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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

PIN POINT POWER GETS BEST RESULTS

Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates—with *no waste coverage*. W-I-T-H reaches 74%* of all Baltimore homes every week—delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to hit the sales "bull's-eye" for *you*, too.

*Cumulative Pulse Audience Survey

Buy WITH CONFIDENCE

Tom Tinsley
President
RC. Embry
Vice Pres.

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

LET'S CUT SPOT'S PAPER MAZE

Spot continues to grow in spite of strangling detail, but it can only reach full growth with certain simplifications

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How spot radio keeps Coppertone out in front

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Erwin, Wasey's television lend-lease plan

Page 36

Public service shows: Important to sponsors?

Page 38

DIGEST ON PAGE 2

WFRV-TV is now

**KING
SIZE!**

Our NTH* tower

Filter, too!

... Program
criteria—the
all-family
audience.

- ★ Maximum Power
- ★ Wisconsin's Highest Antenna
- ★ One Third of the Population of Wisconsin
- ★ A Third of Wisconsin's Counties including the fabulous Wisconsin Fox River Valley

WFRV TV 5

Green Bay, Wisconsin

CHANNEL

ABC, CBS, plus strong local
and regional programs

HEADLEY-REED Company, Representatives

**Nearest To Heaven.
1165 feet above
average terrain.*



How to build and keep a radio audience

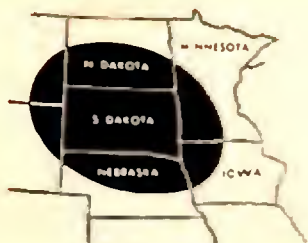
Bowling is the bigtime pastime in WNAX-570's Big Aggie Land. And each year WNAX-570 highlights the sport by sponsoring the WNAX Bowling Tournament.

In the past 7 years: 60,000 bowlers have competed for \$175,000 cash, and \$36,000 merchandise prizes.

This year: 8,000 bowlers will try for \$28,000 cash, \$5,000 merchandise prizes.

And all the 2¼million people in Big Aggie Land can follow the tournament's progress each day on Les Davis' "Today in the World of Sport" over WNAX-570. A tremendous number do.

**Sports promotion like this is one of the ways
WNAX-570 builds and keeps one the best radio audiences in America.**



BIG AGGIE LAND
190 counties in parts of
5 states in the Mid
West's Great Upper
Missouri Valley.
660,950 families with
\$2.8 billion to spend.
80% of them hear
WNAX-570 3 to 7
times a week

Represented by Katz

WNAX-570

CBS Yankton, South Dakota
A Cawles Station.
Under the same management as KVTY Channel 9,
Sioux City, Iowa.
Dan D. Sullivan, General Manager.



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Let's cut spot's paper maze

27 Giant in a jungle of paperwork, spot grows despite strangling detail. but it can realize its full potential only with certain simplifications

Coppertone holds off the "big boys" with spot radio

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Public service shows: important to sponsors?

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In Next Week's Issue

Summer selling: 1957

Have advertisers really junked the summer siesta idea? SPONSOR examines some recent radio-television summer trends to find the answer

The creative man's future

SPONSOR raised the question recently of where creative men will fit into the agency of the future. Here's an agency board chairman's answer

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Sponsor Publications Inc.



WOC-TV

Covers the Quint-Cities

Plus 39 Surrounding Iowa
and Illinois Counties.

Population — 1,568,500*

Families — 484,800*

Effective Buying Income—\$2,582,388,000*

*Source: Sales Management "Survey of Buying Power,"
1956

The WOC-TV tower is 220 feet higher than the tower of neighboring TV station, assuring satisfactory signal throughout this Big Area of 317,902 TV homes.
Ask your P.G.W. Man to show you NCS Coverage Report.

WOC-TV

On-the-Air since October, 1949

. . . First in the Quint-Cities

and First in Iowa . . . Serving the

largest market between Chicago

and Omaha . . . between Minneapolis

and St. Louis.

WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio-Des Moines

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



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Ernest C. Sanders,
Res. Mgr.
Mark Wodlinger,
Res. Sales Manager
PETERS, GRIFFIN,
WOODWARD, INC.
EXCLUSIVE
NATIONAL
REPRESENTATIVE



TO: OUR CLIENT **WBRE-TV**

Your Not Seventeen ads have been unusually attractive . . . your animal tie-in to the Seventeen County Coverage theme . . . terrific. But . . . just for the fun of it I'd like to make a few minor changes.

DOUG BROWN, Sales Representative
Headley-Reed Company

RATE CARD

WE NEVER CUT OUR RATE CARD...TRU. WE'VE GNAWED A BIT

HOW ABOUT THESE "RABBIT EARS"

NOT SEVENTEEN...

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

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

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

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

WBRE
TV Channel 28
WILKES-BARRE, PA.

JUMBO the world's most famous elephant was a male African Loxodonta largest living mammal. Weighing 7 tons he was 14 feet long and measured 17 feet around the middle. **JUMBO** was the most powerful and intelligent human animal. **JUMBO** was the best advertising attraction for The Greatest Show on Earth.

If you are surprised you with a family of 17 dogs might exclaim, **IMPOSSIBLE!** We were blessed with good fortune and it has happened.

DON'T SEND LETTERS - SEND ORDERS - SELLLLLLLLLLL

WE SOLD OUR STATION EARLY IN THE GAME FOR CAPITAL GAIN

IN YOUR CASE WE MIGHT STRETCH A POINT

I'M TOO POOR TO BE IN TV!

WE LIVE IN A SHADOW AREA

SOMETIMES WE BITE OFF MORE THAN WE CAN CHEW

ACCORDING TO OUR RECENT MONITOR THE COMPETITION DOUBLE SPOTS!

P.S. How do you like this for a "blue pencil" job? If you can't read it tell Doug or me . . . we'll send you a copy of the original.

DAVID M. BALTIMORE
Manager WBRE-TV



NEWSMAKER of the week

The news: 29-year-old BBDO has almost reached the \$200 million mark in billings; 1956 figures announced at the firm's annual convention last week were \$194.5 million—up \$30 million or 20% over 1955. Tv and radio billings accounted for almost 40% of total.

The newsmaker: As convalescing BBDO President Ben Duffy watched convention proceedings over a specially installed tv monitor in his Rye, N. Y., home, he could look back over a period of revolutionary changes since he joined the firm of Barton, Durstine & Osborne in 1920 as an office boy. But through them all BBDO's position as one of the top agencies has been secure.

Duffy's interest in broadcasting was evident when he was in charge of merchandising at BBDO. Then he would often button-hole the radio men and throw question after question. This interest in radio and later television was put to good use when Duffy took over the presidency of the agency.

A pioneer in the air media, BBDO went all out for radio in the late 20's in both spot and network. (Maybe you remember the *Blackstone Plantation* with Frank Crummit and Julia Sanderson.)

The agency was always "show wise," distinguished for its stable of programs. *The Cavalcade of America*, *U. S. Steel Hour*, and *Armstrong Theater of the Air* are among the outstanding radio old-timers that have successfully made the switch to tv. In the process the agency discovered and launched many top-flight tv and radio personalities, formed the careers of many of the industry's outstanding executives and producers.



Ben Duffy

BBDO is now owned by 283 stockholders, all full-time employees. Many bought their stock in the depression or took shares in lieu of salary, displaying their confidence in the future of the company. This confidence has been amply rewarded by BBDO's astronomical growth over the last 20 years.

In 1938 the company billed \$17.5 million; by 1950 this had jumped to \$87.4 million. Five years later the figure almost doubled to \$162.5 million. Last year BBDO, serving some 150 clients with its staff of 2,238 in New York and 15 branch offices, billed \$194.5 million.

Billing for 1957, as reported by Bruce Barton, is running at the rate of \$200 million.

Prospects for the coming year and agency plans and policies furnished the theme of the hour-long closed-circuit telecast to nine of the 15 branch offices throughout the country—and to a livingroom in Rye, N. Y. and a man who helped make the show possible. ▀



Biggest Twin Cities traffic jams are in store aisles—downtown, uptown, wherever WLOL's Big 5 disc jockeys say "GO!" Local businessmen know that. That's why they buy WLOL in preference to any other station.

The local businessman will tell you, too, that WLOL delivered crowds reach first for WLOL sold brands.

It's a merchandising fact that will work for you! Let B-5 selling impact send the aisle jammers your way.



MINNEAPOLIS • ST. PAUL

1330 on the dial 5000 watts

LARRY BENTSON, President

Wayne "Red" Williams, Mgr., Joe Floyd, V. P.

Represented by AM Radio Sales



LIVE WIREF.

WHIRLYBIRDS! Packed with high-voltage adventure, CBS Television Film Sales' dynamic new action series is generating plenty of excitement. First rating, in Omaha, was a high-flying 42.5, with 68.9% share of audience. On WPIX, "Whirlybirds" got the highest rating ever won by a regularly scheduled nighttime program on a New York independent station. Lots of sponsor action, too! Added to the 85 markets originally sold in just six weeks' time, are a score of big new sales... to such advertisers as Pepsi-Cola, Winston Cigarettes, National Tea Company, Duffy-Mott. Juice up sales in *your* market. For details, call or wire

CBS TELEVISION FILM SALES, INC.

"... the best films for all stations"



FOUR IN ONE PLUS

This one television station
delivers four standard
metropolitan area markets plus

- 917,320 TV sets
- 989,605 families
- 3½ million people
- \$3⅔ billion retail sales
- \$5¾ billion annual income

CHANNEL 8
MULTI-CITY MARKET

WGAL-TV

LANCASTER, PENNA.

NBC and CBS

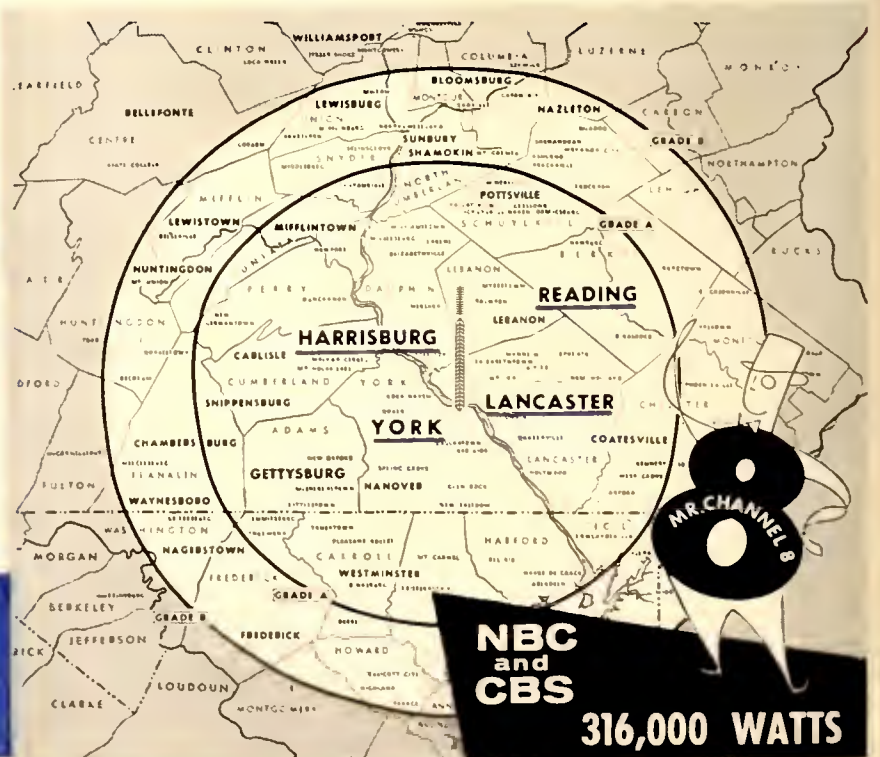
STEINMAN STATION • Clair McCollough, Pres.

Representative:

The MEEKER Company, Inc.

New York
Los Angeles

Chicago
San Francisco



SPONSOR-SCOPE

2 MARCH
Copyright 1957
SPONSOR PUBLICATIONS INC.

Already wrapped up in plenty of paperwork (see story, page 27), the reps this week found more and more agencies devising a new—and sinister—chore for them: The agencies want the reps to check up on opposition stations suspected of too much multiple spotting.

What burns the reps up, of course, is the question of ethics and the chances of stirring up a lot of bad will. On top of that, the reps are pretty sure that agencies are willing to settle for an apology from the guilty stations and let it go at that. In short, it's much risky ado about nothing.

The usual way an agency gets the rep involved is by asking him to coax his station into running a monitor on the fellow across the street.

The end of an era in programing may come this fall:

After 20 years of building its Lux Theatre into an institution symbolizing the alliance of Hollywood-glamour-cosmetics, Lever Bros. is considering a bid from Johnson's Wax for alternate sponsorship. If the deal jells, Johnson naturally would substitute its own name for "Lux" in the alternate weeks.

No matter which way the ball finally bounces, the mere fact that Lever has opened its ear to such an unheard-of proposition shows how the times are changing. "Flexibility," "frequency" and "tonnage" have supplanted "institution" and "franchise" as today's major concepts.

Meantime Lever is realigning the time, wherever possible, for Sir Lancelot, On Trial, and The Brothers.

Agency media planners have been expecting it, so the event won't startle them: CBS TV is raising rates on about 80 of its affiliated stations.

You can get a measure of the hike this way: The new Class A hour rate for the 56 "must" stations is \$75,675. It was \$71,125. The difference is 6.4%.

A quiz of the other two networks by SPONSOR-SCOPE brought these comments:

• NBC TV: "As of 1 February our 'must buy' of 57 stations has been \$77,775 . . . obviously CBS has been slow in upping rates . . . We review our rates every month by a definite formula; hence we don't have to put through wholesale increases, or tie in our increase to a new NCS, as CBS may have done."

• ABC TV: "We're not planning any general increase . . . we do our raising at regular intervals as they become justified . . . Where our rate card will be affected immediately is in those markets where our affiliates are also CBS TV's."

CBS Radio's rates did a seesaw this week: Nighttime prices went down by one third while the daytime rate went up 5%.

Six months protection applies to the increase.

General Foods is countering Desi Arnaz's idea to revamp I Love Lucy into a monthly 60-minute program next season with this compromise:

That Lucy stay weekly three weeks a month.

Arnaz's asking price for the hour version is \$350,000 net. With agency commissions, time costs and special promotion, the monthly bill would run over \$500,000.

The comparable gross cost of the half-hour show to General Foods as alternate sponsor with P&G is about \$200,000 a month for time and talent.

Anyway, General Foods wants continuity.

Don't be surprised if the 15-minute soap opera ceases to be a P&G tradition by the end of this year. **Broad reason: It's too short.**

The P&G media and programing analysts in Cincinnati appear to be slowly moving around to the thesis that:

- **The longer, half-hour serial form is a more mature expression of the day-time drama, eventually could attract more viewers than the quarter-hour form.**

- **Both P&G half-hour operas—As the World Turns, and Edge of Night—have done a surprisingly strong job.**

The first likely candidate for expansion among the company's trio of quarter-hour versions is **Guiding Light**. Search for Tomorrow is also doing well, but Brighter Day appears to be in rating trouble.

Why doesn't P&G advertise the company's name in connection with its products? Why is it just the brand itself?

A "management audit" just published by the American Institute of Management gives these reasons:

- **In a field as competitive and confusing as the soap business, the brand must stand alone.**

- **The company markets more than one product of similar class, price, and use; hence the company's name might only confuse the consumer.**

- **Many people think of P&G solely as a soap marketing organization, whereas it also sells food and paper products.**

Incidentally, P&G's annual net sales in 20 years rose from \$218,874,000 to \$1,038,290.

BBDO this week placed its first piece of network radio business since setting up a "radio specialist" to hoe that row again.

The account is the American Institute of Men's and Boys' Wear. The deal: 10 weeks firm on NBC's weekend Monitor, with exclusive rights to the weather package.

This manufacturer-retailer association—which previously had confined itself to print—will use 14 to 16 spots weekly to sell the theme of dressing right.

As a **merchandising plus**, weather-giving "Miss Monitor can be featured in all the association's promotions. Starting date of deal: 13 August.

R. J. Reynolds' buy of news campaigns on NBC Radio and ABC Radio will have this bearing on Camel's current spot participation: the retention of local periods in each market will depend on the strength of the individual locations on the station's schedule.

The network deals are these: NBC Radio, five participations a week in News of the World for 26 weeks, starting 11 March; ABC Radio, 20 five-minute newscasts a week at night and weekends, with the starting date to be set.

Reynold's agency, William Esty, described the network moves to SPONSOR-SCOPE as an **"over-all realignment of Camel's position in radio"**.

For the second consecutive year the sale of co-op shows on NBC TV in 1956 topped the \$1-million mark.

Participations sold last year by 133 NBC affiliates totaled 12,797. The tally for the year before was 6,999.

More than half of the 1956 participations were bought by national spot accounts.

CBS Television Spot Sales thinks it has found a way to compete with print in making media buying easy for summer advertisers.

Firms planning a summer campaign can sign up now and put off the starting date, say, to some time in May. In effect, **Spot Sales (which represents 13 stations) is waiving the 30-day confirmation rule.**

Under this arrangement, the advertiser specifies the shows in which he wants to participate; when he's ready to start he is given a choice of available periods.

The advantage to the advertiser: **He's able to merchandise his plans to the trade long in advance of the campaign's debut.**

You can get a measure of big advertisers' concern for certain broad problems when you consider that the Nielsen people actually were asked to try to solve the following stumpers with an electronic calculator:

Problem No. 1: "The show we've got did fairly well until we got some competition. It's beginning to slip in ratings. If we bought another show to replace it, we'd have to pay more. Our question is: Should we get rid of what we've got—which incidentally shows no sign of building—or should we hold on to it for another season?"

Problem No. 2: We've got a tv spot program. We think it's one of the best in the business. We can afford to spend a little more money for expansion but we're not able to get in the market we want and the class of time we want. If we should switch this extra money to radio, (a) how much circulation would be duplicated, and (b) how would we get the most for our dollar?"

Problem No. 3: "We're sponsoring a half-hour show every week on which we expose three products. The show is beginning to slip in ratings. Would it be to our advantage to reduce our participation in that show to alternate weeks and buy alternate sponsorship in still another show?"

The spot ratings muddle this week shapes up about like this:

- SRA has been meeting with agencies via the 4 A's, urging radio buyers to adopt the SRA formula for projecting ratings to get a station's full coverage when using NCS#2.
- Now, however, a number of the large agencies apparently are busy working up their own formulas to the same end.
- SRA is still confident that when this flurry is over, the agencies will find the SRA formula a solid base for a uniform means of measurement.
- An index of how agencies have responded to the SRA's efforts: At the last meeting with the SRA's research committee many of the agencies had three or four media people in attendance.

J. Walter Thompson is keeping tabs on viewer opinion and attitude toward its various network tv shows by continuing depth interviews.

These studies, among other things, give clues to:

- Growth or decline in popularity of the show's No. 1 personality.
- Reaction to week-to-week guest stars.
- Disposition toward the material in the program.

Ratings of quality feature film in local markets will be watched this summer to see whether they can actually combat the normal dip in seasonal viewing.

Media buyers say the answer will be determined, in a large measure, by the stations' decision to withhold or let go with the cream of the crop.

(See more on this theme in SPONSOR's Summer Selling issue to be published 9 March.)

The personnel migration from ABC to NBC continues. The latest to join up is Don Durgin, who moves into NBC as a v.p. and director of sales planning.

The network cross-over score now stands at five. Starting with Bob Kintner, it includes Bob Lewine, Charles (Chick) Avery, and James Stabile.

The push for daytime tv business ro'led into high gear at NBC this week.

There's a twin objective: get new business; and hold what's already in hand.

One of the causes for the added drive and heat: ABC TV's adjusting the daytime rate to 33.3% of the class A hour rate.

Because of their length and name power, **king-size network tv shows have been stealing the spotlight recently** to the point where you almost would think that anything shorter than 60 minutes is dead.

That, of course, is not so.

In fact, **the trend toward longer shows is not meeting with 100% enthusiasm from the medium's big and consistent users.**

Their agencies, who are pushing their viewpoints for them in dealing with the networks, raise this warning:

Participation in long shows for advertisers with multiple products can prove a handicap—there's the constant hazard of product conflicts.

Soap and foods agencies also doubt that, the 60- and 90-minute shows offer the rating advantage they once had over the 30-minute program.

One such agency—Y&R—recently did a statistical comparison which tended to indicate that (1) not only has the advantage practically disappeared, but (2) the cost-per-1000 between the hour and the 30-minute show is almost identical.

A sidelight on the long vs. 30-minute show issue are the **latest ratings on the competition against Playhouse 90.**

Nielsen's second January report gives these audience shares:

Playhouse 90, 36.9; Tennessee Ernie Ford, 48.3; Lux Theatre, 44.6.

Marketing men compare the sales troubles bedeviling tv set manufacturers with the dilemma of the guy who paints himself into a corner.

Where have the manufacturers guessed wrong? Marketing experts cite these directions:

- **By not obsoleting the product** through new styling and design.
- **By trading down** to low-profit items (portable sets), with no assurance, that this would increase total unit sales.

H. L. (Hay) McClinton, one of the best known radio veterans among agency men, has resigned as president of Calkins & Holden, Inc.

Reason for the break: Differences of opinion with board chairman J. Sherwood Smith over management policies.

While v.p. in charge of radio at N. W. Ayer, McClinton started building his reputation for pioneering program types.

Paramount Pictures is listening to approaches for its library of feature films, but to date hasn't actually decided what it's got to sell and how much it wants for the library—or even how it proposes to sell it.

Frank Stanton, CBS, Inc., president, told SPONSOR-SCOPE Wednesday (27) that CBS has been "kicking the thing around" with Paramount, but has neither talked price nor entered into any type of negotiations.

- **It looks as though there is going to be a considerable turnover in regional beer accounts within the next few months.**

Agency new business specialists report that there are **at least five of them on the loose** (two of them in New York City and one upstate).

A marketer's explanation of the unrest: "The regional brewer as a rule refuses to accept his status by setting a marketing limitation and sticking to it. He may have decided to stay within a profitable 200-mile radius, but if a distributor 300 miles away comes up with a deal, the brewer is off and running. He then looks to shore up his over-extension by scouting for a new agency."

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 49; Spot Buys, page 60; News and Idea Wrap-up, page 66; Washington Week, page 77; SPONSOR Hears, page 80; and Tv and Radio Newsmakers, page 86.



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

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

KPRC-TV

H O U S T O N

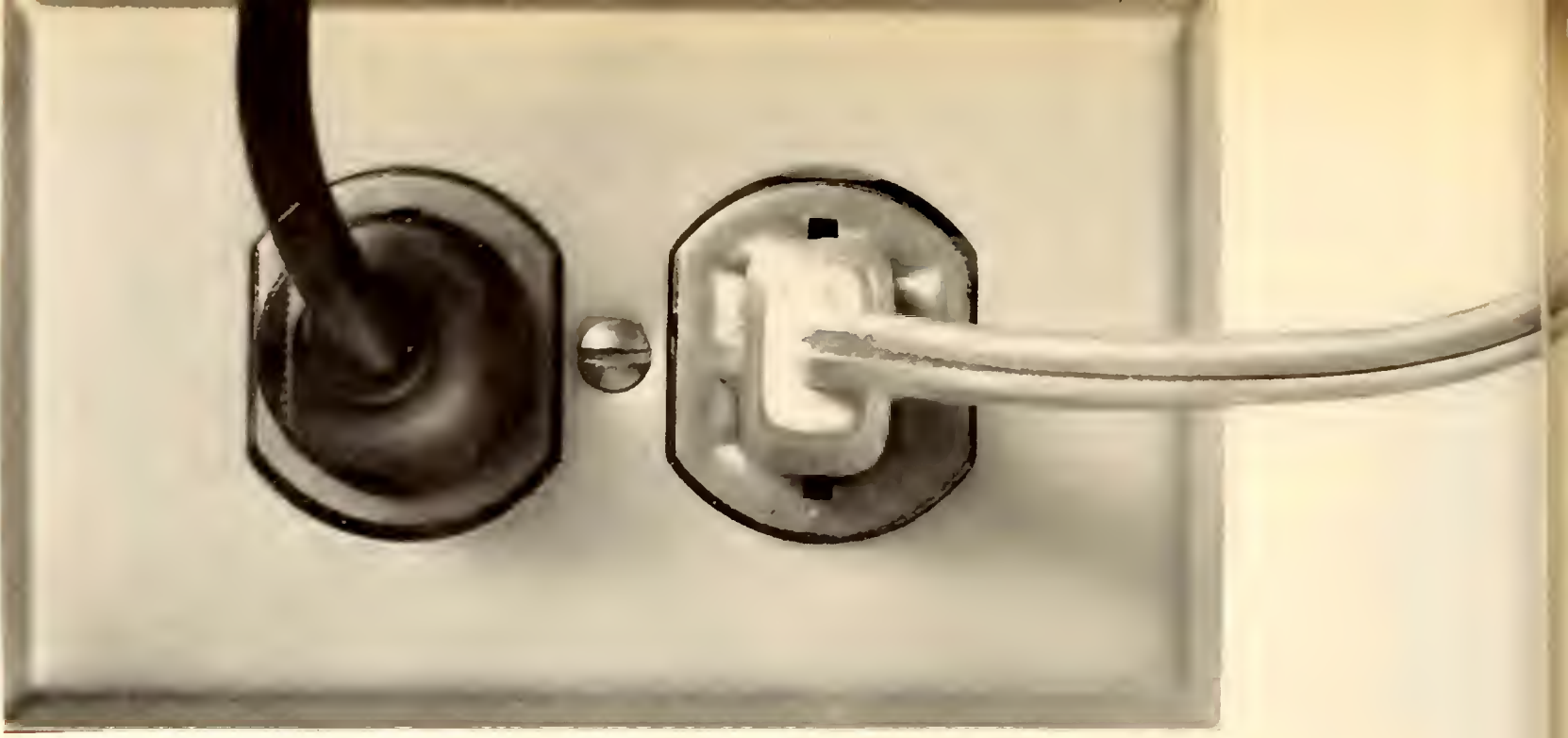
C H A N N E L 2

JACK HARRIS
Vice President and General Manager

JACK MCGREW
National Sales Manager

Nationally Represented by
EDWARD PETRY & CO.

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



why

Two ?

One is for television . . . one is for radio. They go together. Most homes have both — and use both.

They sell together, too. These days you don't use television to reach one audience and radio to reach another. Most of the time they're selling to exactly the same prospects . . . but at different times, in different ways. Today, radio and television are a team.

That's why today's Nielsen-minded TV advertiser has come more and more to consider, in conjunction with his basic TV buy, the ideally complementary medium of network radio. He sees in network radio not the "old" medium of "filling in where TV isn't" (a fast-shrinking 21% of U. S. homes), but a "new" medium that **adds** important audience in terms of TV homes not otherwise reached by the basic TV properties and **adds** important frequency

and multiple-home visits to those homes reached by TV. For example, special Nielsen duplication analyses show what ABC Morning Radio or ABC Weekend Radio add in one month to a prime TV franchise*:



That's why today the new medium for television advertisers is network radio!

* Based on actual duplication analyses of ABC Radio and representative TV shows — Studio One, Groucho Marx, Lawrence Welk, Robin Hood, Alfred Hitchcock, Do You Trust Your Wife?, etc. Special analysis of your TV franchise on request.



CASE HISTORY —
TRAVEL



Across-the-Board Radio = All Aboard Union Pacific

If you're coming or going in Southern California (and most of the area's 7 million usually are) Union Pacific will reach you . . . via radio.

UP hits solidly every day at the 99% radio homes and 80% radio-equipped cars (1¼ cars per family!) with a triple punch:

1. MORNING NEWS on KBIG, covering all Southern California from Catalina.
2. CLASSICAL MUSIC evenings on KFAC.
3. NIGHT NEWS on KNX-CBS.

To bolster this year-round schedule, UP buys saturation spots for specific promotions like Vacation Family Plan and inauguration of the "City of Las Vegas." "Practically everyone travels in Southern California," says UP Los Angeles ad manager Paul Beach. "We put a substantial share of the budget in radio because *it reaches* practically everybody, consistently and economically."

Adds Marion Welborn, vice-president, The Caples Company ad agency: "We picked KBIG 3 years ago as a basic for Union Pacific, because its powerful signal gives us coverage of 8 counties at low cost-per-thousand. Results have dictated our renewal for 1957."

KBIG shares with two other fine stations gratification for another "well done" from a contented Southern California radio client.



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

Timebuyers at work

Bob Morton, Erwin-Wasey, New York, who has specialized in buying time for clients in Canada, comments: "The timebuyer must overcome these tv problems in Canada: (1) It is difficult to secure time and often when you do, the hour and/or the program is not suited for the product. Most markets have only one station and this usually operates only from 3 p.m.

to 12 midnight. Consequently, stations are overcrowded with advertising. On the other hand, ratings of 50 and 60 are quite common because of a captive audience.

