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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WBAY - CH. 2 GREEN BAY

PROVIDES PERSONAL SERVICE TO *the Land of Milk & Honey!*



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



IGNORE TV BARBS FROM CRITICS

Admen say vicious attacks by critics inside and outside of trade are distorted and not likely to affect public

Page 31

"Sight-draft" helps cut spot's paperwork maze

Page 34

Are your commercials like radio's best?

Page 40

Negro radio: dangers amid opportunity

Page 42

Everything is KING SIZED

in the rapidly expanding **WHEELING MARKET**

King-sized Industrial Growth . . . that's what's happening in the Wheeling Upper Ohio Valley Market. New and expanded plants and facilities, new people, new buying power, all mean new king sized sales opportunities for you. This growth is so rapid that market data figures compiled six months ago are already obsolete. Let us

show you the most recent statistics on the expanding king sized Wheeling Market and how WTRF-TV, dominating this area, can help you reach those king sized sales figures because of its king sized audience. Ask any Hollingbery representative; or call Wheeling—Cedar 2-7777 and let Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, give you the entire story.



The MOUNTAINEER, world's largest shovel, is owned by the Honno Coal Company and operated at Cadiz, Ohio, well within the coverage area of WTRF-TV. It is approximately 160 feet high, weighs 5,500,000 pounds, has a 150 foot boom, and a 92 foot dipper, making it possible to drop its overburden of 90 tons in an arc of 180 degrees, approximately 290 feet away, and return for another load in 45 seconds. Compare the MOUNTAINEER'S size with the average bulldozer alongside it; almost like comparing WTRF-TV's audience with its next nearest competitor.

"a station worth watching"

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf-TV
7
CHANNEL

first
second

FOR THE **third** STRAIGHT PULSE PERIOD*

WPEN

IS

FIRST!

IN

PHILADELPHIA

* MARCH-APRIL. MAY-JUNE. JULY-AUG., '57

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Spanish-language radio

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Network tv box score

Do you know where to go for the costs of network tv shows? Number of hours live and film on the networks? See the next Television Basics section in the 26 October issue

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SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

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You're always 'on top' with

KTHV

Channel 11 LITTLE ROCK

KTHV has the highest antenna in the Central South—1756' above average terrain! And that's only one of *eight* reasons why we do such a big job in Arkansas.

The other seven:

1. *Over 240,000 TV Homes*
2. *CBS Affiliation*
3. *Channel 11*
4. *316,000 Watts*
5. *Center-of-State Location*
6. *Superb New Studios*
7. *Know-How Management*

Ask your Branham man for the DETAILS on all these eight *big* KTHV facts!



316,000 Watts Channel



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

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

Now, it's *Official!*

New ARB report taken just 30 days after our move to full power shows an increase in every time segment for

WHTN-TV HUNTINGTON
..... CHARLESTON

the **SELLibrated** station
of the **Golden Valley**
(Central Ohio)

CHARLESTON—Percentage Change

	WHTN-TV	STATION B	STATION C
NOON-6 PM	+133.0	+ 1.8	-26.5
6 PM-MIDNIGHT	+141.0	+ 9.9	-24.0
6 PM-MIDNIGHT (SAT & SUN)	+129.0	- 1.0	-16.8
SIGN-ON to SIGN-OFF	+136.7	+ 4.6	-19.9

HUNTINGTON—Percentage Change

	WHTN-TV	STATION B	STATION C
NOON-6 PM	+ 17.0	-10.0	-15.0
6 PM-MIDNIGHT	+ 0.08	-10.0	+10.0
6 PM-MIDNIGHT (SAT & SUN)	+ 15.0	-10.0	+11.0
SIGN-ON to SIGN-OFF	+ 15.0	-10.0	-10.0

Yes, WHTN-TV provides a new point of sale 1,000 feet above average terrain powered by 316,000 watts . . . is the *only* station to put a Grade A signal over this entire booming market . . . the *only full power* station in this power-packed valley between Cincinnati and Wheeling.

It's time now to **SELLibrate** with

WHTN-TV

CHANNEL 13 ABC AFFILIATE
HUNTINGTON-CHARLESTON, WEST VA.

A
COWLES
STATION

Represented by
Edward Petry & Co., Inc.

NEWSMAKER of the week

Not man, but machine made the most significant news of the week. Sputnik, of key importance in the world at large, also had special impact on admen: (1) it was a dramatic reminder of the air media's ability to record the truly amazing events of a rocket age; and (2) it also suggested that the U. S. economy may be about to round another corner.

The newsmaker: By this week Sputnik has established itself as the most important radio station of all time. Admen, no less than others, passed through a period of wonder, and then, as the days passed, began talking about Sputnik from within their own business frame of reference. One fact and one question emerged.

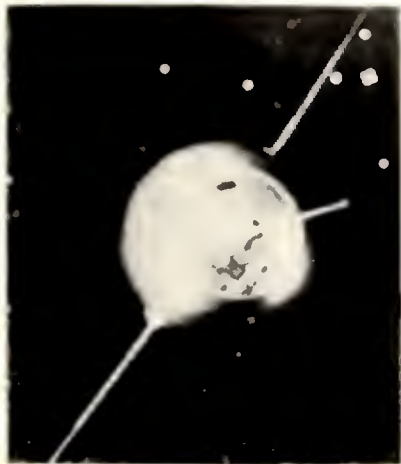
- *Fact:* The broadcast media again proved its incomparability in the field of news coverage, either in or out of this world.
- *Question:* What effect will Sputnik have on the American business economy?

Admen choosing to answer the question speculated the Soviet satellite launching will loosen U. S. Government purse strings for scientific research and defense spending. And if that occurs, they reasoned, we may see the end of the present "leveling off" phase and a sharp upward march of business expansion and spending.

In lauding the U. S. broadcast media coverage of Sputnik, admen tipped their hats to the rash of special programs broadcast throughout the eventful first Sputnik days and since. This is just a partial sampling of network coverage:

- ABC's radio and tv specials featuring interviews with rocket expert Willy Ley and Sen. Mike Mansfield. The Senator gave the first congressional viewpoint on the Satellite situation.
- CBS' half hour tv round-up preempting *Beat the Clock*. Show, titled *Sputnik I*, highlighted remote pickups from Hayden Planetarium, interviews with missile and astronomical experts and viewpoints from CBS newsmen in London and Moscow.
- NBC's broadcast of Sputnik's cricket voice within 2 $\frac{1}{2}$ hours after receipt of the Satellite news bulletin: the net's six minute special analysis during *Tonight* and its 15-minute panel discussion from Washington. An interview with Dr. Joseph Kaplan, chairman of the American Committee for IGY, preempted the network's *Outlook* tv presentation.

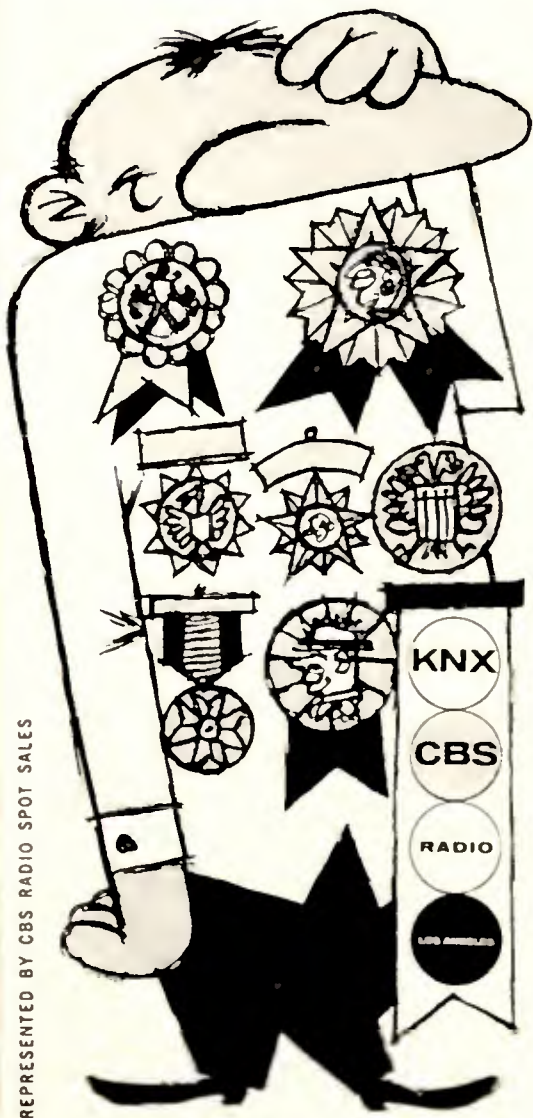
And around the country, stations backed up their regular local news programing and bulletin coverage with a wide variety of special program material, in some cases scoring beats on their own. ▀



Nothing succeeds like . . .

An advertiser puts his money where he gets results — obviously! Well, 15 of the most famous, successful and respected advertisers in So. Calif. and the nation have advertised on KNX for 3 to 8 years — continuously, consistently. The proof is in the putting. Knowledgeable advertisers, as always, are putting their chips on Southern California's #1 radio station, the CBS 50,000 watt

KNX • LOS ANGELES



REPRESENTED BY CBS RADIO SPOT SALES

... what a "Business"!



card!

So, nighttime radio's dead, is it?

Just take a look at the 94 national, regional and local advertisers who say "it ain't so!"

They're convinced that WBC's "Program PM" can, and does, sell like crazy!

We'll admit that lots of people watch TV, but so do lots of people *listen* to nighttime radio . . . especially when it's "Program PM".

To get their ear, to prove that *No Selling Campaign is Complete Without the WBC Stations*, put "Program PM" to work for your product. Call A. W. "Bink" Dannenbaum, Jr., WBC VP-Sales, at Murray Hill 7-0808 in New York, or your PGW Colonel.

ALLEN THEATRES · ALLIANCE THEATRES · ANDLERS SALES CO. (LINOLEUM & FLOOR TILE) · BEST MOTORS CO. · BROOKSIDE LABORATORIES, INC. · BUCK LAKE RANCH · BYLER BROTHERS · C & H SHOE STORE · CASTLE HILL FOUNDATION (CONCERTS) · COCA-COLA · COLLINS MOTOR COMPANY · CONRAD & CO. (WOMEN'S APPAREL) · DELAGRANGE FORD SALES · DUQUESNE BEER · EAST OHIO GAS CO. · EAST-WEST END CO. (NASH AUTOMOBILES) · EASTERN CO. (RCA RECORDS) · B & J EDSSEL, INC. · ELDORA SPEEDWAY · EMBASSY THEATRE · EXETER THEATRE (MOTION PICTURE) · J. M. FIELDS DEPT. STORE · FILENE'S DEPART-
MENT STORE · FORT WAYNE ENTERPRISES · FORT WAYNE NATIONAL BANK · FT. WAYNE FOOD DISTRIBUTORS · FULTON THEATRE · GERBER FURNITURE CO. · GERBER HAUS MOTOR MOTEL · GIANT TIGER MARKETS · GILCHRIST'S MEAT CO. · HIPPODROME PLYMOUTH, INC. · GROVER CRONIN DEPT. STORE · GUY PHILLIPS (BOOK) · HANDCHUMACHER COMPANY · LOEWS, INC. (MO-
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NIGHTTIME ADVERTISERS ON WBC RADIO'S **program pm**

OASIS CIGARETTES · PAINE FURNITURE CO. · PARAMOUNT PICTURES, INC. · PEPSI-COLA · PETRI WINE · POC BEER · QUIMBY THEATRES, INC. · RALPH HOYT CHRYSLER · RAYMONDS DEPT. STORE · REDSTONE DRIVE-IN THEATRE · RICHMOND & GOLDBERG ARCHITECTS · SCHLITZ BREWING CO. · SEARS ROEBUCK · SEAT COVER CHARLIE · SECOND FEDERAL SAVINGS & LOAN CO. · SHELL OIL CO. · JACK SKEELS MOTOR CO. (CHRYSLER-PLYMOUTH) · A. B. SMITH CHEVROLET · SNOW CANNING CO. · SOUDER'S HOME CENTER · SPECK RESTAURANT · SPEEDWRITING INSTITUTE · ED STINN CHEVROLET CO. · SUPER "D" STORES · SURF BALLROOM · TEXACO · THREE RIVERS BEVERAGE · TOWN & COUNTRY FOOD CO. · TRI-STATE BUILDERS · TRI-STATE PRO- MOTIONS · TRANS WORLD AIRLINES · UNITED ARTISTS PICTURES · UNIVERSAL INTERNATIONAL (MOTION PICTURE) · WARNER BROS. (MOTION PICTURE) · R. H. WHITE'S DEPT. STORE · LUCKY STRIKE · HIT PARADE · POLAR WATER CO. · PRESTONE

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**



RADIO
BOSTON WBZ+WBZA
PITTSBURGH, KOKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WINO
PORTLAND, KEX
TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WINO represented by AM Radio Sales
WJZ-TV represented by Blair-TV
KPIX represented by The Katz Agency, Inc
All other WBC stations represented by
Peters, Griffin, Woodward, Inc
MURRAY HILL 7-0808, NEW YORK

"Everywhere we go --- on the street, at meetings, at social affairs --- people comment on our new business and mention that they have heard about it every day on WMPS. We have been in business only about three months and already our volume is greater than we expected for the whole first year's operation. We attribute a great portion of this tremendous growth to regular advertising on WMPS."

from a letter by the owner of Carl Carson Car and Truck Rental Company in Memphis (yes, the happy, satisfied gentleman at left is Mr. Carson himself)



Radio Memphis
WMPS

has more local and national advertisers than any other station in Memphis and the Mid-South. Results have made it so!



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

Radio Baltimore	Radio Boston	Radio Chicago
WCAO	WCOP	WJJD

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

NEW YORK CHICAGO LOS ANGELES BOSTON ATLANTA SAN FRANCISCO SEATTLE

SPONSOR-SCOPE

19 OCTOBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

NBC Radio may have started a real statistical Downybrook with independent stations this week:

As the network's Joe Culligan put it to SPONSOR-SCOPE: "We're out to explode the myth that the independent station can deliver the biggest audience for the average national advertiser."

NBC Radio recently completed an analysis of audience composition, based on Pulse data, for two of its affiliates.

According to the network, the pilot's show that 40% to 60% of independent-station listeners are teen-agers.

So now a national profile will be drawn.

Station reps and network people visiting Detroit this week got the impression that a general air of bullishness prevails among the auto makers.

The interpretation they place upon this: A continuation of big spending in the air media during the first half of 1958.

This outlook is regarded as more than mere guessing. For Detroit usually doesn't try to delude itself or others about business prospects.

Of all the advertising giants, the one that's made the biggest swing to the air media may well be Lever Bros.

In 1958 it will be spending about 70% of its ad budget that way.

Two years ago the figure was around 40%-45%.

Reports of pending account shifts were particularly thick on Madison Avenue this week.

The two agencies most mentioned were:

J. Walter Thompson: About to land \$7 million via two accounts, one in New York and the other in Chicago. Both are heavy in air media.

Young & Rubicam: On the verge of getting a cigarette whose budget will more than make up for the loss of Kent (Lorillard).

Almost unnoticed in the fanfare over the tv season's openings is the fact that only three shows are being produced by advertising agencies.

They are **Kraft Theatre** (JWT); **Your Hit Parade** (BBDO); and newcomer—**Club Oasis** (McCann-Erickson). In terms of program costs they add up to \$155,000 gross per week.

Footnote: But even in one of these—Club Oasis—NBC shares screen production credit.

Nielsen has run into a roadblock on a project that would show the comparative cost-per-1000 of the same tv film series run as an original during the regular season and as a repeat in the summer.

The networks are reluctant to furnish a list of the series that fit such specifications.

Nielsen has had several requests from advertisers for this comparative data.

What sort of research is needed to heighten excitement over spot tv among advertisers?

SPONSOR-SCOPE put that question to a media director in one of the giant soap-toiletries companies this week, and his suggestions were:

- 1) Go to more advertisers using spot and offer to pay for research showing how much the vehicle has increased sales. Or—even better—single out advertisers who are brand new to spot tv to make a really sharp before-and-after comparison.
- 2) Set up an exchange for spot success stories so that sellers will be encouraged to use them in selling the medium as a whole.
- 3) Let sellers exercise enough ingenuity to turn down a campaign of, say, five spots a week and square up to the buyer with this proposition: "You know you can't move merchandise in real quantity with less than 25 spots a week."

How close did the New York newspaper critics, plus Variety, come to appraising the fall network shows in relation to the Trendex ratings?

SPONSOR on page 32 boxscores the results. Though the data is not all-inclusive, it gives an interesting insight into judgment vs. statistics.

Regardless of individual merit, the tv network press departments are sure of one thing: The season's openings got a record amount of newsprint space.

Newspaper advertising, in turn, has benefited from the general tv hoopla. Networks and advertisers are spending more than ever to lure viewers into sampling the new offerings.

Agencies and film syndicators are due for a critical going-over at the 1-2 November convention-seminar of the Broadcasters Promotion Association (at the Sheraton Hotel, Chicago).

Station promotion managers are expected to make this clear: They are anxious to cooperate with agencies and syndicators but frequently receive promotion material that stymies them from doing a good job.

At still another seminar, labeled "Merchandising—The Red Ink Invader or a Bugaboo," the advertiser who buys a \$1,000 schedule and expects \$1,500 worth of merchandising will be dissected.

A Madison Avenue promotion man made this comment to SPONSOR-SCOPE about the scheduled critiques: It might be a good idea for the BPA to invite a couple of agency people to sit in on the promotion seminar so that they can be put on the right track.

Come January first Colgate won't be sharing Mr. Adams & Eve (CBS TV) with R. J. Reynolds because of a characteristic split—difference over commercial content.

Reynolds doesn't think it cricket for a dentrifice (Colgate) to mention bad breath on a show co-sponsored by a cigarette.

Mr. Adams' contract with Reynolds runs until next fall.

Station equipment may replace film as trading material for barter time.

A proposition already submitted to a metropolitan station goes like this:

- The barter-time merchant would invest \$150,000 in a new tower for the station.
- In return for a stipulated amount of time, the tower would be leased to the station for five years.
- At the end of five years, the station becomes the owner of the tower after payment of \$1.

Over the next couple of weeks ABN president Bob Eastman will be concentrating his pitching at New York agency accountmen.

On the theory that the accountman is the real Mr. Influence with the advertiser, Eastman is setting up a series of presentation-luncheons at the University Club for account groups from various New York agencies.

This week he started his stint with a delegation from BBDO (where, incidentally, he appeared as one of the radio network's spokesmen for a review of the current status of the medium—5 October SPONSOR, page 30). The 15 minutes allotted him at that time enabled him to get in only the skeleton of his story.

Further clues to the agencies' changing attitude toward radio are being turned up by CBS's John Karol and Frank Nesbitt, currently on a presentation swing through the Midwest.

This week the pair reported: The attendance and attitude of the agency men at luncheon-presentation meetings in Detroit and St. Louis were amazingly encouraging as compared to a year, or even six months, ago. The turnouts invariably included not only agency top brass but clients.

Network radio sales this week were on the light side, compared to the consistently heavy bustle of the past two or three months.

- NBC got a five-week order from Standard Brands and a two-week flier from Lever Bros.
- CBS sold a five-minute segment for 26 weeks to Comstock Food, a participation in Arthur Godfrey to Knuse Foods, and four additional segments to Best Foods.
- Another interesting note of the network radio week: Kate Smith soon will be doing an across-the-board stint for Mutual.

CBS Radio sees this as the big job for 1958:

Convincing its major advertisers that they once again should think of the medium in terms of continuing franchises.

Parkson is testing news and spots programs for Kreml (J. B. Williams) in several tv markets.

Other Williams products will be incorporated into the three network shows of Pharmaceuticals, Inc., which recently took over the Williams Co.

By limiting its latest tv spot campaign for Winston to nine weeks, R. J. Reynolds isn't working on the "flight technique" principle now common in radio.

Rather, says Esty, the nine-week period represents a balancing out with other media in the overall campaign.

The new tv spot schedule may cover as many as 100 markets.

The filter brands will be shelling out millions of extra advertising dollars as soon as they can put a clinical halo on the wadding.

They're all rushing into retooling the filter so as to overcome the skyrocketing sales of Kent, which got a big lift from the Reader's Digest series.

Marlboro (Philip Morris Co.) was all set to break a new print campaign when word came to Burnett to shelve the ads and make ready for a clinical theme.

Now it's the Washington and Oregon broadcasters who are embarking on a joint project to sell their states as a radio market.

The radio broadcasters of Southern California got encouragingly fine results from a similar effort a few years ago.

As expected, ABC TV is shaping up its theme song that network tv audiences are leveling out, and is using this music:

NETWORK	1957 AVERAGE SHARE	1956 AVERAGE SHARE
ABC TV	30.5%	23.3%
CBS TV	36.9	42.7
NBC TV	32.6	34.0
TOTAL	100.0	100.0

ABC TV arrived at its figures this way: It took the 30 one-half hours of sponsored programs it has during a week and averaged up the scores, then it compared this average with the averages for all those commercial shows which the other two networks have opposite ABC TV's 30 sponsored half-hours.

Periods of comparison: October 1957 Trendex to date vs. complete October 1956 Trendex.

The Edsel-Bing Crosby-Frank Sinatra special on CBS TV last Sunday—according to Madison Avenue opinion—might have out-rated Cinderella if it weren't for the first half opposition from Maverick (ABC TV).

As it was, the Edsel flash drew a 40.8 Trendex. Cinderella had 43.3, second only to the original Peter Pan's 48.0.

Carlos Franco has taken over Forjoe's tv operations with the title of executive v.p.

Among his initial steps will be the appointment of a research director and a promotion manager and the establishment of a separate sales staff for tv.

Timebuyers will get the lowdown on how Benton & Bowles engineered the deal which made Bristol-Myers an alternate sponsor of General Foods' choice I.D.'s in some 80 top markets at a RTES seminar 14 January.

Dave Crane, B&B media v.p., will blueprint not only the mechanics of the operation but how it worked to the benefit of both advertisers.

Footnote: **Newman McEvoy**, C&W media director, questioned the validity of the GF maneuver in a blanketing letter to tv stations; the answers he got led him to this conclusion: "Many stations and representatives have blindly accepted the blandishments of the interested parties."

Gulf Oil soon will be heading back for network tv, this time via newscasts. Y&R made the recommendation. The likely choice is John Daly on ABC TV.

Though CBS Radio leads in program ratings, NBC Radio's advertisers dominate in the accumulative homes delivered per campaign, says Nielsen's latest report—with a loud amen from NBC.

For an average week, seven NBC advertisers got more accumulative homes than any CBS advertiser. Over a four-week period the first four advertisers with most homes delivered also were on NBC. You can expect NBC Radio to be **talking this up**.

McCann-Erickson this week cranked up an intramural drive to prevail upon air media as a whole to accept the principle of a 2% cash discount.

The agency's media people have been asked to talk up the subject in their contracts with sellers.

For other news coverage in this issue, see Newsmaker of the Week, page 5; Film-Scope, page 67, Spot Buys, page 44; News and Idea Wrap-Up, page 73; Washington Week, page 85; SPONSOR Hears, page 88; and TV and Radio Newsmakers, page 94.



You may remember reading in this space last month that WTIX controlled all but 22 Pulse quarter hours.

Now WTIX is first in *all* but 7 of New Orleans' 288 daytime Pulse quarter hours, Monday through Saturday.

So you can see there's been a great improvement.

Other changes for the better: WTIX first place Hooper now up to 24.3% (August-September).

WTIX first place Hooper quarter hours: 200 out of 220 (June-September).

WTIX first place Pulse: 21.1% (July-August, Monday through Saturday).

But enough of our figures. Let's talk about you and how Storz Station programming excitement can help you in New Orleans.

Ask Adam Young . . . or WTIX General Manager Fred Berthelson.

WTIX

*first and getting firster in
11 station*

NEW ORLEANS

STORZ STATIONS

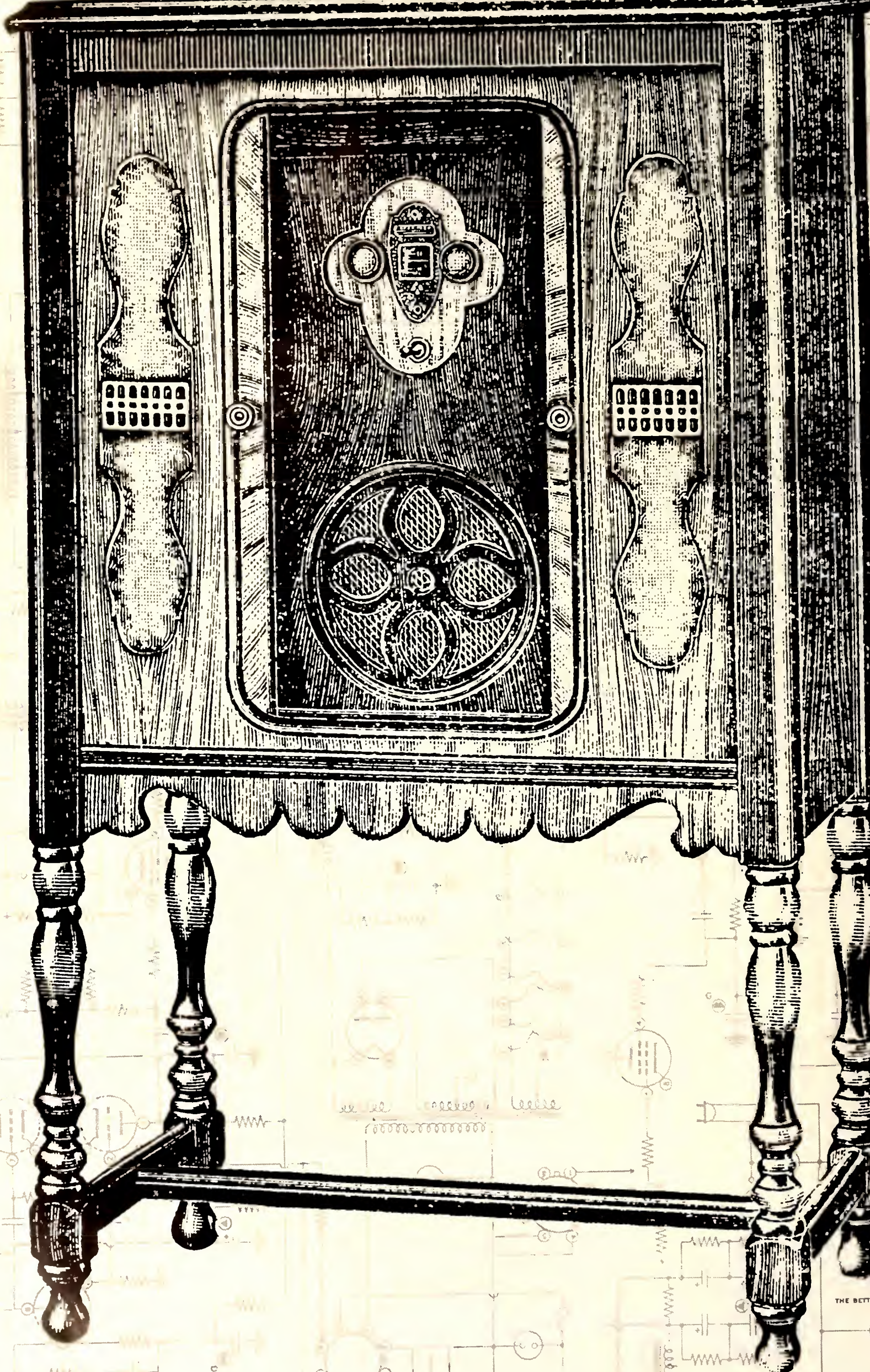
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.

WHB *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.



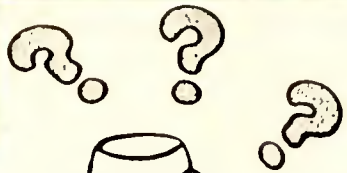


*The smaller radios get,
the larger radio gets.*



WMT
CBS Radio for Eastern Iowa
600 kc
Mail Address: Cedar Rapids
National Representative: The Katz Agency

1150 KC



Why should I buy-
KFJI?

Because if you want your share of Klamath Basin's high spendable income . . . KFJI is your best buy! Our listeners spend over \$193,559,000 a year.

Because Klamath Basin is isolated and home folks spend their money within KFJI's exclusive 8000 square mile radius and we saturate, 24 hours a day.

Because Klamath Basin's economy is balanced KFJI offers bulls-eye marksmanship. We hit hard for agriculture, industry, and commerce.

Dominates . . .
SOUTHERN NORTHERN
OREGON • CALIFORNIA
"money markets"

Best Buy
KFJI

KLAMATH FALLS, OREGON
Ask the Meeker Co.

5000 W

Timebuyers at work

Ed Fonte, The Joseph Katz Agency, New York, director of media, points to the change in radio programming over the last 10 years, from variety shows to much music-and-news. "This type of programming was radio's answer to tv fare that didn't require audience-concentration, that enabled listeners to continue whatever they were doing at home, in the car or at the park or beach. Result: ARF in a recent survey reported that radio sales increased sharply in spite of tv. This in-home audience plus the out-of-home audience developed a larger wedge for the advertiser—especially during early-morning and late-afternoon periods, when the listeners had little time for tv. Other time segments, however, lost ground to tv—and radio's problem today is to attract large audiences to the entire broadcast day. Many stations have already taken positive steps—such as featuring mood music during heavy tv hours. They must also attract advertisers to all broadcast hours—and it would help if stations realistically adjusted their rates, prepared standardized coverage maps, invoices, etc., and expanded their merchandising facilities available to help the client."



