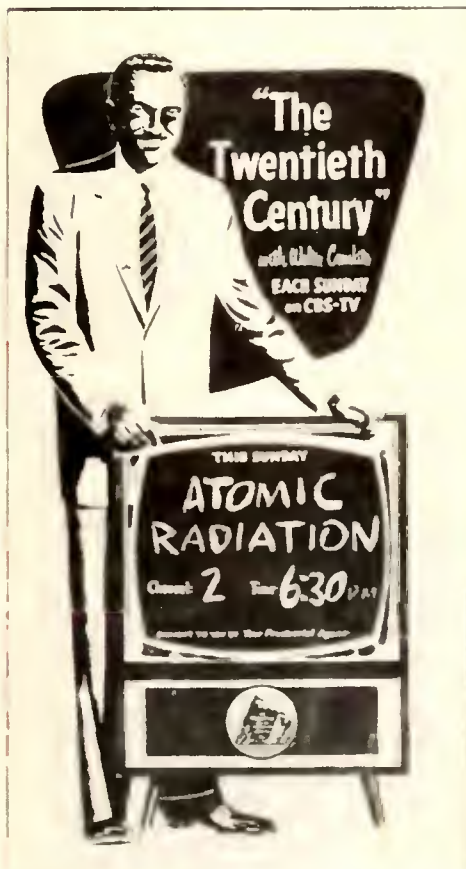
SUBJECT

PROGRAM

TIME — STATION

Level one: TEACHERS

Prudential aims for future business with its Television Teaching Aid sent to 60,000 teachers before each *You Are There* telecast and new *Twentieth Century* which debuts 20 Oct. "Noncommercial" aid outlines the upcoming tv show, gives background on the historical event, suggests reading matter and related school-room activities. The "homework" will still be Sunday viewing of the tv program



Level two: CONSUMERS

Every Prudential office will feature this life-size cutout of CBS TV's Walter Cronkite, who will emcee *Twentieth Century* series. Screen is a blackboard



Level three: AGENTS

More than 20,000 company agents, the door-to-door salesmen, get a weekly advance news bulletin on the upcoming tv show. It's both a door-opener and a conversation piece, cements the much-needed feeling that the tv advertising is the agent's own show. He also gets premium stuffers, blotters, giveaways for kids, calendars. At area sales meetings the agents see a 14-minute film on advertising

reminds people they'll benefit by seeing him.

The agents know the theory of this back-stopping and they know full well the successful practice of it in terms of tv, says Groel. *You Are There* attracted a "very substantial audience" in the period of a month, and a high rate of turnover in that audience. "We'd much rather have a lot of different people seeing us in a four-week period than the same people watching every week. We got about 25% of the sets in use in a week but in a month's time almost 50% of all tv homes tuned to us at least once," he says.

When the *Air Power* series was telecast under the *You Are There* name in the same time slot, 6:30 p.m. Sunday, for the first time Prudential was getting an all-family audience—kids, too. Heretofore during this bridge between daytime and nighttime the kids in many homes dominated the set and they'd tune to Roy Rogers. But *Air Power* reversed the adult trend and leveled out audience composition. As Robb says, "The air force killed the cavalry. Kids tuned to us when they found out we had more guns."

Into the 20th Century: These guns had a carryover effect in Prudential's sales ammunition. When the regular *You Are There* reenactments of important events returned after 24 *Air Power* shows, a lot of the new audience stayed with it. Reach, McClinton account people think this new, bigger and broader audience will also stick with *The Twentieth Century*.

The new program will open with an hour-long report on Winston Churchill 20 October, with remaining chapters split between half- and full hours. Focussing on the 20th Century and its

events, the CBS TV public affairs and news departments will sub-divide the weekly reports into past, present and future.

Some of the prospective stories as they are being outlined now: Stalin; women in sports; the East Berlin riots; the jet age; NATO; air medicine; brainwashing; crime and punishment; atomic radiation.

There are two corollary efforts which make even a tailor-made program choice an outstanding success or which, by omission, can derail the million-dollar spender. These are commercial content and merchandising. Reach, McClinton and Prudential spend just as much time on these elements as the network does on the editorial content.

Commercial content: Not only the program but the commercial must accomplish the various client objectives. Attitude surveys have long shown that people think negatively about insurance. They don't like to think of death or poverty, or they're ignorant and unaccustomed to actuarial figures, or the word itself has an unpleasant connotation. Words and pictures about insurance must have an up-beat quality, one of pleasantness and optimism—as well as Gibraltar-like dependability.

The agency tests most Prudential commercials for acceptance and for effectiveness "although we know no one is going to run down to his corner Prudential agent and buy," says Robb.

What makes the biggest difference in acceptance or rejection? "A mood rather than a strong sales point," he says.

"The commercials which show up best are those in which a major part of the commercial time is taken up

establishing a mood. This is almost always a family situation with a quick point at the end telling them this fine state of affairs can be made possible by Prudential insurance."

The selling commercials "don't hit," he says, except in some of the animated films. These usually concern some happy family-type message which offers a reward to the viewer.

Merchandising: The other area of action which can break even the best program vehicle is merchandising.

"We push our advertising in every way we can," says Groel—and this merchandising push goes in hundreds of directions. His staff, which numbers 100 at the Newark headquarters office, is finishing several merchandising pieces which won't be used until the new program's premiere three months from now. One is a pickup from the *You Are There* promotion—a weekly teaching aid which is mailed to 60,000 teachers in 12,000 schools.

Insurance companies play a long-run game, as Groel says. "We want to get the name in the minds of the coming generation. These youngsters will be our customers in 10 or 15 years."

One item in the *Twentieth Century* promotion blueprint: a stand-up life-size display of newsman Walter Cronkite, who will conduct the new series.

He stands beside a tv set, the screen of which is a blackboard—and the name and date of the show will be changed weekly. This will be spotted in every field office. Another effort: for the opening Churchill program, the company is sending to each of its agents a mailing piece ballyhooing the show with a pocket which holds a world atlas and two front-row (home viewing) tickets to the tv premiere.

Commercials are conceived and scheduled at agency by (from l.) Marce Mayhew, art director; Herman Raucher, copywriter; Curtis Berrien, senior v.p.-copy director; Timothy O'Leary, buyer; Werner Michel, v.p.-tv and radio director. Most commercials are on film



Copy in tv commercials hits mood. 75% of the time is given to pleasant family scenes, the remainder to a clinching sales point

These are all headquarters efforts, yet a lot of advertising and promotion is done at the home office or regional level. The six home offices last year spent \$1.9 million on advertising. They have local option on budgets and media, and many of them buy local radio and television schedules.

In "selling" the company name and its agents, Prudential is selling all kinds of insurance — two-way protection, which gives the buyer income if he retires but also covers his family if he dies; retirement, sickness and accident insurance, family, mortgage rent and education policies. The company has 33 million policy holders and last year sold \$8 billion worth of new policies. It has assets of \$13.2 billion and a surplus of \$196 million.

The home team: Its president, Carroll M. Shanks, is described as "advertising-minded" by an account man at Reach, McClinton.

Harold L. McClinton, president of the agency, resigned in March as president of Calkins & Holden agency to form Reach, McClinton & Co. from the former Reach, Yates & Mattoon. Prudential followed him, as did several people who had worked on Prudential at Calkins & Holden.)

The client-agency advertising team is a closely knit one and includes: from Prudential—Henry M. Kennedy, executive director of public relations and advertising who is president of the Life Insurance Advertisers Association and on the board of the Association of National Advertisers; Henry E. Arnsdorf, associate director; Joseph Hoffmann, assistant director of advertising, and William F. Hedden, advertising manager; from Reach, McClinton—Tom Crolius, account executive; Timothy J. O'Leary, buyer; Marce Mayhew, art director; Herman Raucher, copy; Werner Michel, vice president and tv director; Walter Henry Nelson, promotion.

They coordinate the tv effort which "fits us to a T," as Groel puts it. "Tv takes us right into the home, which is a lot more than the printed page can offer, and this is where our agent visits and where he sells the policies. We sell a family product and tv is a family connotated thing. The point of purchase for us is the living room."

They've seen results from this tv advertising even though "There's no way in the world to measure the dollar value of advertising," says Robb. "But we've seen a steady rise in agent acceptance."



Film strip for test is made by (from l.) Larry Herndon, Rod Keitz, Keitz & Herndon; Liener Temerlin, Glenn Adv.; Tom Young, K&H; on Dallas-

MADISON AVE. HAS NO MONOPOLY ON TV COMMERCIAL PRE-TESTING

Ways to safeguard a sponsor's tv commercial film investment are being found in buying centers far from Madison Ave. and Hollywood Blvd. One such metropolis where this safeguard takes the form of pre-testing of commercials is Dallas.

There Keitz and Herndon film studio, working with Glenn Advertising on behalf of the Lone Star beer account, has tested and since added an optional pre-testing service for tv advertisers. It starts with a variety of agency storyboards, rather than the one which is normally submitted to a film producer, and then converts these to slide or strip film for testing with a consumer panel.

Larry F. Herndon, Jr., partner and sales manager of the company, has found benefits of pre-testing for the tv client using film commercials: he can (1) pick a winner early and discard a loser before it gets very far; (2) increase the rate of return on each investment in tv production; (3) resolve certain technical problems, such as the balance between audio and video; (4) determine specific audience reactions; (5) encourage creative thinking. ▀



Biggest benefit to sponsor from pre-testing is saving of time and money

STRICTLY BY THE NUMBERS

A PLAY IN 3 ACTS

When you plan a tv-radio campaign for an impulse item like the Little Charmer Cobra Flute, there are many things to consider besides cost-per-1,000

ACT I

SCENE: It is nearly four o'clock in the afternoon and the luncheon hour is drawing to a close at Pierre & Solly's, a tiny bistro just off Madison Avenue, specializing in double Gibsons and padded checks for that segment of the broadcasting-advertising profession whose swindle-sheets are above suspicion. By now only a pair of lunchers remain at a corner table from which the waiter has removed the napery in hopes they will pay their check and clear out. One of these patrons is a large man with a balding pate burned lobster-red from many sun-lit hours of swinging a "blaster" in sand traps. He is Hornbill H. Harumph, advertising director of the Little Charmer Cobra Flute Co. He is drinking milk. His companion, although slighter of build, has the same outdoorsy-look of one whose greens fees are paid in full. He is Marv Distelfink, account executive at Finn & Haddie Agency (elevation 22nd floor; billings \$8¼ million—provided nothing goes wrong with the spot campaign now under discussion). Distelfink drops some Brioschi

powders into his water glass, lets it fizz, gulps it down, burps inaudibly, and speaks.

DISTELFINK: Now the way I see this spot push, and I'm speaking product-wise. . . .

HARUMPH: Just a moment. Marv. I didn't quite finish telling you about this time I'm driving off the ninth green in a blinding snowstorm, and naturally I'm using a red ball. . . .

DISTELFINK: I'm sorry, sir. I thought you'd finished. You tell a story so well that every sentence seems to be the climax.

HARUMPH: (beaming) Nice of you to say so, Marv. But I guess I'd better continue it another time. Right now we'd better nail down our plans for tv and radio.

DISTELFINK: Whatever you say, sir. Now here's what I have in mind marketwise. . . .

HARUMPH: Before you muddy the pool, Marv, let me just comb out a few basics off the top of my head.

DISTELFINK: Fire away, sir.

HARUMPH: Here's the broad, over-all thinking, Marv. Our product, the Little Charmer Cobra Flute, has certain built-in



CLIENT AD MGR.: We'll buy all tv spots at night with a \$1.75 cut-off and 23.5 ratings

ACCOUNT EXEC: But we can't buy strictly by numbers! We must consider all factors!



ACCOUNT EXEC: We'll buy all tv spots at night with a \$1.75 cut-off and 23.5 floors

TIMEBUYER: Please! Let's not buy strictly by numbers! We must consider all factors!

problems.

DISTELFINK: Yes, sir—not many cobras around and not many people who can play flutes either.

HARUMPH: That pretty well sums it up. Our cobra-charming flute is hardly a household necessity like detergents or floor wax. In fact, Marv, I think we must regard it purely as an “impulse item.”

DISTELFINK: And that’s just how we must sell it. We’ll blanket the top 50 with a saturation schedule. . . .

HARUMPH: *Supersaturation!* Think big, Marv! Here’s the nut. We’ve got to reach *people!* No matter what it costs, I want to reach *people!* And when I say *people!* I mean people who want to charm cobras and are willing to lay out \$3.95 for a four-tone flute.

DISTELFINK: You make me very happy, sir. So many clients don’t look at it this way. They’re only concerned with rating points and cost-per-1,000.

HARUMPH: I’m glad you recognize the difference, Marv. I’m not fenced in by numbers. I want a qualitative audience. When it comes to picking stations, I insist on creative buying.

DISTELFINK: Hurrah, sir! You’re one in a million. We’ll reach the flute and snake lovers. We’ll match the audience and the product. We’ll get you slots that’ll make Mr. Procter and Mr. Gamble roll over in their suds!

HARUMPH: Nothing but prime, triple-A nighttime tv and morning radio.

DISTELFINK: Nothing but!

HARUMPH: With a \$1.75 tv cut-off, of course.

DISTELFINK: Absolutely. Nothing at a cost-per-1,000 over (*Does a double-take.*) Sir, you’re joshing me!

HARUMPH: I’m dead serious, Marv. \$1.75-per-1,000 tops. And in radio, 77c.

DISTELFINK: (*mixing another Brioschi*) But, Mr. Harumph,

you wanted *creative* buying!

HARUMPH: Right. And \$1.75-per-1,000 for prime tv time seems reasonably creative. Also, let’s have nothing under a 23.5 rating in tv. And 7.3 for radio.

DISTELFINK: Those are pretty high ratings floors, sir.

HARUMPH: Nonsense. That’s your target, Marv.

DISTELFINK: But now you’re asking me to buy strictly by numbers. . . .

HARUMPH: Numbers, schmumbers. I’m simply giving you a yardstick. If you don’t want to measure with it, I know another agency. . . .

DISTELFINK: (*sadly*) I’m only repeating for your own good, sir, there are other factors to consider in buying stations than sheer numbers.

HARUMPH: (*brusquely*) Marv, there’s a waiter waiting and a check to be paid. Shall we toss for it?

DISTELFINK: Let’s say we tossed and I lost, sir. But I warn you, Mr. Harumph, on the way back to the office, I’m going to argue you out of this idea of buying broadcast on numbers. . . .

ACT II

SCENE: *The next day in the office of Marv Distelfink on the 22nd floor of the Collapso Building. Marv is seated cross-legged on the floor behind his teakwood desk blowing into a flute. Before him, is a wicker hamper from which a de-jangled cobra rears its flattened head. Seated across the desk is a willowy, tow-headed lass wearing harlequin sunglasses and an \$8,000-a-year frown. She is Estrelita Kumquat, the Finn & Haddie timebuyer on the Little Charmer Cobra Flute account. Marv stops tootling the flute, the cobra sinks back into its hamper with a sibilant hiss, and Miss Kumquat speaks.*



3
TIMEBUYER: *We want all our tv spots at night with a \$1.75 cut-off and 23.5 floors*

STATION REP: *Look, you can't buy strictly by numbers! You must consider all factors!*



4
CLIENT MARKETING MGR.: *Tell me, what do you think of timebuying by the numbers?*

CLIENT AD MGR.: *I don't really go for it, heh, heh. But it keeps the agency on its toes*

ESTRELITA: (*brightly*) You sent for me, Marv?

DISTELFINK: Er, yes. We're ready to roll on the Little Charmer account's spot campaign. And by the way, did you get your free cobra and flute from the client?

ESTRELITA: Yes. I did. I call the cobra Charlie. Mother's crazy about him. He bit Father last night.

DISTELFINK: Well, now that you're familiar with the product, let's discuss the campaign.

ESTRELITA: Okay, Marv. You know what Charlie likes? He's wild about borscht with sour cream.

DISTELFINK: That's nice. Anyhow, I had lunch with Harumph, the client, yesterday and we see eye-to-eye on the over-all strategy. . . .

ESTRELITA: Okay, Marv. I've been giving it some thought. Now I think we can line up a real saturation. . . .

DISTELFINK: Can I get a word in please, before you get all the salt off the liek? The thing that's going to put across these flutes, is creative buying.

ESTRELITA: Marv, you darling! You have no idea how all my timebuying nerve-ends cry out for creative freedom! And I used to think you were a stodgy old "Buy it by the numbers" guy. I'm going to line up the most wonderful schedule. I'll get you only the hottest adjacencies. I'll buy you the strongest personalities. You'll get just the audience compositions you need. I'll make every spot a personal sales call for Little Charmers. I'm going right back now and start working up my recommendations. (*She skips toward door.*)

DISTELFINK: Oh, one little thought to keep in mind. . . .

ESTRELITA: (*putting on the brakes*) Yes, Marv?

DISTELFINK: Don't buy anything under a 23.5 rating in tv. Radio. 7.8.

ESTRELITA: Huh?

DISTELFINK: I said, be as creative as hell, only don't buy below 23.5 or 7.8.

ESTRELITA: (*indignant*) So we're back at the numbers game!

DISTELFINK: A little tradition never hurt anyone.

ESTRELITA: I suppose next you'll be giving with the cost-per-1,000?

DISTELFINK: As a matter of fact, yes. Absolute tops for tv will be \$1.76. (*Smiles placatingly as Estrelita rakes him with a withering glare*). Actually Mr. Harumph wanted to hold it at \$1.75, but I managed to up it to \$1.76.

ESTRELITA: A penny! Big deal!

DISTELFINK: A penny's worth more freedom for you, my dear.

ESTRELITA: Well, you listen to me, Marv. You may be a big a.e. in the eyes of Finn & Haddie, but to me you're a midget IBM with numbers where your brain should be. Now you sit right there and listen while I talk you out of this idiotic preoccupation with rating points. . . .

SCENE: *The next noon, back at Pierre & Solly's caravansary. Lunch hour is in full swing. In a booth at the far corner Hornbill Harumph, ad director for Little Charmer Cobra Flutes, is lunching with his company's marketing head, Gamin Veebles. Downstage center and across the crowded room, Estrelita Kunquat shares a table with Crawley Zook, a time salesman with the station representative firm of Fadder-Doster, Inc. Estrelita is finishing her coffee and Zook is finishing his pitch for Little Charmer spot business.*

ESTRELITA: Before you burn off all the tread, Crawley, let me just road test our basic thinking. First, I intend to make my buys as creatively as possible. . . .

CRAWLEY: Well, that's a refreshing approach, Lita-girl! You've no idea how sick I get of selling on numbers. . . .

ESTRELITA: Of course, to justify my buys, I'll have to see that I get good ratings.

CRAWLEY: Oh-oh, here we go!

ESTRELITA: I'll buy only the highest rated days, naturally. And I'll be looking for good cost-per-1,000's. . . .

CRAWLEY: I knew it was too good to last. Listen, Lita-girl, we got numbers. But you've got to look at some other factors, too. You talk about cost-per-1,000. Okay. But what about cost-per-customer? Our stations can get you into the right homes. Our personalities and announcers can take a product like cobra flutes and turn snake-charming into a fad. In other words, Lita, we can deliver both cobra and music lovers. Every spot on our stations will be like an in-home sales call. So stop harping on numbers and . . .

ESTRELITA: I'm not harping on numbers, Crawley. I'm just telling you I won't be buying any tv under 23.5. . . .

CRAWLEY: (*rising*) Well, I'll walk you back to the agency. But on the way, I'll sell you off this slide-rule kick. . . .

(*Crawley and Estrelita exit. As they leave, at the corner booth, Harumph turns to Veebles, the marketing exec.*)

HARUMPH: See that gal over there? She's the timebuyer for our Little Charmers. No doubt the guy with her is a station rep.

VEEBLES: Out after our spot dollars, hey? Aha ha.

HARUMPH: (*laughing*) What that poor rep's probably going through right now!

VEEBLES: How come?

HARUMPH: The tough rating floors and costs-per-1,000 I set down for the agency! Not that I believe in numbers buying, but it keeps 'em on their toes. Actually, to a strategist like me the important factors are getting into the right homes with strong personalities and persuasive sell. . . .

THE



END





Ford was a stand-in for wrapped-up Edsel during top secret tv film shooting in Calif. Five cars were shot, one a \$100,000 hand-tooled model

EDSEL'S STRIP-TEASE

Ford takes the wraps off its newest model slowly in a buildup leading to a \$500,000 tv spectacular in October and a regular network tv series backing 1,200 dealers

Ford Motor's new Edsel is getting the biggest pre-announcement time razzle-dazzle of any car in history. That's saying a lot in an industry which generates excitement as fast as it does horsepower.

