

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

3 NOVEMBER 1956  
40¢ a copy • \$10 a year

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# 19% Gas-Oil Dominance

Market figures prove WXEX-TV Grade B area families spend 19% more at filling stations than Grade B area families of any other Richmond market TV station

Amount Spent on Gas, Oil, Lubricants by Grade B Area Families

Percentage

<b>WXEX-TV</b>	<b>\$73,806,000</b>	<b>100%</b>
<b>ation B</b>	<b>\$59,529,000</b>	<b>80.7%</b>
<b>ation C</b>	<b>\$59,812,000</b>	<b>81%</b>

Source: Sidney Hollander Associates

# WXEX-TV

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

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

## WHAT'S WRONG WITH DAYTIME TELEVISION?

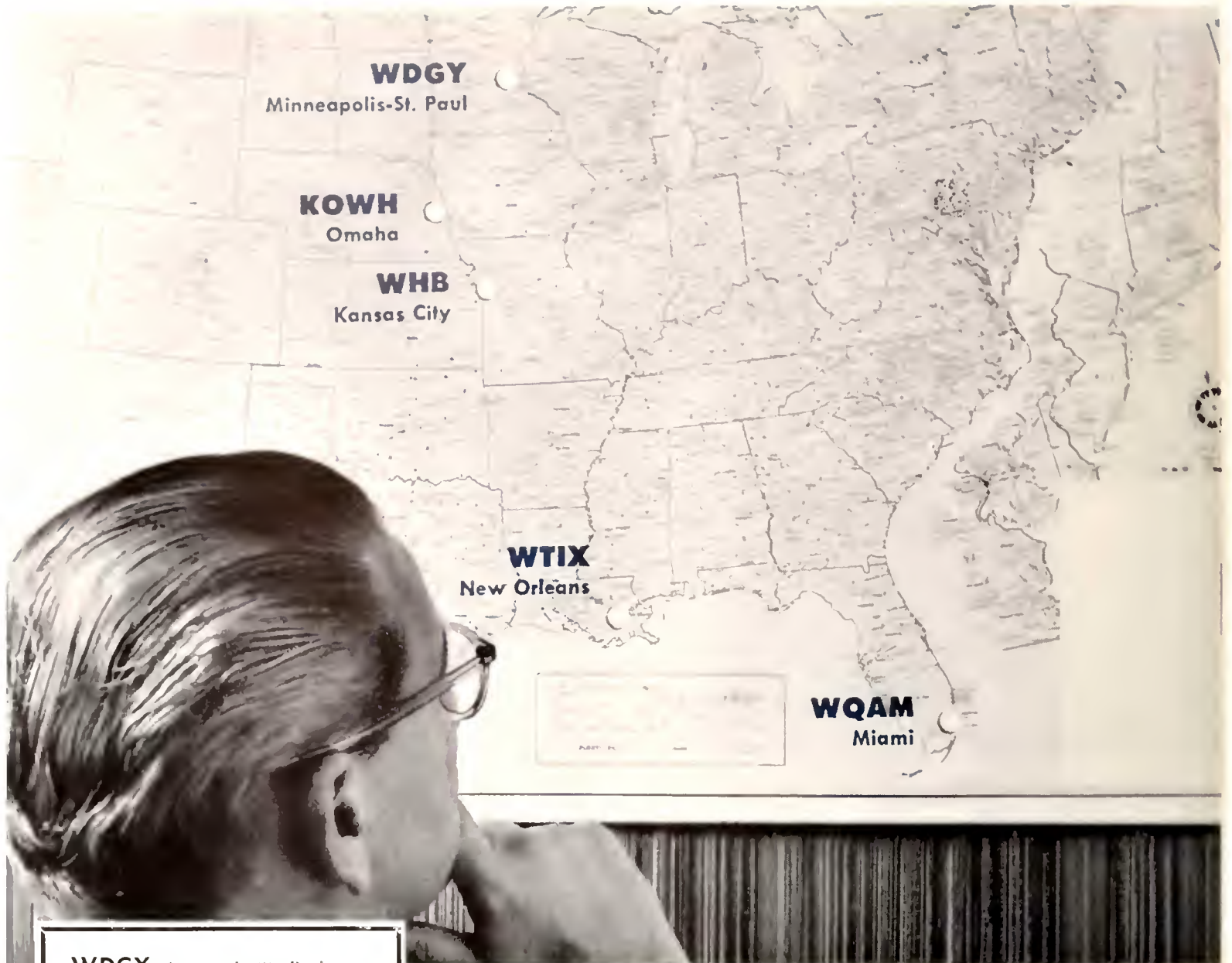
Programers are torn between the need to attract a new audience and practical budgetary limits. Needed: ingenious idea programs to close the gap  
Page 23

What do you know about radio tune-in?  
Page 26

How to get rich in tv without really trying  
Page 30

Cost-by-cost analysis of a tv commercial  
Page 34

DIGEST ON PAGE 2



**WDGY** *Minneapolis-St. Paul*

Now in first place, per all-day Hooper average! Spectacular growth per latest Nielsen, and per latest Pulse. Talk to JOHN BLAIR or WDGY GM Steve Labunski.

**KOWH** *Omaha*

Now in its sixth year of first place dominance. Latest Hooper 17.7%. First on latest Pulse and latest Trendex, in all time periods. Contact ADAM YOUNG INC. or KOWH General Manager Virgil Sharpe.

**WHB** *Kansas City*

First per Hooper, first per Area Nielsen, first per Area Pulse, first per Metro Pulse. 85% renewal rate among top 40 advertisers proves vitality. See JOHN BLAIR or WHB GM George W. Armstrong.

**WTIX** *New Orleans*

Still rocketing, still in first place, with increasing margins all the time, per latest Hooper. And wait 'til you see that newest Pulse. Ask ADAM YOUNG INC. or WTIK GM Fred Bothelson.

**WQAM** *Miami*

Now bringing Storz music, news, ideas, excitement to all of Southern Florida, with 5,000 watts on 560 kc. WQAM is already a fine Miami buy as JOHN BLAIR or GM Jack Sandler will demonstrate.

How to get  
on the map  
in 5 important  
markets:

Specify  
**Storz Stations**

**THE STORZ STATIONS**  
**Today's Radio for Today's Selling**

President:  
**TODD STORZ**

# FIRST IN FILMS IN New England\*

When you tie in with WNAC-TV's syndicated films, you're latching on to some of the *best properties* in New England! You write your own success story when you buy participations in such programs as these:



★ THE CISCO KID  
Sun. — 12:00 Noon

★ SHEENA, QUEEN OF THE JUNGLE  
Mon. — 6:00 P. M.

★ DANGEROUS ASSIGNMENT  
Mon. — 11:05 P.M.

★ MY LITTLE MARGIE  
Mon.-Fri. — 4:30 P.M.

★ MORNING STAR TIME  
Mon.-Fri. — 9-10 A.M.

★ STARS IN THE NIGHT  
Mon.-Fri. — 11:40 P.M.

★ STEVE DONOVAN  
Wed. — 7:30 P. M.

★ MR. & MRS. NORTH  
Wed. — 11:05 P.M.

★ CRUNCH & DES  
Thurs. — 8:00 P. M.

★ CITY DETECTIVE  
Fri. — 11:05 P.M.

★ THE LATE SHOW  
Sat. — 11:35 P. M.

## ★ Surveys Prove WNAC-TV's Boston Leadership in Film Programs

	1956
Jan.	— 9 of top 10
Feb.	— 8 of top 10
Mar.	— 9 of top 10
Apr.	— 9 of top 10
May	— 10 of top 10
June	— 7 of top 10
July	— 7 of top 10
Aug.	— 8 of top 10
Sept.	— 8 of top 10

# WNAC - TV CHANNEL 7

The Leader in Boston



# SPONSOR

THE MAGAZINE TV AND RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

- Daytime tv's big dilemma**
- 23** Has daytime reached its potential in programs, tune-in or sales? Agency and network executives say it hasn't, and outline daytime tv's needs
- How wrong are you about radio tune-in?**
- 26** Are misconceptions on audience composition influencing your buys? Who's really listening at 5 p.m. women or teenagers? Here are facts
- The Toy Council's tv block-buster**
- 28** Trade group produces its own film show with integrated commercials to back up members, slots quarter-hour series in some 100 local markets
- How to get rich in tv without really trying**
- 30** A sample chapter from the happy, helpful new book by former adman Shepherd Mead who explores every avenue of success mostly Madison
- Where does the money go?**
- 34** Sarra and Prudential take typical two-minute film commercial, analyze budgeting of cost, item by item, explain how location shooting hit a snag

## FEATURES

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| <b>74</b> Film Chart           | <b>72</b> Sponsor Hears           |
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## In Next Week's Issue

### Media evaluation: three years later

Despite difficulties, advertisers are continuing their efforts to accurately compare media. Here's a rundown on what tactics have been taken since sponsor's All-Media Evaluation study

### How Dodge makes sweet music with tv

Dodge gambled on local Wolk show, put it on ABC TV and raked in lowest cost per 1,000. In 1956, Dodge has \$6-million in network television

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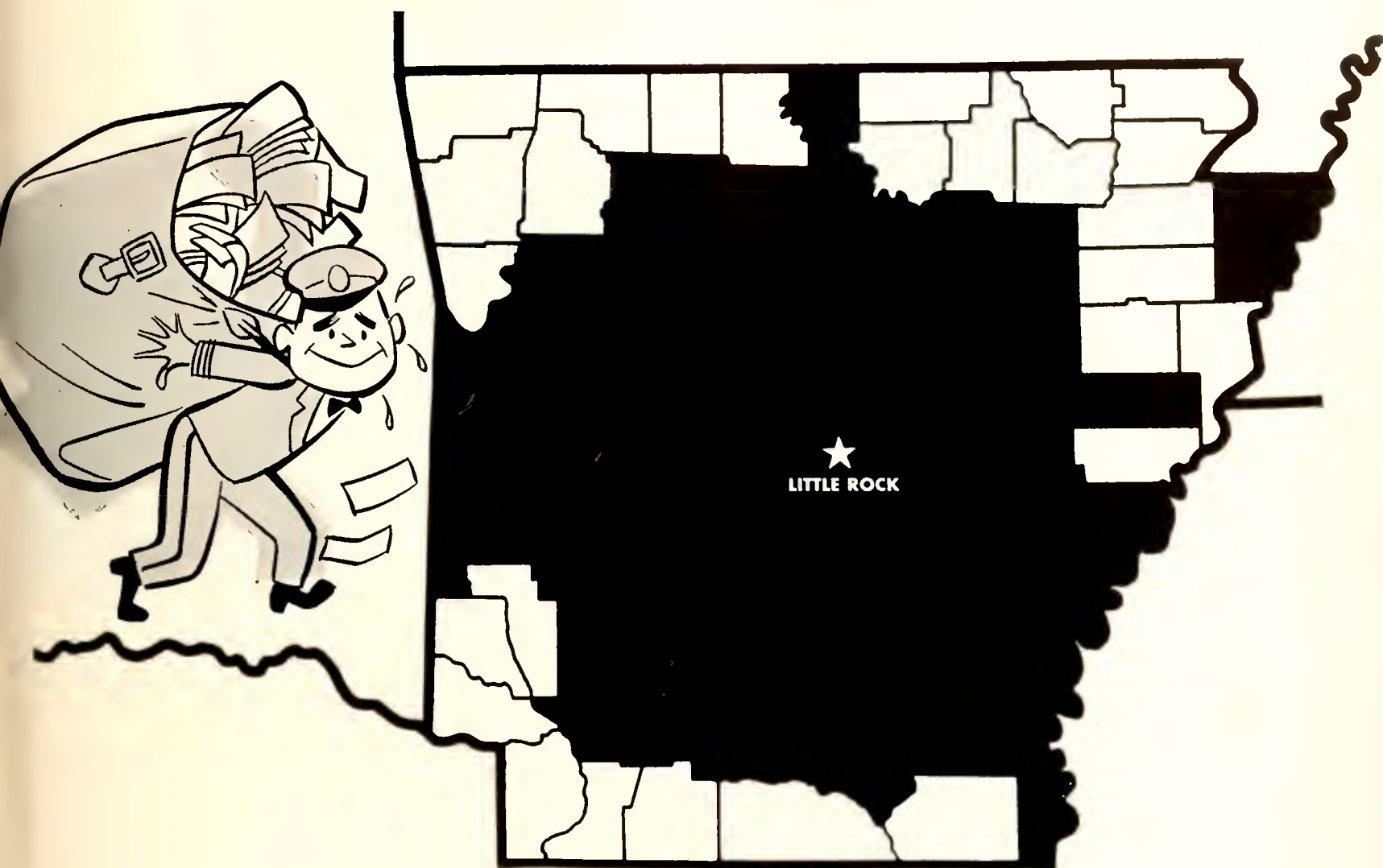
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Sponsor Publications Inc.

# KTHV

Channel 11  
LITTLE ROCK

## Sells MOST of Arkansas!



**W**ITH 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain!), KTHV is seen, heard and *gets viewing response* throughout MOST of Arkansas!

Please study the mail map above, which also conforms very closely to our engineering contours. Notice that it includes 47 Arkansas counties —notice KTHV's penetration to all six surrounding State borders, with mail actually being received from viewers in Mississippi, Missouri, Oklahoma and Texas!

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



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

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



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

participations available  
hilarious comedy series  
for the entire family

## Amos 'n Andy



**weekdays at 6 p.m.**

The amusing antics of Amos, Andy, Kingfish, and Sapphire, Harlem's most beloved characters, garner huge audiences for advertisers, because the comedies are designed to appeal to the entire family.



**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

# NEWSMAKER of the week

## Albert Frey: 15% diagnostician

Albert W. Frey, marketing professor at Dartmouth College's Amos Tuck Business School, climbs mountains to keep in condition. He will need to be in condition for the tough challenge he faces in tackling the volcanic problem of agency functions and compensation for the Association of National Advertisers. But when he comes down from the peak next year, Frey may supply the answers that will shape client-agency relations in this 10 billion dollar industry.

Frey's association with Dartmouth College covers about the same span of years as the 15% agency compensation system—40 years. He has only worked at one agency job and then without pay. In 1951, he spent the summer at Young & Rubicam on a fellowship from the Foundation for Economic Education. He may be seeing them soon again.

For the study, which will cost ANA approximately \$40,000 and take a year to complete (with a preliminary report next spring), Frey will use Dartmouth as a base

of operations. He will be aided by Kenneth R. Davis, assistant professor of marketing at the business school. Reports will go directly to Paul West, ANA president.

Frey's will be the first agency compensation study since the early '30's when University of Chicago Prof. James Young, retained by a publisher-agency committee, found the 15% system "practicable," and Albert E. Haase, conducting a counter study for ANA, found it "outmoded" (see "Long look at 15%, SPONSOR, 6 August 1956). The question now is: Will Frey cap the volcano for good?

There is no doubt he is well qualified for the job. For years he has served as marketing consultant for several large organizations. Frey has seen many of his Dartmouth students go on to high posts in advertising: Jack Grimm, marketing v.p. for J. B. Williams Co.; Albert Brown, ad manager, Best Foods; George Sprague, ad manager, Kendall Mills, and John Ulrich, ad manager of Beechnut to mention a few. "How many Dollars for Advertising" is his most recent book. Only in his college textbook, "Advertising," has he ever written on the subject of agency compensation—but without taking a stand one way or the other on methods.

He is chairman of publications committee and on the board of directors of American Marketing Assoc., and a member of National Sales Executives, National Retail Dry Goods, and Sales Promotion Executives associations.

To keep abreast of advertising, Frey makes frequent trips from his native New England to New York to visit agency friends. "I hope they'll still be my friends when it's over," he says.



*say  
it  
with  
music*



*Now, 18 hours of*

**MUSIC**

*with 18 news shows daily on*

**WJIM-RADIO**

*Lansing, Michigan*

BERT: Greetings to everybody out there in Advertising Land!

HARRY: You may know us . . .

BERT: May?

HARRY: You know us as the Piel Bros. We sell our delicious Piel's Beer on television and radio. Spot television and radio.

BERT: **PIEL'S IS  
SOLD ON SPOT!**

Yesterday we were nobodies! Today we're hotter than hot cakes!

HARRY: Yes. You see, our advertising agency, Young and Rubicam, Inc. . . .

BERT: A bunch of hep operators!

HARRY: . . . decided to create a new personality for our fine product. So, they persuaded Bert and I to go on Spot television and radio as personal salesmen for Piel's Beer. Well, it worked out and . . .

BERT: And today, we can't brew the stuff as fast as we used to! Once we talked him into trying our stuff, Jahn Q. Public flipped!

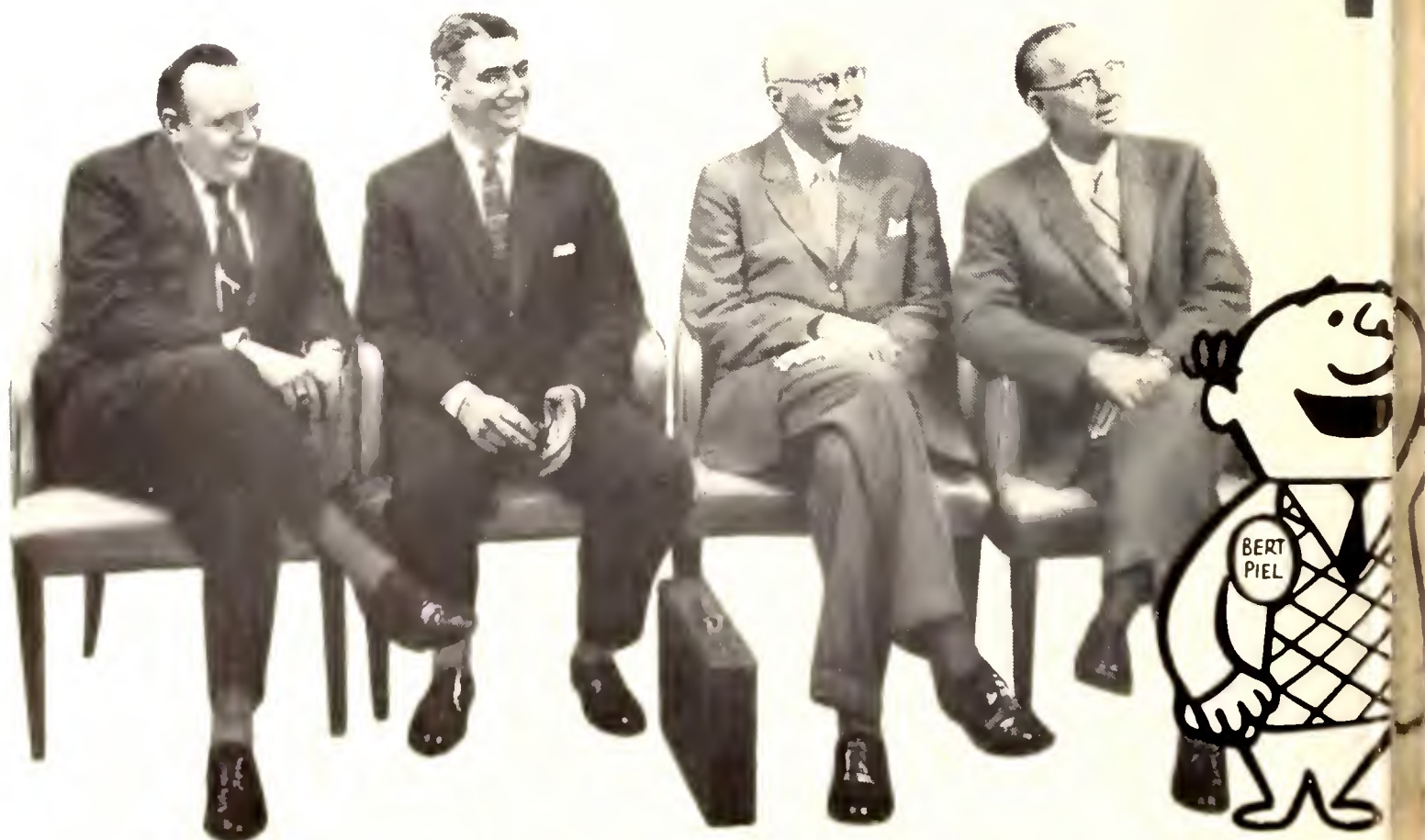
HARRY: Young and Rubicam really utilize Bert and myself very well. They use us on Spot television and radio for an awful lot of different Piel's sales approaches.

BERT: The boys over there write Harry's stuff. It works better with a script. Personally, I don't like it.

HARRY: And not badly, either, boy.

BERT: But to continue our story, Mr. Advertiser, Harry and I were faced with a multitude of messages to put across our first year on the air.

HARRY: But through Spot radio and television we achieved what you might call saturation coverage quickly and easily. That was because we could schedule our messages whenever we wanted and at times we chose. It worked out grand. Really.





Through Spot, we reached everybody, including your Aunt Maggie!

RY: Yes, all the consumers came to know us well. And I guess they like us and our lovely Piel's, because the soles have risen.

Risen? You mean, skyrocketed!

RY: Oh, if you people now reading this ad have the time, I'd like to read a quotation from Henry J. Muessen. He's the President and Chairman of the Board of Piel's.

A big wheel and plenty soovy.

RY: Mr. Muessen says, "There's no doubt that Bert and Harry sold themselves. However, without Spot's flexibility and great cumulative audience, they never would have made the grade so fast. They are established salesmen and stars in their own right, thanks to Y & R and Spot radio and television."

Pretty nice of Hank, eh there, Harry?

RY: Indeed.

BERT: I'll remember the kid when raise time rolls around.

HARRY: So, fellow friendly advertisers, we sure recommend Spot. And the stations represented by NBC Spot Sales certainly play a major role in Y & R's saturation campaign for us.

BERT: Along with independent stations. And *that other network's stations.*

HARRY: Bert!

BERT: (CHUCKLES)



## SPOT SALES

REPRESENTS THESE LEADERSHIP STATIONS

NEW YORK—WRCA, WRCA-TV  
SCHENECTADY-ALBANY-  
TROY—WRGB  
PHILADELPHIA—WRCV, WRCV-TV  
WASHINGTON—WRC, WRC-TV  
MIAMI—WCKT  
BUFFALO—WBUF  
CLEVELAND—WHK

LOUISVILLE—WAVE, WAVE-TV  
CHICAGO—WMAQ, WNBQ  
ST. LOUIS—KSD, KSD-TV  
DENVER—KOA, KOA-TV  
SEATTLE-TACOMA—KOMO, KOMO-TV  
LOS ANGELES—KRCA  
PORTLAND, ORE.—KPTV  
SAN FRANCISCO—KNBC  
HONOLULU—KGU, KONA-TV



Left to right:  
Stephen J. Schmidt,  
Director of Advertising,  
Piel Bros.;  
Archie Igotow,  
General Sales Manager,  
Piel Bros.;  
Thomas P. Howkes,  
Vice President and  
Director of Marketing,  
Piel Bros.;  
Henry J. Muessen, President  
and Chairman of the Board,  
Piel Bros.  
Next to Harry Piel:  
Bernard Pagenstecher,  
Vice President and  
Account Supervisor,  
Young & Rubicam;  
Joseph C. Elliff,  
Contact Man,  
Young & Rubicam;  
Dick Bergh, TV Sales  
Representative,  
NBC Spot Sales.

**MORE AUDIENCE\* THAN**

**ANY STATION IN SEATTLE**

**.....THAT'S WHAT**

**WNBF-TV, BINGHAMTON, N.Y.**

**DELIVERS DAY AND NIGHT**

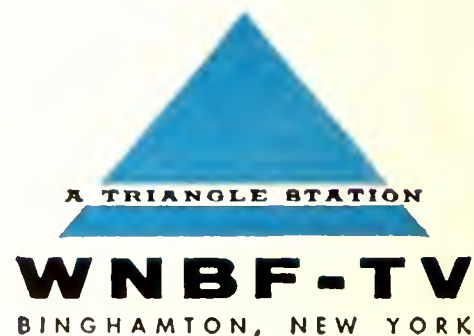
**SEVEN DAYS A WEEK—AT**

**LOWER COST PER 1000.**

**YOUR BLAIR-TV MAN HAS**

**THE EVIDENCE FOR YOU.**

\*Also more audience than any station in Baltimore, Kansas City, Buffalo, Minneapolis-St. Paul, Milwaukee and other major markets, at lower cost than every station in eight out of the ten major markets. Telepulse, December, 1955.



Channel 12

ABC-TV • NBC-TV

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

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

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

# SPONSOR-SCOPE

**No Halloween ghost, the "radio specialist" is back big as life again.**

For the past year or so, CBS Radio has been going direct to major advertisers with its gospel of the durability of network radio. Advertisers were impressed, started nudging their agencies for more information on a subject that was getting dusty.

**So now Y&R, Bates, and BBDO** (which have been particularly searching in their analysis of the radio "spectrum") **are knee deep in audio re-examination.**

The "radio specialist," as the top agencies outline him, is both creative and coordinating. He must:

- **Make himself thoroughly familiar with the new ways of buying radio,** and find out what competitive accounts have been doing with the medium recently.
- **Gather data on what's available—costs and types of programing.**
- **Study future uses of network radio** and devise quality commercials in keeping with the client's best interests.
- **Dream up new program ideas and devices.**
- **Examine the agency's client list for those who can't afford tv** but who—within their limited budgets or because of particular marketing problems—can find the opportunity they need in radio.

Another consideration is this: Tv campaigns can be supplemented by "fresh" audiences—those the visual medium does not regularly reach.

**Billing-wise, Ted Bates gets the biggest share of the Colgate business** when it exits from William Esty on 1 January.

Bates landed Fab (about \$5-million) and Colgate Rapid Shave (\$1.5-million).

**Vel Powder and Vel Liquid go to Lennen & Newell.** The packaged soap is budgeted at \$2-million and the liquid \$1.5-million. **Vel Beauty Bar moves to the Carl Brown agency.**

**Not yet assigned is Brisk toothpaste.** At Esty, the dentifrice was worth \$3-million.

In scouting around for new nests for its products, Colgate ran into a difficulty that's common among big advertisers: **finding a topflight agency without conflicting accounts.**

Colgate's financial report for the first nine months of this year shows a \$4-million drop in domestic sales as compared with 1955, and \$2.8-million less net income.

**Add this reminder to the soul-searching that's going on over network tv programs:**

The ad manager for one of the top four spenders remarks to SPONSOR that **television more and more is losing sight of the fact that it is all-family entertainment.**

Especially in the early evening hours, he suggests, both live-show and film planners should bear in mind that a composite group gathers before the screen.

True, tv must have something for everybody, and there is a place for off-beat fare. But, he says, more and more comedy is getting "slicked up" beyond the grasp of the average family, and the longer dramatic shows seem to be developing a tendency to shock—rather than entertain—the audience.

**Marion Harper, Jr., is about to distribute a 50-page monograph on agency compensation and the functions of the modern agency.** He wants the Assn. of National Advertisers to have plenty of time to study it before Albert H. Frey embarks on his evaluation of the subject. (See Newsmaker of the Week, page 4.)

The president of McCann-Erickson is all-out for the retention of the present system of compensation. He feels it's the best thing for both the client and the agency, particularly because it lets the agency work for both the agency and media.

Though the treatise is being mailed to ad managers throughout the U.S.—plus media—you get the impression from reading it that Harper is actually addressing the presidents and board chairmen of advertising companies. His phrases are top management language.

Harper's colleagues will be interested in the "monograph's" extended tour into the economics of modern agency operation. He gives McCann-Erickson's "secret" on how to meet the headache of rising fixed costs:

In a nut-shell, Harper says, **he has reduced clerical help per million billings and doubled earnings for creative and other employees.** The result: a 50% increase of productivity and a lowered ratio of the payroll to general overhead.

In the space of a few years, McCann-Erickson's billings have risen from \$60-million to over \$200-million. About 53% of this is tv and 6% radio.

**Arnold Johnson, broadcast facilities director for Needham, Lonis & Brorby, thinks that the audience measurement of feature films requires a special kind of scorecard—one that gives the rating for the commercial as well as the picture itself.**

To know an over-all figure, Johnson feels, isn't enough. What the advertiser needs is **evaluation of the delivered audience in terms of viewers of the commercial.**

Johnson bases his thesis on the possibility that the longer the program, the more apt the viewer is to wander away when the message comes.

A rating of 35 for a 90-minute movie may be exciting, suggests Johnson, but a 1-minute commercial might have a much damper score.

**Sponsors pretty soon may have to reconcile themselves to a more expensive yardstick for measuring costs for 1,000 viewers per network commercial minute.**

Agency researchers cite these considerations:

(1) Program popularity is being diluted over the three networks, and (2) quality feature films on local stations are beginning to cut into network viewing in some important markets.

**Marketing note: Americans are spending \$14-billion more on automotive items than they are on food.**

Car, accessory, and service station sales added up to close to \$59-billion for the year ending 30 June 1956, or 31% of a record-breaking \$190-billion in retail sales. The food store share was 24%.

Source: SRDS mid-year market estimates.

**The current octane race among the big gasoline companies looks like a \$25 to \$50-million "educational" bonanza for advertising media.**

Latest refiner-distributor to make a bid in the high-compression market is Cities Service.

It has cut loose with a \$3-million budget to educate new car owners on the virtues of its souped-up product. **A major share of the outlay is going to the air media.**

Others hammering at the same market are Esso, Shell, and Mobil Oil. Both Shell and Esso now are selling three grades—geared for engines with different compression ratios.

**Esty took two prizes out of the eight awarded this year by the RAB for the most effective radio commercials.**

The commercials that brought Esty the double accolade were Camel and Winston.

Other winners were D'Arcy (Budweiser), Ogilvy, Benson & Mather (Diamond Crystal Salt), JWT (Ford), Burnett (Marlboro), Wesley Associates (Old Spice), and FCB (Pepsodent).

Some 150 station and network radio executives, agency presidents, advertisers, and trade-paper people were on the jury.

That "exclusivity" smoke that's been in the air all fall now is bursting into fire. NBC TV tells SPONSOR that it is considering a change in policy, while CBS indicates it, too, must take quick action.

"Exclusivity" is the NBC and CBS practice of giving one sponsor's programs a half hour interval of protection from competitors' programs. What has fouled up an originally well-intentioned concept is that some companies—like P & G—are now so diversified that blanket "exclusivity" protects them from just about anything, not only in their basic field (soap, for instance) but also in such varied lines as drugs, foods, and even paper.

After SPONSOR's documentation last week (27 October) of the brewing trouble, **NBC is underscoring its efforts to make a change in the rule book.** The idea will be to grant protection on specific brands or lines—but not to a company as a whole.

A revision at this late date, of course, is not going to be easy. Those sponsors enjoying "exclusivity" won't want to give up pieces of it willingly. So NBC is inviting interested agencies to help solve the problem as painlessly as possible.