(2) In cities such as Toronto and Hamilton, American stations can be picked up and major shows steal a large segment of the Canadian audience in these areas. Seemingly, the advertiser could solve this problem by advertising on these across-the-border stations.

But there would be a great deal of waste coverage because usually the product is distributed under a different trade name or the advertising concept is different. (3) The Canadian Broadcasting Corp., which owns many of the major stations, does not have a representative here. This makes necessary lengthy correspondence and/or expensive phone calls."



Roger Clapp, Benton & Bowles, New York, timebuyer for regular Maxwell House Coffee, comments: "Standardized buying procedures, if carried to extremes, can result in the tail wagging the dog. However, when you talk about forms with which a buyer must work—availabilities, confirmations, contracts, preemption notices—it's a



different story. Processing detail work is part of our function, of course, but the speed with which we can accomplish this is in direct proportion to the degree of uniformity among the forms. Fortunately, this need for standardization has been recognized for some time and welcome progress has been made. The 4 A's led the way with their standard contract: now they're working for acceptance of standard forms for availabilities.

Among reps, new methods of eliminating duplication and speeding up the paper work process have been devised, from combining confirmations and contracts to simplifying program logs. This is a healthy sign and with cooperation of the industry, ultimately we will be able to perform our primary function unencumbered—intelligent buying." (See "Let's cut spot's paper maze," page 27.)

SOLD
SOLD
SOLD
SOLD

Langendorf United Bakeries, through Compton Advertising, Inc., on the entire West Coast!

Among the markets already purchased are Portland, Maine; Cincinnati, Memphis, South Bend, Seattle, San Francisco, Los Angeles, Baltimore, Detroit!

Tulsa, Tucson, Salt Lake City, Denver, San Diego, Portland, Oregon, Eugene, Stockton, Chico, Fresno, Syracuse, Baton Rouge, Indianapolis, Tallahassee, Miami, Phoenix, San Antonio, Yakima, Bakersfield, Salinas, San Luis Obispo, Roanoke, Schenectady, New Orleans!

Albuquerque, Santa Barbara, Boise, Springfield, Missouri, Pittsburg, Kansas, Hutchinson-Wichita, Columbus, Ohio; St. Petersburg, Nashville, etc., etc!

Among the advertisers are Bell Bakeries through The Caples Company; Tasty Baking Company, Sealtest Milk, Hood's Dairy, Canada Dry, Pepsi-Cola; Stewart's Ice Cream through Woodard, Voss & Hevenor, Inc.!

Burger Brewing Co. through Midland Advertising Agency; Walter Construction Co., Niagara-Mohawk Power Co., Nashville Trust Co., Bunker Hill Meats; and many others!



HURRY

Stations and sponsors immediately recognize the universal appeal of HAWKEYE and the LAST OF THE MOHICANS, the great American outdoor action classic! So arrange today to enjoy a private screening and to get the profitable-for-you facts about HAWKEYE. But please hurry! Every day markets are snapped up and even a day's delay may cost you your own home market. Wire or phone us right now!

JOHN HART · **LON CHANEY**
as **HAWKEYE** as **CHINGACHGOOK**

HAWKEYE

AND THE

LAST OF THE MOHICANS

Wire or Phone, 'Let's
POW-WOW
NOW

Television Programs of America, Inc.

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

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



Agency ad libs

Live vs. film in tv commercials

I have been asked to reprint on these pages my recent speech (February 14) delivered at the TV Seminar of the Association of National Advertisers. I was asked this by my secretary who made the request because she figured she'd get out of some typing. With the help situation what it is today, I can only comply. (Secretary's note: Actually, it didn't mean getting out of any typing because the speech had to be re-typed for the column. And besides that my boss didn't have to think up a column for this week.)



However, I hope that what follows (shortened slightly from the original) is of sufficient interest to satisfy my few followers and of sufficient length to satisfy the voraciousness of the editors. The subject, by the way, is—tv commercials with emphasis on the contrasting virtues of live vs. filmed copy.

If I tried to supply a categorical answer as to whether film commercials or live are better I would run the risk of oversimplification. And by oversimplifying, I could mislead you folks . . . much in the manner of the 10-year-old girl who had just seen a matinee of "My Fair Lady." She was explaining the story to her younger sister. "It's all about a grubby little girl who gets remedial reading."

In order, therefore, to present to you a well rounded view on the subject of film vs. live copy—I thought I'd get some opinions from other members of the agency which employs me. So—I sent a note, asking for their views to an account executive, to a producer of live commercials, to a film producer, a tv copy writer, and a research man. It is interesting, if not revealing, to see how subjective the answers were. The account man said—"Put 'em on film . . . they're in the can so clients *can't* mess with 'em. Also you can run 'em over and over and over and not one of those damn fool actors can ever forget their lines or drop the bottle."

The producer of live copy said—"you keep your copy spontaneous and flexible when you use *live* commercials. Also there's far greater economy."

The film man said—"film is more economical because you can re-run it. The lighting is better, no chance of error, more scope because of location shooting—you can use animation, stop-motion."

The copy writer said—"whether a commercial is film or live should be decided by the creative man . . . according to the specific copy job he's working on."

But the research man topped them all. He sent me a graph with a red line and a green line on it labeled the Parabolo of Repetition on Cumulative Audiences.

Actually, *all* these gentlemen are right! Each, like Cynara, in his fashion.

A live action commercial on film with four setups or scenes, three actors, one of whom speaks on camera, a stock music tag would cost

**Comes March,
Comes Springtime
Activity in the
Middle of Washington**



WENATCHEE, WASHINGTON

**5000 w
560 kc**

We Guarantee
to deliver results from
your advertising investment

2 to 1
OVER ALL OTHER
NORTHCENTRAL WASHINGTON
MEDIA

National Reps
Forjoe and Co., Incorporated
Portland & Seattle Reps
Art Moore and Associates

KRON is TV in SF



San Franciscans are sold on KRON-TV

CINEMA
SHOWPLACE
AVAILABLE
Mon. Tues. 10:30 - 12

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



Memphis Food Chain Adds 5th Year!

BIG STAR STORES of Memphis and long-time sponsor of Cisco, comment on entering 5th year of sponsorship:

"Cisco Kid has shown a high rating locally. It has brought direct sales returns for Big Star Stores . . . We also sponsor Cisco in Cape Girardeau, Mo. The results in this new area are excellent. Recently when the Columbus, Miss., station opened, we started Cisco there. Already we see sales results . . . Cisco Kid has helped all our big Star Stores."

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

Write,
Phone
or
Wire
Collect
Today



New York
Chicago
Cincinnati
Hollywood

Agency ad libs continued...

about \$4,000 and take about four to six weeks to do. This same commercial done live would cost \$1,600 and take two days including set building, rehearsing, etc. So you'd have to repeat the film two and one-half times to achieve the same cost efficiency. But what wonderful things film can do—get us outdoors—add scope and sweep. (Here I showed a Campbell-Ewald commercial on Chevy trucks.)

Now film also makes animation possible and animation gives us a wide price variation depending on whether it is full or if it is animation plus live. Say from \$3,000—\$9,000 for a minute of copy.

In order to amortize the cost of a film commercial, naturally, you can repeat it and when contemplating repetition think of this to allay your fears. (Here I showed a chart on audience turnover to a half-hour show.) If you have a program with a 27 rating, in the course of four weeks it just about doubles its unduplicated audience—to a 53.0.

Film repeats reach new audience segment

If you put a specific commercial in that show in the first week, everyone has a chance of seeing it, naturally. But if it's in there once in four weeks, the commercial will only be exposed to one-half of the audience. If you put the commercial in twice in four weeks, you have exposed it to three-quarters of the audience.

Now, examine the virtues of doing commercials live. I'd say they are these. *Immediacy*—you are really there and your audience feels it. *Spontaneity*—another intangible but it brings electricity. *Integration*—so many film commercials appear just dropped in. *Changeability*. Timeliness, no lag. (Here I showed a kine of a Revlon Snow Peach promotion.)

But let's not delude ourselves—film and live are merely techniques—not creative functions in themselves. You've got to weigh the copy problems, the need for flexibility, the cost of a time-lag, the value or detriment of repetition—and then—and only then—can you intelligently decide whether to use live copy or put it on film.

Furthermore, all the foregoing about film vs. live could very well be academic in a year or so when video tape is available to us. For this facility will give us every advantage of live copy—economy, spontaneity, flexibility—in addition to every plus you get with film—perfect quality, ease of reproduction and rerunning.

(To be continued in two weeks)



Speakers at ANA Seminar, l. to r., Sherwood Dodge, v.p. FCB; Betty Furness; George Abrams, v.p., Revlon and chairman, ANA radio tv committee; Foreman

in **BOSTON**

ALL* of the Top Ten
Syndicated Film Programs
are on

wnac-tv

*** 10 out of 10 ARB,** January 1957
and
10 out of 10 PULSE, December 1956

***... If you're buying BOSTON
select the Leader...***

wnac-tv **7**
CHANNEL

blue-chip

ADVERTISERS

reach

blue-chip

CONSUMERS*

through

K W K W

IN SPANISH, OF COURSE!

Barbara Ann Variety Bread	Fritos
Batter Up	Hamm's Beer
Burgermeister Beer	Hills Bros. Coffee
Cal Mex Foods	Italian Swiss Colony Wine
Carnation Evaporated Milk	Langendorf Bread
Cheer (Procter & Gamble)	La Pina Flour
Coca-Cola Bottling Co.	Lucky Strike
Cocomalt	Pepsi-Cola
Creomulsion	Quaker Oats
Dodge Div. Chrysler Corp.	Las Palmas Chile
Eastside Beer	7-Up
Feenamint & Chooz	Sprig
Folger's Coffee	El Pato Produce
	White King Soap Co.
	William Wrigley Co.

* 573,000 SPANISH-SPEAKING LISTENERS IN THE LOS ANGELES AREA

THEY SPEND MORE THAN A MILLION & A THIRD DOLLARS DAILY!

140 HOURS OF SPANISH LANGUAGE PROGRAMMING PER WEEK!



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

49th and Madison

Traveling troubleshooters

May a former city desk reporter (now in advertising) suggest an informative article about one solution to one agency problem?

Here at Ralph Jones, we have created a *separate* service department not found in standard agency setups. It has been operating successfully for more than two years. I have a notion that other agencies, facing a similar problem, might seek their answer in our solution.

Our problem: How to service the local-level radio and tv campaigns of the Kroger Co. (grocery chain), whose operations cover nearly 20 states, each market presenting radio and tv problems unique to its own location.

Our solution: A platoon of wanderers called Field Service Men—in addition to the agency's normal complement of contact men, writers, time-buyers and producers. These constant travelers are qualified task forces able to audition a new announcer, buy a show or create a blitz campaign on the spot.

Richard S. Perry, *The Ralph H. Jones Co., Cincinnati*

• For a SPONSOR article on this theme—"Know television, will travel"—see the 1 October 1956 issue.

All media buying problems

In answer to the grumblings about the integrated media buying system, February 9 SPONSOR-SCOPE, we have been using (and quite effectively) this plan for almost four years.

Of the three problems mentioned in SPONSOR-SCOPE, none of them seem insurmountable. True, it would probably take a little longer to learn how to use the multitudinous facts and figures that come along with selecting and buying broadcast media (and we are in the process of cutting a lot of this out by standard forms requesting specific data), but this time could be taken from the "conference time" that is needed to co-ordinate time and space budget decisions from two separate departments.

As for reports, time is also saved

for the client by the all-media buyer, in having *all* the figures for a specific market, campaign, or medium. For instance, the client need only ask for *one* report from *one* department requesting expenditures or future budget plans for a single market. One report under one filing system, in half the time it would take two persons to make two reports using two separate files. Also, would you ask the time-buyer or the spacebuyer to make a comparison of space and time media? Who is closer to the facts than the all-media buyer?

Yes, it is true that print media can be handled more speedily than broadcast media. SO . . .? We devote a little more time to the mechanics of broadcast media. Print media or its reps needn't suffer from that.

As to the increased turnover in timebuyers, perhaps it is difficult to work in a situation where the duties are not clearly defined and the responsibility is unrecognized.

Marguerite Sowaal, *all media buyer, Stromberger, LaVene, McKenzie, Los Angeles*

Two hats or one?

I found the article in the February 9 issue "Do two hats crush creativity?" of interest. I think it is healthy to publish articles such as this and to quote a handsome gentleman such as Art Hayes.

I don't know whether it is fair to put one hat on top of another, no matter whether it is tv or radio. It seems to me that these hats are for two different heads and we may even have a two-headed monster on our hands.

Thanks for the article.

Edgar Kobak,
New York, N. Y.

Why spot radio will cost you more

I have just read, with particular interest, the article, "Why Spot Radio Will Cost You More in 1957," from your February 16th issue.

This is a problem that has been facing us here at WKBH for quite

some time. As a matter of fact, the demands of large advertising agencies, such as Wm. Esty and Company, and others, for certified program logs is evidence enough that peak traffic periods are literally being stuffed with commercial time far in excess of the recommended standards of NARTB.

During the lean years of radio, we were all faced with a problem of maintaining volume necessary to take care of overhead. This overhead has consistently increased rather than decreased and it has forced us in some cases to reduce rates in order to get that necessary volume, and as a result, a great many stations have become saturated with business without an increase in profit.

It seems to me that it would be well for time-buyers to consider the value of radio all day, as well as 7 to 9 a.m. and 4 to 6 p.m.

I can't help but feel that if the industry was a little less interested in increasing rates, and time-buyers a little less interested in one particular segment, but rather on a broad overall coverage, this problem would cease to exist.

F. M. Smith, *general manager, WBKII, Hattiesburg, Miss.*

Sponsor-Scope

I found your February 16th issue most interesting. In particular, I enjoyed Sponsor-Scope in its entirety. In my opinion, Sponsor-Scope is serving a very real industry need and you are to be congratulated for keeping the information so accurate and vital.

John A. Schneider, *general manager, CBS Tv Spot Sales, New York*

Naturally we are interested in the paragraph at the bottom of page 11 of the February 9 issue.

By our arithmetic, the 28 rating on the *Colgate Theatre*, applied to the 2 million television homes in the KTTV area, translates into a cost-per-thousand-homes per commercial minute of \$2.23 rather than the \$2.63 which you quoted.

Even the "\$2.63" compares most respectably with the averages on network buys by various leading agencies, as tabulated on the same page of "Sponsor-Scope": the \$2.23 figure shows clearly what a terrific advertising value Colgate has obtained.

Jack O'Mara, *director of merchandising and promotion, KTTV, Los Angeles*

where else in milwaukee

BUT ON



CAN YOU REACH SO
MANY GOOD PROSPECTS
FOR THE MONEY

WOKY consistently attracts a major share of Milwaukee's radio audience. So consistently, in fact, that virtually every time period represents Milwaukee's most efficient radio buy. You consistently get more for your money on WOKY, Milwaukee.

- Milwaukee's most-listened-to independent radio station.
- Lowest cost per thousand in the market.
- Covers 54% of the population in wealthy Wisconsin.

CALL YOUR KATZ REPRESENTATIVE FOR DOCUMENTED PROOF!



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

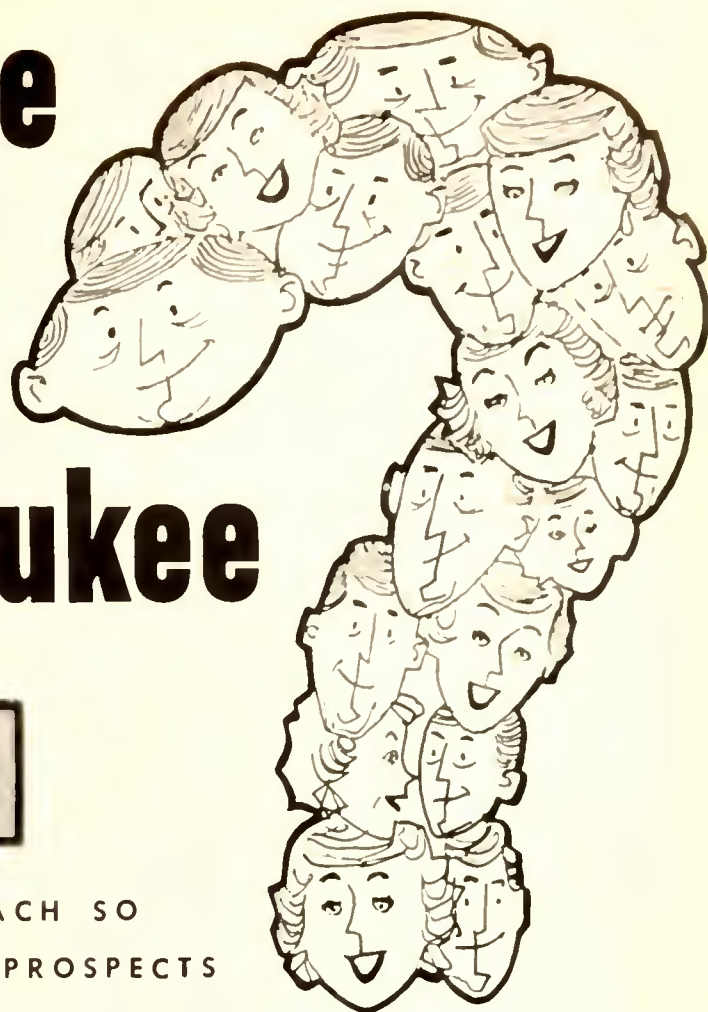


A BARTELL
GROUP STATION

Other Bartell Group Stations:
each FIRST in its market...

KCBQ, San Diego • KRUX, Phoenix
WAKE, Atlanta • WMTV, Madison
WAPL, Appleton

Represented by: ADAM YOUNG, Inc.





TAKE A SOUNDING!

As any old riverboat-man will tell you, the best channel runs deep and lets you travel fastest. Same is true today with television throughout this busy Ohio River Valley of ours.

No advertising medium gives you such smooth sailing into over 100 of its high-producing counties as WSAZ-TV . . . no station's influence runs so deep with almost three-quarter million TV families comprising America's 23rd television market.

Today the nation's heaviest concentration of industry crowds the banks of the Ohio — generating within the WSAZ-TV area a buying potential nearly *four billion dollars* deep! You can reach it surely via WSAZ-TV's Channel 3, without fear of shoals, snags or backwaters. You'll travel, too, in company with many of America's most successful advertisers. Any Katz office has the latest soundings for your inspection.

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

Reps at work

Taylor Eldon, The Branham Co., New York, thinks "that 1957 should be a fine year for radio, from all current indications." Spot radio's continued gain will come in the secondary and medium-sized markets, Taylor says, as clients realize the important job radio can do at minimum cost. "Both spot radio salesmen and timebuyers should understand more fully the marketing and sales problems of the advertiser," he thinks. "The advertiser is spending a great deal of money to influence the country's buying habits and deserves the interest of all those concerned with his advertising plans. Perhaps periodic meetings between agency media departments and representatives could be arranged at more frequent intervals. Some agencies have used this method to good advantage when introducing a new client or product to radio."



This would result, Taylor says, in greater interest and awareness of these important aspects of marketing among both representatives and timebuyer: (1) distribution; (2) consumer's habits and preferences; (3) consumer profile based on sex, age, income, race, family, occupation. "It is a part of our job to know our clients better."

George Olsen, Wm. G. Rambeau Co., New York, comments: "The type of programing best suited for smaller markets differs with each market. As an illustration, we now represent a station in the South which gave up its network affiliation. The primary consideration was that all competitive stations had affiliations, making the station

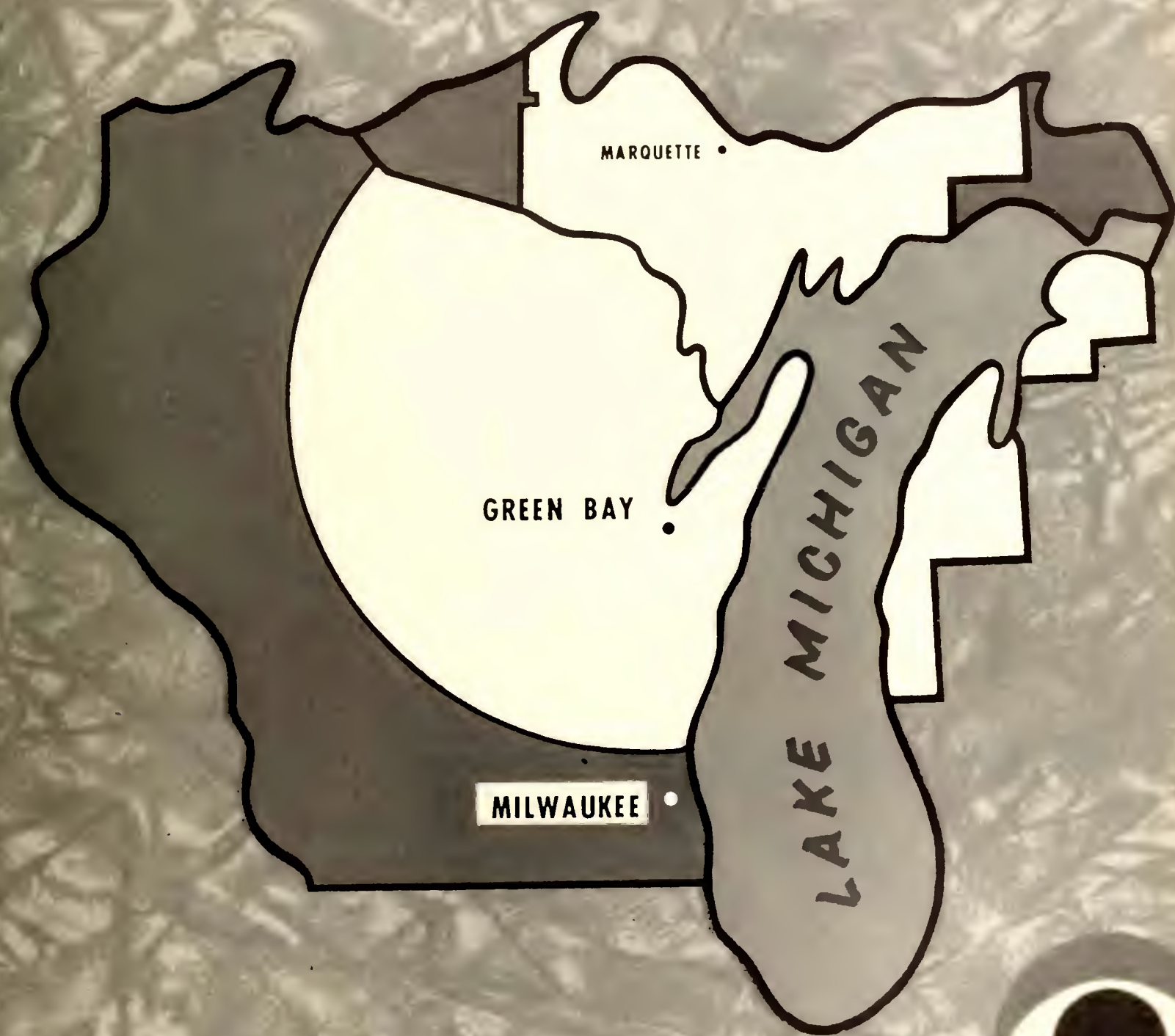


just one more affiliate added to the fold. Entertainment and personalities were almost identical with every other station in the market. As an independent, it developed a personality of its own. Great emphasis was placed on local news and the type of music preferred in the region. Personalities with a loyal local following were featured. Local and regional acceptance was tremendous and it became the strongest station in the

area. For local and national advertisers, far better results were obtained from local program and personality endorsement than simply by placing announcements between network shows. But, don't get me wrong! It depends entirely upon the local situation. All the facts should be considered. Network programing can be just what the doctor ordered for one station and be a poor choice for another!"

WBAY - CH. 2 GREEN BAY

GIVES PERSONAL SERVICE* TO the Land of Milk & ^MHoney!



*AND WE RELAY THIS SERVICE, BY PRIVATE MICROWAVE,
175 MILES TO CH. 6 MARQUETTE, MICHIGAN



HEADED FOR MIAMI? DIAL WQAM (560) AND HEAR FOR YOURSELF WHY THERE'S BEEN A RUNAWAY WITHOUT A GIVE-A-WAY.

OVER 30!

WQAM	30.1%
Station "A"	15.3%
Station "B"	14.8%
Station "C"	7.7%
Station "D"	7.3%
Station "E"	6.8%
Station "F"	4.9%
Station "G"	4.6%
Station "H"	4.3%
Station "I"	2.6%
Others	2.0%

*Hooper, Jan.-Feb., 1957
7 a.m.-6 p.m., Mon.-Fri.

Now WQAM has jumped over the 30% mark in share of audience all day. That's what the newest Hooper says, continuing a dramatic, drastic, fantastic change in Southern Florida listening since the start of Storz Station programming at WQAM.

All this has been accomplished without so much as a single give-away, and without a single contest which required participants to be tuned in in order to win.

And . . . all this has quickly caught the eyes, ears and budgets of advertisers, who are buying WQAM, and profiting therefrom. Lend an ear yourself to the Blair man . . . or WQAM General Manager **JACK SANDLER.**

WQAM

Serving all of Southern Florida with 5,000 watts on 560 kc.

MIAMI

The Storz Stations

Today's Radio for Today's Selling

TODD STORZ,
President

WDGY
Minneapolis-St. Paul

WHB
Kansas City

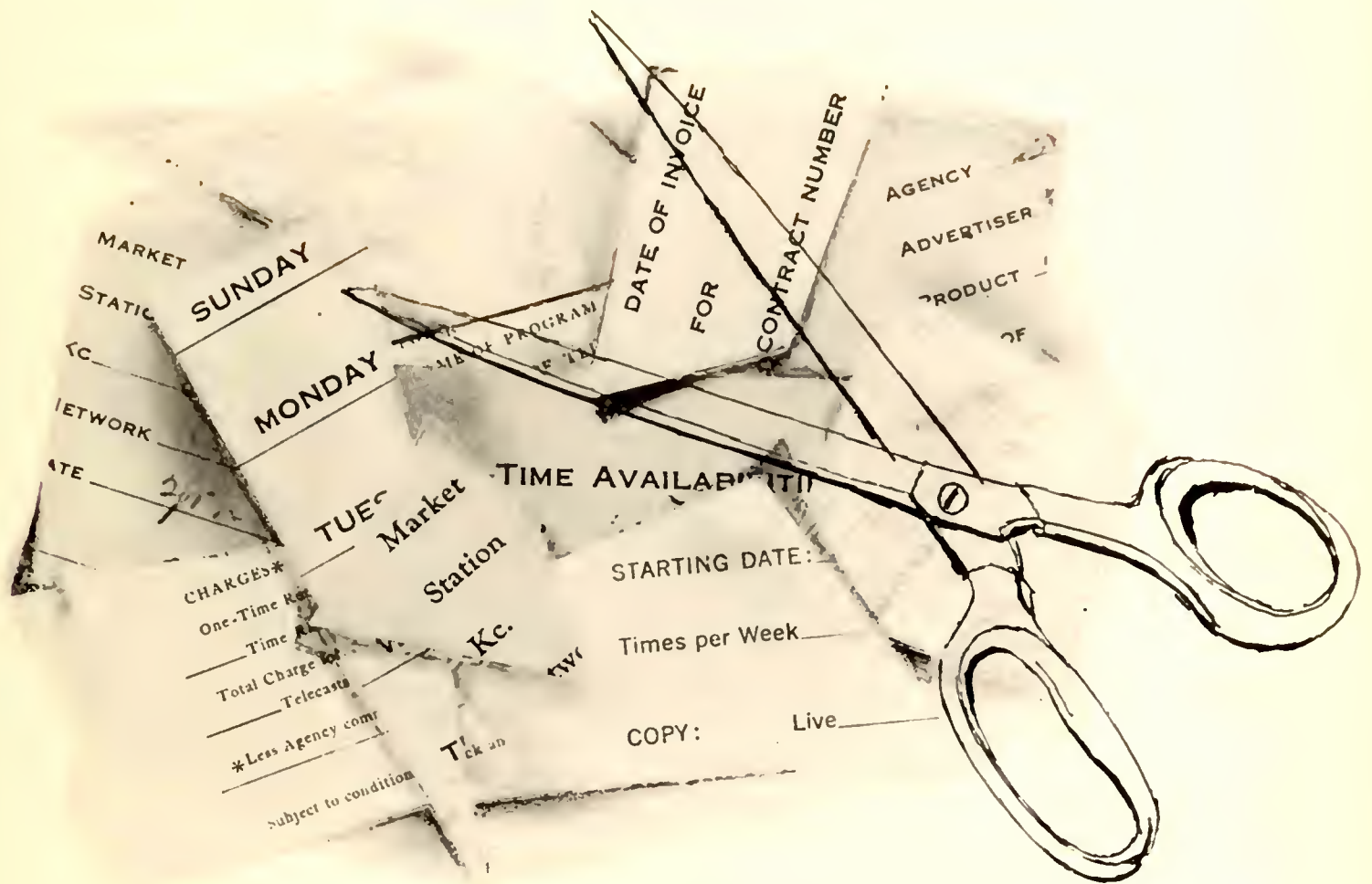
WQAM
Miami

KOWH
Omaha

WTIX
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.



