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NEW YORK 20 N Y

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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20.2% Drug Dominance

Market figures prove families living in WXEX-TV Grade B area spend 20.2% more on drugs* than families in Grade B area of any other Richmond market TV station

	Amount Spent on Drugs by Grade B Area Families	Percentage
WXEX-TV	\$12,205,000	100%
Station B	\$10,130,000	83%
Station C	\$10,155,000	83.3%

*Cosmetics, toiletries, hair preparations, packaged medications
Source: Sidney Hollander Associates

WXEX-TV

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

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

THE TOP 50 AGENCIES IN AIR MEDIA BILLINGS

Y&R leads agency pack. BBDO is second. McC-E third, each gaining over \$10 million above 1955 figures

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Needed: a better way to measure radio today

Page 26

Just how much impact does color tv add?

Page 28

Where the money goes in animated tv commercials

Page 33



COLUMBIA SOUTHERN CHEMICAL CORP.

WHEELING STEEL CORP.

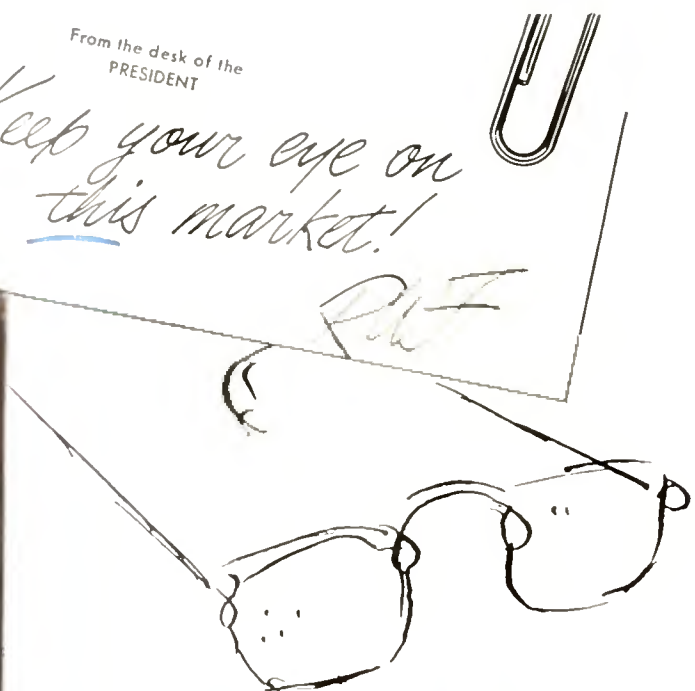
SOLVAY PROCESS DIVISION A. C. & D.

UNION CARBIDE & CARBON CORP.

From the desk of the
PRESIDENT

*Keep your eye on
this market!*

RWF



*The Wheeling Market is one of the
fastest growing markets in America*

Aluminum, Chemicals, Steel, Coal—these and many other basic industries—booming, expanding, growing—in the Greater Wheeling Market, the “rich Ruhr Valley of America.” How do YOU figure in this picture of industrial expansion? Project your sales in America’s industrial heartland by using the dominant advertising medium, WTRF-TV, consistently outdistancing the competition in every accredited measurement of audience survey. The eyes of the valley are on WTRF-TV!

“a station worth watching”

wtrf tv

Wheeling 7, West Virginia



For availabilities and complete coverage information—Call Hollingbery, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, Cedar 2-7777.



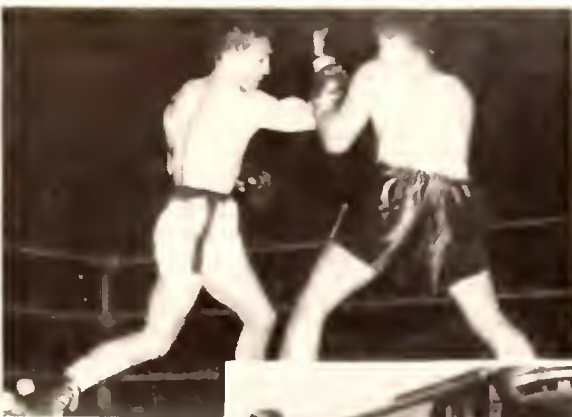
NBC

316,000 watts
Equipped for network color

...market that's reaching

new importance!

LEADERSHIP in News Service



WSYR has achieved leadership in news service by making news coverage the **Number One** programming responsibility. Seven full-time staffers share the job of covering, editing and reporting 12 complete news reports daily — these in addition to NBC's news reports. They cover the local and regional news 'round the clock — set up "on-the-spot" broadcasts of important special events. Naturally, the people of Central New York prefer **WSYR** for news. And advertisers recognize **WSYR** as the news buy in this 20-county market with 1.5 million population and \$2.2 billion annual spending power.



NBC Affiliate



WSYR

5 KW ★ SYRACUSE ★ 570 KC

Represented Nationally by HENRY I. CRISTAL CO., INC.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- The top 50 air agencies**
- 23** Annual sponsor survey shows Y&R, BBDO, McCann still head list with each gaining over \$10 million. Analysis of client activities explains growth
- Needed: a better way to measure radio**
- 26** W. Ward Dorrell, research chief at Blair, says samples are too small for measuring short time segments, suggests three-hour span be used
- Colortown, U.S.A.**
- 28** NBC and BBDO study impact of color tv on this un-named, typical city, find increased viewing and better product recall by color set owners
- The knock that saved an industry**
- 30** How "Knock on the wall to see that it's plaster" slogan lifted the Southern California plastering industry out of its doldrums of '52
- Where does the money go?**
- 33** An animated tv commercial undergoes cost analysis step-by-step from storyboard to finished film. Commercial was two-months in production

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In Next Week's Issue

How to convert to all-media buying

One of our most prominent agencies now in the process of converting to all-media buying is... Here's how they're making transition

Where NBC is headed

Over the past few years, here's how NBC charts its course; a question-and-answer session from NBC President Bob Sarnoff

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WOC TV

They get the 1 Picture

Proved by 648,330 Pieces of Program Mail received by this Station During 6 full Years of Telecasting . . .

This fabulous response . . . 91% of it to local live telecasts . . . began in 1950. That year . . . WOC-TV's first full year on the air . . . 33,845 pieces of program mail were received; this mail came from 23 Iowa-Illinois counties — 237 cities and towns.

By 1955, this response jumped to 149,215 pieces of program mail received during a 12-month period; it came from 39 Iowa-Illinois counties — 513 cities and towns in these counties.

Accompanying map shows breakdown of this 1955 program mail, proving WOC-TV's "Good Picture" area.

WOC-TV Viewers are responsive. They respond to WOC-TV telecasts by mail. More important, they respond to advertising on WOC-TV by purchases at retail outlets. We have a million success stories to prove it (well, almost a million). Let your nearest Peters, Griffin, Woodward representative give you the facts. Or call us direct.



WOC-TV 39-COUNTY COVERAGE DATA — ●

Population	●	1,568,500
Families	●	484,800
Retail Sales	●	\$1,926,588,000
Effective Buying Income	●	\$2,582,388,000
Source	●	1956 Survey of Buying Income (Sales Management)
Number TV Homes	●	317,902
Source	●	Advertising Research Foundation

WOC-TV Owned and Operated by Central Broadcasting Company,
Davenport, Iowa

The Quint-Cities Station —
Davenport and Bettendorf
in Iowa; Rock Island, Mo-
line and East Moline in
Illinois



Cal. B. J. Palmer, president
Ernest C. Sanders, resident manager
Mark Wodlinger, resident sales manag-
PETERS, GRIFFIN, WOODWARD, INC
Exclusive National Representative



A moose has been known to span 17 and more hands across. It is one of the largest and most powerful claw-toed mammals.



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



It is a Zoological fact that the height of a Giraffe from the bottom of its front feet to the top of its head has towered 17 feet and more... the better to reach the choice tender leaves.

NOT SEVENTEEN...

National and Regional Advertisers are now getting WBRE-TV'S 17 COUNTY COVERAGE

As a Basic NBC-TV Station, you know of course, that WBRE-TV carries every NBC Network show to this big 17 County area comprised of office, factory, mining, industrial and agricultural wage earners. But, look at this list of eighteen consistent regional and national "show sponsors" during the past 12-months and you'll get some idea why WBRE-TV is your best buy in Northeastern Pennsylvania:

"Stage 7"; . . . Chef Boy ArDee; "Man Called X"; . . . Stegmaier Beer; "Golden Playhouse"; . . . Esso Standard Oil Co.; "Guy Lombardo"; . . . Wise Potato Chips; "Badge 714"; . . . National Bohemian Beer and Top Value Trading Stamps; "Susie"; . . . Susquehanna Frozen Foods and Savarin Coffee; "Science Fiction Theatre"; . . . LaRosa Spaghetti and Gentleman Janitor; "Dr. Hudson's Secret Journal"; . . . Wilson Packing Co.; "Highway Patrol"; . . . Ballantine Beer; "I Spy"; . . . Raker Paint Co.; "Crunch and Des"; . . . Utica Club Beer; "Stars of Grand Ol Opry"; . . . Pillsbury Mills; "Heart of the City"; . . . Betterhouse, Inc.; "Little Rascals"; . . . Bosco and Clark Bars.

AN **NBC** BASIC BUY : National Representative : The Headley-Reed Co.
Counties Covered LUZERNE LACKAWANNA LYCOMING COLUMBIA
SCHUYLKILL NORTHUMBERLAND MONROE PIKE WAYNE
WYOMING SULLIVAN SUSQUEHANNA BRADFORD UNION
HYDER

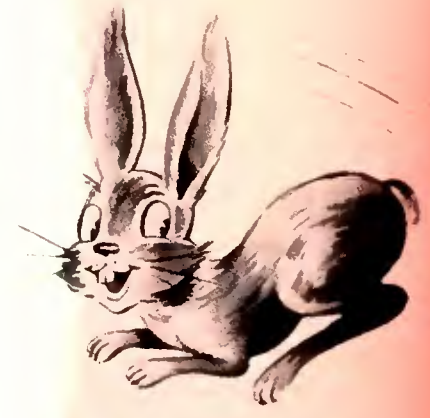
WBRE
TV Channel 28
WILKES-BARRE, PA.



Fewer than 17 cheetahs exist in the kingdom. The R. harems who can cover ground at the amazing speed of 200 yards in less than 17 seconds.



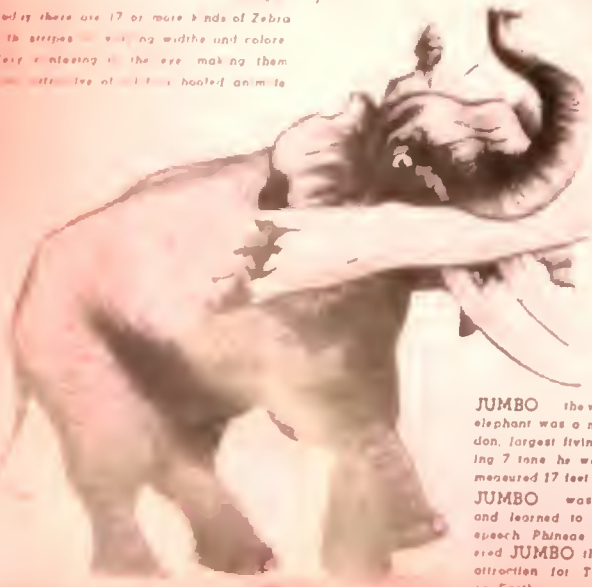
Twice there are 17 or more kinds of Zebra with stripes of varying widths and colors. Very confusing to the eye, making them an attractive alternative to hoofed animals.



The Jack Rabbit or Anifope Hare is one of the worlds speediest mammals - it can leap 17 feet without effort.



The Walrus is prized for the ivory in its upper tusks which grow over 17' in length. Its scientific name means literally those who walk (baino) with their teeth (odus).



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



If your dog surprised you with a family of 17, you might exclaim **IMPOSSIBLE!** But we've checked with good authority and it has happened.



NEWSMAKER of the week

Dick Hehman: from art to marketing

Since he came to Pabst Brewing in 1951, fast-talking, hard-driving Richard Hehman has been rising toward the top as steadily as the foam in a glass of Blue Ribbon. Last week, he moved up to a brand new post—director of marketing. This puts him in charge of advertising, merchandising and brand management for all Pabst products.

Hehman's approach to the new assignment has already been outlined by Marshall Lachner, Pabst's new president, to whom Hehman will report directly. Lachner's concept: (1) Take the advertising agency into complete confidence;

(2) Respect its creative functions. "This will be my working pattern," says Hehman. Pabst now picks up half the tab on ABC TV Wednesday night fights, hopes to cut back to one-fourth sponsorship in order to localize its advertising (see 17 November SPONSOR, page 12 of SPONSOR-SCOPE).

Hehman's first official act in his new position took place Monday of this week when he named four new brand managers: Robert Rog-



ers for Pabst Blue Ribbon and Andeker Draught; Ed Sehram for Eastside Old Tap Lager; Lawrence Moore for Hoffman Beverages and Pabst Sparkling Beverages, and Arnold Winograd for Old Tankard Ale, Bio-Pabst (biochemicals), and industrial products.

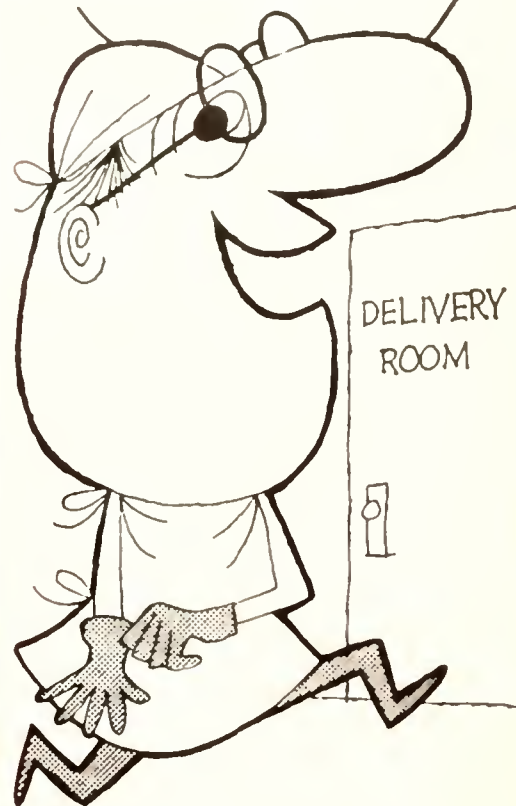
Hehman himself was Pabst's first brand manager, a post that was set up only six months ago. "In the soap and appliance fields, the brand manager has been around quite awhile," he says, "but in the brewing business it is something new." In the new marketing set-up, Barney Brienza will continue as advertising manager and O. Dean Wittenberg as merchandising manager. The position of advertising director, vacated by Nate Perlstein, will not be refilled.

Hehman's marketing division will work parallel with sales and production. How they will work together, he sums up in this philosophy of functions: The sales manager says, "I don't care what it costs, I'll sell it." The production manager says, "I don't care whether you can sell it, I'll make it." The marketing director says, "This is what we must make and sell to show a profit." Pabst seems ready to put the burden of a profitable operation squarely on its marketing department.

Born 43 years ago in Bellvue, Ky., he studied art there, crossed the river to Cincinnati where he studied more art and became a commercial artist for the Kroger Co. He was art director when he left in 1945 to join Campbell-Mithun in Chicago as an account exec. Four years later he returned to Kroger, then in 1951 joined Pabst as ad manager for Blue Ribbon. Why the switch from art to marketing?

"Well, at the drawing board," Hehman says, "I got to wondering about the reasons behind what I was doing."

Delivery
rate is
GREAT
in
Salt Lake!



Babies are big business in the west where Utahns lead the nation with the highest birth rate (and lowest death rate).

And KSL means big business for advertisers who depend on effective *delivery* of their message to *all the people* in the mountain west. It's an area growing 41.5% faster than the rest of the country — an area of more than 1½ million people unified and *delivered* by

KSL Radio

50,000 WATTS—CBS IN THE MOUNTAIN WEST

REPRESENTED BY CBS RADIO SPOT SALES

Sources: U.S. Census, Sales Management





more and more

advertisers

are selling in

COLOR

every night

of the

week on

NBC

television

a service of 

it
 pays
 to sell
 these
989,605
 families

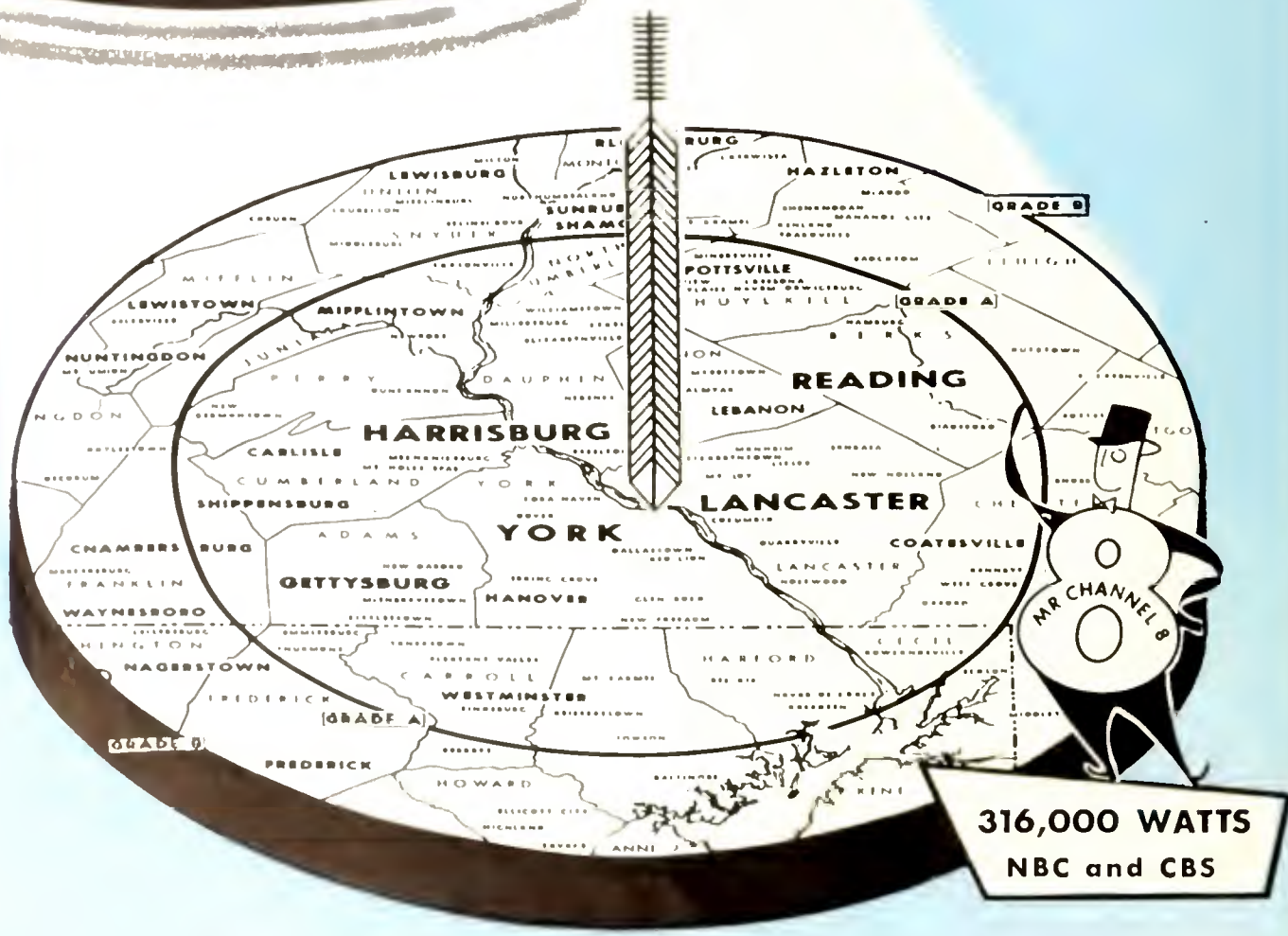
The consistency with which America's leading brand names are advertised over WGAL-TV is effective proof of this station's terrific selling power. It pays you to sell in America's 10th TV market with 3½ million people, 989,605 families, \$5¾ billion income, \$3⅔ billion retail sales, 917,320 TV sets.

AMERICA'S 10th TV MARKET



CHANNEL 8
 Multi-City Market

STEINMAN STATION
 Clair McCollough, Pres.



Representative The MEEKER Company, Inc. • New York • Los Angeles • Chicago • San Francisco

SPONSOR-SCOPE

8 DECEMBER
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SPONSOR PUBLICATIONS INC.

What with so many films being revived on tv, it's becoming important to know which originally were approved by the Legion of Decency and which were frowned on. There's been no real trouble so far—the few slips that have occurred resulted from ignorance. But note:

The Legion of Decency has an influence on the tv feature film market in two ways:

1. **As an informational source:** Broadcasters can inquire about the "ratings" of films they've bought or are about to put under contract.

2. **As an audience guide:** Two Catholic weekly papers, each in a major market, note in their tv film listings the "rating" each feature film got when first released. The papers are *The Advocate*, Newark, N. J. (circulation, 100,000) and *The New World*, Chicago (circulation, about 100,000).

The Legion of Decency rates films AA (for the family); A (for adults); B (objectionable); and C (condemned).

Several "C" films actually are showing now on tv around the country, though the Legion apparently hasn't considered the number sufficient to make an issue.

Legion "ratings" usually are obtainable at the nearest diocesan office.

Colgate's advertising director—Stewart Sherman—has assumed one of the top policy positions: He now calls the decisions on the marketing plans for all brands.

It's an authority that used to be exercised by the sales department.

As policy maker for the various brands, Sherman now determines the scope of each one's advertising—without first getting the approval of a brand manager (as is the case, for instance, at Lever Bros.).

It's considered a major attempt at integration in a business usually as diffuse and frenetic as department stores.

Wall Street expects more mergers in the electric appliance field in early 1957.

Reason: Manufacturers can't make a go of it unless they have a full line.

Remarking on the shakedown period his industry has been experiencing, Don G. Mitchell, Sylvania chairman-president, said competition in appliances is "more intense, more diversified, and a great deal more costly." And remember, it's almost axiomatic that the bigger they get, the more they advertise.

Latest turn of the program wheel at NBC TV puts Manny Sacks, a former spotter of recording talent and tunes, into the command post.

His new chief lieutenant, Bob Lewine, is a Bob Kintner protege from ABC—also set to don v.p. stripes.

Prior to Sacks, the last three or four NBC program v.p.'s had at one time or another worked in an ad agency.

Just as a statistical comparison: CBS hasn't had as many programing v.p.'s as NBC, most likely because of William S. Paley's pronounced personal interest in that phase of the operation through the years. The first program v.p. named at CBS was William B. Lewis in 1939, who now is president of Kenyon & Eckhardt.

(For more about Sacks, see Tv and radio newsmakers, page 68).

Despite all the ruckus over tv costs, Procter & Gamble appears to be getting the best return ever on its network nighttime investment, even though a couple of its newer shows are only moderately successful.

P&G's nine evening programs during the latter part of October averaged \$2.60 per-

thousand-homes per-commercial-minute.

The other ingredients of this equation were: total homes delivered, 98 million; total show costs, \$343,000; total time costs net, \$360,000 per week.

SPONSOR-SCOPE has made a check among major tv advertisers in various fields to determine a "good" cost per-1,000-homes per-commercial-minute. It worked out this way:

- **Soaps:** between \$2.75 and \$3.00.
- **Beauty aids:** \$2.50.
- **Drugs:** between \$2.50 and \$3.00.
- **Foods:** between \$3.50 and \$4.00.
- **Cigarettes:** between \$3.00 and \$3.50.
- **Appliances and automotive:** \$5.00.

Footnote on foods: **General Mills**, which prefers low cost nighttime programing, has set level of \$2.85 per commercial minute.

Local radio and tv this week seemed headed for a major readjustment in the co-op advertising category.

For one thing, **General Motors** has killed its longtime co-op program, apparently because it was a nuisance—legally and financially—to both parties.

For another, the **Association of National Advertisers** has set up a **one-day workshop (24 January) on co-op advertising practices**. Highlight of the discussion will be an examination of the legal angles of such advertising—particularly in the light of the Robinson-Patman Act (whose purpose is to prevent price discrimination in distribution). Gilbert H. Weil, ANA general counsel, will tee off the discussion.

Cynics contend that GM's action merely formalizes the fact that the money in the co-op fund was its own money anyway (since it was calculated into the final price of a car). On a more practical level, though, GM's move definitely means this: **The voice that dealers once had in the placement of co-op advertising will be stilled**. GM headquarters and its agencies now firmly have their hands on this type of expenditure.

Hence, **local station sellers hereafter will have to work harder on dealers** because the latter will feel that advertising money really is coming out of their own pockets (The co-op fund spent over \$150-million a year, of which about \$70-million was ponied up by Detroit).

As for Madison Ave.: The co-op fund expenditures, heretofore administered largely by local interests and sales managers, now could wind up—in part, at least—as **national billings**.

Columbia Pictures is definitely looking for tv station buys.

As a preliminary step, Bob Salk is dropping his post as sales manager of subsidiary Screen Gems and directing station operations.

The station-buying plan was approved at a Columbia stockholders meeting (see SPONSOR-SCOPE 1 December 1956).

Meantime, another syndicator, **Guild Films**, is awaiting FCC approval to acquire WMBV-TV, Marinette-Green Bay.

Getting through to the agency buyer these days is like getting into Fort Knox from the rep's point of view. Take Young & Rubicam:

Not so many years ago a salesman had about **10 important people** with whom he needed a day-to-day working relationship.

Today a salesman assigned to Y & R has **almost 80 people** to keep in mind. This near-battalion consists of 27 time buyers, 30 assistant timebuyers, 12 estimators, 1 coordinator of spot tv-radio, 6 associate media directors, and 3 assistant media directors.

Contemplating this alignment, a veteran rep mused: "I doubt whether that many people were involved in time buying in the whole U.S. 15 years ago. At that time my court of appeals was the head timebuyer. Now the Supreme Court would be much simpler."

The network radio business has hit genuine pay dirt the past several weeks.

You can get a focus on what's been happening from this progress report to SPONSOR-SCOPE by the individual networks:

- **ABC:** Has built its morning schedule into a high-grade lineup and is not far from sold out. At the moment it rates second in the daytime picture, with this business amounting to about \$8-million a year. ABC is coming along rapidly on weekend sales, too (Dow Chemical just bought a half-hour Red Foley show for Saturday matinees, time and talent coming to \$650,000).

