

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

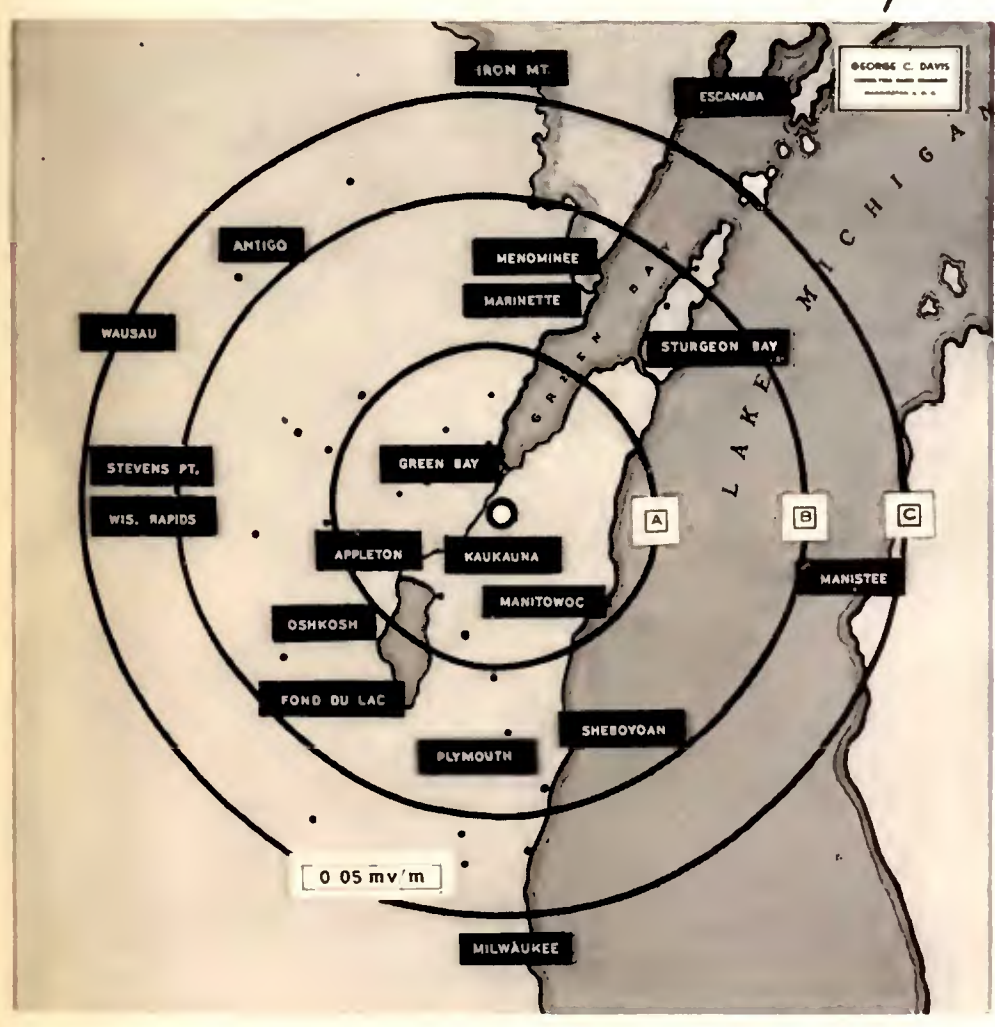
# SPONSOR

Magazine radio and tv advertisers use

3 SEPTEMBER 1956

50¢ per copy • \$8 per year

## Channel 2 runs rings around... the Land of *Milk and Honey!*



... and nearly a million people  
 live within that "B" ring!

ep-Bigger'n Baltimore!



### TV PROGRAM COSTS CLIMB

page 29

### Where admen eat to meet

page 32

### 10 winter headaches admen can solve now

page 34

### Can hi-fi music sell high finance?

page 36

### How to present a tv commercial to a client

page 38

### HFC spends locally to lend locally

page 40

### 1956-7 TV SHOW COSTS

page 44

## REPORT TO SPONSORS for 3 September 1956

**Conventions hardly a tv washout** No viewing event in recent years aroused so much curiosity and discussion on Madison Avenue as statistical results of the 2 Presidential conventions. This curiosity had been whetted by New York newspaper reports implying tv audience percentage-wise was much below what it had been for the 1952 conventions. But the facts as they turned out via Trendex were these: Sets-in-use for the combined conventions between the hours of 9 p.m. and 11 p.m., New York time, came to 45%. For the week before conventions started, set use in same 15 cities covered by Trendex figured 43.5%. In only week surveyed by Trendex in July (1 to 7 July) the tune-in was 39.6. In terms of actual audience size every half-hour rating on conventions was higher than top program rating reported for July; namely, "The \$64,000 Challenge," with a rating of 23. The ratings and set use for the 1956 conventions, according to Trendex, was almost identical with the 1952 coverage.

-SR-

**Sponsors getting more exclusive** Trend toward rising number of alternating or co-sponsorships of nighttime network half-hour shows has apparently halted. Fall list of half-hour shows, as carried on pages 44-52, show appreciably more than prevailed the year before, but number of alternate or co-sponsors are about the same. Last fall there were 32 half-hour shows with more than one sponsor. This year the tally is 33. CBS has 16 of them, NBC, 11 and ABC, 6. Likely reason for slowdown of alternate sponsorships: bigger money advertisers make sure the show is piped in the same lineup of markets each week, as against possibility alternate sponsor will limit the show to far less market exposure.

-SR-

**Victuals top spender for night programing** Food and beverage advertisers will dominate the spending for night-time network programs this coming season. This forecast is based on data contained in SPONSOR's study of 1956-57 season's show costs (see pages 44-52). These figures have been processed by SPONSOR to show how the weekly expenditures rank by advertiser division. The food and beverage field comes first, with a total of about \$830 million. Following in order of rank are: the drugs and cosmetic field, about \$750 million; cigarette-tobaccos, about \$620 million; automotives, around \$600 million; the soaps and cleansers, around \$500 million.

-SR-

**Tv station "crazyquilts" irk big sponsors** Media directors for some of the very top advertisers cite as the biggest source of frustration: the "crazyquilt" of tv station lineups that prevail when they buy into network participations or alternate sponsorships. From week to week or day to day the lineups for a particular program can differ by as many as 50 stations. A nighttime case in point this fall is "Sir Lancelot." P & G will carry "Lancelot" on 147 stations, whereas Whitehall, the alternate sponsor, will use but 100 stations. Complain these media directors: the situation is still worse with regard to daytime network participations. Many stations carry different parts of such shows on successive days. This "hodge-podge" coverage situation, one of these mediemen told SPONSOR, hurts ratings over the long run. Another said it looked to him as though networks were "trading their lineups down to the lowest denominator," content to get bulk of profits from first 60-80 markets.

(Sponsor Reports continues page 111)



# SPONSOR

advertisers use

3 September 1956  
Volume 10 Number

## ARTICLES

### **Net tv show costs point to \$300-million year**

Fewer spectaculars this year, but along with specials they'll tally \$21 million; SPONSOR estimates \$8 million in prizes from nighttime quiz lineup

29

### **Where advertising men eat to meet**

Man can't live on food alone, say admen who rank tops among entertainment spenders; they're martini-wise, go where elite meet, know all the maitre d's

32

### **10 winter headaches admen can solve now**

The second article of a two part series discusses solutions to such winter problems as budget crises, net debuts, buying syndicated shows and time

34

### **Can hi-fi music sell high finance?**

Investor magazine uses classical music stations and five-cent words to gain public interest in the complicated world of financial investments

36

### **How to present a tv commercial to a client**

Old fashioned storyboards remain agency's favorite form of commercial presentation. Other methods including mechanical types discussed

38

### **HFC spends locally to lend locally**

Household Finance Corp. spends 55% of its ad budget on local radio and tv. Advertising method stresses the neighborly nature of the personal loan

40

### **He grosses \$1,000 weekly on a \$105 tv ad budget**

Hampton, Virginia, man parlays a talent for making good salads into a profitable business by expanding his market through local television advertising

42

### **All sponsored network tv show costs**

Complete dollar figures on costs relative to talent and production together with information on sponsor and agency in five pages of detailed charts

44

## COMING

### **What's next for tv, the \$1 billion medium?**

Like a climber who has scaled Everest and now seeks new heights to conquer, this young and vital industry asks, "Where do we go from here?"

17 Sept.

### **Negro Radio—1956**

SPONSOR'S annual roundup on this specialized type of broadcasting will come as a separate publication accompanying the regular issue of this magazine

17 Sept.

## DEPARTMENTS

AGENCY AD LIBS  
49TH & MADISON  
MR. SPONSOR Alan C. Garratt  
NEW & RENEW  
NEWSMAKERS  
NEW TV STATIONS  
P.S.  
ROUND-UP  
SPONSOR ASKS  
SPONSOR BACKSTAGE  
SPONSOR SPEAKS  
TIMEBUYERS  
TV RESULTS  
FILM CHART  
FILM NOTES

Editor and President: Norman R. Gler

Secretary-Treasurer: Elaine Couper G

Vice President-Genl. Manager: Bernar

Executive Editor: Miles David

Managing Editor: W. F. Miksch

News Editor: Ben Bodec

Senior Editors: Alfred J. Jaffe, Evelyn I  
Jane D. Pinkerton

Assistant Editors: Robert S. Solotaire,  
Morse, Joan W. Holand, Erwin Ephro

Contributing Editors: Bob Foreman, Joe

Art Director: Donald H. Duffy

Photographer: Lester Cole

Advertising Director: Arnold Alpert

Advertising Department: Charles W. C  
New York Headquarters; Kenneth M.  
Midwest Manager: Edwin D. Cooper, Y  
Manager; Jean Engel, Production M  
Charles L. Nash Mariyn Krameisen,  
Becker

Circulation Department: Bery Bynoa  
Cutler, June Kelly

Administrative Coordinator: Catheri  
Rose

Accounting Department: Laura Oken,  
Fazio

Secretary to publisher: Carol Gardner

Published biweekly by SPONSOR PUBLICATION  
combined with TV. Executive, Editorial Circul  
Advertising Offices: 40 E. 49th St. (49th &  
New York 17, N. Y. Telephone: MURRAY HILL  
Chicago Office: 161 E. Grand Ave. Phone  
7 9863. Los Angeles Office: 6087 Sunset B  
Ave., Baltimore 11, Md. Subscription: Unit  
\$8 a year. Canada and foreign \$9. Single co  
Printed in U.S.A. Address all corresponden  
E. 49th St., New York 17, N. Y. MURRAY HILL  
Copyright 1956, SPONSOR PUBLICATIONS I

**You Can Cover  
MORE of ARKANSAS**

**with**

**KTHV**

**CHANNEL 11  
LITTLE ROCK**

**KTHV HAS:**

Tallest antenna in the Central South—  
1756' above average terrain!

**KTHV HAS:**

Basic CBS affiliation—Channel 11—  
316,000 watts!

**KTHV HAS:**

Central South's finest and most complete television facilities—completely new building, four camera chains, two large studios, 20' revolving turn-table, fully-equipped kitchen, etc.!

Ask your Branham man for the *new*  
KTHV coverage story!



**316,000 Watts . . . . . Channel**

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



**AFFILIATED WITH KTHS, LITTLE ROCK, AND KWKH, SHREVEPORT**

# TIMEBUYERS AT WORK

## CASE HISTORY— BEVERAGES



When Hawaiian Punch reached its 1956 summer advertising campaign for its new Southern California soft drink, "Hula Highball," Al Atherton of Atherton Advertising Agency, Los Angeles, checked food broker Waldo Woods of Waldon Pacific Company for media recommendation. Woods asked his nine field salesmen; they asked their key grocery accounts.

Result: The entire consumer advertising budget for Hula Highball went to saturation spots seven days a week on radio KBIG, covering all eight Southern California counties from Catalina.

"We had nothing but warm regard for KBIG from past experiences," says Broker Woods. "Now we find that the grocery trade shares our feeling that repetition on KBIG is the effective and efficient way to tell a food story to all Southern California."

Four supermarket chains and fifty-one grocery product manufacturers are joining Hula Highball in making food the Number 1 business category on KBIG . . . the Giant Economy Package of Southern California Radio.

Any KBIG or Weed man will be glad to provide more detailed food for thought.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone HOLLYwood 3-3205  
Nat. Rep. WEED and Company



**Evelyn  
Jones**

Donahue  
and Coe  
New York City

She has been planning for a campaign tailored to the needs of D & C account, Tri-Nut Margarine. She suggests that buyers doing advance planning should try to establish franchises in markets which are suited to the product in question. "Even if you have to divide estimated budget between the top two stations, get into the markets that will probably be hit and establish priority with them," says Ev. When you're selecting the station, three considerations should prevail, viz. ratings, costs, available packages. At the moment," she continues, "we're planning in this way for Tri-Nut Margarine. In this case, we are also aiming for equity in each market."



**Richard B.  
Pickett**

Foote, Cone  
& Belding  
New York City

Pickett feels that information on the listening habits of special groups would prove an aid to timebuyers. He says, "If stations and their representatives did more aggressive research—particularly creative research—it would be much easier for advertising agencies to sell broadcast media to their clients. Today, this is especially true of radio, which often places too much emphasis on ratings and cost, and not enough on qualitative values. For example, it would be most helpful to learn more about the type of audience reached by a particular station or program. Aided by this type of information," he concludes, "the timebuyer can better serve his accounts."

**WNAC-TV**  
has the  
**LION'S**  
**SHARE**



By an ever-increasing margin, WNAC-TV leads the Boston market. According to ARB and Telepulse this station has the lion's share of the audience in almost every time period — morning, afternoon and evening. This lead has increased steadily in report after report. Currently, WNAC-TV has more than 40% more viewers than its closest competitor.

Whether the choice is

- ★ CBS programming,
- ★ ABC shows,
- ★ Local news,
- ★ Syndicated film . . .

*Boston television families choose*

**WNAC-TV**

**CHANNEL**

**BOSTON**

**7**

# NBC RADIO'S NEW will sell h

Only on NBC Radio will the lady find such variety of entertainment every weekday afternoon. And only on NBC Radio can advertisers buy one-minute participations in afternoon programs — even dramatic shows — for less than \$1,000 per minute.

**DRAMA** . . . beginning at 3:00 p.m. (EDT)

She'll hear FIVE STAR MATINEE, *complete, live half-hour* plays based on stories by her favorite authors of women's magazine fiction . . . with Broadway star David Wayne as host-narrator. Next — three favorite day-dramas: HILLTOP HOUSE, PEPPER YOUNG'S FAMILY, and WOMAN IN MY HOUSE. Then MARY MARGARET McBRIDE in her new quarter-hour chats.

**MUSIC** . . . at 4:30 p.m. (EDT)

An hour of melody. FRED WARING'S SONGFEST presents Fred as host, with choral groups and top name stars direct from the Waring Workshop. Then to CAFE LOUNGE at the Hotel Statler in New York for the *live* rhythms of one of America's leading cocktail combos.

**INFORMATION** . . . at 5:30 p.m. (EDT)

Rounding out her afternoon, a stream of NEW IDEAS, reports from the BUSINESS WORLD, results on SPORT-O-RAMA, and Dr. George Gallup's OBSERVATIONS on public opinion trends.

Here's variety to satisfy the housewife's afternoon moods . . . just as NBC BANDSTAND brightens her morning hours. It's an opportunity to spread your sales messages *throughout* the day, for under \$1,000 per commercial minute.

Let your NBC Radio Network representative show you *all* the advantages.

*Exciting things are happening on*  
**NBC RADIO NETWORK**  
a service of 





# AFTERNOON LINE-UP

any mood



**\*KBIS**  
 1000 WATTS  
 970 KC

POPULAR  
 MUSIC  
 24 HOURS  
 AROUND THE  
 CLOCK . . .

**BAKERSFIELD & KERN COUNTY  
 CALIFORNIA**

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

**2 of the  
 WEST'S  
 RICHEST  
 MARKETS**

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


**\*KBVM**  
 1000 WATTS  
 1380 KC

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

**LANCASTER & ANTELOPE VALLEY  
 CALIFORNIA**

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

**AGENCY  
 AD LIBS**



*by Bob Foreman*

**The sponsor's lot is not a happy one**

Sometime back I put together a number of carefully selected words on the subject of how difficult it is to be an agency television entrepreneur. Therein I outlined some of the heartaches and headaches of show buying and show maintenance and made, I felt, a strong case in behalf of those of us who labor thusly.

Recently it occurred to me that sympathy should be extended not only to the people with the tv jobs such as mine, but also to another group, one which faces problems both similar and dissimilar but equally horrendous. I'm referring to that often blasphemed segment of the human race known as "sponsors."

At the risk of sounding unctuous let me say that one has merely to step back from the day to day scene to witness in fairly sound perspective what this breed must go through. Sympathies are decidedly in order.

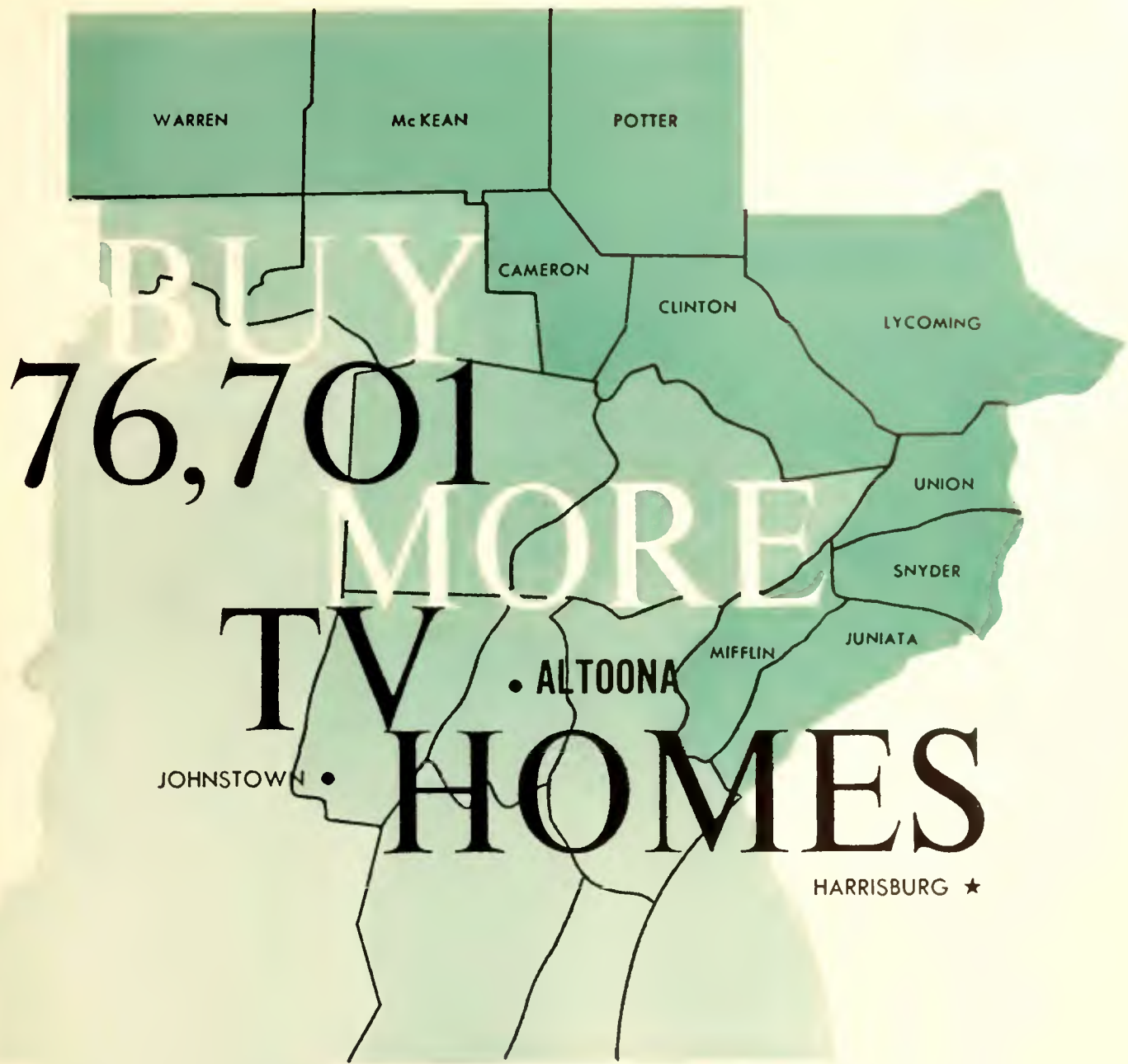
For example, let's start with the simplest and yet certainly the most important field for pitfalls and pratfalls that folks in the offices of the advertisers must find their way through—the hazardous area of the commercial.

It takes a man with the second sight of a skilled motion picture producer, writer, cutter or director to read even the simplest and shortest of commercial scripts and be able to visualize the smooth flow of action that is intended. While filling in between the frames (in his mind, of course), he must see the advertising values in what he is reading as well as analyze almost by second nature the mechanical problems as well as costs. Few if any advertising folks were able to do this six and seven years ago. Today many are. If necessity is the mother of invention, it is the father of the sponsor for sure.

In addition to perfecting a skill in interpreting what is left out of a storyboard and in understanding the implicit while viewing the explicit, the ad manager, brand man or whoever he is, must be able to see beyond the technique of the sketchy storyboard and visualize the finished product. This is equally difficult when the final film is intended as animation or live action.

Our "client" man must know enough about cost of production and the time it takes to perform the various laboratory

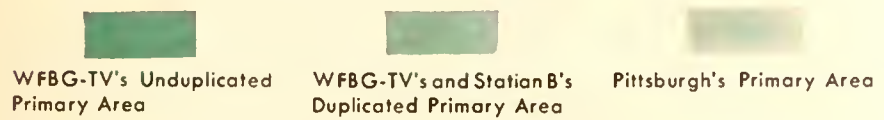
*(Please turn to page 72)*



between **PITTSBURGH**  
and **HARRISBURG**

Here's evidence—proving beyond any doubt—that you get over 75,000 more TV homes in central and western Pennsylvania by buying WFBG-TV in combination with Pittsburgh. **No Other Station Combination in the Area Produces This Maximum Audience.** Proof: ARB, March, 1956 Coverage Study. Call your H-R man today.

**THE ONLY BASIC CBS-TV STATION  
SERVING THE AREA**



A TRIANGLE STATION

**WFBG-TV**  
ALTOONA, PENNSYLVANIA

Channel 10  
ABC-TV • NBC-TV

Represented by H-R Television, Inc.

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

# -- A MUST BUY IN WASHINGTON STATE



The MIDDLE of Washington State, a growing economy based on diversified agriculture\* and metal industries.†

\* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

## The AA STATION

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ - - Wenatchee, Wash.

**GUARANTEE**  
TO OUTPULL all other  
North Central  
Washington media  
**TWO to ONE**

National Reps:  
FORJOE AND CO., INC.  
One of the Big 6 Forjoe Represented Stations of Washington State

Regional Reps:  
MOORE & LUND, SEATTLE

# 49<sup>th</sup> and MADISON

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

### CREDIT WHERE CREDIT'S DUE

I have been considerably flattered to note that I have been quoted on page 94 of your 6 August issue.

However, I must hasten to disclaim any credit for the gem which is quoted. It is an excerpt from an excellent piece entitled "Imagination," which was distributed by ABC Radio last Christmastime. I quoted from it in a talk to the Alabama Broadcasters Association last April, and I suspect that is how it came to your attention and was selected by you.

This is simply to set the record straight and to give credit where credit is due.

JOHN F. MEAGHER  
Vice president for Radio  
NARTB  
Washington, D. C.

● The quote—which has now come home to roost—read: "Of all means of communication, none can satisfy the mind's eye of man like radio."

### VIVA ED SULLIVAN

Joe Csida's column about Ed Sullivan made all of us at K & E very pleased indeed. Especially coming during the week Ed was out of action because of his accident.

For more than seven years, we have been saying loudly that this gentleman is the Cecil B. DeMille of tv: with a plus. We have never met a harder-working, more understanding character in the business. The trade was last to see the qualities in Sullivan which his audience found years ago.

HAL DAVIS  
Vice-president  
Kenyon & Eckhardt  
New York

### LOOK TO THE HILLS

Thanks for the mighty kind words about KTHV contained in your editorial in the 23 July issue. But my heartfelt thanks for the advice to the  
(Please turn to page 16)

"Take this down"

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

# For Today...and Tomorrow

*The Magnificent New Home*

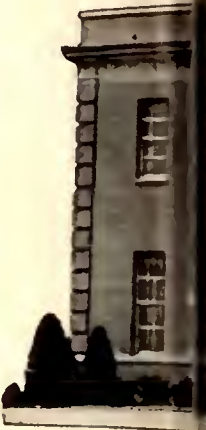
*of Detroit's Storer Stations*

**WJBK RADIO**

1500 KC  
10,000 WATTS DAY, 1,000 WATTS NIGHT

**WJBK-TV**

CHANNEL 2  
CBS



Detroit's most complete record library serves radio music lovers.



A curving staircase leads from the wood panelled lobby and reception room.



Only half of the huge television Studio A (75 x 52 feet) is needed for the big "Ladies Day" audience.

Traditional furniture is used throughout, as in this office of the radio managing director.



Represented by THE KATZ AGENCY, INC.

STORER NATIONAL SALES OFFICE, 118 E. 57th, New York 22, MUrroy Hill 8-8630



*Neighbor of the Famous General Motors and Fisher Buildings in the Dynamic New Center Area*

**7441 SECOND BLVD., DETROIT 2, MICH. • TRinity 3-7400**



**WITHIN THESE DOORS,** tomorrow's radio and television equipment at work today to make WJBK Radio and WJBK-TV even more powerful salesmen throughout the great South-eastern Michigan market. We're open . . . for business . . . in a big new building as handsome as the big new business we can build for you. Now, more than ever, these outstanding Storer stations are your best choice for sales results, with these marvelous facilities to serve our clients, viewers and listeners. Come visit us when you're in Detroit!



Color TV is recessed into the wood panelled wall of the television managing director's office.

*To Be Greeted with a  
City-Wide Celebration*

September 18th's the day for the formal opening ceremonies! Open House for the public and attendance by local, state and national officials will make the new home of WJBK, Radio and WJBK-TV the center of all eyes.



Direction Control, announcers' booth and clients' viewing room, as seen from TV Studio A.

Radio Studio A, one of three ultra-modern, fully equipped radio broadcast centers.



# NO OTHER DENVER RADIO STATION CAN MAKE THESE STATEMENTS

**MORE GREATER-DENVER FAMILIES LISTEN TO KLZ-RADIO THAN TO ANY OTHER DENVER RADIO STATION**  
**Morning, Afternoon and Night**

## HERE'S PROOF:

Statements substantiated by Denver's most complete and nationally recognized radio survey, Pulse Inc.—based on 72,000 completed quarter-hour reports, June 1956. Full Morning 6 AM—12 Noon; Full Afternoon 12 Noon—6 PM; Full Evening 6 PM—12 Midnight. No selected segments.

**First**

in average rating MORNING, 6.83; AFTERNOON, 4.85; EVENING, 4.85. KLZ's average evening rating is higher than any other station's average daytime rating.

**First**

in PERSONALITY SHOWS . . . 8 of KLZ's daily personality shows rate first in their time periods.

**First**

in NEWS — WEATHER — SPORTS — MARKETS . . . 19 of these KLZ broadcasts rate first in their time periods.

**First**

KLZ has highest ratings during 51 of 72 daily quarter-hours surveyed (plus 1 tie) . . . 2½ times more than all other radio stations combined!

Statements based on ratings (number of actual radio listeners per 100 homes).

**NO WONDER KLZ-RADIO HAS BEEN NATIONALLY ACCLAIMED FOR THE "RE-BIRTH OF RADIO"**

*Buy this audience—Sell this audience—Buy KLZ Radio*



For the full story, call your KATZ man or me today.

LEE FONDREN  
 General Sales Mgr.

**Radio Denver**  
 560 kc

CBS for the Rocky Mountain Area—Represented by the Katz Agency

## 49TH & MADISON (Continued from page 12)

"Men in the Gray Flannel Suits" to get out of their ivory towers and find out what's going on in the hinterland. It is a message we have been trying to put across for years, but it will now have the ring of authority.

BILL HUTT  
 KTHV  
 Little Rock, Arkansas

## COURSE FOR CANDIDATES

Your "How to sell a candidate, 1956" series was published just as we were formulating plans between our Education department and the local college Tv department for a political candidates' tv school. I think the interest in political tv in the coming election definitely calls for every station to try this kind of thing.

LAWRENCE H. ROGERS, II  
 WSAZ-TV  
 Huntington, W. Va.

## PROBLEM IN AUSTRALIA

We have a problem concerning a big client in the proprietary medicine field in this country.

In this market, he is one of the three brand leaders. There are also a number of small sellers of little individual importance. Our client is spending about half as much as either of his two main competitors, and has been out-spent for seven or eight years. As far as we can ascertain, there has been little if any change in the share of the market divided between the three leading brands in that period.

We believe that the consistently greater weight of publicity behind our two competitors must eventually react against our client—the strength of "habit" as a factor in brand preference prevents a quick change; but a change will occur in time.

Our approach to you is prompted by the hope that you can refer us to some case histories reflecting similar circumstances or help us with your opinion. . .

R. C. DAVEY  
 Briggs and James Pty. Ltd.  
 Melbourne, Australia

• Among the more recent SPONSOR articles similar to Reader Davey's case are: "Max Factor had the \$61,000 answer," 9 January 1956; "Coty's quandary," 2 April 1956; "Shulton builds tv 'spees' on strong spot foundation," 28 May 1956.






# THE SOUTHERN CALIFORNIA LOOK

It's drifts of filmy lace on the Empire bodice of this cocktail sheath by Dorothy O'Hara of California.

It's \$26.6 billions worth of planes produced last year in Metropolitan Los Angeles, the U. S. aircraft capital.

*It's millions of lasting impressions on big-earning, big-spending Southern Californians by advertisers on*

**KRCA · 4** ... NBC TELEVISION IN LOS ANGELES ... SOLD BY  **SPOT SALES**

# WANTED

## ARE YOU THE SALES MANAGER SPONSOR NEEDS IN THE SOUTH?

Due to expansion to a weekly operation, SPONSOR is looking for a hardworking Sales Manager in the South and Southwest, with Atlanta as headquarters. This is a top-notch sales area and requires a top-notch man who is looking for an exceptional opportunity and is willing to work for it. You'll be calling on key station executives in 11 states. There's plenty of prestige, sales advantages, and interesting activity to this assignment—plenty of travel, too. If you're the man, you'll have a proven sales record, some knowledge of station operation, a reputation for square dealing, and a deep down desire to improve your financial position. Please rush full details.

BOX 93, SPONSOR, 40 E. 49,  
NEW YORK 17

# SPONSOR BACKSTAGE



by Joe Csida

### **Convalescent's-eye view of the Convention**

I did not really anticipate that I would ever have to face a personal test of that ancient exhortation, "The show must go on!" And it may be one of the signs of advancing age, or possibly a fundamental lack of ambition that, faced with the test, my response was "Why?" and "Who Says So?" I was not bothered at the time, and I don't even blush to say I am unperturbed now, by my failure to go on with the show under duress.

The show I'm talking about, of course, is this column. As you may know, I missed the last one. Actually I could have written it. My deadline was a Friday, and it wasn't until the Wednesday preceding that the doctor, with some urgency, checked me into the hospital. I hadn't been feeling particularly fit for some several weeks, but on the other hand I wasn't in any particular pain or agony either. I had merely turned a rather deep shade of yellow, which was for a little time obscured by a moderate coat of tan I'd accumulated during the summer. The whites of one's eyes rarely tan, however, so when mine did, it was plain that something serious was amiss.

X-rays revealed that this was not infectious hepatitis, but that the bile which had found its way into my bloodstream had done so because of an obstruction. Exactly what the obstruction was was indeterminable, but surgery was plainly in order. All this they discovered on Wednesday, and from then till Monday they prepared me for the operation. Intravenous feedings, hypo injections, pills, conversation, explanations. I was so fascinated and frightened by all these preparations that when my partner, Ed Burton, asked me whether I was going to do the SPONSOR column, I said, "No, I don't thing so, Ed. I'd have a tough time concentrating."

One more thing about Operation Operation and I'll never mention it again. But I do want to thank the more than three hundred friends and acquaintances who sent notes, cards, books, flowers, who called in via phone or came out for a visit. It's hard to tell you how much those things help at a nervous, unhappy time like that.

In this convalescent period I guess I've seen more television than in any concentrated time in years. Including, of  
(Please turn to page 78)

# More proof of **DOMINANCE!**

Now ARB joins PULSE  
in giving WXEX-TV:

- **More 1/4 hours than any other Richmond area station**
- **More top shows than any other Richmond area station**

ARB: July, 1956; PULSE: May-June, 1956

# **WXEX-TV**

Tom Tinsley, President **NBC BASIC-CHANNEL 8** Irvin G. Abeloff, Vice Pres.

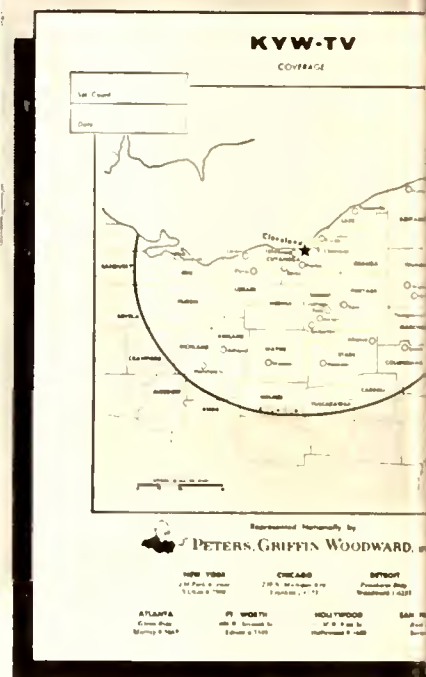
National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington.  
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

# "ask your Colonel"



## THE SELLER'S HANDBOOK

The names of grocery chains; the number of service stations; factory shifts; paydays; the weather month-by-month; the kind of water; transportation; hotels; distance to the airports; major companies are just a few of the facts you'll find in each of The Seller's Handbooks now completed for 24 markets represented by PGW Television Sales. Much of this data was included at the suggestion of advertisers and agency account executives . . . and we hope that they will find the Handbooks especially useful.



..... ask your Colonel



## PETERS, GRIFFIN, WOODWARD, INC.

*Pioneer Station Representatives Since 1932*

**NEW YORK**  
250 Park Avenue  
YUkon 6-7900

**CHICAGO**  
230 N. Michigan Ave.  
Franklin 2-6373

**DETROIT**  
Penobscot Bldg.  
Woodward 1-4255

**ATLANTA**  
Glenn Bldg.  
Murray 8-5667

**FT. WORTH**  
406 W. Seventh St.  
Edison 6-3349

**HOLLYWOOD**  
1750 N. Vine St.  
Hollywood 9-1688

**SAN FRANCISCO**  
Russ Building  
Sutter 1-3798



# ... Here are the stations and the markets we sell



## EAST-SOUTHEAST

		VHF CHANNEL	PRIMARY
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	ABC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WSVA-TV	Harrisonburg, Va.	3	CBS-NBC-ABC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS

## MIDWEST-SOUTHWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth—Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WISC-TV	Madison, Wis.	3	CBS
WCCO-TV	Minneapolis—St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth—Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
KENS-TV	San Antonio	5	CBS

## WEST

KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU—KHBC-TV	Hawaii		
KRON-TV	San Francisco	4	NBC

{ For sample schedules of: daytime volume plans; low-budget high-frequency ID schedules; women's participating programs; or a locally-originated, locally-integrated, tested and proven program of your own . . . }

..... ask your Colonel



## PETERS, GRIFFIN, WOODWARD, INC.

*Pioneer Station Representatives Since 1932*

**NEW YORK**  
250 Park Avenue  
YUkon 6-7900

**CHICAGO**  
230 N. Michigan Ave.  
Franklin 2-6373

**DETROIT**  
Penobscot Bldg.  
Woodward 1-4255

**ATLANTA**  
Glenn Bldg.  
Murray 8-5667

**FT. WORTH**  
406 W. Seventh St.  
Edison 6-3349

**HOLLYWOOD**  
1750 N. Vine St.  
Hollywood 9-1688

**SAN FRANCISCO**  
Russ Building  
Sutter 1-3798



Alan C. Garratt, ad mgr., A.C.C. Div. American Tobacco Co.

## **MIR. SPONSOR**

**Alan Garratt: "Must reach the people"**

"Too many commercials these days have a tendency to be namby-pamby," says American Tobacco Co.'s Alan Garratt, advertising manager of the A.C.C. Division (Pall Mall, Antonio y Cleopatra, La Corona and International Cigars). He recalls the trend-setting, exciting days of George Washington Hill advertising philosophy.

"But times have changed. Today's tv audience would bristle at an approach that was successful in radio more than a decade ago. The temper of air media audiences has changed, and successful advertisers reflect an understanding of this change in their campaigns."

Garratt has seen Pall Mall advertising go through many stages, from overwhelming emphasis on use of spot radio to program sponsorship, in the 19 years that he's been with the company. Today, he administers, under Paul M. Hahn, American Tobacco president, a multi-million dollar budget (through SSCB), which is two-thirds in air media: 51% tv, 15% radio and 34% in print.

"We're thoroughly sold on air media," he told SPONSOR. "For almost two decades now, the lion's share of our total budget has gone into air media."

This fall, Pall Mall will be particularly heavy in network tv sponsorship. In the past few weeks, Garratt

*(Please turn to page 76)*

## **NIGHT-TIME RADIO IN LANSING IS "ERIK-O"**



**"HOUSE of MUSIC"**  
with Erik "O"

**8:30 p.m.-12:30 a.m.  
MONDAY THRU SATURDAY**

**POPS, STANDARDS,  
JAZZ, NOVELTIES, R&B.  
R&R . . . REQUESTS,  
SPECIAL FEATURES,  
GIMMICKS AND CHATTER**



CALL:

VENARD  
RINTOUL  
McCONNELL  
INC.

**MUSIC • NEWS • SPORTS  
IN  
Lansing, Michigan**

# How's this for a welcome?



. . . just in time to hear Hooper say:

## **WDGY** is now first in the afternoon

*in Minneapolis-St. Paul with 27.4%\**

. . . and just 6.1% shy of *first* in the morning (27.9%)

. . . and a close second *all-day* (27.6%)

**NIELSEN'S** coming along nicely. Mr. Blair, with a clear second spot showing for WDGY.\*\* (NSI & total area, too)

**PULSE** reflects the upsurge with a big increase for the 2nd straight report, with WDGY tied for second all day.\*\*\*

It's happened fast in Minneapolis-St. Paul, and there's more *yet* to happen. Eight months of Storz music, news and ideas have given WDGY the sound and the surge of success. Listeners can hear it. Advertisers can feel it. In your planning for fall, remember — the exciting buy is WDGY — with 50,000 watts — and nearly perfect-circle daytime coverage. Talk to Blair, or WDGY General Manager, Steve Labunski.

