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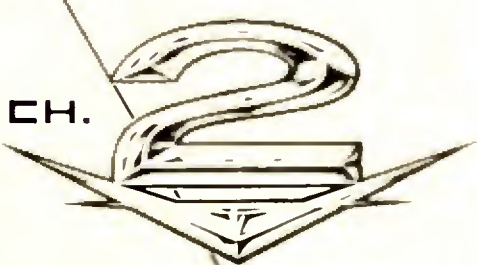
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



RECEIVED
SEP 11 1983
GENERAL LIAISON

WBAY

GREEN BAY



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

SMALL CITIES & BIG FARMS...360,000 FAMILIES

WHEN SHOULD YOU DROP A WEAK TV SHOW?

Over next 30 days ad-men will begin to face this problem. Here's what last season's big turnover teaches, along with analysis of when the hits were evident

Page 33

Daytime tv outpulls all media for moving firm

Page 36

What to watch for when buying "music-and-news"

Page 38

How to build a bigger audience

Page 42

DIGEST ON PAGE 4

ninth in a series of 12 ads based on the signs of the zodiac

VIRGO

PROGRESSIVE

*...and
twelve months
out of every year
stations
under the sign
of MEEKER
benefit by:*

PROGRESSIVE planning
for the long term...

Realistic
commission plan
for stations;
profit-sharing plan
for staff.

This insures
cooperative selling,
stability of personnel
and equal sales
effort
per station.



personalized
selling
of a
limited list

the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia

BBDO BULLETIN



Striking camera angles, dramatic close-ups and a new, big-band version of the Light-Up Time song add sparkle to the new TV campaign for Lucky Strike cigarettes — made by The American Tobacco Company. Commercials all feature the popular Lucky Strike couple, Grace and Russ, in appealing, true-to-life smoking situations . . . and make this most inviting promise: "You'll say a Lucky's the best-tasting cigarette you ever smoked."



Everyone talks about the weather — especially salt manufacturers. In fact, the claim of salt pouring in damp weather has become an advertising cliché. So International Salt Company is taking a new approach for its Sterling Salt. Promoting salt as an exciting ingredient in modern cooking, advertisements in newspapers feature recipes made better with Sterling Salt. Animated salt shaker is used in print and at point of sale.



Peelabana, eatabanana, drinkabanana — that's Banana-slang. And if awards are any indication, this campaign for United Fruit Company is a bananas-mash hit. As a consumer series, Banana-slang was honored by *Esquire* magazine, and in *Advertising Age*. Adapted for trade papers, Banana-slang won a prize in the Associated Business Publications contest. True to the campaign theme, Banana reader-ship has been "wholesome — and then some."



Champagne flight. This summer, through a saturation radio campaign, Western Airlines told the West about its famous flights that feature champagne, filet mignon and orchids. BBDO Los Angeles promoted the superb hospitality of this airline in other media as well. Western, senior U. S. airline, serves twelve western states, neighboring Canada and Mexico City . . . and gives them America's *smartest* air service.

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO

DIGEST OF ARTICLES

The vital 30 days

- 33** The toughest programing decisions of the year face tv admen in the weeks ahead. Here's what to do if your show looks like a winner or a flop, with cost estimates for a mid-stream switch. Separate report with this article charts rating histories of both successful and flop shows of 1956

Daytime tv outpulls all other media for Lyons

- 36** California van line puts 85% of regional budget into tv, shares in national media with Eastern group. Tv aim: to reach both men and women

Music-and-news are only building blocks

- 38** Successful music-and-news stations are those who have achieved distinct personality, a fact still not fully understood by buyers and sellers both

How to promote a larger audience for your show

- 42** You can build your program audience by hitting hard with a coordinated promotion aimed in three directions: employees, consumers and dealers

Candid camera quotes on trade paper ads

- 44** How good are trade paper ads? Advertiser and agency planners, judges in SPONSOR's first annual awards competition, give critical comments

The softy sell

- 46** West Coast show now seeking syndication on live basis is aimed at pet lovers. Show format pre-selects market for pet foods and related items

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In Upcoming Issues

Can tv pare its program costs?

As television matures there's growing interest in putting every tv dollar to work productively. Hence the interest in hidden waste items on network shows which sometimes equal the cost of a spot tv push

Network radio's 1957 clients

You'll find them listed alphabetically in next week's SPONSOR as part of the monthly Radio Basics section: plus a new feature—a barometer of how much time network radio has sold this month compared to last

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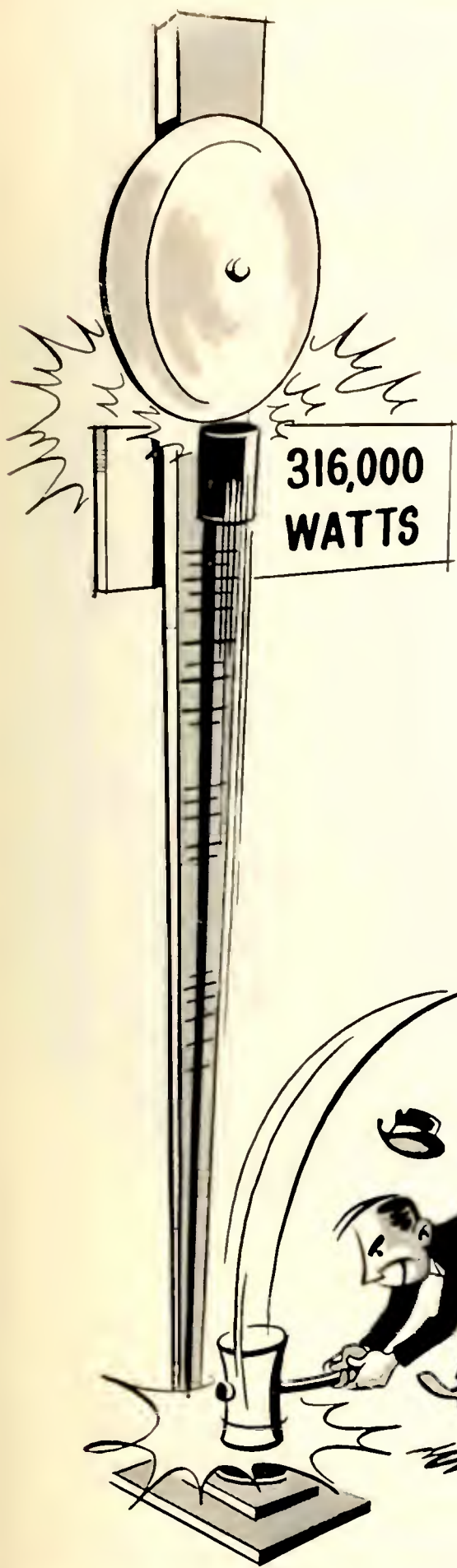
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Sponsor Publications Inc.



You 'Ring the Bell' with

KTHV

**Channel 11
LITTLE ROCK**

KTHV's 316,000 watts carry our programs to *most* of Arkansas. But *maximum* power is only one of *eight* reasons why KTHV is your best television buy in this State!

The other seven:

1. *Over 240,000 TV Homes*
2. *CBS Affiliation*
3. *Channel 11*
4. *Highest Antenna in Central South (1756' above average terrain!)*
5. *Center-of-State Location*
6. *Superb New Studios*
7. *Know-How Management*

Your Branham man has *all* the details. Ask him!



316,000 Watts Channel



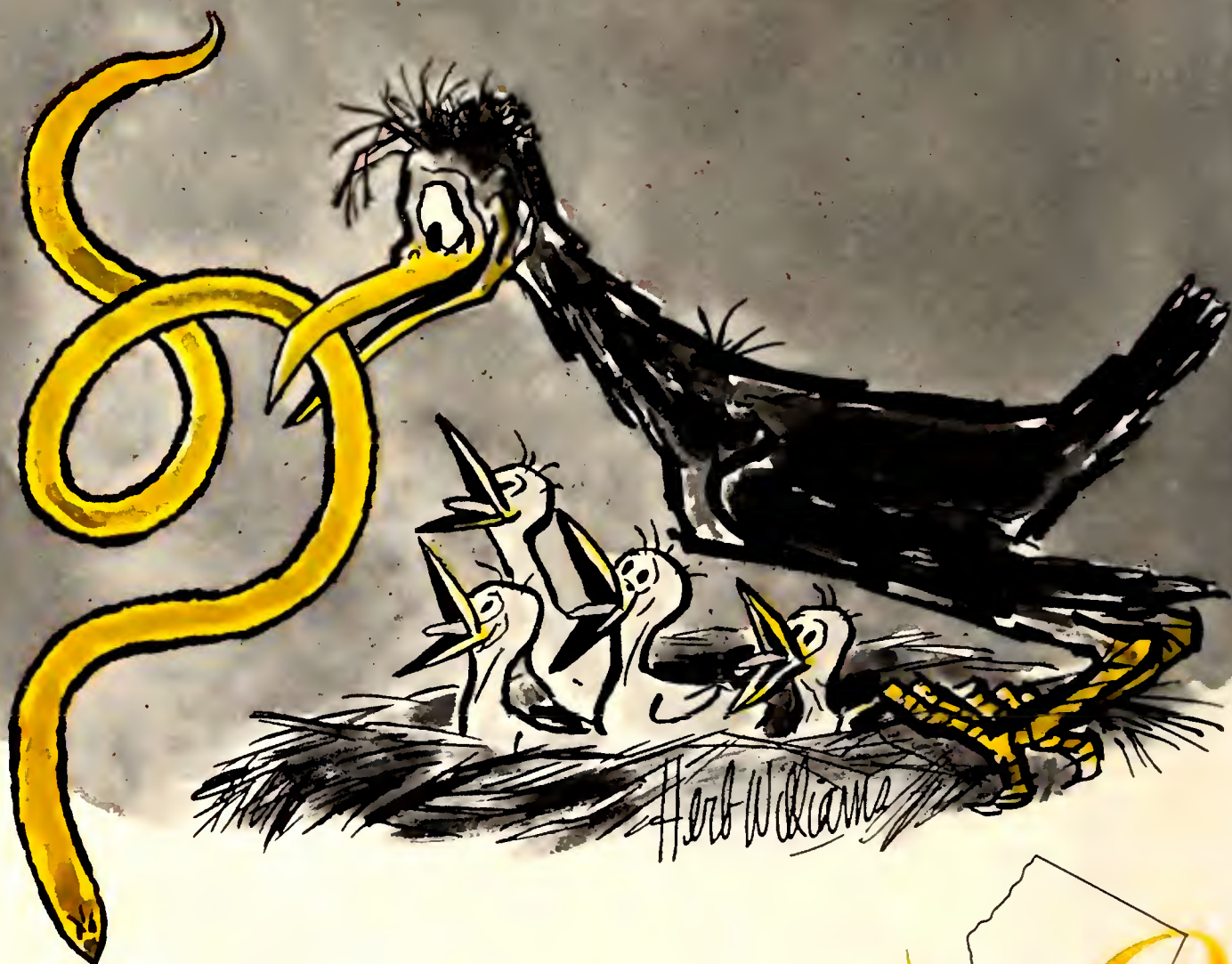
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

AFFILIATED WITH KTHS, LITTLE ROCK, ARKANSAS DEMOCRAT, LITTLE ROCK, AND KWKH, SHREVEPORT

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEEELINE[®] RADIO

delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen and SR&D)

They serve this amazingly rich inland market with an effective buying income of more than \$4.6 billion — more than Washington (D.C.) metropolitan market — and with a value of farm products sold greater than Minnesota. (Sales Management's 1957 Copyrighted Survey)

McClatchy Broadcasting Company

Sacramento, California
Paul H. Raymer Co.,
National Representative



NEWSMAKER of the week

The biggest agency merger of the year was being analyzed by *admen* last week. Robert Watson, chairman of the board of R&R, becomes board chairman of the merged shops, Ruthrauff & Ryan and Erwin, Wasey. The merged agency, (billing about \$72 million), expects greater cost efficiency.

The newsmaker: Bob Watson, formerly chairman of the board of R&R and now chairman of the board of the merged R&R-Erwin, Wasey operation, was not only a key figure in bringing about the merger, but had actually been shopping about for likely candidate-agencies during the past year or two.

A couple of years ago the agency lost a wad of billing and ran into difficulty. This is the kind of blow that's increasingly difficult for an agency, particularly a middle-sized shop, to withstand since operating costs keep rising despite occasional reversals.

To strengthen the agency Bob Watson was reported to have been interested in mergers at various times with such agencies as Bryan Houston and Brisacher, Wheeler. The latter appealed partly because of its strength on the West Coast and a general complementing of agency accounts. (Brisacher, Wheeler actually became merged into Cunningham & Walsh earlier this year.)

Erwin, Wasey fills the bill on both those counts (non-competitive accounts and strength on the West Coast); and there's the added advantage that it is a larger operation. The merged agency will be known as Erwin, Wasey, Ruthrauff & Ryan, with R&R's Roswell Metzger acting as chairman of the executive committee. Erwin, Wasey's Howard Williams is slated to be president.

Plans for the newly merged firms' tv-radio department were not yet worked out at SPONSOR's presstime. The two men currently heading tv-radio for the separate shops are George Wolf at R&R and Rolo Hunter at Erwin, Wasey.

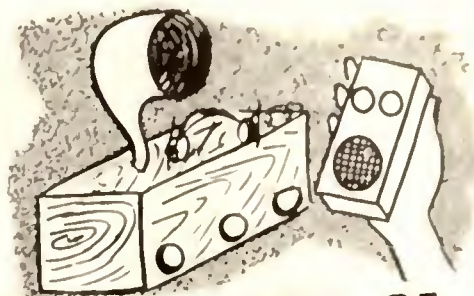
In agency circles the feeling is that this merger, while the largest of the year, is not likely to be the last to come about in the near future. Agency top management has felt continuously more aware of the pinch between rising costs of operating, shrinking profits and ever-increasing demand from clients for additional services.

Bob Watson, whose own background is in creative areas and account servicing, feels that marketing and television are essential to well-rounded agency service today. And he feels a larger agency can render these services more effectively.

Having joined R&R in the San Francisco office as an account executive in 1940, Watson rose to manage that office, transferred to New York in 1943 and became executive v.p. of R&R in 1952. Prior to being an agencyman, he was a newspaper reporter.



Robert Watson



35 YEARS OF
SERVICE
WMAZ-RADIO



Bob Spiller

Another mainstay, bulwark, solid foundation, of WMAZ Radio's staff of personalities that keeps on keeping the good will and listener loyalty all over Middle Georgia that we've built up over the past 35 years of service.

Bob is keeping up, too, with our record of 35 years of effective selling in the Middle Georgia market. He's our "early morning man" . . . from 6 to 6:30 . . . and then he plays "Mama Music" from 9 till 9:45. "Mama Music" heads straight to the lady of any age, who buys and buys, and listens to Bob as she makes out her list.

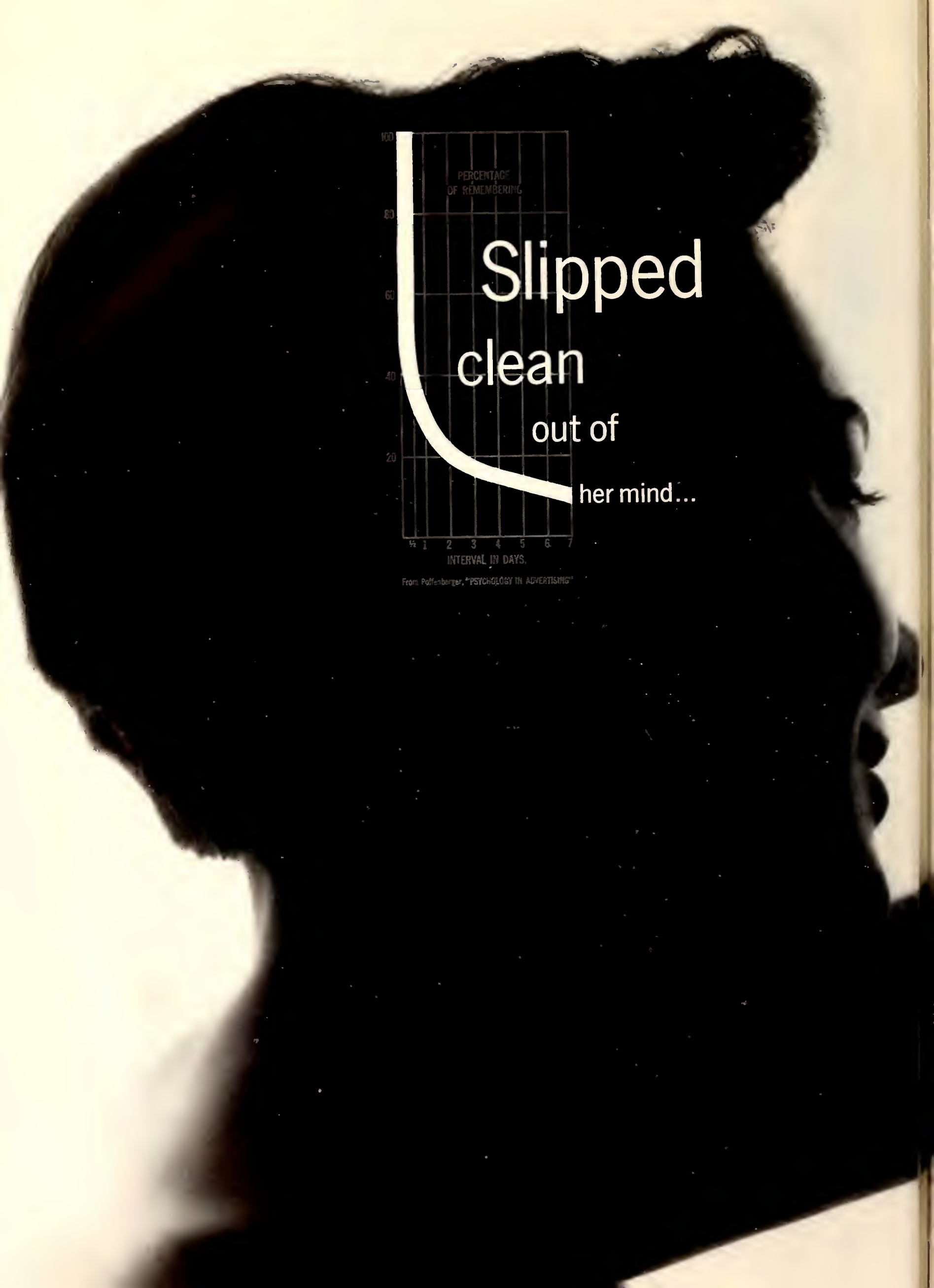
Bob Spiller can sell for you. Give him a chance, and watch your sales figures rise in Middle Georgia.

10,000 WATTS
CBS



MACON, GA.

National Rep:
AVERY-KNODEL, INC.



Slipped
clean


out of

her mind...

From Poffenberger, "PSYCHOLOGY IN ADVERTISING"

You have to ask to be remembered!

Not just once a week or once a month but *as many times per prospect per week* as you can afford. And for low-cost, working frequency today, CBS Radio daytime drama is the place to be. With sponsorship of five program units *you can reach a listener over three times a week for $\frac{1}{6}$ of a penny*, with solid commercial-minute impressions each time . . . 20.7 million such impressions every week. And because nobody tunes in serial drama for "background," you reach *listeners who are listening. They're the best kind.* **THE CBS RADIO NETWORK**

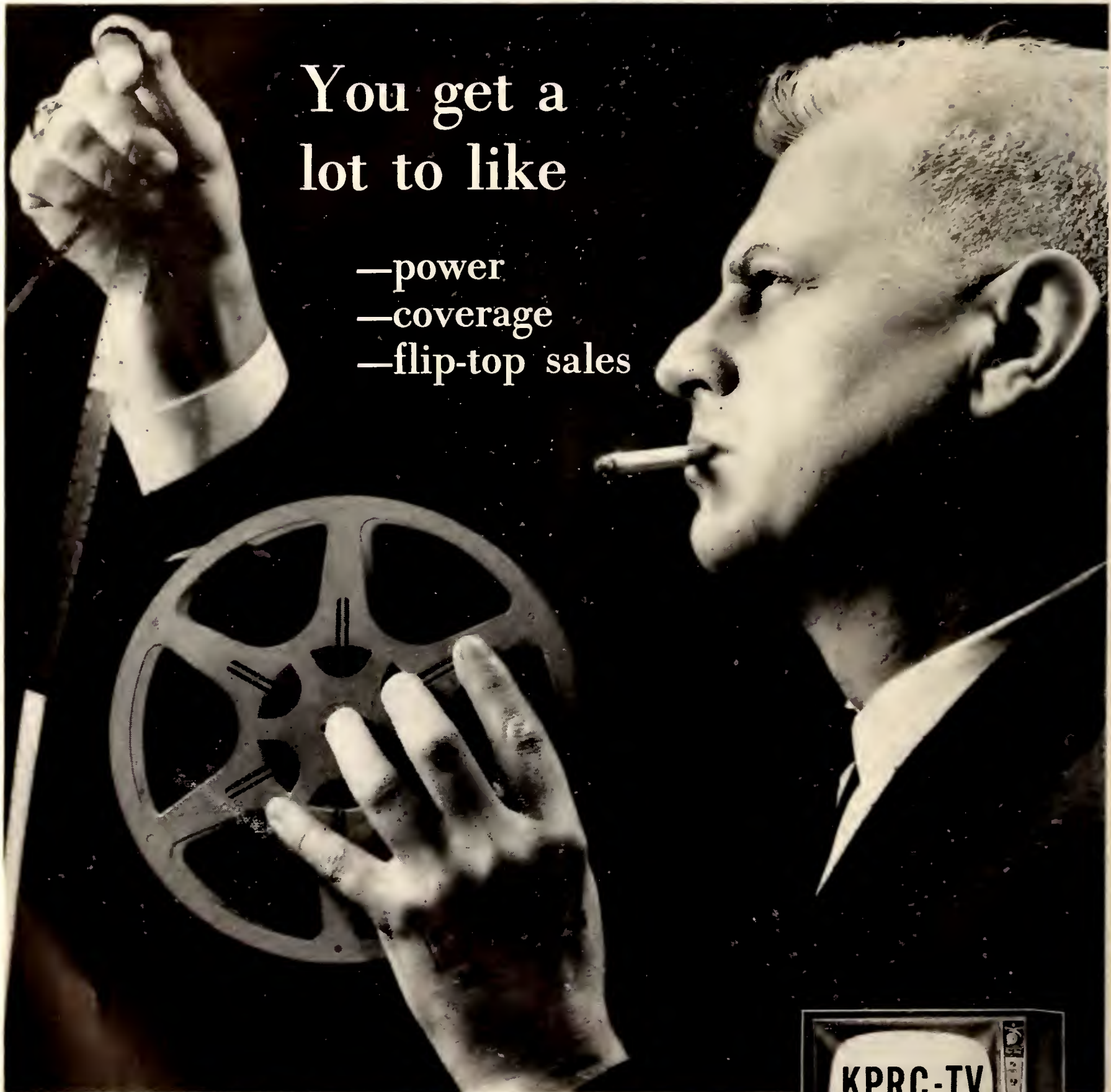
A black and white photograph of a hand holding a metal wire basket. The hand is positioned at the top left, with fingers curled around the rim of the basket. The basket is a rectangular wire mesh structure with a handle on the right side. The background is a plain, light color.

Values like these
explain why advertisers like
Lever Brothers and Colgate-Palmolive
are among the strongest users
of CBS Radio dramatic serials.
Brand memory is their business.

KPRC-TV

You get a
lot to like

—power
—coverage
—flip-top sales



Here's old-fashioned popularity in the new way to
sell. The man-sized power gets clear through. The
smooth operation performs without a hitch. Works
fine but doesn't get in the way. The modern viewpoint
produces flip-top sales everytime you use it.



JACK HARRIS
Vice President and General Manager

JACK McGREW
Station Manager

EDWARD PETRY & CO.
National Representatives

SPONSOR-SCOPE

7 SEPTEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Even before the new network tv season is under way, some of the topflight agencies are making emphatic predictions about what will happen to prices and policies by January.

This forecasting is based on the expectation that ABC TV—armed with the strongest program lineup ever—will drain off enough audiences throughout the week to lower the rating levels of CBS and NBC.

Arguing that network tv heretofore has been pegged to an economy based on the dominance of two networks, these agencies predict that:

- Advertisers will demand a reevaluation of network practices and policies on the premise that they should be flexible to changing factors.
- Challenge the constant rise in programing prices and the pressure exerted in that direction by the three major talent agencies.

In any event, a new watchfulness is building up among agencies. And whether the current guesses are completely on the beam or not, pressure for still shorter commitments is sure to build up.

Madison Avenue currently is bullish about general business and, particularly, the advertising outlook for the balance of 1957.

SPONSOR-SCOPE this week took a sounding among knowledgeable top agency management, and here is how it appraises the coming months:

- Generally speaking, the level of the retailing business is O.K. (and perhaps headed up a bit).
- Durable goods are meeting resistance, but they will step up their ad budgets to fire consumer with interest in improved products and need for replacing the old.
- Only soft spots will be in apparel and textiles, but these likewise will resort to increased national ad expenditures and more emphasis on co-op advertising, promotions, and incentive drives.
- Air-media-wise, the picture is especially encouraging—but with this proviso: Most of the promotional selling will come on short notice.

Saturation buys will be the vogue. Will advertisers be able to count on availabilities? Agencies hint that reps and stations should be prepared for a fair number of emergencies.

Revlon found out this week why there's been a sales bobble on Silken-Net.

Nielsen, which had been commissioned to track down the cause, reported it was due to snags in distribution.

Implied moral: Don't blame your advertising until you have cased your complete marketing setup.

Put this down as another tv first: Two agency officials—Terry Clyne and George Haight of McCann-Erickson—are taking public billing as co-producers of a show.

It's in connection with the one-shot celebrating Standard Oil of New Jersey's celebration of its 75th anniversary. Production credit likewise will be given to Showcase Productions, Inc.

Clyne's position is v.p. with administrative authority over tv-radio; Haight's—who comes from legit and films—is v.p.-manager of tv and radio.

Tv will be doing its first big concerted public relations job next week with TvB coordination. Expected audience: 60 million.

The project will take two tacks:

(1) **Educating the viewer** on the business of tv, explaining how come this half-billion-dollars worth of programing is made available to him free; and (2) **showing the advertiser**, especially small businessmen, how tv is the cheapest way to reach an audience.

The story will be told through 60-20-10 second **announcements, using slides** and scripts furnished by TvB.

Here's one of the **rising business-getters** in the agency field that is creating attention: 36-year-old **Peter G. Peterson, v.p. and manager of McCann-Erickson's Chicago division.**

His knack for hauling in a mixture of package goods accounts for an agency branch heretofore associated with oil and similar accounts has his Michigan Avenue neighbors talking.

Peterson's latest catches: **Tum's and Nature's Remedy** (\$4.5 million) and **Helene Curtis' Sprav Net and Egg Shampoo** (\$3.5 million).

Peterson's techniques might be described as capitalizing on the trends of the times. He approached the task of building the office with the conviction that **today's agency must be completely oriented to marketing.**

(See these SPONSOR articles on the agency-marketing theme: 3 August 1957, 1 October 1956, 9 January 1956, 26 December 1955, 12 December 1955, 28 November 1955.)

NBC TV continues to pitch daytime ratings against CBS TV.

These comparisons from the August Nielsen NTI are being cited:

PERIOD	NBC TV AVERAGE RATING	CBS TV AVERAGE RATING
11 a.m. to 1 p.m.	8.4	6.9
2:30 to 5:30 p.m.	7.5	7.2

Nielsen's August 1956 report had CBS TV with an 8.8 to 3.1 advantage over NBC for the 11-1 segment, and a 7.5 to a 6.4 edge over the competitor for the 2:30 to 5:30 stretch.

CBS Radio this week chalked up about \$4 million gross in renewals and new business. The big item was **Colgate's** 52-week continuation of 20 weekly 7¼-minute daytime units.

New business included **Longine-Wittenauer, California Prune, Aero Mayflower Transit Co., and Puroil.**

Here's another sign that network radio is stoking up its intramural competition:

ABN this week announced that it had made an agreement with WSM, Nashville, effective 29 January; whereupon **NBC quickly countered with the statement that the station would still be an NBC primary.**

NBC also approached this development with a wary step: **ABN will originate a daily hour show out of Nashville, using WSM talent.**

Observed NBC: "The same thing was offered to us by WSM but we couldn't fit it into our schedule."

Now that the vacation and holiday season is out of the way, **preliminary discussions for a new tv ASCAP contract should be resumed this month.**

The current contract with networks and stations expires 31 December 1957.

A committee of broadcasters met with ASCAP in June for an exploratory talk, and things were left this way: **ASCAP would be hearing in due time from the committee.**

Look for a lively controversy when the revised Nielsen Radio Station Index makes its debut this month.

Foremost in the protesting clan will be the reps whose lists are heavy with regional stations. In fact, Adam Young's researchers-writers already are at work on a critique.

The arguments you'll hear against the revised rating system include these:

- Because rating figures for specific trading areas are eliminated (all trading areas are lumped into a single rating figure), there is no way for a buyer to determine how effective a station is in its main trading zone.
- The system doesn't provide the buyer with the precise information he should have to find the stations which predominate in trading areas also covered by other stations.
- In confining the reports to ratings of metro home counties and total homes delivered, the system strongly favors the powerhouse station and puts the smaller stations at a disadvantage.

ABN announced this week that it has come to the parting of the ways with Nielsen.

The network won't renew its contract for the 1957-58 NRI service because it does not "evaluate fully the audience reached by radio today," including the 50 million out-of-home radio sets.

Do timebuyers pay much attention to the programing profile of a station—or do they just stop at the ratings and the calculated cost-per-1000?

SPONSOR examines and answers this query in an article on page 38, the first in a broad and penetrating series called **Radio in Transition**.

The article also discusses the misuse and misunderstanding of the term "music and news station," and how music and news serve merely as the framework around which a station develops a body of programing.

Because of the large (and increasing) number of auto radios, you'll be interested in these figures processed by Nielsen from its July 1957 National Radio Index:

WEEKEND PERIOD	AUTO TUNE-IN (AVERAGE MINUTE)
Saturday 1-2 p.m.	4,650,000
Sunday 1-2 p.m.	4,270,000
Saturday 7-8 p.m.	3,550,000
Sunday 4-5 p.m.	5,600,000
Sunday 7-8 p.m.	6,240,000

Note: It is estimated there are 2½ listeners per car on the average, during the weekend. Peak average for any one segment is over 3 listeners per car for early Sunday evenings. Above figures are based on New York Daylight Saving Time. Estimated total auto radios as of July 1957: 38,500,000.

New York isn't the only source from which network radio business is rolling in. Activity also has been on the surge in Chicago.

CBS' Central Division accounts for 30% of its billings, while NBC's Midwest sales staff is contributing close to 25%.

The radio networks' other rich vein is Detroit—its share being 7% for both CBS and NBC. (In the case of CBS, that does not include the \$5-million Ford deal which came through JWT, New York.)

As a goodwill gesture to its affiliates, NBC Radio is letting them sell local participations in half of the Army football broadcasts this fall.

There will be 11 games in all.

Judging from the amount of listening that stations have been doing lately to reps' "stories," you can expect an unusual number of changes in station representation in coming months.

The restlessness within station management seems to be related more to radio than tv. Dissatisfaction, as gathered by SPONSOR-SCOPE this week in talks with station operators, stems primarily from:

- The failure of some reps to realize that there's been a change in the philosophy of selling radio and to gear their thinking accordingly.
- Hesitation in advising station management to update rate cards, evolve competitive packages, and improve programing and promotion.