- **CBS:** As of this week, its daytime availabilities are 85% sold, and it expects to be cleaned out completely daytime-wise by mid-January. Next objective will be two-pronged: (1) getting more affiliates to make room for all the business on hand, and (2) revising the night-time program structure to make it attractive to both advertisers and listeners. The buys on CBS have been in the multi-million-dollar class, including such hefty names as Colgate, Lever, Standard Brands, General Foods, Scott Paper, Campagna, Slenderella, and Lipton's. These alone account for \$11-million gross a year.

- **MBS:** Recently signed around \$3-million-worth of business on two fronts. One is a 39-programs-per-week saturation-type deal with Miles Laboratories; the other is a Kraft Food renewal for 30 newscasts per week.

- **NBC:** Its pioneering with the Monitor format weekends—now extended to include Fridays—has paid off exceptionally well. NBC has just closed a \$2.1-million deal with Bristol-Myers (Y&R) for a year's sponsorship of 2,210 five-minute segments of the forthcoming around-the-clock news schedule. The other half of this schedule very likely will be sold in a few days. Next move is to strengthen and sell the other programming up to 3 p.m.

Essential difference between the CBS and NBC radio networks as of now is the latter's flexibility.

CBS' daytime schedule is pretty well sold out, hence its programming latitude is basically limited.

NBC Radio, being "lean, mean, and hungry" (as NBC Radio v.p. Joe Culligan puts it), can move in any direction program-wise that it wants.

If anybody comes up, say, with another Monitor concept, there's nothing to prevent the network from putting it on—for a test, at least.

Something of major import to radio may be coming soon as the result of a conference held earlier this week at General Mills' headquarters in Minneapolis.

Cliff Samuelson, General Mills' director of grocery products advertising, got together the top management of the miller's four agencies—BBDO, D-F-S, Tatham-Laird and Knox Reeves. Spotted high on the agenda was a reappraisal of the radio picture.

Here's an opportunity for timebuyers to come to the aid of some perplexed broadcasters.

What baffles the latter is this: **How can I make my station stand out in the minds of media buyers?**

The odds against easy identity have more than tripled the past 10 years.

There are about 3,200 radio and tv call letters today, whereas in 1946 the total was less than 1,000. (That 3,200 doesn't include 550 FM stations.)

Broadcasters have twice the problem of newspaper publishers: There are but 1,700 daily newspapers in the U.S.

The batting percentage for new half-hour tv variety shows on the networks this season is .333.

Of the three that debuted this fall, only one remains—the Ernie Ford Show (NBC). The other two were the Walter Winchell and Herb Shriner shows.

Shriner's sponsor, Pharmaceuticals, Inc., sidetracked a plan to experiment with another producer on the Shriner show and switched to a quizzer, Nothing But the Truth.

The quizzer can be produced for around \$22,000 gross, whereas the Shriner program cost \$40,000.

Note the disconcerting effect the tight money market is having on the buying policies of grocery and drug chains:

They're buying less but more often.

Marketers interpret the behavior thus: Purchasing agents believe that if the Federal Reserve keeps the lid on long enough, prices will decline—and to a chain buyer there's no worse purgatory than to be caught with a big inventory in a price downturn.

Mrs. Consumer is buying more than ever, but the chain economists counsel keeping only a step or two ahead of her.

Liggett & Myers (Chesterfield) now has the inside track in sponsoring Frank Sinatra next fall.

Option was placed with ABC TV by McCann-Erickson.

A number of legal formalities still have to be cleared away, by the network before it can sit down with the agency and polish off a deal.

The package would include 44 filmed half-hours and two 60-minute "specials."

When an organization embarks on a multi-million-dollar tv campaign there's more than a money investment at stake. **It's the good standing in the trade of the company's chief executive officers** (the personalities who "front" the business).

Before one agency got the go-ahead this week, the following steps were taken.

- The ad manager sold the campaign to the executive v. p.
- The executive v.p. sold it to the president.
- The president sold it to the chairman of the board.
- The chairman sold it to the board of directors.
- The president phoned a large percentage of his distributors because he wanted them to like it.
- The sales manager phoned a cross-section of dealers to make sure there wasn't a strong antagonism toward the show's top personality or the basic strategy of the campaign.

ABC TV is planning to road-test its afternoon live programing.

The concept will work like this:

A half-hour program will be put together in New York.

Performers, writers, director, and producer will move **to an out-of-town station—likely one of the ABC o&o's**—where the show will be put through a polishing process over the air five days a week.

When the program is deemed ready for network exposure, it will be moved back to New York and scheduled for a period prior to 4 p.m.

While going through the try-out stage **the show can be sponsored without charge** for talent or production.

SSCB has joined the trend toward the integrated media buying department.

For the first time at the agency the same executives will be supervising the buying of all media.

Named as associate media directors, under Francis Minehan, v.p. and media director, are Walter Bowe, John Kelleher and Bert Wagner.

Of the trio, Bowe is a timebuying specialist.

Practically all the major agencies are now operating under this system. **FCB has also just put all-media buying system into effect.**

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 43; Spot Buys, page 50; News and Idea Wrap-up, page 54; Washington Week, page 61; SPONSOR Hears, page 64; and Tv and Radio Newsmakers, page 68.



Uncle Bert Racks Up Ratings on KPRC-TV's "Looney Town"

IF IT TAKES kiddies and their mommas to ring your client's cash registers, you'll find Houston's biggest audience on KPRC-TV's "Looney Town." Emcee, "Uncle Bert" Lynn supplements his antics with cartoons and audience participation stunts. Live daily audience of 90 to 100 . . . available for sampling. Personalized commercials harmonize smoothly with format, add selling emphasis. "Looney Town" earns a higher rating than other two competing shows combined. (ARB October '56.)

KPRC-TV

H O U S T O N

C H A N N E L 2

JACK HARRIS
Vice President and General Manager

JACK MCGREW
National Sales Manager

Nationally Represented by
EDWARD PETRY & CO.

KPRC-TV... MOST POTENT ADVERTISING FORCE IN THE HOUSTON MARKET

CASE HISTORY—FURNITURE



The world's largest home furnishing store, Barker Bros., ends a two-year test of Southern California radio and finds it good.

A pioneer in the medium, Barker's had used it effectively, but never as substantially as when President Neil Petree and Advertising Director Kenneth Pelton called on Mays & Co., their agency, for radio promotion of the firm's Diamond Jubilee Year.

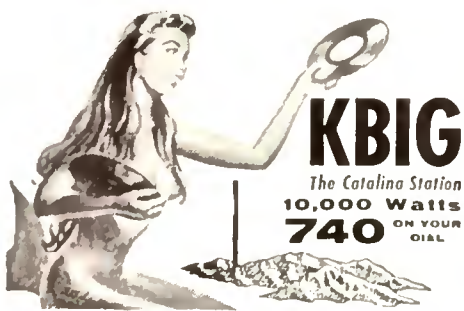
Using the new radio, they put jingle spots on eight major stations.

(Largely responsible for the move was a survey of new suburban areas, proving nearly half the residents were not reachable by more traditional media.)

Results: "Radio has proved its usefulness to us," says Mr. Petree. "Best confirmation of that is our continued use." With a 1956 increase of 18%, and volume in its 18 stores still climbing, Barker's is now refining its radio techniques with tests of items, days and times.

KBIG is happy at Mr. Mays' report that "the merchandise items on your station had fine response . . . thanks to the boys at KBIG who have been giving the copy their own slant and adding to its 'sell'."

Inge, sprawling Southern California is reached best by radio: KBIG plus other fine stations for complete saturation KBIG alone for greatest coverage at lowest cost-per-thousand.



KBIG
The Catalina Station
10,000 Watts
740 ON YOUR DIAL

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

Timebuyers at work

Harold Fair, v.p. in charge of tv and radio, Bozell & Jacobs, New York says that he isn't the first to suggest that figures do lie, but that the increasing complexities of markets, media and other factors make it more and more essential to go beyond ratings wherever possible for market and station data. "Figures do lie," Fair explains.

"when they fail to reveal a program with a comparatively low rating but with a loyal, highly selective audience which is the kind you want to reach: when they fail to indicate a forceful selling personality who speaks the 'language' you require: when they don't reflect local buying habits or interests in sports, politics, recreation, religion and other things that determine the pattern of a market." He admits that this data is often difficult to get.



"But it's so vital to intelligent buying that it is worth the effort and price," Fair explains. "It's at this point that you realize the rep is your best friend." He feels that his firm is particularly sensitive to the value of such information because of its 12 offices which have often contributed on-the-spot knowledge, leading to better buys than ratings alone may have dictated to the timebuyer.

Betty Powell, Geyer Advertising, Inc., New York, feels that not enough is heard about the satisfactions in timebuying. One of her most gratifying experiences has been with Geyer's "Old Philosopher" commercials for American Motors Corp. The theme is for the current 1957 Rambler campaign.



"Eddie Lawrence and his musical ensemble were contracted to do the commercials," Betty recalls. "They're a take-off on Eddie's commercially-distributed record of the same title, in which he poses various extraordinary problems — follows with a chorus on how they can be philosophized away. For the Rambler commercial, Eddie turns to motoring problems in a humorous vein: then, how they can be solved with the Rambler."

Betty explains that fine teamwork between creative people and the timebuyer have given this job both satisfaction and fun. "We make full use of radio's flexibility," she explains, "and its adaptability to reach selected markets with these announcements. Most important, they give dealers the local support needed. Even now, plans are under way to broaden the philosopher theme for tv next year, since sales have increased tremendously."

THERE CAN BE ONLY ONE **LEADER!**

**IN CENTRAL NEW YORK
IT'S
WHEN-TV**

**HERE
ARE THE FACTS**

Total Television Quarter Hours
during October 1956

	PULSE	ARB
WHEN-TV	155	171
OPPOSITION	107	91
TIES	4	4

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

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH *Radio and Television* **STATIONS**
affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

first

ON WASHINGTON'S DIAL*



WENATCHEE, WASH.

\$ \$ \$ \$ \$ \$ \$ \$

It's the Season for the

PAY-OFF

in the Agricultural Heart of

WASHINGTON STATE

By the train loads, high income crops are going to the national market from Wenatchee, the Apple Capital of the World. We have a year 'round purchasing power way above the national average, but right now we're enjoying the additional impact of HARVEST CASH IN HAND, plus the rush, rush of heavy Christmas BUYING.

Farm prices? E-X-T-R-E-M-E-L-Y GOOD, thank you. And that reflects the buying mood of everyone in the area. Whatever your product or service, better include KPO Wenatchee for that BIG, BIG fall and winter harvest season market in the BIG, BIG middle of Washington State.

560 KC 5000 W

*Lowest frequency, best coverage in Washington State. Outstanding availabilities, with music, sports, news, farm shows, selected network programs.

A Guarantee! 2 to 1 Results

over all other North Central
Washington media

SEATTLE and PORTLAND REPS
Art Moore & Associates
NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated
One of the Big 6 Forjoe Represented
Stations of Washington State

KPO WENATCHEE, WASH.
An ABC-NBC Affiliate

Agency ad libs

Jingles today aren't clear or catchy

As one of the industry's most battered practitioners of the warbled commercial with approximately 20 years of trying to prevent piano-bass-guitar combinations from drowning out the pure poetry of my own drygoods lyrics, let me state here and now that I am constantly appalled at some of the things being done via jingles these days.



I used to spend the better part of each week in a recording studio, pushing the talk-back in an effort to get commercial iambs I had written to the fore.

"I can't understand the words." I would protest.

Any ditty produced in such a way that a single verb was not crystal clear was just another "take" and had to be re-cut. How different things sound today.

The words of many commercial tunes, despite the fact that they have the benefit of video (such as lip sync) are often difficult to follow if not impossible. Maybe this is caused by the fact that few of the present crop of tv commercial producers came out of radio where all we had to work with was audio and where therefore, we never were satisfied unless audio-clarity was 100%.

Certainly the purpose of an advertising jingle has not changed. To get the basic sales arguments across and to have them remembered, we employ the insistence of music. To achieve this the sales message must be comprehensible!

Little tricks insured jingle clarity on radio

In an attempt to assure complete audibility of every syllable, we discovered many tricks. For example, since it is very difficult to get a group to sing clearly, we balanced the group so that a lead voice stood out.

Now that the ditties are being prepared for a visual medium there are many other ways of making certain that the words are clear. The simplest is to superimpose *key words*. Far too many producers (from agency or outside sources) seem to resist the use of supers. Aesthetically, I suppose, they may clutter up a picture. But from an advertising standpoint (which I presume is the most important one), they are great pluses. Key words or a theme line itself is all that need be visualized on screen. The eye catches the words and fits them to the tune as they appear, in sync, with the lyric.

Television calls for a liberal use of supers in my opinion. What happens when you *see* a vocal group performing some commercial tune? Simply this—the advertisement utilizes the most potent part of the television medium (its video) to present an irrelevancy—namely, pictures of the singers. In radio the entire concentration is



E X P E R I E N C E

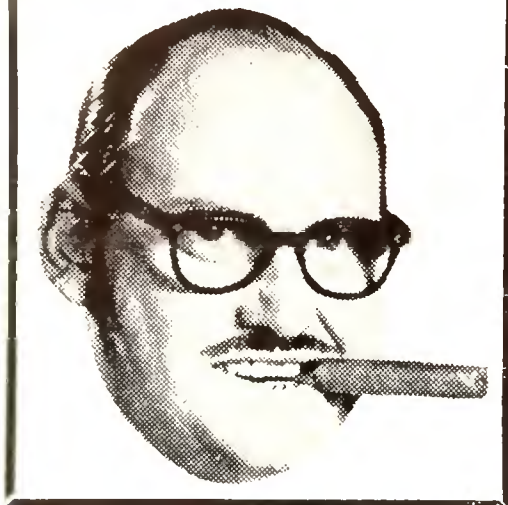
Behind the brow of the pilot, knowledge won through years of experience...skill born of doing.

In our business, too, 11 years experience have given us a background that makes the time buyer's job easier...lessens the chance of costly errors.

Such experience must be earned. And there's no substitute for it.

A V E R Y - K N O D E L
I N C O R P O R A T E D

**HEY, TONI . . .
JOE'S GOT A
FULL WAVE!**



SLICK, SENSATIONAL

KELO RADIO'S

NEW MIRACLE

1,032

FT. TOWER

is anything higher?

Midwest's biggest radio tower, equivalent to 13,600 watts, makes KELO RADIO a new regional station. Our rates, plus NEW TREMENDOUS POWER, make this your best regional buy! Let Joe Floyd's miraculous, far-reaching KELO be

**YOUR ONE GREAT RADIO
DOORWAY TO A VAST NEW
REGIONAL MARKET!**



SIoux FALLS, S. D.

One of the Midwest's Leading Radio
Stations Affiliated with NBC

JOE FLOYD, President
Evans Nord. Gen. Mgr. Larry Bentson, V.P.

Represented by H-R

on the sound which means the words—which means the advertising message. Why dissipate this advertising message?

Another problem I find that we have created in television is the use of commercial jingles that are unattractive. By unattractive I mean un-tuneful, un-catchy, un-melodic. There are, of course, exceptions a-plenty that are really cute and appealing.

When we had nothing but sound to work with this seldom was the case. It can't be that there aren't folks available to write melodies who have all the musical ability that seemed to be at our command before television.

Animation may subvert sales message

We should also be careful of how we use animation. Certainly animation is an attention-getting and attention-focusing technique. However, if the bulk of a commercial's time is devoted to cute drawings (as you see so often in television), the advertising idea itself may be subordinated and even eliminated.

Frankly, I'd like to see a survey made on a number of jingles appearing daily to find out what people remember. I'm afraid that in many instances it would be the animation and not the advertising ideas.

**DO KEY WORDS
ON SCREEN AID RECALL?**

Schwerin Research has just tabulated results for 527 recently tested commercials that throw interesting light on Bob Foreman's comments about superimposition of words on the tv screen. Schwerin noted how many "video words" (supers, words on posters, etc.) were used, then checked up to see how well the commercials did in getting copy points remembered. These were the results:

Number of "video words"	% of commercials in group	Copy points remembered per 100 viewers
None	28%	87
One to 15	48	88
Over 15	24	95

The study showed that commercials employing a lot of "video words" gained more copy point remembrance than those using few or none. Schwerin adds that this finding applies only to remembrance, does not necessarily mean the commercials are more effective in selling goods.

Look at
these results:

WBZ-TV TRIPLES

RATINGS OVER PREVIOUS MONTH WITH WARNER FEATURES & POPEYES!

WBZ-TV

October 17, 1956

Mr. Bob Rich
Associated Artists Productions, Inc.
345 Madison Avenue
New York 17, N. Y.

Dear Bob:

This is the kind of letter I really enjoy writing. Our new "Boston Movietime" program featuring those wonderful Popeye cartoons and "First Time on TV" Warner Bros. features more than tripled our ratings in September over those of August. The ARB average in the Monday-Friday period (4:45-6:45 PM) leaped from a 4.3 up to 13.7!

What's more, the very first time out, "Boston Movietime" beat "Mickey Mouse Club" which runs against us for an hour in this period. Last month we pulled a 4.5 against a 15.7 for the hour. But look what happened with "Boston Movietime" — we got a 14.5 to the opposition's 12.6.

Yes, Popeye and Warner Bros. features have changed the viewing habit here in Boston and New England. Families push their supper time back a little to enjoy this excellent television fare. And the audience composition is something, too. "Boston Movietime" now boasts of an audience of 26% men, 41% women, and 33% children!

In one week, the program drew 33,383 letters and postcards. And needless to say, we're completely sold out.

Of course, we knew these pictures were great. And we backed them with a fine host, Alan Dary, and the biggest promotional campaign to hit New England. Wrapped all together, AAP's wonderful pictures produced these sensational results.

The future? "Boston Movietime" is growing every day. And as the season advances, we are confident these ratings will go even higher. We, and our sponsors, couldn't be happier.

Best regards,

F. A. Tooke

F. A. Tooke
General Manager



"THE PETRIFIED FOREST"



"THE SANTA FE TRAIL"



"SHINE ON HARVEST MOON"



"THE STORY OF LOUIS PASTEUR"



"CONFIDENTIAL AGENT"

In 1 market
or 200, on a spot
or program basis these
high rated hits can
sell your
product!

Call or wire today



Associated Artists Productions, Inc. (I.P.R.M. Inc.)

345 Madison Ave.
New York City
Murray Hill 6-2323

CHICAGO • 75 E. Wacker Drive • DEarborn 2-4040
DALLAS • 1511 Bryan Street • RIVERSIDE 7-8553
LOS ANGELES • 9110 Sunset Boulevard • CRestview 6-5886

i Excelente!
i Maravilloso!
i Estupendo!

Excellent!
Marvelous!
Stupendous!

*in either language
the above describes*

K W K W

—the Spanish language
station in Los Angeles

The Latin population of
Greater Los Angeles is
comparable to the com-
bined total population
of Wyoming and Nevada
—more than 550,000
people!

**ONE STATION
DELIVERS
THIS MARKET**



L.A.—RYan 1-6744
S.F.—Broadcast Time Sales

49th and Madison

10-second spots

I would be very remiss not to congratulate you on the tremendous interest and diversity of your 24 November issue. I was especially pleased by your interesting approach to the TvB RAMAC contract. The short News and Idea Wrap-Ups are just great; and of course, your humorous little touch of 10-second Spots is the foam on the beer. I think you're doing a great job.

Lawrence H. Rogers II, president,
W'SAZ and W'SAZ-TV,
Huntington, W. Va.

Over the years SPONSOR has developed stature with a highly factual approach to the business of advertising. Lately I detect a new facet of your personality, one which I hope will be permanent. SPONSOR is interspersing the hard-hitting campaign stories and the case histories and the facts and figures with, of all things, a little bit of fun.

This is long overdue and as far as this reader is concerned is appreciated.

After all, this can be a very funny business. I'm referring specifically to that column of tidbits called 10-Second Spots which has appeared lately on your editorial page. I've also noticed an occasional article which had some real relaxing reading. Now how about a SPONSOR contest for the best contribution to 10-Second Spots?

Howard Wechsler, *secretary-treasurer*
Wexton Co., New York

New tv Comparagraph

I want to congratulate you on your new Comparagraph. It is useful and contains excellent information.

The only improvement that could possibly be is if you could list an accounting of the number of stations in the lineup of network shows. This I know is almost impossible. If there is a way, I know you will do it.

Roy W. Smith, *Wagner-Smith*
Associates, New York

I have been informed that one may obtain a list of sponsors that have

programs on TV at the present time. If this is true would you please send me such a listing.

Robert E. Colby, *President*
Robert E. Colby Productions, Inc.

• Such information is printed in SPONSOR's Comparagraph each month, along with average cost of network programs, cost-per-1,000 for top 10 nighttime and daytime network shows and spot television bases.

Three vital words

I wish it were possible to read more of the excellent television trade press—your own magazine and others—more quickly.

If that were the case then it would not have required a letter to the editor, from Wynn Bussman of the Nielsen Company, to point out an error in your 3 November article on daytime tv. The article states, "And, more families view daytime television in one week than listen to all radio, day and night."

This is a very attractive statement, but it is *not* what we said in our Philadelphia Cellomatic presentation of 11 September, and detailed in our subsequent release. Our actual quotation from the presentation and the release stated:

Today, according to Nielsen, in *television homes*, more families view daytime tv in one week than listen to all of radio, day and night.

That is exactly what we said and exactly what we meant. I think it unfortunate that in editing, space requirements were paramount to accurate reporting and that the elimination of three words, namely, "in television homes", caused Mr. Bussman to write so strongly and may, conceivably, have caused some confusion among your readers or possibly even diluted their faith in TvB as a source of accurate information.

As a matter of fact, not only are there more families viewing daytime television today than listen to all radio—again with the important qualification, in television homes—but in these same homes the average family viewing over the course of the week spends



STUDIO CITY TELEVISION PRODUCTIONS, INC.

*cordially invites you to join
its rapidly expanding group
of television film commercial clients
among whom are . . .*

AERICAN HOME PRODUCTS
CORP. - DENNISON'S FOODS
BOB HOPE ENTERPRISES
COLGATE-PALMOLIVE CO.
ELGIN NATIONAL WATCH CO.
FULLER PAINT CO.
FALSTAFF BREWING CORP.
GENERAL CIGAR CO., INC.
GENERAL ELECTRIC CO.
GENERAL FOODS CORP.
GENERAL MOTORS CORP.
THE GOODYEAR TIRE &
RUBBER CO., INC.
GULF OIL CORP.
HUNT FOODS, INC.
INTERNATIONAL HARVESTER CO.

INTERNATIONAL SILVER CO.
KAISER ALUMINUM &
CHEMICAL CORP.
KELLOGG CO.
MAX FACTOR & CO.
THE NESTLE COMPANY
THE PROCTOR & GAMBLE CO.
THE QUAKER OATS CO.
REMINGTON-RAND, INC.
R. J. REYNOLDS TOBACCO CO.
REVLON PRODUCTS CORP.
SICK'S SEATTLE BREWING
& MALT CO.
UNION OIL CO. OF CALIFORNIA
UNITED VINTNERS, INC.
WHITE KING SOAP CO.

All Production Filmed at
World Famous
REPUBLIC STUDIOS
No. Hollywood, California

★
All Film Processed by
**CONSOLIDATED
FILM INDUSTRIES**
America's Largest and Finest
Laboratories, Located in
Hollywood, New York
and Fort Lee, N. J.

Respectfully yours,

STUDIO CITY TELEVISION PRODUCTIONS, INC.

Morton W. Scott

PRESIDENT

4020 CARPENTER STREET
NORTH HOLLYWOOD, CALIFORNIA
POPLAR 3-8807

more time viewing daytime television than is spent listening to all of radio over 24 hours. Note, then, that in *television homes* more homes spend more time viewing daytime television than listen to radio around the clock.

I sincerely hope this note will clarify our statement should there be any lingering confusion.

Gene Accas, *vice president,*
Television Bureau of Advertising,
New York

Readers' Service Department

I wish to thank you very much for your prompt response to my request for reprints of the articles you sent me on tv and radio rating services. They were exactly what I was looking for and proved very popular.

After exposing them to several of our clients, they too requested that we procure reprints for their use, and so if it isn't too much trouble, I would appreciate your forwarding two additional copies to me for that use. The articles I refer to are:

1. "The Ratings Muddle"
November 29, 1954
2. "How the Different Rating Services Vary in the Same Market"
January 25, 1954
3. "There's More to Radio and Tv Research Than Ratings"
February 6, 1956
A. D. Watson, *timebuyer,*
Cunningham & Walsh, Chicago

Dix Harper of National Association of Television and Radio Farm Directors has referred us to you for information on advertising farm buildings by radio.

We understand that you have some farm market information which might be helpful to us in planning a promotion and advertising program. If so, we would certainly appreciate receiving any such information.

D. W. Richter, *marketing service department, Armco Steel Corp.*

• SPONSOR's most recent report on the Farm Market appeared in the 15 October issue. This issue is available in limited quantities at 50c per copy. SPONSOR welcomes queries from readers who need background data or who wish to obtain back issues of the magazine. Address requests to Readers' Service, SPONSOR magazine, 40 E. 49th street, New York 17, N. Y.

First Christmas gift

This year there is no question that my first Christmas gift, a subscription to SPONSOR, will be one of the best. That new SPONSOR is fantastic.

Jay Beneman, *Feigenbaum & Werman, Philadelphia*

confidentially

WE SPEND A LOT OF TIME
WITH MILWAUKEE HOUSEWIVES

(AND THEY LOVE IT!)



The "girls" of Milwaukee (young ones, and not so young) have the happy habit of inviting us into their homes 'round the clock, day after day.

That's why more and more national advertisers are making themselves heard on WOKY, Milwaukee. And you know how it is . . . once you tell a woman, the secret's out. They talk it up all over the neighborhood, bless 'em, so your selling job on WOKY does double duty. Are you spreading the good word to this prime audience?

AND HERE'S WHY THE SPONSORS LOVE US.

- First in listeners, day and night.
- Lowest cost-per-thousand in the market.
- Coverage of 54% of the population in wealthy Wisconsin.

FIRST in
WOKY
MILWAUKEE

1000 watts at 920 KC
24 hours of music, news
and sports



A BARTELL GROUP STATION
National Representatives
The Katz Agency, Inc.

Other Bartell Group Stations
KCBQ San Diego • KRUX Phoenix
WAKE Atlanta • WMTV Madison
WAPL Appleton

Represented by: Adam Young, Inc.

In Miami—a runaway—without a give-away!