Ed Ratner, Friend-Reiss Advertising, New York, says: "Most time-buyers are familiar with the latest rate cards and keep up on the various '6' and '12' plans and saturation schedules. But, in my opinion, 75% of the buyers—particularly at the larger agencies—have no idea of what commercial or even what type of commercial will be used in the time periods they're buying. Some buyers feel that it doesn't make any difference what the commercial approach is as long as they know the product. But I say it makes all the difference in the world. Last year, for example, an agency bought time on kids' programs for a line of children's shoes. Logical? Not at all. The entire commercial pitch was that the shoe was water-repellent and wouldn't suffer the usual wear and tear: it was directed at adults and was slanted way above the small-fry audience. Other times I've seen toys on the *Late Show*, not too bad an idea basically since Mom and Dad buy toys; but the copy angle was directed to a 5-year-old mind. Obviously, the buyer should be let in on the commercial—tv is too expensive for this kind of waste and it can be corrected with a little forethought."





YOU CAN'T MISS!
with
WEAU-TV
Eau Claire

THE **BIG CHEESE**
in Wisconsin

- Programming the BEST of all three networks, ABC, NBC and CBS.
- A single station market in the heart of Wisconsin . . . covering twice the population and twice the area with our new 1,000 foot tower with maximum power.
- Serving the giant land of 3/4 million people and two million cows.

WEAU-TV
Eau Claire, Wisconsin

SEE YOUR HOLLINGBERY MAN
in Minneapolis, see BILL HURLEY

RANKS 11th

IN THE NATION
in per family income
(\$7,339.00)

Source: 1957 Survey
of Buying Power

COLUMBUS GEORGIA

3 county metropolitan area
USES THE LOCAL
& NATIONAL FAVORITE

WRBL



TELEVISION:

COMPLETE DOMINANCE
• MORNING • AFTERNOON • NIGHT

FIRST IN **97.3%** OF ALL
QUARTER HOURS
Area Pulse—May, 1957

RADIO:

LEADS IN HOMES
DELIVERED BY **55%**

Day or night monthly. Best buy
day or night, weekly or daily, is
WRBL—NCS No. 2.

WRBL

AM — FM — TV
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

Sponsor backstage

How to "catch" an audience

Not too many columns ago I bewailed the fact that these pieces, like the outpourings of many another regular writer, are often misunderstood, and are thus the unwitting cause of making people unhappy. I should have pointed out, and do so now, that just as often words uttered here bring a bit of joy to a reader. We've had at least two such instances in recent days. Polly Haddad of Radio Station WORL in Boston writes:



"... we were most pleased and gratified to see that you included a description of WORL's new '950 Club' programing in your recent column... we do not believe that we are the first station to use the "every star featured for 15 minutes each" variation on the Music and News format. We understand it's being done somewhere in Pennsylvania, but not for the entire day, just a portion of it... WORL is, we believe, the only station using this style of programing all day long... we also believe that WORL originated what we call a brand new concept in programing, and that is the "Music in 3 Dimensions" idea contained within the '950 Club' format—which includes music of the Past, Present and Future... Here is how we work the 3-D style into music: Within each fifteen-minute segment devoted to one star, we include that particular artist's current big hit (Present), then his brand new release (Future), and two of his great oldies (Past). In cases where a star hasn't had any recent recordings we play fifteen minutes of his old 'standards,' and pass off the entire segment as part of the Past... Thus the listener gets the top hits, and also a good share of that never-dying commodity the world calls nostalgia. We at WORL realize that everybody grew up on certain songs, vocalists, bands, or what have you. But who hears them any more with today's general radio policy of just hits? We feel that human nature craves that solidifying element of the Past, because it gives more meaning to the Present and Future..."

Don't underestimate nostalgia

I had raised the question in my comments on the WORL format, that there was a considerable risk of losing listeners, who might have a great aversion to one of the artists coming up for a fifteen-minute segment. To this, Miss Haddad replies: "... in answer to your very natural opinion that perhaps, if the station is playing a fifteen-minute segment of an artist the listener doesn't like, he may tune out, remarkably enough, we have found this true in very few cases. And, when this happens, we have learned that the 'curiosity' element gets them back, for at the end of that fifteen minutes, they return to see who the next star is going to be..."

Sounds logical enough, and Miss Haddad then goes on to say that the new format drew 4492 pieces of mail the very first day it was launched. She quotes from quite a few of these, and points with particular pride to one which the stations will use to make its pitch to advertisers and agencies. This says... "I feel like buying more

UP
54%

Monday from **15.8** June ARB
"Twenty One" to **24.3** Aug. ARB

UP
11%

Tuesday from **14.9** June ARB
"News" to **16.5** Aug. ARB

UP
55%

Wednesday from **14.1** June ARB
"Navy Log" to **21.9** Aug. ARB

Spot Check

Of Both Metro ARB Surveys
After 120 days of operation

IN

THE GREAT CHARLOTTE MARKET!

UP
38%

Thursday from **13.7** June ARB
"News-Weather" to **18.9** Aug. ARB

UP
85%

Friday from **13.3** June ARB
"On Trial" to **24.6** Aug. ARB

44.8% increase in
share of sets-in-use
Mon. thru Fri.
9 a.m. to midnight.

WSOC-TV

H. R. Representatives Inc. — Nationally
F. J. Representatives Inc. — Atlanta

Larry Walker — President and General Manager
C. George Henderson — General Sales Manager

WILS

the key station in
MICHIGAN'S*
MIGHTY MIDDLE
MARKET

with a 24 hour schedule and

5000
LIVELY WATTS

has over twice the number of
 listeners than all other stations
 combined in

(March-April, 1957—C. E. Hooper, Inc.)

LANSING

contact Vernard, Rintoul & McConnel, Inc.

*17 Central Michigan
 counties with
\$1,696,356,000
 spendable income.



WILS

music news sports

of the things you advertise now, because I feel that the disk jockey who is selling the product speaks my own language. Besides the new ones, he's playing the records I was dancing to 10 years ago. He must be of my age group, therefore I feel he knows and understands my needs and desires much better than those other stations that play only for the teenage tastes . . ."

Our Jack Paar pieces made Jack and the folks on the show happy, but apparently they made our old buddy Bill Goodheart, vice-president in charge of television network sales at NBC even happier. Bill wrote: "I always knew you were a great guy—a loyal friend—and a big booster—now I've got to add the words 'astute and discerning' to my description. Thanks a million for the column about Jack Paar. You know how much it means to us and helps us sell live vs. film. Your help has been very important to us and we appreciate it very much. . . ."

I cook, too, Bill.

We're sated with surveys!

And speaking of live vs. film I was amused in the past several weeks by a number of surveys and studies. WOR-TV, here in New York, which runs a rather heavy and successful schedule of feature film stanzas had the Alfred Politz Media firm run a study of the attitudes of people toward feature film programs carried in the New York market. Much to the amazement of no one at all the study showed that 75.6% of the 1000 people questioned like movies just as much or more than other kinds of tv shows. About half of that percentage found feature films more enjoyable, and the remaining half just as enjoyable. 59.7% of the 1000 watched feature films several times a week; 19.2% about once a week; and 21.1% watch occasionally. Generally speaking, the study showed that features are watched by nearly everyone in New York, some 88.3% according to Politz.

Television Programs of America made a study, too, on the comparative strength of syndicated film series vs. network shows. TPA's astute public relations boss, Jerry Franken, used the top 22 markets in the nation, as per the Pulse National Spot Film Summary, as its basis for comparison. Taking the 18 months from January, 1956 to October, 1957, the web casualty rate was found to be 58%. In other words only 42% of the shows, which hit air in 1956 were still around in October, 1957. For the same year and a half Pulse listed some 80 syndicated series running in early 1956, of which 52, or about 65% survived.

We talked last week about the Jack Paar *Tonight*, and the Dick Clark *Bandstand* live successes on NBC TV and ABC TV respectively, so the Csida Study of Programing is happy to report that most people like feature films, syndicated series and/or live shows depending on how good any of them are. Surveys will probably indicate that for the past week (as this it written) a number of people even watched the World Series between the New York Yankees and the Milwaukee Braves. To smart agencies and advertisers the moral is a simple one: A good show of any kind will get a responsive audience. Trick is to keep alert to the good ones as they develop, and get in fast.



Here's the Most Effective Way to Sell This \$2 Billion WSMpire!

Within the 81 County \$2 billion WSMpire, 50% of the one-half million homes are tuned to WSM on an average day.

In order to partially approximate this daily unduplicated WSM audience, you must buy at least 38 leading, local Tennessee, Kentucky and Alabama stations. How about cost? Here are the facts:

	UNIT	OPEN RATE	312 RATE
38 Stations	1 Min.	\$164.00	\$122.00
WSM	1 Min.	\$ 50.00	\$ 38.00

In short, WSM can deliver more audience, at less than one third the cost, in one of America's most significant markets. And — WSM also delivers a bonus day-time audience outside the WSMpire which is even larger than the audience for which you pay.

There is a difference...it's WSM radio

50,000 WATTS, CLEAR CHANNEL. NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER

29 BILLION



DOLLARS!

**SPENT
IN STORER MARKETS
IN RETAIL SALES
IN 1956***

Retail sales of 29 billion . . .
and so easy to influence on
radio and television stations
owned and operated by the
Storer Broadcasting Company.



STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WVUE-TV
Wilmington, Del.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WIBG
Philadelphia, Pa.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

*1957 Sales Management "Survey of Buying Power"

Women's week



WMAR-TV

*Maryland's Pioneer
Television Station*

now celebrating its

10th

Anniversary

by presenting
CBS-TV Network
Show

**THE
BIG
PAYOFF**

with Bess Myerson
Randy Merriman
and the entire cast
*from Baltimore's
5th Regiment Armory*
October 21st thru 25th



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

Who becomes a president? A surprising number of company presidents, according to an American Management Association survey of 335 member company presidents, are Horatio Alger successes.

- Some presidents started as coal miners; others as office boys, machine operators, sales clerks, foundrymen, or laborers.
- Most presidents started working on a full-time job by their early twenties; many started in their teens.
- Most have been with their present companies for more than 15 years.
- Eight out of 10 attended college, seven out of 10 graduated, two out of 10 went to graduate school. In general, the college men are found among the younger company presidents, although not all of them actually graduated because of military service.
- Bachelor of science degrees outnumber bachelor of arts degrees by 50%, and most of the major subjects these company presidents studied were technical. In spite of this fact, it's interesting to know that the overwhelming majority of them recommend a straight liberal arts program for young men planning executive careers.

Is psychological testing anti-feminine? Speaking before a recent meeting, Dr. Daniel Brower, consulting psychologist to management, told the League of Advertising Agencies members that more than 41% of American corporations today employ some form of psychological testing, compared with 10% prior to World War II. Not only are more and more ad agencies joining in this practice, but such testing will also become an increasingly important factor in promotions.

Its purpose?

To screen out applicants for competence and emotional fitness prior to hiring, with tests for men and women differing in some areas of interpretation.

KDAL-TV's lady sales manager: Elizabeth Daniels first got into advertising at Powers Department Store in Minneapolis because of the way she wrote. But she climbed up into becoming a radio program personality through what she wrote.

Today, as a top tv saleswoman, "Liz" has this advice to offer to any tv salesman, male or female:

1. Don't underestimate the power of the medium.
2. Do not sell against other media: sell on the merits of yours.
3. Make your call with an idea in mind, present the idea, and always ask for the order.
4. Have a positive approach.
5. Put forth 10% more effort every day and you can't help but get the business. Selling tv requires a minimum of eight hours of thought and effort daily.
6. Use success stories of other advertisers to establish your medium.
7. Sell everybody in the story on tv—the man in the president's chair and the man who sweeps the floor as well. Talk to everybody. Be enthusiastic. Inform them of what is new.

In
Louisville—

the more you compare balanced programming,
audience ratings, coverage, or costs per thousand—
or trustworthy operation—the more you'll prefer

WAVE Radio
WAVE-TV

LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

**WFIE-TV, Channel 14, the NBC affiliate in Evansville,
is now owned and operated by WAVE, Inc.**

(SORT OF A SUCCESS STORY)

KTTV has a new real estate show. It's called "Open House." Builders and developers buy time and sell houses.

Terrific idea . . .

One problem, though. We can't keep a sponsor on the show.

It sells them out of houses too fast.

It's really our fault. Some ambulance chaser in the sales department had the bright idea of an escape clause for any sponsor selling all his houses within four weeks. So, we're losing sponsors right and left.

We don't like to bother you with our problems, but we would suggest as follows:

If you've a product — not just houses, but any product that's in normally long supply — something you won't run out of in four weeks or so — put it on KTTV.

Your Blair-TV man has the necessary contracts with the 4-week escape clause carefully inked out . . .

KTTV

Los Angeles Times-MGM

Television

Represented nationally by **BLAIR-TV**



49th and
Madison

Touché

This is a testimonial—supporting a statement made in one of your own advertisements about your publication. You say, "It's read from cover to cover because there's something of interest and value on every page."

Of interest and value on page 36 of your September 21 issue I found an article titled "This bank isn't afraid to sell." There's just one error in this informative piece. The institution described is not a bank. Rather, it's a savings and loan association.

A banker client and I have one wish. Before you, your writers and your readers choose a depository for savings, we hope you'll learn the distinction between the two. You'll find there is a difference.

Anyway, you're right on one score. I read the issue from cover to cover—including the advertisements.

Robert F. Leren
BBDO

Film-Scope

It is not often we feel prompted to write what might be described as a "fan" letter, and yet we do feel that a word of commendation should be dropped your way regarding your very excellent "Film-Scope" section. For succinctness, insight and pertinence, this column has no peer.

Put into a nutshell; many thanks for SPONSOR's continuing efforts to bring clarity into an extremely complex business.

Gene Feldman
Derel Producing Assoc., Inc.

On-the-road selling

In your "Sponsor Hears" column of September 21, we noted that "A Madison Avenue agency is mulling a new use for old-line radio personalities. It would put them on the personal-appearance circuit as entertainers and goodwill ambassadors. Their main function would be to attend sales meetings at the grassroots. All this is based on the premise that everybody

Omaha's Only Early Evening Movies are seen* on channel 7 at 9:35 PM

Audience-Holding Hits from ...

- Warners • RKO • 20th Century
- Columbia • Selznick

Take time to wind-up a complete sales picture in Omaha and mainspring profits.

Full minutes available now!

OMAHA WORLD-HERALD STATION

Eugene S. Thomas, Gen. Mgr.

*See the nearest



office for
the story
on actual
comments.



basic





RATINGS GROW TALL IN SAN ANTONIO

... on **KONO**,
that is!

Yep... the latest ratings put KONO Radio head and shoulders above 'em all in San Antonio in listenership as well as listeners-per-dollar.

But our head's not up in the clouds... we're plugging away to build our audience bigger and bigger—with the music and news that active, buying South Texans want.

If you buy by ratings... buy KONO. If you buy by results of salesmanship... buy KONO... the South Texas station with audience and selling power. Get facts—see your

**H-R Representative
or Clarke Brown man**

860 kc 5000 watts

KONO

SAN ANTONIO

RADIO

likes to get acquainted with a 'name.'

We at WCAU radio would like to state that we're past the "mulling" stage and have just successfully completed a 13-week stint of our "Cinderella Weekend" on the road.

These "on-the-road" remote broadcasts were well organized personal appearances—WCAU radio personality Bill Hart, accompanied by a complete crew: a director, an announcer, a production assistant, and the necessary engineering and prop crews were a part of each of these remote broadcasts.

In presenting these programs at various business locations, WCAU radio accomplished two purposes: (1) gathering together a large "live" audience in each spot and (2) by broadcasting directly from the stores, the respective salesmen were in reality attending a prepared sales meeting and were able to note the tremendous draw which "Cinderella Weekend" has in the Philadelphia area.

Barbara Haddox
*director, press information
WCAU, Philadelphia*

Trade facts for the public

SPONSOR sparked our September advertising campaign!

WTVN-TV, Columbus, thought that the viewers might be interested in knowing just how much money was spent to produce the shows which they view every evening, so in our September newspaper promotion, WTVN-TV devoted a large portion of space to informing the Central Ohio viewers of the cost of an evening's entertainment on Channel 6.

To accomplish this mission we counted on the production costs published in SPONSOR. First we looked up the production costs of the major evening ABC network shows which were to appear that night. Then we added production costs of the syndicated shows which were scheduled in the same time segment and added another \$100,000 production figure for the feature movie that evening.

We have received many calls and letters in response to this campaign, and we thought you might be interested in letting other SPONSOR readers know about this highly effective promotion.

Don Hardin,
*promotion, publicity director,
WTVN-TV, Columbus, Ohio*

Wyde a Wake 'n Wild

three success stories which keep

The BARTELL GROUP
FIRST All-Ways
(and always)

FIRST
in ratings everywhere

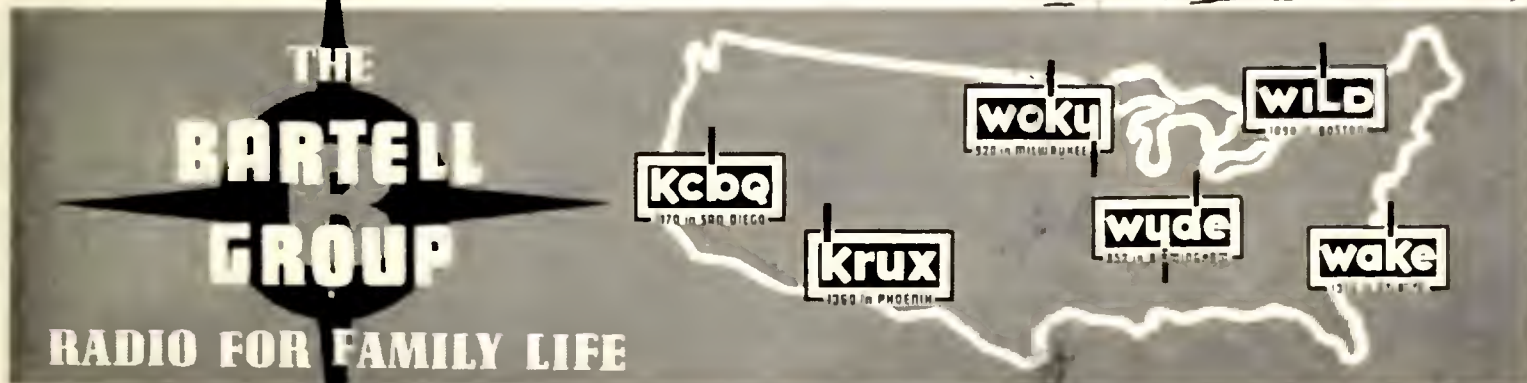
FIRST
with the whole family
delivering a richer audience composition

WOKY Milwaukee **FIRST**
♦ WAKE Atlanta **FIRST**
KRUX Phoenix **FIRST**
KCBQ San Diego **FIRST**

♦ and going up, up, up, newest Bartell Stations
WILD Boston and WYDE Birmingham
(Rateholder avails will triple their value in 60 days.)

Bartell It... and Sell It

Sold Nationally by ADAM YOUNG, Inc.
for WOKY, The KATZ Agency



AMERICA'S **FIRST** RADIO FAMILY
SERVING 10 MILLION AMERICANS

Know Charlotte by the company it keeps

Major distribution center of the Southeast, Charlotte records 1956 wholesale sales at \$1,327,633,000.* A comparison with your selection of the "first fifty markets"† should result in an appropriation for Charlotte. The record also shows WBT Radio exceeding nearest competition in total audience by 711% (NCS #2).

†Standard Metropolitan Area Population

*Source: Census of Business, Dept. of Commerce (Pub. 1956)

Charlotte \$1,327,633,000 • Birmingham \$1,202,769,000 • Louisville \$1,191,095,000 • Columbus \$987,909,000 • Richmond \$852,924,000

Represented Nationally by CBS Radio Spot Sales



JEFFERSON STANDARD
BROADCASTING COMPANY





THE CRITICS BE DAMMED!

They're premature in judging the tv season and thus far out of step with first ratings, admen say. They counter doom predictions with fact that tv today has (1) three strong networks; (2) more total audience; (3) greater choice of net and local programming

By Evelyn Konrad

If network television attracts the biggest total audience in its history this season—as it probably will—the critics who cover the medium for the nation's newspapers are unlikely to write blushing apologies. They have done their best to cry panic as this tv season unfolded. But few seem concerned with whether they are out-of-step with the American public.

Professional television people at agencies, at the networks and within client organizations have generally dismissed tv's critics as: (1) unable to influence the public to any extent and (2) ill-trained for constructive analysis. This year, however, there is grow-

ing concern among tv's professionals over the degree to which a few in tv itself are prone to reflect the pessimism of the critics. Even *Variety* has begun to wail mournfully, burying the season as hopeless before it has started.

"Suddenly, people who should know better think it's smart to take a poke at the medium," the tv director of one of the top 10 agencies told SPONSOR. "They're not seeing tv as a mass medium, an advertising medium, as we must think of it in this business. The pity of it is that an atmosphere of panic may be created artificially."

The professionals, particularly at

agencies, see the tv season this way: ► *It's far too early to predict audience reaction to the season as a whole.* But the earliest Trendex ratings on the new shows are comparable with the level of ratings last year, not lower.

► *Audiences will continue to be split more evenly among the three nets,* because at Y&R's tv v.p., Bob Mountain, puts it, "programming has become equalized." The chances of getting ratings in the 30's or even 20's are slimmer than in previous years. Most agency tv directors agree that a client who's getting one-third share of audience is doing well. But compared to other media tv is still way ahead.

► *Network tv is as powerful a sales medium as it has ever been, according to the pros. Earliest research reports at Y&R, for instance, indicate that sets-in-use are still climbing up. The anticipation is therefore that cost-per-1,000 is not spiraling. It will be watched carefully however.*

► *Total tv audience has increased over last year. The Trendex sets-in-use figures for the first week in October 1957 show a definite climb over the comparable week in 1956. Taking 7:30 to 11:00 p.m. as the base time. Sunday night improved 11%, Monday 9%, Tuesday 6%, Wednesday 9%, Thursday, 2%, Saturday 1%. Only Friday night decreased, by 4%, but research experts put this decrease down to a religious holiday.*

Totally the climb represents a 5% increase in sets-in-use.

These early figures indicate that, while the audience might be divided more evenly among the three networks, there's more total audience to go around.

► *Conversion of viewers into sales is expected to be higher than in previous years by many of the top agency tv heads. The reason: Commercial techniques have improved steadily. Some point out that the type of "escape" programming like Westerns and non-psychological suspense and mystery shows that are so prevalent this year make better commercial vehicles than the heavy neo-realistic drama that the critics tend to favor.*

► *Westerns are expected to continue strong through the year. Many feel that the proportion of Westerns to over-all programming had been very low in years previous and that they've just found their own level this year. Tv has always had cycles of program popularity. The proportion of Westerns may drop again next fall, after some of the weaker ones have died out.*

► *Singer-variety shows may be more vulnerable, is the consensus. Say the specialists: Few of the singers appeal to more than a fraction of the total audience. The fact that there are a large number of this type of show this fall means that the fractional audience will be divided even more.*

► *Shows have improved in talent and technique, but audiences and critics particularly are spoiled now.*

"There are only so many plots and situations," says Ted Bates tv v.p. Jim

(Please turn to page 90)

HOW TRENDX AND THE CRITICS

	SHOW	TYPE	NET	TIME
Sunday	MAVERICK	West.	ABC TV	7:30-8:30 p.m.
	BACHELOR FATHER	Sit. Com.	CBS TV	7:30-8 p.m.
	SALLY	Sit. Com.	NBC TV	7:30-8 p.m.
Monday	STUDIO ONE	Drama	CBS TV	10-11 p.m.
	RESTLESS GUN	West.	NBC TV	8-8:30 p.m.
	WELLS FARGO	West.	NBC TV	9-9:30 p.m.
	GOODYEAR-ALCOA ANTHOLOGY	Drama	NBC TV	9:30-10 p.m.
Tuesday	SUSPICION	Myst.	NBC TV	10-11 p.m.
	SUGARFOOT	West.	ABC TV	7:30-8:30 p.m.
	WYATT EARP	West.	ABC TV	8:30-9 p.m.
	PHIL SILVERS	Sit. Com.	CBS TV	8-8:30 p.m.
	EVE ARDEN SHOW	Sit. Com.	CBS TV	8:30-9 p.m.
	\$64,000 QUESTION	Quiz	CBS TV	10-10:30 p.m.
	GEORGE GOBEL SHOW	Variety	NBC TV	8-9 p.m. alt
	EDDIE FISHER SHOW	Variety	NBC TV	8-9 p.m. alt
	THE CALIFORNIANS	West.	NBC TV	10-10:30 p.m.
	Wed.	WALTER WINCHELL	Drama	ABC TV
BIG RECORD		Variety	CBS TV	8-9 p.m.
WAGON TRAIN		West.	NBC TV	7:30-8:30 p.m.
Thursday	CIRCUS BOY	Adv.	ABC TV	7:30-8 p.m.
	REAL McCOYS	Sit. Com.	ABC TV	8:30-9 p.m.
	PAT BOONE SHOW	Variety	ABC TV	9-9:30 p.m.
	SGT. PRESTON	Adv.	CBS TV	7:30-8 p.m.
	HARBOURMASTER	Adv.	CBS TV	8-8:30 p.m.
	PLAYHOUSE 90	Drama	CBS TV	9:30-11 p.m.
	TIC TAC DOUGH	Quiz	NBC TV	7:30-8 p.m.
	GROUCHO MARX	Quiz	NBC TV	8-8:30 p.m.
ROSEMARY CLOONEY	Variety	NBC TV	10-10:30 p.m.	
Friday	RIN TIN TIN	West.	ABC TV	7:30-8 p.m.
	LEAVE IT TO BEAVER	Sit. Com.	CBS TV	7:30-8 p.m.
	TRACKDOWN	West.	CBS TV	8-8:30 p.m.
	MR. ADAMS & EVE	Sit. Com.	CBS TV	9-9:30 p.m.
	SABER OF LONDON	Myst.	NBC TV	7-7:30 p.m.
	M SQUAD	Myst.	NBC TV	9-9:30 p.m.
	THE THIN MAN	Myst.	NBC TV	9:30-10 p.m.
Saturday	LAWRENCE WELK SHOW	Music	ABC TV	9-10 p.m.
	PERRY MASON	Myst.	CBS TV	7:30-8:30 p.m.
	DICK & THE DUCHESS	Sit. Com.	CBS TV	8:30-9 p.m.
	HAVE GUN, WILL TRAVEL	West.	CBS TV	9:30-10 p.m.
	POLLY BERGEN SHOW	Variety	NBC TV	9-9:30 p.m.
GISELE MacKENZIE SHOW	Variety	NBC TV	9:30-10 p.m.	

TABLE 41 KEY NETWORK TV SHOWS

Most of the shows below are new or opposite new shows so that their standings reflect trends shaping up as the season begins. Reviews in three New York City newspapers and Variety are reported as either "good," "bad," "so-so" or "none," meaning show was not reviewed the night it debuted. Second Trendex is shown where available at presstime. This chart will be updated in the future.

PROGRAM	DEBUT DATE	DEBUT TRENDX	2ND TRENDX	DAILY NEWS	WORLD TELEGRAM	NY TIMES	VARIETY
10:00	9/22	12.6	17.2	So-so	Bad	So-so	Bad
10:00	9/15	11.5	13.5	None	Bad	Bad	So-so
10:30	9/15	13.4	12.0	Bad	So-so	Good	So-so
11:00	9/9	26.5	20.7	So-so	So-so	So-so	Bad
11:00	9/23	19.4		None	Bad	So-so	So-so
11:00	9/9	17.6		Bad	None	None	Bad
11:00	9/30	21.4	20.8	Bad	So-so	Bad	Bad
11:00	9/30	19.2	15.9	Bad	Bad	Bad	Bad
11:00 1/2 hr	9/17	15.9	16.1	Bad	Bad	So-so	Bad
11:00	9/17	20.0	24.5	None	None	None	Bad
11:00	9/17	20.1	14.3	Good	Good	Good	So-so
11:00	9/17	16.0	9.7	None	Bad	Bad	So-so
11:00	9/24	22.2	20.8	None	None	None	None
11:00	9/21	17.8	14.9	Good	Good	So-so	Good
11:00	10/1	17.3		So-so	So-so	None	So-so
11:00	9/24	17.2		None	Bad	So-so	None
11:00	10/2	12.0	13.6	Good	Good	So-so	So-so
11:00	9/18	19.7		Bad	Good	Bad	So-so
11:00 1/2 hr	9/18	13.9	16.4	Good	So-so	So-so	Bad
11:00	9/19	8.2		None	None	None	So-so
11:00	10/3	10.1	15.0	Bad	Good	So-so	So-so
11:00	10/3	18.0	17.6	Good	Bad	Bad	So-so
11:00	9/19	7.3	12.8	None	None	None	None
11:00	9/26	16.5	17.9	Bad	Bad	Bad	Bad
11:00 1/2 hr	9/12	25.2		Bad	Bad	Bad	Bad
11:00	9/12	9.5	8.3	None	None	None	So-so
11:00	9/26	23.0	22.9	None	None	None	Good
11:00	9/26	23.3	18.8	None	Good	So-so	So-so
11:00	9/20	12.6		None	None	None	So-so
11:00	10/4	10.0		Good	None	Bad	Good
11:00	10/4	11.4		None	None	Bad	So-so
11:00	9/20	17.3		None	None	None	None
11:00	9/13	6.4		None	None	So-so	So-so
11:00	9/20	16.3		None	None	Bad	Good
11:00	9/20	19.4		None	None	Bad	Bad
11:00	9/21	18.8	16.4	None	None	None	None
11:00 1/2 hr	9/21	15.9		Bad	Bad	Good	Good
11:00	9/28	9.6	11.8	Bad	None	Bad	Bad
11:00	9/14	16.2	19.0	Bad	None	So-so	Good
11:00	9/21	20.1	15.4	Bad	Bad	Good	Bad
11:00	9/28	20.4	17.6	Good	So-so	So-so	Good

THEY CUT SPOT'S PAPER MAZE

Morey, Humm & Warwick's problem: How to streamline payments for 10,000 spots a week to more than 700 stations? Solution: Sight drafts—old in banking, new to media. Result: Stations are paid immediately while the agency saves about \$10,000 a year in bookkeeping, handling and postage

For some months now an oil company and its agency have shown the way to grease the complex machinery of spot buying and selling. By this week, the method's efficacy was demonstrated by the 538 out of about 700 stations across the nation that now participate in the sight draft system of payment set up by Morey, Humm & Warwick agency, New York, for Sinclair Refining Co.