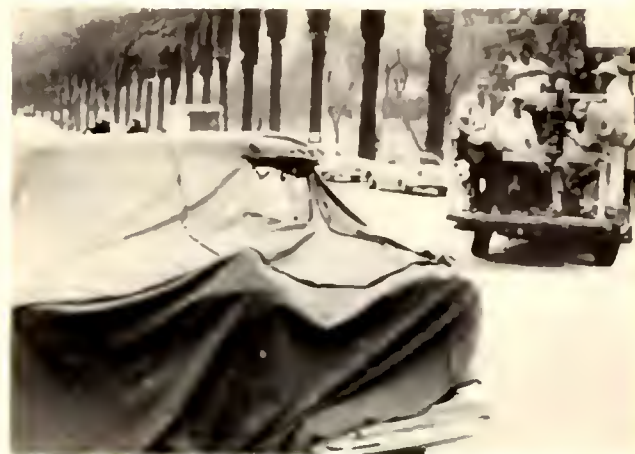
CHICAGO

Edsel has been the talk of every town since Foote, Cone & Belding last winter opened a 160-person Detroit office to service the account. Everything to do with the new car has been under wraps. The wraps are being removed slowly—and provocatively—in an automotive striptease which will bare all in the 27 August press preview.

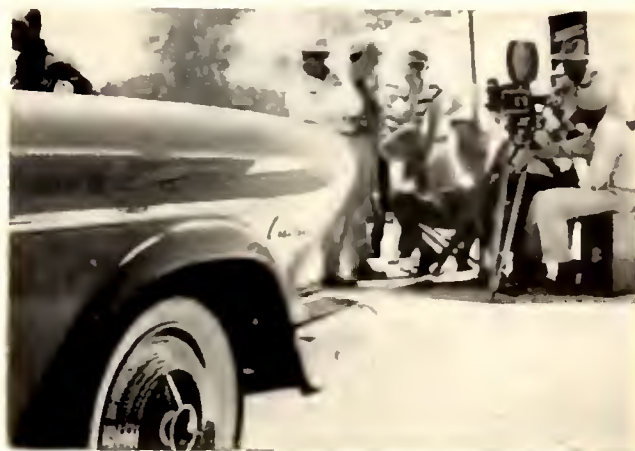
The public will see all for the first time on 13 October when \$500,000 worth of talent—Frank Sinatra, Bing Crosby, Louis Armstrong—appear in an NBC TV spectacular.

Edsel's broadcast plans? Fax Cone, board chairman of FC&B, told sponsor he's signed for this one spec and is looking for a regular nighttime net tv show. Edsel, as such, will place no spot, says Cone, but dealers will probably use tv and radio. K&E, which handles Ford's institutional advertising, has scheduled tv and radio announcements with Edsel mentions to run in early September (see Spot Buys, page 57).

Payoff to kids came after they broke through Cascade Film's security lines and took snapshots of hush-lush filming. Security officer paid \$2 a roll in the morning but price hit \$4.50 that afternoon



Security guard, cops cleared street locations before wraps came off for filming



Fender is only part of Edsel stripped so far. Teaser buildup climaxes with tv spec

Starlet Pat Manley fails to coax cop into letting her peek at the new car



PART THREE

Reprints of *Timebuyers of the U. S.* in its entirety will be available later this summer. Write: SPONSOR Services Inc., 40 E. 49th St., New York 17, N. Y. Next installment will appear in the 17 August issue



TIMEBUYERS OF THE U.S.

Most extensive list of timebuyers yet published links buyers with their accounts (particularly regional or national spot clients), gives agency's address, phone

The Timebuyers of the U. S. listing, whose third installment starts on the next page, is probably the most complete such list yet published. Primarily the list is adapted from the summer 1957 edition of *Time Buyers Register*, published by Executives' Radio-TV Service of Larchmont, N. Y. Added to this basic list is information which was reported directly to SPONSOR by agencies.

Time Buyers Register is published three times a year and sells for \$15 a copy. It has been issued for six years and is compiled from a nationwide survey of agencies.

The *Time Buyers Register* list was modified by SPONSOR as follows: Client lists of many agencies were shortened both to save space and to throw emphasis on national and regional accounts. Accounts which appeared to be strictly local in their operation were most frequently eliminated. An asterisk (*) after the agency name indicates that the agency's client list has been shortened. A dagger (†) indicates the agency reported directly to SPONSOR.

The listing is alphabetical by states with cities appearing alphabetically below the state heading. Agencies are listed

alphabetically by cities and include address and phone.

Each agency's listing includes the agency name, address and phone number. Then in bold face appear the names of media executives (if they were reported) and timebuyers.

Accounts are then listed, followed by the name of the buyer handling that account. In cases where agencies prefer not to specify which buyers are assigned to which account (because of a team operation or rotating assignments) buyers and accounts are listed separately.

SPONSOR in most instances has eliminated listing of agencies which mentioned no accounts. Agencies so omitted which have since returned to active use of national or regional spot tv or radio should so report to SPONSOR at 40 E. 49th Street, New York 17, N. Y. SPONSOR plans to reprint the list in a convenient booklet and will be glad to expand it to cover additional agencies active on the air.

The list, which started in the *Tv Radio Basics* issue, will be continued in succeeding issues until complete. An addendum, if required will be published with the final installment of the listing.

CHARLES W. HOYT CO.*

380 Madison Ave., New York 17, N. Y.
Murray Hill 2-2000

C. B. Donovan, medio dir.; Douglas H. Humm

American Home Foods (G. Washington coffee, broth & seasoning), American Thermos Products Co., Colgate-Palmolive (Kirkman soap), Milton Bradley Co. (toys, games), Brock-Hall Dairy Co., Cadbury-Fry, Ltd. (export), Charles Gulden (mustard), A. S. Harrison Co. (Presu wax), Keyes Fibre Co. (paper products), KLM Royal Dutch Airlines, Chas. B. Knox Gelatine Co., Mail Pouch Tobacco Co. (Kentucky Club & Mail Pouch), Monticello Drug (666 cold preps.), N. Y. & New England Apple Inst., Stahl-Meyer, Stanley Home Products

HUMBERT & JONES

111 E. 32nd St., New York 16, N. Y.
Murray Hill 5-6812

Helen Deutsch

Cristy Chemical Corp., Infants Accessories, Wix Corp.

H. B. HUMPHREY, ALLEY & RICHARDS

370 Lexington Ave., New York 17, N. Y.
Lexington 2-3020

Elaine Akst

Bird & Son (roofing & flooring), John H. Breck, Inc. (Hair Set Mist), General Telephone Directory Co. (Yellow pages), Kendall Mills (milk disc filters, tobacco plant bed covers), Lea & Perrins (Worcestershire sauce)

IVERSEN-FORD ASSOC.

175 Fifth Ave., New York 10, N. Y.
Gramercy 7-3006

I. A. Iversen, C. B. Ford

Bible Truth Hour, Family Time, Message to Israel, Voice of Greece

JONES & BRAKELEY

150 Nassau St., New York 38, N. Y. *Beekman* 3-1912

Morie C. Power

Bethlehem Steel Co.

KASTOR, FARRELL, CHESLEY & CLIFFORD*

400 Madison Ave., New York, N. Y. *Plaza* 1-1400

Jack B. Peters, medio dir.; Raslyn Arnold, Beryl Seidenberg

Brownell & Field (Autocrat tea & coffee), Carter Products (Colonaid), Robert Curley, Ltd. (Nu-Curl), Drug Research Corp. (Sustamin 2-12 & Regimen), Hickok Mfg. Co. (belts, buckles, jewelry), Pierce's Proprietaries (Golden Medical Discovery, Favorite Prescription)

THE JOSEPH KATZ CO.*

555 Fifth Ave., New York 17, N. Y. *Murray Hill* 7-1250

Edward A. Fante, media dir.; Vincent D. Bennett, Art Hemstead

American Oil Co. (Amoco products), Bennett; N. Duran & Co. (EndKee cheese), Hemstead; Lillian Dairy Co. (dairy products), Hemstead; Pan Am Southern Corp., Bennett; Roselux Chemical Corp. (Rosex), Hemstead

GERALD H. KELLER ADVERTISING

8 W. 56th St., New York, N. Y. *Circle* 5-5231

Gerald H. Keller

Scot Ties, Ltd. (men's neckwear)

KENYON & ECKHARDT*

217 Park Ave., New York 17, N. Y. *Murray Hill* 8-5700

Joseph P. Braun, media dir.; Philip C. Kenney, assoc. media dir.

Media supervisors: William Kommerer, Harold Sieber

Timebuyers: Mary Dwyer, Louis J. Kennedy, Robert Kibrick, Lucy Kerwin, Desmond O'Neill

Assistant buyers: Edward Kobza, George Simko

Anaconda Copper Mining Co., O'Neill; Beech-Nut Packing Co. (foods), Kerwin; Canadian Pacific Railway Co., O'Neill; Coats & Clark, Kerwin; Equitable Life Assurance Soc., Kerwin; Ford Motor Co., Kennedy; Glass Container Mfrs. Inst., Kerwin; Lever Bros. Co., Kibrick, Dwyer; Lincoln-Mercury, Kennedy, Simko; National Biscuit Co., O'Neill; Pepsi-Cola, O'Neill; Quaker State Oil Refining Co., Kerwin; RCA, Kibrick, Kobza; Shell Oil Co., Kerwin; Whirlpool, Kobza

EDWARD KLETTER ASSOC.*

515 Madison Ave., New York 22, N. Y. *Plaza* 1-1990

Herbert Gruber, brdcst. media dir.; Ruth Boyer, Gerold Levey

Pharmaceuticals (Geritol, RDX, Niron, Zarumin, Soninex), Bayer, Levey; Serutan Co. (Serutan), Sun Drug Co. (Pittsburgh, Pa.)

KUDNER AGENCY

575 Madison Ave., New York 22, N. Y. *Murray Hill* 8-6700

Hugh H. Johnson, media dir.; E. G. Weymouth, assoc. media dir.; John Marsich, osst. media dir. in charge of timebuying; Anne Gardiner, Marjorie Scanlan

Buick Motor Div., General Motors Corp. (Buick automobiles), Gardiner, Scanlan; Fisher Body Div., General Motors Corp. (auto bodies), Gardiner; Frigidaire Div., General Motors Corp., Scanlan; General Motors Corp. (institutional), Gardiner; GMC Truck & Coach Div., General Motors (trucks & buses), Gardiner; The Goodyear Tire & Rubber Co., Scanlan

LAMBERT & FEASLEY*

430 Park Ave., New York 22, N. Y. *Murray Hill* 8-6464

Joseph Burland, William B. Hinman, Frank D. Sweeney

Lambert Pharmaceutical Co. of Canada (Lasterine antiseptic, Lasterine Antizyme tooth paste), Phillips Petroleum Co. (Phillips 66 gasoline & motor oil), Prophylactic Brush Co. (tooth brushes & hair brushes), Warner-Lambert Pharmaceutical Co., Lambert Hudson Div. (Lasterine Antizyme toothpaste, Lasterine antiseptic)

C. J. LA ROCHE & CO.*

217 Park Ave., New York 17, N. Y. *Plaza* 5-7711

Humboldt J. Greig, head of radio-tv time-buying; Charles A. Eaton, Doris Gould

New England Confectionery Co. (Nesco Sky Bar, wafers, Canada mints, Rolo), Gould; North Am. Philips Co. (Norelec electric shaver), Gould; Revlon, Eaton; L. S. Tobacco (King Sam), Eaton; The Warner Brothers Co. (Good News bra), Eaton

AL PAUL LEFTON CO.†

71 Vanderbilt Ave., New York 17, N. Y. *Murray Hill* 9-7170

Ruth F. Branch, radio-tv mgr.; Charles E. Brown, Otto Hougland, Donald Heller

B.N.D. Co., Chrysler-Manhattan Co., Crawford Clothes, Devonshire-Melba Corp., Jacqueline Cochran, Loft's Candy Corp., Martinson Coffee, RCA Electron Tube Div., Royal Lace Paper Works

LENNEN & NEWELL*

380 Madison Ave., New York 17, N. Y. *Murray Hill* 2-5400

A. C. DePierro, media dir.

Media supervisors: Bill Smith, Herbert Stott, Herbert Zeltner; P. Reardon, Brdcst. superv.

Timebuyers: Jim Borrett, Abbott Davis, Sherry Heath, Jeane Jaffe, Marion Jones, Bob Kutsche, Tom McCabe, Sally Reynolds, Perry Seostrom, Len Torcher

American Airlines, Heoth; American Gas Association, Jaffe; Armstrong Rubber Co. (tires), Jones; Benrus Watch Co., Torcher; Colgate-Palmolive Co. (Merry, Vel powder, Vel liquid), Davis, Kutsche; Colgate-Palmolive Co. (Lustre-Creme, Lustre-Net, Colgate deodorant beauty soap), Reynolds, McCobe; Dromedary Co. (dates), Jaffe; Easton, Borrett; Emerson Drug Co. (Bromo-Seltzer), Jaffe; P. Lorillard Co. (OH Golds), Seostrom; McCormick Co., Jaffe; Stokely-Van Camp (canned foods), Jones

LIFTON, GOLD & ASHER*

161 Fourth Ave., New York 16, N. Y. *Murray Hill* 9-1313

Leonard Asher

Boneparth's (retailer), Blumstein's (retail-

er) Caine Brothers (furniture), Finkenberg's (retailer)

LESTER LOEB ADVERTISING*

220 West 42nd St., New York 36, N. Y.
Wisconsin 7-1377

Louis Loeb

Rabbinical Products (Old Rabbinical kosher wine), Rabson's (appliances), Whitelawn Dairies (Deauville French ice cream)

JOHN & ADAMS MacMANUS*

114 Madison Ave., New York 22, N. Y.
Plaza 9-3221

Henry G. Fownes, Jr., v.p. (network relations); Roger C. Bumstead, media dir.; Ruth Prigozy, media asst.; Ted Czuy, media asst.

Ceribelli & Co. (Brioschi anti-acid), Garrett & Co. (Virginia Dare & Garrett wines), Noxzema Chemical Co. (shaving products), Riggio Tob. Corp. (Regent cigarettes), S. A. Schonbrunn (Medaglia D'Oro coffee), White Rock Corp. (sparkling beverages)

MANN-ELLIS*

65 E. 55th St., New York 22, N. Y. Plaza
1-2323

Norman S. Brett, v.p.

Castrol Motor Oil, Original Beer (importing & dist.), Renault (automobiles)

MARSCHALK AND PRATT

Div. of McCann-Erickson

160 Park Ave., New York 22, N. Y. Templeton 8-8030

Eugene J. Cogan, media dir.; Andrew J. Purcell, assoc. media dir.; Mary Ellis, Katherine Noble

Bulova Watch Co. (electric razor), Coca-Cola Bottling Co. (Baltimore, Camden, Philadelphia, Pittsburgh, Rochester, Syracuse, Washington), Coca-Cola Bottling Co. of New York, Genesee Brewing Co., The Mennen Co. (spray deodorant for men), National Lead Co. (Dutch Boy paints), Newport News Shipbuilding & Dry Dock Co. (employment advertising)

MARSTELLER, RICKARD, GEBHARDT & REED

11 E. 36th St., New York 16, N. Y. Murray Hill 6-0163

Julian Gran, media dir.; Helen Seele, asst. media dir.

J. M. MATHES

260 Madison Ave., New York 16, N. Y. Lexington 2-7450

Edna S. Cathcart, timebuyer; Patricia A. Hartnett, Mary E. Steinert

Bates Fabrics, Canada Dry Ginger Ale, Carbola Chemical Co., Judson Dunaway Corp. (Delete, Expello, Vanish), Economics Laboratory (Soil-Off, Soilax), Luden's (cough

drops, Fifth Avenue candy bars), National Board of Fire Underwriters, Northam Warren (Odorono & Cutex), The Pure Food Co. (Herb-Ox & Westchester chicken prods.), Union Carbide & Carbon Corp. Wagner Baking (pies)

WILLIAM DOUGLAS McADAMS

130 E. 59th St., New York 22, N. Y. Plaza
9-6300

Stephen W. Schwartz, v.p. & radio-tv dir.; Pearl Mead, media mgr.

Chas. Pfizer & Co. (inst.), Schwartz; The Upjohn Co. (inst.), Schwartz; The Upjohn Co. (Parvex). Mead

McCANN-ERICKSON*

485 Lexington Ave., New York, N. Y.
Oxford 7-6000

William C. Dekker, media dir.; assoc. media dirs.: Richard Bean, John Crandall, John Flanagan, William Pricke, Edwin Willson

Timebuyers: Sal Agovino, Mildred Backus, Virginia Conway, Seymour Goldis, Thomas Hollingshead, Ted Kelly, John Morena, William Pellenz, Jane Podester, Murray Roffis, Jay Schoenfeld, Warren Stewart, Philip Stumbo, Thomas Swick, Charles Willard

American Rayon Inst., Stewart, Schoenfeld; American Safety Razor Co. (Gem razors & blades), Roffis, Hollingshead; Atlas Supply Co. (tires, batteries & accessories), Kelly, Podester; Barret Div. (roofing & bldg. prods.), Agovino, Kelly; Bulova Watch Co., Backus, Stumbo; Canadian National Railway, Agovino, Kelly; Chesebrough Mfg. Co. (vaseline & vaseline hair tonics), Pellenz, Willard; Columbia records, Roffis, Hollingshead; Corn Prod. Sales Co. (Nu Soft), Stewart, Schoenfeld; Cowles Magazines (Look), Roffis, Hollingshead; Coca-Cola Co., Stewart; Donohue Sales (Talon fasteners), Kelly, Podester; Esso Standard Oil Co. (Flit), Stewart, Schoenfeld; B. F. Goodrich (canvas & rubber footwear), Roffis, Hollingshead; Hampden-Harward Breweries, Roffis, Hollingshead; Holmes & Edwards (silver), Stewart, Schoenfeld; Hood Rubber Co. (canvas & rubber footwear), Roffis, Hollingshead; Lelm & Fink Prods. Corp. (Lysol, Etiquet, Hinds), Stewart, Schoenfeld; Liggett & Myers (Chesterfield), Morena, Conway; Mennen Co. (lather & brushless shave creams, foam shave, Afta, shampoo, skin bracer), Pellenz, Willard; National Biscuit Co. (crackers, cookies), Kelly, Podester; National Cash Register Co., Pellenz; Nestle Co. (Ever-Ready cocoa, chocolate bars, Quik, semi-sweet choc. morsels, cookie mix, white sauce & brown gravy mix, Nestle instant coffee). Conway, Pellenz; Norwegian Cannery Assn., Stewart, Schoenfeld; Owens-Corning Fiberglas Corp., Pellenz, Willard;

Savings & Loan Foundation, Stewart, Schoenfeld; Stegmaier Brewing Co. (beer & ale), Roffis, Hollingshead; Talon, Inc., Kelly, Podester; Tampax, Inc., Stewart, Schoenfeld; Trans-Canada Airlines, Kelly; U. S. Borax & Chemical Corp. (20 Mule Team Borax & Boraxo), U. S. Potash Co., Pellenz, Willard; Westinghouse Elec. Corp. (all consumer prods.), Whitehall Pharnacal (Duplexin), Stewart, Schoenfeld

C. L. MILLER CO.*

520 Fifth Ave., New York, N. Y. Murray Hill 2-1010

P. F. Delaney, Rita Driscoll, Marguerite Cunningham

Corn Products Sales Co. (Karo syrup, Linit, Mazola, Niagara, Say-Bon & Karo frosting), Driscoll, Delaney; Oral Roberts Evangelistic Assoc., Driscoll (tv), Cunningham (radio); Lewis-Howe Co. (Natures' Remedy), Delaney, Driscoll

HAROLD M. MITCHELL*

5 West 40th St., New York 16, N. Y. Murray Hill 9-7989

Alfred W. de Jonge

Chadbourne Gotham Sales Corp. (Larkwood & Gotham stockings), Odell Co. (Trol hair tonic), Sugar Hollow Ltd. (cold knit compound)

EMIL MOGUL CO.*

625 Madison Ave., New York, N. Y. Templeton 8-7100

Leslie L. Dunier, v.p. chg. radio-tv; Elaine Whalen, chief timebuyer; Lynn Diamond, Joyce Peters, Ed Tashjian, Hella Selman

Berolio Oil, Peters; Canadian Fur Co., Peters; Ferber Pens (Vu-Riter), Whalen; Gem Oil Co., Peters; Gold Medal Candy Corp. (Bonomo's Turkish taffy, peanut brittle, Cocilana), Peters; Knomark Mfg. (Esquire boot polishes), Selman; Monarch Wine Co. (Manischewitz and Gold Ribbon wine), Whalen; National Shoes, Peters; Park & Tilford Perfumes & Cosmetics, Tintex Div., Tashjian; Rayco Mfg. Co. (auto seat covers), Diamond; Revlon (miscellaneous products), Whalen; Ronzoni Macaroni Co., Peters

MOREY, HUMM & WARWICK

350 Fifth Ave., New York 1, N. Y. Longacre 4-2240

William L. Wernicke, v.p., radio-tv; Kathryn Shanahan, Alice Middleton

Holland House (coffee & tea). Sinclair Refining Co.