\*Hooper, Monday-Saturday, 7 a.m.-12 noon, July-August, 1956

\*\*Nielsen, Sunday-Saturday, 6 a.m.-Midnight, June, 1956

\*\*\*Pulse, Monday-Friday, 6 a.m.-6 p.m., May-June 1956

**THE STORZ STATIONS**—Todd Storz, President

**WDGY**, Minneapolis-St. Paul

**WHB**, Kansas City

**WQAM**, Miami

**KOWH**, Omaha

**WTIX**, New Orleans

Represented by **John Blair & Co.**

Represented by **Adam Young Inc.**



# New and renew

# SPONSOR

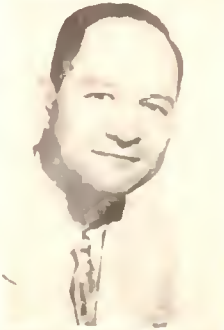
3 SEPTEMBER 1956

## New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Oil, NY	J. Katz, NY	CBS 27	Redskins Pro Football; Sun aft; var times; 30 Sept; 13 wks
Tobacco, NY, for Pall Mall	SSCB, NY	ABC	Navy Log; W 8:30-9 pm; 17 Oct; 56-57 season
Atlantic Rening, Phila	Ayer, Phila	CBS 15	Giants Pro Football; Sun aft; var times; 30 Sept; 12 wks
Montine, Newark	Esty, NY	CBS 17	Giants Pro Football; Sun aft; var times; 30 Sept; 15 wks
Shoe, St. Louis	Burnett, Chi	CBS 56	Capt Kangaroo; Sa 10:15-10:30 am; 25 Aug; 32 wks
Williamson, Louisville	Bates, NY	CBS B3	Bob Crosby; alt M 3:30-3:45 pm; 10 Sept; 52 wks
Reisner, San Fran	BBDO, San Fran	CBS 2	Rams-49ers Pro Football; Sun aft; var times; 7 Oct; 9 wks
Asne Brewing, Pitts	Vic Maitland, Pitts	CBS 4	Pitts Steelers Pro Football; Sun aft; var times; 21 Oct; 6 wks
Kodak, Rochester	JWT, NY	ABC	Ozzie & Harriet; W 9-9:30 pm; 3 Oct; 56-57 season
ff, St. Louis	DFS, NY	CBS 15	Redskins Pro Football; Sun aft; var times; 30 Sept; 15 wks
ff, St. Louis	DFS, NY	CBS 58	Cards-Bears Pro Football; Sun aft var times; 30 Sept; 15 wks
ff, St. Louis	DFS, NY	CBS 15	Rams-49ers Pro Football; Sun aft; var times; 30 Sept; 15 wks
Foods, Chi, Perkins Prod	FCB, Chi	NBC	Queen for a Day; alt Th 4:4:15 pm; 4 Oct to 21 Mar '57; It Could Be You; alt Th 12:30-12:45 pm; 4 Oct thru 21 Mar '57
Brewing, Detroit	Camp-Ewald, Detroit	CBS 6	Detroit Lions Pro Football; Sun aft; var times; 30 Sept; 11 wks
Toy, NY	Grey, NY	CBS 10	Capt Kangaroo; M var 5-min segs; 10 Sept; 7 wks
Brand Foods, Little Falls, NY	SSCB, NY	CBS 26	Capt Kangaroo; WGF var 5-min segs; 5 Sept; 39 wks
Maco, Kenilworth, NJ	DCSS, NY	NBC 57	Comedy Time; alt F 5-5:30; 9 Oct; 26 wks
Phila	Hutchins, NY	ABC	Miss America Pageant; Sat 10:30-12 mid; 8 Sept only
Cinn	Y&R, NY	NBC 87	People's Choice; alt Th 9-9:30 pm; 11 Oct; 52 wks
Oats, Chi	Lynn Baker, Chi	CBS 111	Tournament of Roses; Tu 11:45-1:45 pm; 1 Jan only
Paper, Chester, Pa	JWT, NY	CBS 87	Godfrey Time; Tu 10:30-10:45 am; 14 Aug; 52 wks
Oil, Ind, Chi	D'Arcy, Chi	CBS 32	Cards-Bears Pro Football; Sun aft var times; 30 Sept; 15 wks
Oil, Ind, Chi	D'Arcy, Chi	CBS 12	Green Bay Packers Pro Football; Sun aft; var times; 15 wks; 30 Sept
Chi	Mc-E, Chi	CBS 101	Garry Moore; F 10-10:15 am; 27 July; 52 wks
Chi	North, Chi	CBS 80	Bob Crosby; Th 3:30-3:45 pm; 30 Aug; 52 wks



William R. Brazzil (3)



Herbert B. Cahlan (3)



Lawrence B. Dunham, Jr (4)

## Renewed on Television Networks

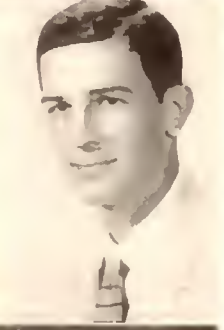
SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Chicle, Long Island City	Bates, NY	ABC	Ozark Jubilee; Th 10-10:30 pm; 4 Oct; 56-57 season
Home Prod, NY	Y&R, NY	CBS 69	Godfrey Time; Th 10:45-11 am; 30 Aug; 26 wks
Vills, Mnnpls	BBDO, NY	CBS 87	Garry Moore; F 10:45-11 am; 31 Aug; 52 wks
Johnson & Sons, Racine	FCB, Chi	CBS 90	Spotlight Playhouse-Red Skelton; alt Tue 9:30-10 pm; 28 Aug; 52 wks
g, Battle Creek	Burnett, Chi	CBS 86	Art Linkletter; Tu & Th 2:30-2:45 pm; 28 Aug; 52 wks
Bros, NY	BBDO, NY	CBS 93	Art Linkletter; M-W-F 2:30-2:45 pm; 27 Aug; 52 wks
Bros, NY	JWT, NY	NBC 137	Video Theatre; Th 10-11 pm; 23 Aug; 52 wks
co, NY	KGE, NY	ABC	Rin Tin Tin; F 7:30-8 pm; 7 Sept; 56-57 season
ilk, St Louis	Gardner, St Louis	CBS 119	Spotlight Playhouse-Red Skelton; alt T 9:30-10 pm; 21 Aug; 52 wks
Cinn	B&B, NY	NBC 141	This Is Your Life; W 10-10:30 pm; 26 Sept; 52 wks
Wip, LA	R&R, LA	NBC 60	Queen for a Day; alt Th 4-4:15 pm; 28 Aug to 2 Feb
Farm Ins, Bloomington, Ill	NLB, Chi	NBC 98	Red Barber's Corner; Fri 10:45-11 pm approx; 7 Sept; 52 wks
Chi	North, Chi	CBS B3	Garry Moore; Th 10:15-10:30 am; 30 Aug; 52 wks



Patrick J. Fay (4)

## Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
as Bell	WSOC, Charlotte, NC, program director	WBT, Charlotte, NC, asst program mgr
on E. Bond	TCF TV, NY, exec	Animatic Prod, NY, vp-sales
y Brasky	Teacher, Redondo Beach, Cal	KGFJ, Hy, sales
m R. Brazzil	NBC, NY, tv sales	WTVJ, Miami, natl sales director
Bremser	KFAB, Omaha, prog mgr	Same, gen mgr
rt B. Cahlan	WAAM-TV, Balt, prog mgr	WBZ-TV, Boston, prog mgr
Croninger	WTIX, New Orleans, prog director	WQAM, Miami, prog director
Daniels	KROW, Oakland, Cal, sales	KNXT & CTPN, Hy, acct exec
a M. Davidson	KIDO AM-TV, Boise, pres	Same, mgr
ford Eager, Jr.	Geo. P. Hollingsberry, NY, acct exec	Petry, NY, tv acct exec
e Fisher	Guild Films, Cleve, branch mgr	NTA, Chi, acct exec
E. Flaherty	WNBF AM-TV, Binghamton, NY, director	Same, asst prog director
urman	BBDO, LA, production super	Desilu, LA, asst director comml div
e Gleason	MBS, NY, sportscaster	Same, sports director
e Gresham	McCadden Corp, Hy, gen sales mgr	MGM-TV, Hy, west coast sales mgr
e Haskell	KFAB, Omaha, pub service director	Same, asst gen mgr
d Hearn	WCAO, Balt, sales	WTOW, Towson, Md, sales mgr
L. Holmes	KTVX, Tulsa, natl sales mgr	Petry, NY, tv acct exec
rt Klynn	UPA, Burbank, exec prod mgr	Same, vp-prod tv commls
rt H. Korn	TPA, NY, acct exec	WABD, NY, sales director
Kyle	JWT, NY, asst prod-director	MGM-TV, NY, asst mgr tv operations
D. Marella	info not available	WGR-TV, Buffalo, sales rep
L. Middlebrooks	KING, Seattle, eng director	Same, also KGW, Portland, Ore, vp-eng director
l Milford	CBS TV, NY, assoc prog production mgr	Same, prog production mgr
iller	WINS, NY, sales	Petry, NY, rad sales exec
L. Miller	Gallagher-Delisser, NY, natl adv rep	KYW, Cleve, natl sales coordinator
rgan	KOWH, Omaha, sales	Same, sales mgr
Nahas	KXYZ, Houston, exec vp-gen mgr	Same, pres



Al Fiegel (4)



Bruce E. Flaherty (3)

**New and renew**

**3. Broadcast Industry Executives (continued)**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Fred L. Nettere	Katz Agency, NY, tv sales	NBC Spot Sales, NY, tv sales
Joan Pettingell	A. Meyerhoff, Chi, timebuyer	Petry, Chi, tv promotion
Lee Phillips	WITV, Miami, sales coordinator	Same, natl sales mgr
Al Racco	KRUX, Phoenix, sales mgr	KLAC, LA, acct exec
Rick Reighard	WCUE, Akron, anncr	Same, production mgr
William R. Rytting	Burton, Brophy, Rytting, Salt Lake City, pres	KTVT, Salt Lake City, acct exec
Wade St. Clair	WBT, Charlotte, NC, asst program mgr	Same, radio sales
Jack Sandler	KOWH, Omaha, sales mgr	WQAM, Miami, gen mgr
Mike Shapiro	WFAA-TV, Dalls, comml mgr	KTVX, Tulsa & KATV, Little Rock, mgng director
Warren Shuman	XEO & XEOR, Rio Grande Valley, mrchndsg	Natl Time Sales, NY, sales
Frank Steltenkamp	WWJ AM-TV, Detroit, sales	Same, sales development mgr
Walt Svehla	WQAM, Miami, production	WCKR, Miami, programing
Dorothy M. Trantow	WFNC AM-FM, Fayetteville, NC, traffic mgr	Same, asst continuity director
Clifford Trotter	KJBS, San Fran, sales	KCBS, San Fran, sales cct excc
Owen Fawcett Uridge	WQAM, Miami, gen mgr	WCKR, Miami, gen mgr
Lawrence Van Dolen	Paul H. Raymer, NY, vp-rad sales mgr	WINZ, Miami, natl sales coordinator
Joe Vaughn	orchestra leader	WABT, Birmingham, acct exec
Walter E. Wagstaff	KIDO AM-TV, Boise, gen mgr	KGW-TV, Portland, Ore, stn mgr
Ray Wild	MCA TV, NY, vp-southern div	Same, field sales mgr
E. Carlton Winckler	CBS TV, NY, prog production mgr	Same, director production operations
Donn E. Winther	WNBF AM-TV, Binghamton, NY, asst promo mgr	Same, promo mgr
L. I. "Duke" Zimmerman	WQAM, Miami, comml mgr	WCKR, Miami, sales mgr

Fred Nahas 3



Jack Sandler 3



**4. Advertising Agency Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Dale Berger	KLON-TV, Lincoln, Nebr, acct exec	Ayers, Swanson, Lincoln, Nebr, acct exec
Hendrik Booraem, Jr.	C. J. LaRoche, NY, vp-tv dept	Same, acct super
North Clarey	FCB, NY, acct exec	DFS, NY, acct exec
Richard M. Day	KEYD-TV, Mnnpls, sales mgr	Lloyd W. Nelson Adv, Mnnpls, acct exec
L. E. Dorne	Y&R, NY, mktng research	Fuller, Smith & Ross, NY, research assoc
Lawrence B. Dunham, Jr.	Campbell-Mithun, Mnnpls, acct exec	Compton, NY, mktng acct exec
H. J. Enright	Journal Pub, St. Jo, Mo, adv mgr	Ayres, Swanson, St. Jo, Mo, acct exec
James M. Evinger	Stand Reliance Ins, Lincoln, Nebr, adv mgr	Ayres, Swanson, Lincoln, Nebr, copy-contact
Patrick J. Fay	DuMont, NY, staff director	Wyatt & Bearden, Dallas, am-tv director
Al Fiegel	Erwin, Wasey, Okla City, am-tv director	Knox-Ackerman, Okla City, vp-am-tv director
John L. Gardner	Gen Baking, NY, dir adv-mrchndsg	K&E, NY, promo dept
Doris Gould	Moselle & Eisen, NY, timebuyer	C. J. LaRoche, NY, timebuyer
Josephine Gray	info not available	Zimmer, Keller, Calvert, Detroit, acct mgr
Kirk D. Holland, Jr.	Torque Tools, Southgate, Cal, factory rep	Fulton, Morrissey, Chi, asst dir field mrchndsg
Edward C. Imbrie	Joy Mfg, Pitts, adv dept	K, MacL&G, Pitts, acct exec
Andrew Karing	Y&R, NY, acct exec	Grey, NY, acct exec
Lew King	Lew King Adv, Phoenix, owner	Lew King, Vehon & Wolf, Phoenix, pres
Harry Lawton	Pabco, San Fran, adv-sales promo mgr	Hutchinson Adv, LA, acct super
Kenyon M. Lee	MacM-J&A, Miami, vp-branch mgr	Kenyon M. Lee, Adv, Miami & Jacksonville, owncr
Joyce Peters	Emil Mogul, NY, estimator	Same, timebuyer
Georgia Stagner	Paul Davis Co., Okla City, adv dept	Knox-Ackerman, Okla City, am-tv asst
John E. Sullivan	Best Foods, NY, vp-adv cereals	Compton, NY, asst acct exec
Hella Teig	Emil Mogul, NY, estimator	Same, timebuyer
William H. Van Pelt, Jr.	K, MacL & G, Pitts, acct exec	W. S. Walker Adv, Pitts, acct exec
S. E. "Bud" Vehon	Luckoff & Wayburn, Detroit, acct exec	Lew King, Vehon & Wolf, Phoenix vp
Joe S. Watkins	Gardner, St. Louis, creative-contact	Bonsib, Ft. Wayne, vp-creative director

John E. Sullivan 14



Owen F. Uridge 13



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

KCNO, Alturas, Cal, has become an ABC affiliate  
 KFXM, San Bernardino, Cal, has been sold to KFAY, Bakersfield, subject to FCC approval  
 KGAK, Gallup, NM, has become an ABC affiliate  
 KGMS, Sacramento, Cal, has appointed Forjoe as natl rep  
 KMOD, Modesto, Cal, has appointed Headley-Reed as natl rep  
 KBOX, Modesto, Cal, has appointed W. S. Grant natl rep  
 KOVR-TV, Stockton, Cal, has appointed Frank King as Cal rep  
 KRDC, Redding, Cal, has begun operations as a Mutual-Don Lee affiliate  
 KTTV, LA, has named Hixson & Johngensen as adv agency  
 KUTA, Salt Lake City, is now KLUB  
 KVIP, Redding, Cal, began operation 1 Aug  
 KWIZ, Santa Ana, Cal, has appointed W. S. Grant natl rep  
 WAVY AM-TV, Portsmouth, Va, has appointed H-R Reps as natl rep

WCDT, Winchester, Tenn, has become an ABC affiliate  
 WCMB, Balt, has become an CBS affiliate  
 WDAM-TV, Hattiesburg, Miss, has sold 51% interest to WDSU Bcstng  
 WFEA, Manchester, NH, has appointed Weed natl rep  
 WGBI-TV, Scranton, has been bought by WCAU, Inc.  
 WGMS AM-FM, Washington, DC, has been sold to RKO Tele-radio Pictures and has appointed Adam Young natl rep  
 WHK, Cleve, has become an NBC affiliate  
 WIOD, Mimi, is now WCKR and has become an NBC affiliate  
 WKJG, Fort Wayne, has become an NBC affiliate  
 WTAO, Boston, has appointed Richard O'Connell natl rep  
 WWDC, Washington, DC, has become an independent severing net affiliation

Joe S. Watkins 14



**6. New Firms, New Offices (changes of address)**

Association Films, San Fran, has opened new offices at 799 Stevenson St  
 C. M. Basford Co, NY, has moved to the 19th floor at 60 E 42nd St  
 Bearden-Thompson-Frankel & Eastman, Scott, Atlanta, have merged and will have joint offices at 22 Eighth St, NE  
 CBS Radio Spot Sales, Atlanta, has moved to 805 Peachtree St, NE  
 Fred E. Crawford, Jr, Adv, LA, has opened offices at 638 S Van Ness Ave  
 Gould Smith Assoc, Bev Hills, has been reorganized as Gould Assoc.  
 Monroe Greenthal Co, NY, has moved to 595 Madison Ave  
 Grey Adv, Hy has new offices at 1750 N Vine St—HOLLYWOOD 4-7374

Hullinger Prods, Washington, DC, is now Hullinger-Casselberry Prods  
 Frank King & Co, LA, has offices at 3780 W 6th St  
 Frank King & Co, San Fran, has offices at 1011 Hearst Bldg  
 KSAN, San Fran, has moved to 1111 Market St  
 Kenyon M. Lee Adv, Jacksonville, Fla, has offices at 1357 W Beaver St  
 Kenyon M. Lee Adv, Miami, has new offices at 1517 Alfred I. DuPont Bldg  
 Mumm, Mullay & Nichols, NY, has moved to 136 E 57th St  
 Lew Pollack Prod, NY, new film company is located at 325 W 44th St  
 Rutledge & Lilienfeld, St Louis, has moved to 1000 Market St  
 WJBK AM-TV, Detroit, has moved to 7441 Second Blvd

Donn E. Winther 13

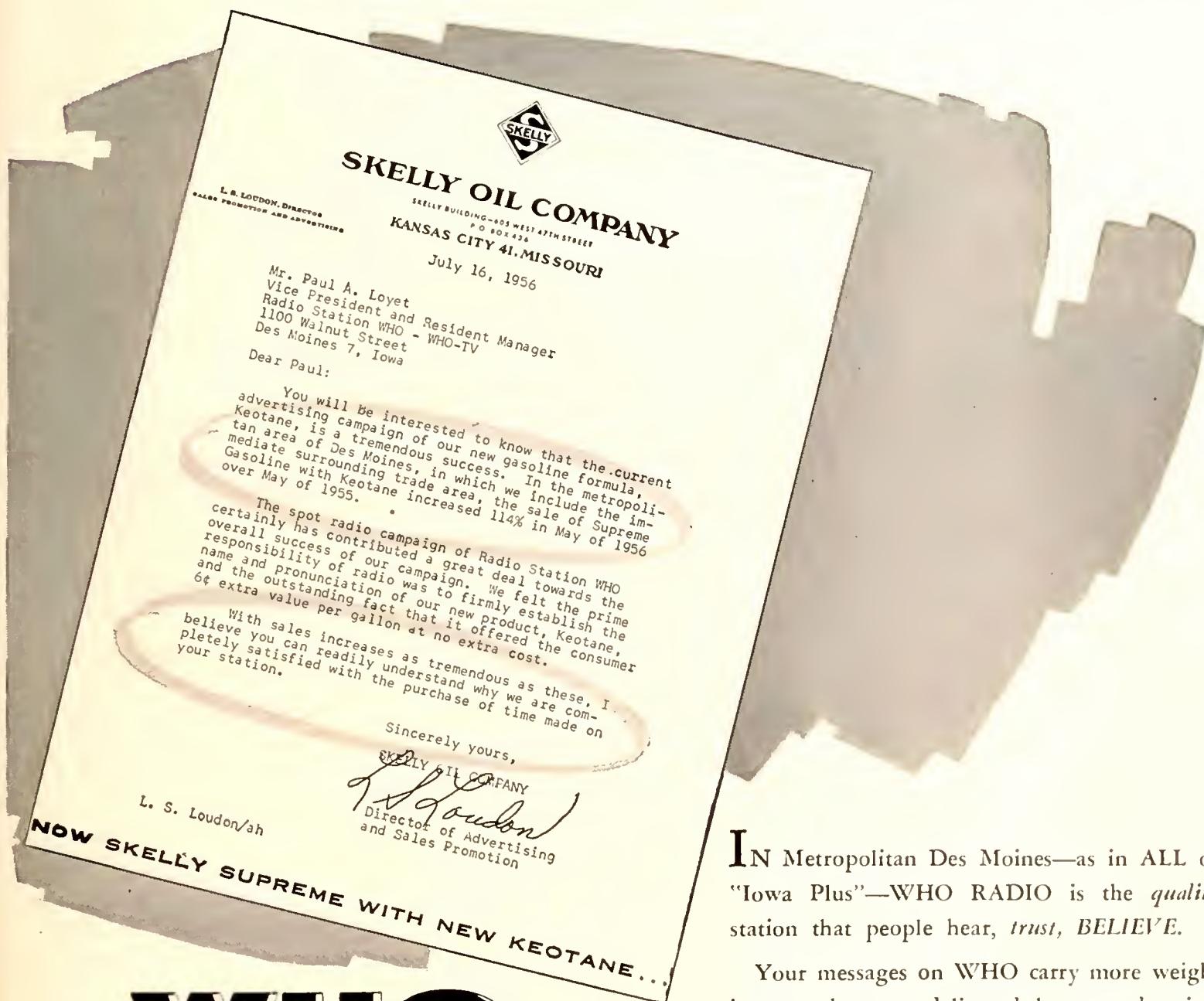


# WHO Radio

helps 114% Sales Increase

for Skelly Oil

in Metropolitan Des Moines!



**SKELLY OIL COMPANY**  
SKELLY BUILDING—402 WEST 47TH STREET  
P. O. BOX 424  
KANSAS CITY 41, MISSOURI

L. S. LOUDON, Director  
SALES PROMOTION AND ADVERTISING

July 16, 1956

Mr. Paul A. Loyet  
Vice President and Resident Manager  
Radio Station WHO - WHO-TV  
1100 Walnut Street  
Des Moines 7, Iowa

Dear Paul:

You will be interested to know that the current advertising campaign of our new gasoline formula, Keotane, is a tremendous success. In the metropolitan area of Des Moines, in which we include the immediate surrounding trade area, the sale of Supreme Gasoline with Keotane increased 114% in May of 1956 over May of 1955.

The spot radio campaign of Radio Station WHO certainly has contributed a great deal towards the overall success of our campaign. We felt the prime responsibility of radio was to firmly establish the name and pronunciation of our new product, Keotane, and the outstanding fact that it offered the consumer 6¢ extra value per gallon at no extra cost.

With sales increases as tremendous as these, I believe you can readily understand why we are completely satisfied with the purchase of time made on your station.

Sincerely yours,  
*L. S. Loudon*  
L. S. LOUDON  
Director of Advertising  
and Sales Promotion

L. S. Loudon/ah

**NOW SKELLY SUPREME WITH NEW KEOTANE...**

**I**N Metropolitan Des Moines—as in ALL of “Iowa Plus”—WHO RADIO is the *quality* station that people hear, *trust*, BELIEVE.

Your messages on WHO carry more weight because they are delivered by trusted voices and are backed by excellent programming sponsored by America's leading companies.

Skelly's Mr. Loudon KNOWS what all this means to advertisers—and so do your Colonels at Peters, Griffin, Woodward. *Ask* them!

# WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager



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



## ... NOT SEVENTEEN?

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

WBRE-TV'S...NBC Fall and Winter show schedule is the greatest TV buy in "Hill Country", USA. That's the 17 county area covered by Channel 28... America's First Million Watt TV Station. With a projected audience potential of 2,000,000 busy people having an estimated buying power of \$1,650,000-000 you cut down your advertising costs per capita when you lodge your message on the WBRE-TV log.

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

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

*Without question, the best engineer in the animal kingdom, the Busy Beaver, with his ability to cut down trees of more than 17 inches in diameter, transport them up or down stream by a well trained staff of co-workers, build communication lodges, and millions of acres of pasture lands, has an intelligence akin to WBRE-TV's unique community service to the people of "Hill Country", U.S.A.*

**WBRE**  
**TV Channel 28**  
**WILKES-BARRE, PA.**



Y & R's GE tv receiver account group finalizing plans for debut of "Broken Arrow." (L. to r.): Norman Glenn, tv pgm. super.; Sherman Hoyt, acct. exec.; James Watt, Jr. acct. super.

# Network tv show costs point to \$300-million year

**Less spectaculars, but they and "specials" will tally \$21 million; SPONSOR estimates \$8 million in prizes from nighttime quizzes**

*by Ben Bodec*

**W**hile checking network show costs for this article SPONSOR asked a veteran agency tv-radio executive—his shop bills around \$40,000,000 in air media a year—how, in his opinion, the 1956-57 tv network season was shaping up.

His comment: "It looks like a record year of bigness in every respect but one—bigness in new, fresh and exciting programing ideas."

Let's take a raincheck on the validity of his crack about ideas and see how his general anticipation of "record bigness" relates to the results of a study SPONSOR has been conducting into the coming season's program picture. After processing, analyzing and projecting the accumulated data, SPONSOR submits these salient facts, figures and observations drawn from them:

1. Advertisers will be spending not far from \$6,000,000 a week for programing on the three networks (exclusive of time).

2. Projected over the 1956-57 season, this bill for talent and production alone adds up to around \$300,000,000. With gross network time sales expected to exceed \$500,000,000, the combined turnover for talent and time would accordingly give commercial network television an \$800,000,000 year.

3. The network schedules show fewer spectaculars than the past season. But other special programs, with big talent budgets, are more than closing the gap. The programing bills for spectaculars and such specials will

**Network tv show costs article continues • Please turn page ►**

*These charts represent statistical features derived from SPONSOR's net show costs*

Sponsors spending \$300 million for network programming in 1956-57	
Total cost of night-time programming.....	\$230,000,000
Total cost of daytime programming.....	45,000,000
Total cost of spectacular and "specials".....	20,750,000
Major sports events right, production.....	8,000,000
<b>Grand Total .....</b>	<b>\$303,750,000</b>

SOURCE: SPONSOR estimates. Period covered: September, 1956 to August, 1957

tally around \$21,000,000 for the year. The average cost for these specs and specials is higher than ever.

4. Costs for practically all types of regularly routined programs (three or four times a month) have taken another hike. Among the straight entertainment shows, the biggest jump is evident in hour-long dramatic fare. Stars are getting more money, the price of scripts have been appreciably

increased and the unions' basic minimums are up.

5. The giveaway binge is riding on all cylinders. There are far more of them on the nighttime schedule than prevailed last season. SPONSOR estimates the disbursement of prizes among the network nighttime quizzes could reach a total of \$8,000,000 for the ensuing year.

6. The balance of representation on

network schedules is beginning to swing in favor of the independent packager. Ownership or control of the 25 sponsored network shows which make their bow this fall breaks down this way: 11 network-produced or controlled, 13 independently-owned packages, and one agency-created.

7. The trend toward dramatic-type fare, and this same fare on film, is as pronounced as ever. Of the foregoing

**Cost of spectaculars and "specials" tallies \$20 million**

PROGRAM	SINGLE PRICE	*NO. SCHEDULED	LENGTH	TOTAL COST
Producers' Showcase	\$320,000	13	90 min.	\$ 4,160,000
Sat. Night Spectacular	250,000	10	90 min.	2,500,000
Star Jubilee	240,000	10	90 min.	2,400,000
Hall of Fame	200,000	6	90 min.	1,200,000
Wide, Wide World	195,000	20	90 min.	3,900,000
Bob Hope-Dinah Shore	145,000	20	60 min.	2,900,000
Shower of Stars	140,000	5	60 min.	700,000
Ray Bolger Show	125,000	14	60 min.	1,750,000
See It Now	125,000	10	60-90	1,250,000
<b>Grand Total</b>				<b>\$20,760,000</b>

\*From September, 1956 to August, 1957

**Chart at right contrasts high, low and average costs**

**Quiz prizes in '56-'57 could total \$8 million**

PROGRAM	NET	MAXIMUM PRIZE PER WINNER	*TOTAL PRIZE MONEY 1956-57 SEASON
Most Beautiful Girl .....	NBC	\$250,000	<b>\$1,500,000</b>
Break the Bank .....	NBC	250,000	<b>1,500,000</b>
Twenty-one .....	NBC	150,000	<b>1,250,000</b>
The Big Surprise .....	NBC	100,000	<b>750,000</b>
Do You Trust Your Wife? .....	CBS	75,000	<b>750,000</b>
High Finance .....	CBS	75,000	<b>600,000</b>
The \$64,000 Question .....	CBS	64,000	<b>500,000</b>
The \$64,000 Challenge .....	CBS	64,000	<b>500,000</b>
Name That Tune .....	CBS	25,000	<b>300,000</b>
Treasure Hunt .....	ABC	25,000	<b>250,000</b>
Giant Step .....	CBS	10,000	<b>150,000</b>
<b>Grand Total .....</b>			<b>\$8,050,000</b>

\*SPONSOR estimated; based on allowance made in program's budget for prizes, plus contingency fund

25 new shows, 17 fall within the drama category and they divide as follows: 15 strictly film, one live, and one (*Playhouse 90*) a mixture of live and film.

8. Among the trends predicted by agency programming buyers are: (a) the eclipse of the half-hour film anthology. (b) the freeze on adult Westerns and (c) more quiz giveaways and even bigger jackpots.

9. Broadly speaking, the price of the half-hour film drama is up another \$5,000 for the new network season. The exceptions are the show produced abroad. The average quote is \$38,000 net for first run. Last season the average was \$33,000 net first run and the year before, around \$28,000. Tv film sales organizations attribute the latest rise to union increases all along the

line and the cost of getting their investments back.

10. The list of new shows joining the networks represents a record number for recent years, and from comment gathered in agency circles there may be another substantial turnover of net programs in January. Not a few clients are leading toward a change. They're waiting to see what happens to the ratings in the fall.

Here are some other items, angles and trade viewpoints that emerged from SPONSOR's inquiry into the 1956-57 look for network programming:

*What's new, fresh and exciting?*  
This study brought SPONSOR into contact with over a score of agency executives who can claim fairly solid pro-  
(Please turn to page 95)

**For all sponsored net tv show costs, please turn to page 44 ►**

**Highest-priced show (all types)**

*Producer's Showcase (NBC)*

**\$320,000**

**Lowest-priced weekly show**

*Uncle Johnny Coons (NBC)*

**\$2,350**

**Average price of 1-hr. drama**

**\$57,500**

**Average price of 1/2-hr. drama**

**\$33,000**

**Av. price 1/2-hr. situation comedy**

**\$36,000**

**Av. price weekly 1/2-hr. quiz show**

**\$28,000**

**Av. weekly price daytime serials**

**\$11,500**



Sedate client-agency lunches usually take place in such hotels as the Ambassador, Plaza, Waldorf. Anticipating lunch over traditional martinis above at the Park Lane's Tapestry Room are (l. to r.)

BBDO's Austin Scannell, product publicity manager; Richard Reed, executive secretary of the Maine Sardine Industry (client); Mrs. Nancy Debb, a/c; Richard Detwiler, BBDO mgr. of corporate p.r.

# GILMORE'S



Favorite lunch place for admen, Gilmore's attracts droves of glamorous tv, movie, theater personalities at night. Above, son of owner, who frequently hosts tv show debut parties, enjoys hot summer day

Never like this after noon. Michael's Pub packs in admen and stars



by Evelyn Konrad

## WHERE ADMEN

**A**dmen's lunch habits today are as highly ritualized as the sexual mores of any self-respecting South Sea Island tribe.

This conclusion derives from a broad survey conducted by SPONSOR editors in the interest of providing the lunch guide admen can use. Conscientious research took editors to such tribal meeting grounds as Toots Shor's, 21, Stork Club, Louis & Armand's. It even necessitated sampling admen's most typical lunches.

From this study, SPONSOR distilled the following essence:

- Lunch customs fall into a number of categories, depending upon the participants: (1) agency lunch with New York client; (2) agency lunch with out-of-town client; (3) rep with \$5



MAN CAN'T LIVE ON

FOOD ALONE, SAY

ADMEN WHO RANK TOPS

AMONG ENTERTAINMENT

SPENDERS; THEY'RE

MARTINI-WISE, KNOW

MAITRE D'S BY NAME, GO

WHERE THE ELITE DINE



# ADMAN'S DIRECTORY FOR EATING OUT

*Listed below are some of those  
New York restaurants which are the more popular  
haunts of the advertising fraternity*

RESTAURANT & ADDRESS	PHONE	RESTAURANT & ADDRESS	PHONE
<b>34TH-59TH EAST</b>			
Al Schacht—102 E 52	PL 9-8570	New Weston—Mad Ave & 50th	PL 3-4800
Annette's—928 2nd Av.	EL 5-8509	Old Brew House—207 E 54	EL 5-8810
Beau Brummel—65 E 54	PL 5-1792	Park Lane—299 Park Av	PL 5-4100
Berkshire—31 E 52	PL 3-5800	Pen & Pencil—205 E 45	MU 2-8660
Bird n' Glass—13 E 47	MU 8-0778	Pierre's—52 E 53	EL 5-4074
Black Angus—148 E 50	PL 9-7454	Plaza—5th Av & 59	PL 9-3000
Brussels—115 E 54	PL 8-0457	Press Box—139 E 45	EL 5-8297
Cafe Nino—10 E 52	PL 1-0845	Rattazzi—9 E 48	PL 3-5852
Chambord—803 3rd Av. (49)	EL 5-7180	Roosevelt—Madison at 45	MU 6-9200
Chandler's—49 E 49	PL 1-1960	Sacher—303 Madison Av (41)	MU 7-3720
Chapeau Rouge—14 E 52	MU 8-3023	Stork—3 E 53	PL 3-1940
Cherio—46 E 50	MU 8-1190	Swiss Pavilion—38 E 50	EL 5-1075
Christ Cella—144 E 45th	OX 7-2479	Tomaldo's—812 3rd Av	EL 5-8368
Daniel's—53 E 54	PL 9-5941	Town & Country—284 Park (49)	PL 1-0230
Danny's Hide-Away—151 E 45	PL 9-1277	Versailles—151 E 50	PL 8-0310
Divan Parisien—33 E 48	EL 5-6726	Waldorf—Park at 49	EL 5-3000
Drake—440 Park (56)	PL 5-0600	Weylin—40 E 54	PL 3-4908
Eden Roc—148 E 48	PL 1-3382	White Turkey—12 E 49	PL 3-1181
Finland House—39 E 50	MU 8-0018		
Gaston—48 E 49	PL 5-4285	<b>34TH-59TH WEST</b>	
Gilmore's—123 E 54	PL 3-7167	Al & Dick's—151 W 54	PL 7-0095
Hutton's Ad Lib—400 Mad. Av.	PL 5-9812	Billy Gwon's—128 W 52	CI 7-4730
Janssen's Hofbrau—430 Lex	LE 2-5661	Blair House—30 W 56	JU 6-1417
Joe & Rosa—745 3rd Avenue	EL 5-8874	Cafe Louis XIV—15 W 49	CI 6-5800
L'Aiglon—13 E 55	PL 3-7296	Chalet Suisse—45 W 52	EL 5-9554
La Cave Henry IV—201 E 52	PL 5-6566	English Grill—Rockefeller Plaza	CI 6-5800
Laurent—111 E 56	PL 3-2729	Holland House Taverne—10 Rockefeller Plaza	CI 6-5800
Le Bistro—814 3rd Av (50)	EL 5-8766	La Potiniere—60 W 55	CI 5-6764
Le Chanteclair—18 E 49	PL 5-7731	Maria's Cin Cin—49 W 51	EL 5-5785
Le Cheval Blanc—145 E 45	EL 5-9352	Mercurio—106 W 52	JU 6-2713
Le Marmiton—41 E 49	MU 8-1232	Neptune's Corner—1217 6th Av	CO 5-4430
Le Moal—942 3rd Av (57)	MU 8-8860	P. J. Moriarty's—6th Av & 52	CI 5-9582
Le Trianon—56 E 56	MU 8-0140	Patsy's—236 W 56	CI 7-3491
Louis & Armand—42 E 52	PL 3-3348	Penthouse—30 Central Park S.	PL 9-3561
Louise—225 E 58	EL 5-8133	Ronnie's Steak House—115 W 52	JU 6-3380
Maud Chez Elle—1071 2nd	EL 5-5122	Rose—109 W 51	CI 7-9418
Michael's Pub—3 E 48	PL 8-2272	Toots Shor's—51 W 51	PL 3-9000
Miramar—10 E 46	VA 6-1096	Twenty-One—21 W 52	EL 5-6500
Monsignore—61 E 55	EL 5-2070		

## MEET

million timebuyer; (4) rep with \$200,000 timebuyer; (5) noodling session of agency men from same shop; (6) *tete-a-tete* between tv producer from one shop with radio-tv director of agency to which he wants to switch; (7) top radio-tv exec with ad manager pushing low-rated show's low cost-per; (8) same exec telling top network brass why a 10 Trendex is a good thing. . . . The combinations are infinite.

• Admen tend to eat where drinks are big and women, few. (Notable exception: Agencyman taking client to lunch may find it advisable to find locale replete with decorative femininity.)

• When discussing lunch with men—  
(Please turn to page 97)

# 10 midwinter headaches you can start to lick now

**Midseason problems are by-product of air media, but anticipating them, say interviewed admen, can prevent costly crises**

**N**ow is the time for admen to plan against the inevitable problems in tv and radio that crop up once the fall season is in full swing. From a survey of ad managers, account executives and tv-radio directors, SPONSOR gleaned the 10 most troublesome midwinter headaches that can and often do plague admen. But contrary to seasons past, these admen feel there are few surprises left in air media emergencies. Experience has taught them ways to avoid, forestall or solve these problems well in advance.

In the first of this two-part series (20 August 1956 issue), SPONSOR dis-

cussed the following five major problems: (1) the show's a flop, (2) shared sponsorship disagreements, (3) salesmen's enthusiasm slumps, (4) the commercials don't sell, (5) the star gets sick.

Here are some solutions proposed by the experts to five other major midwinter headaches quite likely to occur:

**6. Will the budget stretch?** To the experienced tv advertiser, the problem of planning ahead for anticipated cost rises is no longer difficult. Years of watching tv costs increase have

given both agencies and clients a pattern for estimating their annual expenditures more accurately than in seasons past.