In the world of commerce, the sight draft is an old tool. Its application, however, to the field of broadcasting, is a fresh breeze blowing through the long-tangled paper jungle. (See "Let's cut spot's paper maze," SPONSOR, 2 March 1957.) Here is how the MH&W-Sinclair plan works:

The sight draft itself is a facsimile check printed on a kraft paper envelope of size and specification approved by banking circles for easy handling in sorting machines. The draft (a specimen of which is shown on these pages) is drawn against the Morey, Humm & Warwick account at the First National City Bank of New York. Thus the imprinted kraft paper envelope becomes a blank check.

A radio station running Sinclair announcements, and which has decided to participate in the plan, receives a supply of these sight drafts from MH&W. As a month's broadcast schedule is completed, the station simply computes its invoice, deducts the 15% agency commission and cash dis-

count if allowed, and fills out the face of the sight draft for the amount due. Invoice and affidavit of performance are dropped into the draft (it's an envelope, remember) and the flap is sealed. The whole thing is then taken to the station's bank and deposited just like a check.

When these drafts reach MH&W's bank in New York and are presented to the agency for acceptance, they are sorted by station identification numbers. (Identification numbers appear on each envelope sight draft. They were arrived at in this way. As radio schedules were prepared and imprinted by the agency, they were numbered consecutively and these numbers were then copied on the drafts to conform to the numbers on the schedules.) Then the invoices and affidavits are checked. Unless there is a discrepancy, the transaction is over. And if a station has drawn a draft for an incorrect amount, the agency simply returns it via banking channels.

So the station gets its money promptly, and without mailing a bill, while MH&W saves an estimated \$10,000 a year in bookkeeping, handling and postage.

The man behind the plan is William G. Carmody, secretary-treasurer of Morey, Humm & Warwick. Carmody has been knee-deep in finance all his adult life. From 1925 to 1940, he worked in treasury and accounting capacities for Sinclair Oil, then entered

the advertising agency business as secretary-treasurer for Hixson & O'Donnell, which later became MH&W.

When William L. Wernicke, MH&W radio and tv director, wandered into Carmody's office one day last Spring and announced that everything was set for Sinclair's 52-week radio saturation campaign in about 450 markets (see "Sinclair's 10,000 radio short-shorts every week," SPONSOR, 8 June 1957), he admitted concern for the bookkeeping department which would be faced with handling the pay-off on nearly 50,000 spots a month spread over about 700 stations.

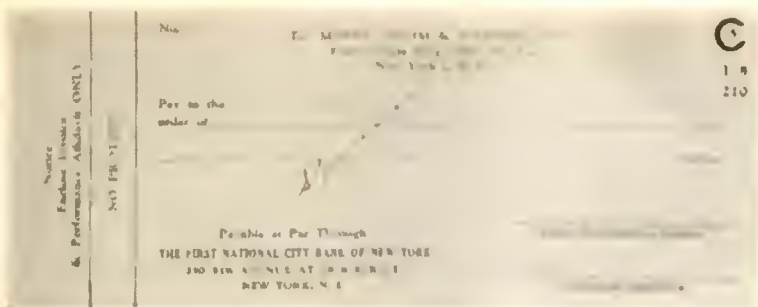
"My gosh," said Wernicke, "we'll have to buy another accounting machine!"

"We'll do it with sight drafts," Carmody said. He might have said, "We'll do it with mirrors." Actually Carmody was kidding.

That night, however, riding the Long Island train to his home in Green Lawn, Carmody got to thinking over his joke of the morning. It seemed less like a joke now; the humor fell away leaving an idea not at all far-fetched.

"Why not sight drafts?" Carmody asked himself.

The idea was discussed within the agency and with the client advertising manager, James J. Delaney. Then it was laid before a number of station managers and representatives. Everyone agreed it would cut through a lot



This check-size envelope is the key to M&W's streamlined system

How sight draft payments work



1 **At agency:** William G. Carmody, M&W secretary treasurer and originator of sight draft plan, and assistant treasurer Marie Zahner send out a batch of sight draft envelopes to a station. These drafts (see above left) are now blank. Next time Carmody sees them, they will have cleared bank with bills enclosed

2 **At a station:** Clifford Frohnhoefer, controller at WOR, New York, and credit manager Thelma Casey fill out the sight draft at end of month. On the face of draft, goes WOR call letters as payee along with amount of bill (less agency commission, discount). Inside draft envelope goes the invoice and affidavit

3 **At bank:** WOR staffer, Eileen McCormick, presents sight draft at WOR's bank for deposit. The transaction is no different than depositing an ordinary check, except that this check has been made out by the payee. Draft goes through regular banking channels, is presented by M&W's bank for payment



Photos by Lou Nemeth

of paper work for all concerned.

The sight drafts were printed at once, and letters went out from Carmody to all the stations in the schedule, inviting them to participate: "We are pleased to announce," the letters began, "that we plan to pay for spot radio broadcasting by means of envelope sight draft forms, a sample of which is enclosed. Instead of mailing us an invoice at the end of the month, we request and specifically authorize you to insert your bill *net of commission and cash discount*, if any, in the envelope draft, seal it and complete the face of the draft by writing in the name of your company, call letters, and the amount of the invoice. . . ." The letter went on to state that the draft could be handled through regu-

(Article continues next page)



Long delayed journey into night begun by spot radio advertisers

The campaigns to push nighttime are beginning to pay off. The client psychological block against buying spot radio after 7 p.m. is showing signs of cracking in the face of growing evidence of big nighttime audience for low cost-per-1,000. Of course, some credit to the increasing awareness of nighttime must go to the plain old laws of economics—not everyone with a product or service to sell can squeeze into traffic hours or even daytime any more.

But the real credit must go to the broadcast industry itself which has never stopped thumping its drum. For example, this week—and for the past several weeks—Edward Petry & Co. executives and salesmen have been out making personal presentations to agency and client admen based on that rep firm's new publication, "Two for the money with nighttime radio." They stress the size and quality of night audiences; they also emphasize night radio's economy—that there are now 42 markets in the top 50 having stations with rates at 50% of day.

The consistent efforts waged by most reps and stations are having their effect. Westinghouse Broadcasting, for example, reports seven new national accounts in its night shows. *Program PM*. For how night is catching on all over, see below:

Clients who bought nighttime spot in past few weeks

Life Magazine
Lucky Strike
Hit Parade
Manischewitz Wine
Folger's Coffee
GE Radios
DeSoto
Schaefer Beer
TWA
Ballantine Ale
Appalachian Apples

Newport Cigarettes
Vaseline Hair Tonic
Cadillac
Sinclair Refining
L & M Cigarettes
Texaco
New England Apple Institute
Prestone
Oasis Cigarettes
Petri Wine
P.O.C. Beer



Telling nighttime story to Howard Eaton (l.), media manager-broadcast for Lever Brothers, and Sam Thurm (center), Lever media director, are Jim Eshleman, Jr. (r.), Eastern sls. mgr. for radio div. of Edward Petry & Co., and Bill Steese (standing), Petry radio prom. mgr.

SPOT'S MAZE *continued* . . .

lar banking channels as a cash item and that no charges for its collection should be assessed.

All the station manager had to do to participate was to sign and return a duplicate copy of the letter. The plan began in May. By mid-summer, more than 400 outlets had accepted the sight draft method.

"We appreciate your interest in a smoother operation of payment procedures," Roy Bacus, commercial manager of Fort Worth's WBAP, wrote the agency.

Royce W. Nation, business manager of KOA in Denver, wrote: "I am enthused about the idea and wish more agencies would establish such a policy of paying."

Not every station was enthusiastic, however. Some which had installed special bookkeeping and billing machinery bowed out of the plan on the grounds that it would not conform to their procedure. Some accepted the plan, but skeptically. "While we are not certain such a procedure would integrate itself in our bookkeeping operations," wrote one station head, "we do feel we should . . . at least give it a try." They reserved the right to return to former procedures, but they are still using the sight draft plan today.

Now that the plan has been in operation for some time, it is gaining more and more approval.

"We think it's wonderful that under this system spot radio invoices are paid immediately." Clifford Frohnhoefer, controller at WOR, New York, told SPONSOR. "This, together with a reduction of paper handling, has been most advantageous to WOR. We get relief on two fronts; labor time and collection headaches."

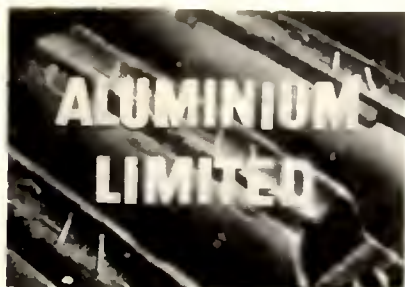
But the advantages are not all on the side of the stations. Here is how MH&W benefits: (1) Only one check is written to the bank to cover all the drafts of one day; (2) Drafts are cheaper to print than the checks used on their accounting machines; (3) Reduces volume of incoming and outgoing mail; (4) Cuts down postage and internal handling costs; (5) Eliminates possibility of losing discounts. According to the agency, it effects a saving of about 60% over previously-used systems.

Among those stations not participating in the sight draft plan are the
(Please turn to page 52)



Aluminium Ltd. uses a program high in tv artistry—Omnibus—to carry its recognition-building ad campaign into America's upper strata homes. (Above, Leonard Bernstein during rehearsal for a show last season.) Commercials have unusual opening shots, (below), to cop audience interest; follow through with "institutional" copy approach

PR VIA TV



“PR with ad tools” is concept behind Aluminium Ltd.’s successful campaign for recognition, aluminum market expansion in the U.S. Canadian firm puts 67% of estimated \$2 million annual ad budget into sponsorship of *Omnibus*

You are the ad manager of a huge but virtually unknown foreign company with no consumer product. Your firm’s stock is 75% American-owned and you have a specialized 200-300 customer potential within the U. S. What would be the least likely media selection for your company’s U. S. campaign?

You might think the answer is network tv. But witness that just such a firm is spending 67% of an estimated \$2 million annual ad allotment in network tv this season. The company, Aluminium Ltd., Canada, this

month enters its fourth consecutive year as a co-sponsor of *Omnibus* (this year on NBC TV). Aluminium Ltd.’s tab for one-third sponsorship of each 90-minute, alternate-week show will average approximately \$80,000.

The achievement record for three seasons of network tv participation:

“Television has taken us from a virtually unknown status to recognition as one of the world’s principal aluminum producers,” states Eric West, president of the firm’s sales outlet, Aluminium Ltd. Sales, Inc. And a survey, detailed later in this report, backs up

West’s enthusiastic tv endorsement with substantial fact.

Here is a perfect example of “public relations making use of the tools of advertising,” in the definition of Bob Dennison, JWT v.p. and account executive for the Aluminium Ltd. account.

World’s second largest producer of primary aluminum ingots, (about 40% for use by American industry), the Canadian concern moved 215,300 tons of ingots into the U. S. market in 1956. This was *not* accomplished by sponsorship of the *Omnibus* tv show.

Heavy demands for aluminum by U. S. manufacturers and the over-all status of the aluminum industry accounted for the tonnage. Until a few months ago, demand for the light-weight, rustproof metal exceeded the supply.

What tv. and specifically *Omnibus*, accomplished for Aluminium Ltd. is that fond desire of many primary producers—recognition by John Q. Buy-

1928 and was terminated in 1951.

- A specialized and numerically minute market: 200-300 U. S. manufacturers purchase primary aluminum ingots in carload lots.

- An off-beat firm name that parallels, but is more awkward to pronounce than “aluminum,” its U. S. synonym.

- A foreign headquarters location.

- An industrial story to tell.

In addition to gaining corporate

Three basic desirable campaign elements were pinpointed by original planners Nathaniel Davis, Aluminium Ltd. president; Edward Mejia, vice president; West; and Dennison: (1) dramatically presented “institutional” copy; (2) a medium reaching a vast audience; (3) a “prestige” vehicle reflecting the corporate personality of Aluminium Ltd. and reaching a high-level bracket of the U. S. population.

Tv was picked as the medium after extensive study and consideration by the JWT-Aluminium team. It offered the vast audience and “sound and sight to dramatize the advertising message,” states Hugh Norsworthy, Aluminium ad manager. Also, “if you can afford it, network tv is inexpensive,” he told SPONSOR.

Aluminium Ltd. will pay an estimated \$3.70 per 1,000 viewers per commercial minute for *Omnibus* this season. (The figures are arrived at by using NBC TV’s *Wide Wide World* and its ratings last year as a basis. A counterpart to *Omnibus* in programing concept, *WWW* alternates with *Omnibus* on NBC this season. Factors considered in the estimate: *WWW*’s ratings from October to March last season; cost for one-third sponsorship of *Omnibus*; 91% audience coverage offered by the 86 NBC stations cleared to carry *Omnibus* this season.)

Omnibus filled the bill as the “prestige” vehicle reaching a high-level audience. “We put our commercials in a program of importance and dignity,” says Norsworthy. For an ad campaign designed to hit the nation’s opinion leaders the *Omnibus*-type production becomes a prime choice. It has an upper-strata audience. (see Videodex chart at left). This breed of program is the answer for “any advertiser trying to create a public attitude,” says George Benson, *Omnibus* business manager.

The commercials for the *Omnibus* audience were the subject of considerable creative planning at JWT. They have an industrial story as subject, with an intangible to sell.

Dramatic, exciting openings are used to preface the educational-informative messages. Flying aluminum boats, or men in aluminum suits walking through fire are typical opening shots you might see used by Aluminium Ltd.

Motion is emphasized throughout. To dramatically highlight the firm’s research activities, for instance, one



OMNIBUS' AUDIENCE

Debonair Alistair Cooke (left), Omnibus MC, virtually epitomizes culture and breeding in his personality attracts a high-level U. S. viewing audience

Total family income

	Omnibus homes	All tv homes
\$7,000 and Over	23.1%	17.6%
\$4,000 6,999	41.5	37.8
\$2,000 3,999	28.2	32.5
\$1,999 and Below	7.2	12.1

Occupation of household head

Professional, Semi-Professional, Technical	12.1%	8.5%
Managers, Officials, Proprietors	13.4	10.3
Clerical, Sales	18.1	16.6
Craftsmen, Foremen	16.1	18.0
Operatives, Manufacturing	19.3	24.8
Farmers, Farm Managers	4.9	4.5
Services	6.8	9.2
Other	9.3	8.1

Education of household head

College	19.6%	15.8%
High School	48.3	40.4
Grammar School	32.1	43.8

SOURCE: Videodex (December 1956)

ing-Public of the firm’s contributions to his everyday living.

Aluminium Ltd. executives in 1954 decided to intensify efforts to achieve this recognition through expansion of a 1951-instituted pr program. They faced many of the problems sometimes considered insurmountable by admen handling: (1) primary producers; (2) sellers of “services” and “institutional” accounts.

- No consumer product upon which to base a campaign.

- Lack of a corporate identity—a problem compounded by a previous affiliation with Alcoa that started in

recognition, Aluminium Ltd. sought another prime goal in its campaign: “Expansion of the aluminum pie,” in the words of West.

To this end Aluminium Ltd. is joined by three other giants of the aluminum industry: Alcoa, Reynolds and Kaiser (see SPONSOR 23 July 1956, page 32, Reynolds: 14 November, 1955, page 38, Alcoa).

These three, however, all have either a consumer product or a label to use as a base for their aluminum industry pitch. Aluminium Ltd. has neither. Thus the “pr with advertising tools” rather than a merchandising approach.

commercial film featured the deliberate collision of two fully loaded freight cars. One was constructed of aluminum, the other of conventional materials and design.

The million-pound impact left the aluminum car virtually unscathed while crunching the other.

Application of the firm's product to everyday living is featured through commercials showing, in action, the fabrication of familiar aluminum products. The pitch explains that some of the metal used is made from ingots produced by Aluminium Ltd.

The cooperative neighbor approach is also hit hard by the Canadian concern via commercials illustrating the importance of its aluminum in the scheme of America's business empire.

Canada's natural resources come in for heavy play, particularly the firm's vast hydroelectric holdings. The company's "packaged power" concept of aluminum is explained. (It takes as

much electricity to make one ton of aluminum as a six-room home would consume over a 15-year period. And Aluminium Ltd. owns practically all the power-generating plants it uses in manufacturing aluminum.)

An *Omnibus* commercial even became Aluminium Ltd.'s tool for instructing the public in the correct pronunciation of the firm name.

During the first two years of network tv participation, only "Aluminium from Canada" was used as a theme. In the third season, however, a full one-minute animated cartoon commercial was devised to deliver the "Al-yon-mi-ni-um" pronunciation into the viewers' mental dictionaries. Measure of impact for this commercial: In 1955 a group of West Coast viewers importuned Dwight Newton, San Francisco *Examiner* tv editor, to have the *Omnibus* program name changed to "Om-nib-e-us," in keeping with the latest trend in modern English usage.

As is the common problem after instituting a campaign for the Aluminium-type concern, absolute measurement of effectiveness is difficult. This is particularly so in the case of the Canadian aluminum company.

Because the firm was on a sold-out basis until a few months ago, no sales charts or business expansion figures can verify the effectiveness of Aluminium Ltd.'s network tv participation in terms of dollar intake.

What has been measured by JWT, however, is the campaign effectiveness in terms of viewer attitudes, both among "opinion leaders" and "non-leaders." Using one of JWT's surveys as a barometer, admen can note that Aluminium Ltd.'s batting average in achieving its objectives with the *Omnibus* viewer nears the 1,000 mark.

This survey measured changes in awareness and attitudes toward the aluminum industry and Aluminium Ltd. in particular.

Men selected for the survey were from professional or managerial census classifications and those with incomes over \$7,000 per year. With a sample size of 1,014, the poll was conducted in September 1956, before the start of *Omnibus*, and at the end of the *Omnibus* season in 1957.

The "opinion leaders" classification applies to those surveyed who: (1) are officers of organizations, either locally or nationally; (2) have written anything that has appeared in print; (3) have spoken or written to a Congressman, Senator, etc., about some policy or issue; (4) have spoken before the public or on radio or tv.

(Please turn to page 51)

Hydroelectric power's importance to aluminum production is discussed by Hugh Norworthy (left), Aluminium Ltd. ad manager, and Robert Dennison, JWT v.p. and account exec.



NBC TV's coverage maps show 86 stations set to carry *Omnibus* this season, explains George Benson (left), *Omnibus* bus. mgr., to Eric West, Aluminium Ltd. Sales, Inc., pres.

CHECK YOUR COMMERCIAL AGAINST

A panel of 150 judges picked these eight radio commercials for RAB awards of the year. Here's what makes them tops

How does your radio commercial compare with the eight that received Radio Advertising Bureau awards? The chart below is your chance to make the comparison. A thumbnail analysis of each winner at RAB's third National Radio Advertising Clinic attempts to see them through the judges' eyes.

The awards were gold-plated recordings mounted on mahogany plaques.

The winners were selected by a "blue ribbon" jury of 150 advertisers, agency executives and broadcasters.

Three of the winning commercials are all-talk, light-touch ones of the type attracting interest among admen and radio listeners lately. (See "Should you get on radio's comedy commercial bandwagon?" SPONSOR, 11 May 1957.)

Four were predominantly musical jingle commercials with some integrat-

MUSIC & TALK

MARLBORO CIGARETTES

Agency: Leo Burnett, Chicago

Written at the Chicago agency by Don Tennant and Bill Walker. Recorded in Hollywood by Capitol Recording, features vocalist Julie London. Series on air for year.

THE LURE: A schmaltz tune sung by sexy-voiced Julie London is designed to drive men mad over Marlboros, of course. The whole Marlboro advertising concept was conceived over a single weekend, was based on an unretouched photo of a cowboy in *Life*. The strategy: to take the curse of effeminacy off filtered cigarettes. **THE SELL:** The Marlboro radio commercial is an excellent example of "imagery transfer." Although Julie London singing "You get a lot to like" may not outwardly suggest ruggedness and wide open spaces, the radio listener who has been exposed to other Marlboro media such as tv doesn't need much imagination to see a tattooed hand holding a flip-top be-

MUSIC & TALK

PEPSODENT

Agency: Foote, Cone & Belding

Katy O'Brien is the writer of this commercial that integrates the now famous jingle. This particular e.t. recorded at Fine Sound, N. Y. On the air about eight months.

THE LURE: If an e.t. of the FC&B "you'll wonder where the yellow went" Pepsodent jingle were put in a time capsule and re-played in 2057, it might cause no more stir than a firecracker at White Sands. But in this year of our Lord, this jingle with its nursery-rhyme simplicity and bouncy tune is a sensational, single-complet marketing campaign; its exposure and impact is almost immeasurable. **THE SELL:** Hard as nails in the spoken part of this commercial where the product message—new formula, whiter teeth, brighter breath, "puts the plus in your smile"—is laid on the listener with no wasted words. The jingle is not just sugar-coating; it is the remembered part of commerce.

MUSIC & TALK

TEXACO

Agency: Cunningham & Walsh

Written by the C&W copy group under supervision of Joe McDonough, creative head of the Texaco account, who conceived the "Tower of Power" idea. On the air since January.

THE LURE: This combination music-talk transcription owes most of its listenability to the music. The tune and lyrics complement each other perfectly. The "Tower of power" musical theme is dramatic, and suggests power. The "Sky Chief Supreme" portion is sprightly, conveys the feel of cruising down an open road and lends credibility to the claim that Texaco "keeps your car on the go." The appeal of the singing jingle is emotional. **THE SELL:** Between the opening and closing jingle sandwiched the "talk" sell, delivered in a straightforward, convincing manner. Here the announcer gets the chance to amplify the product message of the jingle, but it's the latter that gets remembered.

MUSIC & TALK

WINSTON CIGARETTES

Agency: William Esty Co., Inc.

Written in New York by the Esty agency copy group. This commercial selected for RAB award was recorded by Audio-Video (Coastal) in New York. Series on air about two years.

THE LURE: Whistling is generally associated with a happy feeling, and that's what this commercial begins with. After the jingle has been whistled, it is sung, and then after an announcement has delivered a short, spoken pitch, the jingle is whistled and sung again. The tune is not only easy to remember—it is difficult to forget. Like the Pepsodent and Pepsi Cola jingles it owes some of its popularity to the ease with which it can be parodied. **THE SELL:** Stress is on flavorful, rich flavor and flavor that gets through the filter and that is just about the whole Winston story. Repetition of "Winston tastes good like a cigarette should" somehow isn't monotonous.


RADIO'S BEST



Winners' circle: Standing (l. to r.): Kevin B. Sweeney, president of RAB which sponsored commercial awards; A. J. Becker, vice president Foote, Cone & Belding; Grant Thompson, vice president William Esty; Harry Chesley, president of D'Arcy; John E. Hardesty, vice president and general manager RAB; Sherril W. Taylor, vice president and promotion director RAB. Seated (l. to r.): John P. Cunningham, president Columbia & Walsh; Joseph Stone, vice president J. Walter Thompson; Draper Daniels, vice president of Leo Burnett; Lawrence McIntosh, vice president Grant Advertising. Not present at time this picture was taken at New York's Waldorf Astoria was Charles Feldman, vice president Young & Rubicam.

ed talk. One was entirely musical.

In the chart below, SPONSOR reports on the production of these eight most effective radio commercials, and at the same time gives a brief analysis of the strong points of each.

The awards were presented at the RAB National Radio Advertising Clinic luncheon by Allen M. Woodall, chairman of RAB executive committee and pres. of WDAK in Columbus, Ga. 

ALL TALK

BEECHNUT GUM

Agency: Young & Rubicam, Inc.

Written by Bill Backer and Barbara Demaray, copy supervisor, at Y&R. Recorded in New York at WOR Studios. These humorous bits on history have been on radio about a year.

THE LURE: Gay, zany historical fantasies make up this series of "quickie" announcements. In one dialogue, Nero chews Beechnut while Rome burns; in another the Battle of Bunker Hill rests on a gum-chewing general. A third suggests that Columbus might never have discovered America if he hadn't been chewing Beechnut. Each of the skits has that brevity that is the soul of wit; about four-sentence situation gags is the pattern. **THE SELL:** About as soft as thistle-down is the sell in this copy. No product story, no ingredient story, no price story complicates the fun. The emphasis is on one thing only—Beechnut flavor. Since gum is a low-priced, strictly impulse item, the flavor story does the trick.

ALL TALK

DODGE CARS

Agency: Grant Advertising, Inc.

Written at Detroit agency by R. C. Mack, creative director; Tom Blanchard, copy supervisor; Ed Beatty, producer and writer. Recorded at Special Recordings, Detroit.

THE LURE: Another humorous, all-talk commercial featuring a dialogue between Detroit actors Joe Gentile and Ralph Binge and built around a script where the owner of an old jalopy decides he wants to convert his antique into a "wind-swept Dodge" by putting "button-hods" in the dashboard to emulate Swept-wing Dodge buttons, but winds up smashing into the garage and blames it on "those small rear windows." **THE SELL:** A medium-strong method of getting across the desire for push-button controls, Dodge styling, and plenty of glasswork for good visibility. The humor makes product message all the more palatable; if it doesn't result in a rash of trade-ins on new Dodges, it's not Grant's fault.

ALL TALK

FORD CARS

Agency: J. Walter Thompson Co.

Written in New York by Joe Stone, JWT vice president, and Ed Gardner (star of commercial). Recorded at Fine Sound, N. Y. Ford Archie commercials have been running a year.

THE LURE: Long-popular radio personality Archie (played by Ed Gardner who also works on skits) holds a phone conversation with his boss Duffy, of *Duffy's Tavern*, and goes through his expected quota of malaprops. Other dealers, says Archie, "are pitting their *minum* prices against Ford's *maxium*." The light touch baits the listener into a pleasant, relaxed mood. **THE SELL:** The treatment is deceptive; what sounds like pure fun is, in reality, hard sell. Archie gets across the whole story of "more car for less money" through a happy monologue that puts the listener in a position of eavesdropper. Ford commercials are the only three-time winners of RAB Advertising Clinic awards.

ALL MUSIC

BUDWEISER BEER

Agency: D'Arcy Advertising Co.

This all-music commercial was produced in the D'Arcy agency in St. Louis by Bob Johnson and the copy group under Wally Armbruster, copy chief. Running about a year.

THE LURE: This commercial doesn't include a single spoken word—just the familiar "When's there's life, there's Bud" song given a Broadway show tune treatment of orchestra and chorus. The tune is smooth and uncomplicated, the lyrics are simple and the orchestration is lush. It all adds up to good listening. **THE SELL:** On the surface, the sell appears extremely soft, but the D'Arcy group in St. Louis know how to slip an iron fist into a velvet glove. They have hit at the listener's emotions by basing their product appeal on enjoyment, life and relaxation. The sunny beach and the lodge in the mountains are all part of the have-fun-with-Budweiser story, and the commercial has memorability.

THE NEGRO MARKET GOLD RUSH

If you don't want to end up with fool's gold, you must buy carefully and with knowledge of pitfalls. So says veteran buyer who was one of first to discover Negro radio's sales impact

BY MADELEINE ALLISON

Madeleine Allison has probably bought more radio broadcasts on Negro-programmed radio stations than any other timebuyer. The advertising agency in which she is an officer (Herschel Z. Deutsch & Co., Inc.) specializes in package goods, largely in the drug and toilet goods field. In recent years it has also become widely recognized for pioneering in Negro market merchandising and advertising. The agency handles the outstanding Negro-specialty brands in several product categories. Madeleine Allison writes about Negro radio in frank, hard-hitting terms. Having seen how effective the medium at its best can be, she states she is disturbed to see stations hurting the entire field by doing a half-baked job.