That something will have to be done, though, is a foregone conclusion. Here's why:

- **Smaller advertisers think they are being pushed around,** and
- **The networks themselves are taking a beating in billings,** by granting the big fellows so much right-of-way on the airwaves.

CBS TV's sales chief, William Hyland, feels present policies are particularly rough when it comes to selling such daytime participation shows as Arthur Godfrey and Garry Moore. Says one CBS sales executive: "We're going to 'protect' ourselves right out of business."

In short, **the forum for views, ideas, and remedies now is officially open,** with the two big networks all ears.

**Watch out for those tv cowboys. They're riding and shooting up the network range.**

Latest ratings on the filmed westerns are enough to make Madison Ave. swallow its gum. What's particularly embarrassing is that this rip-snorting performance comes just at a time when the boots-and-saddle troupe was supposed to be on its way into the sunset.

**No program category now averages so large an audience as westerns.** Moreover, every western on the networks at night has over a 30% share of the audience. Note these:

- ABC's western strip — **Cheyenne, Wyatt Earp, and Broken Arrow** — consistently overpowers the competition on NBC and CBS.
- **Zane Grey** (CBS) last week had a Trendex of 18.6 as against Walter Winchell's 14.3 on NBC and Crossroads' 13 on ABC. (Zane Grey reruns cost an average of \$37,500 a week; Winchell costs about \$60,000).
- **Gunsmoke** (CBS) is up to 26.4, as against 12.7 for NBC's Manhattan Tower spec and 7 for ABC's Masquerade Party.

Tv apparently can't help coming to some observations that theatre men formed years ago: **for steady pulling power, nothing matches westerns.**

**National spot radio continued its spectacular upswing through September.**

Sales for that month, as compiled by Price Waterhouse for the SRA, were \$10,893,000. That's an increase of 14.9% over the prior September.

For the first nine months of this year the total is \$97,226,198, up 20.7% over 1955.

SRA reports that if national spot keeps up its current pace, **1956 is sure to be the best frame ever.**

**Smart agency-client marketing specialists these days are coming up with a new twist on the old helping-hand technique that's paying off** for such experienced practitioners as R. J. Reynolds. Basically, it's this:

Big merchandisers—notably the supermarkets—are trapped under such an avalanche of products (and the paperwork that goes with them) that they are confused. They welcome merchandising counsel. **So agencies and clients are building up staffs of roving experts who freely give merchants advice,** tips, hints, consumer know-how, etc. as a goodwill proposition. Usually, of course, it turns out to be a two-way street—the merchant

**returns the favor** and gives the friendly fellow's products a play with shelf or floor space.

It's all predicated on the truism that advertising can't sell a product the consumer can't readily find in a store.

**Lux Theater's predicament may soon resolve itself into a crisis at Lever Bros.**

Company has been unhappy for some time over NBC's failure to deliver a number of markets that Lever deems important to welfare. Such as Pittsburgh, Toledo, Charlotte, Binghamton, Champaign, Johnstown and Orlando. Aggravating pique was the decision of WDSU-TV, New Orleans, to replace Lux Theater with feature film.

Now comes the most discouraging blow of all: the "creaming" as one Lever executive put it, that Playhouse 90 is administering to Lux Theater.

Latest Trendex shows Lever's prize program down to an average rating of 14.5, with a 27.3 share.

**Radio networks and sponsors have emerged exceptionally well from the negotiations with AFTRA.**

The new radio code, which takes effect 16 November, substantially grants the updating of provisions which the network—with agency representatives sitting unofficially on the sidelines—had asked.

What the negotiators wrapped up as SPONSOR was going to press is subject to final approval by the union.

From the industry point of view it is quite a victory. Agencies had expressed the view prior to negotiations that the code was a holdover from the days when advertisers sponsored their own shows on radio. Today it's either portions of shows or participations.

Next on the negotiators' agenda is the television code.

**Marlboro continues to expand its stakes on CBS Television.**

The Philip Morris child has bought the last half-hour of Playhouse 90 (program cost \$39,000) and is negotiating for some day time.

Marlboro is supporting a share of the Sunday afternoon football game on CBS.

**RTES, New York, has introduced a series of roundtable luncheon-debates which should serve to throw light on the trend and thinking of the times.**

Initial exchange took place this Wednesday on the subject of "radio networks: have they a tomorrow?"

John Poor, MBS president, stating the network position, pointed out that the urgency of Network radio news coverage was made more manifest than ever by the very unsettled era we're living in.

Harold Krelstein, president of Plough Broadcasting, presented stations' side of the question. He agreed that hot news is an invaluable network radio service, but in other respects networks have not come up with programing, preferring to wait for advertisers to come in with packages.

**A Park Ave. agency is sharpening its spear for the Old Gold account.**

It's gathering media and general cigarette data to build a formal presentation. Whether this is on spec or by invitation isn't clear.

Lorillard—of which Old Gold is still (by far) top brand—recently had a change of top management. OG's association with Lennen & Newell dates back to '44.

**For other news coverage in this issue,** see Newsmaker of the Week, page 4; New and Renew, page 54; Spot Buys, page 57; News and Idea Wrap-up, page 60; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 76.



**Latest  
METRO PULSE**

WHB first all day and night. WHB first 360 out of 360 quarter-hours. In and out of home, Mon.-Fri., 6 a.m.-midnight.

**Latest  
AREA PULSE**

WHB first all day. WHB first 263 out of 288 quarter-hours. 25 second place ¼'s, none lower. Mon.-Sat., 6 a.m.-midnight.

**Latest  
AREA NIELSEN**

WHB first all day and night, with 42.7% share of audience. WHB first every time period. Mon.-Sat., 6 a.m.-6 p.m.

**Latest  
HOOPER**

WHB first all day with 45.6% of audience. Mon.-Fri., 7 a.m.-6 p.m.; Sat. 8 a.m.-6 p.m.

**Ratings  
make  
them  
sign  
the first  
time—**

**But it  
takes  
results  
to make  
them  
renew**

**at WHB . . . 87% renewal**

87% of WHB's 40 largest billing local accounts in 1955 . . . have renewed in 1956 . . . with several contracts yet to come up for renewal!

Sure, WHB dominates Kansas City on every national survey. Sure, Storz Station music, news and ideas attract tremendous audiences—which in turn attract advertisers. But it takes *results* to make local advertisers come back for more. And WHB is Kansas City's *results* station. So much so, that WHB has a higher percentage of renewals for both local and national advertisers than any other Kansas City radio station. Talk to the man from Blair, or WHB General Manager, **George W. Armstrong.**

**WHB**

10,000 watts—710 kcs.  
Kansas City, Missouri

**THE STORZ STATIONS**

**Today's Radio for Today's Selling**

**WDGY**

Minneapolis-St. Paul

**WHB**

Kansas City

**WQAM**

Miami

Represented by John Blair & Co.

**President:**

**TODD STORZ**

**KOWH**

Omaha

**WTIX**

New Orleans

Represented by Adam Young Inc.

# NOW! RADIO'S NEW TRUMP CARD

BLANKETS AN  
ENTIRE NEW  
MIDWEST  
REGIONAL  
MARKET



## KELO'S NEW MIRACLE 1,032 FT. TOWER

*is anything higher?*

Midwest's Biggest  
REGIONAL Station  
With Rates Local  
Time Buyers Love!

Tremendous increase in power! Plus all-new programming to match it! Keyed-to-the-midwest music shows and dramatic newscasts make Joe Floyd's miraculous, far-reaching new KELO your one great regional market buy. One of the Midwest's leading stations affiliated with NBC.



JOE FLOYD, *President*  
Evans Nord, *Gen. Mgr.*  
Larry Bentson, *V.P.*  
Represented by H-R

## Timebuyers at work

**Maurice R. Bowers**, media director at Galen E. Broyles Co., Denver, has been buying one-minute radio announcements lately in about 30 markets for Continental Airlines. Says Bowers, "In determining markets, times and the like, we place a great deal of emphasis on audience surveys. At one time we were using television; but these audience surveys prompted us to return to radio." In the 30 markets presently used, the advertising budget is geared to the revenue from each market. "We have found five announcements per week, used on one to three stations, particularly effective. Similarly, electrical transcriptions have proved a beneficial means of reaching audiences. All commercials are aired in the 7:00-9:00 a.m. period, although we occasionally spot announcements in the late afternoon." Bowers explains. By spring, 1957, Continental will expand to Los Angeles and Chicago. Saturation radio will be used then. Bowers feels that while most local media reps give him good service, radio representatives particularly excel in sales and servicing efforts for buyers, keeping them supplied with latest information and availabilities.



**David Youner**, account executive at Carl S. Leeds, New York, feels that an agency cannot perform its best service for a client if that client is approached by stations with per-inquiry deals. "The main service an agency can render is creativity," says Youner. "And there is no opportunity for creative planning when p.i. offers enter the scene. This practice is not employed by top outlets. But where it is in vogue, the agency cannot evaluate media properly." Youner explains that new-product advertisers are usually approached in these cases. They are advertisers who may be prone to accept what ostensibly sounds like a guarantee. "It is my feeling," says he, "that a testing method should be worked out whereby these sponsors would be able to determine



before advertising what their markets are—at a low cost. Perhaps a method similar to print media publicity tests would be effective. For example, by sending introductory material to hobby programs, women's shows and the like, audience response might be a guide to markets. Then, planned and creative advertising would step in at that point and decide the scope and methods of the campaign.



*A new symbol—  
a new sales force*

**ALL SET TO SPUR  
WESTERN SALES!**

**ABC RADIO NETWORK—WESTERN DIVISION**



**NOW! THE MOST  
EFFECTIVE SALES  
FORCE IN THE  
ELEVEN WESTERN  
STATES**

*ABC California Radio Network  
ABC Pacific Radio Network  
ABC Western Radio Network*

**REPRESENTED BY**



**ABC RADIO NETWORK SALES**

**NEW YORK**

*Clint Nangle  
ABC Radio  
SU 7-5000*

**CHICAGO**

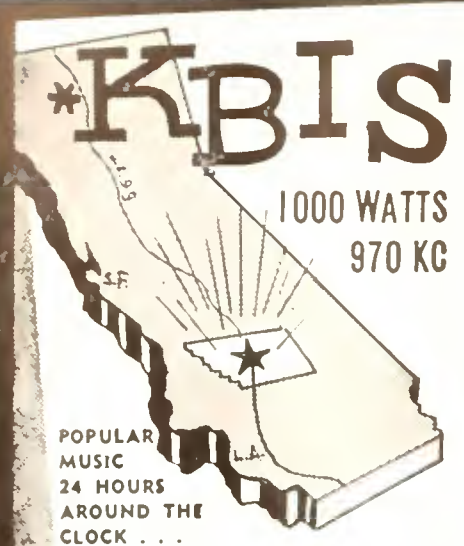
*Ernest Walker  
ABC Radio  
AN 3-0800*

**HOLLYWOOD**

*Harry Woodworth, Director  
ABC Western Radio Network  
NO 3-3311*

# \*KBIS

1000 WATTS  
970 KC



POPULAR  
MUSIC  
24 HOURS  
AROUND THE  
CLOCK . . .

**BAKERSFIELD & KERN COUNTY  
CALIFORNIA**

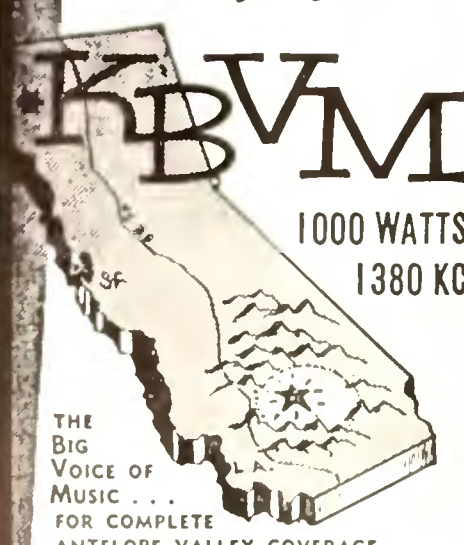
1. Hub of California's petroleum industry
2. Nationally #1 in cotton #3 in agriculture.

## 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.

## Sponsor backstage

### Guilds delay release of late feature film

It is a little difficult to grasp the fact that a full decade has slipped by since Norm Glenn put Joe Koehler to work as the first editor of the first issue of SPONSOR some 10 years ago. I'd worked with Koehler on *The Billboard*, and he spoke with great enthusiasm about the new "book" for which he was going to work. His enthusiasm, as well as Norm's was, of course, thoroughly justified as the fact that SPONSOR has gone weekly amply testifies.

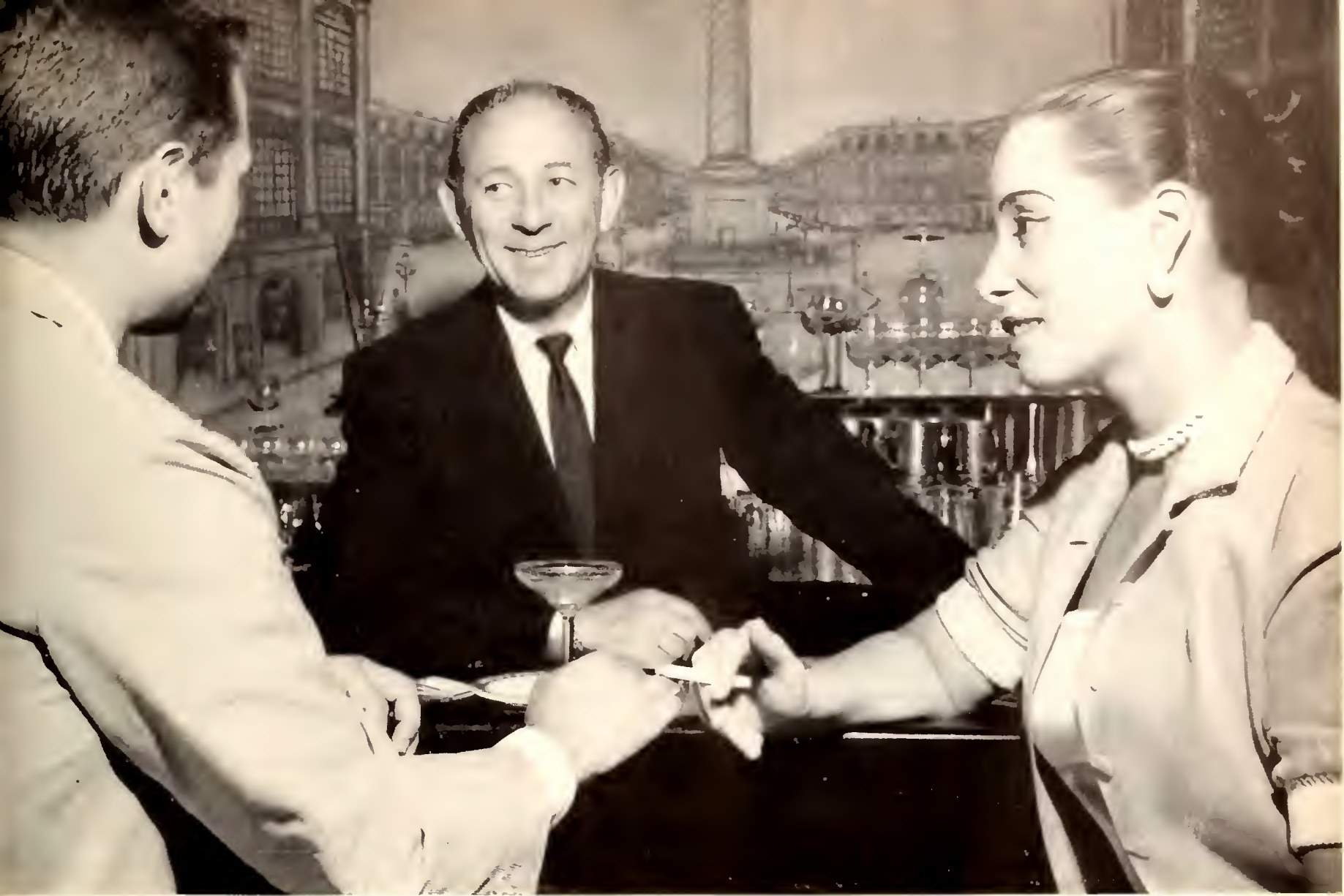


Congratulations to editor-publisher Norman Glenn, general manager Bernard Platt, executive editor Miles David and the entire staff are certainly in order and are herewith proffered from a columnist who is happy to be numbered one of the family.

Ten years ago broadcast and telecast advertisers and agencies, networks and stations et al had their problems but they weren't very similar to those which exist today. Ten years ago actors, directors and writers were making films in Hollywood and glad to get paid what they were getting paid. Today their unions, the Screen Actors Guild, the Screen Directors Guild and the Writers Guild of America are all trying very hard, and will no doubt succeed in getting paid additionally for those same films (at least those they were making around '48 and after) for tv usage. Newest wrinkle tossed into the negotiations between these union folks and the producers is that only about one out of every six pictures made around that time actually recouped their negative costs, let alone showed a profit. The producers have taken the position that until each film recoups its complete negative costs, no actor, director, writer or other participant is entitled to any further payment. Whatever such films earn from tv, say some producers, should be retained by the producers, at least until the full negative costs are recouped. This twist might keep some of the post-1948 product from becoming available to tv advertisers and agencies for a year or more longer than was originally anticipated.

Ten years ago a few theatrical motion-picture exhibitors were guessing that television might hurt them at the boxoffice. A while back Frank Ricketson, head of the Nation Theaters chain of movie houses (some 350 of them in over 20 states) predicted that 6,000 Class "B" and "C" theaters would fold up in the next three years. I mentioned in this space a few inches back that film men were pointing out that it is almost impossible for the average good picture to make any money these days; that more and more Hollywood picture-making was trending toward the "War and Peace," "Around the World in 80 Days," "The Ten Commandments" type of super-spectacle. Similarly it seems, only a small majority of class exhibition houses for showing this product will survive.

Producers and distributors of Hollywood-made feature films are discovering that the problem of damaged prints in smaller markets often holds true in television just as it did and still does in the theatrical exhibition field. With print costs going higher and



'sonny—sometimes what you don't know can hurt you!"

"Made you a timebuyer, did they? Man of decision? Packing your head with market data, availabilities, cost-per-thousand, smart scheduling angles, huh?"

"Don't look so surprised," smiles Billy Reed, super-host at New York's Little Club, "I know about these things. Why not, with all the big time-buying pros we get in here? Your own radio-TV head, for instance. Wised *me* up yesterday on something I never knew . . .

"What? Well, it's no secret to the experts, I suppose. Couple of sure stations up in Maine—WABI Radio and WABI-TV. Powerhouse combination . . . No. 1 in the hottest part of a state that's headed places! Nearly half a million customers now, spending over half a billion this year, he says. You go making up any schedules without WABI and WABI-TV, son, and it's back to the mailroom for you!"

Might not be *that* bad, of course. But the oracle of The Little Club sure has his facts right on radio and TV in Maine! What kind of shape are *yours* in?

wabi  $\frac{AM}{TV}$

Represented by: George P. Hollingbery — Nationally  
Kettell-Carter — New England

**BANGOR, MAINE**

General manager: Leon P. Gorman, Jr.

**52.8%**

**AUDIENCE  
SHARE**

**MONDAY thru FRIDAY**



JOHN MATERS—NEWS DIRECTOR

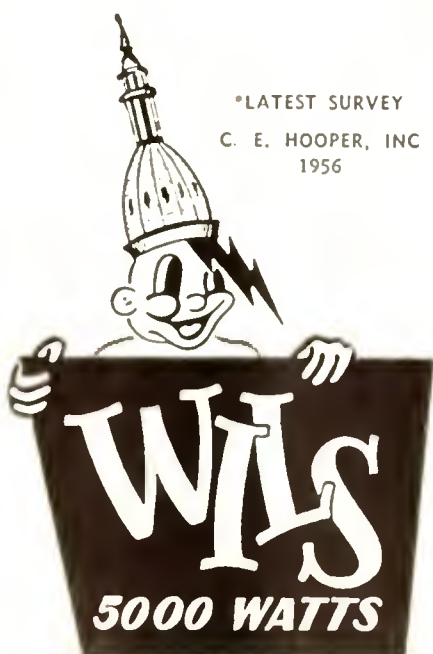
**WILS NEWS**

**On the hour**

SHARE OF AUDIENCE\*  
7 A.M.-7 P.M.

<b>WILS</b>	<b>52.8%</b>
NET. STA. B	21.6%
NET. STA. C	18.6%

—ON THE HOUR AVERAGES—



\*LATEST SURVEY  
C. E. HOOPER, INC  
1956

**LANSING, MICHIGAN**

MUSIC • NEWS • SPORTS  
CALL

VENARD RINTOUL McCONNELL INC.

higher, this has become a real headache in both tv and theater operations. Stations and theaters in many small towns, working with inadequate equipment and poor personnel often butcher expensive prints in one showing. Talking of prints 20th Century Fox is really going for the works in releasing the new Elvis Presley film, "Love Me Tender." In order to saturate the market while Presley is at his sizzling peak, the film company is making up over 600 prints rather than the 350 it is customary to order for a picture. It's a safe bet that a number of these expensive Cinemascope prints will be mangled in their first showings.

Ten years ago there wasn't, incidentally, anything quite like young Presley on the scene. Sinatra at his peak never approached this gyrating guitarist when it comes to the fanaticism of his following, nor for that matter the size of it. It is a simple fact that RCA Victor had orders in the house from distributors for 1,300,000 of Presley's new record, title tune of the aforementioned picture, "Love Me Tender" before the actual release date of the record. The deluge of orders resulted from one performance of the tune on *The Ed Sullivan Show* and some disk jockey play of it thereafter.

How the disk jockeys came to play a record not yet made, let alone released is something for station managers, and indeed advertisers and their agencies to ponder. Quite a few jockeys took the Presley performance of "Love Me Tender" on the Sullivan stanza off on tape, and played it over their radio disk shows. In this case no one sued, but you never can tell. A footnote on the incredible degree of Presley's popularity: While orders for 1,300,000 copies of "Love Me Tender" were pouring in, his current available record "Don't Be Cruel" backed with "Hound Dog" was close to 3,000,000 in sales.

**Campaign television badly handled**

Ten years ago presidential candidates obviously didn't make quite the use of television that President Eisenhower and Mr. Stevenson are making. I can't help, however, disagreeing with the agency and broadcasting brains behind both Ike's and Adlai's video campaigns as to their programing approach. There is one Stevenson plug (five minutes I believe) in which he arrives at his Libertyville farm, accompanied by his son and daughter-in-law. All three are carrying large paper bags full of groceries (real or simulated). Young Stevenson and his bride go into the attractive farm house, while Adlai stands before the door and makes a speech, all the while holding the bagful of groceries. I believe this is overdoing the bit pretty badly. I'll buy the idea that occasionally Adlai shops for his own groceries, but it strikes me as obviously contrived and phony that he wouldn't unburden himself of the groceries before making a speech. I think this type of carefully contrived hominess gives the words of the speech an air of being phony, no matter how sincere the candidate who utters them.

I had a similar feeling of phony staging in the recent Republican show where Eisenhower answered questions from an audience of near-average citizens. The obvious manner in which each questioner covered one important campaign issue (labor, civil rights, foreign affairs, etc.), the glowing pro-Ike prologues to each of the questions seemed to me to rob Ike's wonderfully genuine and sound answers of any chance of selling anybody except an already convinced Republican. Moral: Staging and so-called "showmanship" in political shows can easily be overdone.

*Confidentially...*

**Chicagoland**

likes **LIVE** radio

**showmanship**

**THE MOST SPONSORED AND THE MOST HONORED 9 MONTHS IN OUR HISTORY**

**WBBM-RADIO**

ESTABLISHED 1922

CBS RADIO

# KRMG

50,000 Watts - 740 KC  
Tulsa - Oklahoma

...is NOW the  
**GREAT**  
*Independent*  
of the  
**Southwest...**



**KRMG OFFERS...**

- ★ TOP PERSONALITIES...
  - ★ TOP RATINGS.....
  - ★ TOP COVERAGE.....
  - ★ TOP RESULTS.....
- AND
- ★ ECONOMICAL RATES



ask your **BLAIR** man  
for the **KRMG** story

# KRMG

50,000 Watts - 740 KC  
Tulsa - Oklahoma

## 49th and Madison

### 10th anniversary comment

I'm delighted to congratulate you and your staff on a real sparkling edition of SPONSOR. If the first issue of the new format is any indication, SPONSOR certainly will be on the "must read" list of every advertiser, radio-tv executive and agencyman.

I took particular interest in your lead piece, "The agency return to tv program control." It certainly does a comprehensive job on an extremely complex situation. This type of on-the-record discussion is helpful to the entire industry.

It will be fun to be with you every week.

Ken Beirn, *president*  
*Ruthrauff & Ryan*

The weekly SPONSOR is a magnificent editorial accomplishment. It had great depth, authority, scope, news, impact—congratulations.

Sidney Dean, *vice president*,  
*McCann-Erickson*

You've turned the trick. You've been able to combine the traditional depth of coverage of SPONSOR with the timeliness of a book that includes news and you've done it in a most readable way.

I particularly like the new news features, and especially Sponsor-Scope and Spot Buys. Now more than ever, SPONSOR should be the magazine that radio and tv advertisers use.

R. David Kimble, *account executive*,  
*Grey, New York*

Congratulations on your making a progressive step forward by moving into the weekly field. This is in line with your historic determination to provide an ever-increasingly useful publication for the fast-moving broadcasting industry.

Roger H. Bolin, *manager general adv.*,  
*Westinghouse Electric Corp.*

You've proved yourself real newsmen as well as experts with service articles.

Your first weekly issue is a fine job and you can well be proud.

Channing Hadlock, *dir. of radio & tv*,  
*Rose-Martin, Inc.*

Congratulations on the new weekly format inaugurating SPONSOR's second decade of service to broadcasting. The rapid pace of our industry is most effectively covered in every category, and I'm looking forward to the informative scope of future issues.

Ed Benedict, *radio-tv division*,  
*Triangle Publications, Inc.*

Congratulations on your weekly issue. It is not only interesting reading and attractive looking, but more importantly it lives up to the promise you made when you announced that SPONSOR was to become a weekly magazine.

I, and many others, will surely make SPONSOR a weekly habit from now on.

Reuben R. Kaufman, *president*,  
*Guild Films, New York*

You are deserving of the deepest appreciation of all broadcasters for the many truly worthwhile contributions you have made to the growth of radio during the past decade. Through SPONSOR, you have performed an invaluable service in keeping radio out in front. Hats off to you and your new weekly on your 10th anniversary.

F. C. Sowell, *gen. manager*,  
*WLAC, Nashville*

Your new weekly SPONSOR is a considerable achievement. The appearance and content sparkle. SPONSOR is now a richly sustaining name.

Jo Ranson, *publicity director*,  
*WJMG, New York*

**Misrepresentation corrected**

On page 56 of the 15 October issue of SPONSOR you have listed WIRL, Peoria, as having Headley-Reed for our station rep.

I hasten to assure you that we are most pleased with the services of H-R Representatives, Inc.—have never been represented by Headley-Reed—and contemplate no such change in the foreseeable future.

James T. Butler, *assistant manager, WIRL, Peoria*

**WDZ correction**

Here is WDZ, one of the oldtimers from March 17, 1921, and on page 56 of your farm issue you have got us down as WDL!

Just when we have a good chance to capitalize on your wonderful production, what happens but the call letters are goofed . . . if you assure me that the next time you print a farm issue that our letters will be correct, I'll forgive you.

Frank C. Schroeder, Jr., *vice-pres. and general manager, WDZ*

**KITE buttons up Texas**

Just wanted to show you that people really do wear "I like KITE" buttons. For instance this picture of a KITE reporter (that's me) and friend. It



Richard Nixon and Glen Krueger like KITE

was taken here at the Farmer's Market on Nixon's recent campaign swing through here.

Glen Krueger, *promotion, News KITE, San Antonio*

**RATING**

In Los Angeles, too, rating can make a big difference...  
 And Los Angeles gives the rating experts fits, makes bonfires of all the rule-books and form charts.  
 One reason for this is the market itself—a market of 7 million people who live, work, eat, relax and watch TV a lot different from people in New York, Chicago or any other place.  
 Another reason, frankly, is KTTV—the station that studies this unusual L.A. market from the inside, programs for the convenience as well as the enjoyment of these Southern California millions. Result? Well, for example:

October 12, 1956  
 8:00 — 10:30 P.M.  
**SHARE OF AUDIENCE**  
 KTTV's Colgate Theatre . . . . . 53.8  
 Six other stations combined . . . . . 46.2  
 (3 Network, 3 Independent)

KTTV's new nightly series of MGM features—a fine first-run feature every night Monday through Friday—is re-writing the rating books. These features are available to participating advertisers and they're loaded with the biggest names and the strongest titles television has ever seen.  
 Yes, ratings make a big difference. In Southern California, the difference is KTTV.

**KTTV**  
 Los Angeles Times Television

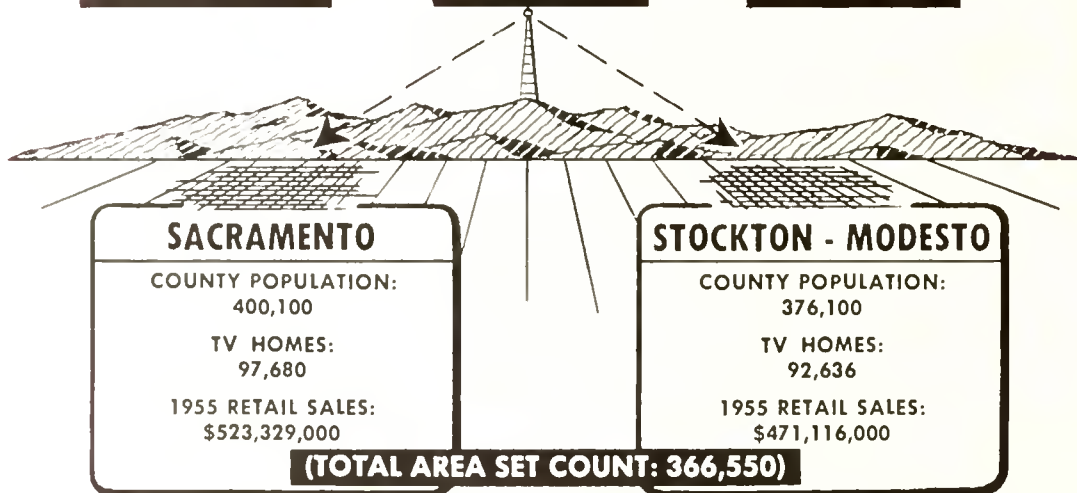
Represented nationally by **BLAIR-TV**

*This may come as a complete surprise... but,*



IN California's GREAT CENTRAL VALLEY

**ONLY "10" gives you  
TWO - FOR - ONE!**



You are missing half of the nation's 37th market\* if you aren't buying KBET-TV!