But, despite the best planning, budget emergencies do occur—and generally in midseason. Some of these crop up because of changes in marketing or media strategy and they are difficult to anticipate.

Most midseason strains on air budgets, however, revolve around four basic factors: (1) need to add more stations; (2) increased station rates; (3) increased talent costs; and (4) the need for greater ad expenditure.

## These are sample suggestions from admen on way

**1** *The show's a flop after two ratings*

**Solution:**  
Switching show's time to follow a stronger show helped ratings of both strong and weak in 5 cases in 1955-56

**2** *Sponsors who share show disagree*

**Solution:**  
Work out agreement now to cover markets to be added, publicity, preempts, commercial time, how to hypo show

**3** *Salesmen lose enthusiasm midseason*

**Solution:**  
Allow budget for periodic mailings, plan campaign to salesmen and trade keyed to important sales season ahead

**4** *The commercials fail to produce sales*

**Solution:**  
Film sufficient variations of pre-tested theme so you won't tire audiences. Also include timely, seasonal twist

**5** *What happens when a star gets sick*

**Solution:**  
Understudies for shows would be costly, but you can vide them for the stars of your live commercials



## Good syndicated shows get choice time, top ratings

Clients get prime time for top shows: Ziv's *Highway Patrol* (l.), bought by Ballantine Beer in 24 Eastern markets, cleared 8:00-10:00 p.m. slots on 50% of the stations, 7:00-11:00 pm. on 92%. MCA-TV's *Rosemary Clooney Show* raked up a 25.8 for Foremost

Dairies over KSBW-TV, Salinas, Cal., with its 9:00-9:30 p.m. slot. CBS TV Film Sales' *San Francisco Beat* (r.) topped all competing time periods with a 15.9 on WGR-TV, Buffalo, at 9:30 p.m. for P&G, General Electric, got 19.8 on KP110, Phoenix, 9:00-9:30 p.m.

Top company ad managers, account men and radio-tv business managers generally agree that budget estimating has become a more or less automatic and mechanized process. But at the same time they stress the need for forethought, to forestall an uncomfortable strain on the budget that may keep the client from capitalizing fully on his campaign.

These are major check points for both agency men and ad managers to review now, while the possibility of some financial juggling still exists.

• *Cost of adding markets*—There is no set formula for anticipating such

a contingency budget with complete accuracy. But here are some ways that agencies work out an estimate.

When a client prepares to go on network tv, the agency works out not only a list of primary markets which the client expects to buy, but also a second priority list of markets the client may be interested in if they open up, or if an added push seems indicated there by his sales pattern. Agency timebuyers then estimate the cost of adding these markets to the lineup. On the basis of these estimates, the ad manager can make budget provisions. Of course, it's still somewhat arbitrary at

this point as to the number of additional markets from this secondary list he should actually provide for. Since basic tv networks have grown over the past few years, the additional time cost allowance most companies are providing this year, is rarely over 10% of the original time costs.

• *Increased station rates*—A budget allowance for this contingency can be estimated most accurately this year, but it's a job that takes considerable time. As a rule, there's a six-months period of warning before a station hikes its rates. Therefore, the agency's

(Please turn to page 80)

## ent full-blown crises when midseason problems occur

Rising costs  
budget stretch

**7** How do you get  
on network in January?

**Solution:**

Shop early for a good property and begin now to sell the nets on it, also keep eyes peeled for likely time

**8** How you upgrade  
spot schedule midseason

**Solution:**

Timebuyer should watch for cancellations, keep rep and station informed of sales results so they won't forget the campaign

**9** You have to buy  
January spot campaign

**Solution:**

Finalize plans now, but don't be too rigid about starting date, or timebuyer can't grab good slots as they open up

**10** Shopping  
for syndicated show

**Solution:**

Buy good property from reputable source and get syndicator's help in placing it in your tough markets

# Can hi-fi music sell high finance?

***Investor* magazine uses classical music radio stations and five-cent words to gain public interest in the world of high finance and its \$2 words**

An increasing number of consumer magazines have turned to radio in recent years to hypo their subscription sales. None of them, however, has aimed at such a specific and narrow a radio audience as does *Investor* magazine.

Concerned solely with editorial features which appeal to the bonafide stock broker, or to the layman who

secretly fancies himself something of a financial wizard, the magazine is as highly specialized as a consumer publication can get.

Despite this specialization, it buys a mass advertising medium — radio. But it buys selectively, pinpointing its listening audience to the exact measurements of its most likely subscription prospects. These listeners are the

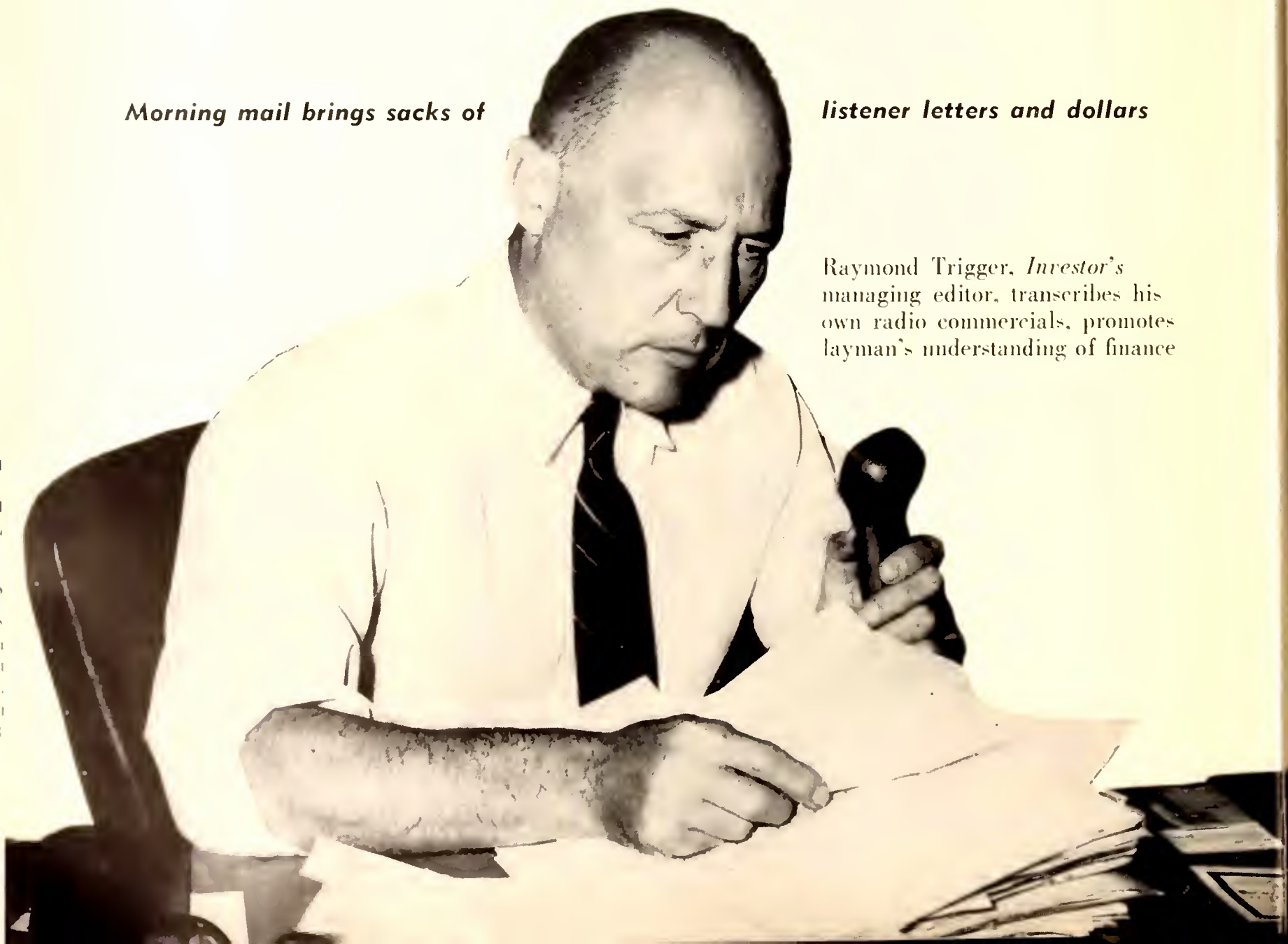
sometimes well-heeled, middle-brow, quasi-intellectual professionals and white collar workers who tune to the nation's "good music" stations.

Despite the high-brow connotation of both a financial magazine and a classical music station, the radio copy and the magazine features abound in "five-cent" words. This is how Raymond Trigger, partner in Dealers' Di-

***Morning mail brings sacks of***

***listener letters and dollars***

Raymond Trigger, *Investor's* managing editor, transcribes his own radio commercials, promotes layman's understanding of finance



# VESTOR

TO TIMELY INVESTING

6

The Search for Oil

Investment Club Incorporated

"In" Stocks

Savings & Loan Associations

Dryden, Dan Stocker page 167



gest Publishing Co., New York, and managing editor of *Investor* magazine, describes his advertising-editorial approach.

His theory: The layman responds to the five-cent words in the radio copy and, after subscribing to the financial magazine, understands the five-cent words which describe obscure financial concepts.

Some examples of these obscure phrasings so cherished by the financial world: "an average which subsumes considerable variation among years," "incremental demand for indirect financial assets," "no feasible mixture of primary securities," and "a partial rejection of primary securities."

That's why the initial radio approach is simple. Listeners are encouraged to buy the financial monthly, which is small (five and one-half by eight and one-half inches, with some 80 pages), easily handled and easily read.

Trigger performs a tripartite function. As partner in a publishing company which circulates various books, brochures and magazines, he determines selling and advertising strategy.

## Radio boosts monthly's circulation

from 5,000 to 20,000 in 2-year period

Monthly *Investor* is easy to read, easy to handle; explains to the layman facts of financial world in easy-to-understand language. Three-month special subscription is offered for \$1 on good music programs. Average weekly return on WQXR, New York, is 100, with peaks as high as 201 in winter months. Advertiser estimates 20% of all such customers are converted into annual subscribers. Total circulation has gained 250% in past 2 years. Radio gets credit for at least half

As managing editor of *Investor*, he knows the financial field and what the layman wants to learn about money, stocks and bonds. And, as a former showman, he knows the facts of show-business when it comes to getting attention and keeping it. That's why Trigger handles radio commercials for his own magazine. And that's why he uses those five-cent words.

Why do financial experts persist in using the "two-dollar" words and in making the realm of Wall Street an unknown one to the general public? "Most analysts," he feels, "by preferring the long to the short, the round-about to the direct, think they're impressing people. They're lazy. It's far easier to be abstract than concrete. Safer, too! They're unsure of themselves, and cover up the deficiency with big words and obscure sentences."

The biggest group of stockholders today is made up of persons with moderate incomes, as the pendulum swings from an era of big blue-chip buying to small, long-term investment purchasing. Wall Street's biggest potential today is the clerk in an appliance store

who makes \$5,500 a year. This is the type of person who needs to read *Investor*, says Trigger.

Through radio, *Investor* is reaching him.

For the past three years, *Investor* has been sponsoring quarter-hour shows on New York City's classical music station, WQXR. On the basis of first-year results, the magazine added two other markets last year. And this coming fall season, after a slack-off in advertising during the summer months, it will go into 12 cities across the country.

It's formula will be continue to be a "good music" station, with commentaries on finance by Trigger.

Trigger is well grounded in the facts of finance.

Active in and around Wall Street for more than 20 years, he worked with Standard & Poor from 1929 to 1935. S&P is the largest investment counsel and statistical organization in the country, and Trigger handled advertising and promotion to investment dealers and brokers. He's been with

(Please turn to page 92)

## SIX WAYS TO PRESENT A TV COMMERCIAL

Among many ways of presenting commercials, here are six found to be particularly popular among agencies

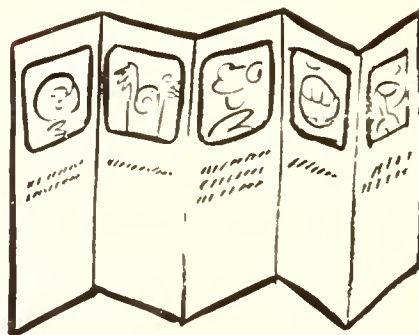


### CONVENTIONAL STORYBOARD

Granddaddy of them all is this simple version of the storyboard laid out in the manner of a comic strip with audio and video directions outlined under each frame

### ACCORDION STORYBOARD

Designed to keep the client's mind on one or two panels at a time this type of presentation can be unfolded for overall perusal after being presented



### FLIP CARDS

Another method of a single frame at a time the flip card system permits showing to groups because of the large sized individual

# HOW TO PRESENT A TV COMMERCIAL TO YOUR CLIENT

*ONE SURE THING ABOUT COMMERCIALS: THE SPONSOR LIKES FIRST LOOK*

**A**s a means of communicating an agency's tv commercial idea to a client, the storyboard leads other methods by quite a margin. Nevertheless, in spite of their popularity, storyboards have their peculiar problems. To review some of the means of making presentations and compare their respective advantages and disadvantages SPONSOR has asked executives of some of the leading advertising agencies to share their methods of presentation and describe some of the solutions found for their storyboard problems.

While some agency people told SPONSOR that they would just as soon see the storyboard done away with, it is far from likely that they will see their wishes realized. "Don't believe them," says one agency exec. "In spite of its imperfections a pictorial presen-

tation is essential to a visual medium, and most clients I've met would rather look at one picture than read a thousand words."

A number of agency execs contacted in the informal SPONSOR survey reported that at one time or another the variety of storyboard presentations had undergone some kind of review at their shop. Benton & Bowles, for example, recently worked out a list of the methods it found most practicable for presentations. As explained by B & B's copy chief, Gordon Webber, "the agency's intent was to include those methods that would best create a visual impression of the finished commercial without making it necessary for the agency to go to the extreme of paying for a sample commercial on speculation."

Outlined below are some of the major types catalogued by SPONSOR, followed by some of the more important do's and don'ts of making presentations to your clients.

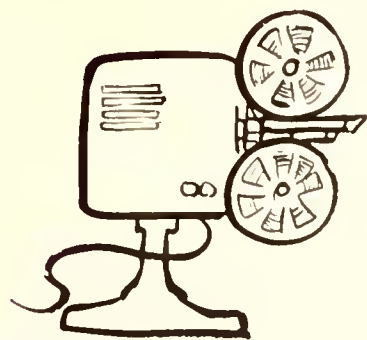
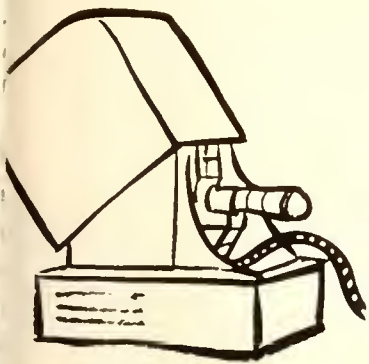
**The storyboard:** Consisting of a card-board mounting, the storyboard, resembling a comic strip, is the basic presentation method. It has also been the starting point for a number of modifications.

**The giant storyboard:** Used for larger meetings is about four times the size of the standard board and measures about 24 by 36 inches.

**The drop-out:** In order to keep the client's attention on a single picture at a time storyboards have been devised that can be shown picture by picture. The drop-out is one of these meth-

## ANIMATIC

Animatic is a trade name for a film strip method of showing commercials. Developed by Animatic Inc., it's effective in creating limited animation and low-cost pilot films.

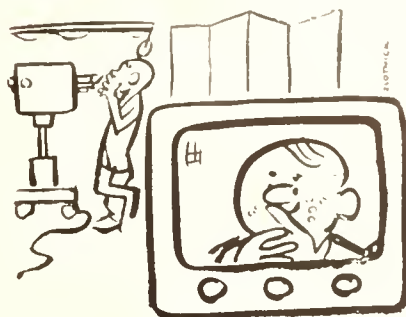


## FINISHED FILM

Making a finished film is actually bypassing presentation problem by plunging in and making commercial without auditioning it first. Changes may boost costs.

## CLOSED CIRCUIT

Creates impression of finished film but at less cost; also allows for immediate changes and kines. A good method but calls for expensive and fairly elaborate television equipment.



ods. It is borrowed from tv itself where it is constantly used in the presentation of title cards. Each picture is enlarged to 11 x 14 or 16 x 20, rounded at the corners to resemble the face of a tv receiver and mounted on a heavy cardboard. Then, with the entire batch of cards propped up on a table or desk to face the client group, each card is dropped on its face one after the other. Each dropping card reveals the one behind it as the copy is read by the presenter.

*The flip card:* A slight variation on the drop-out. It consists of a set of cards held together in the fashion of pages in a loose-leaf notebook which are hung over a stand and flipped one at a time.

*The accordion storyboard:* This one looks like a string of picture postcards. The individual frames can be unfolded one at a time or spread out in a row.

*Rendered storyboard:* Occasionally a client will ask for a storyboard done by a skilled artist who represents each picture with a finished drawing. Rendered storyboards are rarely called for.

Within each form of the storyboard there are a number of ways that the illustrations can be presented. As with the actual choice of presentation, the decision as to what kind of illustration should be used, depends on the client's

product and the form that the finished commercial will take. Rough sketches are seen most often. But some agencies have made extensive use of the Polaroid Land Camera which enables art directors to take photos for parts of storyboards best represented by a literal interpretation.

Where the finished commercial is to be animated or done with cartoon characters, the problem of illustrating the storyboard is lessened because of similarity of the cartoon drawings to the finished film. Explaining animation on a storyboard does, however, take some skill in that the movement possible in cartoons often has little in common with that of human beings. Hence the presenter has to be able to describe in words the intricacies of the animation.

If the presenter wishes to have each client follow his own script, a storyboard is laid out so that it can be photostated on 8 x 10 pages and bound in a notebook. Most presenters dislike strongly the idea of giving the client his own script to follow because it tends to destroy the even flow of the presentation. Instead of following the presenter, the client is tempted to thumb through the pages of the commercial and jump ahead of the presentation.

If the agency feels that the story-

board in any of the styles described above will be inadequate to get across an idea to their client, there are a number of alternatives. All are expensive compared to the cost of sending an idea down to their own art department for treatment.

*Animatic projector:* Starting with "A" for Animatic, there is the storyboard on a film strip. Animatic is a trade name for a machine that looks like a home movie projector and uses film showing one frame at a time. Though at first this sounds like little more than another way of showing slides, the Animatic can create limited-motion effects, build-ups, pop-ons, dissolves. Walking and dancing motions, for example, can be achieved quite simply. The speed of the movement is controlled by the operator who trips the film transport mechanism which moves the film through the projector.

The Animatic also permits a single frame to be held for closer study.

In order to present a commercial with Animatic it is necessary to photograph sketches, live action or a combination of both, along with lettering, on 16 mm film. There is one frame to an image. Sound can be added with a tape recorder. A built in "beep" recorded on the tape can be used to

(Please turn to page 87)

# HFC spends locally to lead



**HFC Ad Manager-V.p.** Alfred G. Waack, I, takes active part in commercial production and works closely with agency in selection of markets and media. With him, from l. Durward Kirby, announcer handling filmed tv announcements; Chris Ford, tv producer at Needham, Louis & Brorby, Chicago; James G. Cominos, NL&B vp in charge radio, tv. HFC buys 353 radio, 24 tv stations



# ally

## Household Finance Corp. spends in the millions for local radio, tv

Two million persons a year borrow money from Household Finance Corp., and most of them, at one time or another, have been influenced by HFC's radio and television advertising.

This summer, HFC hit an all-time record high for outstanding loans in its 78 years of operation. In July, Household Finance had \$500 million in loans outstanding on its books. Business is hefty—and so is its advertising.

Household Finance Corp., Chicago, has been a consistent radio advertiser for 31 years. It has used television regularly since 1947. This year, 55% of its multi-million-dollar annual advertising budget is going to local radio and to local television.

The money which is being spent for broadcast media goes to 353 radio stations and 24 tv outlets. HFC also buys car cards and newspapers.

Why is all Household Finance advertising local?

Because all borrowing is local, says Al Waack, vice president and advertising director.

From HFC headquarters in Chicago's Palmolive Building, at the head of the city's Radio Row on upper Michigan Avenue, Waack directs a U. S. and Canadian advertising operation. His work encompasses 784 branch offices, 559 in the U.S. and 225 in Canada, located in 529 cities in 35 states and all 10 Canadian provinces.

The keystone which is the foundation for all of HFC's "selling" and advertising is the local market.

Cities and the people within them are different, explains Waack. Their incomes, their indebtedness, their tastes and their habits all vary. And HFC's radio and television buying patterns are as varied as the broadcast audience.

Such facts and factors as these determine the character of the broadcast advertising of Household Finance:

- In Pittsburgh, like most highly industrialized cities, about one-third of the adult males are home in the daytime hours because they work on three shifts. This factor convinces the local branch managers that they should use more daytime radio than is the case, say, in St. Louis.

- In New York, where there are more than 40 branch offices, Household Finance recently opened a large office in the Bowery. Many a New Yorker doesn't realize that the neighborhood has changed from an area of tenement houses to one of new, modern apartment buildings. Through market research, for example, HFC learned that more than 320,000 persons live within a one-mile radius of the Bowery office.

- Shopping habits are changing, too, and HFC is keeping pace. For example, there is the trend to shopping centers. Many an HFC branch opens at noon, remaining open during the nighttime hours when families visit a shopping center together. Waack's company has opened 50 offices in such centers in the past three and one-half years. "Merchandising patterns are changing," he notes, "and we expect shopping centers to get more and more business as time goes on."

Waack credits his company's "leadership in the consumer finance field" to one primary factor: "our knowledge of the markets in which we operate."

How does HFC know its markets—529 cities?

Waack's door is always open to media people who help keep him up to date on market information. Radio and television stations, particularly, are aggressive in providing local-level information on the market. Household Finance also has the usual research sources available for such information as retail sales in each area, and the composition of the population.

But when it comes to more specific, more localized factual material about the character of each town and its people, Household Finance relies upon a unique field organization.

HFC has seven district advertising managers, and they're the ones who study each market thoroughly in cooperation with the manager of each HFC branch office. Four years ago there were only two such district advertising managers, but because this local analysis was so important, the number has increased substantially.

There are now ad managers for these districts: Northeast, Southeast, Midwest, West, Upper North Central, Eastern Canada and Western Canada. These men are on the road covering their territories most of the time, visiting branch managers and conferring with them about local advertising problems. The minimum number of visits to each of the 784 branch offices is two annually.

Waack explains the duties of the district advertising manager:

"It is his responsibility on each visit to the local branch office city to review the productivity of our advertising program, determine the comparative productivity of the media being used, analyze our competition's efforts, assess any media changes which may have taken place, examine our spot announcement and program schedule, study the ratings, and attempt to improve, if possible, what we now are doing."

This local effort offers many pluses, says Waack.

"For one thing, it lets media get very well acquainted with the client. Radio and tv people know the type of thing we need and want better after they've talked with our district ad men. When we all work closely to-

(Please turn to page 102)



In Hampton, Va., Leo C. Williams (l), WVEC-TV account executive, and William J. Welstead, producer of Jack's Home Style Salads, confer

# He grosses \$4000 weekly with a \$105 tv ad budget

**Exclusive use of local tv builds sales  
for this Virginia salad manufacturer**

Little Jack Horner pulls out a carton of Jack's Salad for viewers



William J. Welstead of Warwick, Va., found that if he took his home-made salad around to managers of A & P Supermarkets and "let them taste it" they stocked it. It was the way he built a part-time vocation into a full-time business.

At first Welstead concocted his salads for the limited needs of his local grocery store but when they caught on friends suggested that he could sell them outside of his own neighborhood. Before he ever thought of going into television he learned to be producer, salesman, distributor, and advertiser all rolled into one. After the A & P's started stocking his salads, some smaller local chains followed and he found himself the owner of a small but thriving business.

In 1954, business increased until he had to build his own processing plant and hire a staff of women cooks.

All this happened in spite of prices that were 10% higher than those of any other salad product in the market. Without benefit of advertising, Welstead's sales climbed as word-of-mouth praise for his Home Style label spread through the Tidewater, Va., area in which it was distributed. By February of this year, Jack's Home Style Salads were being consumed at the rate of 18,000 packages a month.

Not until a WVEC-TV, Hampton, Va., salesman, Leo C. Williams, approached Welstead with the suggestion that he could further increase sales by selling over that station, did he consider advertising of any sort. Today, Welstead's sales are nearly \$4000 weekly on a \$105 tv ad budget.

To introduce Jack's Salads to women of the Tidewater area, the *Alice Brewer White Show* was selected as the ideal program. Though Miss White has since left WVEC-TV, during the time she was with the station she built up a substantial and loyal following. Popular with women's clubs in the area her program catered to feminine interests with an accent on local personalities and news.

The first tv contract signed by Welstead was for five one-minute participations on the *White Show* every week. The cost was \$91.38. Says Harold A. Brauer, Jr., v.p. and director of sales for WVEC-TV, "It was the mutual feeling of WVEC-TV's account executive, Leo C. Williams, and the client that this program reached a more in-

(Please turn to page 105)

# *Louisville's BEST KNOWN FIGURE*



# 11

♦ The WHAS-TV Channel 11 figure here promotes the film series "Crunch and Des" for Coca Cola and Lincoln Bank and Trust Company. He's a sensitive emcee on other slides, attracting viewers to Gateway Supermarkets' quiz show, "Sense and Nonsense".

This versatile little fellow, despite costumes or high water, always is recognizable as a reminder to viewers that on Channel 11 may be found the best in local and national spot shows.

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

## *Are you participating?*

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



BASIC CBS-TV Network

**Types of sponsored net weekly tv programs**

TYPE	1956-57		1955-56		1954-55	
	NO.	%	NO.	%	NO.	%
Straight Drama	29	18.6	32	19.3	26	16.0
Adventure	24	15.4	17	10.2	9	5.5
Sit. Comedy	15	9.6	17	10.2	30	18.4
Serial	9	5.7	10	6.0	13	8.0
Mystery	4	2.6	4	2.4	9	5.5
<b>Total Drama</b>	<b>81</b>	<b>51.9</b>	<b>80</b>	<b>48.1</b>	<b>87</b>	<b>53.4</b>
Quiz	22	14.0	24	14.5	22	13.5
Variety	18	11.4	19	11.4	11	6.7
Sport	7	4.5	5	3.0	9	5.5
Juvenile	6	3.8	11	6.6	5	3.1
Misc.	6	3.8	9	5.4	5	3.1
Music	6	3.8	7	4.3	9	5.5
News	5	3.1	4	2.4	5	3.1
Comedy	3	1.9	3	1.8	7	4.3
Documentary	2	1.2	2	1.2	1	0.6
Interview	1	0.6	2	1.2	2	1.2
<b>Total</b>	<b>157</b>	<b>100</b>	<b>166</b>	<b>100</b>	<b>163</b>	<b>100</b>

**COSTS OF ALL SPONSORED NETWORK TV SHOW**

Following charts list sponsored network television shows only. All cost figures refer to average weekly show costs, including talent and production. Costs are gross (including 15% agency commission) Figures listed do not include commercial cost or time charges

◀ See page 29 for full story • Charts continue on page 46 ▶

**Sponsored nighttime network program costs**

PROGRAM	COST	NET	TYPE	TIME	SPONSORS, AGENCIES
<i>Stere Allen Show</i>	\$63,000 (L)	NBC	Variety	Sun 8-9 pm	Brown & Williamson, Bates; Jergens Polaroid, Doyle-Dane-Bernbach; M line, Best; 1 seg open after Dec 9
<i>Amateur Hour</i>	\$23,000 (L)	ABC	Variety	Sun 7:30-8:30 pm	Pharmaceuticals, Kletter
<i>Red Barber's Corner</i>	\$3,000 (L)	NBC	Sport	Fri 10:45-11 pm	State Farm Ins, NLB
<i>Beat the Clock</i>	\$18,000 (L)	CBS	Quiz	Sat 7-7:30 pm	Pharma-Craft, JWT
<i>Jack Benny</i>	\$65,000 (F)	CBS	Comedy	Alt Sun 7:30-8 pm	Amer Tobacco, BBDO
<i>Big Story</i>	\$33,000 (L&F)	NBC	Drama	Fri 9:30-10 pm*	Amer Tobacco, SSCB; Revlon, LaRe
<i>Big Surprise</i>	\$33,000 (L)	NBC	Quiz	Tue 8-8:30 pm	Purax, Welss & Geller; Speidel, NCK
<i>Bold Journey</i>	\$8,000 (F)	ABC	Adventure	Mon 7:30-8 pm	Ralston Purina, Guild-Bascom-Bonfi
<i>Jim Bowie</i>	\$32,000 (F)	ABC	Adventure	Fri 8-8:30 pm	American Chicle, Bates; Chesebrough-Mc-E
<i>Break the \$250,000 Bank</i>	\$31,000 (L)	NBC	Quiz	Tue 10:30-11 pm	Benrus, L&N; Lanolin Plus, Seeds
<i>Broken Arrow</i>	\$31,000 (F)	ABC	Adventure	Tue 9-9:30 pm	Gen Electric, Y&R
<i>The Brothers</i>	\$39,000 (F)	CBS	Sit Comedy	Tue 8:30-9 pm	P&G, Burnett; Shaeffer, Seeds
<i>Buccaneer</i>	\$21,000 (F)	CBS	Adventure	Sat 7:30-8 pm	Sylvania, JWT
<i>Burns &amp; Allen</i>	\$33,000 (F)	CBS	Sit Comedy	Mon 8-8:30 pm	Carnation, Wasey; B. F. Goodrich, BI

\* (L) Live • (F) Film • (L&F) Live & Film

Network program costs continue on page 46

# The "WILD WEST SHOW" runs wild

In April the program scheduled in the 5 to 6 P.M. spot on WHIO-TV drew only 7.3 against the opposition 33.8\*. On April 30 we started programming western movies in this slot.

\*Nielsen (July) gives "Wild West Show" 14.8,  
the opposition 11.3 at a cost of **51c per 1000**

**STARTING OCTOBER 29**

GENE AUTRY



ROY ROGERS



Now, with a new all-star cast, the "WILD WEST SHOW" goes really wild. With a heavy promotion schedule already planned, these two cowboy stars will blast off the fall campaign for this 5-6 P.M. spot, zooming the ratings even higher. To corral prime time in this section see our head wrangler George P. Hollingbery.

CHANNEL **7** DAYTON, OHIO

**whio-tv**  
CBS

One of America's  
great area stations

**Sponsored nighttime network program costs—Continued**

PROGRAM	COST	NET	TYPE	TIME	SPONSORS, AGENCIES
<b>Caesar's Hour</b>	<b>\$111,000 (L)</b> \$38,000 for	NBC	Variety	Sat 9-10 pm*	Babo, OFS; Knomark, Emil Mogul; Qu Oats, NLB; one seg open
<b>Capt. Gallant</b>	<b>\$31,000 (F)</b>	NBC	Adventure	Sun 5:30-6 pm	Heinz, Maxon
<b>Caravade of Sports</b>	<b>\$50,000 (L)</b>	NBC	Sport	Fri 10 pm-concl	Gillette, Maxon
<b>Caravade Theatre</b>	<b>\$37,000 (F)</b>	ABC	Drama	Tue 9:30-10 pm	OuPont, BBDO
<b>Circle Theatre</b>	<b>\$40,000 (L)</b>	NBC	Drama	Alt Tue 9:30- 10:30 pm	Armstrong Cork, BBDO
<b>Circus Boy</b>	<b>\$31,000 (F)</b>	NBC	Adventure	Sun 7:30-8 pm	Reynolds Aluminum, Clinton E. Frank Buchanan
<b>Climax</b>	<b>\$55,000 (L)</b>	CBS	Drama	Thurs 8:30-9:30 pm*	Chrysler, Mc-E
<b>Coke Time</b>	<b>\$10,000 (L)</b> for 2	NBC	Music	Wed & Fri 7:30- 7:45 pm	Coca-Cola, Mc-E
<b>Perry Como</b>	<b>\$103,000 (L)</b> \$36,000 for 1-3	NBC	Variety	Sat 8-9 pm	Gold Seal, Campbell-Mithun; Kleenex, FC Noxzema, SSCB; RCA, K&E; Spe Hutchinson, SSCB; Sunbeam, Perrin-P
<b>Crossroads</b>	<b>\$31,000 (F)</b>	ABC	Drama	Fri 8:30-9 pm	Chevrolet, Campbell-Ewald
<b>Walter Cronkite</b>	<b>\$9,500 (L&amp;F)</b>	CBS	News	Sun 11-11:15 pm	Pharmaceuticals, Kletter
<b>Crusader</b>	<b>\$33,000 (F)</b>	CBS	Adventure	Fri 9-9:30 pm	Colgate, Esty; R. J. Reynolds, Esty
<b>Bob Cummings</b>	<b>\$36,000 (F)</b>	CBS	Sit Comedy	Thurs 8-8:30 pm	Colgate, Esty; R. J. Reynolds, Esty
<b>John Daly</b>	<b>\$6,000 (L&amp;F)</b> 1/4 hr	ABC	News	Mon-Fri 7:15-7:30 pm	Miles, G. Wade; Time-Life, Y&R; 2 open
<b>December Bride</b>	<b>\$28,000 (F)</b>	CBS	Sit Comedy	Mon 9:30-10 pm	Gen Foods, B&B
<b>Disneyland</b>	<b>\$75,000 (F)</b>	ABC	Misc.	Wed 7:30-8:30 pm	Amer Dairy, Campbell-Mithun; Amer Mat BFSD also Geyer; Oerby Foods, Mc-E
<b>Do You Trust Your Wife?</b>	<b>\$35,000 (F)</b>	CBS	Quiz	Tue 10:30-11 pm	Frigidaire, Kudner; Liggett & Myers, D
<b>Dragnet</b>	<b>\$37,000 (F)</b>	NBC	Mystery	Thurs 8:30-9 pm	Liggett & Myers, Mc-E
<b>Douglas Edwards</b>	<b>\$9,500 (L&amp;F)</b> 1/4 hr	CBS	News	Mon-Fri 6:45-7 pm & 7:15-7:30 pm	Amer Tobacco, SSCB; Whitehall, Bates
<b>Wyatt Earp</b>	<b>\$30,000 (F)</b>	ABC	Adventure	Tue 8:30-9 pm	Gen Mills, DFS; P&G, Compton
<b>Father Knows Best</b>	<b>\$38,000 (F)</b>	NBC	Sit Comedy	Wed 8:30-9 pm	Scott Paper, JWT
<b>Fireside Theatre</b>	<b>\$27,000 (F)</b>	NBC	Drama	Tue 9-9:30 pm	P&G Compton
<b>Ford Theatre</b>	<b>\$36,000 (F)</b>	ABC	Drama	Wed 9:30-10 pm	Ford, JWT
<b>Tennessee Ernie Ford</b>	<b>\$33,000 (L)</b>	NBC	Variety	Thurs 9:30-10 pm	Ford, JWT
<b>G. E. Theatre</b>	<b>\$15,000 (L&amp;F)</b>	CBS	Drama	Sun 9-9:30 pm	Gen Electric, BBDO
<b>Giant Step</b>	<b>\$23,000 (L)</b>	CBS	Quiz	Wed 7:30-8 pm	Gen Mills, BBDO
<b>Jackie Gleason</b>	<b>\$102,500 (L)</b>	CBS	Variety	Sat 8-9 pm	Bulova, Mc-E; P. Lorillard, L&N
<b>Arthur Godfrey Time</b>	<b>\$38,000 (L)</b>	CBS	Variety	Wed 8-9 pm	Bristol Myers, Y&R; Kellogg, Burns Pillsbury, Burnett; Toni, North
<b>Godfrey's Talent Scouts†</b>	<b>\$28,000 (L)</b>	CBS	Variety	Mon 8:30-9 pm	Lipton, Y&R; Toni, North
<b>Goodyear-Alcoa Playhouse</b>	<b>\$52,000 (L)</b>	NBC	Drama	Sun 9-10 pm*	Alcoa, Fuller-Smith-Ross; Goodyear, Y&R
<b>Zane Grey Theatre</b>	<b>\$33,000 (F)</b>	CBS	Adventure	Fri 8:30-9 pm	Gen Foods, Y&R
<b>Gansmoke</b>	<b>\$38,000 (F)</b>	CBS	Adventure	Sat 10-10:30 pm*	Liggett & Myers, Mc-E
<b>Hey Jeannie</b>	<b>\$11,000 (F)</b>	CBS	Sit Comedy	Sat 9:30-10 pm*	P&G, Compton
<b>High Finance</b>	<b>\$32,000 (L)</b>	CBS	Quiz	Sat 10:30-11 pm*	Chemstrand, Doyle-Dane-Bernbach; Ment Mc-E
<b>Alfred Hitchcock</b>	<b>\$31,000 (F)</b>	CBS	Mystery	Sun 9:30-10 pm	Bristol-Myers, Y&R
<b>Hiram Holiday</b>	<b>\$12,000 (F)</b>	NBC	Adventure	Tue 8-8:30 pm	Gen Foods, Y&R
<b>Robin Hood</b>	<b>\$28,000 (F)</b>	CBS	Adventure	Mon 7:30-8 pm	Johnson & Johnson, Y&R; Wildroot, BB
<b>I Love Lucy</b>	<b>\$39,000 (F)</b>	CBS	Sit Comedy	Mon 9-9:30 pm	Gen Foods, Y&R; P&G, Grey
<b>I've Got a Secret</b>	<b>\$21,000 (L)</b>	CBS	Quiz	Wed 9:30-10 pm	R. J. Reynolds, Esty
<b>Kaiser Aluminum Hour</b>	<b>\$58,000 (L)</b>	NBC	Drama	Alt Tue 9:30-10:30 pm	Kaiser, Y&R
<b>Kraft Tr Theatre</b>	<b>\$31,000 (L)</b>	NBC	Drama	Wed 9-10 pm	Kraft, JWT
<b>Lassie</b>	<b>\$31,000 (F)</b>	CBS	Adventure	Sun 7-7:30 pm	Campbell Soup, BBDO

\* 1/2 hr of 1 week. (L) Live, (F) Film, (L&F) Live & Film

Network program costs continue on page 48



**WHEN YOU BUY ATLANTA...BUY **waga-tv****  
**AND TAKE A BIGGER LICK AT THE MARKET!**

Atlanta is the hub of a 60-county market that is covered thoroughly by WAGA-TV. Compared with other TV stations in Atlanta you reach over 17% more people with more than \$300-million in spendable income. WAGA-TV gives you a bigger lick at this bigger market with its taller tower, full power, CBS-TV and highest ARB and Pulse ratings.