(For articles providing general background on Negro radio, see supplement issue by SPONSOR with the 28 September 1957 issue.)



Madeleine Allison has seen Negro radio build sales for products since medium's start

We knew the day would come. We've been waiting for the news about the reputed bonanza to trickle through to the big-brand companies and start this big gold rush to the Negro Market and Negro Radio.

Well, the glitter certainly is there. How much of it actually turns out to be solid gold for you depends on how you go about digging it out. Yes, I said "digging." Regardless of what you may have heard, the stuff is *not* lying around in the streets waiting to be picked up. We ought to know because we're Forty-Niners. Nineteen forty-nine, that is. We've been deep in this field ever since those primitive days where fewer than half a dozen worthwhile radio stations throughout the country had programs beamed explicitly at Negro listeners.

And so at our shop we feel like old sourdoughs, watching the tenderfeet come pouring into the gold fields. We know that before long they will have collected some scars. (Want to see ours?) Maybe—without giving away too much of what we had to learn the costly, hard way—we can help them

avoid a few of the most obvious pitfalls.

We'll get to the subject of Markets, Marketing and Merchandising in a moment, but let's start by talking first about the Medium.

"There's just nothing like radio for reaching the Negro, they say . . ."

You're right if you mean that of all Negro media, radio reaches the most Negroes: the great and growing *mass* in every section of the country. The Negro publications (magazines, newspapers) can't do the full job because their circulations are too small in proportion to the population in most areas. Television is still impractical in any national or multi-city advertising plan that is aimed expressly at Negroes, because of the extreme scarcity of even poor Negro programs. And so Negro Radio is the overwhelmingly dominant medium for concentrated approach to the Negro population.

This does not mean that in most areas you can't reach as many (or even more) Negroes through certain

radio stations or other media which do *not* concentrate on Negroes. That is, if you don't mind the much higher cost-per-1,000 Negroes and the enormous waste circulation represented by a lot of white listeners or readers.

To illustrate (with an example which enables me to avoid mentioning specific radio stations and programs) in New York more Negroes read the *Daily News* than all the Negro newspapers and magazines combined. In fact, more Negroes read the *Daily News* than listen to the top-rated Negro-run programs. But if you are interested in reaching *only* Negroes, the cost-per-1,000 of the *Daily News*—or the big, 50,000 watt "general audience" station—is way out of line.

"Otherwise they operate like any other station . . ."

If by "they" you mean the *good*, well-run, high-standard Negro-programmed stations, you are right. But there are too many of the other kind.

In the average list of general-market (i.e., white audience) stations there is bound to be a certain proportion of small, limited-staff, catch-as-catch-can, corner-shaving stations with "flexible" business and operating standards. Unfortunately, the proportion is much greater among Negro-audience stations. A deplorably large number operate in a manner undreamed of by the advertiser or agency whose experience in broadcasting has been limited to the big and sometimes stuffily meticulous network-standards stations.

The sworn affidavit is, of course, the element that made national spot possible. It is the radio counterpart of the newspaper tear sheet because it "proves" that the correct advertisement

actually ran on the date and time as ordered. This information is normally extracted and reported from the sacrosanct official "as-broadcast" log.

Well, you may be shocked to discover that many of the stations on your Negro list bill according to your order, or according to the station's daily broadcasting schedules, rather than the transmitter logs. Which means that the "sworn affidavit of performance" is merely a liberal interpretation of what the station may have expected or promised (possibly with the most serious intentions) to deliver for you.

Unfortunately, it doesn't *always* come out that way. Our detailed monitoring and actual tapes covering hour after hour of broadcasting on certain Negro-programmed stations have shown shocking departures from the times specified for the spots and (see below) their actual length. And, in a few cases, no broadcasts at all! That's right: in place of certain scheduled (and billed, with sworn affidavit) national spots, there were long-winded plugs for local merchants who had probably been sold by the d.j. himself.

Did you say, "Insist on seeing the logs"? Brother—I could write a book on that one!

Here's something else. Raise a quizzical eye in the direction of any station that never reports missing a spot. *Any* station in your copy of SRDS is subject to occasional human error, special-event broadcasts, power failure or other "conditions beyond our control" and is bound to miss broadcasting a spot now and then. If you are accustomed to getting suitable reports from the big, hygienically-run stations, along with requests for permission to

run make-goods, you may wonder why you never get such communications from certain smaller, necessarily more poorly staffed and equipped stations in your Negro-market group.

What can you do about all this? Well, if you are really interested in insuring the value of your investment in the Negro market, you can set up suitable local policing methods. If so, the chances are that, like us, you'll soon have a little black list of stations that must be watched *very* carefully or completely avoided.

"This copy is bound to do a great selling job in this market . . ."

Yes, it's a very responsive market, even though the average Negro today is a very far cry indeed from the picture of a gullible, simple-minded child of nature still being painted by some simple-minded Southern gentlemen.

I suppose it is axiomatic that the practical results you can expect from any proven piece of copy in any market depends on the attention it gets from the listener and how much of the story he actually hears.

But it is also axiomatic that regardless of the listener's natural responsiveness, any *multi*-spotted announcement is likely to get diluted attention, absorption and retention. From the impressive descriptions and figures presented by the station reps, it's impossible for you to tell which stations and Negro programs now have an excessive amount of double, triple and, yes, quadruple spotting as normal procedure—except for local advertisers, who may be listening. I am constantly amazed at the number of orders for spots which certain stations have been

(Please turn to page 62)

Take care, warns the author. Do air checks on stations you aren't familiar with. See to it commercials really get advantages of medium's rapport with the audience



Getting facts is difficult, says Madeleine Allison who's shown here in data discussion with her husband (and boss) Herschel Z. Deutsch

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Procter & Gamble Co., Cincinnati, is planning a campaign in many scattered markets to push its Cheer. The 4 November schedule will run for 13 weeks. Minutes will be slotted during nighttime hours; frequency varies with the market. Buying is not completed. Buyer: Charles Buccieri. Agency: Young & Rubicam, New York. (Agency declined to comment.)

The Borden Co., New York, is entering major markets to advertise its instant coffee. The October schedule for nighttime will run for six weeks; the daytime schedule, until the end of the year. Minutes and chainbreaks will be used for both schedules. Buyer: Bob Widholm. Agency: DCSS, New York. (Agency declined to comment.)

The Nestle Co., Inc., White Plains, N. Y., is going into various markets for its Nestea, Decaf and Maggi products. October schedule will run for nine weeks. Daytime minutes push Nestea, nighttime minutes will promote Decaf and Maggi lines. Frequency will vary from market to market. Buyer: George Walker. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

The Procter & Gamble Co., Cincinnati, is purchasing schedules in various markets for its new hair spray Winterset. The 52-week campaign begins 28 October. Minute announcements will be placed both daytime and nighttime. Buying is not completed. Buyer: Hank Linden. Agency: Benton & Bowles, New York. (Agency declined to comment.)

Shwayder Bros., Inc., Denver, is using major markets in its Samsonite luggage campaign. October schedule, with nighttime minutes, will run for eight weeks. Buyer: Jerry Firestone. Agency: Grey Advertising Agency, New York.

RADIO AND TV BUYS

Monarch Wine Co., Brooklyn, is investing 60% of a new 1.5 million ad expenditure in radio-tv spot. The campaign starts during October and runs until the end of the year. In television, over 48 stations in 29 markets will be used; minutes and some 20's will be scheduled during nighttime hours primarily, to reach an adult audience. Average frequency: 10 spots per week per market. In radio, 30 stations in 29 will carry daytime minutes; average frequency: 25 spots per week per market. E.t. and film commercials feature a softer, face-lifted version of the "Man oh Manischewitz" jingle, (see SPONSOR, 31 October, 1955). Theme of campaign: "everybody's wine because it tastes so good." In a bid for broader consumer acceptance, the "kosher" identity has been dropped. Buyer: Gail Myers. Agency: Lawrence C. Gumbinner, New York.



For
Specialized
SELL IN
ST. LOUIS

The only way to reach
this vast Country and
Western market

WUEW
ST. LOUIS, MISSOURI

770
KILOCYCLES

1000 WATTS
CLEAR CHANNEL

Represented
by
**THE BOLLING
COMPANY**

THE **POWER**
OF **PADUCAH!**

NBC AFFILIATE

WKYB

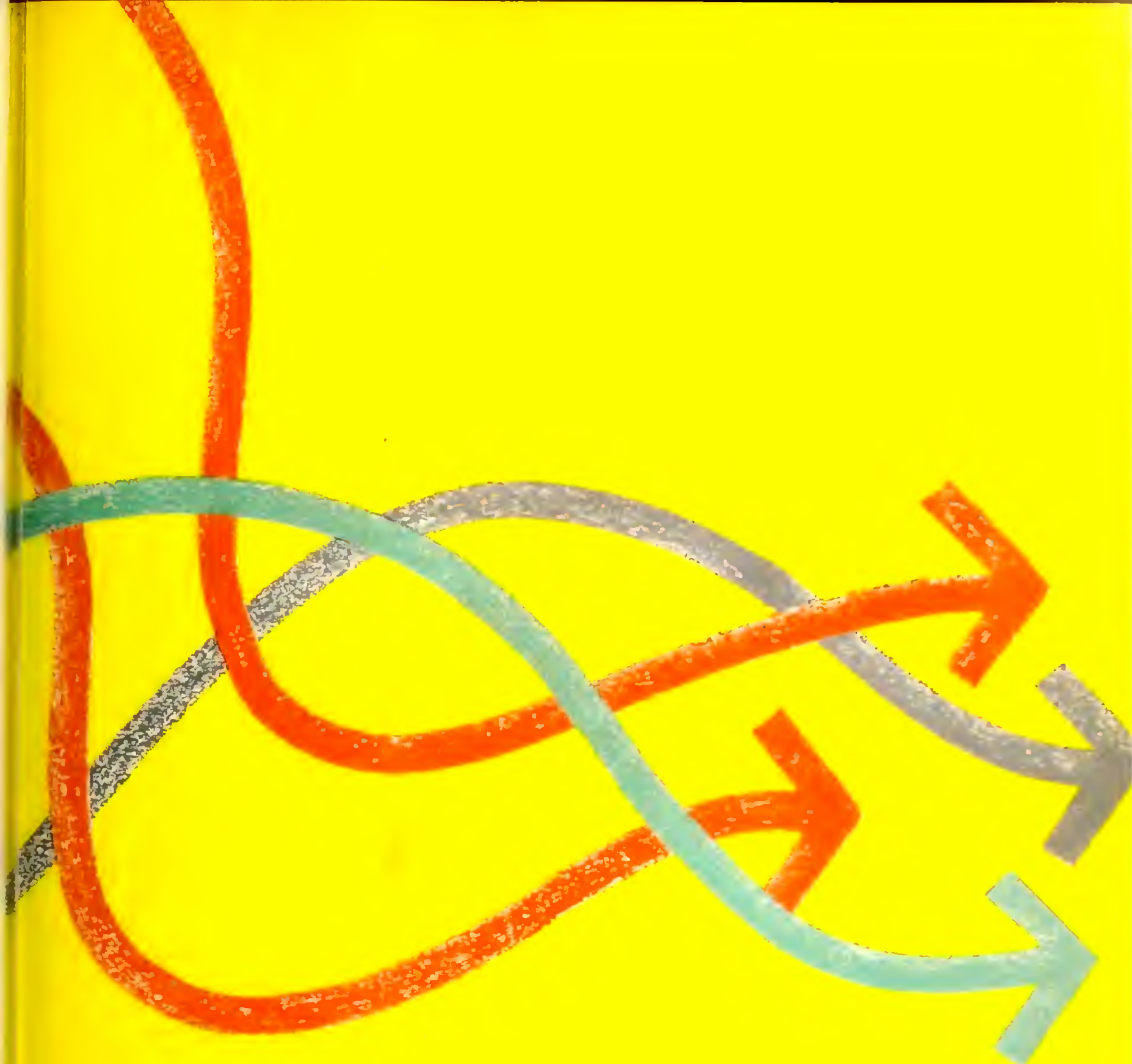
PADUCAH, KENTUCKY

570 KILOCYCLES

SERVING
5
STATES

WEST
KENTUCKY'S
MOST
POWERFUL
STATION

Represented by the
JOHN E. PEARSON CO.



ACTION!

**ENTERTAINMENT ACTION
FOR AT-THE-COUNTER
SALES ACTION!**

ADVENTURE



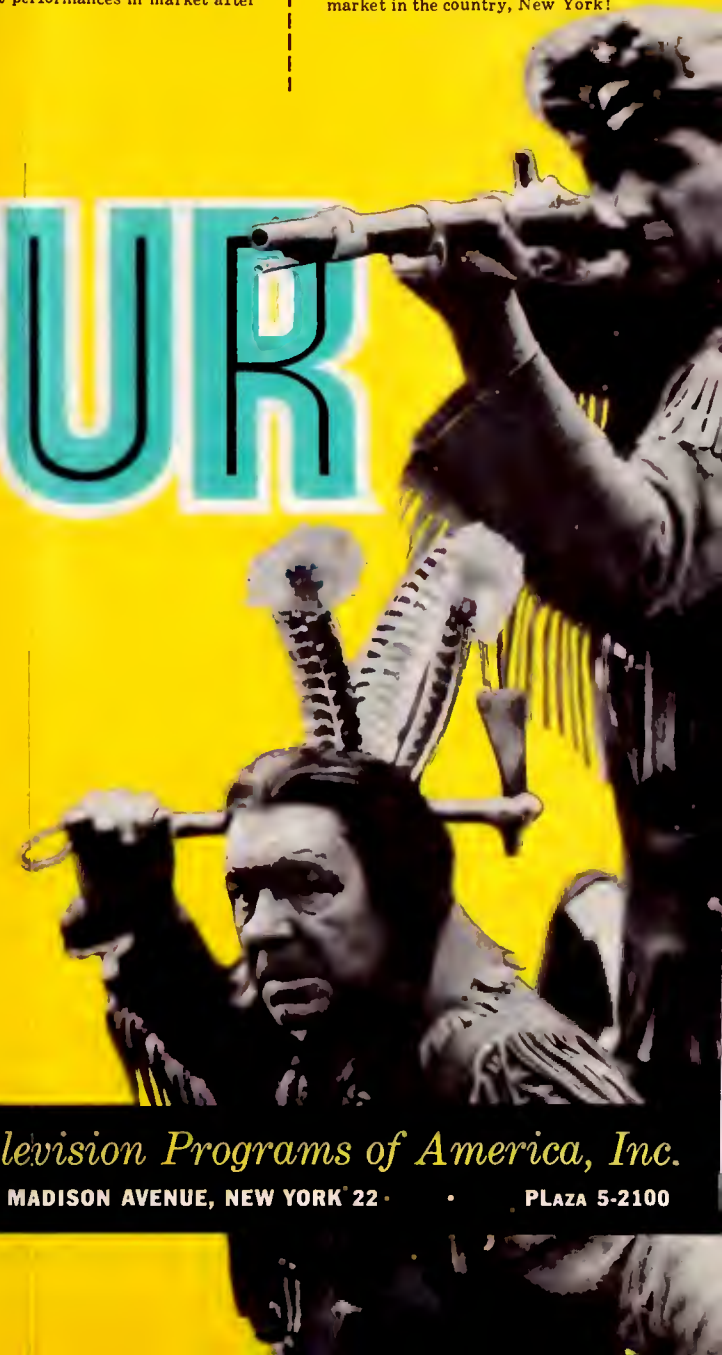
tpa's new plan is so practical...so profitable...so economical...you'll wonder how tpa can afford to reduce your program costs to nothing! The greatest sales-producing plan in television history results from combining the three tested adventure-action favorites shown below. To get the complete details for your TV program cost-slashing plan, wire or phone today.

COUNT OF MONTE CRISTO
 ... Alexander Dumas' great classic! CRISTO outrates every syndicated program in Boston week after week (31.5, Pulse 10/56)! *The highest-rated program on any day at any time on New York's non-network stations!* In Buffalo, cost-per-thousand, only 54¢ for Pepsi-Cola and Bison Dairy! Atlanta (16.0), Birmingham (23.9), Dallas (13.8), Minneapolis-St. Paul (15.2), Norfolk (47.8), San Francisco (24.2), San Antonio (21.1), outrating top network shows! In Pittsburgh (30.1), again outrating Ed Sullivan, Disneyland, Roy Rogers, G.E. Theatre, M-G-M Parade, etc.! CRISTO ranks way up in the TOP TEN among all syndicated programs in the nation!

RAMAR OF THE JUNGLE
 ... starring Jon Hall! The first and still the only series of its kind in all television! Positive sponsor identification! Exciting, authentic production! Unlimited merchandising opportunities! Top syndicated show in Knoxville (37.5), outrating Ed Sullivan, I Love Lucy, Phil Silvers, \$64,000 Question! 45.8 in Spokane! 13.2 in New York! 19.5 in Washington D. C.! 12.6 in Los Angeles! 37.7 in Houston! 21.8 in Detroit! 24.5 in Columbus! 22.0 in Louisville! Outrates syndicated and network shows in original and repeat performances in market after market!

HAWKEYE and The Last of the Mohicans...the "most memorable character in American fiction", based on America's classic of all time by James Fenimore Cooper. Within four months HAWKEYE nationally leaped to 4.5 points out of first place in the TOP 15 TV WEB SHOWS (Billboard, 3/1/57). Highest-rated syndicated program in Toledo; outranking all competition in highly-competitive Los Angeles, Seattle and Portland; first place among all syndicated series in Cincinnati; among top three in Columbus; fourth highest-rated syndicated program in the toughest market in the country, New York!

JUNGLE ADVENTURE HOUR



Television Programs of America, Inc.

488 MADISON AVENUE, NEW YORK 22

PLAZA 5-2100

JRE

Previous commitments make it impossible for tpa to offer this money-saving plan in every market. It is available in only 127 television markets today, and only one station in multiple-station markets can be licensed for this SALES ACTION plan. Inside you will find full details on the top-rated series which comprise the 260 hours of top entertainment action... enough for a full hour five-day-a-week strip of audience-building entertainment!

THE ANSWER
 FOR **COST-CONSCIOUS**
 ADVERTISERS WHO REQUIRE
 TOP QUALITY PROGRAMMING!
127 TELEVISION MARKETS
 AVAILABLE NOW!

127 MARKETS AVAILABLE TODAY!

Program costs too high? You'll agree that tpa's new sales plan challenges the most economy minded! Here's your one big chance to get top programs, produced especially for television, on a basis no advertiser (national, regional or local) station manager can afford to turn down!

HERE'S HOW TO GET THE COMPLETE DETAILS IMMEDIATELY!

You pay nothing to get complete information about the plan which can save you most of your program-making costs! All you do is fill in the name and address blank and give us the form in to Western Union. They'll take care of getting your request filled immediately, and of course we'll pay the bill.

CUT ALONG DOTTED LINE

<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="2">DOMESTIC SERVICE</th> </tr> <tr> <td colspan="2">Check the class of service desired, otherwise this message will be sent as a fast telegram.</td> </tr> <tr> <td>TELEGRAM</td> <td><input type="checkbox"/></td> </tr> <tr> <td>DAY LETTER</td> <td><input type="checkbox"/></td> </tr> <tr> <td>NIGHT LETTER</td> <td><input type="checkbox"/></td> </tr> </table>	DOMESTIC SERVICE		Check the class of service desired, otherwise this message will be sent as a fast telegram.		TELEGRAM	<input type="checkbox"/>	DAY LETTER	<input type="checkbox"/>	NIGHT LETTER	<input type="checkbox"/>	<h2 style="margin: 0;">WESTERN UNION</h2> <h3 style="margin: 0;">TELEGRAM</h3> <p style="font-size: small; margin: 0;">1207 (4-57) W. P. MARSHALL, PRESIDENT</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="2">INTERNATIONAL SERVICE</th> </tr> <tr> <td colspan="2">Check the class of service desired, otherwise the message will be sent at the full rate.</td> </tr> <tr> <td>FULL RATE</td> <td><input type="checkbox"/></td> </tr> <tr> <td>LETTER TELEGRAM</td> <td><input type="checkbox"/></td> </tr> <tr> <td>SHORE SHIP</td> <td><input type="checkbox"/></td> </tr> </table>	INTERNATIONAL SERVICE		Check the class of service desired, otherwise the message will be sent at the full rate.		FULL RATE	<input type="checkbox"/>	LETTER TELEGRAM	<input type="checkbox"/>	SHORE SHIP	<input type="checkbox"/>
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LETTER TELEGRAM	<input type="checkbox"/>																					
SHORE SHIP	<input type="checkbox"/>																					
NO. WDS. CL. OF SVC.	PO OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED																		
	COLLECT		TELEVISION PROGRAMS OF AMERICA, INC.																			

Send the following message, subject to the terms on back hereof, which are hereby agreed to

MICHAEL M. SILLERMAN COLLECT
 TELEVISION PROGRAMS OF AMERICA, INC.
 488 MADISON AVENUE, NEW YORK CITY

PROVE TO ME THAT YOUR SALES ACTION PLAN IS AS PRACTICAL -- AS ECONOMICAL AND AS PROFITABLE FOR ME AS YOU CLAIM -- REALLY SLASHING PROGRAM COSTS -- AND YOU HAVE MY COMPLETE INTEREST FOR FULL DETAILS IMMEDIATELY.

NAME TITLE

COMPANY

ADDRESS

CUT ALONG DOTTED LINE

ALUMINIUM LTD.

(Continued from page 39)

Here's the payoff to Aluminium Ltd. for its investment in network tv—the changes between the 1956 and 1957 surveys:

- More people think U. S. industry should import aluminum.
- Canada is mentioned more often in 1957 than in 1956 for aluminum imports.
- Appreciation for the importance of electricity and water power in making primary aluminum ingot increased. Other factors such as manpower, machinery and transportation did not change.
- Estimation of Aluminium Ltd.'s size increased; other companies stayed at the same levels.
- Estimation of the firm's research activity increased. There is no change for other companies.

Four of these five favorable changes in thinking and attitudes were more marked in *Omnibus* viewers than in non-viewers.

In general, attitudes among "opinion leaders" was more favorable toward Aluminium Ltd. than among non-leaders. They indicated a greater awareness of: (1) the need for U. S. industries to import aluminum; (2) Canada as a good source of aluminum supply.

A dissonant note:

- Thinking that Aluminium Ltd. is affiliated with another aluminum company increased.

The 1957 survey shows that "opinion leaders" are more likely to think there is a connection than "non-leaders." It seems, however, the 1957 season diminished the original confusion somewhat. People who watched *Omnibus* only the first survey year (1956) show a greater increase in the feeling that Aluminium Ltd. is affiliated than those who viewed only in 1957.

This confusion may stem from Aluminium Ltd.'s earlier connections with Alcoa. The Canadian firm, in reality a holding company for a worldwide network of aluminum enterprises, was originally formed in 1928 to take over the foreign interests of Alcoa.

KCRA-TV CLEAR
SACRAMENTO, CALIFORNIA
... the highest rated
NBC
station in the West!
3
CHANNEL

kansas farmers listen
to and respect

WIBW

and here are two
good reasons why..



WILBUR LEVERING
Farm Director



CHARLES ROSS
Associate Farm Director

COVERAGE:

94 Counties in Kansas,
Missouri, Nebraska,
with a total of 458,900
radio families!

CIRCULATION:

184,410 different radio
families every week!

PENETRATION:

40.1% weekly
penetration in this
vast 94-county
coverage area!

(Source: Nielsen Study #2)

Levering and Ross KNOW farmers—and the farmers of Kansas KNOW them! To serve this vast market of 458,900 radio families, WIBW heavies its "LIVE" programming with news, markets, weather reports, farm facts—and country music! Plus top CBS Radio shows, too!

And for 33 years farm advertisers have relied on WIBW to deliver their "sales messages"—messages supported by space advertising, trade mailings, courtesy announcements, sales coordination, etc.

Yes . . . WIBW helps you sell to a pre-built audience, . . . it's Kansas' number one radio station!

WIBW

TOPEKA, KANSAS

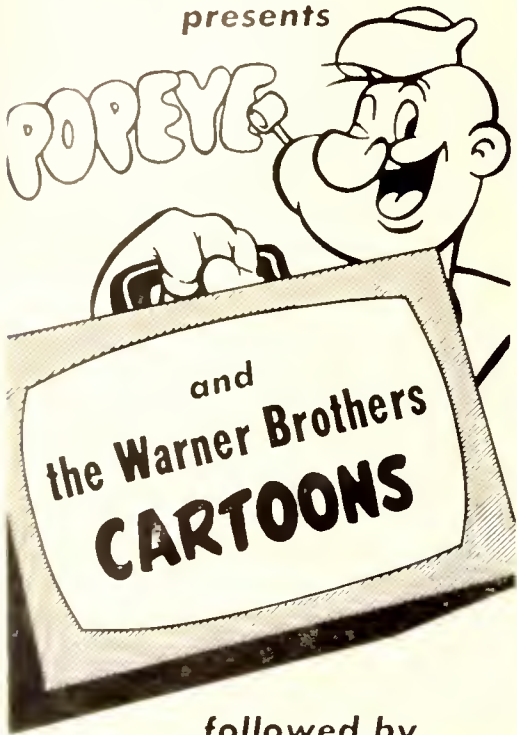
580 KC with 5000 Watts

Covering 1 1/2 Million Consumers in Kansas, Nebraska and Missouri

Represented by Avery-Knodel, Inc.

**NOW IN
ROANOKE
and Western Virginia
WDBJ-TV**

presents



followed by


the **EARLY SHOW**

Famous Feature Movies



Monday through Friday
4:00 to 6.05 P. M.

Your Peters, Griffin, Woodward "Colonel" can give you the full story concerning porticipotions. Call him now!

WDBJ-TV
Channel 7 

ROANOKE, VA.
Owned and operated by
the Times-World Corp.

Principal stockholders in Alcoa also held control of Aluminium Ltd. That status changed as the result of a June 1950 court decision in an anti-trust proceeding against Alcoa. The order directed the larger two-company stockholders to dispose of their shares in one or the other firms. They elected to retain their Alcoa holdings and in January 1951 were ordered to dispose of the Aluminium Ltd. stock over a 10-year period. During that time, their voting rights as shareholders are vested in three court-appointed trustees.

The independent Canadian firm today consists of 47 fully owned or affiliated subsidiaries in 20 countries; the principal one is Aluminium Co. of Canada. Aluminium Ltd. shareholders number 28,000.

In its corporate advertising strategy, Aluminium Ltd. is backing up its tv Sunday-punch with a series of powerful jabs in the print media.

Full-page color ads are now appearing regularly in the newsweekly magazines. Last year the firm also hit the newspapers with full-page treatments. These ads are designed to carry out the themes of the tv commercials.

Booklets and brochures are used by Aluminium Ltd. to promote its sponsorship of the *Omnibus* program. These are mailed to aluminum industry manufacturers and the firm's business associates.

Announcements are currently in the papers heralding the first *Omnibus* show of the 1957-'58 season: a musical version of "Stover at Yale," set for 4:00-5:30 p.m. Sunday, 20 October. This is the first *Omnibus* show not underwritten by the Ford Foundation.

CUT SPOT'S PAPER MAZE


(Continued from page 36)

CBS Radio o-&-o's. For a year now, in its own effort to streamline spot business, CBS has billing on new electronic equipment. The early part of the year was a period of experimentation and gradual switch-over from manual to machines. By now, however, all national radio spot billing is mechanized, according to Walter Rozett, director of administrative operations. About 20,000 spots per week are running through the machines. Where it used to take about 2,000 invoices a month to complete billing, CBS now sends out only about half that many. Now invoices carry all the

spots for one advertiser, a great improvement over the old system where every spot with a different rate went on a separate bill. The machines also handle salesmen's commissions.

Another simplification effected by CBS Radio Spot Sales through its electronic set-up is that stations no longer furnish logs. CBS simply sends out machine-prepared schedules and stations only have to send out duplicates confirming them.

Something of this sort has also been suggested for affidavits by Robert M. Purcell, president and general manager of KFWB, Los Angeles. His idea: Instead of going through the long process of typing out affidavits listing every spot and the time it ran, simply type on an affidavit form: "Spot announcements ran as per original schedule furnished you with the exceptions as noted below." Exceptions would then be listed; if schedule was adhered to, it would state, "None."

One thing is certain: the mounting interest on the part of reps, stations and agencies in smoothing out spot must have its effect. The day is coming closer when spot buys will be as uncomplicated as a country cousin. 

... an ideal
16mm
Projector
for use with
Vidicon
chains
see page 66

*Which Sandy Jackson
do you want in Omaha?*

The one whose share of audience hits only 43.6%?

Or the one who hits a high of 46.8%?

They're both the same guy—only one's early (11 a.m. to noon) when with a high 1/4 hour of 43.6% he outrates everything within hearing.

The other's later (2:00 to 4:00 p.m.) with a 46.8% high.

Early Sandy and late Sandy are two of the personable people who have kept KOWH on top in Omaha for 72 consecutive months.

Now only the ownership is changed—Everything else is status quo—

8 a.m. to 6 p.m. Monday through Saturday average share of audience:
A first place 35.0%, (August-September Hooper). Pulse and Trendex
make it unanimous.

Which Sandy Jackson to buy is a much harder problem than which Omaha radio station. Call KOWH manager Virgil Sharpe or Adam Young.