Only KBET-TV delivers it ALL! Only KBET-TV can offer DOMINANCE in BOTH SACRAMENTO AND THE STOCKTON-MODESTO AREA!

(\*as designated by CBS before FCC)

**KBET-TV • CHANNEL 10**

SACRAMENTO



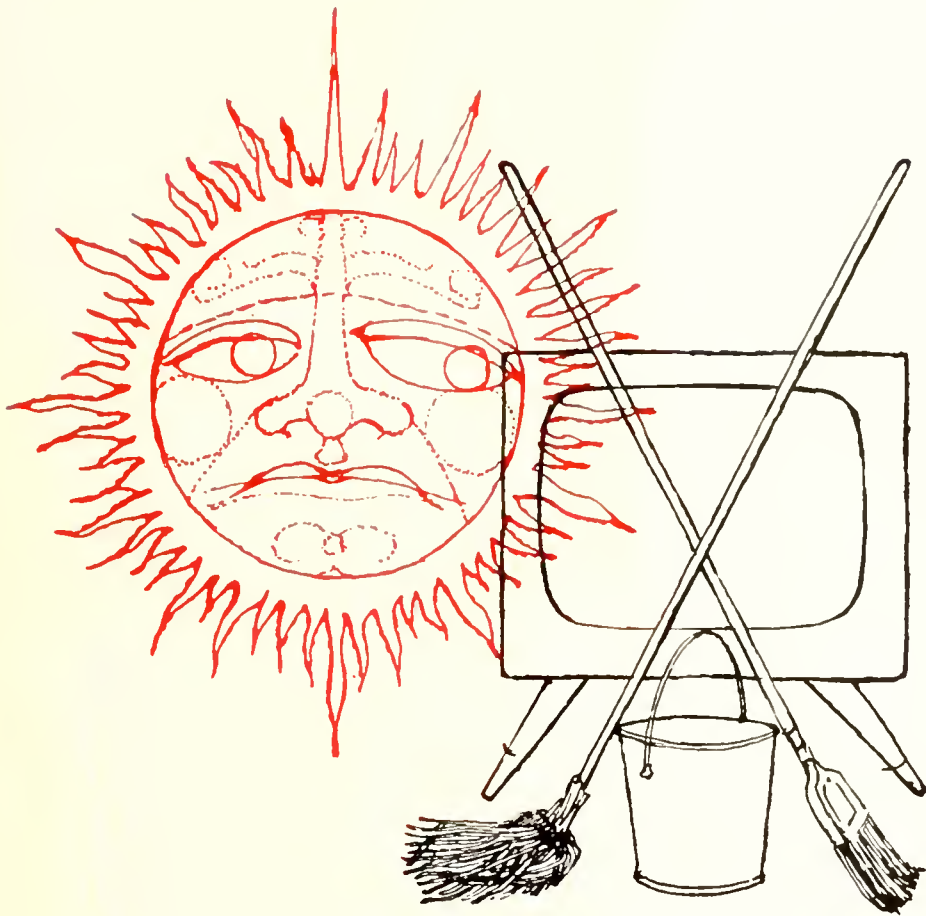
CALIFORNIA

BASIC

CBS OUTLET

*Call H-R Television, Inc. for Current Avails*





## DAYTIME TV'S GREAT DILEMMA

How do you get more women to put chores aside and watch tv without spending more for programs than daytime audience potential justifies?

by Jane Pinkerton

**T**he main thing that's wrong with daytime television is that it isn't nighttime.

This is the collective lament of every advertising agency and network executive queried by SPONSOR in its quest for some of the answers to daytime's problems.

Day is day and night is night and never the twain shall meet except in:

1. The vivid imaginations of agency media men who tend to measure all media circulation by the enormous audience of nighttime tv programming.

2. The eager calculations of the network tv salesman as he estimates his end-of-the-year bonus for making another million-dollar sale.

The division between daytime and nighttime is far more tangible than the chime of six bells between 5:59

and 6:01 of an evening.

The No. 2 media man at a big "soap" agency, with long experience in the daytime radio field and in selling to housewives, says agency people and clients have "set up an unrealistic frame of reference" in evaluating daytime tv.

"They know nighttime tv killed nighttime radio and they figure daytime tv should be doing the same to daytime radio. They talk in terms of daytime tv gaining the same circulation and sets-in-use as daytime radio, which more than likely will never be the case."

These comments reflect some of the realistic limitations of daytime tv.

Its audience is largely comprised of housewives and children, and it always will be. Housewives have many de-

mands on their daytime hours—washing, ironing, cooking, shopping, cleaning, baby tending—and they always will have. Entertainment, of necessity, has to be sandwiched in.

But there are other built-in limitations to daytime tv which the industry itself has constructed. It hasn't found a program formula which will attract new, non-viewing women during the daytime hours and it hasn't been able thus far to induce housewives to stick with tv throughout the day. Women are skip-watchers. They tend to tune in during the late afternoon hours and, to a degree, during the noon hour if they take a lunch break.

Television has to develop daytime programming and to surmount and create new programming which will pull in audiences but which doesn't have a

**Daytime problems include: circulation, disproportionate costs, unimaginative shows, inept selling, inadequate research, inertia**

prohibitive, nighttime price tag on it.

Only new programing will create new audiences and intensify the attention of current ones. And only then, when audience size and frequency of tune-in are implemented, can daytime tv become the sought-after advertising vehicle for which it has such great potential.

There's no way the television industry can gain a large audience of males in the daytime. But there are many ways it can find solutions to the dilemmas of programing, circulation, costs and advertiser interest.

That interest needs stimulation. Here, in point by point form, are some of the reasons why, as reported to SPONSOR by top agency executives and by network television people themselves.

1. Daytime television lacks coverage.

Agency executives, checking their latest Nielsen pocket pieces, note the vivid contrast between such nighttime circulation as 17 million homes for Ed Sullivan and 14 for Perry Como, and the daytime totals of about 1.2 million homes for *Today*, with the top-

circulation daytime program getting about three million.

In rebuttal, the circulation of daytime television is described graphically in those same nighttime tv and daytime radio terms by the Television Bureau of Advertising in a September presentation.

It contends:

In the morning, before noon, more homes now regularly view television than watched evening television three years ago.

And, more families view daytime television in one week than listen to all radio, day and night.

During a typical week, reports TvB, 91% of all television homes regularly view afternoon television for an average of 11 hours weekly, and more than 70% of these homes tune to morning tv an average of five hours per week.

2. Costs are too high.

Ad agencies inevitably compare the cost of daytime radio and daytime tv, and the discrepancy, of course, is astounding.

Bryan Houston, terming daytime tv "more amusing than radio if you look

at it!", says today it is "about half as effective as daytime radio in 1947 in terms of each dollar spent." He estimates radio costs about 60¢ per 1,000 homes, "the only advertising which is cheaper today than it was five years ago."

Another agency executive, representing a top-flight 4A agency which maintains offices all across the country, says he gets daytime costs of \$4 to \$5 per 1,000 people, compared with 80¢ or 90¢ from radio.

What do the networks say in answer to this?

They claim the proof is in the selling, and the final judgment as to worth of an advertiser's daytime tv investment must come from him after he's analyzed his sales.

Max Tendrich, vice president of Weiss & Geller, New York City, terms the medium "perfect for the advertiser who has a product pitched to women." And Harold Fair, vice president in charge of radio and tv for Bozell & Jacobs, New York, points to his agency's "very careful" purchase of daytime periods for Mutual of Omaha. The media decision was based "on the ability to sell insurance to the people who buy it, and we find that very often the housewife makes the initial decision to buy it." His determinant: "a very basic consideration of who buys the product, and can we reach them?"

3. Housewives listen, but they don't



**EXPERIMENT** in daytime is CBS TV rerun of old *Our Miss Brooks* series as a strip. Advantage: high quality of film production, low cost to the advertiser



**EXPENSIVE** *Matinee Theatre* represents one of NBC TV's programing efforts to build up daytime audience with live hour-long afternoon dramatic production



**PERSONALITY** like Garry Moore will always have strong appeal for housewives. Networks need to find and develop these unique individual performers

watch what's happening on their sets.

Advertisers feel their daytime problem in reaching the housewives is twofold: (a) They want more housewives in homes with tv to tune during the daytime hours, and (b) they want the woman to watch instead of listen. Agency people, and some network executives, have more than a lurking suspicion that women have an undercurrent of guilt feelings when they amuse themselves with tv during the day.

Says one agency v.p.: "We think a lot of women somehow feel remiss in their responsibility as a household worker if they bypass dusting in favor of Godfrey." And a network sales executive says "This guilt complex is the biggest factor we have to battle."

#### ARTICLE IN BRIEF

Daytime tv isn't delivering enough audience. One of the solutions is to develop strong programming and more of it. Yet money is limited, and money isn't always the answer. Some of the most expensive shows have fallen flat. Meanwhile, some advertisers feel daytime tv is overpriced although many have learned to use it successfully. One problem: salesmen haven't learned how to sell. Buyers say television is still a seller's market

Guilt or no guilt, the housewife is busy with chores during the day—and always will be. That's why she has a tendency to listen to a significant portion of daytime tv shows, keep-



**SUCCESSFUL** daytime venture, *Mickey Mouse Club*, zoomed afternoon tune-in to ABC TV because of appeal to kids. But some moms "hear" it; and others watch

ing an ear cocked for a visual portion she doesn't want to miss. If anything, one network man said, she's more attentive listening than she would be merely viewing because she doesn't want to miss anything.

Other observers feel that the housewife, no matter how burdened down with chores, will arrange her schedule to see the shows which she considers "musts"—and that nothing will derail her from this goal. The problem here: what kind of programs are "a must" for her?

4. Daytime tv programming is mediocre.

One agency man, commenting on the eternal whirling and shifting of day-

time tv network schedules, and of the revolutions of their companion affiliates during the same span of hours, figures the only program combination which will pull in new viewers is "Clark Gable starring in *Young Dr. Malone*."

The tried and true formulas for daytime are enduring, and "what we need is more of the tried and true, as well as some brand new program ideas," says one agency media and merchandising director.

Another radio-tv v.p. of a large agency said: "It's cost us a lot of money to learn the obvious: the housewife wants entertainment and escape from her problems. This shouldn't be (Please turn to page 44)

## DAYTIME'S STRENGTHS & WEAKNESSES

### Strengths

1. Daytime tv costs half as much as nighttime, allows advertiser a third more commercial time per quarter-hour. This leaves more time for demonstration, gives impact
2. More families watch daytime tv than watched nighttime three years ago. More families view daytime tv in a week than listen to all radio, daytime and nighttime
3. It reaches the younger housewife, frequently and regularly. She is greatest prospect for advertisers because she has more money, more children, and buys more goods
4. It offers advertisers an opportunity to reach youngsters, tots and teens alike, and they have significant say-so in determining brand selection before purchase is made

### Weaknesses

1. Coverage is limited to housewives and children, and always will be. Daytime advertiser misses 19 million working women, males. Daytime will never have reach of night
2. Time costs are high, compared with high-circulation, low cpm of nighttime; low-circulation, low cost of radio. Day, half the cost of night, doesn't get half its audience
3. Programming isn't up to nighttime standards, and many network hours are unfilled. Clients want quality shows at a bargain price, tough nut for the networks to crack
4. Ratings are down as new shows enter the tv picture, and audience gains aren't enough to offset drop. Continued loss is inevitable until additional audiences come in

# HOW WRONG ARE YOU

## ABOUT RADIO TUNE-IN?

There are a lot of popular misconceptions about radio audience around the clock. Are some of these influencing the time you buy?

The morning, noon and night pattern of living generally attributed to the American family has—by its monotony—given rise to numerous misconceptions about its habits including its radio listening habits.

"So who listens at night?" a time-buyer may ask, or, "Why should I shoot for housewives in late afternoon with nobody but teenagers there?" Some of these beliefs may be upset, or at least modified, by a look at the day-long chart on the facing page.

Veteran timebuyers who have seen over the years many beliefs exploded predict that in a year from now there will be some radical changes in regards to what are preferred time slots.

This chart has a sample base of 65,000 personal interviews conducted by Pulse during January-February 1956 in eight major markets: Chicago, Detroit, Philadelphia, Columbus, Miami, Pittsburgh, Seattle and Dallas. Out-of-home listening accounts for about 25% of its totals.

It was prepared by the research department of John Blair & Co., New York, as a part of its spot radio presentation, and has proved to be the most popular single slide.

"We've had a lot of requests for just this chart," says Wells Barnett, assistant to John Blair, "and what struck me as significant is that most were from sponsors who are coming back into radio." Since such sponsors have revised their thinking on radio over-all, they are probably ready to revise it regarding audience composition.

What were some of their thoughts about radio, and what does the chart do to disprove them?

**Afternoon fallacy:** From 3 to 6 p.m. is no time to reach housewives, many believe, because that audience is mostly teenagers and kids.

While it is true that during these hours the advertiser will reach more

teenagers and children than at other times, this "under 21" audience will be far outnumbered by housewives. A look at the chart shows that almost as many women can be reached at 5 p.m. than at the more highly-favored 8 a.m. The bars in the chart are divided into quadrants—one for each category of listener: men, women, children, teenagers. For example, at 5 p.m., out of every 100 listeners, 51 are women with nearly 29% of sets in use, while at 8 a.m., 57 of every 100 listeners are women with nearly 30% of sets in use. If you strike a comparison between housewife audiences at 7, 8 and 9 a.m. versus 3, 4, and 5 p.m., it will be apparent that there is virtually no difference. In both segments, sets-in-use average about 28%. In the early a.m. block, the average women's audience is 58 out of 100 viewers against 57.6 for late afternoon. Teenagers represent only 12% of all listeners at 5 p.m., a relatively small audience compared with housewives.

So it's well not to abandon late afternoon to the youngsters. They

are outnumbered even by men (31% of those tuned-in at 5 p.m. are men).

**Morning fallacy:** The time to get the housewives is at 9 a.m.

Take a look at the chart, if that's what you think. At 2 p.m., you will reach just about the same number of housewives as you will at 9 a.m. and considerably more than you will at 7 a.m. when, with approximately the same number of sets-in-use, the woman audience is less by 23%.

One thing demonstrated by the chart is the fact that the housewife audience is a strong block throughout the listening day. At only one time—11 p.m.—are they passed, and then but slightly by the men (48 vs. 47%).

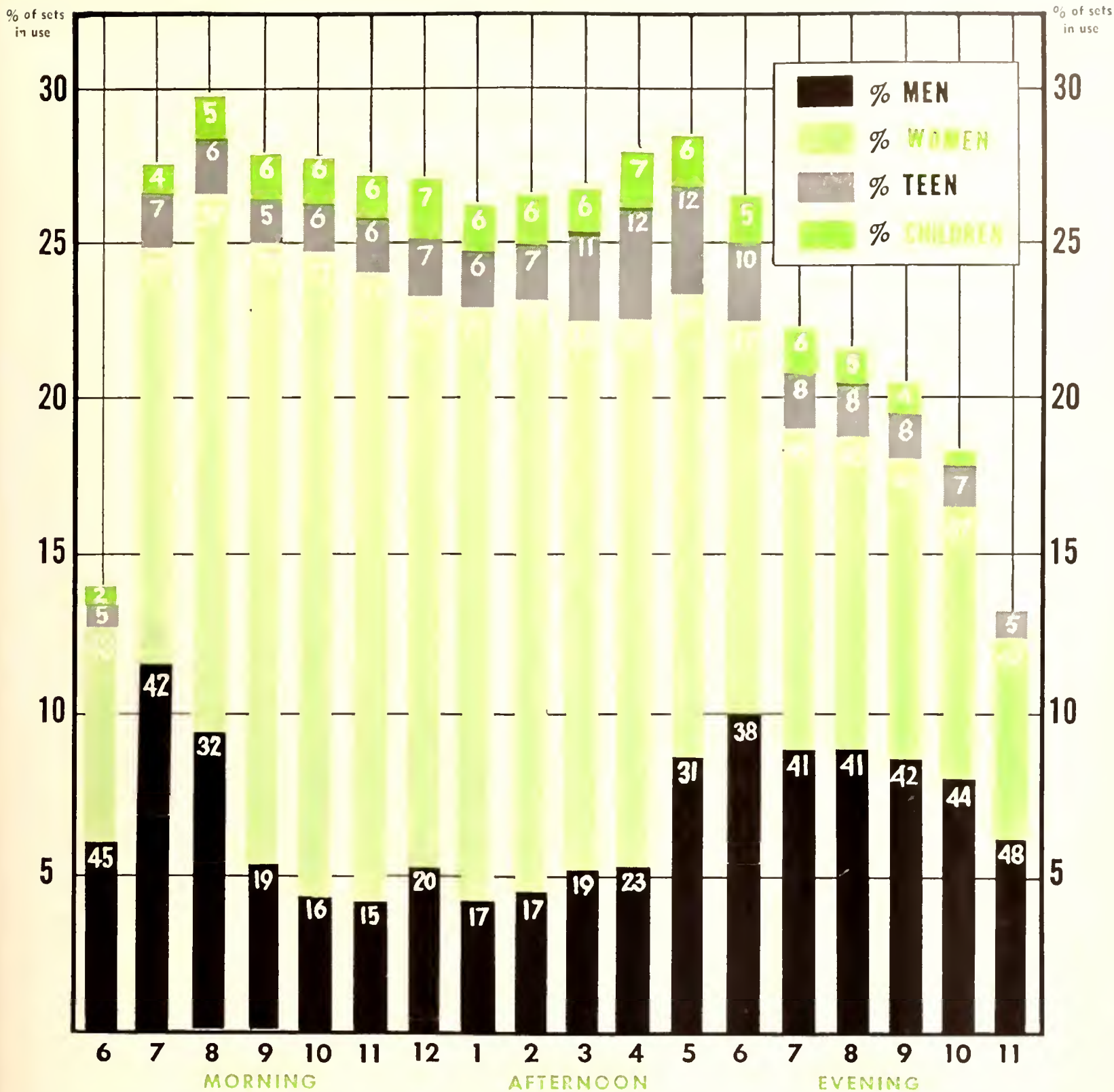
**Nighttime fallacy:** Since tv first made inroads into net radio, night radio has been regarded by many as a rather weak buy. Stations have lowered evening rates and come up with special nighttime-daytime package deals, but still a lot of sponsors have been afraid of the dark. Another look at the chart should point up the fact that nighttime radio is a solid buy.

### One-minute quiz for timebuyers

In each of the questions below you have a choice of three answers. Four right rates you a radio P.H.D. And no peeping at the chart!

1. What percentage of the radio audience at 4 p.m. are teenagers?  
(a) 28% (b) 12% (c) 31%
2. What percentage of the radio audience at 4 p.m. are housewives?  
(a) 58% (b) 47% (c) 33%
3. How many hours a day are radio sets-in-use over the 25% mark?  
(a) 12 hrs. (b) 8 hrs. (c) 6 hrs.
4. At which of these three hours does radio reach most housewives?  
(a) 7 a.m. (b) 5 p.m. (c) 8 p.m.
5. What percentage of the radio audience at 6 p.m. are the men?  
(a) 19% (b) 26% (c) 38%

ANSWERS: (a) 5 (b) 1 (c) 1 (a) 2 (b) 2 (c) 1



**AUDIENCE COMPOSITION** and percentages of sets-in-use (in-and-out-of-home combined) are shown in chart prepared by John Blair & Co. research dept. from Jan-Feb. '56

Pulse study in eight major markets. Figures in bars represent people. Example: at 7:00 a.m., 42 out of every 100 listeners are men. Full height of bars shows sets-in-use

Let's really compare it with that much-in-demand morning block around 8 a.m. The fact is, that in order to get prime availabilities there, the sponsor often buys announcements from 6 through 9 a.m.

Sets-in-use during this period (with an 8 o'clock high of nearly 30% to a low at 6 of about 14%) average out at about 25%.

In the evening, between 6 and 9, the sets in use average is about 22.7%. Some buyers are now taking another long look at evening time—and rates.

**Male audience fallacy:** "We want the men, so we want early morning," is a frequent request from buyers.

Once again, why not reach them in the evening? The 6 through 9 blocks both morning and evening were already shown to be not too far apart in sets-in-use.

Furthermore, an average of the breakfasting male vs. the carpet-slipped male actually shows him to be more in evidence in the p.m. (40.5% of those listening from 6 through 9 p.m. are men against 34.5% from 6

through 9 a.m.) Also, note that a greater percentage of men listen at all hours than do children or teenagers.

Many advertisers will find many things in the chart, depending on what they are hoping to find. But its real value is that it serves as an indication that things are not always what they seem. In the hey-day of net radio, chain-breaks at night were the favorite buy. Today it is mornings. What will it be next year? When the pendulum swings, the cagey sponsor will have anticipated the pendulum. ▀

# THE TOY COUNCIL'S TELEVISION

It's unique combination of national level film techniques with local level impact.

All this plus human interest, integrated commercials. Budget: \$1.5 million

Television and toys go together like Christmas and Santa Claus, but it took a lot of pioneering by the Toy Guidance Council to establish this fact.

For three years, the Council has been yammering at its manufacturer, wholesaler and retailer members that television was the new and demonstrative way to show their wares to the young fry. Prior to 1954, the biggest advertising and promotion expense in the toy industry was for direct mail catalogs. Then came the big change:

In 1954 the Toy Guidance Council, comprised of some 300 leading American toy manufacturers, 29 wholesalers and 2,500 retailers (largely independent toy stores, operating all year round), surveyed the television picture nationally from its mid-Manhattan headquarters in New York. The outcome of this survey: the Council invested \$1 million in television participations in 40 cities for a Christmas campaign.

This season, in its third pre-Christmas push, TGC is mounting a \$1.5 million all-television campaign.

The Council is unique in concept, in

its status as a vertical trade association which includes all elements in the toy industry and in its television advertising.

Most unique is its programming. The Council has invested \$250,000 in *Toyland Express*, a quarter-hour film show produced under TGC direction which stars ventriloquist Jimmy Nelson and his inanimate pals. Last year, the first edition of *Toyland Express* starred another ventriloquist, Paul Winchell, and was telecast in 60 markets. The goal for this year is between 80 and 100 markets with 50+ set at this point.

The number of markets in which the show will be seen depends on how many TGC member stores wish to participate in the program. This is another unique feature of the Council.

Who pays for the tv advertising?

Direct payment is by TGC, which finances the film program, and by local retailers, who pay for the time charges and who also pay TGC for their overall advertising participation. This includes promotion and merchandising aids. Indirectly, all members of TGC contribute to the revenue pool from

which the \$250,000 for the tv film was taken.

It works this way.

Local toy stores, usually operating all year around rather than merely during the pre-Christmas buying period or as a department store section, participate in sponsorship of *Toyland Express* on their local station. No more than 12 stores can be mentioned in any 15-minute show. If more than 12 stores want to co-sponsor the show, the Council requires them to run the film series twice.

Local toy stores choose their own station and time schedules to suit the character of their own community and the customs of the people in it. The Council does the actual planning of the tv campaign. The buying is supervised by its New York agency, Friend-Reiss.

"But the local dealer is the sponsor, and we work on his recommendations," says David Taylor Marke, director of educational activities for the Council. Marke also appears in each of the film shows, describing the role toys have in development of the growing child and pointing out specific educational advantages of each of the Prestige toys as it is shown.

Both the format of the program, with its integrated commercial and the market-to-market buying pattern, make a filmed show "a natural" for the Council, Marke says.

"We can turn out a quality film of network calibre for use by our local members, and it's the kind of program they could never afford to develop or to sponsor themselves. This way, they get the program for little more than the time charges. These are minimal for any of our stores, because the cost is split as many as 12 ways for participating retailers."

Jimmy Nelson, and his Danny O'Day, Humphrey and Farfel characters, reign over *Toyland*. At the opening of the show, child models ride the *Toyland Express* to visit the playroom in *Toyland*. They play with eight educator-approved Prestige toys.



## Toy show solves retailer tv problems

Jimmy Nelson and friends, stars of *Toyland Express*, have aided Toy Council in solving many sales problems for toy retailers. David Taylor Marke, l. educational director of Council, and Melvin Freund, r, president and founder of 18-year-old organization, see the TGC-produced kid show as answer to getting national calibre program for sponsorship at local level. Other plusses: supervision of buying leads to better time periods, shrewder buys; commercial time allows for local retailer identification, demonstration of eight toys each program in integrated copy

# LOCK-BUSTER

What do the retailers say about the TGC television effort?

S. W. Ludwig, Ludwig's Auto Supply, Overland, Mo.: "Our tv tie-in has been of great help. We earlier had been hoping for the season to end with about the same amount of business we had done last year, but we have shown a 20% increase up to now (early December)."

E. W. Ness, The Nursery Nook, Charleston, S. C.: "We are very


## ARTICLE IN BRIEF

Toy Guidance Council uses tv to back up members all over U.S., produces own film show for local telecast. Current budget: \$1.5 million for "Toyland Express" and time on hoped-for 100 outlets. This is gain from 40 cities in '54, 60 in '55. Quarter-hour film show series includes toy demonstrations by children, mentions for 12 participating local stores which select the time and the outlet

pleased with results. It is very gratifying to hear customers talk about our show, and today I heard two boys say they had to hurry home so they wouldn't miss it. I can attribute a good part of my business to the show."

Ray Holmstrone, Arthur's Toy Shop, Fresno, Calif.: "It's a little early (November) to know the exact value of my (participation). I can definitely state that some unknown player has sneaked into our backfield with the right signals because both stores are going great guns, and we are growing weary but very happy about the whole thing!"

TGC retailers like to buy tv time any day of the week, and any time when youngsters are likely to be watching. These times tend to be Saturday and Sunday, and weekdays from 4 to 6. Stores try to get adjacencies to children's shows, and to set up block programming periods.

Arthur Taylor, vice president of the Toy Guidance Council, and Melvin Freud, founder and president of the 18-year-old group, supervise development and integration of the \$1.5 million tv advertising program. 

HEART of show's appeal is way youngsters play





*Advertising, you'll discover, is not only crowded; it is cluttered*

# HOW TO GET RICH IN TV WITHOUT

A sample chapter  
from the hilarious  
and helpful new book  
by former adman  
Shepherd Mead, with  
drawings by Claude



**S**hepherd Mead, author of "How to Succeed in Business without Really Trying," again blueprints the road to fame and fortune in his new book, "How to Get Rich in Tv without Really Trying." A former B&B vice president, he explores every avenue—mostly Madison. The excerpts below are reprinted by permission from the publishers, Simon and Schuster, New York. Copyright 1956 by Shepherd Mead.

Let us say that you are a young college graduate of no special talent or ability. Should you join an advertising agency?

Yes, by all means, if you can. Wall Street may have been good enough for Father, but Madison Avenue is for you. Here is where you will find the money.

Many will tell you that the way to start in an agency is to join the mailroom. This is no longer true. Not only is this hard, menial work, but it is now almost impossible to find. All major agencies have long waiting lists for mailroom jobs. Among the names on these lists will be those of young men who were taught no trade in their youth and are fit only to be account executives. And after years of waiting, their limited dreams may come true. Especially if they have friends in high places.

If your aim is higher, your goal farther, you will choose the easy Media way to the top.

First spend a few hours skimming through a Standard Rate and Data book, a reference volume containing figures on circulation, station coverage, and advertising rates. It is available at large public libraries.

Then choose any large advertising agency and go directly to the Media department. Make it clear that you are selling neither time nor space. Someone will see you quickly.

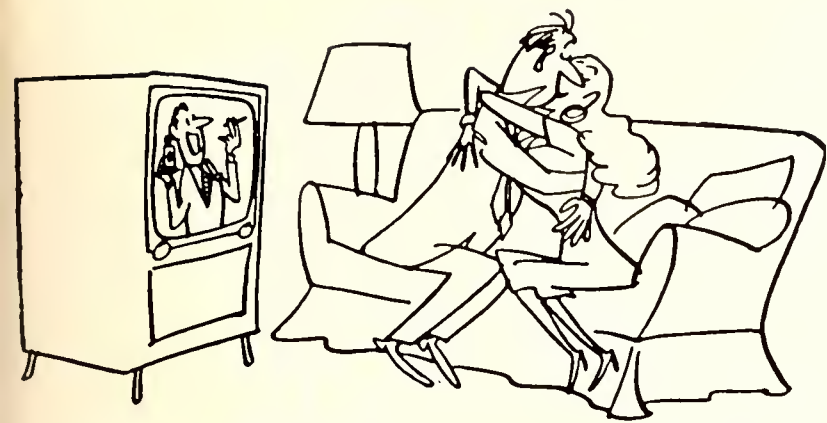
"You—you want to *join* the Media department?" he will ask.

*(This has never happened to him before. It will take*





$\frac{1}{5}\text{¢}$   $\frac{1}{5}\text{¢}$



*A cost-per-1,000 of two dollars, or one-fifth of a cent per viewer*

## REALLY TRYING

*him a moment to absorb it.)*

"Yes sir. I've thought it all over. This is the *core*, the *axis*, you might say, of an agency."

"Well, of course. Mr. . . . uh . . ."

"Bratt, sir. Chester Bratt."

"Of course, we here in Media know that, but we didn't think anyone else did."

"Fools, sir, fools! What's an agency without low cost-per-1,000? And where would that be without Media?"

Soon you will have a desk of your own, surrounded by maps and figures. Let the beginning account man buy his own frugal lunches. You will be eating at the best places at the expense of time and space salesmen.

### Rise through the ranks

If dull figures bore you, have no fear. You will soon be going on to better things.

You will discover quickly that you are surrounded by men who *like* figures—earnest, dependable fellows used to working long hours. Let them.

"Poor Fromm, been working day and night to get up the spot schedules, sir. Told him I'd take over."

"Good boy, Bratt."

"I'm just making the basic recommendation."

"Didn't Fromm make that?"

"Good try. Bit too close to it. And really exhausted, poor boy. Took the liberty of telling him to run along home."

"Who'll present the recommendation to the client?"

"I boned up on the whole thing, sir. Popped in at seven this morning." (*This is a figure of speech. Sign any number on the receptionist's pad when you arrive at 8:45. "Seven" is good. "Six" strains belief, and "five" may cause laughter.*) "May be a blessing in disguise. Shaky figures call for a forceful presentation."

Make the presentation and do it dynamically. No one else in the Media department will be able to do it half so well. Media attracts quiet, scholarly types, reluctant to speak to large groups.

Don't claim credit for all the work. Remember that an agency is a team, working together.

"That's quite a job you did, Bratt."

"Not all *my* work, sir. Got to give credit to my boys, who stuck with me in the small hours."