LET'S CUT SPOT'S PAPER MAZE

Who can estimate the real potential of spot until

buying is made less complicated via standardization?

This week, the struggle to hack a trail through the paper jungle of spot buying goes on.

In New York, the Station Representatives Association and the Broadcast Media Committee of the 4A's are drafting and re-drafting a proposed standard combination confirmation-contract form. The agency of Sullivan, Stauffer, Colwell & Bayles is developing a similar form for their own use. At CBS Radio Spot Sales, electronic billing is now being done on new equipment installed late in December.

Station WIP in Philadelphia, on the verge of bringing automation to its bookkeeping department, has sent Vice President Ralf Brent to visit some Southern stations where such systems have recently been introduced. At this moment, it would be hard to find a single agency, station or rep firm where some new idea is not under consideration or in the works for making spot buys easier.

The broadcast advertising industry is a bouncy, optimistic giant. It has every reason to be. Despite the most

complex mechanics of buying and selling among all media, spot tv and radio roars on at the rate of about \$500 million annually. But this bouncy giant also was born with a strong streak of individualism and a resistance to any kind of collectivism. If it ever outgrows enough of this to recognize that standardization is the only way to clear away the tangle of paperwork and make it a tidy marketplace, then and then only can it realize its full potential.

That the industry is moving in on



THIS WE FIGHT FOR *We fight for easier methods of coordinating and launching spot radio and tv campaigns. Much more spot would be used if agencies could be shown ways to reduce details presently inherent in buying.*

this objective is apparent from accomplishments in the recent past (SRA's standard availabilities form is an example) and what is going on right now collectively and individually. But everyone agrees that spot will continue to be the toughest and most-time-consuming medium to buy until these basic needs are fulfilled:

1. Faster and better-screened availabilities.
2. Faster handling of confirmations.
3. Faster returns of contracts.
4. Faster and more accurate invoicing.
5. Prompter payment of bills.

Communications breakdowns, paper pile-ups, clerical inefficiency, duplication of work, and a quaint disregard for uniformity are the bottlenecks in spot buying. Further complications result from the confusion over coverage (See NCS No. 2 Coverage Muddle, SPONSOR 2 February 1957) and the fact the nearly all the advertisers want to crowd into the same time periods.

To pinpoint problems and explore possible solutions, SPONSOR went to the fountainhead—to the 4A's, SRA, agencies, stations and representatives. Here is what it found out:

Even if spot never mends its ways, it

will continue to do a large volume business. As one agency executive put it: "No other media causes us more headaches and wasted time to buy than spot. But we'll go right on buying it. No agency has a right to sacrifice a client's interests for the sake of buying what is easy to buy."

But another adman pointed out that spot—because it is shot through with paper thunderbolts—is losing a lot of "tail-end" buys. That is, when it comes to investing the last couple of thousand dollars in a budget, the temptation is to select a less-complicated purchase than spot. At such times, it hardly seems worth the trouble.

The ultimate answer to smooth, efficient buying of spot radio and spot tv lies in reducing the number of forms now used and the standardization of what forms are left. The Utopia, many feel, might be a Central Clearing House for spot—a non-profit organization set up by the stations to handle all bookkeeping and billing details. Some industry people believe that such a clearing house system could get off the ground for as little as \$100,000 and that maintaining it might cost member stations (depending on how many would join) as little as .05 to 1% of their annual gross.

All bills would emanate from such a clearing house on standard forms. Agencies would get one itemized invoice covering all the buys of any one account. They would send a single check to the clearing house, which in turn would handle all of the necessary details of individual payments to the various radio and television stations that are members. Such a central billing system would not in any way eliminate the selling now done by reps and stations. It would simply take over the bookkeeping details to free both stations and reps for greater promotion and sales efforts.

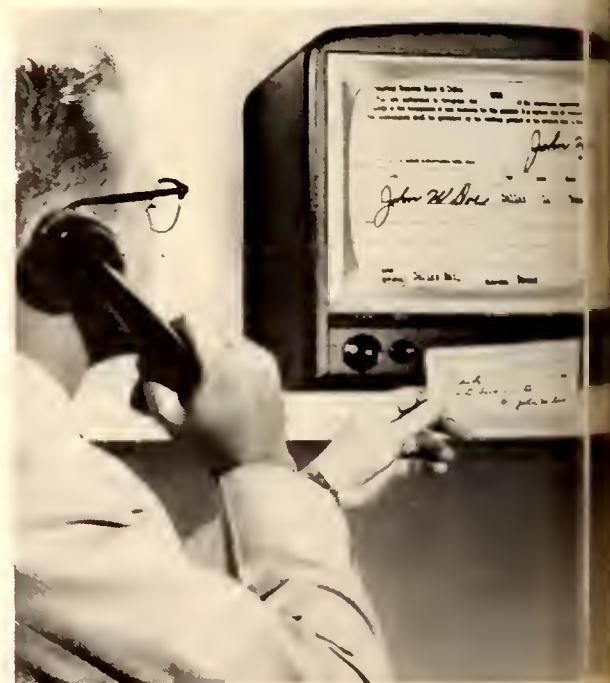
The stumbling blocks in the road to this Utopia pointed out by others in the industry are: (1) How to get the majority of radio and tv stations to underwrite such a plan? (2) How to get members of a competitive business such as broadcasting to operate openly through such a clearing house?

Far-fetched as it may seem, such systems are now working smoothly for other businesses. The financial world has used it for a long while. The music publishing business—which can hardly be termed non-competitive—has made its highly complex business a smooth running machine through a similar set-up.

About 30 years ago, the Music Publishers Protective Association was formed in New York City. Only a handful of major publishers were the nucleus. It handles all the licensing for its publisher members, receives the payments, handles all bookkeeping details such as posting payments against



Automation may yet iron out the wrinkles in spot buying. TvB is awaiting delivery of the IBM Random Access Memory Accounting Machine (above) which will be storehouse for a lot of vital information needed in buying spot tv. At right, is RCA closed-circuit tv system that speeds communications within a Dallas bank. Could it be used for quick avails?



licenses, disburses payments to its publishing house members, leaving the latter with nothing to do but break down royalties for their individual composers and lyricists — and plug their songs. Today, the association has grown to a membership of about 400 music houses who pay at the rate of 3½% on their business for the service.

At both BMI and ASCAP, similar set-ups make for smooth operations.

Until Utopia comes along, here are some things that are now being done or that could be done in 1957 to make spot easier to buy.

- Universal adoption of SRA Standard Availability forms. Although practically all member firms of Station Representatives Association use the standard form for availabilities, there are a number of rep firms who still cling to their own methods.

- A standard combination Confirmation-Contract form. This is now in the works and may see fruition soon. SRA only recently presented one such form to the 4A's. It was returned last week with suggested changes. Both associations are anxious to perfect it and put it to use since it is possible as both rep's confirmation and agency-station contract. It will eliminate the duplication of paper work now plaguing agencies, reps and stations and will speed up the process from order to payment.

The present system works like this: The agency asks for avails, selects its buys and notifies the rep. The rep checks to see that agency selections are still available at stations, then writes up a confirmation. (The practice of a confirmation originating with a seller is peculiar to air media. In almost any other industry, it comes from the buyer. But in broadcasting, the buyer can't be certain that what he wants to buy is available, so it must come from the seller.) The rep sends the confirmation to the agency, a copy to the station, and keeps copies for his own files.

From this confirmation, the agency draws up a 4A's contract. Sometimes there is a long time-lapse between confirmation and contract. Contracts have been known to arrive at stations several months after the show or announcements have gone on the air. But when they do arrive, these contracts must be posted against the origi-

(Please turn to page 82)

THE PROBLEM AREAS OF SPOT

- 1.** Problem: How can reps issue faster reports on availabilities? How can these avails be screened to fit agency wants and presented to save time?

Solution: Through still closer communications ties between reps and their stations and by widespread use of SRA's standard availability form. Agencies should not request the impossible, but reps should not show up at 5 p.m. with avails promised for noon. Actually, all reps are constantly working out improvements in this area, are in close contact with stations via TWX or Fax.

- 2.** Problem: Why should months elapse between confirmations from reps and contracts from stations? Why not one confirmation-contract form?

Solution: Such a form is right now in the works at SRA. One version has already been presented to the Broadcast Media Committee at the 4A's. Both Larry Webb at SRA and Ken Godfrey at 4A's hope that a mutually acceptable form will soon result and be accepted as the standard for the industry. It would eliminate a big chunk of paperwork and duplication of effort in spot.

- 3.** Problem: Why must agencies get involved in station bookkeeping? When will uniformity come to station billing so that bills will be accurate?

Solution: Automation, in form of electronic bookkeeping-billing systems is not being tried out for speed and accuracy. The 4A's is currently studying the billing problem and has developed a preliminary uniform invoice and affidavit, which when perfected and if adopted as standard by the industry would go a long way toward making the purchase of spot much less frustrating.

- 4.** Problem: Stations say that agencies are often in arrears in payments, and agencies say this is due in most part to inefficient, non-uniform invoicing.

Solution: Better than simply standard invoices would be a Central Billing agency—a non-profit corporation set up by stations or reps from which all invoicing would come and to which all payments would go. It might operate for as little as \$100,000. cost member stations around 1% of business volume to maintain. Such clearing houses work for banks, BMI, ASCAP, MPPA.

NOTE: For more on spot buying, see "Sponsor Asks" on page 50 where SPONSOR carries industry answers to its article of 23 Feb. by Max Tendrich, v.p. Weiss & Geller

HOW COPPERTONE STAYS ON TOP WITH

Firm holds lead in suntan oil sales against heavy advertising competition

by concentrating \$200,000 seasonal budget in weekend d.j. programming

Can a small company with a limited budget maintain its leadership in a field once giant advertisers step in?

Charlie Clowe, president of Coppertone, maintains he can hold on to the edge he has in the suntan product field despite such major cosmetics firms as Revlon which came in a year ago with the backing of high-rated network tv programming. So far he's proved his point by retaining Coppertone's position as one of the two leaders in the suntan products field.

He's kept his lead with a two-fold strategy:

- Concentrates his advertising bud-

get in spot radio where he can afford effective frequency.

- Gets strong local salesmanship from disk jockeys through frequent personal contact with them. (See picture on page opposite.)

Clowe literally woos radio personalities. Example:

A recent dinner party at Miami's Biscayne Terrace Hotel for d.j.'s. Outside, a cool ocean breeze sways the palm trees. Inside the dining room, the smell of steak mingles with the smoke and a big, bluff man with steel grey hair and a sportsman's tan is telling jokes to a group of young d.j.'s.

It's Charlie Clowe, president of Coppertone, practicing his own brand of personal salesmanship on the men who sell his products on the air.

"If you're going to get the full impact out of spot radio you've got to have local personalities put conviction into selling your product in their own words," Clowe told SPONSOR later.

"We find that d.j.'s do a terrific job for us, when they know the product and the sponsor personally."

His close relationship with d.j.'s is one of the cornerstones of Coppertone's radio advertising strategy. Last year this suntan products company, head-

Spot radio will be used in 100 markets this year. (L. to r.) M. Gusman, Coppertone v.p., J. Stoddart, a/e, C. Clowe, Coppertone pres., talk copy



200,000 IN SPOT RADIO



Sales rose from \$173,000 in 1950 to \$4 million in 1956. Radio played major role in expansion. At Coppertone plant (l. to r.) Frank S. Craig, Coppertone sales manager; John Stoddart, a.e.; Charles E. Clowe, Coppertone, pres.; Maurice Gusman, firm v.p.

Sponsor-d.j. contact improves d.j. personal radio pitch. At client dinner Clowe (second from r.) entertains Bob Gusman, Coppertone district mgr.; Lee Taylor, WINZ, Miami, d.j. (seated). Ned Powers, Kirby Brooks, Jim Harper, WINZ d.j.'s

quartered in Miami, applied its theories on a 40-station spot radio campaign in 37 markets. The effort proved so successful that the campaign is expanding into 100 markets this year, and will account for more than \$200,000, or over 50% of Coppertone's entire advertising budget through Grant Advertising, Miami. (The remainder goes into outdoor and point-of-sale.)

Clowe's aggressive salesmanship and use of advertising has catapulted Coppertone from a small local business with \$173,000 in sales volume in 1950 when he bought the firm into a \$4 million (in retail volume) company in 1956 with thoroughly national distribution. Advertising has played a major role in Coppertone's national and international expansion since Clowe took over the management.

This is Coppertone's 1957 spot radio approach:

- *The firm uses 10 to 20 announcements weekly.* "You can't buy too much radio but you can buy too little," says Clowe. "We feel that under 10 announcements a week isn't effective."

- *Announcements are concentrated*

on the weekend to reach people at the time when they're most likely to buy suntan products. With impulse purchase items such as suntan products, says Jack Stoddart, Grant account executive for Coppertone, it's important to get the message to people when need for the product is uppermost in their mind.

"I was thinking of that coming to work this morning," Clowe told SPONSOR. "We tried buying announcements across the week here in Miami, as an experiment. But that dilutes our frequency. We're going to concentrate the 20 announcements in two days again."

- *Coppertone's air effort is seasonal* (from June through August) in most markets, year-round only in such sunblest areas as Miami and Palm Springs.

- *The company's sales force participates actively in time buying.* Coppertone has 14 U.S. district managers who know the requirements of their area, and tend to know station personnel in their cities personally.

"These men know how much money they have to spend and what they

want," says Jack Stoddart. "So the Detroit district man, for instance, can consult with Grant's Detroit office on a radio buy. Generally, since we buy weekend music-and-news adjacencies, we lean somewhat toward the independent stations in a market."

Grant Advertising, with its nine domestic offices and 26 offices outside the U. S., is in a good position to work with these district men on localizing the effort.

"Spot radio has local impact by definition," says Stoddart. "It stands to reason that we'd localize the buying effort as much as possible also in order to make the most suitable media decisions."

The agency sends d.j.'s a recorded jingle and a fact sheet from which they can adapt their personal sales pitch. The jingle, written in the Miami office, is produced in New York and supervised by Grant's New York radio staff.

Chanted by "Indian-like" male voices to the beat of tom-tom, the jingle says, "Tan—don't burn, use Coppertone." After the chanted slogan, an "Indian" baritone voice advises:

*Coppertone say!
Let in friendly tanning rays—
Block out rays that burn
Don't be a paleface. . .
Use Coppertone!*

In a year when many major cosmetics companies have entered the suntan products field, there's a basic marketing philosophy behind Clowe's approach to advertising. Coppertone's budget, Clowe says, would be spread too thin in television.

"Network radio wouldn't answer our needs either, because we'd compete with our small funds with too many other products and lose the personal touch of d.j.'s. We feel it's best to dominate as much as possible the particular segment of a medium you pick for yourself. In our case, that's spot radio on weekends."

Coppertone's copy, unlike that of some of the firm's major competitors', is written with male-appeal in mind. Use of suntan products has become thoroughly accepted by women over the past decade or two. In fact, women between 18 and 35, according to Clowe's surveys, are the biggest consumers and control buying of suntan products for the family. However, there's now a definite trend for men to use some suntan products.

"And our products are packaged and advertised in a way that doesn't make men feel 'sissy' when using them," says Clowe.

Coppertone's copper-colored bottles, jars and tubes are now being distributed not only nationally, but into



Sportsman-president Charlie Clowe, with 90-pound tarpon, takes portable radio along on fishing trips. He feels surveys still underrate out-of-home radio listening

such farflung areas as Hong Kong, Tangiers, Europe and Latin America as well. In most overseas markets, outdoor and newspaper advertising are the mainstay of the sales effort, but where radio is commercial (Latin America, some European countries, for instance), Coppertone distributors use the firm's announcement technique.

Today, Coppertone, is the only firm in the U. S. which is exclusively in suntan products. It is one of the two leaders in the suntan field for all types of suntan products, such as creams and lotions, leads sales of suntan oils. Clowe says Coppertone is neck-and-neck with Sea and Ski, followed by Skol, Tartan, Shulton's Bronze Tan, Squibb and Revlon Sun Bath.

In 1950, when Clowe bought Coppertone, his surveys showed that 25% of all people going on vacation were using some suntan product. Since that

ARTICLE IN BRIEF

Coppertone gets mileage out of its \$200,000 spot radio budget by concentrating 10-20 announcements on sun-season weekends. Firm built its sales leadership from \$173,000 in 1950 to \$4 million retail volume through aggressive advertising.

time other companies have entered the field, some with heavy network tv advertising which their suntan products share with their cosmetics line (e.g. Revlon). Through this increased advertising and education, Clowe finds that the entire suntan market has increased. Today 40 to 50% of vacationers use some suntan product.

Says Clowe, "I'm from Missouri. The Madison Avenue boys scare me. We're down to earth here. This little company has developed its advertising program on trial and error, not on market surveys. I believe in market surveys, but unless you test them for your product, you'll be chasing rabbits."

"Before we put on ad program nationally, we try it right here in Miami. All markets in this country are the same. People are the same and their vacation habits are the same. So if it works here, it works in the rest of the country."

Clowe started promoting heavily from the moment he bought the small local suntan products company in 1950. At first, he used only point-of-sale material. Then as he began add-

ing products to the line (there are now nine products in varying sizes), he felt he needed national advertising.

In 1953 he bought quarter-page ads in *Seventeen*, *Glamour*, *Mademoiselle* and *Modern Screen*.

During the next year, he stepped up his magazine advertising. He also used 20- and 60-second films in 10 tv markets and began using spot radio in 25 markets.

"For our type of selling, personalized spot radio produced the best results," he told SPONSOR. "In 1955, we cut out tv, cut back magazines and went into radio in a bigger way. We tried net radio for seven weeks, but were disappointed in the results."

By the time Coppertone switched from a local Miami agency to Grant in August 1955 (principally because of Grant's broader facilities and experience in timebuying), the formula for spot radio was beginning to take shape. In 1956, Coppertone began using 24-sheet posters, about 1,000 of them through the year, but put the bulk of the budget into spot radio on 40 stations. This year the spot radio effort will be made in 100 markets.

Clowe's close relationship with the disk jockeys who sell Coppertone on the air stems partly from his own extroverted, sportsman personality. A few Sundays ago, for instance, he took Kirby Brooks, WINZ, Miami, d.j. along on his 65-foot-boat for a fishing trip. On his days-long fishing trips, Clowe often finds that his only contact with civilization is his portable radio.

"And I figure there're millions of people like me who listen in boats and on beaches, and no survey seems to have done outdoor listening justice yet."

By the time Clowe arrived in Florida in 1950, fresh out of the shoe industry, he was ready to find a nice, relaxing business. His two sons and daughter were grown (He's a grandfather three times over now), and therefore family considerations weren't a factor. "By the time I came to Florida, I was looking for a nice warm climate where I could stay put and a business that could be developed from here."

After 14 months of searching, he found Coppertone. In that year, the company had grossed \$173,000. Its distribution was 90% in Florida, and 10% in neighboring resorts. Clowe bought the company with two associates. Today he and v.p. Maurice Gussman are the sole owners. ■



"Spectacular" commercial was four-minute tour guided by Betty Furness through imaginary home of the future equipped with tv-telephone

A SPONSOR COST ANALYSIS

WHERE DOES THE MONEY GO?

Westinghouse put \$26,000 into one "spectacular" commercial.

Here's an analysis of the cost components, production planning

Once a year for many multi-product advertisers an occasion arises that requires a big, over-all promotion on network television.

On 11 February, Westinghouse (through McCann-Erickson) staged such a promotion as its contribution to National Electrical Week. Westinghouse did the job with a "spectacular" four-minute live commercial on *Studio One*, CBS TV.

This commercial, replacing Westinghouse's usual product commercials, showed an imaginary "electrical world of the future." It cost the sponsor \$26,000, or double the normal cost

for all its commercials in one show combined.

Westinghouse's experience in doing this costly commercial is applicable to many multi-product advertisers. The commercial did not try to sell any current Westinghouse product, but set out to provide the impression of a forward-looking and research-conscious company. The atmosphere, Westinghouse feels, translates itself into sales when coupled with year-round hard-sell advertising.

The \$26,000 Westinghouse spent on the commercial sounds particularly formidable when you realize this sum

will pay for some half-hour film shows. Here's how and where the money was spent:

The work and planning that had gone into this "spectacular" actually predated its one-time showing by six months. That long ago McCann-Erickson asked CBS TV to scout out a *Studio One* script which would tie in with National Electric Week and be a good vehicle for such a commercial.

In December the agency began planning the actual commercial. Two copywriters were assigned to the job (Mrs. Shirley Schlubach and Bill Scudder, copy supervisor) and worked closely

with art director J. Wesley Doyle on the visual conception. The finished product was a 16-page script, including the introduction featuring Westinghouse executive v.p. Mark Cresap, the four-minute middle commercial and the closing commercial on house-power.

Although this middle commercial was not telecast in color, it had to be produced in CBS Color Studio 72, because that's the largest CBS studio on the East Coast. The complicated sets, showing the house of the future, required an entire studio for the commercial alone.

Betty Furness, dressed in 1957 fashions, acted as guide and commentator in taking viewers through this futuristic home.

"Actually, Westinghouse engineers didn't guide us in the electronic products and services we predicted for the future," Bill Scudder, McCann tv copy supervisor for Westinghouse, told SPONSOR. They didn't want us to do a drawingboard concept of products, but rather let our imaginations run wild."

This meant spending hours in the library browsing through science fiction stories to get the proper atmosphere. These products of the writers' and art director's imagination were

then translated into wood and canvas and paint props by four men in the CBS TV Special Effects Department at a \$5,000 cost to the client.

Eaves Costume House was commissioned by Doyle to make up special costumes. The agency rented these at \$1,000, since buying them would have been even more expensive.

The result was a free combination of feasible products (tv-telephone) and blue-sky. The main purpose, however, was to humanize the world of the future so that the viewers would get a feeling of identification with an era Westinghouse (implicitly) is helping to usher in. Hence the script called for a teen-age girl talking to her boyfriend on the tv phone.

The total six minutes of commercial time (introduction by Cresap, four-minute middle "spectacular" and closing commercial) was costly. However,

ARTICLE IN BRIEF

Westinghouse used "spectacular" \$26,000 commercial as part of annual industry promotion and for prestige-umbrella to its year-'round advertising. Cost was double normal cost because of elaborate settings, special costumes, additional performers, studio space.

McCann-Erickson anticipated reaching some 20% more people than the 22,346,000 average audience *Studio One* reached in December (Nielsen). CBS TV's normal audience promotion was supplemented by Communications Counselors (McCann's public relations subsidiary) with promotion to the radio-tv and electrical trade press.

"When an advertiser allocates an outsize budget for a major tv promotion, he should insure it through merchandising and promotion," Myron MacDonald, McCann v.p. and Westinghouse account supervisor, told SPONSOR.

At SPONSOR's presstime, two weeks after the commercial had been on the air, the reaction was in from Pittsburgh: Westinghouse executives, according to the agency, were delighted with the commercial and confident that it had fulfilled its objectives.

The objectives, applicable to many multi-product advertisers, were the following:

- Create an aura of a research-conscious, forward-looking company which serves as a "prestige umbrella" for the year's product advertising.
- Provide a highly merchandisable vehicle for distributors. Westinghouse feels there's acceptance on their part



Special effects included "city of tomorrow" illustration by free-lancer R. Chambers, (l.) Bill Scudder, copy supervisor and Wes Doyle, art director (seated) planned concept



Costumes, designed by Eaves, were rented for \$1,000. They created aura for inhabitants of Westinghouse's "house of tomorrow." Betty Furness wore 1957 fashions



Scenery construction, supervised by Wes Doyle, cost \$5,000 in addition to usual \$1,400 for normal set design. Rotondo was commissioned to design sets for the "house"

of the need for such broad industry promotions.

- *Promote better labor relations.* That type of commercial, say agency executives, gives employees pride in working for the company.

- *Provide merchandising opportunities with utilities,* who are big Westinghouse clients. Consumer products actually account for 27% of the firm's \$2 billion gross sales. "Utilities, of course, like any type of promotion that encourages use of more electrical appliances in the home," said MacDonald.

- *Enhance the firm's prestige, public confidence in Westinghouse,* and thus provides the proper climate for Government contracts.

In an era when major advertisers spend upwards of \$200,000 for a single tv spectacular destined to create the proper climate for the sponsor's year-round advertising effort, remember that special time for planning and an outsize budget for the commercials are needed. While the special-promotion tv vehicle is important, its effectiveness depends upon the actual selling message. And spectacular tv programing can overshadow an ordinary commercial. ■

ONE-SHOT DOUBLED COST

TALENT \$2,500	Cast required nine including Betty Furness. Usual <i>Studio One</i> pitch has two or three in it
EFFECTS \$5,000	Carpenters, props had to build such special effects as tv telephone, tv set on the wall
STAGEHANDS \$4,000	Effort required 75-man studio crew, four times the normal number of studio stage hands
COSTUMES \$1,000	Ultra-modern look of actors required making costumes to order and renting them
EQUIPMENT \$2,000	Script called for special technical equipment like Budelman mikes hidden in clothes
SET DESIGN \$5,000	Several sets, made of wood, cork, fiberglass, were built to represent the house of the future
NORMAL SET \$1,400	Usual <i>Studio One</i> commercials require one or two sets showing parts of kitchen, for instance
CBS PROP \$1,000	Network Special Effects Department used four men on several days to build special props
CBS FAX \$4,000	Commercial required Studio 72, largest CBS TV color studio on East Coast, 120 x 100 feet
\$25,900	This total includes such items as illustration of futuristic city painted by free-lancer



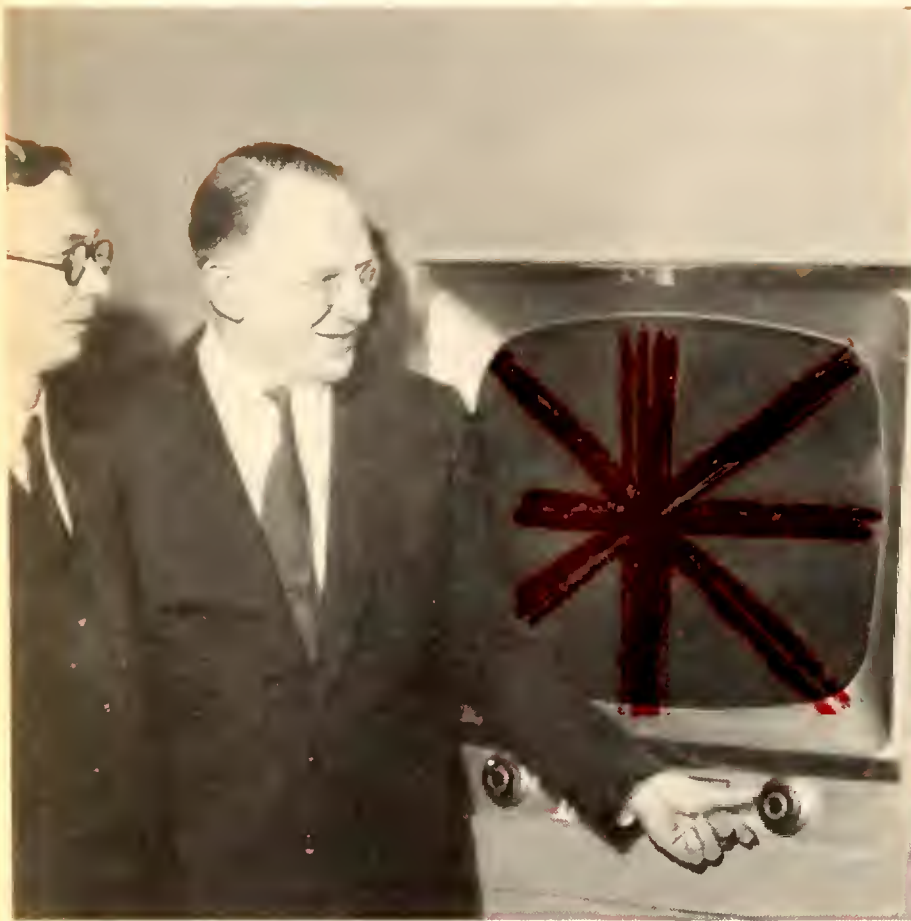
Talent cost \$2,500 for nine, including Betty Furness. Sleeping boy in future home can be watched by mother on her "home television network" from the living room



Technical facilities cost \$4,000, since commercial required CBS TV's largest East Coast Studio, color studio 72, which is 120 x 100 feet, plus CBS TV crew of 75



"Props and special effects like freezer-oven combination for modern kitchen cost \$5,000. Designs, followed by CBS Special Effects, were based on copywriter imagination



Exchange of knowhow between Erwin, Wasey's British and American staffs is finalized by, left, Ron Crichley, research dir., in London, and Austen Barnes, dir. of London office; right, Rollo Hunter, tv-radio dir., New York. J. Edward Reich, who moved from L.A. to London as tv dir.