KOWH **OMAHA**
Represented by Adam Young Inc.

Nielsen Station Index Reports

put unprecedented radio and tv data at your fingertips...

*New reporting features
make the Nielsen Station
Index even more valuable—
market by market—*

*... for effective time buying
... for successful
station operation*

NEW

Multi-dimensional reporting for radio

Radio today is bought and sold in strips and blocks of time periods—and the new NSI reports it to you in those dimensions:

Number of different homes reached cumulatively by time-period strips and blocks and impressions per home.

This, of course, in addition to the per-broadcast audience for each time period... and Audience Composition... and Auto-Plus.

NEW

4-week reports for tv

Tv needs high-frequency reporting... as well as long-term averages. You get both in every NSI tv market.

NSI Reports have always been based on

8-week averages because buyers and sellers of time need *average condition* data.

Now, to meet the need for high-frequency reporting, NSI gives you two 4-week-average reports in addition to each bi-monthly complete Tv Report.

NEW

Metro Area Ratings for both radio and tv

The new NSI now gives you Metro Ratings, radio and tv. These ratings, indispensable for comparative measurements, are based on the Census-defined Metro Areas where population and marketing are most heavily concentrated.

NSI continues to give you the equally essential measurement of Station-Total Audience, which covers the entire program audience, wherever located.

NEW

Convenience and utility

NSI now includes these added features, packaged in a new "pocket-piece" size. You'll find the new reports give you more information in a more convenient and usable form... making it a more valuable tool than ever in time buying and selling.

Only the Nielsen Station Index Reports have the accuracy, breadth, and depth of information you need:

All data are produced by meter-based measurements and processed according to exacting production standards.

These meter-based measurements are made in carefully constructed area probability samples representative of all homes in areas measured.

Fixed samples, and reports based on 8-week time spans, permit the reporting of both cumulative and average-broadcast audiences.

In Brief: The new NSI is the keystone to successful time buying and selling, because it alone provides the multi-dimensional facts needed for complete evaluation.

Call... wire... or write today for all the facts on the new NSI.

A. C. NIELSEN COMPANY

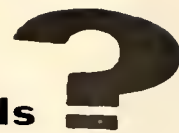
Chicago 45
2101 Howard St.
HOLlycourt 5-4400

New York 36
500 Fifth Ave.
PENnsylvania 6-2850

Menlo Park, Calif.
70 Willow Road
DAvenport 5-0021

SPONSOR ASKS

How do writers use research in creating commercials



Richard W. Bowman, vice president,
Norman, Craig & Kummel, New York

That's a great question, that is. How does United States Steel help in the seduction of a tender and delicious young female? Well, U.S.S. made the springs that went into the mattress and that's where the whole thing was consummated. And so it is with research.

Actually research is a help. It de-



*"as a tool
to produce
impact"*

fines the problem. It shows where you've been and it tells you what's happened. If you like MR (and we do, with a little salt, please) it tells you what people are thinking and feeling and why. But research can't write the commercial. And what's more the research folk don't want it to do so.

After all, if you assume reasonably good research on a given problem, then all competitive companies and their agencies start with the same information. And if the creative process is to play research back—then the resultant commercials are going to sound and look alike. Why not? It's a safe course, because you "followed the research." But it isn't very safe for the manufacturer, unless he happens to have the biggest budget.

We say that the big job in an advertising agency is the same today as it was 50 years ago. The job begins when the research is completed. We say you have to then take the results of the research, the definition of the problem and the manufacturer's situation in it and relate it to people. After all, it's people that buy—and the commercial has to have a very personal message aimed at you and me and Aunt Susie before the research information pays off in a sale.

This agency believes that the link

between product and people, between research and reaction at the counter is empathy. To us, empathy in advertising is a quality which lets the viewer find himself in your commercials. It is *more* than identification—it makes the message real and personal.

Let's say that the problem is bad breath. Research alone will produce a line that says "Stop Bad Breath." But a real copywriter produces "Often a Bridesmaid—Never a Bride" . . . and that's empathy in advertising and it's the hardest hard-sell of all!

That's what the writer is for . . . to put the vids and the auds together so that they link the product message to people with an emotional impact. And research is the tool in all this. It's to provide the information, to check the results, to show mistakes.

Dr. Jaye S. Niefeld, manager, Advertising Research Services, McCann-Erickson,
New York

Research at McCann-Erickson is considered an integral part of the creative process. The advertising writer, to do his job most effectively, must first know the answers to several ques-



*"to determine
best sales
approach"*

tions—answers which research frequently is able to provide. The questions most usually asked by creative people are:

1. Who comprises the *heavy user* groups for the product, for these are the people to whom the writer must address his copy?

2. What are the basic consumer *motivations* most prevalent in connection with the purchase of a particular product or service?

3. Are there certain basic or general purchase propositions which are

much more effective than others in appealing to these consumer motivations?

4. What are the ingredients of *competitive campaigns*—both the successful and unsuccessful ones?

Once this basic information is made available to the Creative Department, the work of the writer in preparing specific ads and commercials begins.

Because Creative people are almost always creative (with a small "c"), they usually come up with more than one interesting way to sell a product. It is at this point that research again may play a part. The copy researchers (or tv researchers) frequently are asked to conduct studies to determine the best of several sales approaches—and to learn why one is better than the rest—when there is question about which approach will have the greatest impact.

From this kind of research there frequently results some form of generalized findings concerning the basic appeals, formats and techniques which make for the most effective advertising in a specific product field. With this kind of data available, the writer is able to direct his creative efforts along the most fruitful lines.

In essence, then, research serves two basic purposes in guiding writers:

1. It provides the basic information necessary for the writer to have before he can begin to work.

2. It discovers general findings which lessen the amount of trial-and-error the writer goes through in trying to find the most productive selling approach.

Marjorie Greenbaum, vice pres. and copy group head, Foote, Cone & Belding,
New York

In our agency, research as guidance in writing copy for all media is done in four major areas:

1. *Marketing*: Market research explores such important ingredients of successful selling as product, packaging, pricing, distribution, and the use




*"the best
research is
being alert"*

of media. It would be impossible to write good copy for any product, in any medium, without knowing the product's position in the market and—above all—the profile of the market itself, from the standpoint of sex, age, income, location, etc.

2. *People:* Having established a basis for our understanding of the marketing situation, research is valuable in determining the basic needs and wants of the people who are logical prospects for the product. You can't communicate with people until you know not only who they are but what motivates and interests them, what convinces and persuades them.

3. *Pre-testing:* Copy appeals are pre-tested in a great many ways. They can be tested in the form of a choice of a series of basic selling statements. In the case of commercials, they can take the form of tape recordings, or storyboards, or inexpensively filmed mock-ups of projected commercials. Pre-testing of copy is a part of the creative process. It can tell us which selling arguments are most effective, which claims are most believed, which ideas are most remembered.

4. *Post-testing:* Research of copy is a continuous process, and can be most helpful in determining the effectiveness of a current campaign. Post-testing can be done in a variety of ways. The simplest is to get direct reactions from panels of consumers upon showing them the finished commercial. Out in the field, our research people can find out for us whether people remember seeing a commercial, and what they remember about it. Post-testing helps us to relate impact, memorability, believability, and desire to buy. Thus, it serves as an invaluable aid in planning new commercials, or even in making changes in current commercials.

All of the aforementioned covers formal research. But there is no research like that which the copy writer does every day in the week just by being alive and aware and perceptive. No research takes the place of waking up every morning and renewing one's membership in the human race. 



Ne Enrôlez Pas --- THIS IS YOUR INDIANAPOLIS / DES MOINES DAY!

Not a care in the world on Indianapolis-Des Moines day when you join forces with WXLW and KSO, the two radio stations offering exclusive programming with special emphasis on *adult* appeal . . . a format that delivers the kind of results you want.

WXLW, top-rated in Indianapolis (22.4 PULSE average!) is the only radio station in town with "Impact" . . . two newsmobiles and two expert reporters who scoop the rest with live, on-the-spot broadcasts of the local news *as it happens!* WXLW listeners are always the best informed folks in town, news-wise and product-wise, and they show it! Buy the one radio station in Indianapolis preferred by a vast majority of product-hungry Hoosiers—WXLW.

And to make your day complete . . . choose KSO—the station with adult appeal in the rich Des Moines market. Already the number one salesman in Des Moines, KSO is now forging to the front of the popularity parade, with a music-and-news format that has become the brightest spot on the dial. Let KSO brighten your day—with results!

5000 Watts Day Time



950 KC
Indianapolis, Indiana

5000 Watts Full Time



1460 KC
Des Moines, Iowa

Contact your nearest JOHN E. PEARSON representative

RADIO RESULTS

GASOLINE

SPONSOR: Leslie Neal & Son, Conoco distributors

AGENCY: Direct

Capsule case history: Between 27 August and 8 September of this year. Leslie Neal & Son, San Antonio gasoline distributors, instructed their 72 Bexar County (Texas) distributors to issue extra trading stamps with every gas-up of over seven gallons in a special promotional push. In order to obtain the widest possible exposure for his special offer, Neal purchased 100 one-minute announcements on KONO, to be distributed throughout a 12-day campaign. At the end of this period, more than 500,000 gallons of gas had been sold. This represented a 50% increase over normal sales for such a time period. The stamp bonus was available only in Bexar county, and Leslie Neal was pleased to note that people flocked from the adjoining counties of Kendall, Medina, Guadalupe and others to purchase gas. "I attribute the tremendous sales to the radio spot campaign on KONO," Neal said. "No other medium could have delivered these results in such a short period of time."

KONO, San Antonio

PURCHASE: Announcements

HAND LOTION

SPONSOR: Double Ring

AGENCY: Direct

Capsule case history: Double Ring hand lotion, a regional product, was introduced to South Dakota and three surrounding states over KELO, Sioux Falls, S. D., late last fall. In one year, Double Ring has become the region's top selling luxury hand lotion. Max Turner, the toiletry firm's owner, relied upon KELO exclusively to introduce his product and subsequently build sales. Since Double Ring is not geared to market on more than a regional basis, Turner patterned his area of distribution after KELO's coverage. At present the major portion of his advertising dollar goes to a basic spot schedule the year 'round on KELO, supplementing it with a saturation campaign each fall. "I can give credit to KELO for establishing Double Ring as the largest selling 'class' hand lotion in four states," Turner said. "As it is now, I will have to increase my production to keep up with the demands created by this campaign."

KELO, Sioux Falls

PURCHASE: Announcements

BANK

SPONSOR: National Savings Bank of New Haven

AGENCY: Langelier Advertising Agency

Capsule case history: In an effort to attract new depositors to the National Savings Bank of New Haven, Langelier Advertising Agency placed a four-week saturation campaign in May on WELI, New Haven. As a result of these spots, 570 people opened savings accounts at the bank. This was by far the largest number of new depositors attracted to National in a similar period of time—43% more than the bank's announced goal. The spots ran Mondays through Saturdays between 9:30 a.m. and 11:00 p.m. No other media were used. "National's new depositor promotion, for which we consider WELI primarily responsible, far outstripped our most optimistic expectations," said Carleton H. Stevens, Jr., v.p. of Langelier. There were no special inducements to entice listeners and only staff announcers were used. Having seen what radio spot can do, National Savings Bank is planning to use WELI for future promotions.

WELI, New Haven

PURCHASE: Announcements

TRAILER SALES

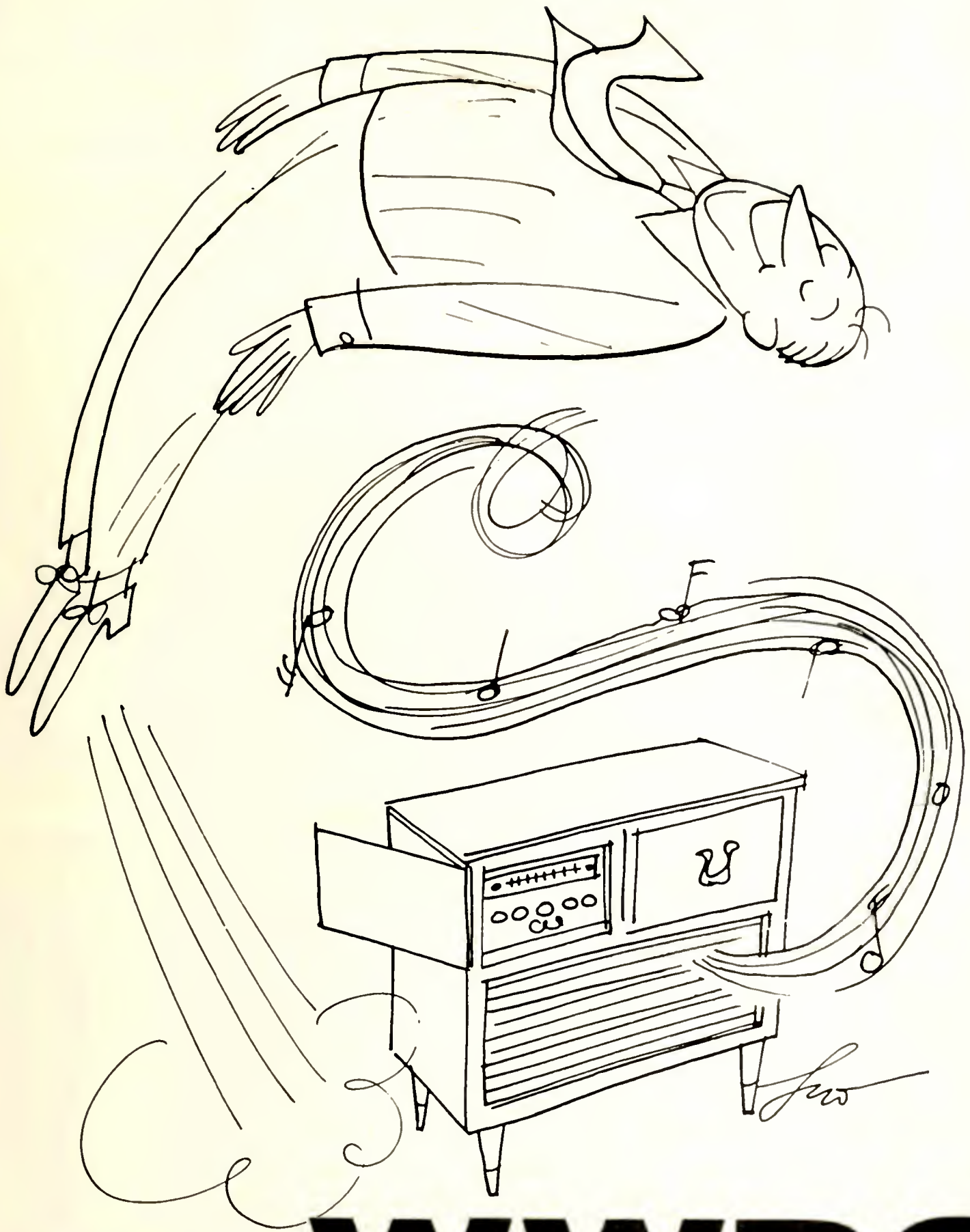
SPONSOR: Trailer Sales Inc.

AGENCY: Direct

Capsule case history: Wm. Taylor, Jr., manager of Trailer Sales Inc., of Chula Vista, Calif., decided to test a short campaign on KGB, San Diego. After just three spots (cost: \$30.00) on the "Margie" show, Monday through Friday 12:15 to 1:15 p.m., Taylor credited KGB with selling three trailers costing approximately \$2,500 each. He had used no other media for one year prior to this schedule of two spots per week for two weeks on KGB. Minutes after the first announcement, people began dropping in to look at the trailers Margie—KGB's "Personality Girl"—had described on the air. "Not a week goes by that we can't credit sales to her program," Taylor told KGB. "Shortly, we'll use a spot every day on 'Margie.' We've tried other means of advertising but none has done as much in such a short period." As a result of Trailer Sales' success, three other trailer dealers have decided to use KGB in their own sales promotions.

KGB, San Diego

PURCHASE: Program



Folks flip over **WWDC** *Radio*

1st eight straight months in Washington, D. C.—in share of total weekly audience, 6 A. M. to midnight—**PULSE**, January through August

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

KEMP

clicks on

The Bill Kemp Show

Here's another helping of high-powered showmanship and salesmanship on American Radio.

Here's Bill Kemp — popular comedian, of radio and stage fame—with a brand-new hour of **live** fun and music. The Monday-through-Friday Bill Kemp Show is packed with plenty of currently popular music, and spotlights top vocalist Peter Hanley (**live**), songstress Betty Holt (**live**), The Upbeats (**live**), Neal Hefti's orchestra (**live**) and announcer George Ansbro (**live**).

This is entertainment that's geared to do high-powered selling to nighttime radio's youngest family audience. It's **live** radio. It's fun radio. It's American Radio.



American Radio!

h adds a nighttime music-and-fun session to American's
all-new, all-**live** line-up, weekdays, 8 to 8:55 pm



the *live* one is

AMERICAN
BROADCASTING
NETWORK

NEGRO MARKET

(Continued from page 43)

able to take without being "sold out." Presumably they manage to shoehorn all those spots in "somehow" and put them over effectively. Or do they?

On certain stations you also can't tell from the blurb about the d.j. how often he is likely to abuse the commercial message and emasculate its effectiveness. Sloppy reading of live copy is the least of it. Too often the hard-pressed or arrogant d.j. may read the first few sentences and then skip down the page to the tag line; cutting the "logged" one-minute to about 25 seconds. Sometimes he may lift the needle on the recorded announcement right after the opening jingle and replace the remaining 40 seconds of recorded announcer's voice with a brief, live ad-libbed sentence. On a transcription platter bearing a number of different cuts designed to be run in rotation, the first one may be worn out fast because it is the easiest to cue up on the turntable and is therefore the only one used throughout the campaign by the busy one-man combination studio and control room staff.

I don't suggest that any of this is done *all* the time; nor by more than (thus far) a few Negro program d.j.'s, nor that it is done at the direction of the station owners. Nor do I say that it is exclusively a Negro station problem. Under today's radio-boom conditions, which induce a "sponsor-bedaigned" undercurrent in the behavior of small people on too-economically run stations, abuses like these can occur on *any* such station when the management is either absentee, indifferent, inexperienced—or is lacking in awareness and respect for the standards of reliability in performance on which the very structure of spot radio was built.

My only reason for mentioning these increasingly common abuses here is that we have found a greater-than-average incidence in the Negro station list.

"The rates are so low! . . ."

It depends on what you mean by "low." If you are accustomed to big, clear-channel station rate cards, these prices look like peanuts. And even by comparison with other stations in the city with the same power and coverage, the rates seem to be a bargain.

Could be, you have been so confident about the big bargains in Negro radio because of the presumably spe-

cial rates you can get through the plausible euphemisms of "package deals" or so-called "regional" prices. But how much of a bargain are you *actually getting today?* When you get down to cases, the true value of any radio advertising is measured in terms of either the number of prospects reached or the actual sales made. While the costs of Negro radio in almost every market were very reasonable for a long time, the situation has been changing rapidly. By now, on at least 25% of Negro-program stations, the costs for many an unsuspecting, imperfectly guided national advertiser are far from low, when measured by either cost-per-thousand or advertising-to-sales ratio.

It is obvious that the greatly increased demand for time on these stations is responsible for both aspects of the cost problem. Crowded commercial schedules, along with those increasingly prevalent abuses of copy, have been reducing the sales impact of each spot. And the recent rate increases are too often based entirely on demand—sometimes underscored by monopoly (one-station markets). When the station owner feels that "I can get it from enough of 'em," he doesn't have to justify the price increase with proof that he is delivering increased circulation.

All of this means that nowadays it takes a lot more work than in the past to insure your chances of getting big value for the money you put into Negro radio.

"The station covers the area like a blanket . . .!"

Yes, but almost every radio blanket has a few holes; a few dead spots or directional signal weaknesses. Now, such deficiencies usually don't matter too much on the average (white) station because if you don't reach those particular listeners, you'll make up for it by the stronger, wider signal in other sections.

But a Negro station's usable coverage is only as good as its audibility in the sections where Negroes live. So it's a good idea to make sure that the attenuation or dead spot isn't right there.

Does it sound far-fetched? Well, in several important cities right now there are stations with highly publicized Negro programs which lay down a great signal in the downtown business district or the fashionable suburb, but

are practically inaudible in a good part of the Negro district. This is especially true where the Negro community has been splitting, with a sizable number moving on to new developments and housing projects on the other side of town.

Remember too, most Negro stations are located on the high end of the dial, and sometimes have rather casually located transmitters and below-par engineering.

"We're on the show with the highest rating . . .!"

What rating are you talking about? If it is a special all-Negro survey, who paid for it? And was the sample big enough to provide reliable figures? But even assuming that the program does actually have a greater-than-average number of Negro listeners, does this automatically mean that your commercials will make more sales? Well, a lot depends on the nature of your audience and what you are selling.

Usually, the top-rated Negro program is a late afternoon rock-and-roll session. Which is fine if you are plugging a bottle of soda pop or a pack of bubble gum. Because that's just about the limit of the buying power of the average Negro high school kid. But how much is he or she likely to be interested in or have anything to say about drugs, or cake flour, or appliances? It is a sociological fact that in the average Negro family the children have *much* less to say about the purchase of family necessities or luxuries than is now the commonly accepted situation in the average white family.

Now let's consider some of the angles that come up when people talk about Marketing.

"Sure, we've got distribution. Every big wholesaler carries it! . . ."

That's fine. But in some areas certain "short line" wholesalers you may never have heard of concentrate on serving the Negro district retail stores; hence are often more important in the distribution picture on certain types of merchandise than the much larger general service wholesale houses.

However, this is not universally true, any more than that in every city the retail stores where Negroes buy are always concentrated in Negro "districts." That's why it isn't safe to generalize about local marketing facilities, to assume that the product is well distributed in a given city because the

**7 pm
and all
is SELL
on
WCAU-TV
Philadelphia**

Seven days a week—at seven pm—
every survey ever taken shows
WCAU-TV far out in front!
This season we are adding three
outstanding new shows to
this vital time slot.
Now is the time to secure your client's
franchise in this powerful
sales period. Remember . . .

**WCAU-TV
means
business
in
Philadelphia**



Special!

monday **NEW**

"GRAY GHOST"

History, adventure, excitement played out against the stirring setting of the Civil War. Legendary exploits of Confederate army guerrillas. A television first.

(Co-sponsors, Freihofer Baking Company and Venice Maid Raytol)

Available alternate week sponsorship after December 16th.

tuesday **NEW**

"WHAT IN THE WORLD?"

The Peabody Award program that makes science a fascinating game. Now being televised in full color.

Available full or alternate sponsorship

wednesday

"WHIRLYBIRDS"

The thrilling, action-filled adventures of two free lancing Helicopter pilots. One of the highest rated film shows on television.

(Co-sponsored by Nabisco and Sylvan Seal)

thursday

"SHERIFF OF COCHISE"

Adventure series based on the files of the sheriff's office in Arizona's Cochise County.

(Sponsored by Socony Mobil Oil Company)

friday

NEW

"THE NEW ADVENTURES OF CHARLIE CHAN"

Famed character actor, J. Carrol Naish, appears as the greatest detective of them all, the beloved Charlie Chan—in a series of thrilling new mysteries.

Available full or alternate sponsorship

saturday

"HIGHWAY PATROL"

Broderick Crawford stars in this outstanding series based on the actual exploits of the state highway police.

(Sponsored by P. Ballantine & Sons)

SUNDAY 6:30 TO 7 PM

Alternate sponsorship available on

"HARBOR COMMAND"

Starring popular screen star Wendell Corey in exciting true-to-life stories of America's Harbor Police, Coast Guard Units and Port Authorities. Precedes "Lassie" and inherits the audience of "Waterfront"—the top rated syndicated show in Philadelphia for three years.

(Co-sponsor La Rosa)

CHANNEL 10 • CBS IN PHILADELPHIA • Represented by CBS-TV SPOT SALES

"biggest" wholesalers handle it, nor —on the other hand— to limit your salesmen's calls in every city to the wholesalers and stores in the local "Harlem."

"And so we looked up the statistics on the area . . ."

Whoa! Which statistics? And where did you look them up? It may take you a while to learn not to accept even the most neatly printed and reprinted Negro market figures at face value. The fact is that there is a deplorable lack of fully reliable official data on Negroes—especially after this long period since the last census, during which some enormous changes have taken place in certain areas on such basic factors as population and income.

Many of the figures which have been published and quoted are merely *estimates*. The trouble with some of those estimates is that they are too often nothing more than crystal-ball hunches or have been colored to fit a propaganda purpose. The trouble is compounded when these figures are picked up and quoted often enough to achieve "authenticity" and appear in respectable publications.

The most far-fetched distortions and

contradictions have been originated by local Chambers of Commerce (underestimates) and radio station managers (overestimates).

". . . And so we consulted an expert . . ."

How did he *become* an expert?

Counsel, guidance, information or advice on the Negro Market (merchandising, media, copy, etc.) is not always authoritative merely because the expert lives in or comes from the South ("I was brought up with these people") or because his skin is dark ("I've been a Negro for 38 years"). With a few outstanding exceptions, often the self-styled expert's directions are likely to be colored by personal bias or outdated ideas . . . or actual ignorance, concealed by fancy market-research terminology.

"Then we projected the test market per-capita sales figures . . ."

It is impractical to set sales quotas and related advertising budgets for cities or areas only on the basis of population and local income figures (even assuming that the statistics you get *are* reliable).

Local conditions and varied seasonal income are more significant in this

field than in the "general" market. And the character of the local "social atmosphere" is perhaps most important of all.

". . . And we'll load the counters with merchandise displays . . ."

Printed material, yes. Merchandise on the counter, no; except in a very few stores, or on very low-priced or bulky items. So, before you try to merchandise a display container deal in this field, accept the fact that even if you do get the container on the store counter, in most cases the *average* dealer will not leave the exposed packages in it for very long.

". . . And we'll do the same thing in every other market . . ."

It might be a great plan for New York, but it may not work as well in Winston-Salem. Don't overlook the wide differences from area to area and market to market in sophistication (willingness to accept new products and ideas), education and living patterns. And remember also that today, "big city" doesn't necessarily mean that you are dealing with a predominantly urban people.

Because of the recent big waves of migration, many of our larger cities now have a goodly proportion of people whose buying habits are influenced by carried-over preferences and prejudices in products—as well as radio programs.

Also bear in mind that while the Negro population in some cities has increased enormously in the past seven years, figures from the Department of Labor, regional welfare departments and some of the labor unions show that these recent arrivals have materially lowered the average per capita income of the Negro population in these metropolitan areas.

Are you beginning to get the idea?

Knowledgeable merchandise and advertising in the Negro field *can* produce unusual results; yes, every bit as good as the publicity and promotion have led you to believe. But if you also believe that it's easy or sure-fire, pleasant dreams, my friend, pleasant dreams!

RADIO WSRS

is now the

NUMBER 1

cost per thousand station* in

CLEVELAND

*Get the facts from our representatives. Get our prices, merchandising plans, program ingenuity. Get concentrated impact for sales profit on WSRS. Most everyone listens to the All-American Family station 'round the clock for the Metropolitan Voice of Greater Cleveland featuring Local-World-Community news, plus plenty of luscious music, the top tunes from national and local surveys.

Represented Nationally by Bob Dore Associates, 420 Madison Avenue, N. Y., PLaza 3-8370.



ONE TV STATION REACHES 1/5 OF CANADA

1/5
of all
Canadian
furniture
sales
are
made
in our
Hamilton
Toronto
Niagara
coverage
area



Zlotnick

"Within our huge coverage area 2,552,715 people spend \$126,133,000 each year in over 688 furniture outlets. This represents 21.69% of all furniture sales made yearly in Canada. Another black and white fact proving CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes. For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769

 **CHCH-TV**
CHANNEL // CANADA

A black and white photograph of an Eastman 275 16mm television projector. The machine is tall and rectangular, with a film magazine at the top and a film gate in the middle. A film strip is visible, running from the top magazine, through the gate, and down to a second magazine at the bottom. The projector has several control knobs and buttons on the front panel. The overall design is functional and industrial.

Introducing the **VERY VERSATILE** Eastman 275

... a new model 16mm Television Projector for use with Vidicon chains ... Designed to replace Model 250.

Features (Condensed for quick reading)

1. **Mechanism:** Heavy-duty for long life, low maintenance; oil reservoirs; unitized construction with isolated intermittent.
2. **Pulldown:** 8-tooth sprocket actuated by proved Geneva movement.
3. **Light source:** (500-watt tungsten lamp.) Standby lamp in lamp house easily put into operation by external handle.
4. **Application Time:** 30% of each TV field.
5. **Sound:** Equipped with optical sound. Includes provisions to add magnetic sound playback.

* 1. Equipped for remote control.

* 2. Provides facility for still-frame viewing by rotating main drive motor to open shutter. Lamp is at standby voltage during still-frame viewing.

* 3. Moderate price range.

For further information, consult your customary source for television station equipment or inquire direct.

EASTMAN KODAK COMPANY
Motion Picture Film Department
Rochester 4, N. Y.

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

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

Midwest Division
130 East Randolph Drive, Chicago 1, Ill.