(*No need to name them. Note use of "my boys." They will soon be accepted by management, which has only a vague idea of the Media department, as your assistants. You will win many friends in the department.*)

"Good of you to pinch hit for me, Bratt. Hate to do that sort of thing."

"No trouble, Fromm! Enjoyed it! Oh, in the meeting the client raised a question about minute-spot availabilities in the Denver district. Get up a list, will you?"

"It's a lot of work, you know."

"He knows! Have them on my desk at nine tomorrow, right?"

Media needs men like you and you will soon be in a position of responsibility and authority. It is up to you to go on to better things.

### From Media to programing via ratings

You are now ready to make your move.

Your only real chance to grow will be in the direction of programing. If you are determined to be a leader, this is the best and richest way to lead.

First, establish yourself *as a showman*. You cannot do this in television until you learn about ratings.

In the theater and in motion pictures, success is measured at the box office. In television it is measured in \$ per M. or cost-per-1,000.

These cost figures are obtained in many ways—by telephone surveys, door-to-door calls, and recording gadgets attached to a sampling of sets. They are always accurate, and always a perfect way of proving a point. Keep this fact in mind: if you want to reverse your field and prove the opposite point, you can always quote another equally accurate source with an entirely different set of figures.

A program that has 30 million viewers—not an unusual figure—and costs \$60,000 for a half hour—also not unusual—has a cost-per-1,000 of two dollars, or one-fifth of a cent per viewer.

As a Media man, your entering wedge into programing will be the small local program. For example, an account executive may need a little extra television advertising in a certain city.

"Uh, Bratt, see if you can pick us up a few minute time spots in Joplin for December and January."

"In *Joplin*, Fred? Be a miracle to find one there before midnight."

"I just want results, Bratt."

"You'll get 'em, boy."

It is always good to make the task seem difficult. Nose around a bit with station reps, check over ratings, and find a popular local program.

"But too good to believe, Fred, but I bought us a program. Costs us no more than spots." *(This will often be the case in local markets.)*

"Good boy, Bratt."

"Don't bother our programming people about it. I'll just keep a weather eye on it myself."

Gradually accumulate a dozen or so of these little shows in various parts of the country. Each will look upon you as its master, since you will be its only agency contact. Take a swing around the country occasionally and give them the benefit of your thinking.

Buy a good stop watch. It will be your badge of authority. No need to understand all the little buttons and dials. Just learn to click it with an authoritative snap. The agency man who can snap a stop watch, shake his head sadly and sigh will be respected everywhere.

Study the ratings carefully, figure your cost-per-1,000 and replace the lower 50% of the programs frequently. Buy tried-and-true ideas whenever possible. Leave experimentation and pioneering to others.

Before you know it you will have a good stable of programs. Begin to let your agency executives know who is responsible.



**SHEPHERDMEADALOX** is magic ingredient that makes book superior, says author

"Thought you might like a look at these ratings, Fred."

"Thun-um! Thirty-two point eight. See, that's very impressive, Bratt."

"Did what I could, Fred."

"I notice it outpulls our national best in that market by two to one." *(You know he knows. You sent him the figures the day before.)*

"Kind of embarrasses me, Fred. See, I didn't bother our production

geniuses with it. Just kinda nursed it along myself."

"All by yourself, Bratt?"

"Yes, Fred. Don't misunderstand me, I'm just a hardheaded businessman with a little showmanship. I'm no artist like our production people." *(“Showmanship” is always a good word to apply to yourself. “Artist” is a dirty word.)* "All I'm interested in, Fred, is the little old cost-per-1,000." *(And it's all he cares about, too.)*

After this happens five or six times you will be transferred to the television programming department as a producer. Your salary will now be about \$8,000 to \$10,000 a year.

You will now have real authority to buy and supervise programs on a national level. The actual work will be done by others, the people at the outside producing companies. They will look to you for guidance. Give it to them.

"Did you want to see us, Mr. Bratt?"

"Just look at that Trendex rating! Down 1.2!"

"Yes, sir, but opposite us last week was —"

"No excuses! Your contract's up for renewal in three weeks. Get that rating up—or else!"

This should take only a small part of your working day. The rest of the time should be spent improving your position in the department. There will be many other producers like you, and it is up to you to rise above them as quickly as possible.

### Everyone has ideas

Remember that television is for everyone, and everyone has ideas about it. Listen to them all, and especially to the older, grayer heads.

"Know you're awfully busy with board meetings and all, sir, but I wondered if you could let me have some of your thinking on this new show."

"Oh, uh, glad to, uh —"

"Bratt, sir. Chet Bratt."

"Nobody asks me any more. You remember that *Songs at Twilight* show we used to do on radio? That was 20 years ago when I was just a vice-president."

"What an idea, su! Certainly pays to check the real brains around here!"

Be generous with your stockpile of ideas. Share them with your colleagues, preferably your superiors.

"Oh, Wilson, got just the thing for

that new Briskit show. And, confidentially, it's the Old Man's idea."

"Thanks, Bratt, boy."

"*Songs at Twilight*. Thought you might want Manny to kick it around. Hows about they play this schmaltzy tune while Buddy takes the whipped cream and *whop!* right in the kisser!"

"Old Man's idea, huh? We'll throw it on the wall and see if it sticks, kid."

### Be well informed

The offices of the rating services are full of lovely girls who have time on their hands. Be friendly with them. They will be grateful to you.

"Mr. Bratt? Oh, Chet, honey, I just got the figures on your new *Twilight Quiz*."

"Good, darling."

"Strictly QT, hasn't been typed up, even! Wont' be out for 48 hours!"

"Won't tell a soul."

"Pretty awful grim, honey. One point five."

"One point five! They were counting on 14!"

"When can I see you, Chet, honey?"

"Soon, baby, soon. Thanks a million. I'll call you."

### Give credit where credit is due

All around you will be people who are grabbing credit and claiming ideas as their own. This may be helpful on a short-term basis, but for the long haul the man who gives credit where it is due will win out in the end. Be generous and you will be appreciated.

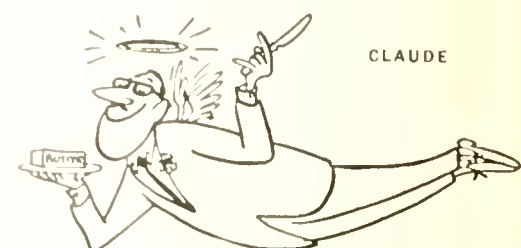
"All goes to show you, sir. I'd have staked my reputation that the *Twilight Quiz* idea—basically sound, you understand simply wouldn't work in this time slot."

"Wouldn't work, Bratt?"

"I'd have said so, sir, but my boss Wilson went right ahead, spending money, without regard for the consequences. Takes real courage—got to give him credit. If it pays off—"

"If, Bratt?"

"It could prove me very wrong, sir. After all, I'm just a hardheaded businessman with a bit of showmanship."



*Always strive to improve your position*

My funny old analysis of the situation said we'd rate less than two."

"Less than two! Why didn't you stop Wilson?"

"He's my superior, sir. Once in a while I have to take my hat off to artists like Wilson. Real courage!"

One by one your superiors will drop by the wayside and you will rise to fill their shoes. In a few short years your salary should be about \$20,000 a year. Finally you will be appointed head of the programming department with a salary of perhaps \$35,000 a year.

### Be Independent

Once you are making an enormous salary, you will have two problems: (1) income taxes, and (2) proving to your company that you are worth the money. You can solve both these at once by becoming independent.

This is especially easy if you have been careful to produce a few programs within your own agency, and have built up a large and expensive producing organization.

"L. B., do you realize it costs the agency more than a hundred thousand a year to produce 'Manhattan Melodramas?'"

"Dammit, Bratt, why do you think we reduced our dividend? Five agency-produced shows! Half a million in salaries! Advertising agencies used to do just advertising. We just paid copy writers and made money—"

*(Do not allow this to go too far. Admen over 60 can become morose and despondent when they think of the days before television. They can become dull companions and poor leaders.)*

"Maybe we can bring some of that back, L. B. We form a subsidiary company to produce tv shows, and sell them to the agency as a complete package. That way the agency pays no more production costs—and even takes a commission on the fee we charge. Instead of spending \$100,000 on 'Manhattan Melodramas,' we make a \$15,000 commission."

"Who owns this subsidiary, Bratt?"

"You and I, L. B. The capital gain should be pretty spectacular, huh?"

Soon your producing company should be doing work for other agencies, too, and selling programs directly to the networks.

You will be making more money than you can imagine, and, what is more, you will be keeping it. ■

## More radio use by top clients is highlighted at RAB clinic

*Colgate, United States Steel, Tetley Tea are cited*

**R**easons for the additional use of radio by important advertisers were among the highlights of the second annual National Radio Advertising Clinic, sponsored by the RAB at New York City's Waldorf-Astoria on 29-30 October.

More than 600 executives representing advertisers, agencies, networks and stations heard 20-odd speakers reveal their accomplishments and problems at the two clinics, one on "The Radio Campaign" and the other on "Creating the Radio Commercial."

Speaking at the former clinic, Edward Parker, president of the Tetley Tea Co., told his audience that the firm will be using radio almost exclusively during the 1956-57 season. This decision follows the naming of Ogilvy, Benson & Mather as Tetley's agency early this year.

Radio was chosen after careful study because it met four media requirements dictated by Tetley's particular marketing problem, Parker explained. The four are: (1) The medium must have deep penetration and impact, it must be able to hit everyone. (2) It must be adaptable to frequency of impression since it must be used every day. (3) It must have broad physical coverage. (4) Most important, it must have flexibility.

Radio is also playing a more important role for U. S. Steel, the firm's market development director, Robert C. Myers, told the clinic audience. Myers, explaining the workings of U. S. Steel's "Operation Snowflake," said that tv was the first medium used in this manufacturer-retailer-consumer tie-in advertising campaign. Next, he recalled, newspapers were added, while this year radio is being brought in.

U. S. Steel is using the powerhouse approach for this year's campaign. Myers revealed the firm has bought 54 stations with a potential audience of 85% of U. S. homes. Timebuying is concentrated on prime morning and late afternoon time and a heavy am ad drive will take place between 26 November and 2 December. All "Snowflake" commercials will be delivered live with each local personality used telling the story in his own style.

Colgate's 20-segment \$1.5 million buy on CBS Radio was described by George Laboda, Colgate's radio-tv director. Laboda denied this represented a "return" to radio since, he said, Colgate never left the medium. He explained that the CBS buy did not represent an over-all policy decision but rather the concurrent decision of a number of brand managers, all of whom found network radio useful.

Those attending the NRAC also witnessed awards for the eight most effective radio commercials during 1956 as well as awards to three artists in RAB's "Art for Radio" exhibit. ■



the editing process. All told, these elements account for about one in every three film commercial dollars.

Let's run down the Prudential cost sheet. Sarra's breakdown was given in percentages, after which SPONSOR "guesstimated" the actual item-by-item above-the-line costs. (Above-the-line costs are those charges on which the producer adds overhead and profit. Below-the-line items have no profit and overhead added.)

The Prudential film commercial is a simple one, to the degree that any filmed commercial can be simple. It uses four cast members, only one of whom speaks. All shots were made on one "set," a location 40 miles from New York in Ridgewood, N. J. There's no animation and no special optical effects. The copy calls for a simple, visual story about why a married man with two children benefits from Prudential's two-way protection policy providing both life insurance and retirement income.

Where does SPONSOR's estimate of \$2,000 in above-the-line costs go?

► *Cast*: Four cast members — Dick Kendrick, Pat Sully, Tuesday Weld and Edward Brian — appear as the typical family, father, mother, daughter and son. Only Kendrick does any

#### ARTICLE IN BRIEF

Raw film for Prudential commercial cost \$8. Where did the rest of the money go? Talent got \$280, film and sound crew, \$540; re-recording, \$200; props, \$120. Preparation and supervision accounted for 15% of the package price; direction, 13%. There were 19 separate above-the-line costs in this medium-budget commercial. \$2,000 SPONSOR estimate doesn't include overhead, profit items

talking, yet all four get the Screen Actors' Guild minimum for a speaking part. This is \$70 per day instead of \$25 for non-speaking parts. Why pay more than scale? "You have to," says Jack Henderson, head of Sarra's tv department. "Very few extras work for the \$25 a day scale, and desirable actors get as much as those with speaking parts."

► *Wardrobe*: Only about \$40 goes to costuming because outfits in this case are sporty and simple. Most of the clothing was provided by the actors themselves with the exception of such accessories as a cardigan sweater for the father, shoes for the youngsters and a skirt for mother.

In a production commercial requir-

ing elaborate dresses and formal wear, the standard rental fee is 10% of the retail value (this likewise holds true for other props).

► *Makeup man hairdressing*: This isn't an item in the Prudential commercial because "all the cast had a good tan or a good color," says Henderson. "Because we were shooting an informal, outdoor situation, the gals could wear their day-to-day hair styles."

Most commercials, however, whether in the studio or on location, require use of a makeup man who gets \$42.50 a day.

► *Sets—props*: There's a lot of leeway on some commercial items, absolutely none on others. When it comes to sets and props, it's the buyer's choice. It can be a simple drape background or an original scenic design. The props can be a can and a can opener or a complete night club.

Prudential's needs were simple. For \$120 it got all the props necessary for a picnic and fishing scene, including such incidentals as fishing poles and

bobbins, picnic hampers, table cloth and accessories, a portable phonograph and roasted chickens.

► *Location fees*: After producers scout out a location, they usually pay a token \$50 for permission from the owner to shoot film there. In this case, Sarra paid the owner of an estate in Northern New Jersey for the day-long use of his running brook and scenic site.

The location, itself, isn't normally a major expense item. Getting there and back again, and locating it to begin with, is what costs money — because it eats up time.

► *Preparation and supervision*: This is where time is the biggest factor. About 15% of Prudential's total charges for this commercial were credited to preparation and supervision. Here's what it got for its money: story conferences, camera and location planning, selection of location, collection of props, casting of the talent, organizing of the sound and film equipment, management meetings.

The producer spent three days



**BEE STING** that put Actor Dick Kendrick out of action two weeks points up importance of contingency fee, an additional 10% usually charged by film producer. Above, before bee; below, after bee. Sum nowhere near covered Sarra costs on Prudential commercial. Kendrick was stung by bumblebee on location after morning of rehearsal, just before the afternoon shooting was to begin



### Red Fox

Vulpes Fulva

Swift and cunning, Michigan Red Fox has rusty-colored fur, black-tipped ears, legs, and white-tipped tail. The young are born in springtime. Mice and other rodents are caught by this crafty family.

Original sketch by *conner-shaner* Charles E. Schaefer



## Put your money where the people are

Flirting with foxes is great sport—but seldom puts a dollar in an advertiser's till.

WWJ's radio signal, personalities, news coverage, and feature programming concentrate on *people*—the big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend.

Cry "Yoicks!" when you're hunting for foxes. Use WWJ when you're gunning for sales.

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 RADIO

AM and FM

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

NBC Affiliate

National Representatives Peters, Griffin, Woodward, Inc.

searching for a location which would fit the mood and the physical requirements of the script. Director Stanley Johnson drove more than 250 miles through Westchester County and New Jersey looking for a small, running stream and driving down "every 'No Trespassing' road I saw!"

► *Director:* This is another big item, about 13% of total charges. This covers the actual time Johnson put in on the Prudential commercial and the thought or creativity he contributed. Sarra signs its directors to year-long contracts, but many producers hire them on a day-to-day basis—and they must pay what the traffic will bear in terms of the director's professional reputation.

At this point, the only personnel in film production companies not working under union stipulations and at union scale are management executives, including the director, and office personnel.

► *Production crew:* The size of a production crew is basically the same whether you're shooting in the studio or on location. The Prudential crew included (1) a cameraman, working at \$80 per day union scale; (2) an assistant cameraman, \$42; (3) the first grip, \$35; (4) an electrician, who hooks up the sound equipment, \$35; (5) a prop man, \$35; (6) an assistant prop man, \$30; (7) a sound mixer, who supervises placement of the microphones and quality of voices, \$45, and (8) the sound man's assistant, a recordist, \$35. The assistant director, second in command, makes \$35.

Cameramen, like directors, are retained by Sarra on year-long contracts at the union rate. Why? Henderson explains: "Because you pay a premium rate if you bring in an outside man on a daily rate. Freelance cameramen want anywhere from \$100 to \$150 a day, from 25 to 75% more than union scale. And the grips, electricians and prop men who make \$35 a day scale on our staff want \$40, \$45 or \$50 if we hire them on the outside."

The biggest single item on Prudential's cost sheet was for this crew, an estimated \$540 worth or 27% of the above-the-line production charges.

► *Camera raw stock:* Raw film stock is inexpensive but a lot of it has to be shot before the advertiser ends up with a satisfactory finished product. Sarra used \$120 worth, between 2,500 and 3,000 feet at the rate of \$45 per

1,000 feet. For the final, on-the-air version, the two-minute commercial insert will be cut to 180 feet. Actual worth of the film: a bit more than \$8.

Why do you throw away 13 to 15 feet for every one which you keep? "Because we'll often have as many as 10 takes on a scene, for one reason or another," says Henderson.

"We open the Prudential commercial with the plug on a fishing line plopping in the water, followed by a pan up the line to the star's face. You need many takes to get the floater in the exact spot on the water and the right expression on the actor's face."

In another scene, as the camera panned from a medium shot of the mother to one of the daughter, a cloud passed over. The light level changed, and the shot had to be re-taken. This happened several times, as the crew was "fighting light" all the time, says Henderson.

► *Track transfer*—As the commercial is photographed, the sound is recorded on tape. Three or four, possibly 10, takes may be printed, and this track transfer charge pays for transfer of sound track to the film. The cost: \$55.

► *Sound raw stock*: Sound film, on which the sound is recorded, is relatively inexpensive. Prudential's commercial takes approximately 200 feet. The minimum amount Sarra can buy is a 500-foot roll priced at \$11.

► *Developing and printing sound stock*: This item represents processing of the actual sound film. The charge in this instance: \$15.

► *Recording supervisor*: This worker, budgeted at the rate of \$25, supervises all of the sound mixing.

► *Re-recording*: Prudential is billed at an estimated \$120 for the re-recording, another \$80 for Optimag stock. Optimag stock is a new development in recording of the sound track for film. Part of the sound stock, it serves the same function as the proof of a picture. It's a working sound track, taken from the original recording tape and sound track. Says Henderson: "It's worth the extra money, because it gives us a better final track, it eliminates bloop and it's a time-saver. From it, we print fine-quality sound tracks."

► *Editing*: The final step in production of the commercial, after the photography and the sound phases, begins with the editing of the picture and the sound. This will cost the insurance company in the neighborhood of \$200.

Part of this same process is the making of fine-grain prints, duplicate negatives and composite answer prints, which cost another \$200. Henderson describes the process in this way: "From the original negative you get rushes of the takes, and from the rushes we make a work print. We never touch the original negative, and this is kept in a vault. We order fine grains on selected takes in the work print and put these fine grains together to match that work print. If we need optical effects, the fine grain goes through the optical printer and we get

a duplicate negative, complete with optical effect from which the release prints are made."

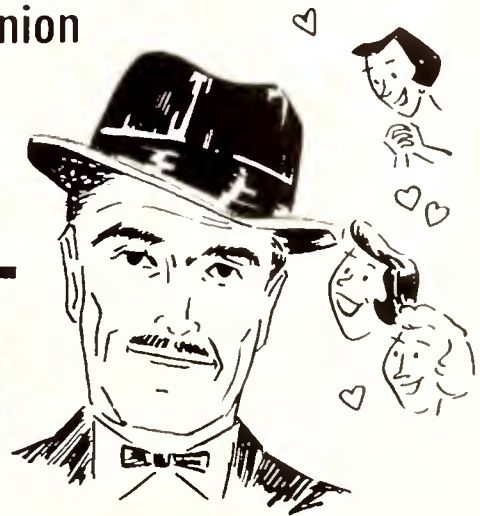
In Prudential's case, the 35 mm. print of the commercial is cut into the *You Are There* film and projected over the network.

These 19 elements add up to Prudential's investment of an estimated \$2,000 in above-the-line costs. For a more complex commercial, or for an advertiser with other kinds of presentation techniques, there are many more possible expenses.

Among them: table top, title or stop-

# GOOD LOOKIN'!

That's the MAJORITY Opinion  
in Rochester, N. Y.  
about



... and we have a LOT of GOOD LOOKIN' RATINGS to back it up!

MORNINGS..	<b>63.4%</b>	AVERAGE WEEKLY SHARE OF AUDIENCE <small>LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)</small>
AFTERNOONS	<b>54.6%</b>	AVERAGE WEEKLY SHARE OF AUDIENCE <small>LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)</small>
EVENINGS...	<b>52.0%</b>	AVERAGE WEEKLY SHARE OF AUDIENCE <small>LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)</small>

TAKE A GOOD LOOK AT THESE RATINGS... AND A GOOD LOOK AT THE RICH ROCHESTER AREA. IT'S GOOD LUCK TO BUY WHERE IT'S GOOD LOOKIN'!

WRITE US TODAY FOR CHOICEST AVAILABILITIES IN ROCHESTER!

**CHANNEL 10** VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHEC-TV AND WVET-TV

**ROCHESTER, N.Y.**

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

otton photography; musicians and music performance fees; narrator's fee; selection of music; sound effects; library stock shots; still photography, art work and lettering; retouching.

The process gets even more intricate when a client decides to go into color film commercials. Example: Sarra uses four final editing and optical steps in the production of a black-and-white commercial, 10 in color.

All of these charges are what the trade calls above-the-line items on which the producer bases his over-

head and profit. Below-the-line costs cover management expenses.

The two biggest below-the-line items in this particular commercial are contingencies, and travel and subsistence for cost and crew. Other below-the-line items: editorial expense and subsistence, hauling, express and taxis, social security for talent and crew, revisions. There are always miscellaneous expenses in connection with collection and transportation of props, taxi fares, lunches and the like.

Sarra estimates 10% of an advertiser's total cost goes to a contingency

fund and, in this case, it was far from sufficient.

The Prudential film was to have been shot in one day and slotted into an upcoming *You Are There* show. This schedule, at press time, was many weeks behind, and all because of a bumblebee.

Sarra's crew and the actors (16 people in all) trekked out to New Jersey (another below-the-line expense) with four station wagons and cars, props, sound and camera equipment and agency personnel. At 8:30 a.m., equipment was set up. The next four hours were spent rehearsing the actors and selecting camera angles. At noon, the crew broke for an hour lunch, with shooting scheduled for 1 p.m.

At 12:10, a bee brushed by the lips of the star, Dick Hendrick. By 12:45, his mouth, chin and cheeks were twice their normal size. At 1 p.m., the Prudential safari returned to New York City. There was a six-week delay for final filming in New Jersey because (1) Kendrick was out of commission for 10 days and then had a two-week picture commitment out of town; (2) a new actor had to be cast for the speaking role (Bill Adler); (3) photography was scheduled on several occasions, and it rained each time. (If you hire actors and outside crew men, and the date is called off because of rain, you pay the actors half their union scale—and you pay the crew full rate!)

Contingency costs to cover an item like the bee sting are always allowed for and it's rare when producer is as hard hit by extra unforeseen costs as Sarra was in this case. Sarra normally estimates its overhead and profit to be 45% of the client's bill, 30% overhead and 15% profit.

What does the advertiser think? Are these costs too high?

Two agency spokesmen for Prudential said no when SPONSOR asked. All things considered, they stated, commercial costs might even be considered low. It takes a bit of perspective before you can see these high production figures as low, however.

Tom Crolius, Prudential account executive at Calkins & Holden, New York, says this: "Costs of film commercials are high when looked at in terms of a given commercial—\$8,000, for example, for a one and one-half minute 35 mm. film is an awful lot of money. But it's a small sum in pro-

(Please turn to page 12)

FOR THE THIRD STRAIGHT MONTH—

# WGN-TV

## NUMBER 2 STATION in CHICAGO!!

For the third straight month, the Nielsen Station Index shows WGN-TV Number 2 in Chicago:

	Share of Audience Sunday thru Saturday 6:00 A.M.-Midnight					
	July		August		September	
Network Station B	29.4%	Down	29.2%	Down	29.0%	
<b>WGN-TV</b>	<b>25.4</b>	<b>UP</b>	<b>26.2</b>	<b>UP</b>	<b>26.7</b>	
Network Station C	25.2	Down	24.8	Down	24.6	
Network Station D	20.8	Down	19.4	Down	19.3	

This number 2 position is based on WGN-TV's local programming compared with three network stations. And remember, WGN-TV's top rated availabilities are yours at the lowest published rate card in Chicago television.

Check your WGN TV representative for latest information on preemption-free periods and programs.

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.





# IMPACT

**OF A 21-GUN SALUTE!**



**FOR THE TV STATIONS AND SPONSORS WHO  
WANT THE NO. 1 SHOW IN THEIR MARKETS...**

TV'S NEW **STAR-SPANGLED**

**RATING-WINNER**

# Men of Annapolis

**THRILLING TALES  
OF MEN AND ADVENTURE!**

PRODUCED WITH THE FULL COOPERATION OF THE DEPARTMENT OF DEFENSE AND THE



**BIG AND LAVISH** WITH SEQUENCE AFTER SEQUENCE  
**FEATURING OUR HOLLYWOOD STARS**  
FILMED AT ANNAPOLIS! In the classrooms,  
on the playing fields, aboard the battle fleet  
wherever Men of Annapolis go into action!



**AT YOUR COMMAND . . .**  
**SPINE-TINGLING SHOWMANSHIP!**  
Every week your viewers will thrill to stories  
ablaze with the adventures, loves, heartbreaks  
and triumphs of the U. S. Midshipmen.



**YOU'LL BE THE PROUD SPONSOR OF**  
**THE NO. 1 SHOW IN YOUR MARKET!**  
Your product will be seen in a program people  
will take pride in watching, in talking  
about, in recommending.

R!

ANCHOR *COMPELLING*  
AS THE CALL TO COLORS!

ANCHOR *GLORIOUS*  
AS OUR COUNTRY'S HISTORY!

# OF POLIS

ANCHOR SURGING WITH  
*EXCITEMENT, SENTIMENT AND HEROISM!*

AND THE SALES IMPACT OF A 21-GUN SALUTE!

STARRING  
**THE U.S. MIDSHIPMAN**

with a new hero for each thrill-filled half-hour  
starring Hollywood's top-flight talent.

MENT OF THE NAVY!



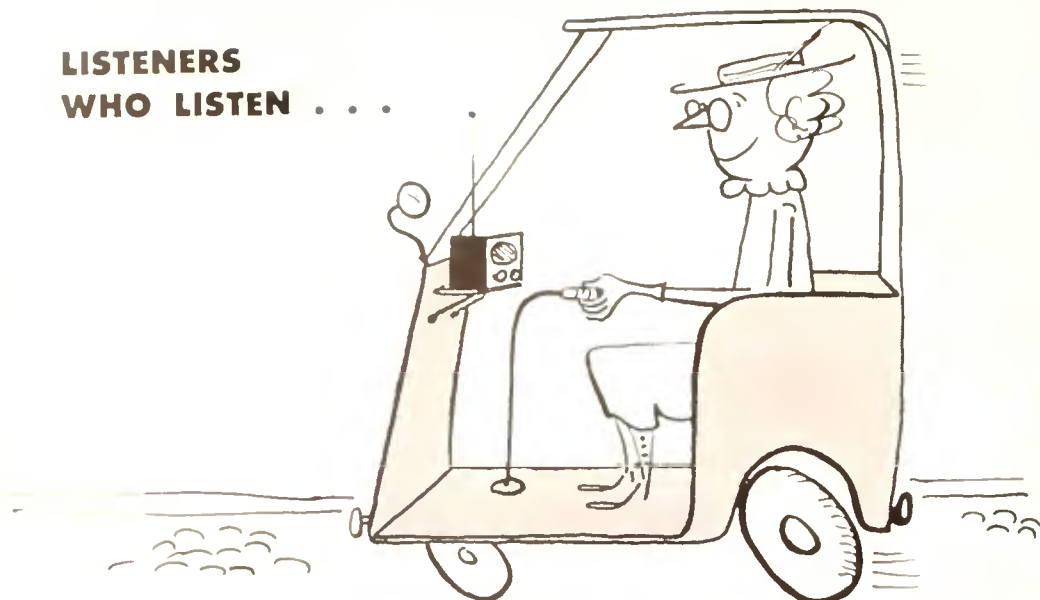
YOU are the proud  
py sponsor when  
community hails  
OF ANNAPOLIS"  
phone us today  
rly audition date.



NEW YORK  
CHICAGO  
CINCINNATI  
HOLLYWOOD



**LISTENERS  
WHO LISTEN . . .**



LISTEN WHEREVER THEY GO  
...WHATEVER THEY DO...TO  
SAN DIEGO'S ADULT RADIO  
STATION

Attentive listening to our programming,  
featuring NEWS, DRAMA, MYSTERY, and  
TALK shows, sell the listeners who listen  
they are the LISTENERS WHO BUY!

**KGB** 1360  
ON THE DIAL  
**FIRST IN SAN DIEGO**

MUTUAL DON LEE RADIO  
Represented Nationally by  
M P REPRESENTATIVES, INC

**TV FILM • Radio Commercials? Call Hollywood 5-6181**



**The Song Ad Crew Is Ready!**

At 6000 Sunset Boulevard, Hollywood, Song Ad Film-Radio Productions has the country's *only* complete-under-one-roof organization creating ideas, music, animation and live action for your television film and radio commercials. Song Ads has developed special ways (no one else has 'em!) of working successfully by mail and phone with agencies in all parts of the U.S.A. You and your client *save* travel time and cost. You *gain* the creative and production skill of a powerhouse group of television radio-film ad men whose solving of other agencies' problems has resulted in a string of success stories *year long*. Write or call us collect. Now!

**SONG AD**  
Film-Radio Productions  
6000 SUNSET BOULEVARD  
HOLLYWOOD 28, CALIF.  
San Francisco: Russ Bldg.—SUitter 1-8585



**COSTS**

(Continued from page 38)

portion to the whole. A \$65,000 expenditure for commercials to be used with a \$3 million program is certainly reasonable. It's false economy to buy on price, and we don't."

John Held, a tv film supervisor for the agency, estimates two-thirds of Prudential's annual commercial budget goes to production of new film announcements, the other third to live commercials, prints, negatives and re-runs.

Re-runs are especially complex for a spot tv advertiser but are complicated even for Prudential, which has to pay extra SAC fees to its actors when a commercial is used more than one time on its network show. It seldom has more than four performers in any one announcement, however, and its maximum number of re-runs is usually six.

If Prudential were to cut its two-minute commercial to one-minute or less, and run it on a spot basis, the re-run rate per speaking part would be \$140 for each 13-week cycle. As it is now, Prudential each year pays only about 4% of its total commercial budget (as differentiated from the program budget) for re-runs.