WQAM leaps to 1st place in audience after less than 3 months of Storz programming

That's how fast listening habits have changed in Miami as a result of less than 3 months of "Storz Station" programming. And it's a *decisive* first place with a pace-setting 24.3% in the morning and a convincing 31.8% in the afternoon. Already a fine buy to begin with—WQAM is now *the* buy in Miami. Talk to the BLAIR man—or WQAM GM, Jack Sandler.

WQAM
MIAMI

Covering all of Southern Florida with 5,000 watts on 560 kes.

HOOPER* SAYS:

A DECISIVE FIRST, ALL DAY:

WQAM	28.4%
Station "A"	18.3%
Station "B"	16.2%
Station "C"	11.1%
Station "D"	6.0%
Station "E"	5.2%
Station "F"	5.0%
Station "G"	3.4%
Station "H"	2.6%
Station "I"	1.6%
Others	2.4%

*Hooper, Oct.-Nov., 1955, 7 a.m.-6 p.m., Mon.-Sat.

The Storz Stations
Today's Radio for Today's Selling

TODD STORZ,
President

WDGY
Minneapolis-St. Paul

WHB
Kansas City

WQAM
Miami

KOWH
Omaha

WTIX
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.



Number one is Y&R with \$82 million in air. Above (l. to r.) are Y&R's radio-tv supervisors E. Burr, N. Glenn, W. F. Benoit; H. Rauch, v.p. in charge of tv publicity and promotion; and v.p. and director of radio-tv, R. Mountain

TOP 50 AIR AGENCIES

SPONSOR survey shows

Y&R, BBDO, McCann still head list with each gaining over \$10 million

by Evelyn Konrad

The continuing growth of air advertising throughout 1956 is reflected in the vastly increased air billings among top agencies. In its annual survey of the top radio-tv agencies, SPONSOR found that the 20 largest air agencies in 1956 account for \$790 million in air billings. This \$117 million increase over the 1955 total of \$673 stems predominantly from the constant growth of tv.

Because of the growing importance of television among all agencies with national accounts, SPONSOR has expanded its 1956 survey of air billings (the fourth annual air agency analysis made by SPONSOR) to include the top 50 agencies in order by total tv and radio billings.

In interviews with top executives from over 50 agencies around the country, SPONSOR found that tv accounts for an ever-increasing percentage of each agency's total billings. And, while the five largest air media agencies have shown the most sizable dollar gains in tv billings, it's also true that there are today many more agencies with \$5 million or more in air media billings than there were a year or two ago. However, the growth in tv billings (both in dollar volume and in percentages) is greatest among the top five agencies.

Briefly, these are the highlights of 1956:

This year saw the demise of one of the top 20 radio-tv agencies, the Biow Co. The agency went

TOP AGENCIES *continued . . .*

out of business in June 1956, though announcement of its end was made in the beginning of the year. However, during the last six months of its existence, the Biow Co. continued to service its remaining clients, and SPONSOR's figure in the accompanying chart includes the Biow billings for that six-month period.

A major event of 1956 has been the continued growth of McCann-Erickson, which began its spectacular acquisition of clients in 1954 and continued through the year past at a similar pace. Not all the gains of this agency are represented in the chart below since Coca-Cola didn't join the agency until March and Chesterfield until fall of the year. By October 1956, McCann was billing at the rate of \$90 million

a year and over in the air media.

Here's a breakdown of top agency billing in 1956 with highlights of each agency's radio-tv activity:

1. *Y&R*: this was a year of enormous tv activity for Y&R. Among the major radio-tv accounts new to the agency in 1956 were Kaiser Aluminum, General Electric's tv receiver business, several new General Foods products, National Shawmut Bank of Boston and Norcross Greeting cards. The agency lost the Elgin account, but more than made up for it with expanded tv activity from existing clients plus the new additions.

Among the new Y&R shows this year were *The Kaiser Aluminum Hour*, *The \$64,000 Challenge*, *Broken Arrow*, *Hiram Holiday* and *Bengal Lancers*. Some of the established shows the

agency continued through the year were *I Love Lucy*, *Robin Hood*, *Life of Riley*, *What's My Line* and *Person to Person*.

2. *BBDO* clients sponsor wholly or partly over 20 network tv shows. Among the agency's large air media advertisers (over 100 are active in radio-tv) are American Tobacco, U.S. Steel, Revlon, Campbell Soup, Lever Bros., General Electric Co., Vick Chemical to mention just a few.

3. *McCann-Erickson*: this was a full year for the agency that's shown unprecedented growth in a short span of two years. In its upward climb, McCann-Erickson picked up the Coca Cola account and Chesterfield cigarettes during the course of 1956, as well as half a dozen smaller new accounts

1956 TOP 50 AIR AGENCIES AS COMPILED BY SPONSOR

Rank 1956	Rank 1955	Agency	Tv '56 (millions)	Radio '56 (millions)	Tv radio total '56	% air is of total '56	Tot. ag'cy billings '56 (millions)	Rank 1956	Rank 1955	Agency	Tv '56 (millions)	Radio '56 (millions)	Tv radio total '56	% air is of total '56	Tot. ag'cy billings (million)
1	1	Y&R	\$74	\$ 8	\$82	42	\$195*	25		Needham, L&B	\$ 9.5	\$ 2.5	\$12	38	\$ 32
2	2	BBDO	\$70	\$10	\$80	42	\$190*	27		Grey	\$ 8.8	\$ 2.2	\$11	30	\$ 37
3	2	McCann-E.	\$66.4	\$10	\$76.4	39	\$198	28		Houston	\$ 9.5	\$ 1.3	\$10.8	60	\$ 18
4	5	JWT	\$60	\$10	\$70	28	\$250†	29		North	\$ 9.5	\$ 1	\$10.5	84	\$ 12.
5	7	Ted Bates	\$49	\$ 6	\$55	66	\$ 83	29		Wade	\$ 8.5	\$ 2*	\$10.5	80	\$ 14*
6	4	B&B	\$51	\$ 2	\$53	66	\$ 80	31		Kletter	\$ 9.5	\$.5	\$10	77	\$ 13
7	6	Leo Burnett	\$39.9	\$ 3.1	\$43	57	\$ 75	32		NC&K	\$ 7	\$ 2.6	\$ 9.6	35	\$ 27..
8	10	Wm. Esty	\$34	\$ 4	\$38	65	\$ 55	33		D. P. Brothier	\$ 8	\$ 1.5	\$ 9.5	30	\$ 30
9	9	D-F-S	\$27	\$ 9	\$36	62	\$ 58	34		Wasey	\$ 6	\$ 2	\$ 8	21	\$ 39†
10	8	K&E‡	\$31.1	\$ 1.5	\$35.6	52	\$ 68	35		Gardner	\$ 6.2	\$ 1.3	\$ 7.5	36	\$ 21
11	13	Ayer	\$25	\$ 8	\$33	31	\$105	35		Mogul	\$ 5	\$ 2.5	\$ 7.5	45	\$ 17
12	14	FC&B	\$25.5	\$ 7	\$32.5	35	\$ 92	37		Guild. Bascom & Bonfigli	\$ 6.8	\$.4	\$ 7.2	80	\$ 8.5
13	12	Compton	\$29.3	\$ 2.3	\$31.6	55	\$ 58	37		Ludgin	\$ 6.7	\$.5	\$ 7.2	55	\$ 13
14	18	SSCB	\$20.1	\$ 1.1	\$24.5	61	\$ 40	39		Geyer	\$ 5*	\$ 2*	\$ 7*	32	\$ 22*
15	15	Lennen & Newell	\$18.5	\$ 2.6	\$21	57	\$ 37	39		McM-J&A	\$ 5.5	\$ 1.5	\$ 7	20	\$ 35
16		Campbell-Ewald	\$13	\$ 3	\$16	29	\$ 55	39		Russel Seeds	\$ 5.5	\$ 1.5	\$ 7	40	\$ 18
16	17	C&W	\$13.5	\$ 2.5	\$16	40	\$ 40	42		DCSS	\$ 1.3	\$ 2.4	\$ 6.7	50	\$ 13.5
18	11	Biow	\$11.5	\$.5	\$15	75	\$ 20	43		Legler	\$ 5.0	\$ 1.4	\$ 6.4	41	\$ 14.5
18		R&R	\$11	\$ 4	\$15	33	\$ 45	44		F&S&R	\$ 5.5	\$.5	\$ 6	14	\$ 42
20	19	Maxon	\$13.4	\$ 1	\$14.4	48	\$ 30	45		Weiss & Geller	\$ 5.0	\$.7	\$ 5.7	54	\$ 10.5
21	16	D'Arcy	\$10.5	\$ 3.5	\$14	28	\$ 51	46		Spector	\$ 4.6	\$ 1	\$ 5.6	95	\$ 5.5
22		Tatham-Laird	\$13.6	\$.2	\$13.8	58	\$ 24	47		Cohen	\$ 1.3	\$ 1.2	\$ 5.5	61	\$ 9
23		Grant	\$11	\$ 2.5	\$13.5	36	\$ 38†	48		D&C	\$ 3.7	\$ 1.3	\$ 5	20	\$ 25
24		Campbell-Mithun	\$12	\$ 1	\$13	40	\$ 31	48		LaRoche	\$ 1	\$ 1	\$ 5	33	\$ 15
25		Kudner	\$10	\$ 2	\$12	20	\$ 60	48		Richards	\$ 4.3	\$.7	\$ 5	23	\$ 22

NOTE: Top management at above agencies compiled, released or confirmed figures with exceptions indicated. *Estimated by SPONSOR. †Total billings includes International. ‡K&E's figures are agency's fiscal year dating from September 1955 through September 1956.



Number two, with \$80 million, is BBDO, whose radio-tv department is headed by Bob Foreman (at client meeting when picture was taken). Discussing tv shows are (l. to r.) A. Bellaire, v.p. of tv-radio copy, G. Polk, in charge of broadcast planning, J. Hoagland, head of programing



Number three is McCann-Erickson, with \$76.4 million in air billings. Above are Terry Clyne (l.) chairman of plans board, management officer for radio-tv services, and George Haight, v.p.

throughout the country.

The breakdown of its air billings, which hit a projected "rate of" over \$85 million early this fall, indicates the way McCann clients spend their money in air advertising: \$5 million in network radio, \$10 million in spot radio; \$45 million in network tv, \$10 million in spot tv programing and \$15 million in spot tv announcements.

"McCann-Erickson's new tv shows include *Jackie Gleason*, *Conflict*, *Eddie Fisher Time*, *Noah's Ark*, *Jim Bowie*, *Oh Susannah*, *High Finance*, *Cheyenne*. Among its major spot tv clients are Coca Cola, Nabisco, Bulova, Esso, Pacific Coast Borax, Nestle, Standard Oil of Ohio, Lucky Lager, Chesterfield, Humble Oil.

4. *J. Walter Thompson* has a stake on a wholly sponsored or co-sponsored basis in a dozen or more network tv shows. Among its major tv clients are Kraft, Ford, Eastman-Kodak, Sylvania, Ponds, Scott, Lever Bros.

5. *Ted Bates*: radio-tv billings, \$55 million; tv, \$49 million; radio, \$6 million; radio-tv share of billings, 66%.

The news made by this agency and which is most significant to the entire advertising industry was the KTTV, Los Angeles spot programing buy for Colgate which may have initiated an entire new concept of tv sponsorship. Colgate bought weekly sponsorship of entire MGM features, newly released for television. These features had an immediate impact upon the Los Angeles market, topping network pro-

(Please turn to page 66)

1953-55: TOP 20 AIR AGENCIES

Rank 1955	Rank 1954	Rank 1953	Agency	Tv-radio total 1955	% air is of total 1955	Tv-radio total 1954	% air is of total 1954	Tv-radio total 1953	% air is of total 1953
1	1	2	Y&R	\$72	40	\$64	40	\$48	34
2	2	1	BBDO	\$60	40	\$59	40	\$19.5	36
2	4	10	McCann	\$60	38	\$46	35	\$22.5	22
4	5	4	B&B	\$49.5	55	\$37.5	55	\$36	60
5	3	3	JWT	\$47	27	\$50	27	\$39	24
6	6	9	Burnett	\$42.1	60	\$33.8	64	\$24	56
7	10	8	Bates	\$42	70	\$28	62	\$25	61
8	12	13	K&E	\$34	57	\$20.5	41	\$16	40
9	8	5	D-F-S	\$32	60	\$30	59	\$28	55
10	9	7	Esty	\$31	60	\$29	65	\$27	60
11	7	5	Biow	\$30	68	\$33.4	70	\$28	55
12	11	15	Compton	\$24.3	53	\$22.3	54	\$15	43
13	15		Ayer	\$23	25	\$18	21		
14	13	11	FCB	\$21.5	27	\$20	24	\$19.2	25
15	13	12	L&N	\$20	50	\$20	57	\$18	55
16	19		D'Arcy	\$19.5	36	\$14	28		
17	17	17	C&W	\$19	46	\$16	42	\$13	37
18	18	17	SSCB	\$17.8	54	\$15	50	\$13	50
19	20	16	Maxon	\$14.5	48	\$13	37	\$14	40
20	16	13	Kudner	\$14	23	\$17.5	39	\$16	36

NOTE: This figure is based upon three previous annual SPONSOR surveys. Because of the increased importance of radio-tv billings among major agencies throughout the country, SPONSOR increased its survey this year to include the top 50 air media agencies.

Blair research chief urges:

LET'S MODERNIZE RADIO RATINGS

He contends measurement of listening over longer span of time

(say, three hours) will meet needs of today's radio buying,

provide stable ratings, bigger samples, quicker reporting

The author of this article, W. Ward Dorrell, was once an executive for C. E. Hooper, and now heads research at John Blair and Blair Tv. He explains why he feels current radio rating methods are inadequate and outlines the complex background of the problem.

One of the grave problems in spot radio selling over the years has been certain deficiencies of radio audience measurement. The problem has been gross differences in measurements.

This creates the additional chaos, not only of divergent measurements within one service, but of tremendous differences between the product of various measurers. The broadcast industry cannot forever tolerate these gross differences in measurements.

The process of submitting radio station availabilities and the subsequent procedure of buying today bears very little resemblance to that within the memory of the younger members of the selling profession. Not too many years ago the timebuyer was primarily concerned with getting good chain-break availabilities between relatively high-rated network programs and the customary number of spots per week included in the request for availabilities for most stations was five per week in many major markets and in some of the minor markets actually as low as three per week. The timebuyer had sufficient time to consider carefully specific time periods submitted by the salesman and the size of the ratings of the preceding and following programs.

Radio audience measurement at that time was becoming more and more of a factor and while the measurer orig-

inally intended his studies to reflect the relative popularity between stations in a market over long day parts, he was being constantly importuned to narrow the time periods reported and break down what was originally intended to be an adequate sample into smaller sub-samples to meet the request of the buyer and seller for exact information on the popularity of 15-minute or half-hour programs preceding and following announcement slots.

Today, we have inherited the dire consequences of inadequate samples as a base for ratings on short periods of time. The measurers realized that this practice was the cause of tremendous fluctuations between programs following one another closely as well as similar radical gyrations of measurements from station to station and report to report. It was simple for the measurer to offer a solution to the bad practice. It required a greater sample size.

Unfortunately, the accuracy of the measurements do not increase in direct proportion to the size of the sample. Doubling the sample size increases the accuracy approximately 40%; tripling the sample size approximately 70%. In other words, the accuracy is enhanced by the square root of the increase in the size of the measurement and once the price of the service has

been established, it was extremely difficult for the measurer to obtain the larger fees for greater samples.

Anyone with the opportunity of studying the various services that have been competing with each other cannot but be tremendously concerned with these wide divergencies. From the standpoint of the station manager, it is almost impossible to use these measurements as a program management guide, particularly for those stations that are not accorded the number one standing in the market.

From the standpoint of the seller (who is primarily the national spot representative) the situation has been one of delightful confusion. If his salesmen were well trained specialists in the field of creating confusion and capitalizing on it, it has been tolerable, perhaps at the expense of the over-worked timebuyer's disposition.

In the past few years, the buying and selling procedure of radio has changed radically. The old-fashioned concept, as mentioned above, has become obsolete. The word most frequently heard around the national representatives' offices and the advertising agencies is "saturation."

The advertisers have discovered that minute announcements in large quantities contain the greatest sell. The programs that obtain the highest rating today are no longer the network programs. Block programming of personalities today is almost universal among radio stations. Many buyers today are concerned with hundreds of spots per week rather than dozens. One tooth paste advertiser with a clever jingle is using approximately 6,000 announcements monthly.

ARTICLE IN BRIEF

Ratings methods currently in use are reflection of pre-tv era. Present day samples are not adequate for measuring brief program periods, results in gross differences among the reports. Measuring longer span of time provides much more stability in ratings

With the advent of television, radio buyers rapidly bought out the early-morning hours. Every radio timebuyer felt that the farther away he could get his announcements from telecasts, the safer he was. Regardless of divergent audience measurements, he felt secure and safe from television competition in the early morning times. The development of block programming by the stations has increased with tremendous rapidity and no longer does the buyer specify availabilities between selected 15-minute programs. "Saturation," "rotation," and "run of schedule" on hundreds of spots per week is the current pattern. Why, then, is it necessary for the broadcast audience measurer to continue to report his audience measurements for stations by 15-minute periods?

Every station subscriber to audience measurement reports and all represen-

tatives, every large agency using radio and its media departments should immediately request the measurers to eliminate this senseless use of subsamples of inadequate size and demand reports on the audiences to the medium in the same manner that the medium is purchased—by large blocks of time, say, in three-hour periods—6:00-9:00 a.m., 9:00-noon, etc. This three-hour span is just a suggestion. A smaller segment of time might be preferable.

If, for some reason or other, completely detailed information be needed for smaller blocks of time than regularly reported, these tabulations could be purchased at a very nominal cost. Indeed, it is to the measurer's great advantage to produce his reports in this fashion. Hundreds of man hours devoted to tabulating and calculating can be eliminated. The ultimate re-

sult will be that the measurements will have tremendously increased stability because of the larger base. Thousands rather than hundreds will be the basis for this new type of report. Many of the heretofore unbelievable differences between time periods and between stations will be eliminated. It is fervently hoped that if this suggestion is accepted by the measurer that he does *not* reduce his sample size. Instead, he should take the saving that accrues to him by the elimination of many man-hours of tabulation and calculation and reinvest it in larger samples.

The station manager will profit thereby by securing measurements upon which he can make program decisions with confidence. The measurer will profit by increased acceptance and use of his reports and the seller and buyer will find that life can be beautiful. ▀

Blair's Ward Dorrell shows George McCoy Jr., I., manager, Broadcast Media Dept. N. W. Ayer, chart illustrating how larger sample size cuts down standard error of rating, an effect similar to Dorrell's plan of providing stability of ratings by measuring listening over longer time span





Secret city is laboratory set up by NBC, BBDO to study growth, impact of color tv as compared to black-and-white

COLORTOWN U.S.A.

**Impact of color tv on this un-named 'typical' U.S. city
shows increased viewing and better product recall by color set owners**

The preliminary report from ColorTown, an anonymous, medium-sized city selected as the laboratory for studying color tv, is in. It shows color increases not only viewing, but also commercial and product awareness.

It showed, for example, that a week after respondents viewed several programs, twice as many of those who had seen them in color could name one or more products advertised than those who had watched black-and-white telecasts. What's more, the average "inclination to buy" was 67% higher among color viewers than among the black-and-white viewers.

The "ability to buy" also is greater among the color viewers. In ColorTown, seven times as many color set

owners are in the high income bracket than are owners of black-and-white.

ColorTown is a continuing, panel type study based on a probability sample of 4,000 respondents. It is a joint project of BBDO and NBC, and is conducted through facilities of Advertest Research. Just released after months of tabulation, the initial report is based on studies in December 1955 and February 1956, before the \$500 color set entered the scene.

The report from ColorTown also indicated that color tv boosts viewing; "rating" for shows in color was 71% higher in homes with color sets than among black-and-white owners. Color programs drew about 18% more viewers per set in homes with color tv than

in homes with black-and-white tv sets.

Owners of color tv sets were shown to be influential people in Colortown. They have a high degree of interest in many activities, such as arts, music, theatre and sports. They belong to many organizations, take active part in charity drives and civic affairs. Color set owners indicated 35% more such activities per person than did black-and-white owners.

H. M. Beville Jr., v.p. of planning and development at NBC, and Ben Gedalecia, BBDO director of research, released the report jointly; it was prepared under supervision of Dr. Thomas Coffin, NBC manager of research, and Theodora Anderson, radio-tv research manager at BBDO. ■

PROFILE OF COLORTOWN AND IMPACT OF COLOR TV

1. Income and home ownership: *Color owners lead in income, own more homes*

Income	% set owners	
	B&W	Color
High income	8%	58%
Middle income	61%	38%
Low income	28%	4%

INCOME: Better than half of the color tv set owners fell in the high income group in Colortown study. This is seven times as many as was the case with owners of b&w sets

Home ownership	% set owners	
	B&W	Color
Own homes	64%	80%
Live in single family dwellings	54%	73%

HOME OWNERSHIP: Also indicative of the wealth and living standards of color set owners was that higher percent own homes, live predominantly in single family dwellings

2. Influence: *Color set owners in civic clubs outnumber b&w owners two to one*

Interests and activities	Interests		Activities	
	B&W	Color	B&W	Color
Arts & sciences (13 types)	3.0	4.7	.7	1.0
Clubs, etc. (12 types)	1.4	2.6	.8	1.6
Hobbies (11 types)	2.8	3.5	2.2	2.9
Sports (19 types)	4.1	4.6	1.4	1.5
Total	11.3	15.4	5.1	7.0

COMMUNITY ACTIVITIES: Income and home ownership are not the only areas in which color set owners top black-and-white set owners. They have more interests, take part in more activities. For example, a comparison of organization memberships per 100 persons finds twice as many color set owners belonging than owners of black-and-white. Five times as many color set owners are involved in fund-raising and civic affairs as b&w owners. NBC and BBDO, sponsors of ColorTown, consider this an index of the influence of color set owners in the community. Chart at left shows average number of activities and interests for color and b&w set owners

3. Viewing patterns: *Color boosts viewing, viewers-per-set and total audiences*

Program type	% Homes reached		Viewers per home		Viewers per 100 homes	
	B&W	Color	B&W	Color	B&W	Color
Color	31%	53%	2.2	2.6	66	138
B&W	34%	25%	2.3	2.4	80	62

VIEWING: To test effects of color, interviewers contacted a carefully-matched sample of color owners and black-and-white owners. Compared were 77 color owners against a

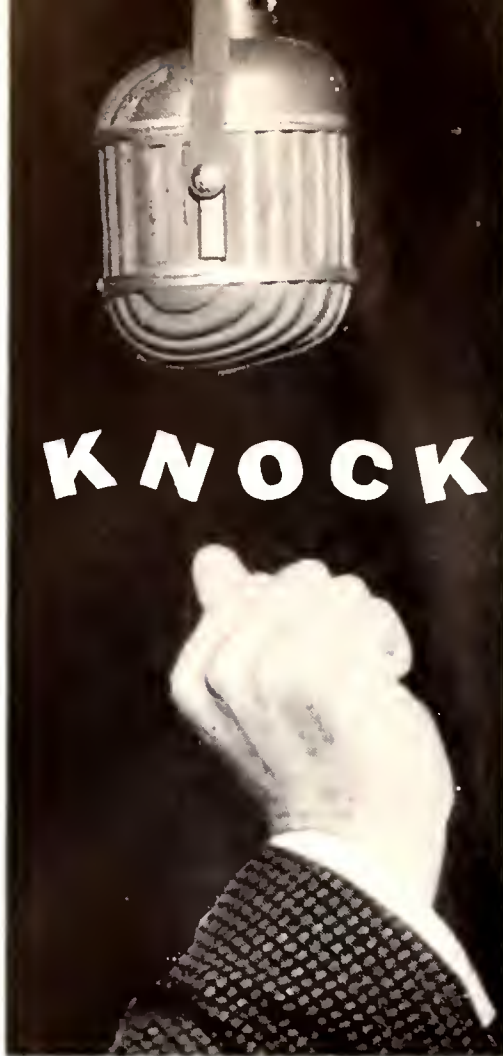
control group of 114 b&w owners comparable in income, family size, etc. They were asked about viewing of all adult web color shows in typical week and, as a control, seven b&w

4. Advertising effectiveness: *Commercial recall more than doubles with color*

Viewer reaction	B&W	Color
Could name one or more products a week later	20%	41%
"Inclined to buy" among those who recalled commercial	33%	55%
"Inclined to buy" among all who viewed the program	14%	36%

PRODUCT RECALL AND DESIRE: A week after exposure to the programs studied, respondents were asked to name (unaided) products advertised on each. For average color show, product retention among color viewers proved more than double that among black and white viewers. They were then asked whether the commercials had stimulated a desire to buy the products. Of those recalling commercial, 55% of those who had seen it on color tv said they were "inclined to buy" against 33% who had watched in b&w

THE KNOCK THAT SAVED



This is the story of how union and management formed an unusual team to revive a once-successful industry, and of the unique use of radio and tv in this campaign.

In 1952, the plastering industry in Southern California was in trouble. The use of plaster had fallen to where only 38% of new homes were using it. Speculative building after the war had led many builders to substitute materials they felt would get the job done faster.

The situation was the same all over the country, but the plasterers in Southern California and their employing contractors decided to do something about it.

At a labor-management meeting in July 1952, the two sides started talking trade promotion.

Out of that unusual "collective bargaining" session, the Southern California Plastering Institute was formed by the Contracting Plasterers Association of Southern California and seven locals of the O. P. & C. M. I. A. (Operative Plasterers and Cement Masons International Association.)

The plan: in lieu of a raise, the 938 plasterers then working in Los Angeles and Orange counties agreed to a fixed contribution by the contractors to a special fund earmarked for trade promotion and health- and - welfare benefits.

In January of 1953, the Institute's Trade Promotion Committee took the problem to Wm. Richard Latta, head of Latta & Co., Los Angeles advertising and public relations firm.

Latta made a six-month survey of the people who influence the selection of building materials, and these became the targets of the campaign.

First of all, *builders and developers*. Here, the major problem was to

rebuild a spirit of mutual cooperation and understanding between the building and plastering industries.

"One of our first promotional tools," recalls C. W. Kirby, chairman of the Trade Promotion Committee, "was a metal stake sign. It said: 'This home uses *genuine* lath and plaster.' Union business agents making their rounds gave them to builders to help sell their houses. And they did."

Architects were another target. Contact here was made through their organizations and trade journals.

Financing agencies underwriting large construction became the target of magazine ads.