FILM-SCOPE

19 OCTOBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

First Trendex ratings on Screen Gems "Shock" package were as startling as the film itself—they were enormous. In the five premiere markets (New York, Philadelphia, San Francisco, San Antonio, and Los Angeles) the thrillers:

- 1) Boosted ratings anywhere from 33% to several hundred percent, and
- 2) Increased sets in use by 24% to almost 150%.

To the trade this inevitably adds up to this broad conclusion: The "shocker" is due for major attention and exploitation. Aside from the astronomical statistics, an additional pair of facts stands out:

- The shocker may be the key to opening the advertising door in the late evening, and
- The current Screen Gems' sponsors are no penny-whistle lot. It's a pretty impressive list with such representation as American Chicle, Hit Parade cigarettes, P&G, Whitehall Pharmaceutical, and Block Drug.

In short, there now seems little doubt about viewer and advertiser response. The question is whether stations and sponsors will be content to confine this tempting fare to "fringe" time.

A test answer now is in the making at KFJZ, Fort Worth. On 25 October it will run a test "shock" feature as its Friday "spectacular"—in a time slot usually aimed at kids—with seven local sponsors participating. Texas—as well as the rest of the country—will have all trade eyes on that one.

Slowly but encouragingly, syndicated film is drawing the kind of sponsors that make for a mutually profitable future.

A checkup this week on some of the current sponsors of NBC TV's Silent Service produces this interesting sample:

F & M SCHAEFER BREWING CO. (BBDO): Making its first regional buy in the Northwestern states.

BRYLCREEM (Atherton & Carrier): Has purchased coverage in a dozen states. Incidentally, as a result of the original venture, Brylcreem subsequently has bought into ABC's 26 Men.

INTERSTATE LIFE & ACCIDENT INS. (Philip Denton): Using Southeast coverage for its first regional buy in a first-run show.

Another current bright spot in the film business is the public relations film. While you ordinarily think of this type as intended for conventions or sales meetings, a closer tie with regular tv is developing—more and more p.r. films are doubling as standard commercial fare.

Estimates are that \$66 million worth of such product is being made this year (that's for production costs alone). An outlay of \$100,000 and up is not uncommon. Here are the top 10 users:

General manufacturers; railroads; auto companies; oil; chemical producers; airlines; food processors; utilities; drug companies; insurance firms.

Some of the p.r. films that have been shown in tv prime time are Standard Oil's "Energetically Yours" and Bell Telephone's "Hemo the Magnificent." Among the big beneficiaries of the trend: Transfilm, John Sutherland, Wilding Picture Prod., and Jam Handy.

Despite all the red tape, **tv continues on the upbeat in Europe — set-wise at least.** And that, in turn, means a potentially bigger market for U. S. film — someday (5 October, page 62).

This week FILM-SCOPE asked authorities from various European nations about **set ownership**, and got the following **raey figures**:

	JAN. 1957	AUG. 1957
England	6,200,000	7,000,000
West Germany	950,000	1,050,000
France	600,000	700,000
Italy	400,000	650,000
Belgium	125,000	175,000
Holland	110,000	130,000
Denmark	60,000	76,000
Switzerland	20,000	25,000
Sweden	24,000	25,000

(Tv service is due to start in Wales later this year. Meantime ownership in Norway, Spain, and Portugal is negligible.)

Among the major nations, this is the current situation:

ENGLAND: Here's the biggest potential by far for U. S. film makers. No monetary or language barriers of any consequence stand in the way. **There is a 14% quota of sorts** (imposed more by the unions than anybody else), but at the moment this isn't any real block.

FRANCE: If you can dub a series for a combination French-Canadian sale, you might make out O. K. Otherwise **France is a ticklish market.** Anti-American sentiment and local tastes prevail, and France's general economic plight shows little sign of improving soon.

ITALY: Two real rays of hope are visible here. One is a **lawsuit to break the government monopoly** of tv. The other is the **promise of a very cheap receiving set** later this year (the price is said to be around \$90).

WEST GERMANY: Commercial tv is having its first feeble beginnings in **Munich and Berlin** (the stations are government-owned). From 7:30-8 p.m. a daily show carries six minutes of spot commercials. But the general programing picture still is **deeply toned by cultural and civic hues—mostly live.** Berlin stations program 3½ hours of family fare on Sundays to compete with East Berlin's "educational" offerings.

Although they're set for the rest of this year, **sponsors in Canada will begin to be back in the film market after Jan. 1.**

Nat Donato, ABC Film Syndications Canadian representative, this week compiled a list of **major syndicated film users**, and came up with this impressive array:

Nestles, Lowrey's (chocolate and ice cream), Del-Nor Frozen Foods, Success Wax, Remington-Rand, Warner-Lambert Pharmaceuticls, Sterling Drug, Fry-Cadbury, Savage Shoes, Gattiso Food, Benson & Hedges, Schick, and Robert Burns cigars. Buys range from 10 to 30 markets.

Canada this season, also, started their first use of strips. (Note: As you might expect, commercial **logjams have piled up in the one-station markets.**)

FLASHES FROM THE FILM FIELD: NTA's new package of 80 first run features, including *The Men*, *Cyrano de Bergerac* and *High Noon*, is slated for January release . . . Conoco renewed *Whirlybird* (CBS-TV) via Benton & Bowles in 61 markets.

Shirley Temple Holiday Specials kicked off on KDKA-TV, Pittsburgh, 13 October with a 35.0 ARB rating and 91.1 audience share . . . Eleven submarine heroes whose exploits are portrayed in NBC's *Silent Service*, will be feted at a Navy Day celebration 25 October in Washington, D. C. . . . CBS-TV's *Gray Ghost* which premiered WBZ, Boston, 9 October topped U. S. Steel Hour by 7 points. Standard Oil of California is replaeing *Capt. Grief* with *Ziv's Sea Hunt*.

(For other film news and comment, see News and Idea Wrap-Up, page 73.)

AVAILABLE NOW!

SPONSOR'S TIMEBUYERS OF THE United States 1958 EDITION

SPONSOR'S
TIME-
BUYERS
OF THE
U.S./1958

TWO DOLLARS A COPY

Here's the newest, most up to date and most comprehensive compilation of the important timebuyers in America—in one handy booklet.

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A compact 66 page booklet, TIMEBUYERS OF THE U.S. lists 783 agencies—in 165 different cities and the 1762 decision makers responsible for all the major time buys in America. It's an invaluable aid to station managers, station reps and all their sales force in the field.

CATALOGUED BY CITIES

TIMEBUYERS OF THE U.S. brings you the information you need for any area in the country at a glance: the city, the agency, the agency address, the timbuyer and the accounts he handles. It's a library of facts absolutely vital to your selling picture.

PRICE \$2.00

**COPIES ARE LIMITED. ORDER YOURS TODAY.
QUANTITY RATES ARE AVAILABLE ON REQUEST.**

SPONSOR

40 East 49 Street New York 17, N.Y.

Please send me copies of the 1958 edition of TIME-
BUYERS OF THE U.S.

NAME _____

COMPANY _____

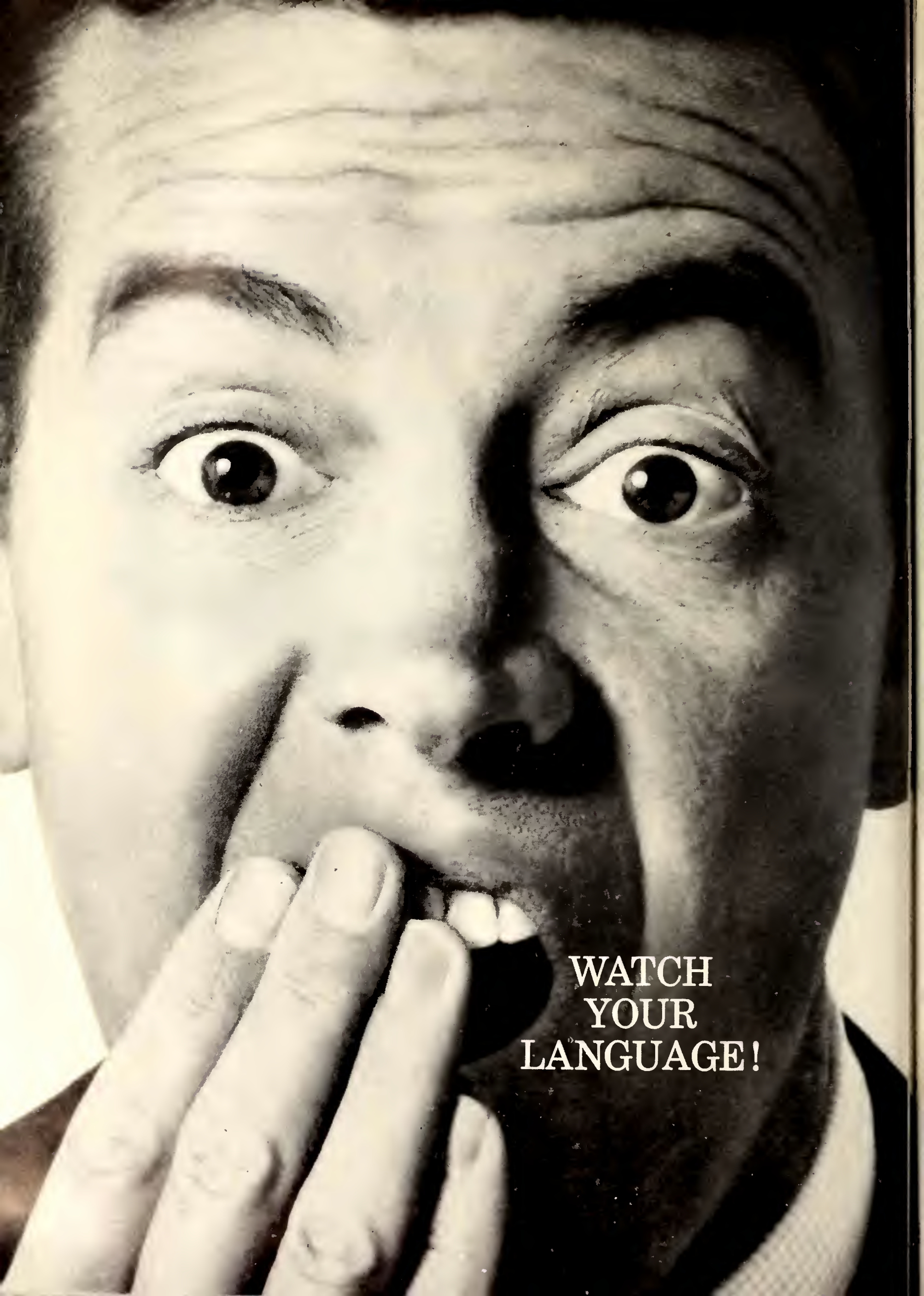
ADDRESS _____

CITY _____

STATE _____

Payment Enclosed

Please Bill Later



WATCH
YOUR
LANGUAGE!

The TV film syndication business, though young, already has its traditional forms of communication. Take the way "action" series are talked about. First of all, "action" shows are going—well, "great guns." Some of them are even "*white hot* action" shows, which is a different thermal intensity altogether. It's the "white hot" ones that usually feature "39 blistering episodes."

Most of these shows have virtues on a Homeric, or compound-epithet, scale; for instance, "excitement-charged" or "thrill-packed." At the very least, a number of them are "brand-new." And inevitably they all lead to a more ennobling kind of action: "action at the cash register."

Many of these shows offer simple, straightforward "thrills and chills." A few declare themselves "a new dimension in TV." This may mean that when the hero is seen to kick a rock, you may be sure his foot won't go through it.

Every one of these shows has indescribable "opportunities for promotion and merchandising." Frequently, these are "built in"—which would seem to present the problem of prying them loose. But never mind now. The chief opportunity may be the "star" of the series. He's usually that "rugged, handsome star of stage, films and TV," and for the life of you, you can't remember in what you've ever seen him.

What are you supposed to do when you're confronted by an "action" series of this sort? You know very well, because it's spelled out for you in words of one syllable: "wire, write, phone!"

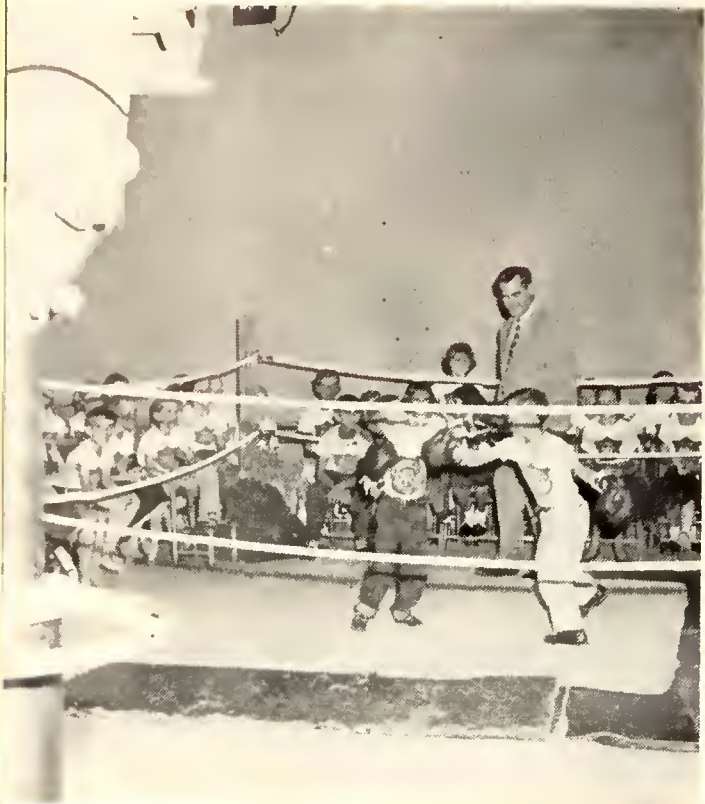
You get exposed to this standard vocabulary long enough, and you begin to find it has stopped meaning anything. We'd never use it with our new series, *Boots and Saddles—the Story of the Fifth Cavalry*, because it just wouldn't fit. If you're a non-network advertiser, looking for prime syndicated product, we'd rather just show you some actual episodes. No other language communicates so well.

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

PICTURE WRAP-UP



Plenty of punch is the order of the day for WTVJ-TV, Miami. Station beams PAL boxing matches over its *Popeye Playhouse* every Thursday afternoon, 4:30 to 5:45 p.m.

Guy Mitchell meets Max Factor on a tour of the cosmetic manufacturer's Hollywood laboratories. Mitchell's Monday night show on ABC TV is sponsored by Factor



A **"Golden Boy"** staff was sported by KYW radio, Cleveland, last week when all of its disk jockeys dyed their locks gold in commemoration of Golden Record Week



Cheesetape shot of Miss Share of America is used by Remington Rand to promote its \$156,000 SOA contest. Advertised on tv, contest will award prizes in shares of common stocks selected by the winners

"\$64,000 Challenge" MC Ralph Story lights up a Kent during a personal inspection tour of the P. Lorillard Co.'s mammoth cigarette factory in Greensboro, N. C.



Stromberger, LaVene & McKenzie, Los Angeles, has been elected to membership in the American Association of Advertising Agencies. Certificate of membership is presented by Alfred Atherton (left), Chairman of the 4-A Southern California Council to Norval LaVene (c.), and Don McKenzie



News and Idea WRAP-UP

ADVERTISERS

Budweiser's new ad budget for 1958 will top \$12 million.

Campaign will continue to follow the current "Where There's Life . . . There's Bud" theme.

Media breakdowns are not complete but heavy use of spot radio and tv along with magazines, Sunday supplements, trade publications and poster and painted bulletin schedules are planned.

D'Arcy is the ad agency.

Job notes: Otto A. Ritzman, Jr. has been appointed product manager for Lever Brothers' Breeze, Silver Dust and Surf and Joseph L. Stevens, from the Lever sales staff, has been named to succeed Ritzmann as central regional sales manager . . . Robert J. Theis, former regional manager, has been named merchandising manager for Philco's television division.

AGENCIES

A reshuffle of executive duties in BBDO's Los Angeles office works out like this:

A. W. Neally, vice president, has been named a consultant and will headquarter in Los Angeles.

Tom Dillon takes over Neally's post as resident manager of the Los Angeles office. Dillon has been group supervisor of the Rexall Drug account.

W. M. Starkey succeeds Dillon as group supervisor for the Rexall account. Starkey has been an account executive.

Ralph Peck moves down from BBDO's Toronto office to join the Los Angeles Rexall account group.

New firms and acquisitions: Lloyd B. Gibson and Lois A. Gibson have formed a new agency in Rochester, N. Y. Mr. Gibson comes from Sibley, Lindsay & Curr Co. and Mrs. Gibson has been most recently associated with Wilkinson Advertising . . . Marsteller, Rickard, Gebhardt and Reed has

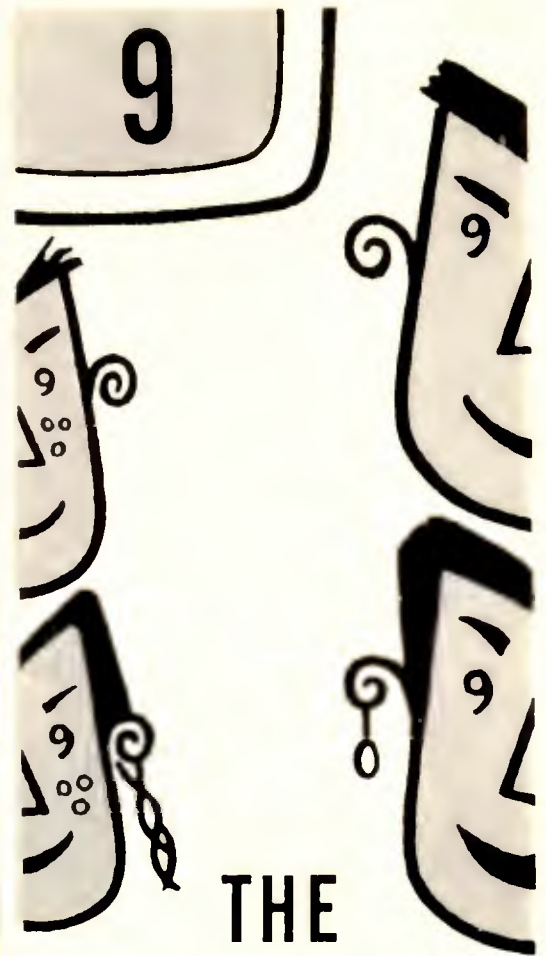
acquired Rittenhouse & Co. of Houston. Jack D. Rittenhouse and Douglas S. Craig have been elected vice presidents and all Rittenhouse personnel will continue with Marsteller.

New agency appointments: Maxon for the Charles E. Hires Co. . . . Lennen & Newell for Emerson Drug Co.'s new pharmaceutical product . . . Grant, Toronto, for Timex of Canada . . . Kastor, Farrell, Chesley & Clifford for Winarick, Inc. (Jeris Hair Tonic, Dura-Gloss and La Cross).

People in the news: Raymond John Hulbert has joined the research department at Reach, McClinton & Co. . . . Richard Risteen and Paul Lideen have moved over as associate directors of marketing at BBDO . . . David Lawrence has been appointed radio-tv director for Beckman-Koblitz, Los Angeles. Lawrence comes from Milton Weinberg Advertising . . . Robert L. Faust has been appointed time and spacebuyer for Ridgway Advertising, St. Louis . . . Peggy Blackmon, formerly with one of San Antonio's leading radio stations has joined Broggi Advertising, San Antonio, as an account executive . . . Harold F. Scheinkopf has joined Ogilvy, Benson & Mather as associate director of Research . . . Betty L. Armstrong, former timebuyer, has been promoted to assistant media director at Grant Schwenck & Baker, Chicago . . . Barbara J. Furlong has been named an account executive in the Philadelphia office of Erwin Wasey, Ruthrauff & Ryan. Miss Furlong comes from Arndt, Preston, Chapin, Lamb & Keen where she was an account executive secretary.

NETWORKS

Studio One's trek to Hollywood come January will leave only three regular live nighttime dramatic shows originating in New York plus one (NBC TV's *Suspicion*) which will divide its time between



THE FAMILY of DENVER

Denver families buy the products and services they see advertised on KBTV because KBTV is the *only* Denver station programmed for the *entire* family . . . For the highest-rated *one-minute* availabilities, Daytime or Nighttime in Denver, see Peters, Griffin, Woodward, Inc. NOW!

K B T V


John C. Mullins
President

Denver's
Family
Station

9
Joe Herold
Station Manager

does your meeting lack **C.A.***

Plan your Meeting where there is C. A. (controlled attractions). Your delegates will attend and enthuse over a sojourn to the finest year around Convention Center featuring the best in golf (two 18-hole courses) indoor and outdoor swimming, tennis, Skeet and Trap shooting, fine food and entertainment, plus world-famous Mineral Waters and Baths.

All these attractions are part of the French Lick-Sheraton, and thereby at your control—no outside influences to detract from that all-important Meeting.

Your delegates deserve the best—give it to them. All inquiries appreciated and answered promptly.

Completely air-conditioned guest rooms, convention and meeting facilities for 1000 to 10



*CONTROLLED ATTRACTIONS

FRENCH LICK-SHERATON

TELETYPE
FRENCH LICK
471

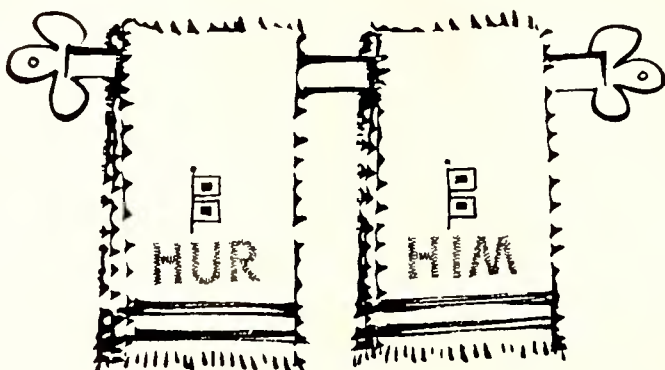
FRENCH LICK, INDIANA

THE MID-WEST'S FINEST
CONVENTION RESORT HOTEL
WITH ALL CONVENTION FACILITIES



For Reservations or Literature

Write to:
FRENCH LICK HOTEL
PHONE LD 113



Want your product to move like a hurricane — or a himacane? (We cater to both sexes!) WBNS RADIO is the answer. You can put the storm warnings up with programs that produce top Pulse-rated shows, rated first 315 times out of 360 Monday through Friday quarter hours 6 a.m. to midnight. Select WBNS RADIO and blow the top off \$3,034,-624,000 of spendable income. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

live New York and film Hollywood stanzas.

Westinghouse is taking *Studio One* (CBS TV) Westward in search of star names. Holdouts on the East Coast are: *Kraft Tv Theatre* (NBC TV), *Armstrong Circle Theatre* (CBS TV), and *U. S. Steel Hour* (CBS TV).

Timex, which originally planned to fully-sponsor six *Bob Hope Specials* on NBC TV, is now cutting back to co-sponsorship on three.

Johnson Motors (Sea Horse out-board engines) has picked up the three open half-hours on 6 February, 2 March and 5 April.

Network radio this week got this bouquet from John H. Byrne, assistant supervisor of the Dow Chemical account for MacManus, John & Adams:

"Seeing and hearing show folk personalities at sales meetings, dinners and informal get-togethers left a lasting impression on distributors, retailers and consumers. As soon as medium-sized advertisers learn of network radio's 'sizzle' as a distribution aid in a marketing program, networks will have an advertising bonanza on their hands."

Byrne's comments were based on the recent results of Dow's exploitation of the *Red Foley Show* (ABN).

Notes on people: George Zurich has been appointed manager of CBS TV sales service and Robert L. Pike has been named to succeed Zurich as assistant manager of the department. Pike has been a sales service representative for the past two years.

REPS

Adam Young Companies held an all-day meeting at the Hotel Ambassador in New York with the managers of the radio stations they represent. Major purpose was to discuss management and sales problems of mutual interest.

Station personnel attending included: E. W. Wardell and George Snyder. CKLW, Detroit; Gerald A. Bartell, Bartell Broadcasters; Morton Wagner, of WAKE, Atlanta, and WYDE, Birmingham; John Box, WILD, Boston; Herbert Golombeck, KELP, El Paso; Jerry Danford, WGTO, Haines City; Phillip Merry-

man, Manning Slater and Cameron Mackenzie, WICC, Bridgeport; Duncan Monney, WPTR, Albany; Sherwood A. Gordon, WSM, Cincinnati; Herbert Petey and William Dolph, KMYR, Denver; and Roy Shotts, KTRM, Beaumont.

The Katz Agency released this week a revised list of the top 200 radio markets in the country. The compilation is a new method for ranking markets.

Rankings are based on a special tabulation prepared by A. C. Nielsen for Katz. Radio markets are listed in order of the largest daytime weekly circulation in each market, using the Nielsen Coverage Service #2.

New appointments: H-R Representatives and H-R Television, WSIX and WSIX-TV, Nashville, Tenn. . . . Kettell-Carter, Boston, WNLG, New London, for the New England area . . . William G. Raubeau, WWHG, Hornell, N. Y. . . . Jack Masala & Co., WSBA-TV, York, Pa.

Personnel changes: Arthur McCoy made executive vice president at John Blair & Co. . . . George Hager to Blair's San Francisco office as salesman . . . Sam Brownstein, sales manager of Broadcast Time Sales' new Atlanta office . . . Richard Kelliher, manager of Adam Young's San Francisco office. Clayton Braun joined the firm's Los Angeles staff . . . Richard Staff added to Petry's New York sales staff, Judy Louis-Dreyfus to Petry's tv promotion-research dept., Paul Kennedy and Carol McKenna to Petry's Los Angeles sales staff . . . Bill Brearley became Eastern Sales Manager for George P. Hollingbery . . . George Olsen and Robert L. Dudley now Meeker sales staffers . . . Clifford Hahne appointed to Katz radio sales in Dallas. Andrew Leach and Don Stanley are additions to Katz's tv sales dept. in New York.

FILM

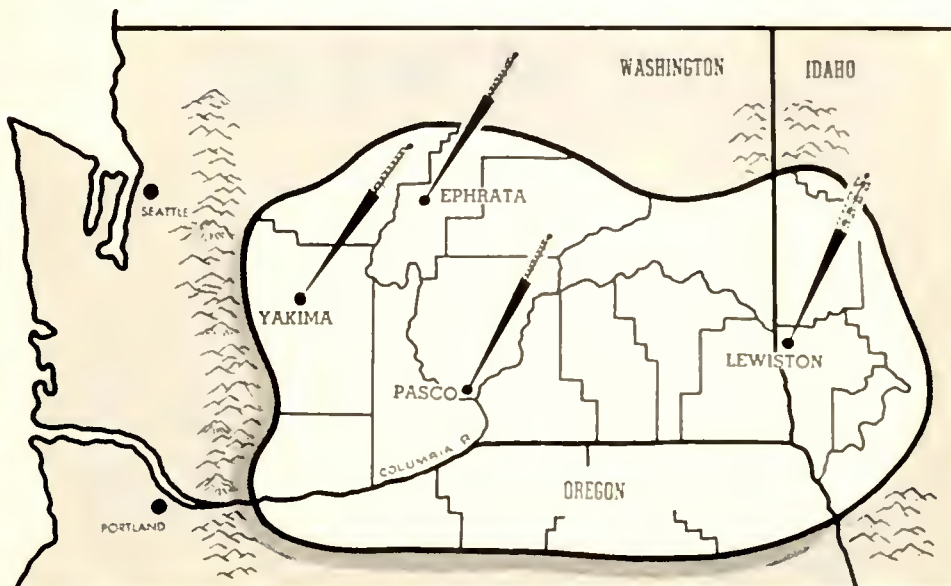
Feature film packages are in the forefront again this week, with several stations making large buys.

KDKA-TV, Pittsburgh, reports the purchase of the MGM package consisting of more than 300 top movies. The station claims to have one of the best stocked feature film libraries in the

It's as Basic as Birds and Bees, Smidley.



Add 'em up! In Cascade's television market there are 11 dailies, 33 weeklies and 21 radio stations. That should give you a rough idea of the size and importance of the area. But we're talking television, Smid, and with Cascade it's a simple one-buy proposition . . . the exclusive property of this four-station network. No doubt about it . . . Cascade is the key to more than a half million people with nearly a billion dollars in buying income. And don't you ever forget it, Smidley.



CASCAD
BROADCASTING COMPANY



NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

country, with an eventual investment of over a million dollars.

KYW-TV, Cleveland, also acquired the MGM library in a transaction exceeding \$1 million.

The significance of this purchase was pointed up by Rolland V. Tooke, general manager of the station, with these observations: (1) According to film industry statistics, very few movies are seen by more than 14% of the population during their theater engagement. (2) With some 3½ million tv viewers in the KYW-TV area, this means that about three million people will see each of the movies for the first time.

AAP reported the sale of additional groups of the *Warner Brothers* feature package to both **WCBS-TV**, N. Y., and **WJAR-TV**, Providence.

Atlantic TV Corp.'s *10th Anniversary Package*, was bought by **KFJZ-TV**, Fort Worth—the majority of the pix are post '48 features.

Highlights on the foreign front: **Screen Gems** sold eight shows, three of them renewals, to Australian tv. Also sold by SG were *Circus Boy* and *All Star Theater* to **CMBF-TV**, Havana,

Cuba. To date Cuban tv has bought 136 feature films and 104 cartoons from **Screen Gems**.