The 60-day confirmation policy in radio soon may be as meaningless as the 30-day starting date in spot tv.

Several reps this week told SPONSOR-SCOPE that they recently have received quite a number of inquiries from agencies on availabilities for campaigns that won't start until January.

The inquiring agencies explained that clients want this information before accepting a 1958 media plan with a sizeable budget for radio.

The consensus among these reps is that their stations will be inclined to go along with the advertisers.

As one of the reps put it: "CBS took the Ford order on more than 90 days notice, and NBC Radio is quite lenient about the 60-day policy. If the time is there and the order attractive, why should spot act differently?"

Look for NBC Radio to come up soon with a new concept in program merchandising.

It will be described as a plan which "crosses the best elements of participation with program ownership."

The idea boils down to this: An advertiser who buys a daily fixed position on a dramatic series—such as Dr. Gentry—will have something concrete that he can merchandise to the trade.

NBC's fixed-location plan runs counter to CBS Radio's checkerboard approach: Spread your participations over several programs, and you will be talking to more people with the most economical cost-per-thousand.

R. J. Reynolds soon will be firing another heavy radio spot barrage via Esty (over and beyond the present spot placements for Cavalier).

Despite its critical probing of announcement scheduling, Esty is counted as one of the most radio-oriented agencies in the business today. Its billings in that medium are well over the \$15-million mark.

CBS Radio is offering a weekly taped half-hour of Bing Crosby, back-to-back with Jack Benny, for \$10,100 gross, time and talent.

That's \$2,900 less than Home Insurance's bill for Benny.

However, Home Insurance has Benny all to itself, while Crosby already is committed for a daily strip to Ford.

The network meantime has its fingers crossed on the return of still another single-sponsor show—the Telephone Hour.

This is why NBC's Joe Culligan is convinced that network radio is firmly entrenched again as a topgrade medium: The four leading categories of advertising — drugs, cigarettes, groceries, and automotives — now account for 85% of NBC Radio's billings. "You couldn't hope for better bellwethers," says Culligan.

For other news coverage in this issue, see Newsmaker of the Week, page 5; Filmscope, page 61; Spot Buys, page 64; News and Idea Wrap-Up, page 66; Washington Week, page 79; SPONSOR Hears, page 82; and Tv and Radio Newsmakers, page 88.

**A time Buyer
is fortified
against
distraction in
Miami.**

One station (WQAM) has
42.1%* of the radio audience

The coming of fall suggests the time may not be far off when you'll be in Miami. In person? Fine. Then you can hear for yourself without distraction why WQAM has made a dramatic runaway since the start of Storz Station programming nearly a year ago. Coming via a time-buy? Hooper says it clearly: WQAM has more than 3½ times the daytime audience of the next station. Latest Pulse, 9-county area Pulse and Trendex show WQAM on top. Don't let those old, outdated figures divert you. Talk to Blair... or WQAM General Manager Jack Sandler.

*Hooper, 7 am.-6 p.m., Monday-Saturday, July-August, 1957

WQAM

... serving all of Southern Florida with 5,000 watts on 560 kc... and Radio #1 in

MIAMI



**STORZ
STATIONS**

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*

REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*

REPRESENTED BY ADAM YOUNG INC.

TWO MONTHS

IN A ROW GIVE

TOP RATING TO

KONO RADIO

IN SAN ANTONIO

GET THE FACTS! Get facts and figures of an August survey — KONO leads ALL San Antonio radio stations by a wide, wide margin. Buy now — rates go up October 1st. Get the details from your **H-R** Representative or Clarke Brown Man.

860 kc 5000 watts



SAN ANTONIO



Radio

Timebuyers at work

Frank D. Sweeney, Lambert & Feasley, Inc., New York, timebuyer for Phillips Petroleum and Warner-Lambert, says: "The ideal situation for a timebuyer would be to have first-hand information by personally visiting each station under consideration. This is of course impossible in most cases for obvious reasons. But we do feel that when the station manager visits a buyer he helps bridge the gap between station and buyer. This isn't to minimize all the important information the rep provides. We simply like to discuss with the station manager the latest developments on the local scene and the station's viewpoint on all phases of the industry. In many instances, an unknown or overlooked station or market may be brought to light by these meetings.



In addition, tapes and kinescopes of local programs and personalities help bring the buyer closer to the local market. These enable him to buy subjectively as well as objectively—using his own judgment as well as numbers to select the best show for his client. The overall result of these practices would be a station-agency relationship that serves the client better and aids station sales and programing."

Mildred Fluent, account executive, Hixson & Jorgensen, Los Angeles, says: "When I submit media recommendations to clients radio and television are included in the advertising schedule whenever feasible. Naturally the character of the product determines this. Time and again, I've seen the broadcast media shoot the sale



of a product sky high. Radio and tv reach everyone with their sales messages—men, women and children. The people who don't view or listen to either, or both, are as scarce as the proverbial hen's teeth. So the advertising agency's problem is generally not 'will radio or tv do the job' but rather 'what should the commercial say, and how can the product best be merchandized?' My experience has been that the type of merchandising offered by stations to radio and tv advertisers is often as effective as the advertising itself. Where broadcast leaves off, merchandising takes over. The store display, for example, is the final reminder to the customer to buy the product. In a way, it's a silent salesman—in the case of super-markets, the only one selling the item. Agencies certainly should take full advantage of this cooperation."

From 6 AM
to Noon
in the
Nation's Capital...



WRC IS THE SPEAKER OF THE HOUSE!

WRC brightens the mornings of more listeners than any other Washington radio station. During the period from 6 AM right up until Noon, WRC averages a 22% share of the total radio audience . . . which amounts to a convincing 10% advantage over the second station!

Al Ross' "Timekeeper" program starts it all off with three hours of entertainment that attracts and holds homemakers and husbands getting set to work *and to buy*. Gene Archer follows with his "Date in Washington," which wins a wide,

loyal following throughout the Capital area. WRC's local hits are followed by network favorites such as the "NBC Bandstand" show, for a fully balanced morning schedule.

In Washington's 17-radio-station market, WRC's big advantage will prove to be to *your* advantage, too. Let WRC Radio speak for *you* in the nation's booming Capital!

WRC•980

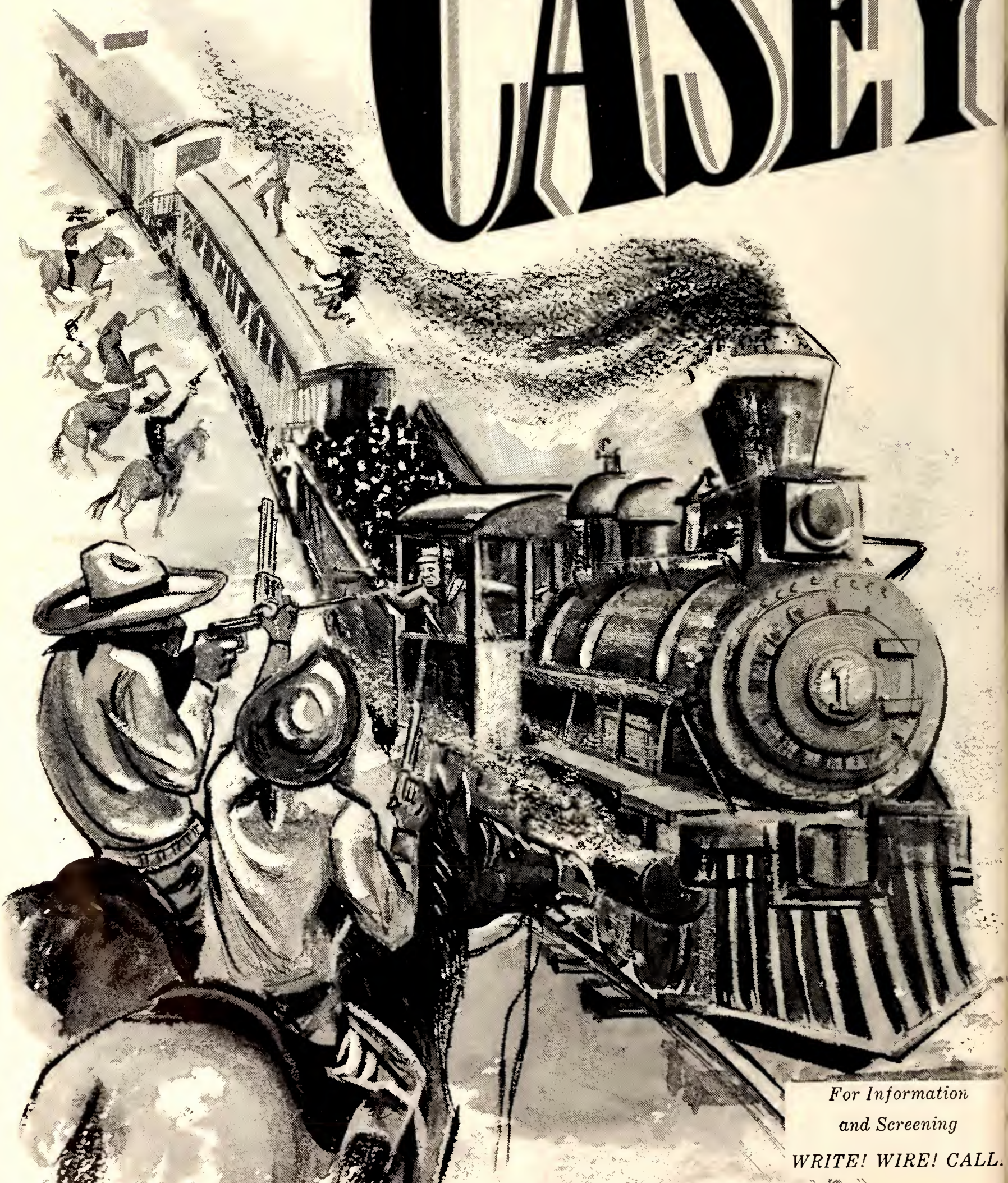
WASHINGTON, D.C. SOLD BY  SPOT SALES

Source: NSI Report, Total Station Audience—Washington, D.C., Area—May, 1957

ALL ABOARD . . . for TV's new

SCREEN

CASEY



*For Information
and Screening*
WRITE! WIRE! CALL!

dimension in syndicated first-run 1/2 hour adventures!

SCREEN GEMS

JONES



Starring ALAN HALE
as CASEY

BOBBY CLARK
as CASEY, JR.

...with a top supporting cast
including the "CANNONBALL EXPRESS!"

PRE-SOLD

IN THESE TOP TV MARKETS!

KOAT-TV	Albuquerque, N. M.
KGNC-TV	Amarillo, Texas
KERO-TV	Bakersfield, Cal.
WAAM-TV	Baltimore, Md.
WAFB-TV	Baton Rouge, La.
KBOI-TV	Boise, Idaho
WBZ-TV	Boston, Mass.
WGN-TV	Chicago, Ill.
KYW-TV	Cleveland, Ohio
WWJ-TV	Detroit, Mich.
KJEO-TV	Fresno, Cal.
KLAS-TV	Las Vegas, Nev.
KTTV-TV	Los Angeles, Cal.
WPIX-TV	New York, N. Y.
WPFH-TV	Phila.-Wilmington
KPHO-TV	Phoenix, Ariz.
KDKA-TV	Pittsburgh, Pa.
KGW-TV	Portland, Ore.
KVIP-TV	Redding, Cal.
KCRA-TV	Sacramento, Cal.
KTNT-TV	Tacoma, Wash.
KVOA-TV	Tucson, Ariz.
WTOP-TV	Washington, D. C.


SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 FIFTH AVENUE, NEW YORK, N. Y.

NEW YORK
711 Fifth Ave.
Plaza 1-4432

DETROIT
709 Fox Bldg.
Woodward 1-3979

CHICAGO
230 N. Michigan Ave.
Franklyn 2-3696

HOLLYWOOD
1334 N. Beechwood Dr.
Hollywood 2-3111

NEW ORLEANS
1032 Royal St.
Everett 2-0112

TORONTO
102-108 Peter St.
Franklin 2-1200



There's more to Florida!

Geography has been good to the state, endowing it with a climate ideal for year-round swimming. Geography has also had great influence on the key city of Jacksonville, so situated that it is the distribution center for a vast territory extending well beyond Florida's borders.

There's Georgia, for instance

...much of which looks to Jacksonville for its victuals... and for its viewing. WMBR-TV's 67-county NCS area extends deep into Georgia, encompassing an area which accounts for 18.1% of food sales for the entire state. Plus 28.0% of Florida's total food sales to boot! In sum, WMBR-TV delivers an area that accounts for 23.8% of total food sales for Florida and Georgia combined!

and WMBR-TV, Jacksonville

*commands the long-established loyalty of the 300,000 television families in this 67-county area. Throughout the "outside" area, NCS shows WMBR-TV an eleven-to-one favorite over its competition. And within the Jacksonville metropolitan area, the latest ARB proved WMBR-TV was the five-to-one favorite. If you have a product sold in food stores, sell it to almost one-fourth of Florida and Georgia combined, on... Channel 4, Jacksonville — **WMBR-TV***

Operated by the Washington Post Broadcast Division

Represented by CBS Television Spot Sales



REGIONAL BAKERIES SALES SOAR!

EDDY BAKERIES, sponsor of THE CISCO KID in nine Northwestern markets, report thru Givens-Davies Advertising Agency:

"'The Cisco Kid' is doing a tremendous job for EDDY BAKERIES. Sales in all areas have shown a marked increase in spite of heavy competition. These increases can be attributed directly to the show. Bakery executives express keen satisfaction with the powerful sales punch packed by 'The Cisco Kid'."

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

Write,
Phone
or
Wire
Collect
Today

ZIV
Television

New York
Chicago
Cincinnati
Hollywood

Reps at work

Marshall H. Karp, Adam Young, New York, feels that "certain practices could be observed in the broadcast and advertising industries to facilitate more efficient buying and selling of spot. These would include: (1) the salesman should select only those availabilities that would coincide with the timebuyer's required audience, desired frequency, length of copy and the limitations of his budget. (2) The salesman should be sure to include all the information that's new and of special interest to the timebuyer. (3) The salesman should submit it promptly. In turn, (1) the timebuyer should realize the salesman's obligation to continually put his best foot forward in terms of available time. (2) After the initial buy, the timebuyer should call in the salesmen who were involved, tell them the exact schedule purchased, and let them fight it out, to secure an even stronger schedule. This gives the salesman the chance to judge his avails against those specifically submitted by the competition. It also, if the competition is extensive enough, gives the stations an insight into how they stack up with competitors. Ultimately, the advertiser gains."



Gerry Mulderrig, Vernard, Rintoul & McConnell, New York, says that his experience both as a rep salesman and former timebuyer for one of the largest agencies has been that agencies rely too heavily on ratings in buying. "So I'm glad to see," Gerry says, "that advertisers are getting solid results using nighttime and Saturday radio."



Previously, these advertisers confined their advertising to the 7:00 to 9:00 a.m. and the 4:00 to 7:00 p.m. segments. Now they've expanded their schedules to reach the millions who listen to radio during these non-prime periods. They've discovered, in particular, that these times are especially valuable in creating impulse buying because of car listeners." Gerry points out that super markets throughout the country, for

example, now stay open until 9:00 p.m. three and four nights a week because they find substantial numbers of people like to shop in the evening. Saturday, of course, is a peak shopping day. "So both nighttime and Saturday spot advertising," Gerry says, "reach these people as they drive—reminding them to pick up cigarettes or soap or cereal. The number of products bought by impulse is limitless."



**“YOUNG MAN,
WHAT HAVE
YOU DONE
WITH MY
SOAP OPERAS?”**

We're sorry, ma'am. You've been a faithful listener for years. But there just wasn't any room for them in our plans for the future. At American Radio we're programing for today's new audience—the on-the-go housewife who's busier than ever, and who has formed new listening habits. So out go soap operas.

“What's taking their place?” you ask. Live music, that's what—and here's why:

1. Soap operas have dropped 37% in share of radio audience.*
2. 60% of today's housewives listen to music, while only 34.8% listen to soap operas.**
3. Night TV satisfies the demand for drama.***

That's why at American Radio we're programing live radio exclusively. That's why we're sold on the new live Herb Oscar Anderson Show, 10-11 every weekday. It's live, top tune music . . . live singers . . . live orchestra. It's fun radio, and it's what today's young housewife wants.

*A. C. Nielson

**RAB Survey of Radio and Housewives, March 1957

***Pure logic

the *live* one is



AMERICAN
BROADCASTING
NETWORK

Tv and radio NEWSMAKERS



Albin F. Yagley has been appointed media director for the Detroit office of Grant Advertising. L. R. McIntosh, executive vice president and manager of Grant-Detroit, announced that Yagley will direct and coordinate all media activities for accounts handled by the Grant-Detroit office. Before coming to Grant, Yagley was employed by MacManus, John & Adams, Inc., of Detroit for 17 years. At this agency, he became a space buyer in 1946 and rose to the position of assistant media director in 1951. Yagley began his advertising career in the co-op advertising department of the Pontiac division of the General Motors Corp. Yagley is a native Detroiter who has studied the midwestern markets. He knows each market's peculiarities and the strategy of selling it. A World War II veteran, he is 39 and the father of two children.

Gunnar O. Wiig has been made general manager of WROC-TV, Rochester. Wiig, former general manager of WHEC, WHEC-TV and managing director of the Gannett radio group, came to Rochester from Pittsburgh, where he resigned as executive vice president and director of Allegheny Broadcasting Corp. (KQV, CBS radio) and Television City, Inc., following their merger with the Hearst interest. In broadcasting 30 years, he spent the first 26 in Rochester. His voice is a familiar favorite in that city, where he is remembered as the originator of recreated play-by-play baseball broadcasting. Wiig has been honored by the International League for this contribution and cited as "Rochester's all-time sports announcer." Born in Oslo, Norway, he attended Mt. Herman prep school and is a graduate of the Rochester Institute of Technology.



Richard C. Dudley, who has been assistant general manager for the past three years, has been named general manager of WSAU and WSAU-TV (Wassau, Wisconsin). He succeeds George T. Frenchette, elected president of the Wisconsin Valley Television Corp., operators of the stations. J. C. Sturtevant assumes the chairmanship of the board of the corporation. All three

are broadcast veterans interested in developing new approaches in tv programing. Among future plans of the Wisconsin Valley Television Corp. is construction of a new antenna for WSAU-TV, which is Channel 7, on Rib Mountain, the highest natural elevation in the state of Wisconsin. It will boost the tv station's power to 316,000 watts. Construction will start immediately upon FCC approval. In the meantime, Dudley, Frenchette and Sturtevant are working out plans in programing in keeping with the station's future coverage.



SHE holds the purse strings

of Portland and 30 surrounding Oregon-Washington counties in the palm of her lovely hand. Her station is **KOIN-TV**. The way she reacts to buying suggestions is absolutely charming. You'll discover how charming when you learn KOIN-TV's enviable ratings from the gentlemen at CBS Spot Sales.



in Kansas City

if you want
 "colorful" news
 there's a place to go



it's KCMO-Radio*

*The only radio station to win both
 Sigma Delta Chi Award and
 Distinguished Achievement Award of
 National Association of Radio
 News Directors.

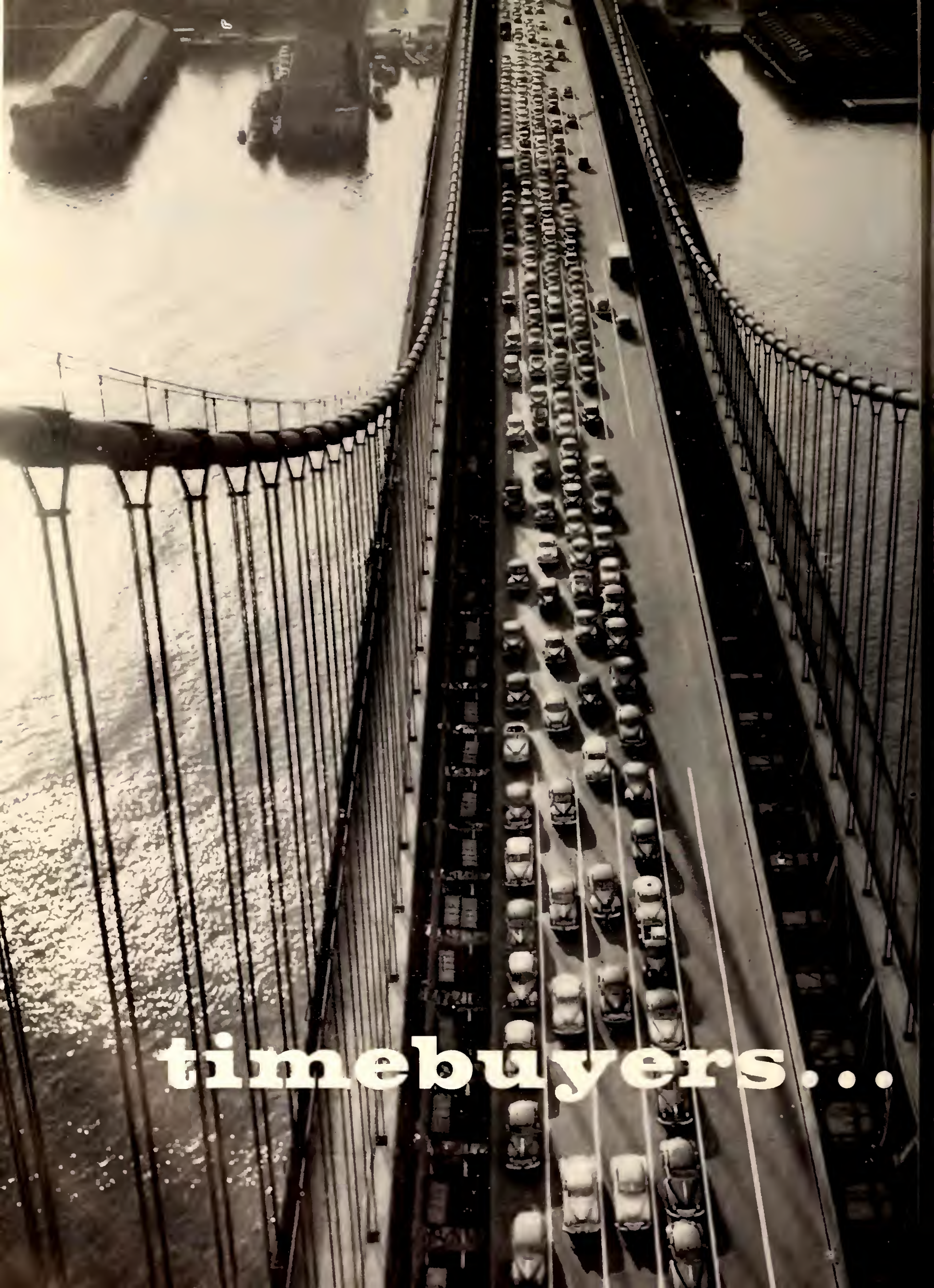
KCMO - Radio	Kansas City	810	CBS
WHEN - Radio	Syracuse	620	CBS
KPHO - Radio	Phoenix	910	ABC
WOW - Radio	Omaha	590	CBS



Basic CBS—50,000 Watts
 Joe Hartenbower, Gen. Mgr.
 R. W. Evans, Commercial Mgr.
 Represented nationally by Katz Agency
KCMO . . . One of Meredith's
 Big 4 . . . All-Family Stations.



Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines



timebuyers...



A bridge is the fastest way to cross a river. When you take it—you buy time.

Agencies and advertisers buy time for the same reason—to get where they want to go—faster. Advertisers in SPONSOR buy space to sell their time faster because SPONSOR is *their* bridge—the quickest way to reach the advertiser-agency team that buys the time.

At the prestige price of \$10 a year SPONSOR delivered more of these decision making teams than any other publication in the broadcast field. But one of the unhappy practices that must be faced by all trade journals is the “routing list”. Many men receive their “routed copy” as much as 5 weeks after the issue has left the press. In our opinion a good trade journal is the bread and butter thinking of the very top minds in the industry. If it is worth reading at all—it is to the best interests of every practitioner to receive his copy promptly and to give it his most serious consideration—AT HOME.

SPONSOR—since its inception has been the most respected and the most widely quoted publication in its field. It has continuously offered its readers *more* with every passing issue. Consistently a pioneer, it has decided—in an historic move—to pioneer in the “routing practice” as well. That’s why SPONSOR has reduced its rates from \$10 to \$3 a year.

We believe that at this figure most everyone now on a routing list and thousands of potential new advertiser-agency teams will become members of the ever growing family of SPONSOR READERS—AT HOME, and that it will be to the ultimate benefit of everyone involved.

There will be no increase in cost per page.

SPONSOR THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Women's week

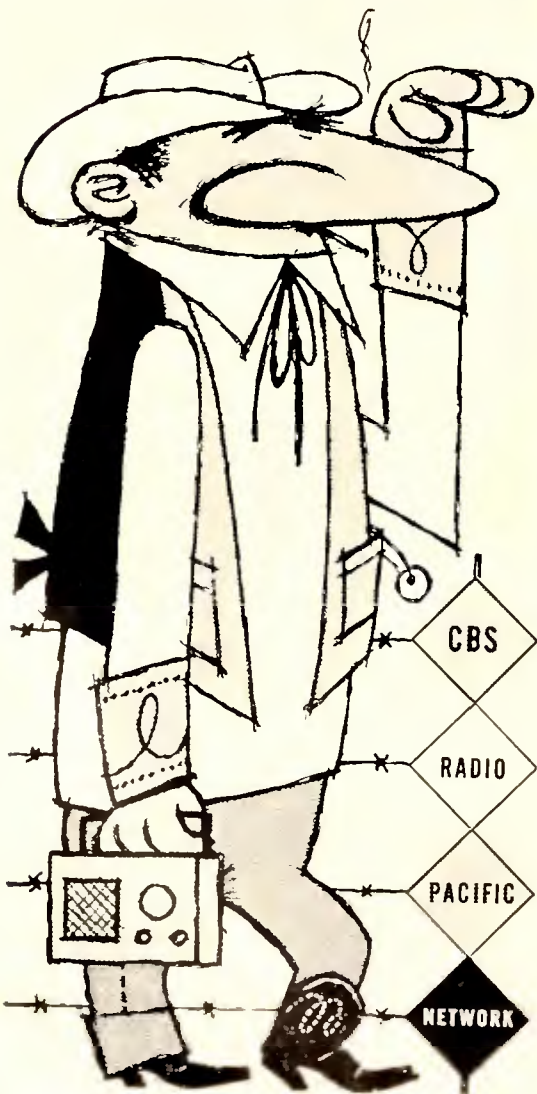
Westerners listen¹ to their favorite² programs on the CBS Radio Pacific Network³

1 Listen: This refers to "ears in use," not merely to "sets in use."

2 Favorite: As in Harry Babbitt, Sunday News Desk, Dave Vaile News, Ruth Ashton, Frank Goss News and Tom Harmon—to name just a few great CBS'rs.

3 Network: 245,000 watts to blanket the 3 Pacific Coast States.

Summary: Programs, Personalities and Power... that's why your message belongs on the CBS Radio Pacific Network.



REPRESENTED BY CBS RAL - SPG* SALES

How to be a producer: Lady tv packager and public relations consultant Joan Sinclaire is offering a course to women in the New York metropolitan area. Subject: producing panel shows, conducting interviews, writing and announcing commercials. The course starts 23 September. Mondays 8:00-9:50 p.m. at the Ballard School of the YWCA, Lexington Avenue and 53rd Street, will include such guest speakers as Paul Belanger (BBDO), Jay Kacin (McCann-Erickson), Norman Baer (Lewin, Williams and Saylor), Joseph Kenas (Academy Award winning film writer) among others.

Joan's own background includes producing *Leave It to the Girls*, *Meet the Press*, *The Lisa Ferraday Show*.

Ideal agency job for women: As agencies have been getting more and more intimately involved in product testing, test kitchens have become an increasingly vital part of the agency operation. The gal who runs such a test kitchen gets paid to keep up on development of new recipes, trying out new and attractive ways to serve and prepare foods, as well as creation of housekeeping tips on washing laundry efficiently, making fabrics last longer.

Grace Teed, who'd been assistant director of home service for the Whirlpool Corp. in St. Joseph, Mich., has just been appointed a Leo Burnett Co. home economist and will head up the Chicago agency's test kitchen. Because of this background she'll also serve as home economics advisor on all food and appliance accounts.

Before getting her practical experience in industry, Grace received a B.S. degree in foods and nutrition from Michigan State College.

Slenderella's a woman's world: It's long been well known that women tend to be more interested in spot reducing than men even though the need may be equally spread between the two sexes. Slenderella, is the chain of slenderizing salons which has capitalized both on women's figure-consciousness and their loyalty to radio (Slenderella International grew to its present giant size through radio advertising).

One interesting aspect of the operation is the fact that only 25% of the firm's 1,750 employees are men, and that women are among the best-paid top executives in the world-wide network of salons.

In fact, Larry Mack, president of Slenderella, is proud of his firm's hiring practices. "It's a woman's world," says he. "And we admit it."

Women in radio: Family-owned and operated radio station K-ACE, Riverside, Cal., has just added another page to its women's schedule by programming *Woman's World*, an "off-beat program created by Helen Sherban, women's commentator."

K-ACE is proof that women can work together well and effectively: Helen Sherban, wife of owner-general manager Ray Lapica, reports to her sister Ollie Sherban, women's editor of the station. (Both Ray and Ollie are SPONSOR alumni.)

5 timebuyers — 5 reasons for buying WKY, Oklahoma City!

Total coverage sold me! NCS #2 gives WKY 56 Oklahoma counties — 18 more than the 2nd station! Coverage area contains 68% of Oklahoma's population, retail sales!

Nielsen proves WKY's unduplicated weekly coverage is greater than the next 4 stations combined!

Reputation means a lot to me ... and WKY has been one of America's great pioneer stations since 1920!

Cost-per-thousand clinched it for me! Top audience, top coverage make WKY best buy!

Pulse showed me WKY is clearly dominant morning ... noon ... night! Audience 6 a.m. to midnight averaged 40% greater than 2nd station!



"And you'll like the way the Katz people came up with accurate, useful information and prime availabilities when you want them."

However you buy... it's

WKY

930 kc NBC
OKLAHOMA CITY
The WKY Television System, Inc.

Handy Bookmark Series



DOMINANCE

There are all kinds, but when it comes to sales dominance in Southern California's fast-moving television market, you can bank on this...

KTTV serves more national advertisers than any other station in Los Angeles.*

KTTV serves more exclusive national advertisers than any other station in Los Angeles.*

KTTV serves more advertisers (period) than any other station in Los Angeles.*

Gets a little repetitious, doesn't it? Repetitious, but not tiresome. There's a difference...

In fact, more advertisers each year bank on KTTV's sales dominance to give their product a head start in this rough and tumble market.

Yes, there is a difference... and, in Southern California, the difference is KTTV.

KTTV
Los Angeles Times-MGM
Television
Represented nationally by **BLAIR-TV**

*BAR
Los Angeles Television Report
May 17, 1957

Keep your place
in Los Angeles
with KTTV

Timebuying and Research

We have read with great interest your praise-worthy and timely article, "Reps rate the timebuyers." in the August 24th issue.

We feel that one of the important points mentioned in the article was the reference to the vital role of research in timebuying. We, of BBDO Research, have had very extensive contact with station representatives and since this is undoubtedly true with many other agencies, we feel it will be very interesting to see how the reps rate the agencies in terms of research as well as in terms of timebuying. Our thinking is that this is almost mandatory since one does not function successfully without the other.

