

SP J 12-56 103
 MR EDWARD J STEGEMAN
 NBC RM 510
 30 ROCKEFELLER PLAZA
 NEW YORK 20 N Y

SPONSOR

the magazine radio and tv advertisers use

11 JUNE 1956

50¢ per copy • \$8 per year

June 1956 figures* give **WXEX-TV**

16%
more viewers
per rating point
 than any other station serving
RICHMOND

Petersburg and Central Virginia

	<i>Number of TV homes in Grade B area</i>	<i>TV homes per rating point projected to Grade B area</i>
WXEX-TV	205,000	2,050
STATION B	175,400	1,754
STATION C	174,800	1,748

- WXEX-TV delivers 16.9% more TV homes than Station B—17.3% more than Station C.
- WXEX-TV gives you a *bonus of better than 2 TV homes* with every 12 homes you buy.
- Station B is now operating on interim low power and tower. On this basis, the Grade B area of WXEX-TV delivers **58.3** more TV homes than does Station B.

*Service contours of stations considered are for maximum power and tower calculated by Kear & Kennedy (consulting radio engineers, Washington, D. C.) from information on file with FCC, and based on latest available ARF figures updated to June 1, 1956.

WXEX-TV

For Tinsley, President **NBC BASIC—CHANNEL 8** Irvin G. Abeloff, Vice Pres.

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

**NEW SCOPE IN
 MEDIA BUYING**

page 27

How film distributors
 would change net tv

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Agency's Rx for
 Proctor: Large doses
 of spot tv

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Madison Avenue
 on morning spree

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Selling sausages
 at 5:30 a.m.

page 37

Advice from buyers
 to sellers

page 38

20 years in spot
 radio tell tale of
 chain-store growth

page 42

a look at the way Kansas City listens

(all see WHB)



March-April, 1956

Metro **Pulse:** WHB 1st

360 out of 360

1 1/4 hours in and out of home.

Mon.-Fri. 6 a.m.-midnight

Latest available

Area **Pulse:** WHB 1st

263 out of 288

1/4 hrs. . . . with 25-2nd place

1/4 hrs.. Mon.-Sat.. 6 a.m.-6 p.m.

March, 1956

Area **Nielsen:** WHB 1st

every time period,

1st all day and night

42% share of audience

Mon.-Sat. 6 a.m.-midnight

Feb.-May, 1956

K. C. **Hooper:** WHB 1st

248 out of 260 1/4 hrs.

1st all day with

43.5% share of audience

Mon.-Fri. 7 a.m.-6 p.m.

Sat. 8 a.m.-6 p.m.

*Dominate? And how! Listen to the way
Kansas City looks the way Blair tells it—
or talk to WHB General Manager George
W. Armstrong.*

WHB

10,000 watts—710 kc
Kansas City

MID-CONTINENT BROADCASTING COMPANY

"The Storz Stations"—President: Todd Storz

WDGY, St. Louis
Represented by
W. B. Storz, Inc.

KOWB, Omaha
Represented by
W. B. Storz, Inc.

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New York
Represented by
Adam J. Blum

Circle 10 on Reader Service Card—Transfer Station to FCC Approved

REPORT TO SPONSORS

11 JUNE 1956

FCC allocations decision coming

Though tv industry expects FCC decision tomorrow (12 June) on allocations, it's still possible group will not be able to muster enough votes (beyond bare majority) for any one plan. Final decision, when ever reached, is expected to be along lines predicted by SPONSOR in 2 April 1956 issue (see "Can FCC end the sellers' market in tv?"), i.e., (1) no drastic allocations revamping, (2) no widespread de-intermixture, (3) uhf will be left to find own way. One thing appears definite: FCC will not drop concept of allocations table and fall back on case-by-case determinations.

-SR-

Hot week in Washington

With FCC announcement awaited and heads of 3 tv networks scheduled to appear before Magnuson committee, eyes of industry will be riveted on Washington this week as never before.

-SR-

Wesson Oil buys Vitapix "Blondie"

Revitalized Vitapix has scored first sale. Purchase of ½ hour "Blondie" series on co-sponsorship basis by Wesson Oil involves station spread of 65 markets in Class "A" time plus additional market list via Fitzgerald Agency for fall start. Show, produced by Hal Roach, is slated on 52-week basis, but dates won't be set until Vitapix closes pending deal for other half of co-sponsorship. Deal marks first big break-through for non-network Vitapix plan.

-SR-

Colgate's web radio buys

Colgate purchase of 10 7½-minute segments on CBS daytime radio for 52 weeks starting September will provide soap firm with supplement to daytime tv shows on CBS TV. Part of money came from cancellations of NBC TV daytime shows. Radio segments will also provide an always-available fund of time for all Colgate brands, will be used flexibly as seasonal and brand requirements dictate.

-SR-

Politz measures fee tv market

How willing are consumers to pay for tv shows? Study by Alfred Politz for Look shows enough consumers are willing to pay for most popular show types to justify fears of free tv supporters that fee tv could be competitive threat in bidding for best programs. Consumers were asked if they would pay 25¢ to see various show types if these were not available free. 28.1% would pay for variety shows; 25.9% for World Series game; 21.8% for current Broadway play. At 50¢, figures were 19.2%, 21.9% and 18.5% respectively. At \$1.00, same programing would be bought by 16.5%, 22.6% and 15.1% respectively.

-S-R

Afternoon radio's reach

Afternoon tv misses a healthy chunk of tv homes—homes that radio reaches. That's the gist of CBS Radio's "quintile" study. Based on Nielsen data covering Monday-Friday, Noon-5 p.m., study divides tv homes into 5 groups (hence "quintile") according to amount of viewing. Lowest viewing quintile, which doesn't watch tv at all, tunes radio average of 49 minutes during afternoon; next lowest viewing quintile, which watches tv average of 5 minutes, tunes radio average of 38 minutes.

REPORT TO SPONSORS for 11 June 1956

Year-round listening level Season variations in radio usage continues to lessen, latest Nielsen data indicate. With index of 100 representing annual average listening, figures show nighttime index figure of 97 for both spring (March-April, 1956) and summer (July-August, 1955), index of 106 for winter (January-February, 1956). Comparable figures for daytime are: winter, 104; spring, 104; summer, 92.

-SR-

Porter revamps JWT media Significant trends in media buying approaches are now emerging as result of marketing revolution in agencies. Among top agencies to unify buying approaches in past year is JWT, with its "semi-integrated" structure in media departments throughout country. Arthur Porter, v.p. in charge of media, heads up group of all-media associate directors who're planners in charge of corps of specialist-buyers on their group of accounts. (For details on media buying trends among major agencies throughout country, see story on page 27.)

-SR-

72% of tv homes see 4 stations Tv detractors who take pot-shots at the new medium might note Nielsen's most recent viewing figures and research: Only 6% of all U.S. tv homes can tune in one station only. Some 72% of all tv homes have choice of 4 or more channels. Average tv home set is tuned in over 6 hours a day, a new peak in U.S. viewing habits.

-SR-

Tv presentation will go on road Detroit, Los Angeles and San Francisco admen will get chance to see TvB's presentation that got raves at Waldorf Astoria in N.Y. (see page 46). Detroit showing on 28 June in Sheraton-Cadillac will be aimed at automotive industry. West coast ad slant will be worked into presentations at Los Angeles' Ambassador Hotel on 10 July and San Francisco's Fairmont 12 July. 9:30 a.m. is hour set for each meeting. Boston admen are next in line, but probably not until sometime in September.

-SR-

New TvB spec in the making Brand new wide screen presentation by TvB is planned for fall, according to Bureau's president, Oliver Treyz. It will make debut at Chicago in October, then swing into New York on 16 November for showing in connection with TvB's annual membership meeting.

-SR-

Hour variety shows popular Hour variety shows lead web tv rating sweepstakes. Peak season rating data (second Nielsen report for January) shows this category has average Nielsen rating of 38.9, average minute rating of 30.3.

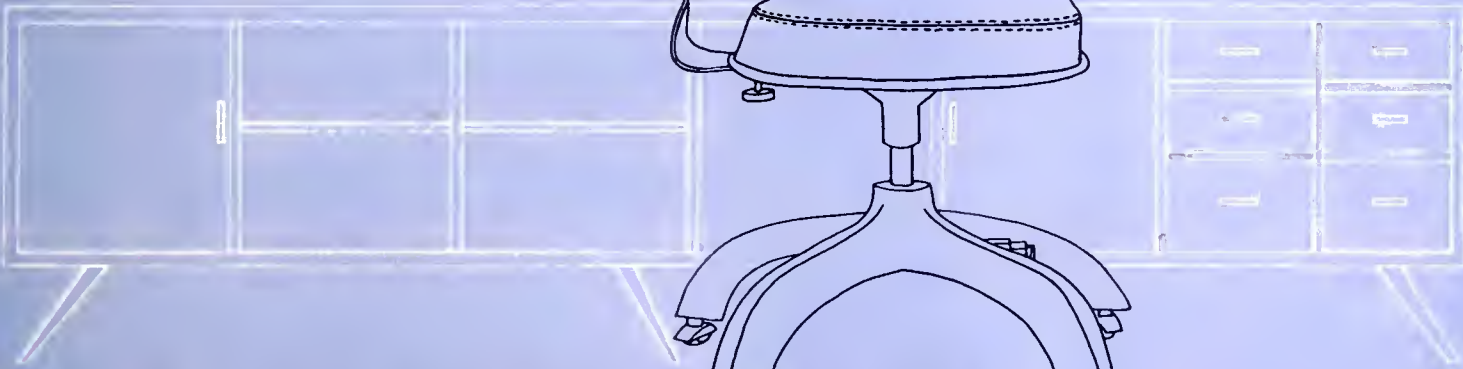
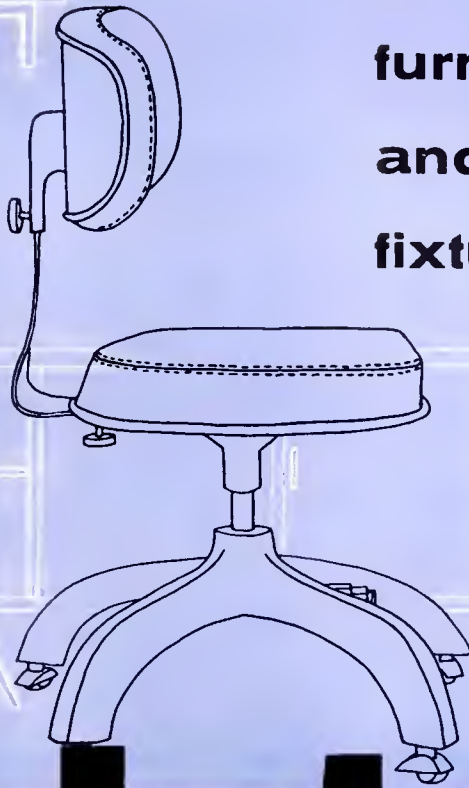
-SR-

Du Pont publicity coup BBDO and Du Pont scored publicity coup in unique tie-in with Collier's developed for 5 June "Du Pont Cavalcade" program on eve of 12th anniversary of D-Day. Agency script supervisor, John Driscoll, and Collier's associate editor, Cornelius Ryan, worked together to develop script for show and story for Collier's both built around "The Major of St. Lo." Result was multiple cross-plugging for both including layout within Collier's story mentioning show on ABC TV and time to tune in.

(Sponsor Reports continues page 111)



12th in
 manufacture
 of
 furniture
 and
 fixtures



wgal-tv

LANCASTER, PENNA.
 NBC AND CBS

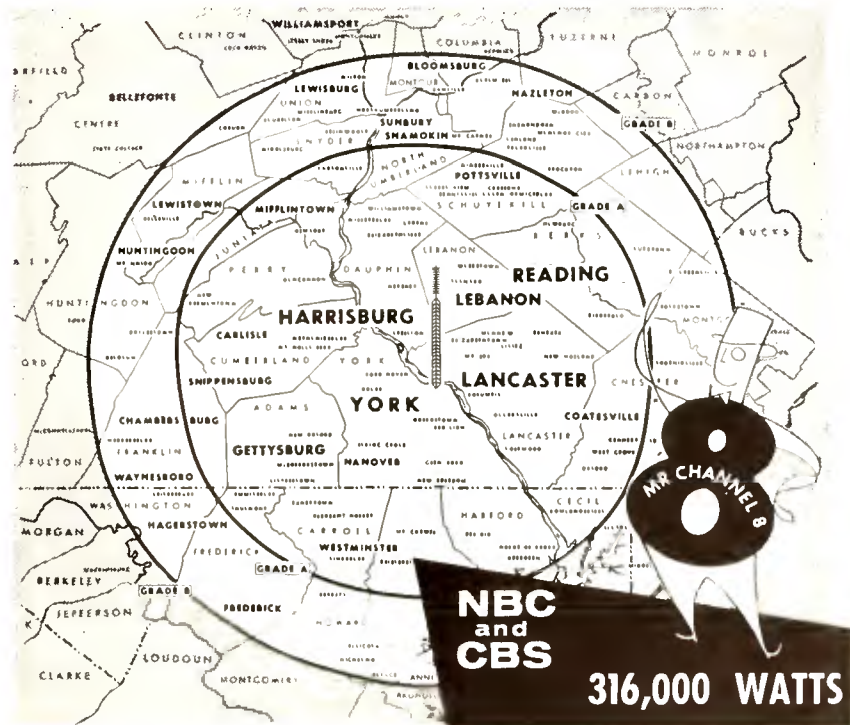
Among the television markets foremost in the manufacture of furniture and fixtures, the Channel 8 Multi-City Market ranks twelfth, based on the production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power"—May 10, 1956) This is just one of the many widely diversified industries which make the WGAL-TV Channel 8 market a *buying* market for your product.

STEINMAN STATION
 Clair McCollough, Pres.

Representative

the **MEEKER** company, inc.
 New York Los Angeles
 Chicago San Francisco

CHANNEL 8 MULTI-CITY MARKET



SPONSOR

advertisers use

11 June 1956
Volume 10 Numl

ARTICLES

The agency media department of the future

Changing concept of marketing and research conception of the ad agency function have induced trends of significance in media structure and now point to all-media buying by 1960. Future may see automation handling much timebuying

27

How film distributors would change net tv

New distributors trade association would make cut in prime hours optioned to networks. Other film firms suggest more drastic changes

30

Agency's Rx for Proctor: Large doses of spot tv

About a year ago at this time, Proctor Electric was a virtually unknown name. Now, via spot tv, Proctor has moved into position of active contender in field

32

Madison Avenue on moving spree

Where are agencies and other firms in the air media orbit moving? Why has there been such a rapid series of address changes? Is the trend Eastward?

34

How to sell sausages at 5:30 a.m.

Take a premium product and team it up with the right salesman. You'll have the key to volume sausage-selling. WHAM sells country-style

37

Commercial awards

Four Art Director Medal Winners and one Special Award were copped by top tv commercials, at New York Art Directors Club meeting. Here are details

38

Canadian fur tailors radio for sales

Over 20 years in spot radio has convinced women's apparel chain to allocate half its advertising budget to the medium via New York City air outlets

40

Advice from buyers to sellers

Agency execs and advertisers attended Pennsylvania Broadcasters meeting in Poconos and handed straight-from-shoulder counsel on improving station relations

42

More changes dot fall net tv schedules

Third in a series of continuing reports on fall network programing, this one brings up ad changes in outstanding accounts, such as General Foods, Kleenex

44

Biggest tv presentation yet

Presented by TvB originally at NARTB Convention in Chicago, idea has caught fire and now starts on tour throughout U.S., after New York show at Waldorf

46

COMING

How will you pay your agency tomorrow?

Exploring proposals on modifications or alternatives to the traditional agency commissions set-up, especially in re tv package shows

25 June

Latest scheduling for fall net tv

Continuing the SPONSOR series of last-minute developments in the nighttime net tv roster for autumn, complete with detailed chart

25 June

DEPARTMENTS

AGENCY AD LIBS	.....
AGENCY PROFILE, Clark M. Agn	.....
FILM CHART	.....
FILM NOTES	.....
49TH & MADISON	.....
MR. SPONSOR, Robert G. Urban	.....
NEW & RENEW	.....
NEWSMAKERS	.....
NEW TV STATIONS	.....
P.S.	.....
ROUND-UP
SPONSOR ASKS
SPONSOR BACKSTAGE
SPONSOR SPEAKS
TV RESULTS
TIMEBUYERS

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Published biweekly by SPONSOR PUBLICATIONS
 combined with TV. Executive, Editorial Circulation
 Advertising Offices: 40 E. 49th St. (49th & M
 New York 17, N. Y. Telephone: MUrray Hill
 Chicago Office: 161 E. Grand Ave. Phone: S
 7-9863. Los Angeles Office: 6087 Sunset Bo
 Phone: HOLLYWOOD 4-8089. Printing Office: 311
 Ave., Baltimore 11, Md. Subscriptions: United
 \$8 a year. Canada and foreign \$9. Single cop
 Printed in U.S.A. Address all correspondence
 E. 49th St., New York 17, N. Y. MUrray Hill
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KTHV

CHANNEL 11 LITTLE ROCK

NOW



Covers Over HALF of Arkansas, with the Highest Antenna in the Central South!

2,205 FEET
(above sea level)

ANTENNA
1,175 FEET

EMPIRE
STATE
BUILDING
1,472 FEET

SHINALL
MOUNTAIN
1,030 FEET

KTHV, Little Rock, went Basic Optional CBS on April 1—with maximum power, on Channel 11, and telecasting from the highest antenna in the Central South (1756' above average terrain). Good TV coverage of more than half of Arkansas is now an accomplished fact.

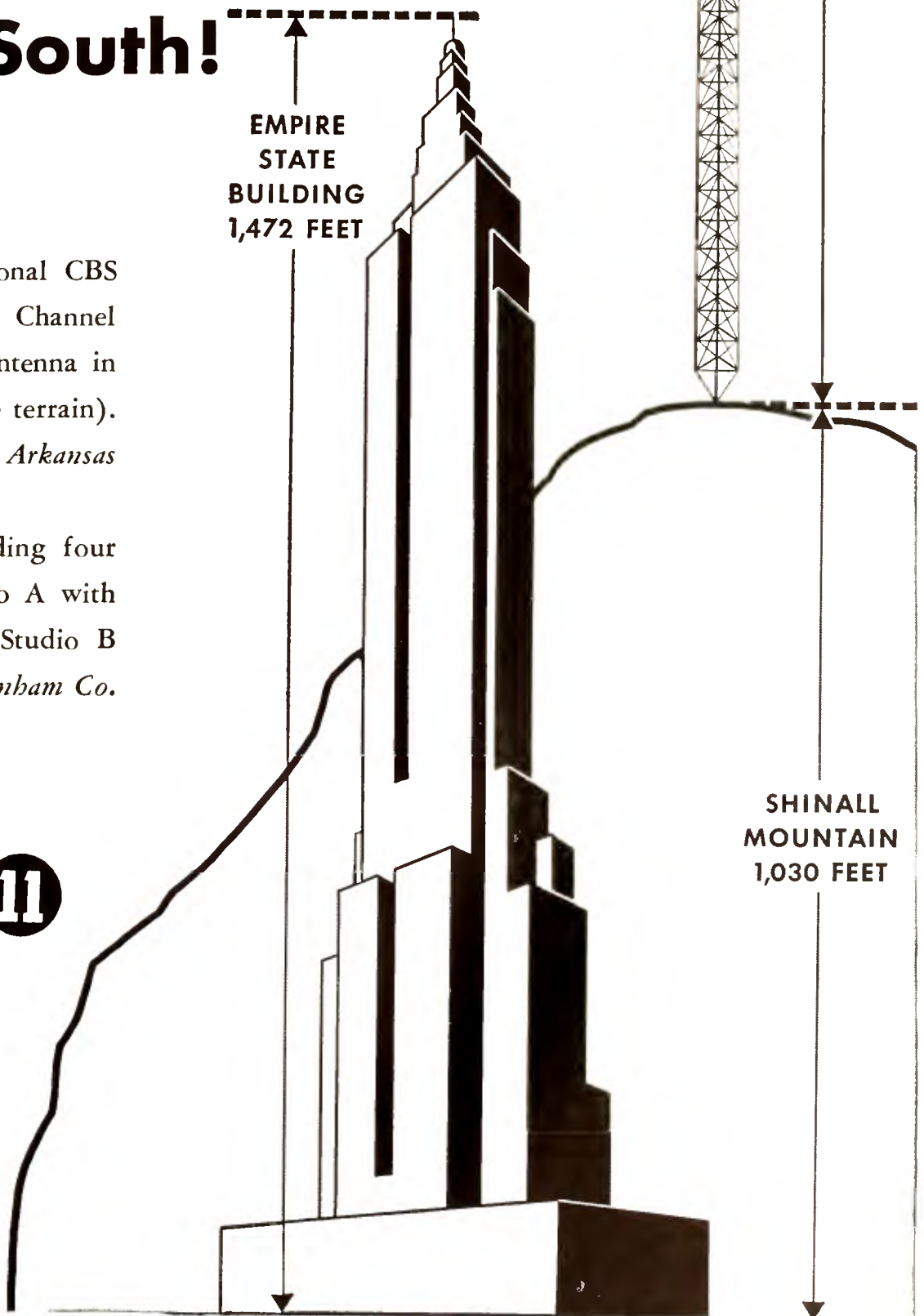
KTHV has finest new facilities including four camera chains, a 40' x 50' x 24' Studio A with 60' revolving turn-table—a 30' x 50' Studio B with complete kitchen, etc. Ask the Branham Co. for full details.

316,000 Watts . . . Channel

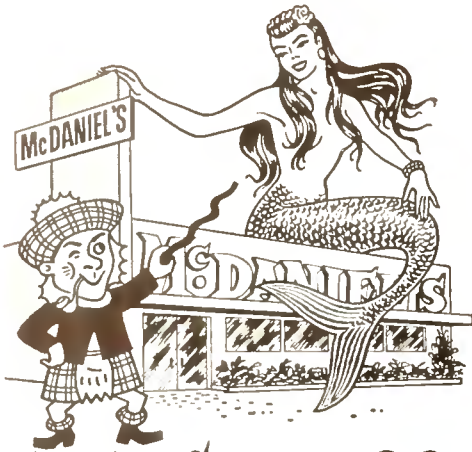
11

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

Affiliated with KTHS, Little Rock
and KWKH, Shreveport



CASE HISTORY — SUPERMARKETS



**Thrifty Scot 100%
Plus = Sales
Mermaid Boost!**

Two trade characters familiar to all Southern Californians married up in June 1955 when McDaniel's Supermarkets' Thrifty Scot and the KBIG Mermaid made big news with a 3000-spots-a-year radio contract.

In June 1956, the pair renewed their vows. During that first year, sales in McDaniel's eight supermarkets in Greater Los Angeles skyrocketed over 100% to the highest peak in their 34-year history . . . with *no change* in the previous newspaper-television advertising format except the addition of KBIG Radio!

"KBIG can take a bow for a substantial share of the credit for this performance," says Albert L. Wolins, McDaniel's general manager.

Writes Jimmy Fritz, president of Jimmy Fritz & Associates advertising agency: "The greatest tribute we can pay you is to renew that same successful saturation of 60 spots a week."

Marry your product to the KBIG Mermaid . . . then count the sales progeny!



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205

Nat. Rep. WEED and Company

Timebuyers at work



Martin T. Kane, Jr., Ogilvy, Benson & Mather, New York, says that daytime tv I.D.'s have become increasingly popular over the past year as a result of the good and advantageously priced packages that stations and reps have been offering. "Some of the discounts are so good that it makes daytime I.D.'s almost competitive with radio in price," he told SPONSOR. "Certainly, they're a good opportunity for clients with food products who want to reach women and don't have much money to do it with. Today most stations accept eight seconds of full-screen, and a good creative tv department can really produce some memorable commercials even for that limited time. I think that more and more advertisers will take advantage of the frequency impact and low cost of these daytime I.D. packages."

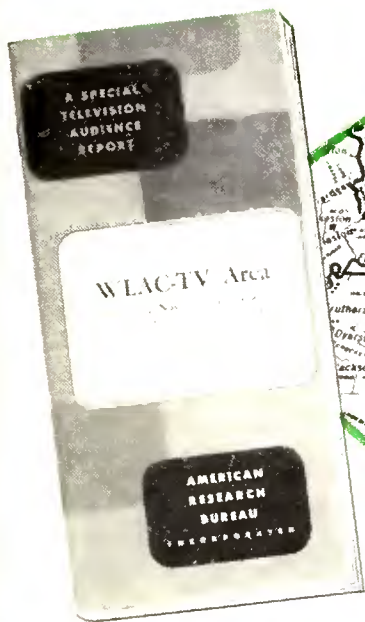


Bernard Rasmussen, Fuller & Smith & Ross, New York, sees more clients and agencies taking advantage of the run-of-station announcement packages that the radio stations are offering. "Where last year clients might have objected to anything other than early-morning radio," he says, "today they realize that more variety in the times they choose gives them a diversification of effort, a better audience turn-over, and without suffering a loss in cumulative ratings. Of course, a particular time period that has been leaping up in popularity is late-afternoon, when men are driving home from work. Often the ratings between 5:00 p.m. and 6:00 p.m. are as good as those in early morning. Certainly, if an advertiser buys 15 or more announcements weekly, he should take advantage of this period as well as morning."



Virginia Burke, Paris & Peart, New York, sees timebuyers in a quandary this June. "More money will be put into spot tv this fall than before, so we feel we should hurry up and place our orders," she told SPONSOR. "But the network lineups haven't firmed up yet, and so it's difficult to predict the precise value of the adjacencies we might be buying now. I'd say that this has resulted in a sort of uneasy hold-off attitude among most buyers. But the significant changes in both daytime and nighttime network tv programming, with the third network becoming an increasingly important factor, will necessitate a re-evaluation of all time segments. Better daytime programming should improve ratings and make daytime announcement buys a most effective and economic way of reaching women."

Get the whole audience picture



100% TV HOMES

This 87-county area, surveyed in ARB's Area Report (March 8-14, 1956), puts WLAC-TV 'way out front.



20% TV HOMES

This home-county area, surveyed in Nashville Report (March, 1956), puts WLAC-TV 'way out front. It represents 20% of the tv homes in our viewing area.

Sell the city... and the Whole Area!

with

WLAC-TV *Ch 5*
NASHVILLE, TENN.

*The South's Great
 Multi-Market Station*

CBS Basic Required

T. B. Baker, Jr.
 Executive Vice-President and General Manager

Robert M. Reuschle
 National Sales Manager

The Katz Agency
 National Representatives



the
big
listen



is
to

kbis

bakersfield
california

970

DOMINATING CALIFORNIA'S
SOUTHERN SAN JOAQUIN VALLEY
WITH POPULAR MUSIC AND NEWS
24 HOURS A DAY!

representative:

NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES

ADAM YOUNG JR.

AGENCY
AD LIBS



by Bob Foreman

What's hot for movies may not fit tv

As I have remarked before in these pages, thereby making the premise incontestable, there is a startling dissimilarity between the art forms prepared for showing in legitimate theaters and motion picture houses and those developed for television. Never is this disparity more marked than when some purveyor from either the movies or the stage attempts to sell a tv package, using as one of his basic arguments the success of his vehicle when it hit the theaters.

It is, therefore, disillusioning to these entrepreneurs to hear that a hot-shot, one-shot motion picture or legitimate play is seldom a sound basis upon which to predict a Number One show in the Nielsen hit parade. In fact, if you want to be real nasty, you can tell them that their success story can even be good reason for turning thumbs down on the project for tv.

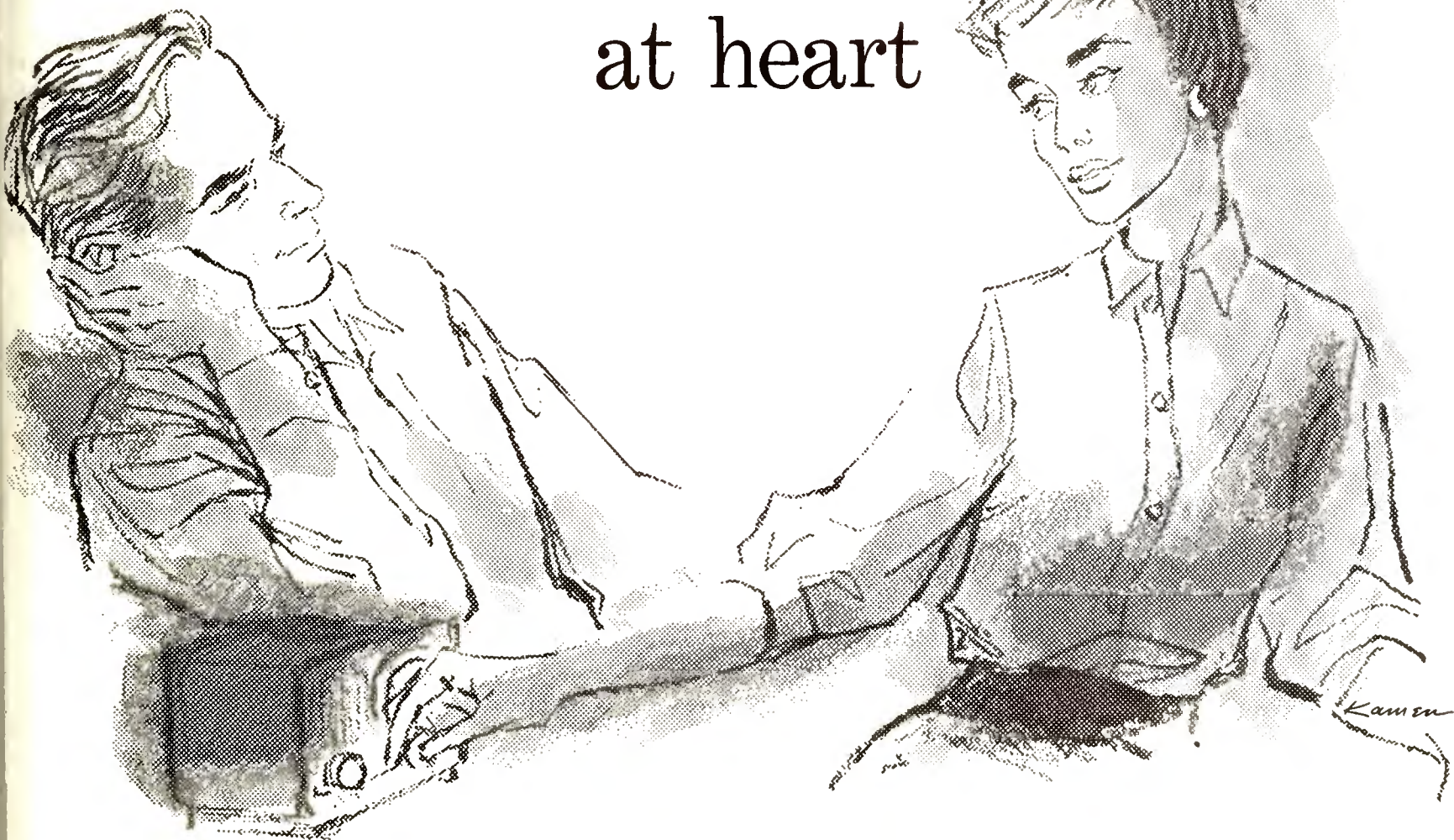
All too often the type of material which goes well in the theater is completely wrong for a sponsored medium which is dispensed electronically to whistle stops and big cities from one end of the country to the other. The number of people which must be attracted to it, then must be able to understand it and finally care about it enough to want it again and again is astronomical in contrast to even the most successful of Broadway-and-road-company dramas. There are, for this reason, such basic differences in appeals that the success of one might well spell the doom of the other.

No Broadway play or movie need have, for example, the quality of *Wearability*. Its characters appear, live, breathe awhile and disappear at the show's close—forever. But to contain a built-in welcome-back that functions over a 52-week stretch requires an entirely different kind of premise surrounded by a totally different and most elusive magic. The characters will have to be rooted for week after week in anticipation of their appearance. The stories will have to be looked forward to days before their main title comes on screen. Thus each successive episode is as much at the mercy of the preceding episodes as it is of itself. But that's not all.

Not only must the public learn to care over a long period of time but so must the advertiser. He must want the show sufficiently and consider it appropriate enough for his prod-

(Please turn to page 58)

the
radio station
for the
young
at heart



AVAN & FINCH • JERRY MARSHALL • HAL MOORE • BILL HARRINGTON • WILLIAM B. WILLIAMS • ROY ROSS • DICK SHEPARD • LONNY STARR
T FORD • JACK LAZARE • BOB HOWARD • HENRY WALDEN • JOHN DALE

WNEW

Enjoyable music . . . complete news and weather . . . 24 hours a day

1130 on your radio dial

*One of a series of advertisements appearing in the
NEW YORK DAILY NEWS and the JOURNAL-AMERICAN
. . . to attract more and more listeners to the most
popular radio station in the world's greatest market.*

Represented by SIMMONS ASSOCIATES, INCORPORATED.



**something
to
cheer
about!**



WRCV AND WRCV-TV, PHILADELPHIA, ARE SOLD BY



ately, Philadelphia turned out in force to wel-
and honor WRCV and WRCV-TV, newest
bers of the NBC Spot Sales family.

a spectacular parade to City Hall, Philadelphia's
r Richardson Dilworth presented Lloyd E.
r, Manager of these new NBC Owned Stations,
The Key to the City!

warm demonstration of welcome is characteristic
way in which *all* NBC Spot Sales stations are
led in their communities. You'll find the same
of showmanship and the will to serve in each

of them. Each is familiar with its audience, sensitive
to local sights and sounds that make popular program-
ming. Each serves its advertisers, as it serves its public,
with pride and responsibility.

Like WRCV and WRCV-TV in Philadelphia, *every*
one of the stations represented by NBC Spot Sales
is something to cheer about. Each can provide *your*
product with the warmest reception it's ever had in
its market.

*There's always something
extra on the stations represented by NBC Spot Sales.*



REPRESENTING THESE LEADERSHIP STATIONS:

NEW YORK **WRCA, WRCA-TV**
SCHENECTADY-ALBANY-TROY **WRGB**
PHILADELPHIA **WRCV, WRCV-TV**
WASHINGTON **WRC, WRC-TV**
MIAMI **WCKT**

BUFFALO **WBUF-TV**
LOUISVILLE **WAVE, WAVE-TV**
CHICAGO **WMAQ, WNBQ**
ST. LOUIS **KSD, KSD-TV**
DENVER **KOA, KOA-TV**

SEATTLE **KOMO, KOMO-TV**
LOS ANGELES **KRCA**
PORTLAND, ORE. **KPTV**
SAN FRANCISCO **KNBC**
HONOLULU **KGU, KONA-TV**

NBC WESTERN RADIO NETWORK

T SALES

New Hooper*—New High—New Orleans



Still Rocketing!

WTIX	26.2%
Station "A"	17.1%
Station "B"	8.3%
Station "C"	8.1%
Station "D"	7.8%
Station "E"	7.1%
Station "F"	6.5%
Station "G"	5.5%
Station "H"	5.1%
Station "I"	3.8%
Station "J"	3.7%

New Orleans' new radio leader is still *rocketing*. New Hooper* for New Orleans shows a new high in audience for WTIX:

29.0% **24.1%** **26.2%**
morning **afternoon** **all-day**

WTIX is first in 150 out of 220 weekly quarter hours, second in 70, third or lower in NONE.** WTIX is demonstrating vigorous ability to attract listeners . . . to *keep* them attracted . . . and (here's where *you* come in) to *sell*. Get the New Orleans story from Adam Young, or WTIX General Manager, Fred Berthelson.

* Hooper Radio Index, 7 a.m.-6 p.m., Mon.-Fri., April-May, 1956.

** Hooper Continuing Measurement of Broadcast Audiences, Jan.-March, 1956.



MID-CONTINENT BROADCASTING COMPANY

"The Storz Stations"—President: Todd Storz

WDGY, Minneapolis-St. Paul
 Represented by
 Avery-Knodel, Inc.

KOWH, Omaha
 Represented by
 H-R Repts, Inc.

WHB, Kansas City
 Represented by
 John Blair & Co.

WTIX, New Orleans
 Represented by
 Adam J. Young, Jr.

Coming Soon—WQAM, Miami—Transfer Subject to FCC Approval

the new
WTIX

New Orleans 16, La.

New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aluminum Ltd, Canada	JWT, NY	ABC	Omnibus; Su 9-10:30 pm; Oct; '56-'57 season
Chicle, Long Island, for Dentyne,	Ted Bates, NY	ABC	Adv of Jim Bowie; F 8-8:30 pm; 7 Sept
Leeman, Rolands & Clorets	JWT, NY	NBC	It Could Be You; M-F 12-12:30; partics; 6 Sept; 52 wks
lo, NY	JWT, NY	NBC 60	Matinee; M-F 3-4 pm; partics; 6 Sept; 52 wks
rn & Williamson, Louisville	Seeds, Chi	NBC 56	It Could Be You; M-F 12-12:30 pm; partics; 15 June; 29 wks
ppell Soup, Camden, N. J.	Burnett, Chi	CBS 9B	House Party; M 2:45-3 pm; 4 June; 52 wks
sebrough-Ponds, NY for Vaseline	MC-E, NY	ABC	Adv of Jim Bowie; F 8-8:30 pm; 7 Sept
Chemical, Midland, Mich	McM-J-A, Bloomfield Hills, Mich	NBC	Football Scoreboard; 22 Sept; 7 wks
erson Drug, NY, for Bromo-Seltzer	LGN, NY	ABC	Masquerade Party; Sa 10-10:30 pm; 30 June
Motor Co	JWT, NY	ABC	Ford Theatre; W 9:30-10 pm; Oct
Appliance Pk, Ky, for appliances	YGR, NY	ABC	G.E. Summer Originals; Tu 9-9:30 pm; 3 July
TV receivers			
Bridgeport, Conn, for Housewares			
Radio Receivers	BBDO, Cleve	ABC	Warner Bros. Presents; alt T 7:30-8:30 pm; '56-'57
Nela Pk, Cleve, for Lamp Division	YGR, NY	ABC	Warner Bros. Presents; alt T 7:30-8:30 pm; Oct. '56-'57
Foods, White Plains	BGB, NY	NBC 125	Topper; Su 7-7:30 pm; 10 June; 52 wks
Shoe Co, St. Louis, for Red Goose	D'Arcy, St. Louis	ABC	Kiddie Specs; Sa 11-12:30 pm; 25 Aug, 6 Oct, B Dec
Mathieson, NY, for Lenthic	Grant, NY	ABC	Masquerade Party; Sa 10-10:30 pm; 30 June
s, South Gate, Cal.	FCB, LA	NBC 101	Ina Ray Hutton; W 10:30-11 pm; 4 July; B wks
on Purina, St. Louis	GBB, San Fran	ABC	Bold Journey; M 7:30-8 pm; 3 July
St. Louis	JWT, Chi	CBS 86	Bob Crosby; M 3:30-4 pm; 4 June, 4 wks
d Brands, NY	JWT, NY	CBS 55	Valiant Lady; M 12-12:15 pm; 4 June; 52 wks
f, Chi	MC-E, Chi	CBS 9B	House Party; W 2:45-3 pm; 6 June; 52 wks
h, Westfield, NY	Manoff, NY	NBC	It Could Be You; M-F 12-12:30 pm; partics; 6 Sept; 52 wks



Ted Anthony (3)



Stewart Barthelmess (3)

Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
to	BBDO	NBC 157	You Bet Your Life; Th 8-8:30 pm; 27 Sept; 52 wks
tone, Akron	Sweeney & James, Cleveland	ABC	Voice of Firestone; M 8:30-9 pm; 52 wks; simul
Mills, Minnpls	DFS, NY	CBS 102	Valiant Lady; W&F 12-12:15 pm; 30 May; 52 wks
Mills, Minnpls	Reeves, Minnpls	CBS 91	Bob Crosby; W&F 3:45-4 pm; 1 June; 52 1/2 wks
n, Hoboken	YGR, NY	CBS 105	Talent Scouts; alt M 8:30-9 pm; 2 July; 52 wks
ury, Minnpls	Burnett, Chi	CBS 107	House Party; T&Th 2:45-3 pm; 5 June; 52 wks
ury, Minnpls	Burnett, Chi	CBS 101	Arthur Godfrey; T&Th 11:15-11:30 am; 5 June; 52 wks
NY	Compton, NY	CBS 14B	Russ Morgan; Sa 9:30-10 pm; 7 July; 52 wks
Chi	North, Chi	CBS 180	Talent Scouts; alt M 8:30-9 pm; 25 June; 52 wks



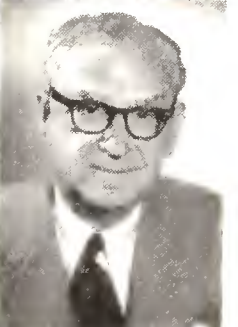
Joseph P. Cullinane (3)



Hugh Stanley Hole (3)

Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Q. Anderson	KGLN, Glenwood Springs, Colo, chief engineer	KFXJ-TV, Montrose, Colo, operations mgr
Anthony	WJW-TV, Cleve, asst comml mgr	Same, prom-publicity merchandising director
ell M. Badler	C&C TV, NY, sales research	Same, adv-prom-publicity asst
rt Barthelmess	ABC Radio, NY, east sales mgr	WABC, NY, gen mgr
B. Bascom	WOR-TV, NY, tv sales	Westinghouse Bestng, NY, eastern sales mgr
an Baum	WWDC, Wash DC, asst prog director	WEBB, Balt, prog director
"Jim" Bellamy	Ziv, Cinn	TPA, Cinn, acct exec
d C. Beck	CBS TV, NY, prog promotion dept	WCBS-TV, NY, asst sales promotion mgr
es K. Bibby	WEAM, Arlington, Va., anncr	WWDC, Wash DC, asst prog director
es Cadley	AT&T, Wash, DC, division comml mgr	CBS TV, NY, asst traffic mgr
Cassidy	John E. Pearson, NY, sales	John E. Pearson, LA office, mgr
h P. Cullinane	WBZ AM-TV, Boston, publicity director	WEEL, Boston, sales promotion mgr
n Davis	CBS Radio, LA, net prog super	Same, mgr net bcsts
o Eblin	Rash's Bootery, Huntington, W Va, mgr	WHTN-TV, Huntington, W Va, sales rep
H. Eichhorn	KING AM-TV, asst vp-gen mgr	KGW, Portland, Ore, station mgr
Ewald	NBC Spot Sales, NY, am-tv research super	Same, administrator represented stations
Fuhrman	ABC, NY, sales-promotion	WBMS, Boston, sales-promotion mgr
ll A. Greer, Jr.	Amer Factors, Honolulu	KGMB, Honolulu, sales
C. Gilmore	WVDA, Boston, Sales mgr	Community Club Services, Boston, mgr
A. Harris	ABC Radio, NY, acct exec	Same, eastern sales mgr
Stanley Hole	Maxon, NY, exec prod	Van Praag, Hywd office, vp
acobs	KJEO, Fresno, Cal, director	Same, production mgr
t F. Jones	Adam Young, NY	Branham, NY, rad sales
Keese	WFAA radio, Dallas, mgr	WFAA AM-TV, Dallas, director
Kerr	NBC TV Spot Sales, Detroit, mgr	WHUM AM-TV, Reading, natl sales mgr
ot Kirsten	Walt Disney, NY	Sterling, NY, operations director
W. Kitchen	WHDH, Boston, acct exec	John Blair, Boston, acct exec
ia Lambertz	WFAA Radio, Dallas, asst mgr	Same, acting mgr
ar Meyers	KIMN, Denver	KCSB, San Bernardino, Cal, acct exec-deejay
ar Meyerdick	KVOO AM-TV, Farm dept	Same, Home-Farm director
or K. Peterson	Intermountain Net, Salt Lake City, reg sales mgr	KALL, Salt Lake City, mgr
as Plant	TPA, LA, acct exec	TPA, Chi, central division mgr
encer Prankard	Maloney, Reagan & Schmidt, NY, sales acct exec	WABC-TV, NY, sales acct exec



Joseph Katz (4)



Alex Keese (3)

New and renew

3. Broadcast Industry Executives (continued)



Harvey M. Manss (4)

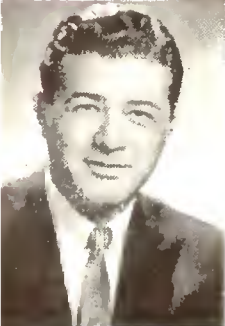
NAME	FORMER AFFILIATION	NEW AFFILIATION
Sam B. Schneider	KVOO AM-TV, Tulsa, home & farm director	Same, prom-mkting director
Albert "Dave" Seres	Westinghouse Supply, Miami	TPA, Miami, acct exec
Jack Shapiro	KJBS, San Fran, acct exec	Intermountain Net, Salt Lake City, reg sales mgr
Lou Sirota	Cayton Adv, NY, cpywriter	TvB, NY, sales promotion
Robert Smith	WINS, NY, prog mgr	WOR, NY, prog mgr
B. P. "Tim" Timothy	KMBY, Monterey, Cal, pres	Same, also: John E. Pearson, San Fran office, mgr
Bill Todd	CKEY, Toronto, sales	CFJB, Brampton, Canada, mgr
Matthew E. Vieracker	WBKB, Chi, comptroller	Same, gen mgr
Fulton Wilkins	KNX-CPRN, LA, asst gen sales mgr	Same, eastern sales rep
F. A. "Mike" Wurster	Kiesewetter, Baker, Hagedorn & Smith, NY, media dir	John E. Pearson, NY, sales
Peter F. Yaman	ABC, NY, acct exec	Young TV, NY, acct exec
Geraldine B. Zorbaugh	ABC, NY, asst secy-asst gen attorney	Same, vp-special asst to pres



Carl Meyerdick (3)

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Lee Baer	Brisacher, Wheeler, NY, acct exec	Grey, NY, acct exec
John D. Berg	Geo Hartman, Chi	Geo Hartman, NY office, mgr
Ronald C. Bradley	DCSS, NY, vp-acct super	Bates, NY, vp-acct exec
William E. Chambers, Jr.	BGB, NY, senior acct exec	Marschalk & Pratt, NY, vp-group head
Stephen M. Cohen	Temple Univ, Phila, rad faculty asst	Robinson, Adleman & Montgomery, Phila, am-tv dept
John Van Deusen	Biow, NY, acct exec	Grey, NY, acct exec
Peter Finney	Harry B. Cohen, NY, vp am-tv	August Dorr Adv, Miami, vp am-tv
David Hale Halpern	Biow, NY, vp-acct super	Joseph Katz, NY, vp-exec comm
Joseph Katz	Joseph Katz, Balt, pres	Same, chrmn board
Edward H. Mahoney	BGB, NY, vp tv comml prod	Cunningham & Walsh, NY, vp am-tv
Harvey M. Manss	Sterling Drug, NY, vp-director	DFS, NY, vp
Clyde E. McDannald	Meldrum, Fewsmith, Cleve, acct exec	C. L. Miller, NY, acct exec
John T. McHugh	Joseph Katz, NY, senior vp	Same, pres
Walter F. McNiff	KGE, San Fran, acct exec	Same, mgr San Fran office
Donald Moone	Southland Frozen Foods, sales mgr	SSCB, NY, merchandising dept
Julie Norris	NLB, Chi, am-tv gen asst	Same, film prog buyer
Charles T. Riely	Biow, NY, acct marketing exec	W. B. Doner, Detroit, marketing director
Jerome B. Roscoe	JWT, NY, acct exec	C. J. LaRoche, NY, acct exec
Bud Sherak	KGE, NY, asst research director	Same, research director
Sherman B. Shiller	Lennen & Newell, NY, creative research mgr	Franklin Bruck, NY, marketing-research director
Donald J. Slattery, Jr.	Geyer, NY, acct exec	Same, vp
John L. Southard	Vick Chemical, NY, new product mgr	C. J. LaRoche, NY, merchandising dept
Miss P. A. Spellman	Bridges & Sharp, Dayton, am-tv cpy chief	Emerson H. Mook, Dayton, am-tv-newspaper director
Gretta VanDyke	Adv Counselors, Phoenix, am-tv writer-producer	Same, am-tv dept director
Robert P. Wilson	Geyer, NY, acct exec	Same, vp



Walt Plant (3)



Charles T. Riely (4)

5. Station Changes (reps, network affiliation, power increases)

KBAB, San Diego-El Cajon, Cal, has joined the ABC Radio net
 KEDD, Wichita, has suspended operations indefinitely
 KFXJ-TV, Montrose, Colo, will go into operation in June
 KHAM, Albuquerque, has become an affiliate of ABC Radio
 KHSL-TV, Chico, Cal, is now affiliated with the CBS and ABC networks only
 KIWW, San Antonio, has been sold to General Bcasting subject to FCC approval
 KMAC, San Antonio, has become affiliated with MBS
 KRKD, LA, has appointed Meecker natl reps
 KRUX, Phoenix, announces the appointment of Adam Young natl reps
 KTRK-TV, Houston, has appointed George P. Hollingbery natl reps
 KSYD, Wichita Falls, Tex, has become affiliated with MBS
 KTSA, San Antonio, has dropped net programming to become an independent
 KUAM-TV, Guam, will begin operation July 15 as an NBC affiliate
 KGUL-TV, Galveston-Houston, has been bought by Lone Star

TV subject to FCC approval
 WCKT, Miami, new NBC affiliate has appointed NBC Spot Sales natl reps
 WGR AM-TV, Buffalo, have become basic ABC affiliates
 WGTC, Greenville, NC and WVOT, Wilton, NC, have appointed Devney & Co. natl reps
 WISC-TV, Madison, Wisc., will become a CBS affiliate 1 July
 WKKO, Cocoa, Fla, has been bought by Tom Sawyer pending FCC approval
 WNAB, Bridgeport, Conn, has joined the Yankee Network
 WNHC, New Haven, Conn, has been purchased by Triangle Publications pending FCC approval
 WOAI, San Antonio, has become an affiliate of ABC Radio and has returned to 50,000-watt maximum power
 WPTZ-TV, Plattsburg, NY, has been bought by Rollins Bcasting Co.
 WSAN, Allentown, Pa, has become an affiliate of CBS Radio
 WTRI-TV, Albany-Troy-Schenectady, has appointed Venard, Rintoul & McConnell natl reps on return to the air 1 July
 WTVE, Elmira, NY, has returned to the air



Sam B. Schneider (3)

6. New Firms, New Offices (Changes of Address)

John Blair Co & Blair-TV, NY, have moved to 415 Madison Ave
 Gaynor, Colman, Prentis & Varley, NY, has moved to 400 Madison Ave. Telephone, PL 5-5750
 Julian Gross Adv, Hartford, Conn, is the new name for Gross-Harrison, Inc
 Harris & Montague, Salt Lake City, is the new name for R. T. Harris Adv
 Hart-Conway Adv, Rochester, has moved to the Triangle Bldg
 George H. Hartman Co, NY, has opened offices in the Graybar Bldg
 George P. Hollingbery, LA, has moved to 3325 Wilshire Blvd
 KAFY, Bakersfield, Cal, now has studios at 1669 Chester Ave. Telephone, FA 4-9861
 The Katz Acy, LA, has moved to 3325 Wilshire Blvd. Telephone, DU 5-6284

KGE, Montreal, has acquired new quarters at 550 Sherbrook St, West
 Kling California, LA, is the new name for the merged North American Film Corp and Kling Enterprises
 KLX, Oakland, Cal, has moved to the Bermuda Bldg., 2150 Franklin Ave.
 John E. Pearson, LA, announces the opening of new offices at 3242 W. 8th St
 John E. Pearson, San Fran, now has offices at 58 Sutter St. Telephone, DO 2-7159
 Sewell, Claire & Radlauer, Baton Rouge, announces the opening of their office at 902 Main St.
 Telestudios, NY, has opened offices at 1481 Broadway
 WDVA, Danville, Va, has moved to new studios at Lexington Ave near Riverside Dr



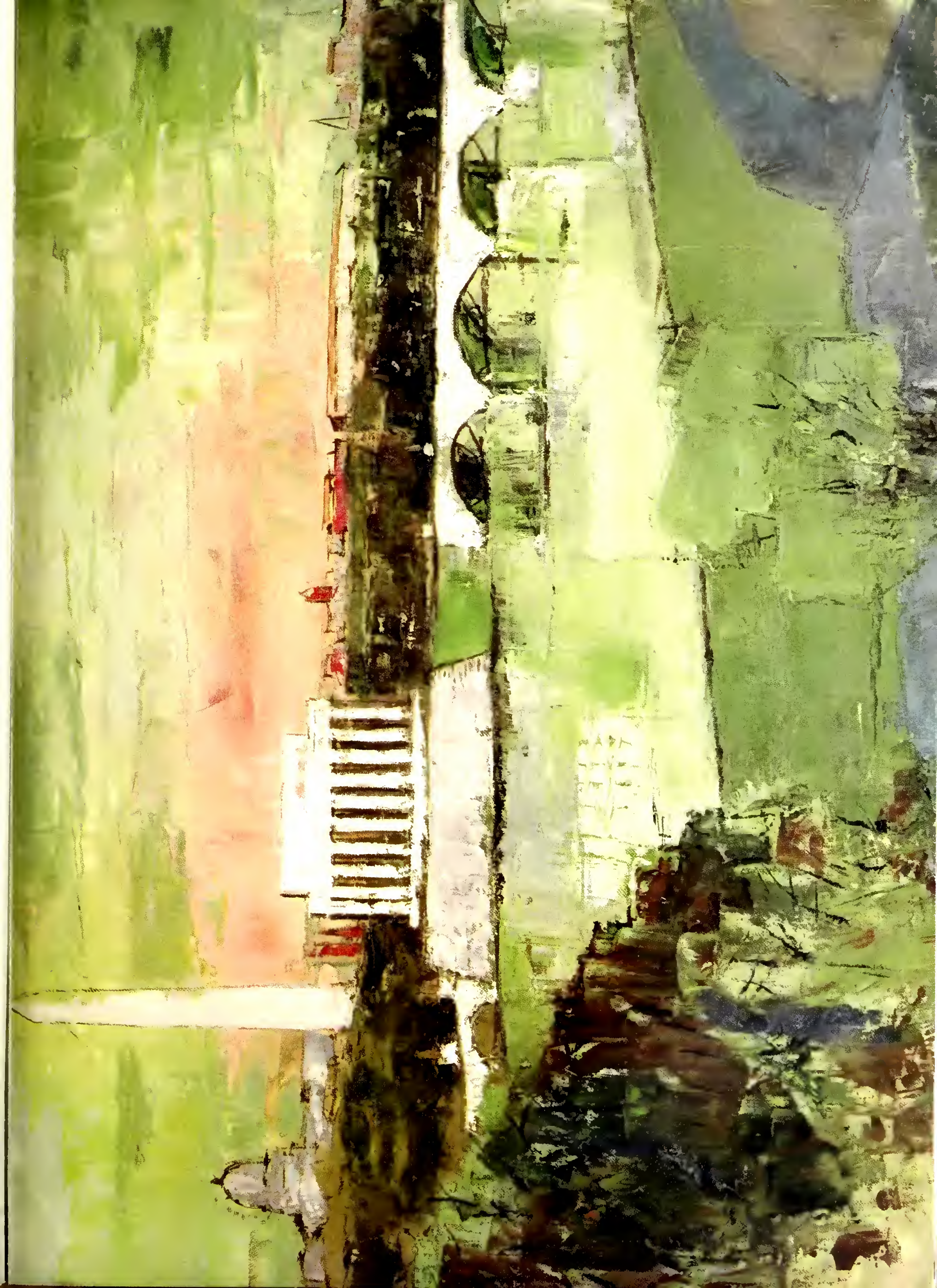
Jack Shapiro (3)

“... ALONG THE POTOMAC”:

*one of a series of paintings
of Washington by William Walton
commissioned by **WTOP Television**
at Broadcast House, Washington, D. C.*

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



“... ALONG THE POTOMAC”

by William Walton.

Fifth of a series of paintings of Washington

*commissioned by **WTOP Television***

at Broadcast House, Washington, D. C.

Operated by The Washington Post Broadcast Division

Reprints of this series available on request.

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

JOB-HOPPING VS. BILLINGS

A number of us in the advertising agency business would like to complacently review an association of many years' standing with one agency, as Mr. Foreman has done in your 30 April issue. But the clue as to why some of us have not is in the second paragraph of his column. May I quote:

"I've seen the agency where I work grow from \$18,000,000 to \$180,000,000."

There lies a growth of \$162,000,000 in billing, some of which undoubtedly came from business departing other agencies. This is one of the hazards in the advertising field. We have come to accept the fact that as business leaves an agency, sometimes people are tossed out, irrespective of their abilities, qualifications or tenure of office. Yes, we accept the fact; but the shock is still there when it happens.

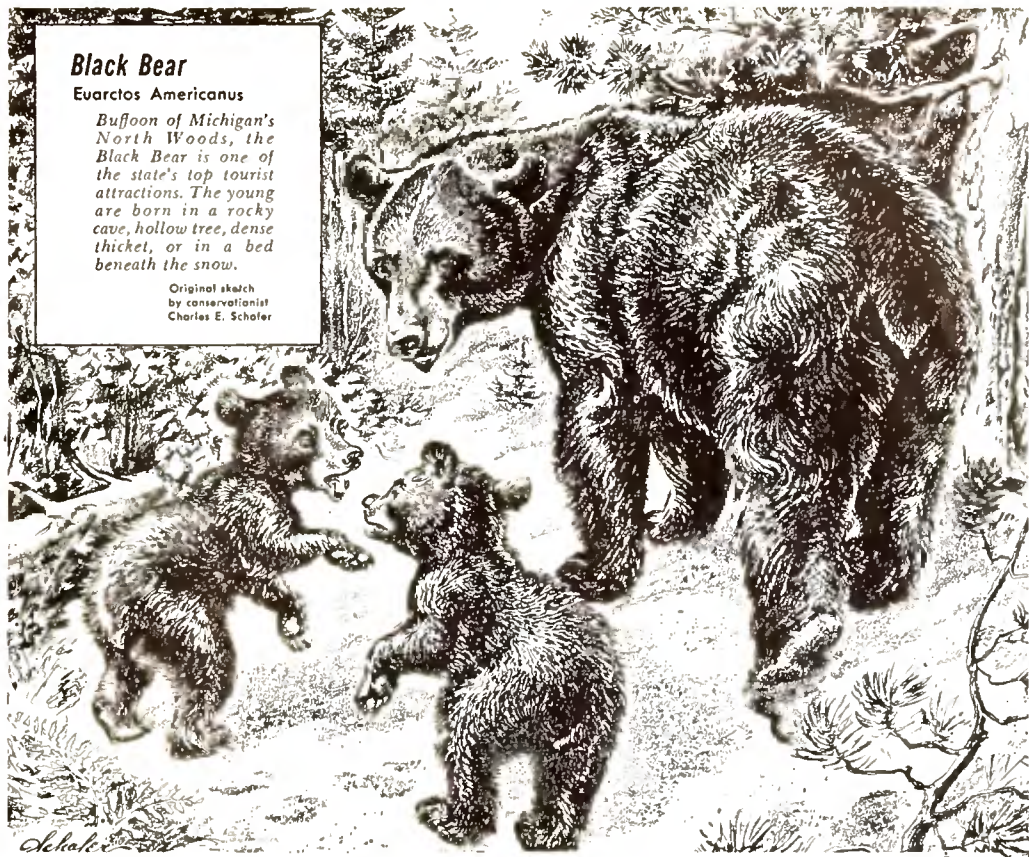
May I quote Mr. Foreman again. "Personnel turnover in the agency field is of consternation to all, agencies and advertisers alike." We can assure him that this is nothing like the consternation of an able agency man who suddenly finds that because a client woke up with a hangover or for some other equally pointless reason, the account is going out the agency window and he is about to join a new group of agency D.P.'s. And then explaining becomes very difficult when the consternation reaches the man's family.

With a business that has this instability, is it any wonder that the alert agency man always has an ear open to the pleasant rustle of folding money so that hopefully he can stow some of it away against the quirks of an alien fate?

I ask these questions because twice the dread disease of "lost accounts" has descended like a plague of locusts on this bloodied head (fortunately, as yet unbowed).

As you may make the rounds looking for a new foothold, your excuses for being out of a job begin to sound rather silly as quizzical looks register

(Please turn to page 20)



Put your money where the people are

The bare facts are that the Bruin Family hasn't a nickel to its name, never listens to the radio, never buys soap, toothpaste, or anything else you advertise.

Enjoy the Black Bear when you visit Northern Michigan. But when it comes to radio advertising, put your money where the people are—on WWJ, first in Detroit in experience, acceptance, and audience-pleasing personalities.

70 per cent of Michigan's population commanding 75 per cent of the state's buying income is within WWJ's daytime primary area. In the Detroit area alone, over 3½ million people drive nearly 1½ million cars and spend over \$5 billion annually for retail goods.



WWJ RADIO

AM AND FM

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

NBC Affiliate

National Representatives: **Peters, Griffin, Woodward, Inc.**



SUMMERTIME

Hiatus? Not on WBZ-TV Boston! For 1956, we're *reversing* the usual trend of summer programming.

We're taking the kind of choice attractions and events that some people reserve for the winter season, and we're cramming them all into June, July and August.

Oh, there's a wonderful summer ahead in the country's sixth market, for WBZ-TV advertisers! *Be* one. Get information and availabilities before the best ones are taken. Phone Herb Masse, ALgonquin 4-5670, Boston or call A. W. "Bink" Dannenbaum, WBC National Sales Manager, MUrray Hill 7-0808, New York.

In Boston, no selling campaign is complete without the WBC Station...

WBZ 4 TV

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

BOSTON—WBZ+WBZA
PITTSBURGH—KDKA
CLEVELAND—KYW
FORT WAYNE—WOWO
PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
PITTSBURGH—KDKA-TV
CLEVELAND—KYW-TV
SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.



WBZ 4 TV

WITH YOU IN MIND!



**K-NUZ LEADS BY EVER-WIDENING
GAP IN COST PER 1,000 IN HOUSTON!**

Take your pick

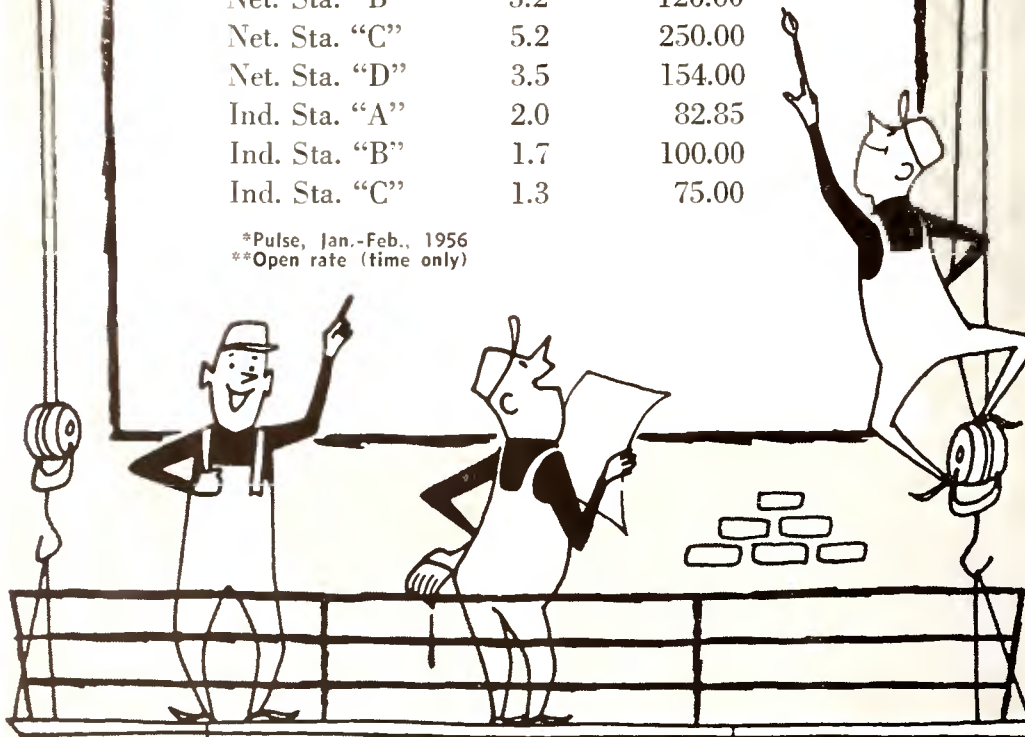
PULSE
NIELSEN
HOOPER

**K-NUZ
LEADS!**

Here's a Hot Availability!
11 A.M. NEWSCAST (5min.)

Station	Pulse*	Weekly Cost (M-F)**
K-NUZ	5.3	\$120.00
Net. Sta. "A"	3.5	225.00
Net. Sta. "B"	3.2	120.00
Net. Sta. "C"	5.2	250.00
Net. Sta. "D"	3.5	154.00
Ind. Sta. "A"	2.0	82.85
Ind. Sta. "B"	1.7	100.00
Ind. Sta. "C"	1.3	75.00

*Pulse, Jan.-Feb., 1956
**Open rate (time only)



K-NUZ

STILL HOUSTON'S
No. 1 RATED INDEPENDENT

Nat'l. Reps.
FORJEO & CO.
In Houston call
DAVE MORRIS
JACKSON 3-2581

49TH & MADISON
(Continued from page 17)

doubts as to your veracity and professional abilities.

All power to Mr. Foreman for his good fortune, but let's take a gracious viewpoint anent some of the less fortunate in the profession. Take away those whose turnover is caused by circumstances over which they have no control and it is possible that the remainder will provide a percentage of ad agency personnel movement which isn't far from that of any other creative business.

The writer is currently located, but in this business of false values it would be wise to have the

NAME WITHHELD

SOURCE DATA

Thank you very much for your 1956 BUYERS' GUIDE to Radio and Tv station programing. . . . How did you happen to gather it? Documentation of the source of your data would be very helpful. . . .

PARKER WHEATLEY
General Manager
WGBH-FM, TV
Cambridge, Mass.

● BUYERS' GUIDE information is compiled from questionnaires sent to every radio and television station throughout the U.S.

TV RESULT

Note in "Tv Results," the 14 May 1956 issue, that you list Thomas M. Bratton as the agency for Spruance Bread Mix. Thomas M. Bratton is the broker. We are the agency for Spruance Bread Mix.

The facts, as reported, are otherwise correct.

ALICE L. MOONEY
Radio-Tv Timebuyer
Richard A. Foley Advtnng.
Philadelphia, Pa.

PRE-TV COPY STORY

Would appreciate very much a copy of your booklet entitled "Radio and Tv Directory of New York and Chicago."

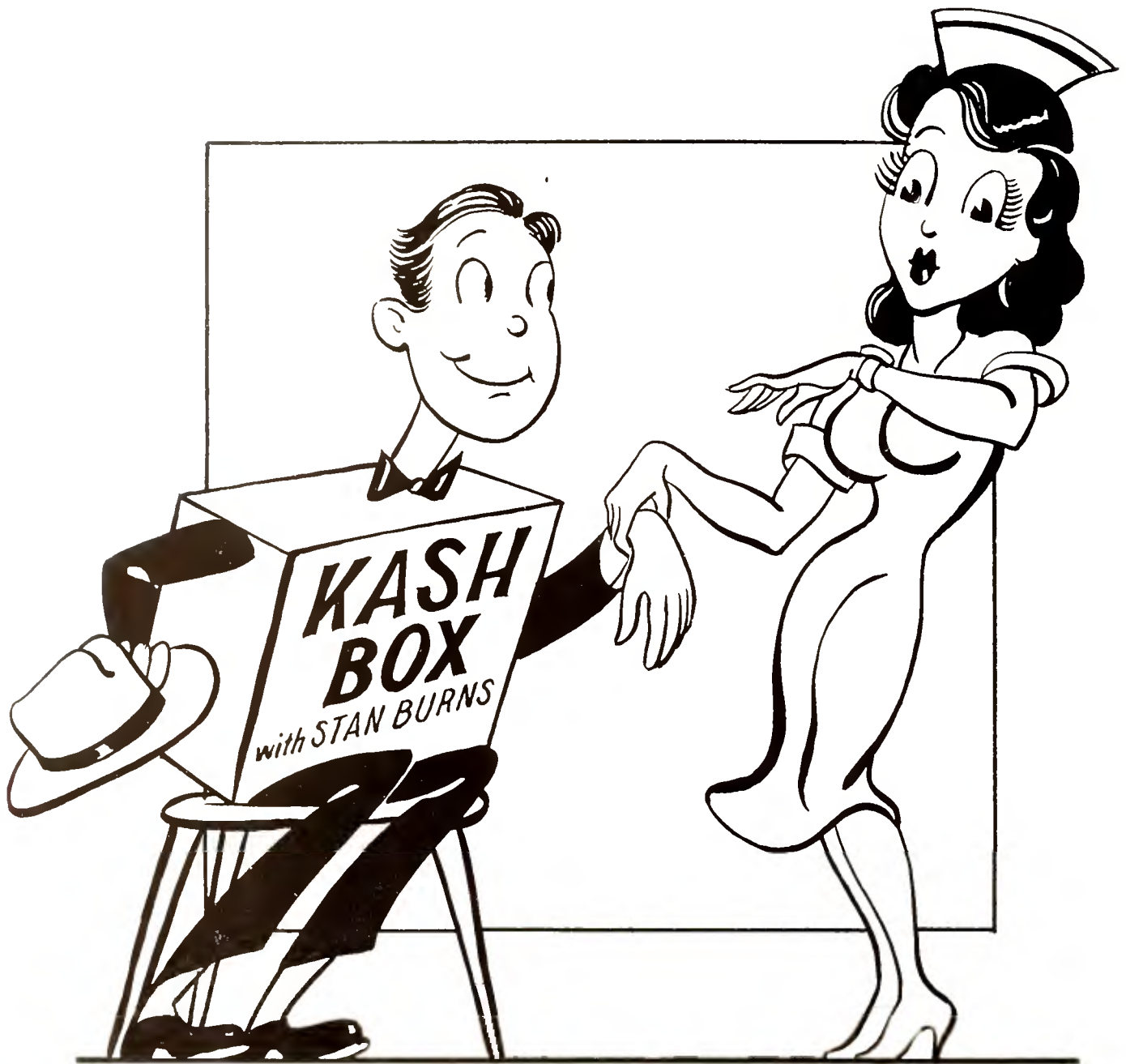
Would also like to compliment you on your excellent article "Are you still using pre-tv radio commercials?" in a recent issue of SPONSOR. We found it to be very helpful.

JACK MILBAUER
WMOH
Hamilton, Ohio



**“Take this
down”**

WJIM-TV
Lansing
Covering more
of Michigan
than any other
TV station!



a PULSE increase of 43%*

Kash Box is the sensational W I N S listener contest that gives up to \$10,000 away for the answer to a simple riddle. New York housewives listen to Kash Box, Mon.-Fri. 9:30 to 10:30 A.M. for the riddle and clues. They then send their answers, *plus the label* of one of the featured products to Radio W I N S, resulting in *new users* for products of the participating sponsor. Kash Box is sold in six 10-minute segments. *Only*

one segment remains open. So, if you have a food or drug account looking for greater sales, check the availability immediately. Contact Hugh Ben LaRue, W I N S, New York 36, N. Y.

Incidentally, W I N S' gross sales are now running 32% ahead of last year for the same period, due to higher ratings and shows such as Kash Box; Hurley-in-the-Morning; Jack Lacy; Les Keiter Sports; and Alan Freed's ROCK-N-ROLL.

FOR ANY NEW YORK RADIO BUY, CHECK W I N S FIRST

*PULSE
Dec. 1955 to May 1956

W I N S

1010

SPONSOR BACKSTAGE



by Joe Csida

Return of Goodheart—tv music on the upbeat?

A little more than 20 years ago when I dipped a tentative toe into the showbusiness-writing waters, one of the first human dynamoes I encountered was a gentleman named Billy Goodheart. Billy was then an executive vice president of Music Corporation of America and was spoken of and to with considerable awe by talent, artists' representatives, and indeed, even some talent buyers. He was a fierce, hard-hitting, business man, who played a major part in building MCA into the giant talent organization it is today.

Billy had as much to do with creating and maintaining the golden era of the band business as any human alive. He not only played a major part in making such maestri as Tommy Dorsey, Benny Goodman, Sammy Kaye, Kay Kyser, Horace Heidt, Eddy Duchin, *et al* major show business properties; but he was substantially responsible for some of them developing the most important radio shows of their day. Remember Kyser's *College of Musical Knowledge* and Heidt's *Pot O' Gold* shows, to name just two?

I wonder if Bobby Sarnoff and Manie Sacks were swayed at all in their decision to bring Billy Goodheart out of retirement and to NBC by the success of the Lawrence Welk show on ABC TV? I wonder, too, if possibly Billy's re-entry into showbusiness may not see a renewed interest and build-up for band and music shows on network tv? Billy, of course, has considerable showbusiness experience beyond bands (last time around he headed up Official Films), and Bob Sarnoff has already announced that Bill will work with Tom McAvity, NBC v.p. in charge of the tv network on all aspects of the web's operation. One thing you can count on is plenty of new and additional excitement around NBC with Billy's arrival on the scene.

Up until recently there has been considerable speculation as to the manner of defense the television networks would employ against the many attacks which have been leveled at them in recent months (Senate Interstate Commerce Committee, Senator Bricker, Dick Moore of KTTV, Wilbur Haven of WRVA-TV, etc.). Traditionally, of course, the webs have moved with great tact and delicacy. Not so this time around, it now becomes increasingly clear. First Frank Stanton, CBS president lashed out at Senator Bricker in his (Stanton's) speech before the American Marketing Association, saying among other things: "If Bricker is not moved in his pro-

(Continued from page 70)

STOP

Stop guessing whether your sales campaigns are on the right track. Get the answers you need by using our new SPOT-CHECK PLAN, which allows you (at no additional cost) to pre-test television campaigns in any of twelve important sales areas. This new sales-building plan lets you check the effectiveness of your campaigns, your commercials and of

SPOT

television as a sales medium. As a leading pharmaceutical manufacturer reported: "We have been delighted with your SPOT-CHECK PLAN. The results were complete and conclusive, and gave us valuable information." For complete details, call PLaza 1-2345, New York, or mail the coupon to CBS Television Spot Sales. You'll discover Spot Television is

TOPS

Please send me the details on the new CBS Television Spot Sales SPOT-CHECK PLAN.

Name _____

Title _____

Firm _____

Address _____

City, State _____

CBS TELEVISION SPOT SALES

485 Madison Avenue, New York 22, N. Y.

53.5%
AUDIENCE
SHARE*

MONDAY thru FRIDAY



ON THE AIR 6 YEARS

"STRICTLY RICHARD" from

with **DICK FRENCH**

10 AM — 1:15 PM
MONDAY - SATURDAY

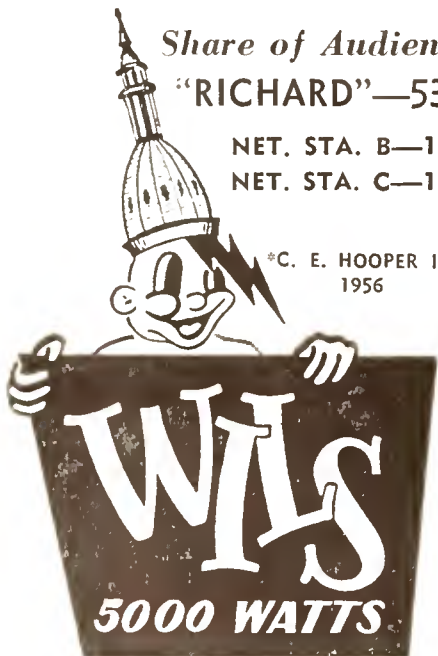
NON-REQUEST SHOW
STANDARD, PROVEN MUSIC

Share of Audience
"RICHARD"—53.5

NET. STA. B—19.5

NET. STA. C—18.4

*C. E. HOOPER INC.
1956



LANSING, MICHIGAN
MUSIC • NEWS • SPORTS

CALL
VENARD • RINTOUL • McCONNELL, INC.



Mr. Sponsor

Robert G. Urban

Executive v.p.

Lambert-Hudnut Div. of Warner-Lambert, New York

There was a great deal of indignation recently in the New York offices of Lambert-Hudnut over the commercials of a competitor to the company's new Quick Home Permanent.

"We feel that advertising standards break down when copy is lifted word for word first and then remarks are made on the air disparaging our advertising claims," explained Bob Urban, Lambert-Hudnut's young executive v.p.

"After all, with the legal requirements that bind advertising today, it's inconceivable that any manufacturer would make claims he can't back up. We certainly have not done that."

What Lambert-Hudnut does do for its hair line (shampoo, permanent and rinses), is to advertise it on *Hit Parade*, NBC TV, alternate Saturdays 10:00-10:30 p.m. through K&E.

"We've sponsored the show for nearly three years now," says Urban. "Our idea originally was to find a show with empathy for our products and the kind of audience profile that the *Hit Parade* does provide."

Some 70% of the toiletries' division budget goes into tv and radio advertising. The cosmetics line (Circo, DuBarry and Hudnut) is now making plans for an extensive television debut through its advertising agency, SSCB.

"The cosmetics line showed a 35% sales increase this year over last. Now we can go into tv with the kind of budget the medium requires."

Among Lambert-Hudnut's plans for expansion are four new major cosmetics and toiletry products for which the company has appointed Norman, Craig & Kummel as agency.

"We intend to use the air media very heavily in launching these products and also to sell them once they're established. Tv seems to lend itself naturally to our line, because of its entertainment value that puts men and women in the proper frame of mind to see a glamor commercial."

Urban got into the cosmetics and toiletry business via agency and soap company channels, where he worked on problems of integrating air media into over-all marketing and merchandising strategy.

In his Summit, N. J., home, he's got "a ready test market" for new products: his wife and two children.

★★★



A STEP AHEAD
IN RATINGS...POWER...PROGRAMMING!

WJBK-TV

CHANNEL **2** DETROIT

Dominates

**IN SOUTHEASTERN
MICHIGAN**

No. 1 in Detroit (Pulse and ARB)
... No. 1 Outstate (ARB Annual
Outstate Market Surveys) ...
Tops in programming (both
CBS and local) ... terrific in
power (100,000 watts, 1,057-ft.
tower) ... and soon, magnificent
new studios with miles-ahead
facilities!

Take the big step ahead! Put
your sales message way out front
on Detroit's Channel 2 and watch
that sales curve climb!



Represented by
THE KATZ AGENCY, INC.
STORER NATIONAL SALES OFFICE
118 E. 57th, New York 22,
Murray Hill 8-8630

... NOT SEVENTEEN?

YES...WBRE-TV does have a 17 County Coverage

Here is Powerful evidence why WBRE-TV is the Number One Buy in Northeastern Pennsylvania for your advertising dollar. For pennies per capita and a Million Watts of Power... WBRE-TV covers the 17 counties that comprise this great industrial and agricultural market as does no other TV station or single advertising medium now serving this huge 2,000,000 population. Add to this fact a set count of *305,000 and leadership in audience; in local and national programming; in perfect picture and you have some idea of WBRE-TV's immense SELLING POWER.

*RETMA Report of March 1, 1956

AN  BASIC BUY : National Representative : The Headley-Reed Co.

Counties Covered: LUZERNE LACKAWANNA LYCOMING COLUMBIA
SCHULYKILL NORTHUMBERLAND MONROE PIKE WAYNE
WYOMING SULLIVAN SUSQUEHANNA BRADFORD UNION
SNYDER MONTOUR CARBON



JUMBO... the world's most famous elephant was a male African Loxodon, largest living mammal. Weighing 7 tons, he was 14 feet long and measured 17 feet around the middle. **JUMBO**... was big and powerful and learned to understand human speech. Phineas T. Barnum considered **JUMBO** the best advertising attraction for The Greatest Show on Earth.



Strategist: Media men like Needham, Louis & Brorby's Otto Stadelman, senior v.p. and media dir. (above), do more than chart media coverage. Need today is for many all-media men in each agency to be media strategists

NEW SCOPE IN MEDIA BUYING

Marketing function of agencies has given new slant to media—buyers must be strategists and integretation is the trend

by Evelyn Konrad

THE ADVERTISING AGENCY IN TRANSITION

This article continues the SPONSOR "Advertising agency in transition" series (28 November 1955 through 9 January 1956). Once again, the marketing revolution is viewed—in this case, its effect on media strategy

What will the typical agency media department look like in 1960?

If the trends of the past year continue, it is likely to be a very different operation from the media departments of 1956. Here's what it may look like:

- Backbone of the streamlined media department will be a number of media strategists on the buyer level. Time and space buyers *per se* may be a vanishing breed.

- Assisting the all-media planners will be highly professional specialists in specific media, who'll take over more and more of the actual buying in particular markets. These "assistant media buyers" may handle the rep con-

tact in their medium, freeing the media strategists for their increased marketing functions, planning and client contact.

- Major agencies will have corps of traveling media field men to handle market problems on the spot.

- Automation of many processes will eliminate much of the paperwork that still ties buyers to their desk.

These projections are based on a survey among a dozen major agencies throughout the country. Depth interviews with top media executives at the agencies contacted revealed a number of trends that have emerged during the past year, and which, if they continue,

could lead to the 1960 media department depicted above.

Trend 1: The marketing revolution within agencies has added a new dimension to media planning. The media man today is expected to plan clients' media strategy on the basis of over-all marketing knowledge.

Trend 2: Clients increasingly want contact with their media strategists, from media directors to media buyers. Because of the vast amounts of money at stake, in tv particularly, buyers have gained stature both with the client and within the agency.

Trend 3: The movement toward integration in media buying continues, but at a gradual pace. A number of major agencies have been changing over to a "group system," with associate media directors each heading the planning and buying for several accounts. These associates, promoted from the ranks of buyers, are all-media

men who function as strategists on their particular accounts.

Trend 4: Timebuyers are encouraged to learn about other media. The burden of media planning is divided among more and more all-media strategists. The growth of all media, but especially tv, has brought about a need for more planners. A major problem within agencies is finding such well-rounded all-media men.

Y&R has had the time to train all-media buyers from newcomers into the media department, since the time when the agency changed to a fully integrated system. (For detailed analysis of Y&R's media buying, see SPONSOR 9 August 1954.)

"We made the change to all-media buying three years ago because of the changed nature of agency service and because of the demands for marketing counsel in particular." Y&R's associate media director, Pete Mathews, told



Integration at buying level is popular in many agencies. Guild, Bascom & Bonfigli's all-media buyers are headed by (l. to r.) Peg Harris, Dick Tyler, (media directors); Rod MacDonald, v.p. in charge of media

SPONSOR. "Our all-media buyers know enough about each medium to deal with any media problems, and at the same time they have the kind of well-balanced media outlook the agency seeks in media strategists."

Dancer - Fitzgerald - Sample began moving towards integration about three years ago. Today the agency has



SEVEN JWT EXECUTIVES NOW DIRECT ALL-MEDIA STRATEGY



Media strategists, like the six above, have to be all-media men who can make their media recommendations according to several areas of marketing information such as (1) selling objectives; (2) product strengths and weaknesses; (3) who must be sold and where; (4) share of market; (5) competition; (6) distribution, sales structure

of account. JWT's media strategists above are (l. to r.) associate media directors Jim Short, Dick Jones; v.p. in charge of media, Arthur Porter; associate media directors Anne Wright, Alvin Dreyer, Gerald Vernon. A sixth associate media director, Jim Luce, was traveling when picture was taken, to coordinate media on local level



Automation may eventually cut timebuyers' paperwork in half, according to D-F-S experiments on IBM machines like those above. Billing and certain phases of estimating are already handled by time-saving machines

both all-media buyers and single-media buyers under associate media directors.

"One of the biggest advantages of the all-media buying system," said Lou Fisher, D-F-S media director, "is that it serves as an incentive to good people. Buyers can get bigger stature and salaries within the agency with their increased media and planning responsi-

bilities. And a buyer can't get into planning effectively unless he does know the complete marketing and media picture."

In cities other than New York a number of agencies have had all-media buyers for some time. Leo Burnett is one example of this type of organization in Chicago. Guild, Bascom & Bonfigli, in San Francisco, grew up with all-media buyers from the time the agency was founded in 1949.

"Perhaps specialization makes it possible for fewer people to handle more billing," said Rod MacDonald, GB&B's v.p. in charge of media. "But we feel that specialization stifles thinking. Our buyers participate in account planning from the time budget recommendations are to be made. And they have a broader perspective on the accounts they work on."

More typical of the general trend among agencies in the past year or

more is the setup at J. Walter Thompson. In the past 10 months, the JWT media departments in all offices have been set up on the group system basis with associate media directors supervising planning and strategy for specific groups of accounts.

"We want our associate media directors to be free from detail in order to devote their time to coordinating media strategy with copy and marketing strategy," says Arthur Porter, JWT v.p. and director of media. "The media man today must be fully aware of a product's marketing objectives as well as copy themes and merchandising plans if he is to do a dynamic, creative job of media planning."

With an eye toward developing more media strategists, a number of major agencies have revamped the structure of their departments from the classic division between air and print media
(Please turn to page 95)



BUT SPECIALISTS LIKE THESE STILL DO ACTUAL BUYING



Thompson's buyers are specialists in their own media. Above are the three print buyers from Dick Jones' (seated) account group: (l. to r.) Bernard Nutting, Jr., Thurman Pierce, Art Karlan. Each of the six JWT associate media directors has such a group working for him

Dick Jones' accounts, which include Sylvania, Scott Paper Co., Ward Baking, Pan Am, Panagra, Reader's Digest and Wool Bureau, are heavily in air media. Hence group has twice as many timebuyers as space buyers. (L. to r.) broadcast researcher Irene Dunae and timebuyers Marie Barbato, Ruth Jones, Polly Allen, Mario Kircher, Chris Mosca, Gil Erikson. Many agencies have this system

How film distributors would change

Distributors trade association suggests cut-back in number of prime hours

How would the operation of the television networks change if the government followed the suggestions of television's film distributors?

This report is designed to answer that question. It's a question of vital concern to the advertiser keeping an eye cocked on Washington these days

because the film distributors are important among those whose opinions are being heard in the multiple government probes of network television.

SPONSOR's report divides into a question-and-answer presentation of the views of the Association of Television Film Distributors and statements from

non-Association members. Diversity of viewpoint among film distributors is reflected in these statements. For example, while one syndicator, Walter Schwimmer, told SPONSOR he believes the networks should get out of program production, the ATFD members do not advocate program "divorce-

NEW FILM ASSOCIATION WANTS OPTION HOURS CUT-BACK

The questions and answers below delineate the viewpoint of the Association of Television Film Distributors, Inc., newly formed group whose members are: Official Films, Inc.; Screen Gems, Inc.; Television Programs of America, Inc.; and Ziz Television Programs, Inc. The Association presented its views in more detail before the FCC's Network Study Committee whose chairman is Dean Roscoe Barrow late last month.

* * *

Q. What action does the ATFD suggest the FCC take toward changing the nature of television network operation?

A. The film association has asked the FCC to amend Chain Broadcasting rules so as to cut back the number of hours of network option time and to limit the number of hours stations can carry network programing.

Q. What does the association state as its objective in making this proposal to the FCC?

A. ATFD wants to make peak viewing hours available to non-network programing sources and to advertisers who do not now have programs on the networks in peak viewing periods. ATFD states, "The people are denied knowledge of thousands of goods and services offered to them by the smaller, independent business organizations of the country who are frozen out of peak viewing time which is occupied almost entirely by network advertisers."

Q. What is ATFD's view of the situation faced by local and regional advertisers and independent programing sources under the present network system?

A. ATFD states that the two major tv networks take up 93% of peak hour programing in all but a handful of U.S. cities and that 17 of the nation's largest corporations "monopolize 50% of the network programing and time offered to the American people."

Q. What in ATFD's opinion is the alternative to the changes it suggests in network operation?

A. The group believes that unless present Chain Broadcasting Rules are amended "the industry is inviting government regulation as a public utility. The networks in seeking continued protection against competition are in effect saying that they should be in the position of railroads, telephone, telegraph, gas and electric companies. This by its nature leads down the road to complete government regulation of rates, services and facilities."

Q. What lies at the heart of television's difficulties?

A. The shortage of television facilities is the principal cause of tv's problems, ATFD believes. It feels that the long-range objective of the government should be to create many more television stations of equal power and like frequency in the main U.S. population centers.

Q. Does ATFD advocate "divorcement" of the networks from program production?

A. No. ATFD states that while some have advocated program production divorcement and the complete abolition of network option time it does not believe these steps would be necessary if its proposal for an option time cut-back were favorably acted upon.

network television

tioned to nets. Others take different tack

ment." They favor, instead, a cut-back in network option hours.

Still another tack is taken by Ely A. Landeau, NTA president, who told SPONSOR the only practical way to get healthy television competition is through "more stations and more networks" (see full text below). And there are other shades of opinion among film firms, many of whom do not wish to speak on the record at a time when Sen. Magnuson's Interstate Commerce Committee is about to hear its first formal testimony from ABC President Robert E. Kintner, CBS Inc. President Frank Stanton and NBC President Robert W. Sarnoff. (The three are scheduled to appear before the Magnuson committee this week.)

Loudest crescendo thus far in the film vs. network exchanges was the charge by NBC that Official Films, Screen Gems, Television Programs of America, Ziv and RKO Teleradio Pictures were behind testimony by Richard A. Moore of KTTV, Los Angeles, before the Magnuson committee. (These firms with the exception of RKO Teleradio are the charter members of the Association of Television Film Distributors.)

NBC made its charge in a 42-page statement filed with the Magnuson committee in answer to Moore's attack on network option time and must-buy requirements. Said NBC: "If this film group should succeed in undermining the network system, the great national service provided today by three intensely competitive television networks would be reduced to the lowest common Hollywood denominator. . . ."

First official act of ATFD was a statement in rebuttal to the NBC charges made coincidental with announcement of its formation as a trade association. ATFD contended NBC had thrown up a "smokescreen by issuing an unwarranted and irrelevant claim. . ." The real point of Moore's testimony, said ATFD, "is that local and regional advertisers are at a hopeless disadvantage with respect to their large national competitors in reaching

the public on equal terms, namely during peak viewing hours."

The next major action of the ATFD came 31 May when it went before the FCC's Network Study Committee chaired by Dean Roscoe Barrow to ask that the FCC amend its Chain Broadcasting Rules "so that all creative programming sources could have a fair opportunity to contribute."

The viewpoint of the Association on change in network operation appear at left. Below are statements to SPONSOR from other film distributors.

Ely A. Landau, president, National Telefilm Associates: Various sources in the television field currently are raising a hue and cry about "must buys" and "option time." While these practices seem arbitrary and harsh on the surface, they are necessary in the present scheme of network telecasting. From the networks' and advertisers' points of view "option time" and "must buys" are integral parts of their business. Without them, network telecasting as we know it today would be non-existent. In attempting to rectify this situation, however, the critics of "option time" and "must buys" are misdirecting their fire.

What can be done to do away with these practices and still make it possible and practicable for a network to stay in business? Our stand on the basic concept of network structure is well known in the industry. There is nothing wrong with networks that more stations and healthier competition would not cure. While the networks have been in large part responsible for the tremendous growth of the television industry, they have failed to keep step with the lusty youngster now growing into robust manhood. The time has come for a reappraisal of the entire industry by both the television industry and the appropriate government agencies. And that reappraisal must be coupled with definitive remedial action.

If a network is to spend huge sums
(Please turn to page 104)

Network views on "divorcement"

Results of a SPONSOR survey among major advertisers and agencies on the question of network program divorcement were presented last issue. (What are admen telling the FBI about "divorcement"?) The great majority of admen opposed a network divorce from production.

SPONSOR also asked the three tv networks what their own answer is to those who suggest they be divorced from tv programing.

ABC and NBC pointed to past statements by Robert Kintner and Sylvester L. "Pat" Weaver which boiled down to the viewpoint that in order to win the programing battle against stiff competition a network is forced to consider every possible source of ideas—in effect a device that independent programing sources are excluded from consideration.

At CBS TV, Hubbell Robinson, v.p. in charge of network programs, gave more detailed views which are probably representative of thinking at all three networks although Robinson spoke only for CBS.

Robinson told SPONSOR it was essential for CBS TV to be in program production in order to assure itself of enough programing to fill its needs for 18 hours of programing a day seven times a week.

Moreover, he pointed out, someone must assume the responsibility for maintaining a balance of programing. "We have that responsibility whether we like it or not," he said, "and we must have some authority in order to discharge it."

Robinson stated that the economics of television are a major reason why the networks must remain important as programing sources. He pointed out, for example, that CBS TV had spent \$750,000 to produce initial episodes of the half-hour Phil Silvers show before sohwing it to an advertiser.

How does CBS TV divide as between its own production and outside shows? Some 60% of programing is network-produced, Robinson said: 40% is from outside sources. (The 60% includes public affairs, news and religion.) ★ ★ ★

Step-by-step blueprint

details the years ahead

1954—small start

*Only 3 stations kicked off
the plan for market-by-
market introduction of
products via tv saturation*

1957—big plans

*Projection for next year
provides for 35 outlets in
the spring lineup. This
final spot move in agency
blueprint may lead to
basic 56-station network*



Agency's **Rx** for Proctor: spot tv in increasing doses

Tv is prescribed to gain distribution first, then make sales

Three years ago, an advertising agency executive traveled to Philadelphia to see a company president whom he had never met. His objective: to sell that company president on a concept. That concept was television.

The agency executive was Dr. Max A. Geller, president of Weiss & Geller, New York, Inc. He journeyed to

Philadelphia to convince Walter M. Schwartz Jr., president of Proctor Electric Co., that Proctor was missing perhaps the biggest bet of its business lifetime in bypassing tv.

Proctor Electric at that time was an established industrial concern which serviced small government contracts, and made non-consumer electrical

components and accessories and several consumer items.

Its contracts during the war had been profitable. However, as it re-emerged into consumer goods lines after the war it found it difficult to maintain that profit level. In the post-war consumer world, Proctor was competing with the small appliances and

the housewares of such industry giants as General Electric, Sunbeam and Toastmaster.

Proctor did have one big housewares leader and money-maker. It was the first-on-the-market ironing table (not board), which enabled a housewife to sit down—comfortably—while ironing, and to adjust the table to her height. The Mary Proctor Hi-Lo ironing table, the Cadillac of its class, nevertheless proved to be an instant money-maker. An iron and toaster were other established appliances. They were advertised exclusively in such national magazines as Good Housekeeping and Life.

Geller, when he visited the Proctor company and President Schwartz for the first time, made a single recommendation: "Buy television." Here's why early in 1954 he recommended tv as a natural replacement for national magazines.

Tv offered unique advantages as a demonstration medium. The versatile, much needed Hi-Lo ironing table demanded demonstration before a sale could be clinched. Its movable parts, adjustable features, roller wheels—all required the mobility offered only by tv.

Geller, in detailing the media con-



Proctor's first big consumer product, and one which gets the heaviest tv boost, is the Hi-Lo ironing table. First product of its kind, table paced Proctor's move into related laundry and housewares lines. Hudson in Detroit sells as many as 600 per day

cept of tv, also went into an exhaustive analysis of how the television advertising could gain marketing and production objectives. He envisioned (a) a dealer and distributor organization at least triple the 1954 size, (b) sales at least doubled, (c) a network of Proctor field men working closely with tv station executives and personalities, dealers, distributors and consumers, (d) a market-by-market matching of the advertising and promotion effort to areas with the greatest buying potential.

He submitted a buying blueprint which progressed, on paper, from a single-market test to a 50-market campaign. And he predicted in advance of the first tv venture exactly what would happen in terms of expansion were Proctor to follow the blueprint.

Schwartz found the blueprint provocative. He gave Weiss & Geller a new advertising appropriation completely apart from the regular national magazine budget (administered by another agency), and took up Geller on his offer.

The first provision of that offer: a saturation test of tv in the nation's roughest and toughest market—New York City.

In April 1954, Proctor Electric went on the air with a schedule of minutes and 20 seconds on three stations for a 13-week spring period. At the end of the drive, here's what had happened. Sales were up 70%. Proctor's dealerships had jumped to 2,000 outlets from the pre-tv figure of 350. (Today, three years later, the New York total is 5,000.)

Geller's first premise had been proved.

You can't sell to consumers until you have good distribution. Proctor's spotty distribution in New York City had been corrected in one short campaign. As a result of the New York test, Proctor immediately made plans to launch a fall '54 tv drive in two other highly competitive and rough markets, Philadelphia and Los Angeles. After Proctor got the same good tv results there, Proctor and Weiss & Geller settled down in earnest to carry out provisions of the fine print on that master blueprint for advertising and television.

The fine print concerns all phases of the Proctor operation, and is keyed by the television activity.

(Please turn to page 92)

THE TEAM WHICH DOCTORS PROCTOR



Walter M. Schwartz, Jr.

President, Proctor Electric Co.



H. Henry Martens

Proctor vice president in charge of sales



William Y. E. Rambo

Proctor's advertising director



Dr. Max A. Geller

President, Weiss & Geller, Inc., N.Y.



Max Tendrich

Weiss & Geller vice president in charge of media

Madison Avenue is on

In five years, 45 agencies have changed addresses. Is the shift eastward? A

Next January, with the completion of 300 2nd Avenue, (near 42nd St.) the domain of the adman will take another giant step east. Marsteller, Rickard, Gebhardt & Reed will be the agency making the move in the area that recently has been opened up by the removal of the shadowy 3rd Avenue elevated structure.

Other agencies recently moved east-

ward are Grant Advertising and Erwin, Wasey who have set up shop in the handsome new grey and blue structure at 711 Third, just a few blocks north of the shining sixty-floor tower of the Socony building. "Madison Avenue has never moved so far east" said Cushman & Wakefields' Jean Brunner, promotion director for that New York real estate agency.

A SPONSOR survey of New York advertising agencies and station representatives left little doubt that these businesses have helped keep the moving vans running.

During the past five years better than 50% of those agencies queried had changed locations. Some 25% of the agencies that have stood pat have been forced into expansion programs.



Moving spree

What's behind it—expansion or lure of new buildings?

As for the reps contacted in the survey, the same percentage (50%) had moved in the same period, while about 15% have had to expand.

"Is the trend away from Madison Ave.?" . . . "Where is everybody going?"

There's no need to panic. Almost everybody is staying within walking distance of one another. They are

going where the new buildings grow without much regard for traditional attachments to any particular neighborhood. Erwin, Wasey's reasons for moving from the Chanin Building on 42nd street near 5th where they had been for some 30 years were multiple. Primarily the space was not well laid out for their purposes. They also wanted built-in air-conditioning. Finally, they just felt they should "shake themselves up a little."

While "Madison Avenue" is spreading out, it has its limits, according to Bob Randall at Pease & Elliman, realtors. It includes the area roughly outlined by 5th and 2nd Avenues from 40th to 60th Streets. Just west of 5th Avenue it includes what real estate men refer to as the "Rockefeller Complex." Not a psychological term, Rockefeller complex refers to that complexity of buildings which are a part of Rockefeller Center as well as those more modern ones bordering it to the north and south as far west as 6th.

Carl Lundin, who has advised many agencies on choice of new location and arrangement of office layout, in commenting on the moving of ad agencies told SPONSOR, "Most ad people are unusually sensitive about keeping up-to-date. Newness, after all, is what many of them are selling and my feeling is that often they're inclined to want something for themselves because it is new."

Lack of room for expansion has forced many agencies to move—notably agencies that have been located until now in Rockefeller Center have moved—not because of dissatisfaction with the facilities, which are among

(Please turn page)

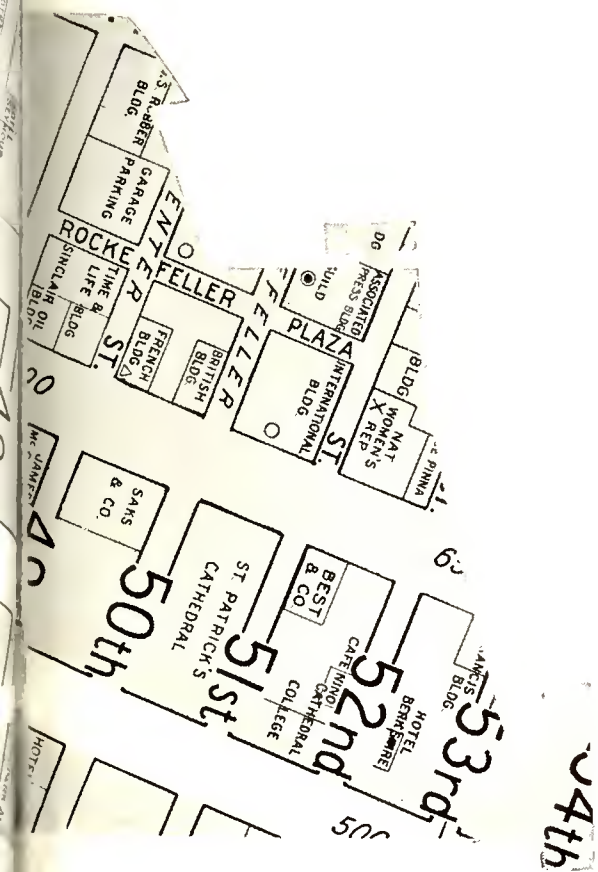
SOME NEW HOMES IN ADLAND

1. McCann-Erickson will occupy top 10 floors in this building on Lexington Ave.
2. Erwin, Wasey moved to Third Avenue, a street with a future since removal of "el"
3. K&E's combination dining suite and board room on fifth floor of Park Ave. offices
4. Marschalk & Pratt's typical account exec's office in their new quarters on Park

Where ad agencies have moved in the past two years

Among the New York agencies which have moved into new quarters since 1950 are the following:

- ANDERSON & CAIRNS
130 E. 59th MU 8-5800
- BADGER, BROWNING & HERSEY
550 5th at 45th CI 7-3719
- VICTOR A. BENNETT
6 E. 45th MU 7-2186
- BOZELL & JACOBS
2 W. 45th MU 7-6210
- CAMPBELL-EWALD
488 Madison at 51st MU 8-3400
- CAPLES
295 Madison at 40th MU 4-6800
- CAYTON
9 E. 40th LE 2-1711
- HARRY B. COHEN
41 E. 42nd OX 7-0660
- COMPTON
625 Madison at 58th PL 4-1100
- CUNNINGHAM & WALSH
260 Madison at 39th MU 3-4900
- D'ARCY
430 Park at 55th PL 8-2600
- DOYLE DANE BERNBACH
20 W. 43rd LO 5-7878
- ERWIN, WASEY
711 Third at 44th OX 7-4500
- FULLER & SMITH & ROSS
230 Park at 45th MU 6-5600
- GAYNOR & CO.
400 Madison at 47th PL 5-5753
- GRANT
711 Third at 44th OX 7-5800
- GREY
430 Park at 55th PL 1-3500
- LAWRENCE C. GUMBINNER
655 Madison at 60th TE 8-1717
- HICKS & GREIST
555 5th at 46th MU 7-5600
- HILTON & RIGGIO
4 W. 58th MU 8-4224
- BRYAN HOUSTON
730 5th at 57th PL 7-6400
- CHARLES W. HOYT
380 Madison at 46th MU 2-2000
- DUANE JONES
122 E. 42nd MU 7-0270
- KASTOR, FARRELL, CHESLEY & CLIFFORD
400 Madison at 47th PL 1-1400
- JOSEPH KATZ
555 5th at 46th MU 7-0250
- KUDNER
575 Madison at 56th MU 8-6700
- LAMBERT & FEASLEY
430 Park at 55th MU 8-6164
- AL PAUL LEFTON
71 Vanderbilt at 45th MU 9-7470
- LENNEN & NEWELL
380 Madison at 64th MU 2-5400



Listing continues

Agency moves list (continued)

LEWIN, WILLIAMS & SAYLOR
130 E. 59th MU 8-6200
DAVID J. MAHONEY
261 Madison at 38th OX 7-0480
MARSCHALK & PRATT
460 Park at 57th TE 8-8030
J. M. MATHES
260 Madison at 39th LE 2-7450
MELDRUM & FEWSMITH
9 Rockefeller Plaza CI 6-3510
EMIL MOGUL
625 Madison at 58th TE 8-7100
NEEDHAM, LOUIS & BRORBY
730 5th at 47th PL 7-0333
NORMAN, CRAIG & KUMMEL
488 Madison at 51st PL 1-0900

OGILVY, BENSON & MATHER
589 5th at 47th MU 8-6100
PECK
400 Madison at 47th PL 3-0900
PRODUCT SERVICES
17 E. 45th MU 7-0204
REED
104 E. 40th OX 7-9666
ROSS ROY
122 E. 42nd MU 7-2944
SULLIVAN, STAUFFER, COLWELL
& BAYLES
477 Madison at 51st MU 8-1600
WEXTON
11 E. 47th MU 8-4050
PETE ZANPHIR
565 5th at 47th PL 3-8340

The following agencies will move when buildings are finished early in 1957:

Ted Bates still at 630 5th Avenue at 50th, JU 6-0600, will move to 666 5th Avenue at 52nd
McCann-Erickson still at 50 Rockefeller Plaza, JU 6-3400, will move to 485 Lexington

These station reps have also moved in past five years

Among the New York representatives which have moved into new quarters since 1950 are the following:

AM RADIO SALES
415 Madison at 48th PL 3-9630
AVERY-KNODEL
720 5th at 56th JU 6-5536
JOHN BLAIR
415 Madison at 48th PL 3-4250
BLAIR TV
415 Madison at 48th TE 8-5800
BOLLING
247 Park at 46th PL 9-8150
BRANHAM
99 Park at 40th MU 2-4606
THOMAS F. CLARK
1 E. 54th EL 5-5666
COLLEGE RADIO
14 W. 45th OX 7-0890
DONALD COOKE
331 Madison at 43rd MU 2-7270
FORJOE, FORJOE TV
580 5th at 47th JU 6-3100
GOOD MUSIC BROADCASTERS
6 E. 39th MU 3-2295
HARRINGTON, RICHTER & PARSONS
589 5th at 48th MU 8-7050
HOAG-BLAIR
422 Madison at 48th PL 1-1922
GEORGE P. HOLLINGBERY
500 5th at 42nd OX 5-5560

KATZ
477 Madison at 51st PL 9-4460
NATIONAL TIME SALES
370 Lexington at 41st MU 5-3100
RICHARD O'CONNELL
527 Madison at 54th PL 5-9751
JOHN H. PERRY
19 W. 44th MU 7-5047
PETERS, GRIFFIN & WOODWARD
250 Park at 46th PL 1-2700
EDWARD PETRY
488 Madison at 52nd MU 8-0200
RADIO TV REPS
7 E. 47th MU 8-4340
WILLIAM G. RAMBEAU
347 Madison at 44th MU 6-5940
S. J. REINER
350 Old Country Road PI 7-5300
Garden City, Long Island MU 2-8540
UNITED BROADCASTING
270 Park at 47th PL 5-9145
VENARD, RINTOUL & McCONNELL
579 5th at 47th MU 8-1088
GRANT WEBB
509 Madison at 53rd MU 8-7550
WEED & WEED TV
579 5th at 46th PL 9-4700
ADAM J. YOUNG, JR.
477 Madison at 51st PL 9-1810

Moving Spree (continued)

the most modern in New York City—but because they were unable to rent enough additional space when they needed it. Many of the agencies now moving will avoid this problem in the future by renting more space than they need and sub-letting what they can't put to immediate use. When and if they have to expand they will merely have to give their lessees due notice to open up space.

The office planner has become an indispensable part of moving day. With the rising cost of space, (new buildings charge from \$5 to \$9 a square foot against old building rates of from \$2.50 to \$3.50), every inch has to be used economically. It is the function of the office planner to see that layout is arranged so that even though the tenant pays more rent per square foot, space savings equalize or lessen the total rent.

Renting space in buildings that are in the planning stage or under construction is often done with an eye to having that space virtually custom built to the tenant's needs. McCann-Erickson, for example, will move into 485 Lexington, early in 1957 when the building is completed. They will be renting 25% of the completed building and have been at work with architects and office planners for months on designs for facilities peculiar to their operation. At 485 there will be four studios for screenings, auditions and meetings; a prop room, and closed circuit tv facilities. McCann v.p. & treasurer, W. G. Stilson, told SPONSOR that plans are under constant scrutiny.

Too fancy a job of interior decorating is generally frowned upon. Conservatism is the mark of the decor in most agencies today, and it is combined with a layout designed to jibe with studies of traffic between offices.

There also is a democratic feel to many agency layouts today that is deliberate. This is reflected in uniform sizes of individual offices which helps eliminate feelings among personnel that one cubicle is superior to another. Actually the trend is toward smaller offices for everyone. With the new buildings, featuring their strip windows, smaller spaces can be used for each office. Air-conditioning also contributes to the shrinking of office size without a loss of comfort. An office cubicle can now be satisfactorily planned in an 8 x 10 area whereas in the past the minimum size was generally considered to be 9 x 12. ★ ★ ★



Floyd King, right, stops often at WHAM's radio studios to visit with farm director George Haefner and discuss selling ideas. King credits Haefner's Country Fare show with success of his sausage

King supervises sausage-making in his new factory. Just a little over a year ago he operated in the kitchen of his home

How to sell sausage at 5:30 a.m.

**Start with a premium product, then pick
a salesman who reaches the people who'll buy**

Everyone's happy but the pigs since Floyd King started advertising his homemade King's Country Sausage just a year ago last February over WHAM, Rochester. Before WHAM came into Floyd's life, his sausage output was just big enough to supply himself, a few friends and neighbors and a scattering of citizens who had heard of him by reputation.

King liked sausage the way his mother made it, learned her recipe and for about 10 years had been making sausage himself. He never planned to turn his skill into a business but was nudged into it by friends who ate at his home and later insisted that he fill their orders. King's talent spread

and his list of customers grew larger.

All this happened while Floyd King was a driver for the Greyhound Bus Lines with a route that took him between Rochester and Scranton. While putting in a full week for Greyhound, he had little spare time to make deliveries and his modest profits did not allow him to hire even a part-time assistant. The answer to King's distribution problem was literally at his fingertips and when he realized it, Greyhound unsuspectingly became a partner in a growing sausage business. King delivered and picked up orders along his daily run.

When he finally made the decision to try and build a business out of his



knack with a sausage casing, he turned to WHAM and the *Country Fare* show. As a listener he had enjoyed it. As a prospective businessman he felt it was the right show for what he had to sell. At the start his ad budget came to \$31.50 a week. For this George Haefner, WHAM's farm director who handles the *Country Fare* show, devoted one minute each day, six days a week, to King's Country Sausage.

While King's initial ad expenditure was not much in terms of sums bigger businesses spend, it was then close to 50% of his gross income from the sale of sausage. As such it represented a gamble for him on whether or not
(Please turn to page 76)

Advice from buyer to seller

Clients and agency execs at Pa. Broadcasters meeting hand out straight-from-shoulder counsel on improvement of station relations

It's a pretty rare thing in advertising when buyers meet in the sellers' market place. The pattern is generally the reverse, with sellers descending upon buyers *en masse*.

For many reasons—and most of these are in step with new economic and competitive demands among clients—the traditional function of the seller going to the buyer is being refined and, in some cases, reversed. Such a reversal was seen last month at the three-day conclave of the Pennsylvania Association of Broadcasters at Pocono Manor, Pa.

Advertisers and agency executives were guests at the meeting and they dis-

cussed with broadcasters the need for closer and improved relations between buyers and sellers. All down the line, visiting client and agency dignitaries described the interlocking relationships of the three points to the broadcast advertising triangle: the advertiser, the agency and the stations.

PAB pegged its 16-18 May sessions on the theme "As Others See Us," choosing as the "others" spokesmen from top-level advertising agencies in New York and Chicago and decision-makers in some of the biggest national manufacturing firms.

Here are highlights from what these buyers of broadcast advertising said

to their hosts, the station managers.

Albert J. Goetz, advertising manager, American Safety Razor, New York City.

Goetz spoke on "Constructive Selling by Radio Stations and Their Reps," and launched his commentary with a hard-punching attack on salesmanship in radio.

"There's a sight more submarginal selling in radio than in any other major advertising medium. Radio was and still is a great medium for mass communication, but I sometimes wonder if you folks know that. If you do, you've certainly done an excellent

Buyers told PAB sellers that agency people have no personal axe to grind in media selection. Their aim: the best buy for their clients

Agency also has responsibility to be open-eared, fair, cooperative. Slides are from speech by Frank Brady, Harry B. Cohen agency

THE AGENCY HAS NO AXE TO GRIND!



OUR PROMISE TO YOU

UNBIASED JUDGMENT

ALWAYS A FAIR HEARING

FULL COOPERATION

THE ORDER WHEN EARNED

CONTRACT No. 6188 C

A.A.A.A.

AMERICAN ASSOCIATION OF ADVERTISING AGENCIES

job in keeping it a secret from us!"

Goetz outlined the scope of his company's manufacturing and advertising operations. Manufacturing: Gem razors and blades, Pal hollow ground blades and the Pal Injectomatic razor, Ever-Ready shaving brush, budget-priced blades, surgeons' blades and other hospital products, items supplied to the carpet manufacturing industry. Advertising: "a big six-figure radio budget this year."

ASR "believes in radio," he said. "We believe in radio to reach and sell men, and we back our belief with dollars.

"Why do we believe in radio? Certainly not because you folks have sold us. You don't even call on us. Your mail advertising hardly pre-disposes us to buy. To my knowledge, you haven't done a superior merchandising job. We continue to invest big dollars in radio because some of us haven't yet lost sight of radio's ability to produce mass audiences at low cost."

Goetz took a random count in his office of the number of radio salesmen who had been there since Jan. 1, 1956. There were three. He reported this to an agency executive, who countered with the comment that radio salesmen were busy seeing timebuyers and that "it's economically unsound for a station to provide enough manpower to sell all the timebuyers and all the advertising managers."

In answer to this defense of radio's salesmanship, Goetz said:

"It may come as a shock to you, but some clients actually reserve the privilege of overruling their agencies."

He advised radio stations to adhere to the "sell-through" principle. "You just haven't completed the sale until you've sold the agency and the advertising manager.

"Another area in which stations can be helpful is selling the value of radio to the people we sell to. Otherwise, the sale to us won't stay sold."

As to the agency executive's argument that it would be economically unsound for a station to cover both timebuyers and client ad managers, Goetz said his answer was brief and simple. "If it's economically unsound for radio to sell me, then it's economically unsound for me to buy radio."

A substitute for selling manpower is use of the telephone for selling. "Did I hear someone say you can't sell ra-

(Please turn to page 81)

Meeting looked like 4A convention

The turnout of top-ranking buyers from client concerns and ad agencies gave a rare veneer to the broadcasters' session. Meet smacked more of an all-buyer conclave, as ad managers of big national concerns met with agency leaders to give hard-hitting advice and to solicit cooperation from tv-radio managers



In a huddle, Albert Goetz, left, ad director, American Safety Razor, talks shop with George A. Koehler, WFIL AM-TV, Philadelphia, the PAB convention chairman



Guest group: L to r, O. Treyz, pres., TvB; Thomas Christensen, ad mgr., Philip Morris; A. G. Waack, adv. dir., Household Finance; J. T. Connolly, WCAU, PAB pres.



Buying group: L to r, Frank Brady, v.p. chge. accounts, Harry B. Cohen agency; Jayne Shannon, media sup., JWT; W. Robt. Eagan, v.p.-mer. dir., Foote, Cone, Belding

Sure they're "pretty"— and they sell!

Art Directors tv commercials awards

placed added emphasis on sales techniques;

medal winners shown on facing page

"It's pretty but does it sell?" was for many years the attitude displayed towards the annual exhibit of ad-art of the Art Directors Club of New York.

This year some changes were made and salesmanship was reckoned with as never before. William Buckley, chairman of the exhibition held 4-8 June in Manhattan's Waldorf Astoria, said award-winning "selections were made not only on the basis of art but for art combined with good merchandising."

Unfortunately, there are no available sales figures that can be directly related to the effectiveness of the winning commercials. For at least one, however, there is reliable information that sales are way up. That's Piel Brothers beer. Its cartoon salesmen, Harry and Bert, have been at work since early in December of 1955. A SPONSOR source in the brewing business says that Piel's was producing on a summer schedule in off-season March, and was concerned about keeping up with the demand when the weather really turns hot.

Piel's distinctive Merit Award was not given to the art director, as was the case with the other awards. Instead it went to the agency, Young and Rubicam. Y&R received the award more on the basis of the thinking involved in it, and the public attention that it has aroused, than on the basis of art work.

Art director Stephen O. Frankfurt's Modess commercial was "overwhelming in its beauty and simplicity," said

Distinctive Merit Awards

- C. F. Korten & David Bixby, Kenyon & Eckhardt for Ford Motor Co. Prod.: Blake Johnson
- R. C. Mack, Grant Advertising for Dodge Div. Prod.: Van Praag
- John K. Hubley, Benton & Bowles Agency for Diamond Crystal Salt. Prod.: Storyboard

Georg Olden, chairman of the tv committee. The nature of the product presented an extremely touchy problem, and the committee was enthusiastic over the solution. Says Olden, "It was a magazine page come to life. Extraneous material was eliminated in favor of an imaginative use of white

Among the judges on the committee assigned to award prizes to television entries were: (l to r) Abe Liss, Abe Liss Productions; Edward Mahoney, Benton & Bowles; Lou Dorfman, CBS; Robert Gage, Doyle, Dane Bernbach, Inc.; Georg Olden, chairman of the committee but not a judge, CBS; and Art Kane, Seventeen Magazine



space, over which the delicate pattern of leaves set a fresh mood for the appearance of the girl in the film."

The Snowdrift award went to Art Babbitt, animation director of Storyboard on the basis of the over-all standards of art, production and sales effectiveness.

What made these three award winners effective copy? Here are details on each:

"Snowdrift's John and Marsha commercials have had a terrific viewer response," says Walter Collins, Film director for New Orleans' Fitzgerald Advertising agency. This company brought Storyboard Inc. and the Wesson Oil people together. Under the guidance of Storyboard's president, John Hubley, it has been a happy union.

Hubley is now the main source of ideas developed at Storyboard (and one was the Snowdrift commercial). He was one of the founders of UPA, as well as the creator of that organization's Magoo character.

According to George Bernal, Storyboard's East coast representative, "Anyone who's been in television or the film business knows that people watch in order to be entertained. If they're not being entertained, even while the commercial is on, they're likely to go out to the kitchen or turn the set volume down low until the ad portion is over. The basic concept of any Storyboard commercial is that it should be entertaining.

"Storyboard's hope is to create an identification of pleasantness with the
(Please turn to page 102)

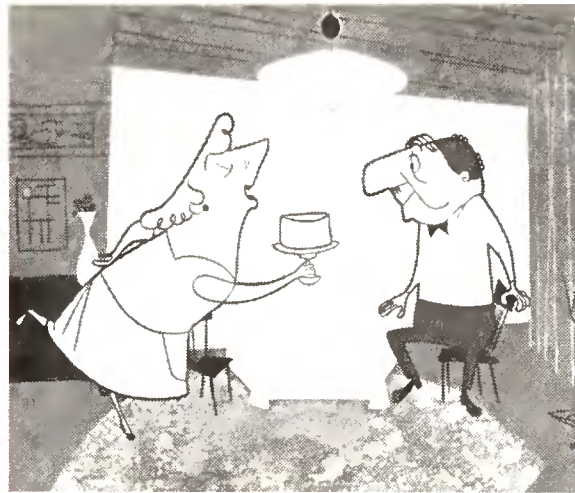
ART DIRECTORS MEDAL

This Art Directors Club bronze medal award was presented to two television commercials for artistic excellence and salesmanship. Third special medal award went to Piel's.



Bronze medal to Snowdrift

The harried husband and dainty wife team below are John and Marsha, Storyboard Inc.'s cartoon creations for Snowdrift shortening. Animation: Art Babbitt Agency: Fitzgerald



Bronze medal to Modess

In its initial attempt to bring its message to tv, Modess took this Elliot Unger & Elliot commercial patterned on copy used in print. Art Dir.: Stephen Frankfurt Agency: Y&R



Special award to Piel's

This award was based largely on public attention aroused by UPA's Harry and Bert whose spiels for Piel's are making ad history. Art Dir.: Jack Sidebotham Agency: Y&R





Weathers squeeze—Ted Mack's Amateur Hour finds Sunday night berth at ABC



New Comedy—Gale Storm in Oh Susannah starts in Saturday night slot on CBS



Dropped—NBC Sunday spec is dropped but new 90-minute show is set for Friday night

ly the same. The Monday lineup especially has proved to be a tower of strength through the years, with this past season's addition of *Robin Hood* adding to its seeming indestructibility.

CBS' new Thursday schedule is notable through the addition of the 90-minute *Playhouse 90*. On Friday night General Foods has brought in two new half-hour shows, Ziv's *West Point Story* and Four Star Film's *Zane Grey*. On Saturday night, CBS has solved the sponsorship problem involved in

extending Jackie Gleason's show to an hour. Excluding Gleason and *Gunsmoke*, the schedule from 7:30 on is all new. The network's plans to put in a Perry Mason detective hour on Saturday came a cropper.

There will be at least one show change every night of the week at NBC. The most important changes are on Sunday and Monday nights. The former evening loses its 90-minute *Color Spread* but NBC will add a once-a-monther on Friday nights and

will also present six 1½-hour *Hall of Fame* shows on Sunday. In addition, two hours of new regular programming will be seen on Sundays from 7:00-9:00. This includes Steve Allen, *Circus Boy* and a General Foods show.

Three new half-hours are scheduled for NBC's Monday night lineup. *Sir Lancelot* and *Stanley* replace *Caesar's Hour*, which moves to Saturday, while *Impact* replaces *Medic*. On Tuesday the 8:00-9:00 hour will feature Dinah Shore and Ray Bolger. ★ ★ ★

This light type means no word yet on whether old show and sponsor will renew
This heavy type means show and sponsor are definitely scheduled for fall

†Sponsorship in part or in full has not yet been determined
*Show cancelled. No replacement has as yet been announced

TIME	WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
Service	No Net Service	Kukla, Fran & Ollie Gordon Baking	No Net Service	No Net Service	Kukla, Fran & Ollie Gordon Baking	No Net Service	No Net Service	No Net Service	Gene Autry Wrigley	No Net Service	
News dwards chall	No Net Service	News—John Daly Life	CBS News Doug Edwards Amer Tobacco	No Net Service	News—John Daly Miles	CBS News Doug Edwards Whitehall	No Net Service	No Net Service			
Theater	Coke Time Coca Cola News Caravan Miles Alt Time	The Lone Ranger Gen Mills Alt Amer Dairy	Sgt Preston Quaker Oats	Dinah Shore Chevrolet News Caravan R J Reynolds	Rin-Tin-Tin Nabisco	My Friend Flicka Colgate	Coke Time Coca-Cola News Caravan Miles	Famous Film Festival Partic	Bucaneer †	Big Surprise Speidel Alt Purex	
frey ni ogg bury	Screen Director's Playhouse* Eastman Kodak	Life Is Worth Living* Admiral	Bob Cummings R J Reynolds Alt Colgate	You Bet Your Life DeSoto	Adven. of Jim Bowie Chesebrough- Ponds Alt Amer. Chicle	West Point Story Gen Foods	Life of Riley †	Famous Film Festival Partic	Jackie Gleason Bulova Alt P. Lorillard	Perry Como Noxzema-Toni Goldseal Kleenex Sunbeam	
frey ni ogg bury	Father Knows Best Scott Paper	Stop The Music* Necchi Alt Quality Goods	Climax Chrysler Shower of Stars 1 wk in 4 8-9 pm	Dagnet LGM	Crossroads Chevrolet	Zane Grey Gen Foods	Jack Carson P Lorillard Alt Toni Spectacular 8:30-10 RCA Whirlpool†	Famous Film Festival Partic	Jackie Gleason Bulova Alt P. Lorillard	Perry Como Noxzema-Toni Goldseal Kleenex Sunbeam	
ve di naire C gate	Kraft TV Theatre Kraft	Wire Service R J Reynolds †	Climax Chrysler	People's Choice Bordens	Treasure Hunt Mogen David Alt Helene Curtis	Crusader R J Reynolds Alt Colgate	On Trial Campbell	Lawrence Welk Dodge	Oh Suzannah Nestle	Sid Caesar 9-10 3 wks in 4 Knemark Bab-O Quaker Oats †	
iviot A t ynolds	Kraft TV Theatre Kraft	Wire Service R J Reynolds †	Playhouse 90 †	Tennessee Ernie Ford Ford	The Vice Sterling Drug	Playhouse Of Stars Schlitz	Big Story Simoniz Alt Amer Tob	Lawrence Welk Dodge	Hey Jeannie P&G Star Jubilee Ford 1 wk in 4 9:30-11	Spectaculars 9-10:30 1 wk in 4 Olds-RCA Whirlpool	
5 S I Hour t thentury Fo four E	This Is Your Life P&G	*No Net Service	Playhouse 90 † Alt Ronson	Lux Video Theatre Lever Bros	*Ethel & Albert Ralston-Purina	Lineup P&G Alt Brown & Williamson	Cavalcade of Sports Gillette	Masquerade Party Lentheric Alt Emerson Drug	Gunsmoke LGM	George Gobel Armour Alt Pet Milk	
S I Hour t thentury Fo four E	Midwestern Hayride Whitehall Pharm	No Net Service	Playhouse 90 † Alt Ronson	Lux Video Theatre Lever Bros	No Net Service	Person to Person Amer Oil Hamm †	Cavalcade of Sports Gillette Red Barber's Corner St Farm Ins	*No Net Service	High Finance Mennen	Your Hit Parade Amer Tob. Alt Warner-Hudnu	

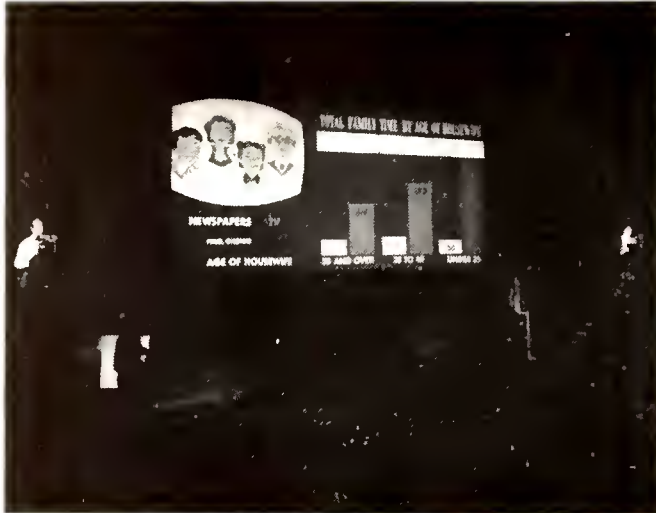


Biggest tv presentation yet

TvB's "wide-screen spec" scores New York success; will go on road

Big Crowd 1,200 admen turned up at Waldorf for TvB's Manhattan presentation

Big preparations, big techniques



Setting up "wide screen" (22 x 10 feet) was one of many chores that preceded 22 May presentation showing in N.Y. hotel. Two operators

handled mechanized Vugraphs in rear-screen projection that dramatically pictured results of TvB's newspaper-tv study in Chicago area

Big laugh



This hard-hitting presentation had its humorous moments too. Biggest laugh was "mixing oranges and apples" in ratings gag

TvB's spectacular presentation that excited admen in New York recently is being readied for the road. First stop will be the Sheraton-Cadillac Hotel in Detroit on 28 June where a specially prepared show slanted at the major auto companies will be given. West Coast presentations will be made at Los Angeles' Ambassador Hotel on 10 July and at the Fairmont in San Francisco on 12 July. No other presentations will be made after that until the fall, when one is planned for Boston.

A whole new presentation is now in the works, according to Oliver Treyz, president of the Television Bureau of Advertising. This one should be completed by October and will then make its debut in Chicago. On 16 November, it will be presented in New York as a part of the annual TvB membership meeting. ★ ★ ★



Camera Three



Eye on New York



Give Us This Day



The Pastor



Our Goodly Heritage



On the Carousel



Right Now!



Hickory Dickory Dock



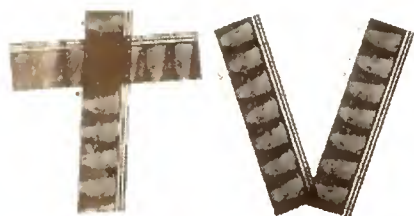
America in the Making



Yesterday's Worlds

*One television station last year used \$3,204,089
worth of time and production facilities for local, unsponsored
public interest programs and announcements.*

CBS OWNED
WCBS-TV, CHANNEL 2
NEW YORK



film shows recently made available for syndication

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
ADVENTURE			
Adventures of Fu Manchu	Hollywood Tv	30	13
Adventures of John Silver	CBS Tv Film Sales	30	26
Annapolis	Ziv Tv	30	Pilot
Captain Grief	Guild	30	in fall
Count of Monte Cristo	TPA	30	39
Cross Current	Official Films	30	39
Crunch and Des	NBC Tv Film Div	30	39
Dateline Europe	Official Films	30	78
Headline	MCA Tv	30	39
Here Comes Tobor	Guild Films	30	in fall
Jungle Jim	Screen Gems	30	26
Overseas Adventure	Official Films	30	39
Sheriff of Cochise	NTA	30	Pilot
Three Musketeers	ABC Film Syndication	30	26

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
DETECTIVE			
Code Three	ABC Film Syndication	30	39
Fabian of Scotland Yard	CBS Tv Film Sales	30	39
Federal Men	MCA Tv	30	39
Gangbusters	General Teleradio	30	26
Highway Patrol	Ziv Tv	30	39
New Orleans Police Dept.	NTA	30	39
Public Defender	Interstate Tv	30	69
Stryker of Scotland Yard	Hollywood Tv	30	13

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
DRAMA			
Anthology series	Official Films	30	*
Celebrity Playhouse	Screen Gems	30	39
Charles Boyer series	Official Films	30	*
Damon Runyon Theatre	Screen Gems	30	39
David Niven series	Official Films	30	*
Dick Powell series	Official Films	30	*
Dr. Christian	Ziv Tv	30	39
Dr. Hudson's Secret Journal	MCA Tv	30	39
Herald Playhouse	ABC Film Syndication	30	34
I'm the Law	Sterling	30	26
Judges Chambers	Telescene	15	Pilot
Stage 7	TPA	30	39
Tv Playhouse	NTA	30	13
Theatre with Lilli Palmer	NTA	30	39
World's Greatest Authors	Guild Films	30	39

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
FEATURES			
Anniversary Package	ABC Film Syndication	var.	16
Hall of Fame Classics	Assoc. Artists	var.	11
Hollywood Movie Parade	Screen Gems	var.	104
Movieland	Assoc. Artists	var.	68
Nugget group	Hollywood Tv	var.	51
RKO group	C&C Tv	var.	742
Silver group	Hollywood Tv	var.	24
TNT group	NTA	var.	35
Warner Brothers group	Assoc. Artists	var.	700-800

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
KIDDIES' SHOWS			
Animal Crackers	Sterling	var.	50
Animated Fairytales	General Teleradio	10	13
Johnny Jupiter	Assoc. Artists	30	39
Playland	Sterling	var.	50

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
MUSICAL			
Ina Ray Hutton	Guild Films	30	Pilot
Patti Page	Screen Gems	15	78
Rosemary Clooney Show	MCA TV	30	39

*Being sold as package of 153 under title "Star Performance" or as individual series.

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
MUSICAL (continued)			
Town and Country Time	RCA Recorded Program	15	52
Town and Country Time	Services	30	26

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
MYSTERY			
I Spy	Guild Films	30	39
Man Called "X"	Ziv Tv	30	39
Combat Sergeant	NTA	30	13

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
SITUATION COMEDY			
The Goldbergs	Guild Films	30	39
The Great Gildersleeve	NBC Tv Film Division	30	39
I Married Joan	Interstate Tv	30	98
My Little Margie	Official Films	30	126
Susie	TPA	30	52
Trouble with Father	Official Films	30	130
Willy	Official Films	30	39

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
SPORTS			
Bowling Time	Sterling	60	13
Junior Sports League	RCA Recorded Program	30	39
	Services		
Mad Whirl	NTA	30	13
Sam Snead Show	RCA Recorded Program	5	39
	Services		

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
WESTERN			
Adventures of Kit Carson	MCA Tv	30	104
Brave Eagle	CBS Tv Film Sales	30	26
Champion	CBS Tv Film Sales	30	26
Frontier Doctor	Hollywood Tv	30	39
Judge Roy Bean	Screen Craft	30	39

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
MISCELLANEOUS			
Documentary:			
Greatest Drama	General Teleradio	15	39
Uncommon Valor	General Teleradio	30	26

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
Nature:			
World Around Us	RCA Recorded Program	15	26
	Services		

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
Semi-documentary:			
The American Legend	Official Films	30	39

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
Shorts and cartoons:			
Paramount shorts, cartoons	NTA	var.	1,400
Popeye	Assoc. Artists	var.	250
Terrytoons	CBS Tv Film Sales	6	156
Warner Brothers cartoons	Assoc. Artists	6	300-400
Warner Brothers shorts	Assoc. Artists	var.	1,000

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
Space show:			
Commando Cody	Hollywood Tv	30	12

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
Women's:			
It's Baby Time	Walt Schwimmer	15	52
It's Fun to Reduce	Guild Films	15	65

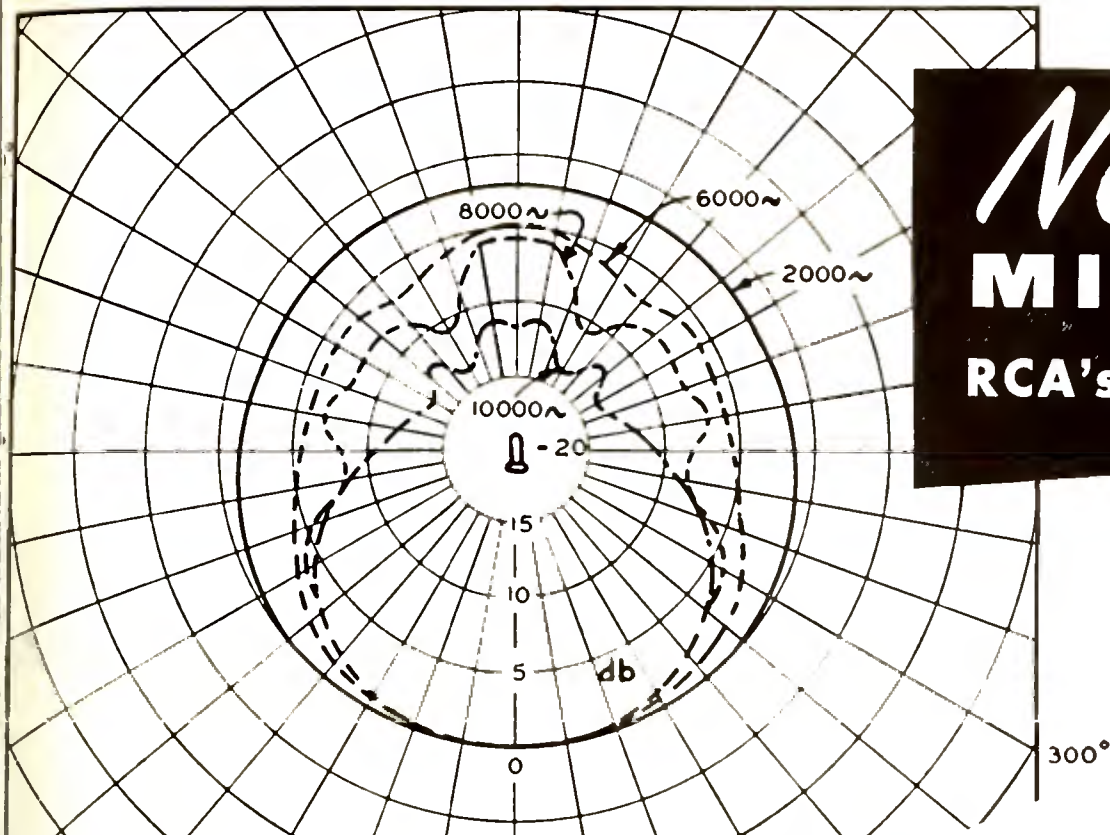
PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
Others:			
Candid Camera	Assoc. Artists	15	100
Candid Camera	Assoc. Artists	30	89
Jungle Adventure package	Sterling	var.	over 100
Under the Sun	CBS Tv Film Sales	30	39

See page 52 for Film Notes and Trends

150°

180°

210°

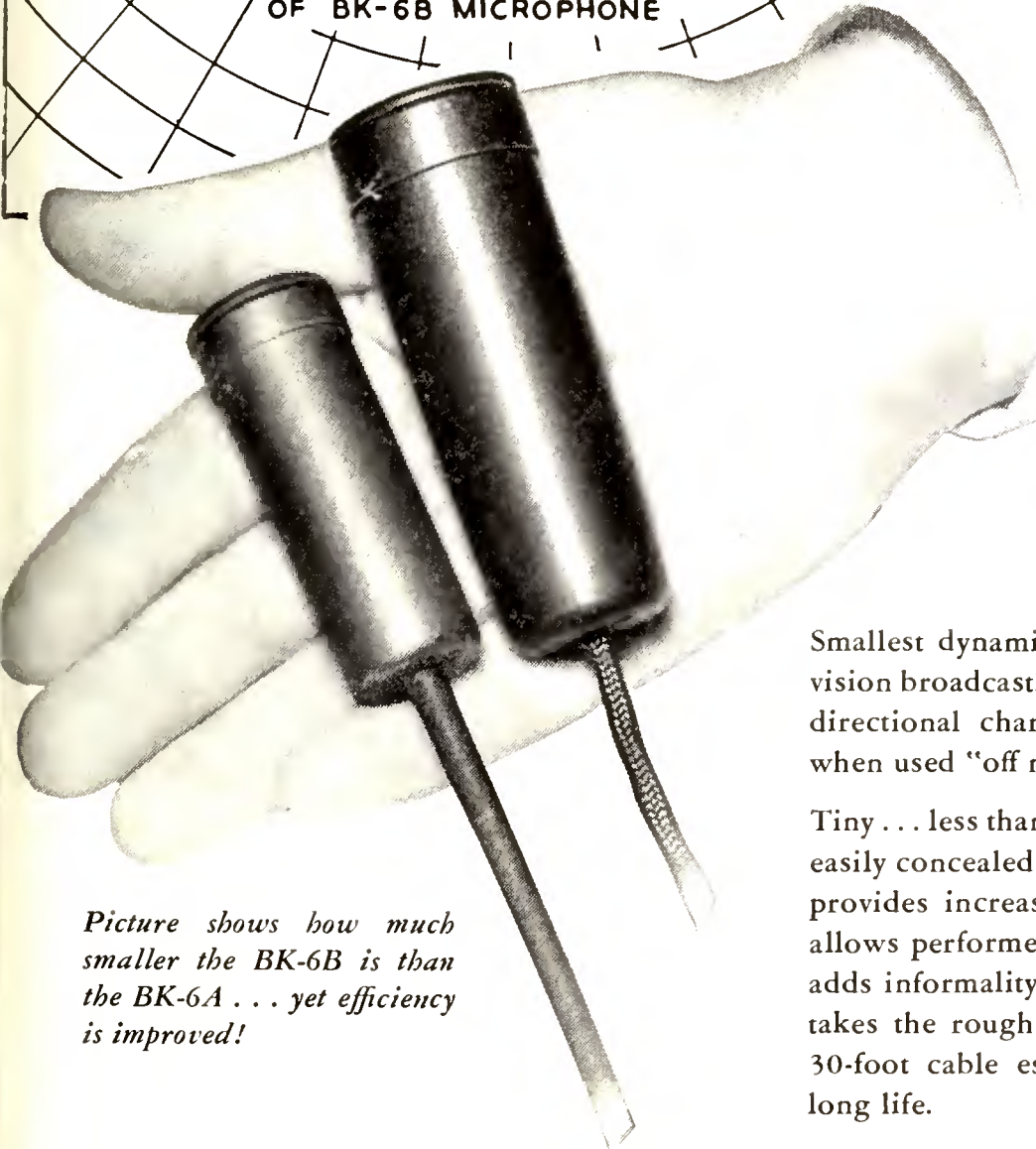


DIRECTIONAL CHARACTERISTICS
OF BK-6B MICROPHONE

New PERSONAL MICROPHONE

RCA's BK-6B Miniature Mike

- Half the size (by volume) of the BK-6A!
- Excellent speech balance when talking "Off Mike!"
- Wide range Frequency Response!



Picture shows how much smaller the BK-6B is than the BK-6A . . . yet efficiency is improved!

Smallest dynamic microphone ever developed for radio and television broadcasting! You'll be amazed by its frequency response and directional characteristics that provide superior speech balance when used "off mike" or worn on the person.

Tiny . . . less than three ounces in weight, this new miniature mike is easily concealed in hand, under necktie, or corsage. Versatile . . . it provides increased efficiency to difficult walk-around operations, allows performers greater flexibility and freedom of movement . . . adds informality to every such production. Tough . . . the BK-6B takes the roughest treatment in stride, is furnished with flexible 30-foot cable especially designed for ease of manipulation and long life.

You'll find it a "giant" in performance for a wide variety of broadcast applications. Ask your RCA Broadcast Representative for complete information. In Canada, write RCA VICTOR Company Ltd., Montreal.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

ALUMINIUM LTD. • AMERICAN DAIRY
AMERICAN MOTORS • R.J. REYNOLDS •
AMERICAN TOBACCO • GENERAL MILLS •
DERBY FOODS • S.O.S. INC. • FIRESTONE •
PABST • E.I. du PONT • MATTEL, INC. •
MENNEN • GENERAL ELECTRIC • MILES •
PROCTER AND GAMBLE • NABISCO •
MOGEN DAVID • PHARMACEUTICALS •
CHESEBROUGH-POND'S • LENTHERIC •
STERLING DRUG • AMERICAN

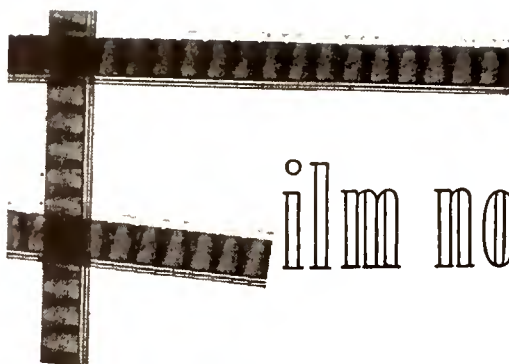
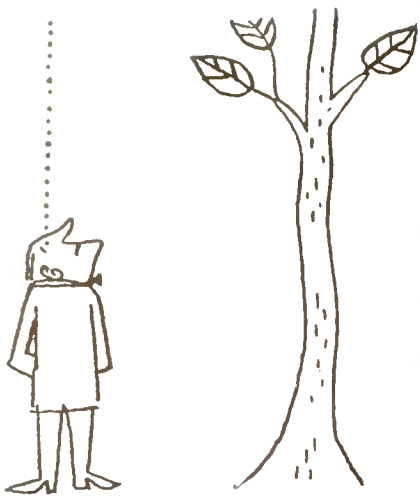
ASSOCIATION • ARMOUR
PEARSON PHARMACAL
SKIPPY DIV.-BEST FOODS
DODGE • EMERSON DRUG
FORD • EASTMAN KODAK
LABS: RALSTON-PURINA
COCA COLA • CARNATION
INC. • BRISTOL-MYERS
CIBA PHARMACEUTICAL
CHICLE • CHEVROLET

BIG NAMES are the big news at ABC-TV. Here — in the proudest print that space permits — are the names of the companies that have *already* signed for sponsorship on ABC-TV's fall schedule. To each of these fine sponsors . . . and to their advertising agencies . . . ABC-TV sends sincere thanks and best wishes for a good season.

Aluminium Ltd. of Canada	J. Walter Thompson Co.
American Chicle Co.	"OMNIBUS"
American Dairy Association	Ted Bates, Inc.
American Motors Corp.	"THE ADVENTURES OF JIM BOWIE"
The American Tobacco Co.	Campbell-Mithun, Inc.
Armour & Co.	"DISNEYLAND"
Skippy Peanut Butter	Geyer Advertising, Inc.
Division of The Best Foods, Inc.	"DISNEYLAND"
The Bristol-Myers Co.	"THE AMAZING DUNNINGER"
The Carnation Co.	Sullivan, Stauffer, Colwell & Bayles, Inc.
Chesebrough-Pond's, Inc.	"THE MICKEY MOUSE CLUB"
CIBA Pharmaceutical Products, Inc.	Tatham-Laird, Inc.
The Coca Cola Co.	"THE MICKEY MOUSE CLUB"
Derby Foods, Inc., and Swift & Co.	Guild, Bascom & Bonfigli, Inc.
Dodge Division, Chrysler Corp.	"YOU ASKED FOR IT"
Dodge Division, Chrysler Corp.	Doherty, Clifford, Steers & Shenfield, Inc.
E. I. du Pont de Nemours & Co. (Inc.)	"THE MICKEY MOUSE CLUB"
Eastman Kodak Co.	Erwin Wasey & Co.
Emerson Drug Co.	"THE MICKEY MOUSE CLUB"
The Firestone Tire & Rubber Co.	McCann-Erickson, Inc.
Ford Division of Ford Motor Co.	"THE ADVENTURES OF JIM BOWIE"
Appliance & Television Receivers Division	J. Walter Thompson Co.
General Electric Co.	Products, Inc.
Housewares and Radio Receivers Division	"MEDICAL HORIZONS"
General Electric Co.	The Coca Cola Co.
Lamp Division	McCann-Erickson, Inc.
General Electric Co.	"THE MICKEY MOUSE CLUB"
General Mills, Inc.	Derby Foods, Inc., and Swift & Co.
General Mills, Inc.	"DISNEYLAND"
General Mills, Inc.	Dodge Division, Chrysler Corp.
Chevrolet Motors Division	Dodge Division, Chrysler Corp.
General Motors Corp.	E. I. du Pont de Nemours & Co. (Inc.)
Kimberly-Clark Corp.	Eastman Kodak Co.
For KLEENEX	Emerson Drug Co.
"THE DANNY THOMAS SHOW"	The Firestone Tire & Rubber Co.
"THE MICKEY MOUSE CLUB"	Ford Division of Ford Motor Co.
"THE WEDNESDAY NIGHT FIGHTS"	Appliance & Television Receivers Division
"JOHN DALY AND THE NEWS"	General Electric Co.
"TREASURE HUNT"	Housewares and Radio Receivers Division
"RIN TIN TIN"	General Electric Co.
"MASQUERADE PARTY"	Lamp Division
"THE WEDNESDAY NIGHT FIGHTS"	General Electric Co.
"THE AMAZING DUNNINGER"	General Mills, Inc.
"THE ORIGINAL AMATEUR HOUR"	General Mills, Inc.
"WYATT EARP"	Chevrolet Motors Division
"BOLD JOURNEY"	General Motors Corp.
"WIRE SERVICE"	Kimberly-Clark Corp.
"THE MICKEY MOUSE CLUB"	For KLEENEX
NEW PROGRAM	"THE DANNY THOMAS SHOW"

A few of television's most exciting buys are still available. Most important, they can be scheduled in excellent time slots. We think you'll agree that this is *your* year for ABC-Television.

ABC TELEVISION
NETWORK



ilm notes and trends

"JAX" AND THE BEANSTALK

Jacksonville has grown into a market of 394,000 inhabitants, a market-place for 700,000 more; it's the mail address of WMBR-TV, which reaches more than 370,000 tv families in 68 Florida and Georgia counties.

W M B R - T V

Jacksonville, Fla.

Channel 4 CBS

Operated by

The Washington Post Broadcast Division

Represented by CBS Television Spot Sales

Being frank: The Screen Craft-distributed *Judge Roy Bean* western series has recently been contracted for in two Texas markets by Judge Roy Bean Brand Franks. The sponsor is airing the half-hour 39-shot package via KOSA-TV, Odessa-Midland and KROD-TV, El Paso.

Redistribution: *I'm the Law*, a 30-minute series of 26 films is being distributed at present by Sterling. It was previously circulated by MCA Tv. Similarly, Sterling has taken over distribution of two other film shows: *Big Fight* and *Greatest Fights of the Century*, which total 59 individual quarter-hour films.

Secret Sergeant? *Combat Sergeant*, formerly *Secret Mission*, debuts on ABC TV as a co-op venture according to NTA, the distributors. Starting date is 29 June, 8:00-8:30 p.m. New York may be one of the markets, says the net, but no further comments. After a 13-week run on ABC, it's likely that one of the re-runners will be WPIX-TV, New York.

Gala Sale: Guild's *Frankie Laine show* recently sold in 10 markets over a seven-day period, "from Toronto to Havana; Carlsbad to Savannah." It's composed of both quarter- and half-hour versions.

Stamp sponsors: Boom in retail trading stamp operations, still largely on a regional basis (see P.S., page 65), has proved a sudden bonanza for film program syndicators.

M. J. Rifkin, Ziv Tv's sales v.p., noted last week that sponsorship of Ziv telefilm shows by such firms as Top Value Trading Co., Green Stamps, S&H Stamps and "Triple S" jumped more than 100% in dollar volume during past year. Most popular shows with stamp firms: *Science Fiction Theatre*, *Man Called X*, *Highway Patrol* in nearly 20 markets.

Trading stamp upbeat is a parallel to increases in food and grocery product spending for Ziv syndicated shows, Rifkin pointed out, with Ziv's food field clients jumping 36% in number and 71% in dollar volume since last year to top all other client groups on firm's list.

Journal entries: MCA Tv's Dr. Hudson's Journal has topped nationwide Videodex 274-market polls from February through April. Among the cities where the show has ranked number one for two or more straight months are Chicago, Atlanta, St. Louis. It's been renewed by Bowman Biscuit and many other regional sponsors.

Beantown jungle: *Jungle Jim*, which is sixth-place in "4-9" markets according to SPONSOR's 1-7 April Telepulse chart has been given novel promotion in Boston, where it polls 16.7. Word comes from Screen Gems, which distributes the series. Hood Dairy, sponsors of the show on WBZ-TV, recently brought star Johnny Weissmuller to the East coast for a personal appearance tour including Red Sox haven Fenway Park, and a dinner for Hood salesmen in jungle setting.

Flexibility: Official Films cites part of the success of its *Star Performance* as the fact that the package of 153 shows may be programed as a series of 153 or as five distinct series. Evidence of sales results is a recently released four-week figure of \$1,750,000, a gross sales figure that more than equals the dollar value of Official's stock purchase of Four Star Productions.

Camera views: Irving Kaufman, newly appointed vp. in charge of engineering at Audio-Video Recording Company, New York, will take on the assignment of supervising a modernization program for that firm. ★★

NEW KSTP-TV ANTENNA IS HIGHEST TV STRUCTURE IN AREA...IMPROVES SIGNAL IN THOUSANDS OF FRINGE AREA HOMES!

KSTP-TV, the Northwest's *first* television station and *first* with maximum power has done it again! This time it is a new six-bay antenna further increasing tower height and making it the Twin Cities' highest structure.

This major improvement adds thousands of potential regular viewers to KSTP-TV as letters from more than 100 miles away indicate. A few of these letters (with a map showing writers' locations) are shown below.

Here's what viewers tell us:

- 1 "KSTP-TV comes in perfect. The picture couldn't be any clearer in Minneapolis. We appreciate what you have done to give us better reception. We are 105 miles from Minneapolis."

Melrose, Minnesota

- 2 "Since your new TV antenna was put in use, our TV picture comes in very well. We are 102 miles from Minneapolis and it really is amazing how clear the picture comes in."

Rice Lake, Wisconsin

- 3 "Congratulations on your increase in power. I watch your shows with pleasure now that the picture is so much stronger. I live 180 miles south of St. Paul."

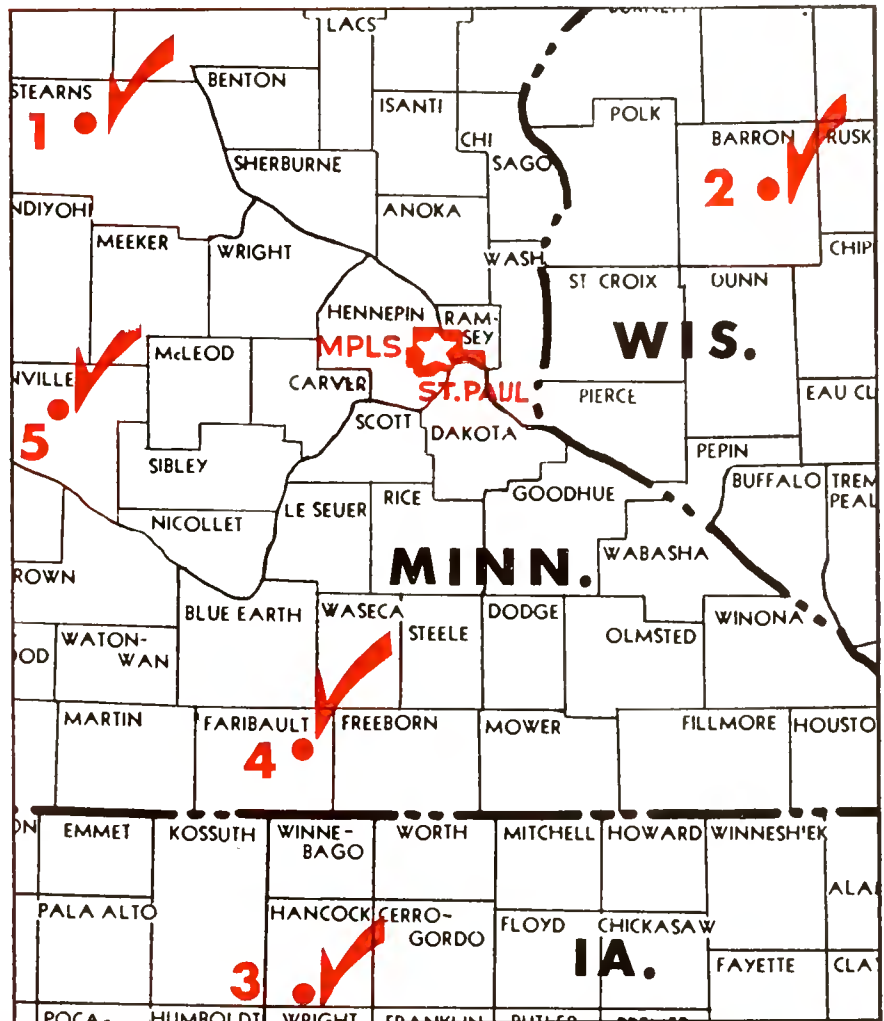
Kanawha, Iowa

- 4 "Since Friday morning both picture and sound on KSTP-TV are tremendously improved. We enjoy your programs more than ever and watch Channel 5 all the time."

Wells, Minnesota

- 5 "We watch your shows every day. Since Friday reception has been wonderful. In fact, it is perfect."

Olivia, Minnesota



KSTP-TV

CHANNEL
100,000 WATTS



MINNEAPOLIS • ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.

DEPARTMENT STORE

SPONSOR: Raymond's of Boston

AGENCY: Direct

CAPSULE CASE HISTORY: *When WMUR-TV started programming its Wednesday Night Fights, a potential co-sponsor, Raymond's, hesitated to buy, unconvinced of station coverage. During the first telecast, Ernie Saunders, a sportscaster, suggested that viewers write Raymond's, saying they were watching. An avalanche of 2,800 letters from fans in the Greater Boston area descended upon Raymond's in the next five days. Result: A new co-sponsor for the Wednesday Night Fights.*

WMUR-TV, Manchester, N. H.

PROGRAM: *Wednesday Night Fights*



TV
results

BEEF

SPONSOR: Thorofare Stores

AGENCY: Ketchum, MacLeod & Grove

CAPSULE CASE HISTORY: *Nearly 300,000 pounds of beef (12 carloads) were sold in less than three hours after a one-shot tv presentation on a late evening program the night before. The commercial was featured in 16 minutes of ads interspersing a 90-minute motion picture play beginning on a Friday night at 11:15 p.m. Advance newspaper advertising provided viewer build-up for the commercials, which had an educational slant. A poll of 58 stores gave the 300,000-pound story.*

KDKA-TV, Pittsburgh, Pa.

PROGRAM: Participations

DOGATHON

SPONSOR: Guide Dogs for the Blind

AGENCY: Direct

CAPSULE CASE HISTORY: *To raise \$4,500 to buy three guide dogs for blind residents of the area, the Southern Nevada Chapter of Guide Dogs for the Blind obtained time on KLAS-TV for a "Dogathon." During the fund-raising telecast, a full colonel in the Air Force peeled potatoes under orders from a private; men who own Las Vegas' resort hotels became fashion models for milady; the local fire chief and manager of the water district had a water-pistol duel. \$10,000 was raised.*

KLAS-TV, Las Vegas, Nev.

PROGRAM: *Dogathon*

FRUIT CAKES

SPONSOR: Montgomery Ward & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *During a three-week period Sioux City's Montgomery Ward ran a triple-edged drive in conjunction with the station. Open House featured several 10-second ID's; Time Out for Fun stressed a 1/2 pound fruitcake as an audience award; Kids Korner weekly staged a coloring contest for which a similar prize was given. Station notes these were regularly-sponsored programs, in which only mentions of fruit cakes were made. In 21 days, over 4,000 were sold. Cost: \$95.75*

KVTV, Sioux City, Ia.

PROGRAM: *Open House, Time Out for Fun and Kid's Korner*

VIEWMASTERS

SPONSOR: E. W. Edwards & Son, camera dept.

AGENCY: Direct

CAPSULE CASE HISTORY: *A three-dimensional view of a \$150 ad investment was \$2,000 in sales when seen through three 60-second announcements on Toyshop Jubilee. The Saturday morning show integrated the dealer's message into the script and provided his camera department with weekly sales returns of \$200 on a \$30-per-week advertising budget. Ellis Page, who leases the camera department is more than pleased with results.*

WHEN-TV, Syracuse, N. Y.

PROGRAM: Announcements

NEW AND USED CARS

SPONSOR: M. O. Anderson

AGENCY: Direct

CAPSULE CASE HISTORY: *Participations in Deadline, the station's news program, tripled sales for this Plymouth-DeSoto dealer in 30 days. In all but one instance the car shown on the show was sold. Commercials are by executive of the company. Box score on used cars sold in nine days was 60. In same nine days, dealer delivered 30 new cars. Cost of announcements: \$75 each. (Exception mentioned above: customer who bought more expensive car than that shown on tv.)*

KOMO-TV, Seattle

PROGRAM: Participations

MARGARINE

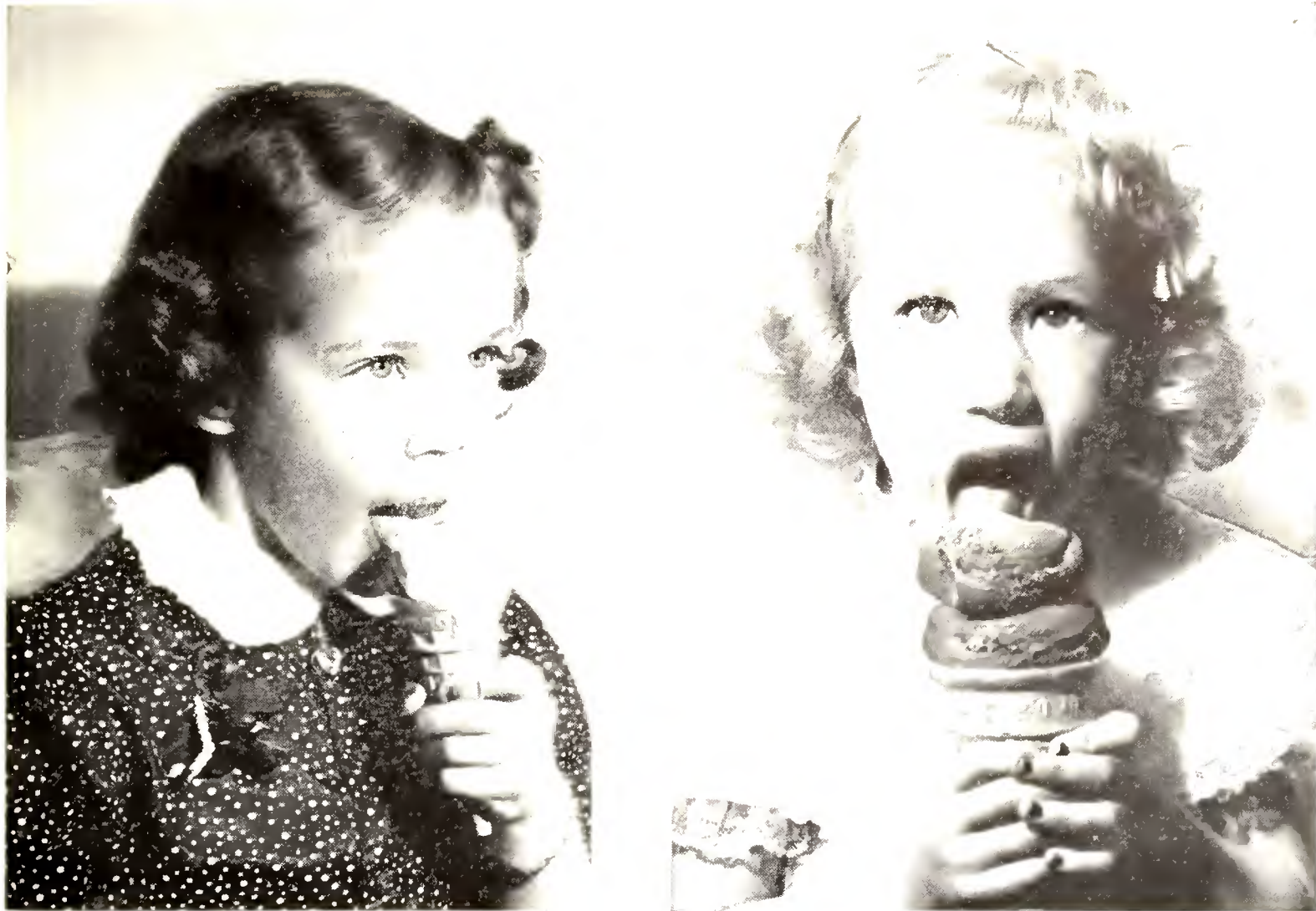
SPONSOR: Durkee's Margarine

AGENCY: Direct

CAPSULE CASE HISTORY: *A doll contest on Carol Duvall's afternoon children's show, Jiffy Carnival, was mentioned only four times in a week; but in that week, Carol received 332 entries from youngsters, who drew a picture of a doll dressed in the manner the contestant would like to receive one. Five winners each day were announced for nine days, excluding weekends. The sponsor, which also supplied the dolls, was extremely satisfied with the response of the contest.*

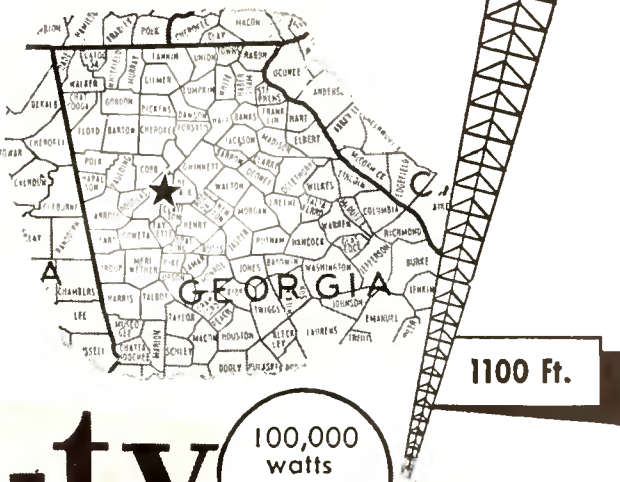
WOOD-TV, Grand Rapids, Mich.

PROGRAM: *Jiffy Carnival*



WHEN YOU BUY ATLANTA...BUY **waga-tv** AND GET AN EXTRA SCOOP OF THE MARKET!

With its taller tower, maximum power, top local and CBS-TV programming, WAGA-TV covers a greater area and attracts more viewers, with the net result that advertisers get a whopping bonus for their money. WAGAland accounts for *more than half* of Georgia's population, retail sales, and spendable income. Write for full facts in booklet form, or ask one of our reps for a copy.



TOP DOG IN THE NATION'S 21st MARKET



waga-tv

100,000
watts
channel
5

CBS-TV in Atlanta

Represented Nationally by
THE KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—118 E. 57th St.—TOM HARKER, Vice President and National Sales Director • BOB WOOD, National Sales Manager
 CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

STAGE 7

PARADE OF HOLLYWOOD PERSONALITIES

Lloyd Bridges
Thomas Mitchell
Howard Duff
Diana Lynn
John Ericson
Don Taylor
Jan Sterling
Ricardo Montalban
Marilyn Erskine
James Whitmore
Angela Lansbury
Dane Clark
... and many others

A NEW STAR
EACH WEEK



FIRST!

When you've seen your favorite network show, haven't you said to yourself: "I'd sure like to sponsor *that* show right here in my market — but FIRST RUN!" Now you can do just that! STAGE 7, the half-hour film dramatic anthology series which got highest ratings for a national network advertiser, is now being produced in Hollywood — same as before, with exactly the same production qualities — except that now it's being produced for your local market . . . FIRST RUN!

FIRST MARKETS SNAPPED UP! OTHER RICH MARKETS AVAILABLE!

Regional advertisers are signing up their markets fast! Chef Boy-Ar-Dee (Y & R) has selected New York City and markets in New England; Household Finance (Needham, Louis & Brorby) has picked out some Midwest markets. Other markets have been signed up by Standard Oil of California (BBDO); National Premium Beer (W. B. Doner); Blue Plate Foods (Fitzgerald); and Robert A. Johnston Co. (Klau-Van Pietersom-Dunlap). Many choice markets are still available! Phone or wire collect to get STAGE 7 for your markets. Better do it now!

JUST IN! Sheaffer Pen through Russel M. Seeds!

f p a *Television Programs of America, Inc.*

477 Madison Avenue, New York 22 • PLaza 5-2100 • Sales Offices or Representatives in Principal Cities
Milton A. Gordon, President Michael M. Sillerman, Executive Vice President Edward Small, Chairman

for higher sales through quality programs



Other TPA quality shows which help you increase sales:

ASSIE • ADVENTURES OF ELLERY QUEEN • CAPTAIN GALLANT OF THE FOREIGN LEGION • HALLS OF IVY • COUNT OF MONTE CRISTO •
AMAR OF THE JUNGLE • FURY • SUSIE • EDWARD SMALL FEATURES • YOUR STAR SHOWCASE • SCIENCE IN ACTION • AND ON THE WAY •
VALDO • TUGBOAT ANNIE • HAWKEYE — THE LAST OF THE MOHICANS • NEW YORK CONFIDENTIAL • AND OTHERS YET UNTITLED.



*This is
San Francisco...*

where radio set purchases
are up 33%, while TV sales
are down 5%, so far this
year! Radio listening is up,
too... morning, afternoon
and evening.

KCBS

50,000 WATTS

Represented by CBS Radio
Spot Sales

Continued
from
page 8

**AGENCY
AD LIBS**



ucts to decide to make purchase of 52 (or 26) different episodes, after seeing but one (a pilot). He must gamble that what he has seen as a one-shot, in the pilot, will not only be lived up to by future product but will have built into it, week after week, the qualities of undying charm and increasing appeal. He must be prepared to predict what the most experienced of showmen would find difficult—a *Wearability Quotient*.

For these reasons I often wince when I hear eager gentlemen from California or Broadway attempt to bulwark their presentations with box office figures about the motion picture or play which spawned their series.

It would be solace, for sure, to be able to use these statistics to justify translation to the new medium. However, all too often such members have turned out to be immaterial, irrelevant and misleading. ★ ★ ★

Sillerman's Law: a theory "almost" at odds with Bob

The immutability of Foreman's Law, expounded in the above column is, I think, almost. Upon analysis, Foreman's Law falls into two parts: (1) A tv program, to be successful, must have wearability. (2) The fact that a vehicle has had even the most successful of Broadway runs or has been a smash box office success as a theatrical film does not, by a long shot, mean that it will be equally successful in tv or even successful at all.

For the moment, I should like to leave a discussion of the merits and provability of these corollaries aside and submit what may be considered either an alternative or an addendum to Foreman's Law. We might even call it Michael Sillerman's Law:

There is only one incontestable statement you can make about showbusiness in general, and that is that you can't generalize about anything except not generalizing about anything.

In the case of Foreman's Law, to which we have now returned, it seems to me that as good an argument can be made again as for it. *Lassie*, for example, derived essentially from a theatrical film series by MGM. *Mama* stemmed from a successful Broadway show called *I Remember Mama*. Even though it's going off the air, *Mama* proved its wearability.

Actually, my own feeling is that Foreman's Law doesn't go far enough. Wearability is only one of several "musts" a tv show should have. It should also have broad appeal—all-family appeal. It should, in addition, have uniqueness, a distinct flavor which sets it apart from other programs, and which permits maximum identification and merchandising by its sponsor.

Given these qualities and assuming that the vehicle centers on likeable people engaged in what adds up to an interesting story, a show would presumably have the odds favoring it for success. You can measure almost any existing tv situation—comedy or dramatic series—by these yardsticks and at the moment, I can think of none that doesn't possess them, even if in varying degrees. The inference I gather from the exposition of Foreman's Law is that Bob seems to think that Broadway or Hollywood success is almost a guarantee of tv failure. More likely, it seems logical to assume that Broadway or Hollywood successes can go either way. But there I go generalizing and disproving the almost immutability of that new concept, Sillerman's Law.—Michael Sillerman, TPA.

T. V. spot editor

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

SARRA

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



**HELPS YOU BUILD A
STRONG BODY 8 WAYS**

This series of one minute commercials by SARRA entertains while it informs and does an outstanding selling job for Wonder Bread. Ingenious animation graphically compares the energy expended by hard-working adults and active children in everyday activity . . . then specifically spotlights the nutritional values contained in Wonder Bread for growth and general well-being. Produced by SARRA through TED BATES & COMPANY for CONTINENTAL BAKING COMPANY, INC.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Created and produced by SARRA, this series of 20-second spots and 8-second ID's does a forceful selling job for O'Keefe's Extra Old Stock Ale and Old Vienna Beer. A clever combination of animation, stop motion and live action photography concentrates on establishing high memory recall of the product's name and label. The bouncy jingle reiterates, "Be brief: say O.K. for O'Keefe's." Created and produced by SARRA for CENTURY IMPORTERS, INC. (division of Canadian Breweries, Ltd., Canada) through COMSTOCK & COMPANY.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A Disneyland opening sets a festive party mood for Aunt Jemima Party Pancakes in this series of 60-second spots with a 30-second adaptation by SARRA. Voice-over audio and live action photography of the product in use appetizingly present the taste pleasure to be enjoyed by making pancakes with Strawberry, Chocolate, Egg Nog or other favorite flavors. Strong package identification supports rather than dominates the basic taste appeal. Produced by SARRA for THE QUAKER OATS COMPANY through J. WALTER THOMPSON COMPANY.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



VIDE-O-RIGINAL is a quality-controlled motion picture duplicate made in SARRA's own photographic laboratory. It is the "pay-off" print for your TV commercial investment and it assures that all the sparkle and clarity of a SARRA original will be faithfully reproduced on the TV viewer's home screen.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

**"I didn't know
it was loaded!"**

Says **JOAN RUTMAN**
Time Buyer
GREY ADVERTISING AGENCY

"But I sure have learned that WNHC-TV is *loaded*—loaded right up to their coverage limits with inducements that attract a smart time buyer! The only VHF outlet in Southern New England's \$3 billion market, WNHC-TV was shown in a recent survey* to hold a 54% share of audience and 433 of 514 quarter-hour firsts. Add to this WNHC-TV's policy of courtesy announcements, paid newspaper ads and trade mailings and you've got a *big gun* in a *big market*."

*ARB 9-county survey,
January 1956

WNHC-TV

channel **8**

COVERS CONNECTICUT COMPLETELY

948,702 TV Homes: 316,000 Watts



agency profile

Clark M. Agnew

Head of creative tv
Donahue & Coe, New York

"Commercials on the whole have not been on a par with the progress made in tv programing," says Donahue & Coe's newly appointed head of creative tv, Clark Agnew.

"There's need for a great deal more imagination than has been shown. For example, there are the still unexploited areas of background music which the agency is researching now. We're planning to apply to certain commercials the knowledge we've derived from a study about music to evoke an appetite, music to soothe, and so forth."

As a former professional clarinetist with a dance band, Agnew's interest in music is a couple of decades old. "I still play the clarinet with an amateur band in spare time, when I find it."

Though he has himself been engaged in most phases of tv (originally as an "art kibitzer" with Lennen & Mitchell, then as a creative tv man), Agnew doesn't believe in "the Orson Wells concept."

"In tv perhaps more than in any other form of advertising, the final product is the result of a group effort," he says. "But there's need for group effort from the start. In other words, you tie the producer's hands if you present him with a storyboard that's okayed by the client, but that the producer himself hasn't had a chance to shape and help create. Sometimes, a particular production idea can change the entire concept of the commercial, and improve it considerably. Of course, no amount of production effects will make a mediocre concept great."

The main reason Agnew is striving for greater imagination and creativity in commercials is the fact that he sees each tv commercial competing not only with other products, but also with other commercials.

"We may have reached the point of diminishing returns with pretty models who hold up a product, because there's no believability in that as such. Personal salesmanship, so effective a few years ago, may have to be replaced with newer concepts."

What these newer concepts are depends on the individual product, he adds. But there's an infinity of unexplored territory in tv commercials, some of which Agnew discusses in his new book, *Television Advertising*, forthcoming toward the end of the year.

"Then maybe I'll be able to spend a little time with my wife and my son and nephew again," Agnew says. ★★★



NOW

completely fortified with vitamins...



Things are bigger, brighter, better on WGR. WGR-TV and WGR Radio now are full-fledged affiliates of America's fastest-growing, most dynamic network — the American Broadcasting Company.

The new look... the new sound in Western New York and nearby Canada.

WGR

BUFFALO

WGR-TV
CHANNEL 2

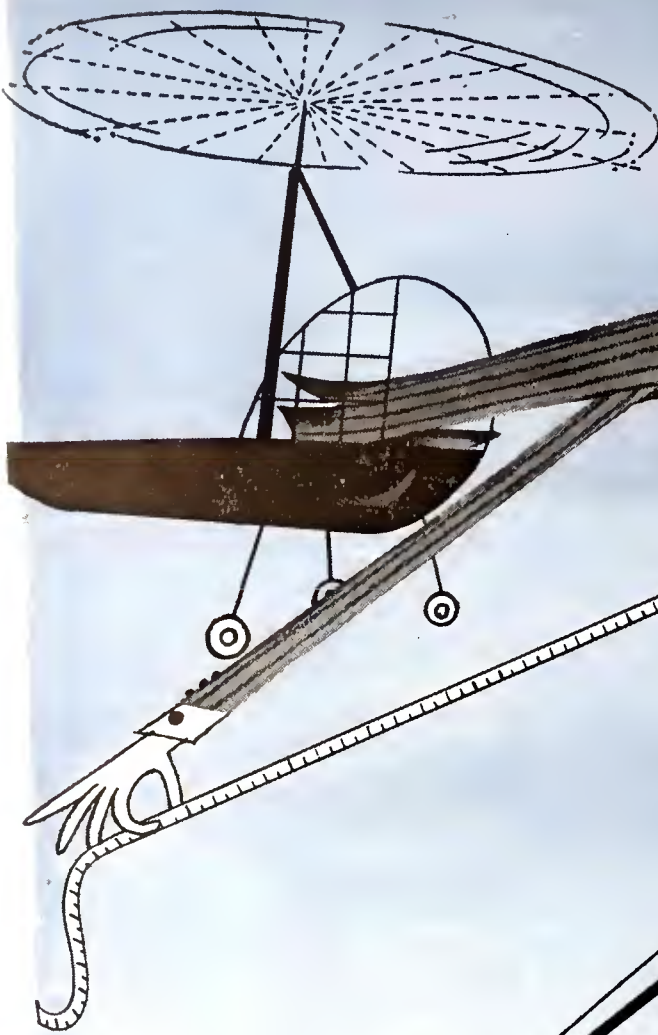
Serving 523,000 sets in Western New York plus 549,000 sets in Canada.

WGR-RADIO
55 on your dial

Serving 575,610 radio families in U. S. plus a large Canadian audience.

NOW BASIC ABC STATIONS

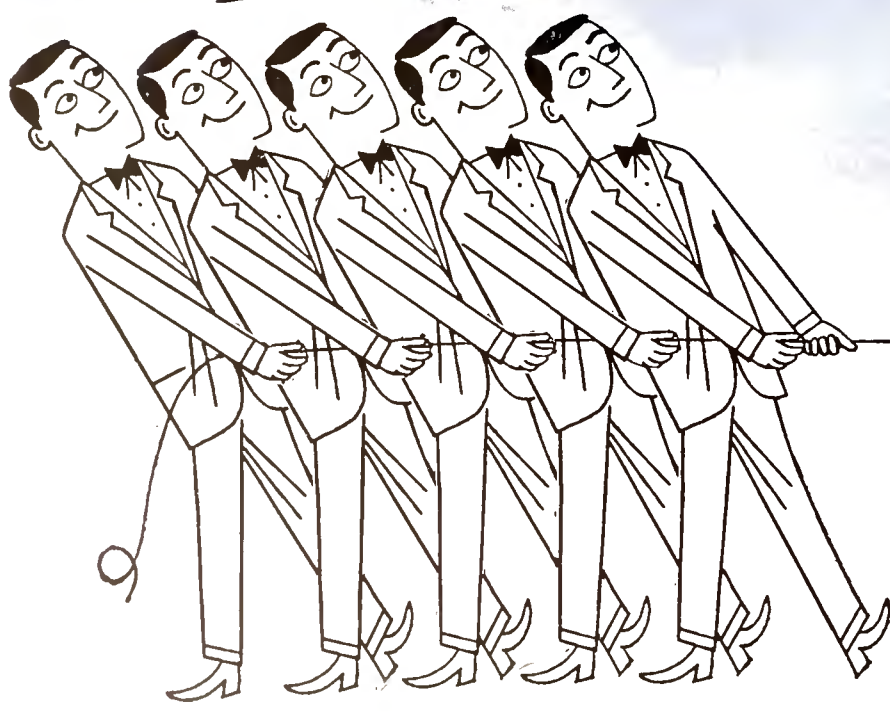
● Nationally Represented by **PETERS, GRIFFIN, WOODWARD, INC.**



A TV Station is measured

...ITS

GOING UP!



SPONSOR



TALLEST TV TOWER

IN THE SOUTH!

KEEP THIS IN MIND FOR FALL TV TIME BUYING—
TV coverage of the Nashville market will take a giant step forward
when WSM-TV completes its new tower, now under construction.

COVERAGE!

Target Date: Sept. 30, 1956

It will be not only the tallest tower in the South, but also *much more* than “just another tall tower”! It’s an entirely new kind of tower, using a new style antenna and a new type of steel that’s lighter, stronger, more resistant to corrosion. It embodies new principles of creative design built-in by scientists from the Massachusetts Institute of Technology and other top-flight electronic experts. It will give not only unsurpassed long-distance coverage, but will also eliminate the blind spots that cluster around the foot of many other tall towers. One of the technical journals has already characterized it as “the prototype of the tall TV tower of the future”. *It will, in other words, do a coverage job that no currently existing tall tower can possibly do.*

And of course you already know that WSM-TV has been telecasting at maximum power longer than any other TV station in this market... and has always led the other two TV stations in share-of-audience, no matter whose survey you prefer.

WSM-TV

Channel 4 Nashville, Tennessee

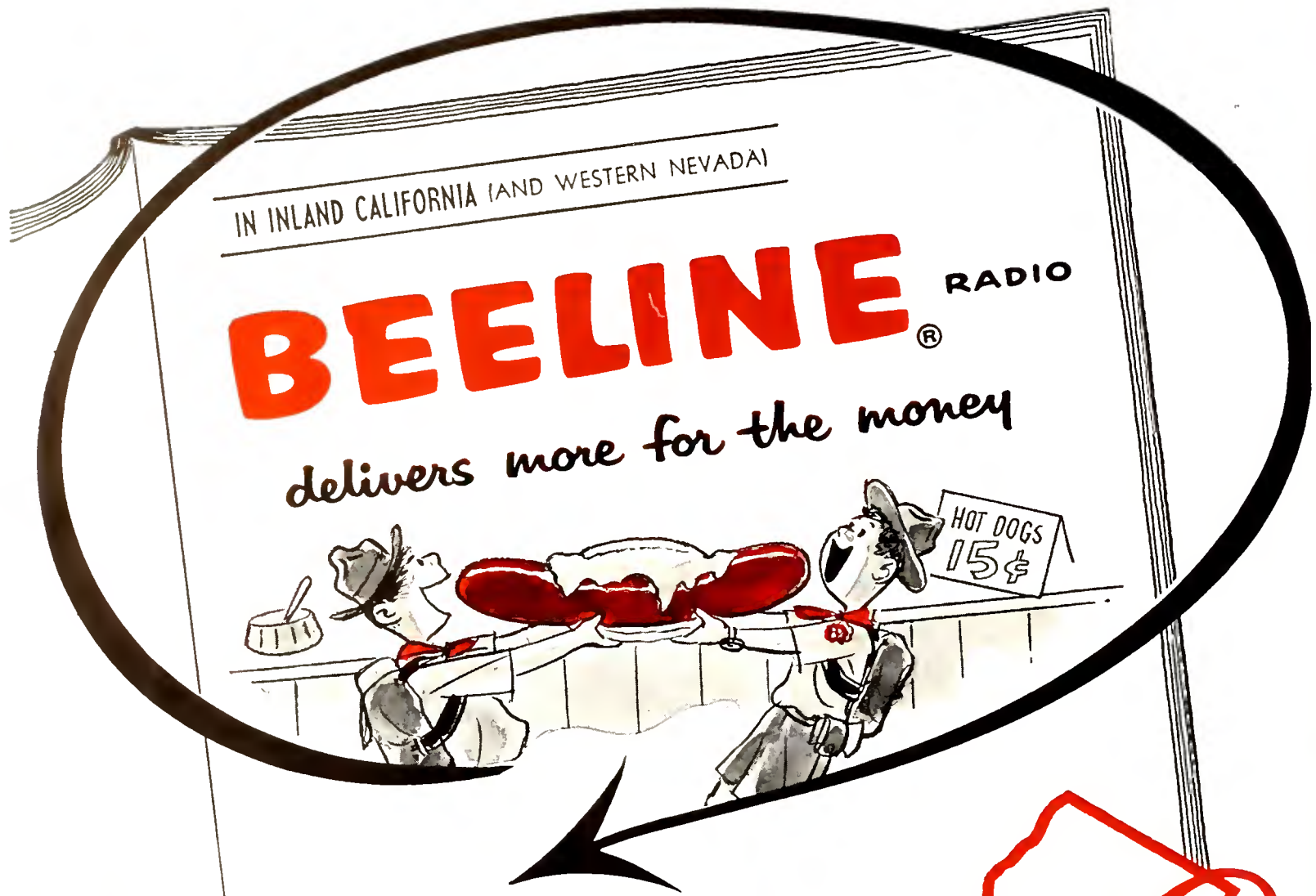
NBC-TV Affiliate

Clearly Nashville's #1 TV Station

IRVING WAUGH, Commercial Manager

EDWARD PETRY & CO., National Advertising Representatives

WSM-TV's sister station — Clear Channel 50,000-watt WSM Radio —
is the only single medium that covers completely the rich Central South market.



... JUST LOOK AT

KFBK

THE BEELINE'S 50,000 WATT SACRAMENTO STATION

KFBK has more top rated daytime shows ... 9 out of the 10 most popular daytime programs in the Sacramento area are KFBK shows, reports latest Pulse.

KFBK has greater coverage than any competitive station, daytime or nighttime. (SAMS)

KFBK has a greater FCC contour, daytime and nighttime, than any competitive station.



Beeline stations, purchased as a unit, give you more listeners in Inland California and Western Nevada than any competitive combination of local stations ... and at the lowest cost per thousand. (SAMS & SR&D)

McClatchy Broadcasting Company

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

New developments on SPONSOR stories



See: Mickey and the burp gun
Issue: 2 April 1956, page 38
Subject: Mickey ups food sales 800% for Seattle grocers

With a two-pronged, multiple-sponsored promotion recently, KING-TV, Seattle, aided in a drive that resulted in sales boosts up to 800%. Media combined for the effect were point-of-sale displays and intensive tv announcements.

The 61 IGA (Independent Grocers Alliance) stores in the station's coverage area hosted plans, which highlighted products of 10 major sponsors of ABC TV's *Mickey Mouse Club*.

Television scheduling consisted of five 20-second announcements in the station's *Mickey Mouse Club* show, five 20-second commercials courtesy of the outlet and an additional 10 10-second ID's.

For the 10 major net sponsors, point-of-sale space at the 61 stores was composed of end-aisle display material, including window banners, overline hangers and items supplied by the product manufacturers. Prior to being distributed to IGA sites, all display matter had been collected and put into kits for store use at KING-TV.

Specific sales increases were as follows: General Mills up 200%; Dash Dog Food 800%; Welch 325%; Carnation Instant Chocolate 300%; Scotch Tape 325%; Campbell Soup 200% and Morton Salt 190%.
 ★ ★ ★



See: Grocery store advertising pays off
Issue: 18 December 1950, page 16
Subject: Super Market Institute decries trading stamps as use increases

As the president of the Super Market Institute was informing 13,000 retail execs of the wastefulness of cash discount coupons, Top Value Enterprises announced launching of the most intensive concentration of promotion in the history of the trading stamp industry.

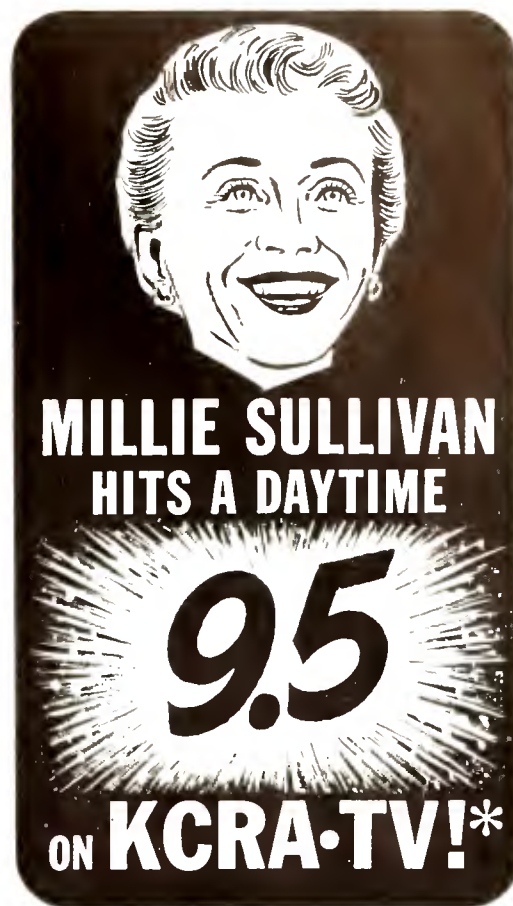
Joseph P. Mott of the Institute pointed out that coupons are "outmoded in a self service system," according to a study recently completed by his organization. The study revealed that nearly 50% of the "nation's supermarkets are being forced to redeem such cash discount coupons for customers in cash—whether customers bought the brand being pushed or not." In making these statements, Mr. Mott cited the following as indicative of these views: (1) coupons hold up check-out lines, (2) they cost the supermarket operator money both directly and indirectly because of a service factor.

Almost simultaneously, Top Value Enterprises announced plans for a consumer contest, offering a \$45,000 seven-room "Dream Home of Your Life" as grand award.

Over \$1,250,000 has been spent on the competition and its promotion by the company, 11 food chains and thousands of retail distributors of the stamps.

Not only have promotional arrangements been made by trading stamp companies, but, according to Ziv Tv, their syndicated film sponsorship has increased by more than 100% over last year. Sponsors in this field include Top Value, Green Stamps, S&H Stamps and "Triple S." (See "Film Notes and Trends," page 52.)

And despite the warnings of the Super Market Institute, such promotions and trading stamp advertising have been firmly established from coast to coast.
 ★ ★ ★



Milly Sullivan is the personable hostess on "Valley Playhouse," highest rated local daytime show in the big Sacramento TV market.

Everyday from 2-5 P.M., following "Queen for a Day," Milly presents a first-run double-feature from the complete Columbia-Screen Gems film package.

"TV This Week" says of Milly: "...her real charm is the NON-professional touch she gives her show...It has endeared her to her viewers."

Petry has the full story on Milly and "Valley Playhouse."

*Sacramento Television Audience ARB: February 8 - 14, 1956



SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

How do you view the effect on television of the greatly increased availability of feature film

PART III



E. H. Ezzes
V.p. and Gen'l. Sales Mgr.
C & C Television, New York

THE TREND BENEFITS EVERYONE

● The increased availability of feature films for television will have a tremendous impact on the entire industry. Everyone will benefit — stations, viewers, advertisers.

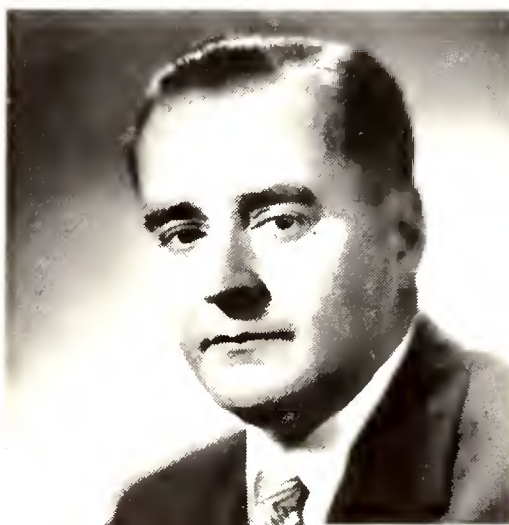
Independent stations will get the greatest immediate benefit. With the audience-pulling power of feature films proved, the station owner will now have bread-and-butter programming available in quantity at lowest cost. Quality film libraries, such as the *Movietime, U.S.A.* package, will give stations a programming backlog which will enable them to pay more attention to their local interests. The lower cost of feature programming and its long-term availability will mean a greater return to the station.

For the viewer, feature films mean increased program quality. Movie viewing is a habit 50 years strong. Top quality feature films can hold their own against any competition; yet they cost less and provide more playing time than day-to-day programming. Thus, a local station playing more feature films can then put more time, money and effort into its fewer live shows. In turn, competing shows will have to improve to make any dent on

features. The net result will be better, more consistent entertainment for the viewer.

Feature films on television have a sales record of outstanding success—in local and national situations. They mean more commercial time available to more advertisers. A good commercial, strip-slotted within a good feature film show, is one of the best sales-producing buys. Opportunities for merchandising and personality tie-ins on feature shows are a natural.

To sum up, the increased availability of feature films to television will mean a stepping up of the already strong tendency to longer shows, more features on the air, greater advertising spot campaigns utilizing feature film shows and increased revenue to stations programming features. Finally, it will mean an upgrading of program quality forced by the solid backlog of first-class and first-run Hollywood product on the air.



Gordon Gray
Exec. V.p., WOR-TV
New York, N. Y.

THEY GOT US INTO THE BLACK

● As a station which has literally climbed out of the red into the black, from a no-rating status to a top-rated status, via cans of feature films, we are delighted at the prospect of more fea-

ture film now becoming available to us.

In view of the fact that WOR-TV has what is probably the largest backlog of feature film of any tv station in the country (including the vast RKO library) this attitude might be questioned. But look at it this way: the success of WOR-TV's *Million Dollar Movie* has been predicated on the quality of the pictures, by our meticulous editing and by our multi-showing concept. In order to maintain the quality of *Million Dollar Movie* we must have a constant flow of product from which we can select those features which we believe to be of *Million Dollar Movie* caliber.

For example, last year we paid \$102,000 for the privilege of selecting the top (11) pictures out of a 40-feature package offered by National Telefilm Associates. A stiff price, but it enabled us to offer the program's viewers such superb productions as "Breaking Through the Sound Barrier," "Cry The Beloved Country," "The Captain's Paradise," "The Great Gilbert & Sullivan" and "Tales of Hoffmann."

Then, only a few months ago, we set another record by paying \$198,000 for exclusive New York rights to ten David O. Selznick pictures, each one an outstanding example of the cinematic art.

We count on more and more feature film product becoming available in the future so that we can continue to exercise this selectivity which is the key to our success. Frankly, we don't think that as much as 10% of the feature product available now is worthy of showcasing on *Million Dollar Movie*.

At the same time we certainly aren't anti-Ziv. We're always on the lookout for half-hour series produced for TV. We've used such Ziv product as "The Unexpected" and "Favorite Story."

Our *Million Dollar Movies* have ranged from "The Captain's Paradise" to "Mourning Becomes Electra" to "Tales of Hoffmann"; the latter seem-

ingly esoteric picture pulling a 51.0 rating. Besides keeping our sponsors happy with top ratings, we believe we are doing a genuine service by making such quality productions available in living room comfort.

So we say: "Keep the flood of feature pictures coming but remember that WOR-TV insists on taking its pick rather than using a shovel."



Robert Manby
Vice President
RKO Teleradio Pictures, N.Y.

WE'RE OPTIMISTIC ABOUT THEM

● We at RKO continue to be optimistic about the beneficial effect upon television that stems from this important source of programing.

The top-grade feature motion pictures from the major libraries now being released will themselves provide prime network fare which will compete more than favorably with anything yet performed on any of the networks. In addition, the presence of these extremely attractive productions will tend to stimulate an upgrading of the 60- and 90-minute live programs now generally described as "spectaculars."

The ready accessibility of quality features will have the further effect of creating obsolescence in the pool of features and half-hour films that have been run to death in order to satisfy faulty economic requirements, and because nothing else has been available.

Another major effect will be that the increased availability of features plus the large supply of short subjects and cartoons may tend to stifle production of some half-hour material for syndication. But nothing can hold back true quality, so it is likely this effect will be confined only to the stratum of marginal product which has always been of problematical value. ★ ★ ★

If you sell automobiles and accessories . . .

**You've got a choice market of
244 MILLION DOLLARS
in Flint and the Saginaw Valley!**

over a billion dollar market

MICHIGAN'S 2nd RICHEST MARKET!

Stors sell cors over WNEM-TV . . . ond food and drug products. Sponsors know the selling power of WNEM-TV in the important Flint-Saginow market.

Here's a big market, rich and concentrated. It's Michigan's Golden Valley—second only to Detroit in buying potential. Close to \$250,000,000 is spent every year for automobiles and accessories. And that hardly starts the market story . . .

- Total Spendable Income, \$1,517,966,000
- Annual Retail Sales \$1,153,905,000
- Average City-Family Income . . \$6,092.75

It's not a hard market to reach, either. 274,067 television sets give 86.9% penetration. And your television dollar goes farther on WNEM-TV—the only station completely covering this rich, important market. ARB and PULSE survey results say so. See Headley-Reed or Michigan Spot Sales for facts.

WNEM-TV

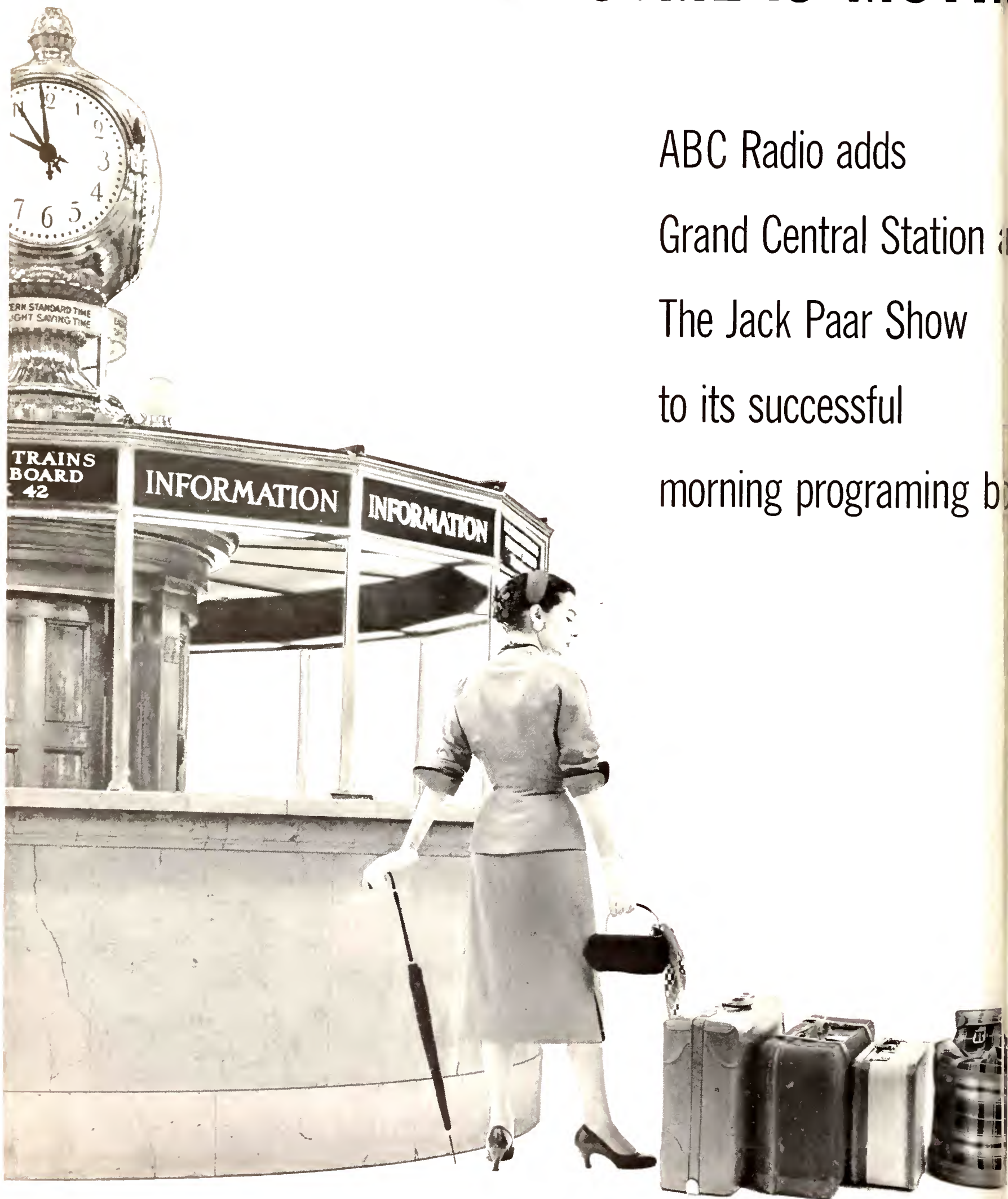
A GERITY STATION

serving Flint, Saginaw, Bay City, Midland



your direct channel to Michigan's Golden Valley

COUPLE OF NEWCOMERS MOVING



ABC Radio adds
Grand Central Station and
The Jack Paar Show
to its successful
morning programming block

INTO THE BLOC!

July 2 is moving day. First, *Grand Central Station* moves into the 11 AM (NYT) slot, Monday through Friday. And right next door, at 11:15 AM (NYT), Monday-Friday, comes the lively *Jack Paar Show*!

Grand Central Station — the famous drama series created by Martin Horrell—returns to radio with all the expert acting, production and scripting that made it famous. Stories are *weekly* — start Monday, end Friday to maintain ABC Radio's unique morning programing formula.

The Jack Paar Show — built around Paar's special brand of humor. Jack comments on human foibles, plays hit tunes, talks and kids with famous guests. He not only delivers the commercials for you, but also is one of the nation's most merchandisable personalities to trade and public alike.

Two bright newcomers in a bloc of old (and substantial) friends:

NYT	Monday through Friday	ABC
9:00 am	Don McNeill's Breakfast Club	23 years
10:00 am	My True Story	12 years
10:30 am	When a Girl Marries	4 years
10:45 am	Whispering Streets	3 years
11:00 am	GRAND CENTRAL STATION	*
11:15 am	THE JACK PAAR SHOW	*

Two *additional* quarter hours of topflight network morning radio from the network that is *e-x-p-a-n-d-i-n-g*.

* Special introductory rates through Dec. 28, 1956, to prove to you, your slide rule and the most merchandising-minded sales manager alive that ABC Network morning radio is the move for you.

ABC RADIO NETWORK





in
boston

there's
only
one
for the
Smart
Money

**Best Cost
Per 1000**

WCOP

Boston



5000 watts
on 1150

REPRESENTED NATIONALLY BY WEED & COMPANY

Continued
from
page 23

SPONSOR BACKSTAGE



posals by misinformation, or by ignorance, then we shall have to guess what other motives he may have for his proposed suppression of an essential part of our national communications system."

In short, CBS is taking on Senator Bricker, and Frank Stanton has already seemingly forced the Senator to back down on some of his original "The Network Monopoly" presentation—and NBC is taking on the film syndicators, and the so-called "feature film promoters and financiers." ABC's role will no doubt come clear shortly. And all in all, it looks like a long, hard, interesting fight with all kinds of meanings for advertisers and agencies.

Some of the most imaginative and unorthodox promotion these days goes on in connection with disk jockey shows, and particularly d.j. stanzas in smaller markets. Heard about a stunt WTIx in New Orleans pulled a while back, when they had d.j. Bob Sticht toss about \$300 worth of one-dollar bills down to the crowds in the street from the roof of a building in the downtown section of the city. Bob landed in jail for disturbing the peace, but the station even used this for the tail end of the promotion in which they asked listeners to contribute to his bail. The stunt created plenty of talk and excitement.

In Albany, WPTR went through a spell of teasing the townsfolk with the announcement that "the wolf is coming!" Blowoff came when a d.j. named Bob Wolfe, new to the station, disembarked from a plane, accompanied by a very sexy-looking "little red riding hood." Crowds had been attracted to the airport by teasers and advance announcements, and a brass band met the wolf when he arrived.

Talking about d.j.'s, I've been looking for a spot to insert another column re the question of whether stations are properly utilizing the great wealth of record material available to them these days, and whether or not they should pay record companies for albums, etc. I've received interesting letters on the subject from a number of program folks, including one from Jerry Wax, program director of WALL in Middletown, New York, which I'd like to set before you next issue. Have also heard from a number of record companies re their position in the matter, which I also hope to set before you soon. ★★★

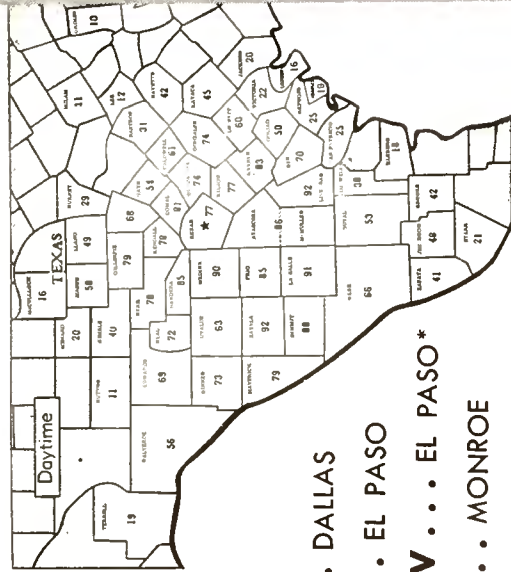
Letters to Joe Csida are welcomed

Do you always agree with the opinions Joe Csida expresses in "SPONSOR Backstage?" Csida and the editors of SPONSOR would be happy to receive and print comments from readers. Address Joe Csida, c/o SPONSOR, 40 E. 49 St., New York.

An unveiling in San Antonio...

KTSA

Like our provocative San Antonio beauty on your right, they're taking a new look at KTSA... Watch the San Antonio ratings because NOEMAC music and news began on KTSA Monday, May 21... and KTSA blankets all South Texas with 5,000 watts, non-directional daytime on 550 kilocycles and a fine, broad pattern at night... *Watch the ratings in San Antonio!*



- KLIF... DALLAS**
- KELP... EL PASO**
- KOKE-TV... EL PASO***
- KNOE... MONROE**
- KNOE-TV... MONROE**
- WRIT... MILWAUKEE**
- KTSA... SAN ANTONIO**
- WTAM... GREATER ATLANTA**
- WNOE... NEW ORLEANS**

*In operation soon



NOEMAC
NEWS

STATIONS
MUSIC

round-up



“WOW-land’s” Wiseman WOWs ‘em with touring sales pitch



A slide from Wiseman's WOW presentation

During a recent five day stand at New York's chic Stork Club, WOW radio's sales manager, Bill Wiseman, gave a sales presentation for the Omaha station before 350 timebuyers, media people and account men.

Before he's through Wiseman will have talked to similar groups in 20 cities including Boston, Philadelphia, Chicago and St. Louis. He will add at

least 600 more individuals to his total audience. In addition to Wiseman's traveling efforts other WOW salesmen are simultaneously at work in the WOW market selling local prospects.

Especially interesting for media strategists are the figures in Wiseman's presentation comparing WOW's penetration with that of other media in its area such as newspapers and national magazines. The main point of the WOW pitch is that WOW covers a larger area more thoroughly than any other medium. A sample statistic shows that \$600 spent on ads in all 38 WOW market daily papers will reach an ABC total of 664,000 readers with a one-fifteenth of a page ad. The same money spent on WOW buys 25 one-minute announcements spread over a week, reaches "equivalent of WOW's 767,000 families more than twice."

WEBB promotes records and Quaker Oats in 4 way boost

A single promotional scheme that will reap benefits four ways has been undertaken by radio station WEBB, Baltimore, Md. As Bentley A. Stecher, WEBB's general manager explained the idea it will be tied in with The Quaker Oats Company, the Modern Record Co. of Culver City, California and the American Cancer Society.

In return for airings of four of Modern's top recordings WEBB will receive 2,500 records free of charge which will be used as a premium to promote a two pound package of Quaker Oats Flour and Aunt Jemima

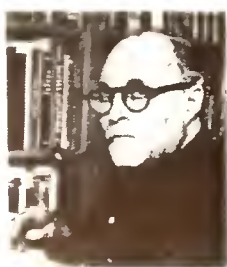
Buckwheat Flour. Customers who turn in the front of the Jemima package and donate 10c to the Cancer Fund will receive the premium record.

Eight record stores located in strategic parts of Baltimore will distribute the records. The dealers have been instructed to present the record to customers who present the package front and deposit a dime in the Cancer container on display in their stores.

The records have labels reading "Compliments of Station WEBB."

WEBB recently donated an oxygen tent to Baltimore's Provident Hospital.

Newspaper columns cross-plug Ziv Tv's Man Called X show



Ladislav Farago

Spot tv sponsors of Ziv's "Man Called X" series, now airing in 180 markets, are boosting their local ratings with a special newspaper-tv tieup promoted by the film firm.

Promotion centers on a series of feature columns for newspapers penned

by Ladislav Farago, author, espionage expert and technical advisor on cloak-and-dagger doings for "X."

Ziv, which provides the columns (20 in the initial series) titled "War of Wits" free to sponsors and stations, also provides a complete merchandising kit and cross-plug plan. Newspapers get them on an exclusive basis of one per city and carry a credit line for the telefilm show. What is more,

the pick-up by tv-conscious newspapers has been "excellent," according to Ziv. Memphis' "Commercial Appeal" is running the series in a 20-day saturation tieup with WMCT and sponsor Humko Salad Oil. WKRC-TV, Cincinnati is serializing the columns with the "Cincinnati Post" in a tieup with Kroger Stores, a major regional client. Blatz Beer is "planting" the series currently in Milwaukee and a half-dozen Wisconsin markets, and Mohr Chevrolet has set a tieup with WFAA-TV and the "Dallas Daily News."

WVEC chooses music as the way to timebuyers' hearts



WVEC record album draws smiles of pleasure

The record album getting so much attention, above, is a collection of *Songs of the South* sung by Jerri Adams, the lady on the left. Frank Silvernail (R) of BBD&O was one of over 100 timebuyers who received copies of the album in a WVEC promotional campaign which featured the slogan "To increase your sales song of the south use station WVEC-TV."

The American Spirit well spoken for over WGTH-TV



Connecticut professor takes to tv

College professors, ministers, ex-governors and other notables who have been and are in the public eye, are the stars who appear on WGTH-TV's program *The American Spirit*. Originating in Hartford, over channel 18, the discussion show is moderated by Theodore Powell of the staff of the

Connecticut State Department of Education. Powell has had, as his guests, former Ambassador Chester Bowles and Mildred Allen, Connecticut's Secretary of State. Simple sets and a simple format keep the program's costs down to a minimum and at the same time add to the informality of the discussions.

Pictured here, (l to r) are Connecticut's former Chief Justice William Maltbie, Professor Powell and Professor James Tipton of Willimantic State Teachers College.

Program manager for WGTH-TV Jack Downey has entered *The American Spirit* in the Robert E. Sherwood Award competition.

Audience supports Navajo boy through station WGBF

It's good showmanship when a radio personality can combine audience interest with public service. The combination has been successfully achieved by Bish Thompson of WGBF, Evansville, Indiana.

A few years ago Thompson began giving the Save the Children Federation mentions over the air which resulted in a flow of nickels, dimes and quarters from his listeners. Shortly there was enough money collected so that Thompson's listeners were able to sponsor an underprivileged Navajo Indian child. For the \$96 subscribed to the boy's care by Thompson's fans, the Federation provides clothes, school supplies, food and even a little pocket money for a full year.

Listeners enthusiasm is fanned by the letters the child and Thompson exchange.

The nickels have since accumulated to the point where Thompson now has not one, but four children, under the wing of WGBF samaritans.

Briefly . . .



The man in the horizontal position above is Donahue and Coe's v.p. Walter Weir. With him is Mrs. Weir. The two are visiting St. Thomas in celebration of their 25th wedding anniversary. Proves that some admen do know how to relax. ★ ★ ★



ONE WILL DO!

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

CBS FOR CENTRAL OHIO

Ask John Blair

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





Albert McLaughlin
KPTV



Percy Hearle
WAGA-Radio-TV



Lola Montez
WBRC-Radio-TV

COMMUNITY PROJECTS

*An integrated public service year-round activity
based on specific community needs judged to be most
important by the consensus of a carefully-selected
cross section of local citizens*



Elizabeth Wagner
WSPD-Radio-TV



Frank Stevens
WWVA



Don Butler
WGBS-Radio-TV



George Cushing
WJBK-Radio-TV



Maggi Wulff
WJW-Radio-TV

The Storer Broadcasting Company has appointed a full-time Community Projects Director at each Storer market whose duty will be to coordinate and direct those projects deemed most important to the life of the community. The plan is intended to assure proper perspective and balance in the handling of community problems and to give each project the benefit of the most enlightened use of both radio and television. The joint radio-television campaign in behalf of each project is then created with the same care given commercial accounts.

STORER BROADCASTING COMPANY



SALES OFFICES

WSPD-TV
 Toledo, Ohio

WSPD
 Toledo, Ohio

WJW-TV
 Cleveland, Ohio

WJW
 Cleveland, Ohio

WJBK-TV
 Detroit, Mich.

WJBK
 Detroit, Mich.

WAGA-TV
 Atlanta, Ga.

WAGA
 Atlanta, Ga.

WBRC-TV
 Birmingham, Ala.

WBRC
 Birmingham, Ala.

KPTV
 Portland, Ore.

WWVA
 Wheeling, W. Va.

WGBS-TV
 Miami, Fla.

WGBS
 Miami, Fla.

TOM HARKER—vice-president and national sales director } 118 East 57th Street, New York 22 • Murray Hill 8-8630
BOB WOOD—national sales manager }
LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498
GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689

SAUSAGE SUCCESS

(Continued from page 37)

the public would go for his brand. This was especially so in that King's Country Sausage wasn't, and still isn't, a bargain-priced product. At 79c a pound it has always been sold as a quality sausage in a market where other brands sell for from 49c to 69c a pound.

George Haefner directs his early morning show to the interests of the 231,000 people who live on farms

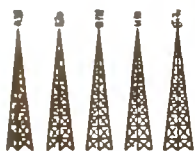
within the reach of his voice. During his five years with WHAM he has developed the format of his *Country Fare* show through a searching effort to find out what type of information the farmer wants. Interviews with county agents, weather and crop reports, stock and grain quotations make up the body of his program.

As a specialist Haefner has to have a thorough knowledge of farmers and farming for two important reasons.

First, Haefner's audience depends on him for the latest farm prices

and production trends. Secondly, if his listeners had no faith in him his selling ability would be nullified. Broadside advertising Haefner's show aren't illustrated with shots of Haefner ensconced in the WHAM studio. Instead he's pictured at the wheel of a farm tractor out in a broad field well removed from mikes and control rooms. Broadcast daily from 5:30 to 7:00, Haefner's program had an Oct.-Nov. 1955 Pulse rating of 4.3.

The Haefner show was timed just right for Floyd King who wanted to



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET [†] (000)	PERMITEE, MANAGER, REP
HATTIESBURG, MISS.	WDAM-TV	9	21 May	10	500	NBC-ABC	-----	-----	M. J. Fine, A. H. Fine, D. A. Matison & H. M. Matison

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	STATIONS ON AIR	SETS IN MARKET [†] (000)	PERMITEE, MANAGER
SAN ANTONIO, TEX.	KONO	12	26 May	316	485	KCOR-TV KENS-TV WOAI-TV	305,000	Mission Telecasting Corp.

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
ARLINGTON, VA.	20	19 May	1,000	547	\$333,875	\$60,000	-----	Northern Virginia Bestrs. Inc.
BOWLING GREEN, KY.	13	19 May	75.8	801	\$165,596	\$72,000	-----	George A. Brown Jr.
CASPER, WYO.	6	19 May	6.02	1,620	\$87,139	\$100,000	-----	Casper Mountain Television Corp.
DENTON, TEX.	17	26 May	64	1,712	\$137,346	\$91,368	-----	Chief Washakie TV
LOCK HAVEN, PA.	32	26 May	18.5	594	\$48,160	\$48,000	-----	Lock Haven Bestg. Corp.
LOUISVILLE, KY.	21	19 May	217.2	725	\$254,989	\$250,000	WAVE-TV WHAS-TV	Sarkes Tarzian Inc.
MAYAGUEZ, P.R.	3	26 May	29.17	487	\$206,104	\$103,000	WORA-TV	Sucesion Luis Piratlo-Castellanos
RENO, NEV.	4	26 May	5.62	—508	\$94,900	\$109,832	KZTV	Ettinger Bestg. Corp.
RIVERTON, WYO.	10	26 May	64	1,712	\$137,346	\$91,368	KAKJ	Chief Washakie TV

BOX SCORE

U. S. stations on air..... 472

Markets covered..... 299

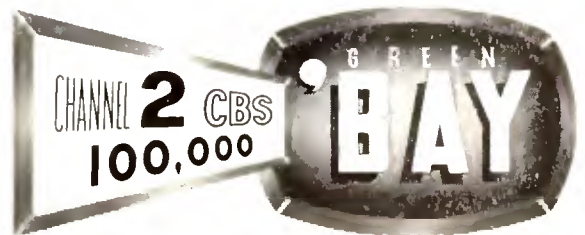
*Both new c.p.'s and stations going on the air listed here are those which occurred between 19 May and 26 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (to above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. NFA: No figures available at present on sets in market. †Community would support proposed lower-power station at least three years or until such time as it becomes self-sustaining. ‡Presently off air, but still retains C.F. †Non commercial. ‡Above ground.

Channel 2 Means Business

in the land of ^MMilk and Honey



....serving more than 500 healthy cities and towns in Wisconsin and Upper Michigan.



HAYDN R. EVANS, Gen. Mgr.
Rep. WEED TELEVISION

Yep-Bigger'n Baltimore!

reach people at breakfast time when they were hungry. Prepared copy wasn't even considered. The assumption was that King's sausage enjoyed its neighborhood popularity as a result of word-of-mouth and there was no reason why Haefner couldn't continue the same approach. Practically the only preparation that went into the first commercial consisted of giving Haefner a pound of sausage to take home and try.

Before Haefner started talking about King's Country Sausage, King's sales totalled less than 100 pounds a week.

At the end of his first week on the air, King was well on his way to having himself a full-grown business. Even at its premium price, weekly sales soon topped 400 pounds. Today his gross has passed the 1,000 pounds a week mark.

Inevitably, WHAM-induced sales pushed King's sausage business out of his private country kitchen but they didn't push him far. Using lumber obtained from trees on his own property, he built an annex to his home that became his new sausage factory. In the purest do-it-yourself spirit he

has continued to oversee each phase of his business from production to distribution.

No longer a bus driver, King now manages deliveries in his own Chevrolet sedan delivery truck.



As for other advertising media, besides radio, King *has* made a few forays but has always returned more convinced that radio is peculiarly fitted to what he has to sell. A year ago this spring, and then again last fall, he bought single one-minute announcements on the WHAM-TV *Home Cooking* show, but that has been the limit of his venture into tv.

He has, however, enlarged upon his radio time. Last fall he bought a segment of *It's Fun to Be Right* which is also a morning show. The King's Country Sausage portion of the show is aired at 8:45. The program is handled by a man and woman who answer and discuss listener's mail concerning questions of etiquette. King pays \$75 for his once-a-week quarter hour. Coupled with his billing for *Country Fare*, his annual ad budget over WHAM comes to \$5,035 against an annual gross from his sausage sales of \$20,000.

On *It's Fun to Be Right* King has departed from an ad lib commercial policy because of the format of the show which is not conducive to an informal approach. The copy, prepared by Harland Evans Inc., a local Rochester ad agency, is nevertheless written to approximate the ad lib style used by Haefner. "Just how good can pork sausage be?", it starts out. "Let's consider the way Floyd King makes his country sausage in his new, modern processing plant in Shortsville, N. Y. Many sausage makers keep part of the pig for separate sale . . . such as the bacon. Many sausage makers use water or filler to increase their profits. Floyd King uses neither. The result is that King's 100% pure pork Country Sausage is the very best money can buy. You might ask, 'is it economical?' The answer is . . . it is . . . because there is no waste and but little shrinkage. You can serve King's Country Sausage to every member of your family."

King feels that radio has put him where he is and sums up his story simply. "Without WHAM advertising, I wouldn't be in business." ★★★






Sales Management's Area Growth Ratings, 1945-1955, show that . . .

More people have more money  to spend in the WBRZ area  than ever before, because . . .

Population  is UP 84%

Food Store Sales  are UP 209%

Effective Buying Income  is UP 100%

There are \$899,481,000.00 spendable dollars earned from oil  gas  sulphur  industry  and agriculture 

AND ONLY ONE TELEVISION STATION COMPLETELY COVERS THIS RICH HEART OF LOUISIANA



WBRZ Channel **2**

BATON ROUGE, LOUISIANA
Power: 100,000 watts Tower: 1001 ft.

NBC-ABC

Represented by Hollingbery

KRON-TV'S NEW MERCHANDISING PLAN FOR DAYTIME ADVERTISERS (before 7:30 P.M.) featuring "IN-STORE SPECTACULARS"*

COLORFUL . . . ANIMATED
SALES-PRODUCING

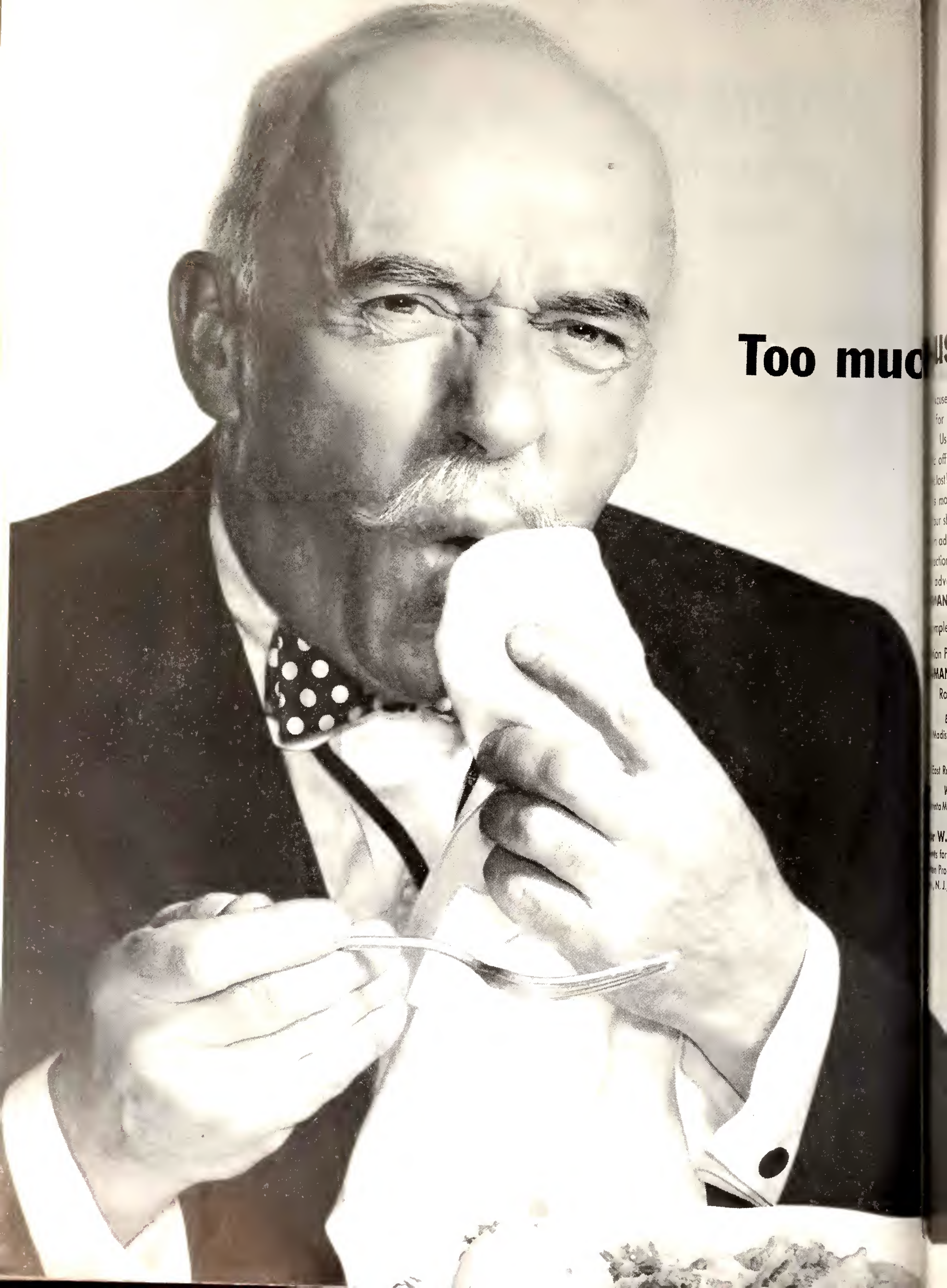


*Colorful, animated figures that move back and forth on wires elevated above all other merchandise in the store.

Call the "Colonels" of Peters, Griffin, Woodward, Inc. or Norman Louvau at KRON-TV for complete details of this exclusive new merchandising plan.

San Francisco
KRON TV

AFFILIATED WITH THE S. F. CHRONICLE AND THE NBC-TV NETWORK ON CHANNEL **4**



Too much

...use
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Us
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on Pro
N.J.

Mustard...

excuse for overemphasis . . . no is for downright "goofs" and fs." Use film and calmly scissor the offending footage! Little or me lost! Relatively small expense! at's more, once you're satisfied your show, you can pre-test it— in advance that it will produce reaction you seek. Yes, there are y advantages when you **USE TMAN FILM.**

complete information write to:
otion Picture Film Department
STMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division

2 Madison Ave., New York 17, N. Y.

Midwest Division

3 East Randolph Drive, Chicago 1, Ill.

West Coast Division

Santa Monica Blvd., Hollywood 38, Calif.

or W. J. GERMAN, INC.

agents for the sale and distribution of
man Professional Motion Picture Films,
ee, N. J.; Chicago, Ill.; Hollywood, Calif.

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

ADVICE TO SELLERS

(Continued from page 39)

dio by telephone?" Goetz asked. "Better not admit it. After all, radio is only a telephone without wires. And if you can't sell radio by telephone, you can't sell toothpaste by radio."

ASR's ad manager summed up his major recommendation in these words: Sell radio to the advertising manager and help him sell it through his organization. He backed up this primary point with three others:

1. Learn something about the man's business before you call on him.
2. Don't bore the guy with statistics. Bring him live, useful information.
3. Don't depend on a boy to do a man's job.

Elaborating on these supplemental areas of salesmanship, he suggested that radio salesmen do preliminary research on the nature of the prospect's business before that first call. "It will help you gear your pitch to his selling problem, and it will prevent you from pitching a teen-age show to a guy whose marketing target is tired businessmen."

Such information as brand names, retail prices, competitive position, marketing objectives and current advertising activities can be gotten from the agency buyer or account executive, the corner druggist or grocer, the prospect himself.

"Don't bore the guy with statistics." Goetz advised. "Don't parrot information he can get from Standard Rate, BMB or the rating services. Why not start by making the market come to life? Paint it as a place with a personality, one that lives . . . and breathes . . . and buys. Don't sell him ratings. Believe it or not, no one ever sold a product or a service to a rating. Tell him instead about people. It's customers who buy."

He concluded with the admonition: "Don't send a boy to do a man's job. Your direct mail advertising is adequate as a supplement, but it makes a pretty poor substitute for personal calls. And some of the mail I receive is pretty bad."

He also cited some "candidates for the trash basket."

The first such candidates are stations still addressing mail "to my predecessor, though I've been on the job more than three years. If their mailing lists are so inaccurate, how much faith can

I have in the other information they furnish?"

Then there are the communications which don't say anything, or those which merely state the age of the station ("So what!").

Another group is misdirected. One such "promises benefits to my clients. I don't have any clients. This piece was obviously prepared for advertising agency consumption, and I resent the carelessness or chintziness that failed to provide for a separate edition aimed at the people who say yes or no."

He commended radio stations for their trade paper advertising, "much of which is excellent. If you'll put into your direct mail advertising the same kind of talent that now goes into your trade paper advertising, you'll do better—much better."

R. M. Budd, advertising director, Campbell Soup Co., Camden, N. J.:

Reminiscing about his 25 years as a buyer of radio and tv, Budd noted that "the only merit in a review of the past is its contribution to the future." He cited specific broadcast buys since 1931, and for each radio or tv link in that long buying chain he had a corollary lesson which Campbell Soup learned from it.

"From our initial experience, a five-day-a-week program of evening quality for the daytime listener, we learned the hard way that time of day, audience composition and audience mood are extremely important factors in the success or failure of a program." After sponsoring the nighttime, hour-long *Hollywood Hotel* with Singer Dick Powell, the soup firm learned that "for our kind of products there is no substitute for circulation."

Budd delineated the character of his company's advertising philosophy and its goals in pointing up its radio and tv sales objectives during the past quarter-century.

"Our products are low in unit cost. They can be used with great frequency. The food industry has the never-ending help of a great ally, an ally which creates a renewed demand for its products every five or six hours. I refer to hunger.

"The distribution of our products is nationwide, and our unit price makes our foods available to all income levels. Our basic advertising objective since the establishment of our

business has been the endless building of a consumer franchise."

Getting back to Campbell's "lessons" in advertising, Mr. Budd talked of the 1938 Orson Welles production of an invasion from Mars. "We learned there is a value to moving quickly to investigate producers who may bring a new concept and power to the medium. We contacted Mr. Welles the day after his Martian broadcast, and he produced a successful series of unusual dramatic programs under our company's sponsorship."

In 1938 Campbell Soup picked up sponsorship of *Amos 'n' Andy*, from whom "we learned that the transfer of a great program into another commodity field can deliver a powerful selling impact over an entirely different set of retail counters. The public response to their appeal to buy chicken noodle soup was the most outstanding evidence we have ever seen of the power of the broadcast media."

Campbell is both a network and a spot advertiser today. Commenting on tv, Budd said "We face the fact

that cost of day-after-day frequency, such as we found from radio experience is so helpful, has become increasingly difficult even within substantially higher advertising budgets. We've attempted to rectify this through the use of more than \$1.5 million worth of spot radio and tv purchases this year . . . and by sponsorship, starting this month, of segments of daytime tv."

Campbell's full network sponsorship of *Lassie* on CBS TV has pointed up the fact that "it is possible to have great public appeal in a program without necessarily linking the element of suspense with the element of horror." The soup company plans another major video expansion next fall, when it will feature Joseph Cotton as actor or narrator in a series of dramatic shows entitled *On Trial*, replacing its current *Star Stage* on NBC TV Friday night.

T. S. Christensen, advertising manager, Philip Morris & Co., New York City.

Tracing the evolution of Philip Morris' buying from network television to spot tv, Mr. Christensen stated the corporation's advertising approach is "use of tv in a way suitable to the time, place and circumstance."

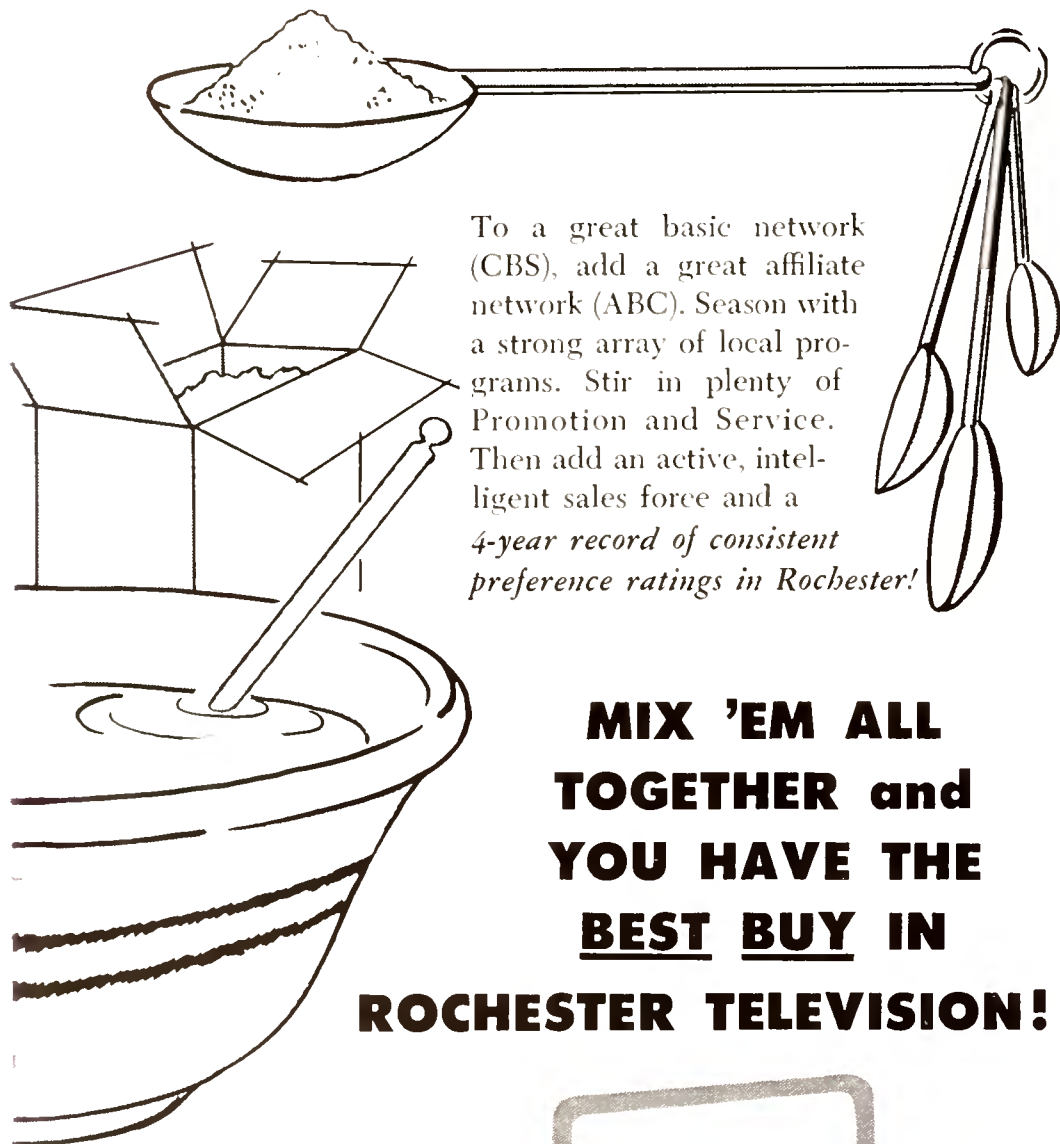
These elements—time, place and circumstance—have changed as the cigarette company's marketing position has changed. After many years of advertising and promoting its single cigarette brand, Philip Morris, the company rather suddenly became a three-brand concern. Christensen said. With the influx of filter cigarettes, PM merged with Benson & Hedges and acquired the Parliament filter brand. Then in the past year it introduced the flip-top boxed and filtered Marlboro brand.

These marketing developments affected the tv picture in many ways.

Says Mr. Christensen: "We started our first tv spot campaign in 1947, and our first tv network program in 1948. We were a continuous network advertiser until 1955, and in recent years we never had less than two shows.

"We had every reason to be happy with a medium that would enable us to have 45 million people watching our commercials every Monday night. At one time, I calculated that at no time in the history of mankind, including wars, floods, famines and baseball games, were more people doing the same thing at the same time than were

Recipe for **SUCCESS!**



To a great basic network (CBS), add a great affiliate network (ABC). Season with a strong array of local programs. Stir in plenty of Promotion and Service. Then add an active, intelligent sales force and a *4-year record of consistent preference ratings in Rochester!*

**MIX 'EM ALL
TOGETHER and
YOU HAVE THE
BEST BUY IN
ROCHESTER TELEVISION!**

CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.



WJHP-TV

ABC-NBC

JACKSONVILLE FLORIDA

*announces
with pleasure
the immediate
appointment
of*

Edward Petry & Co., Inc.

AS EXCLUSIVE NATIONAL REPRESENTATIVES

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



watching *I Love Lucy* during the period that PM was sponsoring it.

"However, virtually overnight we were a three-brand company. All of our network activity was committed to one brand and identified with that brand; and the network commitments of that brand made very heavy demands on the total marketing funds available to sell all of our products."

The Philip Morris solution: spot tv. Spot is used in three ways by the company. Here are those ways:

(1) "Marlboro, as a new brand, had special needs in that it was being distributed market by market. This type of gradual development does not lend itself too well to a network operation, but is ideal for spot. Furthermore, spot offered another extremely important advantage in that we get flexibility, as it involves no long-term commitments. We could operate on a very short-term, close liaison with field sales reports, and move very quickly and with weight behind the

brand in any given market where sales results seemed to warrant it. We could be where we wanted to be."

(2) "Tv spot's role for the Philip Morris brand is a different one, because this cigarette has national distribution. Tv spot enables us to concentrate important weight in key markets, as the supplement to a broader national effort, giving us a great deal more frequency in those important markets—where brands are made or broken—than would be possible in a network operation."

(3) Spot, in addition to these other functions, is particularly "adaptable to test marketing programs. We are testing PM's in a hard box like the Marlboro package, and should these tests prove satisfactory and we decide to expand distribution, it would be a very natural thing to ask tv spot to share the load in moving it across the country."

Christensen suggested two ways in which stations can cooperate to make such tv spot plans more effective.

"The first is the area of merchandising support. This is a much abused word, and covers a multitude of sins. Nevertheless, most tv stations have prestige and influence in their communities, and we have found many of them to be most helpful, particularly in gaining distribution on a new product."

Secondarily, the Philip Morris advertising manager stressed the matter of availability. "We feel very strongly that 52-week advertisers offer many advantages to tv stations. We also think that the caliber of spot should be taken into consideration. We think many of our spots show an interesting approach, and would add a distinctive flavor to the programing structure of any station carrying them."

A. G. Waack, vice president and director of advertising, Household Finance Corp., Chicago.

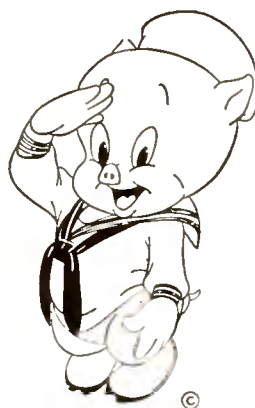
Waack, tracing the growth of the finance firm to its current 761 offices (of which 544 are in the U. S.), credited district ad managers with the radio and tv facilities selections in 95% of the cases. "And the broadcast media have turned in a mighty fine record of performance for us," he on a station for 10 years. Six months

Tracing media development also, he said 55% of the total ad budget goes to tv and radio, up from 39% in 1953.

Series on Chicago TV's Top Participation Programs



"Lunchtime Little Theater"



One of the greatest success stories on Chicago television has been developed by WGN-TV's "Lunchtime Little Theater".

In eight months, "Lunchtime Little Theater" increased its audience 438%! The program's average quarter hour audience of 176,000 homes topped all other stations for the full hour, 12 Noon to 1:00 P.M., during the first three months of this year.*

Featuring three live personalities, a peanut gallery, and first run Looney Tunes, "Lunchtime Little Theater" has averaged more than 7,000 pieces of mail per month during the first three months of 1956!

For further information on Chicago's top participation programs, write to Mr. Ted Weber, WGN-TV Director of Sales, 441 N. Michigan Avenue, Chicago 11, Illinois.

*ARB

©Sunset Productions, Inc.

Telecasting With
MAXIMUM POWER
From The
HIGHEST TOWER

WGN-TV
Chicago 9

Pioneering Outer Space Can Wait!

By Harold Walker



Let's pioneer Outer Space, later! At the moment, let's whoosh to the South—with an incipient sales thrust, powerful as the impact of a rocket take-off. Destination: WDIA, Memphis, where a market bonanza is waiting exploration—a Negro market that is Tangible, Tenable, Timely.

Tangible

The Memphis Negro market is tangible. This sales area has one of the nation's highest percentages of colored population, one of the heaviest concentrations of Negro income. One-tenth of all the Negroes of the United States live in Memphis. Approximately 43% of Memphis residents are colored—with a per capita income of \$28.79 for every \$100 of white income, while that of Chicago is \$7.89; and New York, only \$6.59.

This high income ratio of Negroes in the Memphis area means direct action at the super-market, the drug store, the retail soft goods departments. Memphis Negroes spend 80% of that high bracket income on commodities—influenced by WDIA, Negroes, for example, buy a staggering 80% of all the rice sold in Memphis; purchase more than 64% of all flour; up to 64% of the blankets and hosiery; about 75% of the chest rubs, laxatives, and deodorants. In addition, Memphis Negroes are major customers of local furniture and appliance dealers, as well as clients of life insurance agents. The Memphis Negro market is a tangible, concrete market—with substantial solvency.

Tenable

The market is, also, tenable . . . for it is a tangible expression of a powerful, intangible psychological drive,

evolving from the new Negro status-quo. The steady spending is a manifestation of racial pride, resulting from social recognition and economic stability . . . a new sense of responsibility in the community and a desire to elevate standards of living.

WDIA protects the tenable position of this Negro market, fortifying its 50,000 watt coverage with customized programming. As industry developed in the South, WDIA took cognizance of the economic trend and potential payroll of 1,237,686 Negroes. WDIA began an exhaustive market research in this area . . . determined the consumer needs of Memphis Negroes . . . and discovered the only way to reach them. A check on newspaper-periodical readership revealed a percentage so low, advertising by printed media was ineffective. TV ownership proved to be low, too—its penetration almost negligible. Radio listenership, then, was the medium, through which to contact the vast Negro market of Memphis. WDIA became Memphis' first—and only—50,000 watt station. And WDIA was the first to recognize, respect, cater to the Memphis Negro market. WDIA converted to programming exclusively for Negroes . . . gave them their own stars . . . geared all activities to their interests. As a consequence, WDIA dominates the Memphis Negro market—directs the spending of an annual quarter of a billion dollar payroll!

How 1,237,686 Negroes react to Nat Williams, on his, "Tan Town Coffee Club"—Willa Monroe, WDIA Homemakers—or Ford Nelson, with his, "Hallelujah Jubilee"—is sensational. These and other WDIA stars appeal to the Negroes in their audience with voices, music, copy, which these earthy, emotional people understand. They respond with loyalty, and support the products their stars recommend. These performers virtually control the buying habits of one-tenth of the colored population of the United States. They induce WDIA listeners to buy a quarter of a billion dollars worth of merchandise a year, in specific brands, such as:

**Folger Coffee . . . Arrid . . . Esso
 . . . Riceland Rice . . . Sal Hepatica . . . Omega Flour . . . Budweiser . . . Wrigley . . . Ford.**

These popular Negro personalities, with specialized programming, sell

products as no generalized, conventional type advertising could ever do. Put them to work on your brands! They have increased WDIA's gross dollar volume 600%. They can increase your sales volume with equally astonishing figures!

Timely

Now is the time to explore the feasibility of a promotional program for your products. The Industrial Revolution of the South has placed a quarter of a billion dollars in the pockets of Memphis Negroes, and has created a fantastic "Golden Market." Moreover, this \$250 million dollar market is still in the process of development . . . it is yet growing, widening its scope, expanding its potentials, opening up unexplored opportunities. Secure priority advantages to sell and establish your brand among these high-bracket wage-earners. Authorize WDIA to plan a customized program for your product . . . to arrange a format, which is tailor-made to suit the racial taste and temperament of Southern Negroes . . . to select an all-star Negro cast to broadcast directly and sympathetically to 1,237,686 consumers. This "Golden Market" is a promised land of profits—more exciting, in its practical aspects, than Outer Space . . . and you can pioneer it, without risk.

Convincing statistics on the sales power of programs, serviced by WDIA, make investment of an advertising campaign on this 50,000 watt station a sound financial venture. Without obligation, WDIA will prepare for you an individually-appointed brochure to graphically point out to you how WDIA can increase your profits with rocket speed! Get out your stationary—and, on your letterhead—write a request for a prospectus, pertinent to your own particular business. Ask, too, for a documented bound copy of, "The Story of WDIA!"

WDIA is represented nationally by John E. Pearson Company.

John Pepper
 JOHN PEPPER, President

Bert Ferguson
 BERT FERGUSON, General Manager

Harold Walker
 HAROLD WALKER, Commercial Manager

"We are pleased with results, and we're now buying 354 radio stations in 304 U. S. and Canadian markets as well as 26 tv stations in 25 markets."

Despite his commendation of stations' sales efforts, Waack offered broadcasters a few points of advice. He cited four case histories in HFC's experience, each pointing up a need for improved service to and relations with the client.

Case No. 1.—HFC had advertised on station for 10 years. Six months ago it received its spot schedule and decided to move half of them. The company wanted the 7 to 8 a.m. period, which was sold out. The station assured HFC it would be moved in as soon as time became available. Six months passed, and nothing happened, and the client again brought the matter up. Another 45 days of silence went by, and HFC switched to another station. Two days after the cancellation notice, the first station's sales manager called and said the spots were now available.

Waack commented: "The business you have on the station now is every

bit as important as the potential new advertiser. Let's not forget the client who's been spending money with you for years. It's less costly to keep him on the station than to replace him with a new account.

Case No. 2.—HFC opened an office in a new market, and bought an announcement schedule which wasn't exactly what it wanted—but it had assurances of better availabilities as soon as possible. Three months later, during which time the only station communication was in the form of monthly invoices, HFC visited the station, reminded the commercial manager of his promise and got action.

"Perhaps too much effort is being placed on selling and not enough on service," Waack said.

Case No. 3.—"This applies to many stations. We're on a station with a schedule, and have been for years. We've asked the station from time to time to improve our announcements whenever possible. We welcome suggestions from stations to improve what we are doing. However, few stations ever call or write to recommend mov-

ing our spots to better or higher-rated periods."

Case No. 4.—"We're on a station, with good adjacencies and high ratings and we're happy. Seven months later we visit the market and find the program structure has been re-vamped. We find ourselves trying to sell money in a spot between two kiddie shows. The station failed to look after the advertiser's best interest, and apparently no effort was made to analyze our business and to suggest moving our spot to an adjacency best suited for selling our service."

In conclusion, Waack characterized himself—despite his case criticism—as "extremely bullish on the broadcast media.

"Radio and tv have done an excellent job of moving hundreds of millions of HFC dollars into the pockets of the buying public at a sensible cost to HFC as an advertiser."

W. Robert Eagan, vice president-merchandising director of Foote, Cone & Belding, Chicago.

Eagan was concerned with similar



a 3 Billion Dollar Retail Sales Market With...

100% OF ALL HOMES USING
UHF in America's most
natural and largest **ULTRA-
HIGH** Frequency Market

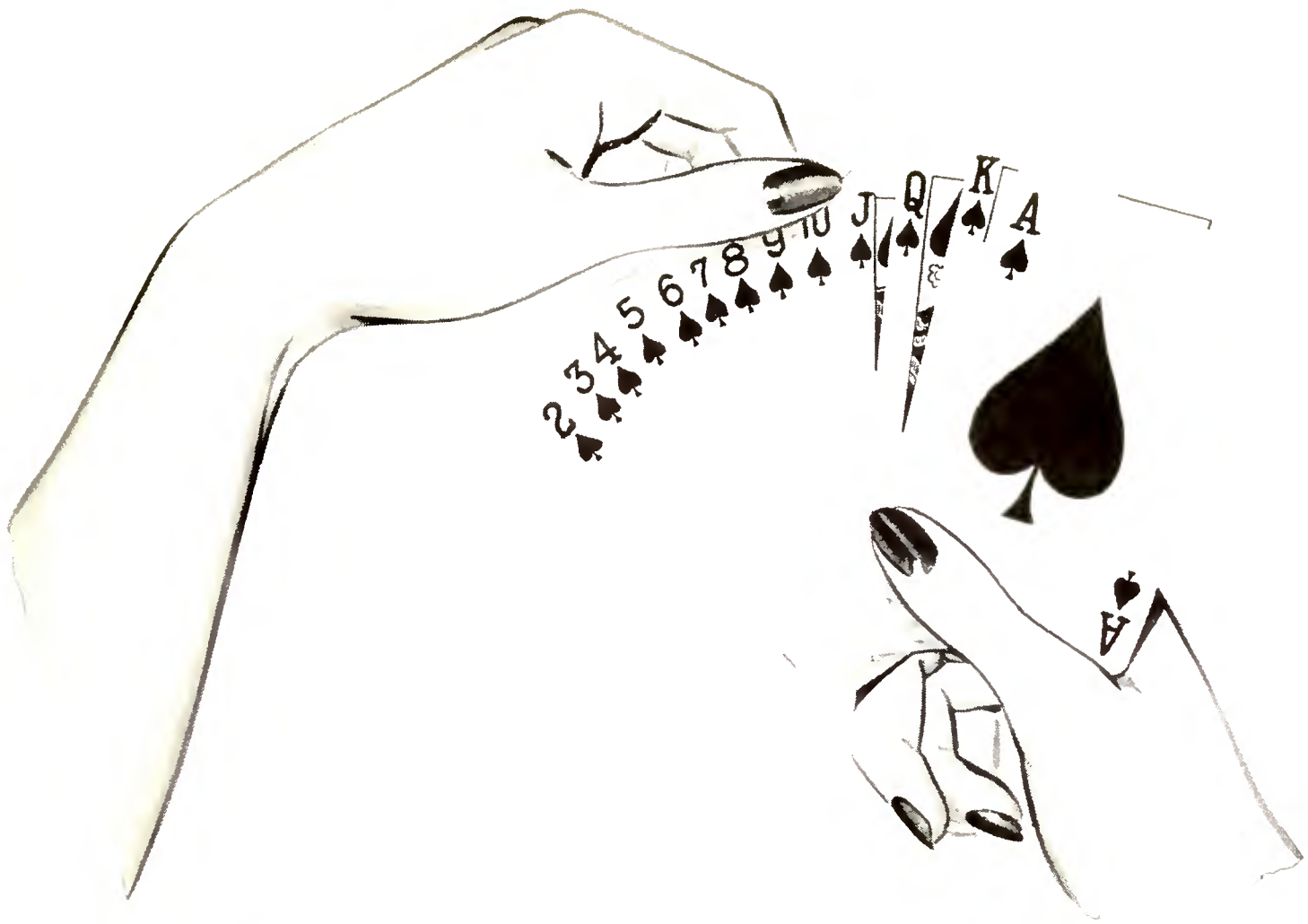
4600 Ft. above sea level

175,000 TV Homes

KJEO TV CHANNEL 47 BLANKETS

The Entire Market Area

O'NEILL BROADCASTING COMPANY
P.O. BOX 1708 Represented Nationally by the Branham Co. FRESNO, CALIF.



You Might Get A Perfect Bridge Hand* —

BUT . . . YOU NEED WKZO RADIO

TO MAKE YOUR BID

IN KALAMAZOO-BATTLE CREEK

AND GREATER WESTERN MICHIGAN!

**6-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955
SHARE OF AUDIENCE MONDAY-FRIDAY**

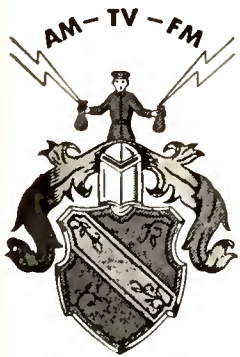
	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
WKZO	41%	37%	35%
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

NOTE: Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews. The other five counties: Allegan, Barry, Kalamazoo, St. Joseph and Van Buren.

For really grand-slam results in Western Michigan, use the 5000-watt voice of WKZO—CBS Radio for Kalamazoo-Battle Creek and Greater Western Michigan.

Pulse figures, left, tell the story. WKZO leads in all 72 quarter hours—*actually gets more than TWICE as many listeners as the next station 75% of the time!*

Avery-Knodel can give you all the facts.



The Fetzler Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 KOLN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBD RADIO — PEORIA, ILLINOIS

WKZO

**CBS RADIO FOR KALAMAZOO—BATTLE CREEK
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

**The mathematical odds against it, however, are 635,013,559,600 to 1!*

agency-station-client problems in outlining "Promotion and Merchandising of Tv-Radio Campaigns and the Stations' Responsibilities."

Looking at the "merchandising picture, and all of it isn't pretty," Eagan noted that there was a time when "radio stations created shows and sold advertising time on the basis of listening audience, and advertisers knew what they were buying and were satisfied to keep it that way."

Then some of the print media went off on a merchandising kick, only to

be followed frenetically by other media so that today "even the outdoor poster companies are in the act."

But it wasn't the advertiser who started it, according to Eagan. "Media people thought it up, and it's media people who are stuck with it. It's up to you media people to make it a forceful service in today's business. Relations among the three basic advertising forces—agency, advertiser, media—are established for one reason—to move merchandise.

"An ad or a commercial is useless

if it doesn't move merchandise. And all the gimmick media mailings in the world only make money for the Post Office unless they're planned and executed to sell the product. The product I'm talking about isn't your station or your network; it's the advertiser's product. Don't delude yourselves into thinking you can write off your station selling activities as media merchandising. Keep it where it belongs; it's purely station advertising and promotion and you may as well admit it."

None of the groups involved in a client's sales problems can do "a good job without full background information on what the problem is and what is being done to solve it. And there is no greater need than at the present to deal with these problems in a creative way."

Eagan made this recommendation to broadcasters:

"It's up to us as clients and agencies to supply each of you with full information on the product, its marketing structure, its problems and suggestions as to what is being done about them.

"We expect you to consider these problems in light of your local conditions, which you certainly should know better than any of us. And then put your creative thinkers, be they researchers, writers, merchandisers or time sellers, to work to come up with the best local solutions. Anything less than this is your time and your money wasted."

The beginning and end of merchandising services is to "show retailers the best possible way to move merchandise into the hands of consumers. Unless you're ready and willing to do that, don't be selling merchandising services. Sell retail bulletin listings, mimeographed post cards or letters, but don't try to push these things off as media merchandising. It won't work."

Frank Brady, v.p. in charge of account management, Harry B. Cohen Advertising Agency, New York City:

Speaking on how "An Account Executive Looks at Agency-Station Relations," Brady focused his comments and recommendations on the client-agency-station triangle.

"Agency-station relations are a wonderfully simple, yet amazingly complex, area of operation. They are primarily the bases on which agencies and stations manage to aid each other

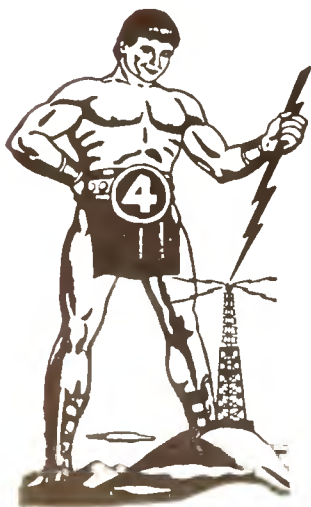
again WFBC-TV Swamps Competition in Carolina 5-County* Pulse Survey

LATEST AREA PULSE SURVEY OF TELEVISION AUDIENCE (5 Counties) SHARE OF TELEVISION AUDIENCE

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Other Stations
SUNDAY						
12 Noon-6:00 P.M.	35.7%	48%	24%	15%	8%	4%
6:00 P.M.-Midnight	51.3%	55%	23%	16%	2%	4%
MON. THRU FRI.						
7:00 A.M.-12:00 Noon	13.2%	64%	36%	0%	0%	0%
12:00 Noon-6:00 P.M.	25.5%	61%	21%	15%	3%	0%
6:00 P.M.-Midnight	46.0%	56%	18%	17%	3%	6%
SATURDAY						
10:00-12:00 Noon	32.5%	70%	30%	0%	0%	0%
12:00 Noon-6:00 P.M.	27.3%	51%	31%	12%	2%	4%
6:00 P.M.-Midnight	54.6%	58%	16%	15%	6%	5%

*The five counties are Greenville, Anderson, Greenwood, and Spartanburg, S. C., and Buncombe (Asheville), N. C. . . . counties with Population of 611,400; Incomes of \$787,290,000; and Retail Sales of \$549,606,000.

For further information about this PULSE SURVEY and about the total WFBC-TV Market, contact the Station or WEED, our National Representative.



"The Giant of Southern Skies"

NBC NETWORK
WFBC-TV
Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.

Which ad would you run?



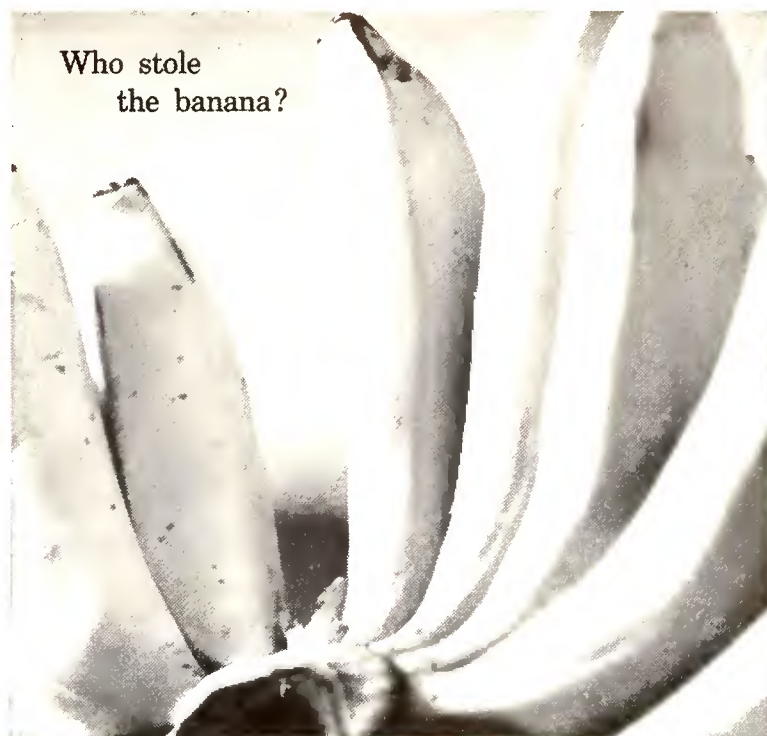
Clue No. 1: *He was hungry and he was smart.*

Clue No. 2: *He got away with one of the most valuable protective foods known.*

Deduction: You can't protect bananas from people, but bananas protect people from lots of things. Bananas provide needed vitamins and minerals. They are the natural way to get energy-building sugars. Also, they are one of the easiest of all foods to digest. Isn't it lucky they taste so darned good?

A

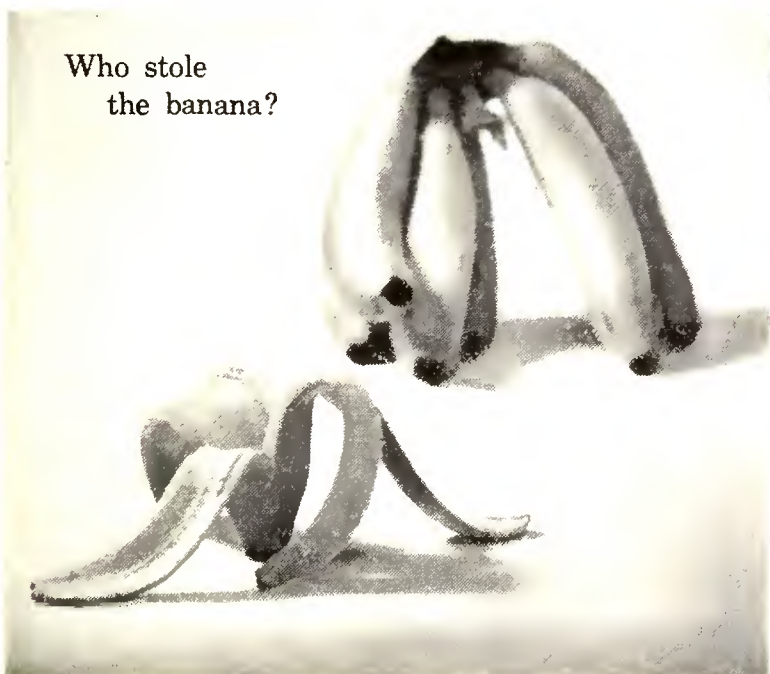
United Fruit Company



It could have been Mom. She's been weight-watching lately. Health expert that she is — she knows that a banana has "satiety value" (which means it fills you up). That makes it easy to eat moderately at mealtimes . . . easy to keep weight down.

Bananas can help solve many weighty food problems you might have. This streamlined fruit is high in vitamins, minerals and energy-building sugars. And it's one of the easiest of all foods to digest. Bananas make such satisfyingly healthy eating when you crave something sweet. Isn't it nice that such a good-tasting food is so good for you? UNITED FRUIT COMPANY

B

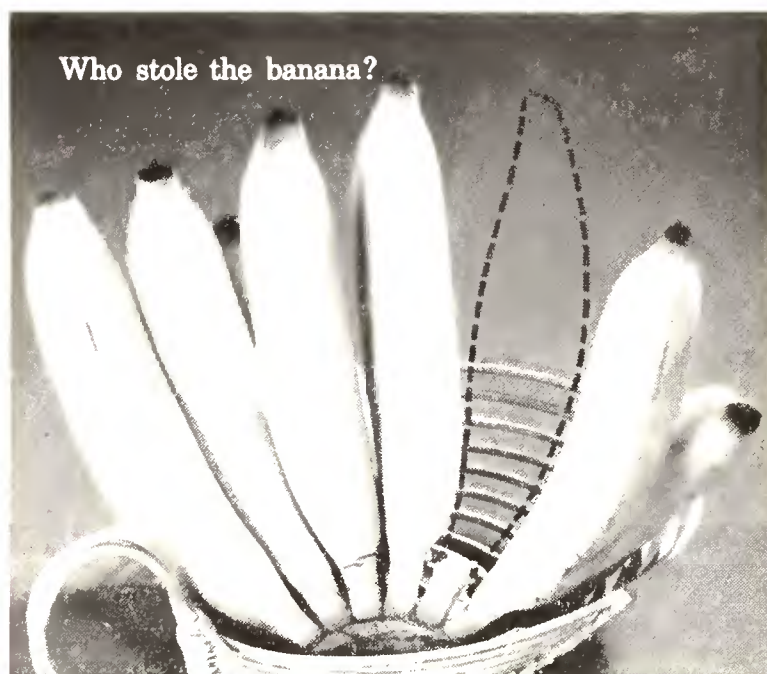


Foxy grandpa took it! Like many older folks, he finds that bananas are easy to chew, easy to digest. And they're low in sodium, high in the food values people of all ages need.

It's a wise man — old or young — who chooses a banana for a delicious helping of health. Along with their wonderful taste, bananas bring a rich supply of protective vitamins and minerals and quick-energy sugar. Bananas come wrapped in their own nature-perfected package — protected from just about everything but your appetite. Aren't you lucky that they're so good for you? You can have them any time!

C

UNITED FRUIT COMPANY



A smart burglar, whoever he was! He helped himself to a handful of health, safely wrapped in nature's convenient dustproof package.

Bananas are a "protective food" — rich in the vitamins and minerals we literally couldn't live without. A banana is a wholesome, natural way to get energy-building sugars. And bananas are one of the easiest foods in all the world to digest. Isn't it lucky that they taste so good? UNITED FRUIT COMPANY

D

One of these four advertisements will appear in LIFE and The New Yorker magazines the week of June 30. Which do you think it should be?

It took us some time to decide on the best copy approach — mainly because there are so many good things to say about bananas. They have a rich supply of protective vitamins, minerals and energy-building sugars. They're a wonderful food for dieters — and they're also one of the easiest foods to digest.

Bananas know no age barrier — they're an important food from infancy to old age. And they come wrapped in a nature-grown dustproof package.

We narrowed the banana story down to four different copy approaches. Then we selected four different photographs. And, after careful consideration, we made our choice. Wonder if it's the same one you would choose?

P.S. Write and tell us which ad you would pick to run — A, B, C, or D. Pick the winner, and United Fruit Company will send you an award in keeping with your status as an advertising expert. Send your choice to United Fruit Company, Pier 3, North River, New York, N. Y.

in their coexistence—in the solving of the client's media selection problems to the mutual benefit of all."

He made out a checklist for agency personnel and another which could be used beneficially by station people.

For agencies:

1. See station people and reps promptly. Don't waste their time.
2. Give as much information on proposed campaigns as possible. Don't rule out a station in advance.
3. Give reasons for failure to include a market—or reasons for not buying a particular station.

4. Market trips. Be sure to contact station when in the area.

5. Play it straight on immediacy of requests for availabilities or other information. Don't cry "wolf!"

6. When station people are in town, don't hesitate to pick up a tab . . . occasionally.

Brady's checklist for station people:

1. Supply all basic market and coverage data in concise, standardized form, and update as needed. A county basis is preferred. Be sure to include coverage maps.
2. Be sure to present all pertinent

data on each sales call, the availabilities, rates, special packages, merchandising services, etc.

3. The timebuyer is your primary contact in the agency on a specific account. Properly developed, he will work with you, set up meetings when needed with other agency groups, research, merchandising, accounting, production, account management. Do not bypass this prize contact unless necessary in your opinion.

4. The media director is your first court of appeal in all problems with the timebuyer. If you feel you have received a biased or immature judgment, here is your first source of contact in an attempt to reverse this decision.

5. The account executive—another court of appeal when warranted. It is good to foster this relationship if possible, but not at the expense of your prime contact, the timebuyer. Do not make excessive demands out of past friendships unless it is a friendship call or an emergency.

6. In client contacts you write your own rules. Our only suggestion is that you clear all of your problems through the agency first. Then if you are still dissatisfied, you're on your own. If you wish to go to the client, you certainly will receive no opposition—at least from our agency.

Scott Keck, assistant director, radio and tv department, Needham, Louis and Brorby, Chicago.

Keck's contentions—stemming from a need for improved communications—were summarized in this way:

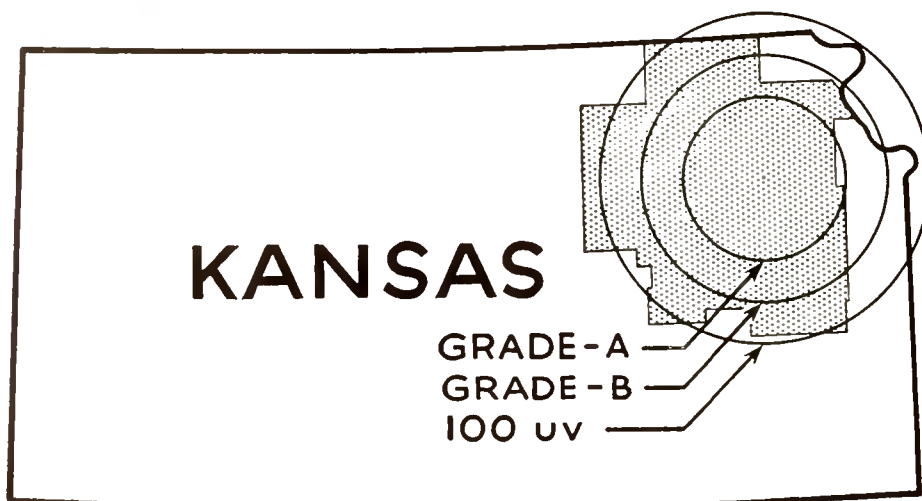
The basic aim of broadcasters and advertising agencies is the same—to make advertising as productive as possible so that it may continue to grow.

Advertising prospers only when it reaches audiences at a reasonable cost and produces desired results for advertisers.

When advertising produces results, everybody wins—broadcaster, advertiser and agency.

He discussed techniques of buying time. "The buying and selling of radio and tv time is neither a fine art nor an exact science. Both involve art in the sense of skill and performance. Both involve science to the extent that facts and figures must be procured and analyzed. Success in both buying and selling is dependent

THESE 20 KANSAS COUNTIES



**ARE DOMINATED
BY WIBW-TV**
for the full story
SEE YOUR A.R.B.
for the TOPEKAREA



**CBS
ABC**

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep. Capper Publications, Inc.

upon communication between buyer and seller.

But communication must be qualitative, he said. "You are turning your back on sales when you fail to offer every bit of information obtainable about your market, your station, your programs and your audience. In your relationship with your rep, this means giving him all the information you can. The rep's relation to the station he serves is very much like that of an agency to its client. Just as an agency must know marketing strategy, distribution, budget, etc., so must the rep have comparable station data."

It's a two-way street "which we travel together, however. There have been instances when an agency has cried 'Wolf!' with an urgent plea for all availabilities for 'an unidentified food account' and then has failed to buy after the station has moved heaven and earth—and a prime local account—to help."

In concluding, Keck said: "neither the buyer nor the seller wants the mutual problems we face. As our communications improve, the problems will become fewer."

Jayne M. Shannon, media supervisor for J. Walter Thompson, New York.

Incorporated in her address on "How Radio and Television Campaigns Are Planned and Executed at JWT," Jayne Shannon had this pointed message for radio broadcasters:

"More creative ingenuity in programming is needed at the station level. Station time should be aggressively programmed. There is no magic formula. We know a good music and news operation is not the answer for all stations. Local experimentation is needed.

"It has been said the courageous seeks no school—nor even the company of like-minded men—rather he walks alone. This, I think is the challenge to radio, both local and network."

The JWT media supervisor stressed that "radio needs to be sold in more depth—by what we call audience characteristics. We no longer think of people in terms of numbers alone, but rather by *kinds*, their living habits—work and leisure activities, living standards in different markets and population growths or shifts due to economic and industrial changes in a market.

NOTE TO A TIMEBUYER . . .

FROM THE BIG STATION

Morning, Noon and Nighttime, too!

All We Do the Whole Day Through is

SELL FOR YOU!



Programmed for Maximum Listener Attention Day and Night



Looking for ratings? WFBL is everybody's station "A" in Syracuse!

Looking for coverage? WFBL has 5 KW worth of powered coverage day and night!

Looking for established personalities? Look no further than the list below! Then contact our Reps!



Outstanding and time-tested LOCAL personalities

Sell on WFBL . . . for YOU

- Ron Curtis
- Art Peterson
- Bob Ives
- Denny Sullivan
- Ed Kaish
- Bill Thorpe



One of the Founders Corporation's Group of Stations; Associated with KPOA and the Inter-Island Network, Honolulu; WTAC, Flint, Mich., and KTVR, Channel 2, Denver.



Represented by PETERS, GRIFFIN, WOODWARD, Inc.



Spots Available

Covering the Entire Shreveport Market on the

TENNESSEE ERNIE FORD SHOW



at a
NEW TIME

12:30 to 1 P.M. Monday thru Friday

Tennessee Ernie Ford is a big 2 to 1 favorite in the rich Shreveport Market where more than one and a quarter million people own 200,000 TV sets. Ask your Petry Man about our package deal that gives you twice the viewers at one low cost.

MAXIMUM POWER

KTBS-TV
CHANNEL

SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

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

While our own (agency) research gives us much of the straight market data, only you broadcasters can tell us how you attract and serve the various segments of your communities."

Jayne Shannon also commented on the announcement of the release by SRA of monthly radio spot expenditure figures: "This has long been needed and should be one of the greatest sales promotion tools for spot radio. Needless to say, when reports can be expanded to include the detail of TvB's spot tv figures, they will be just that much more significant.

"In order to make these reports more comprehensive and detailed, the cooperation of your station and representatives will be needed." ★ ★ ★

PROCTOR

(Continued from page 33)

Spot television today gets some 80% of Proctor's total advertising budget. SPONSOR estimates this at \$800,000 for tv announcements alone. The remainder of the budget is concentrated on an occasional Life ad and some billboards. In addition, Proctor offers cooperative advertising funds, splitting costs 50%-50% with dealers, toward costs of all media. Prospects in tv, in advertising budget, in product development, in sales, in Proctor production are unlimited as a direct result of the tv activity.

H. Henry Martens, vice president in charge of sales for Proctor, points to the accumulated audiences which tv acquired this spring, alone.

"During our spring drive in only 19 markets, we reached in 10 weeks—three weeks less than a full campaign—a total of 23,123,209 tv homes. This is six times the number of babies born in a year.

"We attracted 46,346,392 viewers. This, of course, includes some duplication—which we don't mind having. As for total commercial impressions, we netted 463,463,920, three times the number of people in the entire country."

The market pattern of 19 tv markets this year evolved from that one-market start in the spring of 1954, three in the fall of 1954 and nine during 1955. And this year's part of the blueprint leads to 35 areas next spring with, perhaps, 56 in the fall of 1957.

Here's the growth pattern of Proctor Electric's tv spot buying.

Spring 1954—1 market—New York City.

Fall 1954—3 markets—Added Philadelphia, Los Angeles.

Spring-Fall 1955—9 markets—Added Seattle, Denver, Detroit, Columbus, Buffalo, Syracuse.

Spring-Fall 1956—19 markets—Added San Francisco, Dallas, Kansas City, Milwaukee, Chicago, Cincinnati, Cleveland, Pittsburgh, Atlanta, Boston, Baltimore, Washington.

Spring 1957—35 markets—Will add Portland, Salt Lake City, Oklahoma City, Houston, Minneapolis, New Orleans, Memphis, St. Louis, Birmingham, Louisville, Indianapolis, Miami, Richmond, Harrisburg, Providence.

Fall 1957—56 markets—Expects to increase the list by 21 markets to a basic list of 56.

The initial concept of television was the lead-off point in that first—and only—blueprint presented by the ad agency.

Every step since then has been an evolutionary one stemming from the master plan for tv. But tv is used as more than a mere advertising vehicle. It is an integral part of all Proctor strategy in terms of profits, production, expansion, marketing, merchandising, distribution and competition.

Here's how television is used, and how this use relates to all other aspects of the Proctor Electric operation.

Spot television is the buying technique.

Despite the fact that "spot is a tough thing to buy, and takes a whale of a lot of work," Proctor Ad Manager William Y. E. Rambo likes its flexibility.

"We can go into it small and come out big. But we learned a long time ago we can't go in half way.

"This is why we use saturation only, in every market we hit," Rambo says. "Once we've built our dealer organization in each market, and when we've developed all our major target areas, we may think of networking.

"By the fall of '57, we'll be ready for network if that's what we decide to do. Network sponsorship is a lot easier than spot, but you can't get as much merchandising support from a network as we do from stations. That's of prime importance to us."

"A big share of the credit for our success goes to the stations and the

reps," says Max Tendrich, vice president in charge of media and Proctor account executive at W&G.

"Stations cooperate with us in knowing the products we have, and working with them. They help sell our key dealers and our distributors on what we're doing; they often make calls on retailers and distributors with the Proctor agent in each area; they lend station personalities for dealer meetings and personal appearances. They know best the nature of their audiences, and of their communities."

In its spot buying, Proctor has learned many lessons. "And we remember them," says Rambo!

"We've learned, for example, that we have to have saturation emphasis. We need at least a total of 80 rating points in a week. Yet in spite of our set minimum, we have never gotten less than 80% of the available audience in a week's time.

"Our average number of rating points is 117 per week per market, and it's gone as high as 143. The number of minutes and 20-second announcements we use varies from 12 (never less) to 25, with the average 17."

Although some of the announcements are in Class "A" time, the bulk are slotted during the daytime hours and late in the evening.

Proctor likes the package plan discounts. It likes to use longer commercials, and their flexibility. "We know we'll sell our products if they're demonstrated," says Account Executive Tendrich. "We've got quality products in every line, and the biggest thing we need to do to move them is to show them. This we can best do with minutes in non-prime time."

Tv commercials are aired seven days weekly, usually at the rate of 13 weeks each spring and 13 weeks each fall. Says Ad Manager Rambo: "We never forget that Monday is still the traditional washing and ironing day, so we always insist on some Monday time."

Proctor prefers heavy spring and fall emphasis even though it maintains 52-week schedules in many markets. In seasonal buying it hits heaviest during the spring for its ironing tables and for wedding and Mother's Day gifts, hardest in the fall for toasters and Christmas gifts. It usually buys one station in each market area.

Advertising emphasis necessarily

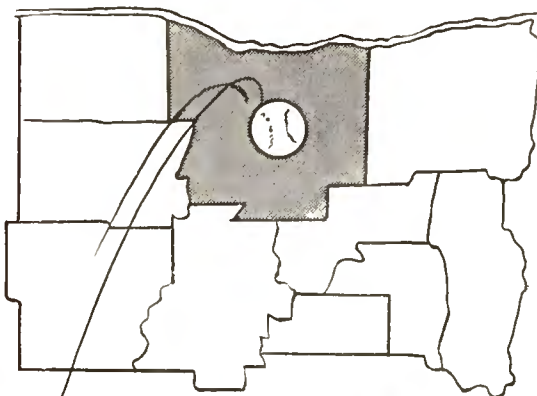
matches consumer demand and sales.

Most tv mentions are given to the Hi-Lo ironing table (500,000 were sold last year) which comes in three price lines, \$12.95, \$14.95 and \$16.95. Second biggest selling line is the toaster (there was only one model three years ago, and this fall there will be three), with the deluxe model \$15.95 and the family model \$19.95.

Other items included in the fast expanding line are Zedalon scorch-resistant ironing table pad and covers, ranging from \$2 to \$5.95 in a package;

a flat iron, costing \$10.95, rated as the best dry iron in one national survey; a steam iron, retailing at \$15.95, which has more steam vents (17) than any other iron on the market; the Cord-minder, a device which keeps an ironing cord from tangling or from getting in the way of the ironer, and the brand-new Mary Proctor Hi-Low "back saver" cart, a new type of laundry and/or collapsible shopping cart with collapsible chrome baskets and plastic liners which will sell for from \$12.95 to \$15.95. *(Please turn page)*

**WHEC
WALLOPS
YOUR
SALES MESSAGE
RIGHT INTO THE HEART OF THE
RICH ROCHESTER AREA!**



You pack plenty of sock when you bat out your sales message over Station WHEC, the Station that most Rochesterians listen to most of the time!

We call your special attention to our consistently highly rated daytime hours. ALL of the Top Ten daytime radio shows are carried by WHEC! . . . Write today for availabilities.

BUY WHERE THEY'RE LISTENING: —



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

Proctor currently has a stable of five film commercials promoting its five top products. They are the ironing table, toaster, Zedalon covers and pads, the cart and the steam iron. Only one item is advertised in any single commercial unless there is a tie-in offer. These involve naturally related items, such as the ironing table and the Cordminder.

The tv commercial tagline which has established the Proctor name in the minds of millions of consumers was introduced in late 1954.

Animation plus live action (both on film, of course) was keyed to the plaintive cry of a husband whose toast had been burned. "We need a Proctor in the house!" This phrase, or the variation, "Is there a Proctor in your house?" is now a part of every bit of Proctor copy—air and print.

In addition to all these tv lessons learned, Rambo adds what he considers one of the most important: "Tv continues to be a magic word to dealers and distributors alike.

"We bought tv to broaden our distribution and sales bases, and it has increased our distribution an average of 300% in every market we've used."

Proctor maintains a somewhat selective distributor organization, limited to about 600 in all. But its dealership has expanded phenomenally. Most of the 20,000 retail outlets are department stores. "Our stores are the biggest and best in the country," says Ad Manager Rambo.

Among these ranking department stores are J. L. Hudson in Detroit ("which has been known to sell 600 of our ironing tables in one day," he adds, "and a steady average of 200 to 300 per week"), Lit Bros. in Philadelphia, Carson, Pirie, Scott & Co. in Chicago, Gimbel's in New York, Broadway in Los Angeles, Lazarus in Columbus.

Columbus is one of Proctor's best sales areas, Rambo said. He cited results from an unusual test of tv's staying power there this spring.

Without telling the agency, the client asked Western Union to conduct a telephone coincidental survey to determine the potency of Proctor's tv advertising in that market. One of the advertising campaign elements being tested indirectly was the agency's claim that tv has an impressive cumulative impact, one which carries over

far and beyond the actual tv campaign.

Proctor conducted this telephone check in Columbus in April of this year. This was exactly four full months after the last Proctor commercial was telecast there during last fall's 13-week tv season.

Here's what people said in answer to: "Have you seen toasters advertised recently on tv?" and "If 'yes', what brands?" 32.9% of those queried said they had seen toaster advertising recently on tv, and 25.8% of those seeing toasters advertised mentioned Proctor without prompting. Yet the Proctor toaster commercial hadn't been seen in the market for four months!

In answer to the query: "Have you seen ironing boards (and the word should have been "tables" instead of "boards") advertised recently on tv?" 19.7% said "yes."

Of these people, 81.8% mentioned voluntarily the Proctor brand. Again, the campaign in Columbus had been off the air for four full months. And even when it was on the air, there had been only one Proctor ironing table commercial for every two promoting the toaster.

The agency, needless to add, was delighted that its contentions about tv's "slopover" had been bolstered in a most effective way—and without its knowledge.

Proctor, as it looks to the future, sees a continuing growth in all directions. Its sales this year are expected to outstrip those of the peak year of 1947, when it had a lot of government orders.

The company's optimistic future, in the opinion of Proctor President Schwartz, is predicated on: 1. increased emphasis on advertising and sales promotion, (2) increased production facilities, (3) introduction of several new products.

More new products are in development, and still more activity is expected for the three Proctor plants in Philadelphia, Baltimore and Puerto Rico.

Television's sales results are the peg on which hangs Proctor's sales progress.

In 1954, the first year of tv sponsorship, Proctor sales went up a whopping 58.7% over those of 1953.

In 1955, the increase over the '54 figure was 13.6% (and this represents total national gains; increases for

Nothing fishy about it, We're a'luring

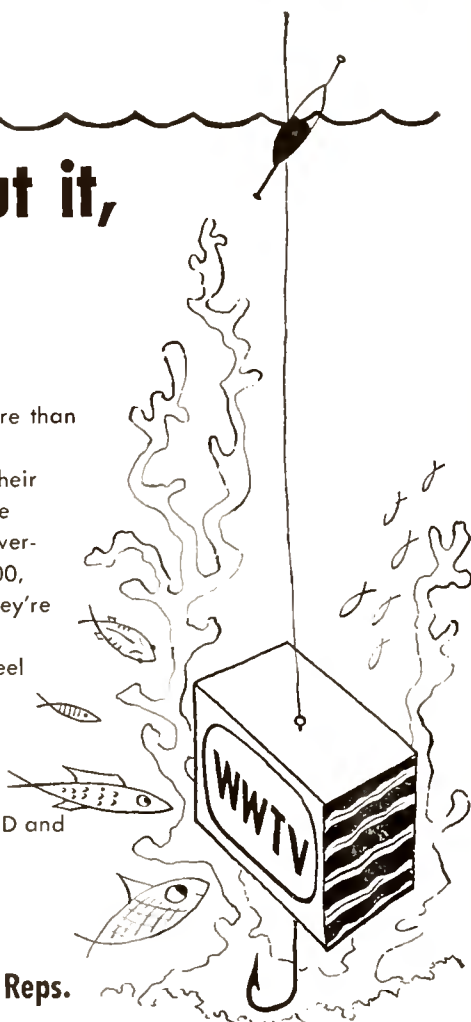
Who would you confide in if you knew that more than half of Michigan's 9,000,000 money-spending vacationers were going to choose your area for their annual vacation? To whom would you pass on the information that they'll stay in the area for an average of 12.3 days . . . spend an average of \$286.00, per party of three . . . and that 72% admit they're influenced by advertising? We knew all kinds of statistical facts of this type and, frankly, didn't feel right about keeping it all to ourselves. So, we tassed the line to WEED Television and suggested they use it as a "lure". If you fancy yourself as a fisherman, this is one big one that needn't get away. Sidle up to any angler at WEED and ask about the ONE Television station that serves the MOST of Michigan's fabulous year-round playground.



CBS-ABC
Channel 13

Nat'l Reps.
WEED TV

SPARTON BROADCASTING CO., Cadillac, Mich.



What
do
women
do
more
than
men?



and men do it a lot too!



That's easy. More women than men make PUBLIC DEFENDER, starring Reed Hadley, a 'must see' on TV. And since women are the purchasing agents in most American homes, it makes sales sense to put this hard working law man series to work on your product.

He can swing product preference in your favour.

REED HADLEY

starring in

"PUBLIC DEFENDER"

69 HALF HOURS

First run in many markets!
Powerful re-run value in
ALL markets!

Interstate

TELEVISION CORPORATION

NEW YORK | **CHICAGO** | **HOLLYWOOD**
445 Park Ave. | 1250 S. Wabash | 4376 Sunset Drive
Murray Hill 8-2545 | WAbash 2-7937 | NOrmandy 2-9181

11 JUNE 1956

only the nine tv markets were astronomical).

This year, the increase for the first four months is 15.3% ahead of the first third of last year.

Proctor "is sticking with the formula" laid down by the agency three years ago. "We haven't even re-examined it because we haven't needed to," Rambo says.

Addition of 16 more markets for the Proctor spot television effort next spring will provide the final media springboard from which the company can leap into a full-scale national tv effort. ★ ★ ★

NEW SCOPE IN MEDIA

(Continued from page 29)

up to the top level to a semi-integrated system. This trend, which began among isolated agencies as long as eight years ago, has picked up a considerable number of converts in the past year because of agency emphasis on the marketing function.

An all-media buyer or associate media director is expected to know the following in order to have a basis for his media recommendations: (1) selling objectives; (2) product strengths and weaknesses; (3) who must be sold and where; (4) share of market; (5) competition; (6) distribution and sales structure of the account.

These areas of planning necessarily put an added burden on the buyer. And agencies don't agree as to whether all-media responsibility should extend to the buyer level or stop at the associate director level.

"It's too much for the buyer himself to do," says Compton's v.p. and media director, Frank Kemp. "We feel that the timebuyer can't thoroughly digest all the research of other media and see all media reps and then do the broad planning as well. But gradually, he learns basic media principles and then he becomes an associate media director. At this time, he's a planner, rather than a doer. He can call on experts for media details, but he's concerned with 'advertising planning' on a broad scale."

This view represents the majority among top media executives in agencies around the country. He needs to be close to the client, for example, to acquire a thorough familiarity with his marketing problems.

"Media selection must be made by the media man experienced with media

Adventure!

*when you
gamble on
the turn of a
card to save a
woman's life
and you turn
up the ACE
of Spades...
you lose...
your life! It's
a real gamble
to play at...*



"THE SUICIDE CLUB"

a famous adventure story
by ROBERT LOUIS STEVENSON

One of a sensational series of 26 FIRST-RUN ALL-NEW, HALF-HOUR quality television programs on film...with the world's top writers, top production, top stars.

It's all in

NTA's
"THEATRE"

with LILLI PALMER, your hostess

For audition print and full details...
WRITE—WIRE—PHONE TODAY



National Telefilm Associates, Inc.
60 West 55th Street, New York, N. Y.
PLaza 7-2100

**No Wonder
It's A
Best Seller!**



In the City of Providence, there's a powerful TV station. It's a friendly station and everyone loves it. Viewers love it because it brings them the *programs* they want. Sponsors love it because it brings them the *results* they want.

Get the whole impressive story from WEED Television or directly from WJAR-TV, Providence, R. I.



thinking on a given account," said Otto Stadelman, Needham, Louis & Brorby's senior v.p. and media director. "In our case, this means six assistant media directors. It is their responsibility to have a complete knowledge of the profile of the consumer or buyer of the product for which they are selecting media. He should know if they are young or old—rich or poor—if they live in the city or country, and so forth. Then the assistant media director consults with the broadcasting or outdoor specialist to make sure he knows what sort of consumer we're looking for."

"If the associate media director's only concerned with the relative merits of daytime versus nighttime tv or magazines versus supplements, for example, his outlook's too narrow, he's working in a vacuum," says JWT's Arthur Porter. "He must be able to view media strategy broadly for all account objectives. But within the media group there's always need for the specialist who does know intimately the details of the air media, value of various stations and who can scout out advantageous buys."

Cunningham & Walsh reversed the trend in 1954, switching from an all-media buying system to an account group organization where each of four associate media directors heads up a group of specialists.

"As the agency's billing increased, and tv grew, we found that specialization at one level was necessary," said Bill White, C&W media supervisor. "We do prefer it, however, if the time-buyer, for example, acquires a working knowledge of the other media. The more familiar he is with over-all problems of the account and general media plans, the more valuable he becomes."

Brisacher, Wheeler & Staff, San Francisco, is another agency that reversed the trend. "Within the last four years, we switched from account buying to individual media buying," said Richard Clark, Brisacher, Wheeler's director of media. "The trend in the last few years has been for clients to request more and more market information as related to media. Therefore, in a sense, our media buyers have become market media analysts. With the advent of complicated merchandising packages offered with spot radio today, our radio and tv buyers must be first, good timebuyers and second, good market analysts, and third, have the ability to evaluate merchandising."

Of course, every media director

GOIN' STEADY
IN EVANSVILLE, IND.

CBS TELEVISION
CHANNEL 50
WEHT-TV

WEHT

On April 14th Permanent Affiliation Contracts Were Signed.

Your "Follow-Thru" Stations For Complete Merchandising Promotion Services.

ALSO OPERATING
WEOA — CBS — RADIO
EVANSVILLE, INDIANA

there's
a
terrific
tv
buy
in
West Texas

It's the
KDUB-TV-KPAR-TV
"Treasure Island"
combination —
over 180,000 sets!

CBS
KPAR-TV
ABILENE · SWEETWATER, TEXAS
KDUB "Key to a Treasure Island"

OWNED & OPERATED BY TEXAS TELECASTING, INC.
7400 COLLEGE, LUBBOCK, TEXAS
NATIONAL REPRESENTATIVE: THE BRANHAM COMPANY

agrees that there's definite need for air media and print specialists within the department. The question is one of emphasis: At which level should specialization stop? And the majority of agencies today have created an intermediate level, the associate media director, to bridge the gap between many specialists and one solitary media strategist, the head of the department.

About 18 months ago, BBDO shifted from specialization to partial integration by forming three account groups with media coordinators at the head of them. Since that time the number of associate media directors has increased from three to six, but still further integration may be in the offing in the near future.

"With tv as important and expensive as it is today," BBDO's associate media director, Lou Millot, told SPONSOR, "we find that clients like to talk to those people in the media department who know all media as well as tv. Clients want to discuss media plans with those men who can show them where tv, sometimes their biggest investment, fits into the total media picture. Since there wouldn't be time for one media director to know in detail the prob-

lems of each account, there's a growing need for more all-media strategists."

Finding or training such all-media men continues to be a big problem for most agencies. Virtually every agency has some form of training program for its buyers and some system of developing and promoting them from within. K&E, for example, which has been operating under the associate media director system for better than five years, has a training program that's typical.

"We have two trainees in media at all times," Joe Braun, K&E v.p. and media director, told SPONSOR. "They start at the statistical desk and are used by the buyers whenever necessary. After a while, a trainee becomes assistant estimator, estimator, then assistant buyer and finally time or space buyer."

These trainees are brought in either fresh from college or from the mail desk. Their promotions from one step to the next can take from one to six months, depending upon their ability and the needs within the department. The step from timebuyer or space buyer to associate media director generally takes a great deal longer.

But today there's an awareness among timebuyers of the increased standing of the media man within the agency. There are more opportunities for bigger jobs, bigger responsibility and higher pay right within media, because of the great demand for all-media strategists.

"I used to have my eye on account work," one timebuyer told SPONSOR. "Now I'm just doing my best to learn as much about print and outdoor and to get my fingers in it, because that's the experience that will give me the push ahead I want. There's no need to look outside of media for advancement today. You might say that timebuyers are in a buyer's market."

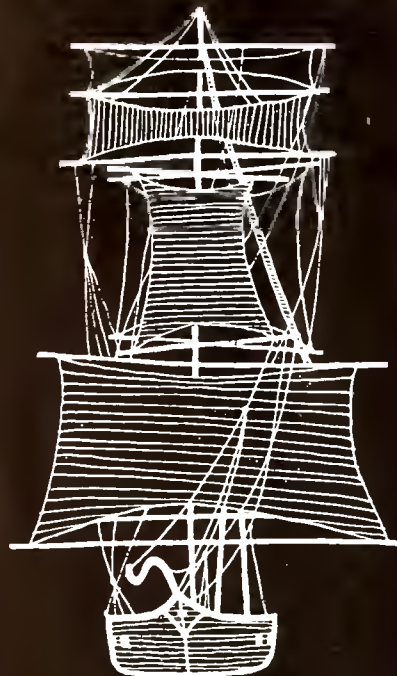
Can an individual buyer see all the media reps, keep up with all the research, maintain client contact and still buy efficiently?

There are a number of related developments in media department organization that are designed to give buyers more scope and free them of time-consuming detail. These developments fall into three areas: (1) media research; (2) specialized and professionally trained assistants; (3) attempts at automation of clerical detail and paperwork.

Media research has become highly

Intrigue!

*when a
strange
seaman
warns you
to beware
of dark
men, but
you don't
listen,
watch out
for...*



"THE BROWN MAN'S SERVANT"

a spine-tingling mystery
by W. W. JACOBS

One of a sensational series of 26 FIRST-RUN ALL-NEW, HALF-HOUR quality television programs on film...with the world's top writers, top production, top stars.

It's all in

**NTA's
"THEATRE"**

with LILLI PALMER, your hostess

For audition print and full details...
WRITE—WIRE—PHONE TODAY



National Telefilm Associates, Inc.
60 West 55th Street, New York, N. Y.
PLaza 7-2100

the station
that made
ROANOKE

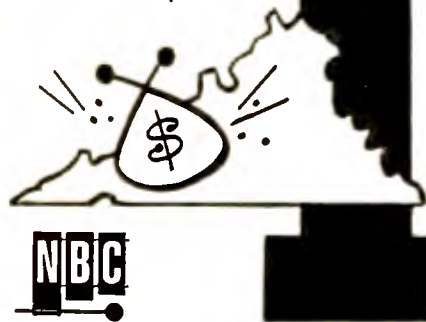
**VIRGINIA'S
NO. 1
TV MARKET**

73.2%

station share
of sets... (ARB)

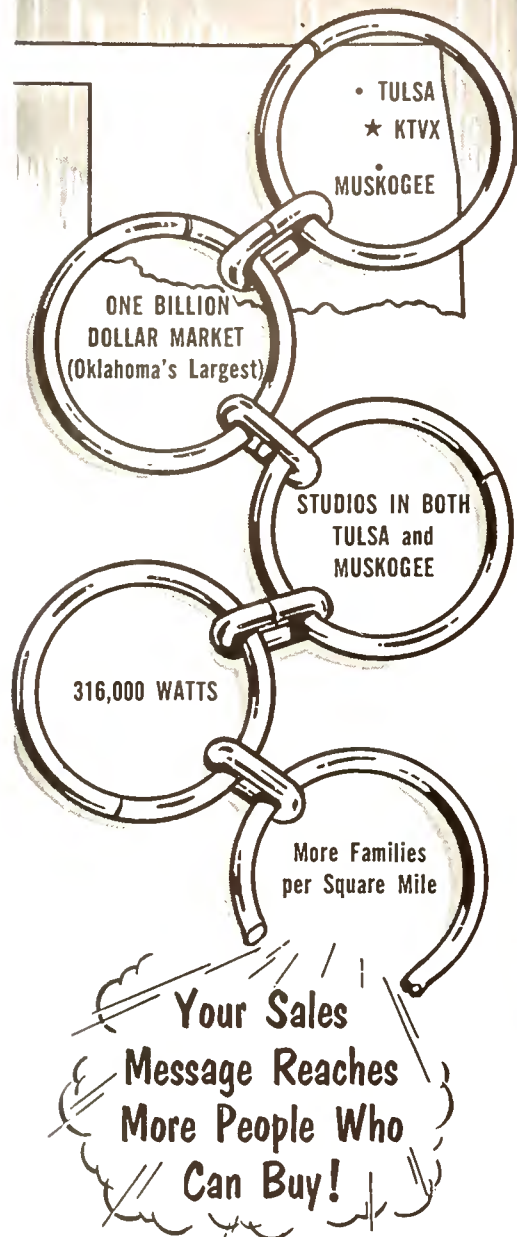
WSLS-TV

CHANNEL 10
ROANOKE, VA.



Represented Nationally—Avery-Knodel, Inc.

SALES POWER With a CHAIN REACTION



KTVX is the ONLY Oklahoma television station with studios in TWO major markets. This gives your sales message a "local flavor" throughout Eastern Okla.

Ask Your
Avery-Knodel Representative



L. A. (Bud) BLUST
V. P. and Gen. Mgr.
BEN HOLMES, Natl. Sales Mgr.
TULSA BROADCASTING CO.
Box 9697, Tulsa, Okla.

specialized and refined over recent years. Agencies are attracting into the media research group increasing numbers of people who worked in research organizations before joining the agency. In this group, specialization is the keynote.

The timebuyer is rarely required to delve through a multitude of undigested statistics and studies. He's encouraged to call upon the media research department for his information. Also, the media studies pertaining to one account are frequently circulated among buyers with similar account or media problems. The media researchers compile and interpret new information, distill important statistics and search out for the buyers those new research tools that will help them.

However, it's in the very field of media research that an area of potential conflict within the agency has developed. Problems of jurisdiction are raising their head: Who's the logical head of media research—the research director or the top media executive? Since the media research group has become increasingly professional, increasingly large within the agency, the problem has increased.

Where the individual buyer is concerned, the growth of media research is an unmixed blessing that has freed him of some burdens. The second development that encourages growth among buyers is directly linked to the buyer training programs within agencies: There is today a larger number of specialized and professionally trained assistant buyers.

Sometimes, in order to develop the buyer's all-media scope, the media director will assign an assistant particularly strong in space to the timebuyer, and vice versa. This type of arrangement tends to balance out a degree of media prejudice which the specialist may have acquired.

Gardner Advertising's media director, Frank Chipperfield, explains this tendency this way: "In a media department split into separate time and space buying operations, there is always a natural temptation on the part of the buyer to argue for the client's use of his own medium to build his own stature within the agency and keep his work load heavy.

"It's true, however, that the responsibility for purchasing all types of media puts a heavy load on a media buyer. The mechanics of broadcast purchases, particularly television, are becoming more complex and the ever-

increasing number of markets and stations present a problem in keeping up to date. Also, the buyer must interview reps of all media. But we feel these disadvantages are outweighed by the merits of the media buyer, under the group system, being in a position to recommend with complete impartiality the medium or combination of media most suited to the client's requirements."

But generally, even under the all-media buying set-up, a buyer's previous media specialty might still show through. Hence the system of compensating for a former timebuyer's leanings by giving him an assistant strong in print media and vice versa.

In either instance, assistant buyers today tend to be far better and more professionally trained than a few years ago. Assistant buyers have an increasing amount of rep contact and general responsibility, which frees the buyers for planning and recommendations in many cases.

The third development, a trend towards automation, is still in its infancy. Eventually automation may free more people in the media department from paper work. At the moment,

Meanwhile,
back at the ranch . . .

. . . they were watching
KGNC-TV, Amarillo.

NBC • Reps: The Katz Agency

some of the most extensive experiments with IBM machines in billing and making up estimates have been carried out at Dancer-Fitzgerald-Sample. About a dozen other agencies have Remington installations for certain aspects of billing, but use of these machines in estimating has not yet been perfected.

"So far, we're using punchcards for our monthly outdoor notifications," D-F-S's Lou Fisher told SPONSOR. "Now we're trying to see how we can adapt a punchcard system to tv and radio estimating. The advantage is absolute accuracy, a saving in time and paperwork and direct tie-in with billing."

The procedure would be to take an order from a timebuyer to a station, send the copy of it to estimating. The estimator would punch the card and the machine would duplicate it for the client, rep and station.

"These machines might eventually save reps and stations a lot of paperwork too when it comes to make-goods and keeping records of changes in schedules," said Fisher. "The P&G agencies are already using machines to figure and duplicate basic data like coverage information. But it's easier

in print media with their flat rates than in television."

Dancer-Fitzgerald-Sample media executives envision an era of such streamlined use of IBM machinery in the future that the following system may become conceivable:

A "driver card" would be sent from the agency to the rep, once the buyer's order had been processed through the machinery. The rep would then send this card through his machine for duplication and additional information. He would send the "driver card" to the station sales manager in lieu of an order, and the station would then process the card through its machinery, and return the "driver card" to the agency in confirmation of the contract.

"It's this same card that we would then send on to the client for billing purposes," said William F. Maughan, D-F-S treasurer. "In the three or more handlings required between making an order and confirming it there's always been the chance of error in calculation or misunderstanding of time periods, et cetera. The machines would eliminate such errors."

The agency of 1960 might possibly use IBM machines to calculate such vital timebuying information as sets-in-use in a combination of markets, coverage, cost-per-1,000.

Certainly automation and other trends in streamlining media department procedure are designed not to supplant the timebuyer, but to free him for his new and important function as a media strategist. ★ ★ ★

QUEEN ISABELLA

hocked her jewels for a fella to prove the world was round. The chance she was taking was rather world shaking, suppose he had run aground? But Christopher knew what his three ships could do and his discovery of America was in.

To parallel his feat we repeat and repeat, you can discover success on W P I N.

When you discover WPIN, you have unearthed the daytime station preferred by more local advertisers.

WPIN's clear channel signal serves a market of 790,300 people with a buying income of \$989,640,000.00. This dominant news station is the West Coast of Florida's best daytime radio buy!

WPIN

680 Clear Channel
Offices and studios in the
Royal Palm Hotel
St. Petersburg, Florida
Arthur Mundorff, Owner-Manager
Represented Nationally by
Walker Co., Inc.

APPAREL CHAIN

(Continued from page 43)

solved with the help of radio advertising is a geographical one.

The five Canadian stores are widely separated. The biggest is that on busy Manhattan Island. The four other stores are across the Hudson River in New Jersey. These four also are widely separated. Radio, with its fanning-out coverage, reaches people living near all of these branches.

Canadian also has a hard-hitting price story to tell. It aims for lower- and middle-income families. It offers them good quality apparel priced lower than similar items sold by the competition.

The retail firm also has a dual audience which it seeks to reach.

On one count, it tries to pinpoint the market of potential customers.

Romance!

when you're
married to a
girl young
enough to be
your daughter
and she falls
in love with
a man her
own age...
beware the
blackmailer
who is...



"THE ORDERLY"

a story of love and intrigue
by GUY DE MAUPASSANT

One of a sensational
series of 26 FIRST-RUN
ALL-NEW, HALF-HOUR
quality television pro-
grams on film...with the
world's top writers, top
production, top stars.

It's all in

NTA's "THEATRE"

with LILLI PALMER, your hostess

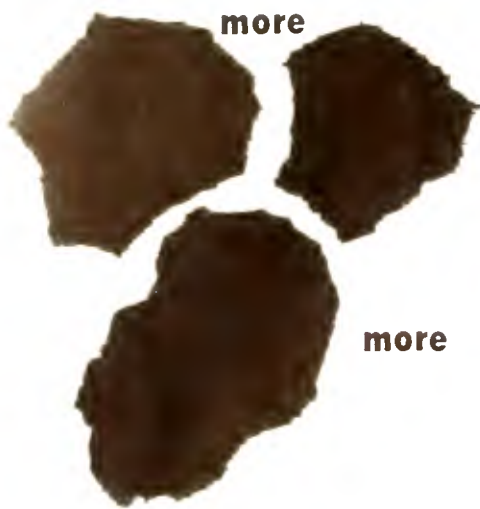
For audition print and full details...
WRITE—WIRE—PHONE TODAY



National Telefilm Associates, Inc.

60 West 55th Street, New York, N. Y.

PLoza 7-2100



more



more

The best success story in the world is universal client acceptance!



KSL-TV, with nearly 25 percent more spot accounts on the air during the past four quarters than the nearest competitor, has a real sales success story.*

For more information and spot availabilities, call **CBS-TV SPOT SALES**, or

*Rorabough Reports

KSL-TV
Salt Lake City

selling 39 counties in 4 Western States

Potential customers are developed from one-shot visitors or "transients" to steady and regular traffic.

On another score, Canadian continues to trigger a lot of its basic advertising appeals to its old customers—the "reliables." These old customers, some of them third-generation buyers, primarily are a part of large foreign-language speaking segments of the New York metropolitan area population. To reach these segments of these specialized groups of non-U. S. origin, Canadian puts extra emphasis on foreign language radio stations.

Radio offers Canadian an entree into many thousands of homes. The company, in turn, has developed two features of its own to take the greatest possible advantage of the door-opener radio gives it.

It pinpoints the audiences it wishes to reach, and it establishes the Canadian name firmly with use of a distinctive singing jingle and musical theme.

The on-the-air trademark is used as an intro to every live announcement broadcast. Themed to Canadian values, each jingle is produced so that it can be cut quickly from a 30-second opening to a 15-second. This allows for more flexibility in the handling of live copy.

The original musical theme likewise ties into the content of most of the station programming in which it is integrated. The bulk of Canadian's buying is participation minutes in popular music and disk jockey personality shows. Some of the reasoning: the flow from pop music to the company's commercial jingle is an effortless one. In similar fashion, the flow from the jockey's adlib program comments is just as natural when he starts giving the Canadian commercial.

Radio's budget from Canadian coffers grows ever larger. Sidney Dornfeld explains why: "We're spending more money in radio today because we've expanded, and our volume has increased. Time is more expensive per period—but not per listener."

Here's how he describes the over-all results of Canadian's two-decade radio history, and its consistency in keeping announcements on the air 52 weeks every year.

"We find that practically all of our customers have heard us on radio at one time or another. We feel that the constant use of radio has helped

to bring consumers to our stores even though the *immediate* reason for their visit may be a newspaper ad, window display, personal recommendation or circular."

Radio continually passes a series of "tests," as Canadian executives make a habit of continuous review of advertising needs and methods.

Radio's biggest single "test" comes once a year, when Canadian conducts its annual one-day sale at its Newark store. This sale is promoted only with radio advertising, so that sales figures at the end of the day can be attributed to radio's pull.


"Here's what happened this season.

Radio listeners heard this commercial:

Something wonderful is happening at Canadian's Newark store this Saturday, March Third. Saturday, for one day, and one day only, Canadian is offering stunning 1956-styled fur coats at savings of hundreds of dollars. Values to \$400—for an amazingly low




WHERE THERE IS A WILL THERE IS A WAY!



And the way is with...

"WILL" MOYLE

Leading deejays today across the country include WILL MOYLE, WVET Rochester... refreshingly different." BILLBOARD said it and we're glad—and your client will be glad, too, with results the Will Moyle way on WVET, the "INDEPENDENT" Network station.



Honored by Stan Kenton's recording—"ACCORDING TO MOYLE"

5000 WATTS
1280 KC



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

\$88! You see, once a year, after the February clearance, Canadian makes a roundup of fur coats from all five of its stores, and brings them to the Newark store for a sensational one-day final close-out sale. Saturday—one day only—you'll get luxurious fur coats, beautiful Persian lambs, muskrats, marmots, many other precious furs—valued to \$400, for a mere \$88! This is your one big chance to save hundreds of dollars. So get to Canadian early Saturday while assortments are still fresh. You may charge your furs, if you wish. All sales final . . . none to dealers. Canadian's Newark store, 797 Broad Street, near Market . . . will be open Saturday, 8 a.m. 'til 9 p.m. for this great once-a-year event! Plenty of parking after 6.

At the end of this one-day sale, management tabbed a total of \$30,000 worth of fur coats sold. And only radio advertised them.

Canadian has seen immediate sales results from radio, but it also buys radio because of its carryover impact.

This carryover factor inherent in radio advertising has been especially effective since 1948, when Canadian bolstered its steady but limited an-

nouncement schedules. It was eight years ago that it lunged into radio full tilt with a pre-Easter fur promotion on WNEW. New York City independent.

This initial full-scale entry led to Dornfeld's conviction that the company was right in "being one of the first retailers in radio. In fact, we were one of Martin Block's first sponsors on WNEW."

WNEW still gets the bulk of Canadian's budget, and stations carrying programming of particular interest to foreign-language audiences are added for all special promotional events.

The retailer buys saturation schedules on WOV, WHOM and WWRL, all New York City, to bolster the basic WNEW schedule. WOV and WHOM attract listeners of Italian origin or extraction, while WWRL pinpoints Slavs and Germans in the listening audience.

According to V. P. Dornfeld, "We definitely believe that the foreign language radio station has a greater impact than does a foreign language newspaper."

Copy appeals and buying strategy are consistent. Says Sidney Dornfeld: "Radio is used more as an institutional medium to sell Canadian, and to give the public a long-range picture of what we sell. The basic things we try to sell with radio are quality, price and design."

Yet Canadian hits hard on item copy, too. The company originally included only fur coat mentions in radio copy. Since that time, as Canadian has broadened its merchandise base to include a variety of wearing apparel, it has switched to an all-item approach.

Fur coats still are plugged in about 60% of all the radio commercials, but 40% has been shifted into other lines and to other items.

Another reason for the significant shift in copy is the competitive situation in fur retailing. Furriers, in recent years, have seen sales spurts for cloth coats and cloth coats with a fur-like appearance. Fur prices have dropped, as can be expected with a decline in fur demand. As a result, today's competitive situation is such that fur prices have been lowered to the point where high volume is the answer.

Canadian, through its radio advertising, seeks—and gets—that high volume. It aims for heavy turnover.

Canadian officials think their basic

television success story



this man advertises on WMAR-TV

Mr. Eugene B. Skarie, a Baltimore power tool dealer, has been advertising on WMAR-TV for 6 years. He has a once-a-week 5-minute program, where electric saws, drills, sanders, and other do-it-yourself power tools are demonstrated. Mr. Skarie says that his business has grown steadily since the inception of this schedule, and customers come in regularly from all over Maryland and surrounding states for "what we saw advertised on WMAR-TV."



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM

Represented by THE KATZ AGENCY, Inc. New York, Detroit, Kansas City, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

The only complete TV FILM SERVICE including...



No. 5 in a series

BONDED TV Film Service

630 Ninth Ave. • JU. 6-1030

New York Chicago Los Angeles

radio station buy, WNEW, delivers results on all its varied objectives. Canadian's schedule on this single station varies from week to week, depending on special promotional events.

A typical fall season week, when fur coat demand runs higher than during the spring, is profiled by Broadcast Advertisers Reports for 1955 October.

The schedule calls for a total of 55 announcements at a saturation rate. Heaviest emphasis is given to Monday and Thursday, although substantial schedules are slotted every day of the week. Sunday slacks off, however, getting perhaps only five of the 55 announcements. Commercials are run as participations in popular personality programs, and the range of time periods is from 6:15 a.m. to 10:15 p.m.

This fall schedule, when consumer buying is on the upbeat, contrasts with this spring 1956 pattern (also taken from Broadcast Advertisers Reports).

In a representative week during April, Canadian bought 32 minutes on WNEW. Twenty-seven were participations, the other five, station breaks. The spring schedule skips over Sunday to hit about evenly on the other

six days of the week. Perhaps 20% of the commercials are aired from 8:30 a.m. until noon, another 35% from noon to 6 o'clock and some 35% after 6 until 10:15 p.m.

The New York headquarters store and the outlet in Newark get primary plugging in all radio copy, but mentions are rotated among all five outlets to build local traffic at each.

Radio copy incorporates both hard-sell and soft-sell approaches, depending on the institutional or item concept. The company, because it buys a variety of radio personalities working "live," issues a standard sheet of instructions for delivery.

"Deliver in a warm, friendly, persuasive tone. Give special attention to slogans, prices, figures, names and addresses. Verify any doubts about information on pronunciation of special words and names."

Male announcers, Canadian has long since learned, frequently don't know the difference between marmot and mouton. Their confusion extends not only to the fur or fabric type but also to pronunciation, so Canadian coaches them over the obstacles of purely feminine terminology. ★ ★ ★

TV AD AWARDS

(Continued from page 40)

product—the kind of pleasant mood that carries over into the grocery store the next day." This can only be done if the commercial can be injected into people's own lives and thoughts from the television screen. "To do this, says Bernal, "we aim for real socko entertainment. And the humor tries for a human quality which is the basis of all good comedy."

Speaking of Snowdrift commercials, Bernal said, "They really are hard-sell in a very astute way. When the man's wife in the cartoon pulls the plate from under the cake and it floats to the table before him, there's recognition of the product's quality as he happily utters the one word "Snowdrift." Rather than have the wife speak the product's name, Storyboard had the husband speak it. This strategy implies that even a man can tell the difference when a cake is made with Snowdrift.

There are only three words used throughout the commercial. They are "John," "Marsha" and "Snowdrift." The germ of the idea for the scanty dialogue came from a recording made quite a while back by Stan Freyberg as a humorous take-off on the repetitious character of soap operas. By simply repeating "John" and "Marsha" in a variety of tones, Freyberg communicated a variety of burlesqued emotions and turned out a best-selling record.

For the commercial, Storyboard added the name Snowdrift and hired Freyberg. The entire effect is ob-

you're right on *cue!*

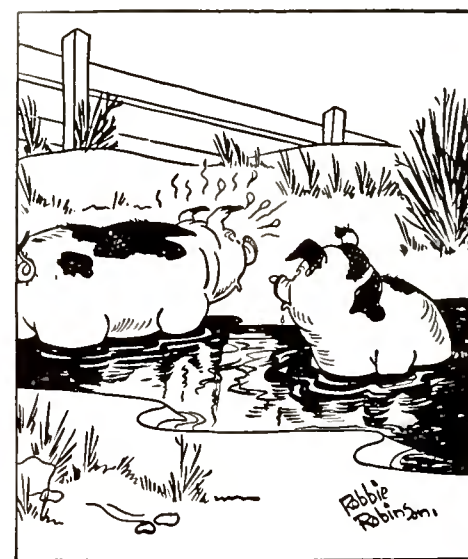
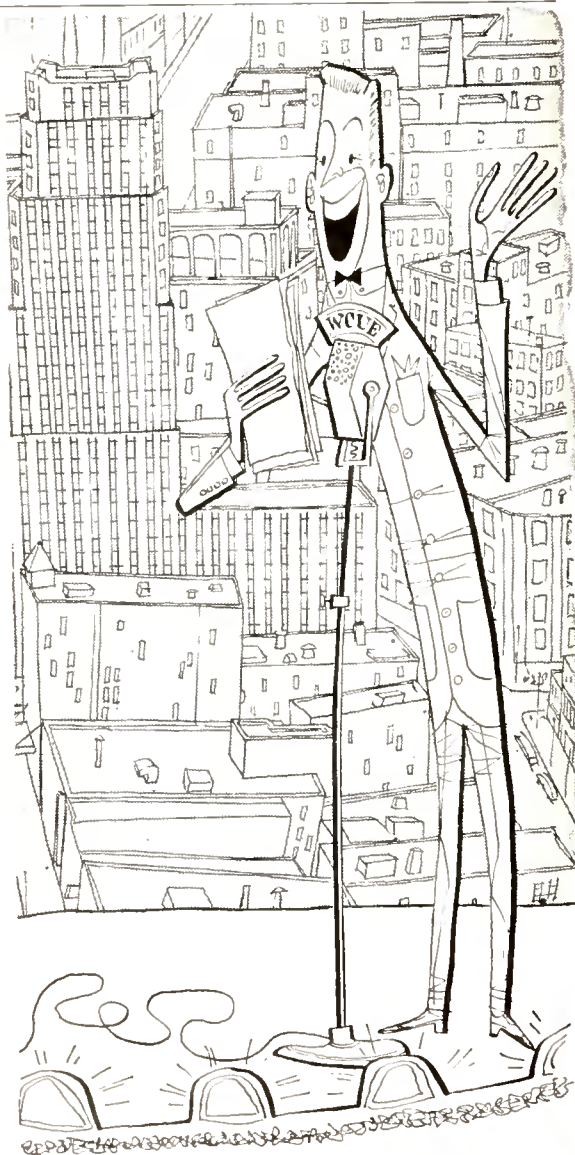
No need to fluff your lines. There's only one CUE to follow when your stage is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

more **MUSIC**
more **NEWS**
more **OFTEN**

Wcue

Akron's only independent—we're home folks
TIM ELLIOT, President

John E. Pearson Co., National Representatives



"When those KRIZ Phoenix temperature reports say it's hot—brother, I'm practically barbecued!"

tained by a close synchronization of the changing intonations in Freyberg's voice with the expressions of the cartoon characters. In spite of the limited three-word script, varied emotions are communicated through what amounts to a dramatic reading.

Of the 80 stations that have carried the Snowdrift ad, 75% have reported requests from listeners asking when it would be on the air next. So far, only one version has been done, but a John and Marsha series is being considered. Whether it will materialize depends largely on Storyboard's ability to handle the slight dialogue without losing the freshness of the initial film commercial.

Piel's Harry and Bert story goes back to the days when beer companies were selling hard on the "calorie count" theme and Piel's had some of the hardest hitting copy of that type on the air. It hammered away at "less N.F.S. or non-fermented sugar." The climax of its tv demonstration came when a technician showed that Piel's Beer had only a speck of sugar in it, compared with ounces for other brands. This was done on a laboratory scale and in appropriate scientific surrounding. Then came the copy change.

According to Harold Masterson Piel's assistant director of advertising, there were three good reasons for such a change. "Piel's," he said, "had been using the 'less N.F.S.' commercial for a long time, and was due to take a new approach. Also other brewers were all saying similar things about their products. This was the direct cause of the third reason; the intervention of the government, which stepped in to call a halt to the confusion being wrought by various beer claims."

The "Piel Brothers" theme was designed to be a different type of approach. They were deliberately conceived to avoid common cartoon characteristics. They avoid the ridiculous or extreme qualities of funny-paper characters. Their credibility is maintained. Harry and Bert are also the farthest possible swing of the pendulum away from the old laboratory

100% NEGRO PROGRAMS
WSOK
 IN NASHVILLE, TENNESSEE

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



ROANOKE . . .

one of the 50 FASTEST GROWING MARKETS . . . of over 100,000 . . . in the United States!*

AND . . .

again this year . . . the 32nd consecutive year . . . YOU choose any measurement you like; you'll find WDBJ to be THE MOST RESULTFUL Radio Station in ROANOKE and WESTERN VIRGINIA!

Ask Peters, Griffin, Woodard, Inc.!
 TIDE Magazine, March 24, 1956 issue

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

NOW EVEN MORE THAN EVER

Stockton's Most Listened to Station

HOOPER RADIO AUDIENCE INDEX

STOCKTON, CALIF.

JANUARY-MARCH, 1956

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

**K
S
T
N**

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

*America's 92nd Market

Music · News · Personalities
 Represented by Hollingbery

The average value of land and buildings of an Iowa farm now is estimated at \$36,077, up from \$27,566 in 1950.

WMT
an Iowa radio station

YOU REACH
MORE MEN
IN WESTERN
MONTANA WITH
KGVO
TV
THAN ANY OTHER
SINGLE MEDIUM

MAGNIFY YOUR SALES
IN THIS STABLE **\$170,491,000**
MARKET

CBS & ABC
KGVO-TV
MISSOULA
MONTANA

University City
Rich Lumbering and
Agricultural Area

GILL-PERNA, reps.

167 Mountainous Miles from Spokane

scale. True, they are a gimmick—but a gimmick which is a vehicle for a wide assortment of messages the sponsor wants to put across. These include a new label or the old but still useful theme of “less N.F.S.”

And, says Masterson, “Less N.F.S. is still a provable and useful thing.”

Bert and Harry were deliberately designed to create a friendly, warm

NON-COMMERCIAL AWARDS

CBS' art director Georg Olden won awards in the non-commercial field for three show openings; Jerome Gould, Gould Associates, a prize for a Guild Film opening.

atmosphere favorable to the product so that anything Piel's wants to say is received attentively.

“Modess because . . .” “Because what?” has been asked many times in response to the seemingly enigmatic phrase. The Modess people would be the last to try and answer.

M. F. Healy manager of the Modess Division of the Sanitary Products Company explained that the fashionable Modess ads, which have been seen in print for about eight years, deliberately do not finish the statement they begin. It is the essence of the campaign that the viewer or reader should fill in her own personal response.

The prizewinning commercial, which began a test run last January, runs for 20 seconds. It begins with a pattern of swirling leaves which the camera moves in on until a girl's face comes into a close-up focus. The camera then moves back away from the girl, through the swirling leaves. Finally the words “Think of the gentlest . . . Think of the softest . . . Modess because . . .” are either spoken or superimposed on the screen and the commercial is over. ★ ★ ★

FILM DISTRIBUTORS

(Continued from page 31)

of money to program and promote entertainment, they must necessarily have some assurance that they will be able to sell such time periods to enable them to recoup their investment and perhaps make a profit. That is only good common business sense. No one is in business to lose money.

One course of action that could possibly ease the situation would be for

the FCC to grant additional station allocations to insure a greater degree of competition. Additional stations mean more time slots for advertisers to “display” their wares. More stations would undoubtedly give rise to additional networks and more national time availabilities. In addition a greater number of stations would provide a more intensive degree of competition to provide better and more varied entertainment for the viewing public. The additional time segments resulting from increased allocations would give the film syndicator greater opportunities to offer his product for programming.

With only three major networks operating in the telecasting field, the room for healthy competition is practically non-existent. More stations and more networks would give station owners more leverage in dealing with the networks and correcting the inequities in the distribution of proceeds for network time. Option time which the networks reserve to themselves for national sales is the least remunerative to the station owner. The only practical solution for the easing of such a situation and raising the bargaining power of individual stations is more stations and more networks.

WBAM SCORES ANOTHER SURVEY

1ST

(Conlan, April, 1956)

**WBAM-50,000 WATTS
MONTGOMERY, ALA.**

The national advertiser must have the assurance that national time is available for him to "showcase" his product before the entire country. The television industry would be dealt a severe blow if such assurances could not be given.

The situation calls for a concentrated effort of the entire telecasting industry in calling upon the proper government agencies for immediate action. Instead of bickering among ourselves let's direct our efforts to those who can and must take action to bring order out of chaos in an industry that plays an important part in the lives of the American public.

Walter Schwimmer, president, Walter Schwimmer Co.: I do not believe it is in the long-range interest of the tv industry for the networks to attempt to "own" both time and talent—and by this I mean that the networks should go out of the program business.

It is the network-vs.-network competition that has been responsible for hiking the salaries of performers into astronomical levels. This factor is already putting tv costs beyond the reasonable realm of the medium-sized and smaller national advertiser. Eventually, if the business bull market declines, it is possible that, because of this factor, the entire tv medium may suffer sales-wise.

Just as important, network show control has almost eliminated the possibility of creative contributions on the part of independents. Result has been a substantial trend to mediocrity in network programming, plus a drift toward leveling program patterns.

In the days of radio, it was possible to see displays of unusual and imaginative treatments. This becomes diffi-

cult to accomplish in tv because of the slow-processing, agonizing, network program controls.

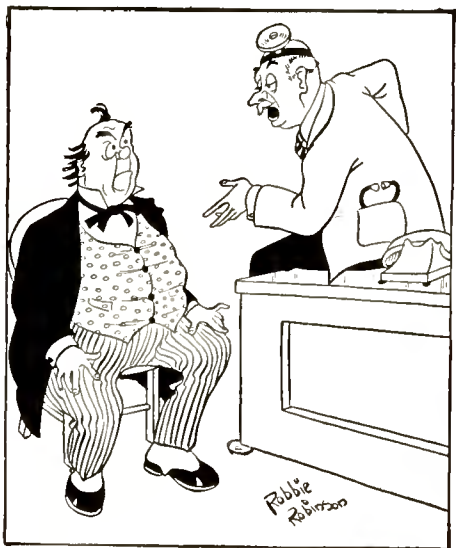
Syndicators would be benefited, and in the long run, so would the entire tv industry, if the networks entirely or partially eliminated their strict program monopolization.

As long as the freeze is on, some of the best television program ideas are never going to see the light of day.

Eliot Hyman, president, Associated Artists Productions, Inc.: As Pat Weaver, himself, said in a speech before the Association of National Advertisers, television is "too tough a medium" for any single group to program completely, and as many groups as possible should provide shows. He added, "We love hits. We don't care whose they are. We just love hits."

Some of the greatest hits in the history of entertainment are now available to television . . . the really fine motion pictures from Warner Bros. and other major Hollywood studios. These movies were often planned over a period of years, took months to produce, and in many, many cases cost more than a million dollars. Television cannot possibly duplicate productions like these, or like the magnificent cartoons and short subjects which the major studio experts have developed to such a high degree of perfection. We believe that the public has the right to see the best of every kind of entertainment, including top movies and cartoons along with the best live shows, news sports, music and other types of program which television is doing so superbly.

We believe that the networks should balance their programming with the best available entertainment in every category. In the long run, this is to their own best interests, because the best entertainment draws the biggest audiences, and audiences are basically what the networks are selling. ★ ★ ★



"Without KRIZ Phoenix, your political life would be shortened."

... Preparation H Uses

KWKW

PASADENA • LOS ANGELES

Spanish Language Station

AM-FM

BROADCAST TIME SALES

representative:

New York — Chicago — San Francisco

FIRST-AGAIN!

WILK is the ONLY radio station in its area to show a real gain over the previous PULSE. With 20 times more power than any other local station, WILK covers ALL of Luzerne County. Here's what PULSE says:

FIRST PLACES	
WILK	28
STATION "B"	15
STATION "C"	12
OTHERS	0

TOP COVERAGE in a TOP DOLLAR MARKET
Yours for SURE with WILK!

PULSE PROVES!

Call Avery-Knodel, Inc.

WILK

Wilkes-Barre Pa.

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, JACKSON 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's *New Queen* **CHANNEL 13** Basic ABC

Why FALL FACTS gives me itchy fingers

by Jim Luce

Associate Media Director, J. Walter Thompson

Some day somebody is going to ask an agency man what he does with all his spare time during July -- and another murder will be committed.

Did you ever stop to think why timebuyers go off on vacations in December and January? It's because they're busy in June, July, and August. Busy? That's a mild word for the planning, probing, checking, soul-searching and deciding -- coupled with a complete disregard for the clock -- that goes on during the hot months.

Admittedly, at a time like this timebuyers, account executives and ad managers are more than selective in their reading. But they must keep posted, and you're not long in this business before you learn which tools mean most and help most.

Fall Facts Basics is a use book. I mean that. When I was on the time-buying firing line I always had itchy fingers waiting for it to come out, and there were never enough copies.

We've come to depend on Fall Facts for our first complete picture in planning fall schedules (as well as for summer double-check). We use it to update our facts and opinions at a time when an update is vital. We don't lack factual data at JWT -- our files are bulging with top-quality information -- but the sorting out and consolidating of facts and opinions into neat useable packages is the job for a highly-professional annual publication like Fall Facts Basics.

Here's another tipoff on the value of Fall Facts. Visit our Library or our Research Department. Ask which trade publications are in greatest demand; which ones are kept longest. You'll find Fall Facts right in the forefront.

You can't fool people like Ruth Jones, Jayne Shannon, and their timebuying associates. If it doesn't have it they won't use it. Fall Facts has it -- and we wouldn't be without it.

SPONSOR

TV Section

SPONSOR

Radio Basics

SPONSOR

Timebuyers U.S.

SPONSOR

Color Basics

SPONSOR

Film Basics



At BBDO, Y&R, B&B, Bates, K&E and thousands of other agencies and advertisers—large and small—you'll get the same "itchy fingers" reaction. Fall Facts Basics (this is our 10th) gets use-plus. It's a lifesaver to account executives, ad managers, timebuyers, and station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1956 Radio Basics, Tv Basics, Film Basics, Color Basics, and an up-to-date list of U. S. Timebuyers. Nowhere else can they learn why this fall and winter are different and how to cash in on the difference. They get this (and more) while they're burning the midnight oil making decisions that vitally affect *your* future. That's why Fall Facts is so right for your advertising message.

Publication date early July

Deadline 18 June

Sponsor, 40 E. 49th Street, New York 17, New York

Please reserve _____ page(s) in SPONSOR's 10th annual Fall Facts Basics. My position preference is:

- RADIO BASICS TV BASICS FILM BASICS COLOR BASICS
- TV SECTION TIMEBUYERS OF U.S. FILM SECTION RADIO SECTION

Signed _____ Firm _____

RATES:	double spread	\$900	1/2 page	\$265
	full page	\$450	1/3 page	\$180
	2/3 page	\$330	1/6 page	\$100

Above are single insertion rates. Contract advertisers are credited with their earned discount rates. But note that Fall Facts does **not** count as an insertion to fulfill frequency obligation.

Mechanical Requirement
 Same as regular SPONSOR issue except bleed pages must measure 8 7/8" x 12 1/4"
 (Fall Facts is side-stitched).

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Not headline claims but the fine print comparison of rates, ratings,* audience composition and location count most. Check the cost per thousand on strong NBC adjacencies on high powered **WJHP-TV**, Jacksonville, Florida.

*For ratings, see Telepulse.

LOWEST COST-PER-1000 IN COLUMBUS

**lowest
cost-per-thousand**

in
Columbus, Ohio

WVKO

cost-per-1000
is 49% lower
than closest rival

WVKO

delivers 5.4
average between
8 am and 5 pm

Pulse: Dec.-Jan. '56

WVKO
Columbus, Ohio

Use the slide-rule
and call Forjoe

BMI

"Milestones" for
July

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

"THE FIRST FOURTH OF JULY"
(Independence Day)
July 4, 1776

"THE OLYMPIC DEAL"
(Olympic Games—Stockholm)
July 14, 1912

"INDIAN PATRIARCH—
SITTING BULL"
(Champion of the Sioux)
July 20, 1881

"THE WORLD OF G. B. S."
(George Bernard Shaw—
100th Anniversary)
July 26, 1856

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

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Newsmakers in advertising



Marion Harper Jr., president of McCann-Erickson Inc., is chief administrative officer of the advertising firm handling more U. S. billings than any other agency—an estimated \$175 million. This phenomenal figure represents addition of perhaps as much as \$20 million in Coca-Cola billing, which shifted to M-E earlier this year. However, the \$175 million figure does not include some \$40 million which the trade estimates the agency's newest acquisition, Liggett & Myers (Chesterfield cigarettes), will bill. McCann, in addition to its top ranking domestic buying status, handles some \$40 million annually in foreign advertising billing.



Don Belding, chairman of the executive committee of Foote, Cone & Belding and one of its owners, led observances commemorating the 40th anniversary of the agency's Western division in Los Angeles on 1 June. Belding has served with FC&B on the West Coast for 33 of those 40 years. One of the anniversary features was his presentation to the California Club in Los Angeles, which cited the best advertisement turned out by the West Coast office in each of those 40 years. The division was formed 1 June 1916 as a part of Lord & Thomas, FC&B's predecessor.



Edward H. Mahoney has joined Cunningham & Walsh, New York City, as vice president in charge of radio and television. He previously worked at Benton & Bowles as vice president in charge of tv commercial production, and as executive producer on Procter & Gamble. Mahoney also worked at B&B on General Foods, Norwich, Best Foods and General Electric. He formerly was a member of the staff of the Executive Office of the President of the U. S., an executive with the International Bank for Reconstruction and Development and a consultant art director with Louis de Rochemont. Mahoney is a graduate of Harvard.



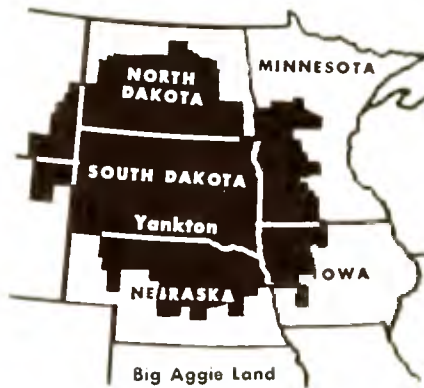
Alex Keese is that rara avis—artist turned businessman, or, in this instance, orchestra conductor turned station director. He has just been named director of WFAA AM-TV in Dallas by E. M. Dealey, president of A. H. Belo Corp. The transition of Keese has been a gradual one from the start of his radio career in 1930 as orchestra conductor at WFAA. He shortly became music director, then program director and, in 1944, manager of local and regional sales. He left WFAA to become asst. general manager of Taylor-Howe-Snowden Radio stations, but returned to WFAA in 1950 as head of sales.

WNAX-570

CBS Radio in Yankton, South Dakota, gives you the two most important factors that make up a good media buy . . .

1. BROAD COVERAGE

190 counties in parts of 5 states in the great Upper Missouri Valley—660,950 families—2 1/4 million people.



2. LOYAL LISTENERS

80% of the homes in Big Aggie Land hear WNAX-570 3 to 7 times a week—and WNAX-570 has a 66.4% share of audience in competition with 52 other stations. (According to latest count.)

Big Aggie Land is an important market to national advertisers. The nearly 670,000 families in this prosperous area have \$2.8 billion to spend. And they spend a good amount for WNAX-570-advertised products. Your Katz representative will prove the point.

WNAX-570

YANKTON, SO. DAKOTA
CBS RADIO

A Cowles Station. Under the same management as KFTV Channel 9, Sioux City. Don D. Sullivan, Advertising Director.



Another WAPI-WABT Public Service

EAST-WEST All-Star Game

The 13th Annual East-West All-Star baseball game of Alabama high school boys. After sectional games, the boys are brought to Birmingham for the BIG GAME. Nearly 100 high schools are represented. Paid attendance (at \$1 per) runs to 12,000 and over. Big league scouts are there.



In 1955 these three boys were winners, getting trips to the Sugar Bowl Game in New Orleans.

Sponsored by

**WAPI-WABT, the Lions Clubs of Alabama
and The Birmingham News**

for the Benefit of

Alabama Sight Conservation

ALL receipts from the game go 100% to the Alabama Sight Conservation Association —ALL expenses paid by WAPI-WABT, and The Birmingham News. This is another of the many important public services for which WAPI-WABT are so well known*.

Broadcast over an Alabama Network through the facilities of WAPI and of WAFM (FM).

Myrt Powers (of \$64,000 fame) was brought by the sponsors to promote greater attendance. She called the game with WAPI's Dan Daniel.

WAPI and WABT

Alabama's First Stations in Public Service

Represented by John Blair & Co., Blair-TV. Harry Cummings in the Southeast.

**Also sponsors of Crippled Children's Clinic football; Miss Alabama contest; Maid of Cotton; Fat Calf Show; March of Dimes Auction; etc.*

REPORT TO SPONSORS for 11 June 1956

(Continued from page 2)

Proctor in tv's charmed circle

Proctor Electric, after only 3 years in tv, enters charmed circle as No. 5 in order of spot buying investment (ahead of Hills Bros. Coffee, just behind Bristol-Myers). Now spending some \$800,000 annually, prospects are for tv budget of \$1 million late next year. For full tv success story, see Page 32.

-SR-

New RCA color set at \$495

New RCA 21-inch color tv set at \$495 may be biggest boost yet to color sales. Long-awaited announcement of new set came at RCA distributors meeting in Miami Beach last week. Price is \$200 under lowest-priced RCA set on market previously. With Admiral about to unveil 21-inch set at expected \$499.95 price, look for real color push starting with political conventions and World Series this summer.

-SR-

Account exec's job broadens

His work complicated by big new television medium plus phenomenal growth of agency merchandising and marketing functions, today's account executive has tougher row to hoe than ever before is information SPONSOR uncovered in researching up-coming story on agency executives and their work. Story will report what A.E.'s themselves say are additional responsibilities they face at present, also what they consider salient guide-posts for the young person aspiring to follow in their footsteps. Article now in preparation, will see print soon.

-SR-

Crowell-Collier still buying

With about \$17 million already invested in stations, Crowell-Collier now acquires still another outlet--KFWB, Los Angeles, for a price in excess of \$2 million. This move raises C-C chain to 6 radio, 4 tv stations, all picked up within past six weeks as part of diversification program. Purchased from owner-president Harry Maizlish, KFVB is a full-time, 5,000-watt outlet, was founded in 1925 by movie magnate Sam Warner.

-SR-

Guild Films on ASE board

Trading in common stock of Guild Films Co., Inc. began 31 May on American Stock Exchange with 4600 shares traded at 3½. Recognition by Wall St. reflects growing importance of tv film industry. Guild Films was organized late in 1952, has 1,099,015 shares of common stock outstanding, no funded debt. Annual report for period ending 30 Nov. 1955 recorded assets of \$5,335,293, gross film rental income for year of \$6,279,123, net income \$182,445.

-SR-

Diary, phone ratings jibe

Difference in ratings when diary technique is used compared with telephone coincidental method is negligible, American Research Bureau states following year-long study in 8 markets. ARB compared results from telephone samples it set up with diary samples. In 67.5% of cases difference between diary and coincidental ratings was less than 1.5 points; in 83.8% it was less than 2.5.



It won't blow over

The advertising agency which views the current discussion of agency compensation as something which will "blow over" is in our opinion burying its head in the sand. The consent decree signed by the 4A's would have been sufficient to start advertisers on a process of reevaluation. But there is far more to it than that.

A major underlying factor in the thinking of advertisers today is the great growth which has been taking place in agency services—mainly in the area of marketing. Even if there had been no consent decree we believe that at this point advertisers would be calling for an evaluation of these new services and their costs to agency and client.

Agency executives frequently point out that, with all the services now offered, the average agency's profit works out to less than 1% of billings. They state that the 15% commission on packaged television shows, for ex-

ample, is justified not only by work done on these shows, but also by additional uncompensated services. "It all balances out," agencies will tell you.

But it is precisely this tendency to lump all agency services without evaluating them separately which many advertisers oppose. They want to get at the bottom of what each service costs. And what it is worth. We believe that advertisers sincerely want to see their agencies compensated fairly. We believe that when all the factors are sorted out, advertisers may voluntarily pay more for some services. Perhaps less for others. It may indeed "all balance out."

In the end, we predict that close examination of agency costs will result in a greater appreciation for agencies. The customer who knows exactly what he is paying for a service—and why—is apt to be a lot happier than the client who accepts a service as an extra which "balances" some other expenditure.

* * *

Radio's Dutch uncle

We like the Dutch uncle lecture delivered to radio broadcasters recently by Albert J. Goetz, American Safety Razor's advertising manager. Al Goetz told a meeting of the Pennsylvania Association of Broadcasters that radio has done a poor job of getting through to the advertiser.

It's a message we've been trying to convey for years.

But Al, as a buyer of radio, really hit home when he stated that ASR believes in radio and uses it not because of the sales efforts of broadcasters, but because of the intrinsic advantages of the medium.

The tragedy is that for every advertising manager like Al Goetz who examines the facts on his own, there are dozens of other client executives who haven't taken the time to do so or who have shrugged off radio on a hunch basis. That is where the job of the medium comes in; you don't succeed by waiting for the client to come to you.

Fortunately, radio has begun to learn this lesson as shown by the current upsurge in spot radio billings. But there's a big job yet to be done and Al Goetz outlined some of the most important steps.

He urged broadcasters to get to advertisers through personal calls which he feels they have neglected to do. (Only three radio salesmen had called on him, he said, since the first of this year.) And he urged the stations to reduce the quantity and raise the level of their direct-mail promotion. Goetz told the broadcasters that while their trade paper advertising in the main was growing more effective, their direct mail was hitting the waste basket. (A SPONSOR survey among buyers found, similarly, that much improvement is needed in direct mail promotion by stations. See 21 February 1955 issue.)

We have another step to suggest as well: More state broadcasters meetings like the one in Pennsylvania at which Al Goetz and a distinguished group of admen spoke (see page 42). And congratulations to the alert broadcasters who urged them to attend. This kind of buyer-seller forum is the surest way we know about to keep the selling of broadcasters in tune with the needs and thinking of their clients.

Applause

Radio trail-blazing

Two things are vital if radio is to continue to rebuild the enthusiasm of advertisers: (1) Solid marshalling of the truly significant facts about the medium and (2) dramatic presentation of these facts to advertisers.

The Henry I. Christal Co., national representatives for radio stations exclusively, has been blazing trails on both fronts boldly and distinctively. Christal and the stations it represents has sponsored in its Politz studies some of the most important radio re-

search of the past decade. And in a recent series of full-page newspaper ads in prestige publications Christal and its stations have uniquely harnessed a mass-medium in presenting vital industry facts (see most recent ad at right). Before the end of the year there'll be a minimum of seven full-page ads in the *New York Times* with some to be carried in the *Chicago Tribune*, the *Detroit Free Press* and the *Milwaukee Journal*.

True the campaign is costly (over \$100,000). But the impact is undeniable—both for Christal and all radio.

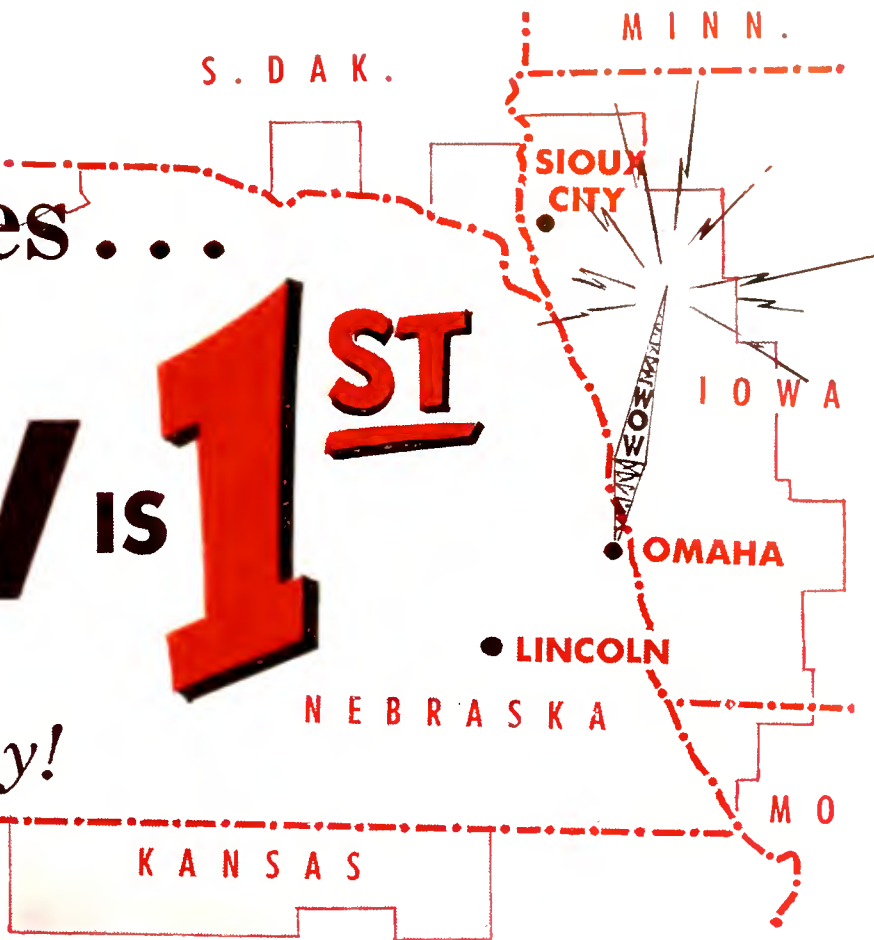
in **91*** counties...

REGIONAL RADIO

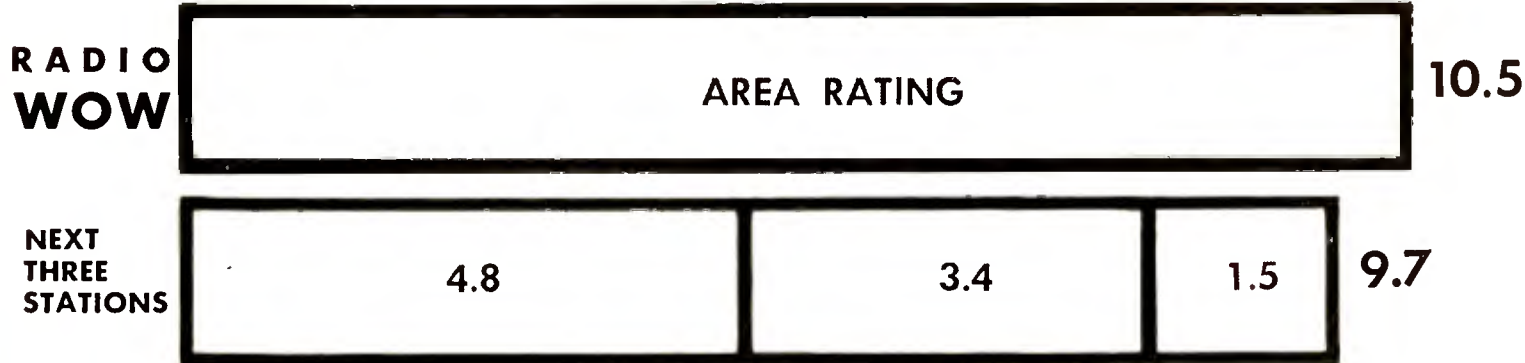
WOW IS **1ST**

*Every Minute
of the Broadcast Day!*

*514,600 radio families!



More Audience than Next 3 Stations Combined!



SOURCE: Nov., 1955, Pulse Area Report. 6 A.M. to Midnight, Monday thru Friday, Average Quarter-Hour Ratings.

FRANK P. FOGARTY
Vice President & Gen'l Mgr.

BILL WISEMAN
Sales Manager

JOHN BLAIR & CO.
Representatives

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O	W	W
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
CBS	CBS	ABC	CBS	ABC	CBS	CBS	CBS

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH *Radio and Television* **STATIONS**

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

Whizzo's Wonderland

11:00 AM - 12 NOON
MONDAY through FRIDAY

KMBC-TV Channel 9

**KANSAS CITY'S
SUPER TROUPER!**



BIG GUY WITH THE SMALL FRY! That's Whizzo the Clown—the highest Nielsen-rated kid personality, network or local, in Kansas City daytime television. In fact, Whizzo's spectacular variety show outrates *every daytime program* on either of the competing stations and ranks second in ratings only to the fabulous ear-vening "Mickey Mouse Club," also a KMBC-TV feature!

Okay, so Whizzo has the audience—but can he sell? Here's one sponsor's experience:

Hill Brothers Self-Service Shoe Stores, a local chain, bought a total of five experimental spots to run one a day for a week. After only two spots had run, they put Whizzo on a TF basis. After a total of seven spots had been delivered, results were so amazing that Hill Brothers signed a firm 52-week, 260-time contract. Sales went so well that they added a special half-hour exclusive sponsorship on Saturdays . . . and 30 minutes after the completion of the

first show, they extended the Saturday program to a full hour.

During their first week on the air, Hill Brothers executives reported a total of over a thousand people had mentioned the Whizzo show to store employees in their five retail outlets. At a single in-person store appearance, Whizzo drew an audience of 4,000 youngsters and adults! (In five months of KMBC-TV, Hill Brothers have now expanded to nine stores).

There are still a few participations available on "Whizzo's Wonderland." If you'd like to reach 81,900 peak viewing families at a ridiculously low cost per thousand, better get your name on the dotted line today. Peter Griffin, Woodward, Inc. can supply a contract!

FOOTNOTE: Whizzo is just one of the KMBC-TV personalities who have made Channel 9 number one in average share of audience from sign-on till sign-off—seven days a week! (Source: Nielsen Survey covering Jan. 8 through March 10.)

See Peters, Griffin, Woodward, Inc. for availabilities.

the SWING is to **KMBC-TV**

Kansas City's Most Popular and Most Powerful TV Station

"Basic ABC-TV Affiliate"



DON DAVIS, First V-P and Commercial Mgr.
JOHN SCHILLING, V-P and General Mgr.
GEORGE HIGGINS, V-P and Sales Mgr.
MORI GREINER, Director of Television
DICK SMITH, Director of Radio

and in Radio, it's **KMBC** of Kansas City — **KFRM** for the State of Kansas