There remained, of course, *the public*—homebuyers, many of whom were making quick, no-money-down purchases, which prompted little or no attention to construction details.

"Perhaps the greatest factor in reaching the public," says Kirby, "was a slogan developed by Bill Latta—

ARTICLE IN BRIEF

In 1952, use of plaster in building in So. Cal. fell to 38%, only 938 plasterers had work. Contractors and union joined promotion effort. Today, with 40% of an ad budget in radio-tv, they view results: 3,900 men at work, 94% of all construction uses plaster

knock on the wall—and the use of that slogan on radio."

Clearly, it was a slogan that cried for a sound effect.

But, with an initial budget of less than \$50,000, Latta couldn't invade too many media at first. So it wasn't until June of 1954 that he took the radio plunge.

Wanting to hit consistently at the same audience, he bought a 5:30 p.m. news show on KHJ, Mutual Don Lee's Los Angeles outlet. After 13 weeks, a network preemption threw the show off before results could be measured.

Casting about for a time he could hold on to, Latta learned that station option controlled the 5:45-6:00 p.m. slot on KFI, NBC's Los Angeles station. He grabbed the time—incidentally, turning the tables by preempting a network news show.

With KFI's Dave Shaw as newscaster, Latta launched a news show 18 October 1954, with a format tailored to rush-hour freeway traffic:

Emphasis on local news—with items of direct concern to the listener programmed first, setting up an interested attitude.

No editorial features—asking for too much concentration from a driver trying to navigate a busy freeway.

A non-controversial tack—that won't raise any hackles predisposing argument with the commercial.

Integrated commercials—not set apart from the news by a change of pace, tone or inflection.

Interesting commercials—as diversified as the news itself. (Dick Walsh, KFI time salesman, says he's often asked who the devil foots the bill for so "institutional" a program.)

Well-aimed commercials—beaming acoustical properties of plaster at business men; fireproofing at parents:

N INDUSTRY "Knock on the wall to see that it's plaster"

campaign by union-management team raised use of plaster from 38%

to 94% in Southern California construction

insulation and re-sale value at buyers themselves.

And, of course, the slogan — reinforced by a sound man's actual "knock on the wall."

But, as Latta points out, "a combination of ingredients is only as effective as the size of the audience it captures."

The above combination was reaching 61,400 people, according to Nielsen figures, by December of 1954. Within a month, that figure jumped 33%. It reached its peak in April 1955, when the initial figure doubled. Since then it has fluctuated between the 100% and 33% gain over the first rating, maintaining an almost consistent lead over its nearest competition, another (and longer established) locally-beamed news show.

Through this single broadcast, the slogan was familiar enough within 90 days to make its first appearance on a major billboard along a freeway leading to a heavy home-building area.

Heretofore, billboards were confined to areas near projects using lath and plaster, this as a point-of-purchase aid for the builder—an extension of that metal stake sign in the hands of the union business agent.

Tv was to extend that aid to builders and developers even further.

Actually, tv was used by the Institute prior to radio, but it wasn't until November of 1955 (as the radio show entered its second year) that the ideal tv format was arrived at.

The history up to November 1955: Sponsorship of the New Year's Day Tournament of Roses telecast over KNXT in 1954 and 1955; a 13-week film series presided over by Ethel Barrymore on KCOP beginning January, 1954; the Spade Cooley Western varieties show (live) on KTLA, Oc-



Strategy Planned by, l. to r., Wm. Richard Latta, Los Angeles Advertising counsellor, Robt. Bolster and Sam Duffield, of Plastering Institute, led to such billboards on the freeways soon after slogan was popularized in KFI news broadcasts aimed at motorists

Demonstration of "the knock" that paid off for plastering industry is given during a television news program on Los Angeles station KCOP by newscaster Baxter Ward. Broadcast announcements were tied in with point of purchase signs in building areas



MOST SPECIALIZED CLIENT IN TV?

Is there a product more restricted in consumer potential or seemingly less suitable to mass media promotion than doll wigs?

Yet Mabel Hawkins of Santa Barbara has increased volume 500% from an average monthly gross of \$500 to over \$3,000 with the help of a tv campaign.

Mabel Hawkins, owner and staff of one of the country's 1,500 doll hospitals, invested just \$212.70 a month in advertising, over half of it for participations on KEY-TV's *Frank Webb Show*.

Actually the idea behind Mabel's campaign originated some months before in the New York office of the Meyer Jacoby Co. Meyer Jacoby, president of a doll-wig and beard manufacturing firm, and S. Harold Labow, president of Labow Advertising, decided to tie-in with AT&T's yellow pages ad campaign.

Local phone companies ran tv commercials spotted throughout the country which included: "For doll repairs, look it up in the yellow pages."

Results were immediate. Labow obtained permission to circulate similar-style tv flipcards and mats to Jacoby accounts.

In Santa Barbara, the *Frank Webb Show* is still encouraging children to spruce up their dolls and Mabel is still enjoying her new income. But Mabel ran into a problem—she needed a City Council permit to hire additional help in her home workshop.

Doll-wigs campaign was idea of Meyer Jacoby, here visiting home-workshop of Mabel Hawkins, right



tober 1954 for a 39-week period.

To reach a wider audience—and test a new commercial idea—a tv show was tried on KCOP 15 November 1955.

"Our use of tv here was an extension of that 'missionary work' instituted among the builders and developers at the opening of the campaign," explains William Metcalfe, Latta and Co.'s tv account executive.

"Now along with providing signs, a staff photographer took a 16 mm. camera to lath and plaster jobs. We shot a one-minute silent film for live narration showing the best features of the homes or buildings.

"As simply as that we had a commercial for the builder *and* the plastering industry in the can.

"Usually each program featured one plaster-built tract and one commercial type building (i.e., school, hotel). Occasionally we devoted all our commercial film time to showing a new college or big apartment—or to showing an unusually distinctive tract to better advantage than we could in a one-minute shot.

"This was a particularly successful program in that it permitted us to show, night after night, the harmonious relationship between the plastering industry, the architects, the developers of new tracts and all other segments of the building industry.

"It helped the speculative builders sell their houses—and they had no objections to that!"

This program made friends for the plasterers as perhaps no other type of program could have done.

E. D. Carthey, executive manager of the Institute points out, "The success of these efforts is proved by the fact that builders and developers now find it pleasantly result-producing to advertise lath and plaster in their own ads." Latta allocates equally between radio, tv and newspapers—60% of the total budget.

The metropolitan papers are used for purely "search and find" advertising in the real estate sections, where the market is "trained" to look for homes, while impact ads are confined to area newspapers, where the news itself has less competing punch.

The remainder of the budget: 5% for trade journals; 5% for magazine ads (slanted to develop an increasing interest in plaster by owners and

financing agencies concerned with construction of major projects); 12-15%, billboards, now blossoming on the freeways; 8-10%, shows and fairs (giving the industry a chance to get the public's views first hand); 5-7%, special projects.

"The tv bankroll," Latta confides, "is just sitting there at present. We dropped the news show this summer at the end of the 39 weeks in spite of a fine performance by Baxter Ward, our commentator. This has been the general promotion policy of seeking an abrupt change of pace in order to keep public interest at a high pitch."

Latta now organizes a program of ideas, methods and tools (mats, copy) and—that slogan—for the National Bureau for Lath and Plaster, too, which in turn gives them to bureaus and institutes throughout the country.

The Santa Barbara and Ventura locals joined the Southern California Institute a year ago, and Institute manager E. D. Carthey points out that more than one-sixth of all journeymen plasterers in North America are now busy in the Institute's nine locals.

What's more, 94% of construction in Los Angeles, Orange and Ventura counties now uses lath and plaster.

Sam Duffield, union official and the Institute's co-chairman, told us about another impressive result: "It's the change in attitude of the plasterers themselves. We no longer look upon ourselves as employed by an industry—we are an important part of it. Our families back us up, talking up lath and plaster at PTA meetings and elsewhere, where radio and tv have made it a familiar subject."

"It isn't often," observes Bob Bolster, a contractor who is Institute Chairman, "that union and management have the same goals and arrive at them through the same methods. Ours is acknowledged as one of the nation's outstanding cooperative labor-management undertakings, we're proud of it!"

The answer to the question, "Do people really knock on the wall?" is unequivocally answered by Warren Kirby, whose Institute Trade Promotion Committee does all sorts of trouble shooting for the Institute.

Says Kirby, "The only complaint we get from builders is that all that knocking on the walls of model homes gets them dirty!"



Cost breakdowns in article cover average commercials in \$7,500 to \$9,500 range

WHERE DOES THE MONEY GO?

Cost of an animated tv commercial depends on the number of drawings. This one for Esso required 1,000, was 60 days in production.

Here is the breakdown of its costs, step-by-step

A one-minute animated cartoon tv commercial is a strip of film containing 1,440 separate frames (or exposures) and a sound track. A good one probably will cost the advertiser between \$6,000 and \$10,000. If he is willing to spend more than \$10,000, he can expect something extra special in creatively-conceived characters who are busy every second. If he plans on spending less than \$6,000, he runs the risk of winding up with some pretty drab little "actors" who stand still a lot of the time.

For it is characterization and movement that is the heart of the animated cartoon. In the average one-minute commercial, it accounts for more than

50% of the cost and involves the execution of about 1,000 separate drawings. That was the number required for a recent animated commercial turned out by Shamus Culhane Productions, of New York and Hollywood, for Esso Imperial Oil Co. of Canada through

ARTICLE IN BRIEF

In a one-minute animation commercial costing from \$7,500 to \$9,500, more than 50% of the money goes into the drawings. About 26% goes for sound, and the rest for camera, lab and storyboard. About 1,800 manhours go into production, so wages take lion's share

MacLaren Advertising Co., Ltd., of Toronto. SPONSOR selected this commercial for cost analysis. (For a step-by-step cost breakdown on a live-action film commercial, see 3 November SPONSOR, page 34.)

This particular commercial was selected for a cost and procedure breakdown because it is a fairly typical one. "As typical as you can hope for in a field of atypicals," says Culhane who has been in animation since 1924 when, at 19, he became an animation director in Hollywood. In 1938, while working with Walt Disney, he animated Dopey in the award-winning *Snow White and the Seven Dwarfs*. Recently Culhane's studio did the ani-

mation sequence for Michael Todd's *Around the World in 80 Days*.

"Animation, in general," he says, "is more evanescent in costing than is a live-action commercial. The important thing for the advertiser is to understand animation."

There are three types of animation commercial: (1) The Disney, which—as its name implies—is the style of cartoon popularized by that master; (2) High-Style which stresses design and humor through a minimum of detail (UPA's *Magoo* and *Gerald McBoing-Boing* are examples); (3) Rotoscope, a commercial in which animation and live are mixed (*Lucky Strike's* commercial showing the cartoon character, *Happy-Go-Lucky*, appearing with a live *Gisele MacKenzie* is Rotoscope).

Disney and High-Style cost about the same since both are pure animation. The Rotoscope, however, can push the price of a minute-film up to \$20,000. The addition of color to a straight animation commercial adds about 25% to the over-all cost.

The Esso commercial now on the dissecting table is a Disney style one-minute film. It was nine weeks in the making from storyboard to distribution. At one point or another, 30 people were involved in its production. Excluding such intangibles as client-director meetings, 1,800 manhours were expended on it. Its cost lay between \$7,500 and \$9,500, and for easy breakdown pricing, SPONSOR has estimated a round-figured \$9,000. The cost percentages should hold good for any comparable animation within the \$7,500-\$9,500 range.

Let's follow this commercial step-by-step through the studios and see where the money went:

1. Storyboard. George Elliott, senior assistant manager of MacLaren Advertising, came to Shamus Culhane with a rough idea for an Esso commercial built around a clown sequence with circus march music. It had to treat what might be a dull subject—servicing a car—with sufficient whimsy to entertain a tv audience while they got the message. The characters created were an Esso dealer and a bevy of clowns. It began with a single clown somersaulting onto the set, posting a one-sheet advertising the circus. The Esso man sees the poster and goes through some circus tricks himself, juggling Atlas auto accessories, riding a tire unicycle style. His play is interrupted by two clowns who drive into

the station. He is servicing their coupe when suddenly out pop the two clowns followed by nine more. They form a pyramid, then "allez-ooop" the dealer to the top where he is on a level with the big Esso sign. This storyboard comprised 17 pictures which, in animation, built into 1,000.

"Animation cost depends on the number of drawings," Culhane says. "The number of drawings are determined by the characterizations, and the characterizations in turn, develop from the storyboard." The cost of this storyboard (including story preparation, art research and script) represented only 7% of the whole, or about \$630. It determined the spending of about 10 times that for animation.

2. Sound. The cost of this can vary depending on talent used. In this particular commercial, it accounted for about \$2,340, or 26% of the total SPONSOR-estimated \$9,000 cost. MacLaren Advertising had the original melody and lyrics. They were given to Alex Alexander on the West Coast for orchestrating and recording. Alexander was responsible for hiring all the talent—an orchestra, announcer and a quartette. A Culhane director was on hand on recording day. After the recording was approved by the agency and client, Alexander made the dub track—that is the sound track around which the animated cartoon is built and which is finally synchronized with the finished film. Musicians such as Alexander handle the entire sound package on a sub-contract basis from animation studios. Delivery of a dub track usually takes from one-and-a-half to two weeks. An average price for this whole package is \$3,000.

3. Animation. When the dub track was received at Culhane's New York studio, the animation, or drawing process, could begin. It began with direction.

The animation director is comparable to the director of a live-action film. He must cast the cartoon actors, interpret their roles and move them about the set. Since animation must synchronize with speaking lines, lyrics or narration on the sound track, the director's task involves choreography. Here's where the exposure sheet enters.

The exposure sheet is a printed form that will follow the commercial through every phase of production like a job ticket follows a printing order through a letterpress shop. It is the

(Text continues page 38)



7% Storyboard includes research and script. It involves many conferences like this one between producers Shamus and Maxine Culhane, George Elliott (center) of Toronto's MacLaren as



14% Inking and painting is the tracing of animators' sketches on transparent celluloid, then completing tracings with ink and paint. These are the sheets that go to

COUNTED FOR BY THESE SEVEN STAGES IN PRODUCTION *



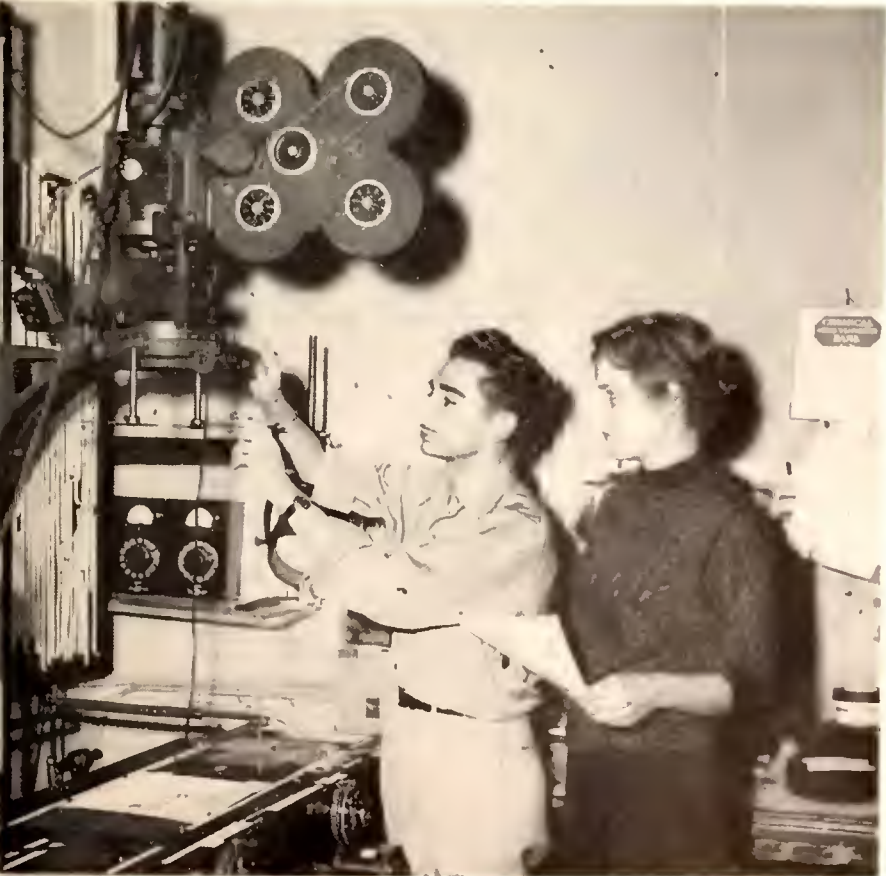
6% **Sound** covers everything from talent to dub track. Here, each sound and word is noted on exposure sheet for animators to follow in making drawings



25% **Animation** is direction and drawing. Animators belong to Screen Cartoonists Guild, are usually paid over union scale of \$190 per week



14% **Design** in animation is comparable with set design in live-action. Designer creates backgrounds against which cartoon characters will be filmed



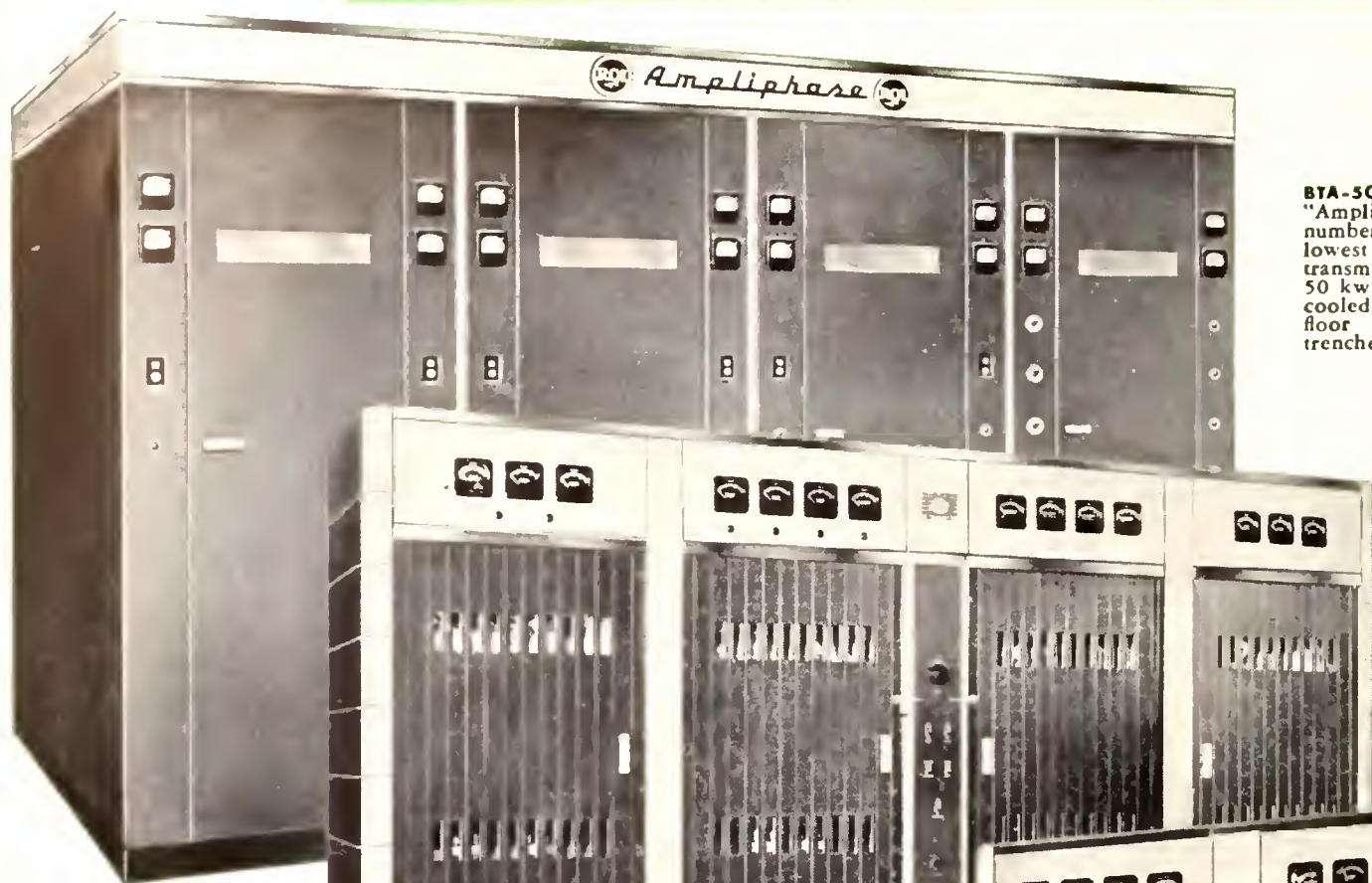
5% **Camera** work accounts for small percentage of total commercial cost since it only records and does not create. Animation camera is a standard motion picture type mounted in a stop-motion frame. A one-minute film commercial contains 1,440 exposures



5% **Laboratory** includes negative developing and printing, cutting, editing, opticals, screening, interlock of animation film with sound track, and finally the answer print which is the standard for all finished prints. Percentage does not include releases

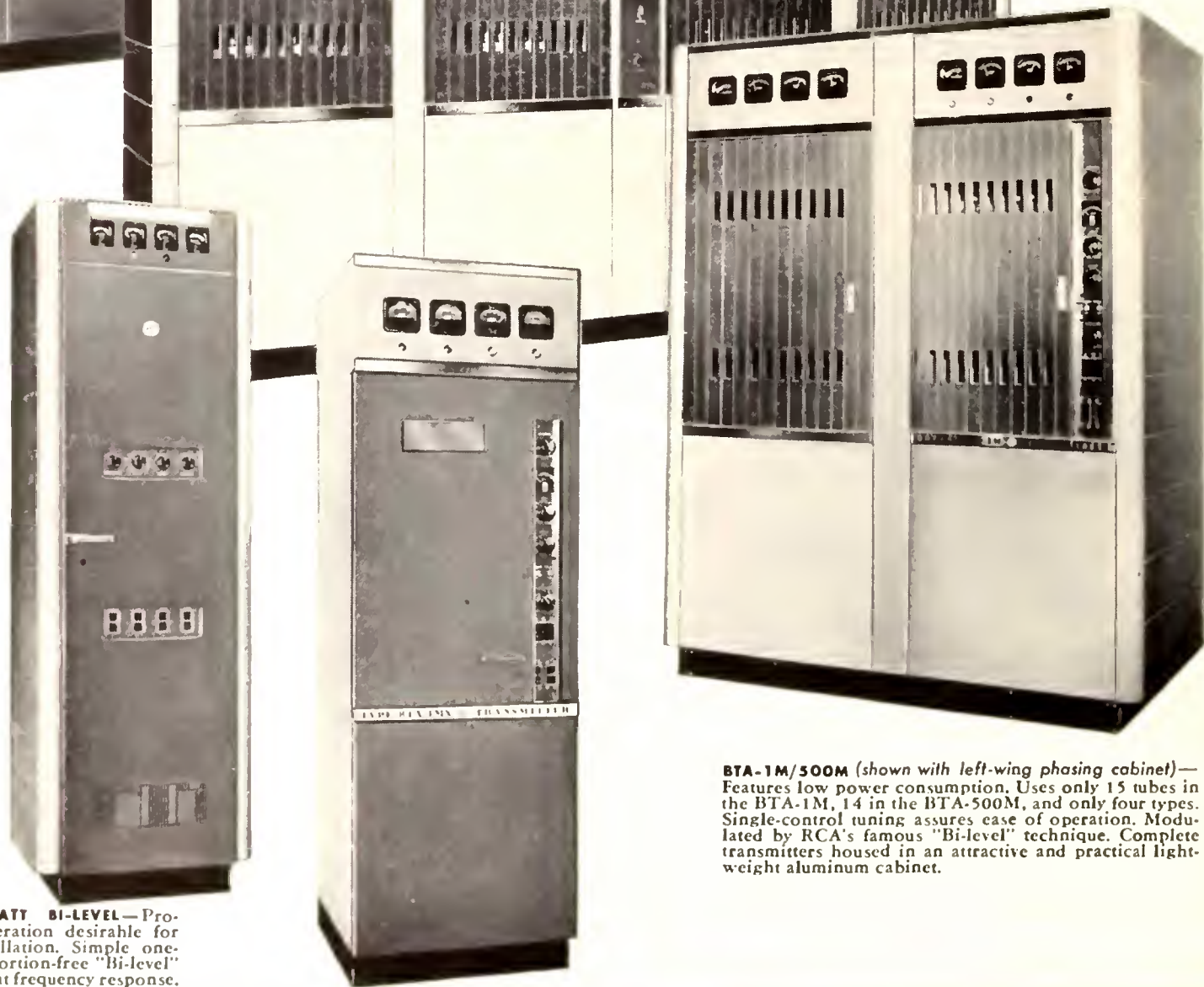
* 4% is for contingencies which in animation usually means afterthoughts designed to improve product (see text)

the truth about . . .



BTA-50G-50 KW AMPLIPHASE—New "Ampliphase" design greatly reduces number of tubes and power costs, assures lowest operating cost of any 50 kw AM transmitter . . . half the tube cost of older 50 kw AM transmitters. Completely air-cooled. Takes less than 80 square feet of floor space. Requires no under-floor trenches, reduces installation costs.

BTA-5H/10H-5 and 10 KW BI-LEVEL—Features "Bi-level" modulation, accomplished by adding a controlled amount of audio to the r-f driver, increases efficiency, reduces power consumption and distortion. Substantial savings in operating and tube costs combine with space-conserving design.



BTA-250M-250-WATT BI-LEVEL—Provides the quiet operation desirable for control room installation. Simple one-control tuning. Distortion-free "Bi-level" modulation, excellent frequency response. Uses only 10 tubes of three tube types. An ideal "economy package."

BTA-1M/500M (shown with left-wing phasing cabinet)—Features low power consumption. Uses only 15 tubes in the BTA-1M, 14 in the BTA-500M, and only four types. Single-control tuning assures ease of operation. Modulated by RCA's famous "Bi-level" technique. Complete transmitters housed in an attractive and practical lightweight aluminum cabinet.

BTA-1MX/500MX—Designed for high-fidelity operation, transmitters BTA-1MX (1KW) and BTA-500MX (500 watts) offer single-control tuning, desirable Bi-level modulation, low power consumption, fewer tubes and fewer tube types. Minimum floor space required . . . approximately 6 square feet.