ERWIN, WASEY'S TV LEND-LEASE PLAN

Two-way exchange of tv techniques helps

pave way for British commercial telecasting

Erwin, Wasey advertising agency has just started its own variety of lend-lease with England. The lenders and the leasers are (1) all the agency branch offices in the United States and (2) the Great Britain headquarters office in London. The item they're exchanging is the commercial tv know-how of each country's experts.

Austen Barnes, director (or, in Americanese, vice president) of the London company, has just returned there after a lengthy tour of television and advertising centers in the U. S. and Canada. The pivot on which his visit revolved: a bilateral exchange of television ideas for commercial announcements. His goal, and that of the international-minded Erwin, Wasey

board: the development of new ideas for British tv (commercial tv there will be two years old in September) and stimulation of "second thoughts" for the 10-year-old American tv.

Barnes and his research director, Ron Crichley, conferred with agency executives in every department, but

ARTICLE IN BRIEF

Erwin, Wasey advertising agency ce-ments U. S. and London staff relations by exchanging tv knowhow and sending tv creative chief to supervise London tv as commercial tele- vision zooms there. Concept: Britain is the advertising gateway to Europe.

concentrated on conversations with Rollo Hunter, director of tv and radio in the New York office. They made plans to have a regular and continuous screening of U. S. and British storyboards, sample scripts and finished film commercials at all agency offices, with New York the channeling point. And, coincident with this new film review plan, they gave an impressive nod to the potential stature of commercial tv in England by assign- ing a top tv expert to London.

He's J. Edward Reich, who left recently for a 7,000-mile trip from his work as director of the television department in Erwin, Wasey's Los Angeles office. In his new job, as tv creative director in London, he heads up

a 20-person department which includes six writers and 12 production assistants. They service EW accounts in these three categories: (1) U. S. accounts with British distribution; (2) British companies affiliated as subsidiaries or branches of U. S. companies; (3) British-only concerns.

Barnes, in discussing plans for expansion of his tv creative staff, explained some of the reasons why this is being done. These reasons reflect some of the thinking of every international-minded agency and advertiser.

Circulation: Set circulation is growing fast, with commercial television operation. ITA (Independent Television Authority) now operating in areas where 70% of the nation's 15 million families live. However, only about three million of these families have sets equipped to tune to both the non-commercial (British Broadcasting Corp.) channel and the commercial one. Four cities now have tv, and plans include Scotland this year. Wales next.

Audience: Because there has never been commercial radio in England, there have been no commercial copywriters or producers. And, for the same reason, "People have been conditioned to entertainment only, and they aren't used to commercials." But, Barnes says, "they're now ready for a harder sell, and a more direct approach than we've been using."

"The U. S. is much more conscious of the viewer, and understands him better, and we want to take advantage of what our agency has learned here. We're taking the approach that the U. S. is our 170 million-person test market! And we want to learn fast some basics which the U. S. knows after more than a decade of telecasting."

Sponsorship: There's no sponsorship, as such, in Britain. Advertisers cannot have integrated commercials inasmuch as tv's "editorial" content is completely separated from its advertising. No programs or program segments are sold, just announcements (six minutes per hour, all told), and these on a run of schedule basis. An advertiser pays a 10% premium for a specific time slot.

Therefore, there can be no star "testimonial" or endorsement, and no program identification with a product. Because of this, greater emphasis has to be placed on commercial copy. Another reason for developing attention-getting copy: quintuple spotting is frequent, with five announcements

ranging from seven to 60 seconds (but 30's are the most popular) competing for audience attention at the hour mark. But commercial breaks "are never arbitrary," says Barnes, "as they seem to be with tv in the U. S. Britishers would never stand for some of the unnatural intrusions into the story."

Film: As tv grows older in Britain, it follows the U. S. pattern from live to film. A year ago, almost all programming and commercials were live. Today, 75% of all tv programming is filmed; about 96% of the commercials. This calls for film specialists, and artists who concentrate on tv visualization, the agency executive says.

Merchandising: Erwin, Wasey has an enigma in the problem of merchandising its television buys. If the time is not fixed, and there's no personality or program tie-in, how do you merchandise your television advertising? This is a marketing nut he hopes to crack with the aid of Reich and marketing specialists. "We merchandised commercial tv for the first time in England last November, when we tied in our tv commercials for the Bacon Information Council with a cookbook cross reference in newspaper advertising. But we still haven't found the final answer."

Advertisers: The London office handles tv schedules for both American and British accounts. The only type of account which is not acceptable on tv there is a lottery or sweepstakes, says Barnes. As for hard liquor accounts, "We can use tv advertising. But almost all alcoholic advertising on tv is for beer and wine because Scotch is still in short supply. It's exported to the U. S.!" Some of Wasey's Lon-

don accounts: Coca-Cola, Marfak, Pride, Carnation, Goodyear, Hoover.

Competition: Unlikely as it seems to most Americans, there are more than 100 advertising agencies in England. However, "only 10 or 12 have a television department of any significance," says Barnes. Erwin, Wasey has a total billing of more than £1.5 million (some \$12.5 million), and about 12% or \$1,500,000 of this is spent on tv advertising.

Reich, who had never been in England, had nevertheless been briefed thoroughly on what to expect. He had half-formulated some departmental concepts before sailing.

"For one thing, we're going to develop tv writers. Until now, the copywriters have necessarily been grounded in print because there were no broadcast media.

"We're going deeper into motivational research. We don't think there's any basic difference between British and American people, and one of the biggest misconceptions has been the belief that there are many differences. Buying impulses are the same; the difference is in buying habits, and the influences which determine them."

London is the first major international capital to take advantage of America's tv know-how, says Barnes, and his new set-up is an accentuation of this borrowing process. "And London is the gateway to Europe. Commercial television is coming along in Europe, particularly in Germany, and as Europe itself becomes more integrated it will become interested in and borrow modern advertising techniques. A major aspect of British tv will be development of a European market." ◆



Bacon Information Council slide is from tv commercial, one of EW's accounts using spot. London billing is \$12.5 million

New American tv creative chief will work in modern London office with staff of 20: six writers and 12 production assistants

IS PUBLIC SERVICE PROGRAMING IMPORTANT TO SPONSORS?

It's key to station's "believability," says Westinghouse Broadcasting

which sponsored industry's first local public service meeting this week

This week in Boston executives from 110 tv and radio stations across the nation met with prominent educators and public servants under the auspices of Westinghouse Broadcasting Co. The occasion: tv-radio's first industry-wide conference on local public service programing.

The three-day meeting, for which WBC spent \$75,000, was obviously important in the realm of public welfare. But how significant is public service programing to the advertiser? (Most of this programing is unsponsored.)

SPONSOR put this question to Donald

H. McGannon, president of Westinghouse Broadcasting Co., on the eve of the Boston conference. McGannon relates public service programing right back to media buying strategy.

"The station which works for community welfare," he says, "leaves in the mind's eye or the mind's ear an impression of character which makes that station more believable when it transmits the advertiser's message. This has long been understood in the newspaper field. Public service projects are what makes great newspapers stand out among their competitors. But this

form of stature-building is equally important to the air media.

"The sound or the pictures a station transmits don't persist. But a station can create a permanent image based on its public service activity."

Just what is public service programing? To many, it's programing of an informational character with a necessarily limited appeal.

But Don McGannon rejects the theory that public service programing must equate with limited appeal. First

(Please turn to page 40)

Creative cannonade in public service field is objective of WBC Boston meeting with 110 stations. WBC President Don McGannon (r),

programing v.p. Dick Pack selected cannon, a revolutionary war replica, as meeting souvenir. Meeting took place 27 February-1 March



WBC PANELS COVER WIDE RANGE OF PUBLIC SERVICE TOPICS

Film prologue with Vice President Richard H. Nixon, speeches by FCC Chairman George C. McConaughy, lawyer Joseph N. Welch and special guest Charles L. Van Doren were among scheduled highlights of WBC public service programming conference in Boston 27 February-1 March. Delegates were welcomed by Donald H. McGannon, WBC president. Chairman was Richard M. Pack, WBC programming v.p. Stations invited were cross-section of U.S. broadcasters selected for public service leadership. Scope of program is indicated by following list of panelists and topics they discussed.



Carl Sandburg appeared in filmed prologue. WBC's Bill Kaland (center) with cameraman Ralph Lopatin

The Challenge: A prologue with Vice President Richard M. Nixon; Dr. Milton S. Eisenhower, president, Johns Hopkins U.; John F. Kennedy, U. S. Senator, Mass.; Rear Adm. H. G. Rickover, USN; Dr. Ralph J. Bunche, under secretary, UN; Carl Sandburg.

It Could Be You: Film with Rege Cordic, KDKA, Pittsburgh, and Arnold Stang.

Meet the Critics: Panel with Lynn Poole, director public relations, Johns Hopkins, chairman; Merrill Pauitt, managing editor, *TV Guide*; Tony LaCamera, radio-tv editor, *Boston American*; Dwight Newton, radio-tv columnist, *San Francisco Examiner*; Fred Remington, radio-tv editor, *Pittsburgh Press*.

Assignment Public Service—Freedom: Tv panel with Jerome R. Reeves, gen. mgr., KDKA-TV, Pittsburgh, chairman; Bernard C. Barth, v.p.-gen. mgr., WNDU-TV, South Bend; Herbert B. Cahan, prog. mgr., WBZ-TV, Boston; Carl Fox, prog. mgr., KYTV, Springfield, Mo.; Lewis Freedman, producer, *Camera Three*, WCBS-TV, New York; Ralph A. Renick, news dir., WTVJ, Miami.

Assignment Public Service—Freedom: Radio panel with Gordon Davis, gen. mgr., KYW, Cleveland, chairman; Leon Goldstein, prog. v.p. WMCA, New York; Sherwood R. Gordon, pres.-gen. mgr., WSAI, Cincinnati; Mark Olds, prog. mgr., KYW, Cleveland; Sam Serota, dir. pub. relations-special events, WIP, Philadelphia.

Showmanship in Public Service Programming: Panel with James MacAndrew, dir. of broadcasting, Board of Education, New York City, chairman; James T. Aubrey, Jr., prog. v.p., ABC TV; Dr. Frank C. Baxter, professor of English, U. of Southern California; Lewis G. Cowan, v.p., CBS; Dr. Bergen Evans, professor of English, Northwestern U.; William J. Kaland, nat'l prog. mgr., WBC; Robert Saudek, director, Tv-Radio Workshop, Ford Foundation; Edward Stanley, manager public service programs, NBC.

Television News: Panel with John K. M. McCaffery, WRCA-TV, New York, chairman; Robert W. Breckner, prog. v.p., KTTV, Los Angeles; Bill Burns, news dir., KDKA-TV, Pittsburgh; James H. Ferguson, prog. dir., WSAZ-TV, Huntington, W. Va.; Mike Wallae, WABD, New York.

Radio News: Panel with Sanford Markey, news dir., KYW, KYW-TV, Cleveland, chairman; Robert H. Forward, dir. of programs, KMPC, Los Angeles; Jack Kerrigan, prog. mgr., WHO, Des Moines; Daniel W. Kops, exec. v.p., WAVZ, New Haven; Rod MacLeish, news dir., WBZ-WBZA, Boston-Springfield; Gordon B. McLendon, exec. dir., KLIF, Dallas.

Making the Most of Informational Film: Panel with Robert B. Hudson, prog. coordinator, Educational Tv and Radio Center, Ford Foundation, chairman; Richard Carlton, v.p.,

Trans-Lux Films; Charles F. Dolan, exec. v.p., Sterling Movies U.S.A.; Michael Hayward, chief of operations, Radio and Visual Service Div., Dept. of Pub. Information, UN; Caleb Paine, manager, station services, WRGB, Schenectady; John F. White, gen. mgr., WQED, Pittsburgh.

Making the Most of Special Program Sources: Panel with Seymour N. Siegel, director, WNYC, New York, chairman; Gertrude G. Broderick, radio-tv education specialist, U. S. Office of Education; Guy Harris, prog. mgr., KDKA, Pittsburgh; Dorothy E. Lewis, radio-tv consultant, UN; George E. Probst, exec. dir., Thomas Alva Edison Foundation; Barrie Thorne, North American Representative, BBC.

Religious Programming: Radio and tv panel with Dr. Richard V. McCann, *Our Believing World*, WBZ-TV, Boston, chairman; Albert Crews, dir. of tv, Nat'l Council of Churches of Christ; Rev. Walter L. Flaherty, dir. of archdiocesan Tv Centre, Catholic Archdiocese, Boston; Milton Krents, producer, Jewish Theological Seminary; Bruce Wallace, mgr. promotion and pub. service, WTMJ, Milwaukee.

Television Production: Panel with William C. Dempsey, prog. mgr., KPIX, San Francisco, chairman; Philip H. Cohen, v.p. radio-tv SSCB, New York; Ray W. Trent, prog. mgr., KDUB-TV, Lubbock, Texas; Charles Vanda, v.p. (tv) WCAU-TV, Philadelphia; Arnold L. Wilkes, dir. of pub. affairs and education, WBAL-TV, Baltimore.

Programming Concert Music: Panel with Raymond S. Green, exec. v.p.-gen. mgr., WFLN, Philadelphia, chairman; Martin Bookspan, dir. of recorded music, WQXR, New York; Dr. Douglas S. Moore, exec. officer, dept. of music, Columbia U.; Ray L. Stone, Maxon, New York; Melvin C. Wissman, prog. dev. mgr., WWJ, Detroit.

How Research Can Help Public Service Programming: Panel with Melvin A. Goldberg, dir. of research, WBC, chairman; Dr. Leo Bogart, asoc. dir. of account research service, McCann-Erickson; Dr. Philip Eisenberg, president, Motivation Analysis.

Spots Before Your Eyes (The production, Use and Potentials of Radio and Tv Public Service Spots): Panel with Franklin A. Tooke, gen. mgr., WBZ-TV, Boston, chairman; Arthur J. Bellaire, v.p. radio-tv copy, BBDO, New York; William J. Kaland, nat'l prog. mgr., WBC; Gordon C. Kinney, radio-tv dir., Advertising Council; Irvine H. Millgate, dir. of visual education, Boy Scouts of America; James H. Quello, pub. rel. dir., WJR, Detroit.

Children's Programs: Tv and radio panel with Fred A. Keller, prog. dir., WBEN-TV, Buffalo, chairman; "Big John" Arthur, ABC; Gloria Chandler, dir. public service, KING-TV, Seattle; Jack Miller, co-producer, *Captain Kangaroo*; Helen Parkhurst, child psychologist, educator; Judith Waller, NBC.

PUBLIC SERVICE

(Continued from page 38)

of all, he points out, some of the broadcast-appeal programing elements are public services: news, weather, time, traffic information. What's been limited, he feels, is the amount of creativity applied to public service programing in years past.

McGannon defines public service programs as those whose basic objective is to inform rather than to entertain. "But," he says, "there's no reason why they can't be entertaining at the same time."

Can they be sponsored too? Richard M. Paek, WBC programing vice president, and the chairman of the Boston conference, believes the answer is yes. "In Boston," he points out, "WBZ-TV put on a show called *2000 AD* as a public service and wound up selling it to IBM."

Paek feels the line between public service and entertainment programing is artificial; in fact that public service programing needs a new name ("just the way we need a new name for d.j. in radio"). Paek looks at the numerous institutional advertisers using

newspapers and magazines and wonders whether more accounts like these couldn't be developed for the air media "although public service programing sponsors don't have to be institutional."

Whether there's much sponsorship potential in public service programs is moot. But the philosophy at WBC and its 10 stations is that public service requires the same creative enthusiasm that's applied to other more commercial facets of station operation. Public service is built around a company-wide plan. WBC headquarters in New York sets the basic themes (American history, mental health among them). Then it's up to the stations to work out their own approaches locally. In addition to themes set for the whole organization, each station is asked to pick one local project of its own. Public service activities of the WBC stations aren't confined to programs, incidentally. There are announcements as well as informational vignettes inserted into commercial programs.

WBC hopes the Boston conference will spread around the industry enhanced enthusiasm for public service

programing. But it didn't go to Boston to preach. The stations invited to participate are themselves veterans of public service programing, a cross-section chosen from among stations of all types for their outstanding public service records. Actually WBC hopes to see a cross-pollination of public service ideas and techniques emerge.

Don McGannon points out that there's no organized way stations in one community can observe the public service programing of stations far away. The Boston conference was designed to close this gap. Following the conference, WBC hopes to make available a record of the ideas exchanged in the form of a book or pamphlet. The plan is to make this book available free to stations requesting it. In the end WBC hopes to see wide recognition that public service programing can be entertaining.

Another important objective of the Boston meeting was to focus attention of advertisers and their agencies on the role of public service programing in building the stature of a station.

Public service programing is important in building stations, especially tv, in still another way.

WBC's Dick Paek says that local live public service programing is today's training ground for new performing and production talent. With so much of local tv programing on film, public service shows are frequently the only place newcomers can break in. The top d.j. on KDKA, Pittsburgh, for example, is now moving into tv as m.c. of a public service show on KDKA-TV.

Paek believes that public service programing can find new talent in the classroom particularly. He feels there may be more Professor Frank Baxter's and Bergen Evans' waiting to be discovered by stations and developed.

"There should be greater exploitation of the resources of the educational system," Paek says. "Almost any station has a university or college within reach and those that don't have high schools. A great teacher in a local school may turn out to be a great personality."

Both Prof. Frank Baxter and Prof. Bergen Evans, incidentally, were among the panelists participating in the WBC Boston meeting. (For a complete list of the panelists with their subjects, see page 39.)

good work, Bob



BOB KERNS
WBRC-TV,
BIRMINGHAM

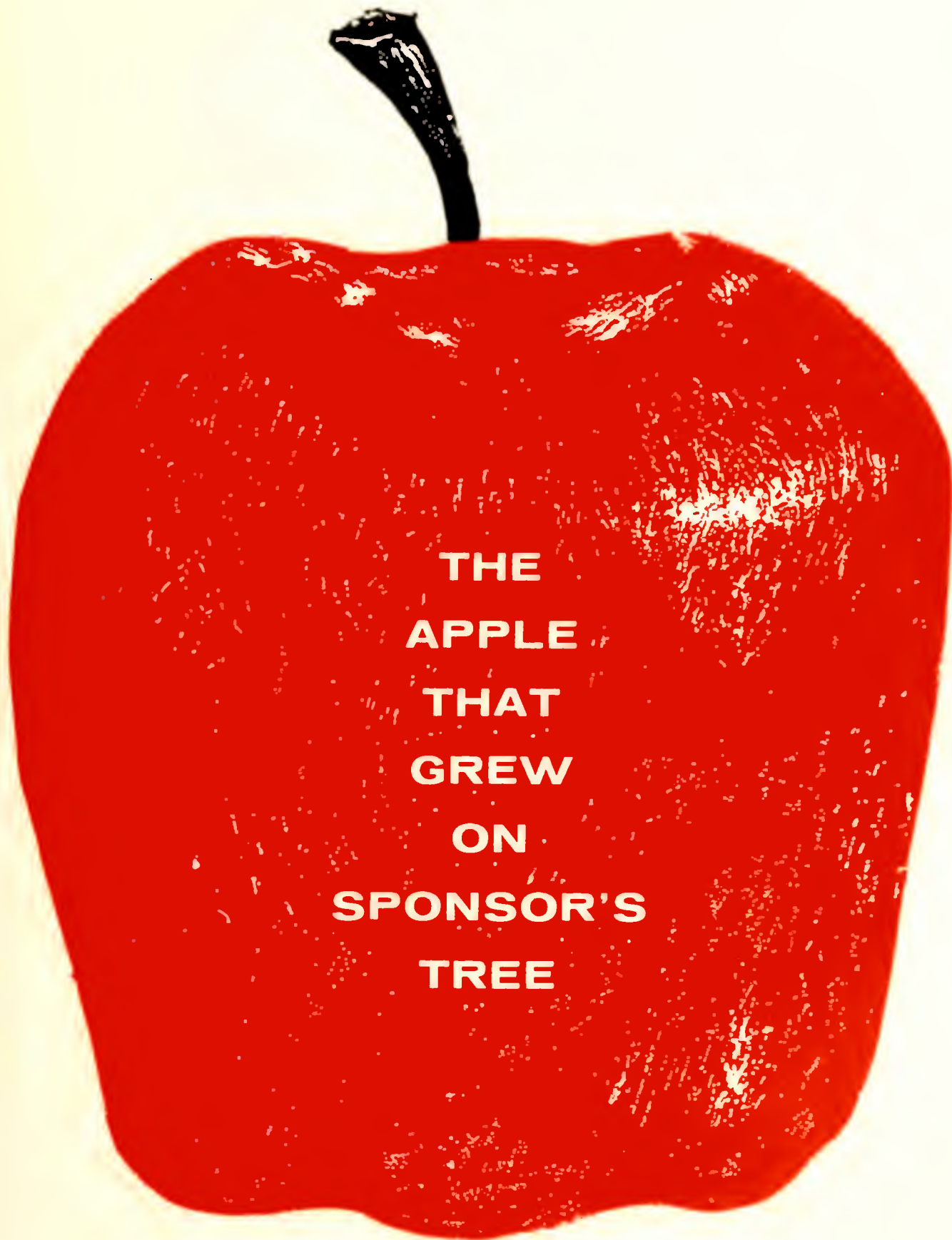
CODE 3 earned a 15.5%* rating
on your station.

Sponsor: Miller High Life



for your market availabilities,
call, write or wire
ABC Film Syndication,
1501 Broadway, New York • LA 4-5050

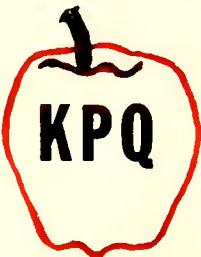
*Telepulse, Nov.




A true story of five years of amazing national spot growth through advertising



Once there was a friendly little radio station in the Washington apple country.

It was called  and it lived in the city of Wenatchee.

It was a good little radio station and many people thought well of it. But it had a serious

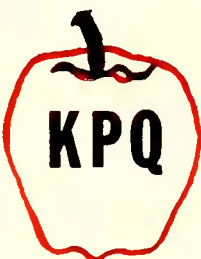
deficiency. Instead of growing round and plump it  grew thin and gangly

like a stringbean. A specialist was called in to make a diagnosis. "There's nothing

that can't be cured," he said. "All that's needed is a balanced diet. It gets plenty of local

business. Just feed it a good dose of national spot business."




Although  was pretty green when it came to national spot business it decided


to follow the doctor's orders. But spot business didn't grow on every tree.



How to

get it required some serious  thinking. Finally it decided to practice what it preached.

It decided to—**ADVERTISE!**

In 1953  invested \$122.50 in SPONSOR.



It wasn't long before things began popping.



Pat O'Halloran
Sales Manager



MOST LISTENED-TO IN CENTRAL WASHINGTON
5,000 Watts
PHONE NO. Ormandy 3-5121 TWX-WM 18
WENATCHEE, WASHINGTON

June 20, 1953

Mr. Ed Cooper
Western Manager, SPONSOR
6087 Sunset Boulevard
Los Angeles 28, California


Dear Ed:

We had only run six half-column ads when I made a National Sales trip. Most of the agency people remembered seeing our call letters, they even remembered we were in Wenatchee. They were AWARE of our station. Yes, I even came back with signed orders.

Sincerely,


Pat O'Halloran
Vice President - Manager

FO'11:zm

In 1954  was shaping up and showing a happier hue.

National spot was taking root.

In 1954 \$1385 went into space.

In 1955  underwent a startling change. It was round,

firm, and fully packed. It was no longer green. Its

business was 40% national and 60% local—a balanced diet.

In 1955 KPQ upped its SPONSOR budget



to \$1944 and, additionally, took on a second trade magazine.

VANCE SHELFHAMER

Advertising

INCORPORATED

FIFTY-TWO SOUTH 3RD AVENUE • YAKIMA WASHINGTON • PHONE GL 3-0311



Vance Shelfhamer
President

November 14, 1955

Mr. Ed Cooper
Western Manager, Sponsor
6087 Sunset Boulevard
Los Angeles 28, California

Dear Ed:

Seems like it wasn't very long ago that this agency first started an advertising schedule with SPONSOR for radio station KPQ, Wenatchee, Washington. As you know, the beginning schedule might have been considered rather modest.

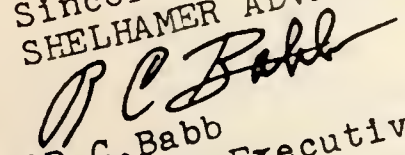
However, in those days a few years back, we were informed that if national and regional billing increased, then the advertising budget would be increased by the same proportion. You know full well how much the KPQ placement in SPONSOR has grown since that time.

To me, there could be no better indication that the KPQ schedule in SPONSOR has done a job. I have yet to have a month go by when Jim Wallace and Pat O'Halloran of KPQ have not informed me that they are "X" number of dollars ahead of the corresponding month the previous year, and that they are running "X" number of dollars ahead of their yearly goal on national and regional billing.

Let me give Jim and Pat a word of praise right here, though. Not only do they permit me to increase their budget as business increases, but they keep feeding me material to work with. AND MOST IMPORTANT, they follow-up SPONSOR advertising with personal sales calls, by distribution of reprints, and by never-ending cooperation with their advertisers and their advertisers' agencies. I've had occasion to talk to the KPQ reps, too, and they have informed me that the KPQ schedule helps them tremendously.

One thing for sure, I wouldn't recommend changing from a known winner, Ed, and SPONSOR has proved it's a winner for KPQ---- fact confirmed by the authorized increase in SPONSOR scheduling.

Sincerely,
SHELFHAMER ADVERTISING AGENCY


R.C. Babb
Account Executive



GOOD ADVERTISING DOES NOT COST - IT PAYS!

In 1956



grew rounder and rosier. And the SPONSOR

budget grew to \$3823.50 (but during the year the second

magazine was dropped, for KPQ had developed a system

that told them where their business came from.)



MOST LISTENED-TO IN CENTRAL WASHINGTON

5,000 Watts

PHONE NO. Ormandy 3-5121

TWX-WN 18

WENATCHEE, WASHINGTON

December 4, 1956

Mr. Ed Cooper
Western Manager
Sponsor
6087 Sunset Blvd
Los Angeles 28, California

Dear Ed:

Our National business was stuck on a low plateau back in 1952-53. The Columbia Basin population in Central Washington is growing 10% a year.

It was time to take our own medicine and spend 5% of gross sales in advertising. KPQ's sales goal was set high. 20% per year, ie., a five year plan to double National spot business. The chart shows Sponsor Plus results. The plan is working.

Sincerely,

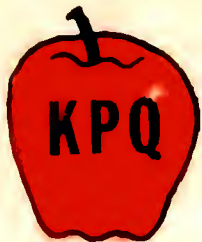
Jim Wallace
J. W. Wallace
President

JWW/vw



*Jim Wallace
General Manager*





In 1957 **KPQ** stepped up its SPONSOR budget to \$5,960,

11 times what it had invested in 1952.

The little station in Wenatchee has become big in the national field.

It gives the credit to its alert rep, Forjoe & Co., and to **ADVERTISING!**

KPQ'S FIRST FIVE YEARS IN SPONSOR

YEAR	NATIONAL BUSINESS	% INCREASE	BUDGET FOR SPONSOR
1953	\$52,564	5%	\$ 422.30
1954	\$65,000	30%	\$1385.00
1955	\$80,311	60%	\$1944.00
1956	\$97,000	94%	\$3823.00
1957	\$?	?	\$5960.00

Take a tip from



If your station lacks national spot

nourishment, plan a campaign in the use magazine SPONSOR.



You can't beat SPONSOR as a vehicle for your national

ad campaign because: (1) It's edited 100% for key decision-makers—

and they're the men you have to sell; (2) about 6 out of every 10 readers (current press-run 13,500)

are agency and advertiser executives; (3) SPONSOR enjoys top prestige

and is the most-quoted magazine in its field; (4) it fights hard for worth-while industry objectives;

(5) a schedule in SPONSOR spotlights your station and sets it apart

from 3500 others; (6) you earn present low rates throughout 1957

—with extension to 1 May 1958; (7) reps love it.

Take a tip from



SPONSOR 40 E. 49th Street N. Y.

Let me know how SPONSOR can help improve my spot billing—and how I can earn old rate protection for 12 months after new rates go into effect 1 May 1957.