Marty Herbst, *acting manager,*
Radio Tv Research Dept.
BBDO, New York

Timebuyers of the U. S. addendum

We have just read your 24 August issue of SPONSOR. On page 80, under the heading of Oklahoma timebuyers, we note that this agency was not listed. Did we fail to send information requested by your publication?

Of course, since this agency is only two years old, your staff may not have known that we existed, although we are listed in the Agency List.

We're not complaining—just wanted you to know we're here, we've come a long way, we are gearing to go even farther!

Norman F. Hall,
Hall & Thompson, Inc.,
Oklahoma City, Okla.

● Agencies with clients active in the air media on a national or regional basis who are not included in the Timebuyers of the U. S. listing and wish to be included should address pertinent information to SPONSOR, 40 E. 49th St., New York 17, N. Y. An addendum listing will be published for these agencies and they will be included in the reprint if possible.

Radio's fabulous comeback

What with this, that and the other, including a vacation, I have just gotten around to reading the 13 July issue of SPONSOR. I'm glad I'm the meticulous kind that reads magazines in sequence no matter how old they are or I would have missed Joe Csida's column. "Be-

Dual Control in the Twin Cities

WDGY controls the #1 spot.
Advertisers control
consumer purchases
with buys on:

WDGY

50,000 Watts
Minneapolis-St. Paul

WDGY's first place Hooper goes onward and upward.
Now WDGY controls 31.1% of the daytime audience, 7 a.m. - 6 p.m.,
Monday through Saturday. (July-August Hooper)

Latest Trendex agrees: WDGY has 29.9% average share of audience
7 a.m.-6 p.m., Monday through Saturday

Latest Pulse continues the unanimity: WDGY has 189 first place
quarter hours against 128 for the next station.

And it's not just a listening habit of a generation which Storz
Station programming has overturned. Time-buying habits have
undergone a tremendous switch to WDGY. If you want to have
everything under control in the Twin Cities, talk to Blair... or
WDGY General Manager Jack Thayer.



STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.



WMAR-TV
Maryland's Pioneer
Television Station
 now celebrating its
10th Year
of Leadership



IN BALTIMORE'S
3-STATION MARKET
WMAR-TV CHANNEL 2

Share of sets in use .. 44.9
Percentage of total
quarter-hour firsts55.2

based on ARB Report for July, 1957
(one week, sign on to midnight)



SUNPAPERS TELEVISION, BALTIMORE, MD.
 TELEVISION AFFILIATE OF THE
 COLUMBIA BROADCASTING SYSTEM
 Represented by **THE KATZ AGENCY, Inc.**
 New York, Detroit, St. Louis, San Francisco,
 Chicago, Atlanta, Dallas, Los Angeles

49TH & MADISON *continued . . .*

hind Radio's Fabulous Comeback."

Let me congratulate you on placing praise where it is due. As one who also works in Memphis' radio vineyard, I have nothing but admiration for the job that Harold Krelstein and his associates have done in regenerating WMPS. It is a remarkable achievement resulting from hard work, guts and imagination—above all, imagination. And you are so right that the radio broadcasting industry can in large measure thank people like Harold Krelstein for its resurgence.

In that we are agreed so I hope you will credit me with wanting to take nothing away from him or WMPS in what I am about to say. And, that is that there is another factor which has had much to do with revitalizing radio—the birth and astounding growth of radio stations like WDIA that program exclusively to the Negro audience.

This exclusive Negro programming is the epitome of specialized broadcasting and its success is also the result of the guts and imagination that it took to burrow back down in the wornout gold mine of radio and find the new and rich vein of the untouched, overlooked, neglected listeners, who are also the new golden frontier for the sale of every kind of consumer product . . .

Harold F. Walker, *commercial manager, WDIA, Memphis*

• SPONSOR's annual Negro Radio section will appear 28 September with detailed information on this growing market and the stations programming to it.

Radio Basics

You have again done a masterful job in production of Tv/Radio Basics. I believe this one is more complete and will be more useful than ever before. This is a genuine service to the broadcast industry.

We would again like to have a supply of Radio Basics alone just as soon as they are available.

R. M. Brown, *general manager KPOJ, Portland*

Please accept this as our request for a supply of new RADIO BASICS—Section Seven.

We will need 100 reprints. We've seen them, and we like them.

Jack Starr, *sales service, WHBQ-Radio, Memphis*

• Reprints of Radio Basics are available. The price is 35¢ per reprint with quantity prices available on request. Film Basics and Tv Basics are also available in reprint form. Address requests to: SPONSOR Services, Inc., 40 E. 49th St., New York 17, N.Y.

You're headed in
 the right direction with
 Plough, Inc., Stations!

Radio Baltimore
WCAO

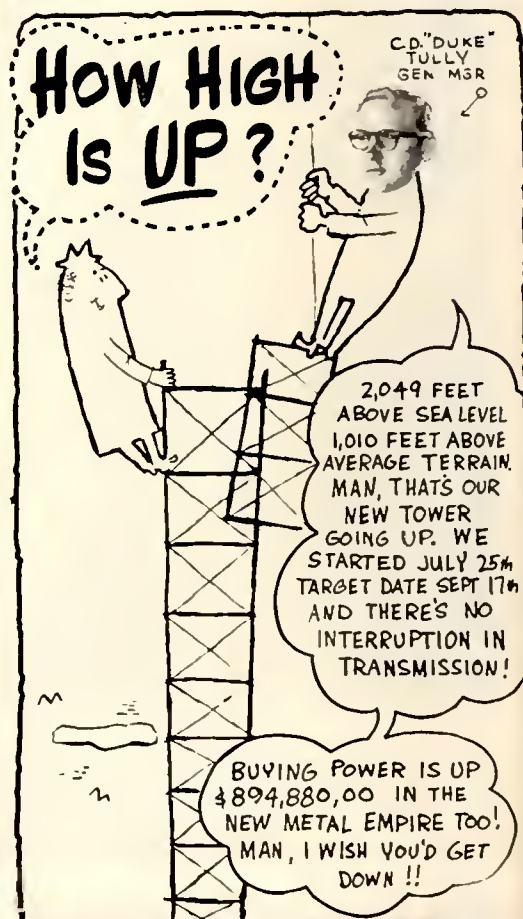
Radio Boston
WCOP

Radio Chicago
WJJD

Radio Memphis
WMPS



Represented nationally by
RADIO-TV REPRESENTATIVES, INC.
 • NEW YORK • CHICAGO • BOSTON • SEATTLE
 • ATLANTA • LOS ANGELES • SAN FRANCISCO



WDSM-TV
 NBC-ABC Channel 6
DULUTH-SUPERIOR
 National Representatives
PETERS, GRIFFIN, WOODWARD

**Omaha's Number 1
Fulltime Independent
Station**

**" My Mommie
Listens to
KOIL "**



"Our Miss KOIL"

The Station Most Omaha-Council Bluffs Mommies Listen To!

Avery-Knodel Rep.

WHERE MINUTES COUNT!



**KARTOON
KARNIVAL**
8:30 - 9:00 a.m.
Mon. - Fri.

* Leading daytime kids' show
from sign-on to 5:00 p.m.



**MY
LITTLE
MARGIE**
12 noon - 12:30
Mon. - Fri.

* Leading daytime syndicated show.



**MATINEE
MOVIE**

* Strongest afternoon movies
from 4:00 - 5:30 p.m., Mon. - Fri.

Ask your H-R man
about minute participations
in these top-rated local
daytime programs

**SACRAMENTO - STOCKTON
ONLY KBET - GIVES YOU BOTH!
TOTAL AREA SET COUNT: 417,381**

*weighted Sacramento and Stockton ARB, July, 1957

KBET-TV CHANNEL 10

SACRAMENTO

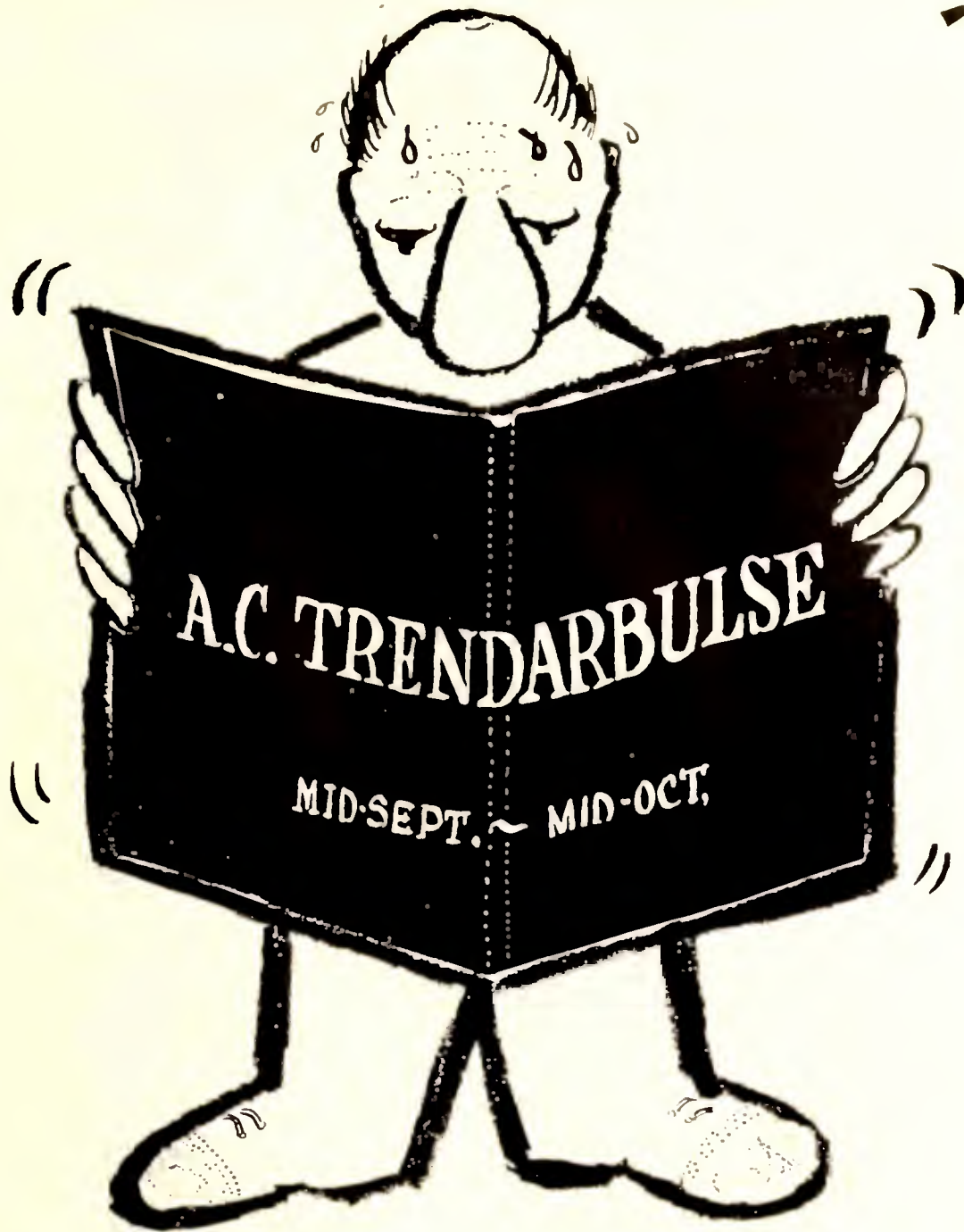


BASIC

CBS OUTLET

CALIFORNIA

Call H-R Television, Inc. for Current Avails



THE VITAL 30 DAYS

Toughest programing decisions of year face tv admen in weeks ahead. Here's what to do if (1) show looks like a winner, or if (2) show's a flop—with estimate of what it costs to switch in mid-stream

Tv advertisers and their agencies are facing the toughest 30 days of the year.

During roughly the next month, they'll start finding out how well their multi-million show investment and months of planning will pay out. And, more than during any other period in tv history, clients are aware of the risks as well as the bonanza pay-off for the companies that pick the winners.

The questions of the month are:

- How do you keep your show healthy—if the first ratings are good?
- When should you start priming the pump if they aren't?

- When do you drop the axe?

These questions will be resolved against a backdrop of last year's unprecedented 50 network tv flops.

But if there's been more anxiety and caution about shaping this fall's plans, there's also a realization that picking the show is just the first hurdle.

Admen learned costly lessons from last season. Admittedly only top-grade product will ultimately bring down the rate of program turnover. But there *are* safeguards against making costly mistakes during the first crucial weeks of the season.

Collected here are 10 tips on what to do, what *not* to do



VITAL 30 DAYS *continued . . .*

and how to interpret your programing chances in the weeks immediately ahead.

1. **The first ratings** are important but don't tell the whole story. You may be able to judge whether your show is a real dog, but if first ratings are average or better, you can't really predict what the mid-season outlook will be. (See chart and separate story at right for a ratings analysis of last fall's hits and flops.)

2. **The type of show** you bought will affect the way you should interpret ratings. If you've got a new Western or drama or situation comedy, you can probably expect your show to take longer in building an audience than a musical starring a well-known personality.

But remember, first ratings may be inflated by your own audience promotion. Sylvania's *Buccaneers*, for example, started well last year, then dropped off steadily as audience moved over to the competition after catching a few episodes.

3. **Competitive ratings** have to be weighed carefully. They will give you an indication as to strength of your competition and of the shows leading in and out of yours. If the competition seems too strong, this is a good time to start talking to the network about a schedule shift.

Neither client, agency nor network should consider making such a major change on the basis of just one ratings period. But the earlier you explore the possibilities, the better your chances of achieving improvement before you reach the peak of the viewing season.

4. **On a live show**, you can improve the format by huddling with the agency and the producer about show weaknesses. Pharmaceutical's *Twenty-One* is an example of one big hit from last season which made a sensational comeback. But it had to change its time period and sharpen its format in mid-season.

5. **With a film show**, you're operating on a longer range, but changes are possible nonetheless. In many instances, show contracts this year are shorter than they had been. The 52-week contract is still the rule, but many producers allow a 26-week "escape clause" with a penalty.

Usually it's too costly to make revisions in film shows before 13 weeks or more have elapsed, but in any case the time to discuss such revisions is right after initial ratings. Nestle's *Oh Susanna* built very slowly last year, got along mainly because its competitive shows were weak. However, during the interim, Don Cady, Nestle ad director, Bill Templeton, Bryan Houston's tv-radio v.p., and the show producer put their finger on the weakness of the show: im-

(Please turn to page 34)

Press parties, like NBC TV party (below) for Dinah Shore, are an important part of audience promotion prior to new show premiere, according to top admen and require additional promotion budget



CAN YOU TELL

Here's the track record for a cross-section of last season's hits and misses. It shows that a weak program can come back but most don't (see chart below)

Thrived

Show	Net	Cost	Typ
Steve Allen	NBC	\$63,000	Var
Cheyenne	ABC	90,000	We
December Bride	CBS	28,000	Sit Cor
Tennessee Ernie	NBC	33,000	Var
Playhouse 90	CBS	117,000	Dra
Lawrence Welk	ABC	14,500	Mu

Died mid-stream

High Finance	CBS	32,000	Qu
Noah's Ark	NBC	38,000	Sit Dra
Herb Shriner	CBS	45,000	Cor
Stanley	NBC	41,000	Sit Cor
Walter Winchell	NBC	60,000	Var

Died end of season

Conflict	ABC	90,000	Dra
Jackie Gleason	CBS	102,500	Cor
Hey Jeannie	CBS	41,000	Sit Cor
Robert Montgomery	NBC	52,000	Dra
Sir Lancelot	NBC	24,000	Ad
Treasure Hunt	ABC	21,000	Qu

Comeback

Oh Susanna	CBS	39,500	Sit Cor
People's Choice	NBC	34,000	Sit Cor
Twenty-One	NBC	30,000	Qu

POP FROM THE FIRST MONTH'S RATING?

Can a show that starts off feebly stage a comeback? After checking the track records of last season (as seen in the national ARB ratings), sponsor finds this is the pattern:

- A weak show can come back.
- But most shows that get off to a bad start in the first few months of a season are on the way out.

The chart below represents a cross-section sampling of the 111 sponsored programs that started out in the nighttime line-up last season. There were selected as representative of (1) programs that survived; (2) programs that died and (3) programs that started off faltering but recovered to finish in the money. Network, type and cost factors were all taken into account in picking the shows.

ish in the money. Network, type and cost factors were all taken into account in picking the shows.

For the total 111 shows starting on the air last fall, the survival record reads like this:

Program thrived	Died mid-season	Died end of season
64	16	31

(Note: Four that did not come back at night return this fall as daytimers: *Treasure Hunt*, *Do You Trust Your Wife?*, *Sir Lancelot* and *The Buccaneers*.)

Evaluation of last season's successes shows they are in all program types and cost ranges. True, some categories

lost ground, but no format type has been discarded as "run its course." One of the growing categories at the beginning of last season, the big money quizzes, fizzled and many were dropped along the way. But one of the resounding successes of the past season was *Twenty-One* (NBC TV) — one of those few shows which came back after a bad start.

On the cost side, the thriving shows are at both extremes. *Playhouse 90* (CBS TV), which has the highest talent-production tab of any weekly scheduled nighttime program, contrasts with *Lawrence Welk* (ABC TV)

(Please turn to page 83)

Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	May
17.7	24.4	22.5	25.0	18.9	28.3	30.4	28.5	28.6
22.0	23.9	22.0	23.4	29.4	27.8	30.0	29.5	28.2
-----	28.2	25.0	32.0	34.9	35.0	34.6	33.7	31.6
-----	25.8	25.4	31.0	31.9	31.6	32.3	31.8	23.1
-----	20.9	27.4	21.5	28.5	28.6	27.4	26.7	33.4
32.2	29.4	33.6	33.0	36.6	36.6	33.4	37.2	28.0
16.3	15.1	11.1	8.6	-----	-----	-----	-----	-----
24.4	17.5	18.9	19.7	20.6	19.7	-----	-----	-----
-----	24.4	22.7	20.3	-----	-----	-----	-----	-----
-----	16.5	16.6	18.1	15.2	13.0	16.4	-----	-----
-----	21.9	20.0	18.0	-----	-----	-----	-----	-----
20.3	xx	20.0	19.4	24.0	22.9	20.0	21.5	16.3
-----	33.8	28.5	32.8	24.7	24.8	31.1	25.2	19.3
12.7	15.1	15.2	17.3	21.1	20.4	23.0	19.3	-----
38.7	25.8	28.1	21.4	20.5	17.3	16.7	13.6	18.1
-----	20.0	16.7	16.8	14.8	15.7	17.6	19.7	12.5
15.0	12.0	13.0	16.3	17.0	16.6	15.1	15.1	13.0
-----	18.8	19.3	22.4	24.7	21.2	25.9	24.3	16.6
18.4	18.5	22.0	23.4	20.2	25.5	25.1	27.1	19.8
9.3	13.9	18.5	20.0	18.5	36.5	42.5	28.4	26.2

Ratings have been compiled from ARB National Reports, show costs from SPONSOR'S TV Basics. Costs refer to average costs including talent and production gross (with 15%

agency commission. They do not include commercials or time charges. Program was not on the air that month. XX Rating was not taken that month.

DAYTIME TV OUTPULLS ALL OTHER MEDIA FOR LYONS

California van line puts 85% of its regional budget into

tv, cooperates with Eastern group on national media.

Tv aim is to reach both men, women in early-morning

hours with variety, businessmen in evening with news

"Daytime television is the only remaining hope for the local and regional tv advertiser," says Jack Smalley, account executive at Smalley, Levitt & Smith, Los Angeles ad agency. "Tv is getting so expensive that even the big blue-chip boys are forced to drop top-ranking shows which are not efficient enough for them any more."

Using daytime tv primarily, Smalley has gotten exceptional results for Lyon Van Lines, Inc. Lyon is one of the largest commercial movers in the West with branch offices in 11 major and 12 minor markets, including Hawaii and Alaska. Lyon has 500 agents fran-

chised West of the Mississippi and an "inter-lining" arrangement with Wheaton Van Lines, Inc. in eastern areas of the country.

Frank Payne, president of Lyon, who supervises advertising for the company, works very closely with Smalley on campaigns designed to hit specific audiences.

For three years they have had their best success in Western markets with once-a-week live spots on *Panorama Pacific*, weekday morning show from 7 to 9 a.m. on the CBS Pacific tv network: the show's coverage area corresponds almost exactly to Lyon's.

"With this type of daytime show," explains Smalley, "we reach both men and women, a pattern not too easily come by in tv. While many programs have specific appeal for men, and others for women, a well-produced early-morning show has ingredients for both.

"By alternating our announcement in a different hour of the show each week, we cut diagonally across the life patterns of a very large section of the viewing area. We eventually hit the time between tune-in and departure from homes of every viewer.

"The result has been that returns keep coming in with very slight diminution of inquiry. Whenever we want to test response, we just have Red (Rowe) make the moving-day kit offer."

Payne and Smalley are justly proud of this kit with its 10 postcards—seven with official change of address forms, two cartooned for mailing to friends, and one addressed to Lyon requesting an obligation-free moving estimate.

Red Rowe demonstrates the kit periodically in the commercial spot, shows how each kit is actually a single piece of heavy paper (with perforations so the postcards can be easily detached). Rowe also discusses moving-day tips, included with the kit.



News show with Cleve Roberts (r.) hits businessmen's audience with special reports such as this on the spot interview from Israel



Kickoff to *Queen for a Day* sponsorship was Lyons Pres. Frank Payne crowning queen from among agents' wives



"A lucky combination of ingredients produced a kit that people really like," Smalley points out. "We've been using this form of advertising for years. The first one was copyrighted in 1947, and we've printed about a million so far. Seems we have to be constantly threatening lawsuits to stop imitations. Sometimes they copy word for word.

"Every person who sends for one is a potential mover. We get at least 200 requests every time we make the offer on *Panorama*. Nothing compares with it in any other medium. In fact, this three-year pattern on *Panorama* helps us get an accurate measure of audience for local participations."

At present, the only local participation outside of Los Angeles is in San Francisco, once-a-week on a KGO-TV afternoon movie-interview show conducted by Bonnie Kever, who does live pitches on the moving-day kit, alternating with a recently-filmed 60-second spot with Gene Baker offering the kit.

In other areas, a 20-second animated spot backs up *Panorama Pacific*. These spots are placed strategically and sparingly in all cities carrying the show except Bakersfield, only city in the network chain where there is no primary Lyon warehouse.

The current spot in Los Angeles, for example, runs on KNXT at 7 p.m. be-

tween *Robin Hood* and *Burns and Allen*, a time they've been holding on to for dear life since January 1951. Payne figures this spot reaches one in every five of the 2,305,150 tv families in the greater Los Angeles area, based on KNXT's primary coverage zone of 7,960,700.

The spot features the "Friendly Lyon," who, unlike the "Fierce Lyon," the standard trademark, has undergone several changes since he was first drawn in 1939 by Carl Buettner, a Disney artist. As cartoon styles changed, so did the friendly Lyon. In 1947, a new lion was created by another Disney artist, Robert Moore (Please turn to page 47)

FOR GENERAL USE Page No. _____ Page No. _____

NOTICE OF CHANGE OF ADDRESS

A Line 

TO LET YOU KNOW

We're Moving TO...

We've Moved! 

TO _____

© 1957 Van & Starbuck Co., Norwalk, Conn., U.S.A.

Antics on CBS TV's *Panorama Pacific* with Red Rowe pull audience. His offer of moving kit brings average of 200 requests, "more than from any other program or medium." Kit includes instructions on how to pack, store and move as well as post cards which can be mailed to friends with address change. Announcement is rotated in two-hour morning show to get turnover audience of both men, women

**RADIO IN
TRANSITION**

Radio has not only changed radically in the past five years; it has virtually become a new medium—a medium which is still evolving, still growing, still in transition. So dynamic is radio's growth that even those in close contact with it are not fully familiar with the ways in which it is changing. Many admen today think of radio in outdated terms; others have grown up in the tv era and have virtually ignored radio's evolution. To provide perspective on radio as a medium in dynamic transition, SPONSOR plans a series of articles of which this is the first. These will be designed for practical understanding of where radio is headed and how the alert advertiser can make best use of its new characteristics.



It's a safe bet that within the next six months, some adman will jump up at a broadcasters' meeting and cry, "Juke box!" He will attack the "dreary, unimaginative sound of radio" and the source of this sound—"a stack of records and a teletype."

He will be a hundred miles wide of the truth.

Probably no greater misnomer exists in radio today than the term "music-and-news." When accompanied by a sneer, it becomes still more of a misnomer, and as unfair as to hurl the description "nuts-and-bolts" at the motor car industry.

Music-and-news are the building-blocks with which a station constructs its own programing profile. They may be arranged in many ways; the combinations are countless. It is these combinations—carefully arranged in most cases—that are giving 1957 radio its new sound.

The new sound has not been developed without a lot of careful planning in the program departments.

"There is a lot more to effective music and news programing than many people in the broadcasting business think," the vice president of a station group told SPONSOR. "—including some of the stations that are now attempting to do music-and-news."

The fact is, that a top flight music-and-news station does not just slap records on a turntable or just rip news off the wire service tickers.

The latter type of operation where disks are spun willy-nilly and d.j.'s with nothing to say drone on and on deserve the censure of "music-and-news" critics, but the smear should not extend to all those other

NEWS ARE ONLY BUILDING BLOCKS

Often under attack as "an easy, unimaginative way out for broadcasters," the music-and-news format is more sinned against than sinning. The truth is that all stations do not sound alike, if one takes the time to study their profiles, and buyers of time will do well to stop, look and listen

radio stations who program with care.

"Sure there are still a lot of sloppy operations," a well-informed adman told SPONSOR, "but they hardly ever get any national advertising business anyway. They're not worth worrying about."

Discounting such stations, most music-and-news programming falls into two patterns:

(1) Pre-tv format and (2) Post-tv format.

As early as the middle 1930's, a few independents were pioneering long blocks of recorded music interspersed with regularly scheduled newscasts and managed to compete successfully with network affiliates in their markets. Among these pioneers, and credited by many as *the* pioneer was WNEW, New York.

The successful format developed in pre-tv days was: (1) a wide variety of music, perhaps 300 to 400 tunes; (2) strong personalities with something to say and who commanded fierce listener loyalty; (3) regular newscasts dealing with events of national or international significance; (4) an awareness of public service.

The programming was smooth and professional. Station promotion was conservative. This sound has survived and prospered and will be around for a long time.

But it was inevitable after the shock wave of television that new sounds should appear. The early 1950's found stations in every market struggling for advertising dollars shrunk by tv.

One thing was clear. The radio listening habits of the nation had changed. No longer did the average

listener follow a radio program: he followed a station. This was because radio had lost its role as a mass entertainer. But it gained a new role—companion to an individual.

The question now was: What does an individual expect from a companion? He expects consistency if he is to have that companion at his side, the dial "frozen" to one station.

Perhaps, reasoned many station managers, the wide variety of tunes formed too scattered a pattern to give a station an individual personality. Maybe the news was too sophisticated; after all, wouldn't an individual rather listen to his companion chat about what happened at Broad and Main Streets in his home town than what happened in Congress?

This thinking led broadcasters into experimenting with "formulas," although "formula" has by now come to be almost as misconstrued a term as is the term "music-and-news" itself.

"A formula suggests something rigid and inflexible," one station man told SPONSOR, "and radio is too flexible a medium for that."

"There's a lot of misunderstanding about the word 'formula,'" said one rep sales manager. "A better way of putting it is: Smart management knowing what a community needs and then giving it to them."

Just the same, some stations and station groups have drawn up programming patterns and even went so far as to copyright them. But in most cases, these patterns are merely the over-all strategy, and programming seems to work well within the framework.

"You can't put music or any other

kind of programming into a straight jacket formula," said a director in charge of programming.

Actually a better phrase than "formula" would be a "general format" or even a "philosophy of music." Most stations now doing a successful job of programming have carefully studied their market and its audience to learn the preference of the people. From this has come a skillful blend of top musical hits and standards as a main ingredient spiced with occasional up-and-coming releases and such specialties as show tunes, classical, and novelties.

One interesting facet of the current musical scene is the ebbing away of rock-'n-roll on popularity lists in favor of more lush numbers. Thus even the top 10's are undergoing a distinct change which is bound to alter the sound of many stations.

As for news, many of the aggressive and resourceful stations are already out scooping the daily newspapers with on-the-spot coverage via mobile units, beeper phones, tapes and other innovations of modern radio.

Public service, described by one station man jocularly as "anything that isn't paid for" actually means much more than that. Service to a community was one of the things left to radio after television took over the entertainment arm. Consequently, listeners turn to radio for such information as weather, time, traffic reports. In some cases they get much more. Controversy programs geared to civic improvement give audiences the opportunity to contact their station with ideas on schools, roads, and municipal administration with the

**Music-and-news is probably the most
mis-used term in radio today. It's much
more than a stack of disks and a teletype**

knowledge that their pleas—if at all valid—will get a hearing and be aired to other listeners. Local radio has accomplished many crusades including one reported in News and Idea Wrap-Up this issue in which the price of gasoline in a community was reduced.

New formats are being worked out all the time within the framework of music-and-news. This is the post-tv pattern designed to get the largest possible audience and then hold it day in and day out. Stations have found their own personalities in programing and become identified by them.

In contrast to the "pre-tv format," what distinguishes the "post-tv format?"

Here is a rather general description of the latter:

1. *A narrower variety of music*, in most cases the top 40 tunes (right now a trend appears developing to extend the top 40 to the top 50). The interesting thing about top 40's is that preferences vary from market to market and so post-tv formats, with heavy emphasis on the local, will use their own local selections rather than national polls.

2. *News of local appeal* rather than of deep national significance. On-the-spot coverage via beepers and mobiles often play a big part in this treatment.

3. *Personalities who are subordinate to the music* they play. In the case of many group operations, personalities command less fierce loyalty and can be moved from station to station.

4. *Growing interest in public service*.

In most cases, the music follows a pattern throughout the day geared to who is listening and what mood is suitable. Thus early morning traffic time records may tend to be sprightly and bouncy, yet not laced with rock-'n-roll that would drive away adults. Daytime music may tend to include more standards and nostalgic vocals to soothe the housewife. As afternoon traffic hours draw in, the tempo picks up again. Then in the early evening, news is hit hard—all kinds of news—to serve as an evening newspaper for

the relaxing male. Through the night, comes more music and some public service features. But in the music department, throughout the broadcast hours the top 40 usually get the heaviest play.

"A lot of mud has been thrown at those 'formula' stations that grind out the top 40's," an agency timebuyer told SPONSOR. "They say such tunes only attract the kids. But results and surveys prove that mud isn't justified. Those stations are usually getting their share of adults."

Success of this sort is achieved through planning. Some stations carry this planning to the nth degree. They may program in this fashion: In every quarter hour segment, four tunes are played in this order: (1) a top 40, upbeat and bouncy; (2) a top 40, contrasting, lush; (3) a standard; (4) an up-and-coming disk.

On some stations the 15-minute segment may begin several seconds ahead of the clock-break so that a listener moving from another station just ahead of its station-break will hit upon that first bouncy top 40 tune. The new radio is no hit-or-miss proposition.

There are two things on the fringe edge of programing that mark the post-tv, or so-called "formula" operation. One of these is the before-mentioned sublimation of personalities to the show.

In many cases, the disk jockey despite a handsome salary (many take home as much as do the artists whose records they spin) does not even retain the right to his own name. This is particularly true with the group operations. Thus a d.j. named John Jones in the New York market could be moved to the West Coast without any furor among his fans. The N. Y. station owns his name, and on the following Monday, another d.j., imported from Chicago or Buffalo, could come into town and take over the mike as John Jones.