MORSE INTERNATIONAL

122 East 42nd St., New York 17, N. Y. Oxford 7-2100



NEW YORK
CHICAGO
DETROIT
DALLAS
ATLANTA
CHARLOTTE
ST. LOUIS
MIAMI
MEMPHIS
LOS ANGELES
SAN FRANCISCO

representing
RADIO
representing
TELEVISION

BRANHAM

11 OFFICES
FROM COAST
TO COAST.

national
advertising
representatives

Orrin E. Christy, Jr., media dir.; Raymond A. McArdle, radio-tv timebuyer; Mary E. Clark, asst. timebuyer

A. D. McKelvy (Seaforth), Prince Matchabelli (perfume, cosmetics), Vick Chemical Co. (Vick prods.)

JOHN F. MURRAY, ADV. AGY.
22 East 10th St., New York 16, N. Y. Lexington 2-8000

A. Carle

Whitehall Pharmacal (Anacin, Heet, Hills, Outgro, Frezone, Preparation H, Primatene)

NORMAN, CRAIG & KUMMEL*
188 Madison Ave., New York 22, N. Y. Plaza 1-0900

Reggie Schuebel, Jeanne Sullivan, Renee Ponik

Chanel, Inc., Colgate-Palmolive Co. (Veto), Hudson Pulp & Paper Corp., Maidenform Brassiere, Ronson Corp. (lighters & accessories), Schenley Import Corp. (Dubonnet wine), Seaman Brothers (Air Wick, Air Wick Mist, Nylast, White Rose tea), Selchow & Righter (Scrabble, Parchesi), Spidel Corp. (watch bands, photo identification bracelets), Warner-Lambert, Willys Motors (Jeeps)

R. T. O'CONNELL CO.
420 Madison Ave., New York 17, N. Y. Plaza 3-5412

Jack Cunningham, Anne Kelleher, R. T. O'Connell

Heminway & Bartlett Mfg. Co. (nylon thread), Pomatex Co. (Pomatex hair cream & Lanolin Magic)

OGILVY, BENSON & MATHER*
589 Fifth Ave., New York 17, N. Y. Murray Hill 8-6100

E. A. Elliott, media dir.; Henry Cleef, Frank Gianattasio, Ann Janowicz, Marcia Raschen, Isabelle Stannard, Jeanne Tregre

Armstrong Cork Co., **Ginattasio, Stannard**; Diamond Crystal Salt Co., **Janowicz**; Lever Brothers (Dove), **Janowicz**; Lever Brothers (Dove-Canada), **Janowicz, Raschen**; Lever Brothers (Good Luck margarine), **Cleef, Tregre**; Melville Shoe Corp. (Thom McAn shoes), **Gianattasio, Stannard**; Pepsi-Cola (Schweppes), **Gianattasio, Stannard**; Philip Morris (Spud cigs.), **Cleef, Tregre**; Helena Rubinstein (cosmetics), **Gianattasio, Stannard**; Tetley Tea, **Cleef, Tregre**

ROBERT W. ORR & ASSOC.†
1 W. 58th St., New York, N. Y. Plaza 9-8050

Louis L. Ergmann, v.p., radio-tv dir., Nina Flinn

Cinzano, Andrew Jergens (Jergens-Woodberry prods.), Pan-American Coffee Bureau, Rockwood & Co.

ROBERT OTTO & CO.*
(International Advertising), 25 West 45th St., New York 36, N. Y.

Patrick A. Petrino, media mgr.

Bon Ami Co., John H. Breck, Inc., Campbell Soup Co., Carter Products (Rise), Corn Products (Maizena), Cream of Wheat Corp., Du Pont de Nemours & Co. (In conjunction with domestic agency), Formica Corp., Gorham Co., Geo. A. Hormel Co., George W. Luft Co., Miles Laboratories, Miles Laboratories Pan American, Miles Laboratories, Ltd., Canada, Northam Warren Corp., Phillips-Jones Corp., Real Airlines, F. & M. Schaefer Brewing Co., Stafford-Miller, Standard Brands Int'l. (Blue Bonnet), Toborg Breweries, Wm. Underwood Co.

OVESY & STRAUS*
Empire State Bldg., New York 1, N. Y. Oxford 5-4290

Milton Stanson, radio-tv dir.

Reinig Bros. (paints), Mile-O-Graph, Pasco (meat products), Plastic Block City (toys)

PARIS & PEART*
370 Lexington Ave., New York 17, N. Y. Murray Hill 9-2424

Weymouth Symes, Virginia Burke

Breakstone Bros. (dairy prods.), J. Colonna Bros. (grated cheese), Excelsior Quick Frosted Meat Prods., Great Atlantic & Pacific Tea Co., Joe Lowe Corp. (popsicles), No-Cal Corp. (No-Cal beverages), Spratt's Patent, Ltd. (dog food), Vanity Fair Paper Mills, Inc. (paper products), West Disinfecting

PLATT, DYSON & O'DONNELL*
7 East 44th St., New York 17, N. Y. Murray Hill 7-3240

Thomas O'Donnell

Baerenklau Fuel Co., A. W. Barnhart (storm windows), Ph. Dietz Coal, Fifteenth Avenue Garage, Otto Herman Hardware, Mills-Dnnmark (furniture), OXO, U.S.A., Ltd. (bouillon cubes, Instant OXO), Robinson Aviation, Christian Smith Bakery, Squirrel Brand Peanuts, Sylvian Lamps, Uniforms for Schoolsters, United Ignition, Carl Zeiss, Inc. (cameras)

PRODUCT SERVICES†
17 E. 45th St., New York, N. Y. Murray Hill 7-0204

Lester J. Blumenthal, exec. v.p., chief timebuyer; Mort Reiner

Bymart-Tintair, Continental Grip-Kote, Gla-

morene, The Nestlé-Le Mur Co. (cosmetics), Roto-Broil

FLETCHER D. RICHARDS
10 Rockefeller Plaza, New York 20, N. Y. Judson 6-5400

S. J. Frolick, v.p., tv-radio dir.; Keith Shaffer, network timebuyer; James M. Kelly, spot timebuyer

Am. Machine & Foundry, Eastern Air Lines, United States Rubber Co., Waterman Pen Co.

ROBINSON-RAPP ADV. AGENCY
130 W. 42nd St., New York 36, N. Y. Chickering 4-6418-9

James J. Robinson, Rosa W. Rapp

Hush-A-Phone Corp., **Robinson**; Joseph M. Klein (men's clothing), **Robinson**; School of Memory & Concentration, **Rapp**

THE ROCKMORE CO.†
37 W. 57th St., New York, N. Y. Plaza 8-2400

Charles L. Lewin, v.p., radio-tv; Mary Burak

Hebrew National Meats, Plymouth Rock Meats, Red Cheek Apple Juice, Sloan's Liniment

RUTHRAUFF & RYAN*
405 Lexington Ave., New York 17, N. Y. Murray Hill 6-6400

Daniel M. Gordon, media dir.; head timebuyer; Vincent T. DeLuca, Mary Dowling, Al Sessions, Edw. Sherinian

Agostura-Wupperman Corp., Bon Ami Co. (New Jet Bon Ami), Flav-R-Straws, Frito, New York, Inc., General Elec. (air conditioning div.), Sun Oil Co. (Sunoco gas), Yale & Towne Mfg. Co.

BEN SACKHEIM†
2 W. 59th St., New York, N. Y. Plaza 1-2200

William Galker, media dir.; Robert Glatzer

The Autoyre Co., Burlington Industries (Hess-Goldsmith Co.), Nationwide Insurance, Peter Pan Foundations

ST. GEORGES & KEYES
250 Park Ave., New York 17, N. Y. Yukon 6-7575

Stanley J. Keyes, Jr., pres.; James J. Freeman, v.p. & media dir.; Roy N. Williams, Marshall Murphy, Alicia Frost


Davison Chemical Corp. (Davco fertilizer), **Williams, Frost**; Metropolitan Pontiac Dealers of N. Y., N. J. & Conn., **Freeman, Frost**; H. K. Porter Co., **Freeman**; Revere Copper & Brass (Revere Ware), **Freeman**,

So many listeners tell us
that without even seeing the
dial they know they are
tuned to WSB Radio.

Atlanta's WSB radio SOUNDS different...

In the Atlanta metropolitan area there are thirteen radio stations. There are some thirty stations within the immediate vicinity. In a situation like this the astute time buyer banks on a truism in the broadcasting business: The station which people can identify without even hearing the call letters is the station the people follow. Invariably, this station enjoys the lion's share of the tune-in. In Georgia, *that station is WSB Radio*. The pleasing sound of WSB Radio creates pleasing results for advertisers—helps advertisers reach more people for less money. The sound of WSB Radio—teamed with large increases in population and set-homes—delivers more audience per dollar than fifteen years ago.

WSB Radio and WSB-TV are affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.



The Voice of the South

WSB / RADIO

Frast; Texas Brands (frozen foods), **Free-man**

SANGER-FUNNELL*

60 E. 42nd St., New York 17, N. Y. Murray Hill 7-1513

Robert L. Neff, Robert L. Starski

John H. Graham & Co. (general hardware, hand & garden tools), Ohio Machine Products (spike disc lawn cultivators, Dunham lawn rollers), Whitehead Metal Products Co.

FRANK B. SAWDON

60 E. 56th St., New York 22, N. Y. Plaza 1-1616

Jerry Bess, James Hackett

Robert Hall (clothes)

CHARLES SCHLAIFER & CO.

1 West 58th St., New York, N. Y. Murray Hill 8-1510

Herb Joseph

Astor Theatre, Roxy Theatre, 20th Century Fox Film Corp., Victoria Theatre, Wilson Line (cruise ships)

SHELDON-FREDERICKS ADV. ASSOC.

175 Fifth Ave., New York 10, N. Y. Gramercy 7-5393

Gil Pager, radia; Lawrence C. Bassett, tv

HAROLD J. SIESEL CO.

216 E. 49th St., New York 17, N. Y. Plaza 9-6440

Jahn T. Cisneros, Daniel Siesel

Benedict's Lunch, **Siesel**; Paramount Macaroni Mfg. Co., **Siesel**

RAYMOND SPECTOR CO.

445 Park Ave., New York 22, N. Y. Murray Hill 8-4407

Richard G. Blaine

Hazel Bishop (lipstick, nail polish, complexion glow, compact makeup, liquid makeup, cleanser)

STERLING ADVERTISING AGENCY

535 Fifth Avenue, New York 17, N. Y. Murray Hill 7-3400

Alfred B. Udaw, media dir.

Julius Grossman Shoes, Milium Div., Deering, Milliken & Co. (lining for clothes, etc.)

STREET & FINNEY*

45 W. 45th St., New York 36, N. Y. Circle 6-1700

Helen A. Thamas

Colgate-Palmolive Co. (Floriant Aerosol, Kan-Kil bug killers), Eastco (Esplotabs), Foster Milburn Co. (Doan's pills), G. T. Fulford (childrens medicine), Kiwi Polish Co. (Kiwi shoe polish)

SULLIVAN, STAUFFER, COLWELL & BAYLES*

477 Madison Ave., New York 22, N. Y. Murray Hill 8-1600

Walter Bawe, Jack Canning, Dan Hirsch, Steve Suren, Tam O'Dea, Ira Gansier, Vera Brennan

American Petroleum Institute, **Bawe**; American Tobacco Co. (Half & Half Tob.), **Bowe**; American Tobacco Co. (Pall Mall), **Bawe**; Best Foods (Presto, H-O Quick oats), H-O Farina), **Hirsch**; Blue Coal, **O'Dea**; Carter Products (Arrid), **Suren**; Carter Products (Bingo), **Canning**; Carter Products (Rise), **O'Dea**; D. L. Clark Co. **Canning**; DuBarry Div. of Hudnut Sales Corp., **Carrall**; Mrs. Filbert's (margarine, mayonnaise, salad dressing), **O'Dea**; Junket Brand Foods (dessert prods., quick fudge & frosting mix), **Suren**; V. LaRosa & Sons, **Hirsch**; Lever Brothers (Lifebuoy, Silver Dust), **Bawe, Carrall, Canning**; Lever Brothers (Vim), **Bawe**; Noxzema Chemical Co. (all prods.), **Carrall**; Simoniz Co. (Non-Scuff, Kleeners, Plumite), **Carrall**; Simoniz Co (Bodysheen), **Canning**; Smith Brothers (all brands), **Suren**; Sperry & Hutchinson Co., **Suren**; Whitehall Pharmacal (BiSoDol, Infra-Rub), **Hirsch**

SUSSMAN & SUGAR*

24 West 40th St., New York 18, N. Y. Longacre 3-4470

Hilda Spirito, Aaran Sussman

(Note: Unless otherwise indicated, all accounts are publishing firms.)

Appleton-Century-Crofts, Crown Publishers, Dial Press, Farrar, Straus & Cudahy, Golden Books, Grove Press, McGraw-Hill Book Co., Julian Messner, Modern Library, Thomas Nelson & Sons, Pantheon Books, Peter Pauper Press, Random House, Rutgers University Press, Ralph Stark, Inc. (railroad equip.), Simon & Schuster, Univ. of Calif. Press, Univ. of Chicago Press, Univ. of Oklahoma Press, Univ. of Minnesota Press, Univ. of Texas Press, Vibration Eliminator Co. (Mfrs.), Westminster Press

KARL THALL ADVERTISING AGENCY

118 E. 28th St., New York 16, N. Y. Murray Hill 6-5566

Karl Thall, Ethel Thall

National Farm Equipment Co. (lawn mowers), **K. Thall**; Perfo Mat & Rubber Co. (floor mats), **K. Thall**; Record Dividend Club (records), **E. Thall**; Standard Toykraft (toys & games), **K. Thall**

J. WALTER THOMPSON CO.*

420 Lexington Avenue, New York 17, N. Y. Murray Hill 3-2000

Arthur Parter, media dir.

Associate Media Directars: **Philip Birch, Jack Green, Richard P. Janes, Robert Lilien, James O. Luce, Jr., Anne Wright (Mrs. H. V. Anderson)**

Marian Dyar, dept. mgr.; Ruth Janes, brdcst & station relations superv.; Lucian Chimene, Christine Masca, brdcst analysts
Timebuyers: Polly Allen, Marie Barbato, Joseph Barker, Richard Branigan, Gardan Dewart, Thomas Glynn, Robert Garby, Jay Gashen, Jahn Gray, Edwin Green, Robert Hadley, Richard Joseph, Jack Keefe, Maria Kircher, Michael La Terre, Frank Marshall, Peggy McAulay (Mrs. Byrd), Rick Munson, Allan Sacks, Sam Scatt, Jayne Shannan, Jahn Sisk, Nancy Smith, Darathy Tharnton, Beverly Turner (Mrs. Plyer), Harald Veltman, Richard Vorce

Aluminum, **Birch; Marshall, Dewart, Branigan**; Assoc. Hospital Serv. (Blue Cross), **Lilien; Barker, Kircher**; Atlantis Sales (foods), **Wright; Smith, Turner, Garby**; Brillo Mfg Co. (cleaning pads), **Wright; Smith, Turner, Gorby**; Buitoni (foods), **Wright; Sacks, McAulay, Garby**; Burlington Industries (fabrics), **Wright; Sacks, McAulay**; Chesebrough-Pond's (cosmetics), **Wright; Smith, McAulay, Garby**, Church & Dwight (baking soda), **Lilien; Barker, Kircher**; Ciba (pharmaceuticals), **Wright; Smith, McAulay**; Crompton-Richmond, **Wright; Sacks, Turner**; Devoe & Reynolds (paints, etc.), **Lilien; Barker, Kircher**; Eastman Kodak Co. (film), **Birch; Marshall, Varce, Branigan**; Fieldcrest Mills, **Wright; Sacks, McAulay**; Ford Motor Co., **Luce, Jr.; Glynn, Tharnton**; Ford, English Built, **Luce, Jr.; Glynn**; Lever Bros. (Rinso, Lux, Rayve), **Green; Sisk, Munsan**; Mentholatum, **Wright**; New York Central, **Lilien; Barker, Veltman**; Oneida, **Birch, Marshall**; Owens-Illinois, **Lilien; Barker, Veltman**; Pan American Grace Airways, **Janes; Shannan, Allen**; Pan American World Airways, **Janes; Shannan, Allen**; Purolator Prods. Co. (filters), **Lilien; Barker, Veltman**; Ritchie, H. F., Inc. (Scott's Emulsion), **Lilien; Barker, Kircher**; RKO Teleradio Picture, **Wright; Sacks, Turner**; Scott Paper Co., **Janes; Shannan, Barbato, Gray**; Seven-Up (New York area), **Birch; Marshall, Varce**; Shell Chemical Co., **Lilien; Barker, Veltman**; Shell Oil Co., **Birch; Marshall, Dewart, Branigan**; Standard Brands (foods), **Lilien; Barker, Veltman**; Sylvania Electric Products, **Jones; Shannon, Allen**; Trico Products (windshield wiper), **Lilien; Barker**; Ward Baking Co., **Lilien; Barker, Kircher**; J. B. Williams (toilet articles), **Green; Sisk, Munsan**; Wool Bureau, **Janes; Shannon, Allen**; W. F. Young (Absorbine, Jr.), **Birch; Marshall, Varce**

**Timebuyers of the U. S.
listing will continue
in the 17 August issue**

BARTER AND BARTER

by Television Clearing House, Inc.

157 West 57th Street

New York, New York

There has been much talk in advertising circles and among national sales representatives about Barter and barter merchants.

The industry has been consumed in the last months by rumor, hearsay and prejudice relative to the bartering of television time and the downgrading of the card rate.

Nowhere has there appeared a complete DEFINITION of this now misused word. We, therefore, as consultants to the programs of 139 Television Stations find it necessary, since we are involved in a form of barter, to clear the air.

There are two types of Barter:

(1) The exchange between a station and a film company whereby the station purchases large amounts of film product and pays for this product in time. This time is then resold at a variety of discounts depending on the sales department or the appointed sales representatives of the film company. There is a possibility that despite the controversy over this transaction, the film company is performing a distinct and necessary service for the station and that the station, by re-selling the film to its sponsors, gets back to card rate.

(2) The job given to a company by a station to secure for its PROGRAM DEPARTMENT, not Sales Department, many elements of production and promotion, e.g. large quantities of premiums for its current local clients on the air so that they can be merchandized; furniture, props, and physical elements of production to enhance the looks and quality of local live programs; prizes and giveaways for

their participation shows; contest ideas, promotion ideas and program ideas; LIVE, EASY-TO-PRODUCE FORMATS COMPLETE WITH THE PHYSICAL AIDS TO PRODUCE THEM; and the function of a merchandising department located in a principal market which is generally inaccessible to the station. For these services to the station it is inadvisable to use the term "Barter" since the station does not swap time. Instead it recognizes the fact that the needs expressed above must be paid for and does so in the traditional fashion of radio and television stations since the birth of the industry on a LIMITED TRADE-OUT of a minor portion of its time, extending the right to offer such a trade-out to manufacturers or firms with the merchandising company as an agent.

This trade-out time is quickly recaptured by the increased value of the local programs and is and WAS ALWAYS an invaluable aid to the local sales department of the station. THIS TRADE-OUT IS DONE WITHIN THE EXISTING CARD RATE OF THE STATION!

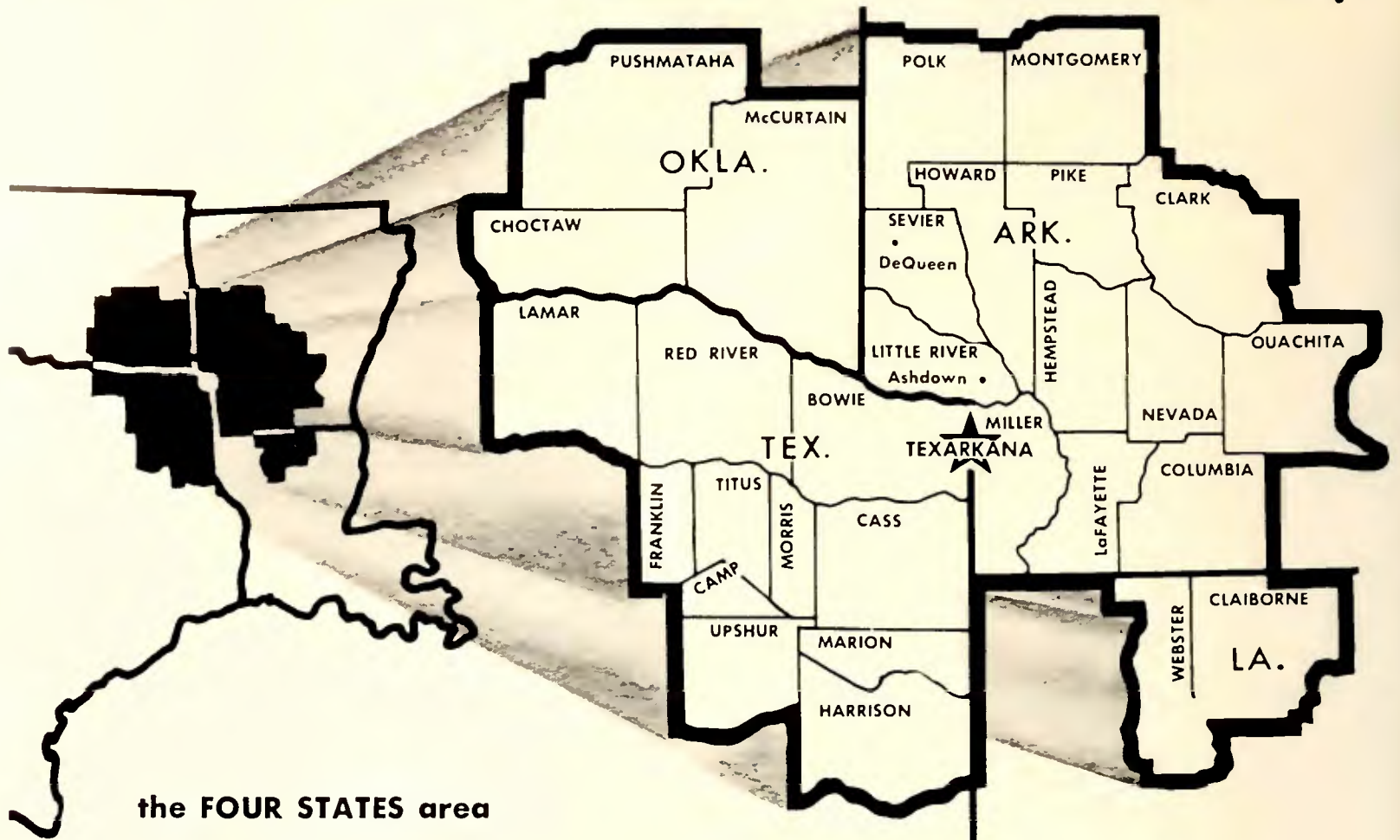
The latter is what Television Clearing House does for the programs of 139 Television Stations.