Name _____

Firm _____

City _____

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Columbia LP Record Club, NY	Maxwell Sackheim, NY	CBS 201	Amos 'n' Andy; Tu & Th 7-7:45 pm, Sa 12:05-12 30 pm. 5 min segs; 9, 12, 14 Feb
Evinrude Motors, Milwaukee	Cramer-Krasselt, Milwaukee	NBC 188	Monitor; 5 one-min announcements per weekend; April start; 10 wks
Knapp-Monarch, St. Louis	Frank Block, St. Louis	NBC 188	Monitor; 5 30-sec announcements per weekend; 25 May-23 June
Lyon Van & Storage, LA	Smalley, Levitt & Smith, LA	MBS	Queen For A Day; M 11:30-12 n; 18 Mar
Minnesota Mining & Mfg, Detroit	BBDO, Minneapolis	CBS 201	Amos 'n' Andy; MTW 7-7:45 pm; 5 min segs; 4 Mar; 4 wks
Quaker State Oil Refining, Oil City, Pa	K&E, NY	MBS	Baseball; Sa 1 or 2 pm-concl; 1/2 spon; 30 Mar
R. J. Reynolds, Winston-Salem, NC	Esty, NY	MBS	Baseball; Su-Sa 1 or 2 pm-concl; 5 min seg after each game; 30 Mar

BROADCAST INDUSTRY EXECUTIVES

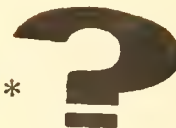
NAME	FORMER AFFILIATION	NEW AFFILIATION
Sherman Adler	NBC, NY, acct exec-tv films	CBS Tv Spot Sales, NY, acct exec-sls devel
Louis B. Ames	NBC, NY, feature ed & production mgr	California National Productions, NY, dir theatrical div
Wayne R. Anderson	NBC, acct exec	Motion Pictures Service Co, SF, sls mgr
James Chapelle	American Express, SF, mgr	Lloyd Pearson Associates, NY, program coordinator
Edwin J. Charles	WOL, Wash, DC, commercial mgr	KCKN, Kansas City, Kan, gen mgr
Howard W. Coleman	NBC, Chi, mgr color sls devel	WMAQ, WMAQ-FM, Chi, mgr
John M. Couric	United Press, Wash, DC, asst news editor	NARTB, Wash, DC, public relations-chief writer
Joseph Curt	NBC, NY, tv net sls	WABC-TV, NY, sls
Thomas A. Dooley	Whitehall Pharmacal, asst to vp chg advtng	Adam Young, NY, radio sls
Jack D. Ellison	KPTV, Portland, Ore, acct exec	KVAN, Vancouver, Wash, sls
Merlin Fisher	KTVW, Seattle-Tacoma, copy	Same, promotion & publicity
John P. Foster	Tappan Stove Co, asst public relations dir	WKNE, Keene, NH, news, publicity & promotion
William A. Gildersleeve	WMUR-TV, Manchester, NH, program mgr	Same, promotion mgr
Peter S. Good		WWJ-TV, Detroit, asst program & production mgr
Baldwin Goodwin	WMBR, Jacksonville, Fla, acct exec	Same, asst gen sls mgr
Ralph Hansen	WHAS-TV, Louisville, Ky, program dir	KYW-TV, Cleve, program mgr
Lewis C. Hinchman	Great Lakes Steel Corp, nat acct sls mgr Stran steel div	WHIO-TV, Dayton, sls
Hal H. Hoffman	Bolling Co, SF	KGO, SF, radio sls-acct exec
Frederic L. Karch	WCAU, Phila, producer-writer	Same, operations program mgr
Edward R. Kenefick	George P. Hollingbery, NY	NBC Spot Sales, NY, tv sls
William MacLeod		WJAR, Providence, radio sls
Peggy McCann	Paul White Productions, NY, exec	Ted Lloyd Inc, NY, exec administrator nat syn-Ask The Camera
Jack Murphy	KOOL-TV, Phoenix, program dir	Same, asst mgr
Warren Park	WFMJ-TV, Youngstown, Ohio, program mgr	WMUR-TV, Manchester, NH, program mgr
Richmond Patterson		WJAR, Providence, tv sls
Charles Pratt	Edward Petry, Chi	NBC, Chi, acct exec-cent div tv net sls
Weston C. Pullen, Jr.	Time Inc, NY, asst to exec vp & treas	Same, vp chg r-tv operations
Jo Ranson	WMGM, NY, press relations	Same, dir advtng, promotion & publicity
Tom Redston	J. H. McGillvra, sls	WAAT, Newark, sls
Daniel K. Sobel	WRCA-TV, NY, sls	NBC, NY, net sls
Dal Stallard	KCMO, Kansas City, Mo, chief announcer	KCKN, Kansas City, Kan, asst mgr
Le Ora Thompson	Playhouse Pictures, dir sls	Le Ora Thompson Associates, Hy, head
William C. Yenerich	KGLO, Mason City, Iowa, sls dir	KTIV, Sioux City, Iowa, sls

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Henry H. Arthur	Cunningham & Walsh, NY	Ted Bates, NY, acct exec
Paul J. Blakeslee	Maltbie Laboratories, Newark, vp	Budno & Bailey, Westfield, NJ, dir pharmaceutical div
Lucian R. Bloom	Kenyon & Eckhardt, NY, media super	Cunningham & Walsh, NY, mgr media dept
Robert Cary	Virginia-Carolina Chemical Co, advtng & sls promotion mgr	Doyle Dane Bernbach, NY, asst acct exec
Sherwood Dodge	Foote, Cone & Belding, NY, vp & gen mgr NY office	Same, nat mktng dir
Henry T. Gayley, Jr.	Arndt, Preston, Chapin, Lamb & Keen, Phila, copy chief	Grey & Rogers, Phila, creative coordinator-advntg staff
David J. Gillespie	Kenyon & Eckhardt, Detroit, office mgr	Same, also acct super
Wells Hobler	Gardner Advntg, St. Louis, acct exec	Same, also vp
Sue James		Edwards Agency, LA, media dir
Milton L. Krist	Fuller & Smith & Ross, Cleve, spacebuyer	Howard Swink, Marion, Ohio, media dir
Roger W. LeGrand	Cramer-Krasselt Co, Milwaukee, dir r-tv dept	Same, also vp
Kenneth V. Moore	Erwin, Wasey, LA, acct exec	Johnson & Lewis, LA, acct exec
Raymond V. Muskopf	Frank Block Associates, St. Louis, asst art dir	Same, production mgr
Richard T. O'Reilly	Kenyon & Eckhardt, Detroit, acct exec	Same, senior acct exec
Leonora F. Peters	Biow, NY, r-tv dept	N. W. Ayer, NY, asst timebuyer
John A. Rodick		William Schaller Co, W Hartford, Conn, vp
William J. Rogers	Gardner Advntg, St. Louis, acct exec	Same, also vp
Kenneth Runyon	Gardner Advntg, St. Louis, dir mktng	Same, also vp
Michael Ryan	Gardner Advntg, St. Louis, acct exec	Same, also vp
Max Sapan	Dowd, Redfield & Johnstone, NY, copy chief	Grey Advntg, NY, copy group super
Alvin N. Sarasohn	Kenyon & Eckhardt, NY, copy super	Same, also vp
Arthur W. Sawyer	KFSD, San Diego, sls mgr	Teawell Co, San Diego, media & research super
Robert E. Sayre	Edwards Agency, LA, acct exec	Ad-Research Advntg, LA, vp & acct exec
David W. Thurston	McCann-Erickson, NY, acct exec	Lennen & Newell, NY, vp & acct exec
Arthur Topol	Dowd, Redfield & Johnstone, NY, timebuyer	Donahue & Coe, NY, timebuyer
Saul Waring	De Perri Advntg, NY, vp & acct exec	Grey Advntg, NY, acct exec
Don E. West	Rockwood & Co, vp chg mktng	Robert W. Orr, NY, exec vp

SPONSOR ASKS

Do you agree with the suggestion that spot should be "sold like billboard"*



Norman R. Prouty, *the Katz Agency*

We are certainly in favor of any and all suggestions made by agencies and advertisers that might make the buy-



"please utilize rep services"

ing of spot radio and/or television easier.

Certainly, the placing of an effective spot schedule is not the easiest thing to do and, perhaps now is the time to realize that a premium should be placed on the buyers who have been doing just that so successfully over a period of years.

To paraphrase an old saw—the easiest medium to buy certainly isn't always the most effective. We are positive that Mr. Tendrich was not serious but was only making a tongue-in-cheek comparison when he compared the ease of buying outdoor with that of purchasing a spot schedule. If ease of buying were the panacea, we would like to suggest the use of skywriting as possibly the easiest to buy; certainly easier than outdoor. The advertiser would only have to rent a plane, wait for a clear and windless day, and tell the pilot a message to write out—no printed copy to prepare, no credits to worry about and one hundred per cent showing in one operation. What could be simpler?

Actually the crowded condition of certain time periods during the broadcast day is due primarily to the requests of the agencies themselves. It would certainly be a lot easier for the broadcasters if they could sell on the

basis of one hundred per cent showing, fifty per cent showing, etc. As it is today though, agencies request availabilities within various specific time brackets, practically spelling out the exact times when they want their commercials delivered.

As a representative, we too have some recommendations that would simplify the buying of radio and television time. In the first place, perhaps Mr. Tendrich has had a bad experience with representatives or hasn't really used them enough. The representative, in many instances, has much more than just rating information for all the stations; for example, market data and among other things, complete details about the various personalities available for sale. Any agency is able to get this information with no difficulty whatsoever from a good representative.

Everytime I try to become objective in my comments about a better way of buying spot radio and/or television, I am brought back to specifics mentioned in Mr. Tendrich's article. It is very seldom that spots are not broadcast at the specific times scheduled and, in most instances, when a spot or spots is to be pre-empted by a public service program, the representative is able to advise the agency *in advance* of this pre-emption. This point alone brings us back to the problem of quoting specific spots to an agency. If the agency had complete faith in, not only the station, but its representative, it would buy the schedule of spots in a

**Suggestion was made in a SPONSOR article last issue (23 February) by Max Tendrich, v.p., Weiss & Geller. Tendrich contended spot could be made much easier to buy if it were sold in blocks rather than by individual availabilities. For a SPONSOR analysis of today's spot buying problems, see "Let's cut spot's paper maze," this issue on page 27.*

general time bracket thereby precluding the need for agency and client contact for purposes of clearing makegoods. The agency would seem to be the one to solve this most easily, and with our complete approval.

Speaking of makegoods and/or credits, when a parade is held in Philadelphia or any other city blocking off certain streets with outdoor billboard showings, what sort of credit or makegood does outdoor advertising allow?

I feel that I can speak for most representatives in our field when I say to Mr. Tendrich, "Please utilize more fully the myriad services that we willingly render and offer to both agencies and advertisers."

Robert E. Eastman, *executive v.p., John Blair & Co.*

Admittedly, the goal of simplifying spot buying is a good one. Undoubtedly, there is much room, still, for further improvements in the methods of selling and buying spot time.

There are, however, many pitfalls in the plan expressed:

1. First, there is not in existence any coordinating body to execute such streamlining. The SRA comes the closest to it, and as we are painfully aware, even this fine organization does not have the support and cooperation of many of the representative firms.

It is easy to visualize the possibility of working out schedules—which we have done with saturation—which would reflect "showings" of 100%, 50%, or 25% on a given station. To effect a "showing" in a market, of 10 radio stations, is another matter. A formula would have to be devised whereby a certain number of announcements at different times, on dif-

ferent stations would reflect the various "showing" of percentages.

This is the big flaw in the concept. We would not hold still for an arbitrary allocation of the "showing" for our station, and certainly the representatives of the other stations would feel the same. Also, if the "showing" were designated to a single station, all the other stations in the market would be up in arms.

2. Buying spot radio is especially difficult at the present time because all the advertisers are trying to crowd into the same time periods. Their competitor is in this time, and so they figure they have to be in the same bracket. In many cases, their com-



*"hard hitting
sales medium
not a showing"*

petitive strategy would be bound to be more effective through selecting those times where their competition isn't. The author's timebuying problems are compounded, because his emphasis is on the higher-demand early morning and late afternoon time. He hasn't done the advance work with his account executive and client to sell the scheduling opportunities and values existing between 9:00 a.m. and 3:00 p.m.—the ideal time to reach the young housewife. He hasn't unearthed and dramatized the excellent values available in nighttime and weekend. We must admit that the sellers of time have not fulfilled their obligations, either, in demonstrating the advantages of these other time periods.

There wouldn't be the back and forth, from buyer to a e. to client to a e to buyer, routine to such a degree if there was a better advance knowledge regarding the nature of the medium at that particular moment. This is easy to come by, any major representative should be able to provide the information on a moment's notice. To illustrate this point, the other day a cigarette decided to buy a spot radio schedule. Their time specifications were 7 to 8 a.m. They already had others of their own brand-running within the general time period.

(Please turn page)



Coverage soars on SIX!

1956 Nielsen Coverage Service report for the WCSH-TV market coverage area of 22 counties in southern Maine, eastern New Hampshire and Vermont, encompassing 222,140 TV homes, shows Portland's Channel 6 reaches . . .

76 percent monthly

74 percent weekly . . . and a daily average circulation as high as

59.6 percent

No other television station has comparable viewer acceptance in Maine and eastern New Hampshire.

WCSH-TV



Affiliate

WEED TELEVISION
Representatives



WCSH-TV
PORTLAND, MAINE

plus various competitors, and yet they blithely specify this time, requiring 15 minutes separation from other brands, and it is going to be just about impossible for them to get time on the more desirable stations. The agency may be able to fulfill the campaign by buying the least popular stations in the designated time bracket. In the better interests of the advertiser, wouldn't it be wiser to shop other times of the day, such as nighttime and weekend, where many very fine audience and price opportunities exist?

3. The author makes an undue issue of makegood problems. This is true of spot tv because of the important exact position factor involved. However, he should know that in spot radio buying, automatic makegood systems have been worked out. For example, at John Blair, we use a Schedule Change Confirmation form, which saves a good deal of going back and forth. Our stations are advised—unless the client insists otherwise—to always automatically schedule a makegood, in equivalent time and, for billing purposes, within the same month. The word comes to us by mail, and we fill out the form which goes to the buyer to the effect: "Unless we hear from you to the contrary, we assume the station's handling is satisfactory." This saves a tremendous amount of time, and the stations have worked things out, so that the makegood is usually completely satisfactory.

4. As to the bookkeeping problems, I can only agree completely with the author's complaints. If there ever was a phase of our business which needs straightening out, it is the bookkeeping and billing set up. Some good, standard accounting procedures would help. It sometimes seems to us that some bookkeepers stay up nights trying to make an already complex business more complicated.

Frankly, to me, from my prejudiced viewpoint, the comparison of spot to outdoor is somewhat illogical. The media are so completely different. Frankly, I know little about the effectiveness of outdoor, but I do know for certain that spot radio, properly purchased, is well worth the time and trouble. During the past year, this has been repeatedly proven by the sales jobs it has done for products like Tetley Tea, Pepsodent Tooth Paste, Chock Full O'Nuts Coffee, Easy Glamur, R. J. Reynolds, American Airlines, Pepsi

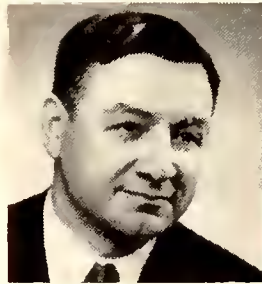
Cola—just a few of hundreds of really remarkable sales successes. With no intended detriment to the outdoor medium, I would like to emphasize to the author that spot radio is a hard-hitting *sales* medium, not a "showing."

Advertising is a fascinating business. The handling of some advertising is easier than other. It's great accomplishment to buy a two-page spread in three or four magazines. However, putting together an effective spot radio campaign in complexity might be compared to conducting a symphony orchestra. The ultimate result of a skilled conductor or a skilled time-buyer is well worth the effort.

▼

Frank E. Pellegrin, *vice president, H-R Television, Inc.*

I heartily agree with the basic premise of the article. I wish radio had started off that way 30 years ago and established the practice so that television would have followed suit—instead of



"every station wants to be first"

going the other direction with specific pin-pointed time sales with all the resulting headaches the article so well delineates. It is too late to change?

Radio has been making headway in that direction by instituting the saturation-type schedules that have come rapidly into vogue in the past two years and seem to grow more popular every day. Television has recently begun to do this, but still lags far behind. I sincerely hope both media will lean in that direction and get wholehearted support from agencies and advertisers.

As the author indicates, a crux of this problem is the rating-service muddle. With so many competing rating services, all purporting to measure substantially the same thing but all coming in with widely divergent answers, it would be difficult for all broadcast media to agree on a single service. If *they* could agree on it, would the *agencies* and *advertisers* accept it? My experience has been that the multiplicity of rating services has been nurtured partly because every

station wants to be "first"; if a rating service comes out with a report showing his competitors leading, the station manager hunts for another service—using a different technique or measuring a different area—that will make him look better. The melange of services has also been nurtured by the agencies, each of which retires briefly into its ivory tower at periodic intervals, communes with some mystic fount of inspiration or knowledge, and decides which particular service *its* media department will use, and none other! Until *all* these ivory towers commune with the *same* mystic source, stations and salesmen will offer any service the agencies (and presumably their clients) want. In some agencies, alas, the suspicion lingers that price has been a factor in deciding which survey to buy. And this has also nurtured the problem: any bright young man who comes up with a new or different way of taking a rating, or who can do it cheaper, can go into business and find customers.

The industry tried hard to produce a tri-partite organization known as BMB some years ago, which in time was expected to become the one single fount of broadcast research data. It foundered on its very first study, partly because it could only show one station as "first" in any market, and every other station was unhappy. But BMB talked the industry into giving it a reprieve and a second chance, on the plea that nobody can be perfect the first time. But the second survey was definitely its last, and BMB went out of existence. With it, many of us think, went the last chance for the three principal parties in interest—stations, agencies and advertisers—to get together and set up or at least support a *single* research company. In fact, under the stringent laws governing combinations in restraint of trade, it would be extremely difficult to do so, even if the parties could be brought to some standards of agreement.

But even within the present framework of conflicting research, it should be possible for radio and television to lean continually more and more towards the segmented-package plan. It can be done under present rate structures, using methods and materials already available, *if* the stations decide they want to go that way.

Any encouragement from agencies and advertisers would stimulate and accelerate the process. ▼

in KNOXVILLE :

Based on new
Telepulse Report, 19 Counties

WATE-TV AGAIN

Scores with Top Ratings !

14 OUT OF TOP 15

ONCE-A-WEEK-SHOWS

★ 10 out of top 10
Multi-Weekly Shows

★ 428 Firsts in
460 Quarter Hours

MORE VIEWERS

than all other stations combined

	Monday to Friday			Saturday			Sunday		
	7 AM.- 12 Nn.	12 Nn.- 6 PM.	6 PM.- 12 Mid.	9 AM.- 12 Nn.	12 Nn.- 6 PM.	6 PM.- 12 Mid.	9 AM.- 12 Nn.	12 Nn.- 6 PM.	6 PM.- 12 Mid.
WATE-TV Share of Audience	60	62	51	71	63	53	56	50	54

WATE-TV REACHES 80% OF THE
TV HOMES IN 59 COUNTIES !*

* 1956 Nielsen Coverage Service

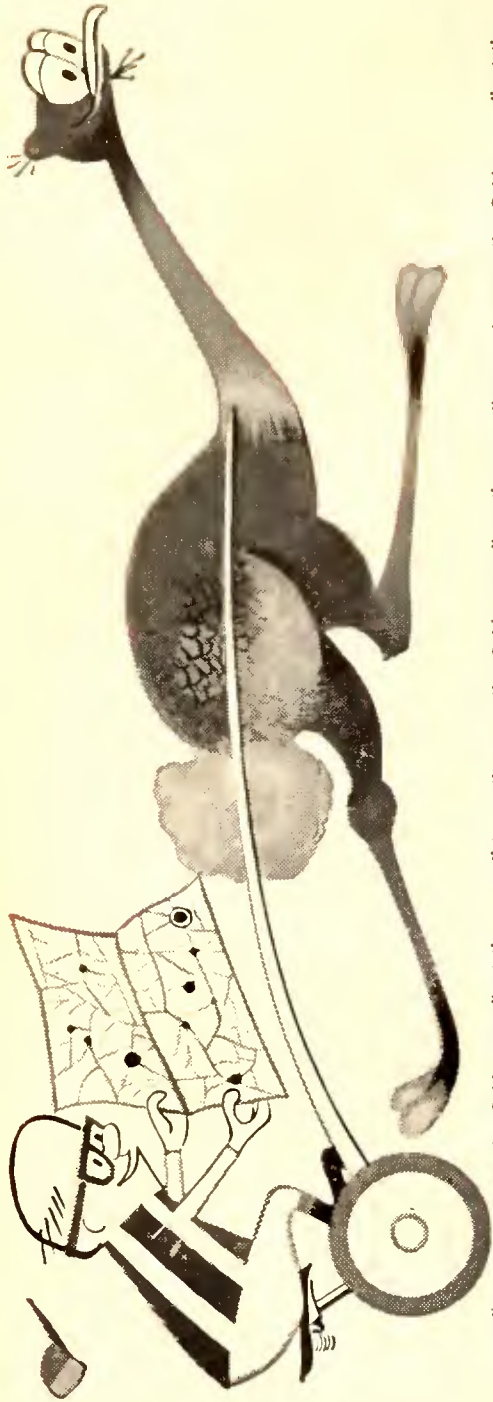
WATE-TV



POWER MARKET OF THE SOUTH
Knoxville, Tennessee



Affiliated with **WATE RADIO** 5000 WATTS, 620 KC.
Represented Nationally by, AVERY KNODEL, INC.



more listeners than any other Baltimore radio station more listeners than any other Baltimore radio station

BALTIMORE

IS EASIER
TO REACH
WHEN YOU
RIDE WITH



REPRESENTED BY

JOHN BLAIR AND CO.

Agency profile

Mitchell Johnson: mom was a straightman

"Producers and networks have to share some of the risk of network television with the advertiser," says Mitchell Johnson, Wm. Esty v.p. in charge of tv programing.

"Of course we're in favor of shorter contracts but we don't want to have that mean another cost boost to the advertiser. I think everybody's looking for a formula to solve the apportioning of risk. Perhaps in the case of a show that sells for \$25,000 for 39 weeks the client could make a deal for \$25,000 for 26 weeks with a convenient option, but if he cancelled, he'd have to pay a penalty."

This penalty, Johnson feels, wouldn't have to pay for extra films in the can since the producer would be notified in time about the cancellation, but it would compensate him for the increased difficulty in selling 26 weeks for reruns rather than 39.

"We work as long as nine months ahead in shopping for programing or helping shape it," he told SPONSOR. "Of course, this does mean that you can't be too topical in your humor or action.



"It's difficult to maintain humor on tv," says former comedy writer Johnson

With all the talk of research, I guess in the last analysis, I pick shows emotionally."

Johnson stresses that show business can't be researched for a good buy as other fields can be. A "feel" for public taste really means being in communication with the audience, says Johnson, and that's one thing he's been doing ever since childhood.

"My parents were in vaudeville," he said. "My father was a comedian, and mother and I were straightmen."

In 1945, when Johnson came out of the service, he went to Hollywood. He'd never had any great urge to write, but he did do a script for a friend of his who was a radio comedian at the time (the friend needed material badly). "From that time on I was a



Yours... on a golden platter!

MGM-TV OFFERS THE WORLD'S GREATEST STUDIO AND ITS FABULOUS FACILITIES FOR THE PRODUCTION OF TV COMMERCIALS!

For the first time—all under one roof—the tremendous physical and technical resources of M-G-M's 185-acre Culver City lots are yours to command.

Here is a city within a city—giant stages and sets, prop and make-up departments, story development, research experts—and much more.

The most modern camera equipment and M-G-M's own laboratory are geared up and ready-to-go to give you split-second action on the production, processing and "on-time" delivery of black-and-white or color TV film commercials.

The personnel and artisans employed on your commercials or industrial films are the same people that have made M-G-M the most famous trademark in the history of entertainment.

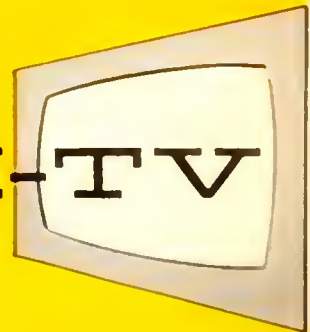
The same animation department which has consistently won awards for its "Tom and Jerry" and other cartoons can now create characters for you.

All this at competitive prices. Your inquiries are cordially invited—today!

MGM-TV

A SERVICE OF LOEW'S INCORPORATED
1540 Broadway, New York 36, N. Y.
JUdson 2-2000

✓ Virgil "Buzz" Ellsworth
Director of the Commercial and Industrial Dept.
M-G-M Studios, Culver City, Calif., TEAs 0-3311



If you want

\$ALES



In

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

comedy writer," Johnson said, looking quite mournful still at the memory of trying to pound out jokes by the hour."

"There's nothing so difficult to maintain as humor," he told SPONSOR. "The high mortality of situation comedies proves that."

Johnson isn't worried about situation comedies this tv season. Esty's major network tv client, R. J. Reynolds, sponsors such ratings successes as *Phil Silvers*, CBS TV, *The Bob Cummings Show* CBS TV, *Mr. Adams and Eve*, CBS TV.

"A comedy show depends as much upon the format as the personality," says Johnson. "Sometimes you can avoid saturating the audience with a comedian's humor by slight changes in format or even just a change in locale. For instance, recently Sergeant Bilko traveled to Monte Carlo. It was a pretty quick trip but it provided a change of pace."

New program and new talent development is a major concern to Johnson. He feels that the networks must assume this responsibility.

"In the early days of television, we at Esty did a lot of our own show producing," says Johnson. "We actually maintained a production unit on staff, rented studios and went out and shot films like *Man Against Crime* and *The Hunter*. In those days, a half-hour film might cost something like \$12,000 or \$13,000. That's no longer possible today. We've never gotten out of production but we take part in it in a different way now than at that time."

Showmen should staff agency tv departments

He feels that agencies should people their tv department "Like Esty does, with men who're showmen first and admen second." Such men, he adds, have the confidence of the independent producer or network producer and are therefore in a position to help shape a show or develop new formats and new talent.

"I don't think there's any need for clients to put such people on staff because a good agency today has to fulfill this service." Johnson says that his own background is typical of what William Esty has sought for its tv department from the time the medium was born. Prior to joining Esty in 1951, Johnson had come back to his native New York to produce a couple of independent pictures with a friend. "They were artistically bad, but commercially successful," he said.

In the years since Johnson joined Esty the agency's tv billing has grown until today it accounts for over 50% of the total.

"Of course, in an agency tv department, being a showman isn't enough," he told SPONSOR. "Unlike Broadway plays, tv shows are strongly affected by a number of factors beyond the content of the show itself. You can change a show's rating by changing the show preceding or following it. You have to consider the entire evening's lineup on your network and on the other networks."

While it's early for an evaluation of next fall's programing and network lineups, Johnson already feels that a number of new shows now being offered sound more promising and exciting than in some seasons past.

"There still aren't as many new ideas and concepts as in tv's earliest days, but then the medium has eaten up a lot of programing already in the past few years."

At home, with his wife and two youngsters, Johnson tends to get away from show business entirely. "My wife was never in show business," he says. "In fact, she was the first girl I'd met who hadn't been."

POWER



They do things BIG in "America's 27th Metropolitan Market", served by WTAR-TV, Norfolk, Virginia.

In Newport News (see map) was built U. S. S. "FORRESTAL", giant Aircraft Carrier. Her flight deck would hold The "Queen Mary" and The "Queen Elizabeth" simultaneously! Her engines turn up an estimated 200,000 H. P. and her basso-profundo whistle can be heard for 20 miles!



(Based on Measured Contour Map by Jansky & Bailey)
5 of Virginia's Busiest Cities are within WTAR-TV's Grade-A Signal.

BUT THAT IS JUST A WHISPER compared with the "Voice" of WTAR-TV. This, the established VHF Station for five bustling cities, operates with maximum power and tower on far-reaching Channel 3.

POWERFUL, DOMINANT WTAR-TV IS THE ONLY STATION YOU NEED TO REACH POPULOUS TIDEWATER VIRGINIA.

WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA

Business Office and Studio — 720 Boush Street, Norfolk, Va.

