

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

Tom Tinsley, President

NBC BASIC-CHANNEL 8

Irvln G. Abeloff, Vice Pres.

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

NCS#2 MUDDLED BY DIFFERING INTERPRETATIONS

Buyer and seller communication is confused in varying interpretations of NCS#2 by both agency and rep

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Dan River weaves spot television into the ad budget

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The story behind McCann-Erickson's change of address

Page 28

SPECIAL SECTION

The tv film story: 1957

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DIGEST ON PAGE 2



Not since the
earliest settlers...
could you buy so much
of Wisconsin for
so little
money!



Now... on our NTH* tower
Soon... in our all-new, most modern building.
Maximum power on Channel 5.

Basic ABC, plus CBS,
plus
strong local programming

One third of the population of Wisconsin . . . and
containing the Wonderful Fox River Valley cities, the
Greater Green Bay metro zone, the Sheboygan-
Manitowoc and Oshkosh-Fond du Lac zones.

\$1,039,841,400 retail sales

214,669 TV sets

Ask **HEADLEY-REED**
to show you the new WFRV-TV
Fact Book; or wire us. Choice
availabilities at this moment.

*"NEAREST TO HEAVEN". Highest antenna
in Wisconsin and in 5 state area. 1165 ft.
above average terrain.



WFRV-TV
Green Bay, Wisconsin

in IOWA:

**NEW A·R·B
REPORT!**

KRNT-TV AGAIN

Sweeps Ratings!

16 OUT OF TOP 20

9 out of top 10 Multi-Weekly Shows★ 323 FIRSTS in
7 out of top 10 Once-A-Week Shows★ 476 Quarter Hours

MULTI-WEEKLY			ONCE-A-WEEK			
		AVG. RAT.			AVG. RAT.	
★ 1.	Russ Van Dyke News	10:00 P.M.	40.6	★ 1.	Ed Sullivan	55.8
★ 2.	Al Coupee Sports.....	10:20 P.M.	28.2	★ 2.	I Love Lucy.....	53.2
★ 3.	Paul Rhoades News	6:00 P.M.	17.0	★ 3.	\$64,000 Question	51.3
★ 4.	Bill Riley's Rascals.....	5:20 P.M.	16.2	★ 4.	What's My Line.....	46.2
★ 5.	Captain Kangaroo	8:00 A.M.	15.9	★ 5.	\$64,000 Challenge	41.0
★ 6.	Guiding Light	11:45 A.M.	14.0	★ 6.	Red Skelton	39.9
7.	Comedy Time	4:00 P.M.	13.3	7.	Lawrence Welk	39.4
★ 8.	Cartoon Club	5:00 P.M.	13.2	★ 8.	Lassie	39.0
★ 9.	Garry Moore	9:00 A.M.	13.1	8.	Perry Como	39.0
★ 10.	Our Miss Brooks.....	1:00 P.M.	12.8	10.	Wyatt Earp	38.7

**Katz Has The Facts On That—
Very Highly Audience Rated,
Sales Results Premeditated,
CBS Affiliated
Station in Des Moines!**



Channel 8 in Iowa



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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WOC TV

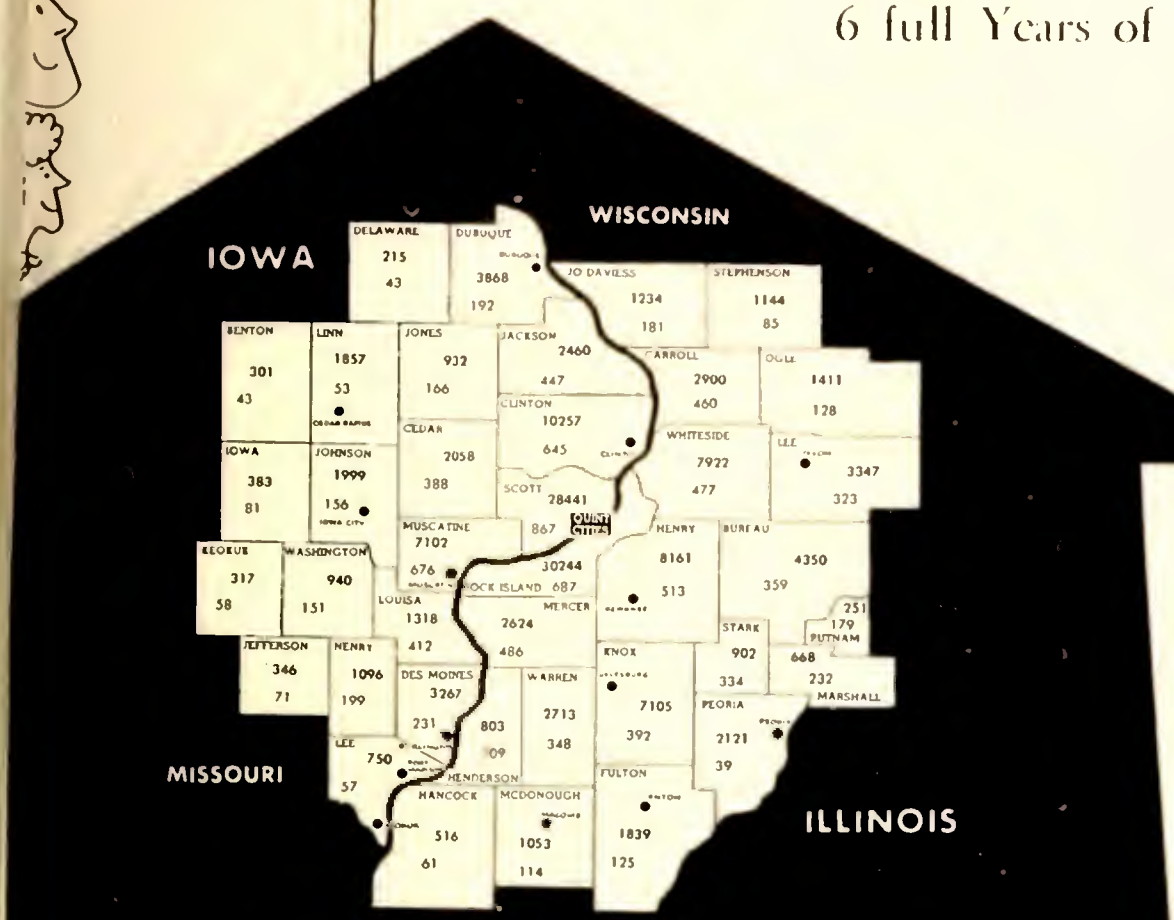
They get the 1 Picture

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.



TOP FIGURE each county — Number Pieces of PROGRAM Mail Received during 1955 . . .
2nd FIGURE each county — Number of Pieces of PROGRAM Mail per 1,000 Homes.

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 Wadlinger, resident sales manager
PETERS, GRIFFIN, WOODWARD, INC
Exclusive National Representative

**398,500 Home Radios . . . 164,225 Car Radios
2 Popular Radio Stations at 1 Low Rate!**



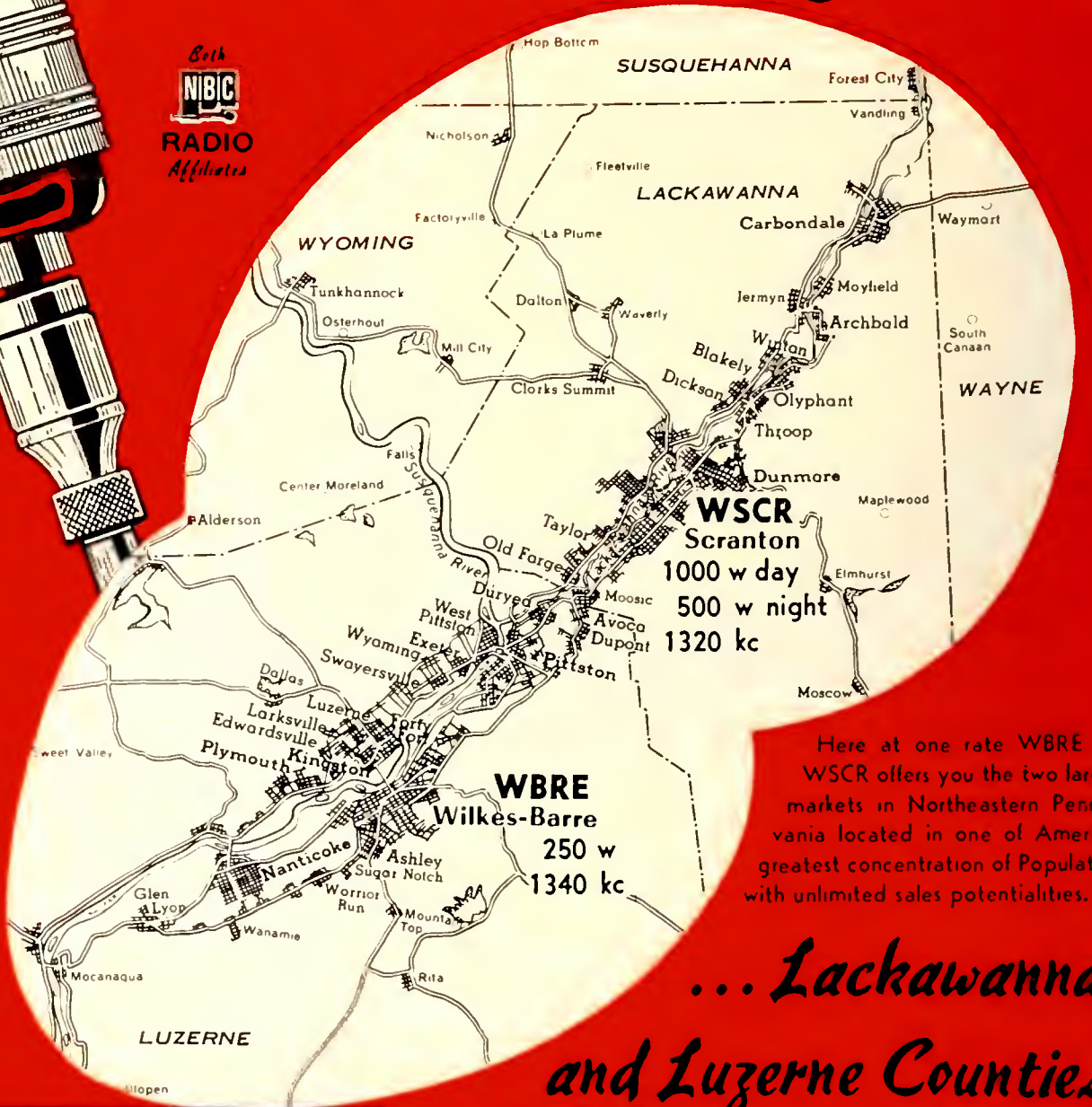
FLASH

2

**STATION
COVERAGE**

*In Pennsylvania's Double **L** Market...*

Both
NBC
RADIO
Affiliates



WBRE and WSCR are top rated NBC affiliates. Either station is the "buy" in their individual areas . . . but, for the National or Regional advertiser they become the only 2-station combination to consider when planning your radio advertising to reach Pennsylvania's double "L" market.

Here at one rate WBRE and WSCR offers you the two largest markets in Northeastern Pennsylvania located in one of America's greatest concentration of Populations with unlimited sales potentialities.

National Representative
The Headley-Reed Co.

*... Lackawanna
and Luzerne Counties*

WBRE
WILKES-BARRE, PENNSYLVANIA
WSCR
SCRANTON, PENNSYLVANIA

1 **RATE**

*for National or Regional
Advertisers...!*

NEWSMAKER of the week

The news: This month marks the 25th anniversary of Edward Petry & Co., the first firm to organize as an exclusive representative for radio stations. The company now represents 46 tv and radio stations (28 tv and 18 radio), employs 54 salesmen, and maintains offices in seven cities.

The newsmaker: If you're well acquainted with Edward Petry and familiar with his career in air media, you know that he'd be the last person who'd go for a prettied-up portrait. Petry has always wanted to be taken for what he is. Direct, aggressive, positive in his business views. The following personifies Petry, the man: ever ready to battle for the concepts he believes in; whether dealing with seller or buyer, each knows exactly where he stands: no pussyfooting nor nice-nellyism. This is the bulwark upon which Petry has built a business that after 25 years ranks as a model of stability, reliability, and progress. Petry came into this field with a tremendous faith and enthusiasm. That faith and enthusiasm is as great today as the day he opened his business with Henry I. Christal and Ed Voynow as his partners.



Edward Petry

It may be that the passing years have mellowed him: a remark he made to SPONSOR will probably cause a mixture of surprise and understanding among the veterans in Petry's field. Said Petry, never the guy to wear his heart on his sleeve: "You can tell your readers that the one big regret I have is my breaking with Christal. I have always admired the man and I still do. Unfortunately, we didn't agree on certain things."

Here are some views on the current trade scene that Petry also passed on to SPONSOR:

A healthy sign for radio and tv would be a letdown in Congressional investigations of the networks. Even though he disagrees with some network policies, he believes that without networks television would not be the mass medium it is today.

He thinks that a representative operates with maximum effectiveness if his list is not too large. He believes that strong research and promotion are essential: backs up his concept with the biggest research and promotion staff in tv/radio rep ranks. His plans board, with tv vice-president Tom Knode at its head, is an example of the teamwork that Petry is building.

You can get a measure of Petry's introspective nature from this: When asked to discuss the history of Edward Petry & Co., he answered: "I don't believe in the past; it has already been accomplished. I'd rather talk about the future."



Salt Lake City CREAMERY takes 4th year!

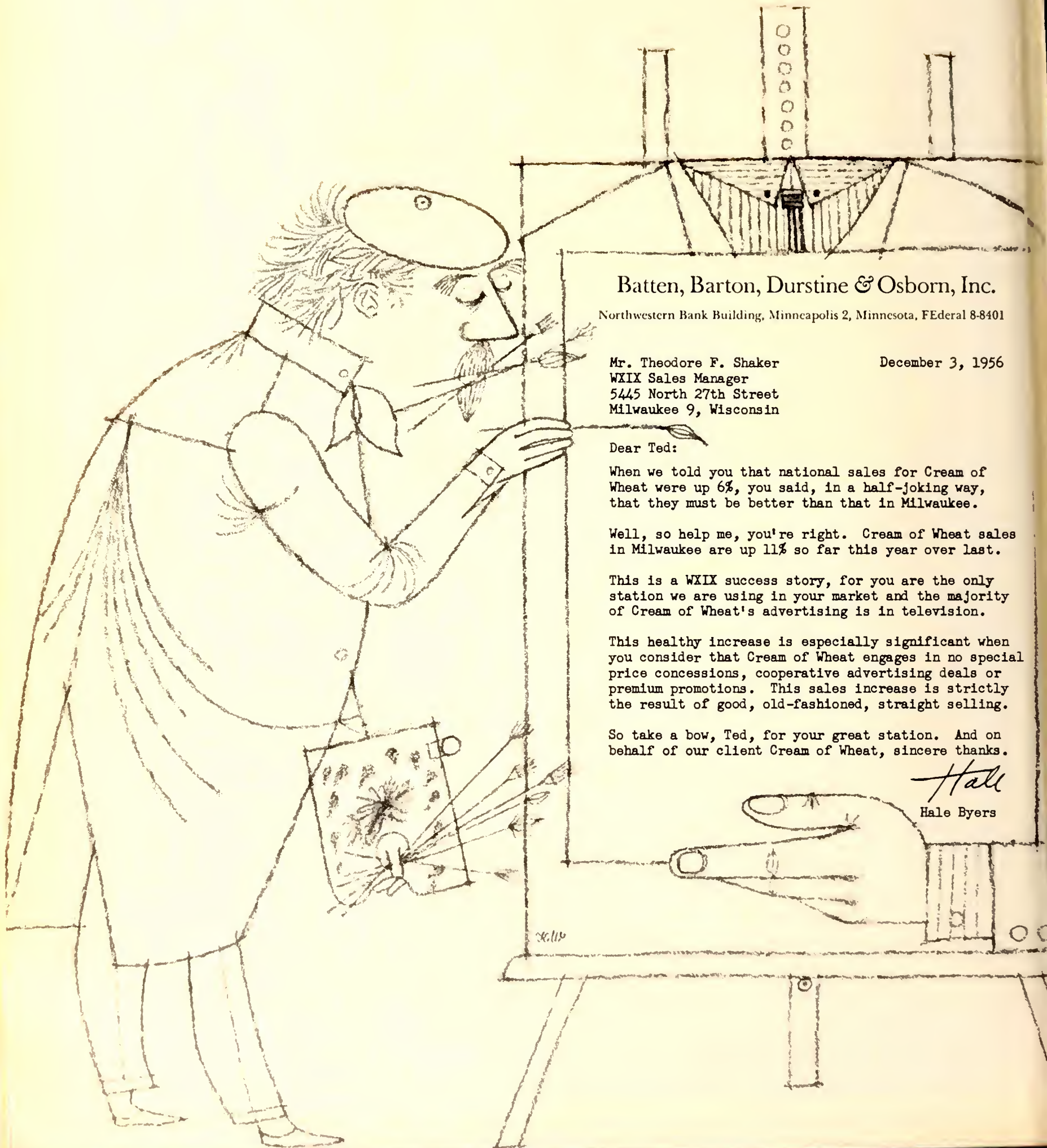
"For some time now ARDEN MEADOW GOLD CREAMERIES, has sponsored 'The Cisco Kid' and it has always done an excellent job for them," reports Ross Journey & Associates. "Cisco won everybody — men, women and children — from the governor and his lady down to the littlest orphan. It would be impossible to estimate the amount of good Cisco is doing for us here in Utah."

Ask to see more success stories of
THE WORLD'S GREATEST SALESMAN!
"THE CISCO KID"

Write,
Phone
or
Wire
Collected
Today



New York
Chicago
Cincinnati
Hollywood



Batten, Barton, Durstine & Osborn, Inc.

Northwestern Bank Building, Minneapolis 2, Minnesota, FEderal 8-8401

Mr. Theodore F. Shaker
WXIX Sales Manager
5445 North 27th Street
Milwaukee 9, Wisconsin

December 3, 1956

Dear Ted:

When we told you that national sales for Cream of Wheat were up 6%, you said, in a half-joking way, that they must be better than that in Milwaukee.

Well, so help me, you're right. Cream of Wheat sales in Milwaukee are up 11% so far this year over last.

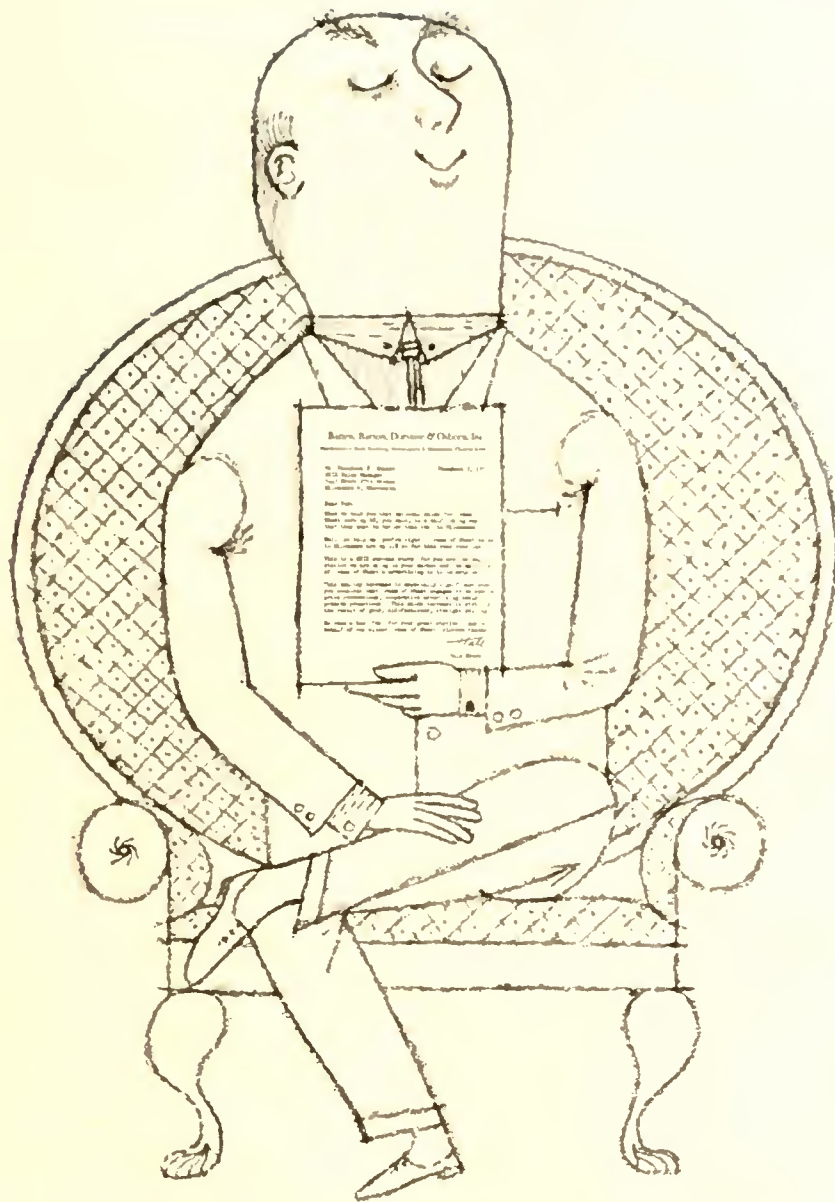
This is a WXIX success story, for you are the only station we are using in your market and the majority of Cream of Wheat's advertising is in television.

This healthy increase is especially significant when you consider that Cream of Wheat engages in no special price concessions, cooperative advertising deals or premium promotions. This sales increase is strictly the result of good, old-fashioned, straight selling.

So take a bow, Ted, for your great station. And on behalf of our client Cream of Wheat, sincere thanks.

Hale

Hale Byers

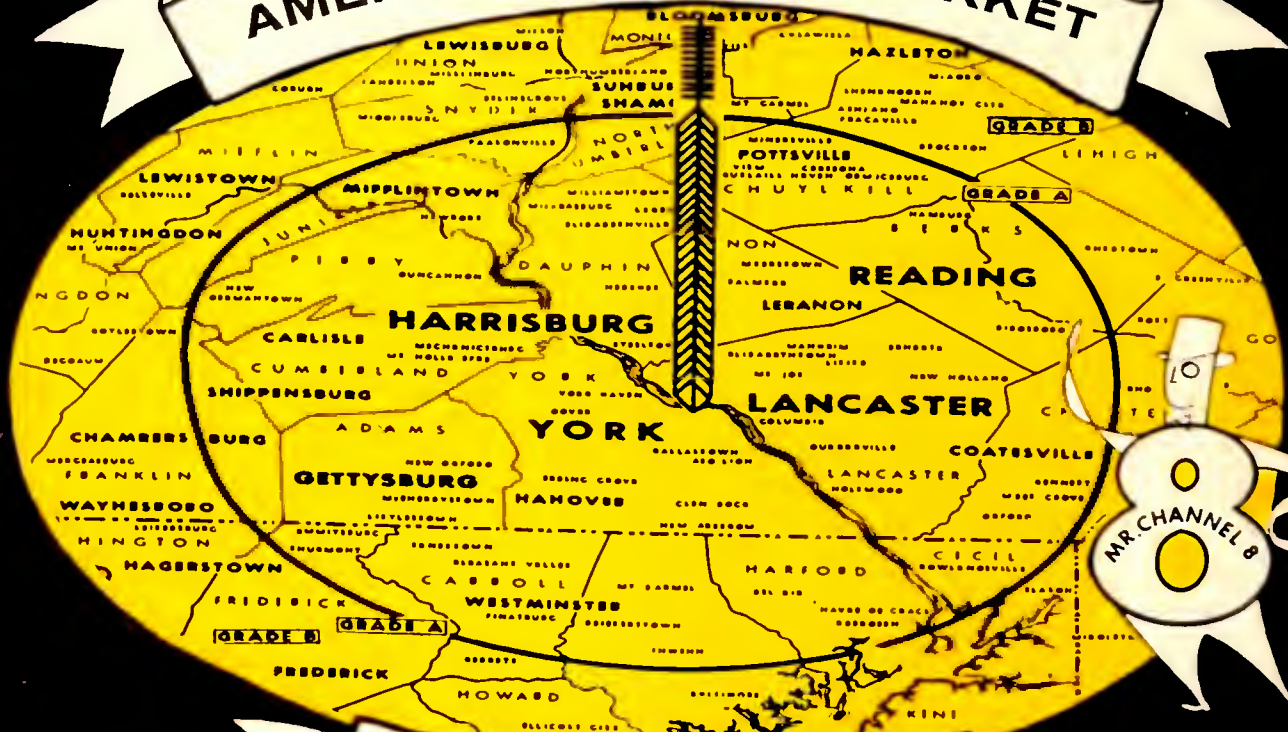


WXIX CBS Owned, Channel 19, Milwaukee. Represented by CBS Television Spot Sales

New home for one of America's pioneer TV stations



AMERICA'S 10TH TV MARKET



316,000 WATTS

917,320 TV SETS

WGAL-TV
LANCASTER, PENNA.
NBC and CBS

CHANNEL 8
Multi-City Market

STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-SCOPE

2 FEBRUARY
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SPONSOR PUBLICATIONS INC.

If one day soon you see a P&G tv show followed by a Lever or Colgate program, trust your eyes. For this week the exclusivity clause in network contracts is being overhauled at long last ("exclusivity" is supposed to set up a buffer zone between competitive sponsors).

Amazing as it may seem offhand, it was P&G that agreed to a modification of the old policy. CBS TV took up the issue directly in Cincinnati, and got a fast, polite "It's alright with us."

Here's how the new exclusivity procedure henceforth will work in terms of the Cincinnati giant:

- P&G no longer will insist that there be a half-hour interval between one of its shows and the program of a company in the same general line of business.
- The half-hour interval will apply only to brands that are competitive to those being advertised on the adjacent P&G show.

For instance, if P&G elects to advertise a bar soap and a detergent on a specific P&G show, and the show that follows belongs to Lever, Lever would be restrained from plugging the Lux line—but it could plug Pepsodent.

By agreeing to this revision of the exclusivity clause, P&G tacitly admits two things: 1) the old blanket protection has outlived its usefulness, and 2) with P&G now in the process of expanding to other product fields, the exclusivity shoe could fit the other foot, too.

What the switch means for the networks and advertisers is this: **The former can bring in more products; and the latter will find it easier to move into prime periods as and when they become available.**

(For more details on the implications of this development, see SPONSOR-SCOPE 3 November 1956; also SPONSOR article, Is Adjacency Protection Now Obsolete? 17 November 1956.)

Adjacency restrictions seem to be breaking down in spot radio, too.

Sponsors and their agencies are beginning to waive the rule that a competitive product can't be on the same disk jockey show.

That's because stations in more and more markets are shying away from this restraint because of the bullish situation in the medium.

A current case in point:

If it can't be exclusive, **Pepsodent will accept a half-hour interval**, and—if that's not possible—it will settle for a separation of 15 minutes.

Esty is sure to share the big bows for the phenomenal sales and profits report that R. J. Reynolds will be releasing soon.

The sales total will run well over \$750 million, with about 95% coming from three brands—Camel, Winston, and Salem. Camel and Winston lead their respective fields, while Salem is way up there. Esty handles the whole advertising account.

National spot radio and network tv both had healthy takes in November (latest month for which figures are available).

SRA's spot radio estimate comes to 16,708,000, a 36% increase over the same month in 1955. **The forecast for all of 1956 is \$150 million—a new high.**

PIB credits the three tv networks with a gross of \$44,163,884 for November, up 13.7% over the previous year. ABC had \$6,619,109, up 1.9%; CBS, \$19,866,463, up 18.1%; NBC, \$17,678,312; up 14.1%.