John Held figures film commercials are a good investment, however. "We have all the normal advantages of film, such as the chance to do re-takes and location shooting. More than this, though, we can use our film commercials over and over again because the kind of things we are trying to say aren't topical and immediate. We do a lot of research on the effectiveness of our commercials, and by the time we invest \$8,000—or any amount—in a film commercial, we think we've got a good one."

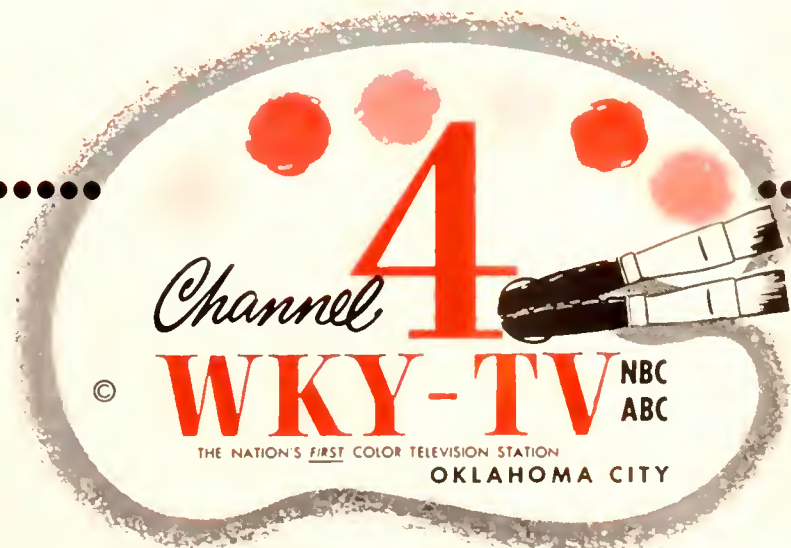
**The Continental  
Divide Station**  
**KXLf-TV 4**  
**COPPER STRIKE  
BOOM TOWN**  
**Butte and Montana**



*You don't have to ring doorbells  
when you advertise in Oklahoma*

**FOLKS GAVE US THEIR  
HOUSEKEYS YEARS AGO**

Owned and Operated by  
THE WKY TELEVISION SYSTEM, INC.  
WKY-TV and WKY Radio, Oklahoma City  
WSFA-TV, Montgomery, Ala.  
WTVT, Tampa, Fla.  
Represented by THE KATZ AGENCY, INC.



## DAYTIME TV

*Continued from page 25.*

news to us but I, for one, thought she would like the helpful kind of programming which would help her do things better and more efficiently. She reads women's magazines avidly and devours fashion magazines. Yet not enough women respond to these same informative programs on television."

They agree that daytime tv needs new, imaginative programming of high quality. They likewise agree that this costs money.

There are some possible answers to the problem of achieving quality programming of nighttime caliber at daytime prices. One is to rerun network kinescopes from old shows (one agency man's suggestion, re-runs of *Show of Shows* with Sid Caesar and Imogene Coca). Another is scheduling more feature films which have done very well at the local level.

A third is being tried by CBS TV. This season it's running the old *Our Miss Brooks* series as a five-a-week strip. Originally filmed at \$30,000 an episode, the show has a top price (without discounts) of \$16,000. And four quarter-hours were sold in the first three weeks of the scheduling.

"It's going to take a big jolt to get women to watch daytime tv if they never have," comments an agency man. "We've got to overcome their habit of not watching, and their inertia. The networks have experimented with new ideas, and NBC TV particularly has spent a lot of money opening up daytime. It's going to require a lot more of the same before we get audiences, and keep them."

### 5. Ratings are down.

The daytime program pie is being split more ways, and program ratings are down from previous levels. Agency men think they'll go even lower before they start to climb, as two networks in particular—ABC TV and NBC TV—schedule more daytime network shows.

Agency men think program development comes before audience development, so that new shows will be added in the afternoon and moved back into morning periods. Then, on the basis of this new programming, audiences will be added. It's at this point that sets-in-use will begin to increase. The pie will then be larger.

Jim Cornell, manager of audience measurement at NBC TV, describes supply and demand as a water bucket.

"There's a hole in the bottom of the bucket, and you have to keep pouring in water faster than you lose it if you want to keep the bucket full. This applies to any problem in advertising, and in selling. If an advertiser wants to maintain sales levels, he has to make as many new customers as he loses. And if he wants to increase his number of customers, he has to pour more.

"In terms of ratings, we have to attract as many viewers as we lose to keep the ratings we have. And if we want to increase the sets-in-use and frequency of tune-in, we have to attract more viewers than we lose."

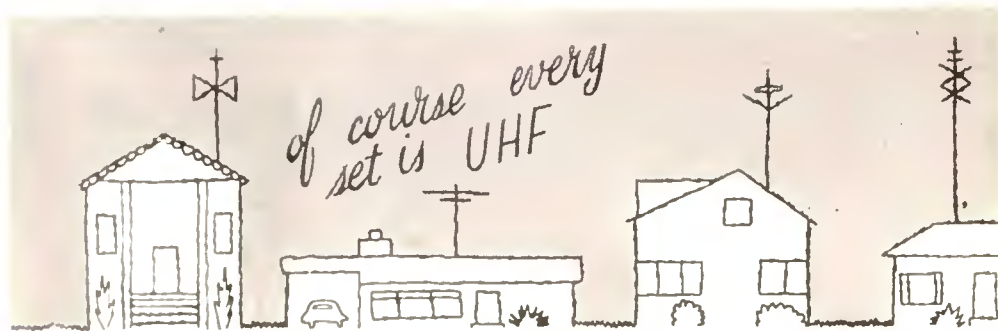
### 6. Daytime tv must have limited-appeal products.

Because the daytime advertiser misses 19 million working women, as well as most of the men, his audience consists of housewives and youngsters. And, the argument goes, this limited audience calls for limited-appeal products.

One agency spokesman says daytime, therefore, requires products "uniquely to be desired and bought by the unemployed housewife and mother." Another agrees, but adds that "there are relatively few product lines which don't appeal to this specific segment of the population!"

Package goods, he points out, "look on daytime as a primary medium. These manufacturers are hitting 35% of the women, with frequency, and they think in terms of nighttime as an extension of that reach rather than as the main reach itself."

He adds that "a significant proportion of advertisers with big budgets are already in daytime tv, because they want to reach these women in the home." Among these advertisers are these blue chip manufacturers, with estimated daytime (Monday-Friday,



# EVERY TV SET IN THE EVANSVILLE METROPOLITAN AREA IS EQUIPPED FOR UHF RECEPTION

**WEHT-TV Channel 50**

**FIRST:** in the Tri-State - our fourth year  
in power - 200,400 watts

**WEHT-TV**

Represented by

**YOUNG TELEVISION**

also operating  
**WEOA CBS  
RADIO**



**The Continental  
Divide Station**

**KXLF-TV 4**

**COPPER STRIKE  
BOOM TOWN**

**Butte and Montana**

from  
**MCA  
TV**

*one for the money!*

A black and white photograph of a hand holding a coin, set against a green background. The hand is positioned in the center, with the thumb and index finger gripping the coin. The coin is held between the thumb and index finger, and the hand is slightly curled. The background is a solid, vibrant green color. The overall composition is centered and balanced.

**IF YOU HAD  
A  
A MILLION**

*It's for the show!*

# IF YOU HAD A MILLION

# 32.4

national Nielsen average rating  
for 19 smash months!



## *three to get ready!*

Get ready for fast sales action in your market or markets with the hit that won...

- "Top Ten" network ratings for sponsor Colgate-Palmolive
- 51% higher average rating than competing "Kraft Television Theatre" for 18 months!\*
- Audience composition\*—couldn't be better!...

**MEN.....32%**  
**WOMEN.....46%**  
**CHILDREN.....22%**

\*ARB 18-month averages, 1966-66



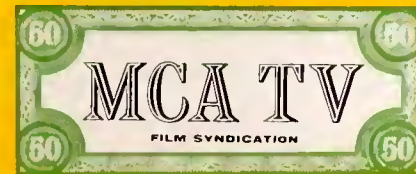
## *four to GO!*



Get your sales on the go with a successful show... a DON FEDDERSON PRODUCTION from the same master showman responsible for "Do You Trust Your Wife"... "Liberace"... "The Lawrence Welk Show"... "Life With Elizabeth". All hits, no misses!

# IF YOU HAD A MILLION

will be worth a million dollars to your next campaign. For availabilities and prices, write, wire, phone



*America's No. 1 Distributor of TV Film Programs*



10 a.m. to 5 p.m.) time expenditures for 1956 compiled by CBS TV.

Procter & Gamble.....	\$27,851,320
Colgate-Palmolive .....	12,630,620
Amer. Home Products .....	6,928,656
Lever Bros. ....	3,730,332
Bristol-Myers .....	3,166,306
General Mills .....	2,838,704
Kellogg .....	2,627,032

Most of the agency executives interviewed characterize the typical daytime advertiser as one who wants to push low-cost, small-margin items in the food, drug and household supplies lines. But a few see daytime as a bright opportunity for durables or "off-beat" types of advertisers.

Says one: "This might be a real opportunity for someone out of the small-packaged goods realm to come in and exploit the medium in a new way." And Tendrich of W&G says: "There are many types of product lines which should try daytime. Soft goods and apparel come to mind immediately, but so do such unorthodox lines as cars and watches. Women have a lot to say about the kind of car which the family buys." (At this point, there is one automotive account—Chevrolet—using net daytime.)

7. Research is inadequate.

Bryan Houston pretty well sums up what agency people think of daytime tv research.

"We don't know much about it, and research hasn't gone far enough. The Nielsen Audimeter gives the most exact information, and we also have diary and telephone methods. I have a good deal of belief, and some indication, that women will use daytime tv as they did radio. But for the final answer, we'll need 1984 and Big Brother watch-

ing all of us to know exactly what the housewives are doing!"

Referring to a non-advertising book he came across, *The Idols Behind the Altar*, he said his agency is vitally interested in knowing about the motivations and the habits of the housewives behind the big tv screen. He isn't looking for exact measurements, because they "don't exist." He seeks indications, avoiding the process by which "millimeters become mountains."

One of the things research will do is analyze the importance of a second tv

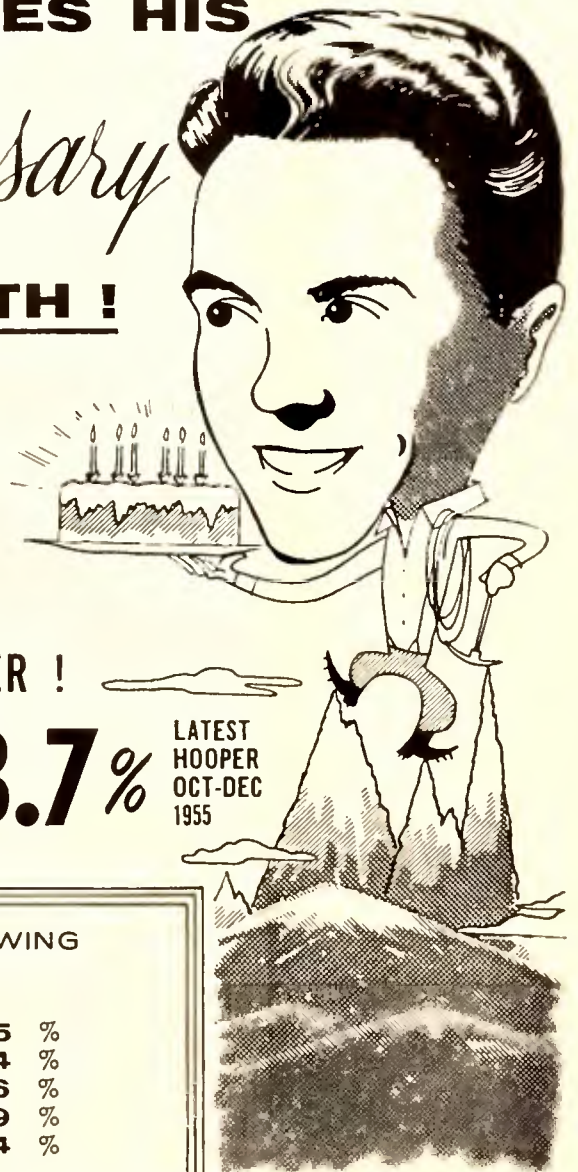
set in the home, and the influence of new portable tv sets gaining wide circulation. So says Oscar Katz, director of network television programming for CBS TV. He sees both as significant factors in the development of daytime audiences, pointing to New York City, for example, where between 20 and 25% of the homes have more than one television set.

One Madison Ave. advertising agency, conducting some daytime tv research for its clients, found two off-beat responses in a recent survey. Two housewives said they have replaced

**"UNCLE EDDIE" MEATH  
CELEBRATES HIS  
6<sup>th</sup> Anniversary  
THIS MONTH!**

He and his  
"MUSICAL CLOCK"  
have always been  
ON TOP IN ROCHESTER!

Share of Audience **43.7%** LATEST HOOPER OCT-DEC 1955



AND LOOK AT THIS GROWING RATING RECORD:

1951 .....	4.5	%
1952 .....	5.4	%
1953 .....	6.6	%
1954 .....	6.9	%
1955 .....	7.4	%

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

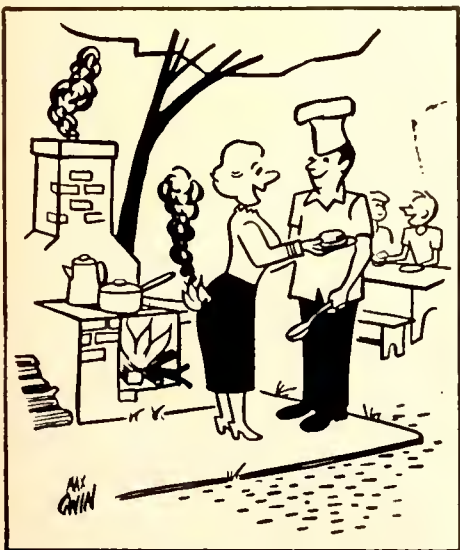


**WHEC**

*of Rochester*

NEW YORK  
5,000 WATTS

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



"KRIZ Phoenix was right when they said this barbecue seasoning makes you feel warm way down inside—"

the kitchen radio, on which they saw the "monitor" Godfrey's tv show, the portable tv set.

5. Daytime television isn't sold adequately.

One buyer vocalized the feeling of many when he said that television is still a seller's market and that the salesman isn't selling his product effectively. "They're so busy taking orders for nighttime, they have no time to sell daytime! And they don't take the time to study the advertisers' problems and to come up with an efficient program solution."

The networks are inclined to agree. One network tv sales manager explains it this way: "The business of daytime television grew much too quickly, like Topsy. It sort of caved in on us. The supply was short and the demand was heavy. We didn't learn how to sell, and we weren't even sure why daytime tv was being bought all around us!"

Another network research specialist says "We're selling audiences, not time. And to sell effectively we have to know our product better than anyone else does. The simple fact is that we don't."

People with whom SPONSOR talked think the buyer's market is some distance into the future, but they feel that the buyer will have a more equalized place in this current seller's market as intra-network and intra-station competition is intensified. Supply and demand will more nearly approach the same level as more stations go on the air, and as more daytime programming is added.

9. Daytime television reaches the same families over and over again.

Advertisers are pretty well convinced that the same housewives are in the daytime tune-in habit, and the same women, therefore, are seeing their commercials many times over.

Some advertisers, according to their agency representatives, consider this a drawback; others think it's a highly desirable quality. Frequency is a necessary vehicle for establishing impact, and seems to be particularly necessary in reaching a woman during the daytime hours. Bryan Houston, discussing the difficulty of making an impact, estimates the average housewife in New York is exposed to some 600 commercials daily.

That daytime commercial, he says, "can send her to the store right now, can urge her to take advantage of a morning bargain." Women are eternally going to the store, as reported by a household and grocery products study of W. R. Simmons and Assoc. Research two years ago. This study shows at least half of all housewives in tv homes go to the store every day, Monday through Saturday. (The "low": 50.6% on Wednesday; the high, 67.5% on Saturday.)

The frequency of reaching a home is accompanied by the possibility of an impact far greater than during the nighttime hours. The NARTB Code limits the commercial time on a nighttime quarter hour show to two minutes and 30 seconds, whereas the day-

time buyer gets a full three minutes—a third more commercial time.

The final test of the success of daytime tv, in competition with all other media including nighttime television, comes in impact and sales results, according to one network tv chief.

"When mama hears her infant singing the Ajax commercial instead of her favorite hymn, you've made an impact! And, in most cases, mama will then buy Ajax."

Here are some comparisons of adult and children's daytime audience ratings, showing some differences between January 1951 and January 1956.

Children's programs in 1951 numbered 18, of which four were Westerns. This year, there were 15 daytime children's features (eight, once weekly; seven, multi-weekly) and 34 adult shows (eight serials, 22 15-minute, four, half-hour).

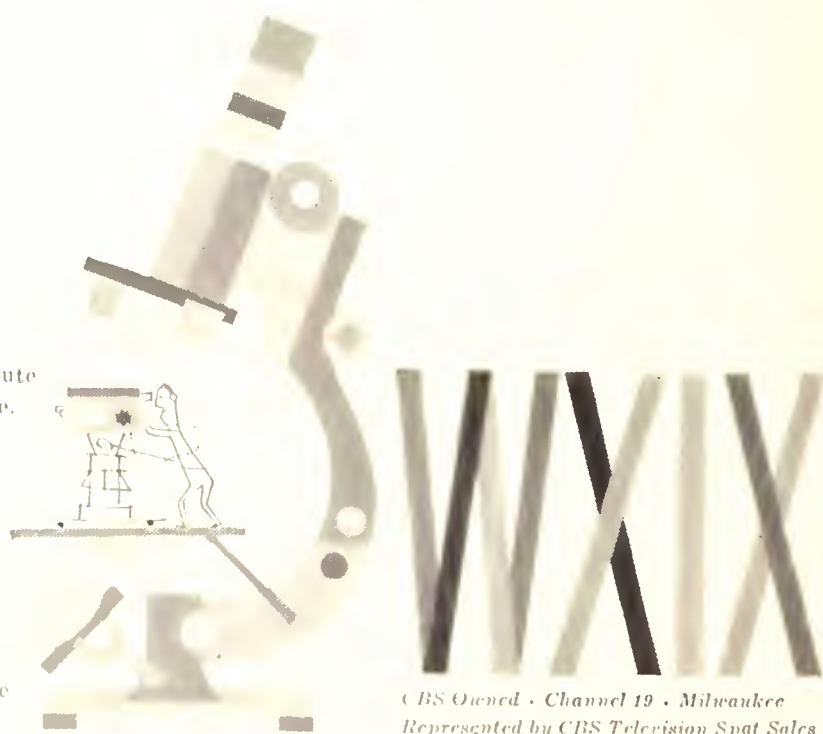
Highest rated daytime show in January 1951 was 41.1 among Western children's shows, with the average 33.2 and the lowest 22.8. High for adult fare: 23.7; average, 10.4; lowest, 2.0. (Ratings are Nielsen.)

This year, for children's shows: once weekly, 15.9 average total audience; multi-weekly, 14.1 average total audience. For adult shows: 15-minute serial, 10.8 average total audience; quarter-hour, 9.7; 30-minute, 11.8.

Highest daytime rating last January was 21.8, for a 15-minute multi-weekly children's show; with the high in adult programming a 14.2 for a 30-minute feature.

## Cures "cold" market

The maker of a well-known cold remedy salute WXIX' ability to warm up sales in Milwaukee. In part, the Anahist Co.: "Our confidence in WXIX was justified by excellent sales results—a 134% increase for August-December 1955 over a similar period. Previously, Anahist had a terrific time in the rich Milwaukee market. The WXIX contributed a big part of our success." R for your sales. The low-cost announcement schedule of WXIX is Milwaukee's top television buy.



CBS Owned • Channel 19 • Milwaukee  
Represented by CBS Television Spot Sales

# Short Cut to Buying Good Will!

By Harold Walker



How'd you like to stand on a stage and look out at 8,000 faces in an audience? Well, we did it! And loved it! With 8,000 paid admissions, WDIA's Goodwill Revue drew the biggest crowd in the history of the Memphis Municipal Auditorium! WDIA has staged its Goodwill Revue for seven consecutive years, '49-'55 . . . and the '55 show attracted a greater attendance than the Harlem Globe-Trotters, Shrine Circus, Metropolitan Opera, Liberace, or Holiday On Ice!

WDIA did it without posters, billboards, or editorials! How? By WDIA's personalized communications system! Securing nationally famous Negro entertainers, gratis, the WDIA Staff donated its services, publicizing the Goodwill Revue on the air. As a result, two days in advance, reserved seats were sold out. Two hours before curtain time, a crowd lined up for general admission tickets — by 8 o'clock, even standing room was gone!

## Negro Children Benefit

Proceeds went to Negro Children in Memphis. Formerly, the city of Memphis offered no educational facilities to handicapped children. Realizing the urgent need—and cognizant of its direct, personal appeal to a highly-concentrated, intensely loyal, Negro audience, WDIA took the initiative and made a dramatic contribution to station-community relations. Officials called on the Board of Education, offered to assume its part of the financial responsibility for the establishment of transportation for Crippled Negro Children, in conjunction with the foundation of a school for such youngsters.

In 1949, WDIA started sponsoring the first in a series of highly successful, annual Goodwill Revues, with all

proceeds going to the school project. The result is, only seven years later, these Crippled Children are not only attending school, for the first time in their lives; but also have, for their use, two new school buses, complete with drivers.

Besides providing desperately needed transportation, the buses are utilized for student field trips to zoo, airport, and other places of interest. Too, there are now funds for the healthy Negro Children. WDIA's Goodwill Revue proceeds buy uniforms and equipment for the WDIA Baseball League, first outfit of its kind in Memphis.

## Drawing Power of WDIA

Now what is the significance of this enormous drawing power of WDIA's Goodwill Revue? It means, first of all, certainly, that Negro tots in braces will get to school—and Negro boys on the sandlots will have uniforms and bats. It, also, means there is a vast Negro market in Memphis. To be specific, Memphis has one of the heaviest concentrations of Negro population in the United States . . . almost one-tenth of all the Negroes in America live in the Memphis area! And they earn over a Quarter of a Billion dollars a year! Industrial expansion in the South has placed in their hands a payroll, exceeding \$250,000,000. They spend it. Part of it for such entertainment as Goodwill Revues . . . and nearly 80% of it for commodities. They buy well over half the flour, rice, laxatives, deodorants, blankets and hosiery, sold in Memphis. Yes, WDIA's Goodwill Revue means there is a fabulous market in Memphis. Third, it assuredly means, there is not a single medium reaching these folks with a fraction of the coverage of WDIA—or its appeal. Readership among Memphis Negroes is low, thus newspaper advertising is ineffective. TV ownership is so small percentage-wise, its sales ability is limited. Obviously, then, radio is the medium for penetration — and, WDIA, the all-Negro, 50,000 watt station, is an absolute powerhouse of pressure for selling goods!

## Intellectual-Emotional

WDIA customizes its programming to awaken intellectual-emotional responses, reflect traditional tastes, stimulate loyalty to products through performers, who deliver solid entertainment, in a style acceptable to Negro listeners. Thus, WDIA operates with

dynamic drawing power, to 1,237,686 Negro consumers in the Memphis trade area. They not only entertain . . . they advise. They capture the minds and condition the buying habits of almost one-tenth of the Negro population of America . . . Negroes with a Quarter of a Billion dollar pay-envelope!

## Market Development

The market foundation is, already, an established order, with astonishing sales records soaring on a continuous incline. Yet this Negro market is a live, growing one—its potential just developing. As industry moves more and more rapidly to this section, Negroes become a stronger integral factor in the expanding economy. They are evolving a social consciousness, elevating their standards of living, constantly buying more and better goods, creating a gigantic market.

## Specialized Market

WDIA is meeting this specialized market with customized sales promotion for name-brand merchandise, such as:

*Colgate's Dental Cream . . .  
Kellogg . . . Maxwell House  
Coffee . . . Budweiser . . . Sal  
Hepatica . . . Cheer . . . Arrid.*

With WDIA's 50,000 watt coverage, the most powerful station in Memphis, WDIA dominates the Negro airways and controls the Negro market! The market backed by a Quarter of a Billion Dollar Payroll! Memphis Negroes have purchasing power . . . WDIA's Negro Stars have galvanic selling power . . . WDIA has 50,000 watt power! Let WDIA activate for your line of products in this fantastic Negro market! Now—while it's on your mind, drop WDIA a note. Request, on your letterhead, data pertinent to your interest—along with your bound copy of, "The Story of WDIA!"

WDIA is represented nationally by John E. Pearson Company.

*John Pepper*  
JOHN PEPPER, President

*Bert Ferguson*  
BERT FERGUSON, General Manager

*Harold Walker*  
HAROLD WALKER, Commercial Manager

# SPONSOR ASKS

How can alternate-week sponsors work to avoid friction



**Ralph C. Robertson**, *v.p.-marketing director, Gever Advertising, New York*

We have a "Five Point Program" which we have found to be very successful in our dealing with co-sponsors of *Disneyland*, *Queen for a Day* and other multi-sponsored programs. It is a simple format, but one which eliminates confusion, unnecessary red tape and friction.

1. Place the responsibility for all dealings with one individual. Just as in any other phase of the advertising/programming field, it is extremely helpful and important to have one contact capable of and responsible for all liaison among agencies and advertisers concerned.

2. Establish personal relationships with your contacts and executives concerned with the show. Win their respect and confidence in your sincere desire to cooperate for the good of the



*"contract exact procedure"*

show, your client and themselves.

3. Take out insurance by giving all concerned advance knowledge of problems that could arise. Often, disagreements and friction can be avoided by proper planning in advance and a complete understanding reached on areas where there might be a conflict of interests.

4. Write into the contract exact procedure for handling clearances, credits, etc. Minor but irritating is-

ues cannot cause doubt or confusion if all parties have agreed in writing to procedures before the show begins.

5. Work with your contacts on a partnership basis for the good of the show. This point is actually the fulfillment of the promises made in point two. All parties must have a sincere desire to cooperate, based on understanding the possibly unique aims or difficulties of the other.

After all, your client has invested a great deal of money in the show you recommended; so all parties share a common aim in the maintenance of an effective advertising medium. Trying to take unfair advantage of a co-sponsor could lead to retaliation more harmful than the initial advantage gained, and at best would strain relationships where fair play would have achieved harmony.

**Jerome S. Stolzoff**, *v.p., Grey, New York*

Perhaps the three key words in establishing an effective relationship between advertisers and agencies who alternate on the show are "cooperation," "communication" and "channels."

Virtually everyone who has been connected with a co-sponsored program has had to face the problems of occasional conflicting interests and differing opinions. The majority of network co-sponsored programs have a program content that is supervised or even controlled by one of the networks or independent producers. Yet, both advertiser and agency would be remiss in not contributing their best thinking on format, cast, story lines, commercial integration and the myriad number of subjects relating to program

content and commercial considerations.

When the respective advertisers and agencies are able to sit down and agree among themselves on the best possible approach to submitting suggested program revisions, the network or the producer is able to discuss a single



*"establish who does what"*

viewpoint or a single recommendation. When, on the other hand, co-sponsors are unable to work out among themselves suggested improvements, the producer is forced to choose from among several recommendations—or more likely to maintain *status quo*.

There have been many co-sponsored programs in which a working arrangement for communications has been ironed out between the joint sponsors and their agencies. Invariably, at least



**AIRBORN COOPERATION** during recent filming of *Navy Log*. Show is sponsored by Pall Mall and U.S. Rubber. Left to right Brooks Elms, SSCB, John Devine, Fletcher D. Richards, Carhon Gilbert U.S. Rubber and Lt. Commander Nicholas Pope, U.S. Navy

in my experience, such relationships have been most rewarding.

The basic problem in co-sponsorship is that the network, the talent and the producer are forced to serve two masters. If there has not been agreement between the "masters," chaos can well result.

Most co-sponsored programs on the air today run smoothly and with a minimum of conflict caused by the different attitudes of the co-sponsors. This certainly is a testimonial to the business-like attitude most advertisers and agencies co-sponsoring programs have taken. There have been some exceptions. The results have been spectacularly nightmarish.

Cooperation between the co-sponsors is a basic requirement in successful co-sponsorship; an established method of *communication* (as between the co-sponsors and the producer and/or network) is the second; establishment of clear *channels* of "who does what" is a third basic requirement.

**Lewis H. Titterton**, *tv and radio programming v.p., Compton Advertising, N. Y.* The odds are that co-sponsorship would never have come about unless the second sponsor and agency have the same enthusiasm for the show



"opportunity for both sponsors"

and the talent on the show as presumably is possessed by the first sponsor and agency. In many cases, the personnel of the two sponsors and their agencies on various levels of operation already know each other. If they do not, it is incumbent on them to get to know each other so that a harmonious working relationship can be promptly established. The second agency should also, through the good offices of the first, become acquainted with the talent as soon as practicable.

The objective at all times must be the maintenance of complete harmony between the agencies concerned so that the program may furnish the maximum possible advertising opportunity for both sponsors.



Get "The  
**BIG**  
Station"

**WFBL**  
SYRACUSE, N. Y.

"WFBL is a powerful selling force that has climbed steadily in share of audience\* . . . And don't forget . . . it serves the fastest growing market in the East today. What better selling combination could we want!"

\*Hooper Radio Audience Index  
Syracuse, New York July-August, 1956

SHARE OF RADIO AUDIENCE

	Radio sets in use	WFBL	A	B	C	D
Mon. thru Sat. 8 a.m.-12 noon	11.2	19.1	32.0	20.5	18.7	8.7
Mon. thru Sat. 12 noon-6 p.m.	9.9	30.4	17.4	22.8	18.3	10.5



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. Representatives: Peters, Griffin, Woodward, Inc.

**WFBL**  
SYRACUSE, N. Y.

With

# 191, 000

Watts of Firm Power

## KGVO-TV

Missoula, Mont.

is the West's greatest  
BUY

### MAGNIFY YOUR SALES

IN THIS STABLE

Population 145,700  
Families 47,900  
E.B.I. \$212,747,000



167 Mountainous Miles from Spokane

## MEMO: TO TIMEBUYERS!

# FIRST IN THE WORLD

WITH A

# MILLION +

NOW—cover ALL Northeastern  
Pennsylvania with 1½ Million  
Sales-packed Watts!

Leadership . . . Coverage . . . Power!

GET THE FACTS!



Wilkes-Barre  
Scranton  
Call Avery-Knodel, Inc.