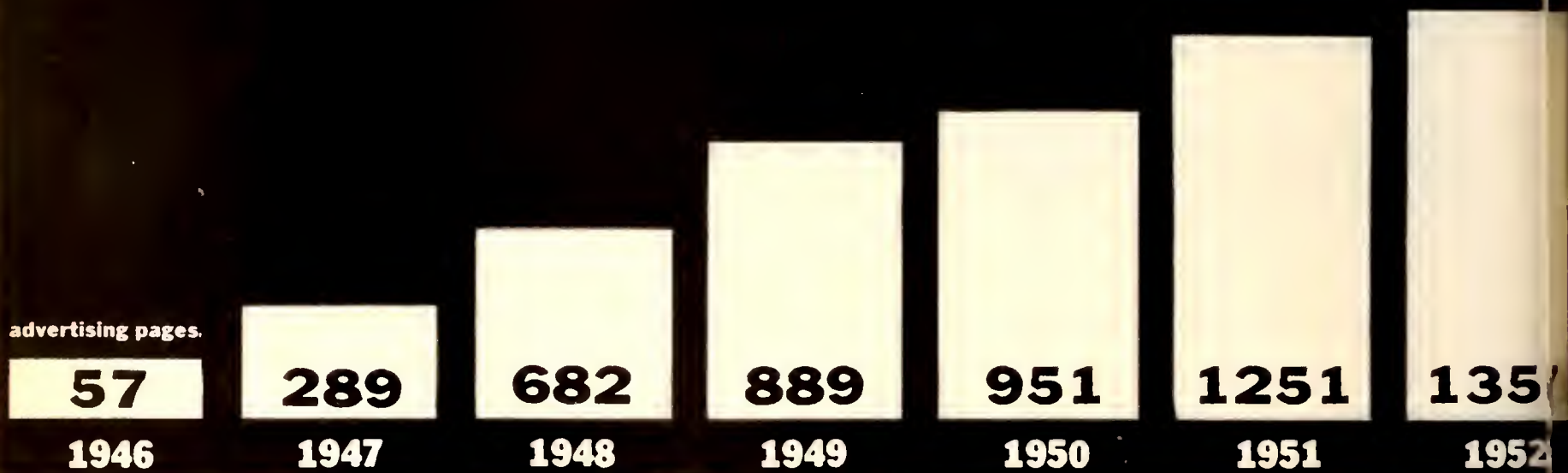
Telephone: Madison 5-6711

REPRESENTATIVE: Edward Petry & Company, Inc.

SPONSOR'S FIRST 10 YEARS.

NOTHING

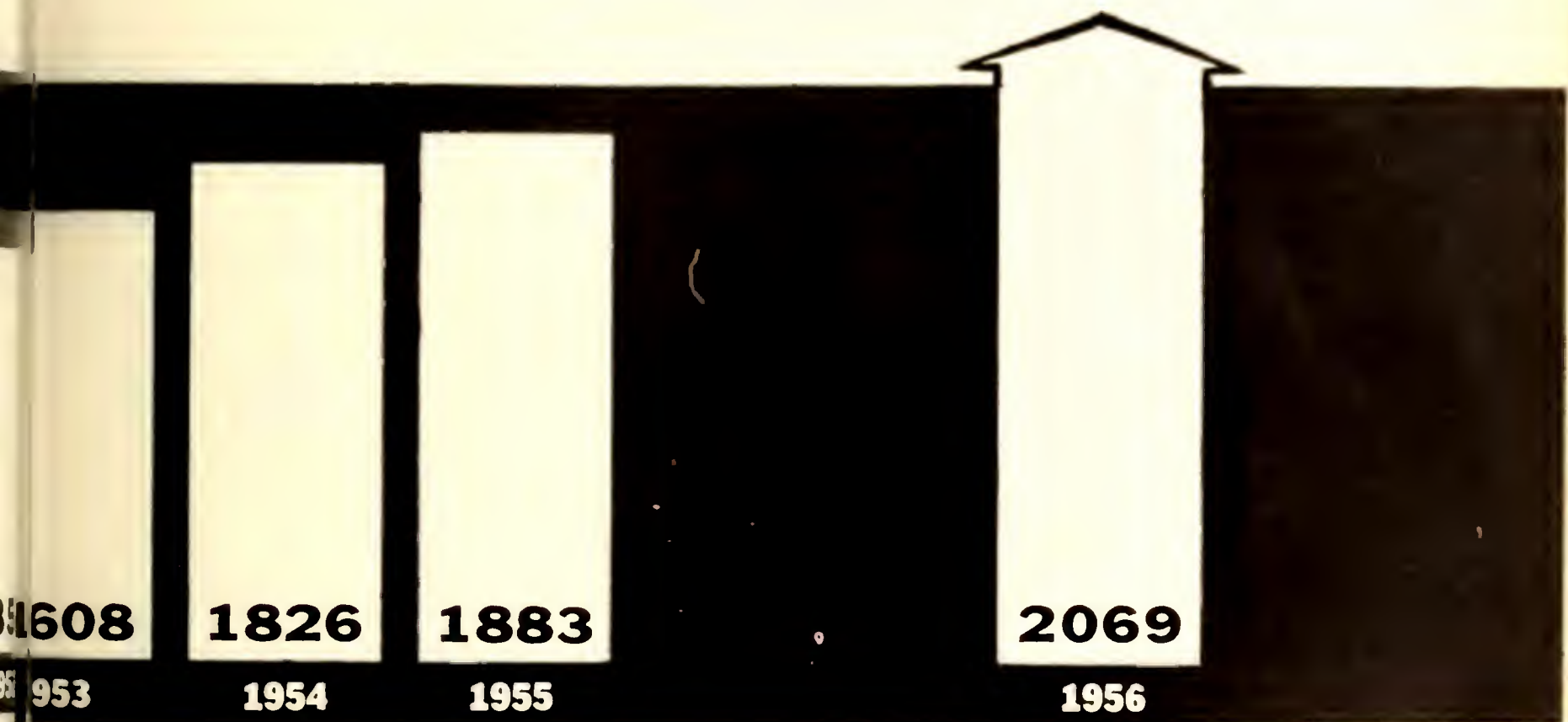
Every year for a full decade SPONSOR has gone up in advertising pages



10 years ago SPONSOR appeared on the broadcast scene with a sparkling new concept — a *use* magazine beamed 100% for air-minded agencies and advertisers. In the decade recently completed its impact has been fully felt and its concept fully tested. Nothing speaks louder than results, and the ladder of uninterrupted growth shown on these pages underscores SPONSOR's progress.

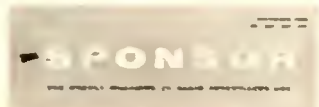
UP

RS...
BUT



In its second decade, SPONSOR has gone weekly with a remarkable new format. It combines the *use* article concept for which SPONSOR is noted with a *use* newsletter of essential tv/radio reading for busy executives. Thus an important dimension is added to broadcast trade publication service—and more decision-makers are better informed on air advertising than ever before. Today seven out of every ten copies of SPONSOR go to air-minded agencies and clients.

The Weekly Magazine TV/Radio Advertisers Use



ON YOUR
DESK
EVERY
FRIDAY

**Contract
Advertisers
Are Protected
At Present
Low Rates
Throughout 1957**

(rate increase 1 May 1957)

HERE ARE **BARE FACTS!**



KVLC
LITTLE ROCK

is undisputed **TOPS** in **ELEVEN CONSECUTIVE MONTHLY HOOPER RATINGS!** And leading in **145 out of 200 quarter-hours according to PULSE Metropolitan Report!***

*Monday Through Friday
Sign-On to Sign-Off



ARKANSAS'
ONLY MEMBER
AIMS GROUP



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

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

TREND OF THE WEEK: Advertisers whose products are seasonal are planning their campaigns earlier this year to secure the best times for their advertising. Many seasonal advertisers last year found it necessary to modify their tv advertising because important time segments were not available. Big sales were lost and ill-will created with their distributors, wholesalers and retailers. Christmas time is a crucial period for toy manufacturers; note below the fore-sighted plans of the Marx Toy Co., New York.

Major Industries, Cambridge, Mass., is introducing its new product Take-Off in a 13-week campaign in major Eastern cities. Skin softener product has already been advertised in New York, Boston and New Haven. Average number of announcements will be 10-12 per week per market. Announcements of varying lengths will be broadcast live and on film during daytime segments with a women's audience in mind. Buying has just begun. Buyer: Janice Hamilton. Agency: Fairfax, New York.

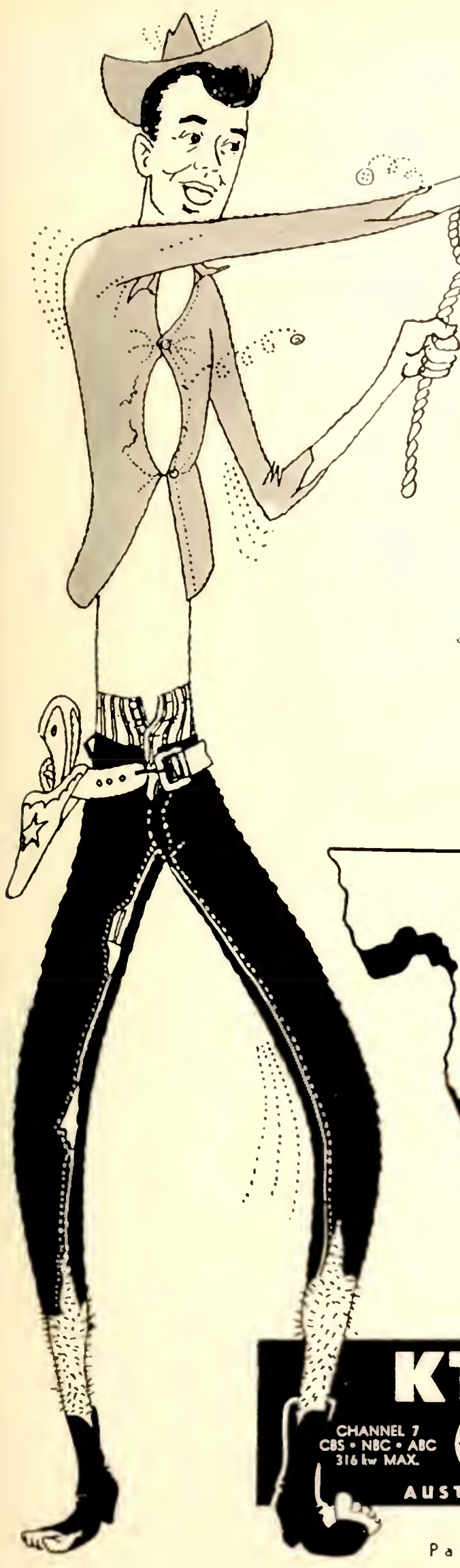
Colgate-Palmolive Co., New York, is buying for its Ad detergent nationally. Schedule for film commercials begins in early April. Buying has not begun. Buyer: Abbot Davis. Agency: Lennen & Newell, Inc., New York.

Foster-Grant, Inc., Leominster, Mass., is going into 40 major cities to advertise its Fosta-Grant Sun Glasses for a spring-summer schedule. Pattern: three to six announcements per market per week. Nighttime hours are being sought for the one-minute film commercials. Buying has just begun. Buyer: Janice Hamilton. Agency: Fairfax, New York.

Oakite Products, Inc., New York, is planning to buy time in major Eastern cities to sell its Oakite. Film commercials will be minutes and I.D.'s. The campaign will start in late March. Buying has not begun. Buyer: Jim O'Leary. Agency: Calkins & Holden, Carlock, McClinton & Smith, New York.

Procter and Gamble Co., Cincinnati, is preparing a 52-week campaign nationally for its Big Top peanut butter. The schedule will go on the air in March. Buying has not begun. Buyer: Joe Burbeck. Agency: Compton, New York.

Marx Toy Co., New York, is going into the top 25 markets late next September. The campaign for its many toy products will run until the Saturday before Christmas. Plan is to buy time on two stations in each market during evening hours on weekdays; daytime hours on weekends. The 60-second film commercials are strictly slanted to a juvenile audience. Buying has not begun. Buyer: Otto Hagland. Agency: Al Paul Lefton, New York.



KTBC-TV

is growing older . . .
taller . . . stronger . . .

APRIL 1st

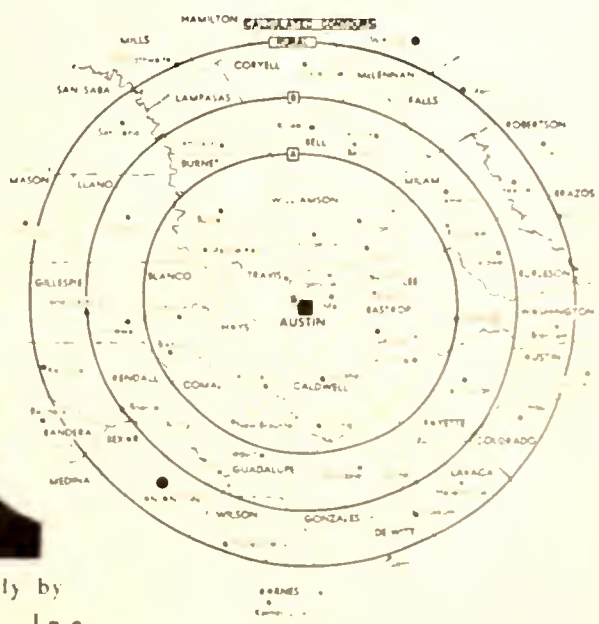
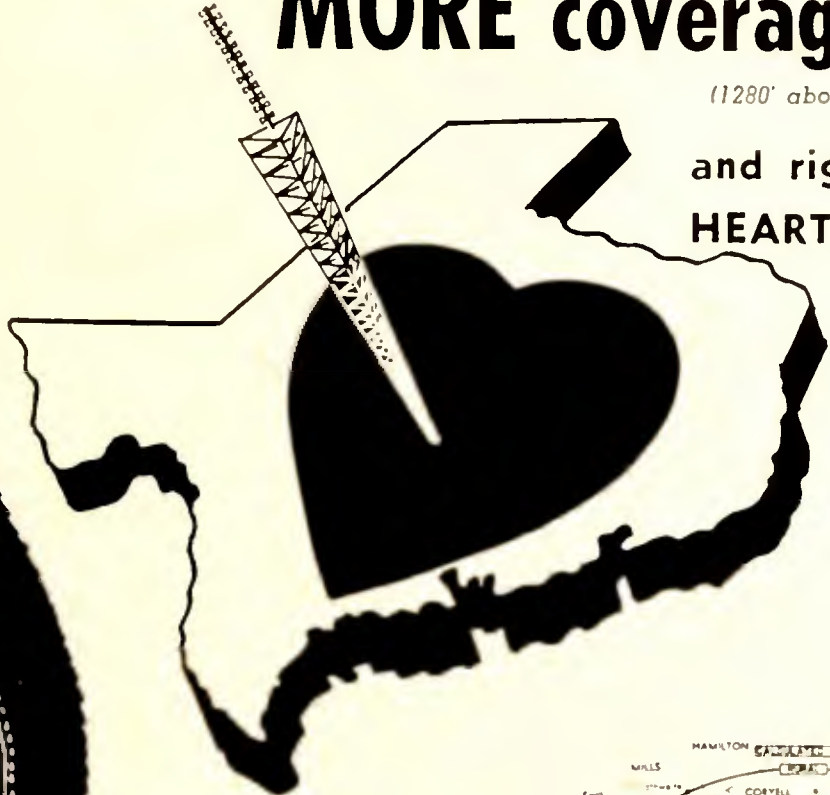
a TALLER tower . . .

(1137' above ground)

MORE coverage . . .

(1280' above average terrain)

and right in the
HEART OF TEXAS



KTBC
 CHANNEL 7
 CBS • NBC • ABC
 316 kw MAX.

CBS

590 kc RADIO
 CBS
 5,000 watts (LS)

AUSTIN, TEXAS

Represented Nationally by
 Paul H. Raymer Co., Inc.

YOU SELL LOUISVILLE WHEN YOU USE



GINGER CALLAHAN

GINGER CALLAHAN . . . the woman's touch in the best in country music and entertainment is supplied Kentuckiana listeners by red haired Ginger Callahan—The same superior showmanship that has placed Ginger in the number one position as a feminine entertainer becomes equally successful solid salesmanship when you specify Ginger Callahan for selling your customers in Kentuckiana.

Represented by
John Blair & Co.



RADIO BUYS

TREND OF THE WEEK: Better use is being made of personalities through the use of ad lib commercials. Sponsors know the tremendous value of a personality; nevertheless, some have been fearful personalities might mishandle the commercial if allowed to tell the story in their own words. Result: the canned copy sounded unnatural and minimized the impact of the personal endorsement. Now, many advertisers are giving the personality as much latitude as they need to properly integrate the announcement. Note below P. J. Ritter Co.'s campaign.

P. J. Ritter Co., Bridgeton, N. J. is planning a campaign in two segments for its Deluxe ketchup and farm-style relish. The first segment begins 1 April for 13 weeks in Eastern cities; the second segment begins in September for 13 weeks in the same areas with New York and New England added. Average number of announcements per week in each market is 20-25. Most will be aired Wednesdays, Thursdays and Fridays during early-morning and late-afternoon hours. The agency has created a new transcribed jingle "different, different, Ritter has that different flavor" that will easily integrate with a personality's ad lib commercial. Buying has not been completed. Buyer: Barbara Jones. Agency: Blaine-Thompson.

American Tobacco Co., New York, is buying time for filter-tip Tareyton cigarettes. Nationwide schedule begins in March and continues until the end of the year. E.t.'s of varying lengths will be slotted mornings 7-8:30 and evenings 5:30-7. Number of announcements per week in each market will run from 20 to 45. Buying is almost completed. Buyer: Anita Wasserman. Agency: Lawrence C. Gumbinner Agency, New York.

RADIO & TV BUYS

TREND OF THE WEEK: Manufacturers of farm products are using tv as well as radio to reach the farmer. Thinking has been that the farmer had little time for tv because of his working hours. Many believe the farmer's listening habits are not too different from others. Note below Nitrogen Div. of Allied Chemical & Dye Corp.

Best Foods, Inc., New York, is placing commercials in approximately 12 markets in the East and South. Radio-tv campaign for Hellmann's Mayonnaise will run eight to 10 weeks. Minute e.t.'s in radio and film commercials in tv will appear during daytime segments. Buying is not completed. Buyer: Gail Myers. Agency: Dancer-Fitzgerald-Sample, Inc., New York.

Nitrogen Div. of Allied Chemical & Dye Corp., New York, is buying time in the Midwest and South for 13 weeks to sell various farm products. Live announcements are being placed on radio in 60 markets; film commercials on tv in 25-30 markets. Average number of announcements per week in each market is eight. To determine the pulling power of each medium, different cities are being used for tv. Buyer: Troy Ferguson. Agency: Albert Sidney Noble Advertising, New York.

Do children avoid you?

If they're crossing the street and watching your competition instead, maybe it's because you're not showing them what they like best of all—Terrytoons! Television stations that show Terrytoons find they can draw a crowd *anytime*. For example . . .

8:00 am, Los Angeles: KTTV added Terrytoons and increased its ratings by *2 1/2 times* during the first year!

12 noon, Philadelphia: WFIL-TV put Terrytoons on and *more than doubled* its share of audience the first year!

6:00 pm, Washington: WMAL-TV programmed Terrytoons and *quadrupled* its share of audience the first year!

7:00 pm, New York: WOR-TV put on Terrytoons and *doubled* its ratings the first year!

And the story's the same across the nation. Wherever and whenever a broadcaster programs Terrytoons, up go the ratings. If you want children to like you, get details on Terrytoons (available to all stations) by calling or wiring the nearest office of . . .

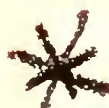
CBS Television Film Sales, Inc.

"... the best films for all stations"



Bellet

your ad message lives with
TV and Radio buyers every day
of the year in the *



Only market place of its kind. Gives programing profile of every
tv and radio station in the United States and Canada.

Published each March.

1957

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?

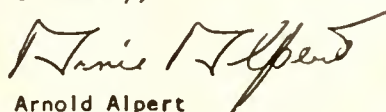
If you were asked to make up a list of tv stations on one day's notice and needed film and slide requirements of each station; if you had to know about likely homemaker shows, farm programs, sportscasts, feature film availabilities - what would you do?

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.

Sincerely,



Arnold Alpert

BOLDFACE LISTING WITHOUT COST

Along with your ad in the 1957 BUYERS' GUIDE your station will be listed in boldface in the master directory.

SPONSOR SERVICES INC., 40 EAST 49TH ST., NEW YORK 17, N. Y.

1957 BUYERS' GUIDE ADVERTISING ORDER FORM

Please reserve following space in the

1957 BUYERS' GUIDE TO STATION PROGRAMING

- | | | |
|--|---|---|
| <input type="checkbox"/> full page \$450
<small>7x10</small> | ↓ | <input type="checkbox"/> two-third page . \$330
<small>vertical 4⁵/₈x10" deep</small> |
| <input type="checkbox"/> half page \$265
<small>horizontal 7x4⁷/₈</small> | ↓ | <input type="checkbox"/> one-third page . \$180
<small>vertical 2¹/₄x10" deep
horizontal (master directory only)</small> |

I understand my ad entitles me to boldface listing of my station in the master directory at no extra cost.

NOTE TO CONTRACT ADVERTISERS: Earned contract rates including frequency discounts, applies to BUYERS' GUIDE and FALL FACTS BASICS.

- I prefer placement in Master Directory
 I prefer placement in category listings

Firm _____

City _____ Zone _____ State _____

Name _____

CATEGORY LISTINGS

RADIO

Classical Music
Farm Service
Country and
Western Music
Foreign Language
Latin American
Negro
Popular Music

TELEVISION

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

the **BIG SWITCH**
is to **WIBG**

NOW*
IN PHILADELPHIA

**TOP-o'-the
MORNING
SHOW**



TOM DONAHUE

Bubbling brimming Big Tom's
personality is a real
morning water-upper

WIBG

SUBURBAN STATION BLDG., PHILA. 3, PA., RI 6-2300
National Representative: RADIO-TV Representatives

Montgomery's No. 1

(says Hooper) is

WRMA

Serving 200,000 Negroes

Oct.-Nov. 1956 Hooper
Av. share 7AM-6PM

WRMA 27.6%*

Second station, 21.4%

*Signed off 4:45PM during survey

Exclusive Market

The only Negro station
in a Central Alabama
area with 53% Negro population

WRMA

Montgomery, Ala.

Judd Sparling, Commercial Manager
Joseph Hershey McGillvra,
National Representatives

News and Idea WRAP-UP

ADVERTISERS

The Dr. Pepper Co. is coming along pretty fast—new ad budget for 1957 will top \$2 million.

This is the biggest outlay in the 71-year history of the soft drink firm and is more than 10% higher than last year's expenditure.

Media emphasis for the current year will be on television, and radio, with tv spot plans encompassing around 70 stations. Billboards, radio, and newspapers will be used as supplementary media in tv markets and as prime media in non-tv markets.

Mennen's new type pre-sell campaign—the Lady-In-Waiting promotion aimed at introducing its baby products to expectant mothers—got a special send-off at the Sheraton-Astor in New York last week.

Almost 2,500 "ladies in waiting" attended a three-hour program designed to "emancipate anticipation." The Salute included a fashion show, make-up tips, entertainment, etc. The program will be repeated throughout the country for expectant mothers in other cities.

Background for the unique promotion is Mennen's nation-wide survey which shows that the average expectant mother feels "dowdy, neglected, and generally out of things." The "Salute Every Lady-In-Waiting" campaign is designed to make her feel attractive, active and important (while also introducing her to Mennen's baby products.)

The cross-country salutes are being co-sponsored by Lane Bryant. Grey Advertising is Mennen's agency.

The American Can Co. is offering a co-op ad plan to its carbonated beverage can customers—with Canco absorbing up to 50% of

the cost of advertising and promotions.

The program in behalf of "MiraCan" consists of two alternate plans:

1) On promotions and advertising combined. Canco will pay 50% if MiraCans are featured exclusively and 20% when other types of soft drink containers are shown and or mentioned along with MiraCans.

2) On promotions only. Canco will give a 25% allowance for tv (20% for space) when MiraCans are used exclusively and 10% when other containers are shown and/or mentioned along with Canco's container.

Whirlpool-Seeger and the Birtman Electric Co. (vacuum cleaners and other appliances) stockholders will meet 29 March to vote on a proposed merger . . . **American Brands, Inc.**, new company formed to market new food products, will start off with "2 Sec'n Tea". The instant liquid tea concentrate has been test-marketed regionally under a private label brand and now being introduced nationally. Media plans are not definitely set as yet.

Vincent J. Kirby is the new sales and advertising manager of the Burry Biscuit Corp . . . **Scott Paper** reports a record year with \$270,311,337 in net sales (9.6% above 1955) and net earnings \$22,355,721.

Phillip Morris reports consolidated net sales at \$326,814,554 for 1956 as compared with \$283,218,646 for the previous year. Net income for 1956 hit \$12,763,261, a 12% increase over 1955. Phillip Morris tops off the report with the statement that it is "embarked on the strongest advertising program in our Company's history" . . . Last year saw General Electric sales pass the \$4 billion mark for the first time. Net earnings rose to \$213,756,849, but this is only a 2% rise over the preceding year while the increase in sales volume was 18%.

AGENCIES

Here are the top 10 advertising agencies in spot billings for the fourth quarter of 1956. (TVB addition to the Spot Expenditure Report):

1. Ted Bates
2. McCann-Erickson
3. Young & Rubicam
4. Dancer-Fitzgerald-Sample
5. Benton & Bowles
6. J. Walter Thompson
7. BBDO
8. Leo Burnett
9. Compton
10. N. W. Ayer

Note that Ayer appears in the top 10 for the first time. TvB points out DFS's rise to fourth place (from seventh the previous quarter) is due to increased activity of both General Mills and Peter Paul and Compton's return to the top 10 because of P&G's increased use of spot for its Big Top Peanut Butter, Comet Cleanser, Duz and Ivory Flakes.

(See Spot Tv Figures Hit New High in Fourth Quarter, 16 February SPONSOR issue.)

Griswold-Eshleman, Cleveland, recently observed its 45th anniversary and topped off the occasion by presenting service awards to 24 long-time employees. The honored 24 represent a combined total of 391 years of service.

During the 45 years, the agency has grown from one employee to over 100; annual billings now top \$10 million.

Present officers (all among the long-time employees) are: Kenneth W. Akers, president (23 years service); Lee R. Canfield, vice president (21 years service); Charles Farran, vice president (29 years service); William A. Weaver, vice president (22 years service); and John F. Davis, secretary-treasurer (long-time service leader with 32 years).

Humboldt Greig is heading up C. J. LaRoche's timebuying department. He formerly operated his own radio and tv stations in Reading, Pa. Before that he was with ABC and DuMont.

Lucian R. Bloom is new media manager at Cunningham & Walsh. He will report to Newman F. McEvoy, senior v.p. and media director. Bloom

UNANIMOUS!

Hooper, Pulse, Nielsen, Cumulative Pulse
All Agree!

NO. 1

Radio Station in Houston is

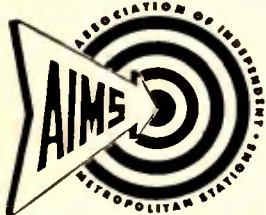
K-NUZ

HOOPER (Dec. 1956-Jan. 1957) K-NUZ leads all stations by a wide margin . . . 26.6% of the morning audience and 32.2% of the afternoon audience. This is almost double the audience of the second station from 7:00 AM to 6:00 PM.

PULSE (Oct.-Nov. 1956) K-NUZ is No. 1 in all rated time periods Monday through Saturday. Nine of the top ten five-time a week shows belong to K-NUZ.

NIELSEN (Dec. 1956) K-NUZ is No. 1 in Total Day Audience 6:00 AM to 12:00 Midnight, and K-NUZ is No. 1 in total audience 6:00 AM to 12:00 Midnight in the NSI area. K-NUZ is almost double the second station in the Metro audience!

CUMULATIVE PULSE FOR HARRIS COUNTY (Nov. 1956) K-NUZ reaches more homes in Harris County (home county) than any other Houston station on a daily basis and a weekly basis. K-NUZ delivers 226,200 homes in Harris County weekly or 74.2% of all homes in Harris County weekly.



Now . . . K-NUZ is the Leader by a GREATER MARGIN — Yet the rates are Low, Low, Low! Join the Rush for Choice Avals. In Houston the swing is to RADIO . . . and Radio in Houston is . . .

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.—

Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JACKSON 3-2581

was formerly media supervisor at K&L. **W. Stephens Deitz**, acting head of Kenyon & Eckhardt's promotion department, has been named vice president in charge of the department. Dietz is also chairman of the marketing plans committee. At the same time K&E has named Milton Margolis as manager of merchandising and George Cadenas as manager of publicity. The promotion department, along with the media, tv and radio programming and research departments, is under the jurisdiction of G. Maxwell Ule, senior

vice president in charge of marketing services.

On the subject of misleading claims: Martin Aaron, director of the American Standards Testing Bureau, finds clients more guilty of exaggeration than ad agencies. The direction of the independent testing firm finds copywriters as "rarely guilty of anything more serious" than the use of extra adjectives.

New agency appointments: Glamour Products (Easy Glamour rug and fabric cleaners) has appointed Grey Advertising to handle all advertising. . . .

G. E.'s communication Products Dept. has appointed Brooke, Smith, French & Dorrance as national advertising and marketing counsel as of 20 May.