The 1956 gross for the three probably will be near the \$450-million mark.

There's a real possibility that the current spurt in spot tv may hit a momentary bump—particularly in the secondary and tertiary markets—during the second quarter.

Quite a number of buyers have been warning rep salesmen about a pause ahead. The reason:

Many stations have raised their rates with the advent of NCS#2. Now the **bigger accounts want the spot budget books balanced to find out how the expenditures to date stack up with the original planning.**

It won't surprise the researcher—because he knows there always are more women at home than men—but **the only tv fare this season that's had dominant male audiences are fights and football.**

Even the National Bowling Champions show on NBC Sunday nights gave the watching edge to women. No wonder White Owl gave up.

Two or three of the westerns can claim they have a higher average of male viewers **than the average night-time network show**—though even here the women are in slight command. They are Cheyenne, 29% male, 30% women; Wyatt Earp, 32% male, 33% women; Broken Arrow, 33% men, 35% women.

Meanwhile, Jim Bowie—on the same ABC TV network—runs to 27% male and 43% women.

To judge from Nielsen, the spread of quality feature films had a much greater impact in 1956 on late viewing in Los Angeles than in New York.

For Los Angeles the trend of homes tuned in minute-by-minute between 11 p.m. and midnight, Monday through Friday, looked like this:

PERIOD	HOMES	PERIOD	HOMES	INCREASE
Jan.-Feb.	227,446	Oct.-Nov.	344,446	52%

In New York, the 11 p.m. to midnight viewing pattern showed up as follows:

PERIOD	HOMES	PERIOD	HOMES	INCREASE
Jan.-Feb.	1,303,861	Nov.-Dec.	1,379,062	4.6%

Note: These comparisons were processed by SPONSOR-SCOPE from data in the Nielsen Station Index, whose tv homes for the two areas are: Los Angeles, 1,682,000; New York, 4,128,900.

The swing to late evening feature films is beginning to loosen up the availability of 20-second spots in prime time in some of the major tv markets.

Rep salesmen report there's a mounting preference for the late spots because of:

- 1) **Feature film ratings often are higher than the prime time ratings.**
- 2) **The advertiser gets a full minute for his commercial,** whereas in prime time he's limited to 20 seconds. Even if the late spot costs twice more than the other, he gets thrice the commercial time.

A BBDO buyer told SPONSOR-SCOPE this week that for the first time in many months WCBS TV, CBS' New York flagship, was offering prime spots. He thinks this is a revealing tipoff.

NTA introduces Warner Lambert as first sponsor of its feature films network 1 April. The deal involves 128 stations, \$4 million gross for time and pictures, two-thirds sponsorship of 20th Century-Fox product, and an estimated 90% coverage of all tv homes.

Syndicated and feature film distributors are still overwhelmingly in favor of reduced network option time.

In connection with its film section, page 31, SPONSOR asked the distributors about their latest attitudes on option time.

Of those answering the query, 80% wanted a reduction, 15% favored letting things alone, and the balance were undecided.

The word from General Motors in Detroit is that the money once used for dealer co-op advertising now will be dispensed by its zone managers.

The latter will appoint their own local agencies (which will buy at local rates).

SPONSOR-SCOPE also learns from GM that:

- There will be no strict formula governing the handling of the zone money.
- Each GM division still will decide how to spend the erstwhile co-op allotments.
- Each zone manager will determine how best to support his dealers with types of media, etc.

Many agency men who have specialized in working with dealer councils think the zone managers will favor tv and radio because:

Zone managers take heed of dealer preferences, and dealers have shown a strong leaning toward the show business. They have found that a customer is more likely to mention the dealer show he heard last night than the ad he saw the same night's paper.

Chevrolet has found tv so effective in marketing its products that it will more than double the number of one-hour Dinah Shore shows during the 1957-58 season.

They are scheduled every other week on NBC, Sunday 9-10 p.m.

Aleco and Goodyear meantime will drop out; how NBC will program the alternate 26 weeks is still undecided.

Events at Y&R within the last two weeks dramatically illustrate how a turn in the tv fortunes of an agency can raise hob with billings.

Around \$9 million in Y&R billings evaporated with:

- The cancellation of Hiram Holliday, only half of the money involved (\$2.5 million) is retained through General Food's alternate sponsorship of Wells Fargo.
 - GE's divorce from the 20th Century-Fox series, a billings loss of \$4.5 million. Y&R will share billings on the GE Theatre, thereby reducing the GE tv loss to \$2.5 million.
 - The impending withdrawal of GF from 77th Bengal Lancers (\$5 million).
- In 1956 Y&R rolled up \$74 million in tv billings.

A western tv station and its rep discovered this week that you can't do business under the counter with P&G. Here's a telescoped version of what happened:

After the station's rep submitted the under-the-rate-card package deal, an agency buyer on the account compared the figures with the published rate. Said the buyer:

"Look, this won't do! But we'll buy it anyway at card rate."

P. S.: Another rep who had been competing for the business heard about the incident and demanded of the buyer: "How can you trust that station after such tactics?"

As the industry gets set for an extraordinarily early preview of 1957-58 network tv programs next week, giant users of the medium are pretty much in agreement that the key figures who will shape the future are the "television strategists."

Ask them what makes a television strategist especially in agencies, and they reply that these are the prime qualifications:

- An ability to advise the client on the most effective use of the medium in all its ramifications.
- A knowledge of how to juggle shows into time periods favorable to the maximum kind of audience the advertiser wants.
- A felicity for getting the most out of each dollar spent—in spot as well as network.

What makes such a figure so important? Because in the big agency most of the big client's money is spent on tv.

Among those that admen pick as top tv strategists are: Ben Duffy (BBDO); Terry Clyne (McCann-Erickson); Tony Geoghegan (Y&R); Sam Northeross (Esty); and Dan Seymour (J. Walter Thompson).

The reps may have a legitimate gripe about the kaleidoscopic ways agencies are using NCS#2 to arrive at costs-per-thousand (see page 23), but look at what **the Lever Bros. agencies have to contend with**. Each month they must submit:

- A report showing the **cost-per-thousand of every announcement and network program**.
- The ratings of all **adjacencies**.
- The **audience composition** of every Lever announcement and program.
- An hour by hour analysis of **how much time each person spends on the Lever account** in the agency and the allocation of time to each brand.

In view of the possibility one brand may have 50 spots a month on 100 stations, the size of such a statistical job is self-evident.

Madison Avenue has its eyes open for the blueprint of next fall's schedules and shows that NBC TV expects to unveil on 10 February.

Everything at NBC still is deep in the masterminding stage, and the only comment you can get from agencies is this: what comes out may be very helpful to us and our clients; we'll wait and see.

Meantime the four groups working on the overhauling and planning of the new program schedules have put out feelers to agencies, such as: Would your clients mind buying a half hour of a certain 90 minute show instead of keeping the half-hour shows they already have on the air?

The only big new thing crystalized to date is converting the Robert Montgomery show into something like Playhouse 90, part of it via film.

Assignments of the four separate NBC TV programing committees are:

Committee 1: Finding out the **ideal scheduling** of the network.

Committee 2: **What to do with the shows NBC has on the air; whether to strengthen or reshuffle them.**

Committee 3: What **new shows** to put on from its live and film show reservoir.

Committee 4: What's the **best time length**—90 minutes, an hour, or what?

Benton & Bowles' new publicity subsidiary is hardly a welcome colleague to the public relations gentry.

The independent p.r.s grumble that the extensive subsidiaries maintained by JWT, Y&R, and McCann-Erickson don't do a broad enough job nor win the confidence of top management.

The agency p.r. faction counters with these points:

- **Their staffers are constantly on the road**, thus maintain a continuing bridge between the client and his customers.
- **They can call on specialists** to give advice on merchandising and other problems as an integral part of the publicity service.
- By having **offices in Chicago and Hollywood** they maintain a cross-country liaison with editors that's not only comprehensive but of minimum cost to the client.

(For more details on B&B subsidiary see Agency News Wrap-up, page 62.)

The large percentage of casualties among network tv kid shows has convinced the industry that there's little durability in this type of tv fare.

The reasons cited for wide margin between today's tv kid shows and the earlier kid fare in radio are:

- In radio most of the kid shows were serials.
- There's stronger competition for the kid's attention today.
- Interests are spread over many kinds of programs, hence the kids tire.

So far the one big exception to the trend is Disneyland.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 57; Spot Buys, page 60; News and Idea Wrap-up, page 62; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 76.



NETWORK QUALITY

at the local level!

"TONIGHT" from Houston

When Steve Allen and cast came to Houston for a "Tonight" telecast from the Shamrock Hilton, KPRC-TV provided complete production and engineering facilities for the network pick-up. The hour and a half show was picked up from the hotel lobby, ballroom and outside pool by an experienced KPRC-TV staff of 27 men. This experienced staff makes "network quality" possible on KPRC-TV from sign-on to sign-off. Houston viewers have expressed their appreciation by keeping KPRC-TV first in the market for 8 years. Your clients need the station that can really *sell the market*. It's your move.

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

THE MOST POTENT ADVERTISING FORCE IN THE HOUSTON MARKET!



Now Nielsen's NCS#2 Confirms Individual City Ratings:

Only **3**

STATIONS

are **POWERFUL** enough
and **POPULAR** enough
to cover

ALL 3 MAJOR MARKETS
of Southern California . . .
LOS ANGELES, SAN DIEGO,
SAN BERNARDINO.

Of this top trio
KBIG is

- ✓ the only independent
- ✓ the least expensive
- ✓ second in cost-per-thousand
- ✓ third in total audience in Los Angeles, San Diego, Orange, San Bernardino and Riverside counties—
- ✓ second in Imperial.

Any KBIG or Weed man would like to show you the documents.



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

Timebuyers at work

Lee Oakes, media supervisor, Richard K. Manoff, New York, buyer for Bumble Bee Tuna and Salmon, comments: "Long before media planning, the buyer should have participated in discussions which have pinpointed the need for advertising and defined the short-term and long-range objectives. The discussions should have answered many questions including: Who is the consumer? Where is he? How much can be spent to reach him? Is the problem local, regional, national? Is a new and vital story to be developed? Must many objectives be met very quickly or is this a plan of consistent advertising which will achieve its objective over a longer period of time? Must copy be varied because of differing local conditions? Is price an important consideration to the consumer? What about competition, if any? Are there many potential consumers as yet untapped and how can they be reached? Only when these and many other questions have been answered and objectives clearly established is the buyer ready to begin the evaluation and selection of media—and bring to it freshness, creativity and analytical thought."



Dick Tyler, Guild, Bascom & Bonfigli, San Francisco, buyer for Ralston Cereals, thinks "timebuyers must get off the seats of their pants and get into the field." There is no substitute for first-hand knowledge of the market and the only way to get it is through travel. Dick says. He points out that "in spite of all our efforts



to make intelligent buys, we can do our best only if we have all of the available information on hand, including market knowledge. Actually, it is just as easy to carry your abacus in your hip pocket and buy while you're in the market. Clients gain who allow the timebuyer this freedom and flexibility, because it is often possible to make creative and advantageous buys working directly with the stations." At the same time, Dick

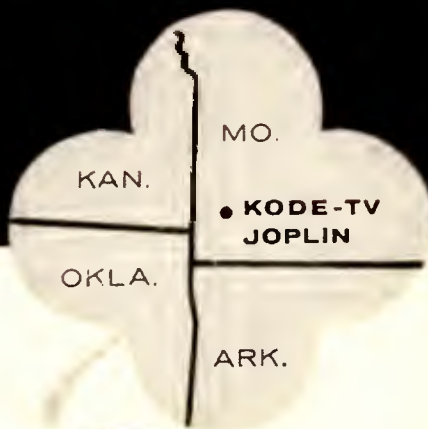
remarks, the timebuyer is able to contact the advertiser's distributor, broker, and sales force to establish good will and enthusiasm for the advertising being placed in the territory, as well as learn first hand some of the local sales problems facing the client. "Markets are constantly changing and only timebuyers who have observed these changes can produce maximum results for the client."

you'll be in
4-leaf clover
when you buy
the new

KODE

TV

JOPLIN, MO.



NEW NAME — From KSWM-TV to KODE-TV, effective January 1, 1957.

NEW MANAGEMENT—Now affiliated with The Friendly Group, headed by Jack N. Berkman and John J. Laux of Steubenville, Ohio. New Vice President and General Manager is Harry Burke, former Vice President and General Manager of KFAB, Omaha, Nebraska.

HIGHER TOWER — 710 ft. above average terrain — 22% higher than any other station in KODE's 4-state coverage area.

HIGHER POWER — 316,000 watts of designed power — 71,000 watts more than any other station in this growing 4-state market. Covering 166,705 TV homes — out of range of "big-city" television. ½ billion dollar income.



HARRY BURKE



you'll have more luck with

KODE-TV JOPLIN, MO. CBS-ABC
FORMERLY KSWM-TV

Harry Burke, Vice President and General Manager

A member of  *The Friendly Group*

WSTV-TV & AM, Steubenville, Ohio • WBMS, Boston, Mass. • KODE-TV & AM, Joplin, Mo. • WPIT, Pittsburgh, Penna.
Rod Gibson, National Sales Manager • 720 Fifth Avenue, New York • Judson 6-5536

A Captive Market



Know What an Open Winter Means?

IN KPQ COUNTRY

it means the comparatively mild winter weather hasn't curtailed agricultural operations. It means continuing wintertime agricultural payrolls are added to our year 'round metal industry payrolls. In a word, it means **NO LET-UP** in business activity in the heart of Washington State.

KPQ Wenatchee alone gives complete coverage of this important industrial and agricultural area of Washington. Definitely, our market is captive . . . because **MILES AND MOUNTAINS** separate us from other Washington cities.

We Guarantee to out-pull all other North Central Washington media

2 to 1



**5000 WATTS
560 K G
WENATCHEE
WASHINGTON**

PORTLAND & SEATTLE REPS
Art Moore and Associates

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the Big 6 Forjoe Represented Stations of Washington State)

Agency ad libs

Corporate funds used for tv sponsorship

Back in the days when the biggest line-up of tv stations a network could deliver cost around \$6,000 and the Ed Sullivan program was available at a talent cost of \$8,000, product-sponsorship was a comparatively uninvolved thing. You paid your money, supplied your commercials, and perhaps wondered if this device that you watched wrestling on would ever become national; also if it would ever settle down into a stable advertising medium.



Time passed and many dollars did too. Costs rose and rose again. Comics who hadn't been able to get work on a Saturday morning sustainer in radio became household epithets. Emcee's whose last booking had been in New Jersey roadhouses were front page copy in competitive ad media. And the most sedate of ad agencies found that suede shoes were de rigueur.

The above is called evolution.

Rising costs require new dollar sources

But to get to the point of this tract. As costs rose hysterically, new burdens were imposed upon harassed advertising managers. Despite the fact that their budgets had probably grown too, these budgets could not keep pace with the demands of tv. Taking money from other media—notably from radio first—solved the problem only for awhile. Next came split sponsorship, splintered programming, magazine concepts, and other budget-buys. But it still wasn't enough. Which brings us up to the present.

A number of large business concerns, usually those which sell the higher-price-tag items (or to put it another way, not the makers of fast-turnover items) had to devise new ways to support their tv shows. New budget techniques. New corporate sources of dollars and new methods of bookkeeping them. It is entirely possible that these efforts, in the minds of some of the company's officers, are considered as legerdemain; certain to cause financial rock 'n ruin. Today, however, as more and more of the facts come in, we find fewer and fewer reasons for alarm. Here's how it works!

Company X makes wallboard, carpeting, paint, machine tools, and industrial cartons of all types. They had supported a modest tv opus—Bert Bixby and his Bubbling Five—from the first days of tv where he (Bert) started with a local show. Bert was still there the day they hooked up the first network, tying Schenectady and New York City.

But somewhere along the line Company X outgrew Bert. A

KRON is TV in SF



San Franciscans are sold on KRON-TV

**BUGS BUNNY
PRESENTS**
Mon.-Fri. 5:45-6:20
AVAILABLE

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD

the new
KAKC
 970 KC
 TULSA, OKLA.
 TULSA'S ONLY
 24-HOUR
 MUSIC & NEWS
 STATION
TULSA'S No. 1 STATION
TULSA'S No. 1 BUY
1ST
KAKC No. 1
COVERING THE
OIL CAPITAL OF
THE WORLD!

HOOPER-RATING

OCT. 1956

TIME	STATIONS				
	KAKC	A	B	C	D E
MONDAY-FRIDAY 12 Noon-6 PM	25.5	12.3*	6.5	19.9	15.8 17.2
MONDAY-FRIDAY 7 AM-12 Noon	35.7	13.8*	4.8	14.5	17.4 13.1
SUNDAY 10 AM-6 PM	45.1	12.8*	3.6	12.7	11.0 13.3
SATURDAY 10 AM-6 PM	30.8	10.4*	14.4	11.6	8.6 23.7
SUN.-SAT. 6 PM-11 PM	40.8		5.3	19.5	15.0 16.5

*MEASUREMENT ADJUSTED TO COMPENSATE FOR 5:45 P. M. SIGN-OFF OF STATION A.

BULLETIN!

PULSE CONFIRMS, IT!!!
Pulse Inc. also proves the new
KAKC is No. 1 in Tulsa

JOHN H. PACE, Exec. V.P. & Gen. Mgr.
 AMERICAN AIRLINES BLDG.—Tulsa, Okla.
 Telephone LU 7-2401

Representatives:

NATIONAL: Richard O'Cannell, Inc.
 SOUTH: Clarke Brown Co.
 WEST COAST: Tracy Moore

dramatic show was started. All along the Carpet Division had footed the bill. And things went along nicely. But following the Schenectady and New York link-up came myriads of other cities. The producer-director of the Company X Playhouse was joined by a host of his relatives. Finally the carpeting sales manager threw up his hands and said he couldn't pay the bill for next year's drama series, *despite* the fact he had diverted all his print money to it (except for a single quarter page in the special Samoan issue of National Geographic so his children could keep their subscription).

Moaned the Carpet Sales Manager to the Corporate Ad Manager, "Neither can I afford to give the thing up. All my competitors plus the smooth surface boys are moving in! The trade will give me the works if I pull out!"

Tv sponsorship plugs the company name as well as products

The Ad Manager thought about it all that night—and next morning he had a plan. He reasoned thusly: we now are without the services of Bert Bixby and have a show of some quality. It gets good notices, the wives of the directors watch and approve. Here and there the company president gets a letter from the president's office of a good customer stating, "I saw your show last night and enjoyed it!" This gives me my approach.

So next day the Ad Manager went directly to his company president. He showed stats of the important mail the show had received. He read him Trade-Talk excerpts. He outlined what collateral (other than carpet-selling) benefits the company had been reaping (including a stock price increase of 27%). And then he put the bite on him:

"By George, the *Company* itself ought to pay for these things."

"What do you mean by that?", thundered Prexy. "Who's paying now?"

"Just the Carpet Division," said Ad Manager. "Let's look at our Main Title!"

"What's that?", asked our president.

"In the 45 second film at the beginning of Company X Playhouse, we mention that we not only make soft goods (carpets) but that our concern is helping American industry *pack* better products, the American farmer with machinery, the American builder and home-owner with the finest paints ever made, etc. Now look at these charts, sir."

Ad Manager took out his secret weapon. A series of Awareness Graphs that he'd been making month by month ever since the Playhouse went on with the new main title. The little red bars showed a lovely upward progression of awareness in the public mind that Corporation X was involved in many diversified fields—helping industry, farmers, consumers, et al.

It was a short meeting. But Ad Manager came away with 30% of his tv program to be supported by corporate funds. Secretly, both he and the President realized that well over 30% of the show's benefits were corporate and not just rug profits.



KNOWLEDGE

Knowledge and speed guide the surgeon's hand.

In our fast-moving field, too, knowledgeable decisions frequently must be made quickly.

That's why . . . when we give you facts . . . we're careful to make them accurate, complete and pertinent. And, whenever possible, get them to you fast while they still have meaning and application.

AVERY - KNODEL

INCORPORATED

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO

in 1956

**300 ADVERTISERS
discovered that...**

when you

**TELL THEM
IN SPANISH**

you

**SELL
THEM!**

Make the 573,000

Spanish-Speaking

Prospects in Metro-

politan Los Angeles

YOUR CUSTOMERS

**Listening Surveys and
Market Studies Available**



**AROUND-THE-CLOCK
SPANISH PROGRAMS**

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

49th and Madison

RCA's super salesman

Thank you very much for the kind words about Vaughn Monroe as the super salesman for RCA (Sponsor Backstage, 12 January).

Monroe was initially asked to do commercials for the first of the RCA sponsored tv shows. From this developed the idea of his role as the travelling RCA ambassador of good will. Since 1947 Vaughn has made personal appearances in some 70 markets for all product divisions of RCA.

I sent truckloads of the January 12th issue to RCA, Camden and New York. The column was bracketed—so thanks for noting his commercial tag and the fine job he is doing.

*John Tassos, promotion department
Kenyon & Eckhardt, New York*

Audience reaction to tv commercials

I think your readers will be interested in knowing that the National Audience Board received requests from civic organizations in 41 states for over 46,000 ballots in connection with our survey of tv commercials (run the week of November 26).

The survey is an attempt to crystallize public opinion—what people like and dislike individually—about tv commercials, through a list of 10 questions rating the commercial.

The results of the survey are now being tabulated and we have been greatly encouraged by the high scores received by the messages of obviously reputable companies compared to the scores awarded to somewhat dubious

commercials. We feel this large sample, registering both favorable and unfavorable reactions will disclose much valuable information which will be published in our newsletter.

We deeply appreciate the analysis of the ballot made by Ed Cooper of SPONSOR, which is largely responsible for our decision to keep publication of results under close control until the results can be properly interpreted.

Peter Goelet, president

National Audience Board, Inc., N. Y.

AMST techniques demonstrated

The Board of Directors of the Association of Maximum Service Telecasters met January 17, in Washington. While there, we showed several members of the FCC and various other officials in Washington the two new units which AMST is putting on the road for the purpose of doing some technical studies of measurement.

Attached is a photograph which I thought your readers would enjoy seeing. Included in the demonstration (although not all shown) are: Don Creswell, Engineer; Carl Davis, Engineer; Howard Head, Engineering Consultant; Edward W. Allen, Jr., FCC; Harry Fine, FCC; Edward W. Chapin, FCC; Robert D. Swezey, WDSU-TV; Ken Carter, WAAM-TV; A. D. Ring, Engineering Consultant; Thomas E. Howard, WBTV; Donald Davis, KMBC-TV; David Baltimore, WBRE; Jack Harris, KPRC-TV (AMST President); Nicholas Zapple, Senate Interstate and Foreign Commerce Commit-



Members of the Association of Maximum Service Telecasters inspect new survey unit

tec; Harold Stuart, KVOO-TV; Edward F. Kenchian, FCC; Warren E. Baker, FCC; Kurt Borchardt, House Interstate and Foreign Commerce Committee; Harold Gross, WJIM-TV; Hart S. Cowperthwait, FCC; Lester W. Lindow, Executive Director, AMST; and Jack DeWitt, WSM-TV.

John S. Hayes, *president, The Washington Post Broadcast Division, Washington, D. C.*

Listing of major advertisers

I'll certainly go along with Mr. Caldwell of WAVE, Louisville, in the suggestion of an alphabetical listing of advertisers (see 49th & Madison 19 January).

As things now stand in our office, we're always confronted with the problem of "where to look." At the present time, we're using a SPONSOR reprint from 1955 — "Timebuyers of the United States"—as our source of addresses and advertisers. However, this is by agencies, which is confusing when looking for a certain account timebuyer when the agency is unknown.

So, let this be our vote for an alphabetical listing of major advertisers, the brand name breakdown suggested by Mr. Caldwell, and the agency and timebuyer for EACH PRODUCT of that company.

Our thanks to SPONSOR for the past good work. Keep it up!

Don Kirkpatrick, *promotion dir. KOSA-TV, Odessa, Texas*

• This monumental job suggested by reader Caldwell and seconded by reader Kirkpatrick is now under consideration as a future SPONSOR project.

The long look at 15%

So far, most of the current discussion about agency compensation has been coming from advertisers, leaving unexplored a great many pertinent issues from the agency's point of view.

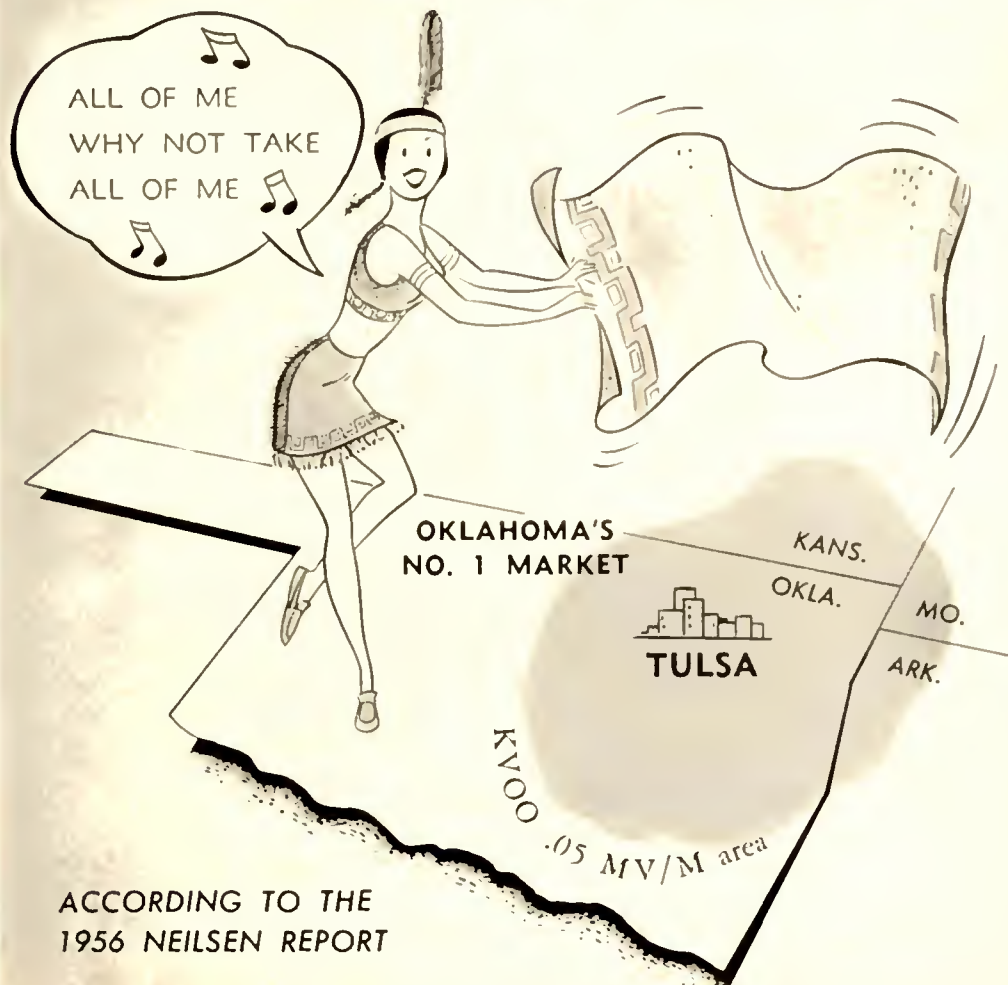
Perhaps this is why Marion Harper's statement on the subject, before the A.N.A. last month, has met with the response it has, particularly in the number of requests for copies from agency people.

It struck me that your readers might be interested in having extra copies of the full text.