**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.





# spot news that sells!



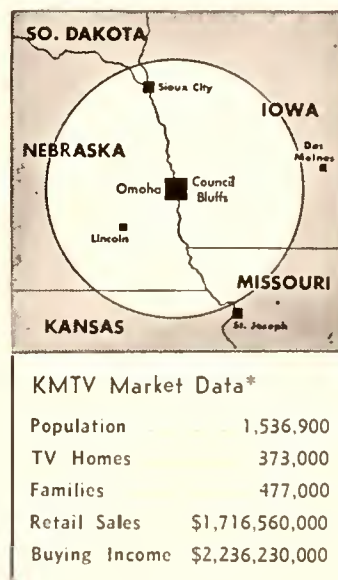
Most Complete TV News Staff  
In Multi-State Area Produces  
35 Newscasts Weekly!

NEWS means KMTV to television viewers in KMTV's rich multi-state area. 35 locally produced newscasts weekly feature intensive local and regional coverage. To do this job, KMTV combines experienced newsmen and the most up-to-date equipment.

Ratings prove that viewers recognize KMTV's leadership in news—an important part of outstanding local and network programming. Coupled with the big PLUS of pioneering local live color telecasts, KMTV's program lineup means you benefit from a giant audience of pre-sold viewers.

TOP SPOT 20—KMTV is among the top spot 20! Of 267 stations participating in a N. C. Rorabaugh Co. survey of 181 markets for the first quarter of 1956, KMTV was among the top 20 stations in the number of national spot accounts (July, 1956, Television Age).

Follow the lead of successful local and national advertisers—select KMTV to deliver this rich multi-state market. *In Omaha . . . the place to be is channel 3.* See Petry today.



Survey of Buying Power

COLOR  
TELEVISION  
CENTER

# KMTV

CHANNEL 3

MAY BROADCASTING CO.



• NBC-TV  
• ABC-TV

• OMAHA

• Represented by

• **Edward Petry & Co., Inc.**

## Sponsored nighttime network program costs—Continued

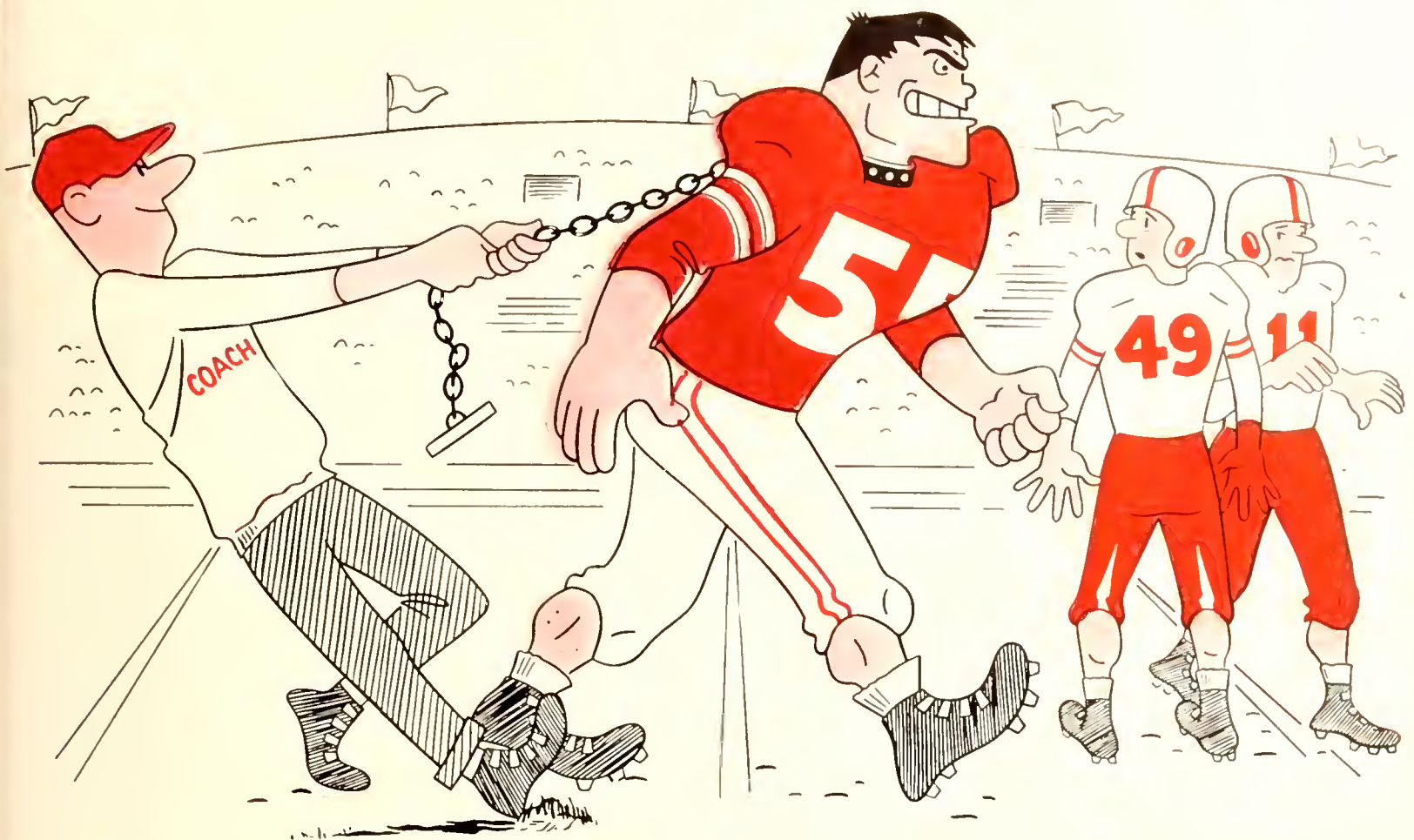
<b>Danny Thomas</b>	<b>\$33,000 (F)</b>	ABC	Sit Comedy	Mon 8-8:30 pm	Armour, FCB, Kleenex, FCB
<b>Tonight</b>	<b>\$20,000 (L)</b> weekly	NBC	Variety	Mon-Fri 11:30 pm-1 am	participations
<b>Treasure Hunt</b>	<b>\$21,000 (L)</b>	ABC	Quiz	Fri 9-9:30 pm	Mogen David, Weiss & Geller
<b>20th Century Fox Hour</b>	<b>\$110,000 (F)</b>	CBS	Drama	Alt Wed 10-11 pm	Gen Electric, Y&R
<b>Twenty-One</b>	<b>\$30,000 (L)</b>	NBC	Quiz	Wed 10:30-11 pm	Pharmaceuticals, Kletter
<b>U. S. Steel Hour</b>	<b>\$58,000 (L)</b>	CBS	Drama	Alt Wed 10-11 pm	U.S. Steel, BBDO
<b>The Vice</b>	<b>\$19,500 (F)</b>	ABC	Mystery	Fri 9:30-10 pm	Sterling Drug, DFS
<b>Voice of Firestone†</b>	<b>\$21,000 (L)</b>	ABC	Music	Mon 8:30-9 pm	Firestone, Sweeney & James
<b>Warner Brothers Presents</b>	<b>\$90,000 (F)</b>	ABC	Drama	Tue 7:30-8:30 pm	Chesebrough-Ponds, JWT; Gen Elect Y&R also BBDO also Grey
<b>Wednesday Night Fights</b>	<b>\$15,000 (L)</b>	ABC	Sport	Wed 10 pm-concl	Mennen, Mc-E; Pabst, Burnett
<b>Lawrence Welk Show</b>	<b>\$11,500 (L)</b>	ABC	Music	Sat 9-10 pm	Dodge, Grant
<b>Lawrence Welk Talent Show</b>	<b>\$16,500 (L)</b>	ABC	Variety	Mon 9:30-10:30 pm	Dodge, Grant
<b>West Point Story</b>	<b>\$40,000 (F)</b>	CBS	Drama	Fri 8-8:30 pm	Gen Foods, B&B
<b>What's My Line?</b>	<b>\$28,000 (L)</b>	CBS	Quiz	Sun 10:30-11 pm	Helene Curtis, Ludgin; Sperry Rand Y
<b>Walter Winchell</b>	<b>\$60,000 (L)</b>	NBC	Variety	Fri 8:30-9 pm	P. Lorillard, L&N; Toni, North
<b>Wire Service</b>	<b>\$77,000 (F)</b> \$38,500 for 1/2	ABC	Adventure	Thurs 9-10 pm	R. J. Reynolds, Esty; 1 seg open
<b>You Are There</b>	<b>\$37,000 (F)</b>	CBS	Drama	Sun 6:30-7 pm	Prudential, Calkins & Holden
<b>You Asked For It</b>	<b>\$11,000 (L&amp;F)</b>	ABC	Misc	Sun 7-7:30 pm	Best Foods, Guild-Bascom-Bonfigli
<b>Loretta Young</b>	<b>\$10,000 (F)</b>	NBC	Drama	Sun 10-10:30 pm	P&G, B&B also Compton
<b>Your Hit Parade</b>	<b>\$16,000 (L)</b>	NBC	Music	Sat 10:30-11 pm	Amer Tobacco, BBDO; Warner Lamb K&E

## Sponsored daytime network program costs

PROGRAM	COST	NET	TYPE	TIME	SPONSORS, AGENCIES
<b>As The World Turns</b>	<b>\$15,000 (L)</b> weekly	CBS	Serial	Mon-Fri 1:30-2 pm	P&G, B&B
<b>Big Payoff</b>	<b>\$6,000 (L)</b> 1/2 hr	CBS	Quiz	Mon-Fri 3-3:30 pm	Colgate, Esty; 2 segs open
<b>Big Top</b>	<b>\$16,000 (L)</b>	CBS	Variety	Sat 12 n-1 pm	Natl Dairy, Ayer
<b>Brighter Day</b>	<b>\$10,000 (L)</b> weekly	CBS	Serial	Mon-Fri 4-4:15 pm	P&G, Y&R
<b>Capt. Kangaroo</b>	<b>\$415 (L)</b> 5-min seg	CBS	Juvenile	Mon-Fri 8-9 am & Sat 9:30-10:30 am	participations
<b>Bob Crosby Show</b>	<b>\$3,150 (L)</b> 1/4 hr	CBS	Variety	Mon-Fri 3:30-4 pm	Best Foods, DFS; Hazel Bishop, Speer Carnation, Wasey; Gen Mills, Ke Reeves; Gerber, D'arcy; P&G, Compt SDS, Mc-E; Toni, North; Wesson Fitzgerald; 2 segs open
<b>Ding Dong School</b>	<b>\$1,600 (L)</b> 1/2 hr	NBC	Juvenile	Mon-Fri 10-10:30 am	Miles, Wade; 9 segs open
<b>Edge of Night</b>	<b>\$15,000 (L)</b> weekly	CBS	Serial	Mon-Fri 4:30-5 pm	P&G, B&B
<b>Football Scoreboard</b>	<b>\$5,000 (L)</b>	NBC	Sport	Sat 5:15-5:30 pm	Dow Chemical, Mac-M-J&A
<b>Fury</b>	<b>\$33,000 (F)</b>	NBC	Adventure	Sat 11-11:30 am	Gen Foods, B&B
<b>Arthur Godfrey Time†</b>	<b>\$1,150 (L)</b> 1/4 hr	CBS	Variety	Mon-Thrs 10:30-11 am	Amer Home Prod, Bates; Bristol-Myl Y&R; Easywasher, BBDO; Gen Mil Y&R; Kellogg, Burnett; Manhattan Se Scheideler & Beck; Norwich, B& Pillsbury, Burnett; Simoniz, SSG Stand Brands, Bates; 1 seg open
<b>Guiding Light</b>	<b>\$10,000 (L)</b> weekly	CBS	Serial	Mon-Fri 12:45-1 pm	P&G, Compton
<b>Home</b>	<b>\$25,000 (L)</b> weekly	NBC	Misc	Mon-Fri 11-12 n	participations
<b>Howdy Doody</b>	<b>\$24,000 (L)</b>	NBC	Juvenile	Sat 10-10:30 am	Continental Baking, Bates; 1 seg open
<b>It Could Be You</b>	<b>\$3,000 (L)</b> 1/4 hr	NBC	Quiz	Mon-Fri 12:30-1 pm	Amer Home Prod, Geyer; Brillo, JW Brown & Williamson, Seeds; Alberto C vet, G. Wade; Gen Foods, FCB, Le & Fink, Mc-E; Pharmaco, DCSS; 5 seg open

\*3 out of 4 weeks. †Sponsored (L) Live (F) Film. (L&F) Live & Film.

Network program costs continue on page 52



## Powerful, new Fall line-up for KSTP Radio!

**NEW STARS . . . NEW SHOWS . . . NEW MUSIC!**

That's the story of KSTP Radio which opens the Fall season with an exciting, all-new line-up of sparkling radio entertainment!

Popular KSTP Television stars have joined with top KSTP Radio personalities to present the finest programs in the Northwest.

New features include on-the-spot tape recordings made daily by roving reporters and interjected into various shows in the style of NBC's successful "Monitor;" "Talk Time" is

a new show in which listeners may participate by telephone; live music and interviews are other new features.

Now is the time to put KSTP to work for you. Take advantage of the Northwest's BIG station with the new concept in radio programming to do your most effective selling job in this vital FOUR BILLION DOLLAR market.



**KSTP** *Radio*  
50,000 WATTS

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

"PRICED and PROGRAMMED" to serve today's radio needs!

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

**Sponsored daytime network program costs—Continued**

PROGRAM	COST	NET	TYPE	TIME	SPONSORS, AGENCIES
<i>Art Linkletter</i>	\$4,000 (L) 1/4 hr	CBS	Quiz	Mon-Fri 2:30-3 pm	Campbell, Burnett; Kellogg, Burnett; Levitt, BBDO; Pillsbury, Burnett; Simoniz, Tatham-Laird; Swift, Mc-E
<i>Lone Ranger</i>	\$18,000 (F)	CBS	Adventure	Sat 1-1:30 pm	Gen Mills, DFS; Nestle, B. Houston
<i>Lore of Life</i>	\$10,000 (L) weekly	CBS	Serial	Mon-Fri 12:15-12:30 pm	Amer Home Prod, Bates
<i>Matinee Theatre</i>	\$30,000 (L&F) weekly	NBC	Drama	Mon-Fri 3-4 pm	participations
<i>Medical Horizons</i>	\$22,000 (L&F)	ABC	Documentary	Sun 4:30-5 pm	Ciba, JWT
<i>Mickey Mouse Club</i>	\$5,000 to \$6,300 (F) 1/4 hr	ABC	Juvenile	Mon-Fri 5-6 pm	Amer Paramount Records, Buchanan; G. Mour, Tatham-Laird; Bristol Myers, Y&R; Carnation, Wasey; Coca Cola, Mc-E; Gen Mills, Knox Reeves; Mattel, Carson Reports; Pillsbury, Burnett; SOS, Mc-E; segs open
<i>Mighty Mouse</i>	\$20,000 (F)	CBS	Juvenile	Sat 10:30-11 am	Gen Foods, Y&R
<i>Modern Romances</i>	\$2,700 (L) 1/4 hr	NBC	Serial	Mon-Fri 4:45-5 pm	Alberto Culver, Wade; Sterling Drug Dr 2 1/2 segs open
<i>Garry Moore</i>	\$3,600 (L) 1/4 hr	CBS	Variety	Mon-Thurs 10-10:30 am & Fri 10-11:30 am	Best Foods, Ludgin; Hazel Bishop, Sponsor; Bristol Myers, DCSS; Campbell, Burnett; CBS-Hytron, Bennett; Frigidaire; Converted Rice, Bennett; Frigidaire, Kudner; Gen Mills, BBDO; Lever Br; JWT; SOS, Mc-E; Staley Mfg, RL Toni, North; Yardley, Ayer; 3 segs open
<i>NCAA Football</i>	\$1 1/2 million (L) for all	NBC	Sport	Sat 1-5:30 pm	Bristol Myers, Y&R; Sunbeam, Per Paus; U.S. Rubber, F. D. Richards; Zenith, BBDO
<i>Pro Football</i>	\$2 million (L) for all	CBS	Sport	Sun 2-5 pm	regional sponsors
<i>Queen For a Day</i>	\$3,000 (L) 1/4 hr	NBC	Quiz	Mon-Fri 4-4:45 pm	Amer Home Prod, Geyer; Borden, Y&R; Brown & Williamson, Seeds; Campbell, Wasey; Chicken of the Sea, Wasey; C. Products, C. L. Miller; Helene Curtis Best; Dow Chemical, MacM-J&A; C Foods, FCB; Lehn & Fink, Mc-E; Mill Wade; P&G, Compton; Reddi-Wip, RL Sandura, Hicks & Griest
<i>Search for Tomorrow</i>	\$10,000 (L) weekly	CBS	Serial	Mon-Fri 12:30-12:45 pm	P&G, Burnett
<i>Secret Storm</i>	\$9,500 (L) weekly	CBS	Serial	Mon-Fri 4:15-4:30 pm	Amer Home Prod, Bates
<i>Strike It Rich</i>	\$15,000 (L) weekly	CBS	Quiz	Mon-Fri 11:30-12 n	Colgate, Esty
<i>Tennessee Ernie Ford</i>	\$3,500 (L) 1/4 hr	NBC	Variety	Mon-Fri 2:30-3 pm	Brown & Williamson, Seeds; Miles, W. Minute Maid, Bates; P&G, B&B; Standard Brands, Bates; Swift, Mc-E
<i>Texas Rangers</i>	\$18,000 (F)	CBS	Adventure	Sat 11:30-12 n	Curtiss Candy, C. L. Miller; Gen Mills; Tatham-Laird
<i>Today</i>	\$30,000 (L) weekly	NBC	News	Mon-Fri 7-9 am	participations
<i>Uncle Johnny Coons</i>	\$2,350 (L&F)	NBC	Juvenile	Sat 11:30-12 n	Swift, Mc-E; 1 seg open
<i>Valiant Lady</i>	\$10,000 (L) weekly	CBS	Serial	Mon-Fri 12-12:15 pm	Gen Mills, DFS; Standard Brands, RL Toni, North; Wesson Oil, Fitzgerald
<i>Wild Bill Hickok</i>	\$27,000 (F)	CBS	Adventure	Sun 12:30-1 pm	Kellogg, Burnett
<i>Zoo Parade</i>	\$12,500 (L&F)	NBC	Misc	Sun 3:30-4 pm	Mutual of Omaha, Bozell & Jacobs; 1 open

**Spectaculars and specials costs**

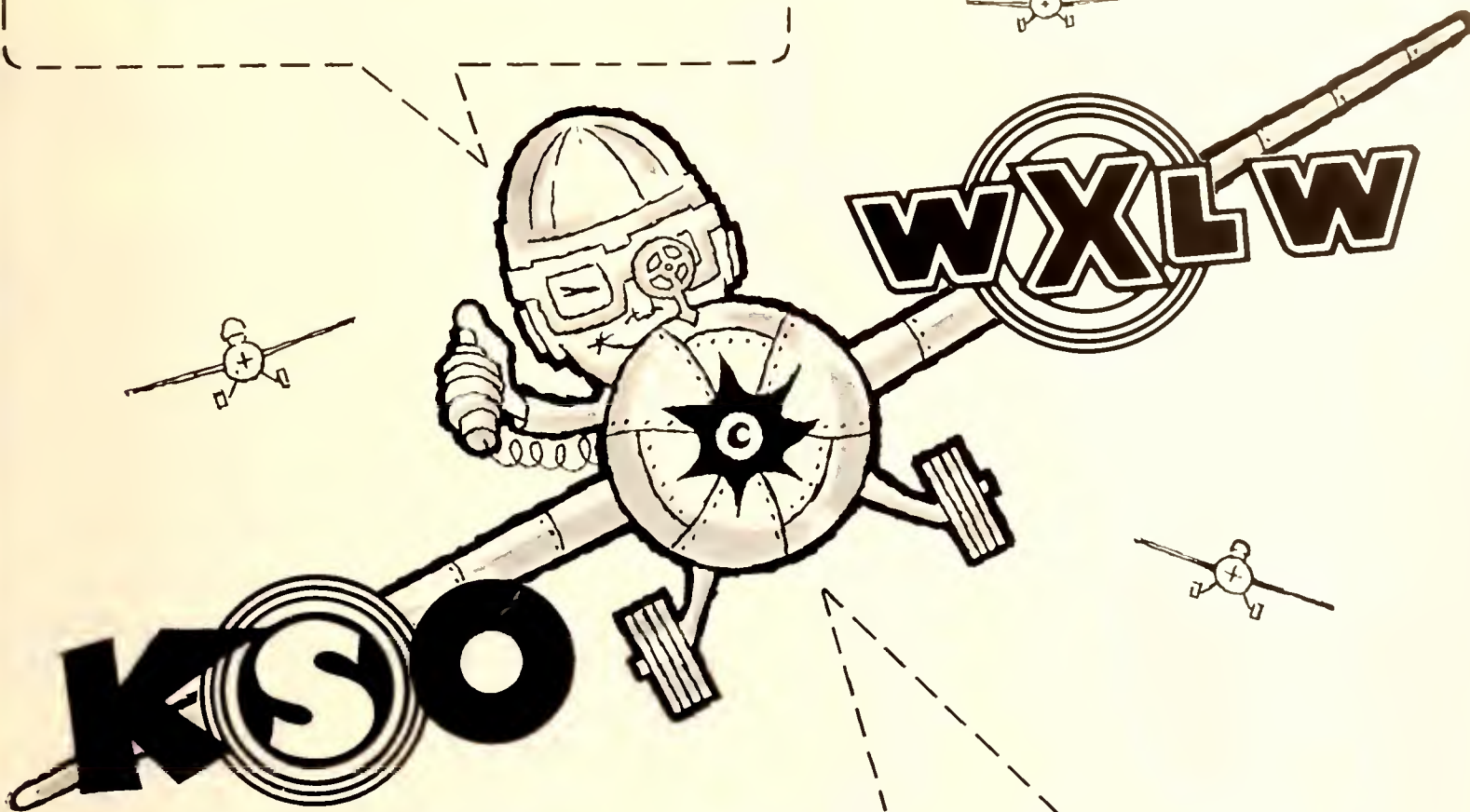
PROGRAM	COST	NET	TYPE	TIME	SPONSORS, AGENCIES
<i>Ray Bolger Show</i>	\$125,000 (L)	NBC	Musical	Alt Sun 4-5 pm	Helene Curtis, Ludgin; 1/2 open
<i>Ford Star Jubilee</i>	\$240,000 (L)	CBS	Music-Drama	Sat 9:30-11 pm (1 in 4)	Ford, JWT
<i>Hall of Fame</i>	\$200,000 (L)	NBC	Drama	Sun 7-9 pm & Sun 8:30-10 pm (5 shows) Wed 8:30-10pm (1 show)	Hallmark, FCB
<i>Bob Hope-Dinah Shore</i>	\$145,000 (L)	NBC	Variety	Sun 9-10 pm (1 in 4) Fri 9-10 pm (1 in 4)	Chevrolet, Campbell-Ewald
<i>Producer's Showcase</i>	\$320,000 (L)	NBC	Drama	Mon 8-9:30 pm (1 in 4)	Buick (1 time), Kudner; John Hancock Times, Mc-E; RCA-Whirlpool, K&E segs open
<i>Sat Night Spectacular</i>	\$250,000 (L)	NBC	Musical	Sat 9-10:30 pm (1 in 4)	Oldsmobile, Brother; RCA-Whirlpool, K&E
<i>See It Now</i>	\$125,000 (L&F)	CBS	Documentary	Sun 5-6 pm & 5-6:30 pm (1 in 4)	open
<i>Showers of Stars</i>	\$110,000 (L)	CBS	Variety	Thurs 8:30-9:30 pm (5 shows)	Chrysler, Mc-E
<i>Wide Wide World</i>	\$195,000 (L)	NBC	Documentary	Alt Sun 4-5:30 pm	Gen Motors, Brother also Campbell-Ewald

• (L) Live • (F) Film • (L&F) Live & Film

**"CONTACT"**

*John E. Pearson Co.*

*...build Your Airpower  
in Des Moines and Indianapolis*



*The Capital Cities' Most Popular Independent Stations*

**KSO**  
DES MOINES

**WXLW**  
INDIANAPOLIS

**Represented Nationally by  
JOHN E. PEARSON COMPANY**



You're always "on target" using KSO, Iowa's most powerful independent station. Popular programming of music, news and sports continuously, day and night, gets KSO listeners in a buying frame of mind . . . ready for your message.



In the "heart" of a rapidly growing, high income market, WXLW delivers a steady bombardment of sell. Soothed from dawn to dark with music and news—WXLW listeners are financially able buyers who respond with sales.



*PULSE* with Bill Cullen has propelled ratings on WRCA-radio from  
**2.1 IN AUGUST 1955 to 4.0 IN AUGUST 1956**  
making WRCA New York's #1 network radio station in the morning!

Source: Pulse, Inc.



...ust ratings dramatize how PULSE with  
...n has fascinated New York.

...many listeners as a year ago now are  
...NBC's flagship station—a larger morn-  
...nce than that of any other network outlet.

...ause prices haven't changed yet, PULSE  
...fascinating for time-buyers.

Here is the prestige of a network flagship station  
—the persuasive salesmanship of a great person-  
ality—a remarkably low cost-per-thousand—a big-  
ger-than-ever audience.

All this in PULSE, the modern morning radio serv-  
ice. All this can be yours. Just call George Stevens,  
our Sales Manager, at Circle 7-8300.

**RCA-RADIO**

NBC RADIO LEADERSHIP STATION IN NEW YORK

SOLD BY



**SPOT SALES**



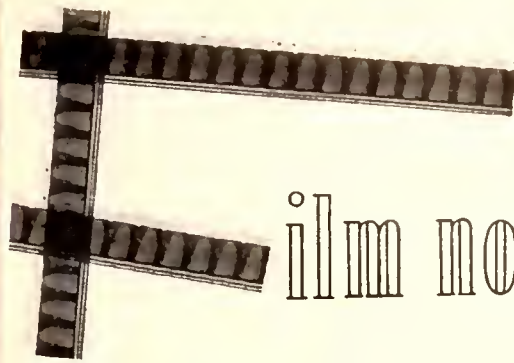
## How to shoot a black cat . . . in a coal mine

An intriguing idea—and no longer impossible—thanks to Eastman Tri-X Reversal Safety Film, Type 727 (16mm only).

Twice as fast as Super-X Reversal Film, Tri-X is of greatest value for shooting when light is at a premium, for jobs like newsreel service. Process it without a hitch—interchangeably with familiar Plus-X Reversal Film.

Here again is manifest Kodak's stated policy to provide an Eastman Motion Picture Film for every purpose.





## ilm notes and trends

**The average citizen** who goes to war is theme of *Citizen Soldier*. Production is slated for 1 November on the 39 half-hour show series, with California National Productions handling this facet of operations. Syndication will be effected by NBC Television Films. This is second announcement of series contemplated by CNP recently, the first having been *Tarzan*.

**Having exceeded** gross billings of \$1,000,000, *Sheriff of Cochise* has recently garnered an additional four advertisers in 29 markets of 11 Western states. The NTA-syndicated 30-minute series (still in the pilot stage) adds to list of advertisers the following: White King Soap Co., of Los Angeles; Arizona Brewing Co., Inc. (A-1 Beer) of Phoenix; Carnation Co., Los Angeles for Carnation Evaporated Milk and other dairy products; Star Kist Foods, Inc., Terminal Island, Cal., for Star Kist Tuna. Agency handling these four accounts is Erwin, Wasey & Company of Los Angeles.

**Criterion Film Laboratories**, New York, has prepared a special color test reel which compares available 16 mm color reversal processes now being used in the industry. Using a single original, Criterion made masters on several types of color stock and interchanged these on various film stocks to make six "effects" from which to choose. Title is *You Takes Yer Choice*.

**While 200 cowboys** compete for \$100,000 prize money, Rin Tin Tin will be the headliner at the 31st annual World's Championship Rodeo in Madison Square Garden, N. Y., 26 September through 6 October. Screen Gems, distributor of the series is hosting his garden appearance. The German Shepherd is star of *Adventures of Rin Tin Tin*, sponsored on the ABC Television

network by Nabisco since October, 1954. At present, series consists of 73 half-hour shows, although additional production will take place in the fall.

**Foreign films** in color are being prepared for first-run tv release by Theatrical & Video Corp., N.Y. First package of 13 films will be available in the fall and will be predominately French and Italian. Dubbing and recording for English-language audio has begun in Paris, according to Don Getz, president of Theatrical & Video.

**In the latest** issue of *Associated Screen News*, published in Montreal Canada, the following are given as what "the cartoon in tv commercials is best for:" Gaining interest, trademark characters, personalizing the product, exaggeration and fantasy and singing jingle type commercials.

**MCA Tv's Western** features starring Gene Autry and Roy Rogers polled favorably in a survey of 30 ARB-rated time periods. Weighted average, covering 28 representative markets with over 10 million tv homes, was a 16.7 rating. Another check of Western features' sales activity indicated that Gene Autry and Roy Rogers are now being stripped in 80% of the markets carrying the series.

**Prizes number 15** and 16 were copped by UPA's myopic cartoon star, Mr. Magoo. One was the Grand Prix Award, at the Uruguayan second International Festival of Documentary films in Montevideo, for *Magoo Express*. The other was recent Los Angeles crown for Magoo's tv commercial series for Rheingold Beer in Southern California through Foote, Cone & Belding. Advertising Association of the West gave Magoo the award as outstanding regional tv commercial series in the U.S. ★ ★ ★

For complete information—type of film use, latest processing technics—write to

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

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

Midwest Division  
130 East Randolph Drive  
Chicago 1, Illinois

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

or **W. J. GERMAN, Inc.**  
Agents for the sale and distribution of  
Eastman Professional Motion Picture  
Films; Fort Lee, N. J.; Chicago, Ill.;  
Hollywood, Calif.



# film shows recently made available for syndication

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
<b>ADVENTURE</b>			
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
Foreign Legionnaire	TPA	30	39
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
<b>DETECTIVE</b>			
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
<b>DRAMA</b>			
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
Night Editor	Lakeside	15	26
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
<b>FEATURES</b>			
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
20th Century Fox Package	NTA	var.	52
Warner Brothers group	Assoc. Artists	var.	700-800
<b>KIDDIES' SHOWS</b>			
Animal Crackers	Sterling	var.	50
Animated Fairytales	General Teleradio	10	13
Bobo the Hobo	Lakeside	15	26
Johnny Jupiter	Assoc. Artists	30	39
Playland	Sterling	var.	50
<b>MUSICAL</b>			
Ina Ray Hutton	Guild Films	30	Pilot
Patti Page	Screen Gems	15	78
Rosemary Clooney Show	MCA Tv	30	39
Town and Country Time	RCA Recorded Program	15	52
Town and Country Time	Services	30	26

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

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
<b>MYSTERY</b>			
I Spy	Guild Films	30	39
Man Called "X"	Ziv Tv	30	39
Combat Sergeant	NTA	30	13
<b>SITUATION COMEDY</b>			
The Goldbergs	Guild Films	30	39
The Great Gildersleeve	NBC Tv Film Division	30	39
I Married Joan	Interstate Tv	30	98
Mickey Rooney	Screencraft	30	39
My Little Margie	Official Films	30	126
Stud's Place	Harry S. Goodman	30	39
Susie	TPA	30	52
Trouble with Father	Official Films	30	130
Willy	Official Films	30	39
<b>SPORTS</b>			
Bowling Time	Sterling	60	13
Junior Sports League	RCA Recorded Program Services	30	39
Mad Whirl	NTA	30	13
Sam Snead Show	RCA Recorded Program Services	5	39
<b>WESTERN</b>			
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
<b>MISCELLANEOUS</b>			
<b>Documentary:</b>			
Greatest Drama	General Teleradio	15	39
On the Spot	Lakeside	15	39
Uncommon Valor	General Teleradio	30	26
<b>Nature:</b>			
World Around Us	RCA Recorded Program Services	15	26
<b>News feature:</b>			
Washington Merry-Go-Round	Harry S. Goodman	15	39
<b>Semi-documentary:</b>			
The American Legend	Official Films	30	39
<b>Shorts and cartoons:</b>			
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
<b>Space show:</b>			
Commando Cody	Hollywood Tv	30	12
<b>Women's:</b>			
It's Baby Time	Walt Schwimmer	15	52
It's Fun to Reduce	Guild Films	15	65
<b>Others:</b>			
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 57 for Film Notes and Trends

# BIG



# MOVIE

The biggest!

The biggest movies ever released for television make KPIX's new 10 pm BIG MOVIE the best buy in San Francisco!

BIG MOVIE, Monday thru Thursday, 10:00 to 11:30 pm, delivers an average quarter-hour audience of 362,734 at a cost-per-thousand of only 74¢!

Act now to become one of the Bay Area's BIG advertisers. Call Lou Simon, KPIX Sales Manager, or your nearest Katz Agency office.

**In San Francisco, No Selling Campaign Is Complete Without The WBC Station. . . .**

**KPIX** CHANNEL **5**   
San Francisco

**WESTINGHOUSE BROADCASTING COMPANY, INC.**



**RADIO**

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

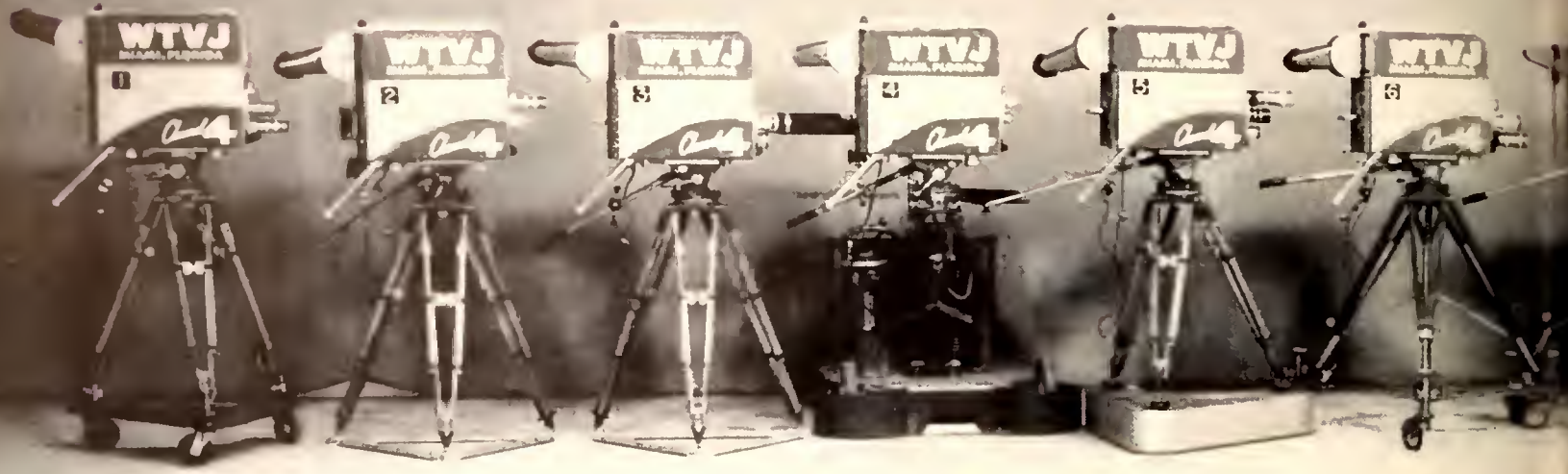
**TELEVISION**

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

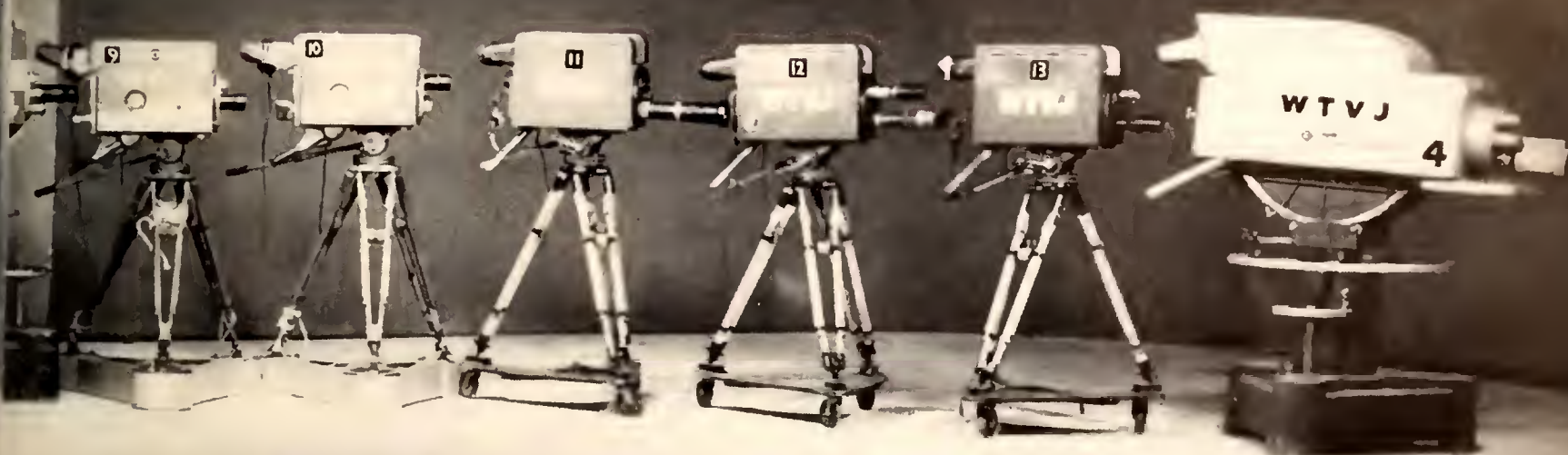
KPIX REPRESENTED BY THE KATZ AGENCY, INC.

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

# 14 Cameras... 3 Studios... Florida's First Station



# Provides Maximum Facilities for Local Live Shows



**WTVJ** is proud of its record of providing the utmost in television service to the viewers of South Florida since March 21, 1949. This includes award-winning news shows, public service programming and local sports spectacles — all telecast from Florida's first 1000 ft. tower.

Now, as in the past, experience, outstanding facilities, and complete viewer acceptance are yours when you invest in WTVJ Television . . . the only TV service providing unduplicated coverage of the ENTIRE South Florida market. Call your Peters, Griffin, Woodward Colonel for availabilities.



The  
PACIFIC NORTHWEST'S

# Largest exclusive coverage!

It takes more than 40,000 square miles of effective coverage to deliver this exclusive agricultural-industrial market. It's a one-TV-signal-market bigger than Massachusetts, New Hampshire, Connecticut and Rhode Island combined . . . with more population than Toledo, San Diego or Nashville.