NETWORKS

Reasons for "the greatly improved atmosphere for network radio" were given and predictions about its future were made this week by Matthew J. Culligan, NBC vice president in charge of the radio network, before the Broadcast Advertising Club of Chicago.

The predictions:

1. Network radio is here to stay and will survive as long as the other major advertising mediums—including tv, magazines and newspapers.

2. New audience research techniques will be developed this year which will show the "true audience levels" of radio, including in and out of home portables as well as car radios.

3. The fall of 1956 through the spring of 1957 will prove to be the "turning point" in the upswing of network radio. From this point on radio will gain strength in advertising income.

Culligan sees seven "forces" at work which have arrested the downward trend and started network radio on its swing upward. These forces are:

1. Stability of audience.

2. Research—showing network radio as "definitely superior to any other medium" when used as a supplement to an existing campaign.

3. Merchandisability.

4. Economics of television: Where high costs have forced the alternate week pattern and so turned many advertisers to network radio as a bridge between the gaps in tv exposures.

5. New equipment: Such as NBC's hot line service, transistor radios, etc.

6. Need for networks:—"Advertisers and agencies recognizing network radio as a supermarket way to buy."

7. Imagery Transfer: Radio commercials as a means of keeping visual ad images "alive in the mind."



WE ARE PROUD TO HAVE WON THIS HONOR IN FRIENDLY COMPETITION WITH 1600 AP STATIONS. THIS IS ADDITIONAL PROOF THAT KRMG IS AN OUTSTANDING MARKET.

ASK YOUR BLAIR MAN FOR THE KRMG STORY.

50,000 WATTS

740 KC

KRMG TULSA OKLAHOMA

THE GREAT INDEPENDENT OF THE SOUTHWEST

Telephone Time will move from CBS TV to ABC TV in April. The show, sponsored by American Telephone and Telegraph, will be slotted in the Thursday 10-10:30 p.m. spot replacing *Air Time '57*. Contract with

Warnings by Radio to Ease X-way Jams

Road Tips Scheduled by WWJ

Motorists to Get Police Reports Every 10 Minutes

Expressway traffic jams relieved as due Monday. By tuning their car radios to WWJ The Detroit News, motorists will receive road tips and even police reports every 10 minutes.

Drivers, Police Praise WWJ's X-way Reports

Police and motorists agreed both the Lodge and Ford expressways today that the first of WWJ's special broadcasts, driving conditions every 10 minutes, was a success. The new service, during the morning rush hour on the expressways, began today.

WAR ON SNARLS

The broadcasts, designed to avoid traffic jams in case of snow, weather, accidents which may block traffic and other pertinent information on traffic.

The broadcasts are made by Inspector Lloyd Pradel, head of the Accident Prevention Bureau from his second floor office in Police Headquarters.

Pradel, seated before a WWJ microphone with an engineer at his side, began the broadcast at 6 a.m. today.

Information from two police cars traveling the expressways and Wayne County Road Commission trucks relayed the traffic data to him.

ASK DRIVERS TO HELP

The police cars reported directly by radio. The truck drivers and their messengers were relayed by telephone to Police Headquarters.

Police urged that motorists report unusual traffic conditions by calling Police Headquarters at WO 2-3700.

Pradel's new 10-minute-intermittent broadcasts will be broadcast with his existing program "Life and Live" at 6:30, 7:30 and 8:30 a.m. regular WWJ programming.

Great New Service
to Rush Hour Motorists
Means Even Greater Audiences
for **WWJ . . .**



Driving to Work
BOB MAXWELL
6:00-9:00 A.M.

Music with a melody, news, weather—and official expressway traffic reports every 10 minutes.



Driving Home
JIM DeLAND
4:30-6:00 P.M.

"Bumper to Bumper Club", news, sports—and official expressway traffic reports every 10 minutes.

Limited number of participations available
Call your PGW Colonel or WWJ today

WWJ RADIO

AM AND FM

WORLD'S FIRST RADIO STATION

Owned and operated by The Detroit News

NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc

ABC is for 52 weeks with starting date set for either 1 or 11 April.

Tv stations equipped to broadcast in color now total 257 according to NBC research department estimates. Over half of these (136) are NBC TV affiliates and can service 96% of the total number of tv homes in the U. S. . . . **The Ford Foundation is pulling out of *Omnibus*** and has no immediate plans for further activity in commercial tv. Robert Saudek Associates (Saudek is director of the Foundation's tv-radio workshop) is taking over the *Omnibus* property and plans to present the program on an entirely commercial basis.

Your Hit Parade will have an entirely new cast next fall. New singers will be Jill Corey, Virginia Gibson and Tommy Leonetti, with a fourth yet to be picked. Don Walker will take over as musical director . . . **Quaker State Oil Refining Corp.** has bought Mutual's major league *Game of the Day* series plus six five-minute sports broadcasts by Frankie Frisch. Starting date is tentatively set for 30 March.

The International Amateur Hour,

Mexican affiliate of the *Original Amateur Hour* (ABC TV), has been on the air six weeks now. The program is seen on three tv channels and heard on 41 radio stations south of the border. Three-time winners in Mexico receive all-expense trips to New York and an appearance on the U. S. counterpart show. First Mexican winner will appear on the New York originated show 10 March.

TV STATIONS

More and more stations are adding a new piece of equipment—the airplane. Stations WBT, WBTV and WBTW, the Jefferson Standard trio, have found that a station-owned plane pays off. In less than a year after the purchase of a twin-engine, 5-place Cessna, new business obtained through the plane's use and placed on the three stations has amounted to more than double the purchase price of the Cessna.

The plane is used for two purposes: 1) By the sales staff for flights to distant cities for conferences with agencies, reps and sponsors and 2) By the news staff—when newsgathering does not conflict with pre-arranged sales trips.

The stations also make double use of their pilot. Thomas C. McNeil. When he isn't flying, McNeil serves in a sales development capacity.

Here's a case where law enforcement officials worked in cooperation with broadcast newsmen:

Stations WMBR and WMBR-TV, Jacksonville, Fla. teamed up with the

Duval County sheriff for on-the-spot coverage of the arrest of principals in a baby-sitting racket.

While the negotiations between buyer and seller were going on, newsmen from WMBR shot newsreel and still pictures from the back of an unmarked panel truck. The collaboration between civic officials and the radio-tv newsmen was so successful that the sheriff has pledged full cooperation with the broadcasters in the future.

Tv applications: Between 18 and 23 February, one construction permit was granted, and one application for a new station was filed.

Construction permit went to Laurel Television Co. for Channel 7, Laurel, Miss.; permit allows 97.77 kw visual.

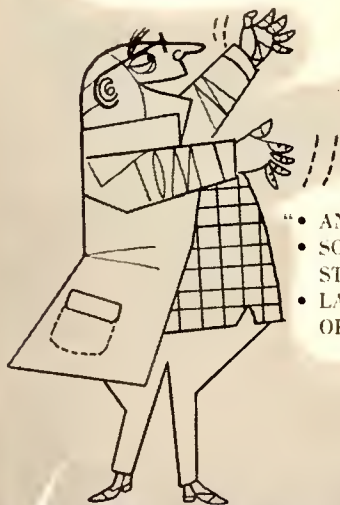
Application was made by Grays Harbor Television Inc. for Channel 58, Aberdeen, Wash., 9.4 kw visual, with tower 41 feet above average terrain; plant \$77,350; yearly operating cost \$40,000.

John T. Griffin, president of the Tulsa Broadcasting Co. (KTVX), Consolidated Radio Enterprises (KTUL, Tulsa and KFPW, Ft. Smith, Ark.), and Central South Sales (KATV, Pine Bluff-Little Rock) has announced these executive changes: James C. Leake, former executive vice president, as the new president; Mike Shapiro, managing director of KTVX and KATV, as executive vice president and member of the board. Griffin becomes chairman of the board.

Hal Kennedy has been named sales service director for KKTU, Colorado Springs. . . . **WREX-TV,** Rockford, Ill., will originate color telecasting starting 6 March. . . . **William D. Megahce** has joined WTVJ, Miami, as national sales representative and food specialist in the sales department.

Men in TV production all say:

"The best spots come from Jamieson"



- ANIMATION
- SOUND
- STAGE
- LABS AND OPTICALS"

JAMIESON
FILM COMPANY

3825 Bryan • TA 3-8158 • Dallas

"clients include:

Fitzgerald Advertising Agency
Crawford & Porter Advertising, Inc.
McCann-Erickson, Inc.
Tracy-Locke Company, Inc."



"He just heard over KRIZ Phoenix that his house is on fire."

KSON

66.1

San Diego's No. 1 Radio Station

PULSE

"Out of Home" & "In Home"

Represented Nationally by PURDUE & Co.

WE'VE BLOWN THE LID OFF IN

SYRACUSE

WFBL

THE BIG STATION

**1st in the market
morning-afternoon
and night!***

TAKE A LOOK AT THIS —

TIME	WFBL	A	B	C	D
	ABC				
MONDAY THRU SATURDAY 8:00 A.M. - 12:00 NOON	37.1	24.5	16.3	11.0	10.3
MONDAY THRU SATURDAY 12:00 NOON - 4:00 P.M.	31.3	20.6	7.6	20.3	18.1
SUNDAY DAYTIME 10:00 A.M. - 6:00 P.M.	28.3	15.6	18.5	18.5	17.3
MONDAY THRU SATURDAY 4:00 P.M. - 10:30 P.M.	24.5	18.1	7.7	23.7	24.4
TOTAL RATED TIME PERIODS	31.2	20.8	11.1	18.1	17.2

*Hooper, Jan.-Feb.

**FOUNDERS
STATION**

One of the Founders' group of stations, including KPOA, Honolulu, and the Inter-Island Network; WTAC, Flint, Michigan; and KTVR, Channel 2, Denver, Colorado.

RADIO STATIONS

Here's a promotion idea-at-work from WHDH, Boston:

It has bought a series of sign-off spots on the student-run Harvard Business School radio station, WHBS.

WHDH figures that it is pitching its story at future timebuyers, ad men and sponsors.

KJCK, Junction City, Kansas, has just wound up an unusual 12 day musical promotion stunt.

The station gave away its entire library of 78 RPM records (1,468) via a name-it-and-claim-it contest. The records were played and the first person calling in and identifying the tune won the disk. Aside from jamming the telephone lines, the station received over 1,500 cards and letters in connection with the promotion.

Here's the way the staff realignments at NBC's Chicago stations work out:

New manager of WMAQ and WMAQ-FM, is Howard W. Coleman. Coleman will be responsible for the supervisor of radio sales and program-

ing. Coleman was former head of the WNBQ color sales development unit.

Russell G. Stebbins, former director of sales for WMAQ and WNBQ, will now assume the duties of director of sales for WNBQ only.

The re-organization is intended to result in a more complete separation of sales and programing for both radio and tv, and to assure autonomy for both media in the sales and programing areas.

The Music Broadcasting Co. (WGRD, Grand Rapids) has bought WKNK, Muskegon, Mich. . . . **WDIA**, Memphis, got a nice write-up in the February issue of *Coronet Magazine*. . . . **Jo Ranson** has been named director of advertising, promotion and publicity for WMGM, New York. Ranson was formerly in charge of press relations. . . . **Ken Firnstahl** has been appointed general and sales manager of KEVE, Minneapolis. . . . **WHLL**, Hempstead, L. I. (Peter Godofsky, general manager), which is celebrating its 10th anniversary, has been granted 1000 watts per day on 1100 KC. This is an increase from 250 watts on the same frequency.

COMMERCIALS

Effectiveness of tv commercials cannot be measured by the remembrance of copy points tests, according to Leonard Kudisch, executive v.p. of Schwerin Research Corp.

Kudisch finds that in audience-testing over 5,000 commercials, the effective announcements fall into two categories—the logical commercial and the mood commercial, and neither of these types of commercials measure to the same degree of effectiveness with copy point recall methods.

Kudisch also lists four common faults to be found in ineffective commercials:

1. Poor blending of logic and mood.
2. Absence of demonstration.
3. "Piling on" of copy points.
4. Use of entertainment that is unrelated to the sales objective.

Jerome V. Ansel, former production manager for Sturgis-Grant, has opened his own tv commercial film studio in New York . . . **Telepix Corp.** has opened a New York office.

ASSOCIATIONS

The most important challenges in the broadcasting industry were outlined by NARTB president, Harold E. Fellows, at last week's Second Annual NARTB Conference of State Association Presidents. Concerning the public relations problem, Fellows called on State Associations to keep the NARTB up-to-date on local level activities.

On the subject of free access to news sources, the NARTB president asked for full industry action against "artificial" rules and regulations that pro-

BEGIN YOUR RADIO ENGINEERING YEAR WITH MORE THAN 800 NEW IDEAS!

No wonder engineers say the radio-electronics year begins in March! This year, the manufacturers and suppliers for this 12 billion dollar and still growing industry require 4 floors of the Coliseum to show you their new ideas.

834 exhibitors representing more than 80% of the industry's productive capacity will display all that's new in equipment, component parts, instruments and production at *The Radio Engineering Show*. Attending the Show gives you an opportunity to talk with the men responsible for these newest advances in radio-electronics. The 55 technical sessions of *The IRE National Convention*, with over 200 new papers presented by 22 different professional groups, will also inform you of up-to-the-minute developments in your specialized field of electronics.



Begin the year right. See and hear all that's new in 1957 radio-electronics. Plan to attend or, better still, make your reservations today!

REGISTRATION: IRE Members \$1.00
Non-members \$3.00
MARCH 18-21

The **IRE** National Convention
Waldorf-Astoria Hotel and
The Radio Engineering Show
Coliseum
New York City

The
Institute of
Radio
Engineers



1 East 79th Street, New York 21, N. Y.

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

WCAU
PHILADELPHIA

means
drama



You've seen "Waterfront." It appears on film in many markets . . . in Philadelphia it's the number one local television show. You just don't get a rating like that for a syndicated show without well-executed publicity, promotion and merchandising. And that's just the kind of support WCAU gives its programs. One sponsor, La Rosa macaroni products, canceled other forms of advertising because, "the combination of WCAU-TV coverage plus 'Waterfront' audience is actually delivering more per dollar than anything we ever used before." The co-sponsor, Foremost Dairies, reported lightning reactions to a special cottage cheese offer made on the Sunday night program, with driver-salesmen selling out on Monday morning. So you see WCAU sells with drama. WCAU can sell for you.

WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations. Represented nationally by CBS Spot Sales. By far Philadelphia's most popular stations. Ask ARB. Ask Pulse. Ask Philadelphians.*

hibit radio-tv competition on an equal basis with other news gathering media.

In regard to pay-as-you-see tv, Fellows stressed that "We are dead serious" in our purpose to preserve the American system of free television.

FILM

The problem of how to take the gamble out of syndicated film is increasingly bothering distributors as both competition and costs rise.

This is particularly critical with first-run quality products where production-plus-sales-and-overhead costs can easily reach \$50,000 per half-hour episode. Color pushes costs up even higher.

While the answer to removing the gamble is obviously to sell as many markets as possible on the basis of a pilot, the question often remains: How much money should be in the till before the distributor commits himself to a full series?

One figure commonly bandied about is one-third of the total expected cost, including sales and overhead. In other words, if a distributor's sales per episode of a \$50,000 opus gets over the \$15,000 mark with only the pilot in the can, he's just about reached safe

ground and can start the production wheels turning.

CBS Tv Film sales will use this rule-of-thumb as part of the re-evaluation of its syndication pricing and production policies.

Guild Films, however, took a chance on *Capt. David Grief* after signing Standard Oil (California), via BBDO, San Francisco, on the basis of a \$365,000 deal, less than 20% of the production cost alone. (Guild is now well over half off the hook with the show.)

Evidence of efforts made to sell in advance of production is Ziv's signing of Hamm Brewing to a 55-market regional spread for *Harbor Command*. It was the largest pre-release sale in Ziv's history. The Hamm campaign won't begin until October 1957.

An increasing number of stations are adding late-night programing hours and racking up respectable ratings with the new feature film packages.

Here are some examples by AAP, distributors of the Warner Bros. package:

- KREM-TV, Spokane, programs Warner features until 1:00 a.m. three nights a week, had added an hour of programing in two cases and 90 min-

utes on the third night. November ARB average for the features was 10.3.

- KLAS-TV, Las Vegas, programs until 1:00 a.m. six nights a week and, with the help of Warner features, averaged a 17.5 for December (ARB) during the late night period.

Tv station program directors who feel their talents are frustrated by the replacement of live shows with films have creative opportunities with Encyclopedia Britannica Films, according to Richard Carlton, v.p. for sales, Trans Lux Tv Corp.

Carlton, who recently returned from a selling trip, pointed out EBF shows do not fill standard programing times and require a live surrounding format to be used to full advantage.

Carlton reported sales in Denver (KOA-TV), Detroit and Minneapolis plus a deal pending in Los Angeles.

Sol Lesser is placing *Vice Squad*, a new tv series, in the works in partnership with Arthur Gardner and Jules Levy. . . . TPA has been named worldwide distribution rep for *The Lone Ranger* by Jack Wrather. The U. S., Canada and England are not involved.

. . . Guild's *Kingdom of the Sea* was bought in six markets during the first half of February. John Cole, Guild sales v.p., reported the show hung up a 28.3 against 30.2 for the \$64,000 *Question* in Seattle (February ARB coincidental).

STOCK MARKET

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

Stock	Tues. 19 Feb.	Tues. 26 Feb.	Net Change
<i>New York Stock Exchange</i>			
AB-PT	22 $\frac{1}{4}$	21 $\frac{1}{2}$	- $\frac{3}{4}$
AT&T	176 $\frac{5}{8}$	177 $\frac{3}{8}$	+1
Avco	6 $\frac{3}{4}$	6 $\frac{5}{8}$	- $\frac{1}{8}$
CBS "A"	32	31 $\frac{1}{4}$	- $\frac{1}{4}$
Columbia Pic.	17 $\frac{1}{2}$	17	- $\frac{1}{2}$
Loew's	19 $\frac{1}{2}$	19	- $\frac{1}{2}$
Paramount	31	30 $\frac{1}{2}$	- $\frac{1}{2}$
RCA	32 $\frac{7}{8}$	32 $\frac{7}{8}$	-
Storer	26	26 $\frac{1}{4}$	+ $\frac{1}{4}$
20th-Fox	23	23	-
Warner Bros.	25 $\frac{3}{4}$	25 $\frac{3}{4}$	-
Westinghouse	53 $\frac{1}{4}$	53 $\frac{1}{2}$	+ $\frac{1}{4}$
<i>American Stock Exchange</i>			
Allied Artists	3 $\frac{1}{8}$	3 $\frac{1}{2}$	+ $\frac{3}{8}$
C&C Super	1	1	-
DuMont Labs.	5 $\frac{1}{4}$	5	- $\frac{1}{4}$
Guild Films	3 $\frac{1}{8}$	3 $\frac{1}{4}$	+ $\frac{1}{8}$
NTA	8 $\frac{3}{4}$	8 $\frac{5}{8}$	- $\frac{1}{8}$

Put ACTION in your slide presentation with...


CELLOMATIC PROJECTION!

We point with pride to the A.B.C. presentation at the Waldorf Astoria on February 13th as an example of what the Cellomatic Corporation can do for you and your clients.

SCRIPT • DIRECTION • SOUND • PRODUCTION • STAGING
SLIDES • STRIP FILM • MOTION PICTURES •

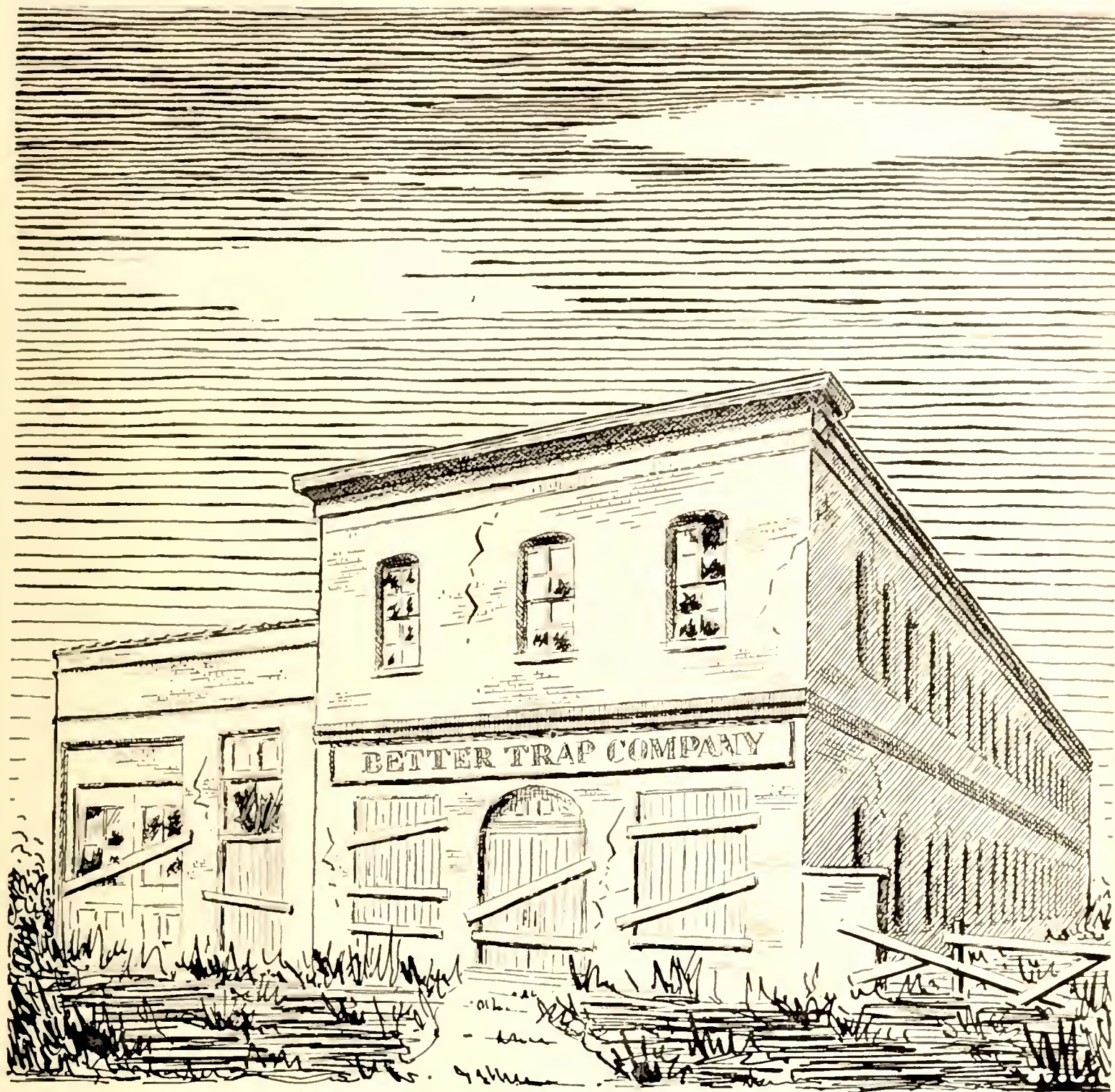
And that big PLUS...

CELLOMATIC PROJECTION!
animation of motion pictures on a slide budget.



Cellomatic CORP.

NEW YORK
756 SEVENTH AVE
CHICAGO
556 W MONROE ST
HOLLYWOOD
7313 SANTA MONICA BLVD



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.

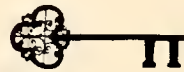


gentlemen
prefer
sports
in
Milwaukee

It used to be blondes, but WEMP has changed all that! The male population hereabouts is devoted to the Milwaukee Braves, the Green Bay Packers and the University of Wisconsin. They get play-by-play sports year round on WEMP with the Voice of the Braves, Earl Gillespie, at the microphone. That means you stand a good chance of reaching most of Milwaukee's breadwinners with your message on WEMP . . . and at an unusually low cost per thousand.

WEMP

5000 watt power at 1250 k.c.



KEY ENTERTAINMENT STATION

SPORTS: Live Play-by-play Milwaukee Braves Baseball; U. of Wisconsin Football and Basketball; Green Bay Packer Football; special sports events, 11 sportscasts daily.

BIG 7 RADIO PERSONALITIES: Records round the clock . . . 24 hours a day, seven days a week . . .

32 NEWSCASTS DAILY: Gathered and edited by 6-man WEMP news department from U.P. news wire, U.P. sports wire, 2 mobile units, special state correspondents, U. S. Weather wire, Police and Fire Dept. radio, regular daily telephone contacts.

represented wherever you live by Headley-Reed



photography Niles Lauritzer

WASHINGTON WEEK

2 MARCH
Copyright 1957

SPONSOR PUBLICATIONS INC.

Tv stations that have traded their stock for feature film packages will be called to account soon by the FCC.

Under the law, stations are required to report any substantial change in stock ownership within 30 days. Laxity in making such reports is deemed a violation of ownership responsibility.

The citations will probably be issued also in cases where stock has been exchanged for consulting services.

The FCC has agreed to funnel Federal Trade Commission information to tv and radio stations.

FTC will advise the FCC when complaints are issued involving broadcast material and keep the FCC informed about the progress of proceedings against advertisers. The FCC's role beyond relaying the challenged commercials is not clear.

As a matter of policy, FCC always has tried to steer clear of censoring either commercials or programs, holding that it had neither the power nor the right to do so.

Apparently that resistance has weakened under pressure from certain legislators, aided and abetted by the FTC itself.

Officially, the FCC does express the hope that broadcasters will be guided by FTC proceedings and refuse to continue to broadcast the questioned commercials. Otherwise, the FCC suggests, there would be "serious questions" about operation in the public interest.

The fact remains the commission doesn't expect to cancel any licenses under the cooperative arrangement with the FTC.

The battle between subscription tv and free, sponsored tv is moving toward a decisive stage.

Here are the latest developments:

- The FCC spent two solid hours on the subject last week; and on 3 March it will decide what it's going to report on the matter when FCC chairman George McConaughy goes before the Senate Commerce Committee the next day.
- The Senate Committee—as indicated by its chairman, Sen. Warren Magnuson, in a network appearance Sunday (24)—will by then have approved a report favoring a large-scale trial on the pay system.
- The FCC chairman will be primed for the committee's questions, and there is a chance that the next move on subscription tv will be announced at the commerce committee's hearings.

The FCC this week took its most drastic action to date toward the implementation of deintermixture.

The orders, issued Tuesday and Wednesday (26-27), require:

- WRGB-TV, GE pioneering tv station, to go from VHF Channel 6 to UHF Channel 47. (Syracuse will get Channel 6 and Channel 10 will be deleted from the Albany area.)
- Elmira, N. Y., to become all uhf, substituting Channel 30 for Channel 9.
- Springfield, Ill., to become all uhf, with Channel 2 going to KTVI, St. Louis and KTVI's Channel 36 going to Springfield in exchange. (St. Louis now has four commercial vhf's.)
- Peoria to go all vhf, with Peoria's Channel 8 moving to Davenport-Rock Island-Moline. Hartford, Conn., and Madison, Wis., will remain as they are. Fresno is made all uhf with Fresno getting Channel 30 and Channel 12 going to Santa Barbara. Evansville goes all uhf with Channel 31 assigned to Evansville and Channel 7 going to Louisville.

WFIL and

are proud to be

The Only Stations in America to Receive

In recognition of fundamental and imaginative contributions to the well-being of children

The Marshall Field Award

in communications is presented to

WFIL, WFIL-TV

for pioneering in cooperation with the Philadelphia Public Schools the development of in-school radio and television programs designed for curriculum enrichment. The skills and facilities of these stations have been freely given continuously and creatively to provide this outstanding service to the school children of the Philadelphia area.

January 24, 1957

Ruth Field
Mrs. Marshall Field

WFIL-TV

THE MARSHALL FIELD AWARD

"for fundamental and imaginative contributions to the well-being of children"

In designating the WFIL Stations—alone among all the communications media in America—as the recipient of its 1956 Award, the Marshall Field Award Committee has conferred on us a coveted honor.

The award honors the "WFIL Studio Schoolhouse," a series of daily programs utilized in classroom instruction, now in its fourteenth year on WFIL Radio, its ninth year on WFIL Television.

The WFIL Stations accept this award as a challenge to still greater development of our influence for good among the millions of listeners and viewers who look to WFIL for enlightenment, entertainment and education.



WFIL-AM•TV
PHILADELPHIA, PENNSYLVANIA

ated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
/ FIL-AM • FM • TV, Philadelphia, Pa. / WNBC-AM • FM • TV, Binghamton, N. Y.
/ HOB-AM, Harrisburg, Pa. / WFBC-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.
ational Sales Office, 485 Lexington Avenue, New York 17, New York

SPONSOR HEARS

2 MARCH
Copyright 1957
SPONSOR PUBLICATIONS INC.

In tv-radio, news gets around—and is acted on—before it even happens:

This week the networks sniffed out the possibility that the v.p. in charge of radio-tv in one of the top three agencies is going to be shifted to another administrative spot. (The agency's new-show record this season has been below par.)