## Agency profile

### Barton Cummings: can't resist ad novels

On the pleasant summer weekends, a tall, athletic man in his early forties can be seen setting out from a camp in Little Moose Lake, wearing waders, carrying a flyrod and net and a creel soon to be filled with trout. His neighbors in the Adirondacks know him as a skillful fly-rod fisherman. His occasional weekend guests know him as Bart Cummings, president of Compton Advertising.

"Sometimes I invite clients up for fishing because they enjoy it as much as I do," says Cummings. "But if anyone talks about business, it's not me."

During the summer, the Little Moose Lake weekends are family reunions as well, since Cummings' wife and three children migrate there for the hot season from Armonk Village, New York.



Cummings (l.) talks marketing with executive v.p. Henry Haines

In the agency's Madison Avenue headquarters, Cummings has a reputation for being all business. Said one agency executive: "In his own informal, shirt-sleeve type way, Bart manages to get his people to jump to."

Cummings is head of an agency that's billing at the rate of \$60 million this year, with better than half the billings in television. He concerns himself most intimately with the development of a broad marketing strategy for his clients. "It's the marketing strategy that triggers all the other agency services, such as media strategy, commercial copy themes, tv program development."

This marketing strategy for each client is based upon the studies, analyses and research performed by Compton marketing men whose work on a particular account begins before media or the creative services get involved. "These marketing men in the agency have 10 and 20 years of background in sales management," says Cummings.

(Please turn page ►)

# WBKB IS CHICAGO

Channel **7** **WBKB** Chicago, **WABC-TV** New York  
**WXYZ-TV** Detroit, **KABC-TV** Los Angeles, **KGO-TV** San Francisco  
Owned and operated by the AMERICAN BROADCASTING COMPANY

*"NIGHT ON THE DRIVE"*



A glossy reprint of this photograph can be obtained by writing to Public Relations Dept., Station WBKB, Chicago—Photography: Hedrich-Blessing



# Guild Films Offers A-Time Programming For Every Station Need

Guild Films makes available to you this A-time programming for any slot you may wish—morning, afternoon or evening.

Write, wire or phone us now for full facts—  
and for our realistic, down-to-earth prices.

**191  
MUSICALS**

LIBERACE  
FRANKIE LAINE  
FLORIAN ZABACH

**143  
MYSTERIES**

I SPY  
SHERLOCK HOLMES  
PARIS PRINCET  
and  
CONFIDENTIAL FILE

**208  
COMEDIES  
and  
DRAMAS**

MOLLY (The Goldbergs)  
DUFFY'S TAVERN  
(26 in color)  
LIFE WITH ELIZABETH  
JANET DEAN  
CONRAD NAGEL  
THEATER

**370  
CARTOONS**

WALTER LANTZ  
CARTOONS  
with  
Oswald the Rabbit  
Poochie the Pup  
Meany, Miny and Moe  
and the  
LOONEY TUNES

**PLUS**

**134 CHILDREN'S SHOWS**

**100 ALL-STAR WESTERNS**

**65 WOMEN'S FEATURES**

**250 TOP HOLLYWOOD  
MOTION PICTURES**

**GUILD  FILMS**  
Company, Inc.

410 PARK AVENUE NEW YORK, 22, N. Y.  
MURRAY HILL 8-5365

Agency profile continued...

"Today, when an individual client spends into the millions annually in various media, it's the agency's responsibility to formulate an entire marketing plan for him so that his advertising budget will be spent most efficiently and in the proper frame of reference."

Research-consciousness, says Cummings, is not restricted to marketing or media at Compton. In copy, for instance, the agency has developed two separate research techniques that have cost \$600,000 in out-of-pocket expenditure during the past three years.

"We have hired and trained a group of 18 interviewers to do in-depth, motivation research among consumers with the purpose of guiding our creative people," says Cummings. "These interviewers are college graduates who've generally majored in psychology. Out of their one- to two-hour interviews with samplings of 250 to 300 people, our copy writers get reports that brief them on product attitudes, habits and usage."

Most of these interviewers are girls, he added, since it's easier for women to gain admission into homes for these lengthy interviews during the day when men are at work.

"We've been doing these motivational research projects for the past two and a half years," says Cummings. "Then, once the copy's written and the commercials have been seen, another group of interviewers (from our communication research group) goes to work finding out what viewers recall out of the commercials, or what readers recall from print advertising."

Cummings' interest in the agency creative functions is not limited to research. "I did a brief stint writing copy for my father's agency in Rockford, Ill., and then at Benton & Bowles before the war," he says. "Maybe that's why I tend to get in the hair of our creative people a little more than other groups."

## Chose advertising career at an early age

While he was still in high school, Cummings spent much of his spare time in his father's agency, more and more convinced that advertising would be his career as well. "Then I took every ad course I could at the University of Illinois, and got out in 1935."

Anxious to move ahead fast, Cummings joined Swift & Co., traveled to Argentina for them "in the days when I still spoke Spanish." But an adman in Buenos Aires advised him to go to New York if he wanted to get into advertising. Cummings followed the man's advice. After serving in the Navy during World War II, he joined Maxon agency and then came to Compton as an account executive in 1947.

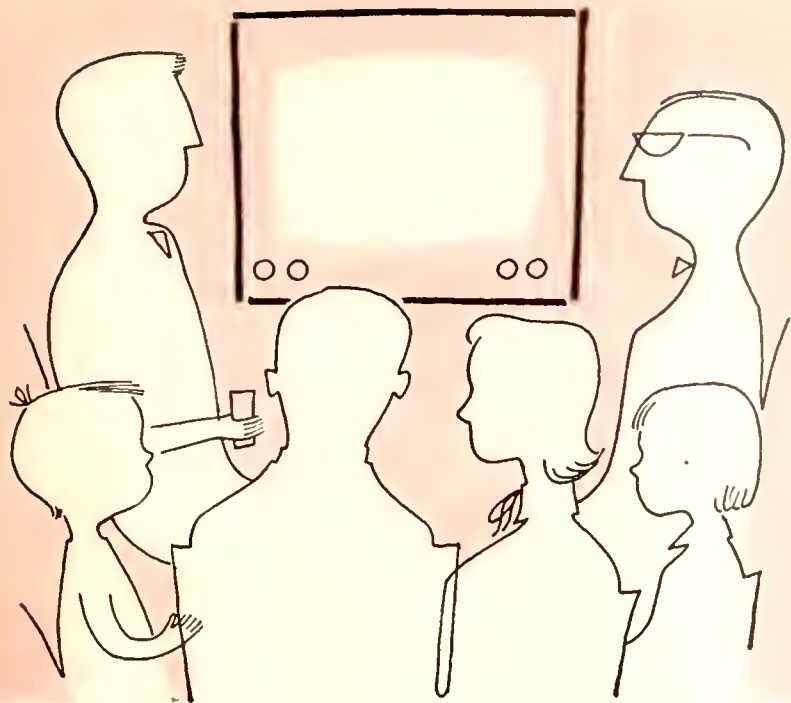
"The account man is the executive who acts as the client's ad manager within the agency," he told SPONSOR. "He's the guy who pulls all the services together, shapes plans with the specialists."

Within the service departments, Cummings believes in specialization. For instance, at Compton each of four all-media associate media directors has timebuyers and print buyers under him. The copy department is also divided into print and radio-tv writing groups beneath associate creative directors.

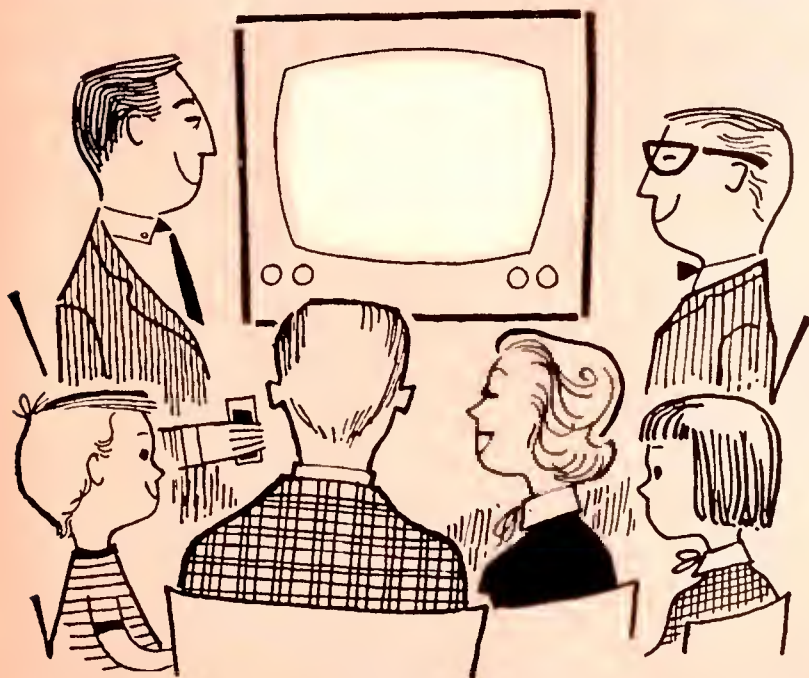
"Copy," says former copywriter Cummings, "is in many ways the most satisfying job within an agency." But he does wish that more creative agency men would realize this satisfaction and not bite the hand that feeds them by writing anti-agency novels.

"Most of those books are plain silly," he says, but adds, "I can't resist reading them just to see if any of the characters resemble, even vaguely, anyone I know."





in  
**Kansas City**  
 instead of  
claimed  
 audience



get the  
documented\*  
 audience ...with

**KCMO-TV**

more quarter-hour firsts, according to PULSE (August), ARB (July) and NIELSEN (July) than any other station in the Greater Kansas City area.



Joe Hartenbower, General Mgr.  
 Sid Tremble, Commercial Mgr.

KCMO-TV . . . One of Meredith's Big 4 . . . All-Family Stations

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>	<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>
<b>C</b>	<b>C</b>	<b>H</b>	<b>H</b>	<b>P</b>	<b>P</b>	<b>O</b>	<b>O</b>
<b>M</b>	<b>M</b>	<b>E</b>	<b>E</b>	<b>H</b>	<b>H</b>	<b>W</b>	<b>W</b>
<b>O</b>	<b>O</b>	<b>N</b>	<b>N</b>	<b>O</b>	<b>O</b>	<b>W</b>	<b>W</b>
<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
<b>CBS</b>	<b>CBS</b>	<b>CBS</b>	<b>CBS</b>	<b>ABC</b>		<b>CBS</b>	<b>CBS</b>

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

# NEW AND RENEW

## BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Perry Allen	.KTLN, Denver, disc jockey	Same, pro dir
Murray Benson	.Stone Associates	Television Programs of Am., dir of merch
James Bentley	.Mallory Advtg Agency, radio tv dir	KRON-TV, San Francisco, asst pro mgr
Galen S. Blackford	KJR, Seattle, comml mgr	Same, sta mgr
William A. Cancilla	KFRC, San Francisco, merch dir	KNBC, San Francisco, merch dir
Augie Cavallaro	Dumont Broadcasting Corp., sports dir, adm asst	Same, exec asst to vp gen mgr
A. H. "Chris" Christensen	KEX, Portland, Ore, promotion-publicity manager	KGW-TV, Portland, Ore, promotion publicity manager
Gilbert H. Christon	Weed & Co., acct exec	CBS Radio Spot Sales, sls dev rep Chic office
Larry Coke	Toller Drug Co., adv mgr	KVTV, Sioux City, prom & pub mgr
Stan M. Cole	.Mel Gold Prod, dir indust films	Same, sls mgr
William B. Colvin	TvB, NY, assist to vp, charge client relations	Same, station relations director
James A. Cowan	.Canadian Film Inst	S. W. Caldwell Ltd., bd of dir
Jay Eliasberg	CBS Tv, asst dir of research	Same, acting dir of research
David A. Engles	NBC, mgr advtg, prom & merch	NBC Radio Net, mgr sls San Francisco
William F. Fairbanks	NBC Radio, nat sls mgr	NBC Eastern Radio Net, mgr sls
Albert M. Fiala	Avery-Knodel, Inc.	WROW, Albany, comml mgr
William W. Firman	CBS Radio Sales, Detroit, branch sales manager	CBS Radio Sales, NY, eastern sales manager
Joe B. Foster	KTBS, Shreveport, comm mgr	KTBS-TV, Shreveport, comm mgr
Tom Fraioli	MCA, film div	WRVA-TV, Richmond, local sls mgr
Richard Gilbert	KOY Radio, Phoenix	KRUX Radio, Phoenix, acct exec
G. R. Giroux	.Procter & Gamble, west coast prog sup	Same, assoc mgr pro
Leslie Goldman		Geo. Blake Enterprises, sls mgr
Delbert S. Greenwood	WEOA, Evansville, prom dir	KOA-TV, Denver, pro mgr
Edward H. Grigg	KFI Radio, LA, publicity director	Same, sls prom mgr & publ dir
John A. Haldi	WBNS-TV, Columbus, Ohio, prod dir	Same, pro dir
W. Frank Harden	WIST, Charlotte, man dir	WIS, Columbia, SC, man dir
Clay Hawkins	CKY, Winnipeg, sls mgr	CKNW, B.C., Canada, CKNW sls staff
Jo Hitchcock	KPHO Radio, Phoenix, continuity dir	Same, prom mgr
Robert Hoffman	.Assoc. Artists Prod., sls	Same, sls NY (rejoining AAP)
Jack House	Wm. Esty Advtg, acct sup	Screen Gems, nat acct exec
Allan J. Hughes	CBS Radio Spot Sales, sls dev staff	Same, sls dev rep NY office
Tom Huntley	CKNW, B.C., Canada, ae	Same, advtg mgr
Norman H. Jenkins	Air Sea Forwarders Inc.	KFI, LA, sls prom staff
Jeanne Marie Jones	.KYW, KYW-TV, Cleveland, sls dept	KYW-TV, Cleveland, sls ser mgr
Frank Langley	WOR-TV, NY, asst pub rel dir	WPIX-11, NY, asst pub & publ rel mgr
Liv Lanning	KBOX Radio, Modesto	KSTN, Stockton, sls staff
Robert D. Levitt	Cal. Natl Prod, vp & gen mgr	Same, chief exec officer
Ben S. Lochridge	CBS Radio Sales, NY, eastern sales manager	Same, network sales manager
William A. Loudon	NBC, Hollywood, ae	NBC Radio Net, mgr sls LA
T. E. Mitchell	WPIX (TV) NY, controller & auditor	Same, vp & controller
Robert Montgomery	MCA, sls so & sw	.Assoc. Artists Prod. sls southwest
Duncan V. Mounsey	WRCA & WRCA-TV, NY, prod coord	WPTR, Albany, gen mgr
Paul Mowery	ABC, exec	MCM-TV, spec sls assnmt middle west
Clinton Nangle	ABC Radio Net, sls	ABC Radio West Net
Leavitt J. Pope	WPIX (TV) NY, operations mgr	Same, vp chg of operations
Robert M. Purcell	Robt. M. Purcell, tv & ind conslting firm	Crowell-Collier Pub. Co., rad-tv asst to pres
Jeanne Pyle	Jeanne Pyle Public Relations	Forjoe & Co., dir of prom & research
Jerome R. Reeves	WBNS-TV, Columbus O, program-operations director	KDKA-TV, Pitts, general manager
J. R. Ritenour	Modern TV, vp & gen mgr	Modern Teleservice, Inc., president
William M. Robbins, Jr.	Paul H. Raymer Co.	KRUX Radio, Phoenix, sls mgr
Robert Rose	Graphic Films Ltd., Toronto	Robt. Lawrence Prod. Ltd., Canada, prod dir
Mike Shapiro	Tulsa Bestg Co., man dir	Same, pro, sls & full control of KTVX
William D. Shaw	CBS Radio Sales, NY, network sales manager	KSFO, San Fran, vp-general manager
R. E. Short	Procter & Gamble, radio & tv sup	Same, assoc mgr pro
Paul C. Smith	KFWB Radio, LA, ch of the bd	KFWB Bestg Corp, pres
Ray M. Stanfield	WIS, Columbia, SC, sls man	WIST, Charlotte, man dir
Henry M. Stanley		KCMJ, Palm Spngs-KRAM, Las Vegas, dir nat sls
Gene Thompson	Honig-Cooper Co., LA, med & acct ser	ARB, LA, account rep
Leo Turtledove	Tele-Pictures Inc., west sls mgr	.Assoc. Artists Prod., sls rep
Roman W. Wassenberg	KSFU, San Fran, general manager	Same, consultant
Ed Winton	KLIF, Dallas-KELP, El Paso, disc jockey	KILT-TV, El Paso, gen mgr
John Sanford Wise	KRUX Radio, Phoenix, acct exec	Same, sr acct exec
Wally Voigt	WAIR, Winston-Salem, gen mgr	WLOW, Norfolk, sls mgr

## ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Clark M. Bristow	BBDO, Buffalo, vp account exec	BBDO, Cleve, vp—GE lamp division account
Robert C. Bullen	MacFarland, Aveyard, acct exec	Same, vp
William C. Christy	Maxon Inc.	Product Services, Inc., sr copy contact exec
Carlton H. Davis	BBDO, Buffalo, head creative services	BBDO, Cleve, head creative services
F. W. Ellis	James Lovick & Co., Vancouver, vp	McCann-Erickson, Vancouver, mgr
John W. Galbranson	N. Y. Ayer, Detroit, vp	Same, mgr Detroit office
George J. Jarr III	Chicago Film Lab, Chi, production manager	Wherry, Buker & Tilden, Chi, radio-tv dept manager
Carl L. Lee	D'Arcy, vp chg of tv & radio	Paul Louis Inc., ind conslting firm
William D. O'Brien	Nutrena Mills, ad sup	Knox Reeves, acct exec
George C. Pick	Dancer-Fitzgerald-Sample, med dir	J. R. Pershall Co., med dir
William C. Rife	Compton Advtg, research dir	Atherton & Currier Inc., research dir
William J. Rife	J. P. Shelley & Associates, pres	McCann-Erickson, LA, sr acct sup
William J. Rife	K & E	Bryan Houston, Inc., chg of con research
William J. Rife	BBDO, NY, account exec	BBDO, LA, account exec
William J. Rife	Block Drug Co., Inc., med research mgr	French & Preston Inc., med dir
William J. Rife	JWT, acct exec	SSC&B, acct exec, Gunther Brewing

# National Sponsors Agree

FIZZ-ADE  
 CLARK  
 AMERICAN CHARACTER DOLL  
 FLAV-R STRAWS  
 SCHWINN  
 BACTINE  
 WESTON'S  
 MALT-O-MEAL



IN  
**PHOENIX**  
 it's **KPHO-TV's**

# Wallace

Phoenix children are eager-beaver followers of the "It's Wallace?" Show. Wallace Sned, Goldust Charlie and Ladmo, stars of the show, sell, sell, SELL throughout an hour of first run Warner Brothers Cartoons. Two Phoenix stores sold 1,440 pairs of Gold River Jeans as a result of only three weeks' promotion.

The Wallace show enjoys the highest cumulative daytime rating in Phoenix — topping KPHO-TV's

"Trailtime" in second place. "It's Wallace?" is the ONLY local TV show in the TOP TEN.\*

In less than a month Wallace received over 4,000 membership applications to the "Wallace Watchers" club. Each contained 25 cents club fee.

"It's Wallace?" is SRO for sponsors now, but make your reservations early for this "eager-buyer" audience.

June '56 ARB\*

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>	<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>
<b>C</b>	<b>C</b>	<b>H</b>	<b>H</b>	<b>P</b>	<b>P</b>	<b>O</b>	<b>O</b>
<b>M</b>	<b>M</b>	<b>E</b>	<b>E</b>	<b>H</b>	<b>H</b>	<b>W</b>	<b>W</b>
<b>O</b>	<b>O</b>	<b>N</b>	<b>N</b>	<b>O</b>	<b>O</b>	<b>W</b>	<b>W</b>
<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>	<b>RADIO</b>	<b>TV</b>
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
<b>CBS</b>	<b>CBS</b>	<b>CBS</b>	<b>CBS</b>	<b>ABC</b>	<b>CBS</b>	<b>CBS</b>	<b>CBS</b>

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



## Because tricks are

*Easy to do on film, today.*

Stunts that put life in your shots come off right. No chance of "flu" or "goof." And you know in advance how your audience will react... know because you can shoot, edit and pre-test to your heart's content. Costs are low, too, when you use dependable **EASTMAN FILM.**

## SPOT BUYS

### TV BUYS

**TREND OF THE WEEK:** Toy items are moving into spot to capitalize on pre-Christmas gift buying, using the visual medium to demonstrate. The Lionel Corp., New York, through Grey agency, same city, is buying 20- and 60-second film announcements and participations in 81 markets. Strategy: to reach older youngsters as well as their fathers (via late-night). Plan: heavy frequency with graduated schedules from 22 November to 20 December. Buyer: Joan Stark. Selchow & Righter, New York game manufacturer, is using spot tv to promote holiday sales of Scrabble and Parchesi. Different market line-ups are being purchased, with some 11 cities for each game running from mid-November until shortly before Christmas. Frequency: six to 10 announcements per city per week. Buying is almost completed. Agency: Norman, Craig & Kummel, New York. Buyer: Jean Sullivan.

**The Silex Co.,** Hartford, is testing on a Cleveland station. The buy: 15 station break announcements weekly for four weeks, with I.D.'s and voice over. Agency: Paris & Peart, New York. Buyer: Weymouth Symmes.

**Bissell Carpet Sweeper Co.,** Grand Rapids, which used spot tv for the first time this year and has had four spot tv promotions since March, is buying two to four daytime minutes weekly for a four-week period in 46 national markets. Schedule, which takes the air 19 November, supplements company's network participation in *Today* and *Home* on NBC TV. Buying is partially completed. Agency: N. W. Ayer, New York. Buyer: Val Ritter.

**Procter & Gamble,** Cincinnati, for its new shampoo, Velvet Blend, is testing in two markets prior to expansion as the product is introduced nationally. Pattern: nighttime tv with minutes, I.D.'s and co-sponsorship of a half-hour filmed adventure show in behalf of the three types of Velvet Blend, for oily, normal and dry hair. Copy is rotated. Testing to continue indefinitely. Grey Advertising, New York, is the agency. Buyer: Ken Kearns.

**Beauty Parlor Cosmetic Co.,** New York, is introducing a new product, Stayz-Set, a shampoo which includes a hair fixative, via spot tv. It's using minutes as well as quarter-hour programs during the daytime. Pattern: some 150 national markets, with a slow start now and the peak anticipated for early December. Film commercials solicit mail orders on the \$2.98 item, and schedules will continue indefinitely in product's first use of tv. Client prefers local live personality shows; is shopping for best adjacencies. Agency: Parker, New York. Buyer: Charlene Hirst. Buying is not completed.

### RADIO BUYS

**TREND OF THE WEEK:** Consumer magazines are turning to spot to solve particular area or sales needs. Cases in point are *Reader's Digest* and *Holiday* (Curtis Publishing) currently buying for limited areas. *Reader's Digest*, reportedly readying a 1 January start for a one-week drive in the South and on the West Coast, is winding

# uch treats!

complete information—type  
film to 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**  
137 North Wobash Avenue  
Chicago 2, Illinois

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

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

be sure to shoot

IN COLOR . . .

You'll be glad you did.

---

# SPONSOR

# NOW

# PUBLISHED

# WEEKLY

# WITH A

# FOUR-POINT

# EDITORIAL

# PROMISE

1. essential reading
2. useful reading
3. fast reading
4. easy reading

*1 copy per week wrap-up  
• Dept. of bus. agency  
• Dept. of ad. readers.*

Seven out of ten copies to tv radio-  
mind agencies and advertisers.

---

## Spot buys

up its heaviest spot year. Previous pattern: perhaps two spot drives annually. Current one: as many as seven. Agency: Schwab & Beatty, New York. *Holiday* uses a similar quickie campaign; it's plugging the lead story on South Carolina in its December issue with minutes in four S. C. markets the week of 15-21 November. Agency: BBDO, New York. Buyer: Millie Eberhard.

**Carter Products**, New York, for a new product, Colonaid, begins buying spot radio after testing in newspapers. Agency: Kastor, Farrell, Chesley & Clifford, N.Y.C. Buyer: Beryl Seidenburg.

**Flav-R Straws**, Mt. Vernon, New York, after an unusually successful new product introduction via spot tv (see "Flav-R Straws dilemma: how to ride a tv tiger," SPONSOR, 6 August), moves into new areas with radio. Progression will be into the South, state by state, with the Carolinas in November followed by Florida and Georgia in December. Client uses et's as well as participations in women's shows, with personalities handling copy. Agency: Dowd, Redfield & Johnstone, New York. Buyer: Art Topol.

**Harold F. Ritchie**, Clifton, N. J., which has built the success of its Brylcreem hair preparation in national tv spot, begins its first radio test in three southeastern markets in mid-November. Saturation schedules of 20 to 24 1-minute et announcements weekly will be aired expected minimum of 26 weeks in same markets where tv announcements have been on air for past year or so. Brylcreem will use its popular tv jingle in early morning and weekend periods. Aimed particularly at automobile audiences, campaign is a test of radio as possible complement to, rather than a replacement for, the tv schedule. Agency: Atherton & Currier, New York. Buyer: Hubert Sweet.

## RADIO & TV BUYS

**Lever Bros.**, New York, for its Imperial margarine (premium-priced, with butter content), is buying Midwest and Pacific coast stations in expansion of present East and Midwest campaign. Heavy frequency calls for minute announcements and participations in radio, minutes and breaks in tv. Agency: Foote, Cone & Belding, New York. Buyer: Penelope Simmons.

**United Fruit Co.**, New York, via BBDO, same city, brings Chiquita Banana back to radio and tv in its famous jingle form. Markets: 50 for radio, with minute and chainbreak et's; eight for tv, with 10-, 20- and 60-second films. Both day and night periods were chosen. Buying has been completed. Buyer: Millie Padova.

**Stephen F. Whitman & Son**, Philadelphia, for Whitman's candy, is using spot in 58 tv markets and 4 radio markets, with buying just completed by N. W. Ayer, New York. Tv pattern: 13-week pre-Christmas series aimed at men with 10-second film commercials in prime times at the rate of six weekly in major markets. Commercials are intensified in three-week period before Christmas, followed by a slack-off to the two weeks preceding Valentine's Day, Mother's Day and Easter. Radio pattern: Jingles in early morning and early evening times, again aimed at men, with 31-week campaigns in three cities, seven-week drive in New York. Buyer: Jeanne Nolan.



# The Halls of Ivy

starring

Ronald COLMAN • Benita HUME

## TIE YOUR PRODUCTS TO SUCCESS!

The polished acting of Ronald Colman and his wife, Benita Hume, and the suave comedy situations of THE HALLS OF IVY are an award-winning combination that's given unanimous acclaim by America's greatest TV drama critics! "Bright and witty"... "keeps me glued to TV"... "hung with highest laurels"... "great charm"... "brings literacy to screen"... "breezy"... "most delightful and certainly the most humorous and best written"... "adds class to TV".



**WINS ABLE-TO-SPEND MORE AUDIENCES**—Yes, THE HALLS OF IVY has wide audience appeal for higher-income, intelligent buyers who "enjoy adult television comedy". That's why this entertaining comedy series of 39 half-hour programs attracts the audiences best for you... the audiences that can afford to buy more and do buy more of all products and services. Check TPA today for your market opportunities.



*Television Programs of America, Inc.*

EDWARD SMALL • MILTON A. GORDON • MICHAEL M. SILLERMAN  
Chairman President Executive Vice-President

488 Madison Ave., New York 22, N. Y. • PL. 5-2100

# News and Idea WRAP-UP

## ADVERTISERS

### Bulova joins early holiday advertising rush

Biggest campaign in Bulova history for new "First Lady" watches is being launched in time for this year's early Christmas promotions. Spot tv is expected to reach over 30 million viewers a day. *Jackie Gleason Show*, CBS TV, is counted on to add 42 million more per week.

Local-level coverage will be through dealer tie-in announcements on both radio and tv.

### Xmas sales expected to reach all-time high

The U.S. Chamber of Commerce predicts an over 7% sales hike for this Christmas season, setting an all-time record. Retail sales for November and December are expected to total \$31.1 billion compared to \$29 billion last year. (Figures exclude car sales.)

### How Alcoa got 8 million homes in one day last Xmas

Advertisers considering Christmas promotions may be interested in Nielsen figures on Alcoa's one-day Christmas blitz last year. "Alcoa Day" saturation started with two spots on the *Today* show. Seven more NBC TV shows carried 13 additional announcements for the one day only.

Individual ratings on the commercials were not high—average 1.8. But, pyramided throughout the day and night, the sales messages reached 8,200,000 different homes—or 25% of U.S. homes. Cost was around the average for a one-hour evening tv show.

Advertisers will continue their application for advertising on businesses of the type that are being studied by Appliance Council of America.

President Victor Emanuel says reason: to reduce losses and strengthen "profitable and rapidly expanding commercial, industrial, defense and broadcasting operations."

**Kellogg** still likes *Lassie*—even if not for the U.S.A. After dropping the CBS TV kid show just this season, the advertiser has turned around and bought it for eight Latin American markets. Sale negotiated thru TPA. . . . **North American Philips** continues its in-and-out programming pattern. Latest buy is 17-day Olympic series on NBC radio. This follows recent contracts for *Project 20*, NBC TV's irregularly scheduled documentaries.

Now that current rush of contests is simmering down, advertisers are turning to premiums (Wrap-up 27 October). Most recent is Borden with a four-piece cutlery set offer to be introduced on its NBC TV shows, *Queen for a Day* and *People's Choice*.

Insurance advertising stepup on local level was advocated by Elwood Whitney, senior v.p. of Foote, Cone & Belding. Speaking at the national Mutual Agents convention, Whitney urged more low cost advertising in three local media—radio, newspapers, and outdoor. . . . **Lincoln National Life Insurance Co.** moves into its first extended use of radio. The Insurance firm will sponsor 25 out-of-town games of the Zollner Piston basketball team on WOWO, Ft. Wayne.

**Ford Dealers** have taken an option on *The Zane Grey Theatre* for co-sponsorship with General Foods. Ford's agency, J. Walter Thompson, recommended move to client. . . . "**Food Store Profit Study**," film made for Genesee Brewing, is being screened for other brewers. The film, produced by Mel Gold, highlights a survey of up-state New York grocery stores. Among 11 items researched, beer showed greatest profit per square foot.

Fifty-two breweries have already seen or are on waiting list to see the film. . . . **Gallo Wine** has stepped up its radio-tv spot buying.

## AGENCIES

### Favors copywriter who can double in media

Margot Sherman, v.p. and associate creative director at McCann-Erickson, stresses need for copywriters who can double in media. She aims for a well-rounded copy person who is able to work in all media.