Norman B. Katz, Director of Foreign Operations for AAP, is now on an annual trip through the Far East. He plans to cover all key cities, including Hong Kong, Tokyo, Sydney and Singapore.

Fremantle Overseas Radio & Tv's South American headquarters will now be located in Mexico City and will operate autonomously a la Fremantle of Canada Ltd., which recently appointed distributor for NBC-TV Films.

Two new executives **Alex Duncan** and **Sean O'Donoghue**, joined the Mexico City operation this week.

Productions and People: The first episode of **Guild's** *Light of the World*, the 39 half-hour dramas based on tales from the Old Testament, has been completed in Mexico City . . . **Mack David** and **Jerry Livingston** have been signed to write songs for 12 of the forthcoming productions in the *Shirley Temple Story*—a book series . . . **Stantan Wehli** appointed director of sales for Fairbanks Productions.

COMMERCIALS

Again in August Hamm's, Piel's and Dodge headed the ARB commercials popularity list. This time Piel's and Hamm's trade places in the number one and two spots.

1. Piel's Beer	8.5
2. Hamm's Beer	7.5
3. Dodge	4.1
4. Alka-Seltzer	3.9
5. Revlon	3.0
6. Raid	2.5
7. Ballantine	2.1
7. Schlitz	2.1
7. Zest	2.1
10. Falstaff	1.8
11. Winston	1.7
12. Kraft	1.6
12. Snowdrift	1.6
14. Ivory	1.5
15. Dr. Pepper	1.4
15. Ipana	1.4
17. Chesterfield	1.3
18. Campbells	1.2
18. Ford	1.2
18. Gillette	1.2
18. Plymouth	1.2
22. Budweiser	1.0
22. National Bohemian	1.0

New firms: **Halas & Batchelor Cartoon Films of London** has just opened a New York office. Irene Lee, formerly with the British office of the firm, now heads the New York operation.

Liquid Chiffon's animated commercial featuring "Mr. Oops" won first place in the tv commercial category at the fourth International Advertising Film Festival in Cannes.

Personnel notes: **H. C. "Doc" Ellison** has been named director of the animation department for Filmack. Ellison comes from Jam Handy, Detroit . . . **Joe W. Edwards**, former vice president and director of advertising-public relations at Wells Organizations, Chicago, has been named to replace Jay Norman as representative for Animation, Inc. in Chicago, Milwaukee, St. Louis and Texas. Norman recently resigned and will devote full time to live action films . . . **Phil**

Shooting for your budget!

WCUE

is Number 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 whisker away from first.)*

See your JEPCO Man for details . . . or call WCUE Sales Veep, Jack Maurer, FRanklin 6-7114.

*Cost per thousand study based on Pulse, July 1957

The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - **WCUE** WICE - Providence, R. I.

National Representatives The John E. Pearson Co

KCRA-TV CLEAR

SACRAMENTO, CALIFORNIA

... the highest rated

NBC

station in the West!

3

CHANNEL

WBEN-TV
newscasts
 make the biggest
 sales headlines



Consistently the highest
 rated locally produced news
 programs in Western New York

8:55 am
NEWS
 Mon. thru Fri.



11 pm
LATE NEWS
 every night



12 noon
**NEWS-
 WEATHER**
 Sun. thru Fri.

6 pm
**HEADLINES
 NEWS & SPORTS**
 Mon. thru Sat.



SPONSORS OF WBEN-TV newscasts get BIG results because WBEN-TV newscasts enjoy the biggest audiences.

WBEN-TV Newscasts are in the hands of newsmen who dig, delve, cover, write, edit and broadcast news the way Western New Yorkers want it.

Film crews, the WBEN-TV mobile unit, leading wire services and the newsroom and editorial department of Western New York's great newspaper combine to give the most complete, most authoritative news coverage. That's why WBEN-TV news is the BIG NEWS on local television.

And that's why participation in or sponsorship of WBEN-TV newscasts can do the BIG selling job for you. Get the newsworthy facts from our national representatives, Harrington, Righter & Parsons, or contact WBEN-TV Sales directly.

WBEN-TV

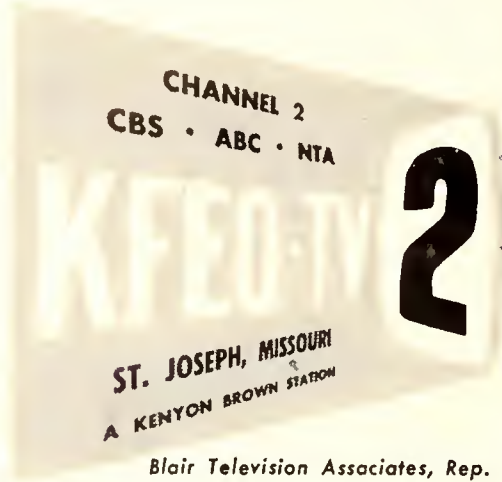
The Buffalo Evening News Station

CBS • BUFFALO

YOUR TV DOLLARS COUNT FOR MORE ON CHANNEL 4

281,300
FAMILIES

**AND ONLY ONE
TV STATION IN THIS
37 COUNTY MARKET**



WTUX
1000 WATTS
IN WILMINGTON
DELAWARE

**YOUR SHOWCASE
OF CLASS**

- ★ Jimmy Lynn
- ★ Art Curley
- ★ Don Matheson
- ★ Dom Clifton
- ★ Martha O'Dell

Wilmington, Dela.
1290 on the dial

Frank has joined Caravel Films as a tv sales executive. Frank formerly was a sales and account executive with Peter Elgar Productions, Screen Gems and George Blake Enterprises . . . **Walter A. Nielsen** has been named regional sales representative servicing the eastern U. S. for the Commercial Recording Corp., Dallas. Nielsen is former program director for WNHC-AM&TV, New Haven, Conn.

RADIO STATIONS

Here's the new personnel set-up at **KSON-AM&FM, San Diego:**

Laurence Gross, vice president and general manager, was formerly with KCOP-TV, Hollywood and KFMB, San Diego.

Thurston S. Holmes, station manager, comes from CBS and NBC radio in New York.

Ted Beebe, administrative director, was director, producer and copy chief at WRGB, Schenectady.

Dick Meads, sales manager, comes from a similar position at KSDO, San Diego.

Broadmoor Broadcasting Corp. recently took over as the new owner of KSON. Jack O. Gross is the president.

Station sales: **WWRI, W. Warwick, R. I.**, has been bought by Grelin Broadcasting. Melvin C. Green, president of Grelin, is general manager of the station. Present staff will be retained . . . **WVDA, Boston**, has been bought by Air Trails Network for \$433,000.

People on the move:

Charles A. Clifton has been promoted to program director of KRKD, Los Angeles . . . **Harriet Kogod** and **Jo Wilson** have been named publicity and promotion directors, respectively, at WWDC, Washington, D. C. Miss Kogod has been assistant publicity director for the station and Miss Wilson has served as administrative assistant to the president . . . **Joseph Cooke** has joined the sales staff of KDYL, Salt Lake City. Cooke is a former sales executive for the Desert News and Newspaper Agency Corp. in Salt Lake City . . . **Lester Meyers**, formerly with Harris & Frank clothiers, has joined KRHM-FM, Hollywood, as merchandising manager and account executive . . . **Paul von Hagel**, sales manager for WRAP, Norfolk, Va., has been promoted to general manager . . . **Redd Gardner** has been named sales

**BUY OREGON'S SECOND
LARGEST CITY.**

EUGENE has grown into the **LARGEST WEST COAST MARKET** between San Francisco and Portland. **EUGENE** is 2nd largest city in **OREGON** . . . 5th largest in the entire Pacific Northwest with a **QUARTER BILLION DOLLAR BUYING POWER**. Capture this important Northwest market by using **KERG's** great Fall line-up of CBS Shows . . . Local Sports . . . and Local News.



This is a picture of a man winking at a pretty girl in the dark

**IF YOU ARE
WINKING AT
THE HOUSEWIVES
IN SAN ANTONIO,
DO IT WHERE
IT COUNTS . . . ON**

KiTE

More Daily Home Audience in San Antonio Than Any Other Station

"Cool Cats" get their kicks elsewhere! **NCS #2**
Call Avery-Knodel, Inc.

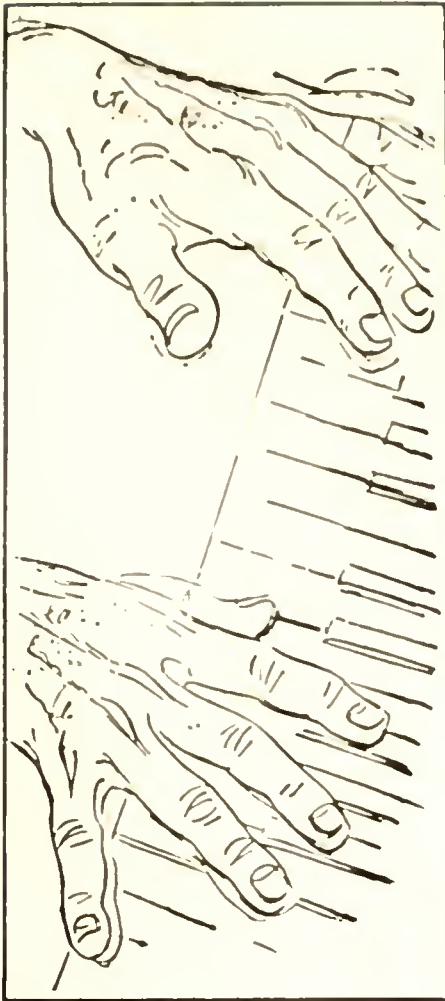
manager for WHFB-AM&FM, Benton Harbor-St. Joseph, Mich. Gardner comes from Kling Studios, Chicago. . . . **J. Edward Hill** has been named merchandising and promotion director at WFBL, Syracuse. Hill formerly was an account executive at the station . . . **Bayard Van Rensselaer Robb**, formerly with NBC TV, has joined the sales staff of WILD, Boston . . . **John Merrell** has been promoted to national sales manager of KFII, Wichita and **Bob Adams** has been named local sales manager. Adams comes from Firestone Tire & Rubber Co. . . . **Owen Simon**, formerly of KQV, Pittsburgh, has joined KDKA, Pittsburgh, as publicity director . . . **Ted Wolf** has been appointed general manager of KFIV, Modesto, Calif. Wolf comes from KWG, Stockton, Calif., where he held a similar post . . . **W. J. "Bill" Taylor** has resigned as managing director of the Southern California Broadcasters Association, to join KWIZ, Santa Ana, Calif. as sales manager . . . **Jack Williams** has been named advertising and sales promotion manager of WBZ-WBZA, Boston-Springfield. Williams formerly was publicity manager for KDKA, Pittsburgh . . . **Gene McWhite** has been appointed sales manager for WBNY, Albany. White has been a time salesman for the past six years . . . **Roger Shelton**, formerly with KGIL, San Fernando, Calif., has joined KFMB, as a salesman . . . **Mary Jane Cox** has been appointed assistant to the director of research and market analysis at WBT, Charlotte . . . **Ken Light** has moved from merchandising director to account executive on the sales staff of WCCO, Minneapolis-St. Paul . . . **Harriet Baker**, formerly with WNAC-TV, Boston, has joined WILD, Boston, as sales service coordinator.

TV STATIONS

Time Inc.'s recent broadcast executive realignment includes:

- Hugh B. Terry, president and general manager of KLZ & KLZ-TV, Denver, has been elected to the board of directors of TLF Broadcasters, the subsidiary which owns and controls Time's stations.

- Weston C. Pullen, Jr., v.p. for broadcasting, has assumed the title of president of Twin State Broadcasting, licensee of the Indianapolis (WFBM & WFBM-TV) and Minneapolis (WTCN & WTCN-TV) stations.



**Monday thru Friday
Morning & Afternoon**

**KLZ's newest
LIVE
PERSONALITY
already a selling
sensation!**

JACK WELLS



MAN-SIZED SELLING
7:15 to 9 a.m. and 4 to 4:55 p.m.

Entertainment as the listener likes it . . .
songs at the piano . . . popular (middle of the road)
recorded music . . . informative quickies from
time to lost pets . . . plus *solid* sell . . . has endeared
JACK WELLS to listener and client alike!

For full details, call your KATZ man
or Lee Fondren in Denver.

KLZ radio
560 KC

CBS IN DENVER . . . Represented by The KATZ Agency

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



**HERE ARE SOME
TERRIFIC PARTICIPATIONS!**

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

Call Your Branham
Man for these and
other top-rated
participations
KROD-TV
Channel 4
EL PASO, TEXAS



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

Rep. Nationally by the BRANHAM COMPANY

KTLN

**Case
History**

62.5%

**SALES INCREASE WITH
EXCLUSIVE KTLN
SCHEDULE**

The Reardon Paint Company, makers of Bondex, used 65 spots a week from April 15 thru June 8 exclusively on KTLN and with no other media involved. KTLN personalities and merchandising boosted Bondex sales in the Denver area by a phenomenal 62.5% — top sales increase in any market during the 1st 6 months of '57!

KTLN can create a success story for your products and services, too.

KTLN

**Denver's
adult Independent.**

• Eldon Campbell, vice president and general manager of the Indianapolis stations, and Philip Hoffman, vice president and general manager of the Minneapolis division, have become members of the board of directors of Twin State Broadcasting.

The shifts were necessitated by the recent death of Wayne Coy, former president of Twin State Broadcasting.

Here's a candidate for funniest promotion gimmick of the year:

KTVX, Tulsa, has sent out first aid kits for tv timebuyers including such useful items as: a spare fingernail ("to be chewed when your own are ground to the elbow — also valuable for scratching the surface and getting a firm grip"); Alka-Seltzers, Bayer Aspirins, Nytol Tablets, Carter's Little Liver Pills, One-A-Day Vitamin Pills, as "an eraser (for correcting errors made by the rest of the human race)".

The station has also enclosed its fall program schedule with these instructions, "For painless timebuying, without unpleasant after-effects, use liberally and regularly."

Station notes: WNDU-TV, South Bend-Elkhart, has switched to Channel 16... WNEM-TV, Flint-Saginaw-Bay City, Mich., says it is the first tv station in the country to have a studio and main offices at a major airport with the move to the busy Bishop Terminal Building in Flint... WJMR-TV, New Orleans, also claims a first—first tv station to begin telecasting programs simultaneously on both vhf and uhf channels. The simulcasting experiment is being conducted to gather comparative data... WHDH-TV, Boston, will now begin program operations during the week of 17 November. Previously a 1 November opening was scheduled, but an accident at the transmitter sight has caused the delay.

People on the move: Robert Lemon has been appointed director of programs for WRC-TV, Philadelphia. Lemon comes from WTTV, Bloomington, Ind., where he was station manager... Roland Kay, former sales manager for KCBS, San Francisco, has been named sales manager of KERO-TV, Bakersfield, Calif... Carlo Anneke, former station manager of WDSM-AM, Duluth, has been named general sales manager of

**Mr. Advertiser:
DON'T LOOK DOWN
ON SOMETHING YOU
HAVEN'T
LOOKED UP!**

**SPECIALIZED NEGRO
PROGRAMMING**

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 127,600 active prospects.

1,000 W. 1590 KC.
KPRS
KANSAS CITY, MISSOURI

For availabilities call Humboldt 3-3100

Represented Nationally by—
John E. Pearson Company

**NOT HARD
OF HEARING**



BECAUSE MORE PEOPLE LISTEN TO

WSJS
RADIO
WINSTON-SALEM
NORTH CAROLINA

than the other three city
stations combined

AM-FM **NBC** 5000 W-600 KC

AFFILIATE FOR
WINSTON-SALEM/GREENSBORO/HIGH POINT
CALL HEADLEY-REED

WDSM-TV . . . James E. Kovach has been named program manager for WBAL-TV, Baltimore. Kovach comes from WRC & WRC-TV, Washington, D. C. . . Ken Corbitt, former program manager at WTKR, Durham, has joined WTVD, Raleigh-Durham, as director of promotion and publicity . . . Lewis Klein has been promoted to the newly created post of manager of programs and production for WFIL-TV, Philadelphia, and Ed Moore of the director's staff will take over as production director . . . Fred Eichhorn has been appointed merchandising manager for KGW-AM & TV, Portland, Ore. Eichhorn formerly was program assistant for the KGW-TV.

CANADA

The problem of station promotions inflating the coverage data gathered by BBM's Time Period Audience Study is causing some concern among both stations and advertisers.

The question was raised recently at a meeting to discuss BBM's Spring 1957 survey and the methods used.

BBM's TPA study measures station coverage by half-hours via the mail ballot method. Dates of field work are announced in advance.

The question was broached by both Lyman Potts of CKSL, London and a P&G executive identified only as R. Small.

Potts wondered whether stations shouldn't be penalized in some way for using special promotions during the survey period. Small said special programming during the survey period could cause serious bias in the survey data.

Charles C. Hoffman, executive vice president of BBM, answered that he had appealed to stations not to indulge in such practices but pointed out it was impossible for BBM, which is not a private organization, to police such situations.

Hoffman also said that even where dates are not announced there is always suspicion that some sources learn about them anyway. He felt that BBM's current policy, while not "100% right" is necessary at the present time.

In observance of Canadian Tv Week last month CHCT-TV, Calgary, operated a closed circuit tv station from the main floor of the Hudson Bay Co.'s store.

The new "station" assumed the call

letters HBC-TV, Channel 99, and broadcast seven hours daily during the week. During an average day, about 25 station people were on duty. Most of the programs were duplicates of CHCT-TV's regular shows.

R. C. Smith & Son, Toronto ad agency, has been enfranchised by the CMTB . . . Three tv outlets have joined CBS TV as secondary affiliates: CHAT-TV, Medicine Hat; CHBC-TV, Kelowna; CKRN-TV, Rouyn.

RESEARCH

Tv homes do the most radio listening. Here are Nielsen's findings:

- In the morning 80% of all homes using radio are tv homes.
- Afternoon—73%.
- Evening—60%.

Personnel notes: Elliot Johnson, formerly with A. C. Nielsen, has joined ARB as Chicago sales representative . . . John M. Ahern, David A. Davies, Charles T. Gunn and William R. Muenster have been promoted to account executives with A. C. Nielsen.

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. 8 Oct.	Tues. 15 Oct.	Change
<i>New York Stock Exchange</i>			
AB-PT	167 $\frac{1}{2}$	155 $\frac{1}{2}$	-12 $\frac{1}{2}$
AT&T	167 $\frac{3}{4}$	168 $\frac{3}{4}$	+1 $\frac{1}{4}$
Avco	6	5 $\frac{7}{8}$	- $\frac{1}{8}$
CBS "A"	27	26	-1
Columbia Pic.	16 $\frac{1}{4}$	15 $\frac{3}{4}$	- $\frac{1}{2}$
Loew's	15	14 $\frac{7}{8}$	- $\frac{1}{8}$
Paramount	32 $\frac{1}{2}$	32 $\frac{1}{2}$	0
RCA	30 $\frac{1}{2}$	31	+ $\frac{1}{2}$
Storer	22 $\frac{3}{4}$	22 $\frac{1}{2}$	- $\frac{1}{4}$
20th Fox	23 $\frac{1}{2}$	23 $\frac{1}{2}$	0
Warner Bros.	20	20 $\frac{1}{2}$	+ $\frac{1}{2}$
Westinghouse	58 $\frac{1}{2}$	58 $\frac{3}{4}$	+ $\frac{1}{4}$
<i>American Stock Exchange</i>			
Allied Artists	2 $\frac{3}{4}$	2 $\frac{1}{2}$	- $\frac{1}{4}$
Assoc. Art. Pro.	7 $\frac{1}{2}$	7 $\frac{3}{4}$	+ $\frac{1}{4}$
C&C Super	5 $\frac{1}{2}$	5 $\frac{1}{4}$	- $\frac{1}{4}$
Dumont Labs.	4 $\frac{1}{2}$	3 $\frac{7}{8}$	- $\frac{3}{8}$
Guild Films	3 $\frac{3}{4}$	3 $\frac{1}{4}$	- $\frac{1}{2}$
NTA	7 $\frac{1}{2}$	7	- $\frac{1}{2}$

KCRA-TV CLEAR

SACRAMENTO, CALIFORNIA

... the highest rated

NBC

station in the West!

3

CHANNEL

Newfoundland's
Most Powerful Twins

CJON-TV Channel 6
St. John's
CJOX-TV Channel 10
Argentina



Reaching 300,000
Captive Newfoundlanders
and latest BBM Shows,
85% of all greater St. John's
homes have TV Sets

WEED & CO. U.S.

STOVIN-CANADA

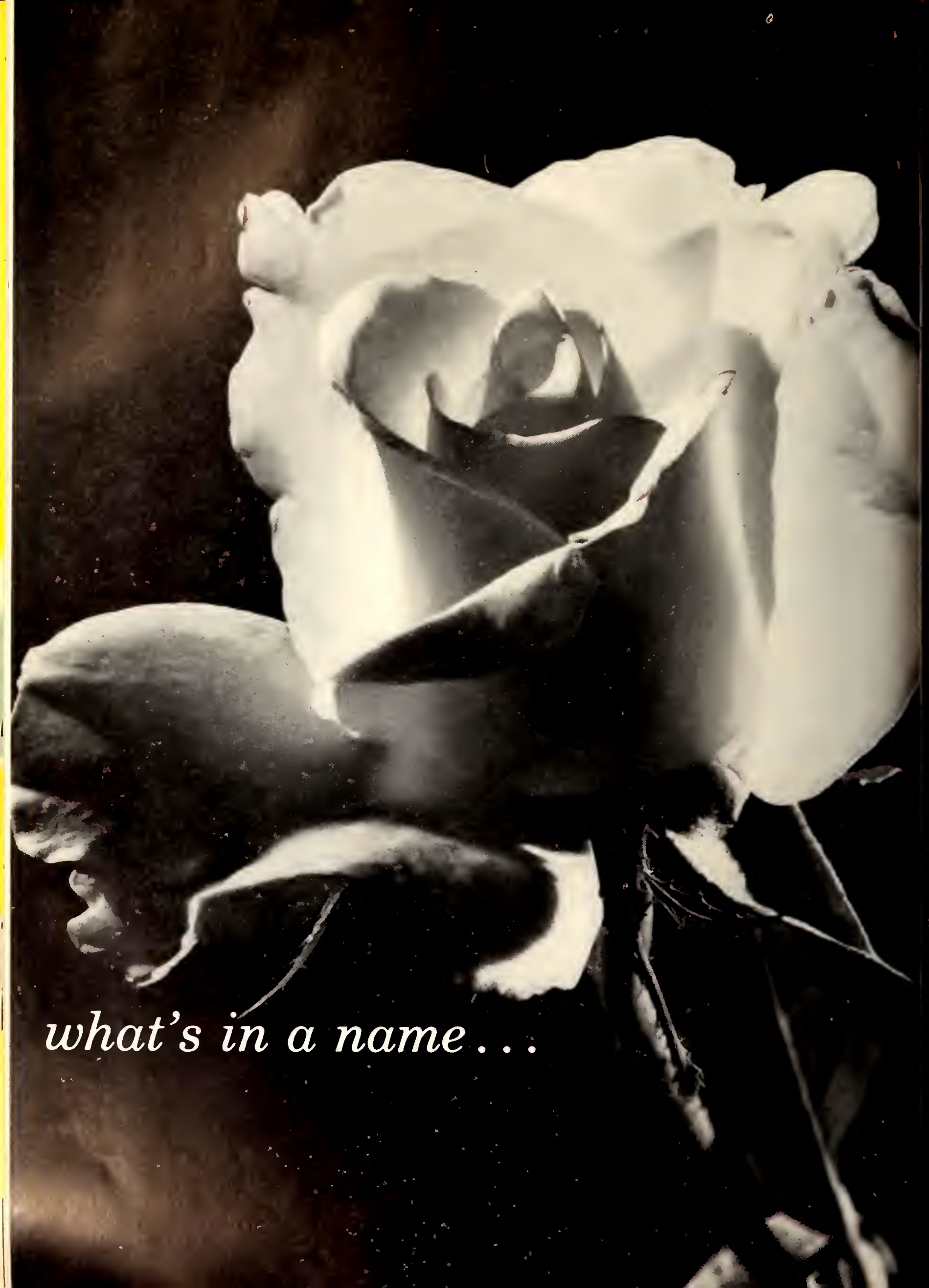


Only ONE is atop the
Continental Divide

Serving both the Atlantic and
Pacific Sides of America

KXLF-TV4 -- Montana
Butte

East—The Walker Co.
West—Pacific Northwest Broadcasters



what's in a name...

A lot—with all due deference to the Bard. Advertising has proved it.

More important—it obtains for people, too. You make your own “brand name” by how you think and what you do. And this very “product image” will determine how much cake you have in this vale of tears.

That’s why—if you’re in the broadcast field, SPONSOR is “A MUST” to receive and read.

SPONSOR is so necessary because of the singular, definitive contributions it makes to an industry that requires not alone facts, but a penetrating comprehension of the factors motivating the multiplicity of talents it employs. **IT’S THE ONE MAGAZINE RADIO AND TV ADVERTISERS REALLY USE.** And the *need* for SPONSOR grows each day. It is an ever more important information center—an ever larger library of ideas—the compilation of the finished and the planned creative energies that spark the air thinking of the day.

To get the most out of SPONSOR, it should be read—AT HOME. It is too rich in valuable material for a quick perusal on a routing list. Nor does it serve its fullest function that way for you, because it is a publication with the kind of stuff you want to cut away and file—a magazine of ideas that will generate ideas in you—make you more valuable to yourself and others. It will bring you closer to the “product image” you would like your name to be.

For only \$3.00 a year — 52 issues of the most useful publication in the broadcast field will be delivered to your home. For less than a penny a day what better time buy can you make as an investment in your future?

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



REALLY GETS THE LADIES!

“QUIZ CLUB,” now on WRC-TV from 9:30 to 10:00 AM, Monday through Friday, is Washington’s newest and biggest local live attraction.

“Quiz Club” has all the features that appeal to the ladies: an imaginative audience-participation format; inviting prizes for both studio and home audiences; and warm, friendly personalities.

“Quiz Club’s” got plenty of sponsor-appeal too. A top-rated time period on Washington’s number one station* and an opportunity to integrate commercials so that they’re part of the entertainment.

In all Washington there’s no better way to get the lady of the house moving in your direction. For full details call your NBC Spot Sales representative.

WRC-TV-4
WASHINGTON, D. C.

SOLD BY  SPOT SALES

*Nielsen Station Index TV Report—Washington Area—July 1957

WASHINGTON WEEK

19 OCTOBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

This was a week in which the Barrow report on network practices was being allowed to sink in quietly.

Rep. Emanuel Celler (D., N. Y.) and Sen. John Bricker (R., Ohio), were just about the only ones to break silence. Both have issued reports in the past highly critical of the networks. Bricker has introduced a bill calling for FCC regulation of networks.

These legislators found the Barrow report pleasant reading. Bricker said his report pointed the way to about the same actions as the FCC report, while Celler took the Department of Justice and FCC to task for not moving toward these goals much more quickly.

The FCC, meanwhile, shows no disposition to hurry its consideration of the recommendation. The Senate Commerce Committee, when it issued its own staff network report—okaved by the committee as such, rather than as a committee report subscribed to by the members—called for FCC comments within 90 days after issuance of the Barrow document.

This deadline probably will not be met if the FCC follows its present inclination.

The FCC, under new Chairman Doerfer, appears to be stiffening its attitude toward Congress. Doerfer says he invites legitimate Congressional inquiry and concern, but resents efforts of individual legislators to dictate FCC actions.

His attitude is that the FCC will administer the laws that Congress passed, and must interpret those laws for itself. If Congress feels that any section of the law is vague or has been misinterpreted, then it is up to the lawmakers to pass a bill clearing up Congressional intent—not for individual legislators to force their own interpretations on the Commission.

The tentative vote to okay a trial of pay-tv, soon to be followed with the final vote on the scope of the trial, is one evidence of the stiffened attitude.

Now the FCC has given a second indication with its 4-3 vote to dismiss pleas for rehearing on Indianapolis channel 13, lodged by the losing applicants. The original award to Crosley Broadcasting, upheld by this tentative vote which is virtually certain to be upheld again on the final vote, was widely attacked by legislators of both parties as favoritism to a multiple owner over qualified local applicants.