In conclusion, we do not believe that all barter is good, but on the other hand, we most firmly maintain, ex officio, the right of any program department to enhance the value of its local programs so that it can better sell its local advertisers.

L. J. DAHLMAN,

President

HUB OF THE GREAT SOUTHWEST



the FOUR STATES area

An Exclusive Market...

DOMINATED BY FULL POWER CHANNEL SIX!

*** 130,000* TV HOMES * 575,000 PEOPLE**

\$600,000,000 Consumer Spendable Income • \$450,000,000 Retail Sales • 200,000 Farm Population

SERVED BY THE POWERHOUSE WITH OVER 300 MONTHLY HOURS OF TOP NETWORK PROGRAMMING

NETWORK
COLOR



KCMC-TV

*NCS #2 updated by
Pulse and Station
estimate to 9-1-57

CHANNEL 6
TEXARKANA, TEXAS-ARKANSAS

100,000 WATTS



WALTER M. WINDSOR
General Manager

Represented By
Venard, Rintoul & McConnell, Inc.

RICHARD M. PETERS
Commercial Manager

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Angostura-Wupperman, NY	R&R, NY	CBS 201	Arthur Godfrey Time, F 10-10 15 alt 10 15-10 30 am, 13 Sept, 13 wks
Armour, Chi	Ayer, Chi	CBS 201	Arthur Godfrey Time, Th & every 4th F 11:15-11 30 am, 26 Sept, 52 wks
Cowles Magazine, NY	Mc-E, NY	CBS 201	Sez Who, Su 7-7 30 pm, 5 min seg, 14 July, 4 wks
General Foods, White Plains	Y&R, NY	CBS 201	Arthur Godfrey Time, Th & every 4th F 11 15 11 30 am
General Motors, Detroit	Campbell-Ewald, Detroit	CBS 100	Soap Box Derby; Su 5-5 15 pm, B Aug only
General Mtrs, GMC Truck, Detroit	Kudner, Detroit	CBS 201	Farm News, Sa 9:30-9 45 am, 5 min seg, 3 Aug, 4 wks
General Mtrs, GMC Truck, Detroit	Kudner, Detroit	CBS 201	FBI In Peace & War, Su 6:05-6 30 pm, 5 min seg, 4 Aug, 4 wks
General Mtrs, GMC Truck, Detroit	Kudner, Detroit	CBS 201	Saturday Night Country Style, Sa 7 05 B pm, 5 min seg, 3 Aug, 4 wks
Kraft, Chi	Needham, Louis & Brorby, Chi	MBS 480	News; M-Sa 11 30 am, 5 min; 19 Aug, 4 wks
Kraft, Chi	Needham, Louis & Brorby, Chi	MBS 480	News; M-F 5:30 pm, 5 min, 19 Aug, 4 wks
Kraft, Chi	Needham, Louis & Brorby, Chi	MBS 480	News; Sa 8:30 am; 5 min, 24 Aug; 4 wks
Seeman Bros, NY	NC&K, NY	CBS 201	Arthur Godfrey Time, W 10 15-10 30 am, 18 Sept, 26 wks
Scott Paper, Chester	JWT, NY	CBS 201	Our Gal Sunday; W 12 45-1 pm; 1/2 spon, 10 July, 52 wks
Sleep-Eze, LA	Milton Carlson, LA	CBS 201	House Party; W 3-3 15 pm; 1/2 spon, 10 July, 52 wks
Sterling Drug, NY	DF5, NY	CBS 201	Gunsmoke; Su 6:30-6:55 pm; 5 min seg, 7 July, 13 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales, Batavia	Erwin Wasey, NY	CBS 201	Robert Q. Lewis; Sa 11:05-12 N; 5 min seg; 13 July; 13 wks
Clairol, NY	FCB, NY	CBS 201	Galen Drake Variety; Sa 10:05-10:50 am; 5 min seg; 20 July; 13 wks
A. E. Staley Mfg, Deatur	R&R, Chi	CBS 201	Arthur Godfrey Time; F 11-11:15 am; 18 July; 52 wks
Wm Wrigley, Chi	Arthur Meyerohoff, Chi	CBS 156	Howard Miller Show; M-F 11:45 am-12 N; 15 July; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Felix Adams	KLAC, LA, gen sls mgr	Same, vp in chg stn ops
Ken Bagwell	KXYZ, Houston, sls mgr	WTVJ, Miami, asst ntl sls mgr
James L. Barker	KOLN-TV, Lincoln, prom & publicity mgr	KBTW, Denver, same
Richard Barron		WSJS, Winston-Salem, head radio & tv prom depts
Smith Binning	S. I. Newhouse, Syracuse & Harrisburg, exec staff	WCAU-TV, Phila, dir of sls development
Dr. Aneurin Bodycombe	KDKA, Pittsburgh, sls	Same, supvsr sls
Jack Davis	McGavren-Quinn, NY, mgr	Stars National, NY, acct exec
Robert A. Dettman	Red River Brdesting, Duluth, vp & chf engineer	Same, exec vp & chf engineer
Raymond F. Eichmann	John Blair, NY, sls development mgr	ABC Net, NY, dir of sls development & research
James H. Ferguson, Jr.		WWLP, Springfield, gen sls mgr
John Grandy	Red River Brdesting, Duluth, local & ntl tv sls mgr	Same, plus asst gen mgr
J. Kent Hackleman		WJLS, Beckley, W. Va, sls mgr
Steve Halpern	WCKT-TV, Miami, publicity dir	KYW-TV, Cleveland, same
Bob Hanna	WGBS-TV, Miami	WPST-TV, Miami, comm mgr
John W. Highberger	KARD-TV, Wichita, prom mgr	WLW-I, Indianapolis, publicity & prom mgr
Edmund J. Hughes, Jr.		WWLP, Springfield, sls mgr
Larry H. Israel	WENS, Pittsburgh, vp & gen mgr	WAAM, Baltimore, gen mgr
J. C. Johnson		KPLO, Winner-Chamberlain-Pierre-S D., mgr
Olive M. Johnson	WTIC, Hartford, supvsr comm traffic	Same, supvsr radio traffic
John Keenan	WNEM, Saginaw, gen sls mgr	WANE-TV, Fort Wayne, dir of sls
Norman Knight	Yankee Div. RKO Teleradio Pictures, Boston, exec vp & gen mgr	
Robert Livingston	CBS TV Network Sls, NY, acct exec	Same, pres
Bill McNabb, Jr.	University of Utah, student	Same, LA, Pacific Coast mgr
David C. Milam		KEY-T, Santa Barbara, acct exec
Jim Molohon	KELO, Sioux Falls, prom mgr	Avery-Knodel, Dallas, radio sls
John N. Nickell		Same, mgr
		CKLW Radio & TV, Windsor, Ontario, sls promotion & research
Odin S. Ramsland	Red River Brdesting, Duluth, vp	Same, gen mgr
Philip J. Renison		WRLP, Greenfield, sls mgr
Robert Rosen		KELO, Sioux Falls, sls prom mgr

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Jon W. Barkhurst	ABC, Hollywood-SF, dir of merchandising, prom & publicity	Wyman Advtg, SF, dir of all merchandising & handle special accts
Kenneth R. Baumbusch	B. T. Babbitt, NY, marketing mgr new products	John F. Murray Advtg, NY, vp & gen mgr
Henry S. Bean	BBDO, NY, acct supvsr	Same, vp
Don Cavitt	Murray & Malone, Twin Cities, sls	Nemer Advtg, Minneapolis, acct exec
George Chamberlain	WTVJ, Miami	Henry Quednau, Tampa, office head
Henry Colman	Theatre Guild, NY, dir of tv pgm development	Emil Mogul, NY, dir of radio & tv production
Richard Fishel	Kenyon & Eckhardt, Phila, copy supvsr	Geare-Marston, Phila, sls prom dir
Garry Hollihan	Edward Petry, LA	Edward Petry, LA, in chg radio sls
Charles Lee Hutchings	French & Preston, NY, vp & creative dir	Mc-E, LA, creative dir
Bill Larimer	Edward Petry, LA	Edward Petry, LA, mgr
T. Rand McCabe	Beaumont & Hohman, Chi	Turner Advtg, Chi, exec on creative staff
Paul Patterson	Florida Citrus, Lakeland, dir of advtg	Lacey & Patterson, Tampa, vp & acct
Arthur Poppenberg	WTVJ, Miami	Henry Quednau, Tampa, office head
Carl Reimers	From retirement	Hoffman-Manning, NY, supvsr of acct execs and head of plans board
Thomas F. Seannell, Jr.	Time, Inc, Chi, sls, merchandising & prom	Klau-Van Pietersom-Dunlap, Milwaukee, acct exec
Gerald Shapiro	NC&K, NY, acct exec	Same, sr acct exec
Raymond Sheldon		Lacey & Patterson, Tampa, second vp
Marshall P. Smith	Gardner Advtg, St. Louis, reg'l acct exec	Same, acct exec
Florence St. George	NC&K, NY, copy & acct exec	Lawrence C. Gumbinner, NY, acct exec
Ray Weber, Jr.	Colgate-Palmolive, NY, brand mgr & marketing coordinator	McCann-Erickson, LA, asst acct exec
Richard D. Wylly	Benton & Bowles, NY, vp & copy supvsr	SSCB, NY, vp & creative dir

TELEPULSE

RATINGS: TOP SPOTS

Rank new	Past rank	Top 10 shows in 10 or more markets Period 3-10 June 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKETS	4-STATION MARKETS							3-STATION MARKETS		
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	...
1	1	Highway Patrol (M) ZIV	22.7	13.8	12.5	15.0	15.2	14.5	27.2	13.9	16.2	21.5	26.0	14.4	16.9	14.5
2	2	State Trooper (A) MCA	18.8		8.9	15.5	20.7	16.7		16.5	17.9	11.5			18.4	16.2
3	4	Dr. Hudson's Secret Journal (D) MCA	18.2			15.0	21.2	14.5	14.2	21.5	12.2				16.4	14.8
4	9 (tie)	Men of Annapolis (A) ZIV	18.0	5.4	11.8	15.2							14.6	10.2	15.5	2.3
4	5	Sheriff of Cochise (W) NTA	18.0	5.2	9.4	13.9	20.5	17.2	23.3	9.2	18.9	12.2	21.7	11.5	19.7	1.3
6	6	Silent Service (A) NBC FILM	17.6	8.1	11.7	16.5	14.5	12.7				24.1	9.5		1.0	10.0
7	3	I Search For Adventure (A) GEO. BAGNALL	17.3		13.6	21.5	17.2		3.0	8.7	17.9		29.8		15.7	10.0
8		Death Valley Days (W) U. S. BORAX	17.0	7.9				13.5	13.0		14.5	8.9	20.5	9.7	1.3	22.7
9	8	San Francisco Beat (D) CBS FILM	15.6	3.9	11.9	11.9	11.4	10.9	14.0			9.9				
10	7	Dr. Christian (D) ZIV	15.5	3.0	10.1	11.9	12.7	5.5	20.5	12.0		8.5	14.5	7.5	20.0	14.7
Top 10 shows in 4 to 9 markets																
1		Martin Kane (A) ZIV	19.7		10.3				12.5						16.4	17.7
2		Crusader (A) MCA	19.4				10.5		10.9							
3	1	Esso Golden Playhouse (D) OFFICIAL FILM	19.1				14.5					18.2		11.4	1.5	7.0
4	2	Life of Riley (C) NBC FILM	16.0		13.7	19.9		8.4					21.9			
5	4	Frontier Doctor (W) HOLLYWOOD TV SERVICE	14.5		7.7					12.9						
6	6	Stage Seven (D) TPA	14.0	2.0											10.0	10.0
7		Kingdom of the Sea (Doc) GUILD	13.4		11.4				16.2	9.7			14.6			
8		Cisco Kid (W) ZIV	13.2						10.2		9.9			9.1	13.5	1.5
9		Code 3 (A) ABC FILM	13.1	9.6	9.3	15.9					8.7	11.2	16.2	10.9		
10		Your All Star Theatre (D) SCREEN GEMS	12.1		7.0	6.3			11.9			11.2				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mus) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, 1/4 hr., 1/2 hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 3-10 June. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extent for syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all.

LM SHOWS

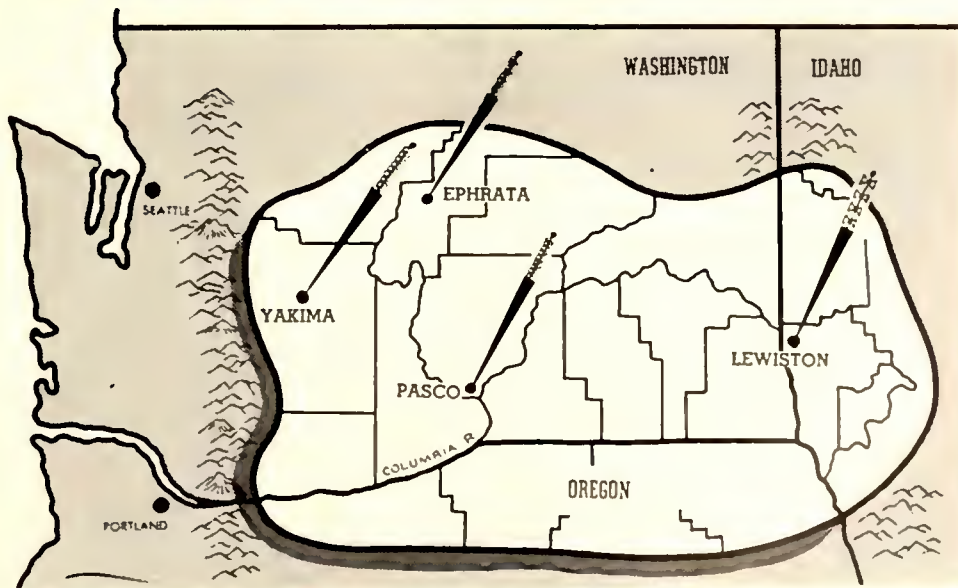
STATION MARKETS			2-STATION MARKETS			
Columbus	St. L.		Blrm.	Dayton	New Or.	Provid'ce
7	31.3	24.4	32.3	37.3	46.8	23.5
tr	wbns tv	kwk tv	wbre tv	wlho tv	wdsu tv	wjar tv
pm	9:30pm	10:00pm	9:30pm	8:00pm	10:00pm	10:30pm
9	19.2	19.7	38.3	24.8	25.3	18.8
tr	wtn tv	ksd tv	wbre tv	wlho tv	wdsu tv	wjar tv
pm	9:30pm	9:30pm	8:30pm	6:30pm	10:00pm	10:30pm
		20.2	28.0			16.8
		ksd tv	wabt			wpro tv
		9:30pm	8:30pm			7:00pm
7	24.2	16.5	24.0	29.3	49.5	
tr	wbns tv	ksd tv	wabt	wlho tv	wdsu tv	
pm	8:30pm	10:00pm	9:30pm	9:30pm	8:30pm	
0	21.4	14.2	31.8	20.8	22.3	19.8
tr	wbns tv	ksd tv	wbre tv	wlwd	wdsu tv	wpro tv
pm	10:00pm	10:30pm	8:30pm	9:30pm	10:30pm	7:00pm
4		19.5		28.3	25.3	
tr		kwk tv		wlho tv	wdsu tv	
pm		10:00pm		9:30pm	10:30pm	
2					42.8	
tr					wdsu tv	
pm					9:30pm	
9	22.7	26.4			35.3	16.3
tr	wbns tv	kwk tv			wdsu tv	wjar tv
pm	8:30pm	9:30pm			10:30pm	6:30pm
2			27.8		47.5	
tr			wbre tv		wdsu tv	
pm			9:00pm		8:30pm	
2	14.7	20.5	23.5	10.8	49.8	
tr	wbns tv	kwk tv	wbre tv	wlwd	wdsu tv	
pm	10:30pm	10:00pm	10:00pm	11:15pm	9:00pm	

7	17.7		26.8		39.3	
tr	wbns tv		wbre tv		wdsu tv	
pm	10:15pm		7:00pm		10:00pm	
		4.5	24.5		46.5	
		ktvl	wbre tv		wdsu tv	
		10:00pm	10:00pm		8:30pm	
					45.3	19.8
					wdsu tv	wpro tv
					9:00pm	10:30pm
0	17.4		22.0			
tr	wtn tv		wlwd			
pm	9:30pm		10:00pm			
			25.0	16.0		16.3
			wbre tv	wlwd		wpro tv
			8:00pm	10:00pm		7:00pm
		10.5				17.8
		wbns tv				wpro tv
		8:00pm				7:30pm
		13.5			23.5	
		ksd tv			wdsu tv	
		5:30pm			5:30pm	
		16.4	19.5			
		ksd tv	wbre tv			
		10:00pm	10:30pm			
7				19.3		
tr				wlwd		
pm				9:30pm		

Heavens to Betsy, Smidley!



We've not a thing against Toledo, San Diego or Nashville . . . but Cascade's bigger than ANY of them! Why, Cascade's coverage area is bigger than Massachusetts, New Hampshire, Vermont, Connecticut and Rhode Island combined! The Cascade four-station television network delivers more area, more people, and, by the way, more results than any single TV buy in the West. Let's not drop the old ball again, Smidley.



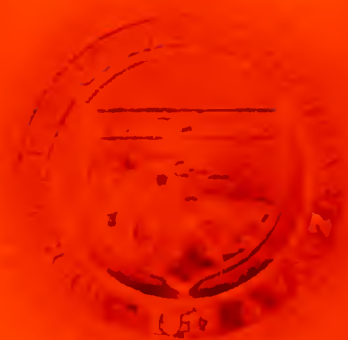
NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

... is in other than top 10. Classification as to number of stations in Pulse's own. Pulse determines number by measuring which stations received by homes in the metropolitan area of a given market. Station itself may be outside metropolitan area of the market.

26 MEN

***thundering
out of
the West***



... The 26 daring Arizona Rangers tamed America's last wild territory... rounded up over 4,000 rustlers, desperadoes, gunmen and swindlers at the turn of the century. All the flavor of the historical conflict between law and outlaw is in 26 MEN... filmed for TV on scenic Arizona locations capturing the impact and excitement of the last frontier. Producer — Russell Hayden.

new! **ADULT** *action!*
WESTERN

SOLD, within first two weeks of release in over 60 markets, to such advertisers as:

- Brylcreem
- A & P
- Kroger Co.
- Coca Cola
- Fritos
- Bardahl
- Humpty-Dumpty Stores
- H. P. Hood & Sons
- Standard Oil of Texas
- Friehofer Baking
- Max Russer Meats
- Nic-L-Silver Battery
- Mrs. Smith's Pies

CONTACT:

**ABC FILM
SYNDICATION**

1501 Broadway, N.Y.C.
Lackawanna 4-5050

FILM-SCOPE

10 AUGUST

Copyright 1957

SPONSOR PUBLICATIONS INC.

More and more, it's becoming pretty plain that those gags about "dropping the pilot" are premature.

This week at least one big packager (Screen Gems) was talking about reviving pilots, while sponsors and agencies continued their gripes about "blue prints" and "presentations." Even for "tailor-made" product, they say, a pilot still is a must.

To get at the heart of the matter, FILM-SCOPE contacted a group of Agency Spotters among BBDO, Bates, Compton, Dancer-Fitzgerald-Sample, Ellington, Esty, Lennen & Newell, McCann-Erickson, Emil Mogul, and SSC&B. This is what they say:

1. **ABOUT OLD-STYLE PILOTS:** Because the packager was able to get his crew to take a risk with him, he often could produce a terrific sample at unrealistically low costs—a fact that sometimes fooled the agency about true prices. Moreover, pilots in prior seasons were made to fit as broad a market as possible, thus dulling their value for a specific type of sponsor.

On the whole, though, agencies seem to think that—all things considered—the pilot is the least of all possible evils.