Anthony Hyde, *vice-president planning and development McCann-Erickson, New York*

• Marion Harper's statement, entitled "The Evolving Functions of the Modern Advertising Agency," may be obtained by writing directly to McCann-Erickson, 485 Lexington Avenue, New York.

ONLY KVOO-RADIO BLANKETS OKLAHOMA'S NO. 1 MARKET



ACCORDING TO THE 1956 NEILSEN REPORT

53.6% DEPEND ON KVOO

Why not take ALL of Oklahoma's No. 1 market . . . The Billion Dollar Empire! In all the 51 counties in KVOO's .05 MV/M area . . . 53.6 per cent of the people *depend* on KVOO. That's *dominance* and the door to your sales. Schedule KVOO-RADIO NOW, for lowest cost per prospect — highest return per dollar. Call your Petry Radio man.

Harold C. Stuart, *Exec. V. P.*
Gustav Brandborg, *Gen'l Mgr.*

Our Best Wishes
to Our "Rep's"

**EDWARD
PETRY
& CO.**

on their
25th Anniversary!

KVOO RADIO

50,000 WATTS • 1170 KC • OKLAHOMA'S GREATEST STATION • TULSA



"These figures don't leave any doubt about New Orleans listening, do they?"

**WTIX FIRST
IN AUDIENCE BY
WIDE MARGIN***

WTIX	22.6%
Station "A"	12.2%
Station "B"	10.6%
Station "C"	10.3%
Station "D"	9.6%
Station "E"	9.4%
Station "F"	9.2%
Station "G"	6.1%
Station "H"	5.6%
Station "I"	4.8%

*Hooper, 7 a.m.-6 p.m.
Mon. Fri., Nov.-Dec. 1956.

Month after month after month WTIX maintains or widens its convincing number one audience position in this 11-station market. This leadership extends to a quarter-hour count, too. Of 220 weekly quarter hours, 170 belong to WTIX, which also has 40 second-place quarters, 10 thirds . . . and not a single one lower!

And wait, just wait until you see the latest Pulse—and you'll see the tremendous effect of Storz Station programming quality on New Orleans radio listening. Get the detailed "figures that leave no doubt" from Adam Young, or WTIX General Manager **FRED BERTHELSON**.

WTIX *first in audience in* **NEW ORLEANS**

<p>The Storz Stations <i>Today's Radio for Today's Selling</i></p>	<p>TODD STORZ, <i>President</i></p>
---	--

WDGY
Minneapolis-St. Paul

WHB
Kansas City

WQAM
Miami

KOWH
Omaha

WTIX
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.

SRA formula uses NCS data to project ratings

The diagram is a hand-drawn equation on a piece of graph paper. It reads: $\frac{\text{Total weekly Audience}}{\% \text{ home County penetration}} \times \text{Program Rating} = \text{Total audience of program}$. The text is written in cursive, and there are some scribbles and a lightning bolt-like mark at the bottom right of the graph paper.

NCS NO. 2 COVERAGE MUDDLE

Problem lies in different ways agencies are using NCS#2 data, which threaten to block communications between buyers and sellers of time

This week the radio-tv committee of the 4A's met with members of SRA to discuss a problem that is blocking communications between buyers and sellers of time: **How NCS#2 is to be used.**

On every count, NCS#2 has become a smorgasbord of rich data from which agencies and rep select the morsels to suit their particular taste.

As everyone knows, NCS#2 was intended to:

- 1) Give a reliable count of total radio and tv homes in the U.S. on a county-by-county basis.
- 2) Serve as an industry-wide coverage measure financed by station, rep. and agency subscribers.
- 3) Define station coverage in terms of actual audience reached by a station and show the extent of the

audience for individual programing (when combined with program ratings).

What has caused the confusion are these viewpoints:

- Whether NCS#2 is a coverage survey or a circulation and "popularity" index. A change in a station's programing format since the time the NCS survey was made could mean a different pattern in audience circulation. (In tv a change in network affiliation could have such an effect. In radio, where circulation patterns are less concentric and more irregular, changes in local programing, in competitive factors can have a similar effect.)

Therefore, the media research men at various

**Broadcast industry and agencies are seeking
a common ground for using NCS#2 data to find
total program audience. SRA formula may be answer**

agencies are working out instructions for the buyers taking other factors into consideration in evaluating stations for particular campaigns. Necessarily, these instructions can and do vary not only from agency to agency, but often from one campaign to the next.

• **Where to cut off for "effect coverage."** Nielsen executives suggest consideration for counties or county clusters with 10% penetration and above. The reps, of course, feel that all areas where a station has any penetration should be considered in evaluating total coverage, particularly in radio. Agency media researchers are in the process of formulating tv patterns, but most of the research experts at major agencies are still far from developing a workable pattern for interpreting radio figures.

"Partly because of the physical char-

acteristics of the radio signal and partly because of the potential radio audience's more sensitive reaction to outside influences (tv competition, programming factors), the circulation patterns for each station tend to be spotty," says the media research head of one of the top 10 agencies. "Clear-channel stations present a particular problem. They might have 40% to 60% penetration in the home counties, drop off to 10% or less in counties next to the home area, and then pick up 50% and more of the audience in far-flung counties of neighboring states."

Therefore, the client's individual needs are a major factor in determining the interpretation of the figures. Here are two examples of campaigns requiring different interpretations:

1. A small-budget national spot radio advertiser wants to buy a 13-week or longer campaign to reach a maximum audience. His buyer will be more likely to use weekly or even monthly circulation figures and credit each station with audiences in remote areas where penetration is adequate.

2. If an advertiser is buying short flurries of daytime saturations for local impact, the buyer is likely to evaluate NCS#2 far more restrictively. He'll probably base his coverage data on daily or weekly daytime circulation and restrict station credit to the area where a locally-slanted commercial is likely to be effective.

"In preparing a coverage map for a client, you can run a danger by including the 10% or even 20% circulation areas," says the media research director of an agency heavy in spot radio accounts. "You're assuring the client that he has adequate coverage, but you may be swamped with complaints from dealers in the 10% or 20% coverage areas. If you're dealing with coop budgets, you can face a nasty dealer problem by interpreting the figures too liberally."

• **How to compute cost-per-1,000.** Until each agency determines cut-off points and interpretation of NCS data, particularly in radio, cost-per-1,000 figures are virtually meaningless. Therefore, the single hottest aspect of the NCS#2 muddle is the variety of ways ratings are being projected, since rating services measure only an inner area of station coverage. Reps realize that it's difficult to standardize interpretations of coverage for station comparisons. But a uniform formula for projecting ratings can be and has been worked out by SRA.

On 24 January, a group of nine top broadcast and agency executives met in Adam Young's office for an informal luncheon discussion to see whether this SRA formula could become the standard. Attending were Ken Godfrey, 4A's v.p.; Frank Silvernail, BBDO director of station relations and head of the 4A's radio-tv committee; "Teddy" Anderson, BBDO radio-tv research director; Larry Webb, SRA managing director; Bill Crumley, Adam Young tv research director; Frank Boehm, Adam Young radio research director; Ward Dorrell, Blair

Here's how the SRA formula works:

Hypothetical case: A local half-hour show on station KXXX has a 10 ARB rating. The timebuyer wants to determine what size total audience this program on KXXX delivers, using NCS#2.

NCS#2 data: In the ARB-rated counties, station KXXX has 50% penetration on a weekly basis. These counties have 100,000 set homes. In KXXX's secondary coverage area, there are also 100,000 set homes, and KXXX has 25% weekly circulation. In the outer rim of the station's coverage, there are 100,000 more set homes, and KXXX reaches 10% of these according to NCS#2.

Method: Add the actual homes reached on a weekly basis. In other words, add 50,000 from the home county (50% penetration times total set homes) to 25,000 in the secondary area (25% penetration times total set homes in secondary area) plus 10,000 (10% penetration times total set homes in outer rim area). Divide 85,000 (total audience reached by KXXX on weekly basis) by 50% (penetration in rated counties). Then apply the 10 ARB rating to the result of the previous operation, which is 170,000.

Result: A half-hour show on with a 10 ARB rating reaches 17,000 homes. This method of figuring is considered valid by SRA whether the buyer uses weekly or monthly figures. Of course, he should use daytime or nighttime figures depending on the show.



SRA's formula for determining total program audience based on NCS#2 was discussed at informal lunch meeting last week. Attending were (l. to r.) Lawrence Webb, SRA managing director; Ken Godfrey, 4A's v.p.; Frank Silvernail, BBDO station relations director, head of 4A's radio-tv committee; Teddy Anderson, BBDO radio-tv research director; Ward Dorrell, v.p. of research, Blair; Frank Boehm, director of radio research, Adam Young; Dan Dennenholz, director of research, Katz; Bill Crumley, director of tv research, Adam Young. (Adam Young, not pictured, gave luncheon.)

research director; Dan Dennenholz, Katz research director; and Adam Young, president of the rep firm.

What the reps and stations are trying to prevent through use of the standard formula is a "prorating of ratings"—taking a percentage of a percent and thus shortchanging a station and inflating the cost-per-1,000 for local announcement or program buys. In other words, they say that ratings should be applied to "adjusted" total home figures, not to station circulation figures.

Here's just a sampling of the various ways agencies might project ratings:

1. *Arbitrary cut-off method:* Agencies using this system project the rating against the total number of set homes within only those counties having a minimum penetration of 50% or 40% or 30%. The danger of this method is the fact that it arbitrarily discounts the aggregate audience reached in all the counties with pene-

tration under the fixed cut-off point.

2. *Ratio in rated counties:* One agency is already applying this method to tv ratings. (Its formula for radio is not yet worked out.) Here's how it works: The agency establishes the ratio between homes reached weekly by a station and total tv homes in the rated counties and applies this ratio to total homes reached weekly by that station. However, this method tends to discriminate against the strong station in a multi-station market, where the ratio between its viewing audience and total audience in the

home county might be far lower than in its less competitive outlying counties.

The SRA formula credits a station with every home reached. Basically, it is this: SRA suggests that agencies take the total audience reached weekly (based on NCS#2), divide it by percent of home county penetration and apply the rating to the result.

Whether this formula will become generally adopted by the agencies or not, one prospect looms large on the immediate horizon: Reps and agencies both face many weeks of discussion on the subject, before a clear-cut solution can be arrived at.

It becomes more and more apparent that radio coverage interpretations present an entirely different and more complex problem than interpretation of the tv data. Therefore, it may well take longer until the agencies decide how they will use the NCS#2 figures on radio. The important thing is for agencies to tell reps their formula. ▼

ARTICLE IN BRIEF

While agency media researchers seek formulae for using NCS #2 data, reps and buyers are talking at cross-purposes. Major problem involves projecting program ratings to total program audience. 4A's plans discussion of SRA formula for ratings.

DAN RIVER WEAVES TV INTO

How a 75-year-old textile manufacturing firm revised media thinking to become a pioneer user of tv for selling soft goods

"The cost of tv makes even experimentation, impossible, says A. W. Barber advertising and sales promotion manager of Dan River Mills, textile manufacturer. It can't see any way of fitting television into a 10% higher 1956 budget."—From an article in the Wall Street Journal, 26 October 1956.

The appearance in print, noted by Bob Williams, of CBS Spot Tv Sales, had the effect of a red flag on a bull.

At a CBS war council, a presentation was prepared. There followed, as Barber puts it, "an effective barrage of calls, letters, service, good salesmanship, good luncheons and dry martinis." Barber succumbed. The chain reaction touched off by the *Journal's* quote resulted in Dan River Mills fitting television into its 1956 budget after all. And they'll be back in '57.

The 1956 campaign began in July and ran in 10 markets: Boston, New York, Philadelphia, Atlanta, Dallas,

Chicago, St. Louis, Cleveland, San Francisco, and Los Angeles. A total of 15 locally-produced personality shows were used and participations averaged out at five a week for six weeks. The cost of the campaign was about \$60,000.

This year, two spot tv campaigns are planned by Dan River to lend impact to the two peak selling periods of the fabric business, spring and fall. Their total cost will come to about \$100,000. Being a cotton house, Dan

Fabricometer: New fabric tester is examined by A. W. Barber (right), ad director of Dan River Mills and Ralph Axthelm (left), account supervisor at Grey Advertising. Dan River personalities "Twin Wonder Twins" look on



D BUDGET



"Twin Wonders:" On the same show, Trippe twins were introduced as part of a miniature fashion show. Last year's Dan River spot tv campaign used 15 such shows

Interview: Dan River's ad director, A. W. Barber, explains "Twin Wonder" cotton process to Virginia Graham on her tv show on WABD, New York. Shows were in 10 markets



Demonstration: Barber demonstrates fabric properties while Virginia Graham talks to twins. Participations in local personality shows was the tv strategy

River Mills will put more emphasis on the spring season since it traditionally tops autumn in cotton sales. Plans, in general, include the same markets as were used last year, but must remain flexible to allow for show or local personality changes.

Except for yard goods, sheets and pillow-cases which are sold direct to retailers, Dan River Mills is three markets removed from the ultimate consumer. It manufactures fabrics which are sold to apparel manufacturers, who then style them into dresses, sportswear, shirts, work clothes and outerwear. They, in turn, sell them to the retailer, and so the finished product finally reaches the consumer. The retailer is the pivot in selling soft goods. Dan River advertising and promotional strategy is to sell him, since he is its customer's customer. Coincident with last year's spot tv campaign, retailers increased use of the Dan River brand name in their own store advertising.

The Dan River account is handled by Grey Advertising Agency, and is serviced by Ralph Axthelm, account supervisor; Harold Newman, account executive; Tom Reilly, media buyer, and Bob Kirschbaum, copy head. In the New York office of Dan River

Mills, Advertising and Sales Promotion Director Barber is assisted by Trudy Taylor. Before the launching of last year's spot tv campaign, Barber, Axthelm, Newman and Trudy Taylor fanned out across the country to call on each station and brief the personalities on their shows. They supplied each show with a kit containing three 30-second film commercials, fact sheets, commercial copy, retail promotion materials, garments and props. Once briefed, the personalities were allowed complete freedom in delivering their announcements. The use of the film commercials was optional. Meanwhile Dan River salesmen alerted apparel manufacturers for the upcoming campaign, and they passed the word along to retailers. Retailers then went to work to promote the shows at the local level, cooperated with stations

ARTICLE IN BRIEF

It began with a quote in a financial paper regarding the "prohibitive cost" of tv for Dan River Mills, a leading textile manufacturer. It resulted in a \$60,000 spot television campaign in 10 major markets last year, and plans for two similar spot tv drives in 1957.

in the supplying of dresses for models.

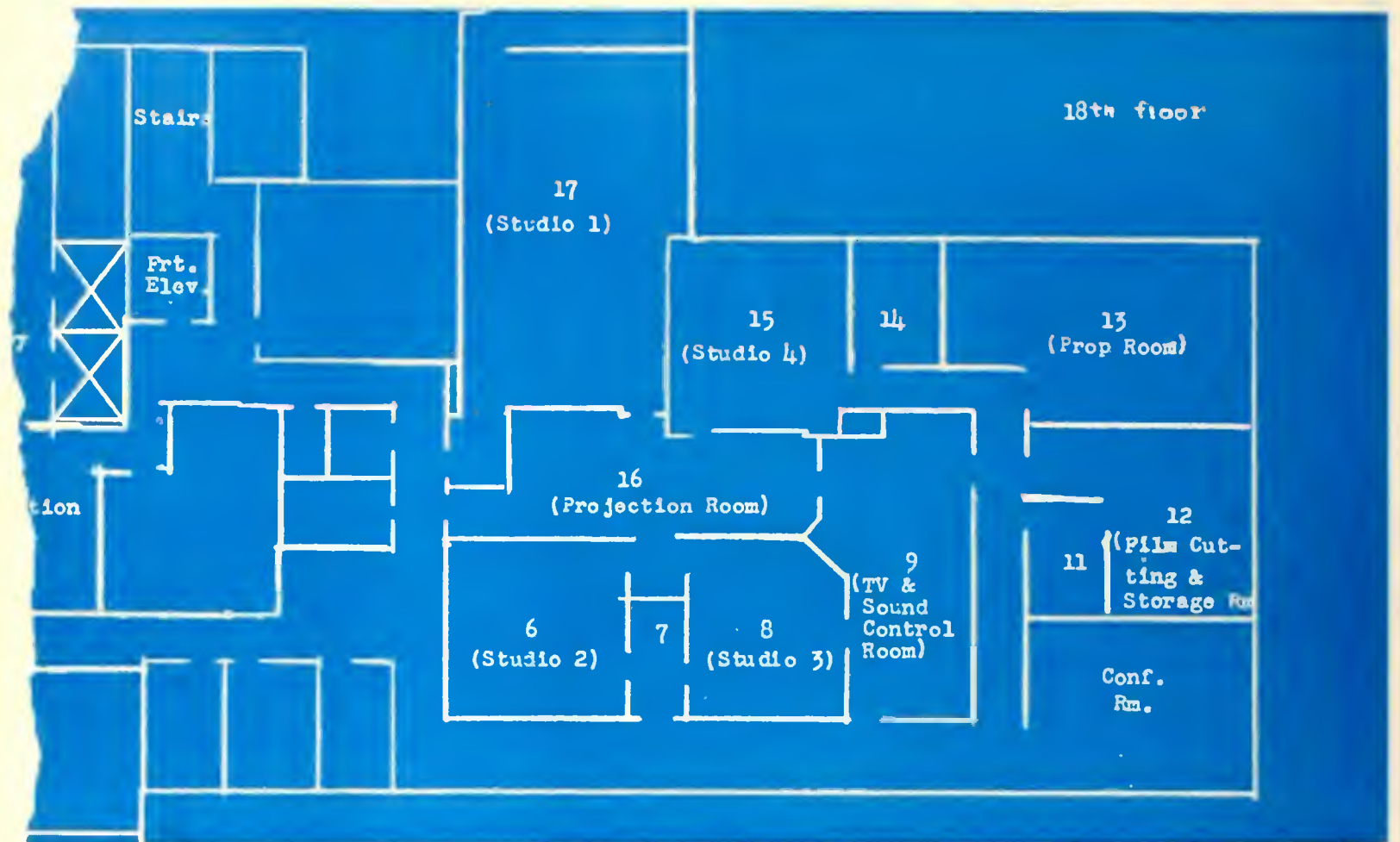
The markets used were selected because they were the 10 top ones in retail fabric sales within which Dan River Mills had local offices. The salesmen in these local offices acted as show monitors on tv sets rented or supplied by stations.

The annual Dan River ad budget (including media and all promotional efforts) stands at slightly more than \$1 million. Of this, about \$575,000 goes into consumer media. National magazines get about four-fifths of this, since the backbone of fabric advertising is color. The remaining fifth that now goes to tv is for impact at the local level during peak sales periods.

Dan River Mills, in Danville, Va., is the largest integrated cotton mill in the world with an annual capacity of 200 million yards of fabric. This year it celebrates its 75th anniversary.

In recent years, Dan River—in a program to expand facilities and diversify into such lines as upholstery, towelings and industrial fabrics—has acquired mills in the Carolinas, Alabama, Mississippi and Georgia as well as a commission and banking house in New York City. Since then, net annual sales are running in the neighborhood of \$200 million. ■

McCANN GEARS FOR \$100 MILLION



Communications between agency divisions are easier, more efficient in McCann's new 485 Lexington home offices. The media department, which had been housed in separate building, will now be near research, client services and programing departments.

Blueprint above shows section of tv-radio programing division's floor, including large live studio facilities, viewing rooms with seating capacities ranging from 20 to 70. Closed-circuit tv makes it possible for program executives to monitor rehearsals in office.

When Ringling Bros. moves a show of a few hundred people, it can count on at least two hundred spectators to crowd about and attempt getting in the way. For a multi-million corporation to strike its tents and move its staff could easily turn out to be a time- and money-consuming three-ring circus.

Last week some 1,300 members of McCann-Erickson's home office in New York cleared their desks and files, packed up their office belongings, and, over a span of five days they call "The Big Move," transferred kit and caboodle from 50 Rockefeller Plaza to the agency's new headquarters at 485 Lexington Avenue. The move was effected on a department-by-department basis over a period of one week, with less than a two-hour working time loss per department in the process.

Behind "The Big Move" is the story of one agency's phenomenal growth within a short span of years (\$25 million in 1953 air billings to an estimated \$100 million tv-radio in 1957). To put it bluntly, by end of 1955, McCann-Erickson was "bustin' its seams" from its rapid expansion.

"The Big Move," which entered planning stages well over one year

ARTICLE IN BRIEF

McCann-Erickson's phenomenal growth has required a major move to larger quarters, and a streamlining of its media and tv-radio programing services divisions. The actual move to 485 Lexington was effected in one week, required year of planning, organizing,

ago, entails far more than the physical hoisting of men, women and office paraphernalia some seven or eight blocks cross-town to more spacious housing facilities. It's also the physical by-product of some top-level management thinking about streamlining organization and communications within a giant modern-day agency.

When McCann's professional services division (a management consulting operation) began tackling the problem of "The Big Move" many months ago, one of the major questions it faced was: "How can the agency operate most economically and efficiently in the handling of near-\$100 million in tv and radio billings alone?"

The answer lies in certain organizational changes and streamlining within the tv-radio programing services

10

RADIO-TV

Moving to large, new offices is result of one year

planning, including streamlined reorganization of tv-radio operations.

Here's how McCann's media and tv-radio programming departments work



Radio-tv programming, under v.p. George Haight (arrow) is now divided into three departments for efficiency: client services, operations, production



Media, under v.p. Bill Dekker (l), was among first to move to new home offices. Bill Pellenz (with hat) is broadcast supervisor in one of agency's five product media groups, each of which is assigned clients



division and within the media departments of the agency, and affects some 61 and 127 people respectively.

Here's how these departments are set up and the reasons-why:

Tv-radio programming services division: This division of the agency is responsible for the producing or co-producing and buying of programming to be aired either on network or to be placed on a spot basis. It does not handle radio or tv commercials. These are written and produced within the agency's creative division.

"We're split this way because management feels that the functions of the two departments are different," says George Haight, v.p. and manager of tv-radio programming services. "One's to fill the hall, the other to sell the medicine."

The 61 people concerned with the

"hall-fillin'" function are represented on the agency's administrative council by Terry Clyne, v.p. in charge of tv and radio. The commercials writing and producing department is represented by Jack Tinker, v.p. and creative director.

The biggest reorganization has been effected on the top executive level within the tv-radio programming department, which is headed up by George Haight.

"I used to have 14 people reporting to me directly," says Haight. "This meant that I was virtually always knee-deep in administrative and supervisory detail. Now I've got three separate departments under me, and therefore only three people reporting to me. This frees me considerably for the most important creative function of scouting out shows, talent and scripts."

George Haight, v.p. of tv-radio programming services, surveys new offices. Facilities will include four projection rooms, closed-circuit tv hook-up to all three nets

The three departments are (1) client services, (2) operations, (3) production. For the moment, Haight also doubles as head of the client services department, but he anticipates a time in the near future when a director of client services will head this department. The three associate directors of client services (within the tv-radio programing services division) are Ted Bergmann and Lance Lindquist in New York and Neil Reagan in Los Angeles.

"Each of these associate directors has a staff of tv-radio account executives under him who attend the product group meetings of the accounts assigned to them," says Haight. "Their job is media, client, research and creative liaison. One might work on Nestle, another on Chrysler, another on Westinghouse."

The operations department, under Frank Gilday, director of operations, handles such legal aspects of the business as AFTRA or other union dealings, checks contracts with producers. This department also handles the forwarding of film shows to stations and the routing of films.

The production department is headed by Mary Harris, who, incidentally, is the only woman to hold a top-level creative post in tv-radio programing among any of the top 30 agencies. Reporting to her are two production supervisors in New York and two in Los Angeles.

"This department is purposely staffed not with admen, but showmen," says Haight, whose background too is in stage, Hollywood and tv work, rather than in advertising. "These are pros who've been in production and who can take over producing shows."

Currently, the only agency-produced shows out of 26 handled by McCann are *Sky King* and *Death Valley Days*. However, Haight has been increasingly worried about the shortage of good product in the open market, and anticipates the day when agencies may again have to take a more active part in creating programs.

"The pattern that will probably emerge is one of co-producing," he told SPONSOR. "It's not economical at the moment to have an entire producing unit continuously on staff. Actually, agencies will tend to operate like Broadway producers, whose offices are usually one- or two-man operations between seasons and then they hire people for specific stage productions."

(Please turn to page 74)



BBDO's new net radio specialist, Bill Hoffmann, confers with Godfrey

NEW FLEXIBILITY FOR NET RADIO

Network radio suddenly goes on a business spiral. Your agency has just completed a survey of net radio's new values. After years of selling and programing radio, they take you out of your present job in radio production and make you a "network radio specialist." First thing you do is make a "tour" of the four networks to bring yourself up to date on radio's new dimensions and directions. Bill Hoffmann, of BBDO's radio-tv department, which is headed by v.p. Bob Foreman, got that very assignment, did that very thing. Hoffmann has summed up for SPONSOR his impressions of that "tour." Flexibility: today it is possible to buy packages and participations on all nets to fit almost any client needs for almost any duration. Old days of buying "firm" on full net with guaranteed 13, 26, or 39 weeks are gone. Now you can duck in and out (as in newspaper advertising) to obtain any frequency desired for seasonal selling peaks. In programing, radio nets probably will sharpen shafts that penetrate tv's armor: (1) fast news coverage (CBS has strong package; NBC's *News on the Hour* claims 15 million unduplicated homes a week); (2) weekend marathon formats (NBC's *Monitor* extended to Friday nights; CBS to launch a new weekend plan); (3) daytime programing (MBS heavy on audience participations, music quizzes; ABC building strong morning block of soapers; CBS and NBC both in afternoon with same). Capsule rundown follows:

ABC: Plans rate raise in April. Watch for this net to tap more Paramount talent for top names, as in Sinatra deal. New morning block of soapers aimed at housewives in under 35 age group.

CBS: Almost ready to announce new weekend plan a la NBC's *Monitor*. Signing of Phil Rizzuto indicates stress on sports. Daytime soapers will continue as emotional backdrop for commercials.

MBS: Though offering about 500 stations, doesn't claim "powerhouses." Is attractive buy because of marketing-merchandising opportunities at local levels. Bypasses soapers for quizzes, music.

NBC: New sports plan within *Monitor*; show itself spills over into Friday night. Soapers, bulwark of day, follow CBS pattern more closely than ABC concept of shorter episodes. Building on news.

FILM FOR TV 1957

WRAP-UP

Film hit estimated \$100 million in '56, may top \$120 million this year. Features bring problems and profits..... page 32

SYNDICATED FILM

Multi-market advertisers use film to broaden reach, integrate merchandising, establish franchisespage 34

FEATURE FILM

Though new features haven't been around long, impact indicates even greater effect on buying.....page 36

FILM LIST

Cross-section of film on market includes almost all the important fare...page 38

project editor: Alfred J. Jaffe



\$120,000,000 FILM BUSINESS IN 1957

Influx of features brings problems as well as profits as competition sharpens, but pace of film growth continues

One thing can be said for sure about the film distribution business in 1957: there won't be a lack of product.

On top of the natural growth of film supply the influx of features last year filled the distributors' cupboards to the top of the top shelf and gave the advertiser interested in spot tv a mouth-watering choice.

True, the feature flood increased headaches among some distributors as the competitive atmosphere sharpened. And there was, undeniably, a softening of the market for medium- to low-grade syndicated film.

But the film distribution business certainly kept pace with the growth of other sectors of video. SPONSOR estimates the business scored a \$100 million year in 1956 and is likely to near \$120 million in 1957. Considering some of the money being laid out for features, dollar volume could conceivably top even that.