At a meeting before the Advertising women of New York, Miss Sherman also outlined what her agency looks for in personnel—a job performance that "sings" in selling merchandise in an exciting way. Examples: (1) Piel's tv commercials; (2) marketing innovation of Campbell's "soup on the rocks"; and (3) the silhouette technique used by Nabisco in its tv commercials.

### Ad man predicts end of educational television

When will tv's "seller's market" end?

A major New York agency tv-radio director offers these conjectures:

1. Within four to five years educational channels will be "recaptured," helping to provide more commercial stations in the tight outlets.

2. The balance will have swung to a "buyer's market" when there are at least 100 cities with four or more commercial tv stations. (At present there are 11 such markets.)

**Scheideler & Beek** will fold at the end of the year. Announcement comes on the heels of loss of the Manhattan Soap account to Weiss & Geller. Joseph Scheideler and key personnel join Bryan Houston Agency.



# Score Another Round for WAFB-TV Promotion!



## WAFB-TV, Baton Rouge Wins "Millionaire" Contest

Of four national television promotion contests conducted in the last 18 months, WAFB-TV has won first place in three of them. (And we think we'd have won the other one, if our Promotion Director, Grace McElveen, hadn't been on a cruise she won in the second contest, when the third contest came up.) Look at this recent record:



1 First place winner in "Lucy Show" competition with a double first prize for special merchandising job.



2 First place in Screen Gems, Inc. contest on program promotion



3 Finished in "top four" in promotion contest sponsored by "Frank Leahy and His Football Forecasts."



4 WAFB-TV's only entry won second place in 1956 Billboard promotion contest for "network programs."

**AND  
NOW**



Colgate-Palmolive Company conducted a nation-wide contest among CBS television stations to stimulate interest in "The Millionaire." Once again WAFB-TV's unique superiority in merchandising won first place. Such extra support pays off in extra ratings on WAFB-TV (see below).

*All this, and Ratings, too!*

WAFB-TV has overwhelming viewer preference in Louisiana's State Capital. According to latest Telepulse, WAFB-TV has a lead-

ership of nearly five to one, is first in 347 quarter hours to 78 for Station B.



# WAFB-TV

Affiliated with WAFB-AM-FM  
CBS-ABC 200,000 Watts  
Reps: Blair Television Associates

## "First in TV in Baton Rouge"

Recent agency appointments: Bennett & Northrop for Joseph B. ... News-Dury for J. Strickland ... (Royal Crown cosmetics); D'Arcy for Radio-Wipe (bilins. of \$1 million); North for Fen's new skin lotion. Softening. For other agency switches, see SPONSORSCOPE, Page 9.)

Account executive compensation survey by the League of Advertising Agencies finds that the majority of agencies share the 15% commission with a.c.'s on a 50-50 basis—but practice far from overwhelming. Quite a lot of agencies take more than 7½% and even up to 10% as their share. . . .

RTES Timebuying and Selling Seminar, will be repeated this year, starting 13 November. Sixteen luncheon sessions will be held at New York's Hotel Shelton.

## NETWORKS

### CBS TV daytime study promotes housewife audience

In a study covering the first six months of 1956, CBS has come up with the following facts on daytime tv and the importance of the housewife audience: (1) there were 168 sponsored quarter hours per week between 10 a.m. and 5 p.m. on all networks; (2) average ratings of these sponsored shows was 6.2.

Study further disclosed that four of television's top advertisers spend more in daytime network tv than they do for evening time. The four are P&G, Colgate, General Mills and Kellogg. P&G's daytime budget is about double its nighttime tab according to the CBS figures. (See also "Daytime tv's great dilemma," page 23.)

a video tape machine. RCA's experimental video tape was first to be seen by the public. Vehicle used last week was a two-and-a-half minute color segment on NBC TV's *Jonathan Winters Show*. . . . CBS Radio Affiliates Assn. has appointed an Executive and a Convention Committee. John M. Rivers, WCSC, Charleston, will be chairman of the executive committee and Robert R. Tincher, WNAX, Yankton, will head the convention committee.

Corn Products Refining Co. bought NBC TV participations amounting to almost \$2 million. Programs used will be *It Could Be You* and *Matinee Theatre*. Buy follows placing of *Press Conference* on ABC TV by the sponsor. C. L. Miller Co. is the agency.

## REPS

### SRA, 4's discussing uniform confirming form

Station Representatives Association and the 4 A's expect to adopt a standard time order confirmation form within a couple weeks.

Discussions for the 4 A's is being conducted by its broadcast media group.

NBC Spot Sales explains in booklet issued for agency and ad managers the purposes of spot and how it operates as a basic sales medium. Booklet demonstrates how spot can be used to match regional or scattered distribution, reach consumers at given times and introduce new products.

John P. Denninger, Blair TV N.Y. sales manager, believes that time buyers appreciate why stations prefer

*Those Whiting Girls*, summer replacement for *Lucy* two seasons back, will return to network tv. Desilu starts filming this month for P&G and General Foods. Plans are for fall of 1957, but the sister series may wind up again as summer substitute.

CBS Radio adds emphasis to drama with scheduling of a solid block from 1 to 7 p.m. on Sunday afternoon. Other major move is expansion of Robert Q. Lewis from a half to whole hour five nights a week. . . . Audience participation still goes over big on radio. Pulled second, third, and fourth place in Nielsen's September report.

ABC Radio brings in new network sponsor, Magic Matching Thread. Other sales add four new and three renewed advertisers to *Breakfast Club* and soap opera lineups. . . . Pontiac added as CBS Radio client with participation in four evening shows.

Bissell Carpet Sweeper has bought into NBC TV's *Matinee Theatre*. Contract covers a year with announcements grouped for three main selling seasons. . . . CBS Radio promotion department is preparing most elaborate station presentation kits yet to give more impetus to radio upswing.

Although Ampex was first to perfect

**WVET RADIO**  
**IS BREAKING RECORDS IN ROCHESTER**

We're really breaking records—our library has been cleared of nerve racking, hard to take music and now WVET features "Melody Fidelity," good music for listening pleasure. The kind of music adults will remember and enjoy morning, noon and night. It's not crew cut or long hair, but just good enjoyable music that Rochester wants. News, too, is breaking all listening records for WVET's complete up-to-the-minute world-wide and local news coverage is aired every hour on the hour. Both news and music are presented by WVET personalities who are long-time favorites in Rochester. Your clients can break sales records with WVET radio.

5000 WATTS  
 1280 KC

**WVET**  
 ROCHESTER, N.Y.  
 Represented Nationally by  
 THE BOLLING COMPANY

MUSIC  
 NEWS  
 ABC

**The Continental Divide Station**  
**KXLF-TV 4**  
**COPPER STRIKE BOOM TOWN**  
**Butte and Montana**

not to include discounts for premium feature films as part of a package plan. Elimination of discounts for such spots is easier than increasing the cost on the rate card.

National Times Sales will shortly issue a multi-page presentation of station and market data relating to its Spanish Language Network.

## TV STATIONS

### Local "spectacular" gets spectacular results

While networks are having sponsor and rating difficulties with their "spectaculars," local stations adapting the big-big show format are doing just fine. One example is **Union Electric Co.** of Missouri's *On Stage In St. Louis* recently viewed over KSD-TV. Show was the first of three local "spectaculars" and grabbed off a 48.7 Hooper rating—plus a 76% sponsor identification.

A combination of national star names and local talent was used. Ticket requests for future "spectaculars" topped 6,000 within three days after the first show. Gardner Advertising is the agency.

### WCAU-TV's novel tie-in for syndicated film show

WCAU-TV has come up with a smart and fitting tie-in promotion for its *Badge 714* film series. Heroic acts by officers of the Philadelphia Police Department are "saluted" on each show. Promotion fits in smoothly with the factual "I am a cop" theme of the show.

The Police Department is cooperating with information and props to illustrate the beyond-the-call-of-duty feats. Sylvan Seal Dairy and Nabisco co-sponsor *Badge 714* in Philadelphia.

KTVW's "Silver Dollar Jubilee" promotion is bringing in-store traffic to 50 sponsors in the Seattle-Tacoma area. Three awards of 500 silver dollars will be given away to station viewers signing-up at the participating stores. . . . WFLA-TV Tampa, has begun live wrestling shows in the daytime. Originate in studios, with air-audience.

WRCA-TV, New York, is now offering 20-second live station breaks in color for the same price as b&w. . . . An all electronic "weather girl" will be used by WVEC-TV, Norfolk, Va. The electronic weather board, designed by Hastings-Ray-Dist., gives instantaneous weather information.

WRAL-TV, Raleigh, has started excavation for its building site and expects to go on air in December. . . . North Dakota Broadcasting Co. is offering \$2,000 in awards to students and teachers via an essay contest at the end of school term. Prizes will be distributed within coverage areas of KBMB-TV, Bismarck; KCJB-TV, Minot; and KNJB-TV, Fargo. John W. Boler, NDBC Prexy, sees project as opportunity to glamorize teaching profession.

**New tv stations:** Between 22 and 27 October two new tv stations took to the air; one received a construction

permit, and three applications for new stations were submitted to the FCC.

New stations on the air include WMBR-TV, Channel 4, Jacksonville, Fla., tower 931 feet above average terrain; 91.2 kw visual; owned by Washington Post Co., and WKBT, Channel 8, La Crosse, Wis., 251 kw visual, owned by WKBH Television Inc.

New applications include, Channel 69, Mid Illinois Television Co., Pekin, Illinois, 19.9 kw visual; tower 384 feet above average terrain; cost of plant \$84,737; yearly operating \$64,250, also Channel 7, The Heart of the Black Hills Stations, Rapid City, S.D., .535 kw visual; tower 542 feet above average terrain; cost of plant \$58,757; yearly operating \$96,000. Third application is for Channel 23, Yakima Television Corp., Yakima, 22.5 kw visual; tower 959 feet above average terrain; cost of plant \$165,200; yearly operating \$130,000.

Single construction permit went to the Walla Walla TV Co., for Channel 8 satellite, Walla Walla, Wash. Permit allows for 3.02 kw visual.

### KPOP's In-Market Spots are advertisers' bonus

KPOP, Los Angeles, "In Market Spots" plan gives advertisers buying time on the station a bonus in the form of 30-second spot announcements over the p.a. systems of 20 to 40 Southern California food stores. KPOP has tie-in with Magni-Cast which supplies background music for super markets. The bonus commercials are put on tapes and cut in at 9-minute intervals during the day.

The merchandising plan includes only products stocked by the stores

## TOP BILLING for Michigan's TOP TV buy



SPARTON BROADCASTING CO., Cadillac, Mich.



Nat'l Reps.  
WEED TV



and *Star Kist Tuna* and *Snow Crab Turnip Greens* went up by 200% compared to a three-day period when the store announcements were not used.

## COMMERCIALS

### How Song Ads keeps out-of-town clients happy

Song Ads has adopted the questionnaire method for satisfying clients located far away from its production center in Hollywood. Clients are sent a check list to fill out way in advance of any groundwork on commercials.

Check list calls for ad copy points in order of importance, brochures, sample cartons of product, tear sheets of recent advertising and previous radio-tv commercial samples. Client-agency philosophy on the product is also explored.

Song Ads says the method saves the advertiser time and eliminates check-backs. It also eliminates necessity for an agency or company representative to be on hand in Hollywood. Time saved also lowers cost of commercial.

**Biggest trend in tv commercials** is the combination of animation plus live action. Shamus Calhane, commercials producer sees this formula as offering soft-sell thru animation, with live-action as hard-sell kicker.

Cannes Advertising Film Festival award winner is **Playhouse Pictures**. Animated commercial "Old Lady and the Shoe" for Ford Station Wagons took an honorable mention. . . **Transfilm** worked out a special camera set-up for recently completed Lionel Trains commercials. Rig enabled 35mm camera to travel along miniature tracks and shoot trains head-on in motion.

Ford's "How to Make a TV Film Commercial" was screened in New York this week. The 23 minute film in color outlines production steps and follows the creation and development of a color commercial. Prints are available from the Ford film library.

Hal Rouch has reorganized its

set-up similar to ad agencies. Products will all have their own account managers.

**Cascade's Pictures'** president, Bernard Carr, points out that advertisers now want commercials that entertain and are willing to spend more money to get them. Example is Cascade's own Kleenex spots using optical effects to produce a two-foot tall character. Commercials cost about 50% more than ordinary because of effects and oversized furniture. Kleenex feels "different" techniques will hold audiences and prolong life of the spot.

## RADIO STATIONS

### WINS works out plan for account assignments

WINS N.Y., is introducing plan to ease the traditional hassle by salesmen over choice accounts. Station executive, J. Norman Nelson, has set it up this way: (1) a salesman gets account assignments and makes call reports every day. (2) call reports are checked after a month, and any agency that hasn't been contacted is automatically up for reassignment. (3) at the end of 90 days any agency which has made no purchase is also up for reassignment.

In this way all salesmen have a good chance at a turnover in the better accounts.

**Jack Barry and Dan Enright**, tv packagers, have gone into radio—by way of a station purchase. Barry-Enright has bought WGMA in Hollywood, Florida. . . . Ralf Brent v.p. at WIP, Philadelphia, in advocating variety in radio programing warned against freezing radio "to death with the unalterable formula—music, news and sports."

WDSU, New Orleans, has started all-night service with Delta Airlines sponsoring from midnight to 5 a.m. seven nights a week. . . . **KGNO**, Dodge City, gave out rain gauges to 50 local farmers. Farmers are now supplying the station with regular precipitation reports.

WFBR, Baltimore, is also using a "civilian" corps this time to provide news reports. Station got owners and operators of mobile-phone-equipped vehicles to agree to send in news

reports gathered on their regular business rounds. Pool adds 30 volunteer reporters to WFBR's new staff.

## FILM

### P.a. by syndicated film star pays off for advertiser

Duncan Renaldo's appearance in Atlanta in behalf of Miss Georgia Dairies boosted sales 20% above normal. The *Cisco Kid* star's well-publicized visit is given full credit for this gain by general manager of the dairy. Promotion also credited by the sponsor with opening "overnight" several new retail outlets.

A Ziv executive, commenting on Atlanta result, said p.a. tours are syndicated film's advantage over feature packages.

### Feature films starting personal appearance tours

Feature film distributors have not overlooked the value of p.a. tours either. Barbara Hale made the trip down to San Diego, California, in connection with NETV's recent RKO Movie package buy. NETV calls the series *The Cover Girl Movie* and uses local models to open each show. Star's appearance included acting as judge in "Cover Girl Beauty Contest."

**Other stations** that have made premium feature buys the past week include KTVR, Denver, KPHO-TV, Phoenix; KLOR, Portland, Oregon; and KRON-TV, San Francisco. . . . Feature films are currently causing controversy as well as excitement in television. Witness a San Francisco theatre's claims that "Intermezzo" was shown incompletely on local tv and KPIN's indignant rebuttal.

**TPA** starts production on *The New Adventures of Charlie Chan* this month. Scripts will be entirely original and will introduce J. Carroll Naish as the Chinese detective. He's No. 4 to film the character.

**The Film Producers' Assn.** of New York has taken steps to bring more new business to N.Y. and also bring back business slowly slipping

away to Hollywood. Wallace A. Ross Enterprises has been hired by non-theatrical film outfits to survey the situation and find out how much business has gone West. Ross will also stress promote values of New York filming, know-how and skilled personnel.

**Jake Keever, sales director for NBC Films,** feels the market for syndicated film is as firm as ever. Sees current feature buying as just replacement for older feature films. Keever also believes there are plenty of local sponsors waiting around and that there is no need of hesitating to produce a film series without a regional or national sponsor waiting in the wings.

**NTA-Desilu's *Sheriff of Cochise,*** motorized western, has been sold in 140 markets. . . . **Screen Gems** and **William Goetz** have combined to bring hour-long biblical stories to the home screens. Series titled *Book of Books* will be filmed in color.

**ABC Film Syndication** has added Japan to its outlets for *Passport to Danger.* Series will be in English. . . . *Kingdom of the Sea,* underwater color series, is **Guild Films** most recent acquisition.

**Screen Gems'** venerable *All Star Theatre* just chalked up its 350th station sale. . . . **MCA** has just offered network's *Crusader* for syndication. Two other shows, *State Trooper* and *If You Had a Million* go from the regional to local sales list.

**KTTV's** recent feature films splash bore out Pulse predictions made back in September. Before launching the premium features, KTTV ordered a survey from Pulse on the

probable popularity of the MGM movies. Pulse predicted a 53% audience share and a projected 34.0 rating. Actual share of the filmcast was 57.6, rating 33.5.

**Gale Research,** Detroit, has published a handy reference tool. "Encyclopedia of American Associations." Book contains over 5000 listings from "abrasive" thru "zoology." . . . Pulse has just celebrated its 15th birthday.

**Dynamic Films** has reorganized and expanded operations. Six newly created departments include: Tv film packaging, Tv commercials, Public affairs, Automotives, Advertising-public relations, and Medical-religious. Plans are also underway for a feature film which will get tv distribution as well as theatrical release.

## RESEARCH

### Coming: a daytime tv study of 26-week audience

A 26-week cumulative audience study of daytime tv has been ordered by one of the networks. Previous cumulative studies generally have been on a four-week basis. Reason for new study is to use results to sell advertisers on total circulation rather than short-range ratings.

This long-term view of audience behavior is termed by the network's research executive as "The kind of thing we have needed for 10 years."

**William Tell Productions** has come up with a syndicated film quiz show for "everyone." Disabled American vets will sponsor. Quiz is patterned after current newspaper contests with top prize of \$25,000 or more. Show is called "self liquidating" by the producer as an entry fee will be charged. Clearance has been granted by the U. S. Postoffice department.

### TvB roadmap for department stores

TvB has set up plans for leading a selected group of department stores through the byways of tv advertising. The Bureau will offer: (1) budget planning on a month-by-month basis and (2) campaign planning from tips on departments to be stressed through visual techniques. This service is offered free.

Project broadens previous campaign

used successfully for Sibley, Lindsay and Curr in Rochester and McLean's in Binghamton, N. Y.

TvB will use all types of stores—high-fashion to low-overhead, both single and chain stores. Project will also furnish research tools for strengthening department store use of tv.

### Re-run formula that keeps viewers happy

One advertiser used Nielsen research as a foundation for this formula to hold high ratings and still realize re-run savings: (1) restriction of re-run to strongest shows; (2) minimum of one year breather between originals and re-runs; (3) Nielsen check on each new re-run for possible danger signals.

Over the next season the advertiser saved \$200,000 and his program showed no loss in popularity.

Nielsen avoided prohibitive expense of depth interviews and motivational research on the original study by using NTI tab cards. These cards record every minute of viewing past and present in homes surveyed.

### STATION SOLD TOP MANAGER AVAILABLE

Thirty years in the Radio business—fifteen years in my present location. This station has been sold and I desire to make a change. References will prove my record is one of the finest. My experience covers every department of Station Operations. Known by Agencies and leaders in this industry. Will give personal interview at time convenient to both of us. Interested in position of General Manager only and with authority to operate your property. Might consider Group of Stations. My present earnings approximately \$15,000. per year. Married with family of two children. I will make but one more move as I have never been a "floater."

Write Box 311 SPONSOR

The Continental  
Divide Station  
KXLF-TV 4  
COPPER STRIKE  
BOOM TOWN  
Butte and Montana



## RADIO RESULTS

### PEACHES

SPONSOR: Foster Brothers Super Market      AGENCY: Direct

**Capsule case history:** A local business in Sonora, Cal., the Foster Brothers One Stop Super Market, hurled a challenge at KROG with the decision to test the value of radio advertising in the area. To do so, they selected one item and used radio to advertise it. KROG radio and no other medium was used for the experiment. The item: a lug of peaches. To undertake the test, KROG sold the super market six announcements at a cost of \$27.50. The announcements, each 20 seconds long, were run over a four-day period adjacent to morning and afternoon music shows. The results: over 600 lugs of peaches sold within the four-day period; the store was unable to fill orders for customers during the fifth day. Foster Brothers felt that the campaign was especially successful inasmuch as extremely warm weather had produced an inferior peach more suitable for cooking than eating fresh so that the lugs were sold for canning purposes. In spite of this, the sale went well enough to convince the advertiser that radio's pull was definitely proven, according to KROG's Walter Eggers.

KROG, Sonora, Cal.      PROGRAM: Announcements

### NYLON STOCKINGS

SPONSOR: H. L. Green Co., Inc.      AGENCY: Direct

**Capsule case history:** For a three-day trial promotion, the H. L. Green Co. put aside newspaper advertising and eliminated their usual window display to sell nylon hose solely through radio. The only advertising used was that over station WOIC. Campaigns consisted of 20 station break announcements each running 20 seconds. Handicapping radio's effectiveness, the nylon hose was put on display in an inconspicuous counter in the store. "Normally," says John R. Gromek, manager of Green's, "when we follow this procedure of advertising, our sales volume averages 300 pairs of hose over a three-day period. With the advertising on WOIC alone, the results were amazing and needless to say, most gratifying. We sold 1,611 pairs of hose. The results can be attributed entirely to station WOIC. Stockings were put on sale by Green's for 49¢ a pair. Total net realized by the store came to \$790.86 on 1,611 pairs of hose. The cost of the radio announcements was only \$10. Store manager Gromek pointed out that the campaign had created store interest and sales.

WOIC, Chicago, Ill.      PROGRAM: Announcements

### AUTOMOBILES

SPONSOR: Montgomery-Stubbs Motors, Inc.      AGENCY: L. E. Ryan

**Capsule case history:** Sponsorship of a service program for drivers has made it possible for Montgomery-Stubbs Motors, Inc., to compete successfully with newspapers, television and other radio advertisers in building a top volume dealership in the Washington, D. C. area. Program sponsored by the Silver Spring, Md., dealership is *Rowzie on the Road*, a five-minute feature aired Mondays through Fridays at 5:25 p.m. The popularity of Rowzie's five-minute segment stems from the fact that it gives rush-hour motorists a dependable daily source of information regarding road and traffic conditions when it's most needed. *Rowzie on the Road* is integrated into Jack Rowzie's *Club 1260* a disk jockey show. A recent letter to Ben Strouss, WWDC general manager, read, in part: "We were just advised by the Washington District Office of Lincoln-Mercury that for the first eight months of 1956 we were the highest volume Mercury dealer in the metropolitan Washington area. . . . Since our only daily media of new car advertising is *Rowzie on the Road* we wish to thank WWDC for a job well done."

WWDC, Washington, D. C.      PROGRAM: Rowzie on the Road

### SUPER MARKET

SPONSOR: King Soopers      AGENCY: Direct

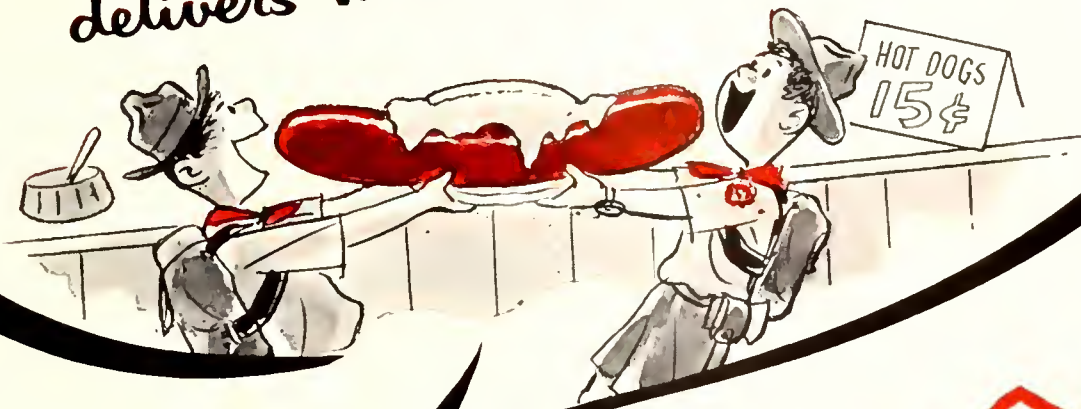
**Capsule case history:** Radio and King Soopers go together in Denver where the super market chain purchases a large announcement schedule every year over KLZ. When the chain opened its most recent branch, a special campaign was purchased in order to spread the news and promote the opening day celebration and the five day kick-off hoopla. Announcements of the store's opening were run for five days in advance of the festivities. Commercials played up both the store and its setting, Denver's new \$12 million Lakeside Shopping Center. Before the first customer entered the store, the Denver market was saturated with 100 chainbreak announcements broadcast over KLZ which were over and above the usual announcement schedule. The cost of the added radio coverage came to \$480 and was readily evidenced by the crowds that showed up at the opening. Manager of the new store estimated that the customers drawn by the advance promotion must have numbered in the tens of thousands over the entire five-day period. Dollar sales were also proportionately impressive.

KLZ, Denver      PROGRAM: Announcements

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

**BEELINE**® RADIO

*delivers more for the money*



... JUST LOOK AT

**KFBK**

**THE BEELINE'S 50,000 WATT  
SACRAMENTO STATION**

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

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

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



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

**McClatchy Broadcasting Company**

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

# It Takes the

# RIGHT

# two!



For maximum impact in central and western Pennsylvania the *right* two are WFBG-TV, Altoona, in combination with Pittsburgh. 76,701 *more* TV homes than any other station combination in the area. Less waste, less duplication, more mileage for your TV dollar. For proof, ask your Blair-TV man to show you the ARB, March 1956 Coverage Study—the most thorough coverage study ever made in the industry.

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

A TRIANGLE STATION  
**WFBG-TV**  
ALTOONA, PENNSYLVANIA

Channel 10  
ABC-TV • NBC-TV

Represented by BLAIR-TV

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



# WASHINGTON WEEK

3 NOVEMBER

Copyright 1956

SPONSOR PUBLICATIONS INC.

**You don't need a crystal ball to tell you what the regulatory agencies in Washington are thinking about mostly this week.**

The complexion of the new Congress will make a world of difference in many cases—notably FTC and FCC.

A change in the White House, too, would send all these agencies into new regulatory directions.

If the Democrats retain control of either or both branches of Congress, the changes would probably begin to show with the toting up of the ballots.

Federal Trade has run into less Democratic criticism and would likely wait for cues from the top before it made any important alterations in course.

The FCC, however, has been banking heavily on an Eisenhower victory of sufficient magnitude to capture both houses.

But this could turn out to be a sour solace. **The chairmanship of the Senate Interstate Commerce Commission would naturally return to Senator Bricker, who is no fervid fan of the FCC as it's now constituted.**

In fact, Bricker not so long ago told the president of one of the networks that should he return to the committee's top seat he'd disregard all intervening probes of the FCC and start digging in all over again.

**Don't look for much division along political lines among the members of the Celler House Anti-Trust Committee when it issues its findings on the network probe.** Both Republican and Democratic staff members appear to be going along together on observations and verdicts.

There's no sign yet as to how CBS and NBC will be treated. But the report, as it's now shaping up, suggests that the FCC will be handled with anything but kid gloves.

Initial draft of the report is scheduled to go out to committee members for their comment the first week in December.

**Ad agencies apparently handle only about 40% of the money spent on advertising in the U.S.**

For 1954 the total expenditure for advertising was estimated at slightly over \$8-billion.

Now the Census Bureau reports that in that year ad agencies as a whole took in \$3.2-billion. Sharing in the pie were 5,063 agencies.

An interesting point of comparison, also brought out by the bureau: in 1948 total agency billings were \$395-million, with 3,247 agencies participating.

**Cases against the nine manufacturers who subscribed to ABC, CBS, and NBC supermarket merchandising plans will soon go to hearings before the FTC.**

Answers to the complaint that the network's o&o's got special in-store displays for these manufacturers in return for free air plugs are expected to be on file this week.

FTC's position is that the censured plans—NBC's "Chain Lightning", CBS' "Super Marketing" and ABC's "Mass Merchandising"—are in violation of the Robinson-Patman Act.

Eventual disposition will have a sweeping effect, since the practice is widespread.

HOW  
THE  
RATINGS  
SOARED  
WHEN  
THE  
LION  
ROARED!



**MGM-TV PREMIERE  
ON KTTV, LOS ANGELES,  
BOOSTS STATION AUDIENCE 600%  
WITH AN AVERAGE RATING OF 30.8  
FOR A 53.8 SHARE OF THE AUDIENCE!**

MGM-TV is on the air—and the rating revolution is here!

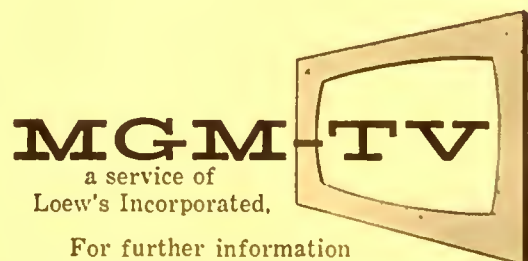
It began on October 12th when KTTV in Los Angeles presented their first M-G-M production. Overnight, the program viewing habits of an entire community were changed—the established ratings of every other station in the area (including networks) were toppled. These are the verified survey results:

- 30.8 A.R.B. Rating**
- 53.8 percent of the viewing audience**
- more than all other L.A. stations combined**
- twice the total of all three network stations**
- OVER TWO MILLION VIEWERS\***

This astounding accomplishment (the result of the programming of a single M-G-M feature) will soon be repeated throughout the nation on every station programming the M-G-M library.

If you have not yet inquired about obtaining the M-G-M library for your station, now is the time to do so.

**\*THE HOLLYWOOD REPORTER reports:**  
"Greatest majority ever scored in our polls by one show over its competition. If this same result had been scored on a national basis, the KTTV movie would have outrated 'The \$64,000 Question'."



For further information  
—write, wire or phone  
Charles C. Barry, Vice-president,  
1540 Broadway, New York, N.Y., JUdson 2-2000

# SPONSOR HEARS

**Add this piece of arithmetic to the list of reasons for spiraling program prices:** the extra commission an agency charges when it disposes of a client's package to another agency for co-sponsorship.

This is how it figures out in a specific case in point:

The show—a western—was bought by the controlling client for \$41,000 net per first run. With agency commission, the gross was around \$47,000. Then the same agency advised the network carrying the show that it could be had for co-sponsorship at about \$54,000 gross.

**Something you will hear more and more about in these days of rising costs is “maximizing your advertising.”** That's a fancy way of saying that 1) advertisers are getting concerned about fewer and fewer impressions per dollar, and 2) wondering whether the media deck needs a new shuffle.

A marketing expert for one of the soap giants told SPONSOR that **the economics of advertising are his company's biggest current problem.** So now the ad department is spending substantial time studying how much to give each medium to get a fresh winning combination under today's competitive conditions.

**Packaged soap—still one of the great phenomena of the grocery field—is expected to sell over 100 million cases this year at around \$7 a case wholesale.**

This would be two million cases better than the estimated figure for 1955.