2. **ABOUT "BLUE PRINTS":** The client generally doesn't visualize a film from a mere presentation. This is bad for everybody, because the sponsor easily can grow "cold" on film when confronted with so skimpy a sample.

3. **ABOUT "TAILOR-MADE" FILM:** Here you run the risk of asking the sponsor to make show business decisions—a field in which he's a total stranger. One agency cites the example of a sponsor who had his cap set for Ray Bolger and worked out a format for him. The trouble was that the format simply didn't suit Bolger, and the whole thing went sour.

What do agencies think is the answer? They have several ideas:

- They might run the risks of pilot-less "tailor-mades" **IF** they have confidence in the producer and **IF** they get financial participation in re-runs and foreign rights.
- They might be interested in tailor-mades without the rights mentioned above **IF** the packager can produce a big enough visual sample to stimulate the sponsor. But this junior pilot would have to be at the packager's own risk.

To the packager's plea that all this costs money, agencies reply that they don't see much dollar difference between a pilot film and a pilot-less pitch. The latter, they say, still involves script costs and burns up extra time and money in consultations. They think it's a toss-up.

As this situation resolves itself, FILM-SCOPE will report the progress—meantime repeating its findings of last week (3 August, page 61): **It looks like a great year for re-runs.**

TPA came into the news spotlight with the two moves:

- 1) President Milton A. Gordon bought out Edward Small's interest in the company, with Small retiring from TPA's board of directors.
- 2) Adoption of a plan giving stars and producers of new TPA series not only a share in the profit of their own films but in the over-all profits of TPA.

Nationwide Insurance Co. is the first to break the ice in syndicated film, and it's largely a matter of sharp mathematics.

Previously, Nationwide had been using newspapers (one ad every three or four weeks) through Ben Sackheim, Inc. **For about the same money (\$750,000) it found it could buy the Mama series weekly for a year in 36 markets.**

The contract with CBS Film Sales calls for 10 first-run off-the-network shows and 16 brand new episodes. The idea is to get a **family show** to plug a family policy; maintain a **single identification** between show and sponsor; and use a type of presentation which is **regionally feasible**. Newspapers hereafter will be scheduled only in fringe areas.

Meantime two of Nationwide's competitors—**Allstate and State Farm**—already are in tv. Allstate is one of Playhouse 90's sponsors, and State Farm has bought into pro football.

Beneath the uniformity of taste in the U.S. lie many layers of regional differences. Nabisco—acceptance of whose products is affected by such regional variations—now is matching its wares with its markets via a kaleidoscope of syndicated films. It has 14 different shows in 18 markets.

Here are some samples of the strategy:

- **I Led Three Lives and Whirlybirds:** Considered fine for the **Midwest** because of their patriotic themes.
- **Midwestern Hayride:** Also good in the **Midwest**—particularly in areas such as **Cincinnati and Columbus** where farm meets city.
- **Code 3:** Spotted in **Sacramento and Portland** because this police series is based on cases from the Los Angeles sheriffs department.
- **Silent Service:** Selected for **Seattle** because of its Navy-waterfront atmosphere.
- **Gene Astry:** For **Phoenix and ranching areas.**
- **Ozark Jubilee:** A natural for **Springfield, Mo.**

Three big accounts—**Kellogg, 7 Up, and Socony**—this week were safely in the **ABC TV fold after dropping spot syndication.** It adds up to around \$12 million.

But there was counterbalancing cheer for the film fellows: **Westinghouse, Lorillard and General Foods** are going to supplement their network schedules with **spot film.** And on the prospect list is **P&G** (testing syndication for its peanut butter). Meanwhile **Royal McBee** has signed up the **Annie Oakley** series to round out its network fare.

Sidelight: The fact that syndication users sometimes switch to networks is **no fatal accident.** Agencies frequently **sell their clients on film as a gambit to stir their interest in tv as a whole. It's good for everybody.**

FLASHES FROM THE FILM FRONT: ABC Film Syndication landed four accounts in the Latin-American market, amounting to \$88,000. Sales were: **Code #3** and **Sheena** to **Corona Brewing**, via Y&R, in Puerto Rico; **Passport to Danger** to **Viceroy** in Venezuela and **Fort Motors (JWT)** in Guatemala; **Three Musketeers** to **Lee Optical Co.**, of San Juan . . . **United Artists** sold its post-1952 feature films in 50 markets on two- and three-year contracts . . . **Universal Pictures** licensed **Screen Gems** as exclusive distributor of UP's 600 pre-1948 features. Guarantee is \$20 million over seven years . . . **NBC soon will be announcing its sales setup for Latin-America . . . August Wagner Breweries, Inc.**, bought ABC's **26 Men** for five markets in Ohio and West Virginia . . . **TCF-TV Productions** will produce **How to Marry a Millionaire** and **Man Without a Gun** for **NTA Film Network . . . Seymour Reed** named executive v.p., of Official Films.

For further film news and comment, see **NEWS WRAP-UP, page 58.**

AGAIN

1st By Survey* • WHBQ-TV Memphis

WHBQ-TV, Memphis' most powerful station, once again is Memphis' most popular station. The June ARB* shows that of 349 competitively rated quarter hours, sign-on to sign-off, WHBQ-TV dominates in 194; station "B" in 116; and station "C" in 39.

■ *For availabilities contact H-R Representatives or WHBQ-TV Memphis.*



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 Madison Ave.
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

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

or **W. J. GERMAN, Inc.**

Agents for the sale 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

Lever Bros. Co., Pepsodent div., New York, is using markets in the South for its Dove toilet soap campaign, sponsor understands. The 25 August schedule will run for six weeks. Minute announcements, with some 20's, will be placed during daytime hours; average frequency: 12 per week in each market. Buying has begun. Buyer: Ann Janowicz. Agency: Ogilvy, Benson & Mather, New York. (Agency declined to comment.)

RADIO and TV BUYS

Ford Motor Car Co., Dearborn, for its Ford Institutional, is purchasing time in radio and tv to promote its car line with emphasis on the new Edsel model. Campaign will begin 29 August. In radio, minute c.t.'s will be aired in about 100 markets during traffic hours, for an indefinite period. In tv, nighttime 20's will be slotted in about 50 markets for five weeks. Frequency will vary from market to market in both radio and tv. Buying is not completed. Buyer: George Simko. Agency: Kenyon & Eckhardt, New York.

RADIO BUYS

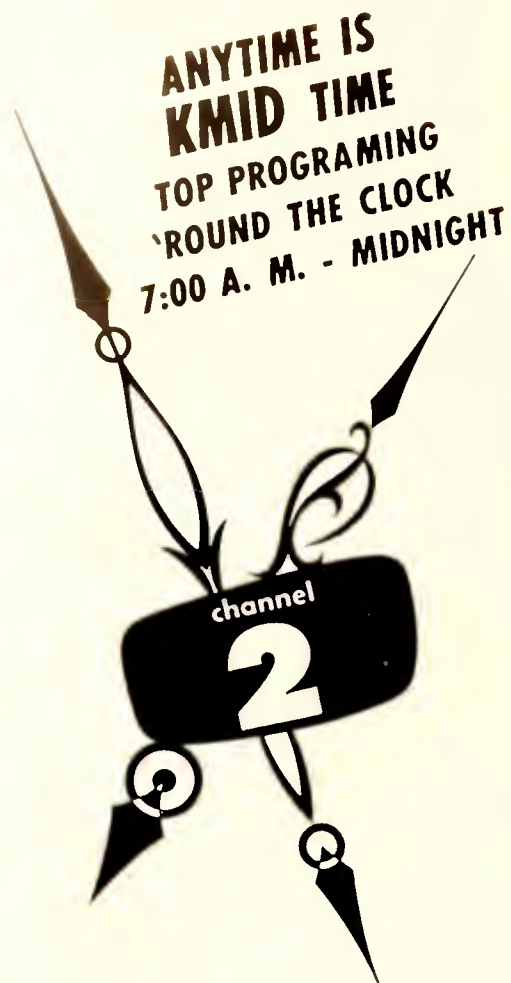
Warner-Lambert Pharmaceutical Co., Morris Plains, N. J., is going into the top 50 markets, with a few exceptions, to advertise its Beauty Curl. Schedule will start shortly for eight weeks. Minute c.t.'s will be spotted in daytime; average frequency: five to eight per week in each market. Buyer: Fred Spruytenburg. Agency: SSCB, New York.

Equitable Life Assurance Society of the U.S., New York, is entering markets throughout the country. Campaign will kick-off 31 August for six weeks. Eight-second announcements will be scheduled during morning hours, with some afternoon periods; saturation frequency will range from 15 to 50 spots per week in each market. Buying has just begun. Buyer: Lucy Kerwin. Agency: Kenyon & Eckhardt, New York.

Melville Shoe Corp., New York, is going into top markets to push its Tom McAn shoe line among teen-agers. Short-term campaign starts 19 August. Advertiser is seeking minute participations on d.j. shows which feature Rock 'N Roll. Buyer: Frank Gianattasio. Agency: Ogilvy, Benson & Mather, New York.

General Foods Corp., White Plains, N. Y., is preparing a campaign for its Birds Eye frosted foods, sponsor believes. Daytime minutes and 10-second announcements will be used—7:00 a.m. to 6 p.m. from Monday to Friday; frequency will vary from market to market. Buyer: Lorraine Ruggiero. Agency: Young & Rubicam, New York. (Agency declined to comment.)

Bristol-Myers Co., New York, is initiating a campaign for its Ban Lotion Deodorant, sponsor hears. Schedules kick-off shortly, ranging from six weeks to five months. Daytime minute announcements, with some 10's and 20's, will be used; average frequency: 12 per week. Buyer: Elenore Scanlan. Agency: BBDO, New York. (Agency could not be reached for comment.)



KMID DOMINATES!

Midland - Odessa
In "Oil-Rich" West Texas

* TOP NETWORK SHOWS
6 OUT OF 10

* TOP MULTI-WEEKLY
7 OUT OF 10

* TOP FEATURE FILMS
6 OUT OF 10

* TOP SYNDICATED FILMS

1. MAN CALLED X	SUN. 8	33.5
2. HIGHWAY PATROL	SUN. 8:30	33.3
3. MEN OF ANNAPOLIS	TUES. 7:30	32.0
4. FAVORITE STORY	TUES. 8:30	31.8
5. SCIENCE FICTION	FRI. 8:30	31.3

*Billboard TV Availabilities July 1957

KMID-TV

CHANNEL 2

100 KW

Represented by
Venard, Rintoul & McConnell, Inc.
South-Clarke Brown Company

News and Idea WRAP-UP

ADVERTISERS

This week Toni released its new hair spray, Adorn, for national distribution.

Advertising, which will include eight network tv shows and intensive tv spot in the 40 top markets as well as print, is claimed to be the heaviest ever used for this type product.

The retail hair spray market is estimated as \$75 million annually.

See SPONSOR, 1 June issue, for the story on Max Factor's Curl Control, another hair spray recently launched with heavy tv backing.

New products: Schick is introducing a new men's shaver. Powershave, and two new Lady Schick shavers, the Oriental and the Sophisticate. Air media used will include Schick's two network tv shows (*Dragnet* and the new *Gisele MacKenzie Show*) plus a \$750,000 tv spot campaign in 100 markets . . . **Ronson** has announced its new butane lighter, the Varafume, to be on the market by fall.

People in the news: Louis A. Collier has been appointed to the position of manager of sales promotion for grocery products in the marketing division of H. J. Heinz Co. Collier has been with Heinz for nearly 20 years and succeeds Robert P. Raylor, recently named regional manager of the firm's middle Atlantic sales region.

AGENCIES

Are meetings a "crutch for creative indolence" or a "good form of organizational communication"? This is the question agitated by the August issue of *Grey Matter*.

Grey Advertising's monthly publication also offers some suggested therapy for "sick meetings." Here are two sample doses:

- The magic five. Experiments at universities indicate that groups of five have proved to be the most pro-

ductive in reaching conclusions. There is the greatest interplay of ideas in groups up to seven. And even number groups tend to split in the middle with high rates of disagreement.

- Selectivity. Forget protocol and invite only those who will be called on to contribute and who can contribute. (See "Those Agency Meetings!", SPONSOR, 12 January, for another treatment of the same subject.)

Humphrey, Alley & Richards has put out a primer for embryo tv advertisers—"An Introduction to Commercial Television Advertising." One main function of the book is to show how the medium can be used efficiently by both small and large advertisers.

New agency appointments: A. L. & G. Advertising, for Levering Coffee Co. (Lord Calvert coffees and Lady Calvert teas). Syndicated film and spot radio will be used in Maryland, Virginia, North Carolina and South Carolina markets . . . **Cunningham & Walsh** for the Andrew Jergens Co. effective 1 December. Jergens Deep Cleanser and new products division remains with Stockton-West-Burkhart . . . **Warwick & Legler** for three new Revlon products to be introduced this fall.

New firms and additions: Edward Kletter and Franklin Bruck have set up a new agency, Parkson Advertising, New York . . . **The Allman Co.**, Detroit, has formed a sales promotion division headed by Robert F. Anthony . . . **Reach, McClinton Co.** has retained the Drake Agency, Houston, to represent it in the Southwest . . . **Gourfain-Cobb** and R. M. Loeff, the Chicago agencies, have merged. New firm name will be Gourfain-Loeff.

Focus on personalities: William B. Hinman has been appointed media director of Lambert & Feasley . . . **Thomas D. Paff**, formerly with N. W. Ayer, has been named to the client-
(Please turn to page 64)



HOW
GOOD IS
YOUR
TRADE PAPER
ADVERTISING
?



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

Abraham T. Glenn
Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

tv stations gross top hourly rate

Group 1.....to \$500
 Group 2.....\$500 to \$1000
 Group 3.....\$1000 to \$1500
 Group 4.....\$1500 to \$2000
 Group 5.....\$2000 and over

radio stations

Group 6.....to \$150
 Group 7.....\$150 to \$300
 Group 8.....\$300 to \$450
 Group 9.....\$450 to \$600
 Group 10.....\$600 and over

Group 11.....networks
 Group 12.....group-owned stations
 Group 13.....film syndicators
 Group 14.....tv commercial producers
 Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a \$50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of five or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

... to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute \$5000 entry. The contribution will be in the form of a special issue of this organization for each tv and radio station name of the promotion manager of the station.

**ENTRY DEADLINE:
15 AUGUST**

from the president of the
BROADCASTERS' PROMOTION ASSOCIATION

BPA

BROADCASTERS' PROMOTION ASSOCIATION, INC.

Chaplin Building • 122 East 42nd Street • New York 17, N. Y. • Murray Hill 7-0808

OFFICERS

President
David E. Partridge
Westinghouse
Broadcasting Co., Inc.

First Vice-President
Charles A. Wilson
WON & WON-TV

Second Vice-President
Montez Tjaden
RWTW

Secretary-Treasurer
Ellen M. Johansen

DIRECTORS

Bruce Wallace
WTMJ & WTMJ-TV

Haywood Meeks
WMAL-TV

Roy C. Pedersen
WDAY & WDAY-TV

Samuel Elber
WEBS

Gene Godt
WCCO-TV

Marion Annenberg
WDSU & WDSU-TV

Joe Zimmermann
WFL & WFL-TV

Joe G. Hodgson
KRMV & KRMV-TV

John M. Keys
WMAQ & WNBQ

Foster H. Brown
KMOX

Howard W. Meagle
WWSA

Paul I. Woodland
WGAL & WGAL-TV

March 28, 1957

Mr. Norman Glenn, Publisher

SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to cast a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute \$5.00 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge

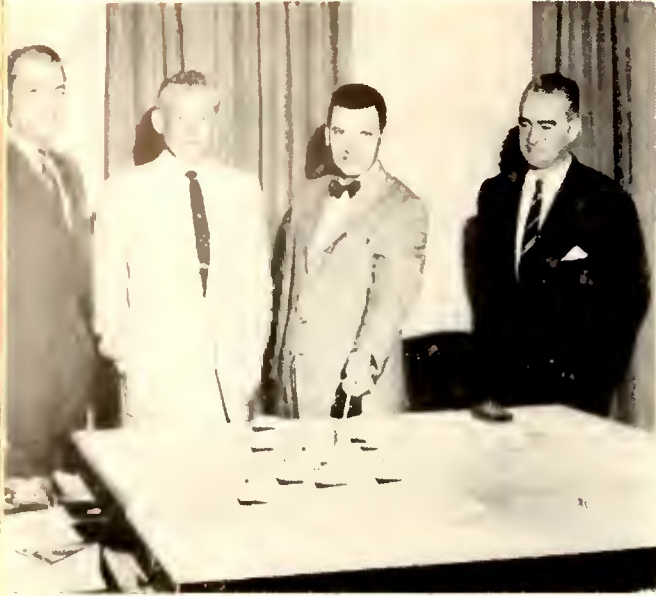
David E. Partridge
President

DEP:J

SPONSOR

THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

PICTURE WRAP-UP



Ingenious way to show WSA-TV's (Harrisonburg, Va.) coverage using relief map, electric "towers" is unveiled by Hamilton Shea, WSA-TV president; Transcontinent Tv Corp. president David C. Moore; and Peters, Griffin, Woodward v.p. Lloyd Griffin



Demonstrating belief that grocery accounts deserve A-1 treatment (above) are Mottl & Siteman heads C. A. Mottl, E. F. Baltz, I. L. Siteman, toting client's products



Interpolating Shakespeare into programs and promos for all of one day to promote Antioch Festival was done by WIZE, Springfield, O. Got laughs for all and results. Above (l.) Festival's managing director Arthur Lithgow coaches WIZE's Ed Kaufman



Nautical day staged by WNHC-TV, New Haven, at New London Sub Base promoted Budweiser-sponsored *Silent Service*. (l. to r.): John Cundiff, Edward D. Taddei, WNHC-TV; Anthony Amendola, D'Arcy; Joseph B. Reed, Ann-Busch; Jess Jones, D'Arcy



First annual radio-tv award was presented by Cleveland Museum of Natural History to KYW-TV for *Jungle*. Above: Cesare, *Jungle* host (l.) and Wm S. Scheele, Museum dir



Offering prizes for most unique sun-tan design of its call letters, Houston's KILT drew hundreds of sun-worshipping contestants. D.j. Buddy MacGreggor with finalists

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

They cover an extraordinarily productive market, which contains 4 of the 5 top counties in farm income in California, the nation's leading farm state — and has an effective buying income of almost \$4.3 billion. (Sales Management's 1957 Copyrighted Survey)

**McClatchy
Broadcasting
Company**

Sacramento, California
Paul H. Raymer Co.,
National Representative



contact department of Mel Richman, Inc. . . . Irvin Dunston, formerly with Pharmaceuticals, has joined Benton & Bowles as a project director in the research department . . . Ken Martney, senior producer at Benton & Bowles, has resigned to do free-lance directing . . . Eve Kiely has joined the Chicago office of Geoffrey Wade as an account executive. Mrs. Kiely comes from Earle Ludgin . . . Edmond Gray, former radio-tv commercial supervisor at K&E, has joined North, Chicago, as head of broadcast production.

They became v.p.'s this week: Charles E. (Ned) Midgley, Jr. at K&E . . . William M. Russack at Shaller-Rubin . . . Philip H. Schaff, Jr. at Leo Burnett.

COMMERCIALS

Here are the best-liked commercials, according to ARB's June tally:

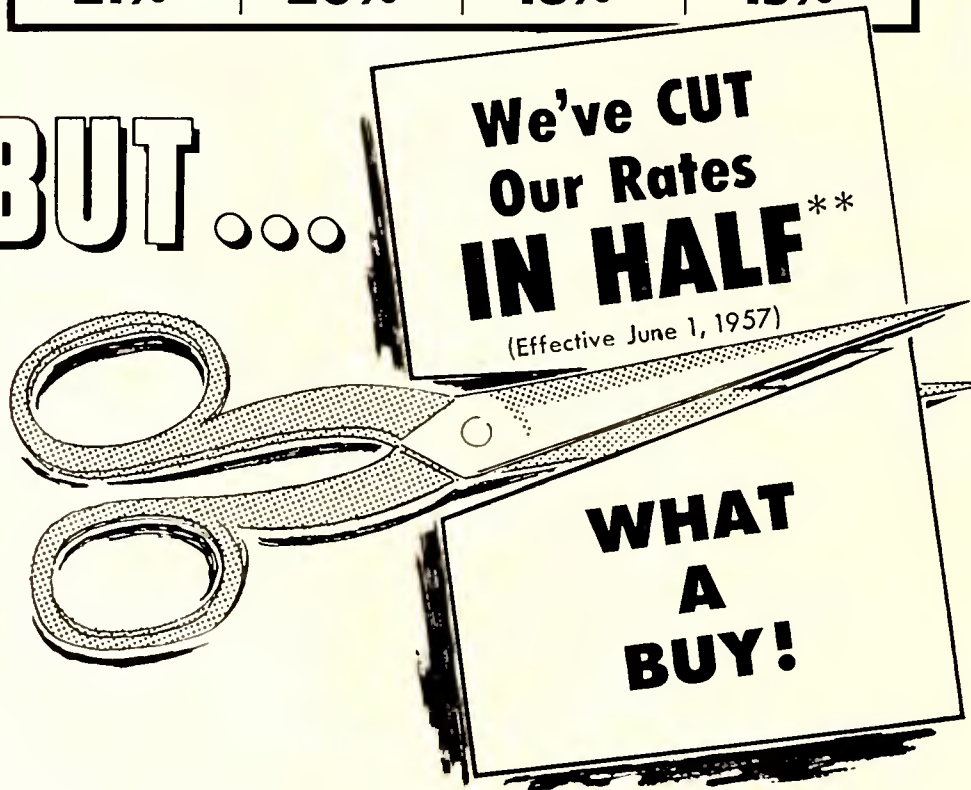
1. Hamm's Beer	8.0
2. Piel's Beer	6.3
3. Dodge	4.2
4. Ford	3.7

5. Winston	3.2
6. Schlitz	2.9
7. Alka-Seltzer	2.4
8. Jell-O	2.3
9. Chesterfield	1.7
10. Ballantine	1.5
11. Kleenex	1.4
11. Lucky Strike	1.4
11. Ipana	1.4
14. Bardahl	1.3
14. Dr. Pepper	1.3
14. Falstaff	1.3
17. Chevrolet	1.2
17. Scott Paper	1.2
19. Revlon	1.1
20. Colgate	1.0
20. Gillette	1.0
20. Northern Tissue	1.0

EVENINGS from 7 P.M.
WHEC, Rochester, N. Y.
 Gets the **BIGGEST**
 Share of Audience - **25%***

STATION B 21%*	STATION C 20%*	STATION D 18%*	STATION E 15%*
--------------------------	--------------------------	--------------------------	--------------------------

BUT...



*Latest Rochester Metropolitan Area PULSE, Report March 1957
 **Our New Class D Nighttime Announcement Rate

BUY WHERE THEY'RE LISTENING: --

WHEC of Rochester
 NEW YORK
 5,000 WATTS

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

The very latest in animated commercials produced during the past year will be shown by the Screen Cartoonists Guild at its fifth annual Film Festival on 28 April. The meet will be held at the Ambassador Hotel in Los Angeles.

People and places: Bill Buckley, former president of Buckley-Loomis Productions, has been named production chief at Roger Wade Productions and David C. Bigelow, former production manager of L. L. Loft Productions and v.p. of R. C. Bigelow Co., has been made Wade production coordinator . . . John Cuddy has been upped to production manager of Transfilm's animation department . . . Paul J. Sommer, formerly of TV Spots, has joined Song Ads as animation director for tv commercials . . . Transfilm has opened a Midwest division with headquarters in Pittsburgh.

NETWORKS

Philip Morris' latest network tv buy for fall now gives the cigarette firm three nighttime entries.

Newest addition is an alternate week half-hour portion of NBC TV's *Suspicion* (Monday 10-11 p.m.).

Philip Morris re-entered network television last winter with an alternate week half-hour of CBS TV's *Playhouse 90* (which it has renewed for fall) and later this summer added ABC TV's *Mike Wallace Interview*.

Financial note: the tobacco company's net income for the six month period ending 30 June reached \$7,059,449, up from \$5,807,038 for the same period in 1956.

You can add three more to the list of singing stars heading their own network tv shows this fall.

Bringing the total up to 13 are: Rosemary Clooney who will front the 10-10:30 p.m. spot on NBC TV Thursdays for Lever Brothers, Dean Martin on NBC alternate Saturdays 9-9:30 p.m. for Liggett & Myers and Polly Bergen taking the opposite week Saturday 9-9:30 p.m. show for Max Factor. Weekly program cost: \$50,000. The Bergen starrer is not firm as she still must get out of her current contract with CBS.

ABC Radio has created these two new posts in its program department to facilitate production of the "new live personality programming" starting in the fall:

- William D. Hamilton, national program director. Hamilton has been eastern program manager for ABC.

- Drex Hines, assistant national program director. Hines has been with American since 1953 as a producer-director.

First of the new programming: The Herb "Oscar" Anderson Show will bow September (replacing the morning daily serial block).

Fall tv notes: CBS TV is joining the games and stunts programming trend in the daytime and will slot a Monday through Friday version of *Beat the Clock* in the 2-2:30 p.m. period. The show replaces *Our Miss Brooks* re-run series . . . **Sports Focus** will return to ABC TV 2 September to fill the 7-7:15 p.m. slot across-the-board.

Radio notes: ABC Radio's new variety programming (replacing its daily serial block) will be the Herb "Oscar" Anderson Show bowing on 2 September . . . **Kraft** is adding two weekday five-minute news shows and two Saturday stanzas to its *Five Star News* series on MBS starting 19 August.

Personality notes: Reed M. Roberts, Jr., has been named to head the new budgeting services department set up by CBS, Inc. Roberts was formerly a senior associate of Cresap, McCormick & Paget, management consultants . . . **Joseph Bambara** has been named vice president of CBS Laboratories . . . **Keith G. Dare** has joined

ABC Radio as an account executive. Dare comes from the Katz Agency.

Ralph Hardy, former NARTB lawyer and executive and most recently CBS, Inc.'s vice president in charge of the Washington office, died this week. Hardy was only forty one years old.

TV STATIONS

A new industry group called Country And Western Music Broadcasters' Association was formed this week . . .

CAWMBA is starting with a nucleus

of 20 stations and all radio and tv stations programming large blocks of country-western music are invited to join.

Purpose of the organization is the mutual sharing of country and western projects, research surveys, merchandising, promotion and programming.

Promotion idea at work at WHBQ, Memphis, is the *Popeye Playhouse* and Memphis Queen River Boat Excursion tie-in.

Each Saturday morning 250 youngsters and their mothers board the stern-wheeler and take an hour cruise under the joint command of Bill Kille-

radio tempo
reaches the "city on wheels."

A program with music;
news-while-it-happens; weather
and freeway information.
Los Angeles moves—at home and
on the road—listening to
KFWB...the station geared to the
tempo of the times.



KFWB

the personality station

980

National Representatives: Branham Co.; McGavren-Quinn, San Francisco
Robert M. Purcell, President and General Manager.
5000 Watts day and night...clear regional channel.

brew (mc of the cartoon show) and Capt. Langford (real skipper of the Memphis Queen).

Admission tickets are obtained by sending in five "proofs of purchase" of Dean Milk, the sponsor. The whole promotion is supported by mailings to the grocery trade, flyers, souvenir tickets and promotional announcements on WHBQ in addition to the tv show.

Clinton E. Frank is the agency for Dean.

With the recent purchase of WBRC-AM&TV, Radio Cincinnati has made a realignment of its executive personnel. Here's a run down on the new executive group:

Hulbert Taft, Jr., president and director of Radio Cincinnati and affiliated corporations in Columbus and Birmingham; chairman of the board of WBIR, Inc., Knoxville; in charge of policy and operations of all properties; contacts with the FCC network contracts; major equipment purchases and construction and general supervision of labor relations.

David G. Taft, executive v.p. and

director of Radio Cincinnati and affiliated corporations; director of WBIR, Inc.; manager of WKRC-TV, Cincinnati; and supervisor of tv operations in Columbus and Birmingham.

Ken W. Church, v.p. of Radio Cincinnati and affiliated corporations, in charge of national sales for all properties and supervisor of radio operations.

Donald L. Chapin, in charge of the New York sales office, and national sales manager under Church.

Tv applications: Between 22 and 27 July, three applications for new stations were filed. Two construction permits granted and one new station took to the air.

Applications include: Pacific Broadcasters Corp., Stockton, Calif., for Channel 37. Delano, Calif., 450 kw visual, with tower 424 feet above average terrain, plant \$242,809, yearly operating cost \$300,000; Florida Gulf-coast Broadcasters for Channel 10, St. Petersburg. 316 kw visual, with tower 997 feet above average terrain: plant \$1,118,050, yearly operating cost \$800,000; and to Veterans Broadcasting Co., Rochester, N. Y., for Channel 10, Vail Mills, N. Y., 316 kw visual, with tower 1,000 feet above average terrain, plant \$764,630, yearly operating cost \$1,200,000.

Construction permits went to Television City, McKeesport, Pa., for Channel 4, 100 kw visual; and to Queen City Broadcasting Co. for Channel 7, Seattle, Wash., 316 kw visual.

New station on the air was KTVC, Ensign, Kan., Channel 6, programming ABC TV in affiliation with KAKE-TV.

Wichita, also CBS TV under extended market plan.

Idea roundup: WLBC-TV, Muncie, Ind., has a novel "summer replacement" for its late-afternoon Western movie—local Little League baseball telecasts in the 4-5:30 p.m. slot across-the-board. Station officials estimate viewer interest has increased about 30% in the late afternoon period. Added note—the station dedicated land for the baseball diamond right next to its radio tower . . . WCHS-AM&TV, Charleston, W. Va., is conducting a radio-tv clinic for representatives of 93 community organizations on 23 August. Purpose is to acquaint groups with the workings of the two media in order to improve the quality of local public service efforts in broadcasting.

This week WLW-T, Cincinnati, will begin origination of local shows in color . . . WMT-TV, Cedar Rapids, has finished rebuilding their new tower, destroyed by a storm shortly before completion last winter.

Job notes: Peter Theg, former station manager of WMTV, Madison, Wisc., has been made general manager . . . Ronald R. Ross has been appointed general manager of WPTA, new Fort Wayne station. He comes from WOWO, Fort Wayne . . . Edward J. Roth, Jr., has been named program manager of WGN-TV, Chicago . . . Charles W. Brodhead has been appointed program director of WLW-I, Indianapolis . . . Mike Schaffer, promotion director of WDBJ-TV, Roanoke, Va., has resigned to join WAVY-TV, Portsmouth, Va., as promotion-publicity director . . . Robert E. Newsham has been appointed assistant sales manager for KYW-TV, Cleveland . . . E. L. (Ned) Smith has been named general sales manager for KOVR-TV, Sacramento-Stockton, Calif., and at the same time Paul Lerew has been promoted to local sales manager and Henry E. Freitas to sales promotion manager.

RADIO STATIONS

NARTB's financial survey of the nation's radio stations just completed has brought out this information:

• The "typical" station had about \$100,000 in total revenue and \$90,000 in expenses during 1956.



HOTEL New Yorker
34th Street at 8th Avenue

Manhattan's largest and most conveniently located hotel. 2500 outside rooms, all with bath and free radio, television in many. Direct tunnel connection to Pennsylvania Station. All transportation facilities at door. Three air-conditioned restaurants
LAMP POST CORNER . . . COFFEE HOUSE
GOLDEN THREAD CAFE

Singles from \$7 | Doubles from \$11 | Suites from \$23

JOSEPH MASSAGLIA, JR., President
CHARLES W. COLE, Gen. Mgr.

Other MASSAGLIA HOTELS

- SANTA MONICA, CALIF. Hotel Miramar
- SAN JOSE, CALIF. Hotel Sainte Claire
- LONG BEACH, CALIF. Hotel Wilton
- GALLUP, N.M. Hotel El Rancho
- ALBUQUERQUE, Hotel Franciscan
- DENVER, COLO. Hotel Park Lane
- WASHINGTON, D.C. Hotel Raleigh
- HARTFORD, CONN. Hotel Bond
- PITTSBURGH, PA. Hotel Sherwyn
- CINCINNATI, O. Hotel Sinton
- NEW YORK CITY Hotel New Yorker
- HONOLULU Hotel Waikiki Biltmore

World-famed hotels
Teletype service—Family Plan



"—but according to KRIZ Phoenix, it's always bad when the doctor's in a stew."

• Station estimates of 1957 business anticipate a three per cent increase in total revenue over 1956 and a two per cent raise in total expenses. This estimate was made by the broadcasters in the Spring of 1957.

WERE-FM and the Cleveland Transit System are participating in an interesting experiment — piping shows to transit riders waiting in the stations.

The FM station plans to broadcast baseball games, scores, news, music and special programs only.

Broadcasts will be controlled by CTS dispatchers. Equipment and installation is to be furnished by WERE. The station is not paying CTS for the use of its facilities, but the plan is to cut the transit company in on a percentage of the revenue from sponsors.

Anniversaries: WBLK, Clarksburg, W. Va., celebrated its 20th by changing its call letters to WBOY . . . WMT, Cedar Rapids, Ia., is currently observing its 35th . . . WWJ, Detroit, will be 37 years old on 20 August.

Two radio gal Fridays made news this week: Cecile Kirby, WQAM, Miami, receptionist was called on by the station's news central to convince an attempted suicide that he should give up the idea. She kept the man talking long enough for police to arrive and save his life . . . Maxine Ford, WLOI, LaPorte, Ia., sales secretary passed by a local loan company right after the office was robbed. She immediately called the station with the news and it was rushed to the air. In the meantime the cashier from the robbed loan office had made her way out the back door and next door to Delaney's furniture store where she told the manager what had happened and asked him to call the police. While he was dialing, he heard the bulletin of the hold-up on WLOI. The furniture store manager was quite impressed: it was the first day WLOI's noon news was being aired under Delaney sponsorship!

People in the news: Dr. Aneurin Bobbycombe has been named supervisor of sales for KDKA-FM, Pittsburgh . . . George W. Yazell has been promoted to station manager: J. Kent Hackleman, sales manager and Jack Davis, program manager at WJLS, Beckley, W. Va. At the same time Jack K. Bailey, former district

sales manager of the Growest Baking Co. of California, has been added to the station's sales staff . . . Jim Molehen, former promotion manager of KELO, Sioux Falls, has been named manager and Robert Rosen has joined the station as sales promotion manager.

FILM

Foreign sales zooming . . . Nat Donato, ABC Film Syndication's Canadian rep., reported that sales of American tv film shows in Canada in 1956 and 1957 are approximately

60% to 70% greater than those in 1954.

ABC reported program sales in eleven Canadian markets including Douglas Fairbanks Jr. Presents to Dehuor Frozen Foods for seven markets.

Guild Films' *Kingdom of the Sea* has been sold to CBC for fall start.

Stories of the Century are now in 15 Canadian tv markets.

Guild Films reports dubbing into Spanish has started on all their programs preparatory to sales in Latin American markets.



14.3 Hooper
rating on **WHAM**
ROCHESTER, N. Y.

"WHO'S TALKING?"

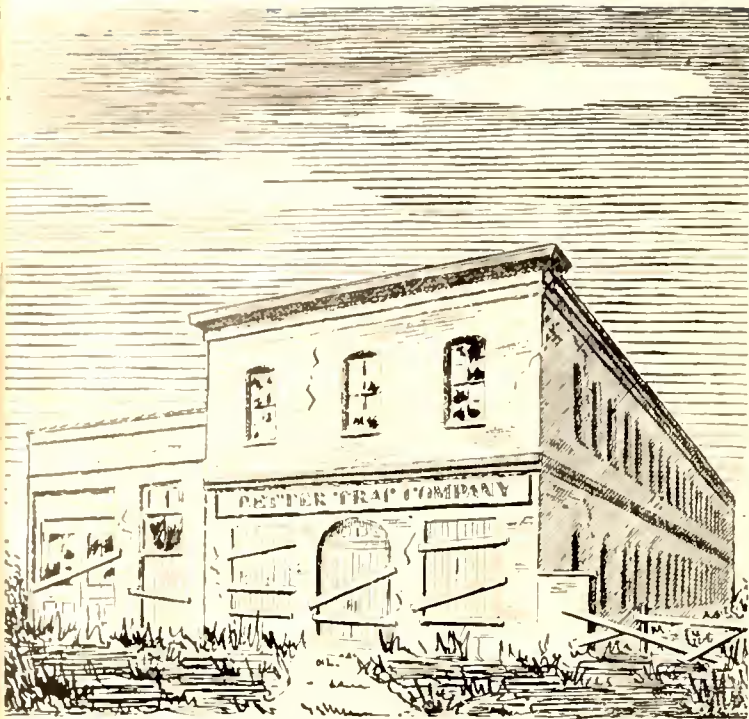
Listeners actually hear
Celebrities give clues about themselves

plus **A MERCHANDISING "HOOK" THAT
GUARANTEES TRAFFIC TO THE SPONSOR**

Now available in a few markets — Wire or Phone

HAL TATE PRODUCTIONS

192 N. CLARK STREET • CHICAGO 1, ILL. • Phone ANdover 3-6520



**MOUSETRAP,
STEAM TRAP,
SEWER TRAP**

...it makes no difference

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

Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads to mass production and volume sales ... which means lower costs and lower prices.

Yes, "Advertising Benefits You" ...
specially businesspaper advertising.



SPONSOR PUBLICATIONS, INC.

Screen Gems announces 18-market sale via Maxon agency of *Ranch Party* to Griesedieck Beer for its south-central region. *Ranch Party's* gimmick: two new guest stars featured weekly.

NTA signed Everett Sloane for the lead in *Official Detective*. He'll play the part of the investigator for the Detective Magazine which provides actual documentation for this series.

Film people making news . . . David W. Lupton and Florence Fisher have formed a new tv package company, PMC Productions . . . Richard H. Rogers has joined Modern Talking Picture Service, Inc., as account executive . . . Bernard L. Schubert, board chairman of Telestar Films, Inc., announced company's new offices and managers: Dallas, Ken Roswell; Chicago, Charles McGregor; Pittsburgh, Ken Israel; Los Angeles, Julian Ludwig; Atlanta, Bill McDonald, Raymon L. Hamilton, formerly of Flamingo Films, appointed General Sales Manager. Harold Kowner and Joseph H. Moskowitz have been appointed to the Board of Directors of NTA Film Network, Inc. Berne Tabakin also named v.p. in charge of NTA's west coast division.

RESEARCH

Another son-succeeding-father incident: this week Arthur C. Nielsen, Sr., founder of the research firm, relinquished the presidency to his son, Arthur C. Nielsen, Jr.

The senior Nielsen has been at the helm for 34 years. He will now become chairman of the board and will continue as chief executive officer.

The careers of both Niensens has paralleled closely—and not only in the business world. They have even joined forces in sports activity and together won three national Father-and-Son tennis championships.

The A. C. Nielsen Co. is now one of the world's largest business service organizations, with over 3000 employees in 11 countries and annual sales topping \$20 million.

With the move of Roger Cooper to ARB's home office in Washington, D. C., as stations relations manager, the new west coast personnel alignment works out like this:

**WHAT
IS
YOUR
PHOTO-
GRAPHIC
MAL-
ADJUSTMENT
?**

- 1) **QUALITY** ?
- 2) **SERVICE** ?
- 3) **PRICE** ?

**THESE ARE THE 3
BIG PROBLEMS**

Let us cure them for you
as we have done for some
of the top business firms
and advertising agencies



**BAKALAR
COSMO**
Photographers

119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO
119 W. 57th St., N. Y. C.

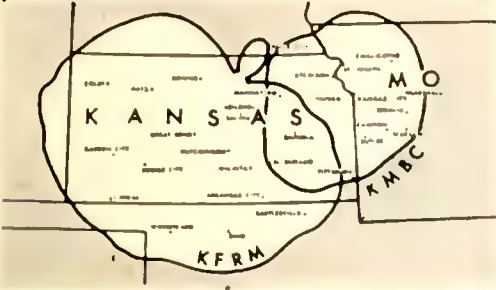
Gentlemen: Please have your representative Phone Drop in

Date _____ Time _____

Firm _____

Address _____ Tel. No. _____

Kansas is FREE
When You Buy KMBC
in Kansas City, Missouri



BUY KMBC—5,000 watts on 980 kc., to reach 2,340,560 people; \$3,945,000,000 spendable income; \$2,949,000,000 retail sales.

GET KFRM—5,000 watts on 550 kc.—for the state of Kansas FREE! It's your bonus market of 1,927,150 population; \$3,115,468,810 spendable income; \$2,321,148,648 retail sales.

KMBC-KFRM, the only bonus-buy radio stations in the Heart of the Nation.

For choice availabilities, call your colonel from Peters, Griffin, Woodward, Inc.



DON DAVIS, President
 JOHN SCHILLING, Executive Vice-President
 GEORGE HIGGINS, V.P. and Sales Manager
 DICK SMITH, Manager, KMBC-KFRM

KMBC of Kansas City
 KFRM for the State of Kansas



in the Heart of America



- William Shafer as western manager. Shafer was formerly Pacific coast manager for ARB and in his new post will be responsible for all tv audience measurement activities in the 11 western states.

- Gene Thompson as western account representative. Thompson joined the research firm in 1956 and was formerly with Honig-Cooper.