The other—and perhaps more significant—mark of the post-tv station is the almost fanatic emphasis on promotion. No longer is a station content to be heard—it must be *seen* as well. This is accomplished with rov-

ing show stars, mobile units, flagpole announcers, and animal acts in the streets.

As for the stations themselves, not a trick is missed in bringing the audiences into these promotions. Treasure hunts and giveaways and contests are designed to make it a risk to tune out. At one time or another such excitement is branded as "gimmicks" or "hoopla." They have drawn almost as much censure as "music-and-news."

"I'm tired of hearing station promotion referred to as 'Gimmicks,'" said a station rep. "The fact is these stations—which are advertising media themselves—believe in the idea of advertising, and practice it. What's wrong with advertising themselves?"

The hardest job of working out a good music-and-news format is experienced by the program directors at network affiliates. Their music-and-news operations cannot be planned on a day-long basis but must be fitted into station time. The audience they attract with network programing, many reps and station people say, is not always the audience that goes for music-and-news, and vice-versa. Thus to be successful they must blend their net and local programing into one smooth, flowing operation.

How important is all of this music-and-news philosophy to the advertiser?

The answer is: extremely important.



WHO'S AFRAID OF TELEVISION?

RADIO'S NEW RICHES

"When you look at a station," said a timebuyer, "you look at the programming—not only on the basis of research but on personal judgment as well. It is generally the key to audience composition.

"Naturally," he went on, "we can't deny that a primary concern in any buy is cost-per-1,000. After all we must justify every buy to ourselves, to our account groups, to the client—and to the stations we didn't buy.

"But it is interesting to look behind the good cost-per-1,000 and realize that it is sound programming that has resulted in delivering for us the right audience at the right price."

"Radio is still in a state of flux," another adman said, "but music-and-news will be around for quite awhile. Of course the concept must eventually evolve into something more." The blending of music-and-news with public service is one step in that direction.

Still another trend that may be developing is the programming of more "talk" strips—soapers, mysteries, adventures. Recorded program services are reporting a big increase in such sales. Some agency people see more of such strips appearing on stations, especially in the nighttime hours, but they do not view it as significant yet.

Whatever will evolve, one thing is certain. More and more interest is going into radio programming. As tv

The Three Music & News Formats

Hit or miss: This is the thoughtless, willy-nilly programming that has justifiably brought down the censure of radio critics. For this, nothing is needed but a turntable, some records, a news ticker and a garrulous disk jockey with nothing to say.

Pre-tv format: Many admen and broadcasters credit WNEW, New York, with this old-line concept of (1) a wide variety of tunes, (2) regular newscasts of national or international import, (3) strong personalities and (4) public service.

Post-tv format: An offshoot of pre-tv broadcasting, this is characterized by (1) the top 10 or 50 tunes in a market, (2) news of local interest rather than national, (3) personalities, (4) public service, (5) station promotions high with excitement.

itself turns more and more to music (for example, such network shows as Pat Boone, Lawrence Welk, Perry Como, Dinah Shore, Frank Sinatra, Nat King Cole, Guy Mitchell) and to news coverage both world-wide and local, radio cannot afford to be backed into a corner again.

What is radio doing now with an eye to the future?

Several station rep firms have recently named programming consultants to assist their stations. Others have had them for sometime, often doubling

at some other job. These too are becoming more active. Audience attitudes are being studied and pilot studies reveal that music-and-news programming is much more popular than its critics would have us believe.

Nevertheless something more is bound to evolve. As one rep said, "I can almost foresee a time when each market will be stratified; each strata will represent an individual station programming for a specific audience. In some markets, it's almost reached this pattern already."



DISK JOCKEYS
OF THE REVIVAL



Life features radio's big boom

A recent issue of *Life* magazine pointed out the progress that radio has made in the face of tv: independents have picked up more than \$310 million in revenue last year; number of AM and FM stations has doubled since 1948. The article perhaps unconsciously turned its spotlight on out-of-station promotional gimmicks. Yet this is only a part of the story in radio's comeback, and points up the fact that music-and-news as a concept or philosophy is sometimes judged more by what appears on the surface than by its real role in community.

From 22 July Issue of LIFE

AUDIENCE PROMOTION CHECK LIST

You can build your program audience by hitting hard with a coordinated promotion aimed in three directions: employees, consumers and dealers

What price audience promotion? Not very much in terms of what you get for your money.

This is the contention of audience promotion specialists collectively and one 20-year veteran in particular. He is Bertram J. Hauser, long-time network and station promotion executive who now has his own advertising and consulting business in New York City (and who recently returned to MBS as executive v.p.).

He's prepared a simple checklist of fundamentals for any advertiser who wants to promote a bigger audience for his tv or radio program. He themes any such promotion effort to one word—"coordination." To work, the plan must be a three-way effort directed at the consumer, company personnel and the dealers.

The cost? Says Hauser: "A sponsor might spend \$2 million a year on a tv show and get a 15 rating. Yet if he spends \$15,000 a year on intelligent audience promotion he can end up with a 20 rating. The first rating costs \$133,000 for each point; the increase costs \$3,000 a point!"

Here's Hauser's three-way checklist. It applies equally to local and national, radio or television. ▼

To reach consumers

- Printed announcements** and other mailings. These concern news of the program, particularly at the start of the advertising campaign, and should be mailed to special groups.
- Post cards.** These help build an audience right from the start when supplied to advertiser employees and other appropriate groups. Cards contain an announcement of the program, time and station.
- Press releases.** News reports and pictures should be mailed regularly to newspapers and to trade magazines both before and after the campaign has started.
- Telephone mentions.** Telephone operators working for the client company should be instructed to give a brief mention to the program when answering all incoming calls.
- Classified advertising.** All dealers selling the advertiser's merchandise should be listed in the classified telephone directory. Cross mentions should be made on the program.
- Radio and television advertising.** The sponsor's program should be mentioned on other programs sponsored by the same company. Spot announcements, in copy, transcription or film format, should be supplied to dealers for use at the local level.
- Newspaper advertising.** Program tie-ins can be listed in run-of-paper display ads but spotlight advertisements should be used on the radio and tv pages and other special pages. Mats should be sent to dealers for incorporation into their local advertising and for use as their own spotlight ads.
- Magazine advertising.** Program tie-ins here, too, can be used in display ads for a variety of magazines—fan, general consumer and specialized.
- Trade paper advertising.** Dealers and their sales people show aroused interest in a company and its products as a result of trade paper advertising.
- Transit and outdoor advertising.** Tie-in copy can be used on billboards, in subway, elevated and railway cars, in street cars and buses and on delivery trucks of the sponsor and his dealers.
- Movie trailers.** Motion picture shorts and trailers can promote the program and the advertiser and be run cooperatively with local movie houses.
- Personal appearances.** Stunts and personal appearances have a lot of appeal. Invitations to tune in to the show can be handed to people on the street; special street parades and floats can be arranged. This item on the promotion agenda has at least 10,000 variations!
- Dealer promotion.** Dealers can distribute to their customers and prospects such printed material as special booklets, tabloid newspapers, pamphlets and novelties.
- In-store displays.** Dealers should also be supplied with window streamers, placards, counter cards, standing displays and other point-of-sale material.

Package stuffers. Dealers can distribute such reminders as stuffers, inserts, stickers, blotters and handbills which describe the show.

Free samples. Samples of the product can be circulated with an enclosure which describes the program.

Premium. On the show, the advertiser can offer some novelty or article of utility value. This can be issued free or for a self-liquidating price with or without a label or some other part of the package.

Contest. Entry into a contest on the sponsor's program can either be minus strings of any kind or with the stipulation of proof of purchase.

Fan letters. The sponsor should acknowledge promptly all listener and viewer mail. Answers can include promotional literature and even the name and address of the nearest dealer.

Free tickets. The advertiser can offer free studio tickets to the program, which the audience gets from the station, sponsor or through dealers.

Stationery. Special radio and/or television letterheads can be used, along with bills and envelopes.

Postage meter. The program can also be mentioned on the postage meter plate which most companies have these days.

To reach employees

Dramatic presentation of the program at sales meetings and conventions.

Articles about the show in internal house organs and emphasis on the program's talent and any actual sales known to have been made by the advertising.

Periodic bulletins to the sales staff and other employees about the program and its results.

Bulletin board announcements in the factory and offices of the advertiser.

Mimeographed copies of commercial continuity or the other announcements used on the show.

Enclosures describing the program in salary envelopes and in dividend or annual report mailings to stockholders.

Prizes to employees for program improvement suggestions.

Special tune-in parties given by employees.

Proofs of trade paper and other advertising which is coordinated with the program sent to salesmen and others in the company.

Copies of listener mail forwarded to salesmen in the field.

Slide film showings and regular film presentations on the broadcast advertising campaign before the sales staff

(in conjunction with a special printed piece about the program for employees).

Broadcast tickets made available to employees.

To reach dealers

Broadcast one or more of the programs from a sales meeting or convention.

Salesmen's portfolios which include full details of the campaign for dealers visited by company salesmen or jobber salesmen.

Portable tv or radio sets for the salesmen so they can tune to the show while visiting dealers if it's a daytime vehicle.

Catalogue insert giving program details.

Preliminary announcements to dealers in the form of jumbo radiogram blanks or telegraph blanks.

Advance proofs of magazine, newspaper and trade ads for mailing to dealers.

Merchandising material in dealer mailings, with descriptions of how they can tie in with the program and offers of additional material.

Weekly program schedule mailings with detailed information to dealers.

Prizes for dealers and clerks whose customers win prizes in any kind of contest.

Radio and/or television window display competitions for dealers.

Trade paper advertising with news of the program which reaches the dealership.

Reprints of articles about the show which are printed in the advertiser's house organ.

Tabloid newspaper which emphasizes the program, listener mail and the sales experience of other dealers.

Letterheads hitting the radio and/or tv effort in correspondence with dealers.

Broadcast imprints on other stationery and mailings in dealer correspondence.

Envelope stuffers, blotters and the like in outgoing dealer mail.

Special stickers plugging the show on envelopes, letterheads and billheads sent to dealers.

Tie-in plate on the postage meter cancelling machine.

Names and addresses from listener mail sent to dealers in those areas.

Tickets to studio broadcasts furnished to dealers for their own and their customers' use.

Descriptive broadsides and bulletins. (These can be combination broadside and window poster.)



Bill Dekker, McCann-Erickson media v.p.



Art Porter, J&W T v.p. and media director



Donald Cady, advertising v.p., Nestlé

Are trade paper ads good or bad? Do they sell or stultify? Targets of these ads—top plans people—give reactions while judging ads in SPONSOR competition

CANDID CAMERA QUOTES ON TRADE PAPER ADS

Last week, five top-rung advertising professionals called the shots on the quality of trade paper advertising. They cast their ballots in SPONSOR's first annual tv and radio trade paper awards competition—and they threw in some personal comments as well.

The quintet pictured in candid snapshots above were equally candid in their impressions of the over-all calibre and quality of trade paper advertising. That's why they're not quoted directly.

The group represents decision-making people to whom most trade paper advertising is directed. The judges included Donald Cady, vice president in charge of general advertising. The

Nestle Co.: William Dekker, vice president in charge of media, McCann-Erickson; Ray Jones, supervisor of spot availabilities, Young & Rubicam; Frank B. Kemp, vice president and media director, Compton, and Arthur Porter, vice president and media director, J. Walter Thompson.

(Choices as to the winners in 14 different trade paper advertising categories were being tabulated at presstime. SPONSOR will publish a special awards section in its 5 October issue which will include reproductions of ads which won first prizes in each category.)

Here are some of the things the judges had to say about the entries:

Copy: Many of the judges were familiar with campaigns and copy themes because of their close reading of various trade magazines. Despite any prior knowledge of campaigns, they perused both copy and art.

One said, "Didn't we just look at another station entry which claims it's No. 1 in the market? How can they both be?"

Another: "There's too much copy here, and it doesn't really say anything anyway because it hits too many copy points. If there's an objective or a selling theme, I can't find it"

And "Why don't they tell us about their market instead of about rating X



Ray Jones, broadcast supervisor, Y&R



Frank B. Kemp, vice president and media director of Compton Advertising agency

or using call letters in type an inch and a half high? After all, there are 3,000 sets of call letters in the country and the average agency guy or advertiser gets tired of buckeye type. That's no way to make yourself stand out."

One judge suggested including a small coupon at the corner of an ad and offering a set of market data to anyone requesting it.

Art work: The judges were quick to spot the ads which had been assembled and produced by a local advertising agency and those which were very often less professionally produced within the station itself.

Said one: "For the little bit of cost they save, it seems to me they'd be far better off to put out that extra money and get a really top-notch art and copy job. The art work in many of these ads looks like a 17-year-old did it!"

And another commented: "This ad has a very strong selling theme but they've used a stock photograph which cheapens the whole approach and lessens the impact. And so much cheesecake! I like *some* cheesecake, but it has to be good and these women

couldn't win as Miss Potato Sack of the year!"

One said "It's only the best ads which have what I like to see—a mark of identification. It can be a logo or some kind of a trademark, a style or a format. These people need to read more consumer advertising to see what really good ads are!"

Presentation: The 123 entries in SPONSOR's awards contest weighed up to 35 pounds each. Some were submitted in 10¢ paper folders, others in elaborately bound volumes with expensive hand-done art work.

One judge said "I'm not of the school which judges a book by its cover. But some of these have such a lousy cover that I'm prejudiced against the book and others have such a superb and elaborate cover that it far outshines the contents!"

And, "This presentation is better than the ads! If they'd used the same ingenuity in the ads that they put into the folder . . ."


Imagination: All of the judges, because of the business they're in, were keenly aware of ingenuity—whether it was in campaign objective,

art work, copy or layout design.

"I like the offbeat type of ad which is still inbeat in terms of making a point and then selling it."

Said another: "It takes a lot of imagination to settle on a theme and then carry it through effectively in a continuing series of ads. Too many of these have no consistency."

"How much imagination does it take to say you've got the most socko new show in the world? And then not to really tell what kind of a show it is or why it's so great? You'd sure never know a lot of these people are in advertising because they don't know the first thing about selling themselves! I wonder, looking at some of these ads, if they know how to sell for me."

The best ads: Many of their critical comments, of course, were favorable. What do they think goes into an ideal ad? Most important, they agreed, was a definitive statement of purpose—a clear-cut objective which the ad then sets out to achieve in a combination of art and copy. They responded to originality, a feeling or tone of a total advertisement, persuasiveness, continuity. 

THE SOFTY SELL

West Coast show now seeking syndication on live basis is aimed at pet lovers. It's unique use of pathos pre-selects market for pet food, other animal items

Seventy-five million people yearn longingly for the patter of little feet—little *pets'* feet, that is. Some of these people manage to resist the temptation to have a Great Dane or a chimpanzee around the house. But others—millions of others—willingly clutter up their abodes with bird cages, kitty litter, rubber bones and bananas.

It's this latter group, the one which is ripe for such pet necessities as food and flea killers and for such frivolities as parakeet bells and sequined dog sweaters, which makes up the heartland of any tv or radio audience for the National Pet Exchange. NPE is a 22-year-old program package of Frank

Parke Wright, a member of the American Humane Society.

His show, *Pet Exchange*, has long been a commercial and audience success in Los Angeles and San Francisco for Calo Dog Food. On the strength of this viewer-sponsor interest, Wright is in the process of syndicating the show nationally. Unlike most such programs, he'll syndicate it locally, market-by-market, as a live show. He'll move into an area, establish a liaison with the Society for the Prevention of Cruelty to Animals, instruct local people in the format.

His format: introduce waifs of pet-dom, provided by the local SPCA, and

ask for foster parents among the audiences. His score to date: one million assorted pets placed in homes.

He scored these successes in Los Angeles in working with the SPCA: in one year, he was credited with introducing 25,000 pet-seekers to the local chapter; in one week, when the SPCA asked for money to buy a pet ambulance, he received \$4,750 in nickels, dimes and quarters from tv viewers.

The show limits its entertainment to the pets themselves, and its commentary to a description of the pets and a summary of purposes by an SPCA spokesman.

Many an experiment with people as adjuncts to the pets have proven the pets make a much bigger impact. In star-struck Hollywood, Wright used pretty girl singers to serenade the pets and then, later, a series of provocative Hollywood starlets. But, he says, "We found our viewers objected to the movie stars. What they tune in to see are pets!"

Pet Exchange is being sold to stations as well as to sponsors for all major markets in Canada, Mexico and the U. S. except Los Angeles and Hollywood, where Calo will continue to keep its franchise. Wright himself is happy about the fact that "many thousands of carloads of canned dog and cat food have been sold." ▼

Dogs outpull starlets in viewer interest any day says Frank Wright, second from left, whose program sells dog and cat food on the coast



LYONS TV EFFORT

(Continued from page 37)

(who's now in charge of exploitation for *Disneyland*). This lion still appears on the kit and other mailing pieces.

The current lion was created by Milt Schaffer of Era Productions, who produced the spots. Milt also creates and develops the ideas. In the latest, the lion does the pitch. The slogan "Let Lyon guard your goods" is included, as it has been for years in all promotional and advertising material.

As in the past, this filmed spot is now available free to agents nationally, adapted to 15 seconds so that the agent can add his own slide. Agents also do their own timebuying.

Cost of the spot (\$2,500) comes from the regional budget of over \$200,000; the cost of open-ending (\$250), from the national budget.

The national budget, a closely-guarded secret, is arrived at by a contribution from each of 500 agents of one per cent of his total volume, matched in each case by an equal one per cent from the company.

This is a fixed budget, never altered from the time it is submitted to an advertising committee of agents for approval each February.

Smalley regards *Queen for a Day* on radio as one of their best national buys. They participated in *Queen* on more than 500 Mutual stations from early in February, 1957 until it went off the air in June (cost was \$14,000). They had long been moving the "Queen," if that was her desire, for the value of the plug, so the show was a natural choice when they decided to try a national radio show.

The show was tied in with *Saturday Evening Post* ads in March, April, May and June: one eighth page ad each month with themes such as: "You'll be Queen on moving day!"

Newspaper mats supplied agents also carried out the Queen theme, often with space at the bottom for a "tune in" plug.

Thus, national advertising comprised three media this year—radio, national magazines, advertising materials for agents. Smalley anticipates that with the demise of *Queen* on radio, next year's budget will include

only two media because he doesn't feel that the present state of network radio will produce a show of *Queen for a Day's* calibre.

The show's departure from radio in June didn't upset Lyon's apperception, in that their big ad push comes between March and June, at which point they pull their magazine and radio promotion nationally, letting the agents carry the ball locally with the materials Smalley supplies. The feeling is that the effect of national advertising will

have sufficient impetus to carry over, if backed up by local exploitation, until October, the end of the peak moving season (March-September).

The discs sent to agents are 45-second spots with copy suggesting various 15-second closes.

With a few exceptions, the 500 Lyon agents are all located West of the Mississippi. To make a coast-to-coast operation possible without change of equipment, an "inter-lining" arrangement was worked out three years ago



DELIVERS
A Major Independent Market
NASSAU COUNTY

POPULATION.....	1,180,000	10th	among U.S. Counties
BUYING INCOME			
Total	\$2,928,340,000	8th	among U.S. Counties
Per Family	\$ 8,503	5th	" " "
RETAIL SALES			
Food Store	\$ 403,423,000	9th	" " "
Auto Store	\$ 252,922,000	11th	" " "
Lumber, Bldg.,			
Hdware	\$ 113,879,000	5th	" " "
Apparel	\$ 113,070,000	13th	" " "
Gas Stations	\$ 86,967,000	10th	" " "
Furn. House etc. \$	81,857,000	14th	" " "

(Sales Management, May 1957)

One station—**WHLI**—has a larger daytime audience in the MAJOR LONG ISLAND MARKET than any other station! (Pulse Survey)

★SOON WHLI WILL INCREASE ITS POWER TO 10,000 WATTS

Big Bonus Coverage
(Nassau, parts of Queens, Suffolk & Brooklyn)
Population 3,063,135
Net Income \$6,730,794,000
Retail Sales \$3,365,152,000

WHLI AM 1100
FM 98.3
HEMPSTEAD LONG ISLAND, N. Y. *the voice of Long Island*

Paul Godofsky, Pres. & Gen. Mgr.
Joseph A. Lenn, Exec. VP Sales

Represented by Gill-Perna

with Wheaton Van Lines, Inc., operating East of the Mississippi, with headquarters in Indianapolis.

The Lyon-Wheaton combination ranks among the top 10 nationally.

A long-distance mover only, with no local warehousing or moving services, Wheaton's advertising differs radically from Lyon's. It is, of course, all national, primarily concentrated in national consumer and trade maga-

zines. But their approach is the same.

This year, *Good Housekeeping* was Wheaton's main national medium, where the schedule was about comparable to Lyon's in the *Post*. Wheaton stresses direct mail and mailing pieces, but has been considering filmed tv commercials for distributing to agents, as Lyon does.

National television, as Smalley explains, is impractical for a commercial

mover because it does not hit all locales where agents are.

On the other hand, 85% of the regional budget goes to television, handled by Jackie Britton Johns, tv director of Smalley, Levitt & Smith.

With packager Jack Douglas, Jackie Johns produced Lyon's first tv venture, an ambitious attempt in May of 1951 to create the company's own show in Los Angeles. It was seen on KNBH (now KRCA) at 2:30 p.m., between Monty Margetts' cooking show and Bill Stulla's *Parlor Party*.

Titled *Meet Your Neighbor*, it introduced a housewife moving into a new neighborhood to her new minister, grocer, children's schoolteacher. The research was prodigious, the expense too great, but they stuck it out for 26 weeks . . . or, "until collapse," as Mrs. Johns puts it.

Experimentation didn't end there. They have tried horseracing, special events, sports events. They purchased a seven-minute segment of KNXT's late evening *Big News* in January 1953 on Monday, adding Wednesday and Friday in April, until they cancelled a year later.

It was that month that they purchased their first announcement on *Panorama Pacific* on the CBS Pacific tv network three times a week. This schedule was maintained for two years. In April they dropped the Monday and Thursday spots, retaining Tuesday only and with demonstrations alternating between Red Rowe and tv announcer Tom Skinner.

"This show is so effective for us," Jackie declares, "that we keep it year 'round as the backbone of our regional tv. Of course we have to keep our nighttime spots or we'd lose the good adjacencies."

The 20-second spot at 7 p.m. on KNXT was purchased in January 1954, and the current contract will not be up until 8 April 1958.

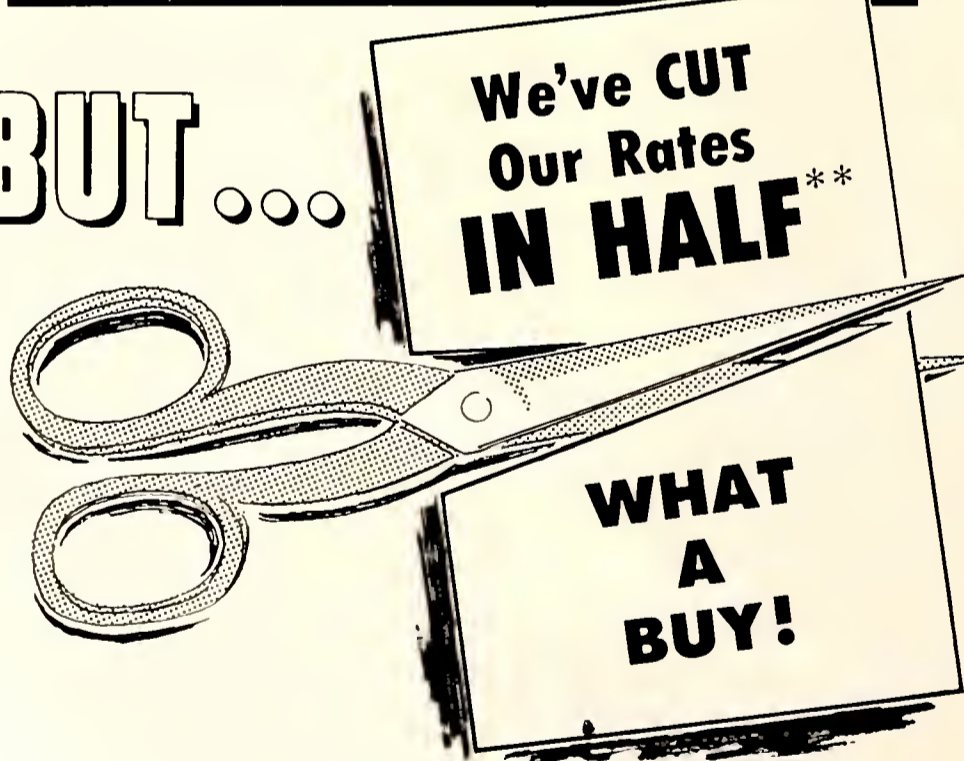
On 13 January 1957, Lyon assumed full alternate sponsorship of Cleve Roberts' *Special Report* on KNXT, another experiment aimed at a special audience. As Smalley said:

"Roberts' eyewitness reports of his visits to world trouble spots produced excellent results among a rather specialized following of opinion leaders

EVENINGS from 7 P.M. WHEC, Rochester, N. Y. Gets the BIGGEST Share of Audience - 25%*

STATION B 21%*	STATION C 20%*	STATION D 18%*	STATION E 15%*
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BUT...



*Latest Rochester Metropolitan Area PULSE, Report March 1957

**Our New Class D Nighttime Announcement Rate

BUY WHERE THEY'RE LISTENING: —

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

and businessmen it might not have been possible to reach on any other local show. It led to the opening up of business with large companies who transfer personnel and must ship their furnishings, as well."

These immediate, direct results are the product of calculation. Though their best general success has been with daytime tv, it is emphasized that they are not tied to any one format or time.

This led, for example, to a 13-week participation last year in the first of the MGM movies on KTTV in Los Angeles. They felt the initial audience for these first-runs would warrant a departure from the daytime pattern.

In an evening spot such as that, live commercials are altered from the chatty tone of the early-morning show. "We keep the audience constantly in mind," Mrs. Johns points out, "and when we feel they need a rest, Red just inserts a reminder, instead of doing a full-scale pitch or demonstration."

"Local problems are also carefully considered," she told SPONSOR. "Gen-

erally, radio is not used, unless a local manager requests it. We are quite flexible and gear campaigns to local needs and demands. But when an S.O.S. comes from a branch office that a local mover is turning on the heat, our first thought is radio spots on as much saturation as is available, supplemented by daytime tv participations, and supported by special newspaper ads."

Thus, while the national budget is fixed, the regional budget fluctuates. In addition to the 85% for tv, five percent goes to newspapers, five percent to promotional materials, five percent to telephone directories. Radio money then comes from tv.

Smalley points out that any business using yellow pages "should give the same care and study to developing these ads as to any other, for your point of purchase is right there."

Decrying the rising costs of nighttime tv, Smalley fears that his regional tv will have to be curtailed next year. He anticipates putting up to 20% of his budget into newspaper ads—


an increase of 15% above this year's.

"We have a story to tell about new methods," he declares, "which we can only hint at in a 20-second spot, only partially tell in a demonstration."

"In any service business," Payne admonishes, "the most important thing is the effective sale of a product through advertising. Here is where you create the impression of dependability and trust which is absolutely necessary."

Lyon Van Lines, Inc., evolved in a period of 35 to 40 years from the furniture business of W. Parker Lyon, one of the most colorful characters of the Southwest, who also founded the famed Pony Express Museum.

His son, W. Parker Lyon, Jr., is now a vice president in the company.

The company's ad budget has increased in direct proportion to its volume. Jack Smalley fondly remembers 1939, when that budget was a mere \$20,000—less than a tenth of the present figure—and he could purchase five top local radio personalities across the board during the day, all for \$150. 

HABIT...

**A practice first chosen,
then followed so regularly it becomes second nature.**


GREIN SEIBELS is one! He's WIS-TV's News Director—so consistently outstanding he's habit with hosts of viewers with whom WIS-TV is synonymous with news.

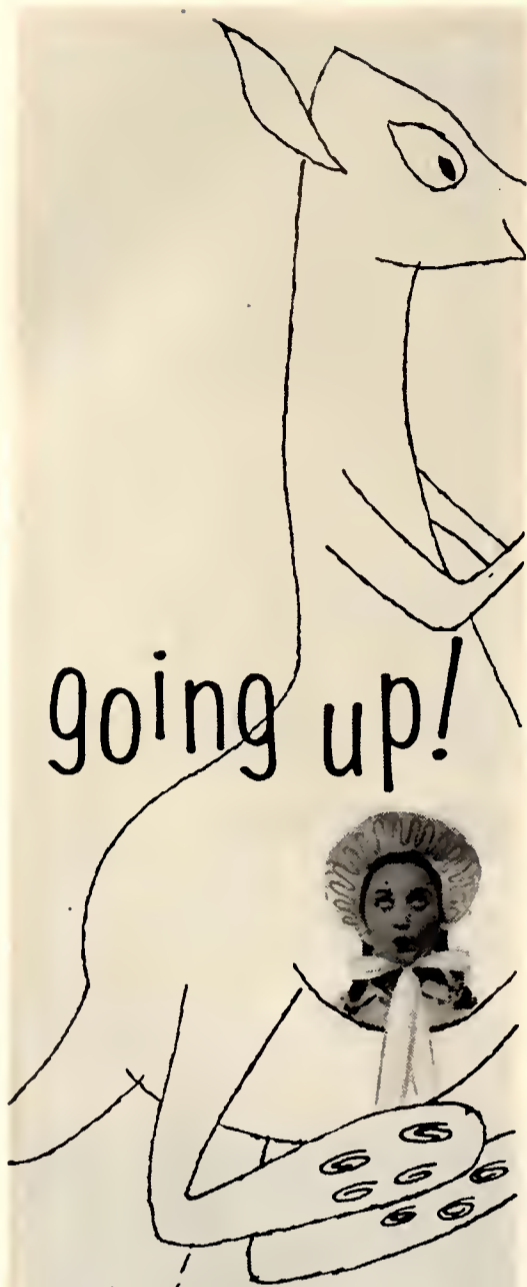
Gren knows South Carolinians want wide coverage of local events, and furnishes big helpings. Result—tall ARB news ratings—in the 20's.

WIS-TV is a good habit to form. Viewers know it—and so do advertisers. Sales soar when it's advertised on WIS-TV, and your PGW Colonel has evidence aplenty.

WIS-TV-10

COLUMBIA, SOUTH CAROLINA

G. Richard Shafto, President 
Charles A. Baitson, Managing Director
represented by
PETERS, GRIFFIN, WOODWARD, INC.



Retail sales in the La Crosse television market have increased nearly 11 per cent in the past year — almost *triple* the rate of the country as a whole.*

*Sales Management Survey of Buyer Power, May '56, May '57.

WKBT

Serving
130,000
TV Homes

CBS - NBC - ABC

Represented
by:

H-R TELEVISION, INC.
HARRY HYETT, Minneapolis

CHANNEL **8** LA CROSSE, WIS.

Mr. Sponsor

Louis T. Hagopian: Detroit's young man

"These days you don't just pick a tv show, you pick a whole network lineup," says Lou Hagopian, 32-year-old advertising director of Plymouth.

This year, Plymouth is sponsoring the *Lawrence Welk Show*, ABC TV, Mondays, *Date with the Angels*, ABC TV, Fridays and *Climax*, CBS TV, (entire program every fourth Friday) starting in June.

"You can't make a network buy these days on the basis of the program you're picking alone," he told SPONSOR. "You weigh the strength and weaknesses of an entire evening lineup, to see what kind of audience is likely to be brought to your show or tune in because of the appeal of those following. We're sold on ABC's fall lineups. Friday, for instance, we're preceded by *Jim Bowie*, *Patrice Munsel* and *Sinatra* and followed by *Colt 45*."