## MARKET DATA

POPULATION . . . . .	511,875
(Urban Population . . . . .)	261,900
(Rural Population . . . . .)	249,975
FAMILIES . . . . .	159,925
EFFECTIVE BUYING INCOME . . . . .	\$859,218,000
GROSS FARM INCOME . . . . .	\$334,735,000
RETAIL SALES . . . . .	\$632,561,000
FOOD SALES . . . . .	\$135,614,000
GENERAL MERCHANDISE . . . . .	\$430,890,000
DRUG SALES . . . . .	\$ 21,335,000
AUTOMOTIVE SALES . . . . .	\$123,748,000

(Source: 1956 Survey of Buying Power)

**KIMA-TV**  
Yakima, Washington

**KEPR-TV**  
Pasco, Wash.

**KLEW-TV**  
Lewiston, Idaho

See  
**(WEED TELEVISION)**  
Pacific Northwest MOORE AND LUND

P.S.

**See:** Does your company sell ideas as well as this union does?  
**Issue:** 2 April 1956, page 32  
**Subject:** Local union hosts Pearson for fourth year

In line with previous articles on unions which use news analysts as vehicles in their air media campaigns is use of tv by the Retail Clerks Union. This local is now entering its fourth year of sponsorship with Drew Pearson and *Washington Merry-Go-Round* in three markets: Los Angeles, Cleveland and Washington.

RCU maintains a hands-off attitude regarding Pearson's news discoveries and his 83%-correct predictions. Similarly, they readily accept coverage of subjects outside the realm of national politics, such as the international implications of the Olympic Games, the narcotics problem and the like—reportorial areas relatively new to the analyst.

Behind-the-scenes workers as well as content of the show are new. For first year, Hullinger Productions is producing the 39-show series and Harry S. Goodman has become syndicator. Shows are telecast three days after filming. ★ ★ ★

P.S.

**See:** So you'd like to meet in a wooded nook?  
**Issue:** 20 August 1956, page 34  
**Subject:** Building up and breaking down a management conference

Problems involved in planning out-of-office meetings are as nothing compared with day-to-day executive meetings.

In a recent article published by American Management Association in its monthly magazine, *The Management Review*, a survey points up fact that the more time devoted to conferences, the more overtime is spent catching up on work. Among 37 executives of leading companies polled, average time spent at such conferences is one hour and 20 minutes.

A cartoon-article which immediately follows is titled "How to Wreck a Conference." With art by Al Hormel and captions by Lydia Strong, the following are some suggestions given:

For the chairman—Call the meeting without notice; keep its purpose a secret; read aloud and explain voluminous material already read by those attending; let Sam and Joe debate their personal differences throughout the meeting, thus providing good, clean entertainment for all; squelch any new approach not outlined on the agenda; don't snub any friends who may telephone during the business conference—have every call put right through; answer all your own questions.

For those at the meeting—Don't listen to others, since they only confuse you; let the chairman do all the work—it's his meeting; side with the majority regardless of your real opinion; throw your weight around and let them know how you feel about every subject whether you're informed or not (Soon they'll realize you're to be reckoned with.) ★ ★ ★



At the meeting—  
Always side with the majority  
regardless of your real opinion

By ANYBODY'S survey

# KLZ-TV IS DENVER'S OUTSTANDING TV BUY

May Telepulse

**34** of the top **50**

DENVER TELEVISION PROGRAMS

June ARB

**33** of the top **50**

DENVER TELEVISION PROGRAMS

KLZ-TV LEADS WITH 13 OUT OF TOP 15 NON-NETWORK PROGRAMS IN BOTH

Non-Network Programs

May 1956 Telepulse

Life of Riley . . . . .	31.4	KLZ-TV
Dr. Hudson's Secret Journal . . . . .	29.2	KLZ-TV
Highway Patrol . . . . .	26.7	Stat. C
Channel 7 News (Thursday Edition) . . . . .	26.0	KLZ-TV
Channel 7 News (Tuesday Edition) . . . . .	25.0	KLZ-TV
I Led Three Lives . . . . .	24.9	Stat. C
Channel 7 News (Friday Edition) . . . . .	24.3	KLZ-TV
Channel 7 News (Wed. Edition) . . . . .	23.0	KLZ-TV
Mr. District Attorney . . . . .	22.9	KLZ-TV
Guy Lombardo . . . . .	22.7	KLZ-TV
Wild Bill Hickok . . . . .	22.7	KLZ-TV
Celebrity Playhouse . . . . .	22.7	KLZ-TV
Confidential File . . . . .	22.4	KLZ-TV
Stories of the Century . . . . .	22.2	KLZ-TV
Liberace . . . . .	21.5	KLZ-TV

Non-Network Programs

June 1956 A.R.B.

Death Valley Days . . . . .	32.0	KLZ-TV
Highway Patrol . . . . .	29.7	Stat. C
Dr. Hudson's Secret Journal . . . . .	27.3	KLZ-TV
Channel 7 News (Monday Edition) . . . . .	25.2	KLZ-TV
Channel 7 News (Thursday Edition) . . . . .	25.2	KLZ-TV
Channel 7 News (Tuesday Edition) . . . . .	24.8	KLZ-TV
Channel 7 News (Friday Edition) . . . . .	24.3	KLZ-TV
Star Performance . . . . .	23.5	KLZ-TV
Life of Riley . . . . .	23.0	KLZ-TV
Guy Lombardo . . . . .	20.8	KLZ-TV
Academy Theatre (Saturday) . . . . .	19.9	Stat. C
Channel 7 News (Wed. Edition) . . . . .	19.8	KLZ-TV
Confidential File . . . . .	18.3	KLZ-TV
Celebrity Playhouse . . . . .	17.8	KLZ-TV
Channel 7 Sports . . . . .	17.6	KLZ-TV

Any way you figure it—you get MORE—MUCH MORE  
when your advertising schedule is on KLZ-TV!

Contact your KATZ man or Jack Tipton,  
General Sales Manager, KLZ-TV  
for further eye-opening facts about  
Denver TV ratings!



## MATTRESSES

SPONSOR: Serta Mfg. Co.

AGENCY: Bozel & Jacobs

CAPSULE CASE HISTORY: *The Serta Manufacturing Company ran Hobbies for Fun on the station four consecutive Mondays recently, at 7:30 p.m. Newspaper and direct mail promotions were used to highlight the show. After the four programs were aired, the area distributor of Serta Mattresses indicated that sales had been doubled over those of the previous three months. Bozel & Jacobs, an Omaha, Neb., agency, had arranged the \$100 campaign for Serta on this West Virginia tv outlet.*

WJPB-TV, Fairmont, W. Va.

PROGRAM: *Hobbies for Fun*



**TV**  
**results**

## FURNITURE

SPONSOR: D&W Tire, Furniture and Appliance

AGENCY: Direct

CAPSULE CASE HISTORY: *The advertiser began using four nighttime announcements plus a 30-minute program (The Great Gildersleeve) per week earlier this summer. Commercials were telecast live from the outset. From June, 1956 to the end of July, D&W witnessed a 38% increase in volume over sales of the corresponding period in 1955. Pleased with results, company renewed its contract for an additional 52 weeks at cost of \$1,200 monthly.*

KPAR-TV, Abilene, Tex.

PROGRAM: *The Great Gildersleeve, announcements*

## REAL ESTATE

SPONSOR: Biltmore Acres

AGENCY: Direct

CAPSULE CASE HISTORY: *Early this year, Biltmore Acres began a three-month drive to sell home sites. Using one-minute announcements per a 13-week contract, the advertiser sold 230 "acreage tracts" three months in advance of the time deadline it had set as its goal. All commercials were telecast live within the John Daly program. Total cost to Biltmore Acres for the 13-week period on WTTA-TV, which was the only advertising medium used, amounted to \$1,000. Sponsor indicated satisfaction.*

WTTA-TV, Miami, Fla.

PROGRAM: *John Daly*

## ROTISERRIES

SPONSOR: Sears, Roebuck & Co.

AGENCY: D

CAPSULE CASE HISTORY: *The advertiser used one minute live demonstration program, highlighting the of the Roto-Broil. Demonstrator was a Sears-train man. After the evening show, it was found that sales come from 42 on-the-air requests, 200 via answering vice that evening, with a total number of 600 sales in following three days. Advertiser found results pro less costly at 24¢ per broiler with less in-store sel necessary. Cost was \$130.*

KOLO-TV, Reno, Nev.

PROGRAM: *Special demonstr*

## HOUSES

SPONSOR: Surplus Sale-

AGENCY: D

CAPSULE CASE HISTORY: *The station was used to vertise the sale of surplus Army barracks at Ft. H Tex. The sponsor offered to finance or move ho within a 50-mile radius of original location. A se of day-and-night announcements was run over a two-u period, at the end of which 15 houses were sold at average gross of \$600 per house. Cost of the entire nouncement package schedule was \$275 on this sta which covers area surrounding a Waco Air Force b*

KCEN-TV, Temple, Tex.

PROGRAM: *Announcen*

## FRANKFORTS

SPONSOR: John Morrell & Co.

AGENCY: Campbell-M

CAPSULE CASE HISTORY: *In order to increase se both from an overall standpoint and in particular Memorial and Independence Days, the company c tracted for announcements for a three-week period Monday, Wednesday and Friday. Ann Mar, hostes: The Woman's Angle, in which the firm participated, pared dishes using the sponsor's product. In additio, word contest was conducted which revolved around A rrell Pride Franks. Result: Sales increased 48% o the corresponding 1955 period.*

WMAR-TV, Baltimore, Md.

PROGRAM: *Participat*

## SHOWER STALLS

SPONSOR: Erie Builders Supply

AGENCY: D

CAPSULE CASE HISTORY: *On Erie Builder's first t ure into tv, a single 20-second live announcement used to advertise a shower stall at \$59.95. Commer immediately followed \$64,000 Question, and emphas fact that stall usually retailed for \$79.50. Not only Erie Builders sell out its stock; but it took orders for additional dozen-and-a-half shower stalls. Total s were \$3,896.75. Cost of the 10 July 1956 announcen on WSEE was \$45.00.*

WSEE, Erie, Pa.

PROGRAM: *Announcer*



Now Available  
from **SPONSOR SERVICES INC.**

15 SERVICES TO HELP YOU  
MAKE THE MOST OF YOUR  
RADIO AND TELEVISION  
OPPORTUNITIES

**BOOKS**

- 1 ALL-MEDIA EVALUATION STUDY** \$4  
*155 Pages*

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

- 2 TV DICTIONARY/HANDBOOK** \$2  
*48 Pages*

The new edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts. TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

- 3 TIMEBUYING BASICS** \$2  
*144 Pages*

The only book of its kind—the most expert route to radio and television timebuying. A group of men and women who represent the most authoritative thinking in the field talk with complete candor about tv and radio and the opportunities these media offer.

**BOUND VOLUMES**

- 14 VOLUME FOR YEAR 1955** \$15

Every information-packed issue of SPONSOR for 1955, bound in sturdy leatherette. Indexed for quick reference, bound volumes provide you with a permanent and useful guide.

- 15 BINDERS** 1—\$4 2—\$7

Handy binders provide the best way to keep your file of SPONSOR intact and ready to use at all times. Made of hard-wearing leatherette, imprinted in gold, they'll make a handsome addition to your personal reference "library."

**REPRINTS**

- 4 HOW DIFFERENT RATING SYSTEMS VARY IN THE SAME MARKET** 15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

- 5 TELEVISION BASICS** 35c  
*21 Pages*

- 6 RADIO BASICS** 35c  
*21 Pages*

- 7 FILM BASICS** 25c  
*12 Pages*

- 8 PROCTER AND GAMBLE STORY** 25c  
*20 Pages*

- 9 ADVERTISING AGENCY IN TRANSITION** 25c  
*16 Pages*

- 10 92 WAYS TV MOVES MERCHANDISE** 25c  
*16 Pages*

- 11 TIPS ON TV COMMERCIALS** 25c  
*6 Pages*

- 12 NEGRO RADIO HAS COME OF AGE** 25c  
*16 Pages*

- 13 WHY 5 NATIONAL ADVERTISERS BOUGHT SPOT RADIO** 25c  
*6 Pages*

**ORDER FORM**

SPONSOR SERVICES

40 East 49th St., New York 17, N. Y.

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Enclosed is my payment of \$ \_\_\_\_\_  
Quantity Prices Upon Request

# Unlimited systems plus superb picture quality...make RCA best

**Improved technical quality in your film programs need not require a big investment**

## **ICONOSCOPE CONVERSION**

You can start simply and build gradually, if you prefer, first by converting iconoscope film cameras to RCA vidicon film cameras. You'll get marked improvement in gray scale, tremendously increased signal-to-noise ratio, improvement in resolution, and provision for automatic black level control... all with a minimum of operating attention. The "snap," clarity and live effect will be immediately reflected in advertiser preference.

## **MONOCHROME SYSTEM EXPANDABLE TO COLOR**

Or, you can start with the superior vidicon film system expandable to color. Using the RCA TP-15 universal multiplexer, color and monochrome film equipment can be completely integrated—by adding a TK-26 color film camera at any time. This new multiplexer accommodates up to four projector inputs, all of which are available to two film camera outputs.

## **COLOR FILM SYSTEMS**

To go to color *now*, you can select from various equipment combinations which use the RCA TK-26 three-vidicon film camera. In TV stations where superb picture quality and operational simplicity count, the TK-26 is the preferred system for color film programming. It has been selected after careful comparative evaluation with other systems and found to produce finer quality film pictures in both monochrome and color. Superior results are achieved at minimum cost with maximum operational simplicity.

## **LIVE COLOR, TOO**

It is possible to use the RCA three-vidicon film system for pickup of opaques, live commercial products and demonstrations within a limited area.

See your RCA Broadcast Representative for more details on Vidicon Film Systems. He will be glad to answer your questions. Let him help plan a film system that can start you on the road to the new and additional revenue that will come from color!

## **NEW STANDARDS OF QUALITY**

The RCA Vidicon Film System has established a standard of film reproduction by which all other methods are judged. You can expect and get the highest quality reproduction, with protection against obsolescence for years to come. To give some idea of the wide range of system possibilities with RCA equipment we submit four diagrams, at right, from the very simplest equipment to a Dual Color Film System.



Monochrome film system  
expandable to color.



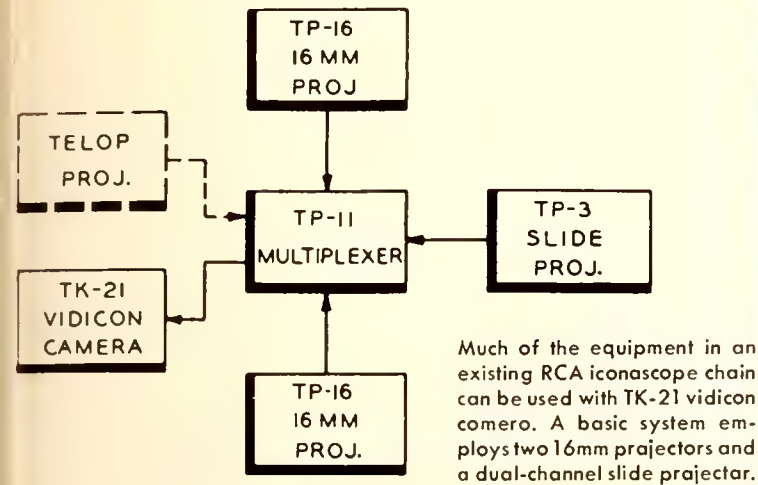
**RADIO CORPORATION of AMERICA**  
BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N.J.

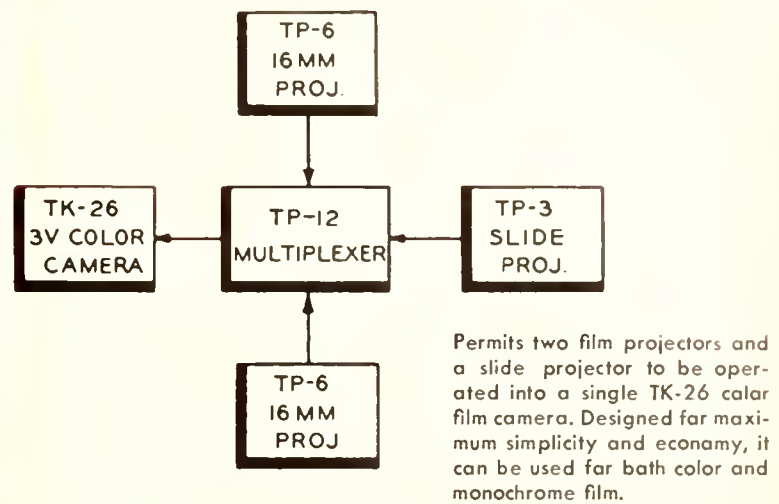
# possibilities . . .

## Buy in film equipment—monochrome and color

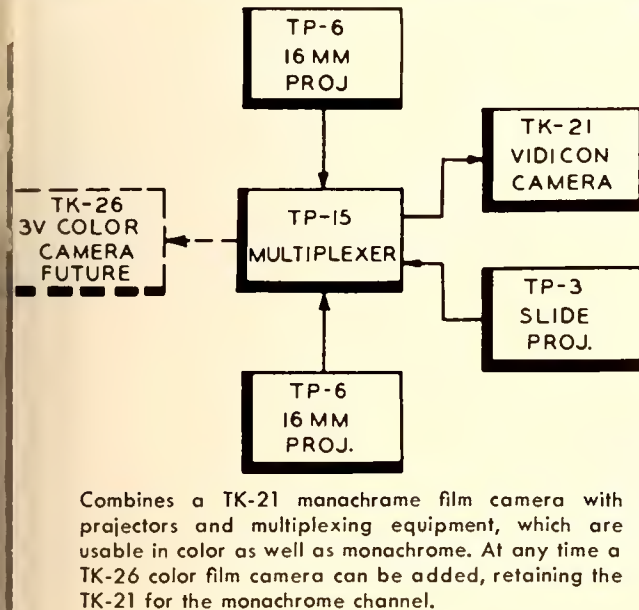
### CONVERSION OF ICONOSCOPE FILM SYSTEM TO VIDICON



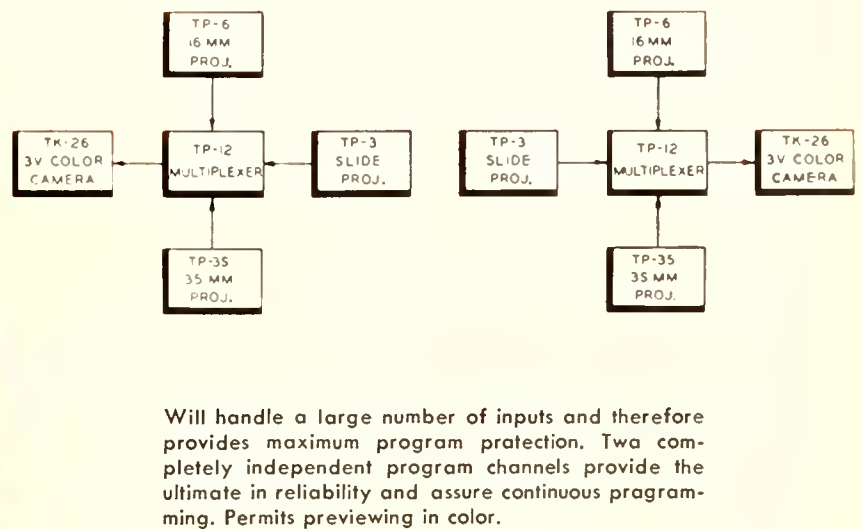
### 3. BASIC COLOR FILM SYSTEM



### MONOCHROME FILM SYSTEM EXPANDABLE TO COLOR



### 4. DUAL COLOR FILM SYSTEM



Best for color and monochrome because it uses proved-in components!

#### VIDICON TUBE . . . RCA development

Vidicon storage tube is outstanding from standpoint of high signal-to-noise ratio, reliability and low-cost operation. It produces a sharp lifelike picture—equally good in monochrome or color. Replacement involves minimum of equipment readjustment.

#### STANDARD-TYPE PROJECTORS FOR 35 and 16MM

Standard of the motion picture industry, the intermittent projector produces a beautiful steady picture. It involves none of the critical mechanical tolerances of the continuous projector for 16mm. RCA now offers the TP-6 series projector designed from the beginning for professional 16mm television use. Provides maximum video and audio quality with operating convenience and dependability. RCA neutral-density-filter light

control makes it possible to achieve satisfactory results with practically all kinds of film.

#### NEW TYPE TP-15 MULTIPLEXER

Provides for complete integration of color and monochrome. Offers flexibility and protection of two-camera system without the necessity of buying separate projectors for each camera. Permits preview of one program while another is on-air.

#### OPERATING CONVENIENCE AND SIMPLICITY

Only two simple controls are employed in "on-air" operation. Pedestal level and Master Gain. For assuring picture perfection, all controls, together with waveform and picture monitors, are located at the operating position.

# SPONSOR Asks...

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

## What are your tips on extending the life of a tv commercial



Arthur Bellaire  
V.p. in chg. tv & radio copy  
Batten, Barton, Durstine & Osborn, N.Y.

### CLIENT TIRES BEFORE VIEWERS

● Condition the mind to the fact that a good film commercial is harder than most advertisers realize. As long as the copy story remains basically constant, why not extend the life of the commercial at the moment of birth? Too often, just as a commercial reaches its peak in effectiveness, it is snatched off and replaced with "something fresher." I suspect viewers don't grow half as tired of the same film commercial as advertisers do.

Since it is in the lead-in that a commercial must fight for attention, be sure the opening scene or sequence is fully interesting and, if appropriate, exciting. Here is the point where originality will surely increase the commercial's life while triteness is bound to shorten it.

If a jingle is fitting to the message, use it and take pains in production. Whether the music is fancy or simple, give it the attention it deserves and it will strengthen the commercial and add months to its life. Nothing ruins a good visual like an amateurish jingle, and from a check of the channels you'll see the business of jingle writing and producing has not yet been perfected.

Animated commercials seem to live longer than live action. While this in itself constitutes no reason to go animated, there seems to be more and more of a trend in this direction. Yet even here no rule can be made. Live action is very often the only correct approach and less costly to boot.

In filming the original commercial, watch for insert possibilities. For example, if the demonstration can be shown effectively in more than one way, film two or three and drop one into each print. It still is the same commercial basically, telling the same sales story, but the proof can vary as prints are rotated, and the life of the basic commercial is thereby extended.

I can't prove this but I suspect that viewers today tire of too many faces within a commercial. Where closeups of hands will tell the story as well or better, concentrate on this simpler approach and you are likely to get more mileage from the average commercial.



Read H. Wight  
V.p. in chg. of radio-tv & motion pictures  
J. M. Mathes, Inc.

### SIX SALIENT POINTS

● Just as the wear of a fabric is in large measure dependent on the quality of the threads woven into it, so is the life-span of a film commercial pretty

well determined by how much care went into its preparation. For the commercial that is destined to wear well with the viewers, I would set down these six requirements:

A good jingle. When the public goes for a jingle, they do not mind hearing it, or watching the action concerned with it, countless times. The action should be good, of course, whether live or animated, but it does not have to be outstanding. A catchy tune that the public can sing or hum, with a few video variations, will last a long, long time. Example: Ajax Cleanser.

Simple, but intriguing animation. By drifting far afield to an extreme form of art you can usually catch a viewing audience off guard and, for a short while, they will think the spots are sensational. But this wears off only too soon and you must replenish your footage with newer and even more extreme situations. The simple, "Walt Disneyish" type of animation pleases almost everyone for indefinite periods of time. It gives you little to become tired of. Example: Mott's Apple Sauce.

Refraining from the use of "gags" to put your message over. This has the same effect on people as the extreme animation, you really have to keep it fresh. The Piel's Brothers spots are exactly this type of treatment. Imagine the interest in the Piel's Brothers today if the viewers were still forced to gaze upon the original commercials. The secret of the Piel's Boys success has been the continual replenishing of spots with new and different gags. Three or four different treatments would never have done the job. Thirty or forty can and are doing it.

The use of close-ups and product shots rather than full shots of actors and announcers. Viewers do not get tired of a good commercial done in

this fashion, especially when a catchy jingle is used. But they *do* get tired of seeing the same old face in the same old chair saying the same old words and smoking the same old cigarette or drinking the same old glass of beer. "Oh, *him* again!" is a common reaction by viewers after a commercial has had extensive exposure. Close-ups of products, hands, feet and such do not seem to have this effect on people. Example: Schaeffer Beer.

Combining the proper voice, whether male or female, to all the above except the straight singing commercials. Viewers can get just as tired of, or irritated by, a voice as they can a visual treatment. Care in selection of the "just right" speaker is of vital importance to any film spot.

And finally, and most important, *whatever* you do, make it the *best!*



Arthur Weil  
Tv account supervisor  
Donohue & Coe, New York

**ORIGINALITY AND ADAPTABILITY**

● Unquestionably, the way to get more out of a T.V. commercial—i.e., to extend the life of its effective use—is to put more into the commercial in the first place.

By this I mean, there should be more planning and thinking—about just how the commercial is to be used, about when and where it will be used. This can lead to building in "lifts"; or easily handled adaptations for special events or seasonal selling messages.

Extremely important, in my opinion, is that more creative thinking be used in making the commercial. Ingenuity and fresh approaches should be sought in place of the usual "safe" format. The more stereotyped the commercial, the shorter its effective life, a dull com-

(Please turn to page 106)

1170 on your dial



The right combination  
to sell Everything from . . .

Spark Plugs to Cars\*  
in  
Oklahoma's . . .



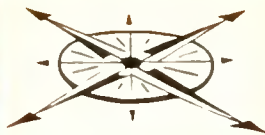
\* Motor Vehicle, Automotive Supply Stores and Service Stations Sales Over \$250 Million Dollars

This is just one example of how the more than three thousand more new families that come to the Tulsa area each year spend money! That's because they have the money to spend. No matter what kind of product you sell, you'll sell the most, at lowest cost, in Oklahoma's No. 1 Market with Oklahoma's No. 1 advertising combination — KVOO RADIO and KVOO-TV.

\*Sales Management, May 10, 1956, Research Dept., Tulsa Chamber of Commerce.

**RADIO KVOO TELEVISION**  
 Represented by EDWARD PETRY CO. Represented by BLAIR TV  
 1170 KC • 50,000 Watts TULSA, OKLAHOMA Channel 2 • Maximum Power

# round-up



## **WNBQ takes stock of its first four months of all-color tv**



Corridor in WNBQ's new hall of color

In four months of operation as the first all-color tv station, WNBQ, Chicago, reports remarkable success in programing, sales, and in generating public interest.

Jules Herbuveaux, NBC vice president and general manager of WNBQ stresses that the station is telecasting

almost 40 hours of color a week, 30 local, live and film and eight network. Local and national spot advertisers now using the station are enthusiastic about the medium and spot sales are up 25% over 1955.

WNBQ had some 30,000 visitors to its *Hall of Color* in the first four months, with traffic now averaging 2,000 each five day week.

Summing up the station's progress, Herbuveaux said "I am more than gratified by the mounting interest in color tv. I am confident that to have used color is to be sold on it.

"To make the viewing public, the advertiser and other broadcasters aware that local color has really arrived we are conducting an educational campaign which will pay off in more programing, advertising and zooming color set circulation." ★ ★ ★

## **WIP forms hurricane net as new type of public service**

This hurricane season, radio station WIP, Philadelphia, is forming a hurricane network. This service will provide listeners with complete information on approaching storms.

To fill in data from the weather bureau, WIP will contact radio stations and meteorologists located in the eastern hurricane belt area. This will allow WIP to alert listeners to the path, and intensity of the storms. ★ ★ ★

## **Mexican tv specialist is in U. S. to study techniques**

Mannel Lopex Agredano of Guadalajara, Mexico, is visiting WKY-TV, Oklahoma City, under the International Educational Exchange Service. He is production manager of the Sistema Radio Guadalajara, which operates two radio stations, XEAV and XEIX.

Agredano will spend three months at WKY to study radio and tv production. He will then tour radio and tv stations in the United States. ★ ★ ★

## **Time & Copy, of Memphis, handles radio exclusively**

Time & Copy, of Memphis—an agency which represents only radio advertisers—reports that spot radio business is up over last year. Here are some of the reasons they cite for this increase:

1. The growing feeling that spot radio can be used to capture a basic market as well as to boost a regular campaign.

2. Advertisers are signing for longer schedules in order to nail-down the most-sought after morning periods.

3. Radio copy is better. Many clients have brought their commercial techniques up to date with jingles, music and sound effects which aid in product identification.

4. During one week radio reaches 73% of U.S. homes in the morning, 76% in the afternoon, 63% in the evening. During the entire day 37% turn their radios on, and saturation is 96.3% of all U.S. homes. ★ ★ ★

## **KAYL wins cake contest and trophy: KCHA wins the cake**

Someone mentioned cake and Andy Lynn, production manager-d.j. at KYAL, Storm Lake, Iowa, thought of a cake baking contest. Andy and station manager Paul Benson challenged KCHA, Charles City.

Each station used available times and d.j.'s to ask for cake pledges to be auctioned for charity.

Grocery stores donated cake mixes, merchants asked employees to pledge cakes, clubs cooperated and KAYL received 129 cakes. All were sold and \$98.70 was collected for charity.

The winner, KAYL will receive a trophy from KCHA. The losing station representative receives a cake in the face. ★ ★ ★

## **'Mobile Mike' handles spot selling for WESC sponsors**



"Mobile Mike" doing on-the-spot promotion

Station WESC, Greenville, S. C., is using their "Mobile Mike," a small studio on wheels, as a selling device for their accounts.

With "Mobile Mike" WESC originates shows from the sponsor's location providing participation and assuring heavy traffic.

"To put the whole thing in a nutshell," says John Davenport, station manager, "Mobile Mike" has provided extra income for the station and its value as a promotional device is inestimable. "Mobile Mike" will continue to travel, keeping the station call letters and the slogan "660 in Dixie" constantly before the public." ★ ★ ★

## **New color schedule planned for station WRCA-TV in N.Y.**

Thomas B. McFadden, NBC vice-president and general manager of WRCA and WRCA-TV, N. Y., announced a new schedule of local live color tv.

Effective Monday, 10 September, WRCA-TV will broadcast 65% of its local live schedule in color. Included is a new daily "Tex and Jinx Show"

from 1:00 to 2:05 P.M. The evening block of color programs will feature "Eleventh Hour News," "Uncle Weth-bee," "Powerhouse," and "Hy Gardner Calling."

"In the process of increasing our color output at WRCA-TV," McFadden said, "we are not merely adding color to existing programs, but rather creating new formats."

The station's schedule is in addition to the Network's fall plans for at least one major color program each week in addition to the spectaculars. ★ ★ ★

**Discarded fire truck is now returned to action by WBUF**

WBUF, Buffalo, New York, recently acquired a fire truck which once served the Westfield, New Jersey, fire department.

The big 1,000-gallon pumper, rescued from a rest camp for superannuated vehicles, arrived in Buffalo two weeks ago.

Charles C. Bevis, Jr., general manager of WBUF, said the fire truck will be a symbol of the station's public service in fire prevention. The station also offered the fire department use of the truck in any emergency as the pumper is still in good operating condition.

Commissioner Daly replied he was designating WBUF as Honorary Engine Company No. 17. ★ ★ ★

**Briefly . . .**



**Joe Kaselow** (above), *N. Y. Herald-Tribune* advertising news columnist has started a five minute radio commentary on advertising news over WOR, New York. The program is sponsored by a radio and tv rep—the Edward Petry Co.

WDRC, Hartford, has contributed several hundred new records to the Hartford TB and Public Health Society for distribution to the Cedarcrest Sanitarium in Connecticut. The musical gift was arranged through WDRC program manager Harvey Olson. ★ ★ ★

**WWTV**



**THE PRESS!**

With full power of 316,000 watts harnessed to the 1,282 ft. WWTV tower, 48 of Michigan's 83 counties now fall within the coverage area of this most potent and powerful Michigan TV station! To put your advertising and sales message into the 381,894 TV homes reached by the power-FULL picture of WWTV, it would require space in 71 daily and weekly newspapers within the Channel 13 coverage area.

*Small wonder we changed our headline.*

WWTV "TOPS The Press!"

- TOP** Tower . . . . . 1,282 Ft.
- TOP** Power . . . . . 316,000 W.
- TOP** Programs . . . . . CBS-ABC
- TOP** TV Homes . . . . . 381,894

The **HIGH** spot in Michigan Television

**SPARTON BROADCASTING CO.**

**Cadillac, Mich.**

**Channel 13  
CBS-ABC**

**Nat'l Reps.  
WEED TV**





### LONG SEE

● Jacksonville

WMBR-TV's signal gets around reaching 374,000 area homes with the highest rated shows, national and local.

	<i>Able to receive WMBR-TV</i>	<i>Viewing 3 or more times weekly</i>
Gainesville, Fla. (73 miles)	100%	99%
Brunswick, Ga. (77 miles)	100%	100%
Waycross, Ga. (77 miles)	98%	97%
Ocala, Fla. (102 miles)	96%	76%
Daytona Beach, Fla. (90 miles)	67%	35%
Tallahassee, Fla. (169 miles)	55%	27%

Data from ARB Metro, Area TV Coverage, Jan. 1956

**WMBR-TV**  
Jacksonville, Fla.  
Channel 4  
CBS Television Spot Sales  
Operated by The Washington Post  
Broadcast Division

Continued  
from  
page 10

# AGENCY AD LIBS



legerdemains to approve the possible and not to add the impossible.

He must have learned, probably by bitter experience, that he can't salve everybody by dropping pet phrases into the audio without regard to the video—or the timing of the copy.

So much for commercials. As for shows and time slots, his job is at least as worrisome, puzzling and frustrating. He too must learn the ins and outs of film financing or he can never appreciate a soundly organized tv operation as against one which will mean real trouble despite the best of intentions and contractual provisos.

He must have the patience and tact to describe quietly his company's corporate peculiarities to uninterested film moguls and film stars. After he performs this last chore, he must follow up to make sure that the end product, in every sequence, hews to company policy, a problem often equal to all seven of the labors of Hercules.

And when his big star or name writer can't understand why a drug company doesn't want to become associated with a plot that revolves around poisoning or the cigarette company isn't intrigued by a tear jerker ending with death via cancer, our boy has to be firm and friendly at the same time.

He must know the vagaries of timebuying and be able to explain why Mr. President can't just walk in and buy 9:30 p.m. the way competition did. Also why he or his agency can't think up the proper show for the time spot himself instead of putting his company at the mercy of a lot of foreigners from California.

It's a rough deal. Maybe this is why there seems to be more rapport betwixt ad managers and agency folks than heretofore. They share the same bed of nails. ★ ★ ★

## **SPONSOR to sponsor: problem solving**

For some solutions to the problems raised by Bob see: **Presenting a tv commercial**, the story of the storyboard, page 38, and part two of **10 midwinter headaches you can start to lick now**, a rundown of annual ills, page 31—both in this issue of SPONSOR.



**HOW  
TO ROAD-TEST  
A WEEKLY**



# HOW TO ROAD-TEST A WEEKLY

On the morning of 15 July, exactly three months and 12 days before the switch from bi-weekly to weekly, SPONSOR's editor and publisher set out on a long trek. Purpose: to road-test the new three dimensional weekly formula and get reactions to the weekly dummy for the first time. What happened during the five-week swing, as well as what was going on at home to prepare for the weekly, is set forth in this factual report.

**1.** We traveled by automobile for greatest mobility. Over the five-week span we passed through 17 states and visited station owners, managers, and agency executives in the following cities: Wheeling, Steubenville, Columbus, Cincinnati, Louisville, St. Louis, Kansas City, Topeka, Wichita, Tulsa, Oklahoma City, Dallas, Fort Worth, Wichita Falls, Lubbock, Temple, Austin, San Antonio, Houston, Shreveport, Little Rock, Memphis, Nashville, Chattanooga, Knoxville, Huntington, Charleston, Oak Hill, Beckley, Harrisonburg

**2.** Our welcome everywhere was heartwarming, attesting to the high prestige which the bi-weekly SPONSOR had built up over its 10-year span. Deck chairs were cleared, in many instances group meetings were arranged in order to acquaint all interested personnel with the weekly plans.

**3.** The reaction to the weekly plans and the three dimensional formula as reflected in the dummy was overwhelmingly enthusiastic. Everyone was amazed to learn that we were embarking on a completely new trade paper concept built around a *use* triumvirate of *use* articles, *use* departments and *use* news. We found that many readers had been concerned that our *use* articles which mean so much to them might be weakened when we went weekly; they were delighted with the plans for strengthening and streamlining them. Most of all

They were impressed with the newsletter blueprint which guaranteed a full-bodied weekly wrap-up in depth for busy executives. Over and over again we heard: "Congratulations. You can't miss."

4. Many editorial suggestions and improvements were gleaned from the field. Some of these already have been added to the weekly blueprint. But, most important, was the stamp of approval given key facets of the new formula. We now knew for certain that we were satisfying an urgent need.

5. The advertising response was exceptional, too. SPONSOR's advertising director joined the trek for two hot weeks in Oklahoma, Texas, Louisiana, and Arkansas during which he signed numerous contracts and was promised many more. During his period of the trip, and since, several advertisers increased their space.

6. At home, while the summer was waning, SPONSOR's editorial staff was being rapidly strengthened and trained for the weekly operation. An outstanding weekly specialist had been retained to analyze our editorial operation, coordinate with our printer in weekly planning, and orient the staff. This work is presently going on and will continue until several issues of the new weekly have appeared. A seasoned news analyst, well respected in our field, will head SPONSOR's important *use news* operation. Additions have been made to the *use article* staff. Every day from now to W-Day SPONSOR will be road-testing. We expect to bring advertiser and agency readers a weekly wrap-up in depth which will both surprise and thrill.

*Norman Glenn*

**OUR 10th**

**ANNIVERSARY**

**ISSUE, ALSO** (advertising deadline  
8 October, 1956)



*10th year of usefulness for  
tv and radio advertisers*



**WREX-TV**

**ON TOP**

**157 to 11!**

**WREX-TV  
leads in 1/4  
hour periods  
from 6:00 P.M.  
to midnite**

**All 48 of the top 48  
once-a-week shows are on  
WREX-TV!**

**57 of the top 59  
once-a-week shows are on  
WREX-TV!**

**All 15 of the top 15  
multi-weekly shows are on  
WREX-TV!**

Facts from the April 1956 ARB  
Survey prove conclusively that  
WREX-TV continues to grow in  
favor with the ever increasing  
number of viewers in this 10  
county billion dollar market!

**WREX-TV**

ROCKFORD • ILLINOIS

**channel 13**

**CBS • ABC  
AFFILIATIONS**

represented by  
**H-R TELEVISION, INC.**

**MR. SPONSOR** (Continued)

screened some 20 episodes of *Navy Log*, bought the show on basis of these screenings and is slotting it into ABC TV, Wednesdays 8:30-9:00 p.m.

"We're still sold on that half-hour following *Disneyland*," says Garratt, adding candidly. "It's been a trouble spot so far."

Neither *MGM Parade* nor *The Dunninger Show* (previously shown in that period) ever surpassed a 20. Garratt is confident that *Navy Log* will do much better.