A rundown of current and future trends presents this picture:

- While 1956 will certainly go down in the annals of film distribution as the year features hit tv, the big feature developments are still to come. The strength of the new features as a programing and sales lever was barely assessed last year. Programing was not started in earnest until the fall and, in many markets, the debut will come in 1957. While the audience appeal of the top star-name features has already proven itself, many clients interested in full-feature sponsorship are still evaluating prices and the burning question of what types of features go over best on tv.

- The demand for top quality half-hours remains unslaked, especially among regional and almost-but-not-quite-national sponsors who need the prestige equivalent of a network show-

case. One rub here, however, is that the regionals often don't have or don't want to spend enough cash to enable distributors to come up with sufficiently glossy shows. A major factor in these handcuffed ad budgets is that some regionals don't distribute their products in enough large markets to warrant a sizeable outlay for programing and merchandising.

Distributors have bewailed this dilemma time and time again. The problem was implicit in a recent statement by Screen Gen's sales v.p. John Mitchell that \$25,000 was just about the top production nut for a syndicated show under current conditions. However since the distributors are aware that syndication's strength depends on programing able to compete with network and feature film fare, they have continually interspersed top-budget shows among their more economical product.

The most significant example is Guild's *Capt. David Grief*, reportedly budgeted at nearly \$50,000 per episode. There are also a number in the over-\$30,000 category, among them TPA's *Tugboat Annie* with \$1.25 million set aside for 39 shows.

- Syndicated show costs have gone up, anyway, in the wake of the five-day week, which went into effect last year.

The growing number of outdoor shows, with their built-in expense of transporting equipment and personnel, has also served to push costs up. Shows where action takes place on or under water (such as the two cited above, Ziv's upcoming *Harbor Command*, NBC Film's new *Silent Service*, RKO Tv's soon-to-be-released *Sailor of Fortune*) can be particularly expensive. MCA-Tv's *Waterfront* foundered on this reef.

Like network clients, syndication

film users have broken through the cost barrier by alternate week sponsorship. Continental Baking's sharing of CBS Film's *Annie Oakley* with Carnation in about 70 markets is a prime example. Continental has practically the same partner in all of its markets but, often, sharing is more complicated. Socony-Mobil co-sponsors NTA's *Sheriff of Cochise* in two of its 67 markets with National Premium Beer, which, in turn, co-sponsors the show with American Chicle, Brylcreem and Carter Products in four other areas.

Ziv's record of co-sponsorship for its own shows reveals an increase of 62% in this kind of advertising between 1953 and 1956. Last year Ziv participated in 365 of these marriages among 1,180 advertisers. Because market lineups differ tremendously among clients, co-sponsorship represents a great challenge to the film salesman who must do a considerable amount of shopping around to find partners for advertisers interested in sharing a syndicated series.

- Adventure shows of all types continue to retain a firm hold on the syndication field. There's a growing accent on the military and naval aspects of adventure, a reflection of the trend to outdoor and "water" programing.

Despite the film distributor's emphasis on the tried-and-true formula of fast-action-and-no-fuss, a variety of film programing fare continues to pour out, ranging from the Encyclopedia Britannica films for children (distributed by Trans Lux) to *Aggie*, RKO Tv's new series about a carefree American fashion buyer in Europe.

Interest is perking up in sports programing, especially in those sports people themselves take part in. Official Films has gone off on a new tack

TRENDS: features
took the spotlight in 1956
but half-hour shows
remain film backbone

with an upcoming golf series aimed at the 5.5 million who play, plus affiliated friends and relatives and, possibly, golf widows. Walt Schwimmer is distributing *All Star Golf*, which has been sold regionally. Schwimmer has completed its third series (in as many years) of *Championship Bowling*, now in 120 markets, while Sterling's second set of *Bowling Time*, ready last fall, was placed in 100 markets during the last quarter of 1956 and in 60 markets during January alone.

- The feature film influx has had a slight dampening effect on production of new half hours for station sale. But the long-run effect is not expected to be serious, the most important reasons being (1) the ease of slotting half hours compared with feature length pictures, (2) the unique programming qualities of half-hour shows, (3) the need of regional clients for shows that can be merchandised and with which they can be identified and (4) the fact that, while certain features have proved able to mow down all opposition, there remain many in the routine category.

- While spot tv time franchises developed more slowly than on the tv webs, by 1956 a number were clearly established. The franchise fills an obvious need in the spot film field since the best way to clear time for a new show is to have a show already on the air to be replaced. Indeed, it is a wonder that, considering the headaches it solves, more franchises aren't nailed down.

- Stripping the same show across-the-board, a common daytime practice among tv stations was an important trend in 1956. It is expected to be even more common this year as the backlog of syndicated film continues to pile up.



Stripping: Programing same show across-the-board will grow even more important as film backlog expands. TPA's "Susie," a web rerun, is an example



Web reruns: Network shows, either dropped or still running, were fertile source of syndicated programing in 1956, will continue so this year. Screen Gems sells "Damon Runyon Theatre," above

Rising costs: Trend to outdoor shows, plus desire to turn out quality film is pushing up prices. Guild's "Capt David Grief" is reported budgeted at \$50,000 per



Feature film: They can be rating blockbusters but programing problems are unique. Above, "Christopher Columbus" from ABC Film's Anniversary Package



Sports: Distributors are showing more interest in "participative" sports, such as golf and bowling. Above, Cary Middlecoff, Sam Snead in Schwimmer's "All Star Golf"



Co-sponsorship: Show sharing is growing. L. to r., L. R. Johnson, assoc. ad mgr., Albers cereals (which will co-sponsor Ziv's "Men of Annapolis"); Rear Adm. C. C. Hartman, H. Williams, bd. chr., Erwin, Wasey



New product: Service shows are prominent among recent or soon-to-be-released film fare. NBC Film is currently producing "Silent Service," a submarine series



SYNDICATED FILM

HOW SPONSORS ARE USING FILM IN 1957

Clients are buying syndicated film to broaden their reach,
integrate their merchandising and a host of other reasons

The fact that multi-market use of syndicated film by national and regional advertisers cannot be reduced to simple marketing formulas is well illustrated by those who bought such film during the 1956-57 season.

The fact of spot tv's flexibility is reason enough for the variety of approaches used but it is not the only reason.

Major U. S. oil firms, which exhibited a marked swing to multi-market use of a single show during the current season, point this variety up in

the matter of program choice alone.

For example, Continental Oil bought CBS Film's *Whirlybirds*, a series about two proprietors of a helicopter service; Standard Oil of California will start this month with Guild's *Capt. David Grief*, an exotic South Sea adventure saga based on Jack London stories; Esso bought Official's dramatic anthology *Star Performance*, redubbed it *Golden Playhouse*.

However, it is even dangerous *not* to generalize, for examples of similar types of clients buying the same show

are not hard to find. MCA Tv, which sold *State Trooper* to Falstaff Brewing in 71 markets, recently placed the show also with Schlitz, Hamm and Carling Brewing. Ziv's *Dr. Christian* has been sold to such clients as Lee Optical, Blue Cross, Sealy Mattress and a variety of health food and insurance companies, all of whom feel the medical atmosphere of the show can enhance the impact of their commercials.

What ties these seemingly inconsistent examples together is this: Syndicated programming is primarily a

TREND: Major oil firms show marked swing toward film



Socony-Mobil: Oil firm was able to recapture time periods dropped for summer hiatus when it came back on air with NTA's "Sheriff of Cochise"

Conoco: Continental Oil replaced a variety of tv shows with CBS Film's "Whirlybirds" to provide more continuity in its merchandising campaigns



Esso: Official's "Star Performance" package, redubbed "Golden Playhouse" to tie in with new gas, is being used by Esso to reach wider audience than it is now reaching with its traditional lineup of news and weather shows



method of reaching the audience the advertiser is interested in, whether it be a selective audience or a general one. Because of tv's expense and wide appeal it is the latter type of audience that is usually sought and, obviously, the all-family audience can be appealed to in a variety of ways. On the other hand, it is just as logical to assume that, if one beer firm finds a certain program useful, others will, too.

Because of the very nature of show business, programing involves judgment and intuition and it goes without saying that this faculty is found in varying degrees among the ad fraternity. Finally, differing marketing aims wind up the catalogue of reasons why choosing a syndicated film is not a copybook matter.

A closer look at how some of the new syndicated film buys are used can provide some in-depth explanation of the variety of approaches.

One of the most important recent buys was that of Esso, which distributes in the eastern U. S. and has long

been identified with news and weather shows on tv. Esso's purchase of *Golden Playhouse* did not replace the news and weather shows; the firm's been adding to them. The *Esso News Reporter* is in 25 markets, weather shows are in five. The film buy is an effort by Esso and its agency, McCann-Erickson, to reach people not being reached by its current tv format as well as a means of hitting new audiences in markets not hitherto covered by tv. (The holes in Esso's tv audience were delineated by market research.)

Golden Playhouse started off 1 October and is now in 45 markets. It is Esso's first syndicated film buy. Adding a film show on top of its other video program commitments could strain Esso's ad budget so the agency did not choose brand new product. *Golden Playhouse* consists mostly of *Four Star Playhouse*, a former network show, plus some *Stage 7* and *The Star and the Story* episodes. The second is also an ertswihle web package, while the latter, while not off the network, has been sold locally.

While the shows picked have been circulating for some time, a number had never been seen in some of Esso's markets. As a matter of fact, during the first 13-week cycle there were first run shows in about 35 markets.

"We don't run the same show in all markets the same week," explained McCann's Grant Tinker. "We not only had to make sure we picked as many first run shows as possible for each market but had to schedule them differently in each market so that where the shows were reruns they are removed as far as possible from the first runs. It was a gigantic selection job."

Esso was not a stranger to many of the stations where *Golden Playhouse* is now running but as a client new to the syndicated film field the clearance job still represented a problem. With McCann's buying power and prestige as a help, however, the agency knocked off a nice collection of clearances. In the 7:30-11:00 p.m. period covered by network programing, 33 markets were cleared for the show. This included such important markets to Esso as Philadelphia, New Haven, Providence, Lancaster-Harrisburg, Binghamton, Winston-Salem, Roanoke and Memphis. Satisfactory times have still not been cleared in five markets, including New York and Pittsburgh. However,

New Haven covers a portion of the former's metropolitan area.

In addition to the 33 markets cited, McCann cleared six markets in the 7:00-7:30 time. The other half dozen were between six and seven. In two of the markets, Alexandria, La., and Fort Smith, Ark., McCann is widening the audience via the double exposure pattern.

While Esso bought *Golden Playhouse* to widen the audience to its advertising, the show is not an audience filter device. Its purpose is to reach the entire family and its advertising not only seeks to sell Esso gas but also the Esso name, the latter ad policy a duplicate of its approach on its shorter shows. The show title is a means of familiarizing the audience with Esso's third, and highest-octane, grade gas. Marketing the new gasolines for high-compression engines is the top industry problem at present.

While it is true that most gasoline is bought by men, it is also apparent that the percent of women drivers is increasing and the mileage driven by women is also going up with the widespread shift to suburban living. As for younger family members, Esso, like most large corporations today, thinks ahead to the time when the youngsters will be adults and, hence, is planting its identity for future sales. It is also apparent that Esso can (and does) use other media for more direct appeals to male drivers.

(Important among these media is spot radio, on which Esso has long had a pattern of sponsoring four news shows daily six times a week. McCann recently took a new look at Esso's radio commitments and decided to move out of nighttime and emphasize morning radio more. The agency felt that with the client's new tv efforts, nighttime audiences were adequately covered.)

For all the foregoing reasons—and because of tv's high costs—Esso is using *Golden Playhouse* to spearhead its advertising to family audiences, and not men only.

An interesting contrast to Esso is Continental Oil, which is dropping a variety of shows, including news programs, to put in first-run *Whirlybirds*. Like Esso, however, Conoco (the accent is on the first syllable, as distinguished from Sunoco) is also inter-

(Please turn to page 46)



Falstaff: Brewery's establishment of time franchises with previous films gave it a ready-made lineup for MCA Tv's "State Trooper"



FEATURE FILM

FEATURES' TOP IMPACT YET TO COME

Ad Row is busily evaluating movies while there's still time.

One conclusion: melodramas make the best feature fare on tv

Though the new feature film packages have already left their very impressive mark on the video business, the big story is yet to come.

The big packages barely got their steam up during the fall of last year. Some stations kicked off with their newly-acquired features only last month. And, in a number of markets, starting dates are in the future.

Important, too, is the fact that only a part of the packages have been released. NTA, for example, has less than a third of the 440-odd 20th Century-Fox pictures it has contracted for on the market.

These facts have been giving advertisers, especially those wondering about whether to go into full-feature sponsorship, a breathing spell to evalu-

ate the uses of features and answer questions such as:

Is there enough excitement for the full-feature sponsor of cream movies to carry over to the product? What days are best for features? What kinds of features will go over best on tv? Is it worthwhile for an advertiser to pay a premium to get the features he wants?

Since some clients are contemplating feature buys on a nationwide basis, which involves millions of dollars, these questions are critical. They not only involve huge expenditures of money but important changes in buying strategy and, possibly, relinquishment of valuable franchises.

A client who probably knows as much about the problem as anyone is

Bristol-Myers. The drug firm is not only involved in full-feature sponsorship in a half dozen markets currently but pioneered such sponsorship in Los Angeles a year ago. B-M bought the 7:30 Theatre on KTTV, using Screen Gems features out of Columbia.

From this experience B-M and its agencies evolved some rough buying guides. Perhaps most important is the belief that the melodramatic type of feature has the best audience-holding power.

A Y&R programming executive closely connected with B-M's movie buys said: "I suppose the reason for the popularity of melodrama on tv is in the nature of tv viewing compared to motion picture viewing. In a movie
(Please turn to page 50)

TREND: Weekend slots picked for features as viewers stay up late



Heavy promotion, such as used for RKO's "Underwater," may blur use of box office grosses to evaluate movies. C&C Tv distributes the feature



Star names are big factor in feature film ratings. Above, Clark Gable in "Honky Tonk," one of Metro-Goldwyn-Mayer package of 723



Stripping has become associated with "Million Dollar Movie" package of RKO. Above, Bergman and Sanders in "Stranger"

Older generation of viewers like movies, identify themselves with stars they knew. Below, Bette Davis, George Brent, Mary Astor in Warner Bros. "The Great Lie," an AAP feature



La Villita—San Antonio's 200 year old Spanish "Little Town" is nestled in the shadows of modern skyscrapers. Today, San Antonio has grown to such metropolis proportions its total buying income is greater than Oklahoma City, Syracuse, Richmond, Nashville, or Des Moines.



KENS-TV

EXPRESS-NEWS STATION

5

**IN EACH TELEVISION MARKET
THERE IS ONLY ONE LEADER.
IN SAN ANTONIO, IT'S KENS-TV**

REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.



SAN ANTONIO, TEXAS





FILM LIST

HERE'S A LIST OF FILM FOR SALE

Film now on market covers wide variety of program matter

A large cross-section of film product now on the market is listed below. It includes syndicated series, broken down by program type; feature packages, shorts, cartoons and miscellaneous programming packages.

While not a complete list it includes practically all the important series and feature packages which were available as 1957 began.

A listing here does not mean the program is available or can be bought for any market. There are instances

here where the film is already sold in the important markets. In other cases, the films have run in many markets but are available on a rerun basis.

The list does show, however, the wide variety of program matter put out by film distributors for both stations and advertisers. It should be especially useful to stations interested in knowing the backlog of particular shows for various program uses. The size of each show category is a rough guide to that category's appeal. ▀

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE	PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
ADVENTURE				CARTOONS			
Adventures of China Smith	NTA	30 min.	26	Animated Fairy Tales	RKO Tv	10 min.	13
Adventures of China Smith, New	NTA	30 min.	26	Cartoons	Screen Gems	varied	282
Adventures of the Falcon	NBC Tv Films	30 min.	39	Cartoons	Sterling	varied	70
Adventures of Scarlet Pimpernel	Official	30 min.	18	Crusader Rabbit	Geo. Bagnall	5 min.	195
Aggie	RKO Tv	30 min.	26	Funzapoppin Cartoons	Geo. Bagnall	varied	107
Armchair Adventure	Sterling	15 min.	39	Popeye	Assoc. Artists	varied	234
Assignment Foreign Legion	CBS Tv Film	30 min.	26	Terrytoons	CBS Tv Film	varied	156
Biff Baker, USA	MCA Tv	30 min.	26	Tinderbox	Cinema-Vue	65 min.	1
Byline—Steve Wilson	M&A Alexander	30 min.	39	Walter Lantz Cartoons	Ziv Tv	10 min.	26
Captain Gallant	TPA	30 min.	39	Warner Bros. Cartoons	Assoc. Artists	varied	337
Cases of Eddie Drake	CBS Tv Film	30 min.	13	Whimseyland Cartoons	Cinema-Vue	varied	150
Combat Sergeant	NTA	30 min.	13	CHILDREN'S			
Count of Monte Cristo	TPA	30 min.	39	Adventures of Danny Dee	Cinema-Vue	30 min.	40
Cross Current	Official	30 min.	39	Animal Adventure	Sterling	15 min.	39
Crunch and Des	NBC Tv Films	30 min.	39	Animal Adventures for Children	Coronet	varied	13
Crusader	MCA Tv	30 min.	52	Animal Crackers	Sterling	varied	60
Dangerous Assignment	NBC Tv Films	30 min.	39	Blackstone the Magician	Harriscoppe	3 min.	39
Dateline Europe	Official	30 min.	78	Bobo the Hobo	Lakeside	15 min.	26
Foreign Legionnaire	TPA	30 min.	39	Christie Comedies	Harriscoppe	15 min.	107
Hawkeye, Last of the Mohicans	TPA	30 min.	39	Cyclone Malone	Harry S. Goodman	15 min.	65
The Hunter	Official	30 min.	26	Jim & Judy in Tele-Land	Lakeside	15 min.	52
I Search for Adventure	Geo. Bagnall	30 min.	52	Johnny Jupiter	Assoc. Artists	30 min.	39
Jet Jackson	Screen Gems	30 min.	39	Jump Jump of Holiday House	Harry S. Goodman	15 min.	65
Jungle	Sterling	15 min.	46	Let's Draw	Geo. Bagnall	15 min.	52
Jungle Jim	Screen Gems	30 min.	26	Playland Films	Sterling	varied	60
King's Crossroads	Sterling	30 min.	90	Ray Forrest	Sterling	30 min.	26
Long John Silver	CBS Tv Film	30 min.	26	Stories for Children	Coronet	varied	13
Man Called "X"	Ziv Tv	30 min.	39	Streamlined Fairy Tales	Harry S. Goodman	15 min.	13
Men of Annapolis	Ziv Tv	30 min.	39	Unk & Andy ABC Art Adventures	Cavalcade Tv	15 min.	26
Overseas Adventure	Official	30 min.	39	DETECTIVE, MYSTERY			
Passport to Danger	ABC Film Syndication	30 min.	39	Badge 714	NBC Tv Films	30 min.	126
Ramar of the Jungle	TPA	30 min.	52	Captured	NBC Tv Films	30 min.	26
Range Busters	M&A Alexander	30 min.	16	City Detective	MCA Tv	30 min.	65
Sailor of Fortune	RKO Tv	30 min.	26	Code 3	ABC Film Syndication	30 min.	39
Sheena, Queen of the Jungle	ABC Film Syndication	30 min.	26	Col. March of Scotland Yard	Official	30 min.	26
State Trooper	MCA Tv	30 min.	39	Fabian of Scotland Yard	CBS Tv Film	30 min.	39
Terry and the Pirates	Official	30 min.	18	Federal Men	MCA Tv	30 min.	39
Three Musketeers	ABC Film Syndication	30 min.	26				
The Tracer	MPA Tv	30 min.	39				
Waterfront	MCA Tv	30 min.	78				
Whirlybirds	CBS Tv Film	30 min.	39				

Listing continues page 42

HAWKEYE AND THE LAST OF THE MOHICANS



starring

John HART • **Lon CHANEY**
as HAWKEYE as CHINGACHGOOK

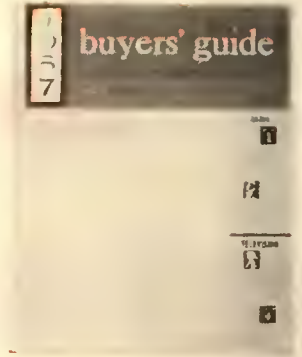
James Fenimore Cooper's beloved hero is "the most famous character the world over" according to the Saturday Review. He's everybody's idol! Young and old thrill to the bravery of Hawkeye. It's outdoor action for the whole family. And, being the first "Eastern" of all TV outdoor action series, it gives you greater sponsor identification. Fabulous controlled merchandising opportunities, too! Top markets are still available, but now that the news is out, they're being snapped up quickly. Wire or phone collect for your market reservation before others beat you to it.



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Chairman President Executive Vice-President
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1957
1961

RADIO AND TELEVISION

buyers' guide

to station programming

If you were a timebuyer asked to make up a list of 60 farm stations how would you go about it? If it were your job to build lists of stations featuring farm programming, or sport shows, or negro, news of Latin American programming, homemaker shows or other special appeal programming where would you turn?

If you were asked to make up a list of tv stations on one day's notice and needed film and slide requirements of each station; if you had to know about likely homemaker shows, farm programs, sportscasts, feature film availabilities - what would you do?

The busy timebuyer, account executive, and ad manager turn to the Buyers' Guide to Station Programming. It works wonders for him. It's the only tool enabling him to quickly, accurately and expertly sort out the 3,500-plus radio and tv stations of the U.S. and Canada by their program characteristics.

The 1957 BUYERS' GUIDE is as basic as your rate card. It's the only source of its kind. Your ad in BUYERS' GUIDE, near the programming analysis of your own station, will benefit from a year 'round exposure before the largest concentration of advertiser-agency readership in the trade paper field. BUYERS' GUIDE goes to the full SPONSOR reader list of 13,500 circulation.

Send your reservation in right away. Use the attached order form, or wire collect for choice position. Regular rates and frequency discounts apply. Advertising deadline is 15 February. Regards.

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Arnold Alpert

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1957 BUYERS' GUIDE TO STATION PROGRAMING

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|---|---|--|
| <input type="checkbox"/> full page \$450
<small>7x10</small> | ↓ | <input type="checkbox"/> two-third page . \$330
<small>vertical 4 5/8 x 10" deep</small> |
| <input type="checkbox"/> half page \$265
<small>horizontal 7x4 7/8</small> | ↓ | <input type="checkbox"/> one-third page . \$180
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horizontal (master directory only)</small> |

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Western Music
Foreign Language
Latin American
Negro
Popular Music

TELEVISION

Farm Service
Feature Film
Homemaking
Special Facilities &
Film & Slide
Specifications
Specialized Appeals
Sports

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
DETECTIVE (Continued)			
Files of Jeffrey Jones	CBS Tv Film	30 min.	39
Front Page Detective	Geo. Bagnall	30 min.	39
Gangbusters	RKO Tv	30 min.	28
Highway Patrol	Ziv Tv	30 min.	78
I Am the Law	Sterling	30 min.	26
Inner Sanctum	NBC Tv Films	30 min.	39
Man Behind the Badge	MCA Tv	30 min.	39
Mystery Is My Business	TPA	30 min.	32
New Orleans Police Dept.	MPA Tv	30 min.	39
Police Call	NTA	30 min.	26
Public Prosecutor	Geo. Bagnall	15 min.	26
Public Prosecutor	Sterling	15 min.	26
Racket Squad	ABC Film Syndication	30 min.	98
San Francisco Beat	CBS Tv Film	30 min.	39
The Whistler	CBS Tv Film	30 min.	39

DOCUMENTARY

Beyond the Yukon	Harriscop	15 min.	13
Crusade in the Pacific	Sterling	30 min.	26
Documentary Package	Lakeside	varied	500
Greatest Drama	RKO Tv	15 min.	39
Movie Museum	Sterling	15 min.	160
On the Spot	Lakeside	15 min.	39
Profile	Trans-Lux	15 min.	39
Uncommon Valor	RKO Tv	30 min.	26
Victory At Sea	NBC Tv Films	30 min.	26
Wanted	Lakeside	30 min.	20
War in the Air	RKO Tv	30 min.	15
Where in the World	Lakeside	15 min.	104
This World of Ours	Sterling	15 min.	26
The World We Live In	Sterling	15 min.	65

DRAMA

All Star Theatre	Screen Gems	30 min.	156
American Legend	Official	30 min.	39
American Wit & Humor	Sterling	30 min.	13
Celebrity Playhouse	Screen Gems	30 min.	39
Curtain Call	MCA Tv	30 min.	39
Damon Runyon Theatre	Screen Gems	30 min.	39
Dilemma	Harry S. Goodman	15 min.	13
Dr. Christian	Ziv Tv	30 min.	39
Dr. Hudson's Secret Journal	MCA Tv	30 min.	39
Douglas Fairbanks Jr. Presents	ABC Film Syndication	30 min.	117
Famous Playhouse	MCA Tv	30 min.	300
Headline	MCA Tv	30 min.	39
Heart of the City	MCA Tv	30 min.	91
Herald Playhouse	ABC Film Syndication	30 min.	52
Hollywood Half Hour	Geo. Bagnall	30 min.	38
If You Had A Million	MCA Tv	30 min.	39
International Playhouse	NTA	30 min.	26
Invitation Playhouse	Sterling	15 min.	26
Little Show	Sterling	15 min.	32
Little Theatre	Sterling	15 min.	52
Magic Vault	Lakeside	30 min.	104
Mayor of the Town	MCA Tv	30 min.	39
Night Editor	Lakeside	15 min.	26
Orient Express	NTA	30 min.	26
Paradox	Kling Film	5 min.	26
Paragon Playhouse	NBC Tv Films	30 min.	39
The Passerby	NTA	15 min.	26
The Playhouse	ABC Film Syndication	30 min.	52
Playhouse 15	MCA Tv	15 min.	78
Play of the Week	NTA	30 min.	26
Ray Milland Show	MCA Tv	30 min.	76
Screen Directors Playhouse	RKO Tv	30 min.	39
Stage 7	TPA	30 min.	39
Star and the Story	Official	30 min.	39
Star Performance	Official	30 min.	156
Studio 57	MCA Tv	30 min.	26
Theatre with Lilli Palmer	NTA	30 min.	26
Top Plays	Screen Gems	30 min.	44
Under the Sun	CBS Tv Film	30 min.	26
The Visitor	NBC Tv Films	30 min.	44
Your Star Showcase	TPA	30 min.	52

EDUCATIONAL

American Heritage	Coronet	varied	13
Career Planning	Coronet	varied	13

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
EDUCATIONAL (Continued)			
Children of the Americas	Coronet	varied	13
Dating, Marriage, Family	Coronet	varied	13
Democracy at Work	Coronet	varied	13
Getting Along Socially	Coronet	varied	13
How Others Live	Coronet	varied	13
John Kiernan's Kaleidoscope	ABC Film Syndication	15 min.	104
Personality Development	Coronet	varied	13
The Shaping of America	Coronet	varied	13
The Story of America	Coronet	varied	13
Watch the World	NBC Tv Films	15 min.	26
World of Yesterday	Coronet	varied	13
Your Days At School	Coronet	varied	13

FEATURES

Anniversary Package	ABC Film Syndication	varied	16
Bagnall Package	Geo. Bagnall	varied	33
Beverly	NTA	varied	8
Cardinal	NTA	varied	7
Classics	Assoc. Artists	varied	11
Edward Small Features	TPA	varied	35
English Features	Screencraft	varied	13
Fabulous Forty	NTA	varied	46
Features	Quality Films	varied	40
Features	Screen Gems	varied	466
Feature Special	Lakeside	varied	133
Hal Roach	NTA	varied	14
Library	M&A Alexander	varied	140
MGM Library	MGM Tv	varied	723
Million Dollar Movie Package #1	RKO Tv	varied	27
Million Dollar Movie Package #2	RKO Tv	varied	17
Movieland	Assoc. Artists	varied	73
Movietime USA	C&C Tv	varied	742
PC Features	NTA	varied	22
Power Plus	M&A Alexander	varied	18
PSI Features	NTA	varied	40
Return of Rin Tin Tin	Geo. Bagnall	60 min.	1
Rocket 86	NTA	varied	86
7th Anniversary	M&A Alexander	varied	13
Sherlock Holmes	Assoc. Artists	varied	12
Spanish Language	Cavalcade Tv	varied	39
Star Features	Screencraft	varied	17
Sterling Package	Sterling	varied	35
TNT Package	NTA	varied	35
20th Century Fox Films	NTA	varied	52
Variety Features	Screencraft	varied	29
Warner Brothers Library	Assoc. Artists	varied	754
Western Features			
Starring Gene Autry	MCA Tv	60 min.	56
Western Features			
Starring Roy Rogers	MCA Tv	60 min.	67
Westerns	Assoc. Artists	varied	38
Westerns	M&A Alexander	varied	46
Westerns	NTA	varied	31
Westerns	Screencraft	varied	38
Westerns	Screen Gems	varied	135
Western Special	Lakeside	varied	131

HEALTH

Health and Happiness Club	NTA	5 min.	105
M. D.	NTA	5 min.	39
Your Health and Safety	Coronet	varied	13

INTERVIEW

Candid Camera	Assoc. Artists	15 min.	100
Candid Camera	Assoc. Artists	30 min.	89
Lilli Palmer Show	NBC Tv Films	15 min.	26

MUSICAL

Ballet	Sterling	15 min.	26
Eddy Arnold Time	Walter Schwimmer	30 min.	26
Famous Guests	Cavalcade Tv	30 min.	13
Guy Lombardo	MCA Tv	30 min.	78
Holiday in Paris	CBS Tv Film	30 min.	13
The Hormel Girls	Kling Film	15 min.	44
Huespedes Famosos	Cavalcade Tv	30 min.	13
Music of the Masters	NTA	15 min.	13

Listing continues page 44

NOW IN SYNDICATION!