How are those summer replacement shows doing? Here's ARB's "most popular" list based on their latest national tv survey:

	VIEWERS
Studio One Summer Theatre	20,905,000
*Best of Groucho	20,170,000
Julius LaRosa	20,170,000
*Those Whiting Girls	17,290,000
The Web	16,930,000
Richard Diamond	16,900,000
*Spotlight Playhouse	16,290,000
High-Low	14,900,000
Arthur Murray	14,510,000
Meet McGraw	14,050,000
*Adventure Theatre	13,150,000
*Jimmy Durante	12,740,000
Mystery Theatre	11,860,000

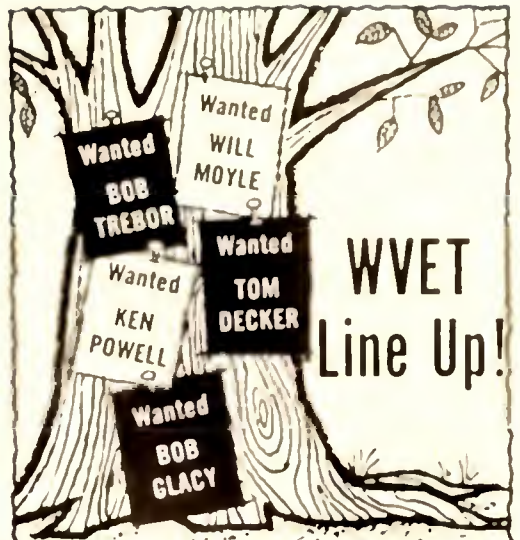
(Note: asterisk denotes re-runs.)

Personality notes: Charles C. (Bud) Hoffman has been appointed executive vice president of the Bureau of Broadcast Measurement.

FINANCIAL

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

Stock	Tues. 30 July	Tues. 6 Aug.	Change
<i>New York Stock Exchange</i>			
AB-PT	19 ⁵ / ₈	19 ³ / ₈	- 1 ₄
AT&T	173 ¹ / ₂	172 ⁷ / ₈	- 5 ₈
Avco	7	7	
CBS "A"	31	30 ¹ / ₈	- 7 ₈
Columbia Pic.	19 ³ / ₈	19 ⁵ / ₈	+ 1 ₁
Lowe's	18 ¹ / ₄	17 ⁷ / ₈	- 3 ₈
Paramount	35 ⁷ / ₈	35	- 7 ₈
RCA	34 ¹ / ₂	34 ¹ / ₄	+ 1 ₄
Storer	25 ³ / ₄	25 ³ / ₄	
20th-Fox	26 ¹ / ₂	27 ⁷ / ₈	-1 ³ / ₈
Warner Bros.	23	22 ⁵ / ₈	- 3 ₈
Westinghouse	65 ¹ / ₈	63 ¹ / ₄	-1 ⁷ / ₈
<i>American Stock Exchange</i>			
Allied Artists	3	3 ¹ / ₄	- 1 ₄
C&C Super	1	15 16	-1 16
Dumont Labs.	4 ⁷ / ₈	4 ⁵ / ₈	- 1 ₄
Guild Films	3 ¹ / ₄	3	- 1 ₄
NTA	7 ⁵ / ₈	8 ⁵ / ₈	- 3 ₄



WVET
Line Up!

Rochester's 5 Most Wanted* Men

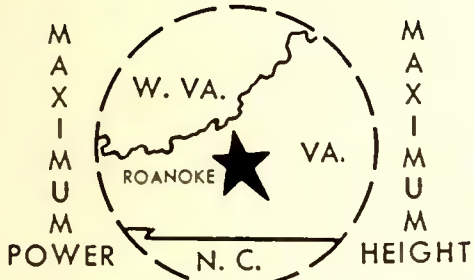
*WANTED... by audiences and advertisers... because they make WVET's unique programs of music, loved by all... and every-hour news... NUMBER ONE in Rochester radio for reception and response.



ROCHESTER, N. Y.
 1280 K. C. 5000 WATTS
 Represented Nationally by
THE BOLLING COMPANY

ROANOKE

60 County Coverage



Television's Top Programs



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

WDBJ tv
CHANNEL 7
 ROANOKE, VIRGINIA

5000 W



Best Buy
K.F.J.I
 ?

OVERLOOK SOMETHING?
 \$193,559,000 effective buying income
 \$160,711,000 retail sales
BETTER GRAB US UP
 we hit 37,505 radio homes

THINGS HAPPEN!

Best Buy
K.F.J.I
 KLAMATH FALLS, OREGON
 Ask the Meeker Co.

1150 KC

RICH *potential...*

RICH

Little Rock, Arkansas

RICH

a MILLION people

RICH

a BILLION spendable income

RICH

a 300% increase in retail trade since 1938

RICH

RICH

RICH

penetration...

246,350 TV homes*

6 of the top 10 once-weekly evening shows**

8 of the top 10 multi-weekly evening shows**

4 local shows listed in the top 10 multi-weekly network and local shows

enRICHed Sales...

RICH

when you use the only station that

RICH

covers the entire Little Rock regional

RICH

market, the only station that gives you

the major share of audience in a 30-county

area all 7 days of the week . . .

get the facts from Petry

ONCE-WEEKLY SHOWS

Perry Como 39.9
Highway Patrol 37.4
George Gobel 34.5
The Ford Show 33.7
You Bet Your Life 33.6
Hit Parade 33.4

MULTI-WEEKLY SHOWS

6:00 News/Weather 19.9
10:00 News/Weather 19.8
Tennessee Ernie 15.9
Aury-Rogers 15.6
Melody Boys 15.5
Queen For A Day 13.0
Price Is Right 11.5
It Could Be You 11.5



Represented by

Edward Petry & Co., Inc.

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

*Television Magazine—July 1957

**ARB Survey—May 1957
30-County Area

WASHINGTON WEEK

10 AUGUST

Copyright 1957

SPONSOR PUBLICATIONS INC.

Behind-the-scenes note: The press corps covering Government agencies and bureaus this week was passing around this bit of cloakroom suspicion:

That one of the chief sources of the pressure for more action against tv network business practices are the major business interests—among them upper-bracket investors in advertising.

Inspiring their reputed resentment: Network policy against granting summer hiatuses, virtual insistence on 52-week contracts, and other points of “inflexibility”, which these interests consider contrary to the very principles by which they're accustomed to doing business.

But there was nothing subtle this week in the assurance by the Department of Justice to the Senate Commerce Committee that it will speed up its anti-trust probe of tv network practices.

Antitrust chief William P. Rogers told the committee's chairman Sen. Warren Magnuson that the committee's network staff report has been studied carefully.

Said Rogers: His department has been poking into the antitrust implications of such practices as must-buy, option time, network roles in program production, network relations with affiliates, and “alleged abuses of power on the part of the networks.”

Rogers added that he was hopeful that the probe's progress will be accelerated in the coming months.

The FCC will start 17 September to look over arguments for and against fee tv as compiled by its staff.

This is expected to be a preliminary meeting, with the commissioners merely feeling each other out about the projected large-scale trial of pay-as-you-look tv.

Quick action is not expected in any case. And there's more than a little possibility that the commissioners—not at all satisfied with lack of details about the scope of the trial offered by fee tv advocates—will call a public hearing at which they can get answers to all their questions.

The FCC finally dropped its proposal to limit tv translator stations to communities which do not have regular local tv stations.

The decision: Whether to license a translator or not should be decided in the light of the facts of each individual case.

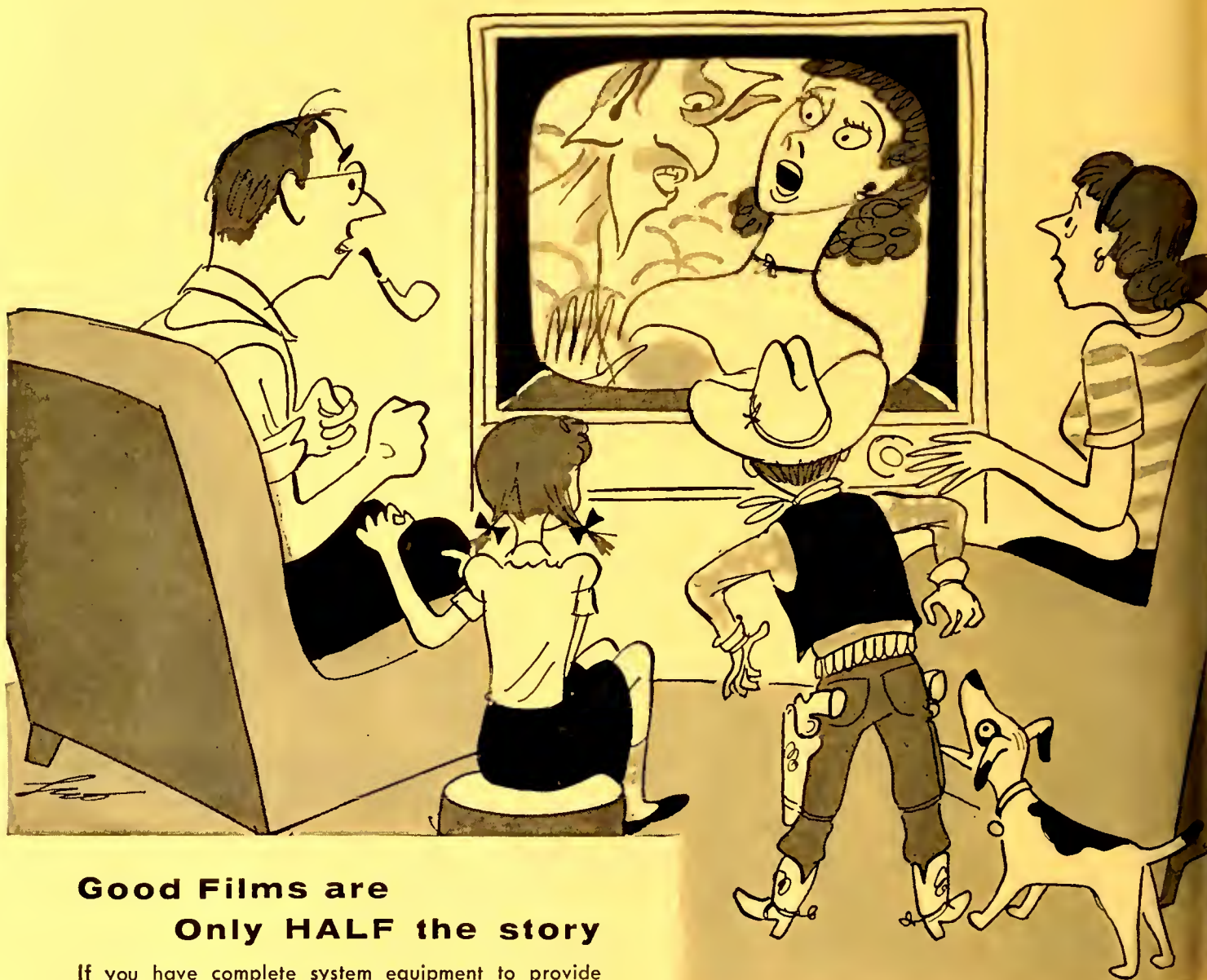
Reasoning behind the decision: There probably are many instances in which a translator can bring additional tv to the public without hurting a regular station.

Schick has taken the consent decree route to settle the FTC's complaint against the electric razor's free home-trial promises on its tv programs.

Under this device the company does not admit it sinned, but promises to change its behavior.

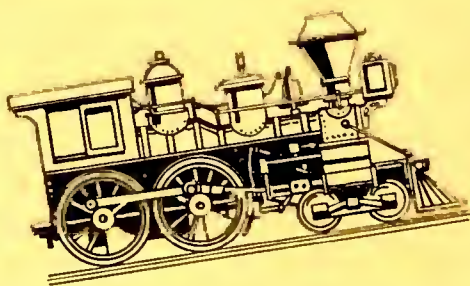
The FTC's complaint: Schick did not require dealers—and some of them actually refused to do so—to live up to the company's your-money-back-if-you-don't-like-it-after-14-day-trial commercial.

Meanwhile, the FTC lodged a new false ad complaint against Universal Sewing Co., of Cincinnati, for allegedly promising on tv and radio low prices on appliances which it had no intention of delivering at the advertised price.



**Good Films are
Only HALF the story**

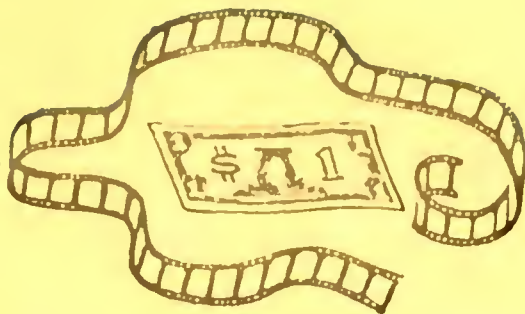
If you have complete system equipment to provide showmanship in your film programming, you'll be ready for bigger film profits. That's why it's a good idea to take a long look at your station's film room facilities before you invest a lot of money in films.



P. S.

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

YOUR FILM DOLLAR...

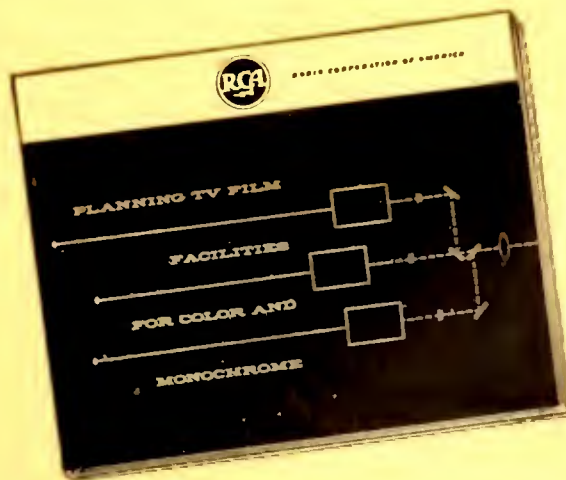


How an RCA Film System Will Enable You to Spark and Hold Viewer Interest

Here's how one of the most successful users of film shows gets excellent results. He employs several carefully planned steps made possible by the use of an extremely versatile film system. First, the program starts with a 20-sec. film commercial followed by a 10-sec. VSI—fading to a 30-sec. film teaser strip. The feature is then announced with a super-imposed "presentation" slide with record music. Feature is begun and film commercials are inserted at appropriate times to the end of the showing. This kind of expert programming that sustains audience interest is only possible with the proper combination of film equipment.

You have creative people who can do a similar job for you if given the right tools. An RCA Film System will provide them with these tools. It will enable you to offer a variety of film presentation formats for sparking and sustaining program interest. It will also help you prepare for future expansion.

Lack of long-range planning will obsolete equipment before its time . . . leave you unprepared for color. Investigate the quality and cost-saving of an RCA Film System—we'll be glad to help you check at typical stations. And ask the RCA Broadcast Representative to show you our latest film literature.



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

10 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

TelePrompTer's latest diversification move is the acquisition of a process for clearing up old film as it passes through the projector.

The patent holders of the process are being offered a stock deal.

This rejoinder brought more than one participant in an agency plans board meeting up with a start this week:

"Never mind what you think is best for the client. Let's concentrate on what's best to sell him."

How do you label an agency? The simple way is to string the names of the wheels in tandem. But here's one with a different approach:

Matty Rosenhaus, head of Pharmaceuticals, Inc., himself solved the dilemma which resulted in the conversion of Edward Kletter Associates into the Parkson Advertising Agency.

First of all, it was decided not to complicate things by adding the name of Franklin Bruck, brought in as board chairman, to the agency's title.

Rather, to make everybody happy Rosenhaus patched together syllables from New York's famed ad agency addresses—Park and Madison Avenues.

One place that apparently is in no hurry to adopt new names is the telephone company.

An ad agency executive this week inquired for some closed-circuit information and was told to contact the "radio department."

McCann-Erickson soon will be packaging and selling an entirely new service to advertisers—General Semantics.

A separate division—like CCI, Marketing Planning Corp., and Sales Communications, Inc.—is being set up for the semantics operation with Dr. Robert Holston as director, and Russ Johnston as organizer and sales mastermind.

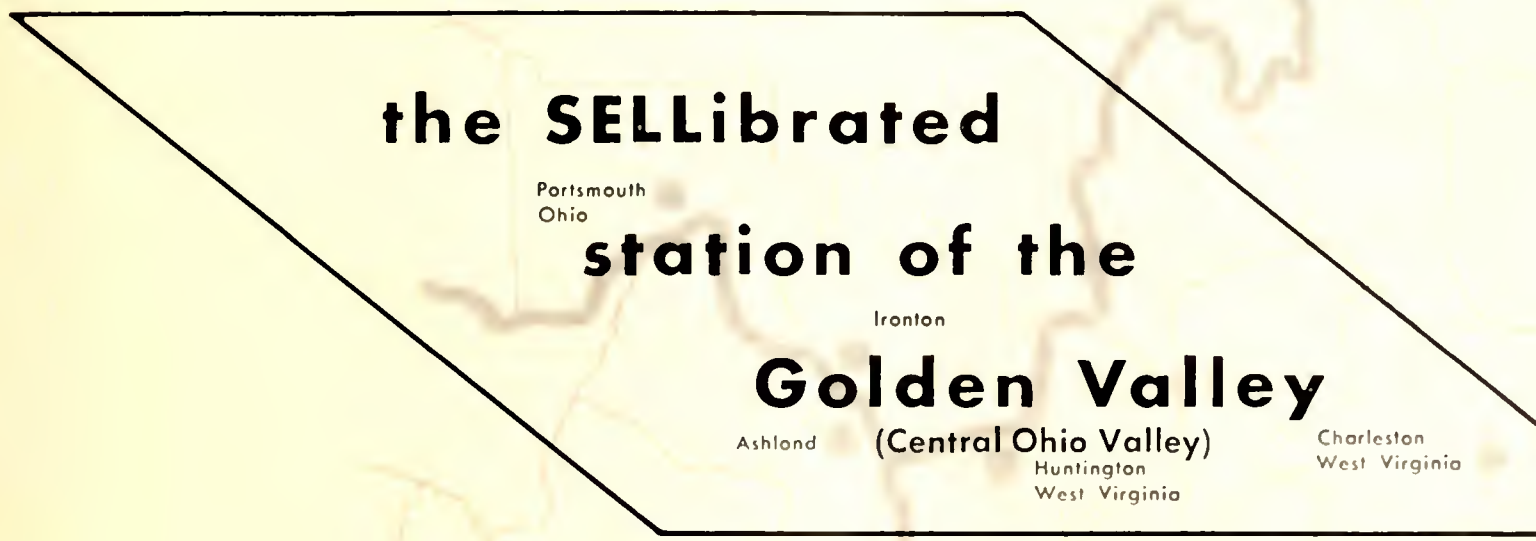
For the uninitiated: Semantics is the technique of communicating by symbols. McCann-Erickson's premise is that it can be used in dealing not only with customers but with employees and the client's investors.

As in many a new field, the jargon of marketing continues to mushroom. Here are some phrases indispensable to today's vocabulary:

- The sale that brings in the profit.
- The customer's image (or the "customer's portrait").
- Translate markets wants into activities that bring satisfied customers.
- Integrate all efforts and groups into a master plan.
- Performance yardsticks.
- Marketing position and penetration.
- Utilization of the company's total resources.
- Acceptance of the marketing philosophy.

operation **facelift**

has made **WHTN-TV**



- FULL COVERAGE** of the 23rd Television Market
- FULL POWER** 316,000 watts to put a Grade A signal over the entire Golden (Central Ohio) Valley
- NEW SALES** for a product-hungry market that last year accounted for
 - \$138,000,000 in Food
 - \$ 25,200,000 in Drugs
 - \$ 46,000,000 in Apparel
 - \$ 89,000,000 in Automotive
 - \$ 26,125,000 in Gas Stations
 - \$110,000,000 in General Merchandise
- NEW TOWER** ./. that rises 1000 feet above average terrain, for finest viewing

BUT THE AVERAGE CPM IS STILL THE LOWEST! No wonder it's the SELLibrated Station of the Golden Valley

WHTN-TV

CHANNEL 13

ABC Affiliate

316,000 Watts

Huntington, W. Va.



THE BARTER PROBLEM

(Continued from page 31)

What is far more distressing to the media executive is the fact that there's no rate card in barter. Suddenly the timebuyer has to be able to figure out not only the likely cost-per-1,000, audience composition and ratings, but how to compare the barter buy with a conventional spot tv purchase where all facts are known to him through the reps. He's got to figure out whether the bulk announcements promised to him, if delivered and not preempted, are individually worth whatever percentage they represent of the total budget allotted. Above all, he can't possibly tell whether someone else's barter deal wasn't cheaper than his.

4. The problem of "who's on what and next to whom" adds some interesting policing and paperwork for client and agency media men alike. Since the station involved in barter is in effect selling through two separate sales agents (the national rep and the barterer), the chances of product conflicts are increased.

The rep, who may not know all the time periods the station has bartered

away, can find himself in the embarrassing position of making available to national clients time that now represents a product conflict, or at least an annoyance. Some of the advertising being attracted into tv as a result of barter has moved former Class "D" clients into a few Class "A" periods. This is causing considerable unrest among some Class "A" accounts, who're now wondering whether the announcement next to theirs cost the same as what they paid.

5. Agency men and reps both feel the station that barterers may depreciate its time and reliability, in the same way that any other form of under-the-counter rate cutting tends to do. Some buyers are even going so far as to tell reps whose stations are known to have barter deals that they want an equal shake for their rate-card clients.

"If another guy is buying at X% off, why shouldn't our client?" the chief buyer of one of the top five air media agencies told SPONSOR. "Our client is a 52-week advertiser with a steady and heavy schedule of announcements. Yet another advertiser comes

in for a quick flyer and pays a good chunk less than we do. We wouldn't be fair to our client if we didn't fight that."