"Of course, we don't necessarily buy media by the slide rule," says Garratt. "Buying air time strictly on the basis of cost-per-1,000 can be a trap. In a number of instances, top-rated shows have failed to move goods. In television, our selection of shows represents a coordination of media buying with our over-all marketing objectives."

American Tobacco Co. does want broad adult-appeal shows, of course. At the same time, the company wants programs that will attract younger people, the newer smokers or those about to start smoking. "people we *must* reach to keep growing."

This fall will see Pall Malls continue their sponsorship of *Big Story* on NBC TV for the ninth consecutive year, plus the new Buddy Hackett show on NBC TV Monday nights. The cigarette brand will also continue bankrolling *Doug Edwards and the News* on CBS TV.

*some top rated  
shows have failed to  
move products*

"Mr. Hahn and I, together with the agency, feel that the *Navy Log* program will be a great addition to our advertising and trust that we will get a rating on this show that will reflect our confidence in this time period," says Garrett.

Many screenings of the show were held in American Tobacco's ultra-modern conference room, equipped with stereophonic sound plus a control panel that has room for gadgets tv engineers haven't even developed yet.

"I'll tell you who's happiest about our buying *Navy Log*," Garratt added with a grin. "That's my wife. She and I were in the Navy together, you know."

Garratt's a tall, slender, youthful looking man in his forties, with silvery white hair and a Henry Fondaish ease of manner and movement. He met his wife when she, then in the WAVES, helped him in his capacity as Navy p.r. officer. Their love of things maritime is translated these days into water skiing behind their 23-foot boat off Amityville, L. I. A portable radio goes aboard.

"We regularly include spot radio in our national ad plans," says Garrett. "We use minute announcements in more than 200 markets and step up our frequency if sales get sluggish. Last December, for example, I stepped up our New York schedule to 600 announcements weekly and got a rising sales curve within the month." ★★★



## KING'S POLL GALLOP...

The results of Radio KING's Poll Gallop, staged at Seattle's Longacres Race Track, were somewhat inconclusive. But as a typical demonstration of KING showmanship they pleased both parties and the independents too!

For conclusive evidence of KING's domination of the important Western Washington

market, however—check any nationally recognized survey, the latest 18 Western Washington county pulse, for example. You'll find Radio KING in strong leadership.

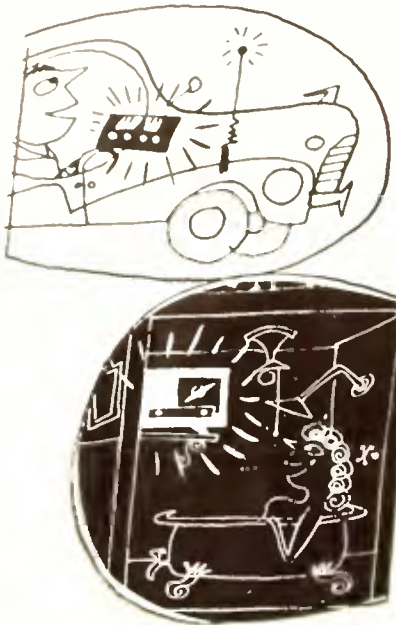
*Radio KING—1090 KC  
ABC—50,000 Watts*

FIRST IN SEATTLE

**Radio KING**

# RADIO SELLS

no matter  
where  
people may  
be!



## Politz finds...\*

... that RADIO acquires its huge audience because it is always available to people of all times, in all places and no matter what else they may be doing. These millions in radio's daily audience listen for an average of 3 HOURS per adult listener, PER DAY! In Southern New England—where the average income per family is 14% above the U. S. average—between 7 and 10 A.M., 63.3% of adult radio listeners are in the kitchen. Another 17.2% are in automobiles. Almost 4 TIMES as many are listening to WTIC as to any other station serving the area.

\* Alfred Politz Research, Inc.  
For complete information on this rich Southern New England Market...

call **CHRISTAL**

or write directly to



**WTIC**  
HARTFORD  
CONNECTICUT

Continued  
from  
page 18

## SPONSOR BACKSTAGE



course, the Democratic Convention. Switching from channel 2 to 4 to 7 to 4 to 2 is, of course, no fair basis for making a comparison as to which of the three webs did the best job with the conclave. It's entirely possible, even over almost an entire week, that while a viewer is on a given channel, another web may be executing a particularly imaginative and skilled chunk of coverage.

With that qualification, however, I did get the impression that CBS did the most daring and imaginative job with the Democratic shindig. Sig Mickelson's crew, ably anchored by Walter Cronkite, seemed to duck a good deal more of routine speeches and procedures than did NBC or ABC. I especially appreciated their special interviews and commentary.

It seems to me that one of the problems, which political parties must face in telecasting conventions, is this: How do you convince the viewer at home that the speeches of party brass have any meaning or significance, when the camera is plainly showing that practically no one in the Convention Hall (least of all the party's most important members) are paying the slightest bit of attention to the speaker?

On Wednesday night, as one typical example, all the while the party's platform planks were being presented by important Democratic officials, Harry Truman, Sam Rayburn, Paul Douglas, Herbert Lehman, C. Mennen Williams and other major figures huddled and plotted and planned their respective strategies involved with the Civil Rights. The cameras picked them up, one whispering group after another, while the speakers droned on and on. I can think of nothing calculated to convince impartial viewers that the speeches made at the Convention are meaningless and unworthy of any consideration than this inattention on the part of the Convention brass and delegates themselves.

At any rate, just as it was my feeling that CBS did a slightly more imaginative and exciting job than its rival webs, just so did I feel that Westinghouse's commercials were more effective than those of Philco or Sunbeam. Betty Furness and Walter Brooks were in rare form and the copy was precise and convincing.

It was obvious, from a number of easily observed key elements, that Leonard Reinsch, in charge of tv for the Dems, did a superb job. The drapes behind the speaker's stand, and the way in which the rostrum was lit made each speaker stand out clear and sharp on home screens. And the ingenious placement of the teleprompters made each speaker, no matter how inept, appear to have studied his speech well. A valuable man, Leonard. I hope they appreciate him. ★ ★ ★

# Uranium Mine In The South!

By Harold Walker



Are you entertaining the notion of investing in the stock of some Uranium Mine? Well, of course, there's always the wistful possibility that you might hit lucrative traces. But, it's smarter to take the realistic view. So, give considered thought to investing in a sound business proposition, which has the profit potential of a uranium mine—the untapped resources of the Negro market in the South, staked primarily by the Negro radio station, WDIA.

## Concentrated Coverage

WDIA hits pay-dirt on top national accounts, for this top regional outlet hits a vast market, which mass media miss entirely. Within Memphis and adjacent trading zones, there is one of the heaviest concentrations of Negro population, percentage-wise, in the United States. Almost one-tenth of all the Negroes in the country reside in the Memphis area.

With its 50,000 watts, WDIA covers, and makes contact with a total of 1,237,686 Negro consumers. Due to the low readership count, the only way to reach this concentrated group is by air media. According to recent survey, TV ownership in Negro homes adds up to a negligible percentage. Obviously, then, radio is the medium for penetration—and, WDIA, a powerhouse of pressure, is the most effective regional station for merchandising national products!

## Financial Status

Due to an unprecedented payroll, from lately developed industry, the financial status of the Memphis Negro is at an all-time high. The per capita

income, relative to white, exceeds that of the Negro in any other major city of the nation. It is approximately double the per capita income of the Negro in Detroit, over three times that of the Chicago Negro, and more than five times that of the New York Negro. Specifically, the Negro population of Memphis has a quarter of a billion dollars to spend—and is willing to spend it on marketable merchandise, such as:

**Riceland Rice . . . Pet Milk . . .  
Cheer . . . Sal Hepatica . . . Arrid  
. . . Wrigley Gum . . . Esso . . . Ford.**

These are all name-brand commodities, which WDIA vends for national clients, on a regional basis, at profits that are staggering—and from a market, mind you, almost untapped by national press and TV media.

If your operations include products in the consumer field, consider the impact made upon 1,237,686 potential buyers, by Negro announcers, entertainers, consultants—salesmen, all! Listeners react to suggestions and personalized sales messages, delivered by the all-Negro staff, in a concrete way . . . with action at points-of-purchase. The proof? WDIA consistently carries a larger number of national advertisers than any other radio station in Memphis. If you want your share of that quarter billion dollars, let WDIA plan your program!

## Effective Programming

All-Negro shows on WDIA are "customized" to awaken intellectual and emotional responses, reflect traditional tastes, stimulate loyalty to a given product through the performer involved. Programs vary in subject from musical favorites to news and inspirational chats. Stars range from popular vocalists to home economists. All deliver solid entertainment, in a style familiar and acceptable to Negro listeners. They appeal, in a personal way, to the colored sense of responsibility in supporting the product they represent. The tremendous response to this customized programming is evidenced by the fact that WDIA has increased its annual gross dollar volume over 600%!

## Push Market

WDIA has all the elements for a first-rate market mix. With a sensi-

tivity to changing conditions, WDIA converted, in 1948, from a conventional station to an exclusive-for-Negroes, entertainment center. WDIA incorporates into its schedule a public relations service, which promotes the interest of Memphis Negroes in all its home, civic, social, and economic programs.

As a result of this close association with the Negro interest, WDIA has a phenomenal contact with, and comprehension of, the emotional, social, and economic needs of these colored citizens, who make up 43% of Memphis' total population. This understanding is translatable into cash. For instance, WDIA is cognizant of the motive that impels these Negroes to show a consumer preference for premium-brand goods. So they buy the best!

WDIA not only understands consumer-attitudes in this specialized market, but the station also has singular know-how on advertising techniques for these particular customers as well as methods of applying them with maximum effectiveness.

Audit the statistical records WDIA has made for blue-chip, national accounts in the development, distribution, and sales promotion of name-brand lines. Let WDIA show you how this station can integrate your market problem, operational structure, and profit objectives into its own planning and service. With its specialized strategy, WDIA can promise you unparalleled opportunities for immediate response . . . can indicate new directions and growth potential for the future in the unmined, Memphis Negro market! Send your inquiry for details, on your letterhead, now . . . and ask for a bound copy of, "The Story of WDIA!"

WDIA is represented nationally by the John E. Pearson Company.

*John Pepper*  
JOHN PEPPER, President

*Bert Ferguson*  
BERT FERGUSON, General Manager

*Harold Walker*  
HAROLD WALKER, Commercial Manager

## WINTER HEADACHES

(Continued from page 35)

radio-tv business manager generally works from the list of stations bought, with the date of the likely rate increase.

"You figure on the basis of the last rate increase," says Kudner's Al Reibling, manager of the radio-tv department. "In previous years, we generally used up to 10% as the projected rate increase. But on the basis of last year's figures, our 1956 average is down to 5% of the original time cost."

Some advertising managers prefer to estimate rate increases more generously than the basic minimum anticipated, in order to use the unrequired funds for additional stations or sporadic spot schedules as the need is indicated by the sales force's reports.

"Don't forget that you plan your air advertising for fall in the spring or earlier on the basis of projections made from last year's sales pattern," a Bristol-Myers ad executive told SPONSOR. "Then in midseason, you start to get the reports from salesmen which show you how accurate your planning was. You've got more up to date material on cost and coverage. (We're conduct-

ing such a study right now.) And at that time, it's nice to have funds for putting extra weight into 20 additional markets, according to the sales department's latest information."

Since it's more difficult to estimate the cost of additional markets opening up, for example, than the likely rate increases in those already bought, many ad managers leave aside a somewhat inflated time cost budget to be used for unanticipated additional stations. This year the additional time cost provisions range between five and 10% of the original cost of buying the stations.

In buying spot tv campaigns, time-buyers make up their original estimates to include anticipated rate card increases. Furthermore, they figure schedules not on the basis of package discount deals, but on a strict adherence to the rate card, in order to avoid having to cut corners once a schedule is on the air.

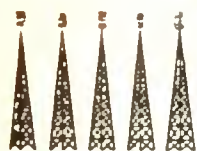
"We base estimates on maximum cost," a BBDO buyer said. "It's easier to go to the client with money left over from a campaign that can be used to step up the frequency of the announcements in some major markets, rather than trying to get an additional appro-

priation after your estimate has been approved."

• *Rising talent costs*—Where the cost of talent is concerned, admen say that two different cost increases should be anticipated. The first increases resulting from union contracts, is relatively easy to anticipate. Admen know when certain contracts come up for renegotiation. And most tv union contracts today are negotiated on the basis of two-year periods, so that a client need rarely worry about a concerted cost increase affecting all the talent and labor he employs in his show and commercials. Union contracts are up for renegotiation at staggered times.

While it's not so easy to anticipate the demands and outcome of the negotiations, an advertiser can count on ample notice of cost increases. Where show talent is concerned, the biggest cost factors are, of course, not the scale performers, but those with individual contracts. The effect of scale increases upon individually negotiated contracts, however, is usually slower in making itself felt.

Frequently in network tv particularly, there's need for another type of



# 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
EL PASO, TEX.	KILT	13	29 July	5			KROD-TV KTSM-TV		McClendon Investment 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
LUBBOCK, TEXAS	5	18 Aug.	100	705	\$325,032	\$500,000	KCBD-TV KDUB-TV	C. L. Trigg, 1211 N. Whitaker, Texas
LUBBOCK, TEXAS	5 <sup>3</sup>	18 Aug.	11.1	444	\$88,189	\$36,000	KCBD-TV KDUB-TV	Texas Technological College

## BOX SCORE

U. S. stations on air	258
Markets covered	162

\*Both new e.p.'s and stations going on the air listed here are those which occurred between 1 August and 28 August 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 usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as 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 retained. †Non commercial. ‡Above ground.





# See you at the Polls!

When all the shouting is over and the last campaign speech has been made, isn't this what all the struggle is really about?

You and your neighbors are going to march to the polls November 6 and settle things the American way.

Not by fists or by force, not with a penalty if you don't vote, or the secret police checking up to see if you did.

You'll vote because it's the thing to do.

Vote as you please, of course—but vote.

Vote for the party and the candidates you honestly believe will represent you best.

But also vote because you believe in this democracy of ours and you want to keep it the way it is—a country where you can have your say and nobody else can say it for you.

Everybody you know will be there.

*We'll see you at the polls.*



## VOTE NOVEMBER 6th!



## ONE WILL DO!

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

CBS FOR CENTRAL OHIO

Ask John Blair

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

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

contingency budget to cover talent costs, stemming from a need to improve the client's show. Such an extra talent allowance is still more difficult to estimate. Furthermore, its usefulness hinges upon the contract, which, in the case of a fall show, would be negotiated and signed some months ago. But, particularly, if the client's show is a live one and the contract specifies final client O.K. on scripts and talent, agency men suggest that clients set aside a contingency budget for show improvements as the need occurs.

• *Need for greater commercials expenditure*—Here agency opinion varies considerably. There are the advocates of nine-months pre-planning who feel that the need to amortize the vast original expenditure leaves little room for flexibility. And there are the advocates of flexibility, who prefer planning commercials no more than six to eight weeks ahead. In the latter case, the budget needs to be more flexible as well.

"Everyone has about a 10% contingency budget, which the ad manager usually holds out," says Rod Erickson, v.p. at Y&R. "Actually, there's even more of a range, in the cost of commercials production than in shows, and any financial cushioning against an emergency must be correspondingly greater than in the case of time costs, which can be anticipated, and talent costs that aren't a surprise either."

Even if film commercials are made as much as six months in advance, the wise client, admen agree, does keep aside an extra budget for commercials. While his seasonal needs may be covered in the original filmed series, there may be a new discovery in the making or marketing of his product that makes it necessary for the advertiser to recognize the development in the form of new and additional commercials.

Furthermore, a client's commercial may conceivably catch on so well that there'll be need for more films, variations of the original one, because hit commercials saturate the audience more quickly than the average commercial.

7. *How do you get on network in January?* The chief problem in working toward a January network debut is the fact that time is tighter in winter than fall. Also, the agency has less time to shop around for a good slot than in a September campaign.

The agency generally has ample time to shop for a show for January, and frequently starts this job as early as spring. But the question—often as late as November or December—still remains: Where are we going to put the show?

There are concrete steps the agency and advertiser can begin to take right now:

- Shop early for a property. If you haven't already signed up a show, you'll be handicapped in your efforts to clear time for it.

With network lineups firm for fall, you've got a good perspective on the types of shows programing experts anticipate as popular. This should guide your choice of programing for January. For example, if it's a season that's very heavy in Westerns, you might be taking a chance by buying a Western for a January start. There's a possibility, when a particularly large number of Western dramas are already on tv, that one or two of the weaker ones might drop out by winter. If your show is a Western too, you would then find it harder to clear time for your program, since the networks would have seen one or two shows in that category die.

In other words, it's easier to know the year's show preferences when you're buying for January, because you've had the fall lineups to guide you. But it's more dangerous to hop on a popularity bandwagon, because your predecessors have the edge on you where building audience is concerned.

- Watch network show ratings and keep eyes peeled for trouble spots. Winter network lineups will be up in the air for some time to come, but you can start "keeping ear to the ground and money in hand" so that you can be ready to jump in immediately when the opportunity comes up.

Says FC&B's radio-tv v.p., Roger Pryor: "January campaigns are much tougher to plan than fall, because they hinge on fall cancellations, whereas fall plans are made independently by the nets. The most effective thing you can do is keep your ear to the windward and try to second-guess what will happen by the end of December."

It's never too early to interest the networks in the property for which you're trying to buy time. The more convinced network executives are of its possible success and popular appeal, the more likely they are to give you



"The Giant of Southern Skies"

# More Now Than Ever Before . . .

## WFBC-TV SWAMPS COMPETITION

IN CAROLINA

### 5-COUNTY\* PULSE SURVEY

- WFBC-TV had all 15 of the "Top Fifteen Once-A-Week Shows"!
- WFBC-TV had all 10 of the "Top Ten Multi-Weekly Shows"!

THE PULSE, INC. 5-COUNTY AREA TELEPULSE SHARE OF TELEVISION AUDIENCE JUNE 1-7, 1956

Time	TV Sets In Use	WFBC-TV	Station B	Station O	Station D	Other Stations
<b>SUNDAY</b>						
12 Noon-6:00 P.M.	28.8%	56%	22%	13%	5%	4%
6:00 P.M.-Midnight	47.6%	52%	22%	15%	8%	3%
<b>MON. THRU FRI.</b>						
7:00 A.M.-12 Noon	14.6%	61%	31%	8%	0%	0%
12:00 Noon-6:00 P.M.	23.4%	63%	18%	15%	4%	0%
6:00 P.M.-Midnight	44.4%	51%	18%	15%	12%	4%
<b>SATURDAY</b>						
8:30 A.M.-12 Noon	25.0%	61%	35%	0%	4%	0%
12:00 Noon-6:00 P.M.	24.9%	47%	25%	9%	16%	3%
6:00 P.M.-Midnight	52.6%	55%	18%	15%	8%	4%

\*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 Representatives.

WFBC-RADIO (NBC AFFILIATE)  
is Represented  
Nationally by AVERY-KNODEL

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

# WFBL — SYRACUSE,



## FOR MORE SELLING POWER IN THE EAST'S FASTEST GROWING AREA

- WFBL has brought a 14.9 share of radio audience to 30.4\*—proven selling power that is going up . . . up . . . and up!
- "Syracuse is the east's most rapidly growing area"— preliminary findings, Economic Research Council of Metropolitan Syracuse.

Ask PETERS, GRIFFIN, WOODWARD, Inc.  
for details about WFBL—The BIG Station

\*Hooper Share of Audience, July-August 1956 over April-May, 12 n. to 6 p.m. Mon. thru Saturday



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

# WFBL

SYRACUSE, N.Y.

a crack at one of the first availabilities.

● *Begin beating the drums early where show publicity's concerned.* This maxim works into the problem of paving the way for good availabilities. Right now is the time for formulating plans for the publicity and promotion campaign that you'll use for your show. And don't forget that this may be an added wedge into prime network time. The time salesmen realize that your projected publicity campaign can mean the difference between a slow or a fast start for the show. Beyond insuring a high-gear start for the program you've bought, it can also be a constant difference of a few rating points as you go along. Show an awareness of exploitation possibilities from the earliest inquiries about network timebuying that you make, and you'll inspire confidence in the network. Publicity alone can't make a success out of a flop, but it can build a hit faster.

**8. How you upgrade spot schedules:** Agency timebuyers can't ever afford to relax on this score. The time to begin improving a client's schedule is from the moment the original schedule is set. This process of improvement involves several basic and continuous steps: Maintaining good station relations, keeping in touch with the reps, continuous shopping for alternate schedules.

Media men and radio-tv executives both realize that class "A" schedules aren't bought, they're *built*. Part of the job for the agencyman contracting for a fall schedule, therefore, is to sell stations on bettering his availabilities and to apprise the client of the effort he's making in his behalf.

Actually opening new and tight markets to a client's network show and improving spot schedules often requires the same approach. In the former case, the agencyman is fighting prime network affiliation quite often, and his major sales point is the ratings the show's hitting in other and comparable markets.

Where announcement schedules are concerned, the timebuyer's biggest weapon is the size and steadiness of the campaign. Obviously a station will make its choice time more readily available to the long-term, heavy advertiser than a sporadic, light newcomer.

But knowing of availabilities ahead of the competition doesn't cease to be



some indication as to what changes are likely.

Here are several steps client and agency can take right now to smooth the way toward a successful winter spot campaign:

- *Finalize campaign plans now.* Let the agency work up estimates based on the proposed market list, and there provide a suitable budget as fast as possible so that requests for availabilities can go out.

It helps the buyer if he can alert reps and stations well in advance of

final plans. And if given leeway to pick up particularly choice availabilities a few weeks ahead of scheduled start, he is more likely to get an effective schedule.

- Don't be too rigid about the starting date. By insisting that a campaign start the same day in each of many markets, the client may be forced to sacrifice valuable rating points. On the other hand, if the agency is given a budget allowance somewhat in advance, the timebuyer may be able to grab good openings as they occur in

the few weeks preceding the actual full campaign.

- If the plan is to use film commercials rather than live participations, get the films produced early. Nobody wants to miss out on a hard-to-get time slot because film production was planned in the last minute.

By late August, you — the sponsor — have had some exposure to the fall trends in film commercials. You've had a chance to see what tack other sponsors, and your competitors in particular, are doing on the air this season. By starting in January, you're working in less of a vacuum than the client planning on a September debut. Be sure to watch the trends in commercials techniques and approaches so that they can guide your effort.

- Don't overlook the advantages of an early start in buying radio. The spring season and approaches to fall radio buying have revealed new approaches that must be understood in order to capitalize on a spot radio effort to the fullest. Among trends to be aware of for the fall are the following:

Advertisers are buying a greater spread than in previous season. Unless you're appealing to a male-only audience, don't insist on early-morning only. By buying a greater variety of times throughout the day, you'll get more individual attention for our commercial than you would in some markets by wedging it in tight throughout the oversold 8:00-9:00 a.m. period.

Clients are using radio for more purposes than in previous seasons. If you've started a network tv show for fall, you might consider spot radio in winter for several reasons: low-cost coverage of markets not reached by tv; frequency impact in your prime tv markets; booster and reminder of your costlier tv effort.

Don't neglect your radio selling. The most effective use is made of this medium by advertisers who know how to translate their over-all sales theme into interesting, individual radio messages. Client or agency can shop right now for good radio sales approaches. A good musical score, for example, can make the difference between a memorable and a run-of-the-mill commercial. Your competitors are leaning more and more heavily on good production values in their radio commercials. Don't wait for the last minute to do the same for your January campaign.

## OUR OPPOSITION



# WON'T TELL YOU BUT...

## THE FIRST! area ARB WILL!

The June 1-7 ARB "Special Survey" of the TWENTY-SEVEN CENTRAL KANSAS (WICHITA) AREA showed **KTVH** not just DOMINANT, but OVERPOWERING!

- Of the **TOP FIVE** shows...KTVH had **FIVE!**
- Of the **TOP TEN** shows...KTVH had **NINE!**
- Of the **TOP FIFTEEN** shows...KTVH had **THIRTEEN!**
- Of the **TOP TWENTY** shows...KTVH had **SEVENTEEN!**
- Of the **TOP TWENTY-FIVE** shows...KTVH had **TWENTY!**

Your H-R man has all the details...why not call him TODAY! And while you're talking to him, ask him about **KTVH's** new **1-2 PUNCH!** That's what we call our new **DUAL STUDIOS**...complete studios in WICHITA as well as HUTCHINSON!

**Check with your H-R Man TODAY!**





CBS BASIC
Channel **12**

MAIN OFFICES AND STUDIOS IN **HUTCHINSON**, COMPLETE **DUAL STUDIOS** IN **WICHITA**. HOWARD O. PETERSON, General Manager.

**10. Shopping for syndicated show and time:** These two jobs are almost inseparable and yet they're the hardest to reconcile and combine. However, it's good to remember right now that the strength of your property will dictate to a large degree the kind of time stations will make available to you. The better the show you're buying and the more reputable the syndicator, the greater your chance of placing it well.

This is the best time to start shopping for both show and time availabilities. The important first step is a list of the markets you intend to go into. Then the agency can alert the syndicator and station reps both about your intentions and the chances of your knowing about properties and time slots well in advance of your chosen starting time are that much increased.

Major syndicators can be very helpful in keeping you abreast of cancellations and expiration dates as soon as they occur. Try to maintain a flexibility about your budget and starting time so that you can take advantage of such openings when they occur.

During the first few weeks of fall, you have an opportunity to gauge the relative popularity of the properties on the market. Don't restrict your research to the markets you want to buy. While there's no guarantee of sales effectiveness, your choice will be better based if you've got research on program types, and records in comparable markets to back up your decision.

Begin to plan your promotion, publicity and merchandising as soon as you've picked a show. And in working out the contract with the syndicator, be sure you spell out the amount of support he'll provide. The advance publicity and promotion spade work you do can make the difference of several weeks' work in building an audience.

With a syndicated show even more than a network show the support of the trade and of the client's own sales force is vital. Client, agency and syndicator can cooperate from the start on mailings to the trade, well in advance of the debut. In certain major competitive markets it might be a worthwhile investment to arrange an advance screening of one or more episodes for the trade and sales force. (For analysis of one advertiser's pre-campaign show build-up, see *How to start a film show in high*, SPONSOR 30 April 1956. ★ ★ ★

## TV COMMERCIALS

(Continued from page 39)

synchronize the image with the recording. (The beep is inaudible to those watching the presentation.)

**Film:** In some cases the agency may feel that the particular commercial they have worked out for the client depends so much on motion that the only satisfactory way to present it is through the actual production of a film. This is admittedly expensive but if it means saving time and aggrava-

tion it can certainly be well worth it.

Rough versions of live-action film commercials have been shot for as little as \$207 (see SPONSOR 29 November 1954) but this means really working on the leanest of shoestring budgets. The \$207 figure applied to a particular commercial using one actress for an afternoon; the services of a film laboratory, and a cameraman and rented studio. The film produced was of the simplest kind without any opticals. Anyone planning to do a film should use the figure as only a general guide to approximate the cost.



## Showmanship with that KENTUCKY FLAIR!

Never mind the girls—the *important* view is this "bottom" of Kentucky Lake—the *world's largest man-made lake*, and Kentucky's newest, most glamorous playground!

In a State that's known for showmanship, Kentuckians look to WAVE-TV for the best in *television* showmanship. Here's the proof:

**PROGRAMMING:** Two 1956 Surveys\* show that WAVE-TV gets *audience preference!*

**COVERAGE:** WAVE-TV has 66% greater coverage than the second Louisville station because of its low Channel 3, full power and greater tower height (914' above sea level)! 2,437,000 people are served by WAVE-TV in 70 mid-Kentucky and Southern Indiana counties!

**EXPERIENCE:** WAVE-TV was first on the air in Kentucky, in 1948. Its experienced crews have the know-how to help your programs *and your commercials* sell!

Let NBC Spot Sales give you all the facts!

\*Metropolitan ARB, March, 1956

\*ARB Louisville, Feb., 1956

LOUISVILLE'S

# WAVE-TV

CHANNEL 3

FIRST IN KENTUCKY

Affiliated with NBC



**Closed circuit:** Another way of presenting a commercial so that it will closely represent the finished job is to utilize a closed-circuit tv set-up with the actors performing in one room and the client viewing in another.

**Kinescope:** If the closed-circuit is available, the agency may wish to go one step further and make a kind of the commercial. Obvious advantages include the ease of being able to show it as many times as needed without having to pay the actors and technicians for reuse.

Naturally before the storyboard is ever started, agency and client decide pretty much what the final tv commercial will have to say and just about how it will be said. Says one agency v.p., "The client owes it to himself to learn something about film production. Any client who doesn't know the technicalities of film production at least to the point of understanding terms referring to the different forms of opticals is kidding himself." "On an even broader plan," says Lennen & Newell's v.p. in charge of commercial production, Tony Pan, "the basic problem is for the client to understand the mo-

tion medium as differentiated from the space medium. A man drinking a martini as he sits on a white horse looks fine in the pages of the *New Yorker* but if it was transferred to a tv screen it would look pretty ludicrous. Always think of the commercial in terms of motion."

At another agency selling a storyboard hinges on selling the idea that's the essence of the commercial.

When it comes to deciding on the kind of storyboard or presentation to be given, the advice from every corner is that it is a mistake to try to standardize presentations. Each presentation should fit the product and the commercial to be demonstrated.

Secondly, pick a presentation that takes into consideration the size of the group that is going to see it.

A third reminder comes from a tv production head. "Don't forget the fellow who is going to have to do the presenting. There are people whose personalities are ideally suited to handling presentations. They know how to speak before a group, can express visual concepts verbally and can communicate their own enthusiasm convincingly to others. With these kinds

of presenters, half actor, half singer, half musician and all salesman, the storyboard almost takes a back seat and becomes merely an outline for him to follow. If the person who is going to do the presenting lacks these qualities they'd better be made up for by a fairly precise presentation."

"In any event it's advisable to make sure that the presenter knows thoroughly his commercial and the research behind it." Perhaps the first time round this would mean that the copywriter should handle the chore. Another choice for the job might be the commercial supervisor who would know every nook and cranny of the commercial's development."

One account executive felt that. "The essential problem is again one of making sure the client knows what's going on. Any method, excluding that of bypassing the storyboard stage and producing a finished commercial, must involve a certain amount of explanation. The more mechanical the presentation the less chance the fellow giving it has to display his own excitement and perhaps dwell on particular points."

Through experience sponsors who've been in television for a number of



# 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.



years have become accustomed to the business of storyboards. They are well aware of what to expect from their sales message when its ready for tv. Others who are capable of thinking in terms of pictures are also able to grasp what the outcome of the storyboard will be. For those clients who are not used to working with tv and are unaccustomed to thinking pictorially, there are certain danger spots that can be anticipated in advance of the presentation.

"I didn't think it would look like that" is the worst complaint he can imagine hearing from a client, says Sarra tv-film producer Rex Cox. I'm quite an advocate of rough sketches. There's a danger in the client taking the storyboard too literally." Of prime importance to the producer is the audio and the staging of the commercial. Too much detail in a storyboard tends to distract the client from the commercial's main purpose which is, after all, to put across in a relatively limited amount of time a convincing sales point. "It's an old rule," adds Cox, "but don't put too much in too little time. Don't try to put all you have to say in one commercial. Attend to one thought at a time."

Cox compares the holding quality of a tv commercial to that of a magazine ad. In both cases the problem is to catch the eye and stop the reader or viewer from going on. While the pages of a magazine are easier to pass over than the movement of a tv screen is to turn away from, it is still important that the first images of the tv ad, as well as all the others, be thought of as real attention getters. Because the sketchiness of storyboard art may seem weak to the client, prepare in advance to give a convincing description of how it will look on film.

Opticals are the most difficult part of commercials to represent on a storyboard. If the client understands the vocabulary of tv, it will help immeasurably in presenting the commercial. If he does not, then there are at least two possibilities. The first is to try to describe in carefully chosen words each optical process used. The trouble with this is that you're apt to leave the listener more confused than when you started. In such cases Stew Minton, tv director of Foote Cone & Belding, suggests going into the film files and digging out a commercial that used the same or a similar optical process. According to Minton, "If the commercial we're



### Gray Squirrel

*Sciurus Carolinensis*

The big timber and deep shade of Michigan's northern counties is "home, sweet home" for this prolific family. Adults produce two litters a year in hollow trees or leafy nests. For winter meals, the squirrel stocks up with more than 1000 nuts.

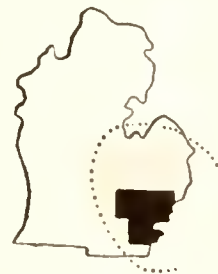
Original sketch by conservationist Charles E. Schaefer

## Put your money where the people are

There's no market for acorns in WWJ's densely-populated coverage area. But the demand for gum, gasoline, and groceries is simply tremendous.

So aim your camera at the squirrels, your radio commercials at the people. Use WWJ, famed for complete news coverage, sparkling personalities and programming that holds listeners, moves merchandise.

Seventy 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 AM and FM RADIO

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.

planning has a film process or optical that hasn't been used for the client before, we'll go to the expense of having a series of stills made from the film and incorporating them in the storyboard. This may be something as elusive and yet as fundamental as a smile of approval. To show such a reaction, which can be the crux of a commercial, we may photograph four or five seconds in a film."

In attempting to show a special effect clearly, it is not unlikely that you will create another problem as a result of good intentions. Imagine that

part of a planned commercial will feature a sandwich turning into a beer bottle. On the tv receiver the remarkable transformation will happen in the twinkling of an eye followed by a considerably longer message from the announcer. On the storyboard, however, six or eight frames will have to be devoted to the animation while the announcer's part will need only one or two. Chances are the client is going to think that his message is getting the brush-off if he isn't told of the time allowed each portion.

The most ticklish part of the com-

mercial presentation is getting the client to accept the idea that while the board is the graphic script for the film to be produced it is not to be taken too literally. To convince the client that the film isn't merely the storyboard in motion, the client must understand the role of the film producer. Furthermore he must understand that once he has approved the substance of his commercial the producer will, given the proper amount of freedom, produce the best commercial possible.

"Don't promise the client a storyboard that is not producible," is the advice of Phil Frank of George Blake Enterprises.

The bigger agencies have film experts who can iron out bugs in the storyboard before they go to the producer. They know before they go to the client that if they want to turn a sandwich into a beer bottle it can be done. But the mysteries of what can and cannot be done on film can be solved for the agency without a staff film experts by asking a film producer to go over the storyboard for possible snags. Says an agency v.p., "We always work with the producers before we see the client."

Besides checking over a storyboard for production feasibility, the producer may offer a fresh opinion on the approach taken in the commercial. Again Rex Cox advises that "occasionally an animated spot should have been done in live action and vice versa. If animation doesn't add to a commercial's effectiveness, don't go to the extra expense involved. . . . We welcome the chance to work on a preliminary script before it's shown to the client. In any case the sooner the producer gets in on it the better."

Agency opinion varies on the practical necessity of having the client on the set when the commercial has reached the shooting stage. Some agencies feel that it helps to have the client on tap in case unforeseen problems arise which only he can answer. Actual production problems ought to be thought of and solved in advance. Production time is expensive and quite a bit of money can be saved by a well thought out and complete shooting script.

Psychologically speaking, just about everyone agrees that to have the client on the shooting set is a good way of demonstrating just how his cash is being spent. Of course, anything that

RESEARCH EXPLODES AN OLD  
TIME BUYING THEORY!

# EXPOSED

The Inside Story  
of City People  
in Kansas!



Take a new look at the Topeka market and you'll like what you find. Bustling, busy Topeka has gained heavily in population . . . 126,000 now in the Standard Metropolitan Area. It's 84th best in consumer spendable income, too! And every accepted survey of the past 8 years has placed WREN on top audience-wise. Topeka and Eastern Kansas is a METROPOLITAN area worth having . . . and WREN covers it for less—much less—than any farm station can hope to. Why not get all the facts from your John E. Pearson man. Audience-wise, market-wise, and price-wise, you're way ahead with WREN in Topeka.

AUG 1956 REVEALING! SCHEMING!

# WREN

Get All The Facts From Your John E. Pearson Man

ABO ■ 5000 WATTS ■ TOPEKA, KANSAS

adds to the client's understanding of how storyboards become tv films is useful in smoothing out future storyboard meetings. "The main problem," says an agency man, "is one of communications. We're specialists in a field unfamiliar to the client. The sooner the client can grasp the intricacies of commercial production, the better it will be all around. We'll all be able to accomplish much more and spend more time creating rather than explaining."

When using conventional live actors and real life settings, it is not too much of a problem for the storyboard drawings to set a mood. But cartoon characters such as those created by UPA and Storyboard, Inc., are by their imaginative nature subject to all kinds of unexpected reactions from clients. Nat Eisenberg of Emil Mogul told SPONSOR that, "Although no rules can be set up in advance to determine what kind of cartoon characters will meet with acceptance and what kind won't it might be a good idea for the agency trying out a cartoon idea to be prepared with more than one character for the client to select from. Before the storyboard is even drawn it might make sense to 'audition' different characters."

Eisenberg tells how hand puppets were auditioned for a Manischewitz commercial. When the client accepted the general idea, puppeteer Paul Ashley developed original sketches and then new clay puppets which were auditioned and remoulded on the spot as the clients made suggestions for revisions. It was actually six weeks before the storyboard was even begun.

Although the situations covered here consistently refer to what goes into the preparation of filmed storyboards, the same points apply to storyboards that are made for commercials to be telecast live.

Inasmuch as it has been pointed out that inflexible rules are not the stuff successful presentations are made of, it is perhaps suitable that this survey should end with an outline of the system one agency, McCann Erickson, has developed for choosing the right kind of presentation for each commercial.

As described by creative group head Pete Bowles, his agency uses three kinds of storyboards. The first is a series of pictures each about 5 x 6 inches with some twenty frames to a board.

The second size Bowles claims was

pioneered at McCann. It is a board about twenty inches deep by fourteen wide with a vertical row of pictures down the center. Video directions are on the right and audio are on the left. The virtues of these boards, which are especially made for McCann, is that they can be easily photostated down to a convenient 8 x 10 size. These are then placed in loose-leaf notebooks and filed away where they can be referred to.

While the second method can be used for groups of four or five people it is still not big enough for large

meetings. For these occasions McCann uses a jumbo size storyboard about 30 x 36. Underneath each frame is four inches of caption space for audio and video copy. This last is somewhat unwieldy and can cost up to \$10 a frame but it is often undertaken for a new client. Usually the jumbo presentation is presented with a musical accompaniment using an orchestra, actors and singers. Because of the expense involved in the recording session it's done with the greatest of care and is used as the sound track in the finished tv commercial. ★ ★ ★

# WGN-TV

## Number 2 Station in Chicago!!

Yes, on WGN-TV you have network size audiences—and you buy them at the lowest published rates in Chicago television. The latest Nielsen for July shows WGN-TV a strong second!