REMOTE CONTROL EQUIPMENT—RCA Remote Control Equipment provides facilities to switch program lines, adjust plate or filament voltage, operate a line variac control on emergency transmitter, control Conelrad switching, operate power contactors and reset manual overload breakers, from any desired control point, regardless of transmitter design or power.

RCA AM transmitters

FOR 25 YEARS RCA broadcast transmitters have been widely acknowledged as *the* best. During this period they have been the transmitters most often chosen by those stations which wanted, and could afford, the very best. Thus they early became, and have remained, the standard to which all others are compared.

Unfortunately, some stations have believed that they could not afford such quality—no matter how much they wanted it. Today any station can “afford” one of these top-quality transmitters. In fact, it is hard for us to see how a station can afford *not* to buy one.

Why is this so? Simply because today RCA transmitters cost only a very little more than the lowest-priced (sometimes no more). And the small extra original cost (if any) is more than made up for by these two *facts*:

1. RCA transmitters are generally less expensive to operate. This is so because in almost every power class RCA transmitters either use less power, or have lower tube cost (in some cases both).

2. RCA transmitters almost always have higher resale value. This becomes very important when you go to higher power, or if you should decide to sell your station.

What is the moral? Simply this: don't jump to the conclusion you can't afford RCA. We believe you can, and we would like an opportunity to prove it. Call our nearest *AM Specialist* (see list). He will be glad to go over your situation with you, give you the benefit of his (and RCA's) broadcast equipment knowledge, and leave with you a complete and fair proposition. With such *facts* at hand you can make a correct decision. There's absolutely no obligation. You owe it to your station to find out. Act now!

See Your Nearest
Radio Broadcast Sales
Representative

- 
- ATLANTA 3, GA.**
522 Forsyth Bldg., Lamar 7703
 - BOSTON 16, MASS.**
200 Berkeley Street, Hubbard 2-1700
 - CAMDEN 2, N.J.**
Front & Cooper Streets,
Woodlawn 3-8000
 - CHICAGO 54, ILL.**
Delaware 7-0700 Merchandise
Mart Plaza, Room 1186
 - CLEVELAND 15, OHIO**
1600 Keith Bldg., Cherry 1-3450
 - DALLAS 1, TEXAS**
1907-11 McKinney Avenue,
Riverside 1371
 - DAYTON 2, OHIO**
120 West Second Street,
Hemlock 5585
 - HOLLYWOOD 28, CALIF.**
1560 N. Vine Street,
Hollywood 9-2154
 - KANSAS CITY 6, MO.**
1006 Grand Avenue, Harrison 6480
 - NEW YORK 20, N.Y.**
36 W. 49th Street, Judson 6-3800
 - SAN FRANCISCO 2, CALIF.**
420 Taylor Street, Ordway 3-8027
 - SEATTLE 4, WASHINGTON**
2250 First Avenue, South, Main 8350
 - WASHINGTON 6, D.C.**
1625 K Street, N.W., District 7-1260

Typical AM Tower



RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.



ONE WILL DO!

Fast-stepping WBNS Radio waltzes away with the quality market in Columbus and Central Ohio. WBNS delivers the most listeners . . . twice as many as the next biggest station. The most and also the best. With 28 top Pulse-rated shows, WBNS puts *push* behind your sales program. To sell Central Ohio . . . you've got to buy WBNS Radio.

CBS FOR CENTRAL OHIO

Ask John Blair

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

WBNS
radio
COLUMBUS, OHIO

DOLLARS GO . . .

(Continued from page 34)

roadmap of the tv commercial and actually comprises many sheets. Eventually it will even include such details as camera light for every exposure. But right now it is a clean sheet in the director's hand.

Word by word, the audio is written down vertically in the left hand column. Next, scene-by-scene, the animation directions are worked out in the second column. It is analogous with setting down words under a musical staff and then composing the notes to go over them. For example, the commercial opens with a drum roll lasting about five seconds. This is listed under audio. Next to it, the director notes down every flip and somersault of the clown so that when the drum roll stops, the clown will land on his feet.

The exposure sheet goes to the head animators who make their sketches of the basic movements. They work over light boxes on drawing paper that is punched along one edge. These punch holes fit standard peg boards ensuring perfect register of every drawing. Even the cameras have pegs. In animation, nothing is done out of register.

The animators do not do every drawing—only the basic ones. For example, the Esso dealer raises his arm. An animator will draw two sketches—one of the lowered arm, one of the arm extended. In between, there may be 12 separate movements that carry the arm up in a smooth manner. These 12 intermediate drawings are done by assistant animators and in-between animators. The assistant animator will do four of these 12 drawings, the in-between takes over on the remaining eight. Every drawing has followed the pattern of the exposure sheet. Every one is in perfect register. Each has been keyed (i.e. A-1, A-2, A-3, etc., denoting the scene and the animation sequence). The drawings are all in pencil, ready for the "pencil test."

The "pencil test" is a sort of dress rehearsal of the finished commercial. The drawings are photographed and the film is studied by the director and the agency man or client. At this time, some new characters or business may be added. Then the drawings are ready for inking and painting.

The Culhane animation department has nine men. Animators are members of The Screen Cartoonists Guild.



WJIM WJIM-TV

LANSING, MICHIGAN

...now represented by
PETERS, GRIFFIN, WOODWARD, INC.
Pioneer Station Representatives since 1932

WJIM the radio station most listeners in Lansing prefer—
 with a strong line up of the most popular local radio per-
 sonalities and programs to serve the community interest.

WJIM-TV Lansing's only VHF station with CBS, NBC and
 ABC programming.



Lansing, Michigan—with a balanced economy. Home of
 important industry, Capital of the State and the Campus
 of Michigan State University.

NEW YORK
 250 Park Avenue
 YUkon 6-7900

CHICAGO
 230 N. Michigan Ave.
 FRonklin 2-6373

DETROIT
 Penobscot Bldg.
 WOodward 1-4255

ATLANTA
 Glenn Bldg.
 MUrroy 8-5667

FT. WORTH
 406 W. Seventh St.
 EDison 6-3349

HOLLYWOOD
 1750 North Vine St.
 HOLlywood 9-1688

SAN FRANCISCO
 Russ Building
 SUtter 1-3798

The base scale for head animators is \$190 per week, for assistants, \$162. Culhane pays his animators half again that much—not out of charity. There is a real dearth of top animators.

Animation on the Esso commercial accounted for 25% of the entire cost.

4. Design. Actually, design began simultaneously with the direction of the animation. The design artist is the set designer. He conceives and executes the backdrop against which the "actors" move. He also handles all preliminary layouts, stills of product

shots, retouching and lettering.

No stills of product shots were used in this commercial. The Ajax tire, battery and headlamp were drawn right in by the animators. A still of a product shot can cost \$200. As it was, design amounted to 14% of the total cost or about \$1,260.

5. Inking and painting. By this time, creativity has stopped to be replaced by craftsmanship. Tracings of every animation drawing are made on "cells." These are clear, transparent celluloid sheets, also punched for pegs.

After tracing, the cells are flopped and, on the reverse side, the cartoon characters are outlined in ink and filled in with opaque paints. A cell does not, however, contain all the drawing for a single camera exposure. For example, when the two clowns drive into the station, there are three cells drawn—one of the clown who is driving, one of the clown seated next to him and still another of the car. When this set of cells goes to the camera, they are pegged down over the background drawing in this order: (1) driver clown, (2) his buddy, and (3) the car. For this reason, a background set is kept anemically light in tone, because the overlaying celluloid sheets darken it. For this reason too, every cell is carefully keyed to scene and sequence as were the original sketches. It is the only way they can be put together if someone carrying a stack of cells should trip on the stairs. About 14% of the commercial's cost went to inking and painting, about the same as went to design.

6. Camera. The camera has already been used for the "pencil test." Now it comes into service again, shooting each movement sequence as a separate frame. The exposure sheet is the cameraman's guide to every shot. The animation camera is a regular motion picture camera mounted in a stop-motion frame. It can cost from \$12,000 to \$35,000.

Yet its part in turning out this commercial only cost about 5% of the bill.

"In animation," Culhane explains, "the camera plays a relatively small role. Unlike the camera in live-action which actually creates, the animation camera merely records what has already been created. In short, acting is over before the camera turns."

7. Laboratory. The negative is sent to the lab for developing and printing. After screening, this work print is edited and simple optical effects put in. Next, the animation film is interlocked with the sound track and from this union comes the "answer" print—the print which is the standard for all other prints. It took about a week-and-a-half from receipt of negative by the lab to delivery of the answer print. The cost of laboratory represented 5% of total commercial cost, or an estimated \$450.

Release Prints. These have not been included in the above costs. Technically, the commercial is finished af-

309,275
TV households
now covered by
channel 3

WISC-TV

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

Madison, Wisc.

a rich \$1,764,662,000
retail market in
WISCONSIN, IOWA,
and ILLINOIS

ter the answer print. But since release prints and their distribution to the tv stations where the commercial is scheduled is an additional cost to the advertiser, here is an approximation: A one-minute 35 mm. commercial is 120 feet long. Depending on method and on how quickly the prints must be made, they cost from 4¢ per foot for a large order to 7½¢ per foot for a small one, or from \$4.80 to \$9.00 per print. In 16 mm., the same length commercial consists of 50 feet of film—and depending on the same variables—ranges in cost from about 3¢ to 4½¢ per foot, or \$1.50 to \$2.25 per release print. Handling and shipping to stations may add another \$1.50 to each release.

Retakes and contingencies. At the time the budget was prepared, 4% of the total cost was allowed for this item. This is not—as the name may imply—to cover mistakes by the studio but rather to ensure a creative commercial. At any step from direction through animation, new ideas may occur to the director, designer or animators. This back-stop of money permits such improvements or added characterizations without the director having to check with the agency and client. It can also be used to cover the cost of an added optical or special effect.

Shamus Culhane Productions employs about 80 people in all. This breaks down to 23 in the New York studios and the balance in the West Coast studios. It was begun 10 years ago with a staff of three from a standing start—“Standing because we didn’t have chairs,” says Culhane. In six months, there were 30 employees and a weekly payroll of \$3,000. The secretary-treasurer is Culhane’s wife, Maxine, daughter of Chico Marx.

To agency men, Shamus Culhane offers these suggestions on buying animation commercials:

1. Never start a client out with a cheap commercial with the hope of building him up to something more expensive later on. He will get what he pays for, so tell him to get the best he can afford. The air time he buys deserves a good commercial.

2. A film studio can never do anything below cost. About 80% of the price of a commercial goes into wages which are fixed by union scales. The other 20% represents overhead and profit. So if a studio gives you something for nothing on one commercial, some other client is paying for it. Next time, it might be you. ■



5000 Watts Daytime



950 KC
Indianapolis, Ind.

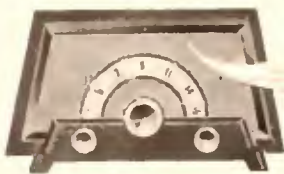
From Dawn to Dusk, WXLW serenades Indianapolis and surrounding area of 100 miles with music and up-to-the minute news. “Day In, Day Out”—All Day, Every Day this high income, rapidly growing market is “hep” to WXLW . . . and your sales message. Spin a “commercial” platter and poll your results . . . a real hit!

5000 Watts Full Time



1460 KC
Des Moines, Iowa

In Iowa, it’s KSO, the most powerful independent! Programming always popular music, news and sports, KSO holds its listeners’ attention and puts them “In the Mood” for your sales message. Financially capable buyers will respond. Give KSO a spin—your response will show a “hit”!



Get the Facts from Your JOHN E. PEARSON Representative

SPONSOR ASKS

Are too many people trying to contribute
to television show production



Hal Davis, v.p. in chg. of radio & television, Ellington & Co., New York

Yes—too many people contributing too little. The production of a television show is multiple in its creative functions: but those above-the-line contributions cannot go unlimited. A contri-



“below the line costs prove it”

bution is normally welcomed by the beneficiary, but never before have so many people “contributed” so many ideas, suggestions, refinements and improvements to anything as they have to television. The great greedy appetite of both live and film production is now bursting with people, and the current below-the-line costs prove it.

The thorough report prepared by CBS in June 1956 for the Senate Interstate and Foreign Commerce Committee revealed that 322 network people contributed to the average *Climax* production. And Jack Gould in the *New York Times* reported that many more were involved when agency supervision and commercial segments were added. A typical CBS half-hour live production involves 154 people. More awesome than statistics is a visit to Perry Como’s NBC rehearsal, or witnessing the preparations for a quarter-hour of the *Jonathan Winters* program in color.

Ben Duffy may be television’s “Cas-

sandra” when he predicts the re-entry of advertising agencies into television program production to assure elicits of “an extra creative dimension . . . and good creative programming at controlled cost.” (Ed. note: *In Greek mythology, Cassandra was the Trojan prophetess whom no one would believe. She correctly prophesied the fall of Troy.*)

Perhaps Terry Clyne with McCann-Erickson’s record \$90 million tv billings is another Cassandra when he opines his people must take “longer looks” at the medium and at a client’s needs—and their relationship to each other.

In good faith, and with no small effort to control it, the networks and agencies alike have allowed too many people to “contribute” to television show production. It’s time for that “longer and harder look!”

Tom Lewis, v.p. and head of radio-tv dept., C. J. LaRoche & Co., New York

There have never been too many people contributing to network television show production. But there have been far too many worriers and too few solvers. In particular, there have been too many talkers, too few actual writers and producers.

And, in the long run, those who might be classified as the “spectator” group in production, can be detrimental to the medium.

Of course, the viewpoint of just one person can be inadequate in show production. A certain number of talkers or spectators are needed. But you can only talk over a problem for a limited period of time before you talk it out before it fizzes out.

Let’s consider two examples.

First, a writer. He has an idea. It doesn’t seem to grow. He sets it aside for a short time—perhaps talks it over. Then, he goes back to it, develops it. But, at the point where he’s set it aside—if he’s talked it through too thoroughly—it can collapse entirely.

Second, the food account which sponsors a half-hour drama. X number of people are needed in order to line up a show in keeping with the policies of the sponsor and in keeping with the format of the half-hour slot. But if



“too few actual producers”

the number of people goes beyond X point, chaos can result.

The production of a show as relates to the above can be summed up, I believe, by the old adage of “too many cooks.” And the major problem becomes the following: At what point does one reach maximum efficiency? For the more viewpoints that are needed for show production, the greater is the danger of failure.

Nat B. Eisenberg, radio-tv production director, Emil Mogul Co., New York

Admittedly, there are a great many people contributing to network television show production. And, in some instances, this is helpful to the medium—but only in those situations where

the people involved are trained and qualified to do the jobs to which they are specifically assigned.

It seems that the matter of show production is somewhat analogous to that of the pilot bringing down his plane. If he has a large crew—well-trained, with each member a specialist in his work—the plane can be brought in most efficiently. However, if the passengers, who are paying for the ride, feel that the fare entitles them to a say in the landing of the ship, efficiency relaxes—the plane may never come in safely.

In continuing the analogy, let's say seven passengers—who know little or



"time element creeps in"

nothing about aviation—are in the cockpit. It's more than possible that seven different thoughts may be expressed.

The same is true of network show production in the execution stages. But there's one additional problem: In the case of the show, the time element creeps in. You can't turn back the hands of the clock at a pre-program dress rehearsal. And if a number of people lend their "contributions" to the production, what is "botched" remains botched. There's no turning back at air time.

And what I've said applies not only to network show production. Have you ever taken a look at commercial production? Very often, you'll find that increasing numbers of people get into the act to give their contributions to camera angles, product placement, the personality's pose and so on and on.

This is not to discredit those who have suggestions. I feel that all suggestions should be welcomed by those involved in show or commercial production. But they should be welcomed in the *pre-planning stages*.

When minutes count, though—and you're at the execution stage—leave commercial and show production to those who have been trained and are specialists in production. It saves time, dollars and embarrassment in the final analysis, to everyone concerned. ▀



Serving

More

People...*

(*Nielsen #2 1956)

**...for more Sponsors
than any other Maine station**

**226
Accounts
as of
Nov. 1, 1956**

**101 national spot
50 local spot
75 network**

**WCSH-TV
PORTLAND, MAINE**

Your client's in good company on



Affiliate

**WEED TELEVISION
Representatives**



WHO'S WHO of "RACKET SQUAD" SPONSORS



Send for complete information

Mennen Co. • Italian Swiss Colony Wine
White King Soap • Prince Macaroni
Alaska Railroad • Standard Motors
Southland Hardware • Star Furniture
Benis Refrigerator • Shortes Motors
Nic-L Silver Battery • Masic Cleaners
Sewing Machine Center • Texas State Optical
Nutrena Dog Food

10 East 44th Street, New York 17, Oxford 7-5880

BMI

Script Packages for Christmas

"THE WOMAN"

Portrait of the Madonna—Half Hour

"CHRISTMAS CAVALCADE"

Christmas Day, Thru the Years
(Half Hour)

"THE WORLD'S GREATEST CHOIRS"

Their Human Side & Their
Christmas Music
(Half Hour)

"MERRY CHRISTMAS PARTY"

A Full-Hour Holiday Variety Show

"DID YOU SEE THE CHILD"

Half-Hour Dramatic Program

"CHRISTMAS CAROUSEL"

Seven 15-Minute Children's Programs

TIME SIGNALS — STATION BREAKS

10, 30 and 60-second breaks

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Mr. Sponsor

Frank Gorman: heck of an engineer

"I got into advertising because I made a mess out of engineering," Frank Gorman, the Nehi Corp.'s ad manager, told SPONSOR candidly. "After a couple of years, the dean at the engineering school of the U. of Minnesota said 'we personally feel that you would do better someplace else,' so I got into Business Administration."

Gorman is a stocky blond man in his late thirties, with an infectious relaxed manner. Feet propped up on a desk drawer for comfort, he chats and jokes easily, frequently does so at his own expense.

After a series of jobs beginning with P & G in 1937 and interrupted by a stretch as a pilot during the war, Gorman went with such companies as Standard Brands, Johnson & Johnson and Philip Morris. He's been Nehi ad manager since spring 1955.

"There are no demonstrable product differences among the leaders in the field—that is soft drinks similar to Nehi's Royal Crown Cola"



"Our advertising aim is to create a quality image."

says Gorman. "Therefore advertising is vital to build consumer acceptance. Our advertising aim is to create a quality image."

Nehi does this job with an approximate \$2 million ad budget of which spot tv gets about 70%. The company, which headquarters in Columbus, Ga., had its original distribution in the South. Today one of its major marketing projects is opening up big new markets so that its distribution becomes truly national: it's about 80% at present and is expected to rise to 90% by the end of 1957.

"Out of our national budget, we're using tv in some 200 markets," says Gorman. "All of our advertising features Bunny Cooper as Miss Royal Crown." says Gorman. "We picked her last year because we needed a personality with whom we could identify our product. Since we want to emphasize a quality approach, we dressed her in an exclusive Charles James creation."

(Please turn page)

KSTP-TV SCORES UNPRECEDENTED DOUBLE VICTORY IN NEWS COMPETITION



For the first time in history, a single TV station has scored a clean sweep in the annual Radio-Television News Directors Association competition. Here are the results for 1956:

*OUTSTANDING TV NEWS
OPERATION First place,*

KSTP-TV

*OUTSTANDING
NEWS STORY*

TELEVISED First place,

KSTP-TV



Since 1948, when it became the Northwest's *first* television station, KSTP-TV has maintained one of the largest, most complete news-gathering-and-reporting operations in the nation.

We are proud that KSTP-TV's first entry in RTNDA competition has brought these awards to the vital Northwest market which KSTP-TV serves.

KSTP-TV

CHANNEL
100,000 WATTS



MINNEAPOLIS • ST. PAUL *Basic NBC Affiliate*

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.



**HE'S "DOING A
FINE JOB" FOR
OSCAR MAYER IN
CHICAGO, MILWAUKEE,
and other midwest markets**

117 half hour TV films
Complete sponsor list and other data on request.



10 E. 44th St., New York 17, OXford 7-5880

**People
who know**

stay at the

Hotel Lexington

- 3 Minutes from Grand Central
- Convenient to 5th Ave. Shops
- All Outside Rooms; Tub and Shower
- Radio; Television; Circulating Ice-Water
- Superb Food at Modest Prices
- Newly Decorated Rooms and Suites
- Close to All Theatres
- One Block from Park Avenue

HOME OF THE FAMOUS

**'Hawaiian
Room'**

Known For Authentic
Hawaiian Cuisine and
Native Entertainment

see your
local travel agency
or write to Promotion
Dept. for Brochure 180.



Hotel Lexington

LEXINGTON AVE. at 48th ST.
NEW YORK CITY, 17

BOSTON—HANCOCK 6-6625
CHICAGO—DEARBORN 2-4432
MIAMI—FRANKLIN 9-8331

Mr. Sponsor continued...

Gorman picked Bunny Cooper out of some 200 candidates because she "seemed like a gal who could sit next to the company president's wife and look good on tv too."

Nehi is undergoing an era of modernization and streamlining, according to Gorman. One of the major changes brought about since he became ad manager is a packaging and bottle redesign intended to make the product stand out with more visual appeal in super markets.

"The new packaging presents a complicated problem in advertising," says Gorman. "We actually have to make several sets of tv commercials since our bottlers are introducing the new package at different times. With 437 franchised bottling plants, you can imagine that there's a problem in coordination."

One of Gorman's major jobs is that of acting as advertising counselor to these bottlers. This means a tremendous amount of travel to trouble spots as well as his frequent trips to New York to consult with the agency.

Four kids teach him to be calm

"There are times when Ceile and the kids treat me like a visitor in my own home because they haven't seen me for a while," he says. But on one of his recent trips, Gorman came to New York with his wife. later remarked ruefully that "It's not the price of the Christmas gifts we bought, it's the chasing after them that killed us."

However, Gorman manages to retain a phlegmatic calm seasoned with a sense of humor through murderous travel schedules, business crises and shopping sprees alike. "We've got four kids ranging from two to 13," he says. "You've got to keep calm when you're knee-deep in kids." A general policy of keeping calm makes it possible for Gorman to view with objectivity and optimism the tough competition that Nehi's products face. Actually, the tremendous volume of Pepsi Cola and Coca-Cola advertising helps to build the entire cola market so that a heavy tv effort on Royal Crown Cola is more productive."

Showing Nehi's living trademark, Bunny Cooper, in a glamorous gown and a "Royal Crown" throughout 1956, Gorman feels has impressed the public with Royal Crown's quality. Next year's tv commercials and print advertising as well will vary the approach somewhat.

"We'll be using Bunny Cooper," says Gorman. "But we'll show her in more everyday environments and circumstances so that the consumers can better identify themselves with her activities."

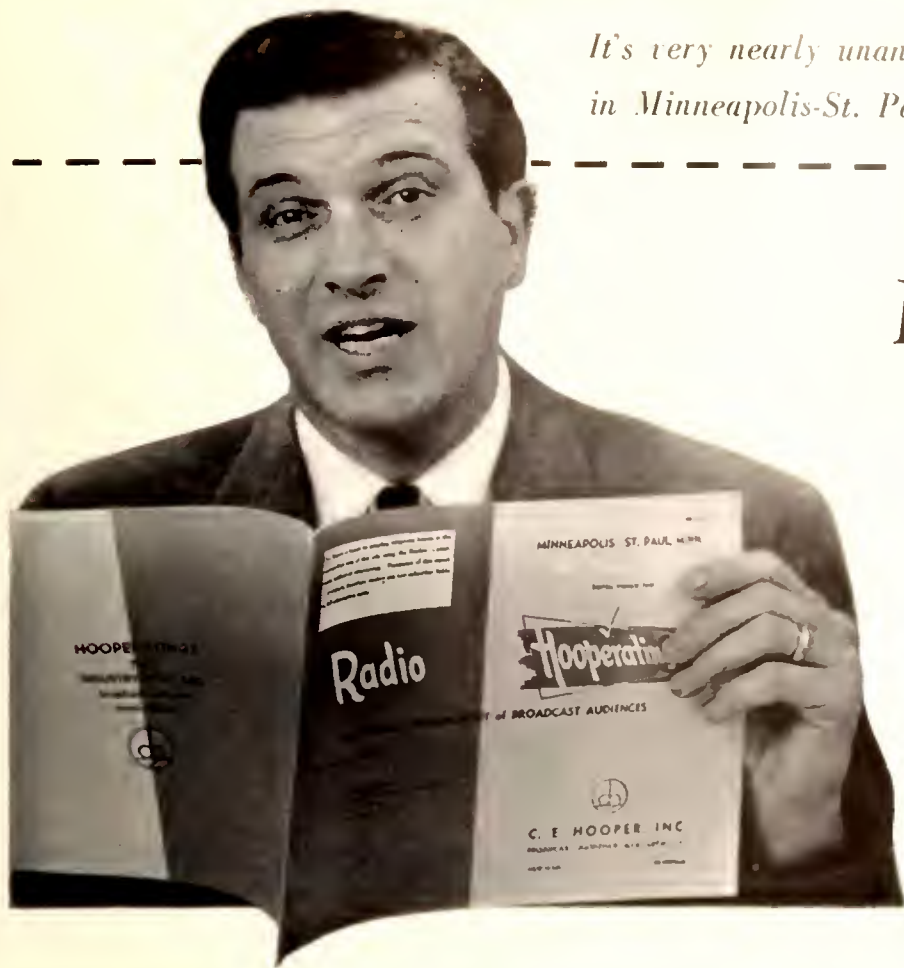
Another major project for 1957 will be the opening up of a number of new large metropolitan markets for Nehi beverages. Tv, radio and print will be important in these initial campaigns to introduce Royal Crown Cola particularly.

"We've used radio, with copy tied in to our tv and print advertising, in several of our established markets," says Gorman. "It's an excellent supplement to our tv advertising and serves as a reminder for our message."

Nehi's national advertising effort is supplemented by a co-op advertising plan in which Nehi shares with its bottlers on a 50-50 basis.

"On a co-op basis our bottlers use radio and tv both, with the copy that we provide for them through Compton," says Gorman. ▀

*It's very nearly unanimous now
in Minneapolis-St. Paul*



Latest Hooper Says:*

WDGY FIRST

Among all Twin City stations
all-day-average Monday-Saturday

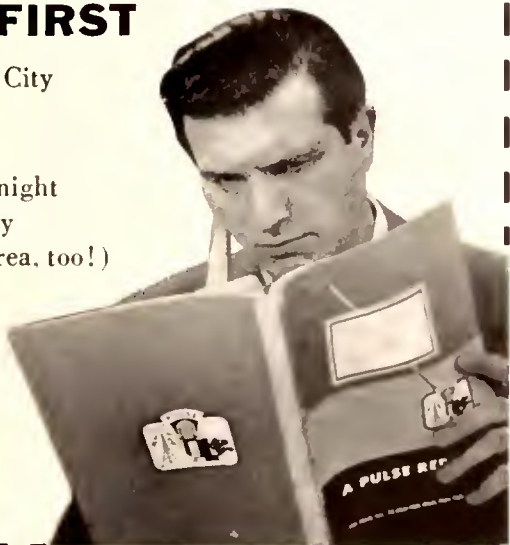
*Latest
Nielsen** says:*

WDGY FIRST

Among Twin City
independents

6 AM-12 midnight
Monday-Sunday
(NSI & total area, too!)

(Second only
to one station
on day-nite,
week-long
average)



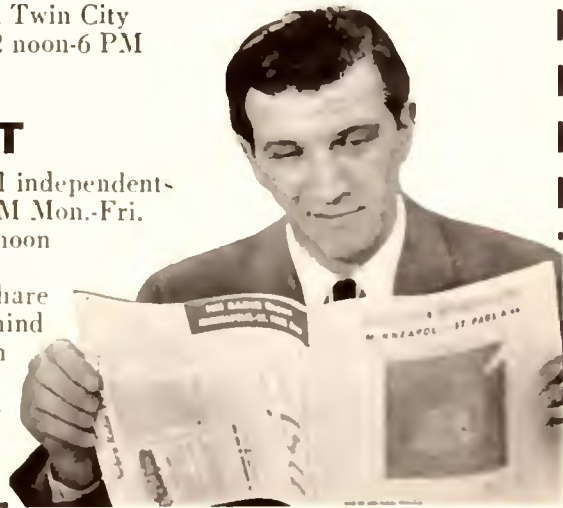
*Latest
Pulse*** says:*

WDGY FIRST

Among all Twin City
stations 12 noon-6 PM
Saturdays

FIRST

Among all independents-
6 AM-6 PM Mon.-Fri.
6 AM-12 noon
Saturdays
(Only 4 share
points behind
top station
12 noon-6
PM Mon.-
Fri.)



Make sure you have the *up-to-date Twin City*
radio story. Times have changed, and so have audience
habits. Check the latest audience facts with
General Manager Steve Labunski or your Blair man.

** Aug.-Sep. Hooper ** June Nielsen *** July-Aug. Pulse*

WDGY

Minneapolis-St. Paul • 50,000 watts—
and almost perfect-circle daytime coverage

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.

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Pop Corn, Sioux City, Iowa	Hartman, Chi	ABC	Breakfast Club; M 9:30-9:35 am; 12 Nov
Dow Chemical, Midland, Mich	MacM-J&A, Bloomfield Hills, Mich	ABC	Red Foley Show; Sa 12:30-1 pm; 19 Jan; 52 wks
Frito Co, Dallas	Tracy-Locke, Dallas	ABC	Breakfast Club; M-F 9-10 am; 3 5-min segs; 6 Feb
Good Housekeeping, NY	Grey, NY	ABC	Jack Paar Show; M-F 11:15-11:30 am; 8 5-min segs; 19 Nov; 1 wk
Magla Products, Newark	Edward Lieb, Newark	ABC	Breakfast Club; Th 9-10 am; 5-min seg; 28 Feb
Renuzit Home Products, Phila	APCL&K, Phila	ABC	Jack Paar Show; Th 11:15-11:20 am; 3 Jan
Seaboard Drugs, NY	Grant, NY	MBS	Parallels in the News; M-F 11:05-11:10 am; 26 Nov
Seven-Up Co, St. Louis	JWT, Chi	ABC	Breakfast Club; M-F 9-10 am; 4 5-min segs; 3 Dec
Seven-Up Co, St. Louis	JWT, Chi	NBC 187	Bandstand; M-F 10:05-11:00, 11:05-12n; partics; 4-21 Dec
Standard Brands, NY	JWT, NY	CBS 202	House Party; M 3-3:15 pm; 26 Nov; 52 wks
Super Animals, NY	Maxwell Sackheim, NY	MBS	Inside the News; Su thru Sa, various times; 10-30 Nov; 18 times

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Allstate Insurance, Chi	Christiansen, Chi	ABC	Mel Allen's Sports Report; M-F 6:35-6:45 pm; 18 Dec; 52 wks
Drackett Co, Cin	Ralph H. Jones, Cin	ABC	Breakfast Club; Tu 9:55-10 am, Th 9:35-9:40 am; 27 Nov
Sandura Co, Phila	Hicks & Greist, NY	ABC	Breakfast Club; Tu & Th 9:40-9:45 am; 20 Nov

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert A. Anderson	California National Productions, NY, dir bus affairs	Same, dir bus & admin
John C. Bechtel	NBC, tv films, NY, mgr revenue servs	Same, admin sls mgr
Gordon Carroll	Associated Artists Productions, NY, sls	Same, nat sls
Gene Ellerman	WWTV, Cadillac, Mich, gen mgr	Same, vp
Dominic M. Farrell	Crosley Broadcasting, Cin, acct exec	WKRC-TV, Cin, acct exec
Jack Fenimore	Kling Film Enterprises, Chi, exec producer	Same, Hy, vp, chg sls & production
George W. Harper	Libby, McNeill & Libby, Chi	NBC, tv films, Chi, sls staff, Cent Div
Robert Hoag	Hoag-Blair, NY, president	CBS, tv, NY, acct exec net sls
Richard W. Jolliffe	CBS, radio, HY, admin mgr sls services	Same, acct exec net sls
Donald Klauber	Associated Artists Productions, NY, stn sls mgr	Same, also mgr nat sls
Edward Meizels	NBC, spot sls, NY, management trainee	Same, research analyst, new bus & prom dept
Daniel Melnick	CBS, NY, producer	ABC, tv, mgr program devel
Bob Morin	Associated Artists Productions, NY, sls	Same, nat sls
Robert H. Prigmore	KGW, radio, Portland, sls mgr	KGW-TV, Portland, tv sls
Emanuel Sacks	RCA-NBC, NY, vp & gen mgr records, NBC staff vp	NBC, NY, vp chg tv net programs
Daryl Sebastian	WWTV, Cadillac, Mich, asst gen mgr	Same, asst treasurer
John A. Thayer	DuMont Television, NY, acct exec	NBC, tv films, Chi, sls staff, Cent Div
Kirk Torney	Associated Artists Productions, NY, sls	Same, nat sls
Serge Valle	NBC, tv films, NY, research analyst	Same, research super
Leonard C. Warager	NBC, tv films, NY, admin sls mgr	Same, mgr sls planning & devel

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
William Bell	McC-E, Chi	Cunningham & Walsh, Chi, acct service staff
Stanley A. Bogan	Ellington, NY, asst to exec vp	BBDO, NY, acct exec
Sanford Buchsbaum	E. T. Howard, NY, acct super	BBDO, NY, acct exec
Harvey Comita	ARF, NY	BBDO, NY, asst acct exec, mkting & research
Martin Devine	K&E, NY, acct exec	BBDO, NY, acct exec
Lawrence D. Dunham	Dancer-Fitzgerald-Sample, San Fran, acct exec	Same, vp
Martin S. Fliessler	McCall's & Better Living, NY, prom super	BBDO, NY acct exec
Nelson Gross	H. B. Humphrey, Alley & Richards, NY, dir r-tv	BBDO, NY, acct super
Ralph E. Head	BBDO, NY, dir mkting	Same, also vp
H. Blakeney Henry	JWT, NY	BBDO, NY, asst acct exec
Lyall Holmes	Cockfield, Brown & Co, Toronto	Same, r-tv bus mgr
John A. Kuneau	Fletcher D. Richards, NY, vp, bd of dir, acct super	Grey, NY, vp, super new accts
Hal Lawrence	Gene K. Walker, San Fran, acct exec	Boland Associates, San Fran, acct mgr
Cam Logan	Cockfield, Brown & Co, Toronto	Same, mgr, timebuyer
Wallace MacDonald	BBDO, Atlanta, asst to office mgr	Same, office mgr
Gene McKeough	Beaumont & Hohman, Chi	Cunningham & Walsh, Chi, acct service staff
Louis Meisel	Wilsted & Shacter, NY, r-tv dir, acct super	Madison Advtg, vp, r-tv dir, plans bd
William V. Patten	Dancer-Fitzgerald-Sample, San Fran, acct exec	Same, vp
Ian Smith	Cockfield, Brown & Co, Toronto	Same, asst mgr
Paul Smith	Compton, NY	BBDO, NY, acct exec
George Swearingin	Hawaiian Tuna Packers, San Fran	Gene K. Walker, San Fran, acct exec
Art Watson	Needham Louis & Brorby, Chi	Cunningham & Walsh, Chi, acct service staff
George Wyland	Cockfield, Brown & Co, Toronto	Same, r-tv prod mgr

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert L. Brintnall	Avco Mfg Corp, m-w regional sls mgr Amer Kit Div	Whirlpool-Seeger, product mgr kit div
Hal Dietz	Emerson Radio & Phonograph, vp chg sls	Same, vp chg sls & mkting
Robert L. Erzinger	Fisher Flouring Mills, Seattle, chg new sls areas	Same, sls & advtg mgr, Packaged Prod Div
Leonard B. Faupel	P. Ballantine & Sons, asst to advtg mgr	Same, advtg mgr
Edward Kantrowitz	Emerson Radio & Phonograph, asst to vp chg mkting	Same, dir advtg & sls prom
Andrew J. McGee	B&B, NY, asst acct exec	General Foods, product planning mgr, Int Div
Allen Schwartz	Norman, Craig & Kummel, acct staff	Block Drug Co, product advtg mgr
Ben M. Seiger	American Weekly, dir mkting	Pharmaceuticals, Inc, exec asst to exec vp
L. Chandler Smith	Lucky Tiger Co, board of dir	Same, exec vp
Harrison Van Aken, Jr.	General Electric, chg communication equip sect	Same, gen mgr GE communication products dept
Ralph Watts	Post Cereals Div, Gen Foods, product mgr	Stokely-Van Camp, merch mgr Van Camp div

**WKRC Radio-activity sparks
7-hilled Cincinnati's sales!**



Leads All Day!

Folks in the greater Cincinnati trading area listen to WKRC in greater numbers than to any other Cincinnati station. Local advertisers prefer WKRC because they know that it sparks sales, both in the downtown area, as well as the suburban and small-town trading territory adjacent to metropolitan Cincinnati. To cultivate this billion dollar Plus market for retail sales, use the station with the most listeners all day—WKRC—the Key station! Get the facts from Katz!

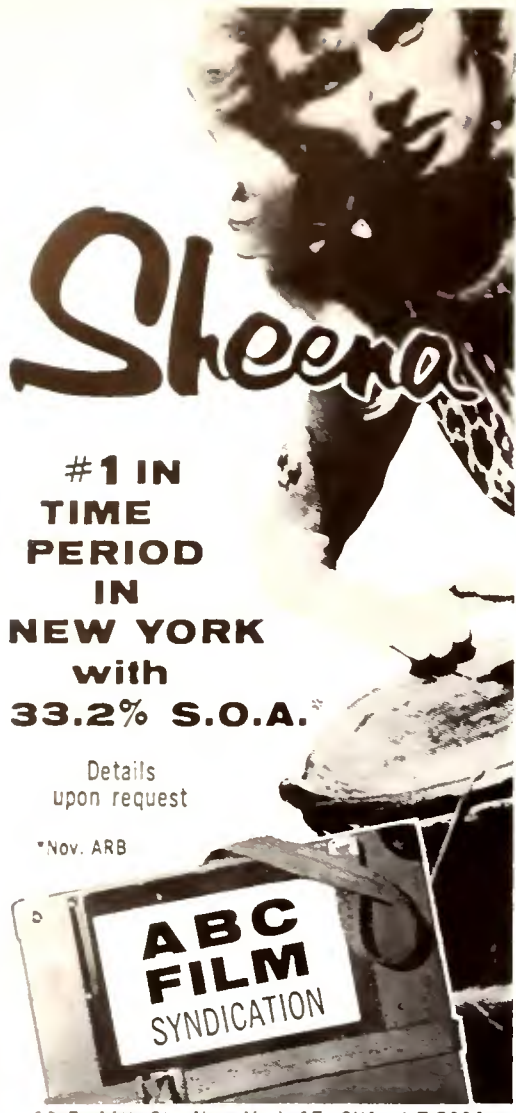
WKRC

A TAFT STATION • Represented by the Katz Agency
Exclusive CBS Schedule.

FOR CINCINNATI—THERE'S ANOTHER KEY

IT'S WKRC-TV

Ken Church, Vice President and National Sales Manager • Don Chapin, Manager, New York Office, 550 Fifth Ave. • RADIO CINCINNATI, Inc. owners and operators of WKRC Radio and WKRC-TV in Cincinnati, and WTVN Radio and WTVN-TV in Columbus, Ohio.



**#1 IN
TIME
PERIOD
IN
NEW YORK
with
33.2% S.O.A.**

Details
upon request

*Nov. ARB



10 E. 44th St., New York 17, Oxford 7-5880

More People are
Looking **MORE**
at **WABT**
BIRMINGHAM
Alabama's Best in Television
BLAIR-TV



"It's a bit of home decoration I heard about over KRIZ Phoenix."

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

TREND OF THE WEEK: More buyers, noting differences in markets and in local advertising objectives, are using spots and programs in combination to solve different problems. Case in point is Roto-Broil Corp. of America, Long Island City, which has just started intensive saturation announcement schedule in New York City but maintains half-hour syndicated film shows in other areas. New York pre-Christmas schedule on behalf of the rotisserie calls for 100 announcements weekly, including one- and two-minute films plus five-minute film show on cooking with company's Roto-Magician Lester Morris. Three stations are used, in contrast with other major markets which have *Showtime*, *U.S.A.* or *The Goldbergs* on one outlet. Growth pattern: market-by-market expansion, although '57 media plans have not been finalized. Agency: Product Services, New York. Buyer: Les Blumenthal.

Chunky Chocolate Corp., Brooklyn, through Grey Advertising, New York, is renewing schedules in its current lineup and adding a few markets on the basis of availabilities now being checked. Buying begins in a week, with schedules going on the air early in January. Pattern: *Foreign Legionnaire* syndicated film show in some markets, 10-second i.d.'s in others, a combination of show and announcements in still a third set of cities—all designed to reach a family audience. Client runs average of 15 announcements weekly, with schedules on the air 26 weeks out of the year. Buyer: Joan Stark.

Bristol-Myers Co., New York, for Vitalis hair tonic, is accelerating frequency of its present tv schedule by adding weight in Southwest markets. Added commercials; 20-second announcements, will take the air early January for planned 26 weeks. Vitalis' usual pattern is to use spot regionally to handle special sales situation, with bulk of advertising burden on network vehicles. Agency: Doherty, Clifford, Steers & Shenfield. Buyer: Sam Vitt.

Block Drug Co., Jersey City, starts in mid-January with two campaigns for its Polident cleaning agent and Poli-Grip denture adhesive, both through Grey Advertising, New York. Plans are not finalized, although spot tv has been set. Buying will start late this month. Current pattern in use of some 50-plus markets for 26-week campaigns, with continual addition of markets. Buyer: Phil Branch.

Taylor-Reed Corp., Glenbrook, Conn., for its Cocoa Marsh, plans to move into New England and East Coast areas market-by-market from kick-offs in New York and New Haven. Company has used announcements and programs in combination with affiliated product manufacturers and this is first time it's bought a spot tv schedule completely on its own. Pattern: minute participations in children's shows across the board, with filmed commercials supplementing this schedule. Second choice is Saturday children's programs. An-

nouncement frequency varies from three to five per week per station, on a 'til-forbid order. Expansion is planned for early in the year. Agency: Hicks & Greist. Buyer: Vincent Daraio.

Sterling Drug, New York, for its Ironized Yeast tablets, extends its current spot drive 1 January, expanding from nine to 35 markets and from a 12-week schedule to 26 weeks. Pattern: two announcements weekly, filmed minutes, nighttime periods with aim for adults either in early-evening or late-night. All markets are major metro areas, with allocation dependent on local sales figures. Campaign will continue through the spring, take a summer hiatus, resume in the fall. Agency: Thompson-Koch, New York. Buying is not completed. Buyer: Robert Hall.

Kasco Mills, Waverly, N. Y., division of Corn Products Sales Co., and its new agency effective 1 January, Donahue & Coe, New York City, expect to continue with the 1956 spot tv pattern for the first few months of next year. Agency is now lining up availabilities for a similar drive, pattern of which is some 60 markets for 39 weeks in a year, not necessarily consecutive. Client aims for women buyers with its dog food commercials, preferring daytime, early evening. There will be some shifting of markets and adding of emphasis in certain areas. '57 buying hasn't been started. Buyer: Evelyn Lee Jones.

RADIO BUYS

TREND OF THE WEEK: Sponsors are gaining much more savvy in their use of saturation and backing their ad objectives with sufficient air impact to do the necessary job. Case in point is heavy saturation buy of Automobile Manufacturers Assn., Detroit, through Cunningham & Walsh, New York. First National Automobile Show, replacing the General Motors Motorama and other such events, is being scheduled—after 14-year hiatus—in New York's Coliseum for a week from 8 December. Broadcast pattern for 10 days from 5 December: radio, total of 500 announcements, e.t. minutes, 20's and 3's, on nine stations in family listening periods, nighttime weekends; tv, 75 20-second film commercials on seven stations at same times. Buyer: Jerry Sprague.

National Home Study School, New York, which offers a high school correspondence course, is expanding with spot programs and announcements in scattered cities, largely in the East thus far. Current buy: its own weekly 15-minute show, a commentary with Sidney Walton, on 29 stations (including 26-station Yankee Network), and announcement schedules on radio in six markets and on tv in one. Radio expansion is planned for the first of the year. Agency: William Warren, Jackson & Delaney, New York. Buyer: Harry Alleva.

RADIO AND TV BUYS

Jacob Ruppert, New York brewer of Knickerbocker beer, and its agency, Warwick & Legler, same city, are mulling '57 budget and media plans. There's a strong likelihood that client will continue with its stress on spot radio and tv in New England, upper New York and Eastern Pennsylvania areas. Pattern is announcements on from 70 to 100 radio stations, with a power station supported by many smaller outlets; all tv stations in New England. Knickerbocker buys baseball on tv in New York City. Buyer: Joseph Hudack. Decisions should be final by 1 January.



STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America . . . a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures—the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market—four states wide, *four billion dollars* deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

TV RESULTS

NEW CARS

SPONSOR: Anthony Abraham Chevrolet Co. AGENCY: Direct

Capsule case history: Maintaining maximum showroom traffic is of the utmost importance to new car dealers because those who come to look at new cars are the dealers' prime prospects. The Anthony Abraham Chevrolet Co. was eager to obtain the largest possible turnout of potential new car buyers for the showing of the 1957 Chevrolet. A television campaign was run on WITV, Channel 17, consisting of teaser spots for two weekends; participations were bought in two feature movies and in one half-hour show the weekend that the '57 model went on display. Programs used on this uhf outlet were *Double "A" Theatre* and *Mr. and Mrs. North*. Though the tv campaign was brief, its effect was gratifying. More than 15,000 people viewed the new 1957 Chevrolet and, within three days, 76 orders for new cars were placed. The Chevrolet Division of General Motors in Atlanta was so impressed by the number of people attending the showing that they requested an outline of the sponsor's technique for attracting showroom traffic. The cost of the announcement campaign was approximately \$600.

WITV, Miami PROGRAM: Announcements & Participations,
Double "A" Theatre & Mr. & Mrs. North

FOOD

SPONSOR: Jones' Spudnut Shop AGENCY: Direct

Capsule case history: People drive as far as 35 miles for these novel potato snacks at Jones Spudnut Shop in Zanesville, Ohio, according to Warde Q. Butler, Jr., commercial representative for WHIZ-TV. Reason, he said, is that WHIZ-TV viewers are attracted by the live announcements featured on the station, during which the announcer talks about Spudnuts while enjoying one in front of the cameras. Although the client's objective in going into tv was to increase his over-the-counter sales, wholesale receipts have increased proportionately too. The Spudnut Shop began participating in tv with just a single one-minute announcement broadcast on Sunday evenings. In a few weeks Sunday evening business increased from between 25 and 30 dozen sales to between 90 and 100 dozen. According to the client, Sunday evening lines form in front of his shop minutes after the commercial is aired. In addition the total week's business has tripled. The original minute has been expanded to another mid-week announcement plus co-sponsorship of the weekly half-hour *Guy Lombardo Show*.

WHIZ-TV, Zanesville, Ohio PROGRAM: Announcements
& *Guy Lombardo Show*

APPLIANCES

SPONSOR: Ernst Hardware AGENCY: Romig Fuller

Capsule case history: The experience of Ernst Hardware, appliance dealer, is an indication of the possibilities of the brief, well-timed television campaign. Just a few commercial announcements on KOMO-TV brought Ernst a sell-out of one expensive item and a sharp increase in the sales of another. Twenty-five units of a carload shipment of Hotpoint ranges were sold before the seal on the railroad car had even been broken. The sponsor bought participations in the weather segment of KOMO-TV's news program. **Deadline.** During the first four days of the ad campaign, Ernst Hardware made a special purchase of a carload lot of Hotpoint ranges. After only two participating announcements, 25 of the ranges were gone. The entire remainder of the shipment was sold on the following day. Advertisements for another item on the same show also brought about sales gains for the sponsor. The Shop Smith with jointer and jigsaw was advertised at \$289.95. On the day after the broadcast, 16 Shop Smiths were sold. Live announcements and displays were used. Cost: \$75 per announcement.

KOMO-TV, Seattle PROGRAM: *Deadline*, participations

FARM CHEMICALS

SPONSOR: Norkem Yakima, Inc. AGENCY: Direct

Capsule case history: As producers of agricultural chemicals, Norkem-Yakima Chemical Co. was faced with a problem common to competitors in the field. And that's finding a means of familiarizing their customers with an enormous variety of products with complicated names such as maleic hydrazide. Norkem-Yakima turned to television for a solution and the results have been impressive. In the two-year period since they began sponsoring a television program on KIMA-TV, the company has boosted its gross sales from \$275,000 annually to approximately \$420,000 annually for 1956. Though the use of television has resulted in a 50% average increase in business over the two years, in one area business increased 300% and in another area sales rolled up a 600% increase. The program used a five-minute *Weather Report* which runs once a week. Display materials are utilized to full advantage and a "weatherman" announcer delivers commercials pitched directly at the farmer-consumer. The cost of this campaign for the two years has been \$7,200, only 5% of the \$145,000 increase in volume.

KIMA-TV, Yakima, Wash. PROGRAM: *Weather Report*

“Can KTRK-TV handle live production?”

A GOOD QUESTION that every smart timebuyer must cover on every station he buys. He knows that an accurate measure of a station's general effectiveness lies in its “production reliability.”

Benton & Bowles timebuyer Michael Donovan, right, gets the KTRK-TV story from Jack Peterson of the George P. Hollingbery Company.



The big studios with “flying sets” spaced progressively in the production time schedule are a model of smooth efficiency, and the public knows they are watching the best when they see the friendly family station man put the smile into his “sell.” Complete “production reliability” helps to make KTRK-TV the best television buy in Houston.

KTRK-TV production has handled everything from live local spots to the origination of the Lawrence Welk show for the ABC network. A six camera station with a staff that knows how to use them, KTRK-TV offers the finest facilities and smart, alert technicians and talent—just the right combination of experienced “old pros” and well-trained, eager, imaginative youngsters.

KTRK-TV



THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC

HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett

NATIONAL REPRESENTATIVES:
GEO. P. HOLLINGBERY COMPANY, 500 Fifth Avenue, New York 36, New York

News and Idea WRAP-UP

ADVERTISERS

Advertiser finds farm tv information lacking

Dr. A. L. Andrews, advertising manager for Hess & Clark, in an address before the National Association of Television and Radio Farm Directors, pointed to the lack of information available on the farm tv audience.

In a recent attempt to explore this field Hess & Clark along with its agency, Klau-Van Pietersom-Dunlap, found little or no information on farm buying habits, success stories or proof of farm viewership. The agency, a leader in the farm field, reports only four tv station reps have approached them to sell a farm tv show.

Believing in farm tv, Hess & Clark conducted a test in two Midwest dairy markets. On one station they used spots at 10 p.m. and on the other during the noon farm show. A free offer brought 837 requests from the nighttime spots and 485 from those given in the noon show. A follow-up questionnaire brought out these facts:

1. While farm viewers watch tv for entertainment (like everyone else), they have a high interest in news and weather.

2. They also have a high interest in farm programming when provided, and there is as high a listenership for the noon farm programs as for the peak evening hours.

3. There is a high recognition of farm personality (tv-radio farm director.)

4. Use of tv makes a definite impression on dealers.

Another highlight of the NATFRD meet was election of officers. Jack Timmons, KWKH, Shreveport, new president; Wes Seyler, WIBW, Topeka, v.p.; and Don Tuttle, WGY, Schenectady, secretary-treasurer.

Philip Morris to send out country music road show

Philip Morris will cover the South with a traveling country music show after the first of the year. The musical caravan will have a network radio show send-off and then weekly regional broadcasts are planned to supplement the road show. The country music caravan plans to visit a different city each day. No admission will be charged.

Before and during the war Coca-Cola used traveling bands at various factories and installations and followed up with network radio pick-ups.

The American Toy Promotion will increase its ad program for 1957 with the addition of five new tv markets. . . . **Revlon will launch a line of men's toiletries** in 1957. George J. Abrams, v.p., also announced that

Revlon's expected 1956 volume would be \$85,000,000, or 63% above last year. He credits new products, packaging and broadening of markets. . . .

AGENCIES

Eight new account assignments at BBDO

With eight new account assignments announced at BBDO, the line-up now reads like this:

Nelson Gross, new account supervisor for Revlon Satin Set and Touch and Glow powder and liquid makeup. Martin S. Fliesler, account executive for Revlon Nail Enamel. Sanford Buchsbaum, account executive for Revlon Satin Set. Harvey Comita, assistant account executive, marketing and research for Revlon.

Stanley A. Bogan, account executive for Penick & Ford. Martin Devine, account executive for Bristol-Myers. Paul Smith, account executive on the "Live Better Electrically" campaign.

Grey stages tv party for new Dan River fabric

Following its practice of unusual product promotions for its clients, Grey recently staged a luncheon on DuMont's *Virginia Graham Show* to introduce Dan River Mills' new Twin Wonder cottons. Precedent was established last year with a similar intro-



AGENCIES: Grey Advertising stages a tv party introducing new Dan River Twin Wonder cottons on *Virginia Graham Show*, WABD



RADIO STATIONS: Boston's WHDH has hotel suite number matching frequency for N.Y. promotion. (See 10-Second Spots, p. 72)



TV STATION: WICU-TV and WIKK (radio) of Erie, Penna. combined for on-the-spot coverage of recent storm emergency news

NOW!

WEBC RADIO

*Leads All Other
Duluth Superior Stations!*

- First in Audience (See Hooper)
- First in Coverage (5000 W)
- First on your Dial (560 KC)
- First in Radio (Est. 1924)

Here's Proof

T I M E	WEBC	STA. B	STA. C
7:00 A.M.-12:00 Noon	47.0	42.3	9.7
12:00 Noon-6:00 P.M.	50.9	35.5	8.4

HOOPER RATINGS — July-August, 1956

1ST

... IN THE DULUTH AND
SUPERIOR MARKET AREA!

N B C

WEBC

ARROWHEAD

DULUTH, MINNESOTA

Represented by Geo. P. Hollingbery Co.

RADIO IS OUR ONLY BUSINESS!

duction on the same show for Mennen.

At the latest luncheon show modeling twins were used to show fabrics to a "jury" of 200 press representatives.

Dan River currently advertises on local tv shows spotted throughout the country and is planning to expand.

New agency appointments: Ethel Corp. will switch from BBDO to Young & Rubicam as of 1 January. Switch was forecast in SPONSOR issue of 17 September. . . . Greyhound, which has been with Beaumont & Hohman for close to 30 years, has appointed Grey Advertising new agency as of 1 March. . . . Corn Products has added Kasco Dog Food to products handled by Donahue & Coe. . . . Monarch Brewing has appointed Beaumont & Hohman. . . . Elam Mills has appointed Henry Senne Advertising to handle the national campaign for cereals and flours. Plans are to use tv, radio and newspapers. . . . Beaudry Bros. Candy has appointed Calkins & Reichenbach to handle its account. A regional test of radio is being started in California and Arizona.

REPS

Katz innovations save time for buyers

The Katz Agency, Inc., New York, has sent a spot tv advertising cost summary to agencies which will save timebuyers many hours of work. In addition to standard cost data, the summary includes a series of formulas for estimating spot tv cost budgets. The formulas enable media departments to estimate a variety of spot campaigns and to make more accurate comparisons between spot and network costs.

Estimating formulas indicate: (1) average discounts at various frequencies based on the number of units in the contract year (for programs and announcements as well as for night and daytime); (2) average discounts based on package plans; (3) ratios of daytime and late-night rates to nighttime, and relationships among various time units.

In addition, Katz's M. S. Kellner, radio sales manager, has instituted a time-saving plan which he recommends to ad agencies as a solution to the problem of meetings which consume so much time in a day and constrict the time available for creative buying (see SPONSOR-SCOPE, 17 November

1956). Kellner has eliminated all during-business-hour meetings.

Instead, regular twice-monthly meetings are held on Mondays at 5:15. Conferences are relieved of the usual pressured atmosphere of telephone interruptions. Similarly, client meetings are scheduled for the close of the day whenever possible.

TvB has renewed its contract with Rorabaugh for a five-year period. Rorabaugh supplies the data for the Bureau's quarterly spot tv expenditure reports. . . . **New research consulting service** for stations has been set up by Charles H. Smith, present research director for WCCO AM-TV, Minneapolis-St. Paul. Firm will provide stations with equivalent of their own research department and will headquarter in Minneapolis.

"**Single contract**" convenience for spot buyers placing schedules in the Dallas-Ft. Worth market is now offered by two stations. WRR, Dallas, and KNOL, Ft. Worth have a combination rate for national advertisers, along with appropriate discounts. Avery-Knodel, Inc., represents the combination.

TV STATIONS

Over 20,000 protest deintermixture proposal

FCC has received petitions with over 20,000 signatures opposing deintermixture for Madison, Wis. At present four television stations are operating in the city—three uhf and one vhf. In addition to the petitions, official resolutions from city organizations and civic groups asking for continuation of the vhf outlet have been filed.

Uhf stations include: WMTV and WKOW-TV, both commercial; as well as WHA-TV, educational. All three have been on the air for several years. WISC-TV, the vhf station, has been in operation since June of this year.

WBZ-TV summer promotion pushes sales up 56% over '55

This year's hard-hitting summer campaign by Boston's WBZ-TV resulted in a sales increase of 56% over summer 1955.

The promotion was launched in June with a party for sponsors and ad-

vertising people. Second step was a monthly contest for the station's sales personnel. Then a "boodle battle" for employees with prizes given for programming ideas. On view promotions included: "BeeZee," station symbol to keep viewers up to date on program happenings; musical jingles for station information; new station i.d.'s carrying pictures of New England landmarks.

WCBS-TV, New York is cancelling a network show to present a half-hour preview of films to be shown on its *Early Show* and *Late Show* programs. . . . At **WBKB-TV**, Chicago, Celeste Holm is making personal appearances to promote *Movietime U.S.A.*

WBC radio and tv sales hit record mark in October. Radio sales were 11.6% above the previous all-time high month (which was way back in March 1948.) Tv sales were 4.6% over October 1955, the previous highest month. . . . **WICU-TV and WIKK** kept a 78-hour alert going during the recent Erie snow storm: station simulcasted almost 11 hours of public service announcements, relaying an estimated 15,000 phone messages to storm bound listeners and viewers.

Brochures mailed from Paris and Seville make up a clever promotion idea coming from WMT-TV, Cedar Rapids. The piece mailed in France extolls the Eiffel Tower on its cover leading into a pitch for the Iowa station (which has an impressive tower of its own). The mailing piece from Spain also uses an historic landmark of that country as a lead-in. . . . **Merchandising idea** from WTVJ, Miami: the station had a special edition of a local paper printed headlining Dandee Bread's sponsorship of Ralph Renick news show. Bakery truck drivers then delivered the "extra" to food markets and bakeries. . . . **A thermometer from WNBQ**, Chicago, reminds of the Windy City's fast temperature changes and the station's "Big Change" in programming. . . . **WBAL-TV's** Richard Dix, who is Officer Happy on a local kid show, has just cut a children's record to be merchandized through drug stores and super markets. . . . **William Small**, news director at WHAS-TV, Louisville, also diversifying his talents has just pub-

lished a children's book titled "Mary Jane Ellen McCling." It's a charming fable about a little girl who collects string.

RADIO STATIONS

WQXR marks 20th year using music-news format

Current radio rage, music-and-news, has been WQXR's regular programming policy since its beginning 20 years ago. Celebrating its anniversary this week, the New York station has grown from a 12-advertiser station in 1936 to a full-scale commercial enterprise. At present the am-fm independent gets 75% of its business from national advertisers, 25% from local.

WQXR is proud of its rigid ad code and still adheres to its ban on singing commercials established 12 years ago.

Elliott M. Sanger, one of the original founders and present v.p.-general manager, believes specialization makes for successful broadcasting. Apparently the philosophy has paid out. WQXR's 1956 sales rank it among the top 25% of radio stations.

Over 80 staff members of Bahakel stations will meet in Roanoke next week for a two-day confab on programming and business methods. Stations represented include WRIS, Roanoke; WWDO, Lynchburg, Va.; WKIN, Kingsport, Tenn.; WLBK, Bowling Green, Ky.; WPLH, Huntington, W. Va.; WABC, Greenwood, Miss.; and WKOZ, Kosciusko, Miss. . . .

100% increase in national business this year for WILY, Pittsburgh, indicates "more and more national advertisers are becoming aware of the potency of Negro radio," according to Ernie Tannen, v.p. and general manager. . . . "Prescription for Puwols-selas" (spell it backwards)—KELO, Sioux Falls, promotion idea uses medical-type capsule containing information on new tower and greater coverage benefits. . . .

COMMERCIALS

Tips on commercials slanted for grade school kids

The Institute for Motivational Research in its December edition of "Motivations" continues its study of the customer in various age groups. The current analysis covers children ages eight to 13 and presents the following tv tips:

1. Because this is an age span of group activity, it is of little value to sell kids on being "the first" to collect cereal or other package premiums. The Institute suggests it is better to show children playing with the premium and in this way stimulate interest of the group "leaders."

2. Because the make-believe world of children in this age group has its own reality, the kids recognize "phony" pretending. A pretend cowboy has to be a cowboy—really live the part and not pretend to be "playing

like." The Institute states: "Both adults and children in tv ads fail miserably on this score."

3. Because boys of this age are already anxious over their abilities in sports, commercials that increase their anxiety by prodding them to be champions do not win loyalty to a product as well as those that are more "comfortable and friendly."

4. And because little girls are just that—little girls—commercials glorifying baseball champions and air force pilots have no interest to them whatso-

8,079 FARMERS wrote to WIBW in one week



In response to a Safety Week program on WIBW, 8,079 farm homes in Kansas, Missouri, Iowa, and Oklahoma wrote us requesting safety flags for their trucks . . . just one more in a long series of proofs that WIBW DELIVERS THE FARM MARKET.

TOPEKA, KANSAS
Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV

In Topeka

Rep: Capper Publications, Inc.



Our 30th Year

ever and are almost completely ignored.

Mitch Miller's tips on musical commercials include the observation that "an appealing spot must have all the appeal of a good pop record." His do's and don'ts add up this way:

Do—keep it simple, make it colorful, make the music add to over-all effect and emotional impact.

Don't overload with facts, and don't take the excitement out of the final performance by over-regulating the performers.

Robert Q. Lewis in a recent talk before the Boston Advertising Club called disk jockeys and radio-tv personalities "star salesmen" and stated that as such they should really know their products. Lewis believes air salesmen should see the product in its manufacturing stages, visit stores where it is sold, talk to consumers.

Rayco auto seat covers were recently used as basis for a "Little

Iodine" cartoon strip. . . . **One-minute spectaculars** with dancing girls, choreography and hard-sell copy won the Advertising Association of the West's Certificate of Award for the best one-minute local film commercial for KTVT, Salt Lake City. . . . **DuMont's Electronicam** Film System has been leased by Signal Productions, New York. Signal is first firm to take advantage of plan that makes equipment available in the producer's own studio.

NETWORKS

Shriner cancellation drops variety shows to 11

CBS TV's *Herb Shriner Show* is the second major nighttime program to fall by the wayside this season. Shriner joins NBC's Walter Winchell on the tv casualty list to make a score of two down in the variety show category. Only 11 weekly-scheduled variety shows remain in network program schedules.

The *Shriner Show* will be replaced by a new quiz, *Nothing But the Truth*, starting 18 December. Pharmaceuti-

eals will continue to sponsor the Tuesday 9 to 9:30 slot. CBS will work on a new program format for Shriner.

Color radio is the theme for ABC merchandising mailing in behalf of Park & Tilford which sponsors segments of *When a Girl Marries* and *Whispering Streets* on the network. The color tie-in: colorful stories on the air and the sponsor's product, Tintex. . . . **Carter Products** has signed for the Tuesday evening segment of the *NBC TV News* show giving it SRO status until the first of the year. In January the 7:45-8 p.m. news show adds American Can Co. as alternate Monday segment sponsor leaving only one alternate segment open each week.

Mennen will use new "Lady-In-Waiting" copy theme on tv

Mennen will use its "early bird" ad approach on NBC TV's *Robert Montgomery Presents* program when it starts sponsorship on 28 January. The new slant in advertising is geared to sell Mennen's baby products to expect-

NCS BRINGS RATING PROJECTION HEADACHE TO FORE

An effort is underway to revive the SRA formula for projecting radio ratings, usually given for metropolitan areas only, to the station's full audience.

The problem of projecting ratings has been a perennial one but interest in the subject has been revived with the appearance of up-to-date coverage data provided by Nielsen Coverage Service No. 2.

A thorough airing of the problem was held at the radio workshop of ARF's second annual conference at New York City's Hotel Ambassador 29 November. W. Ward Dorrell, head of research at the Blair station rep firm, brought up the SRA formula after a number of speakers pinpointed the difficulty of finding out what a station's total audience was. A number of those attending the workshop expressed interest in the formula.

The SRA formula works as follows: suppose a station in a "home" county of 100,000 homes shows a program rating of 5, or 5,000 homes. Assuming the station has a regular NCS audi-

ence in that home county of 50,000 homes, the station would be assigned a "correction factor" of 10 (50,000 homes divided by 5,000 homes reached by the program). The station is then credited with 10% of all its regularly-reached homes. In other words, it is assumed that the same share of a station's regular NCS audience listens to a program beyond the home county as in the home county. (For a fuller explanation, see "Needed: a way to project ratings," SPONSOR, 18 May 1953.)

While it is understood that a radio station may attract greater listening beyond the metropolitan area (where

SRA radio audience projection formula may be revived

tv penetration may be less), SRA has taken the position that this formula is the "least bad" of the many projection formulas that have been used in past years.

George Blechta, A. C. Nielsen v.p.

who attended the workshop, maintained that the Nielsen Station Index, which gives total station audience figures, makes the formula unnecessary. The gist of answers to Blechta was that (1) NSI only covers a limited number of markets, (2) many stations "don't like" NSI, (3) the sample outside NSI areas is too small to pick up an accurate indication of station audiences.

A number of those attending the intimate workshop session, which was led by Samuel Thurm, media director of Lever Bros., expressed dissatisfaction with the current state of radio research and there was frequent reference to the need for qualitative research.

Another tv workshop speaker, Bud Sherak, K&E research director, warned against the biases of promotional research. He said that, "Apart from instituting a systematic program of research evaluation, one other thing that might be done . . . is to appeal to the industry to curb some of the less disciplined promotional research activity."

tant mothers. Color commercials will feature a "Lady-in-Waiting" tastefully (and expensively) garbed in high fashion maternity clothes. Background music for the commercials is from new album titled "Music for Expectant Mothers."

"Operation Impact"— Keystone's low-cost plan

Keystone has come up with a new sales plan, "Operation Impact," offering saturation at what the broadcasting company calls "the lowest cost in radio history."

The plan uses 200 selected Keystone affiliates. Advertiser gets 15.7 million unduplicated radio homes at cost-per-1,000 of 32¢.

With 15 brand identification spots (up to 20 words) per week allotted, cost-per-announcement works out this way: 13 weeks of 15 announcements per week on 200 stations costs \$37,050 or 95¢ for each spot. (On a 52-week basis it's 85¢ per spot.)

FILM

Feature film headache: Who gets the cream?

The question of how to get the most mileage out of feature film packages—a problem that arises out of the range in quality of films within each package—is occupying the attention of stations and advertisers alike.

The problem is much more serious than in case of syndicated series where level of quality is fairly even.

Sponsors interested in full-length buys rather than participations are naturally keen on culling the cream off the package without going overboard on the price paid. On the other hand, stations want to spread their cream features around so that they are not confined to one show or a short span of time. One station manager said that a top-rated feature film strip needs two top features a week to keep up the ratings.

At WFIL-TV, Philadelphia, one of the four Triangle stations bought for Bristol-Myers (the firm will sponsor mostly MGM features with a smattering of 20th Century and RKO product), programming executives have taken their 1,800-picture backlog and broken it down into quality categories. Each category has a set price on a per-

feature basis. This reportedly ranges from \$500 per for run-of-the-mill product to \$5,000 for Academy Award winners.

Guild Films reports a group of veteran tv writers have been signed to prepare scripts for *Captain David Grief*, series based on Jack London's South Sea tales. The writers include Abby Mann, William Altman and Don Ettlinger. . . . **Bernard L. Schubert, Inc.**, has grossed \$250,000 so far with its newest property, *Tv Reader's Digest*. Schubert expects another \$350,000 in sales during the next few weeks.

Marking the first tie-up between Ziv Tv and a major recording firm for a theme production, the theme music of *Highway Patrol* has been recorded by Cyril Stapleton for the London label. . . . **Trans-Lux Tv Corp.** announces the sale of Christmas film packages (containing four shows in a three-year lease) to eight stations. Richard Carlton, sales v.p., expects another 20-25 stations will sign before 15 December.

STOCK MARKET

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

Stock	Tues. 27 Nov.	Tues. 1 Dec.	Net Change
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New York Stock Exchange

AB-PI	23 ¹ / ₂	23 ³ / ₄	+ 1 ₄
AT&T	168	170	+ 2
Avco	61 ₈	57 ₈	- 4 ₈
CBS "A"	297 ₈	301 ₁	+ 3 ₈
Columbia Pic.	18 ³ / ₈	18 ¹ / ₂	+ 1 ₈
Loew's	18 ³ / ₄	19 ₈	+ 3 ₈
Paramount	28 ¹ / ₂	28 ¹ / ₂	+ 3 ₈
RCA	36	35 ₈	- 7 ₈
Storer	25 ¹ / ₂	25 ¹ / ₂	
20th-Fox	21	23	+ 2
Warner Bros.	26 ⁵ / ₈	26 ³ / ₈	- 1 ₄
Westinghouse	51 ³ / ₄	51 ₈	+ 1 ₈

American Stock Exchange

Allied Artists	4	4	
C&C Super	1 ₈	1 ¹ / ₂	+ 3 ₈
Crowell-Collier	4 ¹ / ₂	4 ₈	- 3 ₈
Du Mont Labs.	5	4 ₈	- 1 ₈
Guild Films	3	2 ³ / ₄	- 1 ₄
NFA	8 ₈	8 ³ / ₈	+ 1 ₄



Years ago Oklahomans got their news from smoke signals! Today the KRMG Newsmobile takes them to the scene of action . . . broadcasts news while it is happening. Ask your Blair man why KRMG is out in front, and the Tulsa Station for you!

740 KC

50,000 WATTS

KRMG

TULSA

OKLAHOMA



NO SUCH ANIMAL!

If you are told that network cables somehow endow a program with a certain indefinable "prestige"—remember this:

When it comes to film programs, most viewers can't tell non-network from network shows, or mis-identify them.

That's the highlight finding of a recent study by Qualitative Research, Inc.

The survey makes clear that as far as film programs are concerned, there is no such animal as "network prestige." There can't be. Fact is, most viewers don't know non-network from network shows. Chances are they don't care.

People dial for content—not cable.

Call or write Katz Sales Development for the complete report, as well as a new study on wholesaler (food and drug) preferences in TV advertising.

JUST OUT The latest edition of The Katz Agency's SPOT TV ADVERTISING COST SUMMARY. Contains formulas for estimating Spot TV budgets... nighttime, daytime and late night rates for most frequently sought time periods in 235 TV markets. Limited number of copies available.

The Katz Agency, Inc.

National Advertising Representatives

477 Madison Avenue, New York 22, N. Y. • Plaza 9-4460

WASHINGTON WEEK

8 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

The Justice Department's suit this week against RCA and NBC is believed to be only the opening round in a series of court actions over television trade practices.

The FBI is busy questioning agencies and advertisers on discount structure and other network practices.

Indications are that the Justice Department will file again against NBC, and others, during the next six months in a suing spree on the industry.

In part, the complaint against RCA-NBC, filed in Philadelphia, charges

- That in the exchange of WTAM and WNBK-TV, Cleveland, for Westinghouse's WPTZ and KYW, Philadelphia, RCA-NBC carried out "an unlawful combination and conspiracy in restraint of trade."

- That NBC effected this exchange by threatening to cancel Westinghouse's network affiliations of stations in Boston and Philadelphia and to withhold affiliations from stations Westinghouse might later acquire.

RCA-NBC in a press statement contended that the suit resulted from jurisdictional dispute between two Government agencies, the Justice Department and the FCC. The FCC approved the exchange of stations in December, 1955.

Contrary to reports published in 1 December Washington Week of tardiness in getting action on the FCC's crash program to aid uhf, the fact is that the industry project backed by five organizations which together compose the Television Allocation Study Organization (TASO) is picking up momentum.

Dr. George R. Town has been named managing director of TASO, whose member organizations are: AMST, comprising vhf as well as uhf maximum power stations; NARTB; JCET; RETMA; and Committee of Competitive Television.

Dr. Town is meeting next week with TASO to complete the budget and finalize basic planning.

Town comes from Iowa State College. He was formerly associate director of engineering research at Stromberg Carlson.

Meantime, AMST has bought two complete units for field intensity measurements in 33 markets during next 12 months.

The 3 December deadline for the filing of arguments with the FCC on the proposal to deintermix certain selected markets brought few surprises in the petitions:

- Some established vhf stations which would get more v service didn't like the idea at all.
- Uhf's in the selected markets cheered the proposals, hopeful they would get first crack at these new v assignments.
- Holders of permits for v's which would be canceled if the assignments were replaced with u's were quite perturbed.

Representatives of the public in areas where u's would be substituted for v's claimed, in the words of one petition, that they would be made "second-class television citizens."

Meanwhile, the FCC was giving ample evidence it intends to proceed speedily on these proposals.

The Commission turned down all petitions for reconsideration and cancellation of proceedings and—what is more surprising—even rejected all requests for extension of time.



TRIANGLE STATIONS

Delivering
TOP
Audiences

Sources: ARB, Philadelphia, December 1955-October 1956 / ARB, New Haven, January 1956 / ARB, Altoona, March 1956 Coverage Study / Television Magazine, December 1955 / SRDS, December 1955 / Telepulse, November-December 1955



NUMBER ONE—2-11 PM, Monday through Friday, the heart of the TV day. For 11 consecutive months . . . FIRST 20.6% more than station B, 139.2% more than station C. Channel 6. **BLAIR-TV**




NUMBER ONE—more audience at lower cost per 1000 than the next *five* stations combined. FIRST 84.2% of the time. Channel 8. **KATZ**



NUMBER ONE—76,701 *more* Television homes in combination with Pittsburgh than any other station combination in the area. Channel 10. **BLAIR-TV**



NUMBER ONE—more audience at lower cost per 1000 than any station in Baltimore, Kansas City, Milwaukee, Minneapolis-St. Paul and other major markets. Channel 12. **BLAIR-TV**



TRIANGLE STATIONS

WFIL-TV
PHILADELPHIA, PENNSYLVANIA
WNBF-TV
BINGHAMTON, NEW YORK
WFBG-TV
ALTOONA, PENNSYLVANIA
WNHC-TV
NEW HAVEN-HARTFORD, CONN.

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.
WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.
National Sales Office, 270 Park Avenue, New York 17, New York

SPONSOR HEARS

8 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

P & G faces the loss of another key executive in its programing setup—probably around March.

This one is largely for personal reasons; he is looking forward to settling down in Hollywood.

Bill Craig, P & G's No. 2 man on programing, left recently to join the William Morris office.

Here's an anniversary worth noting: **It's just 25 years ago that Irna Phillips (with Irene Wicker as the lead) introduced the first major soap opera — Painted Dreams — on WGN, Chicago.**

Not long afterward Goodman and Jane Ace showed up from Kansas City at the same station with the first comedy situation serial—Easy Aces.

Miss Phillips still reigns as "Queen of the Soap Opera," and Ace is top writer on the Perry Como Show.

White Owl is switching to a second-run film anthology policy and a spot campaign in areas where cigar smoking is heaviest.

The schedule will include about 35 markets.

At Y & R, **John Clark** is the account man and **Joe Lincoln** the timebuyer.

Toni's president, R. N. W. (Nieson) Harris, is regarded by his various agencies as a demon for negotiation.

Nothing in business apparently gives him a bigger kick than to swing a deal, whether for time or talent, and then confront his agencies with it as a closed case.

The thrill he gets out of negotiation dates back to the formative stages of Toni in Minneapolis when every buck or competitive advantage counted heavily in getting the project over the hump.

As a division of Gillette, Toni's gross revenue is over the \$100-million-mark, and its ad billings top \$12-million.

Younger, aggressive executives find pension plans a deep well of frustration.

For as their superiors approach the magic date of retirement, they tend to become ultra-cautious about decisions that take any real daring; they would rather keep the peace until their little pension boat reaches the shore safely.

Here's another angle that's cropping up in connection with pensions (still a relatively new phenomenon):

Creative men, administrative people, and account executives between the ages of 45 and 50 are having a progressively tougher time cracking the major agencies.

The line they get is something like this:

"Sure we'd like to have you with us. But we can't afford you. It's not your salary; it's the payments we'd have to make into our pension fund. At your age they'd be tremendous."

Where this obstacle becomes too high, the only recourse for anyone with 25 years or more of experience is to set himself up as a freelancer or consultant.



**OUR
112,009th
COMMERCIAL...**

This one is on us!

After telecasting 112,008 commercials, we staged this one involving the staff and management of WNCT. It's our third birthday celebration commemorating our 18,761st hour of television service to over 177,470* Eastern North Carolina homes.

The month of December marks the start of WNCT's fourth year of operation in a field where many still measure experience in months.

Each of the folks above is a specialist, skilled in a particular phase of the station's operation. However, all of them have in common the best interests of our advertisers.

**FLASH! BIRTHDAY STATISTICS
SAMPLES FROM THE NEW NIELSEN STUDY!***

- A. WNCT covers 42 Eastern North Carolina counties.
- B. 96% of the TV homes in 18 of these counties report regular weekly viewership of WNCT.
- C. 80% of the TV homes in 16 of these counties report regular daily viewership of WNCT.

The Pulse, Inc. showed WNCT first in every minute of every hour of every day. Now A. C. Nielsen's figures emphasize it.

*A. C. Nielsen Coverage Service, NCS No. 2, Spring 1956

WNCT *Greenville * N. C.*
channel 9 PRIMARY CBS AFF
316,000 w/aff full Home
A. Hartwell Campbell, Gen. Mgr.
REPRESENTED NATIONALLY BY HOLLINGBERRY

TOP AGENCIES

(Continued from page 25)

graming and other programing competing during the 8:00-11:00 p.m. Friday time slot in a seven-station market. Colgate is now seriously considering repeating similar sponsorship in other markets.

New accounts in the agency this year are Uncle Ben's Converted Rice, and other Food Manufacturers' products. The increased air billing, some \$13 million above 1955, is due mainly to increased activity of existing clients.

6. *Benton & Bowles*: this year's increase in billings was due to more activity on the part of existing clients rather than account changes. New shows included *Zane Grey Theater*, *West Point* and *Vic Damone*. General Foods and P&G are B&B's biggest tv clients.

7. *Leo Burnett*: big radio-tv clients are Bauer and Black, Brown, Campbell, Hoover, Kellogg, Marlboro, Maytag, Pabst, Pillsbury, P&G, Pure Oil, Pfizer, Sante Fe. Radio billing broke down like this: \$1.19 million for network time; \$364,000 for network talent; \$1.47 million for spot radio time; \$78,000 for radio commercial production. Tv billings: \$13.6 million for network time; \$6.96 million for network talent; \$16.5 million for spot tv time; \$2.8 million for commercial production.

8. *Wm. Esty*: this year's figures don't reflect the agency's loss of Colgate yet. Major tv accounts for the year were Colgate, R. J. Reynolds, General Mills, Ballantine. New account is Underwood. New show in 1957 will be *Mr. Adams and Eve*, starting in January.

9. *D-F-S*: new accounts were L&M cigarettes and several McKesson & Robbins products. Among the shows agency clients sponsor or participate in are *Do You Trust Your Wife* (new this year), *Gunsmoke*, *Lone Ranger*, *Mickey Mouse Club*, *Tennessee Ernie*, *Wyatt Earp*, *Sid Caesar*, *Jonathan Winters*, *The Vise*.

10. *K&E* didn't acquire any new clients in 1956, will no longer service Richard Hudnut after January 1957. Biggest recent network tv show was *Jack and the Beanstalk*.

11. *N. W. Ayer*: Major agency gains derive from the new Philip Morris account and other new clients including Armour Packing products, Gordon Baking Co. Existing clients

expanded their activity—AT&T started *The Telephone Story Time*, for instance. Atlantic Refining activities in tv weathercasting have expanded.

12. *FC&B*: Starting in 1957, the agency will advertise the new Ford car. It also gained the TWA account, but lost International Latex. In its new Hallmark tv series on NBC TV, FCB had *Born Yesterday* and *Man and Superman*. For Dial Soap and Kleenex, FCB has *The Danny Thomas Show*.

13. *Compton*: A P&G agency. Compton has the *Jane Wyman Show*, *Hey Jeannie* and participates in *Wyatt Earp*. Its increase of nearly \$7 million in air billings stems principally from increased network tv activity on the part of agency clients. Among air clients are P&G, Standard Brands, Good-year, Nehi.

14. *SSCB*: New accounts in 1956 were Warner-Lambert products, new shows on network tv—*Sir Lancelot*, *Perry Como*, *Navy Log* and *Stanley*. The agency lost Simoniz in 1956.

15. *Lennen & Newell*: Some 2% of the agency's over-all \$37 million billing was in network radio, 5% in spot radio; 37% in network tv and 14% in spot tv. There were no major losses or gains in 1956, but in 1957 the agency will have the American Gas Association on network tv by participating in *Playhouse 90*. Benrus will go on the Caesar Hour in February, but these activities are, of course, not yet reflected in agency billings. Bromo Seltzer will share in *Hit Parade* in 1957 and Colgate (through L&N) will share *Mr. Adams and Eve* with Camels (through Esty).

16. *Campbell-Ewald*: *The Dinah Shore Shows* for Chevrolet on network tv have been a big agency success for 1956. Among its new accounts the agency numbers Firestone, Carey, Weston Biscuit. There were no losses.

16. *Cunningham & Walsh*: It's been a year of upsets and recoveries for the agency. Loss: Liggett & Myers. Gain: Texaco. Air billing for the year is \$16 million, down slightly from last year, but plans for Texaco, which joined C&W toward the end of this year, should increase 1957 air activity.

18. *Biow*: The passing out of existence of this major agency was announced early in 1956 and took effect by summer. An indication of the agency's original size is the fact that despite the fact it was active for less

than six months of 1956, it still ranked among the top 20 with its six-months air billings.

18. *R&R*: This agency sustained major losses in 1956, not yet reflected in the air billings. Some of the losses may be made up by the acquisition of Whitehall and Jet Bon Ami. Sunoco, an established agency account, has moved into tv in Florida for limited tests that may signal more air activity in 1957.

20. *Maxon*: the agency lost part of its General Electric account in summer, but gained Griesedick Brewing Co. in October. Its major air accounts are still Gillette and Heinz, Pfeiffer Brewing Co. and Jacob Schmidt Brewing Co.

21. *D'Arcy*: This was the agency's first year without Coca Cola, but it retained Reddi-Whip, General Tire, Anheuser Busch, Gerber. New accounts were Anderson, Clayton and Monarch Fine Foods. Packard came and went in the same year.

22. *Tatham-Laird*: The agency acquired Procter & Gamble's Fluffo from Biow as well as important new product assignments from the following existing accounts: Armour, General Mills, Toni Co. and the Swanson Division of Campbell Soup.

23. *Grant*: Biggest single client is Dodge with its two hour-long network tv shows. (The second Welk show, added this fall is cosponsored by Plymouth through the agency.) Other air clients are Plymouth, Lenthieric (new this year), Dr. Pepper, Clark Candy and Auto-Lite.

24. *Campbell-Mithun*: For Gold-Seal Co., the agency participated in the *Como Show*, for American Dairy Association in *Disneyland* and for Hamm's Beer, *Person to Person* on CBS TV west of Chicago, split with Amoco and Time. Major spot clients are Hamm, Charmin Paper, Malt-O-Meal, Pillsbury, U. S. Rubber, Top Value Stamps.

25. *Kudner*: While the air billings loss compared with last year is only \$2 million, this has actually been a trouble year for the agency. Its major loss has been Texaco, which continued to bill through Kudner virtually the entire year. But an existing account, Buick, dropped much of its air billing with the cancellation of its Gleason contract. Buick replaced some of the activity with one-shot buys of special events of which *Jack and the Beanstalk* and the ABC TV election night re-

turns were outstanding examples. Kudner took on Frigidaire in 1956.

25. *Needham, Louis & Brorby*: New 1956 clients are Worthington Corp., Palm Beach Co., Hot Point Co. (tv receivers), Crowell-Collier for WHC. The only agency loss was Wilson Sporting Goods, not an air client.

27. *Grey*: This year the agency was involved in more big network radio-tv properties than ever before. Grey clients sponsored or participated in 40 network radio and tv properties. Starting in January 1957, Mennen (through Grey) will sponsor *Robert Montgomery Presents*. Among the shows the agency was involved with this year are *Lucy*, *Cheyenne*, *Lancelot*, *Perro Como*, *Producers' Showcase*. New accounts in 1956 included P&G's Lilt, Shasta Shampoo and Velvet Blend Shampoo, G.E. flashbulbs, Clunky chocolate, Youngstown Kitchen (with plans for a big network tv show in 1957) and Collier's.

28. *Bryan Houston*: About \$8.5 million of the \$10.8 million radio-tv total was in network tv, \$1 million in spot tv. The agency put on *Oh Susannah* for Nescafe, achieved a 29.7 Nielsen for the second week on the air, beating the two shows opposite. In December, Houston took over production of *Big Payoff* for Colgate. New accounts were Heublein for Maypo and Maltex Cereals. The agency lost Veto to NC&K.

29. *North*: A new agency, its main air accounts are several Toni products. Englander Co. and Lanvin.

29. *Geoffrey Wade*: Miles Labs. is the agency's major air client with a stake in the *Tennessee Ernie Show*, *Queen for a Day* and *John Daly and the News* (replaced by sponsorship of *Broken Arrow* 6 December onward.)

31. *Kletter*: Pharmaceuticals is this agency's major air client, with more than two hours of network tv programming weekly, including Ted Mack's *Amateur Hour* and *Twenty-One*.

32. *Norman, Craig & Kummel*: Major radio-tv events were the Democratic National Committee's campaign, Ronson's participation in *Play House 90*, Speidel's *Big Surprise*, Airwick's spot radio campaign. NC&K got Hudson Paper this year, but lost Bon Ami to R&R.

33. *D. P. Brother*: The agency's most active network tv and radio accounts were several General Motors Divisions, particularly Oldsmobile with its sponsorship of NBC TV spectacu-

lars and its radio-tv coverage of the political conventions and election night returns.

34. *Erwin, Wasey*: Much of the air activity comes from the California office, through the Carnation account. New clients this year were U.S. Industries, Arizona Brewing, White King Soap, Van Camp Seafoods. The only loss was Zonite.

35. *Gardner*: Major network tv clients are Pet Milk and Ralston Purina. Gardner got P&G's Duncan-Hines Cake Mix, didn't lose any account. The "dream came true" commercial for Pet Milk won the Chicago Art Directors' Gold Medal.

35. *Mogul*: The agency participated on two major net tv properties—\$64,000 *Challenge* and \$64,000 *Question* for Revlon, *Caesar's Hour* for Knor-mark. Active spot tv clients include Rayco and Monarch Wine. The agency also grew through its merger with Storm Klein agency. Long established air advertisers are National Shoes, Ronzoni, Barney's and Gold Medal Candy.

37. *Guild, Bascom & Bonfigli*: Its two net tv shows are *Bold Journey* for Ralston-Purina and *You Asked for It* for Skippy. Spot clients include Regal,


Clougherty Packing, Mother's Cake and Cookie Co.

37. *Ludgin*: This year the agency got several more Helene Curtis products, Zenith Radio Corp. and Easy Washing Machine Corp. The billings increases, however, will show up most significantly in 1957. In the year past, Helene Curtis participated in *What's My Line* and *Washington Square*. Rath is a major spot tv client.

39. *Geyer*: Major air accounts are Boyle-Midway, Arrow Shave and American Motors. For the latter, the agency bought heavily into *Monitor*.

39. *McManus, John & Adams*: Since Pontiac stopped participating in *Playwrights '56* and Dow withdrew from *Medic*, the agency's air billing dips over \$1 million this year. However, the agency absorbed the David J. Mahoney agency this year, thus gaining Good Humor, S. A. Schonbrunn, White Rock, Ceribelli, S. B. Thomas and other accounts.

39. *Russel Seeds*: Major new account for the year was Lanolin Plus from Biow which sponsored *Name That Tune* and *Break the \$250,000 Bank*. Other big air clients are Sheaffer Pen and Brown & Williamson.

For additional agencies among top 50 see chart on page 24. 



Serving over 100,000 non-duplicated ABC homes
Call Headley-Reed TV for the comparative coverage story





there's
something
special
about...

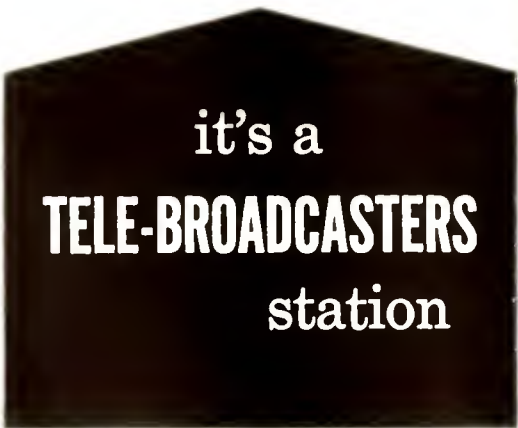


Hooper

KUDL

Lowest cost per thousand*
1380 Kilocycles — 1,000 Watts
Represented by Weed & Company

Kansas City, Missouri



it's a
TELE-BROADCASTERS
station

TELE-BROADCASTERS, Inc.

41 East 42nd Street
New York 17, N. Y.
MUrray Hill 7-8436

H. Scott Killgore, President

Owners and Operators of
KUDL, Kansas City, Missouri
WPOP, Hartford, Conn.
WKXL, Concord, New Hampshire
WKXV, Knoxville, Tennessee

Tv and radio
NEWSMAKERS



Emanuel Sacks, an NBC-RCA executive for the past six years, has been named vice president in charge of network programs at NBC TV. NBC President Robert W. Sarnoff, announcing the move, also said Robert F. Lewine, formerly v.p. in charge of programing and talent for ABC TV, joins NBC TV's program department. (He was to have been proposed for election as a v.p. at the board meeting 7 December.) Sacks joined RCA in 1950 as director of artists relations at RCA Victor after working for Columbia Records 10 years as chief of its artists and repertoire division. Lewine joined ABC TV in February 1953, as Eastern program director, and in September 1954, was named director of the network program department, a post which he held until last January. Sacks reports to Thomas A. McAvity, exec. v.p. of net programs and sales.

Dr. W. H. Wulfek, chairman of the executive committee of William Esty Co., moved in the line of logical succession last week to chairman of ARF's tripartite board of directors. Since the mid '30's, Wulfek's life has been devoted to finding out the "reason why." While doing grad work at Yale, from which he received his Ph.D. in 1938, he was local representative for Psychological Corp. After getting his degree, he joined them as associate director of marketing research. In 1943, upon completing an army research project, he went with Federal Advertising Agency as v.p.-research director. He joined Esty in 1950. Elected to vice chairmanship was Ben R. Donaldson, Ford director of institutional advertising. Edward P. Scymour, Crowell-Collier v.p., was re-elected treasurer. William A. Hart continues as president.



Robert C. Wood has been named national sales director for the Storer Broadcasting Co. He succeeds Tom Harker, formerly vice president and national sales director, who recently retired. Wood started with Storer in 1951 as Midwestern national sales manager operating out of Chicago. In 1955 he came to New York as national sales manager and assistant to Tom Harker. Before coming to Storer Wood worked as account executive in various New York advertising agencies. He started in the industry 22 years ago as commercial program sales director for WOR, New York. While acting as Storer national sales manager, he authored the *Storer Automobile Show of the Air* program which has brought the annual unveiling of Detroit's newest auto designs to radio and out of exclusive print media domain (see SPONSOR 15 Oct., page 38).



YOU MIGHT RUN 12 MILES IN AN HOUR* —

**BUT . . . YOU NEED WKZO RADIO
TO COVER GROUND**

**IN KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN!**

Coverage that's persistent and consistent—that's what you can expect from 5000-watt WKZO, CBS Radio for Kalamazoo-Battle Creek and Greater Western Michigan.

Pulse figures show that WKZO leads in all 72 daily quarter hours—*actually gets more listeners than any other TWO stations combined!*

Ask your Avery-Knodel man for full details.

WKZO

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

Avery-Knodel, Inc., Exclusive National Representatives

6-COUNTY PULSE REPORT

**LAMAZOO-BATTLE CREEK AREA—MARCH, 1956
SHARE OF AUDIENCE—MONDAY-FRIDAY**

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
WKZO	37%	34%	32%
Station B	19	19	19
Station C	8	9	9
Station D	7	7	7
Others	29	31	32
Sets-In-Use	23.0%	23.0%	19.4%

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



The Fetzner Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD RADIO — PEORIA, ILLINOIS

**Emil Zatopek of Czechoslovakia ran 12 miles and 809 yards in one hour in 1951.*

SAVE . . . buy at
THE OLD RATE
 IF your contract is
 accepted on or
BEFORE DEC. 25, 1956

**RATE
 INCREASE**
Effective Dec. 26, 1956

All contracts accepted by KANV by Dec. 25 will be protected at the present rates for ONE YEAR. After this date all contracts will be at the new rates.

HURRY and call our National Rep in your area. KANV is the only all-negro air personnel station in Shreveport—a must in this market.

KANV 1050 Kc.
 250 Watts
 DAYTIME
SHREVEPORT, LOUISIANA

**You can't cover
 America
 without**

MONTANA

*The Continental
 Divide Station*

KXLF-TV4

Metropolitan Montana



**Top power 1 and 1/2
 miles in the sky.**

Reps at work

Bob Burke, salesman, Adam J. Young, Inc., comments, "Spot radio today is the most powerful weapon an advertiser has available. But many advertisers are losing out on information important to successful saturation campaigns due to one unfortunate problem. A representative cannot give the timebuyer or media head the full benefit of his services on the first call if, when he is initially notified of a large campaign, he is not given complete details." When a nationwide campaign is planned, Bob thinks the client and agency should call a joint meeting with all the reps, time allowing, and discuss their plans. "We would still be competitive, but the free flow of ideas would help formulate policies, provide maximum market information and mesh buyer and rep efforts." Another practice Bob thinks should be corrected by the agencies: the agency habit of asking for less than two weeks' notice when renewals are coming up. If the agency does not renew, the station is "left holding the bag." If the agency wants to renew, and the station has sold the time, the timebuyer holds the station and its representative at fault. More time here would aid both parties.



Jack McWeeny of the Chicago office of Venard, Rintoul & McConnell, Inc., looks for timebuyers to be more conscious of marketing during 1957 and the coming years. Says Jack, "The emphasis placed on marketing, first by the national spot advertiser and second by the agencies in their contact relations, will influence timebuyers



toward profit-conscious buying rather than statistical buying." McWeeny notes that in some sections of the country, for, example, many super markets are open until 9:00 p.m., seven nights a week. In other areas, food stores are combined with drug stores so that under local laws they can remain open all night. In still other sections of the U.S., the country super markets remain open until 9:00 p.m. two or three evenings per week. This marketing habit influences the placing of tv and radio time because the housewife and her husband can both be reached before shopping at night, as well as in the morning before shopping. "Tv and radio," Jack concludes, "will also be influenced by distinctive packaging, distribution changes, automation shelf service and the like. Timebuying will be more competitively profit-conscious."



IN KANSAS CITY

if your client
wants reporting
that's raucous and racy—
there's a place to go...

If your client wants news
coverage that's responsible,
complete and award-winning—

it's **KCMO** Radio



Basic CBS—50,000 W.
Joe Hartenbower, General Manager
R. W. Evans, Commercial Manager

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

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

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH Radio and Television **STATIONS**
affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

SPONSOR SPEAKS

Give new shows a chance

We had a fascinating conversation with Walter Winchell last week shortly after he lost the sponsors of his new television show. Winchell impressed us as a man struggling to understand how a show which had been considered a bright new comer in a previously dull Friday night lineup could be dropped so quickly.

We are equally baffled. Has television reached the point where it can afford to build the public up to awareness of new programs only to drop them just as they start to build?

We say that in no other medium would a campaign be cut back so quickly. We are all for demanding the best in creative showmanship. But why subject television, the most powerful of all ad media, to a week-by-week scrutiny unknown among print campaigns?

Because we are anxious to see new shows rising to take their place alongside the long-running veterans, we hope NBC will find another slot for Winchell, perhaps in a new format. To us each show nurtured to the top through trial and error is money in television's bank and we can't believe 13 weeks is long enough to measure the potential of most programing.

Scientific media evaluation

Fred B. Manhee, BBDO executive vice president, started a ball rolling recently when he called for an industry-wide program to find means of measuring the relationship between advertising and sales. The idea has been taken up on the station level by WSTV-TV in the Stenbenville-Wheeling-Pittsburgh market.

The station has developed a unique series of check-lists which add up to an index of advertising effectiveness. The check-lists are designed to encourage advertisers to set down the results of a campaign in terms of every known factor—sales, share of market, consumer attitude, dealer reaction and ratings. They make it easy for the advertiser to make an objective comparison of results on WSTV-TV with any other station on his schedule.

We have long considered establishment of more scientific criteria for media selection one of our basic editorial objectives. (It was for this reason that we conducted our two-year "All-Media Evaluation Study.") We're particularly pleased to see a station take a leadership role in scientific media evaluation. It is of equal importance to buyer and seller.



THIS WE FIGHT FOR Too often timebuyers fail to give rep salesmen details on campaigns for which they must submit availabilities. This limits the rep's value. He must have product and marketing facts to do a creative job.

10-SECOND SPOTS

Room service: For the first time in the history of The Waldorf, there was a Suite 850 on the 14th floor—and radio was responsible. For his "Boston-in-New York" presentation last week, Bill McGrath, WHDH manager, requested Suite 850 because that's the station's frequency, found it too small. He settled for Suite 14R-14S, talked Waldorf into changing room numbers.

I.Q.? At Eastern 4A's conference in New York last week, Jean Wade Rindlaub, BBDO v.p., reported housewives like "real commercials that explain things as you would to a friend." *A not-too-bright friend, perhaps?*

Definition: A "Pick-up" is a girl you walk into a bar without and walk out with. A "Remote Pick-up" is the same except at first she acts remote.

Station pidgin: Charles Bevis, Jr., manager of Buffalo's NBC-owned tv station WBUF, got a letter recently from the editor of *China Week Magazine* in New York. It was in Chinese. Bevis had it translated by Chinese instructor at U. of Buffalo, then got a Chinese student from International Institute to reply in Chinese. *Just hope it wasn't mailed to some timebuyer in error; he'll think it's a list of station availabilities.*

Be seein' you: For color tv, NBC switched symbols from chimes to peacock. CBS color can keep its eye—just make it bloodshot.

En garde! The code duello isn't dead in Maine to judge by that open letter from Leon P. Gorman, Jr., of WABI-TV, Bangor, to Murray Carpenter of neighboring station WTWO. Gorman offers him any rating service as choice of weapons. *How about Pulses at 20 paces?*

Playtime: WOR-TV, New York, to promote its film, *Mr. Blanding Builds His Dream House*, sent out knocked-down toy houses for admen to put together. *"Mr. Doyle, give Mr. Bernbach back his dream house!"*

Headline in *N. Y. Herald Tribune*
ADMEN'S FORMULA:
'ANTI-CANNIBALISM'
Or, don't roast the poor timebuyer.

HOW MUCH SHOULD A STATION INVEST IN TRADE PAPER ADVERTISING?

Station managers tell us that they seldom get a straight answer to this oft-asked question.

Yet today's strict insistence on economy in every phase of station operation demands that the question be answered.

Here is what we say when someone asks, "How much should my tv (or radio) station put into trade paper advertising?"

For three out of four stations the answer is, "not a red cent."

When you advertise in a tv radio trade publication, you want to attract national business. You're pinpointing your message to account executives, ad managers, timebuyers. And you must have the ingredients that help you and your rep convert favorable impressions into sales.

With few exceptions, we advise that you reserve your promotion dollars for local use unless you have -

(1) A national representative who will be stimulated and helped by your trade publication advertising. (2) A market story strong enough to convince national and regional buyers that your station is logical. (3) A station story that warrants consideration.

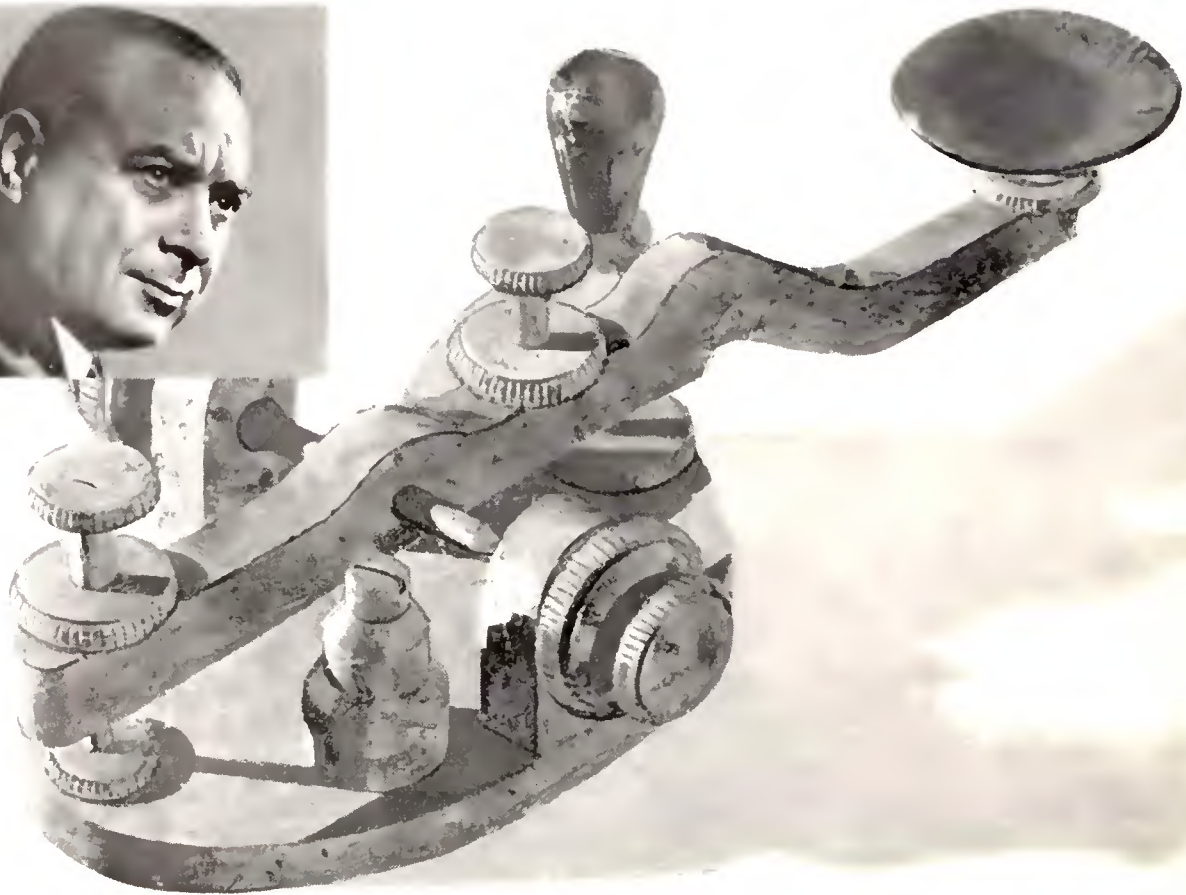
Frequency, network, and power aren't the whole answer, though they help. A few 250-watt independents have invested as much as 50% of their national spot income in trade advertising and have achieved outstanding results.

As we mentioned earlier, three out of four stations have no business using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, on the basis of industry analysis, that you invest 5% of your 1957 national spot income in this pinpointed form of advertising.

 THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ON YOUR
DESK
EVERY
FRIDAY



THE TWO-DOLLAR KEY THAT LAUNCHED A BILLION-DOLLAR CAREER

Back in 1906 a 15-year-old lad got a job as a Postal Telegraph messenger for \$5 a week. With two dollars of the first week's salary he bought a dummy telegraph key. Within six months he had taught himself the Morse code and won a job with Marconi Wireless Telegraph Co.

That lad was David Sarnoff - and his two-dollar investment launched him on a career that was to make history in the world of communications.

His was the brilliant imagination that blazed more trails in electronics than any other man in the industry. And among his ideas none was more important than the concept of network radio that created the National Broadcasting Company, the first radio chain in America.

NBC brings listeners throughout the nation on-the-spot national and international news coverage and informed and authoritative commentators. It brings its audience world figures in every field of interest. It provides a technical perfection possible only to an organization with the talents and resources of a great network.

Since 1927 WFAA has been an affiliate of NBC, operating as the first NBC affiliate west of the Mississippi River. Through this network affiliation we have been able to bring the WFAA audience the world's finest radio coverage in news, music, sports, entertainment and educational features.

We are proud of this association with America's first and greatest network. And we are happy to join in a sincere tribute to its head, General Sarnoff, on his 50th anniversary in the industry. Under his leadership, we look forward to still greater accomplishments in every field of electronic communications to serve the public interest, necessity and convenience.

WFAA

DALLAS

NBC TQN

Edward Petry & Co., Inc., Representatives

Radio and Television Services of the Dallas Morning News