On the whole, however, barter contracts aren't for brief periods at all, but rather for a minimum 52-week period since payments by a station in time to a syndicator for film property is usually a long-term deal.

If there are such disadvantages in barter, why has interest in it spread as considerably as it has?

The answer lies principally in the economics of tv. While there's a hunger for programing on the part of stations, many find themselves short of cash for large quantities of film. At the same time, many syndicators are finding themselves overloaded with product, particularly reruns, which are getting harder and harder to sell as new feature films and new tv programing is produced. These factors alone would be enough to pressure for some form of discounting on both sides.

Coupled with this situation, however, is the continuously rising cost of tv time which is putting the squeeze on smaller advertisers. As costs have gone up, spot tv sales have softened and some periods, such as daytime and late night, have been harder to sell.

"There's obviously nothing so uneconomic for a station as any unsold time," as a rep told SPONSOR. "Therefore, some stations have panicked and have sold out for part of the dollar rather than gamble on losing the whole value of the time."

Barter makes it possible for these stations to acquire the needed film programing (or in the case of Television Clearing House, the needed furniture, appliances or other merchandise for giveaways) without an outlay of cash. According to the barterers, this has actually had the effect of boosting the value of the station's unbartered time, since it now has the programing necessary to maintain its rate. While reps generally feel that this fact does not make up for the shadow of doubt cast on the rate card by this bulk discounting, some reps have actually arranged film barter for some of their stations which found themselves short on cash and long on hours to program.

Here's what the barter agents say in their defense. These are the points



Off the top of your head?

Grey

The surest way for you to prove that every brain cell is putting in overtime is to buy WBNS Radio. It figures to give your pitch where there's \$2,739,749,000.00 of spendable income; where Pulse gives the top rating for any Monday-thru-Friday quarter-hour, day and/or night. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

of Dick Rosenblatt, president of Time Merchants, Inc.:

1. Barter is bringing new clients into tv who wouldn't be able to afford it at its current premium rates. Many of these clients are becoming rate card customers as their barter deals run out, and after all, there's a limit on the amount of barter time.

"Department stores have been generally slow in coming into tv," he told SPONSOR. "But many are now buying time locally next to the International Latex commercials, for instance, because they've seen what effect bulk tv advertising can have on promoting their store traffic."

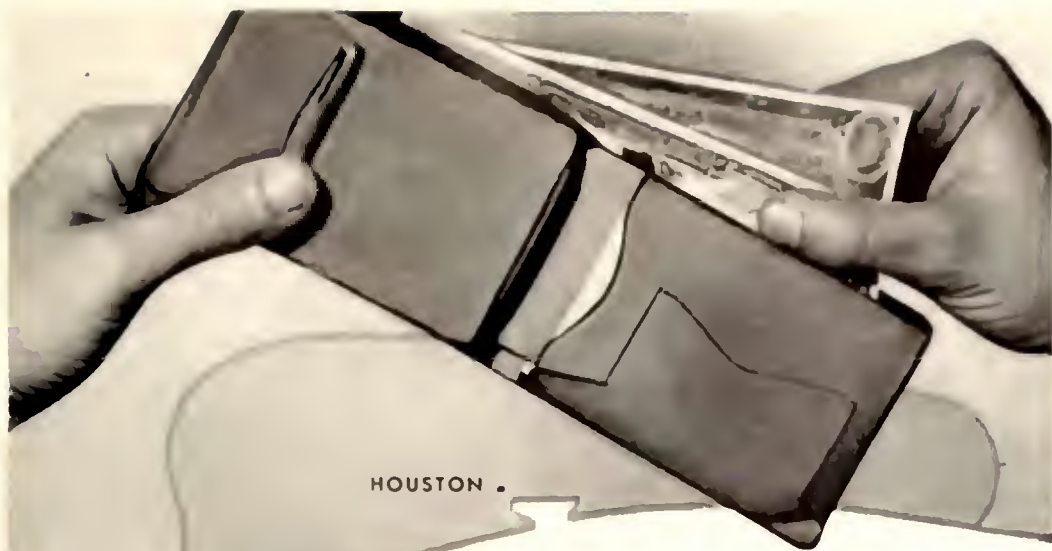
2. "Barter money is not being siphoned out of national spot," he says. "It's generally an extra appropriation for the larger advertiser, or a new tv appropriation for the small client who couldn't cover the medium adequately on his budget before."

3. The weight of barter advertising has already produced good sales results for a number of clients, contend the barter supporters.

4. "Increased station ratings are good for the reps," say the barterers. "And if the station can now afford to have a show of better quality, the rep can go out and sell it more easily and possibly at a better rate than previously."

Adds Dick Rosenblatt: "Barter serves a definite purpose in the tv industry, but no one is saying that it's suited to every client's needs. If an advertiser is very small, he can't use barter. If he's very big, he can probably afford the greater choice of times and flexibility of a rate card buy. For the station it takes up the slack of unsold time. It needn't depreciate his other properties. If he's got programming and ratings to sell, the rate card will stand up. If he doesn't, he'll be forced into all sorts of individual wheeling and dealing under the counter which barter saves him from automatically."

While the argument sounds convincing in theory, most admen feel the individual tv station is nonetheless faced with pressure from card-rate clients who've found out that it barterers its time. The card-rate advertiser can't feel secure that he's bought in the most advantageous way. And the barter buyer himself wonders whether he couldn't have done better or whether his competitor got a cheaper deal. ▀



HOUSTON

Gulf Coast Texans Can and Do Buy More... Sell Them on

Those rich Texas wallets open easily, to buy products advertised on the station that delivers sales results, KTHT.

KTHT
5000 W 790 KC

MBS for Houston and South Texas. Represented Nationally by Paul Raymer Co.

it's **KSAN** in San Francisco

PROVEN MOST POPULAR WITH NEGRO LISTENERS
YEAR AFTER YEAR*

(*Negro Pulse)

KSAN
Is Your
Best Buy...
Because
KSAN
Goes Where
280,000
Negro
Listeners
Are.



KSAN
Goes
Where
The
Negro
Market
Is!

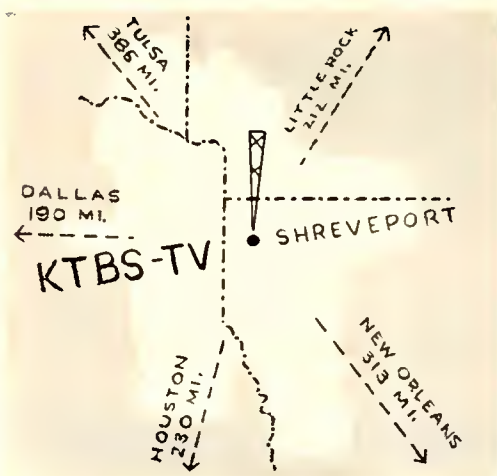
for specific proof of all **KSAN** claims to fame,
contact Stars National, Tracy Moore, or
WRITE, WIRE, PHONE KSAN

1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171

In Shreveport ONLY KTBS-TV OFFERS

*Bonus
Coverage*

FROM THE HUB OF THIS 4-STATE AREA



*157,980 Television Homes . . . a
BONUS of 13,120 over station B.

*136,860 homes reached monthly
. . . a BONUS of 6,740 over station
B.

*131,870 homes reached weekly
. . . a BONUS of 5,120 over station
B.

*Latest Nielsen Survey

KTBS-TV

CHANNEL

3

SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

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

Reps at work

Ed Whitley, John Blair & Co., New York, notes the "number of advertisers who are taking advantage of weekend spot radio. Requests for these availabilities this summer have been greater than ever before." Since 1954, he points out, the public has bought 67 million mobile units—47 million car radios and 20 million port-



ables. "Americans today," Ed says, "are determined to have radio wherever they go. So whether in or out-of-home, the Saturday and Sunday radio audience is gigantic—particularly between 8:00 a.m. and 10:00 p.m." The over-the-weekend audience composition varies considerably from the Monday through Friday audience, he says—the major difference being in the high proportion of men reached during almost every hour

of the day. Consequently, radio is making impressive gains among advertisers who seek a male audience. For motor cars, oil and gas, beverages and cigarettes, as just one example, it's a powerful point-of-sale medium—reminding the car-radio listener to stop and pick up the product. "In the not too distant future, week-end avails will be as much in demand as 6:00-9:00 a.m. and 4:00 to 7:00 p.m. daily."

Frank Boehm, newly named promotion v.p., Adam Young, Inc., New York, says: "We don't consider research a luxury. It's a service on which our stations rely for sales planning. Our research is mostly in the areas of market, audience and rate analysis, but often extends into the fields of programing, promotion and merchandising where past successes offer valid methods.

Usually, we determine the physical area in which our station is most effective, advise the station as to which audience measurement surveys best provide evidence of this effectiveness and suggest a rate structure attuned not only to the station's audience and the competition but also in line with the current national pattern of spot buying. Then there is the area of sales. Sometimes our salesmen face situations in which spot buys have been made based upon past experiences—overlooking dynamic changes in local listening habits which have occurred. In such instances we in research work closely with sales to bring the market's new radio 'profile' to the attention of the buyer and the advertiser. In these ways, we are helping both stations and advertisers to use radio and tv to their best advantage."





they're a pourin' in...kit n' kaboodle!

These here folks come a-traipsin' into LA only to find things ain't like they were back home. They need bales o' things and man do they and millions like 'em ever buy. Yep, stuff sure moves fast when you use KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater Los Angeles market

K X L A

1110 on the dial

represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco

going up!

Effective buying income in the La Crosse television market has increased 14 per cent in the past year — more than double the rate of the country as a whole.*

*Sales Management Survey of Buyer Power, May '56, May '57.

WKBT

Serving
130,000
TV Homes

CBS - NBC - ABC

Represented
by:

H - R TELEVISION, INC.

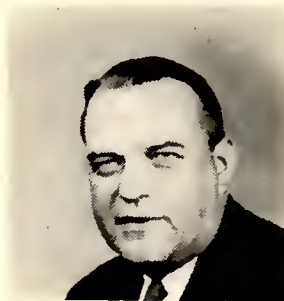
HARRY HYETT
Minneapolis



CHANNEL **8** LA CROSSE, WIS.

Tv and radio NEWSMAKERS

James F. O'Grady, recently transferred from New York to Chicago as mid-west sales manager for Adam Young, has been named vice president in charge of mid-west sales activity. The promotion is one of four announced this week along with four other staff additions. "These changes," said Young, "reflect the greatly increased amount of service we are rendering to our stations, the agencies and advertisers. We expect to continue expanding our staff and services to provide better and better representation." Other promotions include: William Crumley, vice president in charge of research, appointed assistant to the president; Frank Boehm, former head of radio research, now vice president in charge of radio-tv promotion and sales services; and in the sales branch, Robert A. Burke has been upped to eastern sales manager.



Kenneth Baker has been upped to the post of director of advertising for Gerber Baby Foods. Announcement was made this week by Joseph H. Bagley, vice president of marketing. Baker's new position will mean enlarged responsibilities in connection with Gerber's advertising policies and programs. He has been with the company since 1924. His first assignment was that of assistant to Daniel F. Gerber, who was personally handling all advertising for the company at that time. Subsequently Baker served as assistant to the vice president of marketing and was responsible for sales promotion, consumer services and export operations. In 1950 he was made advertising manager. Gerber currently is spending \$3 million on advertising and promotion spread over radio and tv, magazines, newspapers, trade papers and point-of-sale.

Clifford W. Davis' appointment as a senior vice president and director of merchandising at Lennen & Newell was announced this week by Adolph J. Toigo, the agency's president. Davis joined Lennen & Newell this Spring, moving over from General Foods where he had served for 20 years in many sales capacities. His most recent posts: national sales planning manager from 1950 to 1952, national merchandising manager from 1952 to 1954, and more recently Eastern region sales manager from 1954 to 1957. Prior to his 20-year career with General Foods, Davis was with the Kellogg Co. from 1934 to 1938 where he specialized in national corporate chain store sales. Before that he was sales manager in various cities throughout country for A&P food chains.



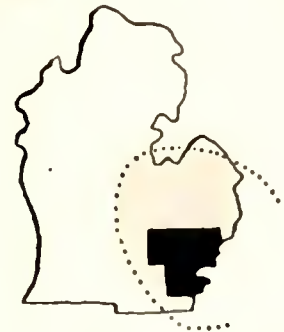


Northern Pike

Esox Lucius

Native to Michigan's shallow, weedy lakes and rivers, this fierce looking customer is caught by angling, trolling, casting, and spearing through the ice.

Original sketch by conservationist Charles E. Schofer



Put your money where the people are

Are you reaching pike instead of people? Summer, winter, spring and fall, WWJ's Hi-Fi signal, personalities, music, and news concentrate on the millions of big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . every day.

Hit Your Real Michigan Target
Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.

WWJ AM and FM **RADIO** NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

SPONSOR SPEAKS

Barter safeguards

If A does business with B by exchanging merchandise instead of money—or green stamps, or wampum—that is nobody else's concern. Barter as such is not unethical.

Barter becomes dubious ethically only if it involves an under-the-counter rate deal. When time is traded for film, and is then disposed of substantially below rate card, the client who paid full price is being treated unfairly.

We bring the subject up not because barter as yet accounts for a really major slice of spot tv activity but because it represents an insidious pattern and one which is growing.

Our concern with barter is not based on some holier-than-thou business philosophy. As a practical matter if orthodox buying and selling doesn't fit a station's cash position, it may have to make trade-outs. But we feel stations should carefully consider whether they really need to barter and whether they really know how damaging barter can be in the long run.

If they do barter, stations should seek assurances about the price at which their time will be disposed of. For as things operate today there is no rate card in barter and prices are often made by middle men who have no real stake in the well being of television. Film distributors should be willing to work out assurances that time will not be dumped. For the film distributors no less than the station will suffer if barter eventually debases the value of spot tv.

We doubt if regular spot tv clients would be particularly concerned about barter if they felt rates were under some reasonable control. Barter has so many disadvantages, the experienced advertiser is not likely to be tempted by it—until the time becomes irresistibly cheap.

Actually there is plenty of question as to just how cheap barter is. The whole business is conducted so secretly intelligent comparison is difficult (see article page 29).

We think a stiffer policy among stations is badly needed and in particular we urge stations to reflect deeply before they make long-term commitments on a barter basis. Spot tv has much expansion before it and we'd hate to be in the position of a station which had mortgaged its future.

THIS WE FIGHT FOR: *Some of radio's new comedy commercials are going hog-wild. When selling takes a back seat to humor, it's time to do a double-take. Comedy can be great stuff, but don't let it steal the show from the product.*



10-SECOND SPOTS

Do-it-yourself: For an upcoming show on WWJ-TV, Detroit, producer Paul Neff and herpetologist Paul Allen will film a Michigan rattlesnake biting Allen, who will then describe the effects of the bite and treatment. The program is called *Michigan Outdoors*. *And it should go a long way toward keeping Michigan indoors.*

Vinyl's pal: B. F. Goodrich, maker of Koroseal vinyl upholstery, credits tv with increasing sales. Reason: with more kids spending more time at tv sets, parents are turning to vinyl covered living room furniture. *Sometimes it seems our whole economy depends on tv.*

What next? A 45-foot yacht is offered to the agency that first consummates a 13-week tv contract for *The Unstable Roundtable*, a panel show in the works at Bell Productions, N. Y. Subjects the panel expects to discuss are: "The role of the dog in society," "Proof that the world is a cube," "The future of the big toe," "Effect of the snare drum today," "Job opportunities in the Gobi Desert."

Security: The reason Cascade Films, Los Angeles, was hired to do those top-secret tv commercials for the new Edsel (See "Edsel's strip-tease," page 39) was that they had previously done films for the Atomic Energy Commission. *We can see it now—agents for GM and Chrysler lurking off the set with cloaks a-flying and daggers drawn.*

Tweet: When a St. Paul residential district was plagued by an invasion of starlings, WCCO sent its mobile unit into the area broadcasting recordings of a starling's distress call. An estimated 8,000 frightened birds took off for other parts but not before—according to WCCO—a "roof-washing for the mobile unit" was necessary. *A spot campaign?*

Smellevison? In the Boston market, Canada Dry is trying newspaper ads scented with grape to advertise its grape soda. *If this ever works in tv, imagine the adjacency problems where a Kraft limburger cheese commercial follows a Lanvin perfume spot.*

THE leader IN st. louis

...Fred Moegle

AND WARNER BROS. CARTOONS

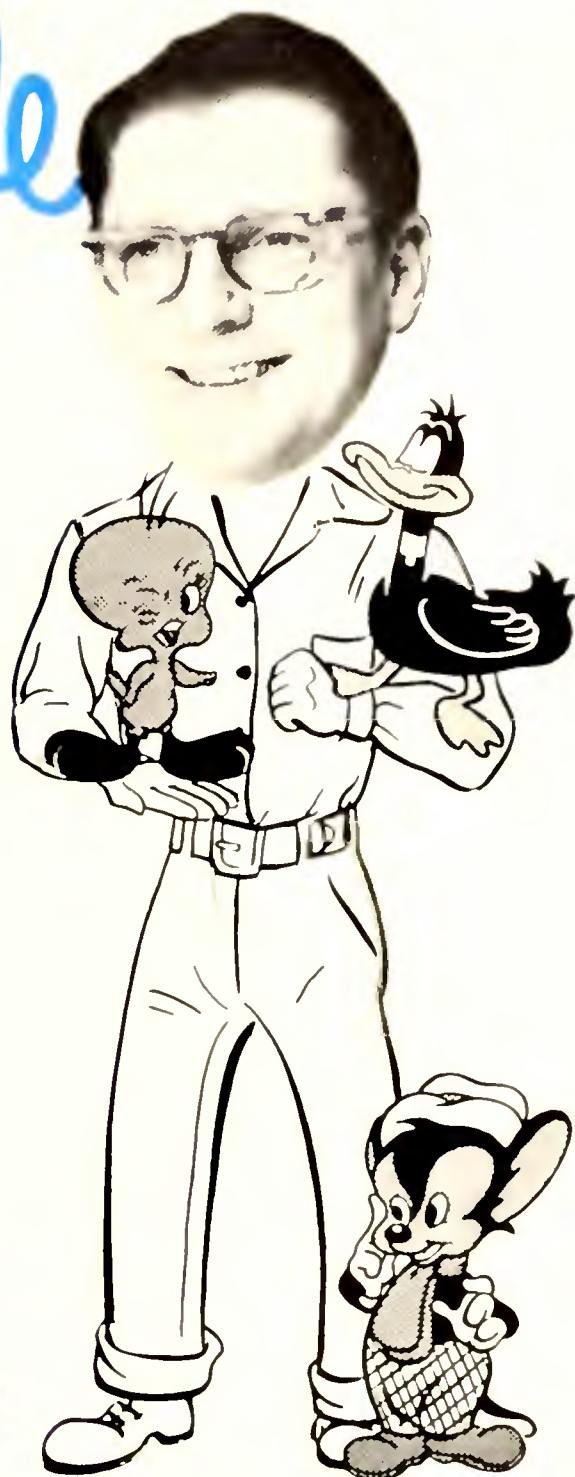
With 'Little Rascal' films, "The Fred Moegle Show" dominated its time period and reaped fabulous mail responses.

The most recent ARB (April) credits this show with an average 12.4 rating over ten quarter-hours to the competition's 8.7 and, within a month, a local client's offer resulted in more than 10,000 replies.

Now, with the help of the Warner Bros. Cartoons—"Tweety", "Daffy Duck", "Sniffles"—and a longer time period—Monday thru Friday 4:10-5:00 p.m.—only the sky's the limit!

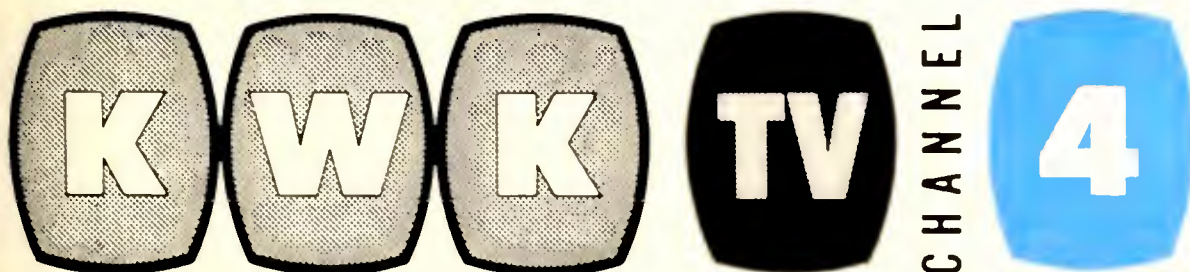
Join the new St. Louis sales team of Fred Moegle and those wonderful Warner Bros. Cartoons. Call the nearest KATZ office today.

KWK-TV FIVE AND
TEN PLANS APPLY



SERVING THE GREAT ST. LOUIS MARKET

the **LEADER** in St. Louis television



REPRESENTED
NATIONALLY
BY THE
KATZ AGENCY, INC.



KYW radio

THE BEST FOUNDATION
FOR BUILDING SALES
IN CLEVELAND



Westinghouse Broadcasting Company, Inc.