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starring **BARRY NELSON** and
KEITH LARSEN

TENSE . . . adventure-intrigue
— the format that consistently rates high
— **HIGH—HIGH** in every rating service!

TIMELY . . . 26, thrill-packed
stories of Europe's "trouble spots."
News that makes tomorrow's headlines,
and captures today's audiences!

TERRIFIC . . . track
record of success!
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REPRESENTATIVES IN

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PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
MUSICAL (Continued)			
Old American Barn Dance	Kling Film	30 min.	26
Opera and Ballet	Lakeside	15 min.	13
Patti Page Show	Screen Gems	15 min.	78
Rosemary Clooney Show	MCA Tv	30 min.	39
Tele-Musicals	Harriscop	3 min.	140
This Is Your Music	Official	30 min.	26
Vienna Philharmonic	Sterling	15 min.	13

NATURE, OUTDOORS

Adventure Out of Doors	Sportlite	15 min.	26
Nature in Action	Coronet	varied	13
Wild Life in Action	Lakeside	15 min.	52

NEWS

CBS Newsfilm	CBS Tv Film	12 min.	5-a-week
Washington Merry Go Round	Harry S. Goodman	15 min.	39

RELIGIOUS

Hand to Heaven	NTA	30 min.	13
It Can Happen to You	Geo. Bagnall	30 min.	13
Layman's Call to Prayer	NTA	5 min.	52
Man's Heritage	NTA	10 min.	13
Out of the Past	Lakeside	30 min.	39

SCIENCE

Do You Know Why?	MPA Tv	5 min.	200
Science in Action	Coronet	varied	13
Science in Action	TPA	30 min.	52

SHORTS

Charlie Chaplin Comedies	Cinema-Vue	varied	52
Funzapoppin Comedies	Geo. Bagnall	varied	755
Movietime USA Short Subjects	C&C Tv	varied	1,000
Old Timer Comedies	Cinema-Vue	varied	300
Race Night	Geo. Bagnall	9 min.	52
Scallawags	Geo. Bagnall	varied	64
Warner Short Subjects	Assoc. Artists	varied	1,400

SITUATION COMEDY

Amos 'n' Andy	CBS Tv Film	30 min.	78
Boss Lady	M&A Alexander	30 min.	13
Great Gildersleeve	NBC Tv Films	30 min.	39
Halls of Ivy	TPA	30 min.	39
His Honor, Homer Bell	NBC Tv Films	30 min.	39
Life of Riley	NBC Tv Films	30 min.	143
Life With Father	CBS Tv Film	30 min.	26
Mickey Rooney Show	Screencraft	30 min.	33
My Hero	Official	30 min.	33
My Little Margie	Official	30 min.	126
So This Is Hollywood	Harriscop	30 min.	24
Studs Place	Harry S. Goodman	30 min.	26
Susie	TPA	30 min.	104
The Trouble With Father	Official	30 min.	130
Willy	Official	30 min.	39

SPORTS

Adventures in Sports	Sterling	15 min.	26
All-Girl Wrestling	Harriscop	30 min.	26
All American Wrestling	Kling Film	60 min.	26
All-Star Golf	Walter Schwimmer	60 min.	26
Big Playback	Screen Gems	15 min.	52
Big 10 Football Hilites	Sportlite	30 min.	13
Bill Corum Sports Show	NTA	15 min.	26
Bowling Time	Sterling	60 min.	26
Boxing from Rainbo	Kling Film	30 min.	26
Bud Wilkinson Show	Sportlite	15 min.	39
Championship Bowling	Walter Schwimmer	60 min.	78
Championship Wrestling from Hollywood	Cinema-Vue	60 min.	39
Double Play	Cavalcade Tv	15 min.	13
Gadabout Gaddis	Sterling	15 min.	26
Indianapolis Highlights	Harriscop	30 min.	2
Jalopy Races from Hollywood	Harriscop	30 min.	26
Let's Go Golfing	Sportlite	15 min.	13
Mad Whirl	NTA	30 min.	26

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
SPORTS (Continued)			
Main Event Wrestling	Harriscop	60 min.	52
Main Event Wrestling	Harriscop	30 min.	26
Ringside With the Rasslers	Geo. Bagnall	60 min.	52
Sport Skills	Coronet	varied	13
Sports on Parade	Sterling	15 min.	75

SYNDICATED LIBRARY

Economee Tv	Ziv Tv	30 min.	600 approx.
Encyclopedia Britannica Films	Trans-Lux	varied	650 approx.
Pep Package	NTA	varied	1,400

TRAVEL

Holiday	NTA	30 min.	13
Holiday U. S. A.	Geo. Bagnall	30 min.	13
The Travel Bug	Sportlite	15 min.	13

WESTERN

Adventures of Champion	CBS Tv Film	30 min.	26
Adventures of Kit Carson	MCA Tv	30 min.	104
Annie Oakley	CBS Tv Film	30 min.	52
Brave Eagle	CBS Tv Film	30 min.	26
Buffalo Bill, Jr.	CBS Tv Film	30 min.	26
Cisco Kid	Ziv Tv	30 min.	180
Frontier	NBC Tv Films	30 min.	30
Gene Autry Show	CBS Tv Film	30 min.	91
Hopalong Cassidy	NBC Tv Films	60 min.	54
Hopalong Cassidy	NBC Tv Films	30 min.	52
Judge Roy Bean	Screencraft	30 min.	39
Range Rider	CBS Tv Film	30 min.	78
Sheriff of Cochise	NTA	30 min.	39
Steve Donovan West'n Marshal	NBC Tv Films	30 min.	39
Tales of the Texas Rangers	Screen Gems	30 min.	26

WOMEN'S

Adventures in Sewing	Lakeside	30 min.	13
For the Ladies	Sterling	15 min.	90
Home Management	Coronet	varied	13
Sewing Room	Geo. Bagnall	15 min.	13
Tv Kitchen	Kling Film	30 min.	26

MISCELLANEOUS

Animal:			
Animal Package	Lakeside	varied	100
Comedy:			
Scene With a Star	Geo. Bagnall	15 min.	13
Discussion:			
The Big Idea	RKO Tv	30 min.	30
Dramatic Readings:			
James Mason Show	NTA	15 min.	26
Hobby:			
Find a Hobby	NTA	15 min.	26
Holidays:			
Jingle Dingles Christmas Party	Cinema-Vue	60 min.	1
Quiz:			
Pantomime Quiz	NTA	30 min.	13
Science Fiction:			
Science Fiction Theatre	Ziv Tv	30 min.	78
Serials:			
Serials	Screen Gems	varied	53
Variety:			
Paul Killiam	Sterling	15 min.	26

QUALITY FILM PRODUCERS are known by the companies they keep...and keep...and keep!

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World's Largest Television Film Studios

SYNDICATED FILM

(Continued from page 35)

ested in the entire family, and for the same reasons.

Conoco kicked off with *Whirlybirds* on 22 January and has a target of 47 markets by the end of 1957. It distributes in the midwest, its selling area going up to, but not including, the west coast states. Tv plays a strong supporting ad role for the client, whose major medium is newspapers.

The purchase of *Whirlybirds* was Conoco's way of putting all its tv ad-

vertising under one roof. The desire for a single, integrated merchandising plan was one of the reasons for the move. Conoco is also interested in using one of the personalities on the show (there are two: Kenneth Tobey and Craig Hill) but it hasn't settled on how it will go about it.

Despite the flexibility of spot, advertisers in the medium often find an overall approach is desirable. In discussing Conoco's tv plans, B&B's Jack Phillips told SPONSOR: "We want merchandising with more continuity. The show will provide Conoco with its own

property. This is a departure from past policy where we had a variety of advertising methods, including announcements. We also like the half-hour show because we find the longer commercial is often useful. Our product message requires reason-why copy."

Conoco's ad theme for the past three springs in both print and air media has been a salute to new cars during a period when interest in new cars is high. This advertising, which will probably be repeated in some form in 1957, "marries" new cars with gasoline by linking the twin ideas of high quality gas and high compression engines.

Conoco at present only distributes its new third grade of gas in Houston, where Humble Oil, an Esso affiliate and Conoco competitor, also markets a gas for the new high compression engines.

Because of the variety approach in tv programing, Conoco's old commitments terminate in different times so that the clearance job is a step-by-step affair. In some cases, Conoco's old programing helped pave the way for clearing the new show. In other cases, the agency has to carve out new franchises.

While on the subject of clearances, it is notable that Socony-Mobil, now using NTA's first run *Sheriff of Cochise*, was able to recapture in many cases the slots it had for a previous show after a summer hiatus. Socony had used ABC Film's Douglas Fairbanks anthology during the 1955-56 season. The firm's budget couldn't carry the show after 1 July, so Socony took a summer vacation from tv programing.

Marketing its products in the midwest, Socony made its debut with *Sheriff of Cochise* in 50 markets during the beginning of October and, at presstime, had built the lineup to 67. As in the case of the previous two oil firms, Socony wants a wide audience appeal for its film shows.

One of the best examples of how replacing a show can smooth the way for A-1 clearances is Falstaff's experience with MCA-TV's *State Trooper*. The brewer had been in good slots with the *Celebrity Playhouse* anthology and when *State Trooper* came along (Falstaff had been associated with the show's star, Rod Cameron, for three years in *City Detective*) there were few clearance problems.

MCA Tv reported that the agency;

KONO

Need a lift in the
San Antonio area?



A burden in the hand—
is worth a schedule on KONO

... that's why 88 national advertising
budgets include KONO Radio ... year
after year.

Get the facts—see your H-R or Clarke
Brown man.

860 kc 5000 watts

KONO

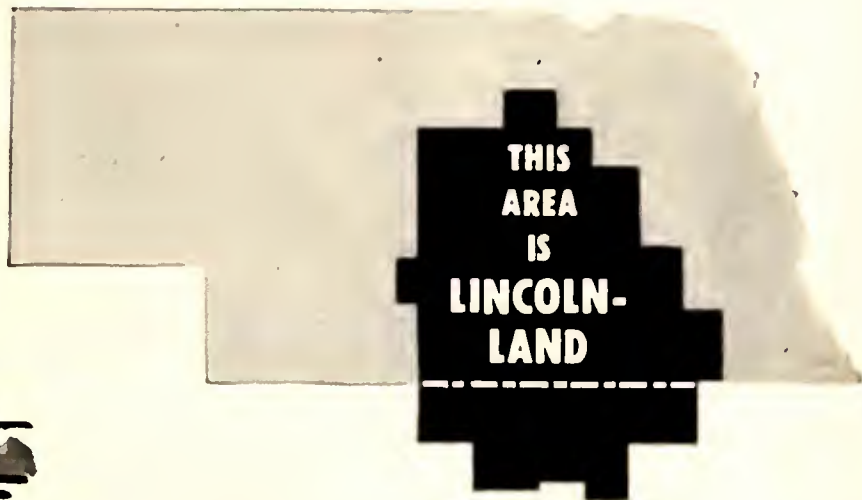
SAN ANTONIO

RADIO



ARE YOU HALF-COVERED

IN NEBRASKA'S
OTHER BIG MARKET?



1956 ARB METROPOLITAN AREA COVERAGE STUDY PROVES KOLN-TV SUPERIORITY!

The 1956 ARB Study of 231 Metropolitan markets included 6 in LINCOLN-LAND—5 in Nebraska, 1 in Kansas.

In these 6 markets, KOLN-TV is viewed-most in 6 daytime categories . . . in 5 out of 6 nighttime categories.

KOLN-TV gets an average daytime, "viewed-most" rating of 54.0% as against 15.2% for the next station. Night-time averages are 59.8% for KOLN-TV, 25.0% for the next station. Enough said?

KOLN-TV covers Lincoln-Land — 200,000 families, 125,000 of them unduplicated by any Omaha TV signal!

95.5% OF LINCOLN-LAND IS OUTSIDE OMAHA'S GRADE "B" COVERAGE! This important 42-county market is as independent of Omaha as Hartford is of Providence . . . or South Bend is of Fort Wayne.

Latest Telepulse figures show that KOLN-TV gets 194.4% more *nighttime* viewers than the next station, 138.1% more *afternoon* viewers!

Let Avery-Knodel give you the facts on KOLN-TV, the Official Basic CBS-ABC Outlet for South Central Nebraska and Northern Kansas.

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KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



The Tetyer 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

D-F-S, racked up a record of 91% Class "A" time clearances in the 71-market, 28-state area covered by the show. Here's the clearance list (note the high number of clearances later in the evening when young people—in which a brewer is not interested—are likely to be in bed.):

- 6:30-7:00 p.m.—3
- 7:00-7:30 p.m.—3
- 7:30-8:00 p.m.—11
- 8:00-8:30 p.m.—7
- 8:30-9:00 p.m.—8
- 9:00-9:30 p.m.—8
- 9:30-10:00 p.m.—19
- 10:00-10:30 p.m.—10
- 10:30-11:00 p.m.—2

Falstaff, incidentally, had examined the idea of co-sponsoring the show but concluded it could get more out of full sponsorship. Falstaff's consideration of the idea, however, is symptomatic of a migraine just as prevalent in spot as on the network: how to keep programming costs down without losing audience or program identification.

The aspirin for this headache is, of course, alternate week programming. On the syndication level this solution is both more complicated and simpler than on the network. On the one hand, network alternate week sponsorship is

often a matter of sharing two or more shows to spread program risk and not lose audience, while in the spot tv film field advertisers are usually not wealthy enough or don't have a large enough product lineup to have more than one show per market. Hence, the co-sponsorship problems are just confined to one show.

On the other hand, a half dozen (or even more) clients may split a syndicated film show, with some co-sponsors taking only one market. This means that, in addition to the regular clearance problem, a co-sponsor must find a partner, since the station will not usually clear time when a show is only half-sponsored. Furthermore, the co-sponsor must find a *suitable* partner—not just a non-competitive advertiser but one whose product will not in any way destroy the values the original co-sponsor is seeking. The considerable growth of co-sponsorship is evident proof, however, that these problems can be solved without too much trouble.

Some sponsors are fortunate enough to find a suitable partner in most, if not all, their markets. An example is Continental Baking, which shares CBS Film's *Annie Oakley* in practically all

of its 74 markets with Carnation on a major-minor basis.

Continental is one of those almost-but-not-quite national advertisers. It is not regional but high spots the U. S., covering the east and west coasts, the midwest but not the southeast. It has used and still uses network tv during the day but would end up with too much waste circulation on nighttime network tv because of the more stringent lineup requirements at night.

(The baking company now sponsors *Howdy Doody* on NBC TV Saturday mornings (10:00-10:30) alternating with Sweets Co. It uses a short lineup of 65 stations. Continental was also associated with the show when it was a late afternoon weekday strip on NBC TV. Here, too, it bought a limited network.)

Annie Oakley has been working for Continental almost a year now. The show was picked after a test in four markets, a kind of preparation not too many clients take the trouble to go into. The bakery has a valuable property in Gail Davis, star of the show, who not only is considered a cracker-jack in commercial selling but provides valuable tie-ins for Continental in her appearances with Gene Autry's rodeo. (Autry's Flying "A" studio produces the show.)

Continental is after the kids to a large extent and so aimed for clearances between 5:00 and 7:00 p.m., a relatively easy time to clear because it is station option time. Continental ad manager Lee Mack Marshall said that the agency, Ted Bates, cleared a substantial portion of stations in the 6:00-6:30 p.m. slot with only a few stations clearing it before 5:00 or after 7:00 p.m.

A surprisingly high percentage of women watch the show, Marshall found out. A survey six months ago showed the audience broken down 50-50 between children and adults. The repeat pattern for the Continental-Carnation buy in 1956 was 26 first runs and 26 reruns. This pattern will probably be repeated through 1957, since the ratings show no appreciable difference between new and rerun shows. "The kids stick with it," Marshall said.

Like most sponsors, Continental is interested primarily in two things from a film show: the right audience and enough of it. Like many sponsors, Continental finds it can fulfill both of these requirements through the purchase of syndicated film.

FROM A "CAT'S WHISKER" TO A COLISEUM!

Crystal sets to satellites . . . only decades away from the first primitive experiments looms today's giant 12 billion dollar radio-electronics industry. Now, all 4 floors of New York City's Coliseum are needed to display one year's growth!

The purpose of *The Radio Engineering Show* is to bring new and stimulating ideas in radio-electronics to engineers. To achieve this more than 200 papers will be presented by 22 professional groups at the Convention's 55 technical sessions. Over 800 new ideas in radio-electronics engineering will also be presented by 834 exhibitors representing more than 80% of the productive capacity of the industry.

Yes, it's big in size, big in scope. Whatever your special interests, attending this Convention can cut weeks off your "keeping informed" time. Plan now to be there.

Save time; a whole year's productive effort seen in days! See all that's new in radio-electronics products, developments, and engineering—meet the men responsible! Hear the best technical papers about your specialty! Meet old friends, make new ones, enjoy association and social events!

MARCH 18-21

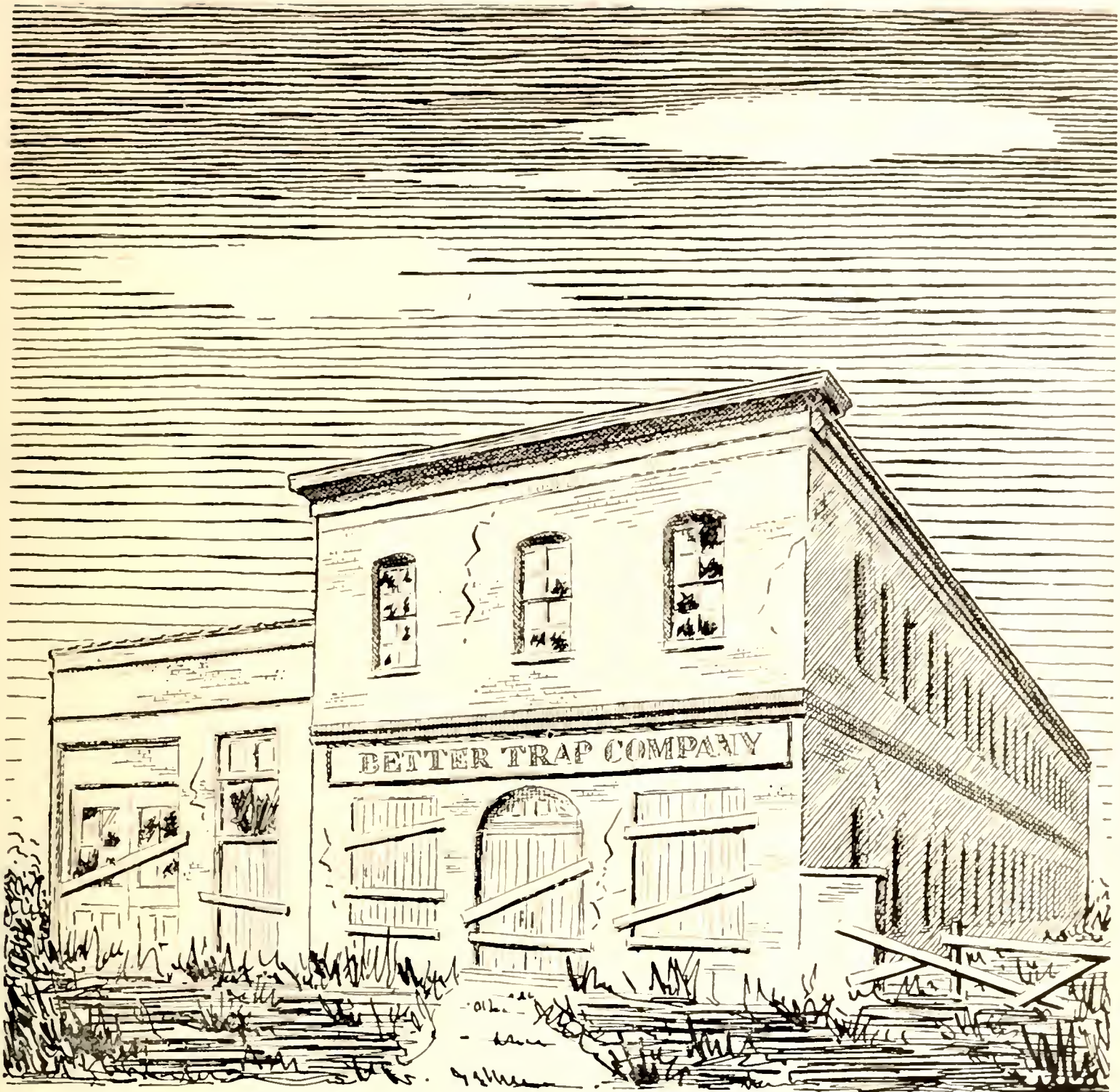
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Waldorf Astoria Hotel
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New York City

- PRODUCTION & 3 lecture halls
- INSTRUMENTS & COMPONENTS
- EQUIPMENT

IRE Members \$1.00
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The Institute of Radio Engineers
1 East 79th Street, New York 21, N. Y.



MOUSETRAP, STEAM TRAP, SEWER TRAP

...it makes no difference

... the world *won't* beat a path to the door of the man who builds a better one *and then doesn't advertise it* so that people will know about his product, know where it can be bought and how much it costs.

Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads

to mass production and volume sales ... which means lower costs and lower prices.

Yes, "Advertising Benefits You" ... 'specially business-paper advertising.



SPONSOR PUBLICATIONS INC.

FEATURES

(Continued from page 36)

house, the audience comes with the expectation of being there a couple of hours. It, therefore, has patience with character delineation and movies that take their time about setting up the background and mood of a story.

"At home the viewer is impatient and wants to get into the story right away. Since he can switch off the program without losing anything, you just have to adapt yourself to this kind of viewing no matter how good you think a feature is."

Y&R also learned, the agency man continued, that the big, glossy musicals Hollywood is so fond of are lost on the tv screen. As for comedy, he said, much of it appears dated.

He pointed out, however, that there are exceptions to this. "Zany comedy like the Marx Brothers do is still popular. And there are some musicals, especially those with top names, that can command attention." He also pointed out that star names can still drag 'em in front of the set even if the movies don't always conform to the rough standards set forth above.

Evaluation of movies is admittedly a tricky business, especially since, un-

like a program series, each one has to be gauged alone. Some admen think the safest thing to do is study the dollar grosses in theatrical distribution on the theory that what's popular with theatrical audiences will be popular with tv audiences.

Aside from the dissent indicated from Y&R those familiar with the movie business point out that (1) some movies had fair grosses only because of heavy promotion (2) some features have what looks like fair grosses because they were linked with a top feature in a double bill and (3) the movie industry itself has had plenty of experience with the fact that public tastes change.

C&C Tv proposes that the dollar grosses be combined with three other factors in evaluating a movie's tv appeal. The other factors are: the station's record of feature film promotion, the record of the film's producer and the appeal of the m.c. RKO Tv suggests taking into account how the star's current theatrical features are grossing, going to the clipping services for a roundup of reviews of the movie in question and studying local ratings for hints of the type of programing that goes over in the particular market the advertiser is concerned with.

While there are plenty of proposals and formulas for evaluating features, there is more use of just plain intuition ("I throw darts at the names of movies pasted on the wall," said one adman.) than agencies will publicly admit. Some stations have hired men with movie experience to help them program their features and some of the agencies consult with movie executives on this problem.

Where the client is not particularly interested in first-run-on-tv features there is already on the record a considerable amount of rating material. Perhaps the most exploited single movie on tv is *30 Seconds over Tokyo*, which Colgate used to open its MGM buy on KTTV. The show received a 28 rating in Los Angeles and, more recently, a 40 rating on KPHO-TV, Phoenix, a four-station market. Admen have noticed that some of the Clark Gable pictures draw good audiences. However, a number of the 52 Gable features involve him in minor roles.

While high ratings remove the need for any analysis, a medium rating should be studied more carefully. Program competition, time of day, day of the week, number of stations in the market are all factors which can some times lead an adman to conclude that



a feature can do better under other circumstances.

The day of the week can have a big influence on ratings, particularly in those markets where all the stations are network affiliates and the prime time is taken with network shows. Therefore, late evening time on Friday and Saturday nights and afternoon time on Sunday are considered "prime time" for features. B-M's features are run on Friday and Saturday nights in all six markets. Colgate bought Friday nights for its show. In some cases, network shows have been dropped, however, to carry features. WFIL-TV, Philadelphia, for example, replaced ABC TV's feature show on Saturday between 7:30 and 9:00 p.m. with its own features.

As for costs, agencies are watching station rates and prices carefully. In a number of cases, features have come up with juicy costs-per-1,000 in the neighborhood of \$1 and \$2. However, the impressive rating histories of some of the feature shows have naturally resulted in higher rates. One rep pointed out to SPONSOR: "You have to remember that the network stations which have laid out a lot of fancy lettuce for features have to amortize this cost in "B" and "C" time. It's pretty

hard for any network affiliate to kick off 90 minutes or two hours worth of network shows in prime time. So, even if the feature ratings aren't sensational, a station is likely to raise rates somewhat."


Even with the doubling of spot rates in numerous cases, the features are returning good, economical costs-per-1,000 to the advertiser outside of prime time. As a matter of fact, some of the station option periods, especially in the late evening, look so good on a slide rule that there appears to be the beginning of a move from "A" time to what used to be less desirable periods. While it is too early to call this a trend, if it does develop into one it could play havoc with the traditional local rate structure.

The late night buys are being mulled over more for another reason; the advertiser gets a minute rather than 20 seconds or an I.D. Furthermore, network advertisers can throw their film commercials into the feature periods with no extra costs except re-use payments to talent—and not even that in cases where the maximum rate has already been paid.