The networks take this transfer as foregone; they're already going over the head of the incumbent with their pitches.

NARTB Tv Code custodians are continuing to prod station subscribers on complying with the Code's taboo on piggy-backs.

Stations are being asked to pay particular attention to the provision outlawing this device (crowding blurbs for two products into a single spot).

J. Walter Thompson may wind up 1957 with over \$100 million in tv and radio billings.

The agency's tv expansion during the 1956-57 season has kept it in the ring with the other tough punchers—Y&R, BBDO, and McCann-Erickson. What's more: JWT expects to add three new accounts which use air media to its list within a month or so.

A New York agency opened what it describes as a Los Angeles office in order to get a local rate for a toiletries account.

But a rep who wasn't born yesterday checked the address: It turned out to be a private home.

Hal Gross, of WJIM-TV, Lansing, this week may have won an attendance record for parties tossed by an out-of-town station for New York agency people.

Despite competition from other festivities (and the fact it was the eve of a three-day holiday), Peters, Woodward & Griffin helped Gross stir up an 85% response to this annual event.

The home movie market which got the rug pulled out by tv in 1951, is beginning to stage a comeback. Sales in 1956—according to United World, No. 1 distributor in that field—were up 17%.

But there's little call now for sound films; the cheaper 8 mm is far more in demand than 16 mm; and you can buy an 8 mm projector and camera for close to \$110.

Producers of big-money quiz shows would like to help their heavy winners lick the tax bite.

They have their lawyers and CPA's working on the problem of paying off winners over a period of years so that they can keep a larger share of their booty.

The first obstacle to be overcome is this: The government is reluctant to treat quiz participation as a trade or business.

A probable test case is that of Charles Van Doren. He wants the \$30,000 he won on *Twenty One* in 1956 considered as that year's earnings, and the rest taxed separately as 1957 income. Some tax people think there may be even wider implications.

*Chicago, Chicago,
that High-Flyin' Town—
Number One
Air Travel Center
in the World!*



... AND
CAPITAL AIRLINES
SELLS TICKETS IN CHICAGO
WITH WMAQ's HENRY COOKE

In July 1955, Capital called on Henry Cooke to tell Chicago about its new Chicago-Washington Viscount non-stop passenger service. By October of this year, Capital had *tripled* its service and had increased its share of the greatly-expanded Chicago-Washington market *from 17% to a walloping 60%!*

That's the kind of result Henry Cooke delivers. WMAQ favorite since 1940, and "Communicator" on "Chicago Calling" (Monday-Friday, 6:00-8:45 am) since 1953, Henry brings his audience on-the-scene news reports, music, sports round-ups, and vital service features. And all the while he



sells! In addition to Capital Airlines, he sells for such sponsors as: Clark Super 100 Gasoline; Consolidated Royal Chemical Corp.; Coty, Inc.; R. R. Donnelly & Sons Co.; Ford Motor Co.; General Foods Corp.; Parker Brothers, Inc.; The Quaker Oats Co.; R. J. Reynolds Tobacco Co.; Shulton, Inc., and Standard Brands, Inc. . . . to upwards of 275,000 listeners for as little as 22¢-per-thousand!

To get *your* sales off the ground in Chicago, ask NBC Spot Sales about Henry Cooke. In New York, a call to your NBC Spot Sales representative brings you an immediate Radio-Phonic Spot Buying audition by telephone.

WMAQ  *Radio leadership station in Chicago*

SOLD BY  **SPOT SALES**

EASIER SPOT BUYING

(Continued from page 29)

nal confirmations. This means that bookkeepers at both the station and rep firm must dig up months-old confirmations from files. If discrepancies occur, they know there's trouble ahead—because stations have already made up invoices from confirmations.

The new combination standard Confirmation-Contract form, if and when adopted, will cut paper work in half, give stations a contract at sale-time.

There seems little reason why this form should not be soon forthcoming and in widespread use before year's end. Several agencies already have adopted or are drawing up such forms for their own use. William Esty Co. has put a combination confirmation-contract form to work in its spot business except in isolated instances where some stations still insist on a 4A's standard contract. Harry B. Cohen Agency has come up with a similar time-saver. SSCB, as previously mentioned, is right now engaged in drafting one for its spot buys. N. W. Ayer is working along the same lines. Among the representatives, some in-

dividual firms have worked out forms similar to what SRA and the 4A's are currently in the process of developing as standard. One of these is Edward Petry. Another is CBS Radio Spot Sales which has now built its confirmation into a combo confirmation-agreement form.

The latter form is printed on two sides. It begins with the words: "AGREEMENT between CBS Radio, A Division of Columbia Broadcasting System, Inc. and the following advertising agency . . . to broadcast radio programs and/or announcements." Its columns and boxes accommodate all information generally carried in confirmations plus such things as "Rates Earned in Conjunction with Contract #." "Rate Card #," and "Net Unit Rate." This "Net Unit Rate" breaks down into two columns. The first is "Broadcast Facilities Subject to 15% Agency Commission." The second reads: "Additional Charges not subject to Agency Commission." Thus in converting everything to net unit prices, the discounts have already been knocked off. The basic premise of the plan for which this form was developed is that the advertiser buy at the

end rate rather than at the short rate.

The combination confirmation-agreement is signed by both advertising agency and CBS Radio Spot Sales. On the reverse side are printed the terms and conditions.

• **Standard Invoices and Affidavits.** While a standard confirmation-contract form has an excellent chance of being introduced this year, the standardization of invoices and affidavits of performance from stations remains a more distant dream. Yet the need for uniformity in this area is being recognized more and more. No matter how well they streamline the getting and presenting of availabilities, the confirmations and contracts, until some semblance of law and order comes to invoicing, spot buying will remain a jungle of frustration.

"We need Chinese bookkeepers to figure out a lot of station bills," the media head of an agency heavy in spot told SPONSOR. "I can only guess at the type of help they're getting along with. Their invoices have no relation to reality. We're practically forced into re-doing the bookkeeping for such stations. That's a duplication of effort and certainly not an advertising agency's work. Sometimes they even neglect to include affidavits with their invoices.

"This is the big reason why agencies are often late in their payments," he went on. "It accounts for about 75 or 80% of arrears."

There are other reasons why agency payments aren't always on the dot. Sometimes they run short of cash on hand and must pass bills along to clients to get money. In a business of this volume, agencies must make frequent trips to the bank for short term, sizeable loans to pay off media. But the fact remains that incorrect or incomplete invoices with resulting exchange of correspondence is a major bottleneck. (If this were not recognized, the Central Billing idea mentioned awhile back would not keep recurring as it has now for the past several years.)

A number of agency people expressed the view that where a rep bills for his stations (such as Katz, for example) there is more orderliness than in dealing with invoices from stations individually. (Katz sends out about 8,000 bills monthly. The percentage of error runs less than 1%.) This

*Gulf Coast Texans
can and
do buy
more*

Over **THREE**
BILLION dollars spent
annually in retail
sales by residents in
KTHT's coverage area.
Get your share.
Buy Houston's
"most-for-your-money"
station, KTHT.



**SELL
THEM
ON**

MBS for
Houston and
South Texas
Represented
Nationally
by Paul Raymer

KTHT
5000 W 790 KC



**Adjacencies
available to
Chicago TV's greatest
feature for as little as
48^c per 1,000
home impressions**

FOR THE TENTH consecutive year, WGN-TV will be televising the daytime home games of the Chicago Cubs and White Sox—exclusively!

This is the highest-rated sports feature in the nation's second largest market!

FOR THE FIFTH CONSECUTIVE YEAR, Hamm's Beer and for the third consecutive year, Oklahoma Gasoline will share sponsorship of the play-by-play!

NOW AVAILABLE: Choice 10, 20 and 60-second baseball adjacencies delivering from 5 million to 38 million home impressions!*

Also check availabilities in high-rated syndicated programs and feature film presentations on Channel 9!

**Estimated impressions spot-for-spot for 1957 season based on the average Pulse, ARB and Nielsen ratings for these spots last season in an area with 2,300,000 television homes!*

**TOP-DRAWER Advertisers
buy WGN-TV in Chicago!**

See your WGN-TV representative today!

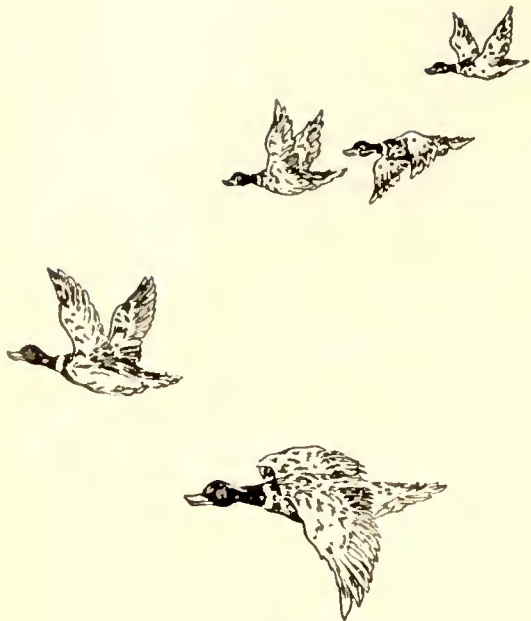
WGN-TV Channel **9**

The Chicago Tribune Station, Owned and Operated by WGN, Inc.

Midwest Office
441 N. Michigan Ave.
Chicago 11

Eastern Advertising Office
220 E. 42nd Street
New York 17

Also represented by
Edward Petry
& Company, Inc.



THERE'S ONLY ONE LEADER...
KXLF-TV4 MONTANA
 THE CONTINENTAL DIVIDE STATION, BUTTE

3rd TV MARKET in PENNSYLVANIA

... and only WJAC-TV really covers this rich Southwestern Pennsylvania area. . . .

- Over a million TV homes!
- 41-county coverage with 20 key counties showing 80 to 100% coverage!
- Proved audience preference—WJAC-TV leads in 7:00-11:00 P.M. periods 105 to 7 over Station "B" . . . has 24 out of the 25 top night-time shows.



Get full details from your KATZ man!

does not necessarily imply that these admen advocate reps billing for stations. All it points up is that uniformity is the key to smooth spot buying.

Stations meanwhile are doing their best to wrestle with the problems of billings. They realize that this area is the thorniest in the whole briar patch of spot business. Omissions, make-goods, credits, discrepancies, and plain bookkeeping errors pile up on one another to complicate the process. They are part and parcel of broadcast media. A newspaper doesn't have to send an affidavit of insertion to an advertiser, nor a program log proving that no competitor was adjacent. The proof is already on the printed page, the tear sheet. (Some station affidavits include a Notary Public seal.)

There are now 2,896 radio and 550 tv stations. In the eyes of most agency accountants, no two of these keep the same kind of books or mail out the same kind of invoices.

It was noted earlier that Ralf Brent, vice president of Philadelphia's WIP, is on his way South to examine electronic billing set-ups at two stations. They are WTVJ, Miami, and WIS, Columbia, S. C. If WIP goes through with its idea of an IBM billing and bookkeeping system, Brent hopes that it will mean that along with accuracy and uniformity, advertisers will also get their invoices earlier—the 2nd or 3rd of the month rather than around the 10th.

At the same time, Brent admits that while automation may simplify things at his station, it will not make a great ripple in the world of spot buying. "No matter what an individual station does," he said, "that is, if just one puts in a new system there is a good chance it may only add to the overall chaos."

CBS Radio Spot Sales is now beginning to bill on Remington-Rand equipment. Some of this has been there for a decade, has been used for internal purposes such as payroll. Late in 1955, they studied the billing situation and in June of last year ordered an electronic computer to complete the unit necessary for station billings. The computer was delivered in December. The equipment is costing about \$15,000 a year. It is still too early to say what savings may be effected. It is hoped that the machines will soon make it possible to have all invoices in the hands of the agencies by about the 7th of each month. Meanwhile

BMI

"Meet the Artist"

BMI's series of program continuities, entitled "Meet the Artist," emphasizes the human side of our great music performers.

"Meet the Artist" comes to you as a 15-minute — three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
 TORONTO • MONTREAL

THINK



SEÑOR!

Language professors verify the fact that no matter how many languages a person speaks, he THINKS in the language he first learned. In the Phoenix area, 85,000 English-and-Spanish-speaking KIFN listeners think in Spanish. So, señor, sell your product in the language they think in. . .

SELL IN SPANISH OVER Radio KIFN

—Central Arizona's ONLY full-time Spanish language station! We translate your sales-message FREE. Production spots available.

NATIONAL TIME SALES HARLAN G. OAKES
 New York City San Francisco
 Chicago Los Angeles
 San Antonio

KIFN

860 Kilocycles • 1000 Watts
 REACHING PHOENIX AND
 ALL OF CENTRAL ARIZONA

CBS TV Spot Sales is keeping a close watch to see how the system works for the radio department.

At the buyer's end, a lot of thought is going into the subject of station invoicing. Their concern is understandable, for it is they who are snowed under by this paper blizzard of non-conformity.

The I.A.'s itself is working on the billing problem. It has come up with a single-side, one sheet combination invoice-affidavit. It is not a revolutionary thing; it embodies simply those things that an agency now looks for before making payment. If it were adopted and became a standard in the industry, it might well streamline spot buying. It is still in preliminary form and has not yet been shown to stations.

"If radio could only be started all over again," one adman said to SPONSOR. "We could do such a lot of things differently. Network doesn't entail the infinite complications of spot. But spot radio and spot tv have sure outgrown their bookkeeping systems. The machinery of a spot buy remains a primitive art."

Once uniformity, in one way or another, comes to the areas of availabilities, confirmation-contracts, and invoices, spot will be as simple to buy as any other media.

In the meantime, however, there are other efforts being expended to simplify spot buying in other or overlapping areas. There are also a lot of minor annoyances that need to be corrected. Some of these can be done right now.

• **Copy and e.t.'s.** Several station heads have pointed out that agencies often fail to adhere to a uniform system for handling copy and electrical transcriptions. Agencies frequently send these to stations addressed to "Traffic Manager." The fact is, that a traffic manager's functions vary from station to station and often he has nothing to do with copy and e.t.'s. About two years ago, SRA introduced a plan for addressing such material to "Operations Desk." That this has been widely adopted by radio stations (practically unanimously by tv) can be seen by looking through SRDS.

At the same time, it was pointed out that agencies could do stations a favor by sending instructions along on what's to be done with an e.t. after the campaign is over. Stations get pile-ups of hundreds of old e.t.'s they don't know what to do with unless

they get involved in correspondence with the agency.

• **Station rate cards.** Some semblance of uniformity here would be a big help. Not only would it help timebuyers, but it would help rep salesmen. A frequent agency complaint is that sellers aren't always familiar with their own rate cards. Sometimes these salesmen are unaware of package rates at their stations and have to waste time checking. Package rates should be part of a rate card. They should be clearly defined and conditions listed.

• **Promptness.** When a timebuyer asks reps for avails at a certain time, there is generally a good reason. At one Madison Avenue agency, the media department refer to one rep salesman as "Five O'Clock Shadow" because he invariably is several hours tardy. Agencies however should take time zone differences into consideration in asking for quick avails.

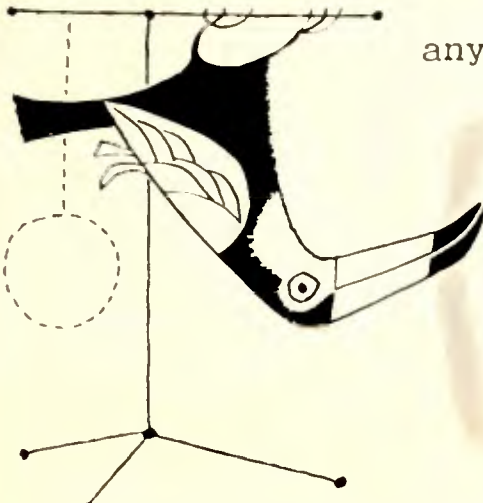
Actually, in the whole area of speeding up avails, reps are constantly improving their methods. All of them are in close contact with their stations via TWX, Fax, or long-distance phones. Blair TV's "Vis-Avails" system submits avails on a regular log sheet made

up at a moment's notice from master station boards on which changes are posted daily. Petry submits avails on similar log sheets. NBC Spot Sales is issuing "Daily Best Buys," and about six months ago introduced its Radiophonic plan whereby timebuyers can audition prospective show buys via telephone. Peters, Griffin, Woodward Inc. has installed electronic equipment to speed up service.

• **Earned rates.** Many media people wish that in multiple-agency operations (where client companies have a product line spread over several agencies) that station reps would include in their availabilities the earned rates at that time.

• **Coverage.** That this remains a question mark is reflected in the different interpretations agencies have been giving NCS±2 data. Perhaps the SRA formula for ratings, now under study by I.A.'s, may bring some order to the problem. If the broadcasting business were to start all over again, many feel it would adopt the print media concept of coverage: Circulation instead of readership. Or translated to air media: "Who can we reach instead of who listens to what?"

any way you look at it...



KBTv

first in DENVER

Quarter hour leads or percentage of audience...

KBTv is No. 1 during the most important time classification—
Sign on* to 10:00 P.M.
Monday thru Friday.

Station	Quarter Hour Leads	Percent of Audience
Station D	1	OTHER-4
Station C	52	89
Station B	60	246
KBTv	102	312
KBTv	349	349

Represented by Peters, Griffin, Woodward, Inc.

*10 30 A.M.
**Jan. 1957 ARB

channel **9** **KBTv**
John C. Mullins, President
Joe Herold, Station Manager
1099 Banner St.
D a Tabor 5 6375

LOWEST COST PER THOUSAND IN COLUMBUS

**lowest
cost-per-thousand**

in Columbus

WVKO

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

WVKO

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

WVKO

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

WVKO

Columbus, Ohio
*the station with
a personality.*

*Use the slide-rule
and call Forjoe*

Tv and radio NEWSMAKERS



Charles E. (Ned) Midgley, Jr. has been appointed manager of the media department at Ted Bates & Co., Inc. according to an announcement made by Edward A. Grey, vice president and media director. Midgley is also an assistant vice president. He joined the Bates organization in 1950 as a member of the media department and was later made media supervisor. Before coming to the agency, Midgley was associated with CBS for nine years in the capacity of sales service manager. Prior to that, he served 13 years with BBDO, going from timebuyer to manager of the ad agency's radio department. Midgley also has lectured at New York University on the business side of radio and authored "The Advertising and Business Side of Radio" published by Prentice Hall. Albert J. Petcavage succeeds Midgley as media supervisor.

Richard A. Harper has been appointed general sales manager of MGM-TV, according to an announcement made by Charles C. Barry, vice president in charge of tv for Loew's, Inc. In his new capacity, Harper will supervise all tv sales including: sales of the company's feature films to stations, tv commercials sales, and tv film show sales. Harper joined Loew's in 1946 and was appointed assistant to the general sales manager of MGM in 1952. He was later made circuit sales manager of MGM pictures and subsequently transferred to the television division of MGM at the time it was set up last summer. He has served as director of operations of MGM-TV until his new appointment. Sol Schrieber succeeds Harper as operations director. Schrieber is a 27-year veteran with Loew's theatrical distribution department.



T. Jack Henry has been appointed a vice president of McCann-Erickson, Inc. and director of client service in the Detroit office. Announcement was made by Paul Foley, vice president and manager of the Detroit branch. Henry comes to McCann-Erickson from the Mercury Division of the Ford Motor Co. where he served as advertising and sales promotion manager. Henry joined Ford Motor Co. in 1953 as advertising manager of the Lincoln-Mercury Division. Before joining Ford, he served in the agency field as a member of the N. W. Ayer & Son organization for 18 years. In 1944 he was named manager of Ayer's Detroit office. Later, in 1948, he was appointed a vice president of the agency. He continued to manage the Detroit office until he joined Ford. Henry was born in Canada and attended McGill University.



eatin'st folks in these here parts!

Regular little ol' ranch hands—all of 'em. Love their vittles and them home-like western tunes. These eatin' folks are buyin' folks, live mighty high on the hog. Yep, stuff sure 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

K X L A

1110 on the dial

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

SPONSOR SPEAKS

Spot's biggest challenge

It's a tribute to advertising agencies that few of them allow the difficulties encountered in buying spot to influence them in their basic media recommendations. Agencies buy spot because it works for their clients, not because it's easy to buy.

Fortunately, however, there's wide recognition of the need to simplify and standardize buying procedure and paperwork (see "Let's cut spot's paper maze," this issue, page 27). The 4A's, SRA, individual representative firms, many agencies and many stations are all hard at work meeting spot's biggest challenge.

Nothing is more important to spot's future in our opinion than this movement to smooth the rough spots in spot buying at a time when both spot tv and radio are growing rapidly.

TV in the courtroom

Recently Judge Justin Miller, former head of the NARTB, and Morris Ernst, noted lawyer, debated this question: "Should all broadcasting of courtroom proceedings be prohibited?"

It was interesting to note that Mr. Ernst, a fervent leader of human rights, was not adamant when arguing to prohibit television and radio. Indeed, he gave the impression that one of these days the court rooms would be open to regulated courtroom reporting by television and radio. Judge Miller, who has led the fight for opening the courtrooms to air media, presented an illuminating picture of the entire issue.

Courtroom gates are opening in many sectors. In California KFMB-TV's George Whitney is vigorously opposing an arbitrary courtroom decision prohibiting stenotype notes for broadcasting purposes; in Oklahoma WKY-TV's P. A. Sugg has been instrumental in opening scores of courtrooms to judicious use of television cameras; in Colorado KLZ-TV's Hugh Terry has won courtroom broadcast rights; in Texas, KDUB's W. D. Rogers has done good work along similar lines.

What this means to the advertiser is a further expansion of service which guarantees a better advertising medium.



THIS WE FIGHT FOR: *Both agencies and those who sell spot radio have a big job on their hands: to promote spot radio beyond currently popular morning and afternoon hours. The facts are there. The job is to get them understood.*

10-SECOND SPOTS

Point-of-sale: Word from WCCO, Minneapolis-St. Paul, is that in suburban Edina a giant supermarket has equipped its shopping carts with portable radios. *Here starts a new out-of-home measurement for researchers: "A la carte listening."*

Definition: "Summer Replacement" is the guy your girl friend meets on her vacation.

Miss Public Relations: Barbara Lawrence, tv and screen star, quoted in *TV Guide*: "I prefer pictures to tv because more producers see pictures than watch television. I don't care what the little people back in Oshkosh think of me. It's what the producers think that counts in this business." *Anyone care to join our Barbara Lawrence Fan Club?*

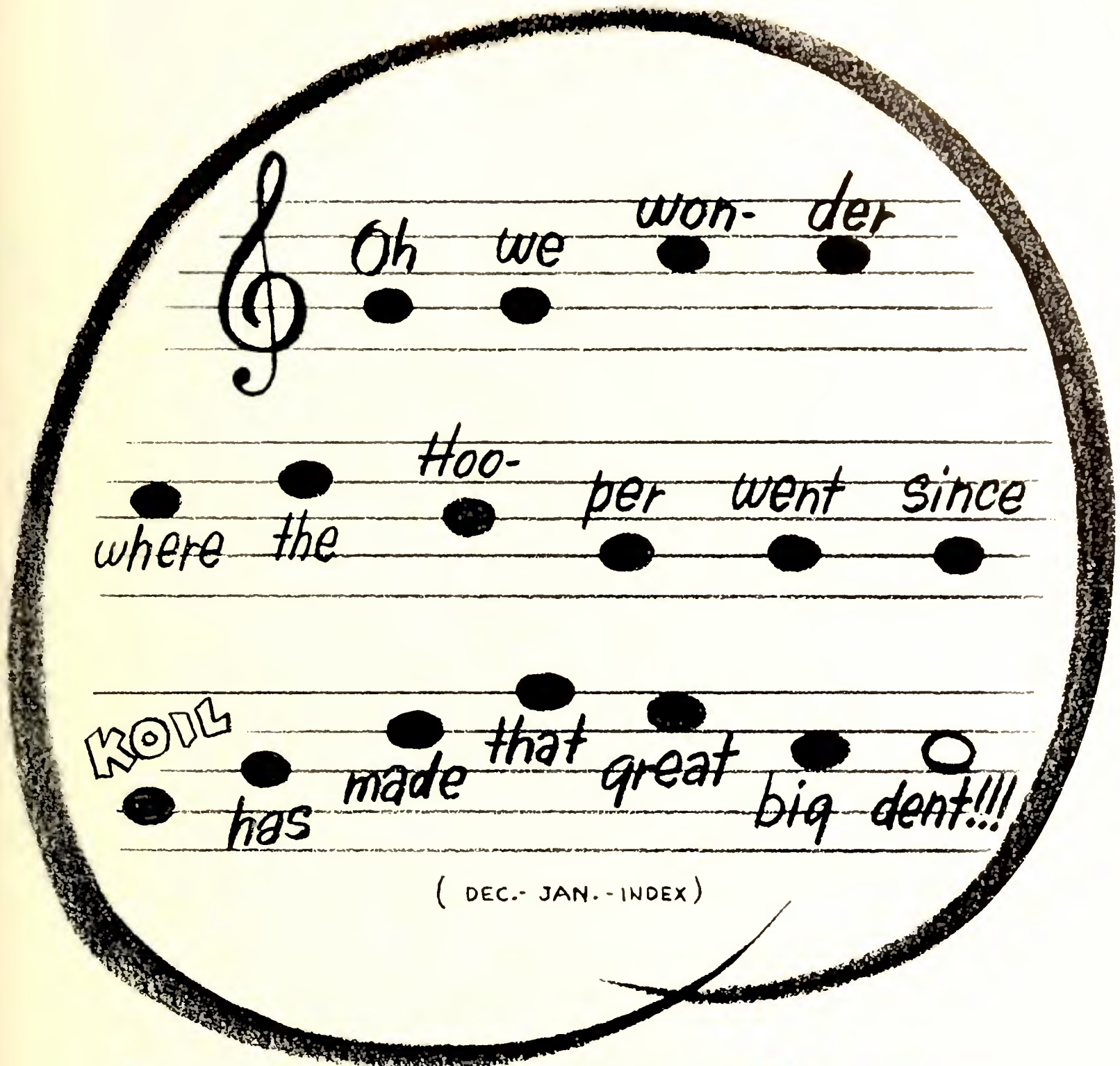
Progress: Spot tv sponsor Lanvin Parfums has just hit a jackpot. A one-ounce atomizer of their Arpege will now be standard equipment in the arm rest of each \$12,000 Cadillac Brougham. *A lot of dollars for one scent.*

Narrow Narrow World: KDYL, Salt Lake City, may have a new program soon as the result of that recent Utah prison riot. Prisoners have asked to do a regular amateur talent show from the prison. *Watch that lad with the musical hacksaw.*

Good cheer: From a comic promotional flier for WXIX, Milwaukee—"One day as I sat musing, sad and lonely and without a friend—a voice came to me from out of the gloom saying 'Cheer up, things could be worse.' So I cheered up—and sure enough, things got worse!"

Oink! ABC TV is considering a country quiz show titled *Pig in a Poke*. Instead of isolation booths there would be corn-cribs. Contestants would try for "whole hog" or "half a hog." *And this little pig stays home!*

Princeton man? Jim Butler, manager of WIRL, Peoria, told us how the other Sunday after *Collector's Corner* had featured recordings by violinist Fritz Kreisler, a listener phoned, remarked in a "hill-billy" dialect: "Hey, I never knew that football fella, Fritz Crisler, played fiddle so purty!"



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WARNER BROS. RATINGS

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

14.8

4-month average with Warner Bros.

On WBZ-TV's "Boston Movietime", (5:00-6:30 P.M., Mon.-Fri.) ratings shot up with the start of programming Warner Bros. features from the previous month's 4.4 to a rousing 13.8. Succeeding months saw ratings go even higher, and stay up!

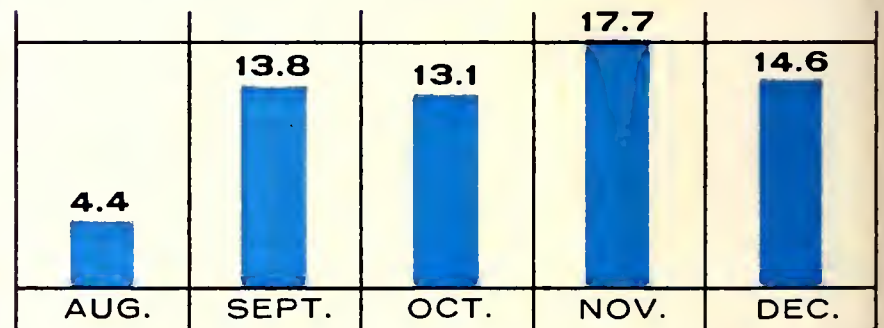
13.8

first month of Warner Bros.

FLASH: January ratings just in are even greater . . . up to 21.5! Five-month average with Warner Bros. Pictures now 16.1

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!

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