Hagopian, who started at Chrysler Corp. in Dodge sales promotion under another "young man from Detroit," Jack Minor, now v.p. in charge of sales at Plymouth, currently heads up a staff of 40 people in Detroit, works with two agencies. N. W. Ayer handles Plymouth



Working as team with v.p. Jack Minor. Hagopian plans ad strategy

print, outdoor and radio advertising, which comprise 70% of the multi-million budget and Grant Advertising handles Plymouth network television effort.

"Some 50% of our over-all budget is still in newspapers," Hagopian told SPONSOR. "This year, we won't be using spot tv, but 30% of the budget is in network, 5% in spot radio, 10% in magazines and 5% in outdoor. Tv is the one medium that requires the most work and follow-through. For instance, Leonard Goldenson told me that ABC will be promoting the Friday night lineup like mad, because the programing is so strong on a traditionally weak night. This promotion gives us a jumping off place for *Date with the Angels*."

Hagopian, a tall, dark-haired man with a heavy, athletic build, actually looks older than 32. "I used to like this when I started out," he says. "If anyone had known my age some five years ago, they could just have brushed aside what I said with 'Well, what do you expect from a kid.' But now I'm no longer anxious to look older."

Part reason for Hagopian's newly found vanity is his young wife (they were married one and a half years ago), daughter of Michigan's ex-Governor Kelly.

"We're just about typical of the group toward whom the bulk of our advertising is aimed. From the 1955 model onward, with the modern restyling of our cars, we've realized that we could and should appeal to the 20-to-39 age group. Two of our network tv shows are aimed directly at this younger crowd, while the other one tends to give us mass circulation in a market we had dominated previously. Advertising has lifted the car out of the wrong brand image which appealed to the 40-years and over consumers previously."

Three net tv shows this year

Since 1955, Plymouth has continuously increased its network tv effort, uses live commercials to get across its advertising themes (e.g. "This spring everyone has Plymouth fever"). Live commercials, Plymouth feels, are more persuasive and give the client a chance to make last-minute adjustments and changes in the copy rather than being tied into a theme some six months before it goes on the air.

"Live commercials are cheaper, of course, but we want to match the quality of film," says Hagopian. "Therefore, in the case of *Date*, which is film, we kine the commercials about 10 days ahead. This still gives us a chance to make last-minute changes if essential."

Plymouth commercials are directed at the family audience. "Men still have the decisive voice, but women pick color, upholstery, style. Also women are very important with the second-car market, and often decide about power and steering too in those instances."

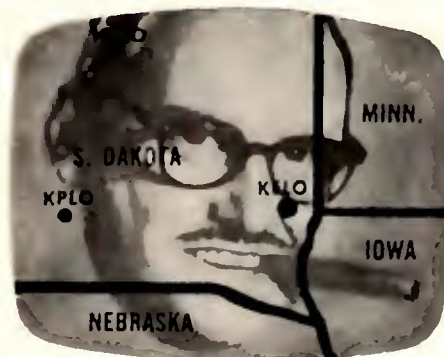
Plymouth, which accounts for 55% of the cars sold by Chrysler (Dodge, 23%), actually competes with other levels of cars within the corporation, but like the other cars, it also benefits from Chrysler Corp. advertising efforts (e.g. Chrysler's Forward Look campaign on *Climax* through McCann-Erickson).

"Top management at the sales level holds meetings every 10 days to discuss policy," says Hagopian. "The directors of advertising also meet periodically to find out about the corporate effort, but I have no voice in the corporate advertising plans."

Hagopian has some strong views on the responsibilities of the Plymouth advertising agencies.

"The agency is a function of management," he says. "It should be fully informed by the client, but in turn, it should do a complete job of servicing the account with marketing research, motivational and consumer studies. After all, you can't plan advertising strategy in a vacuum. The agency must know about styling, pricing, competitive dealer situations and so forth. The question is really whether this information is to flow strictly in one direction from client to agency, or whether both must contribute to it. In the last couple of years, agencies have been required to do an increasingly comprehensive job of marketing counsel and research."

1 WONDERFUL BUY!! GETS YOU ALL OF



KEL-O-LAND

It takes five airlines and as many railroads to criss-cross huge, hustling KEL-O-LAND. It takes more than a million people to ring up its \$1,220,150,000 annual retail sales. Yet Joe Floyd and his 101-man crew deliver all of KEL-O-LAND to you for your one wonderful single-market buy.

PUT ALL KEL-O-LAND IN YOUR TV PICTURE!

KDLO 3
CHANNEL
Aberdeen — Huron — Watertown

KELO 11
CHANNEL
Sioux Falls

KPLO 6
CHANNEL
Pierre — Winner — Chamberlain

... and KEL-O-LAND's new, big radio voice is

KELO-AM

KELO Radio's 1,032-Ft. Tower
13,600-Watt Power, Eqv.

General Offices Sioux Falls, S. D.

JOE FLOYD, President

Evans Nord. Gen. Mgr. Larry Bentson, V.P.

Represented by H-R

TELEPULSE

RATINGS: TOP SPOTS

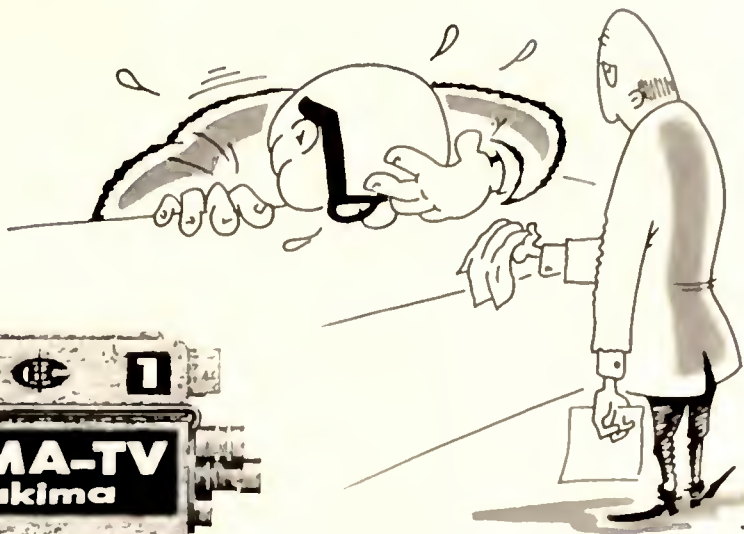
Rank now	Past rank	Top 10 shows in 10 or more markets Period 8-16 July 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STA. MARKETS	4-STATION MARKETS							3-STATION MARKETS		
				N. Y.	L. A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Balt.
1	1	Highway Patrol (M) ZIV	19.3	10.1	12.0	15.7	11.5	13.5	23.7	14.2	12.9	12.7	22.1	14.9	13.0	14.9
2	4	Sheriff of Cochise (W) NTA	17.1	4.7	10.7	12.7	16.5	18.9	17.3	7.5	18.9	9.4	22.2	11.2	15.9	16.9
3	4	Men of Annapolis (A) ZIV	16.5	6.2	9.9	16.0		8.7	18.5	10.2	14.2		10.7	10.7	13.2	19.0
4	6	Silent Service (A) NBC FILM	16.4	6.2	11.9	15.7	12.5	11.5					21.0	11.2		13.0
5	2	State Trooper (A) MCA	16.3		7.4	11.2	20.2	14.5		13.9	14.2	11.0			15.0	
6	9	San Francisco Beat (D) CBS FILM	16.2	2.9	13.4	13.2	11.2	13.2	11.2			12.7				
7	3	Dr. Hudson's Secret Journal (D) MCA	15.4			12.4	19.2	10.2	11.5	16.5	11.4				12.5	
8	10	Dr. Christian (D) ZIV	14.9	5.1	10.9	12.9	14.2	5.2	18.2	11.3		9.6			16.5	
9		Whirlybirds (A) CBS	14.7	5.2	7.8	11.5		11.2	11.5	13.9		9.9	18.7			
10		Frontier (W) NBC	14.6	3.9		9.2			10.5			17.1			9.0	
10		O. Henry Playhouse (D) GROSS KRASNE	14.6		6.3	13.5			3.9		11.2	20.2	10.1		17.3	7.0
Top 10 shows in 4 to 9 markets																
1	3	Esso Golden Playhouse (D) OFFICIAL FILM	17.4				13.9					18.0		8.5		12.0
2		Whistler (M) CBS	16.8		2.2				11.2	11.9				5.5		
3		I Search For Adventure (A) GEO. BAGNALL	14.8		10.0	18.5				9.0		6.3				
4	5	Frontier Doctor (W) HOLLYWOOD TV SERVICE	14.5		6.9					11.4						
5	2	Crusader (A) MCA	13.5		3.1		10.2		8.2		6.0					
6		Falcon (M) NBC	12.1			13.0	21.5		45				9.5			
7	9	Code 3 (A) ABC FILM	11.8	8.1	8.2			5.7		17.5		15.3	10.2	15.0		
8	7	Kingdom of the Sea (Doc) GUILD	11.5		8.4	14.4			13.5			11.1				
9	8	Cisco Kid (W) ZIV	11.0					8.2	9.5				8.4	11.5	13.0	
9		Mr. District Attorney (M) ZIV	11.0		10.2	10.7	9.7		11.5		10.9					

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, $\frac{1}{4}$ hr., $\frac{1}{2}$ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

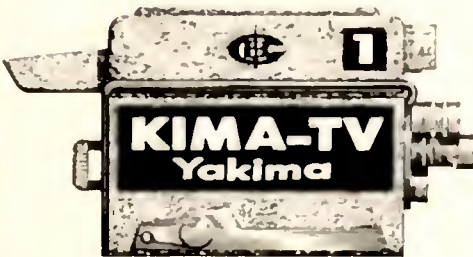
not broadcast in this market 3-10 June. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extent in syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all

0 LM SHOWS

Why, Oh Why, Smidley!

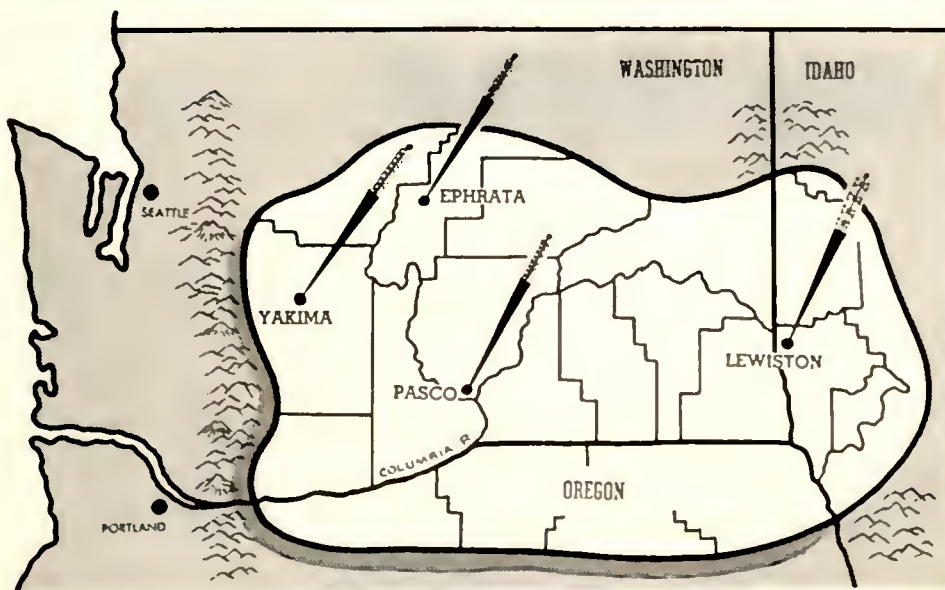


1-STATION MARKETS			2-STATION MARKETS			
Cve.	Columbus	St. L.	Birm.	Dayton	New Or.	Provid'ce
2.9	29.2	18.7	29.5	30.5	42.0	21.0
tv	wbns tv	kwk tv	wbre tv	wblo tv	wlsn tv	wjar tv
9pm	9:30pm	10:00pm	9:30pm	8:00pm	10:00pm	10:30pm
10.5	20.3	11.4	32.3	23.8	28.5	17.8
tv	wbns tv	ksd tv	wbre tv	wlv-d tv	wlsn tv	wpro tv
9pm	10:00pm	10:30pm	8:30pm	9:30pm	10:30pm	7:00pm
2	22.2	13.5	22.8	29.3	45.3	
tv	wbns tv	ksd tv	wabt tv	wblo tv	wdsu tv	
9pm	8:30pm	10:00pm	9:30pm	9:30pm	8:30pm	
1.5		14.7		32.0	24.8	
tv		kwk tv		wblo tv	wlsn tv	
10pm		10:00pm		9:30pm	10:30pm	
1.3	16.9	19.2	34.8	19.8	26.8	14.3
tv	wtn tv	ksd tv	wbre tv	wblo tv	wdsu tv	wjar tv
9pm	9:30pm	9:30pm	8:30pm	6:30pm	10:00pm	10:30pm
1.5	21.2		25.8		48.3	
tv	wbns tv		wabt tv		wdsu	
9pm	8:30pm		9:30pm		8:30pm	
		17.4	21.3			13.8
		ksd tv	wabt tv			wpro tv
		9:30pm	8:30pm			7:00pm
10.2	12.0	17.5	22.8	10.3	43.3	
tv	wbns tv	kwk tv	wbre tv	wlv-d tv	wdsu tv	
10pm	6:30pm	10:00pm	10:00pm	11:15pm	9:00pm	
1.5		16.9	28.8	18.0	28.0	
tv		ksd tv	wbre tv	wblo tv	wdsu tv	
10pm		10:00pm	8:30pm	10:30pm	10:00pm	
10.3	7.4	10.0			51.0	
tv	wtn tv	ksd tv			wdsu tv	
10pm	10:00pm	10:30pm			7:30pm	
1.5	11.0	12.5	27.3		43.0	
tv	wtn tv	ksd tv	wbre tv		wdsu tv	
10pm	10:00pm	9:30pm	8:00pm		8:30pm	



I've searched high and low and still no Cascade order here. Just don't feel we could use one of the nation's largest television markets, eh, Smidley? Why in 20 years, this Cascade market has gained millions of acres of new farms, billions of dollars in new industry and thousands of new families. And still, Cascade Television alone serves the entire region. The biggest single buy in the West and you missed it again, Smidley. For shame, Smidley!

			41.5	18.3		
			wdsu tv	wpro tv		
			9:00pm	10:30pm		
10.4			29.3	46.8		
wlv-c tv			wbre tv	wdsu tv		
7:00pm			8:00pm	8:00pm		
1.0				41.0		
tv				wdsu tv		
10pm				9:30pm		
1.5	18.4		24.3			
tv	wtn tv		wlv-d tv			
9pm	9:30pm		9:00pm			
		7.2		46.3		
		ktvl tv		wdsu tv		
		10:00pm		8:30pm		
12.3			13.5			
wlv-c tv			wbre tv			
10:00pm			10:30pm			
8.2				13.5		
wbns tv				wpro tv		
6:00pm				7:30pm		
1.5		10.2		20.8		
		ksd tv		wdsu tv		
		5:30pm		5:30pm		
1.3		12.5				
tv		ksd tv				
10pm		10:00pm				



NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

In other than top 10. Classification as to number of stations in pulse's own. Pulse determines number by measuring which stations received by homes in the metropolitan area of a given market station itself may be outside metropolitan area of the market.



WYDE in BIRMINGHAM

WILD in BOSTON

NEW call letters

NEW Bartell stations

NEW programming

now represented by

ADAM YOUNG INC.

New York • Chicago • St. Louis • Los Angeles • San Francisco

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Inez Aimee	BBDGO, NY, Supvsr radio-tv dept	Same, radio & tv timebuyer
William M. Baldwin	Baldwin, Bowers & Strachan, Buffalo, chairman of the board	Rumrill Co, Buffalo, member of board of dir's
John F. Belcher		Cunningham & Walsh, NY, merchandising co-ordinator
Nancy Beyer	Catalina Swimwear, asst publicity dir	Grant, NY, beauty & fashion co-ordinator
Tony Costanzo	Upholstery Leather Group, automotive public rel's dir	Grant, NY, public rel's acct exec
Florence D. Cruzen	Helene Curtis, personnel dir	Geoffrey Wade, Chi, media budget asst
Sherman K. Ellis	McCann-Erickson, LA, creative consultant	Same, chairman of plans board
Emmett Bates Faison	Benton & Bowles, NY, acct exec	H. B. Humphrey, Alley & Richards, NY, acct exec
Thomas G. Fielder	General Electric, advtg & sls prom mgr	Cunningham & Walsh, NY, marketing & merchandising supvsr
William J. Gillilan	Ketchum, MacLead & Grove, Pittsburgh, acct supvsr	Same, marketing dir
James H. Graham	McManus, John & Adams, NY, asst acct exec	Same, acct exec
Hovey Hagerman	McManus, John & Adams, NY, sr vp & acct exec	Same, acct supvsr
Colin H. John	McManus, John & Adams, NY, acct mgr	Same, asso acct exec
Paul Kennedy, Jr.		Edward Petry, LA, tv acct exec
Carroll McKenna		Edward Petry, LA, radio acct exec
Robert Milford	William Esty, NY	Kudner, NY, tv prod-dir
William M. Russack	Shaller-Rubin, NY, creative dir	Same, vp
Philip H. Schaff, Jr.	Leo Burnett, NY, brand supvsr	Same, vp
Ralph C. Tanner	Anderson & Cairns, NY, vp & dir	Same, chairman of creative board

STATION CHANGES

KIRO-TV, Seattle, will become a primary affiliate of CBS effective B February 1958

KLLL, Lubbock, Texas, and WTOD, Toledo, Ohio, are now affiliated with MBS

KOAT-TV, Albuquerque, New Mexico, has appointed the Bolling Co. as national rep

KREM Broadcasting Co, Spokane, new company formed by King Broadcasting, Seattle, to acquire all physical assets of KREM-TV and KREM-AM and FM, Spokane

Shasta Telecasting (KVIP-TV) has appointed George P. Hollingbery Co rep

WINR-TV, uhf unit in Binghamton, NY, will become an NBC optional affiliate 1 October

WJQS, Jackson, Mississippi, has appointed the Branham Co., NY, exclusive advertising rep

WKAB, Mobile, Ala, has been bought by George and John Hopkinson, and Quentin Sturm, all of Chicago

WKST-TV, Youngstown, Ohio-New Castle, Pa, will become a primary affiliate of ABC in October

NEW FIRMS, NEW OFFICES (Change of address)

Advertising Agencies, Inc. has opened a NY office at 509 Madison Ave

Beckman, Hamilton & Asso and Edwards Agcy have merged to form Beckman Koblitz, Inc, with offices at 915 N La Cienega Blvd, LA

Bennet-Chaikin, Inc, has expanded operations and has taken the fifth floor of 574 Fifth Ave, NY

John Blair & Co and Blair-TV have moved their Boston offices to 118 Newbury St

Julian Brightman Co, Boston, has moved to new offices in the Fensgate Hotel, 534 Beacon St

CBS Radio Spot Sales has opened a new branch office in St. Louis at Ninth and Sidney Sts

Devney Inc, stn reps, has opened new offices in LA at 612 South Serrano Ave, and in Boston at 419 Boylston St

Geare-Marston, Phila office of Ruthrauff & Ryan, has moved to new quarters at 3 Penn Center

Henry Gerstenkorn Co has merged with Neale Advtg Asso, La

Gourfain-Cobb & Asso and R. M. Loeff, Inc, have merged to form Gourfain-Loeff, Inc, with offices at 205 W. Wacker Dr, Chi

Grey Advtg has opened a regional office in the Russ Bldg, 235 Montgomery, SF

H-R Representatives, Inc, and H-R Television, Inc, have opened a Detroit office at 1065 Penobscot Bldg

Lawrence Kane, Inc, and Artley Advtg have merged to form Lawrence Kane & Artley with offices at 10 E 52nd St, NY

KGLA-FM, new fm radio station serving greater LA and Orange Counties

Edward Kletter and Franklin Bruck have merged to form Parkson Advtg Agcy, Inc, 400 Park Ave, NY

KPAC-TV, new full-time, network-color station for the Beaumont-Port Arthur Texas area, plans to be in operation 15 Sept; is affiliated with NBC; will be represented for ntl sales by Paul H. Raymer Co, Inc

KVIP, Redding, new 540 kc radio stn plans to start operations in early October

Phyllis Lacey Advtg, Tampa, Fla, has expanded into a corporation to be known as Lacey and Patterson, Inc

Cye Landy Advtg, Columbus, Ohio, has moved to larger quarters at 929 E Broad St

Mottl & Siteman Advtg has moved to new quarters in the Buckeye Bldg, 291 S La Cienega Blvd, LA

Samuel N. Nemer has formed the Nemer Advtg Agcy, Inc, with offices at 5925 Highway 7, Minneapolis

Robert W. Orr Asso Inc Division of Fuller & Smith & Ross has moved to the FSR offices at 230 Park Ave, NY

Hal Phillips and Asso has established LA offices in conjunction with Neale Advtg Asso, 8462 Sunset Blvd

Pintoff-Lawrence Productions, NY, has moved to new quarters at 64 E 55th St

Charles O. Puffer Company, Chi, has moved to new quarters in the MCA Bldg, 430 N Michigan Ave

Radio TV Reps, Inc, has opened a Boston office to operate under the name of Foster & Creed with headquarters at 414 Statler Office Bldg. It has also opened a Seattle-Portland office

Radow Advtg, Columbus, Ohio, has become a partnership and now operates under the name of Radow & Alpers Advtg

Adam Reinemund Advtg, new agency with offices at 2207 N 56th St, Omaha

William J. Riley, Inc, new stn rep firm, with offices at 55 E Washington St, Chi

Martin J. Simmons Advtg and Stern, Walters & Jaster, Inc, have merged to form Stern, Walters & Simmons, Inc, with new quarters at 155 E Ohio St, Chi

Sparton Brdcastg, owner of tv stn WWTV, has opened new executive offices in the Arcade Bldg, 417 N Mitchell St, Cadillac, Michigan

Transfilm Inc has opened a midwest division with headquarters at The Carlton House, Pittsburgh

WFGA-TV, Jacksonville, new tv stn, started operations 1 Sept

WKST, Inc, New Castle, Penn, plans to move its general offices to the First Federal Plaza, on or about 1 Oct

WPTA, new Fort Wayne tv station, plans to go on the air 21 Sept

WWL-TV, New Orleans, new vhf station expects to begin operations in September; will be a CBS-TV affiliate

SPONSOR ASKS

What new trends should sponsors be

aware of in transcribed radio programing ?

Ben Philley, general manager, *Frederick W. Ziv Co., New York*

In my trips around the country in recent weeks, I have noticed a definite increase of interest on the part of advertisers in good, sound radio programing. Obviously, one of the outstanding reasons for this is the recent publicity regarding the disk jockey and the type of music being "forced" on the public. Many advertisers are questioning the value of their spots



"proof of the pudding is in the eating"

when placed next to any of the "top 10" or "top forty." Also, with most advertisers trying to crowd into certain time segments on stations, and with the increasing difficulty therefore in allowing ample spacing between competitive products—most advertisers are beginning to question the value of these particular time segments. All of this, of course, is leading advertisers back to good programs, because they know that no competitor can be within their allotted time period, and that they have more than one opportunity to convince their audience of the value of their product and/or service.

It had been a long time since a sponsor had purchased a five half-hour strip, either day or night, but Fischer Bros. Supermarkets in Cleveland bought *Fred Waring and his Pennsylvanians* on a five half-hour strip for not only Cleveland, but most of the markets in the northern Ohio region. Fairway Foods also bought *Fred Waring* on a five a week half-hour basis for Minneapolis-St. Paul. These are just two examples of sponsors that believe in good, sound radio programing,

and since Fischer Foods was a purchaser of a five half-hour strip of *Red Skelton* just a few years ago, and have now purchased *Fred Waring* on the same basis—it seems to me that "the proof of the pudding is in the eating" has been proved!

Certainly. I am in accord with one of your recent articles that some smart regional or national advertiser is going to purchase nighttime radio programing—and the rush will be on! Because, dollar for dollar, there is no better advertising buy than good, sound radio day or night!

Charles Michelson, president, *Charles Michelson, Inc., New York*

We in the industry hear from all sides about the resurgence of radio as an excellent advertising medium. These remarks are also backed up with survey facts to bear out this contention. Despite all of this, however, a person on the listening end of radio detects a lack of overall tangible programing planning. It is this single factor that makes all the surveys appear a bit green around the edges. News, music and sports, interspersed with an overdose of double and triple spotted jingles, have been practically the sole programing material on well over 70% of our U.S.A. radio stations for the past number of years. The fact that these same songs, same news reports



"a lack of overall tangible programing"

and same sports results are heard on so many stations detract from any individuality a radio station may have established for itself at one time.

Like the early morning sun that

casts a shaft of bright light, we are pleased to report that a new trend in radio programing is beginning to appear on the horizons. Here and there, stations in widely separated areas have been scheduling blocks of half-hour mystery and drama programs, the type that were once so popular in the hey-day of radio.

Specifically, in Washington, D. C., one key 50,000-watt network outlet has for a time set Thursday night apart, from eight till midnight, for a continual drama and mystery evening.

In Detroit and other key network markets stations have for the past six months scheduled our eeriest mysteries in the 12 to 1 a.m. period, and surprisingly enough, have sold a full spot schedule therein. Small independent stations, such as in Pendleton, Oregon, Harrisburg, Pennsylvania and a limited number of others, are turning their prime evening hours of 8 to 10 p.m. into drama periods. Each of these stations, which now number on our books 42, reports that in the main their availabilities as well as adjacencies are in considerable demand.

It is our opinion that with this nucleus a new trend is in the making in radio station programing and one which advertisers would do well to watch carefully.

The make-up of the average drama mystery schedule includes such well-knowns as *Famous Jury Trials*, *Sherlock Holmes* and *The Clock*.

Harry S. Goodman, president, *Harry S. Goodman Productions, New York*

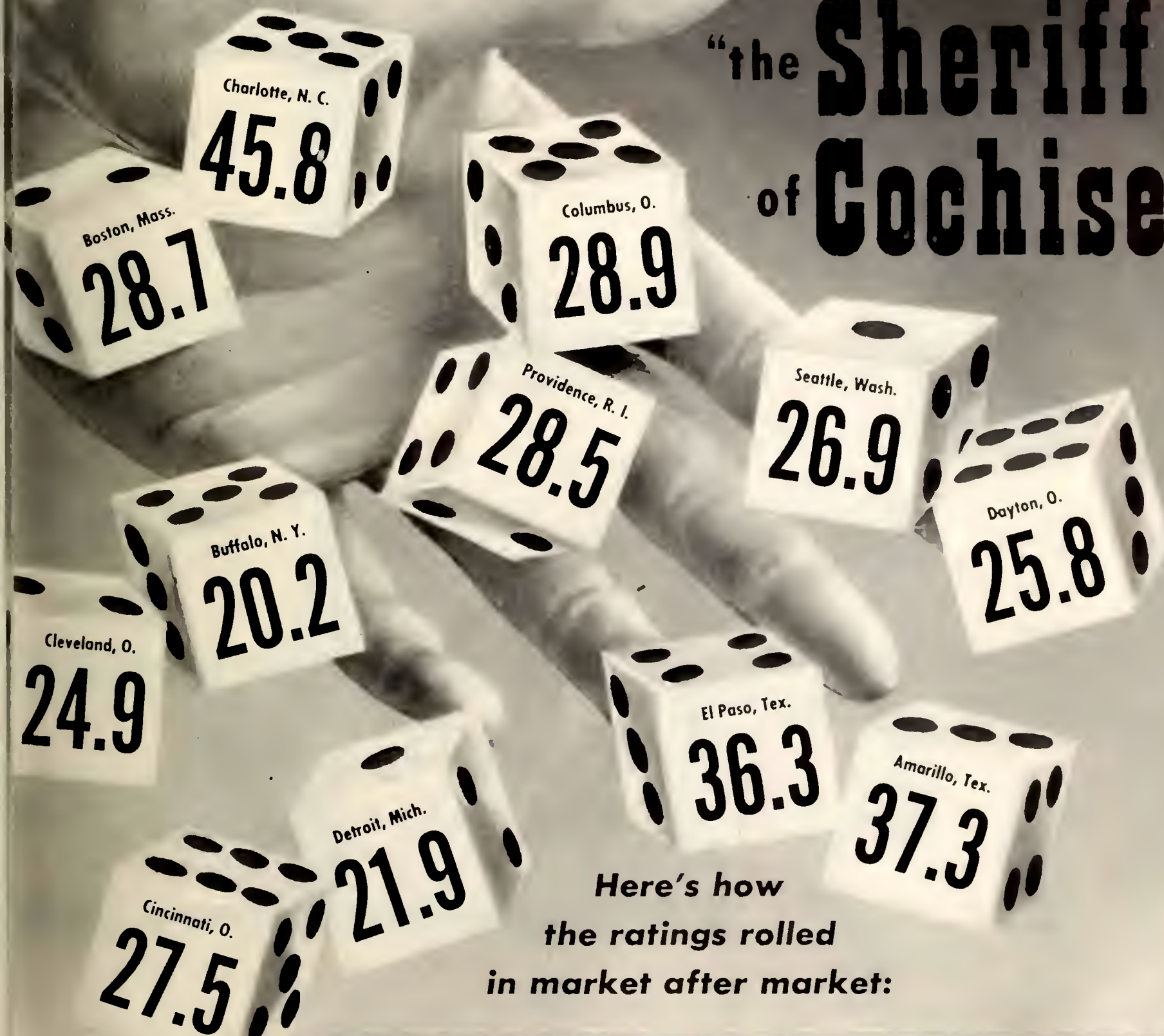
Too much of a good thing. That's the story of today's radio. The music-and-news format saved radio after tv's onslaught but many stations lost their individuality as a result of following the leaders. Also lost was a large segment of audience—the people who do not want to listen to music-and-news day and night, and who, after the blush of newness has worn off, have

WHY GAMBLE...

when you can bet on a sure thing...

and the surest thing in TV today is

"the **Sheriff**
of **Cochise**"



Here's how
the ratings rolled
in market after market:

So successful is this great adventure series produced for NTA by Desilu that 39 New episodes are now being made!



NATIONAL TELEFILM ASSOCIATES, INC.
60 W. 55th STREET • NEW YORK 19, N. Y. • PHONE PLAZA 7-2100

Harold Goldman, vice president in charge of sales

found that tv leaves no room for imagination.

Some 40 radio stations have brought back a pattern of programing. proved popular in the "good old days" of radio. that is eminently successful today. Stations such as WBBM. Chicago: WCAU. Philadelphia, WTOP. Washington: WEEL, Boston: KALL. Salt Lake City have scheduled our dramatic half-hour programs in evening slots. They run Monday through Friday. as much as two hours a night.

Such stations stand alone in their cities. People who want to use their imaginations, who want to be gripped in exciting and suspenseful stories listen to them. There's a lot of such people. The ratings show it (and so do the renewals.)

The demand for this type of programing has been so great that we have produced an average of more



"people who want to use their imagination"

than five different half-hour shows each year since 1951. Each show consists of 52 or more complete programs.

Though our sales have been confined to radio stations, advertising agencies and clients are now showing interest in this type of programing. It costs less to schedule a half-hour program five days a week in evening time than a few daytime radio spots, or even a couple of tv spots. Stations using our mystery-adventure block programing show average ratings of 3.5 (Pulse). In a week's period, a sponsor gets at least 25 exposures (three one-minute commercials plus an opening and closing per show) and more important, *sponsor identification*. The strip is known as *Client's Mystery* (or *Adventure*) *Hour* and is so publicized and merchandised through other advertising media. including point-of-sale displays.

We can supply over 40 half-hour shows. most of them produced recently. We believe that within the next few months, many local, regional and national spot advertisers will be sponsoring these dramatic shows in half-hour evening strips.

1



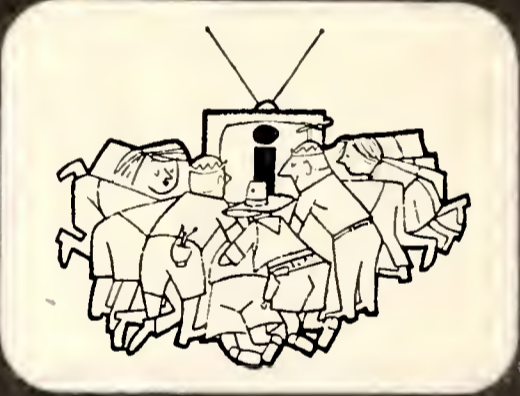
Rich man, poor man,
Bachelor, Pop,
Doctor, lawyer,
Merchant, cop -
In Indianapolis
Have their eye
On brand new WLW-I!

2



Mrs. O'Brien
and Mrs. O'Ryan,
Mrs. O'Schultz,
O'Scott and O'Sion -
Keep their
Indianapolis screen
Tuned to Channel 13!

3



Eddie and Freddie,
Larry and Mary,
Connie and Ronnie,
Jimmy and Timmy -
Each Indianapolis
Kiddie knows, WLW-I
Has the best shows!

4



WLW-I
indianapolis
CHANNEL 13

So Crosley's brand new
WLW-I in Indianapolis has
a ready-made audience just
waiting for your commercials
Get your products on **WLW-I**
now. For your best buy—
Best buy **WLW-I!**

 **WLW-I** MAXIMUM POWER / MAXIMUM TOWER

newest member of the famous Crosley group

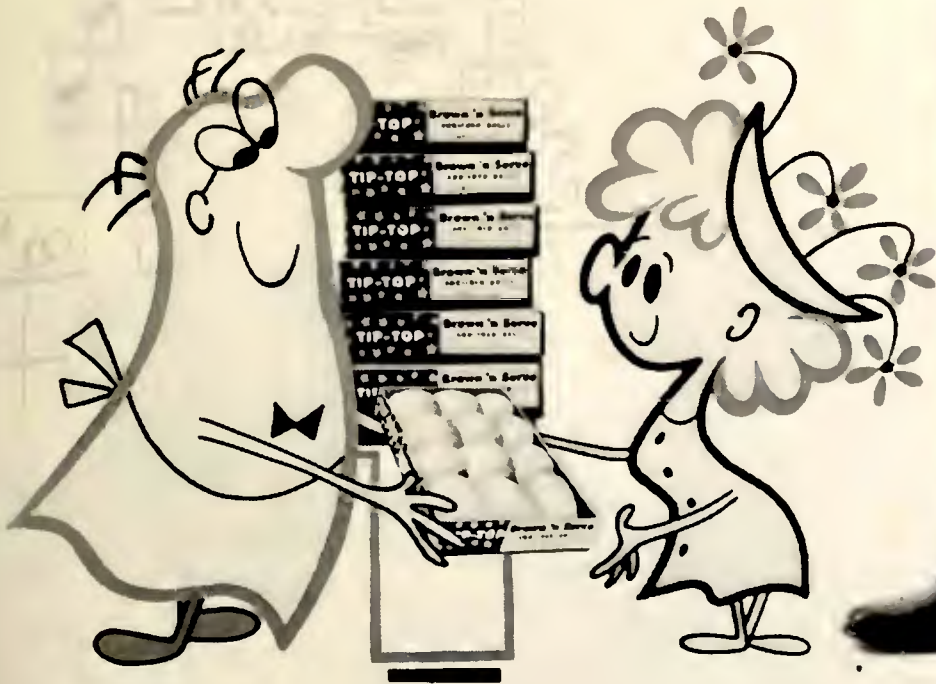
Sales Offices: New York, Cincinnati, Chicago **Sales Representatives:** NBC Spot Sales
Detroit, Los Angeles, San Francisco — Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Ga.
Full ABC Network Affiliation • Crosley Broadcasting Corporation, a division of **ABC**

Why J. Walter Thompson Timebuyer Selects
 Crosley WLW Stations for Ward Baking Company

"WLW Stations do more than just take your time dollars. Their staff of merchandising-promotion experts work right along with the advertiser's sales people and follow through with trade contacts--buyers, brokers, distributors, store managers. Yes, I'd sure say that the WLW Stations offer Tip-Top service everytime, all the time!"

Mario Kircher

Mario Kircher, J. Walter Thompson Timebuyer.



Like J. Walter Thompson, you'll get top service for your products on the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

WLW
Radio

WLW-T
Cincinnati

WLW-C
Columbus

WLW-D
Dayton

WLW-A
Atlanta

Network Affiliations: NBC; ABC; MBS **Sales Offices:** New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco

Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas Crosley Broadcasting Corporation, a division of



abc-tv checks into **MIAMI**

**... adding its 73rd
live station
and boosting coverage
to 92.6%***

Bag and baggage, we've moved into Miami — on spanking-new WPST-TV, Channel 10. And not as seasonal visitors. We've come to stay.

From its August 1st air date, WPST-TV has been a full-time ABC-TV affiliate. Now *all* Miami can see all ABC-TV shows — as scheduled and programmed.

Now *all* ABC-TV advertisers are assured of live, competitive access to the nation's 17th market and its \$2 billion buying power.

Affiliating with WPST-TV raises ABC's *live* coverage to 77.9% of all U.S. television homes. Coming: live, competitive ABC-TV affiliates, *this season* in Norfolk, Indianapolis, New Orleans, Omaha, Youngstown, Boston, Amarillo, Peoria, Pittsburgh. These push our live coverage to a thumping 85%.

If you're not fully checked out on the burgeoning, *live* ABC-TV coverage story, you should be. Now.



* Total coverage for average half-hour evening program. More than 84% of this is live!



FILM-SCOPE

7 SEPTEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

This was the big week for Edsel—the first new brand in ages, and the first new Big Three job for 1958.

And although the dealer setup still is trying to find its sea legs, interest in syndicated film is beginning to emerge. In Louisville, Edsel dealer Thurston Cooke signed up NBC's Silent Service for telecast on WAVE-TV. Previously the Edsel dealer in Cleveland took on Victory at Sea via WJW-TV.

In the air communications business, history can play strange tricks on your memory. For more than three decades the word "network" has been synonymous with the word "live."

Erase your mental slate. This week it was plain that the word "network" more and more is being equated with the word "can."

This is why:

- 44 new weekly network shows have been sold thus far for the 1957-58 network season, plus 1 bi-weekly (Jack Benny alternate) and 1 monthly (Desilu).
- Of the 44 sponsored weeklies, 30½ programs are film (you get a "½" figure in the calculations, because sometimes shows are ½ live and ½ film). The bi-weekly and the monthly newcomers both are film.
- Going a step farther, you can take those 30½ film programs and split them up by types thus:

PROGRAM	NUMBER
Crime and mystery	8½
Western	8
Comedy	6
Adventure	3
Drama	3
Documentary	1
Variety-drama combination	1

- By way of contrast: Among the 13½ new weekly live shows, 10 are variety, 3 are quiz-audience participation, and ½ crime-mystery.

How did the networks and sponsors latch onto the coming fall's film fare? It's the obvious answer:

Via pilots.

Of the 30½ new network sponsored film programs, 22 had advance samples.

The next question, of course, is whether the producers' guesses on pilot production matched up with what they actually sold. Here's the answer:

TYPE	PILOTS PRODUCED	SHOWS SOLD
Comedies	23 (26%)	6 (27%)
Crime-mystery	21 (19%)	6 (27%)
Action-adventure	21 (19%)	2 (9%)
Western	16 (15%)	7 (32%)
Drama	11 (10%)	1 (5%)
Musicals	5 (5%)	-----
Anthology	4 (4%)	-----
Miscellaneous	2 (2%)	-----
TOTAL	108 (100%)	22 (100%)

Additional notes on the 1957-58 pilot situation:

- 1) About the only kind of fare that can be sold without a pilot is name fare. Westerns, mysteries, etc., can't.
- 2) Of 108 new pilots, 13 were produced outside the continental limits of the U.S.
- 3) The networks participated financially in the production of 30 of the 108 pilots—CBS to the tune of 16; ABC, 10; and NBC, 4.

Despite the impressive statistical record of pilots as sales tools, film people still hope they can dodge the expense of true samples and get by with 10-minute presentation films.

No matter how you slice it, costs are going up, and every nickel counts. For instance: Today, the five-day working week is a union rule. Result: You either incur overtime or extend production schedules—both alternatives being more costly.

It's not the pilots alone that are causing cost headaches. Syndicators and packagers are beset by new expenses with every move they make.

Re-run payments to actors are another item you can add to the five-day-week rule (see above). This is the before-and-after picture:

BEFORE: Until last year, SAG members started collecting extra payments only with the third run of a syndicated series. The schedule called for 50% of original earnings on third and fourth runs combined; 25% on the fifth run; and 25% on the seventh—for a total of 100% extra.

NOW: The rule is 35% on second runs; 30% on third; and 25% on additional runs—for a total that soon can top 100 by a goodly amount.

Jake McKeever, NBC TV Films' v.p., this week used his company's sales progress with *The Silent Service* as a springboard for a statistical recital of the stature achieved by syndicated film.

One of his statistical citations:

PERIOD	TOTAL SYNDICATE HOURS	% INCREASE
January-May 1956	289½	-----
January-May 1957	882¾	350%

Source: ARB.

ARB's third consecutive telephone survey of tv viewers in Los Angeles to determine the popularity of features on tv revealed overwhelming acceptance for movies.

To the question "Do you or any other member of your family ever watch movies programs on tv?" 91.6% said "yes" (last year's count was 88.4%).

FLASHES FROM THE FIELD: Harry McWilliams, formerly with Screen Gems, is currently in New York lining up film shows for distribution in Mexico, Central and South America and the Caribbeans. McWilliams reports seven new tv stations in seven separate markets opening up this year in Mexico alone. . . . KETV, Omaha, scheduled to start telecasting 17 September, has signed *Boots 'n Saddles*, *Crunch & Des*, *Kit Carson*, *Gray Ghost* and *Victory at Sea*—all except *Victory at Sea* are first run. . . . NTA reports the *Sheriff of Cochise* sold in 70 markets. . . . Henry White named Director of Program Procurement for Screen Gems, is on the prowl for top producers, directors, writers and actors. . . . George Bilson has joined NTA as producer-director of the new George Jessel's *Show Business* series.



“GEE! That’s the car for me!”

He was watching WGN-TV where top programming has a way of getting viewers interested and absorbed. He was part of a 722,700-person audience delivered by the 10 o'clock movie (May 1957 Nielsen, 17.1%).

Top programming week after week lets WGN-TV offer you the kind of audience you want to reach—morning, noon *and* night.

That’s why Top Drawer Advertisers use WGN-TV

Let our specialists fill you in on some exciting WGN-TV case histories, discuss your sales problems and advise you on current availabilities.

Put “GEE!” in your Chicago sales with

WGN-TV
CHANNEL 9—CHICAGO

For **Specialized**
SELL IN
ST. LOUIS

*The only way to reach
 this vast Country and
 Western market*



WUEW
 ST. LOUIS, MISSOURI

770
KILOCYCLES

1000 WATTS
CLEAR CHANNEL

Represented
 by
THE BOLLING
COMPANY

THE POWER
OF PADUCAH!

NBC AFFILIATE

WKYB
PADUCAH, KENTUCKY

570 KILOCYCLES

SERVING
5
STATES

WEST
KENTUCKY'S
MOST
POWERFUL
STATION

Represented by the
JOHN E. PEARSON CO.

National and regional spot buys
 in work now or recently completed

SPOT BUYS

TV BUYS

Ronson Corp., Newark, N. J., plans a campaign for its electric shavers. The 52-week schedule will begin 23 September. Participations are being sought in news, weather and sports programs, to reach a male audience. Buying is not completed. Buyer: Helen Wilbur. Agency: Grey Advertising Agency, New York. (Agency declined to comment.)

The Frenchette Co., New York, is going into major markets to promote its salad dressings. Schedule will start 30 September for eight weeks. Minutes and chainbreaks during both daytime and nighttime segments are sought. Average frequency: five per week per market. Buying is not completed. Buyer: Manny Klein. Agency: Cohen & Aleshire, New York.

National Biscuit Co., New York, is entering top markets for its Shredded Wheat and Rice Honeys cereals. Minute participations in children's shows are being used, schedule kicks-off shortly for 13 weeks. Buyer: Desmond O'Neill. Agency: Kenyon & Eckhardt, New York.

Anahist Co. (owned by Warner-Lambert), Yonkers, N. Y., is buying heavy schedules in 130 markets. Campaign will kick-off 16 September for 26 weeks. Minutes will be placed during both daytime and nighttime segments; frequency will depend upon the market. Buying is not completed. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

Colgate-Palmolive Co., New York, is preparing a schedule in major markets for its Ad detergent. Campaign will start 15 September and will run until the end of the year. Minute announcements during daytime segments will be purchased; frequency: four to 10 per week in each market. Buying is not completed. Buyer: Sally Reynolds. Agency: Lennen & Newell, New York.

RADIO BUYS

Harold F. Ritchie, Inc., Clifton, N. J., is going into scattered markets for its Scott's Emulsion; 20-week campaign will begin shortly. Minutes and some chainbreaks will be slotted. Average frequency: 15-20 per week per market. Buyer: Mario Kircher. Agency: J. Walter Thompson Co., New York.

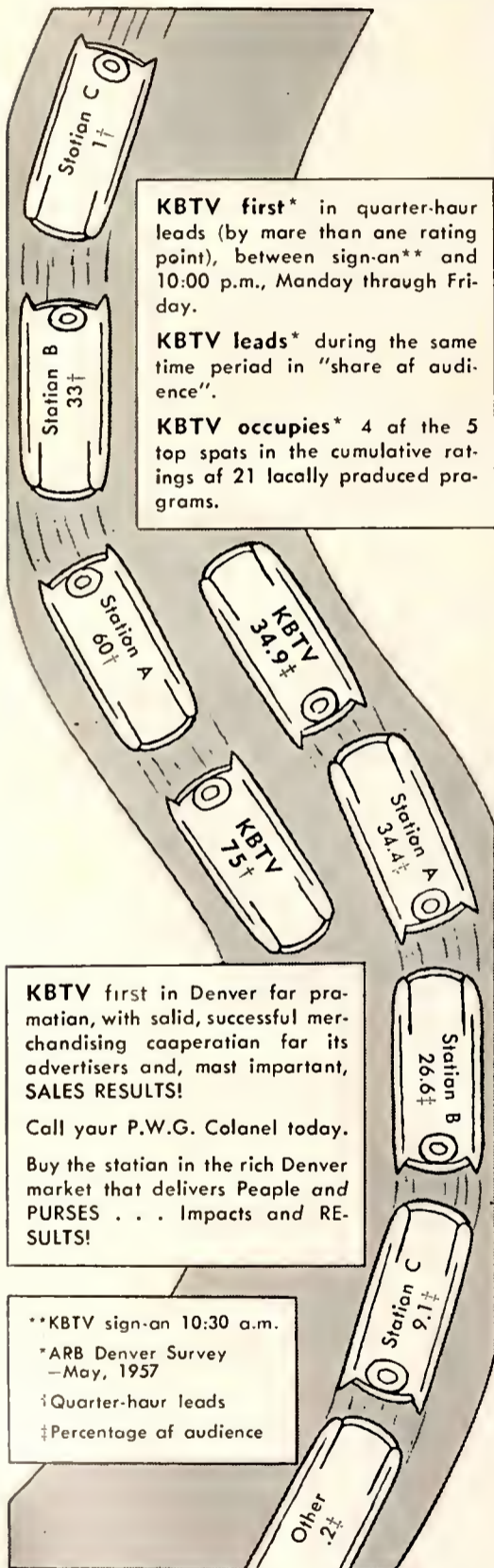
Pepperidge Farm, Inc., Norwalk, Conn., is planning a schedule in major markets for its breads. Schedule begins in September for 26 weeks. Minute announcements will be placed 7:00 to 12:00 noon, Monday through Friday. Buyer: Frank Gianattasio. Agency: Ogilvy, Benson & Mather, New York.

This way to Montreal

TELECOM

Coming or Going KBTV is leader in DENVER TV

Whether you are just moving into the Denver market, or already going "great guns" here, you need Channel 9 because KBTV is FIRST in Denver when and where it counts the most!



Write, wire or Phone KBTV or Peters, Griffin, Woodward, Inc.

KBTV channel 9

DENVER, COLORADO
JOHN C. MULLINS President JOSEPH HEROLD Station Manager

News and Idea WRAP-UP

ADVERTISERS

Hallmark Cards, Kansas City, is planning its biggest pre-Christmas ad campaign which will be climaxed with a special holiday show on its *Hall of Fame* NBC TV series.

Six 90-minute network tv dramatic shows this coming season will be supplemented with seven major consumer magazines and newspapers in 125 metro markets.

The new ad budget of Tintex has been upped 30% as a result of "a sales spurt" which followed the debut of the home dye on network tv last spring. So says Fred Q. Swackhamer, director of advertising for Park & Tilford's toiletries and dyes division. He reports sales increased by 500,000 packages during its month and a half sponsorship of NBC TV's *Masquerade Party* in April and May.

Where's the increased budget going? Network tv again, this time with NBC TV's *Queen for a Day* for 52 weeks from 2 October. Agency: Emil Mogul, New York.

Latest guess as to the cost of Standard Oils huge 75th anniversary spectacular is \$700,000-plus.

The "wonders of today and the promise of tomorrow" theme will be developed by a raft of such star performers as Jimmy Durante, the Champions and June Allyson. Cyril Ritchard is doing the staging, McCann-Erickson the producer of the 90-minute show on 13 October. NBC TV will telecast both in black-and-white and in color from its Brooklyn color studio.

Rayco Auto Seat Covers, Paterson, N. J., which has a chain of 150 stores nationally, is pegging its fall advertising to tv and radio with newspapers and direct mail. Budgets are being hyped from 10 to 20%, depending on the market.

The broadcast plan: tv, one-minute commercials on film and slides on 40 stations; radio, announcements during peak automobile traffic hours and in the middle of the day during the week on 55 stations. The total: 1,800 one-minute commercials a week for both.

Five-market saturation on 11 radio stations is scheduled by the Denalan Co., makers of Denalan No-Brushing Dental Plate Cleanser. One-minute commercials are being placed by Honig-Cooper, San Francisco.

Promotion at Theo. Hamm Brewing in St. Paul involve John R. Moran and John D. Callahan, both moved up to staff positions in the marketing division.

Moran has been advertising manager since 1953, before which he was in charge of tv and radio advertising for Kroger in Cincinnati. Callahan, who has new duties as assistant to the director of marketing, has been manager of sales research and analysis and worked previously in market research for General Mills.

Bert and Harry Piel are in conference planning a new promotion on the line of last year's Treasure Island contest. Piel's will again offer a tropical hideaway as first prize, along with an assortment of additional prizes.

As an extra incentive, Henry J. Muessen, Piel Bros. president, has announced that added federal and state taxes payable by the grand prize winner as a result of accepting the island prize will be paid by Piel Bros. (up to \$5,000).

The air media will spearhead the campaign with newspaper and merchandising support.

AGENCIES

With the Erwin, Wasey-Ruthrauff & Ryan merger now official these

other men who will head up the new \$80 million agency:

David B. Williams, former president of Erwin, Wasey, is president.

Robert W. Watson, former chairman of the board of Ruthrauff & Ryan, is chairman of the board.

Howard D. Williams, former chairman of the board of Erwin, Wasey, is chairman of the finance committee.

Roswell W. Metzger, former executive vice president and chairman of the executive committee of Ruthrauff & Ryan, is chairman of the executive committee.

F. Kenneth Beirn, former president of Ruthrauff & Ryan, is senior vice president.

Executive vice presidents of the new agency are James B. Briggs and Jere Petterson in New York, Haakon Groseth and Larry Northrup in Chicago, and Emmett McGaughey in Los Angeles.

Agency appointments: Southern Biscuit Co., for its FFV cookies and crackers, to **Cargill & Wilson**, Richmond, Va. C&W v.p. Edward Acree will supervise . . . **Duffy-Mutt Co.** and its entire product line — apple sauce, Sunsweet prune juice and cooked prunes and Clapp's baby food — to **SSCB**, New York, 15 September. . . **Erwin, Wasey** has resigned the Hamilton Beach account due to "conflict with the expanding line of toastmaster," a Wasey client for 28 years. Wasey will continue as the Hamilton Beach agency until the end of the year. . . **J. Walter Thompson** has picked up the Northeast airlines account (billing \$1.25 million) as of 10 October. Former agency was Chambers & Wiswell, Boston. Chambers & Wiswell currently is having merger talks with the newly merged Erwin, Wasey, Ruthrauff & Ryan.

Sessions Co., Enterprise, Ala., peanut oil refiner, to **Noble-Dury & Assoc.**, Nashville. It plans to use tv and radio for its peanut butter, peanut oil and salad oil. All have 42-state distribution.

Geyer Advertising, New York, reports resignation of the **Paul Masson Vineyards** account. It will continue to service a New York City tv show for 13 weeks from 30 September.

One of radio's biggest buyers is **John M. Keavey**, director of domes-

tic advertising for TWA who has resigned to join **Erwin, Wasey & Co.** in New York as account executive on the newly acquired **KLM** account effective 23 September. Keavey will concentrate on Western hemispheric advertising, working closely with overseas offices and the international department. He's also worked at **Fuller & Smith & Ross** and at **G. M. Basford**.

John W. Connor has been named creative director at **Cunningham & Walsh** in San Francisco after working at **McCann-Erickson** in San Fran-

cisco as creative group director for three years . . . **Loraine Steffens** is now a vice president of **Cavanaugh Morris Advertising** in Pittsburgh, where she is responsible for creative development and marketing.

There's a change from down Texas way too. **Jack Wyatt** now heads **Jack Wyatt Co.** in Dallas after changing from **Wyatt and (Ed) Bearden**. The Bearden art studio continues to service Wyatt clients. Wyatt is former partner of **Wyatt & Schuebel** in New York and is now producer and star of the Dallas

Pittsburgh's **NEWEST** Look!

WIIC CHANNEL 11

Now On the Air

316,000 watts ERP

servicing

1,237,000 TV Homes

in the nation's

EIGHTH MARKET

with effective buying income of

\$8,731,815,000

REPRESENTED NATIONALLY BY

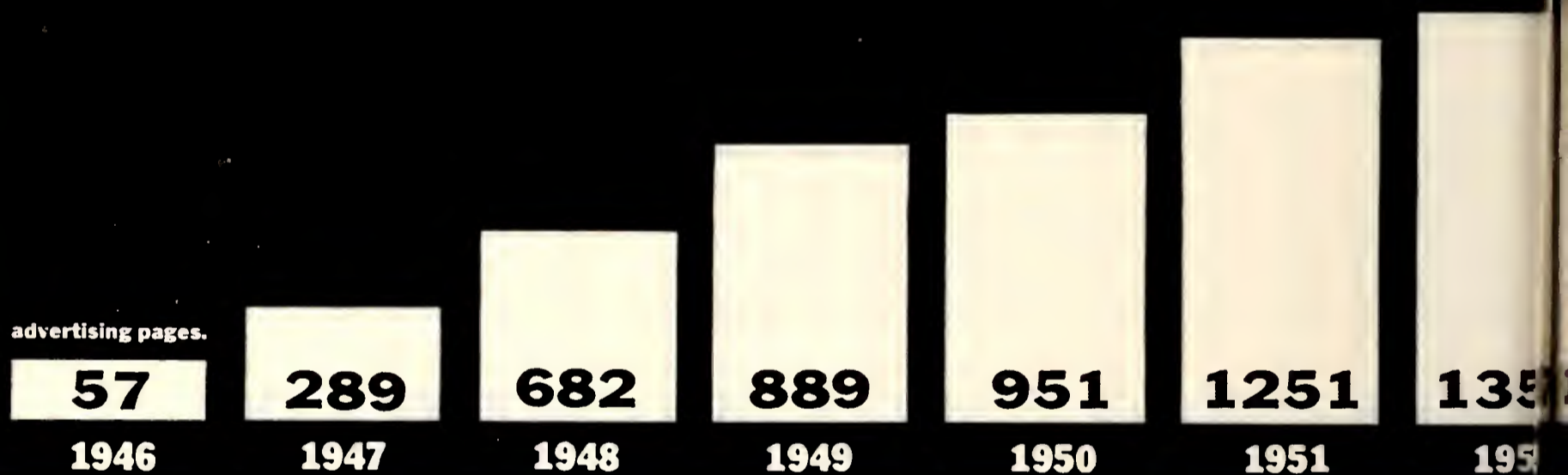
BLAIR TV

BASIC **NBC** AFFILIATE



FOR OVER 10 YEARS

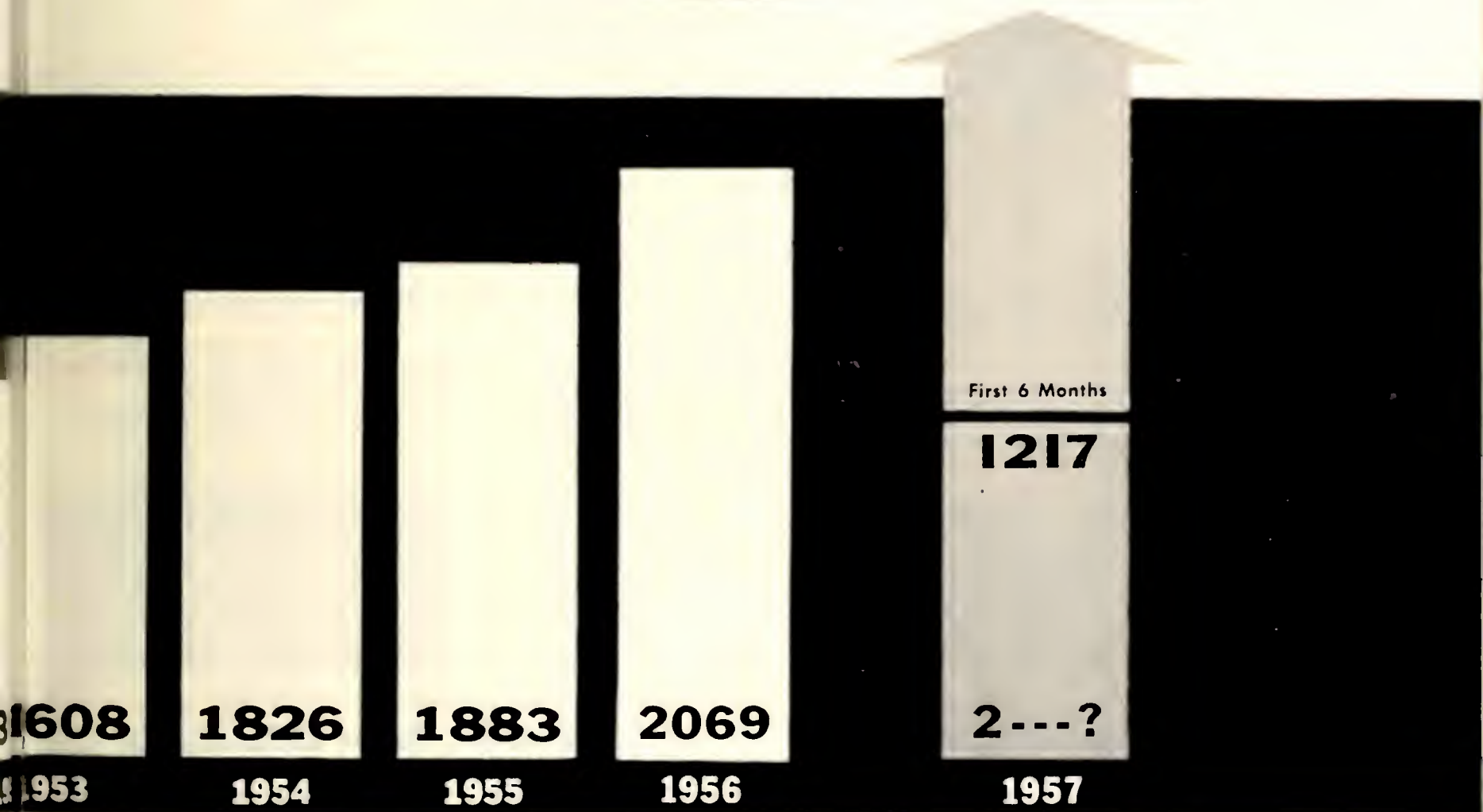
**Every year for more than a decade SPONSOR
has gone up in advertising pages.**



**THIS UNPARALLELED RECORD OF GROWTH
IS NO ACCIDENT! HERE'S HOW IT HAPPENED ..**

NOTHING BUT

UP



No magic formula—just a simple case of an increasing number of advertisers discovering that advertising in SPONSOR pays off.*

SPONSOR spotlights its editorial content 100% towards advertisers and agencies—and really hits the target. So much so that SPONSOR's 1956-57 fiscal year recently ended showed advertising volume of \$1,000,000.

*Write for the factual record of WOLF, WBAY, KPQ, WTXL and Storz in SPONSOR. They'll show how you can build your spot revenue in your market.

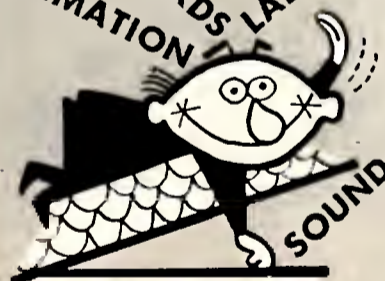


**WGR-TV
SELLS
BUFFALO!**



ABC AFFILIATE CHANNEL 2
Peters, Griffin, Woodward, Inc.

TV SPOTS LAB & OPTICALS
STORY BOARDS
ANIMATION
SOUND STAGE



**JAMIESON
FILM COMPANY**
3825 Bryan • TA 3-8158 • Dallas

tv show, *Confession*, which is slated for nationwide showing this fall.

ASSOCIATIONS

The proposed Writers Workshop has been given the go ahead signal by the board of Governors of the Academy of Televisions Arts and Sciences' New York Chapter.

Mort Abrahms and members of the Workshop committee have been meeting since last May to organize the incubator for developing new writers and new writing techniques in television. Plans call for an initial student body of about 40 and four seminar groups conducted by such leading writers as Robert Allen Aurthur, Padey Chayefsky, David Davidson, Reginald Rose, Rod Serling, David Shaw, and David Swift.

Forums dealing with the problems parallel to writing will be conducted by producers, network executives, performers and the like as an adjunct to the seminar program.

Another workshop was proposed this week by the Writers Guild of America, West. This for investigation of professional problems. The Guild accompanied its announcement of workshop plan with a blast at agency control of script contents.

Meetings: RTES will hold its opening luncheon on 12 September at the Hotel Roosevelt, New York. Speaker is John C. Doerfer, new chairman of the FCC making his first major public address. The entire FCC will be present... Screen Cartoonist Guild will hold its fifth annual film festival at the Ambassador Hotel, Los Angeles.



"You must've heard KRIZ Phoenix advertising baby carriages!"

on 28 September. On display will be the latest in animation styles and techniques developed for tv commercials, entertainment and business films.

People in the news: Paul Roberts, new president of Mutual Broadcasting System, has been appointed a member of the board of directors of the NARTB. Roberts succeeds John B. Poor.

FILM

This week's sales barometer shows:

- Two new buys and one renewal on WPIX-TV: General Electric will sponsor *Captured* for 52 weeks and has picked up *Victory at Sea* again. *San Francisco Beat* will have Paul Masson, Inc., as alternate week sponsor.
- ABC Film Syndication, Inc., reports first foreign sale of *26 Men* to Amalgamated Television Services for telecast on two Australian stations in Sydney and Melbourne. *Sheena, Queen of the Jungle* will also debut in Australia via Amalgamated.
- RKO Teleradio has renewed

You're headed in the right direction with Plough, Inc., Stations!

Radio Baltimore
WEAO

Radio Boston
WCOP

Radio Chicago
WJJD

Radio Memphis
WMPS



Represented nationally by
RADIO-TV REPRESENTATIVES, INC.
• NEW YORK • CHICAGO • BOSTON • SEATTLE
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MCA TV's *State Trooper* for the second year for KHJ-TV, Los Angeles and WNAC-TV, Boston. Teleradio also renewed *Dr. Hudson's Secret Journal* for a one-year run on WNAC and has purchased *Soldiers of Fortune* for a 52-week first run on that station.

New merchandising gimmicks: Character Merchandising of New York will develop a complete line of children's games and clothing to tie-in with Ziv's *Harbor Command*. A four-foot model water-shooting fireboat should delight the small fry.

ABC Film Syndication offers a set of "clicker spurs" as a promotion item for *26 Men*.

Productions and people: Keith Larsen and Don Burnett signed to co-star in MGM's new half-hour series *Northwest Passage*—pilot will go into production 9 September . . . **Preston Foster** has completed a series of tv commercials for Standard Oil (Indiana) . . . **Ed Pierce**, Tv-Radio Director of Wade Advertising, on a five-city West Coast trip in connection with Miles Laboratories' sponsorship of *Harbor Command* . . . **Fred Niles Productions** will film the *Oral Roberts* religious crusades for tv for the third consecutive year . . . **Playhouse Pictures** will represent the U.S. with two animated tv commercials in the Fourth International Advertising Film Festival at Cannes, 21-26 September. Entries were chosen to represent the new techniques of American animation, being pioneered by the West Coast industry . . . **Filmaster Productions & Studio Film Service** have merged as **Filmercial Production** in L.A.

NETWORKS

West Point has gotten an eleventh hour reprieve and will be back this season as a network show on ABC TV starting 8 October.

New sponsors for the ZIV-packaged series are Van Heusen Shirts and Carter Products.

West Point has been on CBS tv for a year as a General Foods entry but is due to be dropped the end of this month.

ABC TV's new afternoon live programming is beginning to pick up speed. The network has just



and completely covered

KTHT's 0.5 mv/m contour blankets two and one-half million Gulf Coast residents, in 750,000 radio homes. Reach them quickly, effectively, inexpensively by calling your Paul Raymer Man.



M B S FOR HOUSTON AND SOUTH TEXAS

it's **KSAN** in San Francisco

PROVEN MOST POPULAR WITH NEGRO LISTENERS
YEAR AFTER YEAR*

(*Negro Pulse)

KSAN
Is Your
Best Buy...
Because
KSAN
Goes Where
280,000
Negro
Listeners
Are.



**K
S
A
N** Goes
Where
The
Negro
Market
Is!

for specific proof of all KSAN claims to fame,
contact Stars National, Tracy Moore, or
WRITE, WIRE, PHONE KSAN

1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171

PICTURE WRAP-UP



Hard sell in San Francisco. KRON-TV sales manager Norman Louvau signs while (l. to r.) Douglas Elleson, program manager; Jim Bentley, film buyer; monster; Jerry Hyams, director of syndication, Screen Gems, maintain mood. Buy is new "shock" film package



Anniversary of 35 years with Grey advertising is celebrated by B. I. ("Bib") Brownold at dinner given in his honor. Silver tray is presented by Lawrence Valenstein, chairman of the board—who as founder of the firm has five years' seniority

Four soup labels and a buck. B. D. Graham, v.p. marketing, Heinz (l.), takes first RCA "Best of '57" album from Louis A. Collier, manager sales promotion. Record premium is a part of the Heinz-'57 "once in a century" tie-in



Day at the races hosted by WCDA-TV and WROW. Seated (l. to r.) G. Duncan, Avery-Knodel; M. Kane and A. Janowicz, OBM; M. Roffis, M-E; A. Moss and L. Avery, Avery-Knodel; J. Hudack, Warwick & Legler and J. Owen, Avery-Knodel

It's stuffed. "Bring 'em back alive" Bob Dalton of WTOP-TV, Washington, D. C., tries hand at lion taming in MGM promotion



In Theresa Baker,
Mom, Dad, and the
whole family listen
daily to the top
programs
ON
WWRL*



*Theresa Baker
302 Convent Ave
New York City, N.Y.

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

call or write

WWRL

Woodside 77, New York City
Tel—DEfender 5-1600

BEST FOR NEGRO PROGRAMS



MORE

radio homes at the

LOWEST

cost per home are

DELIVERED

by **WSUN**

than any other station in the

**HEART of
FLORIDA**

(Check your Nielsen No. 2)

WSUN RADIO

ST. PETERSBURG - TAMPA

Represented By **VENARD, RINTOUL &
McCONNELL**

Southeastern: **JAMES S. AYERS**

snagged its first sponsor for *Do You Trust Your Wife*.

The Monday-through-Friday quiz (1:30-5 p.m.) has signed Firestone Industrial Products (Foamex) for the Friday 1:30-1:45 segment.

Grey is the agency.

CBS TV's top-rated Phil Silvers show will bow this season on 17 September with a comedy production of Lehar's operetta, *The Merry Widow*. Staged at a network-created Cafe Maxim's, replica of the Paris cafe, the musical will star Silvers as the romantic prince, Janet as the widow with ideas.

Produced by Edward Montagne, formerly William Esty producer for *Man Against Crime* and *The Hunter*, Silvers' *You'll Never Get Rich* is co-sponsored by R. J. Reynolds Tobacco (through Esty) and P & G (through Leo Burnett).

Robert Eastman, ABC president, has just announced the creation of The Stations Department, which will offer all the former activities of the Station Relations Department plus a new concept in affiliate services. Heading this department will be Edward J. DeGray, v.p. in charge of stations.

"The newly expanded department," says Eastman, "will work toward the end of adding strength to local programming. This is important because local programming and network programming complement each other and, naturally, increased audience for local benefits network shows, and vice versa."

Mare Connelly's Pulitzer play *Green Pastures* will kick off the season for NBC TV's *Hallmark Hall of Fame* on 17 October, 9:30-11 p.m. in color.

The play will feature an all-Negro cast, starring William Warfield as De Lawd, Eddie "Rochester" Anderson as Noah and Cab Calloway as the King of Babylon. Connelly himself adapted the play for tv as he had previously done for the movies.

The weekly 90-minute show is sponsored by Hallmark Cards through FC&B.

ABC TV *Superman series* starring George Reeves scheduled to debut on Monday, 30 September. It's sponsored



WHAT IS YOUR PHOTOGRAPHIC MAL-ADJUSTMENT ?

- 1) **QUALITY** ?
- 2) **SERVICE** ?
- 3) **PRICE** ?

THESE ARE THE **3** BIG PROBLEMS

Let us cure them for you as we have done for some of the top business firms and advertising agencies



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Photographers

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PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO

119 W. 57th St., N. Y. C.

Gentlemen: Please have your representative Phone Drop in

Date _____ Time _____

Firm _____

Address _____ Tel. No. _____

40

FORTY
YEARS
OF
SHOW
TUNES

ASCAP MUSIC... THE MUSIC OF SHOW BUSINESS!

The American Society of Composers, Authors and Publishers proudly presents a special issue of the ASCAP Program Guide entitled "40 Years of Show Tunes." Among the ASCAP membership are the men and women who have created top musicals for more than four decades. The compilation of songs in this latest Program Guide runs all the way from "Princess Pat" to "My Fair Lady." The listing includes not only the song titles with the composers, authors and publishers, but also names the performing artists and the available recordings of the hit songs of Broadway musicals from 1917 to 1957. Television and radio broadcasters, advertising agencies and all those engaged in entertaining the American public will find this Program Guide an invaluable source of program material.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue, New York 22, New York



You're headed in
the right direction with
Plough, Inc., Stations!

Radio Baltimore
WCAO

Radio Boston
WCOP

Radio Chicago
WJJD

Radio Memphis
WMPS



Represented nationally by
RADIO-TV REPRESENTATIVES, INC.
• NEW YORK • CHICAGO • BOSTON • SEATTLE
• ATLANTA • LOS ANGELES • SAN FRANCISCO

alternately by The Sweets Co. of America (through Harry Eisen Advertising) and the Kellogg Co. (through Leo Burnett), this show fits into ABC TV's late-afternoon programming concept with its appeal for the younger set.

CBS TV's new hour-long Sunday series, *Seven Lively Arts*, will debut on 3 November, 5:00-6:00 p.m. with "The Changing Ways of Love."

Hosts of the series will be *New York Herald Tribune* tv critic John Crosby and S. J. Perelman who scripted the show. The spotlight of the opening show will be on America's romantic moods as portrayed in movies, stage, novels, magazines, and will include a segment on the Kinsey Report.

Along with its new management, ABN has acquired a new symbol to represent the American Broadcasting Network—a modern, trylon-shaped "A", as it's described by Raymond F. Eichmann, ABN director of sales development and research.

The arrowhead-shaped insignia was designed by ABN's Hank Levinson and selected by BBDO, agency for the network.

RADIO STATIONS

Here's a station that did something about the cost-of-living.

WAVZ, New Haven, waged a successful editorial campaign to reduce the price of gasoline in the New Haven area. Radio editorials broadcast during August emphasized to New Haven listeners that they were paying more for gasoline than their neighbors in close-by communities—even though much of the fuel was first brought in through New Haven harbor.

Within two weeks of the start of the campaign, filling station prices dropped as much as 7¢ a gallon.

S.R.O. means Swimming Room Only. Over 100 disappointed teenagers were at the dock as the river boat Avalon, with WDGY disk jockey Dan Daniel, started on a three-hour trip.

The excursion was a teen-age party sponsored by the St. Matthew's social activities organization of St. Paul. Promoted over WDGY, over 1,400 people crowded onto the decks of the boat . . . Another watery note, this

5000 W



Best Buy
KFJI
?

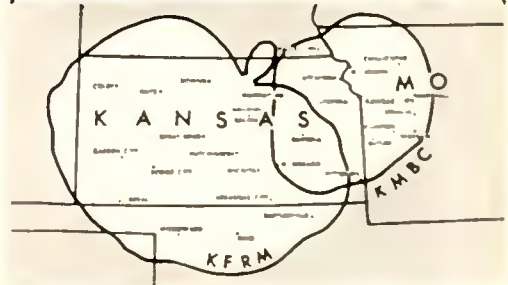
LOSE SOMETHING?
If you're not getting your share of KFJI sales ability you're losing money! We can put your message in 37,505 above-average-income homes we reach exclusively.

THINGS HAPPEN!

Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.

1150 KC

Kansas is FREE
When You Buy **KMBC**
in *Kansas City, Missouri*



BUY KMBC—5,000 watts on 980 kc., to reach 2,340,560 people; \$3,945,000,000 spendable income; \$2,949,000,000 retail sales.

GET KFRM—5,000 watts on 550 kc.—for the state of Kansas *FREE!* It's your bonus market of 1,927,150 population; \$3,115,468,810 spendable income; \$2,321,148,648 retail sales.

KMBC-KFRM, the only bonus-buy radio stations in the Heart of the Nation.

For choice availabilities, call your colonel from Peters, Griffin, Woodward, Inc.

DON DAVIS, President
JOHN SCHILLING, Executive Vice-President
GEORGE HIGGINS, V.P. and Sales Manager
DICK SMITH, Manager, KMBC-KFRM

KMBC of Kansas City
KFRM for the State of Kansas



in the Heart of America



That measuring man from
KWTV-OKLAHOMA CITY
... measures the **SALES**power
of KWTV's 1572' tower for
timebuyers on Madison Ave.!

MUSIC

jingles . . . underscoring . . . devices
. . . production

JACK FASCINATO

3010 lake glen drive, beverly hills,
calif.

credits

a-l beer	libbys
armour	mary blake
aunt jemima	meadowgold
beads o bleach	mogen david
beautiflor	off
bendix	oxydol
bobbi	page
breast-o-chicken	pamper
carnation dairy products	papermate
car-nu	post toasties
champagne velvet	postum
charmin	prom
charm-kurl	purex
cloverbloom 99	purity bakeries
deep magic	raid
delsey	rca victor
dial	seven-up
dreft	schlitz
dutch masters	scotch tape
frigidaire	sierra pine
good seasons	snowy bleach
h f c	sunkist
hillman	swift
j-wax	tame
ken-l-ration	toni
kool-aid	trix
kool shake	white king
kroger	white rain



Hotel New Yorker
34th Street at 8th Avenue
Manhattan's largest and most conveniently located hotel. 2500 outside rooms, all with bath and free radio, television in many. Direct tunnel connection to Pennsylvania Station. All transportation facilities at door. Three air-conditioned restaurants
**LAMP POST CORNER . . . COFFEE HOUSE
GOLDEN THREAD CAFE**

Singles from \$7 | Doubles from \$11 | Suites from \$23

JOSEPH MASSAGLIA, JK., President
CHARLES W. COLE, Gen. Mgr.

- Other MASSAGLIA HOTELS**
- SANTA MONICA, CALIF. Hotel Miramar
 - SAN JOSE, CALIF. Hotel Sainte Claire
 - LONG BEACH, CALIF. Hotel Wilton
 - GALLUP, N.M. Hotel El Rancho
 - ALBUQUERQUE, Hotel Franciscan
 - DENVER, COLO. Hotel Park Lane
 - WASHINGTON, D.C. Hotel Raleigh
 - HARTFORD, CONN. Hotel Bond
 - PITTSBURGH, PA. Hotel Sherwyn
 - CINCINNATI, O. Hotel Sinton
 - NEW YORK CITY Hotel New Yorker
 - HONOLULU Hotel Waikiki Biltmore
- World-famed hotels
Teletype service—Family Plan

time from WFBR, Baltimore, which is sending out Marine News Correspondent cards to listeners to insure local coverage of marine news events.

Bartell's new station WILD, Birmingham, (WYDE on September 2nd) received over 850 responses to its "Thought for the Day" promotion in a seven-day period . . . **WILY, Pittsburgh,** aired the following announcement during every station break on 1 September: "Channel 1080 welcomes Channel 11 to Pittsburgh.

Personnel notes: **Ira Laufer** has been named general manager of KFOX, Long Beach, Cal. Laufer comes from KSHO-TV and KBMI, Las Vegas, where he was also general manager . . . **John F. Box** has been appointed general manager of the Bartell station WILD (formerly WBMS), Boston. Box is also executive vice president of The Bartell group . . . **William Pinkney, Jr.,** formerly radio-tv director of Ross Advertising, Peoria, has joined WIRL, Peoria, as an account executive.

George Stephens has been appointed director of agriculture for KCMO, Kansas City. He replaces **Jack Jackson** who resigned to go with the National Grange . . . **Doug Boaz,** formerly with Moloney, Regan & Schmitt, San Francisco newspaper reps, has joined KGW, Portland, Ore., as an account executive . . . **Harold Wheelahan** is adding the duties of assistant station manager to his present commercial manager chores at WDSU, New Orleans . . . **Sidney Goldstein** has been named secretary of the William Penn Broadcasting Co. (WPEN, WPEN-FM), Philadelphia . . . **Stan Cohen** has been appointed to head up the expanded research, sales promotion and merchandising department of the WDSU Broadcasting Corp., New Orleans. Cohen comes from Ziv.

TV STATIONS

A Tokyo produced film program on the trial of **GI William Girard** (accused of slaying a Japanese woman), was telecast by **WCAU-TV, Philadelphia,** on the eve of the trial.

The program was handled by **Charles Vanda,** v.p. in charge of television, **WCAU,** and **Charles Shaw,**

WCAU-TV news director. The half-hour film brought tremendous listener and press response.

Saludos Amigos. **WATV, New York,** will make a real pitch for the Spanish language market of New York.

The station has contracted with **Allied Television Productions** for Spanish language programs to slot in "AA" time.

One, *The Spanish Show,* an hour-and-one-half variety show from 9:00 to 10:30 p.m., will start 15 September. Starting 4 October, **WATV** will air Spanish language feature films on Friday nights, 9:00 to 10:30.

Those already signed for sponsorship include: **Piels Beer,** Commonwealth of Puerto Rico, **Columbia Pictures,** **Sachs Quality Stores,** and **Bustello Coffee.** The New York Spanish speaking market today exceeds 900,000 people and is growing at the rate of some 1,400 each week.

First tv program on the Asiatic Flu was aired on **KDKA-TV, Pittsburgh.** Called the *Silent Invader,* kinescopes will soon be available to other tv stations throughout the country.

Notes: **Storer Broadcasting** went on the air with **WVUE-TV, Philadelphia** (replacing old call letters **WPFH**). Opening telecast was a one-hour special program. *The New Vue.* . . . One of the largest installations of color tv equipment has been made at **WFGA-TV, Jacksonville,** which started broadcasting at the beginning of this month . . . Construction of **Amarillo's** third tv station, **KVII-TV, channel 7** has now been started. The station is expected to be in operation by 1 January . . . **WJTV, Jackson, Miss.,** has increased its power from 214,000 Watts to 316,000, maximum allowed by the FCC . . . The nation's 505th tv station went on the air in **Pittsburgh,** last Sunday. **WIIC-TV** has been assigned channel 11. . . .

WWC-TV, New Orleans, will supplement its own news coverage through a contract just signed between that station and **CBS,** providing news film supply to the station. **W. Howard Summerville,** general manager of the new station announced.

Says he: "The people in the viewing area of **WWL-TV** can be assured that they will be seeing the finest and most complete news coverage that is pos-

sible to bring them. WWL-TV also will carry a full schedule of news events originating in New Orleans and elsewhere in Louisiana."

People in the news: Robert MacFayden has been promoted to assistant publicity director for KTTV, Los Angeles . . . John Traxler has been named film buyer-director for WLW-I, Indianapolis. Traxler comes from KTVI, St. Louis . . . William L. Brooks, former state and regional manager of Medley Distilling Co., has joined WFIE-TV, Evansville, Ind., as an account executive . . . Jay Grill, director of sales for KFSD-TV, San Diego, Calif., has been named vice president of KFSD, Inc.

CANADA

A new booklet published by the Broadcast Advertising Bureau, Toronto, profiles Canadian radio listening today. Its key conclusions:

- Radio continually reaches more homes in Canada than any other advertising media.
- Canadian families are spending more time with radio than with any other advertising media.

• Because of the cumulative quality of radio's audience, an advertiser must schedule campaigns through day and night times to saturate a total market.

The upward spurt in Canadian radio set sales has been accompanied by a dip in the average list price of radio sets.

In 1953 the average cost of a receiver was \$83.94; in 1954, \$73.51 and in 1955—the latest figures available—average cost was down to \$68.86.

Brooks Advertising Agency, Toronto, has recently acquired two major accounts: Essex Packers, Hamilton, (reported to have had one of the largest advertising budgets in the country and up to now handled by the advertiser direct), and Silknit, Toronto, including all six of its products divisions (Silknit lingerie, Lovable Brassieres, Cataline Swimsuits, Alamac Knitting Mills, Sunggledown and Lady Burkleigh Sleepwear).

Canadian Kodak will launch a highly concentrated promotion for the coming Christmas season with an "openly first" message gift card in its camera outfit.

Alternate sponsorship of two American-originated tv shows, the Ed Sullivan Show and Disneyland and national magazine and newspaper ads will be used.

FINANCIAL

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

Stock	Tues. 27 Aug.	Tues. 3 Sept.	Change
<i>New York Stock Exchange</i>			
AB-PT	16 ⁵ / ₈	18 ¹ / ₂	+1 ¹ / ₂
AT&T	172 ³ / ₄	174 ¹ / ₂	+1 ³ / ₄
Avco	6 ¹ / ₂	6 ⁷ / ₈	+3 ₈
CBS "A"	28 ³ / ₈	29 ³ / ₈	+1
Columbia Pic	18	18 ¹ / ₂	+ ¹ / ₂
Loew's	16 ³ / ₄	16 ³ / ₄	
Paramount	33 ⁷ / ₈	34 ¹ / ₄	+3 ₈
RCA	33	33 ⁵ / ₈	+3 ₈
Storer	24 ¹ / ₂	24 ¹ / ₂	-3 ₈
20th Fox	26 ¹ / ₂	26 ³ / ₄	+ ¹ / ₄
Warner Bros.	22	22 ¹ / ₂	+ ¹ / ₂
Westinghouse	62 ¹ / ₂	63 ¹ / ₄	+1 ¹ / ₄
<i>American Stock Exchange</i>			
Allied Artists	3 ¹ / ₄	3 ³ / ₈	+ ¹ / ₈
Assoc. Art. Prod.	9 ¹ / ₄	9 ⁵ / ₈	+3 ₈
C&C Super	15 16	13 16	-1
Dumont Labs.	4 ³ / ₈	4 ¹ / ₂	+ ¹ / ₈
Guild Films	2 ⁷ / ₈	3 ¹ / ₄	+ ⁷ / ₈
NTA	7 ⁷ / ₈	7 ⁷ / ₈	

You're headed in the right direction with Plough, Inc., Stations!

Radio Baltimore
WCAO

Radio Boston
WCOP

Radio Chicago
WJJD

Radio Memphis
WMPS



Represented nationally by
RADIO-TV REPRESENTATIVES, INC.
• NEW YORK • CHICAGO • BOSTON • SEATTLE
• ATLANTA • LOS ANGELES • SAN FRANCISCO

1st in Negro Ratings

Pulse
March '57

Morning
Afternoon
and
Night

1st in Results

Among Birmingham's long term radio advertisers, New York Clothing Company, over 468 consecutive weeks a WJLD advertiser, says, "WJLD, since 1948, has been the backbone of my advertising. Results have always been most gratifying."

WJLD AM
FM

BIRMINGHAM, ALABAMA

The Nation's Finest
Negro Radio Station

Represented by FORJOE

Newfoundland's
Most Powerful Twins

CJON-TV Channel 6
St. John's
CJOX-TV Channel 10
Argentina

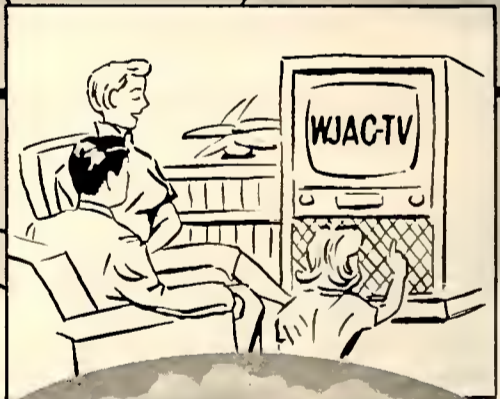
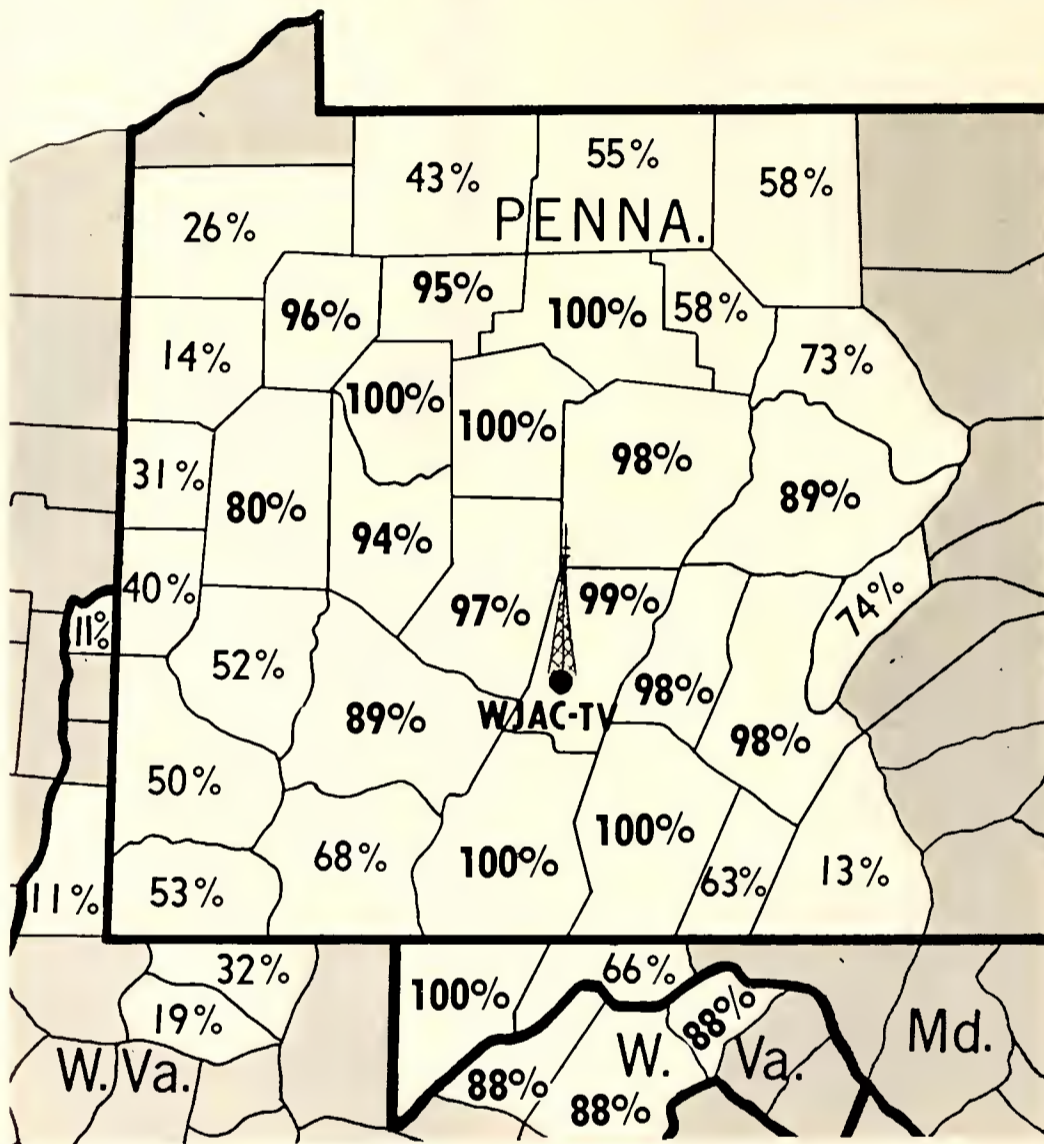


Reaching 300,000
Captive Newfoundlanders
and latest B B M Shows,
85% of all greater St. John's
homes have TV Sets

WEED & CO. U.S.

STOVIN-CANADA

People are busy in Southwestern Pennsylvania

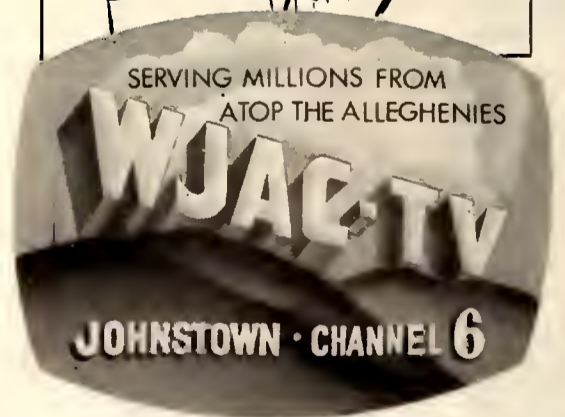


but not too busy to watch

More than a MILLION TV HOMES in this rich marketing area, and only WJAC-TV, which reaches into 63% of these TV homes, gives you maximum coverage. In its 41-county territory, WJAC-TV reaches 80% to 100% in 20 key counties.* You just can't blanket Pennsylvania without including WJAC-TV, the dominant force in the Keystone State's third TV Market!

*Nielson Coverage Services—Report No. 2 (monthly coverage percentages)

Ask your KATZ man for full details!



WASHINGTON WEEK

7 SEPTEMBER
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SPONSOR PUBLICATIONS INC.

The broadcasting and advertising fields can look forward to a breathing spell from investigation while Congress is in recess until 7 January.

But the House Commerce subcommittee under Rep. Morgan Moulder's chairmanship won't be entirely inactive. A specially trained selected staff will be studying the preliminaries for the committee's investigation of Government regulatory agencies.

The broad question this group was set up to study was the manner in which the agencies are complying with the spirit of the laws under which they operate. The Federal Communications Commission will get major attention. But the subcommittee at this stage doesn't appear to be any more interested in the Federal Trade Commission than in any of the other agencies to be probed.

The subcommittee inevitably will wind up covering the same ground already thoroughly trampled by the Celler antitrust subcommittee in 1956 with respect to the FCC.

Charges put before it by members of Congress and others include such accusations as network control of the FCC, political favoritism in the granting of licenses, disregard of antitrust violations by one applicant in choosing between competitors for construction permits, etc.

The staff, mostly hired just for this one set of probes, is proceeding full steam ahead with its preliminary fact-gathering. Present plans are to have this work done, or at least well along, with respect to all agencies to be called on the carpet before starting public hearings.

The FCC also has been set tentatively as the first (or one of the first) to be quizzed on whatever the staff digs up out of the records of Senate Commerce Committee hearings, Celler hearings, and from their own leg work.

A House Government Operations subcommittee under the chairmanship of Rep. John A. Blatnik (D., Minn.) also has the FTC under scrutiny, although in the recently-concluded first chapter of the hearings there was no disposition to belabor that agency. There was much criticism of advertising claims and talk about strengthening the FTC laws, so that agency could be considerably tougher.

The FTC, meantime, has been stepping up its efforts with respect to medical claims.

The Commission is also quietly readying sweeping action on cigarette filter claims, another sore point at the subcommittee hearings.

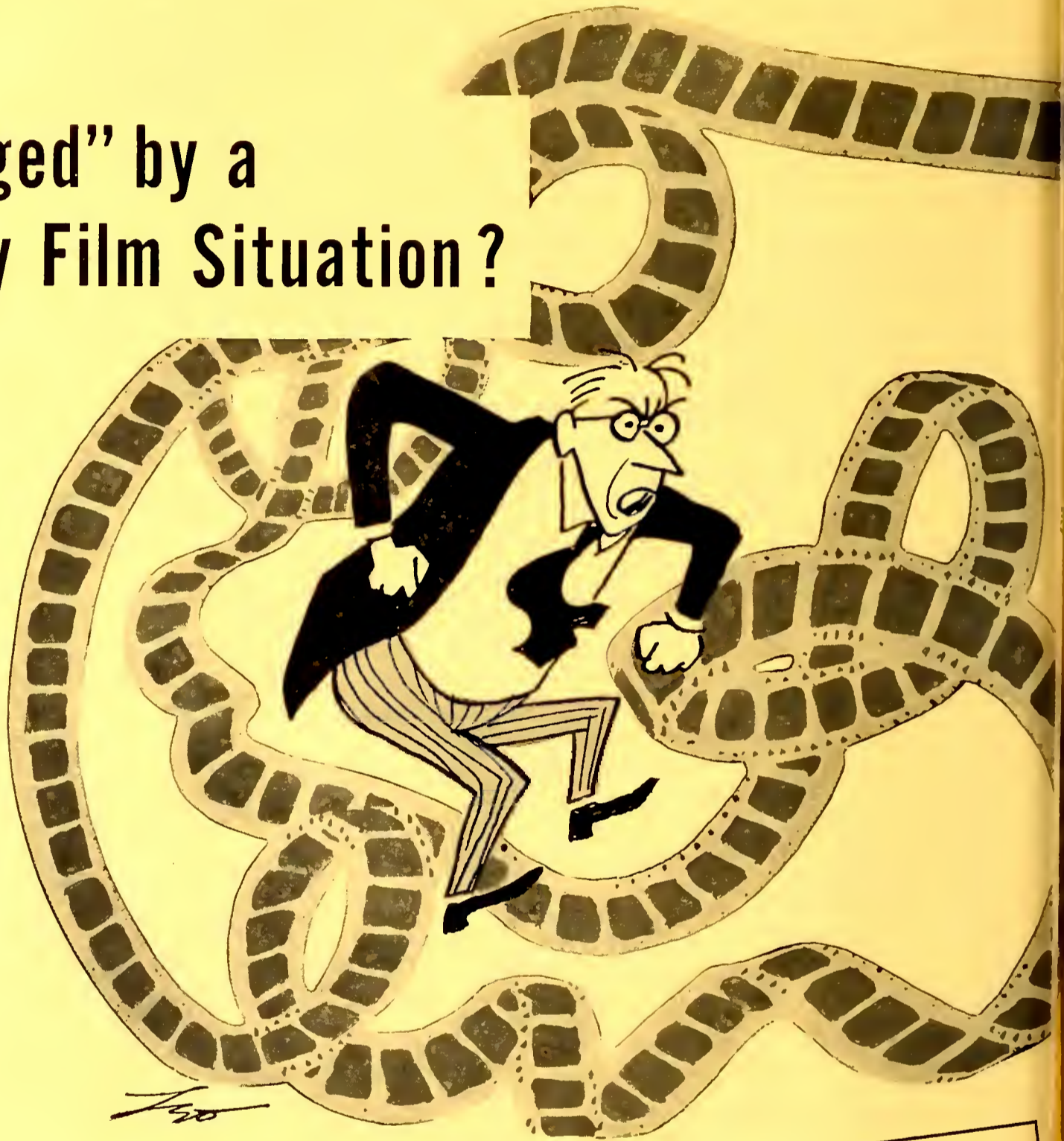
Commission officials claim this is no sudden interest on their part, that they were investigating before the Blatnik subcommittee got started, but that under the law the FTC mills grind slowly.

Filter cigarette complaints should be emerging before the Blatnik subcommittee starts up its hearings again.

17 September is the day for the much-heralded FCC meeting on subscription television. The FCC is due also to give more thought to such other old problems as the clear channel case, more power for the 250-watt Class IV radio stations, and whether to permit the request of daytime radio stations for extended hours of operation to lie dormant some more or just turn them down flat.

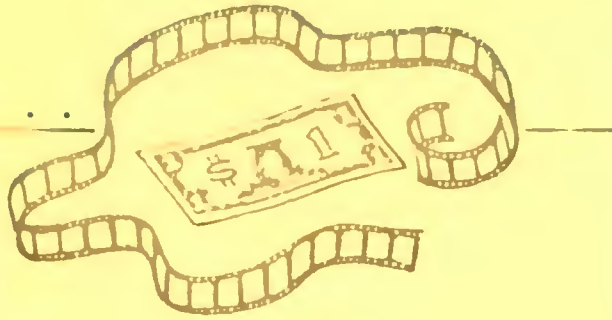
The guessing is that there will be no quick approval for even a trial of broadcast pay-tv. There is some sentiment for stalling to see whether wired toll-tv will succeed, and by succeeding effectively cool down the currently very hot and controversial subject.

“Snagged” by a Faulty Film Situation?



P.S.
HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?

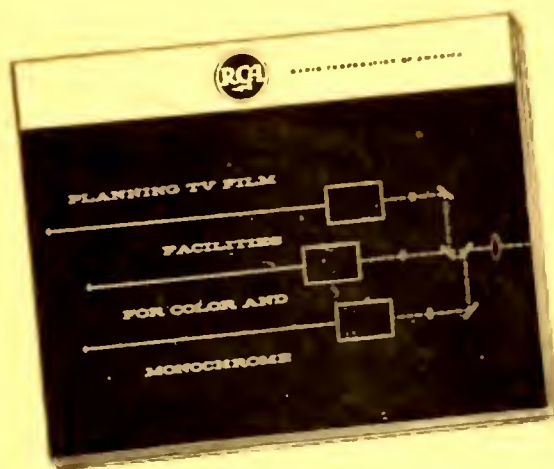
OUR FILM DOLLAR...



If so, you've a right to be "hopping mad"—especially if picture "smog," inflexible film presentations and high operating costs are blocking your progress. Better do something about it! Find out how to . . .

1. Get the kind of picture quality that advertisers and television audiences want.
2. Get this picture quality and enjoy low operating costs at the same time.
3. Get the kind of expert programming that sparks and holds viewer interest.

Let us show you how to plan your system to get these desired advantages. See your RCA Broadcast Representative. Have him acquaint you with RCA's comprehensive TV Film Facilities—for getting better pictures and lower operating costs for both Color and Monochrome.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

Tmk(s) ®

SPONSOR HEARS

7 SEPTEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Two of the major station-ownership groups headquartered in New York are on the search for topflight executives:

The opportunities: (1) general sales director; (2) sales promotion director.

In radio they don't often (as has Abe Schechter) touch the same base twice. Back in the '30s, Schechter was Mutual's news director. Now he's returned to the network's payroll as public relations consultant.

Hill & Knowlton (which has P&G among its p.r. accounts) is doing a special trouble-shooting job for the Crosley group in Indianapolis.

H&K's main job is to counteract a local newspaper sniping campaign.

Colgate's agencies are waiting for the other shoe to drop. A realignment of some of the brands apparently is coming.

The reshuffling is expected because of (1) the splitup of Colgate products into separate soap and toiletries divisions, and (2) changes among sales and advertising executives.

William F. Hufstader, the sales mastermind, who rates next to the president in the General Motors operating hierarchy, apparently hasn't given up his quest for a tv coordinator.

Although all divisions are competitive, there's a common goal in Hufstader's plans: (1) keep GM on top of tv trends and developments, and (2) try to reduce the cost-per-1000 of the various tv network investments.

GM's 1957-58 commitment to date for network tv (time and talent) are headed for about \$34 million. (See 4 May and 31 August SPONSOR-SCOPE.)

What blurs the syndication price picture for many New York agency buyers is this:

After they get a quotation from a syndicator, they find some stations will give them the same film series—plus time—for the identical price quoted by the syndicator. The hitch, however, is:

- No control over the choice of the alternate week's sponsorship.
- Limited freedom in selecting time or negotiating for reruns.

Considering the record for executive turnover among the networks, CBS can lay claim to the longest list of survivors over a 20-year span.

You will find these names on the officer and executive rosters for both 1937 and 1957:

CBS: William Paley, Lawrence Lowman, James Seward, Joe Ream, John Karol, Herb Akerberg, Arthur Hayes, Bill Schudt, and Edward Murrow.

NBC: Frank Russell, Carlton Smith, Jules Herbuveaux, and Edward Hitz.

MBS: Sydney Allen, and Adolph Opfinger.

CAN YOU TELL A FLOP?

(Continued from page 35)

which is the lowest-priced hour program and one of the most inexpensive of all nighttime shows.

While advertisers were apparently willing to accept high costs if the ratings were high, just so-so ratings were a different story.

Case in point: *The Herb Shriner Show*.

This comedy-variety series started fairly well in October with subsequent ratings declining slightly. In January *To Tell the Truth* was substituted. Since tv viewing reaches a peak in January and then starts a mild decline until the May drop, the new panel show's ratings can be interpreted as somewhat better than Shriner's.

But there was no big leap.

The cost of *To Tell the Truth* was \$22,000 average per week, however, as against *The Herb Shriner Show* cost of \$15,000. Pulling down a much lower cost-per-1,000 than its predecessor, *To Tell the Truth* was easily renewed for this season.

The 10:30-11 p.m. slot on CBS TV was a virtual burial ground for quizzes. First occupant of the period was *High Finance* which had all the ingredients of earlier and successful quizzes plus some complicated embellishments of its own. Ratings from the beginning were low and went lower. They should have gone higher to keep even with the sharp general viewing upswing from September to November. To hypo the show, name personalities (Joe Louis for one) were brought in as contestants.

In January *High Finance* had been dropped and a new sponsor, Hazel Bishop, came in with another new quiz, *You're On Your Own*. It made no better showing. A third quiz went on in April. This was an old-timer, *Two for the Money*. It was unsponsored and fared about as well as its two predecessors.

The late Saturday time period and opposition from NBC TV's strong *Hit Parade* (as well as Saturday evening feature film on independent stations) can account for some of difficulties suffered in this 10:30-11 p.m. period.

However, time and opposition are not the only villains as far as ratings are concerned.

Compare the records of ABC TV's *Cheyenne* and *Conflict* programs. Both are seen in the Tuesday 7:30-8:30 p.m. period—on alternate weeks. Both are

produced by Warner Brothers. They have the same average weekly talent-production cost—and the same opposition.

But here's where they differ. *Conflict* started out with fair ratings and retained them until May. *Cheyenne* started off only slightly higher than *Conflict* but kept building and building its audience. Notice the Western held strong even after the normal February decline and May dip.

Here are some ways sponsors handled faltering shows:

- Quick cancellation at the end of 13 weeks as in the case of NBC TV's *Walter Winchell Show*, among others.
- Hang on longer (26 weeks) to see if it'll catch on. NBC TV's *Noah's Ark* was one to try this.
- Change and tighten the format. increase promotion.

In the latter case there were notable hypos that worked and hypos that failed.

Some of the things that didn't work: *Stanley*, NBC TV situation comedy, tried adding variety and a love interest. CBS TV's *Ivy Jeannie*, situation comedy, turned to script doctoring. NBC TV's *Robert Montgomery Show* which tried using more comedies and lighter material mixed with its usual heavy drama, also added the innovation of a studio audience to provide real laughter when it programed live comedy shows.

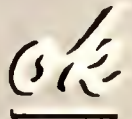
On the other hand *Oh Susanna*, another CBS TV situation comedy, did pull up and away by doctoring the scripts and strengthening the situation. Note chart and *Oh Susanna's* steady rise even after the January viewing peak. The low May rating is due to opposition from the NBC TV special *Mr. Broadway*. *The People's Choice*, which also gained steadily even past January (dipping only at the normal May drop-off point), made a plot change—the addition of a sure-fire secret marriage twist.

Brightest Cinderella story of the past season was the recuperation of *Twenty-One*. This program started off with extremely low ratings in a Wednesday 10:30-11 p.m. slot. The opposition was ABC TV's *Wednesday Night Fights* and CBS TV's alternating *U. S. Steel Hour* and *20th Century-Fox Hour* dramas. What boosted the quiz into the big ratings circle was a combination of two things: (a) the Van Doren phenomenon and (b) a switch from the late Wednesday spot to Mondays

MUSIC



Gets Sales on

WV  1260 KC

CLEVELAND'S STATION FOR MUSIC & NEWS



with
BOB GLACY
mornings 6 to 9
on

WVET
RADIO
ROCHESTER, N.Y.

Represented Nationally by
THE BOLLING CO.

9-9:30 p.m. in January. The new time put *Twenty-One* opposite CBS TV's high-rated *I Love Lucy* and ABC TV's low-pulling *Life is Worth Living* (Bishop Sheen). January ARB rating for the Wednesday version was 18.5 as compared with 16.2 for the new Monday show. But after that point the rise was practically doubled in the next month and went still higher in March (see chart).

(Note: that 16.2 Monday night rating for January was based on ARB's supplementary report which has a smaller sample.)

While *Twenty-One* shows a decline in April and May, the ratings for both months are far ahead of the November rating—but the per cent of homes viewing in November is slightly higher than April and over 10% higher than May.

While *Oh Susanna*, *People's Choice* and *Twenty-One* prove shows can recuperate, there are 50 other programs that began confidently at the start of the 1956 fall season but have not returned this year. There are also several other shows that were born mid-season last year only to die mid-season last year only to die. ■

VITAL 30 DAYS

(Continued from page 34)

plausible plots. The show made a comeback through improved scripts.

For this fall, scripts of many shows will be checked for greater credibility, more identifiable situations.

6. Building audience prior to the debut through promotion is not enough. While the month surrounding the show debut gets the bulk of promotion budgets most tv advertisers follow up this effort with weekly or monthly mailings as well as major pushes on a quarterly basis.

"If a show is well merchandised prior to its premiere, its pick-up is improved in proportion," says Sylvania's director of advertising, Terry Cunningham.

"Tv is show business and requires the same care as movie and theater promotion. If your show runs the average between \$75,000 and \$100,000 weekly in time-and-talent on a 52-week contract, you should certainly spend \$150,000 to \$200,000 on promotion in the 30 days prior to the show."

7. New shows must always be kept on tap. If the first rating pegs your show as a real turkey, you might

as well start scouting for new product right then. Producer contracts that don't allow for some escape are getting more and more rare. After all, producers plan to be in business next year and their other product isn't enhanced by having a flop on the air.

You might be able to get part of your money back by selling a half-interest in your show to a co-sponsor, but clients who've lived through the sad experience of a flop will tell you that this sounds better in theory than in practice.

"We were ready to practically give away half of our show and no one would nibble," the ad director of a major firm with a 1956 flop told SPONSOR under understandable anonymity.

"It's usually more practical to swallow the loss yourself and get out at all cost. Trying to peddle a flop is a waste of time, unless you just miscalculated on the type of audience appeal and can think of an advertiser who wants to reach just the type of people you happen to be getting."

8. Don't be caught short. Most major tv advertisers today have their finger on a couple of reserve shows "just in case." This doesn't mean options usually, but just close contact with packagers who've got likely ideas that could be developed fast and thrown into the breach.

"We're continuously shopping for new shows," says Bristol-Myers' Dick Van Nostrand, "because we take a long-range view in all show categories. Right now we've got two action shows and a quiz up our sleeves."

9. Shifting gears in mid-season is an expensive proposition. Beyond the loss in show investment (if you're dropping the original program), there's the additional cost of promoting the new show or time to the trade and the sales force.

"You're going to have to devote at least one commercial to the new show announcement," the advertising director of a major tobacco company told SPONSOR.

"That means some \$25,000 on that commercial alone, figuring it's costing one-third of the show. Then there's the additional cost of new merchandising and promotion which generally has to come out of our tv budget."

Additional out-of-pocket expense for a 52-week client switching shows in mid-year could run as high as \$250,000. This would mean that his weekly



Green

There's plenty of moss on us!

If you want your pitch to gather moss when you throw it down and walk around it, there's \$2,739,749,000.00 rolling around in the WBNS Radio area. If you want to be sure of top Pulse ratings 315 times out of 360 Monday thru Friday quarter hours 6 a.m. to midnight, you want WBNS Radio. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

show cost would actually be increased by another \$5,000.

There are as many ways of resuscitating shows as there are shows on the air. The only facts that hold true throughout is the need for thorough audience promotion prior to the debut and the need for continuous merchandising and promotion effort through the year. Other safeguards depend upon individual circumstances.

"You can't start a situation comedy cold on the air," says Nestle's Don Cady. "It needs a warm-up in the form of familiarizing the audience with the characters and personalities involved."

This holds true for other forms of dramatic shows as well. Says Grey Advertising tv-radio v.p. Al Hollander: "Each show type has a different development pace and the audience promotion should take these differences into account. A Western, for example, tends to have a slower start but better building power and continuation. A big-name musical reaches its peak rapidly, I believe. Clients should also take these differences into account when interpreting a first rating. A bad first rating is not necessarily the signal to start looking for a replacement show."

10. Paid advertising helps maintain audience, it's felt almost universally. Therefore clients should figure on an added budget for weekly newspaper ads to promote the show, in key cities at least.

"We do that in addition to weekly mailings to our sales force," says George L. Newcomb, advertising manager of Singer Sewing Machine Co. "When it's our own show, the burden of promoting it pretty much falls on us, but when it's a network package, the network always has to do a good part of the merchandising and promoting."

Paid advertising has to be taken care of by the client himself. But merchandising is frequently absorbed at least in part by the agency in return for package show commissions (see SPONSOR 31 August "Are clients ducking 15% on tv package shows?"). Now is the time when clients should be completely clear on the exact contribution their agencies will make to the promotion, publicity and merchandising of the show.

By early September, promotion and merchandising plans have already been formulated and set into motion. (See "Audience promotion check list," page 42 this issue.) As a last-minute reminder, these are steps network tv clients should have taken by this time, including some that can still be picked up for October launchings:

Well-rounded show promotion should include press parties in the major cities as well as in the city where the show originates. Bristol-Myers is kicking off its *Tombstone Territory* on ABC TV Wednesdays 8:30-9:00 p.m. starting 16 October with a press junket to Tombstone, Arizona, for example.

More and more clients are hiring outside publicists to help promote the show beyond the job the network and agency do.

The warning experienced advertising directors offer here is:

"Don't spread your promotion budget too thin. The more people you've got involved in the campaign, the more are collecting a non-productive service fee.

"On the other hand, there's no question but that an outside p.r. shop specializing in show promotion will be able to provide services you wouldn't otherwise have. The most important thing then is to estimate the budget correctly, so that you use it in the most effective way."



KiTE
Sells
San Antonio

MORE DAILY HOME AUDIENCE IN SAN ANTONIO THAN ANY OTHER STATION! ‡

MUSIC & NEWS for ADULTS NCS #2
Coll Avery-Knodel, Inc.



POWER

It takes two types of power to dominate the entire Western Market as KOA-RADIO does! Creative power that's alive to the needs and wants of the vast radio-listening West...

PLUS
50,000 WATT POWER—that carries the welcome voice of KOA-RADIO throughout a 12-state area... reaching 4,000,000 listeners!

POWERFUL SALES RESULTS, TOO!
KOA-RADIO is the only station you need to sell the West's entire rich market!

Represented By
Henry I Christal



KOA Radio
DENVER

One of America's *great* radio stations 8/57
850 Kc • 50,000 WATTS

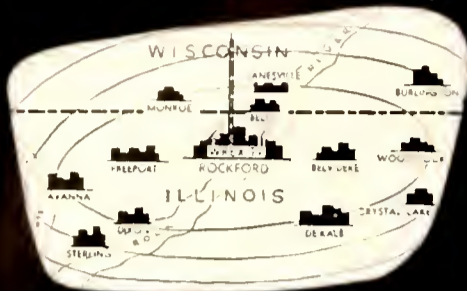


Only ONE is atop the
Continental Divide
Serving both the Atlantic and
Pacific Sides of America

KXLF - TV4 -:- Montana
Butte

East—The Walker Co.
West—Pacific Northwest Broadcasters

BIG and still growing



ROCKFORD
Area of
market power!

New industries continue to come to Rockford . . . and companies already here continue to expand. That is why Rockford has become the NO. 1 City in Illinois (outside Chicago) . . . and a rich market for your products or services. Rockford is the 2nd largest machine tool center in the world . . . 34th in the USA in expendable income . . . 36th in buying power . . . and 13th in Postal Savings.

BIG and still growing

- Survey after Survey of 14 counties indicates Uncontested Dominance of Northern Illinois-Southern Wisconsin area by WREX-TV.
- Combined rural and industrial following . . . ideal for test campaigns.

WREX-TV
Tops in
sales power!

WREX-TV — "The Viewers' Choice" DELIVERS your message to the buyers in this rich industrial and agricultural market. The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year! For the best medium to reach this Rockford area market consult H-R for the WREX-TV story.

J. M. BAISCH, General Manager
REPRESENTED BY H-R TELEVISION, INC.

WREX-TV
CHANNEL 13



ROCKFORD
ILLINOIS



Sponsor backstage

More action on the film-front

A certain percentage of readers, it seems (like a certain percentage of people anywhere) are inclined to be slightly sensitive and occasionally emotional. And no matter how plainly or carefully a columnist tries to say what he has to say, it is almost impossible to be completely understood by all the people all the time. Some time ago I did a piece in which I said I believed my old friend, Milton Rackmil, the double president (Universal Pictures & Decca Records) could have made a better deal for the tv rights to his Universal-International library a year earlier, than he could at the time he was negotiating.



In April when the column appeared I heard nothing from Rack. But on August 5 came a tearsheet from the *New York Herald-Tribune*, with a three-column cut of Rack and Leo Jaffe, vice president of Columbia Pictures, signing contracts. The contracts called for Screen Gems, a Columbia subsidiary, to pay to Universal \$20,000,000 over a seven-year period. In return for this \$20,000,000, Screen Gems has the exclusive distribution rights for television to the U-I catalogue of over 600 pictures for that seven-year period. Attached to the tearsheet was a note from Rack, which said:

"So how often can you be this wrong?"

In view of the Warner Bros. deal, Rack's deal looks sensational. In view of the MGM deal, maybe not so great. The fact remains that I believe Rack was over-sensitive when he chided me about being wrong. I didn't say he wouldn't be able to make a good deal. He did. I merely said he wouldn't be able to make as good a deal as he might have made a year earlier. I believe he could have gotten more than \$20,000,000 a year earlier. If Rack would like to debate this in "Backstage," I'd be happy to, but till he says he would, I'll drop the matter.

Horror package is smart selling

Regardless of how good a deal Rack made for the catalogue, I believe Screen Gems is doing a very smart selling job on it. Splitting the films into packages, and particularly "Shock" horror film package, is smart merchandising and selling. I like the promotion idea, which someone has developed, for kicking off the package in four major markets simultaneously. Early in October, one specific week will be promoted as "National Weird Week," and on that date two major East Coast stations and two major West Coast stations will kick off the "Shock" shows. WABC-TV in New York and WCAU-TV in Philadelphia, and KTLA-TV and KRON-TV in Los Angeles and San Francisco respectively will telepremiere the "Shock" films, most likely with the original Boris Karloff "Frankenstein."

The overwhelming success at the box office of the New York Paramount Theatre of the English-made "The Curse of Frankenstein" is a fairly good sign that the "Shock" package will be a rating success. And it's this kind of promotion and showmanship which pays

WWJ SCORES AGAIN



**Two exciting
personality programs
daily from Detroit's
EASTLAND SHOPPING
CENTER**

The huge, new \$25 million Eastland Shopping Center is the talk of Detroit. It features 73 stores, has parking space for 8300 cars, serves a neighborhood of almost a half million people—more people than live in Omaha, Toledo, Nashville, Miami or Ft. Worth.

Naturally, WWJ is right in the center of things—with its exclusive glassed-in studio, two top notch music-and-interview programs every weekday, merchandise displays, and other salesmaking features.

Step up your Detroit business by using this powerful one-two punch on WWJ.

WWJ AM AND FM
RADIO

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

NBC Affiliate

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



JIM WOOD

11:05 A.M.-12 Noon—Weekdays



JIM DELAND

4:30-6:00 P.M.—Weekdays

114% MORE audience
than Station B ALL DAY!*



Mar.-Apr. '57 Hooper in Lansing Shows
MONDAY THRU FRIDAY

7:00 a.m.-12 noon	WILS	Station B
12 noon-6:00 p.m.	61.4	23.5
	53.7	30.1



MORE listeners than all other
stations heard in
Lansing combined

*Mar. thru Apr.
average C. E. Hooper, Inc.



Represented Nationally
by
Venard, Rintoul &
McConnell, Inc.



off in extra dividends for agencies and advertisers.

Another column I did which seemed to be somewhat misunderstood was the one on the music-news-service format of the Plough, Inc., stations. I did not say that I believed the Plough stations had originated the music-news-service format, nor the top 40, nor any other music format. I merely pegged the column on the Plough move to copyright its format. I even made the point that I did not know whether the format was copyrightable at all. Yet some very bright broadcasters like Jake Embry of WITH, Baltimore and James Brown of KOSI, Denver wrote SPONSOR and me as though I had credited Plough with originating the entire music-news format. Mr. Brown made the point in his letter that people like Todd Storz, Dave Segal and many others had contributed substantially to the development of the music-news format. I couldn't agree more.

Another variation on the music format

And now along comes WORL in Boston with yet another variation on the music format. Again I hasten to add that I'm not at all sure that the Boston station is the first to use this variation. But I find it a highly interesting one. What WORL is doing is programing a full and consecutive 15 minutes of music by individual artists (a quarter-hour of Crosby; a quarter-hour of Sinatra; a quarter-hour of Patti Page; a quarter-hour of Betty Johnson, etc.). The format takes care of top current records by recording artists, who haven't yet had a full 15 minutes of stuff released, by inserting periodically and quite often, a variety bandstand segment, during which time current hits by such artists are lumped together.

WORL calls this treatment "950 Club Programing," claims to present 950 music stars every week on the *Revolving Bandstand*. As far as I'm concerned this format has a great deal of appeal and interest, but it also has some inherent dangers insofar as holding an audience is concerned. It seems to me that if the station is playing 15-minute segment of an artist the listener doesn't like, they're almost sure to lose that listener. I can see a listener sitting still for one tune by an artist whose vocal qualities do not appeal to him, but I can't see that same listener holding still for 15 minutes of music by an artist he finds unattractive.

This, of course, is purely a personal opinion, and I could easily be wrong. At any rate I feel the WORL idea is a fascinating one and I hope it works fine, whether WORL or any other station originated it. I've written a number of columns urging a more imaginative, more intelligent use of the tremendous wealth of recorded music available today. For the more imaginative and intelligent such efforts, the larger the audience for advertisers.

I can't close this week's piece without saying how very glad I am to see Joe Ream coming back to work for CBS. Joe retired as executive vice president of the network in August 1952, and he's been away much too long. He's coming back as vice president in charge of CBS's Washington office, and I, along with his thousands of friends in the industry, welcome him back. He's one of the brightest and nicest men ever to grace the broadcast field.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in SPONSOR Backstage? Both Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 E. 49th, New York 17, New York.

We Sincerely Believe:

1 . . . that the vast majority of WSB Radio's hundreds of thousands of consistent listeners are old enough and mature enough to have minds of their own—

2 . . . and that by giving them *variety* in music, intelligent and comprehensive news coverage, interspersed with well planned local and network programs—

3 . . . presented to them on the air by pleasing *personalities* instead of "characters"—

4 . . . results in a WSB Radio audience with a *purchasing* potential that dwarfs that of any other radio station in the Atlanta market.

We defend our audience against the untrue theory that "the average mentality of the listening public is that of a fourteen-year old."

WSB Radio is not a juke-box-program typed station with just "the top 10-20-30-40-50 tunes" rammed into our listeners' cars day and night.

We insist that our WSB Radio air staffers present themselves as guests in our listeners' homes, easily understood and liked by every member of the family from eight to eighty. All rating surveys prove our dominant acceptance in Georgia.

If you want to reach the BUYING members of the radio families in the Atlanta market use WSB Radio.



WSB/RADIO

The Voice of the South • Atlanta

*Affiliated with The Atlanta Journal and Constitution,
NBC affiliate. Represented by Edw. Peery & Co.*

SPONSOR SPEAKS

Tv stability

If network television is to achieve real stability, it must break the cycle in which:

(1) there is a high percentage of program casualties which

(2) bids up the price of surviving programs and

(3) increases the tendency to drop programs whose ratings are weak—because the cost is so high.

There is no formula way this can be accomplished. As tv's collective wisdom increases with the years, the high show turnover rate will simmer-down. Television, after all, is barely 10 years old—a fact often overlooked by its critics.

But we believe there is something each individual advertiser and agency can do now to slow the turnover rate.

Instead of making quick decisions in the next few months to drop shows that start weak, more clients should seek to save their shows through concentrated program doctoring.

True, the stakes are high and you can't afford an extended buildup period. But the experience of a number of clients in past seasons (see article page 33) shows that changes in format and scheduling can be made to pay off.

You have to move like a trip-hammer and do in weeks what network radio's showmen could take months to do. And you can't save every show.

But every show that admen *can* breathe life into helps break the cost spiral and contributes to tv's stability.

New ubiquitous comestible over-all

We recently reported on Nucoa's New York radio-plus-skywriting campaign under the title "The flight that flopped" (17 August, page 32). We thought the Nucoa approach to humorous selling had much too much humor and virtually no sell. Now we're pleased to report Nucoa is moving to more practical use of radio with its "New ubiquitous comestible over-all" commercials (the initials spell Nucoa).

But we're still not really happy. These commercials are fun to hear. But they are tricky and mighty far from using enough time explaining just why Nucoa is good margarine.



THIS WE FIGHT FOR: *Cash-register results are the true index of media effectiveness. Yet most air media research is built on ratings. Air media buyers and sellers should work together to end this lopsided research emphasis.*

10-SECOND SPOTS

Bali-hi! From a Screen Gems, Inc. release. "On Bali there are no nervous breakdowns or ulcers." *Just the place for a Madison Avenuer's vacation!*

Research: Sign on the wall of the research department in a New York station rep firm: "ON WHAT DO YOU BIAS YOUR OPINION?"

Outnumbered: When the American Women in Radio and Television convene in San Francisco next spring, McCall's Magazine will present its annual awards. About 800 AWRT women will be on hand. *McCall's* is sending 20 men—a ratio of 40 to 1. *That should make the girls happy!*

Ad safety slogans: Bartell station WAKE, Atlanta, ran 496 announcements over the labor day weekend to remind motorists: "Wake to walk Tuesday. Drive as though your life depends on it."

Big tee: From WJBF-TV, Augusta, Georgia—"Bill Crichton, pro golfer, drove a golf ball off the top of WJBF's new 1,292-foot tower . . . No one knows for sure if any records were set. But it is believed to be the first time a golf ball has been driven down 1,292 feet. *Okay, drive it up again!*

Kow-chu! The Asiatic flu was the subject of a Westinghouse station, KDKA-TV, Pittsburgh, program. The program's title—"The Silent Invader." *Sounds a little like the Hidden Persuaders to us.*

Brrrr! To promote the new Herb "Oscar" Anderson show, ABC TV will have live models dressed in barrels in front of such agencies as Lennen & Newell; B&B; JWT; Mc-E; SSC&B; Ayer; Bates; Doherty, Clifford, Steers & Schenfield; Kudner; Y&R; BBDO, and D-F-S. The letter announcing this event concludes, "We will use six pairs of models who will spend half their time in front of one location and the other half in front of another so that if they are not at one location at a given moment, they are at another location nearby. *You hide 'em, ABC, and we'll find them!*

Odd clients: A recent list of NBC Radio clients was headed by this one: Abstainers Association of America. *Liquor, sex or television?*

The 10:00 & 10:30 P.M. MOVIES'

4

STAR SALES FORCE

dominates

83+% of ARB*

Rated Early Evening Movie Periods Monday through Saturday
P. S. Minutes are available!

JULY 57

the **LEADER** in St. Louis television

KWK TV CHANNEL 4

SERVING THE GREAT
ST. LOUIS MARKET

REPRESENTED NATIONALLY
BY THE KATZ AGENCY INC



EARLE LUDGIN
& COMPANY
121 WEST WACKER DRIVE
CHICAGO, ILL.
Advertising

July 8, 1957

Mr. George Dubinetz
NBC Spot Sales
The Merchandise Mart
Chicago, Illinois

Dear George:

Please thank the WMAQ merchandising staff for the fine merchandising cooperation extended to Shinola Shoe Polish during our recent schedule on your station.

We appreciate their help and know that this merchandising played a big part in producing a substantial increase for the Chicago market in recent months for Shinola, America's No. 1 Shoe Polish.

Sincerely yours,
EARLE LUDGIN & COMPANY

William J. Allen
William J. Allen
Assistant
Merchandising Director

Manor House

Ralston-Purina

Shinola

Voln-Mercury

Mid-American
Nat'l Bank

SUCCESS STORIES

WMAQ

RADIO · CHICAGO