Full-feature sponsorship is a special pricing problem to buyers. There is not only the outlay for a full 90-min-

utes of time but the additional premium the advertiser pays for being able to pick his features. The choice of features normally goes along with full-feature sponsorship since that type of buy would not be worthwhile unless the features were (a) strong audience attractions and (b) the type of feature which can add something extra to the message and product.

Both B-M and Colgate paid premiums for their movie deals, making the program cost considerably higher than the time (see SPONSOR-SCOPE, 26 January 1957, page 9). Colgate paid a whopping \$730,000 for the films in its 52-week buy and \$200,000 for time. In its deal with the Triangle stations, which represent four of the six markets in which B-M has full-feature sponsorship, B-M paid a single package price for the four stations. There was no discount pattern involved. The B-M buy broke down as follows: 60% for programming and 40% for time.

It appears that before the winter is over, a number of important decisions relating to feature film will be in the advertising hopper. Considering the impact feature film has already had, these decisions will certainly add up to important advertising developments in tv. 

Going places!

Meet "AGGIE," the fastest, freshest new half-hour film series of the season. Pretty

Joan Shawlee plays Aggie, the fashion buyer, whose free-wheeling, breezy excursions in and out of worldwide markets catapult her into merry and mysterious foreign

entanglements! Here's comedy-adventure for all audiences, all ages...

with matchless merchandising and promotion advantages built right into the script.

"AGGIE'S" going places... and so is any advertiser who travels with her!

See "AGGIE". For details, prices, and audition print, phone, write, wire, or walk right over to

RKO TELEVISION

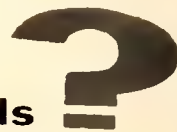
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RKO TELERADIO PICTURES, INC.

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LO 4-8000

SPONSOR ASKS

Should tv station breaks be more than thirty seconds



Rollo Hunter, *director of radio & tv, Erwin, Wasey & Co., Inc., New York*

We have to approach this subject facing the fact that the network station break has already broken the thirty second barrier. CBS takes forty, NBC takes thirty-five, ABC takes thirty-five. However, those extra seconds over thirty don't do the local stations any monetary good because they are customarily filled with "stay tuned for what follows" plugs. Even in those instances when stations bootleg this sliver of promotional time from the network (a practice not entirely unheard of), it really doesn't mean added revenue for the station. Usually, it just means that Joe's Garage gets a few more words crowded into the chain break.

It's impossible to ignore the point of view of some stations dissatisfied with their network take: a longer break might solve a lot of problems. By volume increase, it might do quite a bit toward making the books look better. It might curb local rate hikes. And from one viewpoint of the spot buyer, it would certainly be nice to have more prime availabilities—more



"it's the staying power of the viewer"

of those choice adjacencies which are getting harder and harder to find. The trouble is, there's a catch. It's the staying power of the viewer.

At it is now, break time is pretty much of a clutter. A typical period begins with the closing commercial of a show, followed shortly by a cross plug for next week's sponsor, followed

by credits, followed by this week's sponsor identification, followed by a program plug, followed by a twenty second spot, followed by an eight second spot, very closely followed by station identification coupled with another program plug, followed by the opening billboard of a new show, and not too long thereafter, followed by the first commercial of the new show. That's quite a load of disparate impressions to flash at a viewer.

Such concentration of commercial messages puts each in sharper competition with its neighbors, often forces agencies to the hard-hard sell or the man-from-Mars approach—anything to stand out from the crowd. Maybe the crowd shouldn't get any bigger. Desirable as it would be to enlarge upon good adjacencies and to increase station revenues at the same time, stretching the break might very well be shortsighted. After all, if it would dissipate the effectiveness of spots while whittling away at the programs, then it can't be such a hot idea.

Marshall H. Pengra, *general manager, KLTW, Tyler, Texas*

With the stations averaging some 27% net compensation from the total network rate, after free hours for lines, it gets tough for many of the stations to make enough from the 30 seconds allowed to pay the bills. Network revenue to stations could only support a few of the top metropolitan stations at best—probably o&o's, but that's really out of my field of knowledge—I'm only guessing. In our own case, and in the case of optional stations in much larger markets, that diamond-precious 30 seconds is the only breadwinner we have in "A" and "AA" time periods.

I'm sure station men are fully aware of the importance of network shows—they make the station break valuable.

What we contend is that compared to other media, tv is tremendously *under commercialized*, and has room for expansion in that direction. Look at the newspapers, magazines and billboards! They carry such a high percentage of advertising to news matter, yet advertisers stay right with it.

We don't want tv to run wild in this direction, but in this day of ever increasing network and spot rates, one big and important way to take a little break in those constant increases is to give the stations an additional 30 seconds at the break, and let the client



"tv is under-commercialized"

have a breather for a change! I hear the agencies screaming about rate increases and about the cost-per-1000—why can't we put a real slow down on rate increases, yet take a volume increase for ourselves by opening up those station breaks and further insisting that all spectaculars and hours must also reserve at least a 30 second break for stations.

Just because a station break has been 30 seconds long for 29 years, doesn't necessarily mean that it was the right length, and radio ain't tv!

Avery Gibson, *director of research, H-R Television, Inc., New York*

The increased demand for one-minute availabilities is creating problems among network affiliates. More NBC and CBS television stations are losing national spot business, and consequently revenue, because of their inability to deliver one minute spot commercials

during prime time. More and more advertisers are asking for minutes, and stations which carry a heavy line-up of network programs just cannot fill this increasing demand.

During the daytime, advertisers have always wanted and received minute avails. In recent months, as feature film and other non-network programing have demonstrated an increasing ability to attract large audiences, national advertisers have purchased minutes in such programs, and in good



"schedules bursting at the seams"

evening time, too. Since minutes are available only during non-network hours, ABC affiliates with less network time, and independent stations have reaped the windfall of minute sales during prime time. As a result, network affiliates are increasingly being placed at a competitive disadvantage.

Networks should strongly consider making a minute available to affiliate stations between network shows. As the networks demand more and more of a station's option time, and as they schedule longer programs, the affiliates are losing precious time for local and national spot sale.

This move would benefit the networks' programing, in that the one-minute chain break would prompt program producers to better integrate commercials into the format of the show, making both the commercial and program more attractive to the viewer.

Network affiliates are caught in a squeeze from both ends. The advertisers are demanding minutes in all time periods, and networks more and more station clearance. Stations are desperately trying to oblige, by shoe-horning both minutes and network programing into schedules already bursting at the seams.

Since the network and the station are in effect a partnership, that which benefits one will in turn benefit the other. After all, stations and networks are inter-dependent. It should be mutually advantageous to fill the advertisers' needs for both spot minutes and network clearance. The lengthening of breaks to one minute should alleviate both problems.



with reference to that cherry tree legend

WE CAN'T TELL A LIE, EITHER!

All the evidence we uncover points to strong leadership in all categories for

WCSH-TV

in southern Maine and eastern New Hampshire

AUDIENCE PREFERENCE (Pulse Nov. 11-17, '56)
365 to 78 quarter hours weekly

MORE TV HOMES REACHED (Nielsen #2—1956)

MORE SPONSORS 261 in 1956

PLUS . . . leadership in top-rated feature films
(once weekly, 3 out of 4)
leadership in top syndicated films
(12 out of 19—November Pulse)

SELL IT ON WCSH-TV



Affiliate

WEED TELEVISION
Representatives



WCSH-TV
PORTLAND, MAINE



TOP DOG

**in Central
ARKANSAS***



*** PROVED BY SEVEN
CONSECUTIVE MONTHLY
HOOPER RATINGS!**

flash!
latest "PULSE"
report of metropolitan

**LITTLE ROCK
ranks KVLC FIRST* in
145 out of 200 quarter-hours
Monday thru Friday**

* sign-on to sign-off

Get the KVLC SUCCESS STORY today!
New York: Richard O'Connell, Inc.
Dallas: Clarke Brown Company
Chicago: Radio-TV Rep., Inc.



Agency profile

Charles Feldman: welders write too

There's at least one top-level agency executive who insists he's not "an expert," and that's Y&R's v.p. in charge of the commercial department, Charles Feldman.

"I prefer to think that I know how to delegate authority," he told SPONSOR, propping his feet on a chair opposite him, and looking wistfully at a painting of a typewriter on the wall in his office.

"Those were the fun-days," he reminisced. "The days of copy-writing. I don't get a chance to do that any more. These days, I'm involved mainly with client relations, administrative work and something you can class generally as inspiring and criticizing the creative work in radio and tv commercials."

It's small wonder that Feldman doesn't pound out wordage on a typewriter any more. As head of an 176-man department, he's responsible for a minimum of 5,000 units of air commercials that



"Actually writing copy's the fun-part of this business," says Feldman

Y&R turns out in one year. Since the inception of tv about 10 years ago, the volume in the department has grown from some \$16,000 to \$82 million (air billings for 1956).

"The big philosophy underlying Y&R's radio-tv commercials work is the fact that there's no formula for a good commercial," says Feldman. "We try to approach each individual product with a fresh point of view, judging it by one criterion only: Will it sell? And of course, there's the area where you get into blue-sky. I feel a commercial will sell if it has a good, sound creative idea as a base and is written and conceived to hold the audience's interest."

Production values, Feldman feels, follow the creative idea in importance. "I'd rather see a good idea only fairly well produced, than a bad idea with a Cecil B. DeMille treatment. Of course, ideally copy and production both are top-grade."

While Y&R has no set formula for the amount of a client's budget

that should be spent on his commercials, Feldman finds that the percentage tends to average out at approximately 7-8% of the tv time and talent costs for a client's program.

"In print, mechanical costs are generally 10% of the space budget," he told SPONSOR. "And I don't think that any man faced with the problem of creating and producing tv commercials would object to seeing more financial leeway. On the other hand, lavish production alone would be no guarantee to a good selling job."

Feldman's a down-to-earth man in his mid-forties, with a bread-and-butter approach to the job. Dark-complexioned and grey-haired, he speaks with an off-hand simplicity, seems to hesitate using such standard expressions as "creative" and "popular appeal." He feels that agency copywriters are basically craftsmen with definite skills and serious purpose, rather than "some mythical concept of genius."

Madison Avenue copywriters are also human beings

"Just because a man's writing copy on Madison Avenue, doesn't make him a freak," he said. "He's still a guy. He knows what people want, and he's got the same background as the people he wants to reach. Madison Avenue is a big misnomer to start with. The industry is sometimes condemned by a stereotype concept formed from a few guys who hang around '21.' Most of the guys here don't stop off for a Martini. They go home after work like any guy in Detroit or Pittsburgh."

The diversified backgrounds of Y&R copywriters tend to bear out Feldman's observation. "We've had top tv copywriters who'd been actors, farmers, novelists. We've even had a former zinc welder. Me, I started out as a window dresser, and then became a stenographer in a small Baltimore agency."

In the past two-and-a-half decades, however, Feldman's been engaged in some form of copywriting or supervision right at Y&R. Nor did he go into the field as a second choice. "I may have gotten into copy somewhat accidentally at the start," he told SPONSOR, "but once I got in it, I loved it. I've never wanted to write a novel or for that matter, to write anything other than copy. It's a craft in itself that doesn't need outside justification."

Says Feldman: "The main talent, beyond the natural feel for words, which a copywriter needs is ability to sell, and that doesn't mean years of standing behind a counter. We look for an instinctive talent to persuade people.

Since he's faced with the inevitable shortage of supply in top-level creative people, Feldman is instituting a training program both on the writing and the production sides of his department. "Good people can come into this business from any area," he stresses. "In fact, the broader their earlier experience, the richer the thoughts and ideas they'll bring to their copywriting or visualization."

Feldman conveys a sense of personal modesty and virtual embarrassment when he's asked to generalize about the business in which he spent 25 years. Here's a man with a reticence about words that seems to stem from a dislike of using them in sweeping, far-reaching statements.

There are, however, some areas Feldman likes to talk about more freely: his granddaughter, his son and daughter, and the occasional evenings of music he enjoys at home. ("I play at the flute," he admits, "but my wife really plays the piano.")

If you want

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SHREVEPORT'S

Rich

NEGRO

Market



KANV

is THE station!

Get the PROOF!

It's yours for the asking

Write, call or wire the KANV Representative in your area—NOW!

KANV

1050 kc - 250 Watts - DAYTIME

the ONLY ALL NEGRO PROGRAM Station in

SHREVEPORT, LOUISIANA

THREE LITTLE WORDS



guide your radio buy in Milwaukee

MUSIC

24 hours a day . . . 7 days a week . . . but music intelligently scheduled! Yes, today's top hits, but also a generous variety of yesterday's great records plus a liberal taste of old tunes done up by the current group of fine entertainers. And it's all attractively packaged by our team of 7 popular radio personalities.

NEWS

32 Newscasts daily prepared by our 6-man news department and presented 5 minutes before the hour and half-hour. A UP news wire and sports wire, 2 mobile units, state correspondents, a weather wire, a police and fire radio monitor plus regularly scheduled telephone conversations with local news sources keep WEMP listeners among the best informed in the world.

SPORTS

Live, play-by-play of Milwaukee Braves Baseball, Green Bay Packer Football, U. of Wisconsin Football and Basketball, plus coverage of special local sporting events and 11 sportscasts daily . . . provide a wealth of entertainment for our sports minded listeners. In addition, these features are described wherever possible by our Sports Director and "The Voice of the Braves," Earl Gillespie.

represented wherever you live by Headley-Reed

WEMP

5000 watt power at 1250 k.c.

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bankers Life & Casualty, Chi	Grant, Schwenck & Baker, Chi	MBS	Gabriel Heatter; Tu 10-10:10 pm; 5 Feb.
Bon Ami, NY	RGR, NY	CBS 201	Amos 'n' Andy; Th 7-7:45 pm; 5 min seg; 7 Feb, 21 Mar
Bon Ami, NY	RGR, NY	CBS 201	Galen Drake; Sa 10:05-10:50 am; 5 min seg; 2 Feb, 16 Mar
Bon Ami, NY	RGR, NY	CBS 201	Robert Q. Lewis; Sa 11:05-12 n; 5 min seg; 26 Jan, 16 Feb, 9, 30 Mar
Bon Ami, NY	RGR, NY	CBS 201	Wendy Warren; F 12:05-12:10 pm, 25 Jan, 8 Feb, 8, 22 Mar
Calgon, Pitts	Ketcham, MacLeod & Grove, Pitts	NBC 188	Bill Goodwin; M-F 1:05-2 pm; 26 partics; 20 Feb; 13 wks
Clairol, NY	FCGB, NY	CBS 201	Galen Drake; Sa 10:05-10:50 am; 5 min seg; 19 Jan, 13 April
Kiplinger Washington Agency, Wash, DC	Albert Frank-Guenther Law, NY	CBS 201	Sidney Walton; Su 12:05-12:20 pm; 6 Jan only
Kiplinger Washington Agency, Wash, DC	Albert Frank-Guenther Law, NY	CBS 201	Galen Drake; Sa 10:05-10:15 am; 5 Jan; 13 wks
Kiplinger Washington Agency, Wash, DC	Albert Frank-Guenther Law, NY	CBS 201	Sidney Walton; Sa 8:15-8:30 am; 5 Jan; 13 wks
Knapp-Monarch, St. Louis	Frank Block, St. Louis	NBC 188	Monitor; 20 partics per weekend; April start; 5 wks
Leeds Chemical Products, NY	Leeds & York, Chi	CBS 68	Nora Drake; MWF, 1-1:15 pm; 1/2 spon; 25 Feb; 13 wks
Leeds Chemical Products, NY	Leeds & York, Chi	CBS 68	Road of Life; Tu & Th 1:45-2 pm; 26 Feb; 13 wks
Mutual Benefit Health & Accident Assn, Omaha	Bozell & Jacobs, Omaha	CBS 201	Arthur Godfrey Time; Tu, every 4th F, 10:30-10:45 am, 8 Jan; 52 wks
North American Philips, NY	C. J. LaRoche, NY	NBC 188	Monitor; 50 partics per weekend; April start; 10 wks
Radio Bible Class, Grand Rapids, Mich	John M. Camp, Wheaton, Ill	ABC	Radio Bible Class; Su 5-5:30 pm; 3 Mar
Scott Paper, Chester, Pa	JWT, NY	CBS 201	Our Gal Sunday; W 12:45-1 pm; 1/2 spon; 1 Jan; 52 wks
Weco Products, Chi	JWT, Chi	CBS 201	Arthur Godfrey Time; M 10:15-10:30 am; 11 Mar; 52 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Oil, NY	Katz, NY	NBC 100	Monitor; 10 partics per weekend; 5 Jan; 52 wks
Highland Church of Christ, Abilene, Texas	Martin, Chi	ABC	Herald of Truth; Su 1-1:30 pm; 3 Feb
Milner Products, Jackson, Miss	Gorden Best, Chi	CBS 201	Robert Q. Lewis; Sa 11:55-12 n; 5 Jan; 52 wks
Sun Oil, Phila	RGR, NY	NBC 188	Three Star Extra; M-F 6:45-7 pm; 7 Jan; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bill B. Baldrige	Euclid Chamber of Commerce, Euclid, Ohio, exec vp	WGAR, Cleve, dir public relations & sls promotion
George M. Cahan	NBC, producer-director	California National Productions, Hy, exec producer
Clyde E. Cantrell	C. C. Anderson Dept. Store, Twin Falls, Idaho, controller	KLIX, KLIX-TV, Twin Falls, Idaho, bus mgr
Joe Clement	KONA-TV, Honolulu, sls	KHON, Honolulu, sls mgr
Jack Colon	KHON, Honolulu, program dir	South Pacific B'casting Co, Honolulu, vp & gen mgr
David Croninger	WQAM, Miami, program dir	WIND, Chi, program dir
Lou Dickey	KMGM, Minneapolis, sls mgr	Guild Films, NY, midwest sls super
Howard Duncan	WTVN, Columbus, Ohio, local sls mgr	WEHT-WEOA, Evansville, Ind, tv sls mgr
Jack East	Gazette-Telegraph, Colorado Springs, advtng staff	KKTU, Colorado Springs-Pueblo, public relations & promotion
Fred H. Elliott, Jr.	WELM, Elmira, NY, sls mgr	KDKA, Pitts, acct exec
Thomas K. Fisher	CBS, NY, legal dept	CBS Tv, NY, vp & gen att'y
Jim Francis	KNX-CPRN, Hy, sls promotion dept	CBS Radio & CPRN, Hy, sls service mgr—pacific coast
Maury J. Glaubman	Anti-Defamation League-B'nai Brith, NY, nat audio-visual dir	Dynamic Films, NY, dir public affairs div
Norman M. Glenn	WJWL, Georgetown, Del, gen mgr	WCHI, Chillicothe, Ohio, pres
Marvin Gottlieb	WROW, Albany, NY, sls	WPTR, Albany, NY, acct exec
W. Spencer Harrison	CBS Tv, NY, vp chg legal & bus affairs	Same, vp & bus mgr—talent & contract properties
James Hawkins	KTVW, Seattle-Tacoma, acct exec	Same, asst gen mgr
Martin M. Heller	RKO Radio Pictures, NY, legal staff	ABC, NY, legal dept
Joseph P. Higgins	WBUF, Buffalo	Same, dir news, community service & special events
William Hight	WTVN, Columbus, Ohio	WEHT-WEOA, Evansville, Ind, radio commercial mgr
Ruth Hincks	KOA-TV, Denver	Same, promotion asst
Robert A. Huelster	WCCO-TV, Minn-St. Paul, acct exec	Same, local sls mgr
James F. Jae, Jr.	KLIK, Jefferson City, Mo, regional sls mgr	Same, asst gen mgr
Craig Jennings	Pulse, NY	KNX-CPRN, Hy sls promotion asst
William L. Jones, Jr.	WISN, Milwaukee, sls mgr	WEMP, Milwaukee, local & regional sls
George C. Lenfest	WRCA, NY, tech operations super	WBUF, Buffalo, operations mgr

NEW AND RENEW

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Nat Liebeskind	Sterling Television, NY, member board	Same, gen mgr
Bernard T. Maloney	House Beautiful, Boston, space rep	WBZ-TV, Boston, sls
Gordon Mason	KNX, Hy, nat sls rep	KNX-CPRN, Hy, acct exec-sls dept
J. Elroy McCaw	KTVW, Seattle-Tacoma, owner	Same, also gen mgr
Roland McClure	KNX-CPRN, Hy, acct exec-sls dept	CBS Radio Spot Sales, Hy, office mgr
Shirley Louise Mendelson		South Pacific B'casting Co, Honolulu, pres
Tom Pate	CBS Radio & CPRN, Hy, sls service mgr-pacific coast	KNX, Hy, nat sls rep
Jim Powell	KDAY, Santa Monica, Cal	KHJ, LA, acct exec
James C. Richdale, Jr.	KOTV, Tulsa, vp & gen mgr	Same, also member board
George Schmidt	Mutual B'casting System, NY	Radio-TV Representatives, NY, sls exec
Mark Smith	KLRJ-TV, Las Vegas, production mgr	Same, operations mgr
Bob Stovel	Collier's Magazine, SF office mgr	KHJ-TV, LA, acct exec
Wilbur Walker	Servel, Inc. asst advtng mgr	WEHT-WEOA, Evansville, Ind, radio sls mgr
Hal Ross Yockey	Pan-Am Southern Corp, advtng mgr	Joseph Katz, New Orleans, acct exec
Geraldine Bone Zorbaugh	ABC, NY, vp & special asst to pres	CBS radio, NY, vp & gen att'y

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Vincent F. Aiello	Kudner, NY, vp, copy chief & member exec committee	Same, exec vp
Frank C. Armstrong, Jr.	Kudner, NY, public relations dir	Same, also vp
Richard W. Battan	Robert Otto, NY, vp	Same, exec vp & a dir
Robert Benson	John W. Shaw, Chi, dir acct service	Earle Ludgin, Chi, acct management
S. Cecil Bernsley	Food Fair Stores, dir advtng	Ted Bates, NY, chg promotional plan devel-mktng dept
Walter Ryan Colahan	Geyer, NY, research dept	Same, mgr media research
Amedee Cole	Kudner, NY, vp & copy chief	Same, member board
William Conover	Kaster, Farrell, Chesley & Clifford, NY, acct exec	Emil Mogul, NY, acct exec
Edward D. Cummings	Robert W. Orr, NY, media dir	Same, also vp
Josef Dale	Dan Lawrence, San Diego	Same, exec dir
E. Clayton Daniher		F. H. Hayhurst, Toronto, sen acct exec
R. O. Davis	Honig-Cooper, SF, vp	Same, also head business-devel dept
Walter S. Driskill	Gunther Brewing, vp chg mktng	Warwick & Legler, NY, vp & acct super
George Fenmore	Studio Films, NY, dir advtng & slspromotion	Blaine-Thompson, NY, public relations & publicity-commercial accts
Maxfield S. Gibbons	Ketchum, MacLeod & Grove, NY, acct exec	Same, acct super
William J. Griffin, Jr.	Kudner, NY, senior vp, dir & member exec committee	Same, exec vp
Carl Harold	WTVJ, Miami, asst nat sls mgr	John S. Allen, Miami, vp
John Heiney	Ford Motor Co, r-tv public relations	JWT, Detroit, r-tv acct rep
Sanford L. Hirschberg	Dowd, Redfield & Johnstone, NY, vp	Peck, NY, vp & dir
Murray Hysen	Geyer, NY, project dir-research dept	Same asso research dir
Barbara E. Jones	Donahue & Coe, NY, acct exec	Blaine-Thompson, NY, acct exec-commercial div
Joseph E. Kelley	C. L. Miller, NY, media buyer chg print & outdoor	Same, mgr media dept
Donald O. Larson		Patten-Holloway Services, San Diego, acct exec
Paul C. Leger	Kendall Mills, asst merch & advtng mgr	Reilly, Brown & Tapply, Boston, media dir
James L. Lurie	E. H. Weiss, Chi, media dept	Earle Ludgin, Chi, media research
Donald E. McGuiness	Aubrey, Finlay, Marley & Hodgson, Chi, acct exec	Same, vp
George P. Millington	Meredith Publishing, Des Moines, eastern rep—Better Homes & Gardens	Gray & Rogers, Phila, mktng specialist
Paul E. Newman	Kudner, NY, vp & dir	Same, senior vp
Alden Olsen	The Biddle Co, Chi, acct exec	Barnes Chase, LA, acct exec
V. M. Paquette		F. H. Hayhurst, Montreal, sen acct exec
Edwin H. Pfund	Ketchum, MacLeod & Grove, Pitts, acct exec	Same, advtng acct super
Stephen H. Richards	Kudner, La, agency liaison-Buick acct	Same, NY, vp & Buick acct mgr
A. E. Rood	FC&B, Chi, senior vp chg finance	Same, also chg admin-Chi office
Laurence W. Scott	Westinghouse, advtng mgr-consumer products div	Cunningham & Walsh, Chi, vp & acct super
Warren Smith	Vick Chemical, advtng, mktng & new product devel	Compton, NY, asst acct exec
Orrin Spellman	K&E, Phila, office super & regional vp	Geare-Marston, Phila, senior vp
John M. Savage	B.B.C., production super	F. H. Hayhurst, Toronto, production super
Ward B. Stevenson	B&B, NY, vp & dir public relations	General Public Relations (B&B subsid) NY, pres
Jules Trieb	Mc-E, NY, asso dir mktng & member plans bd	Lennen & Newell, NY, vp & dir merch
Lloyd A. Winslow	Aubrey, Finlay, Marley & Hodgson, Chi, acct exec	Same, vp
Edward Yanush	Sponsor Film Services, film editor	E. W. Reynolds, Toronto, r-tv dept

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?

The answer is simple. Ask your national representative.

He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The weekly magazine tv/radio advertisers use



more listeners than any other Baltimore radio station

It is
easier
to
reach

BALTIMORE

when
you
ride with

WFBR

REPRESENTED BY

JOHN BLAIR AND CO.

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

TREND OF THE WEEK: There is still a trend among bigger advertisers to concentrate spot "tonnage" in areas which bring them the most sales. Union Pharmaceutical (see below) is typical of this group, hitting 24 cities where it grosses 75% of its sales.

National Brands, Div. of Sterling Drug, New York, for Double-Danderine, starts a 39-week drive in 22 markets in mid month to reach a men's audience, primarily during late-night time periods. Average frequency is once weekly per station for the filmed minutes. Buying is incomplete. Agency: Thompson-Koch, New York. Buyer: Robert Hall.

National Brands (see above) this week is launching an all-tv drive for its Ironized Yeast, using some 35 markets at the rate of two to three announcements weekly for 16 weeks. Buying is completed. Agency: Thompson-Koch. Buyer: Robert Hall.

J. A. Folger, San Francisco, is buying for its coffee in areas from Ohio to California, its distribution territory. Cunningham & Walsh, New York, handles the account as far as the Rockies and will spot the advertising in some 80 markets. Filmed commercials aimed for women will be placed in minute slots. Buyer: Jim Ducey.

Union Pharmaceutical Co., Bloomfield, N. J., is going into the 24 markets which account for 75% of its total business. Three of its products will be advertised: Saraka, a laxative, Inhiston, a cold tablet, and Imra, a depilatory and lotion. Saraka will run for 39 weeks. Imra from the middle of April through September, and Inhiston through spring and fall. Minutes and 20's are being looked for in daytime and later evening segments. Buying has just begun. Buyer: Joan Stark. Agency: Grey Advertising Agency, New York.

Wildroot Co., Inc., Buffalo, New York, begins a national campaign within 10 days for a 13-week period to advertise its hair tonic. Minute commercials will be telecast primarily in evening time. Buyer: Gertrude Scanlan and Dolores Seimia. Agency: BBDO, New York.