Conspicuously responsible for soap's skyrocketing progress: automatic washing machines (women don't measure dosages so carefully here), more uses for detergents, increased population.

**A topflight agency—now billing well over \$60-million on tv—is beginning to think that spectaculars belie their name.**

An analysis made by the agency's tv-radio director predicts that the day of the spectacular is waning. He figures that spectaculars no longer can be produced for \$250,000 with names that mean much, nor can top stars be counted on to appear consistently.

Because of the problems a spectacular has been giving the agency, it is chiming it with a loud “amen.”

You still can whip up plenty of nostalgia by recalling how fellows like Donald Flamm (WMCA) got into radio with a few watts pumped out by an antenna the size of a flagpole and wound up as **multi-millionaires.** Now a comparable tv listing is in the making.

Among the stations, the tv roster—still fluid, of course—includes:

**Helen Maria Alvarez, Ken Brown, Arthur C. Church, Harry M. Bitner, John C. Clark, Aldo Dominicis, Wesley M. Dumm, Albert B. DuMont, Thad Holt, Harry E. Huffman, Edward L. Norton, Bruce and Robert McConell, Herbert L. Mayer, George B. Storer and Jack W. Wrath.**

In talent, the Gold Coast boys are harder to spot because entertainment fields interlock so much. But if you confine yourself to those who have corporate setups, you surely would pick:

**The Desi Arnez-Lucille Ball family, Jackie Gleason, Arthur Godfrey, and Jack Webb.** Sid Caesar is a promising candidate for this circle, too.

And note these luminaries who were nabobs even before they spread out into tv: **Gene Antry, Jack Benny, George Burns, Bob Hope, Roy Rogers, and Red Skelton.**

3 NOVEMBER

Copyright 1956  
SPONSOR PUBLICATIONS INC.



Bought by many...  
 but never seen!  
 The time-buyers'  
 favorite  
**MAGAZINE\***

-Stan Matlock, Editor



**WKRC**  
 RADIO

\*THE MAGAZINE OF THE AIR • WKRC RADIO • 7:10 - 9:45 AM DAILY

Stan Matlock's "Magazine of the Air" is listened to daily by thousands of greater Cincinnatians and by loyal Matlock followers everywhere in the rich WKRC area beyond metropolitan trading limits.

Stan Matlock sells through sincerity. His listeners believe in him. He's a favorite of sponsors who, in turn, believe in their own products and services, and who find themselves in good company on WKRC Radio.

Stan Matlock really dominates Cincinnati radio. He's the first in rating on his 7 AM News, his 8 AM News, his 11 AM News and his 12 Noon News. In addition, he leads on each segment of his entire "Magazine of the Air" program 7:10 - 9:45 AM.

(PULSE, JULY-AUGUST, 1956)

**WKRC**

A TAFT STATION • Represented by the Katz Agency • Exclusive CBS Schedule.

FOR CINCINNATI—THERE'S ANOTHER KEY



Ken Church, Vice President and National Sales Manager.  
 Don Chapin, Manager, New York Office, 550 Fifth Avenue.  
 RADIO CINCINNATI, Inc., owners and operators of  
 WKRC Radio and WKRC-TV in Cincinnati, Ohio, and  
 WTVN Radio and WTVN-TV in Columbus, Ohio.

# TV

# FILM CROSS-SECTION

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	39
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	30	Pilot
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
The Tracer	MPA Tv	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.	MPA Tv	30	39
Public Defender	Interstate Tv	30	69
Stryker of Scotland Yard	Hollywood Tv	30	13
<b>DRAMA</b>			
Celebrity Playhouse	Screen Gems	30	39
Damon Runyon Theatre	Screen Gems	30	39
Dr. Christian	Ziv Tv	30	39
Dr. Hudson's Secret Journal	MCA Tv	30	39
Herald Playhouse	ABC Film Syndication	30	34
If You Had a Million	MCA Tv	30	39
I'm the Law	Sterling	30	26
Janet Dean	Guild	30	39
Judges Chambers	Telescene	15	Pilot
Night Editor	Lakeside	15	26
Stage 7	TPA	30	39
Star Performance	Official	30	153
Studio 57	MCA Tv	30	26
Tv Playhouse	NTA	30	13
Theatre with Lilli Palmer	NTA	30	39
World's Greatest Authors	Guild	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
MGM Golden Treasury	MGM	var.	723
Movieland	Assoc. Artists	var.	68
Nugget group	Hollywood Tv	var.	51
RKO group	CRC 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
Junior Science	Guild	15	39
Junior J	Sterling	var.	50
<b>MUSICAL</b>			
In the Heat of the Night	Guild	30	Pilot
Paul Robeson	Screen Gems	15	78
Primetime Live Show	MCA Tv	30	39
Town and Country Time	RCA Recorded Program	15	52
Town and Country Time	Services	30	26

\*Star Performance" or as individual series

PROGRAM	SYNDICATOR	LGTH.	NO. AVAIL.
<b>MYSTERY</b>			
Combat Sergeant	NTA	30	13
I Spy	Guild	30	39
Man Called "X"	Ziv Tv	30	39
Paris Precinct	Guild	30	26
Sherlock Holmes	Guild	30	39
<b>SITUATION COMEDY</b>			
Duffy's Tavern	Guild	30	39
The Goldbergs	Guild	30	39
The Great Gildersleeve	NBC Tv Film Division	30	39
I Married Joan	Interstate Tv	30	98
Juniper Junction	MPA Tv	30	26
Mickey Rooney	Screencraft	30	39
My Little Margie	Official Films	30	126
Stud's Place	Harry S. Goodman	30	39
Susie	TPA	30	52
Television Court	MPA Tv	30	13
Trouble with Father	Official Films	30	130
Willy	Official Films	30	39
<b>SPORTS</b>			
Bowling Time	Sterling	60	13
Golf With the Champions	Theatrical Enterprises	30	Pilot
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	NBC Tv Film Div.	30	39
Col. Tim McCoy	Guild	30	39
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
Walter Lanz Cartoons		10-15	179
Warner Brothers cartoons	Assoc. Artists	6	300-400
Warner Brothers shorts	Assoc. Artists	var.	1,000
<b>Space:</b>			
Commando Cody	Hollywood Tv	30	12
Flash Gordon	Guild	30	39
<b>Women's:</b>			
It's Baby Time	Walt Schwimmer	15	52
It's Fun to Reduce	Guild	15	65
<b>Others:</b>			
Candid Camera	Assoc. Artists	15	100
Candid Camera	Assoc. Artists	30	89
Do You Know Why?	MPA Tv	5	200
Profile	Trans-Lux	15	39
Jungle Adventure package	Sterling	var.	over 100
Under the Sun	CBS Tv Film Sales	30	39



San Antonio  
 LUNCHEON MENU  
 Soup  
 Sandwich  
 Dessert

**MOVIETIME  
 USA**

## Daytime minutes—Live or Film

This new feature film program, with RKO package as the basis, offers first run films to San Antonio's tremendous daytime audience.

And at a time when they'll be able to devote full attention to it . . . noon to 1:30 p.m., Mondays through Fridays.

And your clients will like the price of this tasty buy . . . full minute participations, either live or film, take the Class C rate.

So contact Peters, Griffin, Woodward, Inc., to find out more about this opportunity to participate in San Antonio in **first run** "MOVIETIME U.S.A." . . . Hurry!



SAN ANTONIO, TEXAS

# WHLI

"THE VOICE OF LONG ISLAND"

## SELLS

**BIG  
INDEPENDENT MARKET-  
NASSAU COUNTY**

**RETAIL SALES**  
**\$1,479,111,000**

- 10th among U. S. Counties
- More than 17 States

## GIVES

**BIG  
BONUS COVERAGE**

(Nassau, parts of Queens, Suffolk  
and Brooklyn.)

POPULATION ..... 2,903,765  
NET INCOME ..... \$6,132,673,150  
RETAIL SALES ..... \$3,268,444,450  
Data Source: Sales Management

## DELIVERS

**BIGGEST DAYTIME AUDIENCE  
in the  
MAJOR LONG ISLAND MARKET**

According to the most recent Pulse  
Survey...one station...WHLI has a  
larger daytime audience in this  
market than any other station!

**WHLI** AM 1100  
FM 98.3  
TEMPSTEAD the voice of  
LONG ISLAND N.Y. Long Island

... AND GEN. MGR  
... V. P. SALES  
... Gill Perina

# Tv and radio NEWSMAKERS



**F. Kenneth Beirn** has been elected to the presidency of Ruthrauff & Ryan, Inc., succeeding Robert M. Watson, who has moved up to the vice-chairmanship of the board of directors. Announcement was made by Watson at the close of the regular meeting of the agency's board of directors held in Chicago the end of October. Beirn joined R&R after serving as president of Biow-Beirn-Toigo, Inc. Under his leadership the Biow agency more than doubled its billings. Since joining R&R he has headed the agency's creative services activities. Before he was with Biow, Beirn headed the New York offices of Dancer-Fitzgerald-Sample and was actively involved in the advertising planning for a number of major package goods clients. Earlier connections include Grant and Pedlar-Ryan.

**Richard A. R. Pinkham** has been appointed NBC vice president in charge of advertising. Said President Robert Sarnoff in announcing the appointment: "The expanding importance of program sales and institutional advertising makes Dick Pinkham, with his extensive background in this field, a logical choice for this new assignment. In his new position Pinkham will work closely with radio and tv programming and sales executives in the development of promotional plans for all NBC activities." Pinkham will report to Kenneth W. Bilby, vice president in charge of public relations. Before joining NBC Pinkham had extensive promotional experience with Time, Inc., James McCreery & Co., and as circulation director of the New York Herald Tribune.



**David Morris**, general manager of KNUZ, Houston, for the past seven years, has been elected president of the Association of Independent Metropolitan Stations (AIMS). Since Morris put KNUZ on the air in 1943, the station has ranked among the top 10 independent stations in the nation for seven out of its eight years. As a member of AIMS the station is represented among 33 leading metropolitan stations in the U. S. and Canada. Commenting on his own approach to radio, Morris recently said, "Since the beginning of our broadcasting we have placed our emphasis on music and news, with the latter playing the most important role." Typical of his radio thinking is the start of "editorial" reporting through which KNUZ will express opinions on major local issues.



We're moving more people into booming San Diego!

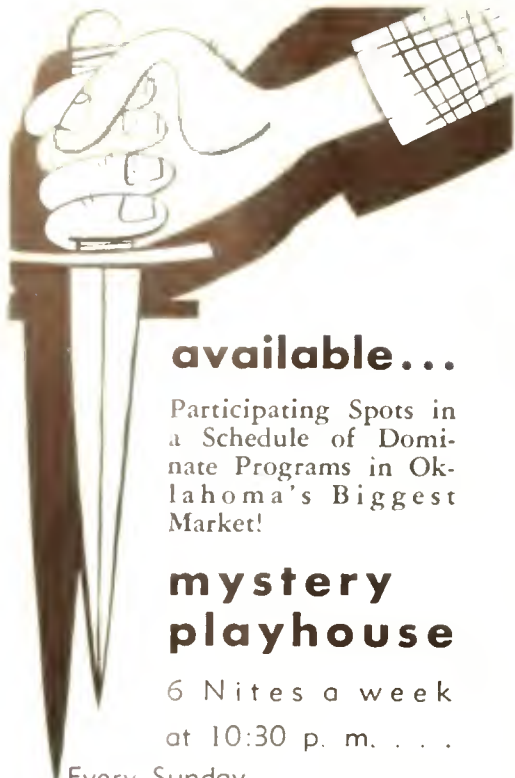


Every Monday morning there are 996 new San Diegans sitting down to breakfast. San Diego County alone has 826,200\* people.

Everyone is making more, spending more and watching Channel 8 more than ever before.

\*As of Jan. 1, 1956  
Sales Management Survey of Buying Power

**KFMB TV**  
WRATHER-ALVAREZ BROADCASTING, INC.  
Represented by **Edward Petry & Co., Inc.**  
**SAN DIEGO**  
America's more market



**available...**

Participating Spots in a Schedule of Dominate Programs in Oklahoma's Biggest Market!

**mystery playhouse**

6 Nites a week at 10:30 p. m. . . .

- Every Sunday  
**MR. DISTRICT ATTORNEY**
- Every Monday  
**CITY DETECTIVE**
- Every Tuesday  
**RACKET SQUAD**
- Every Wednesday  
**SAN FRANCISCO BEAT**
- Every Thursday  
**HEADLINE**
- Every Saturday  
**CONFIDENTIAL FILE**

Buy MYSTERY PLAYHOUSE at Class B Rates . . . (Participating)

*and that's not ALL!*

**THEATRE 8**

Full length, top Warner Bros. features, 6 nights a week 11:00 p. m.

Buy THEATRE 8 at Class C Rates. (Participation)

Reach the people with the kind of entertainment they like. Cover TWO of Oklahoma's major markets at ONE Low Cost.

•Call Your Nearest AVERY KNODEL Representative for Complete Information



MUSKOGEE TULSA  
TULSA BROADCASTING COMPANY

Box 9697 Tulsa, Oklahoma

ALVIN APIRO  
Director

**Reps at work**

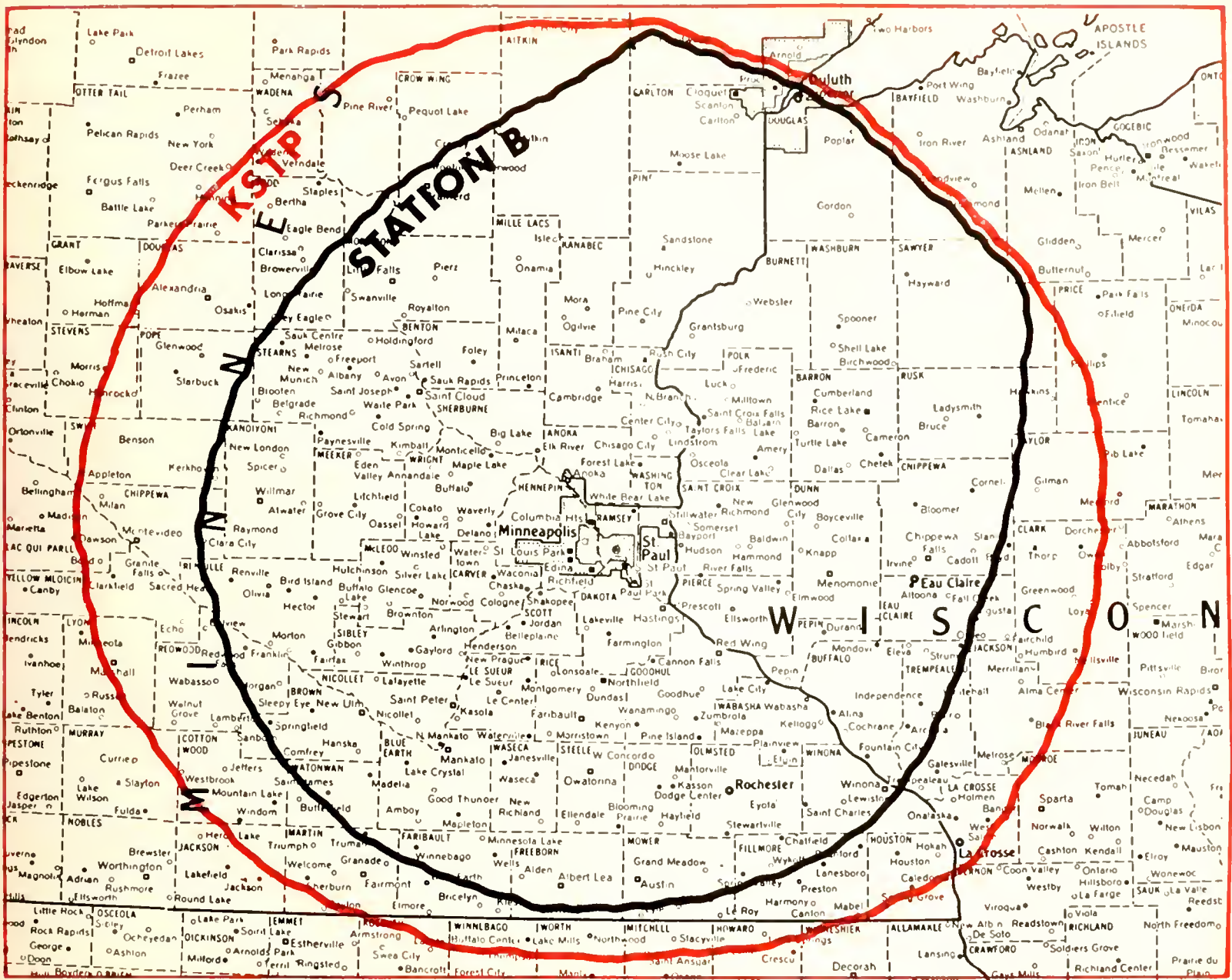
**Marty Nierman**, Eastern sales Manager, Tv Division, Edward Petry & Co., New York, says that the continuing problem of clearing schedules can be greatly eased by a closer working arrangement between agencies and reps. "Too few buying executives," Marty declared, "give their rep the basic requirements for their account and then let him go to work for them. If a good time opens, the rep should be given the authority to nail it down. This will save many phone calls and business interruptions, and, more important, will insure the account the best possible start toward building a franchise list of times." It is important to remember, Marty points out, that, while, on the one hand, it is one of the rep's many functions to get availabilities to the agency quickly, on the other, the agency must move as fast as possible in getting the markets bought. The buyer should remember, Marty warns, that the availabilities submitted to him are also being submitted by the rep's other offices throughout the country as well as by the station's local sales force. "Avails are current but become obsolete quickly because of this multiplicity of outlets."



**John B. Francis**, Peters, Griffin, Woodward, New York, feels that clients only hurt themselves when they are reluctant to provide a rep with information about the product and product objective. "The station representative," says John, "is as vitally concerned with the sales success of the products advertised in his medium of spot radio



as the sales manager or agency account executive. That success is the station representative's insurance of his future and the future of his business." But, he went on, the rep account executive is limited in the amount of service and help he can provide if his prospects are loathe to give necessary information. The information, John explained, covers sales and distribution patterns as well as specific objectives. There is no reason, he said, why this information can't be revealed without giving away trade secrets. "We are interested in answers to such general questions as: (1) What is the client's objective? (2) What is the period of time in which this objective should be reached?" John stressed the speed value of spot radio and warned that sales can be lost by research at a time when immediate action is required.



## GREATEST COVERAGE OFFERED BY ANY MINNESOTA STATION

KSTP-TV reaches 69,125 more channel-interference-free television homes than any other station in the Minneapolis-St. Paul Area.\*

KSTP-TV reaches 609,300 television homes as against 540,175 for the nearest competing station, which is forced to compete with strong stations on the same channel in other Northwest cities. In addition, KSTP-TV offers uninterrupted service made

possible by double installation of transmitter and antenna.

To reach—and sell—the vital four billion dollar Northwest Market, your best, most economical buy is KSTP-TV.

For further information, contact your nearest Petry Office or a KSTP-TV representative today.

\*Advertising Research Foundation Report "U. S. Television Households," March, 1956.

# KSTP-TV

CHANNEL  
100,000 WATTS



MINNEAPOLIS • ST. PAUL Basic NBC Affiliate

*"The Northwest's Leading Station"*

Represented by Edward Petry & Co., Inc.

# SPONSOR SPEAKS

## Sold at the top

Oldtimers in the industry will remember Frank Arnold, whose distinguished career in advertising included a key sales and exploitation assignment for NBC from 1926 to 1932.

Arnold, now 89, came out of retirement the other day to tell the New York Radio Pioneers some never-before-revealed anecdotes of how big advertisers were first sold on radio.

His off-the-record revelations included the radio origin of Lucky Strike, Coca-Cola, Wrigley and General Motors. And fascinating stories they were.

But what hit us right between the eyes was the sales strategy that Frank Arnold invariably used. He worked from the top. Whenever possible he made his presentations and hard pitch to presidents. He closed many a sale on the spot.

In more recent years both radio and tv have been notable, in their sales tactics, for their preoccupation with selling from the bottom rather than the top. While it is true that the chains of command frequently can't be ignored, it is equally certain that both tv and radio have suffered severely by their failure to tell their story directly to decision-makers. Print media learned this lesson early and cashed in handsomely.

Happily, tv and radio salesmen have learned their lesson and the modus operandi is fast improving. Station representatives, RAB, TvB, the networks, and many stations are approaching top decision-makers with increasing effectiveness. As a result, more dollars are flowing to the air media.

## Sound thinking from ANA

We think the Association of National Advertisers is on the right track in its appointment of Albert Frey, Dartmouth professor of marketing, to study the functions of the modern advertising agency. Many advertisers are in the process of evaluating the 15% commission system. The ANA, by its decision to spend \$30-\$10,000 for the Frey study, has signified its intent to provide its members with the most thorough factual guidance. It can do nothing wiser. And agencies in turn should give Frey the maximum in cooperation.



**THIS WE FIGHT FOR** *This year's network tv programing is hackneyed and initial audience reaction proves it. This is a time for experiment. Television can't afford to get hardening of the creative arteries in the midst of its youth.*

## 10-SECOND SPOTS

**Paneless:** Only New York agency head we know whose office is windowless is Bryan Houston. No views distract, no street noise filters through. And what a democratic touch when the agency president must share a time-buyer's window to watch a parade.

**Ittie fishies:** Norwegian Cannery Association, which packs sardines, has joined with Sunbeam Bread to promote "Wife Saver Meals." *Sardine sandwiches may save the wife, but not the marriage.*

**Definition:** "Daytime Strip" is a matinee at the local burlesque house.

**Favorite color:** Richard Pinkham, v.p. at NBC TV says if CBS TV and NBC TV sustain present color-television momentum, advertising in net color will come to \$150 million next year. *Colorfully speaking, that's an awful lot of green.*

**Ice Age:** Shepherd Mead's observation on refrigerator tv commercials—"It's the star who gets the glory, but the one who makes the money is the girl who opens the big white door." (*From "How to Get Rich in Tv without Really Trying."*) See page 30.

**All up-hill:** The hobby of Albert W. Frey, Dartmouth professor retained by ANA for ad agency compensation probe, is mountain-climbing. *Good training for tackling an active volcano.*

**Eager beavers:** Reporting two more stunts that landed agency jobs: (1) Fellow sent note, "Do you need new blood in your agency?" attached to a vial of his own; (2) Out-of-towner delivered homing pigeon with favorable return message that only needed a check mark and the bird's release out office window.

**Coverage:** Those seven Prestone skywriters in formation over New York City the other day caused Betty Hodges, med. res. dir., D-F-S agency, to remark: "And I thought I knew all about air media!"

**Think:** A Nielsen survey discloses that in marketing decisions executives are right or substantially right only 58% of the time. *And that doesn't include time out for coffee breaks.*

# Ratings?

Take your choice...Pulse or ARB...both show KWK-TV as the Leader in St. Louis Television. Twelve of top fifteen once-a-week shows...seven of top ten multi-weekly shows...plus highest rated availabilities for your spot campaign keeps you completely covered in the Great St. Louis Market. Katz will show you!

# what do YOU buy?

## Cost Per Thousand?

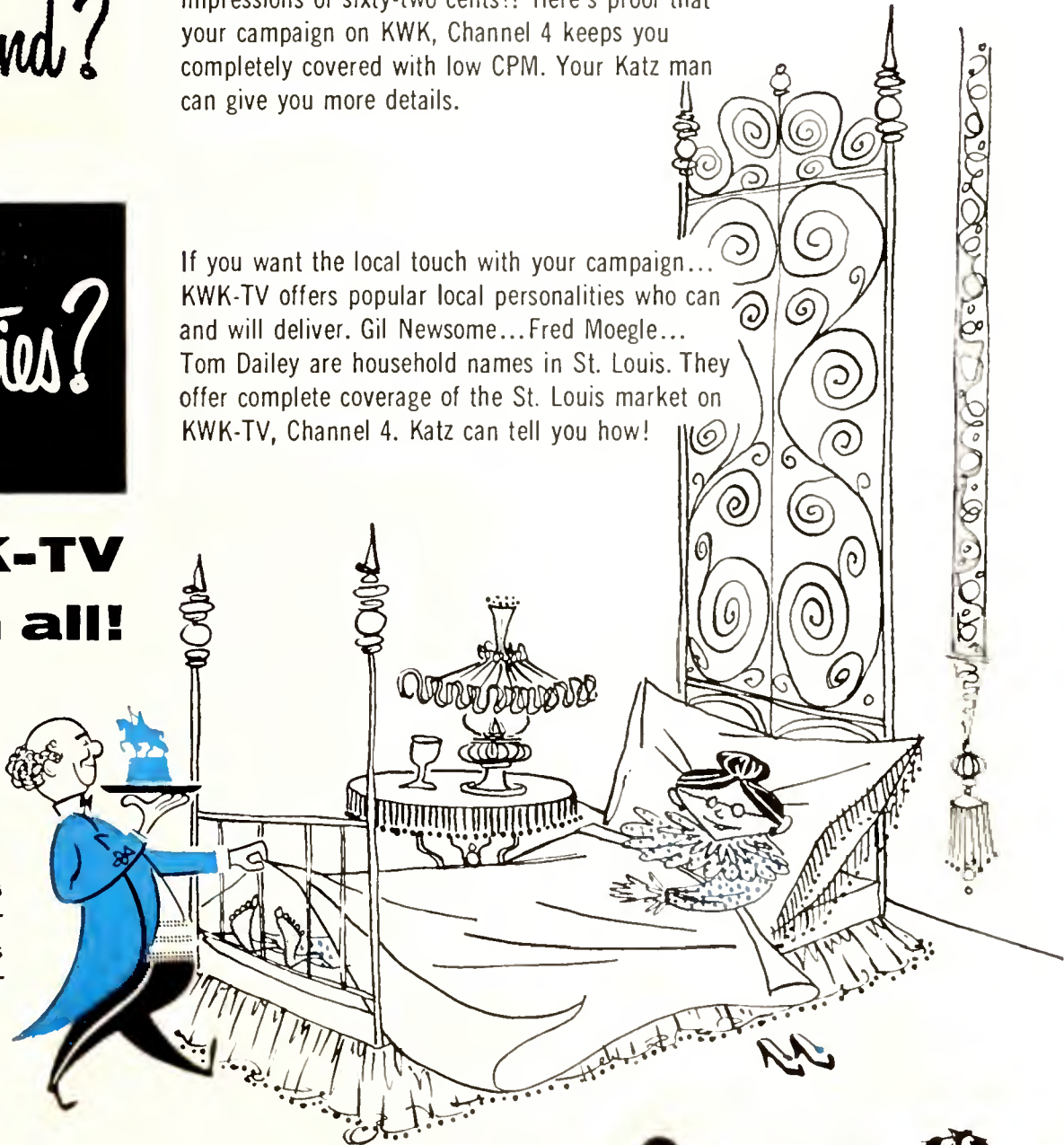
An investment of \$330.00 (one time AA Rate... 9:45 p.m. Tuesday) using ARB rating delivers 212,500 TV homes at a CPM homes of \$1.08... CPM impressions of sixty-two cents!! Here's proof that your campaign on KWK, Channel 4 keeps you completely covered with low CPM. Your Katz man can give you more details.

## Personalities?

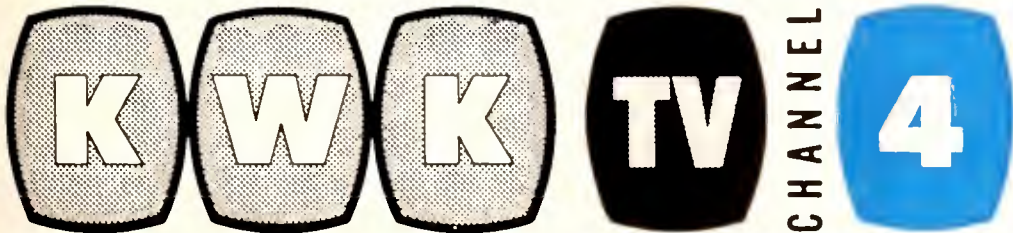
If you want the local touch with your campaign... KWK-TV offers popular local personalities who can and will deliver. Gil Newsome...Fred Moegle... Tom Dailey are household names in St. Louis. They offer complete coverage of the St. Louis market on KWK-TV, Channel 4. Katz can tell you how!

**KWK-TV has them all!**

SERVING THE GREAT ST. LOUIS MARKET



YOU GET MORE ON



TOP PROGRAMS OF 2 NETWORKS



Represented Nationally By THE KATZ AGENCY, INC.

**IN ST. LOUIS**

# Buy the "Right Time" for Your Audience

## KMBC-TV has a top-rated show for any audience you want!

KMBC-TV OF KANSAS CITY provides a top-rated selection for any type of audience you seek. These latest Telepulse rankings show how your sales message reaches more of the right people more of the time on Channel 9.

### TOP-RATED NEWSCAST (General Family Audience)

"The 10 O'clock News," by Lionel Schwan, highest-rated news show, network or local, in the market. Ranks No. 2 in the Telepulse listing of Top Ten Kansas City multi-weekly shows.

### TOP-RATED LOCAL WOMEN'S SHOW (Housewives)

Bea Johnson's "Happy Home," 1:30-2:00 p.m., Monday through Friday. Consistently the top show in its field in this three-station market.

### TOP-RATED EVENING MOVIE (General Family Audience)

"Premiere Playhouse," 10:15 p.m. to sign-off, Monday through Friday. An ideal vehicle for low-cost, high impact selling with Jim Lantz as host and salesman.

### TOP-RATED KID SHOWS "Whizzo's Wonderland," with Frank Wizarde

as "Whizzo, the Clown," 11:00 a.m. to noon, Monday through Friday. "Mickey Mouse Club," 5:00 to 6:00 p.m., Monday through Friday, highest-rated multi-weekly show in the market!

### TOP-RATED LOCAL DAYTIME VARIETY SHOW (Housewives)

"Noon," 12:00 to 1:00 p.m., Monday through Friday. This biggest local production in Kansas City television features Rev Mullins and a cast of top entertainers plus famous guest stars.

### TOP-RATED SPORTS SHOW (Men)

"Sam Molen's Sports," 10:08 p.m., Monday through Friday. Beats all network and local sport show competition!

From the above, you can see why you're money ahead when you select your audience from the top-rated line-up on KMBC-TV. So right now, select your nearest phone and contact your Colonel from Peters, Griffin, Woodward, Inc. for availabilities.

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



PETERS, GRIFFIN  
WOODWARD, Inc.  
Exclusive National Representatives

DON DAVIS, First V-P and Commercial Mgr.  
JOHN SCHILLING, V-P and General Mgr.  
GEORGE HIGGINS, V-P and Sales Mgr.  
MORI GREINER, Director of Television  
DICK SMITH, Director of Radio

... it's KMBC of Kansas City - KFRM for the State of Kansas