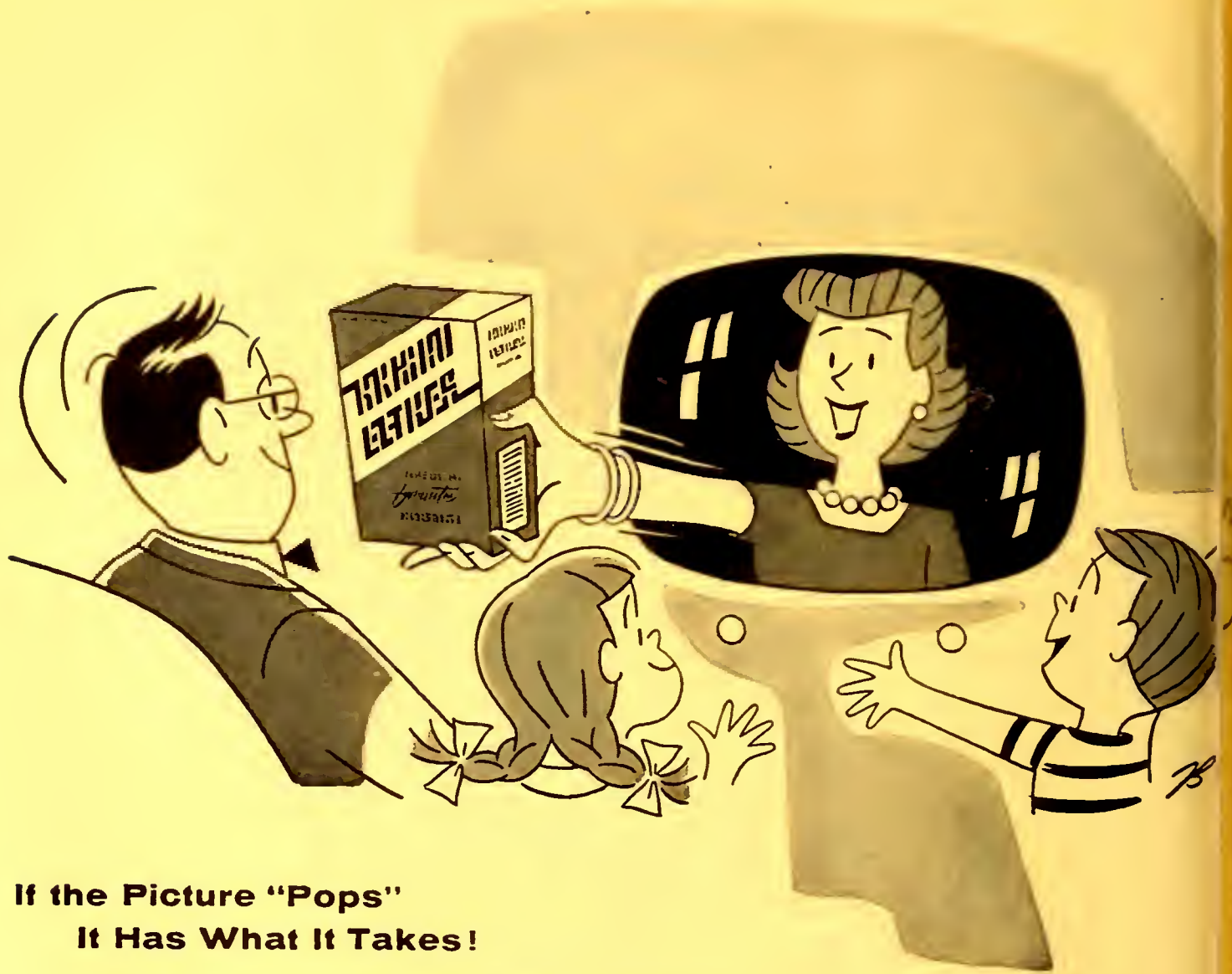
This action assumes even more importance in view of the fact that it was taken despite the rapidly-building Moulder (D., Mo.) House Commerce subcommittee probe of the regulatory agencies.

This subcommittee, which is working hard on its investigations in preparation for hearings early next year, has made it clear that with respect to the FCC the Indianapolis case and the Boston Herald-Travelers case will loom large in the probe.

The Craven Plan has been laid to rest by the FCC, with the reservation that it possibly could be revived after completion of the Television Allocations Study Organization's look into allocations problems.

The Craven Plan would have junked the TV table of allocations, except for the educational reservations and some protections for existing UHF stations.

GETTING THE MOST FROM



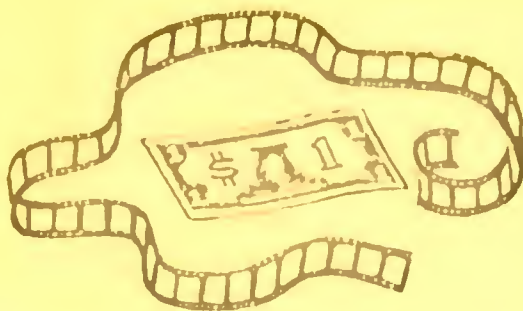
**If the Picture "Pops"
It Has What It Takes!**

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



P.S.
**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?**

OUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

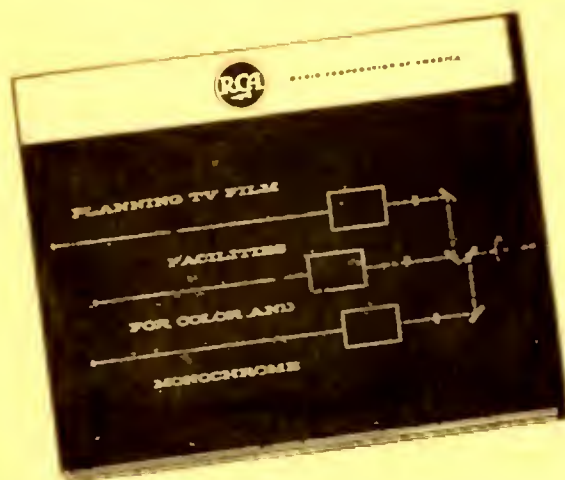
There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Manachrome."



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

19 OCTOBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

The latest wheeling-and-dealing device in time selling: Sweetening the pot with a batch of free spots.

As a rule, it's only the advertiser who is aware of the frosting.

Colgate's panel of women consumers now has another area—aside from the company's products—to judge:

They also comment on the Colgate network shows.

A screen credit which drew a big yak in Y&R's screening room was missing when Tombstone Territory (Bristol-Myers) made its debut on ABC TV this week.

The excised line: "Helicopters by Southwest Helicopters, Inc."

The era of the film series: Circa 1880.

Aerial views via helicopter are common in tv westerns.

The penalty inflicted on an agency when a new product fails to pan out can have a biblical severity these days.

One agency recently not only lost the faltering newcomer but two older brands in the same advertiser's family as well.

The season again is approaching when the station rep must double his guard against the fly-by-night merchandise promoter.

In recent years this breed has been flocking to tv for a quick killing among Christmas gift buyers, with these sad holiday hangovers:

- 1) Complaints about the quality of the merchandise.
- 2) Non-payment of bills for contracted time on the ground that the stations didn't produce the amount of orders the promoter had expected.

C. J. LaRoche this week made a pitch for the ABC TV and ABN account (currently held by BBDO).

Included in the presentation was an analysis of the competitive progress made by ABC TV in boosting the average homes per nighttime commercial program. (See culled sample of this progress on page 11 of the 12 October SPONSOR-SCOPE.)

Concern is growing among Madison Avenue showmen that the tv westerns may be overdoing the "adult" concept—especially during the early evening hours.

Basis of this anxiety are extended scenes of drunkenness and scripts highlighting a member of the wayward sisterhood.

An unexpected aftermath of the recent rash of agency mergers is the advertiser reaction when one agency becomes subordinate to another.

A New York office last week sent a trouble-shooter to the west coast after an old client of the newly-acquired western division complained he wasn't getting enough service. Real reason:

He once was the pride and joy of that western agency.

Radio Baltimore **WEAO**

5000 WATTS 600 KC

naturally

FIRST
in
Nielsen

JULY 1957

FIRST
in
Hooper

AUG-SEPT 1957

FIRST
in
Pulse

JULY-AUG., 1957

FIRST
in **Hooper**

Business
Establishment
Survey

FIRST

in results for advertisers!

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

RADIO
BOSTON
WCOP

RADIO
CHICAGO
WJJD

RADIO
MEMPHIS
WMPS

Represented nationally by **RADIO-TV REPRESENTATIVES, INC.**

NEW YORK CHICAGO LOS ANGELES BOSTON ATLANTA SAN FRANCISCO SEATTLE

CRITICS BE DAMMED!

(Continued from page 32)

Douglas. "The theater and Hollywood have been elaborating on the same basic plots continuously. Now that tv has become established as the world's biggest entertainment medium, critics are more aware of the inevitable show cycle. That does not mean that programing isn't as good or even better than it has been."

In analyzing this season, agency tv heads agree with the critics on one score—there is less novelty about tv

as the medium matures. But, they add, this does not make it less effective either as an advertising or an entertainment medium.

What's a "safe" season? It's the description most frequently heard these days in advertising circles: Tv's playing it safe this year. But, say the agency men, what is a "safe" show?

"If an agency could define a 'safe' show, it would buy it," says a top agency tv v.p. "After all, the agency looks for circulation for its clients. We produce our programing or buy it

from the best people available in theater and in the film industry because we want to entertain the largest number of people possible. If that's playing 'safe', then we're doing it."

The majority of tv critics have hammered away at "the dullness, the unimaginativeness" of the new shows. They seem to have, as a group, an almost built-in penchant for the live theater character play and a degree of contempt for "escape" entertainment. But, say the tv directors, network tv is programed for the majority taste not for the critics.

"The client's reaction to the critics is hard on the nerves," says the radio-tv v.p. of one of the top 20 agencies. "While we're planning a show, the client is right with us in giving it as broad an audience appeal as is humanly possible. 'We want to entertain them, not educate them,' he kept telling us. Then a critic panned his first show this season as being 'formulaized and cliched.' Our first Trendex was very respectable. But was the client happy? Not he. He's waved the reviews under our nose this whole week."

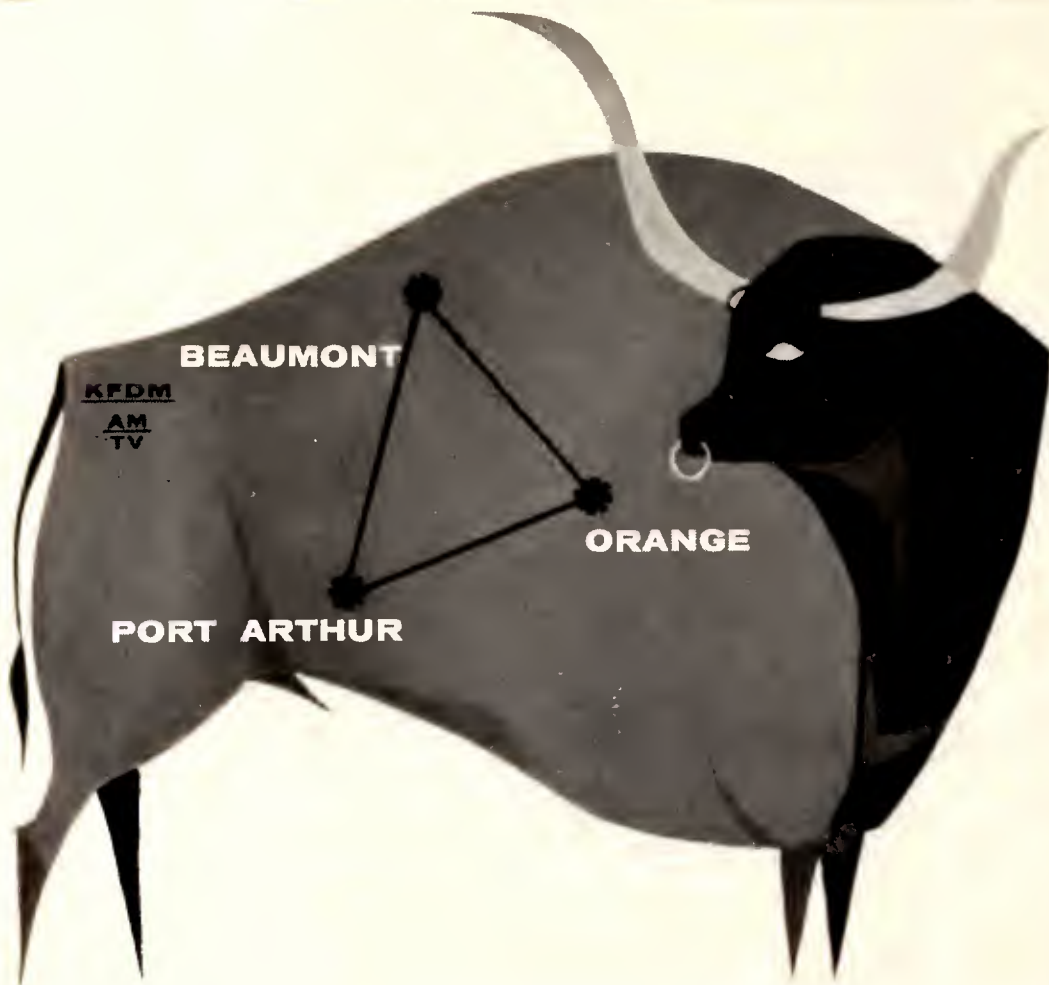
Critics and ratings: There is remarkably little correlation between the reaction of the viewers as indicated by ratings and that of the newspaper critics. (See chart on pages 32-33 for analysis of newspaper reviews and ratings.)

Only 24 out of 113 reviews were favorable, 37 were lukewarm, and 52 were slashing. But the intriguing and significant fact to emerge from the chart is that the critics are almost invariably out of line with the verdict of the audience.

Maverick, ABC TV Sundays, got two negative and two lukewarm reviews, but its second Trendex rating (17.2) was almost five ratings points higher than its first. Against the tough Sunday night lineup, *Sullivan* on CBS TV and *Allen*, NBC TV, *Maverick's* 17.2 is a highly respectable rating.

The Phil Silvers Show, CBS TV Tuesdays, on the other hand, rated three good reviews and one lukewarm (a record matched only by the *George Gobel Show*, NBC TV alternate Tuesdays). Apparently the audience disagreed with the critics: Silvers' rating slipped from 20.1 to a 14.3 Trendex.

While this is not intended as statistical proof that the critics are always automatically out of step with the pub-



A good market steer! The entire

Beaumont-Port Arthur-Orange

area (Texas' fourth market)

is yours when you buy . . .

KFDM Beaumont Radio and TV

CBS
ABC



See PETERS-GRIFFIN-WOODWARD, INC

KMJ-TV NOW SHOWING

MGM



FILM PACKAGE

EFFECTIVE OCTOBER 6th

KMJ-TV

FRESNO, CALIFORNIA

KMJ-TV, FRESNO, CALIFORNIA • PAUL H. RAYMER, NATIONAL REPRESENTATIVE

lie, it is interesting to note that Gobel's rating also slipped from 17.8 the first week to 14.9 on the next rating.

"People read critics for entertainment, not as a guide to their tv viewing," says Y&R's Rod Erickson. "The critics are newspapermen, they're not in tv. They write controversial stuff to get readership, but they don't control what the millions of groups of two or three people in the living room tune in to."

The "saddle sores": The most frequent criticism of this season, and this one is made by some of the tv pros themselves, is the fact that "tv's over-

loaded with saddle sores." Too many Westerns, yelp the critics. But here are the facts most agency tv heads stress about the Westerns:

- There are still more situation comedies on the air than there are Westerns.

- Until this year, the proportion of Westerns to other shows on tv was considerably below the proportion of Westerns to other films that Hollywood produces.

- Last year's ratings showed that people like Westerns, and it's to the audience's interest as well as the client's to produce what the people want. "And don't forget that for years the

Number One Hollywood box office attraction hasn't been Clark Gable, but John Wayne," says Phil Cohen, SSCB tv v.p. "Historically Westerns have been the heart and soul of the movie business, so it's a basic entertainment form."

The excitement factor: That's what's missing this year, say the critics.

"The audience is tougher to excite these days," says Ted Bates' Jim Douglas, whose views on this subject are shared by the majority of tv pros. "They've seen so many stars in the last few years, so much entertainment through tv, that they're very hard to impress. What unusual things were actually done in years past that are not being done this year?"


Moreover, there are more spectaculars scheduled for this year.

"The spectaculars are very important for spicing the season," says Bill Wiley, assistant director of McCann's tv and radio programming services division. "Twenty years ago, a person would have had to pay \$100 a seat to see all the talent that a spectacular may offer."

Are agencies putting damper on experiments? Some of the tv pros feel the agencies exercise a more conservative influence on programming.

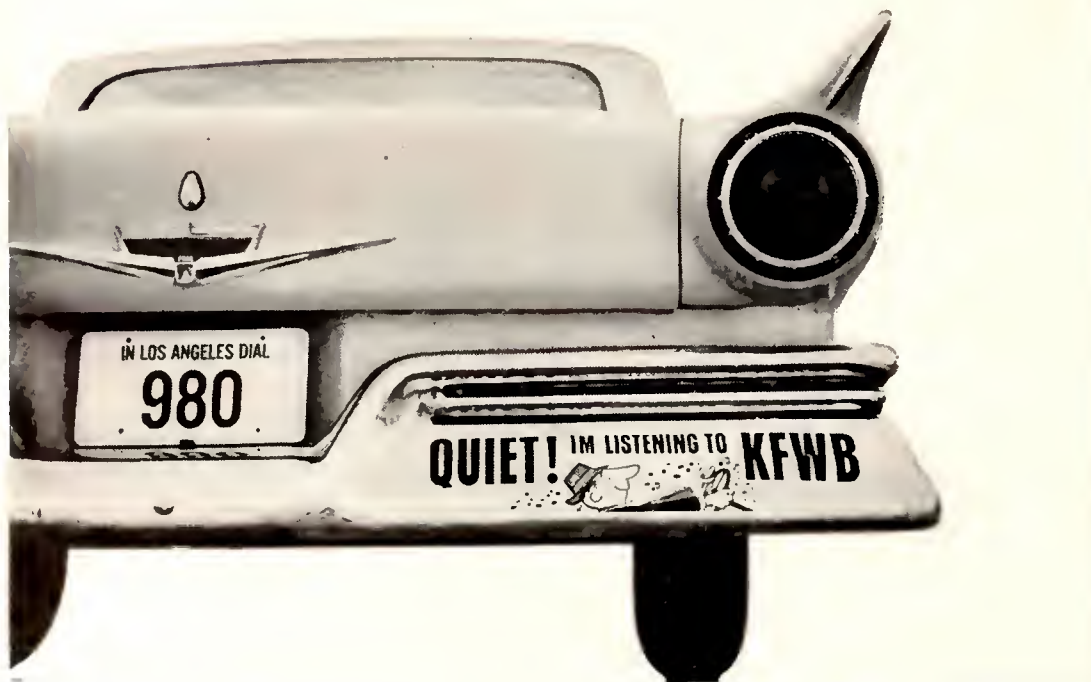
"The individual client or packager doesn't have the same urge or possibility to experiment as the network," says Bill Wiley. "The investment in tv for the individual client is so high today that he must try to reach a maximum audience right from the start. This may rule out certain totally new and untested concepts of programming which might turn out to have only minority audience appeal."

Agencymen do worry about this tv season, but not because of the programming content, rather because of costs. The short life expectancy of tv talent has caused talent agents to drive harder and harder bargains and production costs have been climbing proportionately.

Warns the head of tv at one of the top five agencies: "The cost-per-1,000 of the medium is still favorable, but we may approach a turning point. So far the decrease in ratings is somewhat compensated by a larger total audience. But increased cost of tv offsets this again. This may be tv's decisive year: Hold the cost line or clients will turn more to other media." 

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.




"Thank You, People"

...The furry friends of WWJ

In Sponsor Magazine's first annual TV-Radio trade paper advertising competition, WWJ won the first place award in its classification. The winning campaign, "Put Your Money Where the People Are," had already aroused much interest among agencies and advertisers.*

Just as WWJ knows how to sell itself, the station knows how to sell your product—with sales-minded personalities, more enjoyable music, superior news and sports coverage, substantial promotion and merchandising.

Judge for yourself. Put your money where the people are . . . on 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.

* Associate station WWJ-TV won a Meritorious Award for its "Believability" campaign in the same contest.

WWJ RADIO AM and FM NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

Notional Representatives. Peters, Griffin, Woodward, Inc.

FROM OUR HALF MILE HIGH TOWER



We're the best Peeping Toms
in the business

**WE LOOK INTO
310,000 HOMES**

In Washington and British Columbia

From our half-mile tower high atop Mt. Constitution, and with maximum power, we bring the Northwestern viewers the finest CBS programming plus top film features from such Hollywood studios as 20th Century Fox, Warner Bros., United Artists, and Columbia.

We've staked out our claim in the richest per capita income section of America and Canada. We've got a rich vein of ore that winds throughout the Puget Sound area, and reaches deep into the wealthy Mother-Lode of British Columbia. Let us swing our big pick for your product in the great Northwest territory.

Studios in Bellingham, Washington

KVOS TV

CHANNEL 12



Tv and radio NEWSMAKERS



Edmund C. Bunker has been appointed vice president and director of station relations for CBS TV. Formerly general manager of CBS-owned WXIX-TV, Milwaukee, he succeeds Edward P. Shurick. Shurick resigned the post to become executive vice president of Blair-TV. Frank Shakespeare, Jr. has been appointed to Bunker's former Milwaukee assignment. Norman E. Walt, an account executive for CBS TV Spot Sales, has been elevated to the post of general sales manager of WCBS-TV, previously held by Shakespeare. In another station relations appointment, Robert F. Jamieson, manager of CBS TV Sales Service, was named to a newly created post at CBS—manager of station contacts. He will report to Carl Ward, national manager of station relations.

Dean D. Linger is the new director of advertising and promotion for ABC TV. He replaces John H. Eckstein, who has resigned. Linger is a veteran of 13 years in radio-tv, on both the network and local levels. For the past five years he has been sales promotion and publicity director of CBS-owned KNXT-TV, Hollywood, and the CBS TV Pacific network. Linger spent the eight previous years with ABC in Chicago and Detroit. He joined the ABC Central Division publicity department in 1944 and was named assistant promotion manager of the division in 1946. The following four years he was radio-tv sales promotion and publicity director of WXYZ and WXYZ-TV, ABC-owned stations in Detroit. Linger returned to Chicago in 1950 to head up ABC's Central Division promotion department. A graduate of the University of Chicago, Linger began his career as an English instructor.



George H. Morris, a Memphis, Tenn., tv executive, has been named vice president and national sales manager of WSIX-TV, Ch. 8, Nashville. Louis R. Draughton, president of WSIX, Inc., announced the appointment effective 10 October. Morris was formerly commercial director for WHBQ-TV, Memphis. Previously he was western sales manager, Chicago, of RKO Teleradio O & O Stations. He joined the RKO firm in 1954 as general sales manager of WHBQ-TV, Hartford, after holding sales positions with KMBC, Kansas City, and the W. W. MacGruder advertising agency, Denver. A native of Taunton, Mass., Morris is a graduate of Providence College and is a World War II veteran of both the Army and Navy. He is a member of the National Advertising and the New York Sales Executives clubs.

TOP SALESMAN



**SELLS BEST BECAUSE
IT'S VIEWED MOST
IN DETROIT AND
SOUTHEASTERN MICHIGAN**

Again, for two successive months, July and August, 1957, of the 4 Detroit stations, Channel 2 had

7 out of the 10 TOP SHOWS

And 2 out of those 7 were NON-NETWORK! ARB and Pulse ratings like these are the rule, not the exception on the station that's first choice with viewers in metropolitan Detroit and Southeastern Michigan

**PICK THE STATION THAT SATURATES
WHERE BUYING POWER CONCENTRATES**

WJBK-TV

CHANNEL  DETROIT

There's a lot more to the "Detroit Television Market" than just Detroit alone! Of the 1,700,000 TV homes in the area WJBK-TV serves, 800,000 are outside Wayne county, in heavily populated Flint and Port Huron for example. And WJBK-TV is No. 1 (ARB and Pulse with outstate viewers, too!

MAXIMUM POWER!
100,000 Watts, 1,057-ft. Tower

**COMPLETE FACILITIES FOR
LOCAL AND NETWORK
PROGRAMMING IN FULL COLOR**

TOP CBS AND LOCAL PROGRAMS

Represented by **THE KATZ AGENCY, INC.**

STORER NATIONAL SALES OFFICES: 625 Madison, New York 22, N.Y.; 230 N. Michigan, Chicago 1, Ill.; 111 Sutter, San Francisco, Cal.

SPONSOR SPEAKS

Tv's destructive critics

A small band of ex-reporters who have remarkably little public influence are nonetheless one of tv's major problems. We refer to the critics who this year have been so abusive as to make it miraculous any audience remains.

That there is an audience, and likely a larger audience than last year, is just one sign of the feebleness of the critic's impact on the viewer at home.

But his impact *within* the industry is becoming a pressing problem. Even some professional tv people have been disheartened and we think confused by the critics.

Tv is far from perfect, especially when it turns out imitation after imitation of its hits. But the worst shows don't deserve the kind of abuse poured out by the critics who often seem to be trying to mimic Dorothy Parker rather than to make a balanced appraisal.

We are sure some wavering shows would have a better chance to correct their mistakes if the tv reviewers were more constructive. As it is now often critics who would have trouble telling a stock company apart from a Broadway cast are in a position to panic client executives who ought to know better than to listen to a peanut gallery spawned out of the police beat by way of the feature desk. The resulting hysteria among agency and network ranks makes remedial work difficult and contributes to the casualty lists.

The rep ratings

Recently SPONSOR's articles on national representatives, which anonymously rated the reps in various service categories on the basis of a timebuyer survey, created some misunderstanding and confusion.

Supposed "ratings," allegedly coming from SPONSOR, are being passed along the word-of-mouth grapevine.

The results of the SPONSOR survey, and their attendant ratings, were top secret. They will continue to be. None of the ratings brought to our attention are even close to accuracy.

SPONSOR urges, in the interest of authenticity and fair play, that no validity be given to any supposed rankings.



THIS WE FIGHT FOR: *Tv has brought more and better entertainment to more people—free—than any other medium. The station which isn't saying so now in the fight against fee tv isn't doing right by the American public.*

10-SECOND SPOTS

Doers: Thanks to his secretary's monogram, correspondence from Alan C. Tindal, president of WSPR, Springfield, Mass., ends with this sign-off at lower left: *ACT: now.*

Other cheek: Don Domers, a Terra Haute radio-tv dealer ran this ad in a local paper:

"CONGRATULATIONS to the person (or persons) who took the GREEN EMERSON TRANSISTOR RADIO, Model 888, Serial 374-9849938 from my store, Monday evening, Sept. 23, 1957. You are now enjoying the world's finest portable transistor radio, in fact you could have not even BOUGHT a better one. Inasmuch as I have been forced to give you the above radio, I want you to have the balance of the equipment you failed to take: 1 ear phone . . . 1 leather carrying case . . . 1 statement marked PAID IN FULL (So that your conscience will not bother you). Please call at my store at your earliest convenience to pick up items. I promise no prosecution."

Wider, please: Watching a closed-circuit color tv demonstration of oral surgery at WBEN-TV, Buffalo, a New York dentist said. "Close-ups of patients' mouths were gems of technical excellence." *Shades of D. W. Griffith!*

Chow: In Cleveland, to mark Columbus Day, KYW sent major agencies "long-playing pizza pies." *With 33 anchovies?*

Pay-off: Allmayer, Fox & Reshkin Agency of Kansas City reaped the reward of its 600-spot radio campaign in Birmingham for Real-Kill Insect Spray when a Birmingham movie theatre showed a sci-fic pic based on a city overrun by giant insects. At the crucial moment when it appeared the insects would take over, someone in the balcony cried out: "Mama, get Real-Kill!"

Combo: NBC TV's Steve Allen foresees combining the popular features of a quiz show and a Western into one bit where the cowboy holds up an isolation booth.

Enterprising: WCHS-TV, Charleston, W. Va., has sent a wire to the Russian delegation in Washington asking for availability of advertising space on the newly-launched satellite. *Sputnik may turn out to be the only medium with both time and space rates.*



speaking of figures

DALLAS
IS CHANGING
STATIONS
NOW—**KIXL**
IS A **SOLID SECOND***
IN THE METROPOLITAN
DALLAS MARKET

*ACCORDING TO AUGUST-SEPTEMBER HOOPER

FOR COMPLETE DETAILS
CALL OR WRITE
BILL MORGAN—GEN. MGR.

Owned and Operated by
VARIETY BROADCASTING
CORP.
LEE SEGALL
Chairman of Board

Wonderful **KIXL** Radio

REPRESENTED BY H-R REPRESENTATIVES - CLARK BROWN IN SOUTHWEST



special

Buffalo

**SNOWSTORM
WARNING
TO
TIME BUYERS***

**Don't get snowed under
an avalanche of spots**

*No double spotting – no triple spotting
on*

WWOL

Very few places beat Buffalo when it comes to snow! In Buffalo, no station beats WWOL when it comes to delivering more listeners per dollar.

WWOL GIVES THE LOWEST DOLLAR COST PER LISTENER IN THE BUFFALO AREA*

HOMES REACHED PER DOLLAR

WWOL	NET STATION "A"	NET STATION "B"	NET STATION "C"	NET STATION "D"	IND. STATION "A"	IND. STATION "B"
1277	853	314	870	325	417	1055

BASED ON: *SRDS CLASS A – 12 Noon – 6 P.M. – May '57. Buffalo Area Nielsen Report June '57 (page 5). Monday thru Friday, 12 Noon – 6 P.M.

Dig out the facts and figures

- Check NIELSEN
- Check PULSE
- Check HOOPER
- Check The 50 national advertisers who now include WWOL radio in their budgets!

National Representative: **FORJOE & CO.**



WWOL

**315 MAIN STREET
BUFFALO, NEW YORK**