Columbia River Packers Assn., Inc., Astoria, Ore., has just begun to buy minutes for day and late night time to advertise Bumble Bee tuna fish. Schedule begins in March. Minute commercials will be on film. Media buying supervisor: Lee Oakes. Agency: Richard K. Manoff, New York.

United States Rubber Co., New York City, through Fletcher Richards, same city, is going into 135 markets nationally for Keds shoes. Ten-week campaign begins in the North in mid-April, in the South in mid-March. Three to five announcements will be aired per week in minor markets, four to five in major ones. Total number of an-

ouncements in each market will vary from 52 to 104. Company is slotting one-minute live and film commercials primarily in children's shows Monday through Friday. Buying has just started. Buyer: Jim Kelly.

RADIO BUYS

TREND OF THE WEEK: Clients who have racked up impressive sales with tv nevertheless turn to radio for special supplemental efforts. Case in point is Revlon, launching a new product in Miami (see below).

Maine Sardine Industry, Augusta, Me., is rounding up buying for a 100-plus station campaign which starts next week in 10 Southern states. Thirteen-week effort continues through the mid-winter Lenten season with frequency of from 12 to 20 announcements weekly per station. Agency: BBDO, Boston. Buyer: Fred Stoutland.

Financial Investment Service, Boston, through Albert Frank-Guenther Law, New York, is buying a quarter-hour period in a few selected major market areas for its transcribed show, *United Business Service*, promoting its investment magazine. Frequency is one or two weekly, with airing on Saturday or Sunday to pull inquiries regarding subscription. Schedules may continue for 52 weeks, and the client is thinking of expanding the number of metro areas covered later in the year. Buyer: Larry Butner.

Revlon, Inc., New York City, through Dowd, Redfield & Johnstone, Inc., same city, is testing a new product, Sun Bath, in Miami Beach. An average of 40 announcements per week will be placed Monday through Sunday during daytime hours. All advertising will be minutes, and e.t.'s will be used. Buying is nearly completed. Buyer: Carolyn Diem:

Arnold Bakers, Inc., Port Chester, New York, is completing its buying for Butter Rolls in 17 East coast markets from Boston to Washington. Pattern: a three-week saturation campaign averaging 20 announcements per market per week in daytime hours. Commercials will be 20 second e.t.'s. Buyer: Doug Humm. Agency: Charles W. Hoyt, New York.

RADIO & TV BUYS

E. I. Du Pont de Nemours & Co., Inc., Wilmington, Delaware, through BBDO, New York City, is buying spot to pitch its paints and polishes in 25 to 30 markets starting 1 April for 13 weeks. Mostly nighttime segments will be used, with the agency looking for five-, 10 and 15-minute news and weather shows, sports programs, half-hour syndicated films and participations in feature movies. In addition, for its car polish, commercials will be broadcast on radio in 18 selected markets for additional support. Minutes and 30's are being purchased in both daytime and nighttime hours for e.t.'s and live announcements. Buying is not finished. Buyer: Trow Elliman.

YOU SELL LOUISVILLE WHEN YOU USE



JIMMIE LOGSDON

Jimmie Logsdon, outstanding Country Music Artist, comes your way over WKLO four times a day, Monday through Saturday.

Decca recording star, composer and master Air-salesman, Jimmie's established and recognized ability to do a personalized selling job in the Kentuckiana market makes him a MUST for real Air Sales Results.

Specify this country music entertainer extraordinary, Jimmie Logsdon, when next you need to tell & sell the Greater Louisville Market.

Represented by
John Blair & Co.





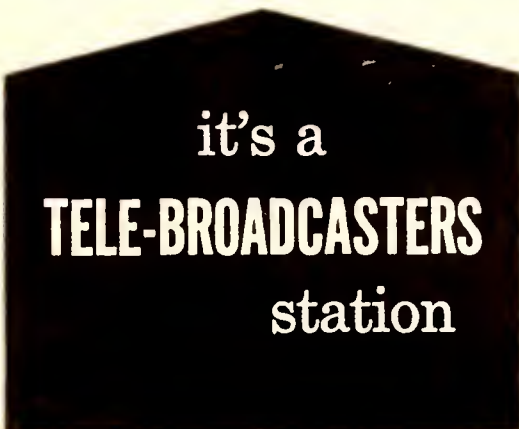
there's
something
special
about...



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

KUDL

Hooper



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

News and Idea **WRAP-UP**

ADVERTISERS

The Mennen Co. figures it has an unusual problem to lick when it starts its heavy promotion campaign in behalf of its new Electric Pre-Shave Lotion this month.

Market research conducted by the company shows that only about 50% of electric shaver owners use their shavers regularly.

Mennen therefore will direct part of its pitch to the non-using half stressing that the Electric Pre-Shave Lotion will give them the clean, close shave they want from their electric shaver. The advertiser hopes to increase the market potential by 100%.

Both the ABC TV *Wednesday Night Fights* and NBC TV's *Robert Montgomery Presents* will be used to promote the new product which, incidentally, is the company's 23rd.

Lever Brothers' New Spry is starting the new year with a new theme: the key words are "non-greasy."

Consumer research studies conducted last year showed that the one main quality all housewives look for in shortenings is something that will help them achieve non-greasy fried foods.

New Spry is getting heavy air media support on network tv shows, *Lux Video Theatre*, the *Garry Moore Show* and *Art Linkletter's House Party*; and radio spots, both network and local, are being carried on 201 stations.

Carnation will use a three-pronged promotion this year to boost Lenten sales.

The campaign will be built around Carnation Evaporated Milk, tuna and macaroni products.

Last year grocers reported good sales increases when the promotion included only two items, evaporated milk and macaroni.

Tv support for the promotion will include the *Burns and Allen Show* on

CBS TV and the *Annie Oakley* syndicated film series. Radio support will be the Keystone Radio Network with the purpose of reaching small town and rural America.

The Association of National Advertisers will hold its traditional Spring meeting at the Homestead, Hot Springs, Va. on 13-16 March. Robert J. Gunder, director of advertising and sales promotion, Hamilton Watch Co. has been appointed chairman of the ANA program committee. . . . **Frito Co.** is another advertiser to rediscover radio. The company which used local and network tv primarily last season has turned to network radio this year with its 26-week buy on ABC's *Breakfast Club*.

AGENCIES

The first closed circuit color demonstration by an agency for network and press representatives was held this week by J. Walter Thompson Co.

The JWT workshop, which is actually a tv station (private channel 3), transmitted color commercials from 480 Lexington Ave., New York, to 420 Lexington Ave., the company's headquarters.

Dan Seymour, tv-radio v.p. at JWT introduced the live and film color announcements and explained how the agency pre-tests these announcements. The new color facilities have been added at this time because as JWT president, Norman H. Strouse, puts it, "We believe that practical commercial color television is just over the horizon."

It is interesting to note that all packaging suggested by the agency now gets color tv testing at the color workshop—even if the advertiser is not currently using tv. Robert Kintner, NBC executive v.p., speaking at the demonstration, congratulated the agency and stressed NBC's conviction that

advertisers "must play a basic role in the growth of color."

Hubbell Robinson, CBS TV executive v.p. in charge of network programs, noted new vistas of programming that color is opening up—in particular, musical comedy.

Needham, Louis & Brorby—one of the few agencies that makes public its financial statement—reported a net profit of \$111,000 from \$32,213,000 in billings.

The net profit in '56 for each dollar of advertising expenditure averaged slightly less than half a cent.

In 1955 the net was \$83,000.

Benton & Bowles has formed a public relations subsidiary, **General Public Relations, Inc.** The new firm also has merged with Burns W. Lee-Patrick O'Rourke, Inc., public relations counseling firm.

Ward B. Stevenson, vice president and public relations director of B&B, is president of the new corporation. He will headquarter in New York. Burns W. Lee, executive v.p., headquartering in Hollywood. Jean Meredith of B&B's Hollywood staff has been named an account executive with the new organization and will continue to be responsible for tv program publicity.

New agency appointments: Technical Tape Corp. has appointed Product Services to handle its advertising. Air media will be used. . . . The Bavarian Brewing Co. has appointed Calkins and Holden as ad agency effective 17 March.

The **Four A's** will hold the 1957 Annual meeting at the Greenbrier in White Sulphur Springs, W. Va., on 25-27 April. . . . The **League of Advertising Agencies** has elected two new members: Parsons, Friedmann & Central Adv., Boston, and Rozene Advertising Co., Bridgeport, Conn.

NETWORKS

NBC-TV is the first network to analyze the NCS=2 for trade consumption.

Key Nielsen findings, as revealed by the networks, are as follows:

- 27,441,730 homes—or 77.3% of the U. S. total—watch NBC-TV at some time during the daytime (Monday through Friday).

- 33,917,860 homes—or 95.6% of

FIRST

WFBL

IN SYRACUSE, N.Y.

LATEST COMPLETE HOOPER, DECEMBER, 1956—JANUARY, 1957 PROVES WFBL HAS THE LARGEST SHARE OF AUDIENCE. LOOK AT THE RATINGS.

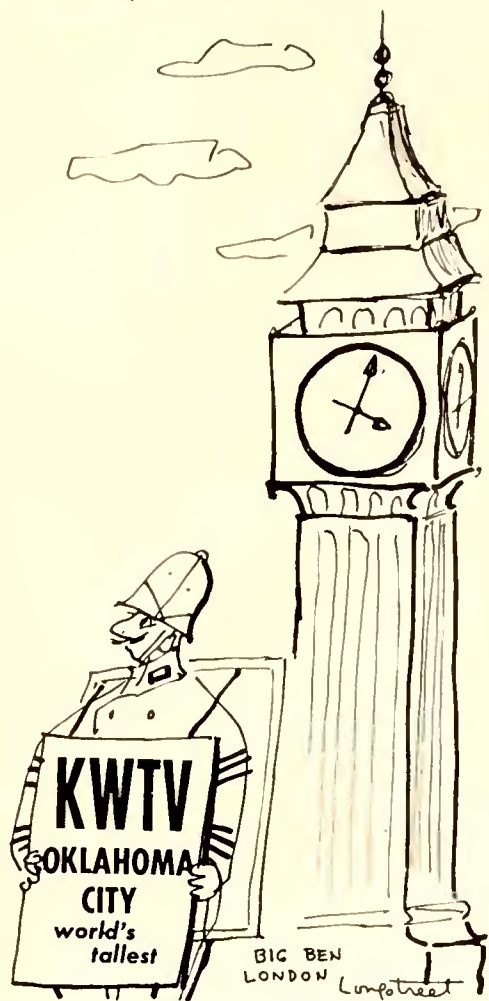
PERIOD	WFBL	B	C	D	E
Mon. thru Sat. 8 a.m.-12 noon	34.1	25.7	13.0	10.3	15.9
Mon. thru Sat. 12 noon-6 p.m.	31.6	19.2	7.0	18.1	22.3

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

WFBL

SYRACUSE, N.Y.

Among Us Towers



the U. S. total tv homes—watch NBC-TV at some time during the weekly evening hours.

- Average day viewing of NBC-TV is 19,946,000 tv homes—or 56.2%.

- Average evening viewing of NBC-TV is 28,748,730 homes—or 81%.

Latest program shift at ABC-TV follows the network's programming pattern used so successfully on Tuesday and Wednesday nights.

In moving *Wire Service* to the Monday 7:30-8:30 p.m. slot, ABC now leads off the evening with a strong hour-long show on three nights a week.

The re-shuffling also takes *The Danny Thomas Show* out of the Monday 8-8:30 p.m. spot opposite another strong situation comedy, *Burns and Allen* on CBS-TV and puts Thomas over on Thursday nights at 9.

Bold Journey leaves its Monday 7:30 p.m. berth to follow *Danny Thomas* on Thursday night at 9:30.

Without fanfare or notice NBC-TV has re-titled and re-vamped its Tuesday night 10:30 p.m. quizzer.

Break the \$250,000 Bank has suddenly become *Hold That Note*. Changeover is said to be due to sponsor's desire for a musical-quiz . . . CBS Radio has sold 12 five-minute segments of its *Amos 'n' Andy* show to Minnesota Mining & Manufacturing for its Scotch Brand Mastic Tape.

Both NBC Radio and NBC-TV made substantial sales last week.

NBC Radio marked up over \$1 million in net ad revenue with \$300,000 of that figure credited to new business. On the tv side, the *Today*, *Home* and *Tonight!* shows brought in \$500,000 gross in participation schedules.

Another quiz casualty—the sixth to bite the dust this season—is *You're on Your Own*. It will be replaced by *Two for the Money* on CBS TV Saturday nights beginning in March. . . ABC TV is on the verge of signing Pat Boone.

ASSOCIATIONS

The Spring convention of the American Women in Radio and Television will be held 25-28 April at the Chase Park-Plaza Hotel in St. Louis. Theme of the meeting will be "The Scope of the Feminine Field in Radio and Television."

Bette Doolittle has been appointed as executive director of the 1957 con-

vention. Miss Doolittle is former Eastern area v.p. of AWRT.

John G. Trezevant, managing editor of Collier's Magazine, has joined the NARTB as manager of news and publications. In this post Trezevant will have a major role in building the NARTB's new public relations program. . .

The first annual **Farm Broadcasting Day** is today (2 February) and is jointly sponsored by NATRFD and the U. S. Dept. of Agriculture.

The **Copy Research Council** has elected new officers: President, Edward Battery, v.p.-research director, Compton; secretary-treasurer, Alfred A. Whittaker, v.p.-research director, B&B; and committee members, Carleton L. Spier, v.p.-director, BBDO, and Sydney H. Giellerup, senior v.p., Marschalk & Pratt.

RADIO STATIONS

Here's a promotion idea at work from WOW. The Omaha station is currently offering a 24-hour day of programming as a salute to each of 12 neighboring towns.

Civic, educational, industrial, recreational, historic and other interesting features of each community are being highlighted in the campaign, which will span two weeks.

WOW also plans to cover other towns in WOW-Land during the course of the year.

In Los Angeles, KLAC, which has used a plan similar to the WOW

producing excellent tv spots*

JAMIESON

film company

3825 BRYAN • DALLAS
TA 3-8158

- ANIMATION
- SOUND STAGE
- LABS AND OPTICALS

* for such clients as
Fitzgerald Advertising Agency
Crawford & Porter Advertising, Inc.
McCann-Erickson, Inc.
Tracy-Locke Company, Inc.

More People are
Looking **MORE**
at **WABT**
BIRMINGHAM

Alabama's *Best* in Television
BLAIR-TV

promotion, reports its "Salute to a City" campaign has been so successful that the budget has been doubled for '57.

The KLAC promotion works this way:

- Broadcasts of civic information, progress reports, retail and population growth.

- In-city merchandising including window signs, photos for local newspapers, and tie-in product displays along with local merchant plugs.

Each city is saluted for a week. Current KLAC plans include a city salute every third week for the rest of this year.

WLAM, Lewiston, Me., has become affiliated with the Maine Broadcasting System. The affiliation sets up a four-station network including WLAM, WSCH, Portland, WRDO, Augusta and WLBZ, Bangor. The four-station programming plans include news, public service, special events and sports shows. . . . KFI's farm director, Jim Todd, has left Los Angeles with a group of agriculture leaders to tour South America.

More radio-is-better-than-ever reports: from WILY, Pittsburgh, gross billings up 28% over 1955; W-GTO, Haines City, Fla., registering its top month with \$160,436.55 in new and renewed business for December '56.

TV STATIONS

WRCV-TV, Philadelphia, has just inaugurated a local weekly spectacular.

The program, titled *Spectrum*, debuts today (2 February) and will be seen weekly from 5 to 6:30. Divided in three equal parts the show will cover art in the first half hour, literature in the second, and music in the third.

Now here's a tv station using time on another station to sell time.

WBNS-TV, Columbus, O., is buying spots on WCBS-TV, New York, to reach agency timebuyers and advertisers. Campaign starts 8 February and will be followed by two-page ads in the *New Yorker* and *Fortune* magazines along with direct mail tie-ins.

WBZ-TV, Boston, is negotiating with screen star, Bette Davis, to

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.

act as hostess of her own feature films.

WBZ-TV has already bought the Warner Brothers feature package, which contains 50 pictures starring Miss Davis. Starting date is tentatively set for 6 April. The films will be shown Saturday from 5:30 to 7 p.m.

Tv applications: Between 21 January and 26 January three applications for new stations were filed. Applications were made by (1) KAYS, Inc., Hays, Kansas, for Channel 7, Hays, 81.3 kw visual, with tower 663 feet above average terrain, plant \$183,675, yearly operating cost \$87,000; (2) Copper City Radio Co., Butte, Mont., for Channel 6, Butte, 64.31 kw visual, with tower 570 feet above average terrain, plant \$266,390, yearly operating cost \$200,000; and (3) United Telecasting & Radio Co., Ogden, Utah, for Channel 9, Ogden, 9.5 kw visual, with tower minus 379 feet above average terrain, plant \$70,000, yearly operating cost \$125,000.

Westinghouse Broadcasting Co., which recently bought the entire Encyclopaedia Britannica Film library, is now offering selections from that li-

brary free to educational stations within the service areas of WBC stations. . . . **WRCA-TV**, New York, has a new advertising technique, the "block-buster-and shrapnel" plan. Strategy calls for a half-hour baby spectacular, followed by a 13-week spot saturation campaign. Sunrise - Stop - and - Shop Super Markets of Long Island is the first advertiser to participate in the plan.

FILM

A Los Angeles station is taking a tip from feature film programing for its new lineup of syndicated shows.

The station, KHJ-TV, is using the title "Million Dollar Monday" to billboard two hours of new half-hour film shows.

Block programing these shows from 7:00 to 9:00 p.m., KHJ-TV started off 28 January with *Soldiers of Fortune* in the 7:00-7:30 period. This will be followed 4 February with *Whirlybirds* in the next half hour and *State Trooper* on 11 February in the 8:00-8:30 slot. A fourth show, not yet chosen will go into the fourth half hour, which precedes the station's first-run feature film show, *Channel 9 Movie Theatre*.

Star-produced packages and stories about cops have again joined forces in the film field.

Bob Hope will host and produce a new series, *Police Hall of Fame*, with the blessings of the International Association of Police Chiefs, with whom Hope has signed contracts.

The stories will be based on cases from police departments in major U. S. cities. Production is scheduled to begin in about three weeks.

Features continue to prove their prowess in attracting big audiences.

One of the most dramatic examples took place in Phoenix, a four-station market, when the independent in that market reported a 40 rating for the MGM feature *30 seconds over Tokyo*. It was the third night the station, KPHO-TV, had run the MGM shows. The date was 17 January, a Thursday night and the time was 7:00-9:00 p.m.

Ratings for the three network stations ranged from 13 to 4. KPHO-TV corralled a 58% share of audience.

The same feature, incidentally, kicked off Colgate's Friday night MGM Shows on KTTV, Los Angeles. Colgate's rating was 28.

TPA's new show, *Hawkeye, the Last of the Mohicans*, received a heavy promotional boost before its debut on KPIX, San Francisco, 15 January.

A parade, consisting of an old covered wagon, drawn by horses and preceded by 40 college students in Indian costume, rambled through down-town San Francisco.

The show is sponsored in San Francisco and other west coast markets by Langendorf Bread Co.

NTA has sold its "Rocket 86" group, its second package of 20th Century-Fox features, in 49 markets during one month of selling INS Tele-news' weekly 15-minute news review is now being used in four markets by Studebaker-Packard dealers.

Minot Tv's half-hour film series, The Tracer, is now sold in 35 markets

WWRL NEW YORK CITY

Im Miriam Gardner,*
Mom buys CARNATION
MILK because DOC

WHEELER
recommends
it on
WWRL



*Miriam Gardner,
302 Convent Ave.,
N.Y.C.

WWRL'S PERSONALITIES SELL more merchandise for sponsors by: Delivering the largest **NEGRO AUDIENCE** for your product. . . . Supporting your schedule with a barrage of **CONSUMER ADS.** . . . **MERCHANDISING CREWS** work full time in Supermarkets and drug stores for you. . . . **FREE.** . . . **LOW SELLING COST** of 12c per thousand. . . .

call or write

WWRL

Woodside 77, New York City

Tel—DEfender 5-1600

— BEST FOR NEGRO PROGRAMS



"Seems funny—but I can still hear the voices of those KRIZ Phoenix personalities!"

KSON

66 1 99

San Diego's No. 1 Radio Station

PULSE

"Out of Home" & "In Home"

Represented Nationally by FURLOE & Co.

Gene Gutowski and Sid Ellis, ex-Guild Filmites, have acquired the title, *The Man from Cooks*, from the Thomas Cook travel agency.

REPS

The Katz Agency, New York, is launching a trainee program proving that the tv field is coming of age. New fields are dependent on immediate results for survival. Extended trainee programs are only possible in established enterprises. The Katz Agency, among others, is helping to bring a stamp of maturity to the tv sales business. Three young men will undergo a 12 to 18 month period of orientation in the tv sales field at the Katz Agency. Jack Bolton, 28, Jack Beauchamp, 29, and Jack Ginway, 26, will be the first to debut in this new training plan.

Weed Television, New York, has been appointed as national sales representative for KNTV, of San Jose, California. The vhf station (Channel 11) has its transmitter located 20 miles south of San Jose and half way between that city and Salinas. In addition to these two cities, the station

covers Santa Cruz and Monterey. Al Gilliland is owner of KNTV. Fred Conrad is station manager.

RESEARCH

Nielsen Coverage Study data include all the homes which regularly tune in to a station, the A. C. Nielsen Co. makes clear in announcing the release of supplementary "bonus" audience figures.

John K. Churchill, Nielsen v.p., explained that basic NCS #2 material shows a station's circulation in all counties where the station has a regular audience of 10% or more of the radio or tv homes. The "bonus" figures are in addition to the basic data, though they do not disclose the location of these additional homes.

The supplementary data (1) shows regular listening on a weekly basis with day and night figures given separately and (2) includes out-of-home radio listening—also provided in the basic reports.

The bonus figures cover all areas not otherwise reported for a station. They do not affect any counties already reported.

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.

New York Stock Exchange

Stock	Tues. 22 Jan.	Tues. 29 Jan.	Net Change
AB-PT	23	22 $\frac{7}{8}$	- $\frac{1}{8}$
AT&T	171 $\frac{1}{4}$	171 $\frac{7}{8}$	+ $\frac{5}{8}$
Avco	63 $\frac{1}{4}$	65 $\frac{1}{8}$	+ $\frac{1}{4}$
CBS "A"	30	31 $\frac{3}{4}$	+ 1 $\frac{3}{4}$
Columbia Pic.	18 $\frac{1}{4}$	17 $\frac{3}{4}$	- 1
Loew's	20	20 $\frac{3}{8}$	+ $\frac{3}{8}$
Paramount	29 $\frac{1}{8}$	30 $\frac{1}{2}$	+ 1 $\frac{3}{8}$
RCA	32 $\frac{1}{2}$	33 $\frac{3}{8}$	+ $\frac{1}{8}$
Storer	26 $\frac{1}{2}$	26 $\frac{5}{8}$	+ $\frac{1}{8}$
20th-Fox	24 $\frac{3}{4}$	24 $\frac{1}{2}$	- $\frac{1}{4}$
Warner Bros.	27 $\frac{1}{4}$	26 $\frac{1}{8}$	- 1 $\frac{1}{8}$
Westinghouse	54 $\frac{1}{8}$	55	+ $\frac{7}{8}$

American Stock Exchange

Stock	Tues. 22 Jan.	Tues. 29 Jan.	Net Change
Allied Artists	3 $\frac{3}{4}$	3 $\frac{5}{8}$	- $\frac{1}{8}$
C&C Super	1	1 $\frac{1}{8}$	+ $\frac{1}{8}$
DuMont Labs.	5 $\frac{3}{4}$	5 $\frac{5}{8}$	- $\frac{1}{8}$
Guild Films	3 $\frac{5}{8}$	4	+ $\frac{3}{8}$
NTA	8 $\frac{1}{4}$	9 $\frac{3}{4}$	+ 1 $\frac{5}{8}$

abc **a**ction

is the word for **a** in '57

Coming: February 13th at the Waldorf-Astoria, New York

February 15th at the Hotel Sherman, Chicago



Say, who is this guy "Milk" up at WJR, anyway?

Well, fellows, "Milk" offered a lot of weight-conscious listeners a chance to eat heartily and take off pounds simultaneously.

Any wonder they addressed 4,255 letters to "Milk," WJR, Detroit 2, Michigan?

That was the address for a free booklet offered by an advertiser who sells milk. The booklet was full

of good advice on how to lose weight, still eat lots—and, naturally, drink lots of milk.

The offer was made on a noon newscast. Of the 4,255 requests, metropolitan Detroit accounted for nearly half.

Whether you want to sell Detroiters, or the more than 16 million persons in the Detroit-Great Lakes market, your best buy is WJR.

The Great Voice of the Great Lakes

WJR *Detroit*
50,000 Watts CBS Radio Network

*Have you mailed your
Community Chest check yet?*



WASHINGTON WEEK

2 FEBRUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

The FCC appears to have been bitten by the cloak-and-dagger bug. It's solemnly considering calling in the FBI to find out who is leaking tentative decisions to the press.

In number, only one commissioner—John Doerfer—feels insistent that the culprit be tracked down. His reason:

This sort of leak permits political and other pressures to be applied so as to get decisions changed before they become final.

Doerfer's proposed solution against leaks is this:

Announce opinions immediately, with any necessary written opinions to follow when ready.

Because of a similar "leak" problem which developed into a stock scandal not long ago, the CAB now announces even tentative decisions immediately.

It looks now as if the Senate Commerce Committee will duck the formidable job of getting enough of its members to agree, and hence will not issue a formal report on its investigations into tv.

The way "out" is one used before: a staff report that will embrace all sorts of interesting things without putting a single senator on the spot. It will be up to each committee member to say something in favor or issue a dissent, as a sort of extra-curricular chore.

Special counsel Kenneth Cox figures on three separate reports—issued one at a time during the next five or six weeks.

They will come in this order: 1) subscription tv, 2) network practices, and 3) the allocations question.

Meanwhile the Senate Commerce Committee has decided to continue the tv investigation this year.

The decision was made at the committee's organizational meeting. But it was not made clear whether the probe will be carried on by the full committee or the newly appointed communications subcommittee, which consists of:

Sen. John Pastore (D., R. I.), chairman; A. S. (Mike) Monroney (D., Okla.); Strom Thurmond (D., S. C.); John Bricker (R., Ohio); and Charles Potter (R., Mich.).

A battery of lawyers representing such stars as Marilyn Monroe, Lucille Ball, Desi Arnaz, Jackie Gleason, Perry Como, and Danny Thomas pleaded with the Internal Revenue Service not to rule against the corporate method of doing business by personalities.

By allowing to incorporate and drawing salaries from the corporation, the performers escape paying the maximum individual income on their taxes—91%.

Through a corporation the maximum is 52%.

The perennial measure, outlawing the advertising of wine and beer on tv—has been introduced in this session of Congress by Sen. William Langer (R., N. D.).

Sponsor of the bill is the Methodist Council of Bishops.

Langer's measure would affect all media crossing state lines, even though the temperance forces last year expressed a willingness to compromise on the verboten area, making radio and tv the lone targets.

This bill and others like it got hearings last year but were not reported out of committee.



TRIANGLE STATIONS

Delivering **TOP** Audiences

EXCLUSIVE

ONLY TRIANGLE STATIONS deliver ALL of the top film product available to television, reaching ONE out of every TEN TV homes in America . . . 15,000,000 people in Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, Pennsylvania and West Virginia.