Share of Audience\*  
July, 1956  
6:00 A.M. — Midnight  
Sunday thru Saturday

Network Station B	29.4%
<b>WGN-TV</b>	<b>25.4</b>
Network Station C	25.2
Network Station D	20.8

Top audiences at low cost—with no network preemption problems.

Now is the time to select prime periods for fall. National advertisers already set with new programs on WGN-TV include Hamm's Beer, Kelloggs, Mars Candy, 7-Up and Miller's Beer. (Several others have renewed)

\*NSI Area—Adjusted



Chicago Office—441 N. Michigan Ave., Chicago 11  
Eastern Advertising Solicitation Office—220 E. 42nd St., New York, 17  
West Coast Only—Edward Petry & Company, Inc.

## INVESTOR MAGAZINE

(Continued from page 37)

the Dealers' Digest Publishing Co. since 1935, working on a variety of publishing projects. Among them: a daily corporate letter which costs \$960 a year, "and we have a waiting list"; the weekly *Investment Dealers' Digest* and the monthly *Investor*.

In his radio advertising, Trigger takes the tack "If you want a quick buck, don't buy *Investor*. But if you want your money to work for you,

without any hurry-scurry speculation, then subscribe." He gives sound advice from financial experts, eliminating all get-rich-quick ideas.

The financial advice is an effective come-on for a trial subscription. Trigger's usual radio buying pattern is five 15-minute shows weekly, scattered among all seven days and at various hours of the day. On WQXR, he buys segments of classical or "good" music shows throughout the daytime hours. The ad pattern is roughly the same for all 12 stations in the fall lineup.

A quarter-hour show allows three minutes of commercial time, with the opening and closing mentions delivered live by a local station announcer. The middle commercial, however, is transcribed by Trigger in advance. It's in this part of the program that he gives his financial commentaries, and suggests a three-month trial subscription for only \$1.

He picked up a sense of pacing a long time ago and he applies it to his radio announcements. Every four or five weeks he transcribes three new two-minute announcements, and then rotates them for variety. He's known the value of pace and timing since post-college days when he toured the country as a combo man, the likes of which the Chatauqua circuit never saw.

During the day, he visited businessmen and sold them golf balls, traveling as a respected sales agent for a well established manufacturer. In the evening hours, he worked as a piano player who doubled as m.c. for a pair of Siamese Twins. The twins—and Trigger—chugged through almost every railway station in the country on their grand tour.

He knows the impact of people giving something for nothing, too. Many of the radio pitches for subscriptions include offer of a free premium, the current one being a Standard & Poor reference book. "Sweetening the pot immediately steps up returns," says Trigger. The percentage of *Investor* renewals remains about the same, however, "with or without a premium."

He cites the returns pulled by WQXR as representative of the other stations carried. WQXR was the first station in the advertising program, and its successful selling pattern has been used in other cities. *Investor* spends about \$8,000 annually on the station.

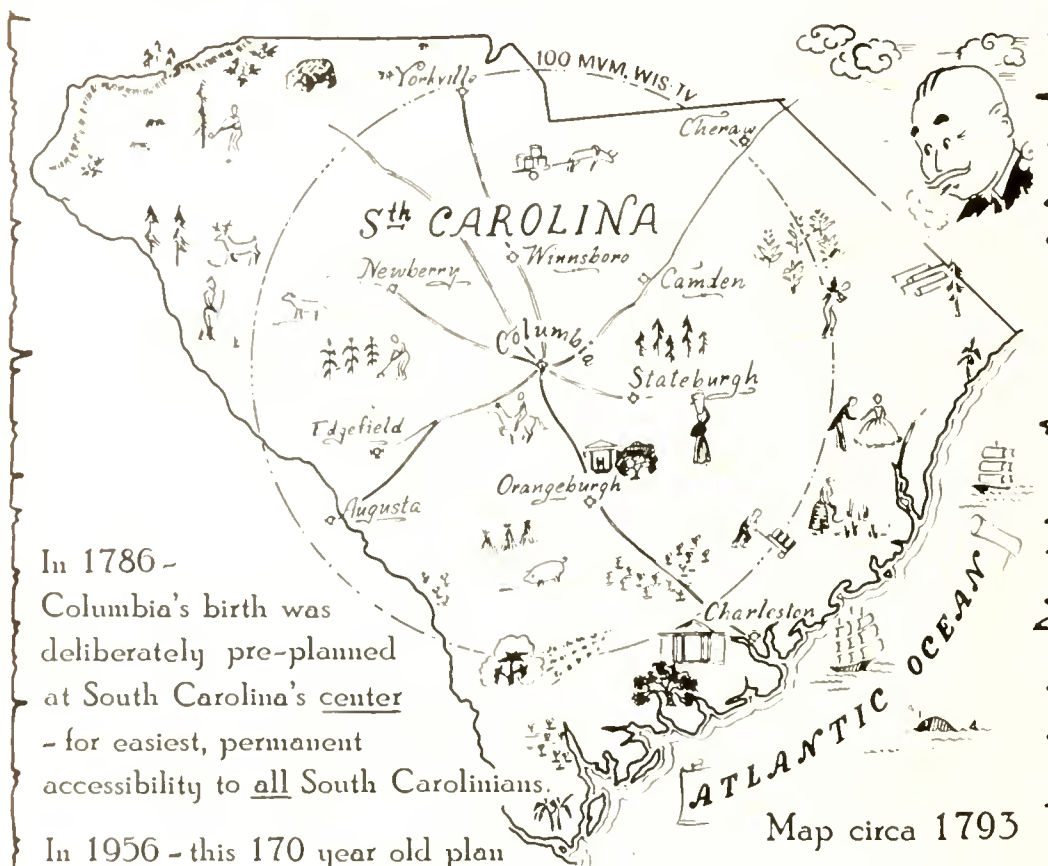
In the average week, WQXR pulls 100 requests—100 \$1 bills—for a three-month trial subscription to *Investor*. In a year's time, this means some 5,200 inquiries and \$5,200.

Trigger figures a conversion rate of 20% on the three-month offers. Translated into year-long totals, this gives *Investor* a total of 1,040 new annual subscriptions. At \$6 a year for a subscription, the total new circulation revenue would be \$6,240.

He's also figured conversions and total gains from a six-month trial offer, which costs the radio listener \$2. The conversion factor in this case is 40%,

Behold TV efficiency

# PLANNED 170 YEARS AGO



In 1786 -  
Columbia's birth was  
deliberately pre-planned  
at South Carolina's center  
- for easiest, permanent  
accessibility to all South Carolinians.

In 1956 - this 170 year old plan  
is of tremendous value to every  
TV timebuyer - who now reaches more of South Carolina  
from its geographic center through WIS-TV,  
Columbia's one wide coverage station.

This Centered Carolina Coverage  
fits natural distribution exactly.  
Centered Carolina Coverage is WIS-TV's exclusively!

# WIS-TV

## CHANNEL 10

COLUMBIA, SOUTH CAROLINA



PETERS, GRIFFIN,  
WOODWARD, INC.  
Exclusive National Representatives

President, G. Richard Shafto  
Managing Director, Charles A. Batson

double that of the shorter trial offer. "but the number of dollar bills is such that the arithmetic works out in favor of the three-month trial. In the long run, the short run comes out ahead. That's why we stress the three-month offer."

The 100-per-week average goes as high as 201 and as low as 53 in these figures showing weekly inquiries from New York area listeners.

In the first week of January 1954, just after *Investor* used its first five-a-week radio schedule, the WQXR announcements pulled 183 returns. In mid-May, the weekly average was 76. The following year, weekly average for mid-May was 50, for mid-March, 93, for the first week in February, 201.

This year, tabs for the first week of the month show the following: Feb-

★ ★ ★ ★ ★ ★ ★ ★  
 "In terms of sheer size and growth, radio is like no other medium, no other industry. Since commercial television became a reality, radio has almost tripled in size. Last year, set sales hit a seven-year peak of more than 14 million, and sales this year are even greater. . . . I don't feel that I'm an authority on local station or newspaper or transit advertising. But I can tell you that on a national basis, the advertiser will find fulfillment . . . to a greater degree in radio than in any other medium. The combination of affordable frequency, audience accumulation and cost efficiency is virtually a definition of radio."

JOHN KAROL  
 V.p. in Charge of Network Sales  
 CBS Radio

★ ★ ★ ★ ★ ★ ★ ★  
 ruary, 100; March, 97; April, 134; May 119; June, 129. When the summer schedule was reduced to three quarter-hours weekly from five, the July inquiry rate dropped to 53.

Three years ago, before the first radio schedule was used in New York City, the total circulation of *Investor* was 5,000. A year later, it reached 10,000. And today it's at the 20,000 level.

"At least half of this," says Trigger, "is directly traceable to radio advertising." The other half, he figures, was gained from the company's continuing direct mail and circulation promotion campaign and from its financial paper ad schedules.

Happy about the 20% conversion from radio, which he considers high, Trigger terms the "final test of our advertising the conversion rather than the number of dollars sent in."

About 75% of the dollars are sent in by businessmen, the other 25% by



...! **Going Our Way!** \*



Abner A. Wolf, President, Abner A. Wolf, Inc., the Nation's Largest Food Distributors, and J. E. Compeou, President CKLW-TV Detroit, sign a 750 hour, 52 week contract to promote over CKLW-TV, national brands sold in all AW Independent Markets in this region. PROOF of the confidence men closest to this market have in the SELL APPEAL of this powerful 325,000 watt station. Why not find out what CKLW-TV or CKLW Radio can do for you?

\*Show title featuring full-length Hollywood movies every Friday afternoon at 1 p.m.

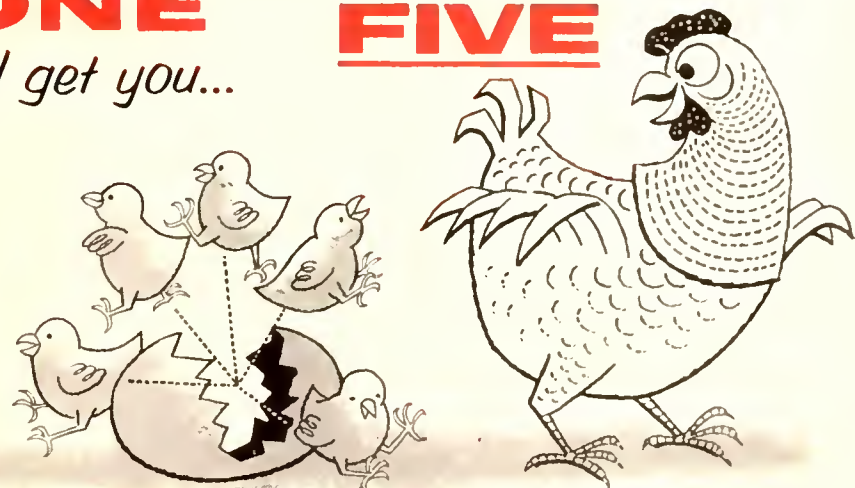
**FOR RESULTS IN THE DETROIT AREA, IT'S**

**CKLW-TV**  
 Channel 9

**CKLW**  
 800 KC

GUARDIAN BLDG. • DETROIT 26, MICH.  
 ADAM YOUNG, INC. National Representative

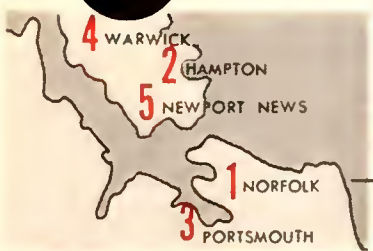
**ONE** **FIVE**  
 will get you...



There is nothing "chicken" about the way WTAR-TV dominates its market. Buy the one and only "V" Station for five of Virginia's busiest cities, all well within WTAR-TV's "Grade A" Signal. Combined, they make America's 27th Market.

IN FOOD SALES, for example, The Bureau of the Census (Preliminary Report) shows that WTAR-TV's total coverage area had total Food Sales of over \$161,628,000. And here are food sales by cities:

NORFOLK	\$96,031,000
HAMPTON	\$16,419,000
PORTSMOUTH	\$23,344,000
WARWICK	\$ 9,717,000
NEWPORT NEWS	\$16,117,000



**WTAR-TV** CHANNEL **3**  
 NORFOLK, VA.

Represented by Edward Petry & Co., Inc.

women. Trigger, for reasons which he still can't fathom, seems to reach just as many men via radio at 9:30 a.m. on a Wednesday as at 9:30 a.m. on a Saturday. "I don't know what they're doing home then, on a weekday. Or maybe they're listening in cars. We still don't know *where* they listen, but we know for a fact that they do!"

All of *Investor's* programing is scheduled during daytime hours, usually between 9 and 10 in the morning or around the noon hour. The days of the week are continually shuffled, however, to reach the turnover audience which tunes on different days.

Current radio schedules are maintained 52 weeks a year, with a drop-off during the summer months.

This is the first summer *Investor* has stayed on the air, as the plan heretofore has been to drop off after Decoration Day and resume after Labor Day. Reporting on summer returns in New York, Trigger notes "a slight fall-off, but nothing like what I expected. Inquiries dropped off about 25%, but we cut our radio advertising 40%." In the fall, the new stations will start with 13-week contracts. These will be renewed if radio in these new cities

delivers the kind of results it has shown in the old ones.

Its fall '56 buying plan covers 12 cities. These three markets and stations were scheduled in 1955: New York, WQXR; Washington, WGMS, and Philadelphia, WFLN. New cities this year, for which stations have not been set, are Chicago, Milwaukee, Los Angeles, San Francisco, Miami, St. Louis, Minneapolis, Cleveland and Charlotte. Buying is handled by the magazine's agency, Albert Frank-Guenther Law, New York City.

Radio has many benefits, according to Trigger.

A direct benefit, of course, is from the magazine's gain in advertising linage. As circulation increases with radio advertising, the value of *Investor* to the advertiser and prospective space buyer is increased. Advertising linage, at this point, accounts for roughly 30% of an average issue. A more usual ratio sought by magazine publishers: 55% editorial, 45% advertising.

There are fringe benefits, too.

"There's a great deal of intangible value to our radio advertising," says Ray Trigger. "I meet many businessmen in my work, and a lot of financial people, and many of them tell me they've heard our shows and my commercial. I also make many appearances as a speaker and as a guest on radio and tv shows."

He's particularly interested in the investment club movement and he answers about 5,000 queries each year asking for information about these clubs. A plan which he recommends provides for a group of interested individuals—a women's club, for example—to organize an investment club of their own. They meet for business sessions, talk stocks and bonds, get professional counsel, invest their money as a group.

All of his advertising strategy is geared to the influx of "the little guy" into the Wall Street financial picture.

The public is "intensely interested" in knowing more about investments, he says. "We just hope we'll be forced to go into many more radio markets and into more stations in each of those markets!" (For rundown on how other magazines use broadcast media, see "Life uses ad-lid strategy on spot radio," SPONSOR 9 March 1953, and "Kiplinger buys tv after spot radio success," SPONSOR 28 Jan., 1952.)

★ ★ ★

## AT ANY TIME OF DAY CHANNEL 10 GETS THE BIGGEST ROCHESTER AUDIENCES!

MORNINGS...

**63.4%**

AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

AFTERNOONS...

**54.6%**

AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

EVENINGS...

**52.0%**

AVERAGE WEEKLY SHARE OF AUDIENCE  
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

WRITE US TODAY FOR  
CHOICEST AVAILABILITIES  
IN ROCHESTER!

**CHANNEL 10** VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHCC-TV AND WVET-TV

**ROCHESTER, N.Y.**

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

## NET TV SHOW COSTS

(Continued from page 31)

graming backgrounds. None foresaw anything that might be labelled new, fresh and exciting—unless it be their own shows. The exception, many thought, could be CBS' *Playhouse 90*. Otherwise, they expected merely added glitter to last season's popular formats.

Happiness may be a guy called Joe, but for the creative guy a lot more money for much of the same thing doesn't spell the new, fresh and exciting—or creative progress. Frequently SPONSOR's opinion-tapping encountered this sort of philosophizing: The networks ought to do something about carrying the experimental ball in tv programing before the pall of sameness starts backing up on them as happened with their radio in the latter '40's. Granted, time is tight and very costly and you can't get away from the rating merry-go-round, but that doesn't, they add, foreclose the networks' obligation to find the place and means for continuing experimentation.

Ruefully these agency critics—not to be quoted, of course, ask: "Who's to do the experimenting, if not the networks?" Certainly not the agencies. With rare exception they've abdicated from the field of tv program creation and look to the networks and independent packagers as suppliers.

Incidentally, there are signs of a renaissance of programing creation among a few agencies. Young & Rubicam is pitching a couple of house-developed packages to clients—no prospects as yet—and C. H. LaRoche evolved the format for the incoming *The Most Beautiful Girl in the World* to be sponsored by Revlon.

**The independent's dilemma:** Why, it has been asked, aren't the independent packagers doing creative programing? The v.p. in charge of tv-radio for one of the top five agencies thinks he's got the key to this conundrum. He relates the main obstacle to the tax laws. To quote him:

"This is the year of the big deal. Everybody's looking for a corporate set-up and a way to capital gains. For the star, the business manager and the talent agent, the first objective in negotiating for a program series is a contract that will assure a capital gains structure. Everybody, including the producer and the writers, want a piece of the show. Well, with all this concentration on capital gains, the most

## SELLING DRUG PRODUCTS?

Your market is

**46 MILLION DOLLARS**  
in Flint and the Saginaw Valley



Top stars sell top brands over WNEM-TV. Sponsors know the power of the Golden Valley's most significant station.

### Michigan's 2nd richest market

Selling toothpaste . . . or soap . . . or perfume? Whatever your product, here's a big-spending market . . .

- Annual Retail Sales . . . . . \$1,365,757,000
- Effective Buying Income . . . . . \$1,683,023,000
- Average Income per City Family . . . . . \$6,413.75

It's a market second only to Detroit in Michigan. And the way to reach it best is with WNEM-TV—the only station completely covering all 274,067 sets. ARB and PULSE surveys say so.

Contact Headley-Reed or Michigan Spot Sales

## WNEM-TV

A *Gerity* STATION



serving Flint, Saginaw, Bay City, Midland

Radio Stations **WPON** — Pontiac, Michigan  
**WABJ** — Adrian, Michigan

important thing of all is overlooked—the star's best vehicle. What happens when they finally get around to this 'chore' is that the star is misfitted and the results are a botch.

"Creative-wise tv production is controlled, and this applies particularly in Hollywood, by business-men and not showmen. As a result of one of these capital gains fandangos, there's a star with unusual potential who'll probably find the going rough for her first network series this fall. With 13 shows already in the can, the client now thinks he's got trouble. He's not sure whether she's on the right track.

"This business is in desperate need of some new personalities with the right vehicles and not tax experts."

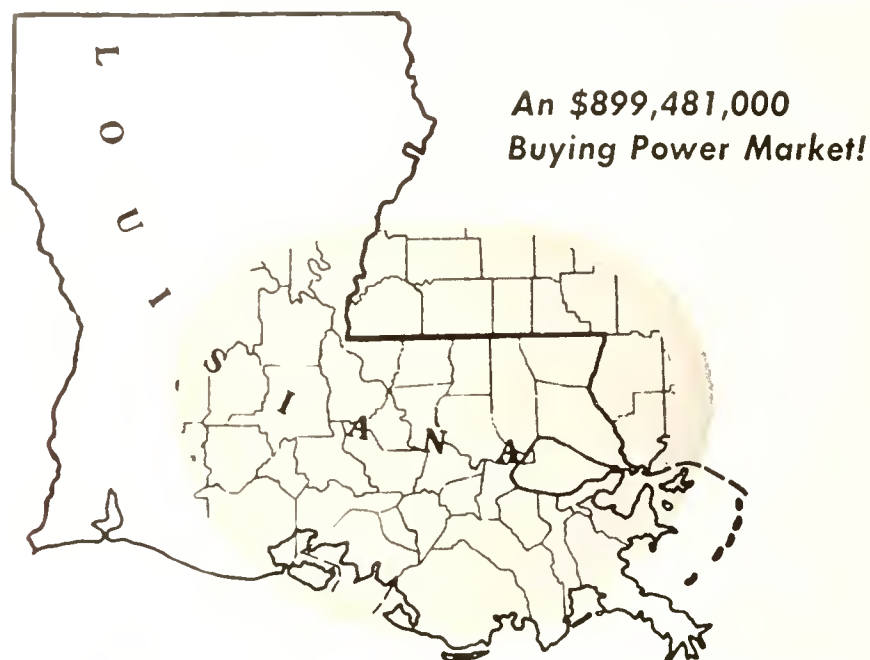
Other agency people are inclined to the viewpoint that the networks are contributing to this situation by demanding a year's contract. Talent agents, to quote the tv-radio head of an agency doing \$20 million in television, are now asking for 39-week contracts, play or pay. Say these agents: "If an agency is able to get a 52-week order when it gets control of a tv film series, there's no reason why our star isn't entitled to something like it." Adds this agencyman:

"There's no certainty that the star or format will click, but this attitude of take-it-or-leave-it is bound to stymie the development of new things in the long run."

**Wherefore program costs?** Hardly any of the admen queried by SPONSOR were of the impression that the ceiling for talent and program prices was in the near offing. Some blamed the mounting costs on the networks. Their theory: that network control automatically brought with it a new layer of profit—which the networks strenuously deny. Others voiced the opinion that prices for programs will find their natural level, like any other article, when tv's own law of diminishing returns sets in: the cost-per-1,000 listeners.

When will this natural level be reached? An advertising executive for a leading drug and cosmetic manufacturer has this answer: "Program costs should be acceptable so long as they offer a reasonable cost-per-1,000 viewers per commercial minute. We consider \$3 or less per 1,000 a good place to be. The time to complain about talent prices is when the ratio you set gets out of line or begins to go downhill. By adding more stations, network advertisers have so far tended to amortize their program costs. When a show costs more money and reaches less people, then is the time to either get a replacement or put up a yowl about unreasonable prices."

**The big-money quizzes:** The networks are teeing off this fall with an accumulation of 11 nighttime quiz shows whose top prizes range anywhere from \$100,000 to \$250,000. The extraordinary rating and merchandising success of *The \$64,000 Question* is the prime reason for the onrush. But there's another highly significant incentive. Among today's important spenders there's a hard core of advertisers whose main channels of distribution are the chains and the five-and-dime stores. They're hard merchandisers. They feel that for their investments on tv to pay off, the name of their product, or products, must be exposed to view for the fully 30 minutes of a program. Drama, music and all other types of programing, excepting the quiz format, limits them to a calculated amount of commercial time. The price of the show itself is not of particular moment to them: Witness



## MORE AUDIENCE

than any other TV station in the rich heart of Louisiana

**FROM 5:00 P. M. to SIGN OFF**  
(Monday thru Friday)

**WBRZ** rated highest in 125 quarter hours out of 149.

**FROM 12 NOON to 3:30 P. M.**  
(Monday thru Friday)

**WBRZ** rating Tops All Others Combined!

- from a study by American Research Bureau, Inc., encompassing 31 counties and parishes in Louisiana and Mississippi.



# WBRZ Channel 2

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

**NBC-ABC**

Represented by Hollingbery



the fact that they're paying anywhere from \$23,000 to \$35,000 for these quiz shows. Of course, the major portion of these chits represent prize money, but for this breed of fast-moving merchandiser those are still stiff program tariffs.

**General notations:** There's apparently no letup in the number and percentage of adventure drama and situations comedies. Of the 25 shows making their network start under sponsorship this fall, 11 might be described as putting the dramatic emphasis on adventure; four of them are situation comedies.

Tv films continue to take over more and more of the network schedule. The ratio for both night and daytime programs runs 50% film, 42% live and 8% live and film combined. On the night side the ratio for the fall, as the network schedules now stand, figures: 67% film, 29% live and 4% live and film combined.

The agencies' No. 1 gripe against the networks, as disclosed via SPONSOR's program-cost inquiry among tv-radio department executives: the practice in the top network echelons of making a top secret of better-rated periods or program participations as they become available. ★ ★ ★

## WHERE ADMEN EAT

(Continued from page 33)

bers of own shop, agency execs generally stress "sandwich at desk." This custom seems to stem from a deep-seated sense of guilt, furthered in recent years by such deplorable art forms as *The Hucksters* and *Executive Suite*.

- When discussing lunch with execs from other shops, admen casually slip in subtle references to Chambord, Pavillon, Chapeau Rouge, which, according to prevailing mores, must immediately be followed by self-deprecatory snort. A technique that is taking hold among middle-income advertising executives is called "the anti-snob snob routine." It goes like this:

Adman One: "Where d'ya wanna eat?"

Adman Two: "Let's go to Choc Full O' Nuts again. . ."

Adman One and Two: Haw, haw. Then then meet in the bar at Cherio's.

- Admen always greet the *maitre d'*

by name. This is intended to accomplish several things: (1) It tips off the *maitre d'* to respond with, "How are you today, Mr. Hawley?" showing that the adman is sufficiently affluent to be a habitu ; (2) It encourages the *maitre d'* to follow it up with this admonition to the headwaiter, "Francois, show Mr. Hawley to his usual table." (Some admen pursue this happy turn of events by placing themselves in the waiter's hands when ordering "You know what I like, Pierre"—but this system is not recommended to the novice or the man with digestive difficulties. The expert who can handle the

line — and the food — does, however, convey to his luncheon guest that his mind is far too busy with vital business considerations to be interrupted by choice of menu.)

As one K&E account executive told SPONSORS "When we go out by ourselves, we pick the place that's got the food we like. But when it's with a client, let's face it, most of us go where they call us by name."


Among the most talented *maitre d's* name-knowingwise is Victor, who's at the door at Louis & Armand's. A short, stock, graying man with a British inflection coloring his speech, Victor has



now  
we are  
two!

Wcue and Wice\*

We're proud as Roger Williams . . . crowing like a Rhode Island Red, because now we are two. And you, you're "right on cue" whether it's in Akron, Ohio or Providence, Rhode Island. You're right with our music and our news. You're right with our solid policy of local programming, local service and warm interest in each community — Tiredtown, U. S. A., and rich, little Rhody's capitol city.



1150  
ON YOUR RADIO  
AKRON, OHIO  
NATIONAL REP. - JOHN E. PEARSON CO.

---

TIM ELLIOT, PRESIDENT

---

1290 ON YOUR RADIO  
PROVIDENCE, RHODE ISLAND  
NATIONAL REP. -  
JOHN E. PEARSON CO.

\*Subject to  
FCC approval

named this post for the past 20 years.

"At the door," says he, "you have to make decisions." And his undeniable talent is to look through his pince-nez and his customers' stature within the same split second.

"It's no different with admen than it used to be at the Colony," Victor explains. "There we made sure we never put recently divorced people next to each other. Here we just keep CBS and NBC apart."

One proof that Victor's system works is the extensive list of admen who are Louis & Armand habitués.

The list includes such CBS toppers as Jack Van Volkenburg, Hubbell Robinson, Harry Ommerle, agency heads like Lemmen & Newell's Adolphe Toigo, and Bryan Houston, chairman of that agency's board.

"The important thing to remember is to keep men from the same office apart when they come in separately," Victor says. "After all, if they wanted to be together, they'd come in together, wouldn't they? And it would embarrass them to ask you to change their table, so. . . ."

While Victor personifies much that

is ideal in a *maitre d'* (He's perfect in French and Italian, of course), his approach to knowing, sizing up and seating is by no means the only way to appeal to admen. A study in contrast is presented by Samm (two m's, please) of Michael's Pub and Frank at Divan Parisien.

Samm's manner, for example, shows considerably more range than Victor's aristocratic equanimity. His treatment runs the gamut from distant, aloof impatience toward those not quite in the swim to a truly remarkable remembrance of customers' recent jaunts to Europe, promotions, changes of position and recent shows. Many a radio-tv exec has found that it's easier to get a show into the top 10, than to earn Samm's deference.

But then Michael's Pub tends to have a more off-beat, show business appeal than Louis & Armand's. The latter is the place for staid, talking lunches, with lots of business talk at the bar. Michael's attracts more women, has an aura of glamor (Grace Kelly ate there), and rides the fence between Business and Art. Radio-tv execs from neighboring agencies, as well as copy chiefs draw lunchtime inspiration there. But for one Guild Copeland, a Ted Bates v.p. and creative director, you're likely to find 10 press agents crowding the small, wood-paneled dining room.

Frank at the Divan Parisien, combines a Viennese accent with Metternich diplomacy. "The stories I could tell," says he with philosophic wistfulness. But Teutonic discretion (Don't ever call him German, if you've got your eye on a good table against the fall) does prevail.

"Once a customer's dead, I could write a book about him. But not a word will cross my lips, while he's alive. You never know. . . ."

Essentially, it's discretion that makes the *maitre d'*s, restaurant keynoters, a success or failure among admen. "You've got to know your customers' business to know whether their checks will be good," one dapper *maitre d'* told SPONSOR. "One thing about admen—they're spenders while they're in, but the day after they lose a job, they're broke."

There are, however, several ways the *maitre d'* expert in admen's ways and wiles recognizes his customer's credit without resorting to a Dunn & Bradstreet. "All you have to do is watch who greets them when they walk up to



**Deft, Daft & Different!**

**"Lloyd's Unlimited"**

**3:30 to 6 P.M. • Mondays thru Fridays**

**The D. J. All Rochester is Talking About**

**BOB E. LLOYD**

You never know what Bob E. Lloyd is going to say or do—but you do know that it will be original and amusing. Rochesterians like him because he makes 'em laugh. Sponsors like him because he makes 'em money. Contact us for details about rates and availabilities.

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



**WHEC** of Rochester  
NEW YORK  
5,000 WATTS

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

the bar and how," says one master of the art.

(Louis & Armand's Victor actually makes small hieroglyphic entries in his private "Who's Who" next to each man's name indicating credit status, personal habits and such other information that accrues to him in the process of his daily chores.)

One thing, according to a cross-section of midtown *maitre d's*, that sets admen apart from other businessmen is joviality.

"They're standing at the bar, see. Then a newcomer steps in and they slap his back and grin and talk to him for 10 minutes. Then when they leave him to go to their table, they call me over and say, 'Who the hell was that guy we were just talking to?' So, I go over to another bunch that's been talking to the new guy and I say, 'Wasn't that Mr. So-and-so?' And they say, 'No, it's Such-and-such from This-or-that agency,' and everybody's happy."

Of course, the degree of joviality changes from place to place, as does the character of the *maitre d'*. And one indisputable fact about admen's choice of eateries is their fickleness. Except for such perennial favorite spots as 21. and Danny's Hideaway, the only other places that seem to hold on to their share of the advertising trade year-in, year-out are the dining rooms of major hotels like the Ambassador, Park Lane, Plaza, Waldorf.

Take the sad case of the Stork Club, for instance. "That's corn," one BBDO radio-tv exec told SPONSOR. The large doses of publicity emanating from this erstwhile favorite spot of admen has produced a super-snob reaction. While many advertising executives do still patronize the Cub Room at lunchtime, they tend to follow up any reference to this with "Visiting firemen, you know."

There's no question but that the glamor of the Stork Club has given it a nationwide aura, but admen generally seem to prefer either locales that are enjoying a sudden popularity, like Eden Roc with its giant-sized drinks, or the established spots like 21, which is still not surrounded by as much hoopla as the Stork Club unquestionably is.

A JWT timebuyer sums up the Stork Club this way: "That's where a rep takes you when he thinks he's giving you a thrill."

Timebuyers, incidentally, rate among the more blasé admen where restaura-

*In Evansville This Growth Story Is More Than A Tall Tale...*

# WEHT - TV CLIMBS FROM 11,000 TO 200,400 WATTS!

Jack's bean stalk was a stunted century plant compared to this story of growth. April 14th permanent affiliation contracts were signed with CBS. On August 15th WEHT-TV—Channel 50 in the Evansville Market area boosted its power from 11,000 to 200,400 Watts. . . . Involving an expenditure of \$200,000 in RCA transmission equipment.

AN ESTIMATED 75,000 NEW HOMES WILL BE INCLUDED IN THE NEW COVERAGE AREA!

WEHT-TV is your FOLLOW-THRU STATION IN THE EVANSVILLE MARKET. Only WEHT-TV offers (1) Guaranteed On-the-Air promotion, (2) Newspaper advertising, (3) Newspaper Publicity, (4) Letters to retail trade, (5) Daily news letters to hotels and hospitals, (6) Lobby displays, (7) Monthly house organ, (8) Window Banners, Posters and (9) Billboards.



ALSO  
OPERATING  
WEOA-CBS RADIO

Represented by

## YOUNG TELEVISION

**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
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
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

**LISTENERS  
WHO LISTEN . . .**



**. . . LISTEN WHEREVER THEY GO  
. . . WHATEVER THEY DO . . . TO  
SAN DIEGO'S ADULT STATION**

Attentive listening to our programming, featuring NEWS, DRAMA, MYSTERY, and "TALK" shows, sell the listeners who listen . . . they are the LISTENERS WHO BUY!

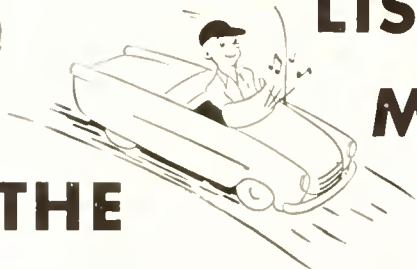


**MUTUAL DON LEE RADIO**  
Represented Nationally by  
H-R REPRESENTATIVES, INC.

**SOUTHWEST VIRGINIA'S Pioneer RADIO STATION**

**THE ONE THEY  
LISTEN TO  
MOST . . .**

**. . . IS THE  
ONE TO BUY!**



**In Roanoke and Western Virginia—that's WDBJ!**

*Your Peters, Griffin, Woodward "Colonel"  
has the whole wonderful story!*

**WDBJ  
CBS radio**

AM 960 KC  
FM 94.9 MC

Owned and Operated by TIMES-WORLD CORPORATION  
PETERS, GRIFFIN, WOODWARD, INC., National Representatives

rants are concerned. They tend to be wine and lunched on a more regular basis even than agency producers with commercial contracts to farm out.

In the case of timebuyers, however, as in the case of the medium-income agency men of other departments there's a sharp division between the restaurants they go to when taken, and those patronized when they pick up the tab. There's a version of reverse snobbery that persists among young timebuyers, preparing for a Dutch lunch with a personal friend. It goes like this:

Friend: "Where do you wanna eat?"

Young timebuyer: "Stork Club."

Friend and young timebuyer: Haw, haw.

They then meet at the corner at Choc Full o' Nuts.

Of course, sometimes, but rarely indeed, an agencyman being taken to lunch will run up against some fine gamesmanship. (This technique, incidentally, is definitely not suggested to the rep or independent producer.) It works like this:

After suggesting lunch, and knowing full well that he'll have to pick up the tab, the man doing the inviting lifts his eyebrows up high and gets a compassionate look on his face. "You don't want to go to the Harwyn, do you?" says he in a tone that clearly shows no one who's anyone could possibly have such ordinary taste. When the invited agencyman admits that he wouldn't dream of being caught in such surroundings, the man who's got to pay takes him off to Second or Sixth Avenue, into some dim, dark little spot with \$1.25 menus, assuring him *sub rosa* that this is "where the real French eat."

Not that off-beat places don't rank high among admen. There's Annette's on Second Avenue, for example. Annette, a Frenchwoman of indetermined age, generally tends the bar herself, and displays an essentially Gallic dislike for women.

"She insults women and makes big drinks. What more could you want?" says one top agency account supervisor. "You know, she claims that she still has the original bottle of Vermont with which she opened up 10 years ago."

Annette manages to set a special, *tres francais* Texas tone in her small establishment. For one thing, she wears spike heels behind the bar; for

**NORTHEASTERN  
OKLAHOMA IS OKLAHOMA'S  
BIGGEST MARKET**



**Here's Why -  
1 - TULSA**

Oklahoma's Second  
Largest City

**Plus**

**2 - MUSKOGEE**

Oklahoma's Third  
Largest City

**Equals**

OKLAHOMA'S BIG  
\$1,000,000,000 Market in the  
heart of the most populous  
area in the State.

**KTVX**

... with studios in both Tulsa  
and Muskogee, and transmitter  
half way between these two  
cities, gives you the coverage  
you need to reach the most peo-  
ple who have money to spend.

Ask your  
Avery-Knodel, Inc., Representative  
L. A. (BUD) BLUST  
V. P. and Gen. Manager

TULSA BROADCASTING COMPANY  
Box 9697, Tulsa, Oklahoma

136,000 WATTS  
TULSA • MUSKOGEE



another, she gets her patrons to  
squeeze lemons for her. This dual  
characteristic virtually makes the  
place.

"She used to be a hatcheck girl,"  
one fond patron, now top brass at a  
large agency, recalls. "Her customers  
put her in business, and ran it for her  
when she was sick."

Being "in the know" about the res-  
tauranteur is one very important part  
of adman lunches. For example, one  
account executive recalls making a big  
hit with his client in Detroit recently  
by telling an amusing anecdote about  
Toots Shor. The only problem that  
developed out of the story was the fact  
that the client suggested going there  
the next time he came to town. Rather  
than risk getting the fish-eye of non-  
recognition from the subject of his  
anecdote, the account executive pulled  
a smooth recovery: "Toots and I  
aren't talking right now," said he  
blandly. "You know what a lousy tem-  
per he's got." They ate elsewhere.

An important tip-off to the adman's  
status (lunchwise) is, of course, his  
manner of paying the check. Only the  
peasant (or anti-snob snob) pays cash.  
The most frequent form of payment is  
via the Diner's Club. However, the  
chic approach is maintaining a charge  
account in various midtown spots, and  
if the adman's really in, he may not  
even be presented with a check.

A form of showing "belonging" at  
lunchtime on a higher and more con-  
servative plane consists in breaking  
bread with one's business associate at  
the old school club. While not thickly  
populated with the radio-tv executives,  
the Harvard, Yale and Dartmouth  
Clubs, among others, rank respectably  
with the very recent and very old-time  
graduates among agency men. For the  
former, it's a means of showing sta-  
bility and delaying payment at the  
same time. For the latter, it's a refuge  
from the subway-type crowding in the  
more chic midtown restaurants.

A vital statistic quoted by Matty  
Simmons, Diners' Club promotion di-  
rector, fraught with terrifying mean-  
ing is the following:

"Until this year, admen ranked first  
in entertainment spending according  
to our survey. This year they've  
slipped to third place."

But there's little need for frantic  
soul-searching yet. Admen were beat-  
en out this year by such bon-vivants  
as radio-tv executives in No. One spot,  
and movie execs in No. Two. ★ ★ ★



**UNIVERSAL APPEAL  
means more sales for  
Mountain West  
advertisers.**

**KSL-TV is ON TOP  
with 62% "quarter-  
hour firsts!"\***

**You dominate the  
RICH UTAH MARKET,  
with a TV Set**

**\* \*  
Saturation of 88.6%  
when you use the  
AREA STATION . . .**



**KSL-TV  
Salt Lake City**

Represented by CBS-TV Spot Sales

\*ARB, 1956

\*\*Pulse Feb. 1956, etc.

# KMPC

## #1 buy in #3 Market because:

KMPC leads all  
twenty Los Angeles  
independents and  
three networks in  
share of audience,\*  
at one of the lowest  
costs-per-thousand  
in the whole U.S.

\* The Pulse, Inc., May-June, 1956, 6:00 A.M. to Midnight, Monday through Sunday, shows KMPC with an average 12.6 share of audience.

# KMPC

710 kc Los Angeles

50,000 watts days — 10,000 watts nights  
Gene Autry, President  
Robert O. Reynolds, Vice-Pres. & Gen. Mgr.

REPRESENTED NATIONALLY BY  
AM RADIO SALES COMPANY

## HFC SPENDS LOCALLY

(Continued from page 41)

ward the same goal, everyone gets more done and it's done better.

"We're also able to take advantage of the best availabilities because of our flexibility. Because we have men on the spot, we can take advantage of a time period which opens up fast."

Markets get a four-way check. In addition to analyses by the branch managers and the district field manager, each market is surveyed from the HFC agency, Needham, Louis & Brorby in Chicago, and also by Waack himself.

Waack is a long-time radio fan—and ham. A ham radio operator for 33 years, he broadcasts from his home high atop a hill in Barrington some 35 miles from Chicago. With the call letters W9YSM and a kilowatt Collins transmitter on five different amateur bands, he "kicks a healthy signal around the world."

His enthusiasm extends to television, too, as a viewer as well as a buyer. He's rigged a complicated antenna on his house which picks up signals from 13 different tv stations—and Chicago has only five! As an example of his reception, he monitors HFC's news shows from WKZO, Kalamazoo.

He's familiar with individual local market patterns as an on-the-spot observer, too. He's never worked full time for any other company than Household Finance, and in the past 24 years with HFC he has worked in many cities. Before moving to Chicago headquarters as advertising manager in January 1953, Alfred Waack worked as Eastern district advertising manager, headquartering in Philadelphia and supervising all media activity from Bangor to Miami.

Because borrowing is local rather than national, media buying is also local. HFC has ventured from time to time into networking, but on a limited basis. In radio, it sponsored Edgar Guest, the Hoosier poet, on NBC in 1929.

Trying network tv, it sponsored the *Barry Wood* variety-music show on CBS in 15 markets. Later on, in October, 1949, *People's Platform* with Charles Collingwood was purchased on CBS in 12 markets.

The steady broadcast pattern, however, has been to concentrate on local market announcements and programs. Networking may be added sometime

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

Tulsa is  
now the 43<sup>rd</sup>  
television market

\* CBS REPORT TO FCC, DEC. 1955  
Larger than Omaha, Denver,  
Oklahoma City, San Diego

KOTV  
Completely  
Dominates the  
43rd television market!

• More top rated quarter hours from 6:00 to 10:00 a.m. than stations B and C combined.  
• More than twice the number of the most popular quarter-hours from 8:00 to 10:00 a.m. than stations B and C combined.  
SOURCE: ARB, JUNE 1956

KOTV  
channel 6  
TULSA  
BASIC CBS AFFILIATE

Represented by  
Edward Petry & Co., Inc.

1000 Broadway, New York 18, N.Y.

Telephone BR 3-1111

Teletype BR 3-1111

Radio BR 3-1111

Post Office Box 1000, New York 18, N.Y.

Established 1924

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Member of the American Society of Advertising Executives

Member of the American Society of Television Executives

Member of the National Television Business Council

Member of the National Association of Broadcasters

Is the Water Soft  
In San Antonio?\*



## ASK YOUR COLONEL

\*Superfluous sounding to some, but a very important question to the advertisers of soaps, shampoos, detergents, water conditioners and many other products.

The Colonel knows his water in 24 well known markets.

PGW TELEVISION SALES

# 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.



in the future when it would be designed as a supplement to local buying and as an institutional rather than a selling vehicle.

At this point, says Waack, "networking, although exciting and interesting, is not practical for HFC. We do not have national distribution like so many advertisers using network. You can buy Ivory soap and Wrigley's gum in every grocery store and drug store in the United States, but this doesn't hold true for an HFC loan. In spite of our many offices, there are a great many excellent markets where we are not represented.

"Perhaps, given time and an aggressive expansion program, we some day may reach the point where we could effectively and profitably employ the entire coverage provided by a network lineup of stations. For some time to come, however, we will confine our efforts to market-by-market purchases of radio and tv."

The aggressive expansion program of which he speaks is already a matter of fact, however.

The 78-year-old consumer finance company started shooting far ahead of its competition shortly after World War II, and has made its greatest gains since 1950.

Look at these comparisons which show Household Finance growth in the five-year period from 1951 through 1955.

**Branch offices**—In 1951, there were 573 branch offices; 1952, 577; 1953, 601; 1954, 643; 1955, 738. This year, 46 news offices have been opened and a total of between 85 and 90 will have been opened before the year ends.

**Customer notes receivable**—1951, \$283.5 million; 1952, \$323.9 million; 1953, \$361.4 million; 1954, \$388.7 million; 1955, \$451.9 million. Last year, Household Finance loaned a total of \$700 million, and the figure this year is expected to hit \$800 million.

Every single HFC borrower inadvertently provides a clue to the company's future advertising pattern, because every borrower is asked why he visited an HFC office.

The figures, although far from final, provide a yardstick in media determinations, says Waack. And Richard G. Rothlin, account executive at Needham, Louis & Brorby agency, says "broadcast media seem to produce the greatest response."

Radio and tv advertising operate

another

# FIRST

in Montana

# KGVO-TV

Missoula, Montana is programming LIVE via micro-wave.

**This Assures Even MORE Loyal Viewers**

**Your Best Buy Will**

## MAGNIFY YOUR SALES

IN THIS STABLE

Population 145,700  
Families 47,900  
E.B.I. \$212,747,000  
MARKET



167 Mountainous Miles from Spokane

# BMI

## "According to the Record"

Continuities for October

A daily almanac . . . and a five-minute program packed with information about the important happenings throughout the world.

October's "According to the Record" includes stories about Valley Forge, Sgt. Alvin York, Helen Hayes, The Chicago Fire and other significant and entertaining highlights and sidelights of the years past.

BMI's "According to the Record" package contains a full month's supply of continuities . . . Highly commercial . . . Now in its 12th successful year.

For sample scripts please write to Station Service Department

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

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

# GARCIA IS A SPENDER!



From a survey completed on July 31, 1956, of 177 industries in the Phoenix area we found—

Percentage of Spanish speaking employees to total employees	17.59%
Total yearly payroll of Spanish speaking employees	\$5,016,688.00
Total weekly salaries of Spanish speaking employees	\$94,744.01
Average weekly salary of Spanish speaking employees	\$66.20

(in details of survey on request)

THIS MEANS THAT IN THE MANUFACTURING AND SERVICE INDUSTRIES OF PHOENIX ALONE THERE ARE \$5,016,688 "SPANISH SPEAKING DOLLARS" EARNED AND SPENT ARE THEY SPENT WITH YOUR CLIENTS?

TELL IT TO GARCIA! SELL IT TO GARCIA!

Reach him in his own native language, over KIFN-Central Arizona's only full-time Spanish language station!

ASK THESE YANQUIS HOW KIFN SELLS!

NATIONAL TIME SALES HARLAN C. OAKES  
17 E. 42nd St. 672 Lafayette Park Place  
New York City Los Angeles

# KIFN

860 Kilocycles • 1000 Watts  
REACHING PHOENIX AND  
ALL OF CENTRAL ARIZONA

## DAILY DOUBLE

IN NORTH CAROLINA



Every day . . .  
more audience  
in  
Winston-Salem

Every day . . .  
more audience  
in  
rich 18-county  
Piedmont area  
than any other  
station

**WSJS**  
RADIO  
**WINSTON-SALEM**  
NORTH CAROLINA

**NBC** for { WINSTON-SALEM  
GREENSBORO  
HIGH POINT  
5000 W • 600 KC • AM-FM  
AFFILIATE  
HEADLEY-REED, REPRESENTATIVES

for HFC in a manner which might be described as high gear but low sell.

Vinton Hall, executive vice president of NL&B and account supervisor for an agency task force of 33 people on the HFC account, explains it this way:

"Installment buying and consumer credit are an integral part of the American economy today.

"HFC recognizes this fact, but, we aren't urging the family which needs money to borrow. All of our advertising stresses the idea that the individual shouldn't borrow money needlessly, and that a loan should not be made unless it can be repaid conveniently out of income."

Why do people get money from a consumer finance company rather than a bank?

Because many times they do not have the security that local banks require. Again, HFC makes loans in privacy and on the customer's ability to repay. Then, too, HFC is speedy—"when people want money, they want it fast," and HFC finds borrowers are "vitaly interested in good, prompt service."

All of these concepts are inherent in a new jingle which HFC will test this fall preparatory to using it in all radio and tv advertising. The musical air signature, "which more aptly describes what it is than the word 'jingle,'" is to be used in three ways, says Account Executive Rothlin.

It'll be aired as a general music theme behind animated television announcements: in a march song variation as an intro to sports shows on tv, and as a radio announcement with an arrangement of four singing voices and a 12-piece orchestra. The words: "Never bor-row mon-ey need-less-ly just when you must. Bor-row then where loans/ are a special-ty; from folks you trust. Bor-row con-fi-dent-ly/ from H-F-C."

Even though Household Finance Corp.'s broadcast advertising schedules meet the needs of each individual market, several general buying patterns emerge after analysis.

HFC stays on the air 52 weeks a year. Borrowing tends to be a bit seasonal, particularly around Christmas time and during the income tax and vacation seasons. By and large, however, the borrowing index remains steady throughout the year. HFC is also looking for an accumulation of impact factor in steady advertising

and it likes the frequency discounts which accrue to a 52-week buyer!

In radio, the company also buys some news shows to reach a "split audience" about equally divided between men and women. Its radio schedules are concentrated from 7 to 8:30 a.m. and from about 4:30 to 7 p.m. HFC considers the woman of the house a vital factor in influencing the decision that the family needs to borrow money and in determining the source from which it will be borrowed.

The preference for participations in radio news, sports and disk jockey shows extends to tv. HFC sponsors several tv shows in news, sports and or dramatic formats, using both live and transcribed features. These buys typify the range. *Highway Patrol* and *Stage 7*, syndicated shows, are telecast in several cities. The company has co-sponsorship of a full-length movie in San Francisco, half sponsorship of the Peter Potter show in Los Angeles, alternate-week sponsorship of *I Led Three Lives* in Detroit.

Newspaper advertising tends to be bunched into the first three days of the week. These "seem to be most productive for us," says Waack. But HFC maintain radio schedules on all week days, Monday through Friday.

Both radio and tv copy have many variations because of state legislation which differs on amounts which may be borrowed and the amount of time which may be taken to pay off the loans. For example, the California law permits a \$1,500 ceiling on loans from consumer finance companies, whereas the Illinois maximum is \$500. Some states allow 24 months for payment; others allow only 20.

What of the future? "The next six to eight months look very good."

As Household Finance expands into new cities at the rate of some 90 new offices yearly, it will use radio and/or television in each of those markets. Backing the broadcast schedule will be the continuing emphasis on consumer education—the program of helping the John Does to manage their own finances and stay within their budgets.

Waack admits he has "perhaps favored broadcasting over other media because of my long association with it.

"Not at the expense of business, however. Frankly, the broadcast media have turned in a mighty fine record of performance for us." ★ ★ ★



## JACK'S SALADS

(Continued from page 42)

fluent segment of the women in the Tidewater area. We felt that if we could reach the various women's clubs and organizations, then word-of-mouth advertising would help put the product over. As part of WVEC-TV's promotion the product was actually served to prominent women guests on the show."

The copy, developed by Welstead and WVEC-TV account executive Williams, emphasized the fact that Jack's Home Style Salads had a homemade quality. It was a commercial product but it had the individual flavor usually associated with home cooking. That it was made fresh every day was an important factor and was emphasized over the air. The original ID exclaimed: "If you haven't tried Jack's Home Style Salads, then you're missing something . . . If it isn't the best salad you ever bought, then return the carton with the name and address of the store where it was bought and your money will be refunded."

With the start of Welstead's participations on the *White Show*, sales showed an immediate rise. The campaign started on 15 March of this year, and in two weeks pushed March sales past February's by better than 2,500 packages. April sales figures jumped again to 27,651 packages but, reports Brauer, ". . . we felt that the natural 'seepage' was not paying proper dividends. True, the same audience every day held the increased sales steady and once the increase came, it never lost ground. But, it failed to grow larger."

To widen Welstead's audience Williams worked out a schedule of 13 IDs a week, every day in the week, adjacent to regularly scheduled NBC network shows. "Repetition was our aim," says Brauer. All 13 IDs were identical and, at first, only the top from a package of Jack's Salad was used as a signature.

Later on a "Little Jack Horner" character was introduced to accompany a jingle parody that ran like this:

"*Little Jack Horner  
Shopped at the corner  
singing a happy ballad,  
He put in a hand,  
and pulled out a brand—  
Jack's Home Style Salad.*"

The ID's gave Welstead an opportunity to reach the network audience both during the day and at night. Besides the added frequency, announcements were placed adjacent to programs on different audience levels. "Now," says Brauer, "we reach everyone."

Working from the logical premise that his salads are a product for everyday consumption, Welstead advertises them with equal vigor Monday through Friday. He does not aim solely for the usual week-end trade as most grocery commodities do. Welstead's sales strategy has been borne out by sales figures.

As of June, Jack's Salads were selling at the monthly rate of 42,923 cartons representing a gross of \$15,349,84. WVEC-TV has been the only ad medium used.

In April, Welstead tried out his original sales method of letting the potential customer taste his salad. In that month he distributed 7,000 packages in an area-wide demonstration.

Without any advance publicity Welstead personally spent weekends in stores. With the assistance of one or two demonstrators, he offered free samples of his product to the public as he had offered them earlier to store managers. Because of the giveaways dollars and cents sales showed no appreciable rise that month, but the following month they climbed by \$2,857,44.

Welstead's 13 ID's a week now cost



"He admires KRIZ Phoenix because they never try to ape others!"

him \$105,000. In spite of his steadily rising sales, however, he does not intend to increase his ad budget. The reason is simply that the demand is already moving ahead of his small factory's capacity to produce. As soon as he can align production with the television-inspired demand he will probably enlarge his present ad budget.

Merchandising is an important part of WVEC-TV's handling of its sponsors. Says Thomas P. Chisman, president of Peninsula Broadcasting Corp. which operates the station, "WVEC-TV will do everything it can to promote an advertiser's product in our market." Proof that this is not idle talk calculated to sell time, is the complete up-to-date card file kept on every retailer in the area. Pertinent information, carefully gathered, includes the kind of merchandise each retailer handles and the specific brand names. As soon as a new advertiser comes to WVEC-TV a post-card is sent out to every retailer handling the line with the news that they are now receiving backing from the station.

WVEC-TV merchandisers also go to stores to arrange for best possible shelf or display space. ★ ★ ★

In the  
**WHBF**  
coverage area are  
**1,102,500**  
people with an EBI per capita of  
**\$1627**  
They're able to spend  
1 and 3/4 billion  
(\$ M. Buying Power)  
**CBS FOR THE**

**QUAD-CITIES**  
IOWA  
DAVENPORT  
EAST MOLINE  
ROCK ISLAND  
MOLINE  
ILLINOIS  
NOW 1/4 MILLION PEOPLE

**WHBF AM**  
**TV**  
ROCK ISLAND, ILL.  
REPRESENTED BY AVERY-KNODEL

100% NEGRO PROGRAMS

**WSOK**

IN NASHVILLE, TENNESSEE

...IN  
**SHREVEPORT**



**THE PLACE  
TO BE IS**



- LEADING IN TOP SHOWS  
Morning, Afternoon, Night  
Feb. 1956 ARB Shreveport  
Area Rating Survey

- LARGER AUDIENCE
- BETTER COVERAGE
- 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

## SPONSOR ASKS

(Continued from page 69)

mercial will become uninteresting in a shorter time. Conversely, the more original the presentation, the longer the commercial will remain fresh and, therefore, highly reusable.

Lastly, the very finest talent should be employed in filming the commercial, the best possible artist employed for animation. Personalities that have become typed in standard commercial handling, or identified with other products, should be avoided like the plague. New faces and new selling techniques keep freshness in the delivery of the message to the public.

Naturally, all this is going to cost more. But you cannot help but end with more—and true economy in a commercial is determined not by its initial cost so much as how much you get out of every dollar you put in—in terms of effective selling and re-use.



Roger Pryor  
V.p. in chg. of radio-tv  
Foote, Cone & Belding, N.Y.

### VARIES WITH HUMOR

• I have never seen too much emphasis placed on the life of a commercial, but rather on its effectiveness since production of a commercial constitutes a comparably small portion of the overall cost. But if this factor is a prime consideration, the following are some of my observations.

The first and most elementary method of extending the life of a commercial is to plan at the outset for lifting shorter announcements from 60-second messages. This has at least two obvious advantages: (1) It is less expensive than fully recreating 10's, etc. (2) At times, it has a desired repetition value.

Secondly, it's my contention that the

degree of humor determines the relative length of endurance of any commercial. The more dependent an announcement is on humor, the shorter its potential life is. Of course, the ad-

★ ★ ★ ★ ★ ★ ★ ★

Community service goes hand-in-hand with broadcasting growth. The station that serves the interest of the community almost automatically finds itself in an enhanced financial position."

DONALD H. MCGANNON

President

Westinghouse Broadcasting Co.

★ ★ ★ ★ ★ ★ ★ ★

vertiser who seeks to sell through humorous material can do it if he has a relatively high budget for changing commercial situations.

In this vein, the announcement revolving about specific situations or incidents has a shorter life expectancy than the "straight" announcement. An advertiser runs the risk of an "Oh, not-that-scene-again" audience reaction when situation-type commercials are overdone.

The repetition value of either the humorous or situation announcement may very well be offset by factors of audience boredom or antagonism.

In short, it seems that the longest-lived commercials are of the straight announcement variety, which does not depend on gimmicks, but rather straight-forward copy and delivery.

The final suggestion for those who want their clients' commercials to endure is this: Don't let the sponsor see it too often—because he'll become bored faster than anyone. ★ ★ ★



"There we sat, listening to KRIZ Phoenix and watching the moon, and the darn fool was making . . . wishes!"

# MAXIMUM POWER

Coverage that Sells in the Four States Area

Over 240 Hours per Month Sponsored Network Programs

CBS INTERCONNECTED ABC  
**KCMC-TV**

Channel

100,000 WATTS

EQUIPPED FOR NETWORK COLOR



TEXARKANA TEXAS - ARKANSAS

Represented By

Venord, Rintoul and McConnell, Inc.

## ADVERTISERS' INDEX

Broadcast Music, Inc.	103
Channel 10, Rochester	94
Columbia Pacific Radio Network	109
Eastman Kodak	56, 57
Mid-Continent Group	24
NBC Radio Network	8, 9
Peters, Griffin & Woodward, Inc.	20, 21, 22, 102, 107
RCA Equipment	66, 67
Steinman Stations	3
Tulsa Broadcasting	101
CKLW, Detroit	93
KBIG, Hollywood	6
KBIS, Bakersfield	10
KCMC-TV, Texarkana	107
KGB, San Diego	100
KGVO-TV, Missoula	103
KIFN, Phoenix	104
KIMA-TV, Yakima	62
KING, Seattle	77
KJEO, Fresno	88
KLZ, Denver	16
KLZ-TV, Denver	63
KMBC-TV, Kansas City	102
KMPC, Los Angeles	102
KMTV, Omaha	49
KOTV, Tulsa	85, 102, 107
KPQ, Wenatchee	12
KPIX, San Francisco	59
KPRC-TV, Houston	106
KRCA, Los Angeles	17
KRIZ, Phoenix	105, 106
KSFO, San Francisco	59
KSL-TV, Salt Lake City	101
KSTN, Stockton	99
KTBS-TV, Shreveport	106
KTHV, Little Rock	5
KTVH, Hutchinson	86
KVOO, Tulsa	69
WAGA-TV, Atlanta	47
WAVE, Louisville	87
WBAY-TV, Green Bay	82
WBNS, Columbus, Ohio	28
WBRE-TV, Wilkes Barre	96
WBRZ-TV, Baton Rouge	65
WCBS-TV, New York	110
WCKR, Miami	97
WCUE, Akron	100
WDBJ, Roanoke	79
WDIA, Memphis	99
WEHT-TV, Henderson	83
WFBC, Greenville, S. C.	11
WFBG-TV, Altoona	84
WFBL, Syracuse	91
WGN-TV, Chicago	43
WHAS-TV, Louisville	105
WHBF, Rock Island	98
WHEC, Rochester	45
WHEN, Syracuse	27
WHIO-TV, Dayton	103
WHO, Des Moines	23
WHTN-TV, Huntington	92
WILS, Lansing	14, 15
WIS-TV, Columbia, S. C.	13
WJBK, Detroit	108
WJIM, Lansing	72
WMAR-TV, Baltimore	7
WMBR-TV, Jacksonville	95
WNAC-TV, Boston	54, 55
WNEM-TV, Saginaw	90
WRCA, New York	76
WREN, Topeka	104
WREX-TV, Rockford	105
WSIS, Winston Salem	98
WSOK, Nashville	78
WTAR-TV, Norfolk	61
WTIC, Hartford	18
WTVJ, Miami	107
WTVP, Decatur	103
WVET, Rochester	89
WVVO, Columbus, Ohio	71
WWJ, Detroit	19
WWTW, Cadillac, Michigan	53
WNEX-TV, Petersburg, Va.	
WXLW, Indianapolis	

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

TULSA IS NOW THE 43rd TELEVISION MARKET

Tulsa is now the 43rd television market

\* CBS REPORT TO FCC, DEC. 1955

More than 100 hours of programming per week

Larger than Omaha, Des Moines, Oklahoma City, etc.

KOTV

Completely Dominates the

43rd television market!

More than 100 hours of programming per week

Larger than Omaha, Des Moines, Oklahoma City, etc.

More than 100 hours of programming per week

Larger than Omaha, Des Moines, Oklahoma City, etc.

SOURCE: ABB JUNE 1956

KOTV

channel 6

TULSA

5 YEAR LEAD IN VIEWING HABITS

BASIC CBS AFFILIATE

Represented by Edward Petry & Co., Inc.

43rd TV MARKET

What Are Miami's Major Grocery Chains?



## ASK YOUR COLONEL

He has a 1956 listing of grocery and drug chains, and department stores in ever changing Miami... and in 23 other markets he sells.

PGW TELEVISION SALES

Over \$4,000.00 in KASH won by WVET listeners in two months... the LARGEST give-away ever promoted by a local station! Ten thousand label-endorsed entries in three months! Your clients, too, can cash in on WVET in the rich Rochester-Western New York market.



## KASH-BOX JACKPOT STATION

Over \$4,000.00 in KASH won by WVET listeners in two months... the LARGEST give-away ever promoted by a local station! Ten thousand label-endorsed entries in three months! Your clients, too, can cash in on WVET in the rich Rochester-Western New York market.

5000 WATTS 1280 KC



They BUY our Sponsor's products.

ABC

IN ROCHESTER, N. Y.

Represented Nationally by THE BOLLING COMPANY

# NEWSMAKERS

**WMAR-TV's  
Mystery Theatre  
has a weekly audience  
of more than  
280,000\* viewers**

*currently being shown . .*

**Racket  
Squad  
starring Reed Hadley**



**Monday  
through  
Friday at  
11:20 P.M.**

Exciting dramas based on actual police reports that reveal the inner workings of shrewd schemes used by confidence men to defraud the public.

Sponsors choose WMAR-TV, because Channel 2 consistently delivers the largest audience from 7 A.M. to midnight . . . ARB, July 1956, 45.0% share of sets in use.



\*ARB, July, 1956



**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



**Matthew J. Culligan** has been named vice president in charge of the NBC Radio network. The announcement by Robert W. Sarnoff, NBC president, came less than a year after Culligan had been elected v.p. and national sales director of NBC-TV. Prior to that, he was national sales manager for the television network and achieved an outstanding record for his sales work on *Today*, *Home* and *Tonight*.

**Roger Bumstead**, formerly media director of David J. Mahoney, Inc., has been appointed media director of MacManus, John & Adams, Inc., New York. The appointment was made in line with the organization of a complete media department in the New York office, serving the east coast region accounts of the agency. Before joining Mahoney, he was broadcast supervisor for Maxon, Inc.



**H. Weller (Jake) Keever** has been named director of sales for the NBC Television Films division of California National. Robert Levitt, general manager of the NBC subsidiary announced recently. Keever has been serving as national sales manager of NBC Tv Films since January 1955. In his new post he will be directing the world-wide network and syndication sales force of this division.

**Melvin Birnbaum**, executive vice-president of Knomark Manufacturing Co., producers of "Esquire Shoe Polish" announced that the company will sponsor "The Magic Box" on the NBC tv network. "The Magic Box" is a J. Arthur Rank production telecast in compatible color and black and white. The feature will dramatize the life of William Friese-Greene, inventor of the movie camera.



**COLUMBIA PACIFIC RADIO NETWORK**

reaches more people  
than any other Pacific Coast medium,  
including all other regional networks.

REPRESENTED BY CBS RADIO SPOT SALES



ris

The NEW NBC Basic Affiliate  
for Miami and South Florida



BASIC  
AFFILIATE



# WCKR



takes pride in announcing  
the appointment of...

## The Henry I. Christal Co.

as exclusive national representatives



... and in becoming associated with  
its group of distinguished stations,  
setting the highest standards of service to the  
listeners and performance for advertisers.

• NEW OWNERSHIP! • NEW FACILITIES! • NEW PROGRAMMING!

# WCKR *miami*

610 kc • 5000 w

NILES TRAMMELL  
PRESIDENT

OWEN F. URIDGE  
MANAGER



owned and operated by the

BISCAYNE TELEVISION CORPORATION • BOX M, LITTLE RIVER STATION • MIAMI, FLORIDA

REPORT TO SPONSORS for 3 September 1956

(Continued from page 2)

**Kletter climbs to \$12 million**

Edward Kletter Associates' air billings have spiralled into the \$12 million class. It derives largely from agency's handling of the Pharmaceuticals, Inc. account. Pharmaceuticals' billings roughly split up this way: \$6.4 million, network time; \$5.2 million, network programs; \$400 thousand, spot tv. Pharmaceuticals show list comprises the "Herb Schriener Show," "Amateur Hour," "Twenty One" and "11th Hour News" (CBS).

-SR-

**Revlon bows to FTC**

Latest major tv user to come through the Federal Trade Commission's ringer is Revlon. Cosmetic firm signed a consent decree agreeing to avoid discrimination in customer relations - such as granting special money allowances for in-store advertising and favorable shelf space. Though not made a party, CBS Radio has asked the FTC permission to intervene in pending case against nine advertisers and the three tv networks. This action involves exchange of free station plugs for special in-store displays. CBS Radio wants to justify its own point-of-sale merchandising plan called Supermarketing.

-SR-

**\$5 lunch is ad exec's average**

In 1956, for first time, admen slipped behind radio-tv execs as "entertainment spenders," according to Matty Simmons, Diners' Club promotion director. Admen do, however, still rank among top 3 big-spending categories of professions. Aggregate spending is bolstered by volume, SPONSOR survey reveals, since typical adman business lunch check averages \$5, including customary average 2 rounds of standard martini. For more detailed sociological breakdown of admen's lunching habits, see story on page 32.

-SR-

**Former Y&Rites outtress LaRoche**

Executive roster at the C. H. LaRoche agency is beginning to look like an annex of Young & Rubicam. LaRoche, a former Y & R president, has by slow stages surrounded himself with a total of 7 former Y & R men. The list: Carroll O'Meara, Hank Booraem, Jay Bottomley, James Webb, John Goodwillie, Richard Eckler and Tom Lewis, latest initiate as v.p. in charge tv-radio.

-SR-

**Hackett's egress recalls prowess as talent pioneer**

To veteran agency program executives the announcement of Montague H. Hackett's retirement from the advertising field came with no little twinge of nostalgia. As a salesman of talent for MCA in early days of radio, Hackett was responsible for entry of some of biggest Hollywood and stage names to the medium. The feud his negotiations for the services of names engendered between agencies occasionally became classic sagas of the business. As agencyman he handled the Herbert Tareyton brands, which now go to Lawrence C. Gumbiner.

-SR-

**Longer credit terms may hypo color set sales**

Hoped for stimulation of color set sales may come from the big absorbers of installment credit paper. According to Television Digest, RCA has been working quietly with major banking houses for months toward extending credit payments over 36 months as against customary 24 months. Among those cited as favorable to this policy are 1st National City Bank, Bank of America, Manufacturers Trust (New York) and Commercial Credit Corp. (Baltimore).

# SPONSOR SPEAKS



## Convention lesson

We believe the television and radio networks learned a lesson during the 1956 political conventions. It is simply this: No amount of journalistic and technological deftness can transform a lull into something else for very long. And long stretches of the Democratic, and especially the Republican, conventions were lulls.

We believe the networks will react to their discovery by limiting their coverage of the conventions. There is no reason why all of the networks should simultaneously cover the goings-on before empty seats. Because both political parties are completely television-minded, they can surely be persuaded to work out their agendas so that the most important activities and the hours of television coverage coincide for more interest.

## Applause

### Radio copy renaissance

There are two kinds of defeatism about radio. One is the type of negative thinking among broadcasters about radio's future which has largely vanished in the past year. The other is the uninspired attitude on the part of a number of copywriters who feel that only commercials written for television can be creative.

This latter form of defeatism still exists. But we are confident it will be swept aside.

We say this not because we are optimists (which we are) but because of the examples we have been hearing of tremendously creative radio commercials. Inevitably these must spread

We make these suggestions for 1960 out of deep appreciation for convention coverage by the networks. Obviously nothing is more important to a democracy than that the people watch first hand the workings of a Presidential convention. But we do not wish to see interest in coverage evaporate because it is overdone.

This is a case, we might add, of zeal to do a public service. All of the networks invested heavily—and lost money heavily—to provide coverage-in-depth, mobility, variation. During the active phases of both conventions, the job the networks did was admirable. And they could certainly have done no more than they attempted during the inactive moments.

### Crisis prevention

It is popular to say that there's a crisis every day in television sponsorship. Some of the crises are of a pleasant nature like the times when you find television selling more goods than you've had time to produce or ship. Others are of the kind you'd rather not think about. But to us one of the best ways to live with this dynamic animal is by assuming that you will have certain predictable crises at each season of the year.

Half the battle is knowing what your problems are going to be so that you can have a plan ready to solve them. We find that many admen take just this approach. If you're a plan-ahead man, we commend to your attention the two-part article in this issue and

their influence throughout the industry.

Who can help but be excited, for example, by the Wheat Chex commercial (via Guild, Bascom & Bonfigli, San Francisco)? First, it is good listening in the form of a melodic, pop tune type of arrangement. Second, it is clever. The lyric promises adults they will get no space helmets or atomic submarines in their box of Wheat Chex—just good cereal. If consumers don't find the approach and the presentation refreshing, we will eat the Wheat Chex we just bought without opening the box.

Who can help applauding Pepsi Cola for its test campaign in San Diego and in Muncie, Ind., in which local residents were taped asking for Pepsi and

the previous issue of SPONSOR called "10 winter headaches you can start to lick now" (see page 34). From the many predictable problems which admen will face in late fall and winter, SPONSOR chose 10 and researched some of the solutions.

\* \* \*

### Experiment needed

In appraising the general shape of sponsored network programming for the 1956-57 season (see page 29) not a few admen took the position that there was not enough experiment in show ideas and forms. A study of the programs that compose the season's sponsored lineup would appear to support their contention, plus their complaint of difficulty in finding shows out of the staid and duplicated norm.

The point made by these admen is that it is the networks that are in the best position to finance and carry through experimental formats. Also to vary the routine and the trite with an occasional gesture of the off-beat.

It is recalled that, as far as tv is concerned, most, if not all, the experimenting and innovating came from the networks. Cited as cases in point are the NBC specs, and CBS' Ed Murrow documentaries.

Admen raise the question as to whether the networks have become content to confine their creative efforts to raising the quality of production and not ideas. Correlating the rhetorical thought was a warning: the networks better watch out for premature complacency and stand-patism.

then won prizes if they identified their own voices over the air? This is a brilliant combination of creative commercial building and audience promotion. It's no wonder that Kenyon & Eckhardt, which created the approach, tells us soda fountain sales of Pepsi in Muncie in one week this July were 300% higher than the whole month of July 1955.

We could go on and on with examples of national, regional and local radio commercials which we find inspiring. What's more important is that radio copywriters who have been downhearted about having to work in the aural medium turn to their radios and find out that radio copy is going through a virtual renaissance.



There Can Be Only  
**ONE LEADER!**

THE PEOPLE'S  
CHOICE....

IN CENTRAL NEW YORK IT'S  
**WHEN-TV**  
SYRACUSE, N.Y.

**LOOK AT THE RECORD...!**

JUNE ARB QUARTER HOUR FIRSTS	WHEN-TV	165
	Opposition	92
	Ties	7

KANSAS CITY

**K C M O** **K C M O**

RADIO  
810 kc.  
CBS

TV  
Channel 5  
CBS

SYRACUSE

**W H E N** **W H E N**

RADIO  
620 kc.  
CBS

TV  
Channel 8  
CBS

PHOENIX

**K P H O** **K P H O**

RADIO  
910 kc.  
ABC

TV  
Channel 5

OMAHA

**W W O O** **W W O O**

RADIO  
590 kc.  
CBS

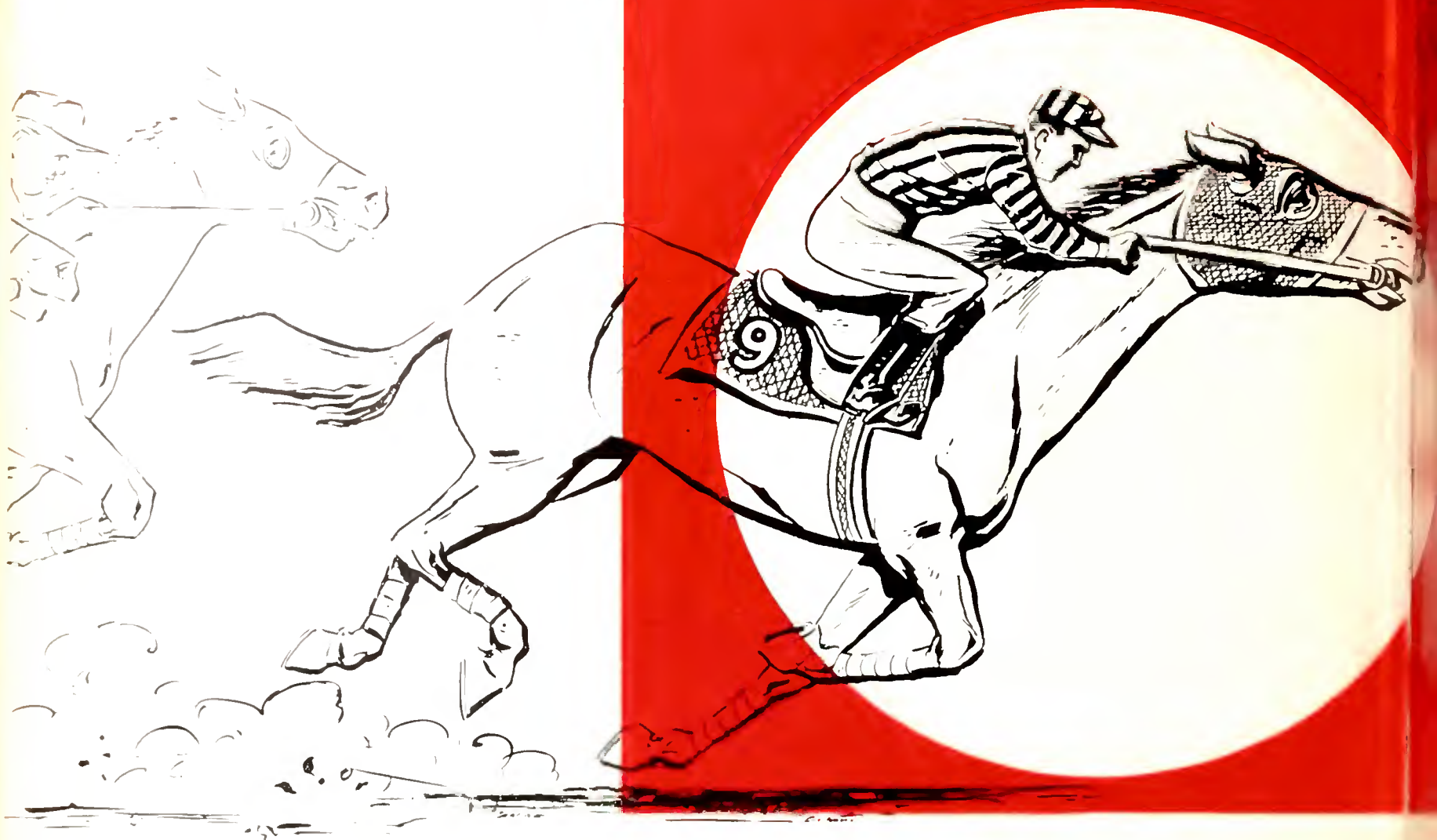
TV  
Channel 6  
CBS

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

# KMBC-TV ... Your best bet for getting "in the money" in Kansas City



*July Pulse Shows  
Channel 9 Again Leads  
In Quarter-Hour "FIRSTS"  
... Has Best Over-All  
Ratings in the  
3-Station Market!*

Morning, noon or night — whenever you put your money on KMBC-TV — you're backing the favorite!

KMBC-TV is definitely "out front" in Kansas City's television race! According to current Pulse figures — calculated on average Monday-through-Saturday ratings during Channel 9's on-air periods — KMBC-TV is a good length ahead in the total of first-place quarter hours... and is a 1-to-8 favorite to either "win" or "place" any day during the broadcast day!

And ratings aren't the entire KMBC-TV story, either. The former shows that Channel 9 provides Class "A" primary viewing service to 31,493 more families than any other channel in the area, according to A. Earl Cullum, Jr., consulting engineer. Combine bigger coverage and higher ratings with the fact that KMBC-TV offers *full minutes* (not just chainbreaks) throughout the day and most of the evening — and it's easy to see why the Swing is to KMBC-TV.

For sure-thing tips that produce sure-fire advertising results, see the man who knows the facts — your Peters, Griffin, Woodward Counselor.

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 Controller  
JOHN SCHILLING, V-P and General Manager  
GEORGE HIGGINS, V-P and Sales Manager  
MORI GREINER, Director of Television  
DICK SMITH, Director of Radio



...and in Kansas City it's KMBC of Kansas City — KFRM for the State of Kansas