WFIL-TV . . . Basic ABC • WNBF-TV . . . Basic CBS + ABC, NBC
WFBG-TV . . . Basic CBS + ABC, NBC • WNHC-TV . . . Basic ABC + CBS
Blair-TV for WFIL-TV, WNBF-TV and WFBG-TV • Katz for WNHC-TV

WORLD'S BEST MOVIES

MGM • Warner Bros • 20th Century-Fox • RKO

TELEVISION'S HOTTEST BUY! \$3½ billion worth
of the BEST entertainment on TV *anywhere*... topping
all competition in market after market. Prime time
availabilities going fast! Phone or wire today!



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, 485 Lexington Avenue, New York 17, New York

SPONSOR HEARS

2 FEBRUARY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Puzzled by reports linking it with the Bulova account, Esty last week wrote a **are-you-still-thinking-of-us** letter to Arde Bulova.

It's been three years since Esty was invited to make a play for the business. That's before the account went from Biow to its present home, McCann-Erickson.

Since then there's been no contact between Bulova and Esty.

With a transistor radio, the salesman now can carry the audition in his pocket. A prospect in New Jersey last week told a CBS representative: "We like our commercials integrated into the program."

The salesman looked at his watch and, whipped out his palm-size radio, and suggested: "Here's how it can be done."

The adman listened for five minutes and was sold.

Feature film people, accustomed to the flamboyant, are contributing this drop of vinegar to Madison Avenue speech: "**Smoking-jacket critic.**"

It's the high-domed reviewer who looks at tv thoughtfully from behind a pipe.

"Executive Suite" folkways—as you might expect—popped up in McCann-Erickson's new quarters on Lexington Avenue last week:

After examining his office's modern decor, furniture, lighting—plus air conditioning and coaxial hookup—a v.p. paced off the dimensions.

Then he shook his head, sadly told an associate: "You know, **this is the smallest office I've had with the company in 15 years.**"

In the album of the air media, many an important person today was a bright baby 20 years ago.

A random flip of the pages brings up these bear-rug memories:

NAME	20 YEARS AGO	NOW
Frank Barton	N. W. Ayer timebuyer	Lennen & Newell v.p.
Elizabeth Black	R&R timebuyer	H. B. Cohen, head timebuyer
Ken Dyke	NBC sales	Y&R asst. to president
Harold E. Fellows	WEEI manager	NARTB president
Gayle V. Grubb	WKY manager	Storer v.p.
Jack Harris	WSM publicity	KPRC-TV-AM general manager
Lawrence Holcomb	Fletcher & Ellis	Tatham-Laird, N. Y.
Carl Havelin	KFI-KECA sales	BMI president
Jack R. Latham	Y&R spot buyer	Philip Morris ad mgr.
Craig Lawrence	KRNT sales	CBS o&o director
Ned Midgeley	BBDO timebuyer	Bates asst. v.p.
Victor M. Ratner	CBS sales promotion	McCann-Erickson v.p.
Reggie Schuebel	Biow timebuyer	Norman, C&K v.p.
Don Thornburgh	KNX v.p.. manager	WCAU, Inc., president
Lloyd G. Venard	WCKY sales	Venard, Rintoul & McC
Frank White	CBS treasurer	McCann-E senior v.p.

CAPITAL BOOM . . .



. . . IN SOAP AND CLEANSER SALES !



The nation's capital is really cleaning up these days. The sale of soap and cleanser products has risen a sharp 23% in the past two years.

With soaps and cleansers, a familiar story about Washington is repeated—a story of sales gains significantly greater than those in other leading cities. It's a story that's true in drugs, in home furnishings . . . in just about anything you can name.

Paralleling the Washington growth in soap and cleanser sales is the increasing use of WRC and WRC-TV by advertisers in this category. Over the past two years, advertising of these products on the Washington leadership stations has climbed a big 251%.

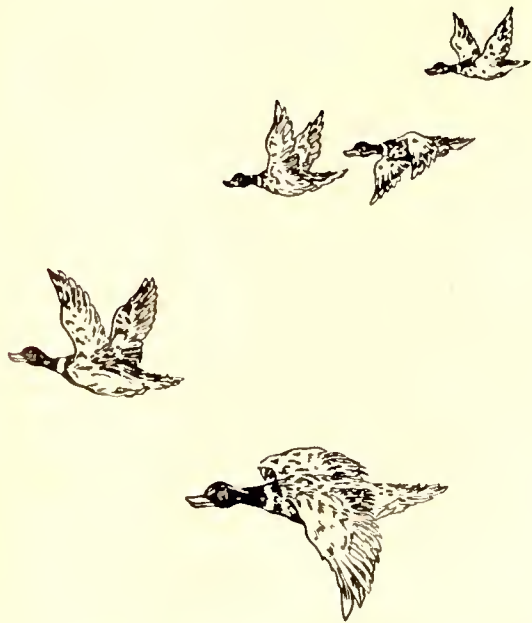
Whatever you sell in D.C.—soap or soup, truffles or trifles—do as more and more advertisers are doing every month. Sell with the biggest guns in Washington's selling boom . . .

WRC AND WRC-TV . . . SOLD BY

NBC LEADERSHIP STATIONS IN WASHINGTON, D. C.



SPOT SALES



THERE'S ONLY ONE LEADER...

KXLF-TV4 MONTANA

THE CONTINENTAL DIVIDE STATION, BUTTE

BMI

"According to the Record"

Continuities for March
A daily almanac . . . and packed with information about the important happenings throughout the world.

March's "According to the Record" includes stories about Samuel Houston, The Alamo, Oliver Wendell Holmes, Johnny Appleseed, and other significant entertaining highlights of the years past.

BMI's "According to the Record" package contains a full month's supply of continuities . . . Highly commercial . . . Now in its 12th successful year.

For sample scripts please write to Station Service Department

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

McCANN'S BLUEPRINT

(Continued from page 30)

The "tripartite" departmental split in the tv-radio programming services division is a new organizational structure designed to fit the new building and new facilities. It was formulated after the professional services division, under v.p. George Park, studied the tv-radio division on the basis of work load and evaluated the work flow.

"The same number of people will now be able to handle a greater volume of billings in terms of shows," says Haight.

On the eighteenth floor of the new building, which tv-radio will occupy, Haight's group will have vast studio facilities and a novel closed-circuit set-up, which brings a new dimension to the modern agency operation.

On 485 Lexington's eighteenth floor there are four projection rooms, the largest of which seats 70, the smallest 20 people. The agency also has two live cameras, and is prepared to add a color camera eventually.

However, the most distinctive innovation is McCann's closed-circuit tv operation. In the new building, McCann-Erickson has direct lines to ABC, CBS, NBC and to Empire Productions, on a closed-circuit. This means that a new *Jim Bowie* film arriving at ABC TV from the Coast, can be run through at ABC's studio and monitored on the McCann-Erickson tv sets in the agency. There are now 12 tv sets for monitoring in the tv-radio programming services department alone. Channels six, eight and 10 are the McCann-Erickson closed-circuit channels. Any 35-mm. film can be run off at Empire Productions and viewed at McCann via closed circuit.

"This will mean a tremendous time-saver for us not only in supervising rehearsals of our own live shows, but it will also free us to monitor competitive shows more frequently," says Haight. "When you've got 26 network shows in the shop, it means watching not just 26, but all the competitive programs and virtually any tv show for the sake of scouting out trends, watching for new performers and looking over new scripts."

While Haight's staff is working, monitoring, screening and testing on the eighteenth floor, McCann-Erickson's media department is busy on the fourteenth.

The media department: "This is a rejoining for us," says Bill Dekker, v.p. and media director. "We moved

out of 50 Rockefeller about two years ago because of lack of space, and spent the last couple of years at 1270 Sixth. It will be far easier to maintain communications with client account services, research and the creative services now that we're in the same building. And, of course, we've got more space now than before, which eliminates overcrowding."

From a point of view of organization, the media department will continue on the same basis on which it has operated for six years this month. Basically, it's a "semi-integrated" operation, with all-media men on the associate director level and specialists in broadcast and print under them.

Here's how it works:

McCann's 127-man media department has five media groups with account assignments, each headed by an associate media director. Within each group and reporting to the associate media director there's a broadcast supervisor and a print supervisor, and buyers assigned to each.

"It's a 'group system' for account media control and planning, with specialists in their proper area," says Dekker.

The total advertising plan for each client originates within a product group meeting. In these meetings, the associate media director assigned to the account represents media, and the account executive is the conference leader. Other representatives within the group are, of course, sales promotion man, tv-radio programming account man, creative services people.

"When the associate media director goes into such a planning session, he takes with him the thinking of his two supervisors—broadcast and print," Dekker told SPONSOR. "Outdoor and transportation are a separate section within the media department, which operates as an adjunct to each of the five media groups. It's a service available to each group."

The organization of the media department as such did not change as a result of "The Big Move." However, there's been a streamlining in the operation and added efficiency of physical lay-out of the various offices.

"We'll be saving uncountable traveling time and energy previously wasted through need to communicate between our people at 1270 Sixth and their inter-agency contacts at 50 Rockefeller Plaza," says Dekker.

Perhaps the most frequent contact for media people is the media research

group. In its new 11th floor headquarters, the media department also has the library and four or five research people. The major portion of research, however, is on the floor right above media, along with the sales development group which feeds media the important marketing data upon which media strategy is founded.

Research, however, is undergoing an entire reorganization which will eventually make the group a wholly-owned McCann subsidiary, not to be located at the 485 Lexington home office. "But at that time, communications with research will be well-planned and easily established," Dekker told SPONSOR.

The fundamental philosophy that has guided McCann-Erickson's media organization to-date applies as much today, after "the largest exodus since Egypt," as it did at 1270 Sixth Avenue. According to Dekker, media has four functions: (1) Planning: "This is the creation of a media plan, and what comes out of the product group." (2) Execution, or the actual buying. (3) Manufacture: that is, what Dekker calls the "turning out of physical evidence or documentation of a buy." Included under this function is the paperwork from estimating to billing which is handled by the buyers and the people assisting them. (4) Media relationships: "This we live by to get better availabilities from reps and stations and to maintain good relationships with them as the clients' representatives."

The key to Dekker's philosophy for media department organization is actually contained within this fourth function—media relationships.

"By specialization and account assignments, we make it possible for the media rep to know which buyer to go to with his information and who has the authority for the buy," Dekker explains. "And this job of maintaining close and effective media relationship is a big one. It requires specialization on the buying level, since it would be physically impossible for one buyer to maintain adequate relationships in all media."

This philosophy represents a sharp contrast from the theory underlying the all-media buying system at a few major agencies. (See SPONSOR 26 January 1957 for analysis of Y&R's all-media buying system.) At McCann, the media strategy is the result of product-group thinking. It's one of five associate media directors who contribute media facts and philosophy

to these product group meetings. Of course, he does draw upon the specific account and media knowledge of the specialists under him who are assigned to the particular account.

At Y&R and in other agencies such as Leo Burnett and Bryan Houston, where there's an all-media buying system, the individual buyer on the account is responsible for planning over-all strategy as well as execution of the media plan.

"We feel that media today are so complicated and require such a constant, time-consuming personal contact between media representatives and buyers that we prefer to specialize on the level responsible for the execution of the plans," says Dekker.

Of course, this "semi-integrated" approach to media organization does not preclude buyer-account executive and buyer-client contact. On the contrary. Both timebuyers and space buyers assigned to specific accounts are constantly and informally in touch with their counterparts at the client's offices. They're consulted by product managers or brand ad managers on specific buys. And when it comes to formulating an over-all media strategy, they're consulted by the associate media director either directly or through the broadcast and print supervisors.

"We've found this system to be effective, so we're sticking with it," says Dekker. "For us, the physical move to 485 meant mainly more space and better communications. It's not meant a change in basic philosophy or operation. We were all delighted about this move, which brings us closer to the other people we work with in the agency. And the only regret I've got is that I'm losing my barber after 16 years."

The media department was actually among the first to move to the new headquarters. By 3:30 p.m. Big Move Day on Tuesday 22 January, the 11th floor at 1270 Sixth Avenue was virtually deserted barring Bill Dekker, who was shooing people out of the way as the moving plan required, and a batch of men in overalls who were starting to push desks around.

Every bit of furniture had been tagged and marked on the previous day, files had been cleared and moving schedules posted. Early Wednesday morning, 23 January, McCann's media department was unpacking, and by afternoon, it was back at work. ▀

lowest
cost-per-thousand

in Columbus

WV KO

cost per thousand is
44% lower than its
closest rival.

WV KO

delivers 5.1 average
between 8 and 5. No
ratings below 4.4
Pulse: Sept.-Oct. '56

WV KO

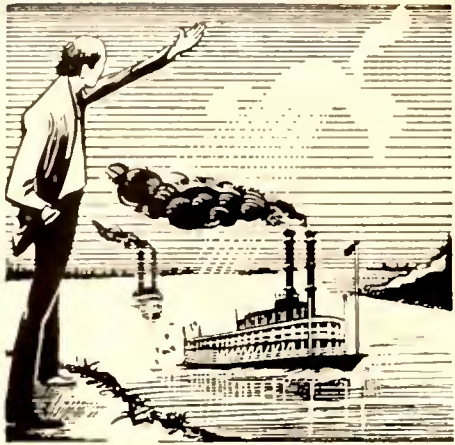
covers what counts!
800,000 people in half
millivolt contour.
550,000 of them are
in Franklin County . . .
the home county.

WV KO

Columbus, Ohio
the station with
a personality.

Use the slide-rule
and call Forjoe

LOWEST COST PER THOUSAND IN COLUMBUS



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month

99,430 more homes per week

101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost \$4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.

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 and radio NEWSMAKERS



Louis Hausman has rejoined CBS Radio as vice president in charge of advertising and promotion. In making the announcement, Arthur Hull Hayes, president of CBS Radio, said that in addition to Hausman's primary responsibility for the activities of advertising, audience promotion, sales promotion and the press departments, he "will supply creative counsel to other areas of the (radio) division." Hausman has been with CBS since January 1940. Four years ago he left the radio division to become successively vice president of CBS-Columbia, and CBS, Inc. For the past four years he has also been treasurer of Brand Names Foundation in addition to the several executive positions he has held with CBS. During the war years Hausman served as a consultant to OFF and OWI. He is a graduate of Columbia University.

A. James Ebel, general manager of KOLN-TV, Lincoln, Nebr., has been elected vice president and director of the Cornhusker Television Corporation. Announcement was made by John E. Fetzer, president and owner of the company. Ebel joined the Fetzer organization in 1946 as a member of the staff of WMBD, Peoria. In 1954 he was transferred to KOLN-TV.

He is credited with supervising the rebuilding of the Lincoln station and reorganizing the staff. Under his direction, KOLN-TV has built up strong local programming and has taken on both CBS and ABC affiliation. Before joining WMBD, Ebel was a professor at the University of Illinois. He has a broad background in broadcasting as both an engineer and an executive. His promotion is termed a recognition of community service as well as company service.



John Peace has been named as a member of the plans board of the William Esty Co., according to an announcement made by James J. Houlahan, president of the advertising agency. Peace is the youngest member of the plans board and is a vice president and media director for the agency. He came to Esty in 1941 and has been with the media department ever since except for a three-year interim when he served in the Armed Forces. He was elected a vice president and director of the media department in November, 1953. Esty is a heavy tv user with six regular network shows all sponsored by R. J. Reynolds Tobacco Co. plus the film syndicated series, *Highway Patrol*, sponsored by Ballantine in 24 markets and the seasonal New York Yankees and Philadelphia Phillies baseball broadcasts sponsored by Ballantine and Reynolds.

WBAY - CH. 2 GREEN BAY

GIVES PERSONAL* SERVICE TO THE LAND OF MILK & MONEY



* AND IT TAKES A BIG PLANT TO DO A BIG JOB!

Meet Denver's
BEST SALESMAN
BUGS BUNNY



Channel 9-ABC-TV

Bugs Bunny and his other Warner Brothers cartoon friends are now available to sell for you in Denver.

PLUS

POPEYE
THE SAILORMAN



Call Peters, Griffin, Woodward or John Henry at KBTU for availabilities.

KBTU

DENVER

John C. Mullins
President

Joe Herold
Station Manager

Owned and Operated by
TV DENVER, INC.

1089 Bannock • TAbor 5-6386

Represented by Peters, Griffin, Woodward, Inc.

Reps at work

Russ Walker, John E. Pearson Co., New York, comments: "Many advertisers are overlooking five minute newscasts. The difference in rate between five minute shows and minute spots has narrowed in a lot of markets and the extra impact of the program sponsorship more than makes up the rate differential. Excellent results are being secured by advertisers who combine five minute news strips with their spot package buys. A few stations created saturation program packages to go along with the spot package buys. Several others sell short news flashes, consisting of about a minute of news with a short billboard introduction and a full minute commercial at the closing. These usually take an intermediate rate, higher than minute spots naturally, yet under five minute news shows. Some advertisers use them effectively to supplement spot package buys and as packages themselves. Local and regional accounts have long been aware of the impact value of the repeated short newscasts, and network news plans indicate that they are sold on the idea. Both news flash packages and five minute shows will increase as saturation packages increase."

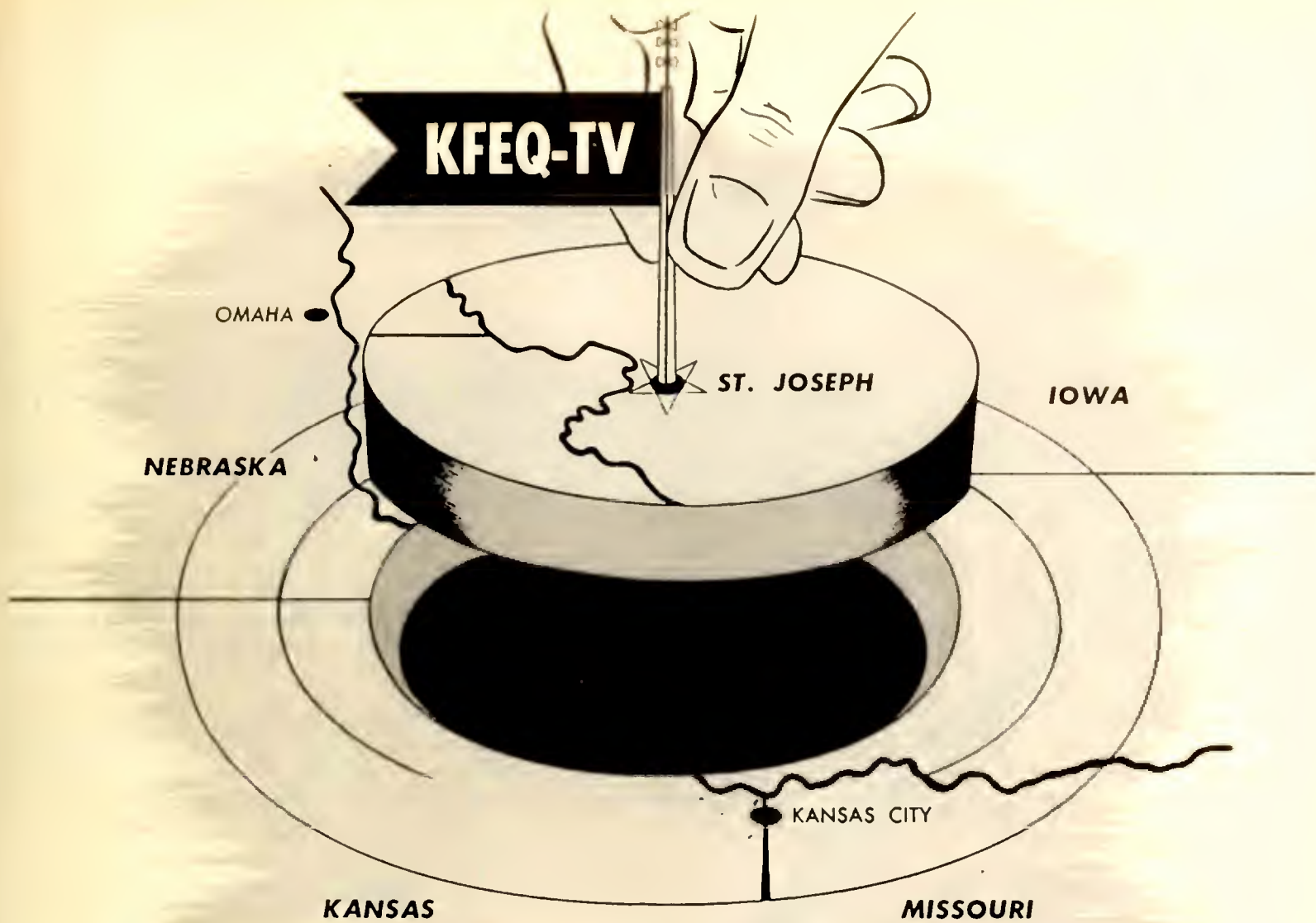


Harry Mulford, NBC Spot Sales, New York, believes that station special sales plans are advantageous because they enable the advertiser to promote his product throughout the year and take advantage of maximum discounts and bonuses. "NBC's spot plans for major markets provide for substantial discounts when either 7 or



14 spots are purchased weekly, Harry says. "And, advertisers with low budgets can utilize these plans in securing a good schedule of daytime and nighttime spots." He thinks that the so-called summer hiatus is due to timidity—not humidity. Products move off dealers' shelves throughout the year and the sponsor who uses a summer schedule will gain a lead on his competitors. "Year-round schedules are facilitated by these

plans," Harry says. "At WRCA-TV, advertisers who purchase 52-week schedules get a summer bonus of spots, based on their weekly expenditure. Comparable plans are available in such markets as Chicago, Philadelphia, and Seattle. Thus advertising campaigns can continue throughout the year at a much more reasonable cost-per-1000 than they could if only a limited schedule were purchased."



PLUG THAT COVERAGE HOLE

**37 County Coverage Area in One
of Nation's Largest Markets**

POPULATION	883,700
FAMILIES	281,300
TV SETS IN AREA	167,488
EFFECTIVE BUYING INCOME	\$1,363,977,000
RETAIL SALES	\$ 944,953,000

(Sales Management 1956)

CHANNEL 2 — CBS — ABC — NTA

KFEQ-TV

ST. JOSEPH, MISSOURI
A KENYON BROWN STATION



Blair Television Associates, Rep.

SPONSOR SPEAKS

Confusing week

If you read the headlines last week you have justifiable reason for wondering whether television advertising is going up, down, or sideways in 1957. For example, one headline in the New York Herald Tribune reads, "TV's Honeymoon Over . . ." The NARTB Bulletin reports "76% of U. S. homes are tv equipped." The New York Times says "Color ads called an answer to tv."

What is the truth about tv in 1957?

Yes, advertisers are taking a longer look before they leap. But television is adjusting to a more practical plane in their media evaluation—buying decisions are sharper, strategy of use is better. And, as reported in the 26 January SPONSOR-SCOPE, home sets tuned in per commercial minute according to Nielsen were 22,724,000 in 1955, 26,061,000 in 1956—a 14.7% increase.

An ad man ad libs on tv

Off the presses this week is a new book SPONSOR is especially pleased to bring to the attention of its readers. We refer to Bob Foreman's collection of crisply written commentaries on television which originally appeared in SPONSOR and which include up-to-the-minute introductory remarks that are themselves worth the price of the handsome 173-page book.

Published by Hastings House, *An Ad Man Ad-Libs on TV* is equally noteworthy for its preface which constitutes an inspiring statement of principles that every ad man might well live by. Says Foreman, "We can never agree to prostitute this medium (tv) for the fast buck, to degrade it for the high Nielsen, to prevent its hard-made steps forward for the easy status-quo. To do this would be to jeopardize more than one program or one advertising budget."

Foreman, who is BBDO's vice president in charge of tv and radio, believes that his "is a proud profession. Television and radio advertising," he continues, "are the most important areas of the advertising business."



THIS WE FIGHT FOR: Consideration of spot tv and radio as major media. Spot is increasingly important as a heavy-duty component in the advertiser's media plan. It deserves consideration at the outset of a campaign.

10-SECOND SPOTS

Try it out loud: Most alliterative group of names in adland are these from Mc-E's top echelon—Losee, Posey, Tinker and Clyne.

Release: "E. B. Rideout, WEEI (Boston) meteorologist, is the soul of kindness and consideration. Concerned as he is with determining and forecasting the vagaries of New England weather, he still has time to think of the birds. His early morning broadcasts remind listeners to cast a bit of food out for their feathered neighbors. . . ." *Another example of public service programming.*

Definition: A "Competitive Situation" is two zuzs and a doll or vice versa.

Eh? From N. Y. Times classified—ADVTG OFFICE ASST.

Versatile "Girl Friday," medium-sized, active mdtn agency: . . .
About as tall as a Music Hall Rockette?

Tigers: Theory was advanced on a CBS TV panel discussion that timidity motivates admen to use of such platitudes as "Let's cross-pollinate it," "Let's lay it on the couch and see what destructive tendencies it has," etc. *Timidity? Personally, we've never whipped up the courage to use them.*

New business: As a sideline to his NBC activities, Dave Garroway has started his own New York City telephone answering service. *Ij J. Frederick Muggs answers, hang up!*

Giddyap! Writing in *Printers' Ink*, Franklin C. Wertheim, a direct-mail consultant, said: "Whatever the proper method of stimulating the real live talent in your shop, find it and use it . . . to win with a race horse you start off from the line with a whoop and a holler and for that final dash to the finish line hit the beast with the bat or whip." *Just wau'll the SPCA (Society for Prevention of Cruelty to Admen) hears of this!*

Shake, rattle, roll: NBC TV reported after Elvis Presley to do a country music spectacular. *Well, there's one spec that won't need a choreographer.*



WARNER BROS. RATINGS

START **BIG** AND GET **BIGGER!**

14.8

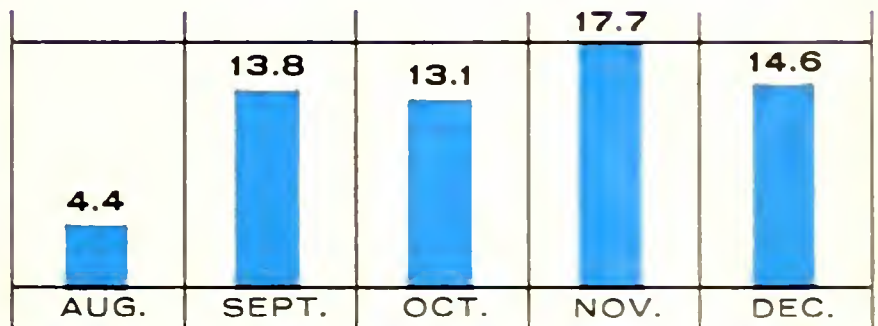
4-month
average with
Warner Bros.

13.8

first month of
Warner Bros.

4.4

before
Warner Bros.



These ARB Ratings Demonstrate Not Only The Tremendous Audience PULL. . . But Also the Solid STAY-ING-POWER Of These History-Making Warner Hits!

write or call

d.a.p. Inc.

345 Madison Ave., N. Y. C. MUrray Hill 6-2323

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DALLAS

1511 Bryan Street • RIVERSIDE 7-8553

LOS ANGELES

9110 Sunset Boulevard • CREStview 6-5886



SP M 12-21 MSS
MILDRED L JOY
N B C - RM 274
30 ROCKEFELLER PLAZA
NEW YORK N Y

bless their cotton pickin' little hearts!

No, we don't mean these little pea pickers bein' measured... but low overhead Robert Hall, nationally-known clothing chain. KXLA "suits" 'em 'cause it measures up with folks who buy bales 'o duds. Yep, stuff moves fast when you use KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater los angeles market

KXLA

1110 on the dial'

Represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco