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5 OCTOBER 1957
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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

"Community Club Awards" gives you

**GUARANTEED
RESULTS**

Big, profitable sales results that you can see in black and white!

■ *Community Club Awards* now in 8th cycle on WITH. Cycle No. 9 begins December 2.

■ *Community Club Awards* has run longer and more often on WITH than any station in the country.

■ *Community Club Awards* has grown eight-fold in results—1st through 7th cycle.

■ *Community Club Awards* boasts long list of blue chip advertisers. Many on radio exclusively on WITH.

■ *Community Club Awards* has already given over \$80,000 to Baltimore clubs.

■ *Community Club Awards* has its own staff and full time director on WITH.

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National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington; **Forjoe & Co.** in Seattle, San Francisco, Los Angeles; **Simmons Associates** in Chicago and Boston; **Clarke Brown Co.** in Dallas, Houston, Denver, Atlanta, Miami, New Orleans.

WILL AIR POWER WIN THE BATTLE OF DETROIT?

The hottest competitive scramble since the war is now shaping up with the air media, especially network tv, playing a crucial role.

Page 27

BBDO throws a comeback lunch for net radio

Page 30

Depth studies on (1) feature film; (2) spot ratings

Page 34

Winners in first trade ads competition

Page 37

DISC ST ON PAGE

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

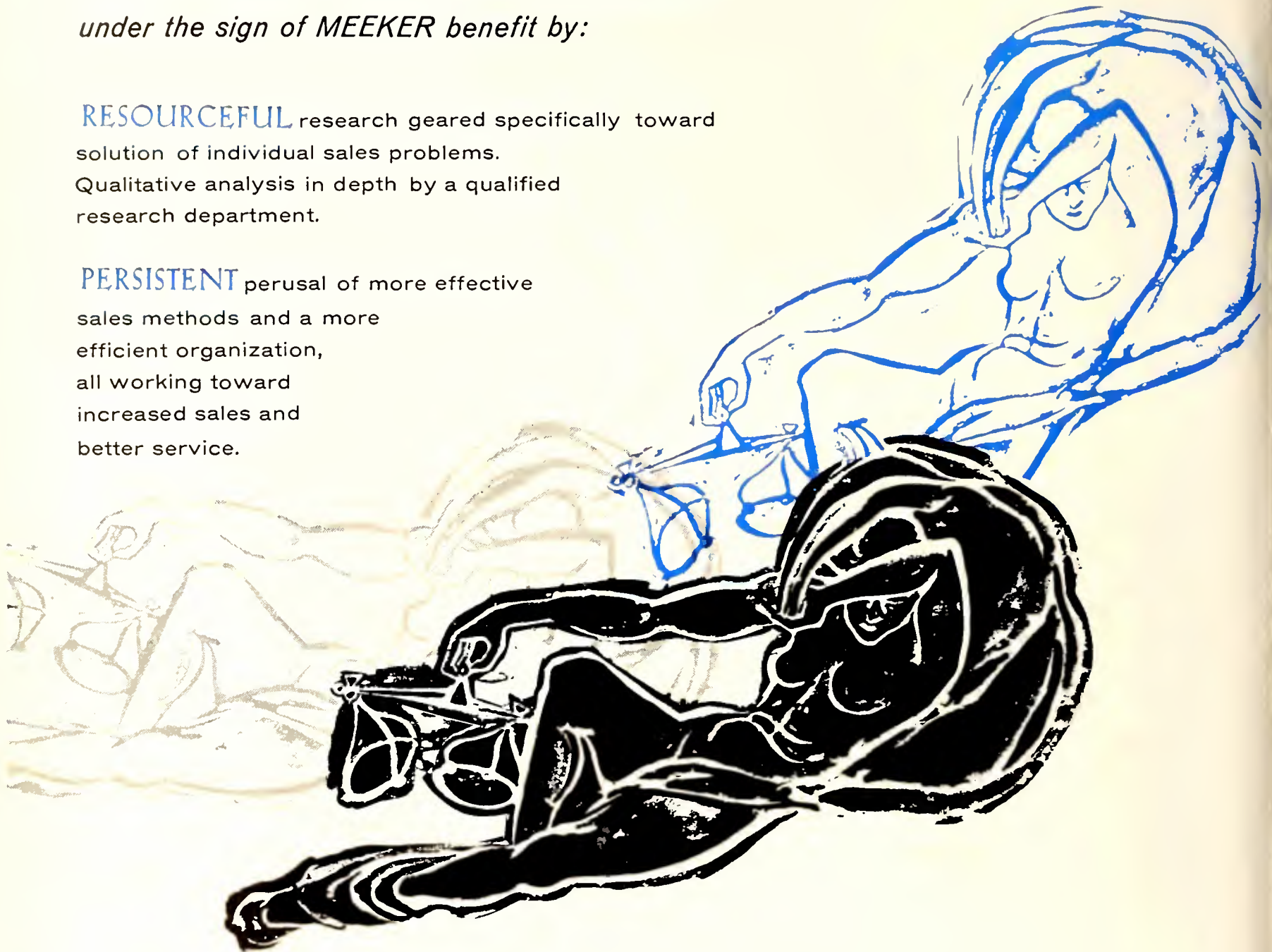
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RESOURCEFUL • PERSISTENT

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

RESOURCEFUL research geared specifically toward solution of individual sales problems. Qualitative analysis in depth by a qualified research department.

PERSISTENT perusal of more effective sales methods and a more efficient organization, all working toward increased sales and better service.



the meeker company, inc.

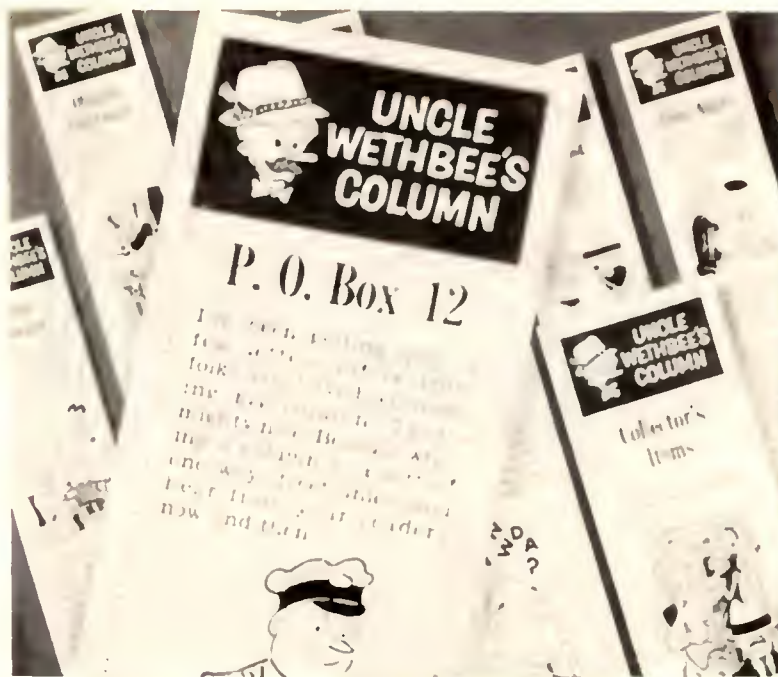
radio and television station representatives

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BBDO BULLETIN



Troubles come fast—and go even faster—in this new TV spot for the Yellow Pages phone book. In animated rebins form, film describes the trials and tribulations of an average couple, and how the Yellow Pages came to their rescue—with everything from a repairman for the clock to a new secretary for hubby. The moral is clear to viewers of *Million-Dollar Movie*. The Yellow Pages is “The First Place to Look... for Anything!”



Uncle Wethbee, brainchild and TV weather reporting partner of Tex Antoine, is now a popular newspaper columnist for Consolidated Edison. Readership studies, surveys and huge returns from offers made through his column show that Uncle Wethbee has a large following. Thousands of New Yorkers enjoy his entertaining facts and fancies. He's a salty, little good will ambassador for dependable Con Edison electricity and gas.



To fit a host of commodities, in any form, Continental has a full line of containers: metal, paper, plastic and glass. Continental Can Company is a leader in packaging, research and development. Hence this “reputation” campaign in *Time*, *Fortune*, *Business Week*. Each color spread features a different product and headlines the theme: Whatever you make, or whatever you pack, “Continental has the right package for you!”



Climaxing one of the happiest anniversaries in Sheraton history was the recent opening of its new Philadelphia hotel. After nineteen years of steady growth, the Sheraton family now numbers 46 hotels in 32 cities. Also celebrating an anniversary is Sheraton's distinctive “magazine-poster” campaign—now in its fourth big year, BBDO Boston is proud to play a part in the continuing success of Sheraton, “the proudest name in hotels.”

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

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

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Will air power decide the battle of Detroit?

27 Chart and text outline air media plans and strategy of the automotives as they shape up for what may well be the biggest "Pier Six" brawl ever

BBDO gives net radio a comeback luncheon

30 Last week the four radio networks told top account and media executives at BBDO how net radio has changed. Here are highlights

The feature film audience in depth

34 A new Politz study for WOR, New York, gives admen a qualitative look at feature film's audience: age, sex, income, home ownership

How to figure the rating for a spot

34 Is the common practice, which is to average ratings for programs before and after, actually correct? TvB supplies the research answer

Winners in first annual trade paper ads competition

37 Here are the tv and radio firms whose trade paper ads were judged best in SPONSOR's competition. Objective: to raise ad standards

FEATURES

- 16** Sponsor Backstage
- 61** Film-Scope
- 22** 49th and Madison
- 64** News & Idea Wrap-Up
 - 5** Newsmaker of the Week
- 66** Picture Wrap-Up
- 82** Sponsor Hears
 - 9** Sponsor-Scope

- 90** Sponsor Speaks
- 50** Spot Buys
- 90** Ten Second Spots
- 14** Timebuyers at Work
- 88** Tv and Radio Newsmakers
- 79** Washington Week
- 18** Women's Week

In Upcoming Issues

"What have you done for me lately?"

From new book by Walter Schwimmer, a chapter in which Schwimmer tells how his agency pioneered in the creation of spot radio commercials

Radio status report

Monthly summary of radio facts includes network clients and barometer of network radio sales this current month compared to last

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You're always 'on top' with

KTHV

**Channel 11
LITTLE ROCK**

KTHV has the highest antenna in the Central South—1756' above average terrain! And that's only one of *eight* reasons why we do such a big job in Arkansas.

The other seven:

1. *Over 240,000 TV Homes*
2. *CBS Affiliation*
3. *Channel 11*
4. *316,000 Watts*
5. *Center-of-State Location*
6. *Superb New Studios*
7. *Know-How Management*

Ask your Branham man for the DETAILS on all these eight *big* KTHV facts!



316,000 Watts Channel

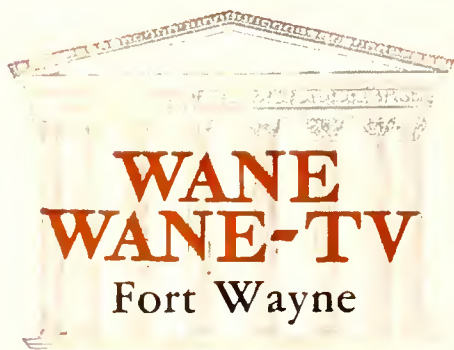




Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

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



good things grow together



This is the case in the billion dollar Fort Wayne market served by WANE and WANE-TV  To meet the needs of this rich mid-western market, WANE and WANE-TV have built these new, modern facilities . . . unquestionably the finest in the market . . . tower, studios and offices, all within the city limits of Fort Wayne. Working together as a combined operation, these two great stations will serve Fort Wayne and its 20-county area still better. To sell prosperous Fort Wayne, you need WANE and WANE-TV  Both CBS affiliates.

CORINTHIAN STATIONS *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

NEWSMAKER of the week

This week the Gillette Co. divisions of Toni and Paper Mate have some title changes on their stationery. Toni's founder, Neison Harris, has relinquished the presidency of that company to become president of Paper Mate, but will now be responsible for the overall operations of both divisions. Stuart Hensley, Toni exec. v.p., fills Harris' former post.

The newsmaker: Richard Neison Wishbone Harris — but for whom no one would ever have wondered “which twin had the Toni?” — is the 42-year-old quick-thinking, fast-traveling vice president of the Gillette Co. empire who streaks about on business trips in the company's Lockheed Lodestar or in his own Beechcraft Bonanza. He has been flying aircraft for several years, but in the last several days he has done some flying of another nature — upward in the executive echelon of Gillette.

Now he not only is responsible for the operation of Toni (Prom. Bobbi, White Rain, Pamper, etc.) — which company he and his brother, Irving, founded in 1944 and sold to Gillette for \$20.5 million in 1948—but he now becomes the chief executive officer of Paper Mate, the ball-point pen company acquired by Gillette in 1955 for \$15.5 million. The move, announced by Gillette president, Carl J. Gilbert, comes on the heels of another Gillette diversification, the August decision of Gillette Laboratories to enter the field of proprietary drug items with a cough remedy as a starter.



R. Neison Harris

The move also came at a time when some along Madison Avenue have been speculating about where Gillette is going. “Will Gillette enter the electric shaver field?” Gillette denies such a rumor on the grounds that they have no interest in the electrical appliance field. “What about the first half of 1957 when profits were off about \$3 million compared with the same period last year?” Gillette was not shaken up badly by this. It accepted these facts: (1) Home perms, industry-wide, softened during this period but Toni still held its majority share of the market; (2) Not accounted for in the half-year report was a lot of money tied up in foreign currency from export business; (3) Blade sales have been going up since World War II and this spring's sag was more a dealer-inventory than a consumer problem. Gillette is now confident that the last half of 1957 will at least equal the last half of 1956. The realignment of executives may well be Gillette's way of seeing that it does.

Harris is known as a shrewd merchandiser and a fast worker. (He almost sold Toni to P&G in 1947, but they were too slow in their decision to suit him.) He will have a chance now to show some more speed, aided by both divisions' ad budgets totaling an estimated \$15 million, about two-thirds of which goes into tv.



**OKLAHOMA
CO-SPONSOR
SELLS 80%
OF DEALERS!**

EL CHICO FOODS, INC.,
co-sponsors of THE CISCO KID
in Oklohoma City, report thru
Purnell Advertising:

“With THE CISCO KID
behind our sales efforts, El
Chico Faads plced their
line in 8 out of 10 deolers
oppraached in the 46-
county area where THE
CISCO KID is received.
Through THE CISCO KID,
El Chico Faods has been
able to place displays in
many stores wha previous-
ly refused them.”

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



Write,
Phone
or
Wire
Collect
Today

New York
Chicago
Cincinnati
Hollywood



IN MOMENTS OF HISTORY

At nine p.m. on Tuesday, September 24, all three television networks carried simultaneously President Eisenhower's address on events in Little Rock. An estimated 30 million Americans watched him on NBC. NBC's audience was 32% greater than the second network's and 69% greater than the third network's.

In the fifteen minutes following the President's address, NBC news commentators did a special analysis of the integration crisis. Over 20 million people tuned in this program, more than watched the competing entertainment attractions on either of the other networks.

Recently, a Capitol Hill poll† showed that more members of Congress watch NBC for news than any other network. The reason the nation's law makers gave for this preference: NBC offers the most complete news coverage and, in Chet Huntley and David Brinkley, the most popular, most objective news commentators in network television.

The nation turns first for news and coverage of great events to the network with the world's most comprehensive broadcast news organization.



NATIONAL BROADCASTING COMPANY

*Trendex Special Report †Made by Walter Gerson & Associates, July-August 1957

You know KPRC-TV is good for headaches...



just wait 'til you try it for HOUSTON SALES!



Acts twice as fast to relieve sales miseries!

**Won't upset
your stomach
as worry often does**

KPRC-TV combines coverage with two powerful anti-resistance ingredients. These speed the sales message out of the studio and into the buying stream *twice* as fast as aspirin.

So, for effective, fast relief from headaches, discomfort of duds, sluggishness, and ordinary selling aches and pains, use the modern sales deliverer . . . KPRC-TV, Houston.



JACK HARRIS
Vice President and General Manager

JACK MCGREW
Station Manager

EDWARD PETRY & CO.
National Representatives

SPONSOR-SCOPE

5 OCTOBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

In the ever-shifting air media, the winds veer fast. But last week they alternated steadily from two unmistakable directions:

- **SPOT:** With the more cumbersome network form of scheduling pretty well set up, individual-station sponsorship continues to get major attention.
- **MERCHANDISING:** Competition for the consumer's eye and ear (and dollars) is such that a mere airing of a show isn't the end of the line. The impact of the marketing revolution is beginning to be felt more and more. Something additional is being demanded, as the next two items will show:

Esty this week called station reps to a sort of pre-game selling rally.

The agency is urging them to get merchandising support for the Leeming-Pacquin spot radio campaign (which starts this month).

The reps were reminded that the client was highly pleased with the results of spot radio last year and got a box of Leeming-Pacquin products to stimulate their assignment.

Schedules will run for 32 weeks, averaging 20 spots a week.

Lever Bros.' latest innovation in spot is to recruit radio stations as co-producers of Imperial Margarine commercials.

The plan is envisioned this way:

- Stations will obtain taped testimonials for the product from prominent women in the community.
- The inducement is a \$25 prize plus a carton of the product.
- In return for this service stations get a saturation campaign through FCB (agency for the Imperial brand).

Kraft, Imperial's chief competitor in the premium margarine field, probably will counter with an attention-getting gimmick of its own.

The Katz Agency has devised a seasonal angle to cash in on the markets that the networks are unable to deliver to an advertiser.

It involves these two steps:

- 1) A Katz station affiliated with a network furnishes a list of the periods it hasn't been able to clear for a network campaign.
- 2) A Katz salesman then goes to the appropriate agency or advertiser and says: "Look, you're not getting what you want, which has created a hole in your advertising plans. Now, let us show you how you can fill this gap."

Station managers who want to make themselves welcome among timebuyers on their trips to spot-buying centers should bring something new and solid to talk about.

SPONSOR-SCOPE asked a cross-section of timebuyers for tips on what they want to learn from visiting station people. These were the main suggestions:

- 1) Audience composition surveys.
- 2) Any new plans for programing.
- 3) Latest information on market characteristics — working hours, store openings and closings, downtown stores vs. shopping centers, heavy shopping days, peak transportation hours, shifts in the labor market.

Will Nielsen furnish a rep with radio data he can use as sales ammunition against the research service's franchise customers, CBS and NBC?

That's what the **Katz Agency** is wondering this week. It has put in an order for data that would serve—if it turned out favorable—as base for a presentation **competitive to the networks.**

This (and other) Katz activity is indicative of a **quickenning tempo among major reps to develop strong spot stories to buck the business strides being made by the radio networks.**

Michigan Avenue sales resourcefulness is showing up in a radio station in Casper, Wyoming.

KTWO is offering every advertiser who buys a package of **20 announcements**, via the Meeker Co., this **free research:**

Interviews with a random sample of 200 listeners for (1) pinpointing brand awareness, and (2) getting a playback of **copy points** on the participating product as well as competing merchandise.

The connection between Casper and Michigan Avenue is this: **Don Nathanson**, North Advertising president, owns 10% of KTWO and his research director, **Dr. Paul Ben-Zeev**, developed the method for the station.

Cocomalt (BBDO) this week became the biggest single spender in the Spanish-language radio market.

It bought a 26-week campaign (\$30,000) on the **Sombrero Network** and schedules on **New York and Tampa stations.**

The young housewife may complain that her working day is never done, but research indicates she nevertheless spends more time before the tv set than her older sisters.

Here's documentation for the daytime viewing habits of the various categories of housewives:

AGE GROUP	AVERAGE WEEKLY VIEWING	
	10 A.M.-5 P.M.	
16-34	11 hrs.	
35-49	9 hrs. 12 mins.	
50 and over	9 hrs. 17 mins.	

SOURCE: Nielsen—April 1957 NSI breakdown.

How do radio and tv fare in their daytime competition for audiences during the weekday? This is the usage pattern composed for NBC by Nielsen:

	6 A.M.-NOON		NOON-6 P.M.	
	RADIO	TV	RADIO	TV
Different homes reached per week (add 000)	32,102	23,305	29,765	33,336
Avg. hrs. per wk. per home reached	6.28	5.38	5.74	9.11

Survey period: 3-9 March 1957.

P&G is tv testing a newcomer to its soap family—Winterset—in West Coast and Midwest markets.

Benton & Bowles is the agency, and the brand is referred to as "Product 80."

NBC Research is watching the ratings of Wagon Train and Wells Fargo with special attention because its standing as a prognosticator is at stake.

The department had singled these two series out for pre-show audience testing and predicted rating trends from the findings.

Pointing up the frenzy generated by new network tv shows and the breathless wait for ratings is this episode from Hollywood:

A tv-radio No. 1 man got a call the first thing in the morning this week, bawling him out for the quality of the first of a new network series.

Several hours later he heard from New York again. This time the conversation was prefaced with an apology: The earlier call was made in error. The Trendex ratings, the Hollywood executive was told, had just come in and showed that the program had licked its competitors by a wide margin.

Colgate has a twofold purpose in replacing the Big Payoff on CBS TV daytime. It wants:

(1) Something different and more exciting than a quiz, and (2) a new hook to hang its merchandising to dealers on.

In looking for a replacement, Lennen & Newell reviewed and auditioned over 70 program prospects.

Gail Smith has changed his status at P&G: He has switched from program negotiator to program consultant with headquarters on the West Coast.

Smith, whose main concern will be as president of Lewman Productions, Jane Wyman's producing company, has this P&G assignment: Keeping an eye on new Hollywood program developments.

He'll visit Cincinnati a couple days every month or so to exchange notes with A. N. Halverstadt, manager of advertising production. Bob Short and George Giroux will share Smith's former functions.

NBC TV argues that there's both an audience and a money advantage in sponsoring two or three shows the same day instead of spreading them over the week.

Here's the statistical support for this contention NBC is showing to agencies:

FACTORS	SAME SHOW 2 DIFF. DAYS	2 DIFF. SHOWS SAME DAY	MARGIN
Unduplicated rating	15.5	19.9	+28%
Gross Time	\$41,200	\$30,900	-25%

(Programs involved: Truth or Consequences, 8.2; Comedy Time, 12.5.)

FACTORS	SAME SHOW 3 DIFF. DAYS	3 DIFF. SHOWS SAME DAY	MARGIN
Unduplicated rating	19.5	25.1	+29%
Gross Time	\$61,800	\$41,200	-33%

(Programs: T or C, 8.2; Comedy Time, 12.5; It Could Be You, 9.1, January-April 1957 estimates.)

Maybelline this week got into royal glamour by buying a pickup of the Royal Commonwealth Ball, honoring Queen Elizabeth and the Prince Consort, from the Waldorf Astoria, N. Y., 21 October.

The telecast will be over CBS TV from 11:15 p.m. to midnight.

Maybelline has been spending about \$1.5 million annually in tv spot via Gordon Best.

This week's milestone in network radio's advance: CBS Radio was finding it difficult to accommodate a \$300,000 (gross) order from Jell-O (General Foods).

Jell-O's requisition: 10 seven-and-a-half-minute daytime units a week for 10 weeks. If CBS manages to squeeze in this schedule without product conflict, October's availabilities will be sold out 100%.

NBC Radio meantime got orders from Carling Ale, 7 Up, Standard Brands (coffee promotion), and a renewal of 60 spots a week from Jell-O.

MBS drew 78 five-minute newscasts from Kent (Lorillard), to be run off within eight days, and a 13-week renewal of the network's bulky Kraft schedule.

James Vicary and his technique of "subliminal projection"—that is, slipping in quickie advertising images that work on the viewer's subconscious—have started to kick up a verbal storm:

- Motivational researcher **Dr. Ernest Dichter** this week issued a statement attacking the technique as "subliminal manipulation," comparing it with hypnotism and arguing it was against public policy.

- Other sources threatened to lodge protests with state and federal authorities on the ground that s.p. could lead to anti-democratic abuses.

- **K&E's Ed Cox** got into the act with a statement that no self-respecting advertiser, network, or station would allow subliminal commercials—even if it were O.K. with the government.

Vicary's rejoinder: Dichter's analysis is too sweeping and far-fetched. Moreover, he (Vicary) agrees that s.p. shouldn't be used without an advance warning to the audience.

Credit C. F. Moore, Jr., Ford Motor Co.'s v.p. in charge of public relations, with winning company support for the Wagon Train buy on NBC TV.

Other Ford brass preferred an alternate sponsorship of **Mr. Adams & Eve**, from which Colgate would like to withdraw. But Moore persuaded them that **Bob Kintner's** pitch in **Wagon Train** made more sense.

Further proof that **Lestoil** has arrived: Its ad manager, **I. L. Eskanasey**, gets star billing at the **28-30 October ANA convention in Atlantic City.**

Lestoil (Adell Chemical) uses spot tv on a market-to-market basis and **Eskanasey** will explain his strategy in selling against tough competition (in **Lestoil's** case that prominently includes **P&G**).

Other air media features of the meeting will include a **spot radio session**; a talk by **McCann-Erickson's Lance Linquist**; and comments on tv selection by **Bryan Houston's H. H. Dobberteen.** (The place: **Chalfonte-Haddon Hall.**)

C. E. (Ned) Midgley, Jr., Ted Bates v.p. and one of the first timebuyers, died this week after a lingering illness.

Midgley gained wide respect within the field for his flair in air media strategy and exposition of the problems and trends of the business. He started his career in the early '30s at **BBDO.** joined **CBS** about 15 years later.

A busy commercial producer makes a pretty sensitive detector of new trends in that field.

Here's what **Steve Elliot, of Elliot, Unger & Elliot,** told **SPONSOR-SCOPE** this week about the directions that film commercials are taking, as based on assignments passing through his studio:

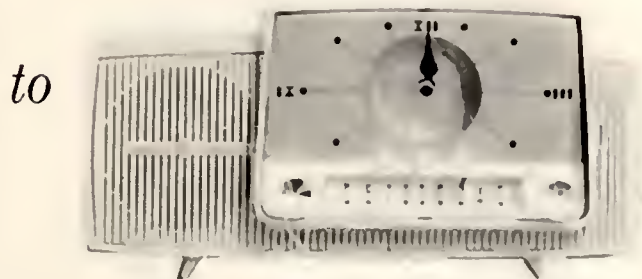
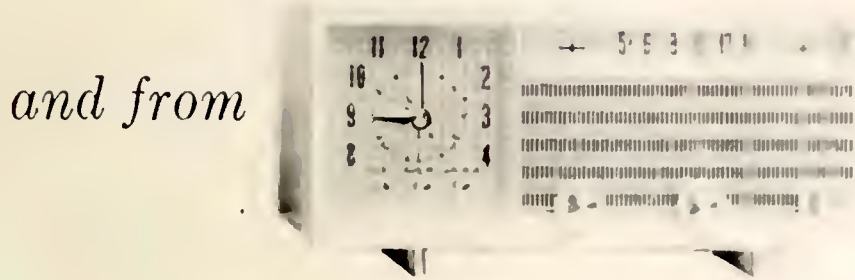
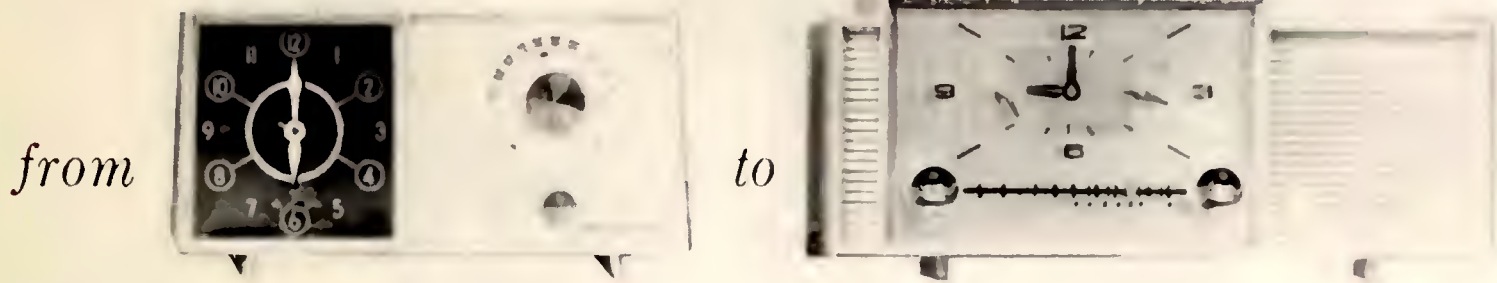
- 1) **Less conspicuous consuming of the product and smacking of lips.**
- 2) **More luxurious and charming backgrounds.**
- 3) **Avoidance** of what some might consider questionable taste—such as **scrubbing of teeth and flaunting of messy clothes.**
- 4) A minimum of wordage and **greater focus on memorability** of the product image.
- 5) The **light sexy treatment** to emphasize the femininity of a product.

ABC TV seems to be moving toward the break-even point on its tv film commitments. But it still is on the debit side on:

- **Colt .45:** The alternate week's sponsorship is open.
- **Navy Log:** 15 shots unsold for the season.

For other news coverage in this issue, see **Newsmaker of the Week,** page 5; **Film-scope,** page 61; **Spot Buys,** page 50; **News and Idea Wrap-Up,** page 64; **Washington Week,** page 79; **SPONSOR Hears,** page 82; and **Tv and Radio Newsmakers,** page 88.

WHB: Prime Factor in the Prime Time



WHB talks to 54.1% of the Kansas City audience (Nielsen)

*Prime...
or any time...* **It's a WHB world**

Ask to see the WHB area dominance story—packed with convincing documentation!

- Latest AREA NIELSEN: WHB first with 48.5%, 6 a.m.-6 p.m.
- Latest PULSE: WHB first every quarter hour.
- Latest HOOPER: WHB first with 42.4% all-day average.
- Latest TRENDX: WHB first with 42.1% all-day average.

WHB 10,000 watts on 710 kc
Kansas City, Missouri

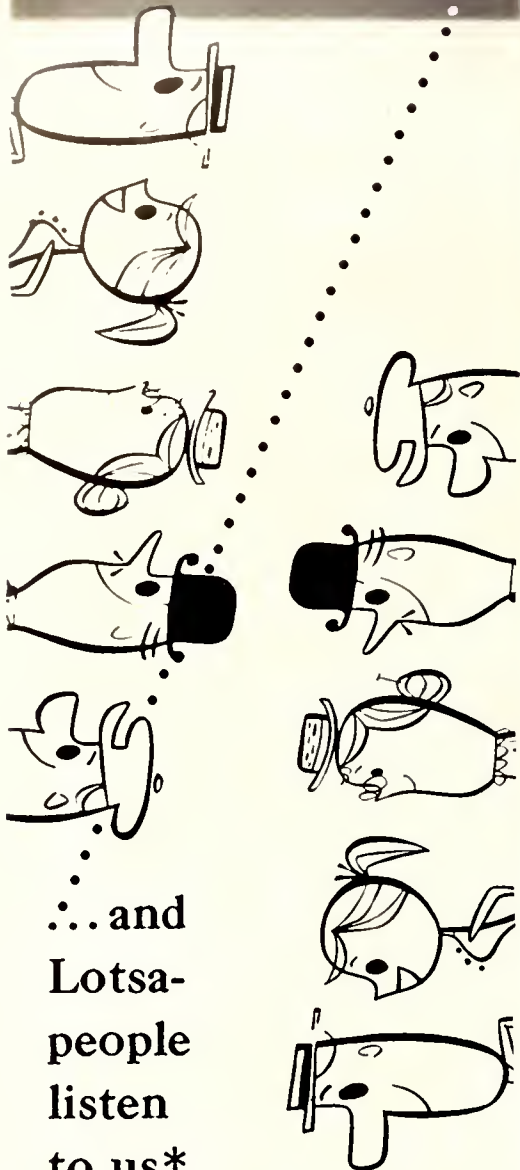
Talk to Blair . . . or WHB General Manager George W. Armstrong

**STORZ
STATIONS**

TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

- WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
- WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
- WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
- WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

Lotsapeople
buy
Lotsathings...



...and
Lotsa-
people
listen
to us*

August-September reports show KONO again your best bet in September: (25.7 mornings—30.1 afternoons)—more listeners than ever before—and we're still increasing our lead. So, if you want to sell Lotsathings to San Antonio, see your H-R representative or Clarke Brown man about...

*The Lotsapeople Station

860 kc 5000 watts

KONO

SAN ANTONIO

Radio

Timebuyers at work

Ed Jennings, Hicks & Greist, New York, comments on the way many radio stations throughout the country feature the "top records" as their primary programming content. "There are many things wrong with this concept," Ed says. "Number one, the 'Top 40' list is usually dictated by the number of records purchased in the area surveyed. Since teen-agers account for most 'singles' purchases, the listings reflect their tastes and not necessarily those of the entire community. Number two, when programming is built on such an unimaginative formula, 'program personality'—an intangible but definite aid in developing a favorable attitude toward a program's sponsors—is destroyed. Number three, when the station seeks to appeal *exclusively* to the plurality taste, the many minority tastes are left unsatisfied—bad commercially and certainly not in keeping with public service. Number four, these stations are deliberately attracting a large teen-age audience—which would seem to contradict their claims of a small teen-age audience." Ed feels the trend is toward more durable music.



Marshall Hawks, tv-radio director, Emery Advertising, Baltimore, points out that one of the basic differences between print and broadcast is in the relationship between editorial and ad control. "For the most part," Marshall says, "newspaper and magazine advertising have no resemblance to the editorial matter. The advertising stands



apart and by itself without integrating style and approach. Specialized products and services, of course, often use newspapers and magazines such as trade publications, where advertising will have continuity with the stories and articles. But most products and services can't relate themselves to the character of print media." On the other hand, Marshall says, radio and television advertising can be an integral part of the programming

because shows are separate entities. Generally, the advertiser can purchase programs, participations and adjacencies that blend with the nature of the product. "For the best results," he says, "everyone in the agency involved—timebuyers, copywriters and production people—should have a working knowledge of each other's functions; a buyer should know as much about the entertainment values he's buying as cost-per-1,000. To help achieve this, we've combined our broadcast and media departments at this agency."

On Saturday
morning
in the
Nation's Capital...



WRC IS THE SPEAKER OF THE HOUSE!

On Saturday morning, WRC Radio commands by far the greatest share of Washington area audience. From 6 AM to 12 Noon, WRC averages a 20% share of the total audience... an 18% advantage over the second station.

WRC's Saturday morning lead can be a great advantage to you, too. For shopping is a weekend affair in Washington. Just as their menfolk do, a great number of women go to business through the week in the nation's Capital... a joint working effort that has boosted Washington's family income right to the top of the national averages.

This double-duty workweek means *double-duty shopping on the weekend*. And when the working family brings home the groceries on Saturday afternoon, chances are you'll find an abundant assortment of WRC-advertised products.

What goes on in shoppers' minds reflects what goes on WRC. To put your product in more weekend shopping bags, have WRC speak for you in the nation's Capital!

WRC-980

WASHINGTON, D.C. SOLD BY  SPOT SALES

Source: NSI Report, Total Station Audience - Washington, D.C., Area - July, 1957

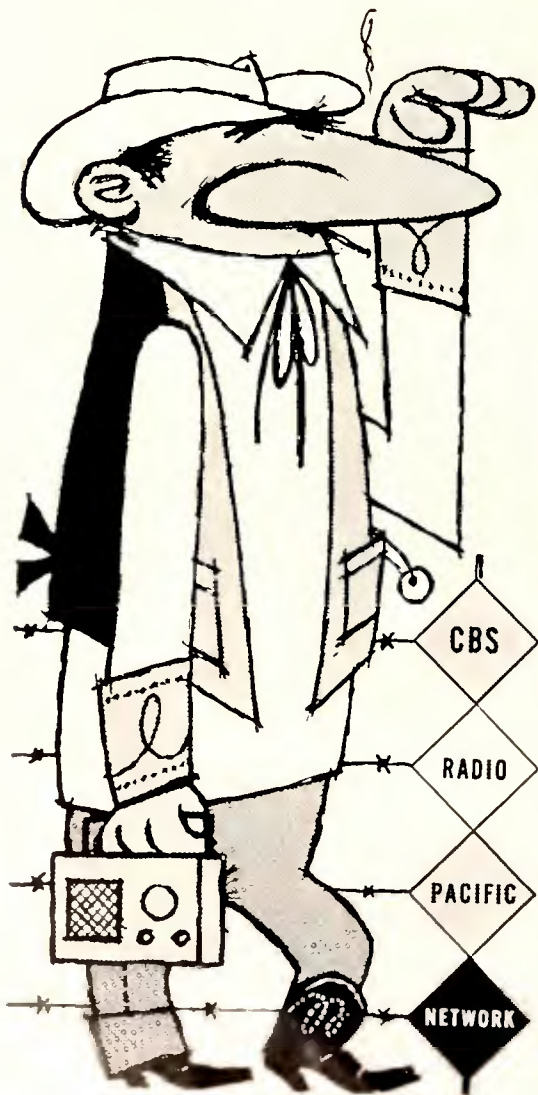
Westerners listen¹
to their favorite²
programs on
the CBS Radio
Pacific Network³

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 RADIO SPOT SALES

Sponsor backstage

Nets pitching "live" talent

It is encouraging to learn that a number of additional NBC TV affiliates committed themselves to carry the new Jack Paar *Tonight* show during the course of the affiliates' meetings here in New York several weeks ago. And it's interesting to note that the whole question of the network's battle against the rating inroads of feature film programming on the part of many competitive independent stations came in for plenty of discussion.



Prexy Bob Sarnoff followed through on the general theme of his Miami speech to the effect that the affiliates must support live programming efforts on the part of the webs. With special emphasis on the *Tonight* show. And Paar himself did a fine and subtle job of selling the assembled affiliates. Could be that, come the end of daylight saving time, the new *Tonight* may be out of the woods from the standpoint of major market clearances.

And it could be, too, that with the reclassification of the show's time period into "D" time, and with the new discount structure the NBC TV Participating Sales Unit is pitching, the Paar program may be loaded with sponsors come the winter. The new deal includes a special short term introductory set up, which gives a client 10 free spots for every 20 he buys. It would be gratifying to this corner to see the show become a commercial success, for Paar and his talented troupe of regulars and guests surely rate it. If Paar's *Tonight* does make it big sponsor-wise, and maintains its excellent entertainment level it will surely be one of the happiest surprises of the new season. The *Tonight* entry which occupied the time period before Paar took it over was so bad it had many prospective buyers believing nothing good could ever happen in the slot again.

New summer programming format?

The so-called surprises, of course, are one of the more interesting aspects of the tv business. When, out of nowhere, a Welk hits the top 10, or a Paar redeems a dead area most of us observers get a genuine kick out of the situation, and smart advertisers get a new solid buy.

There are evidences that perhaps the next surprise of the new season will be an afternoon show. *American Bandstand* on ABC TV, with personable young Dick Clark as emcee, has recently popped with ratings which staggered the NBC and CBS opposition. Running from 3 to 4:30 p.m. Monday through Friday, *Bandstand* drew a 6.6 against NBC's 4.2 and CBS's 2.8. It walked off with a 40 share of audience. These ratings are the Trendex (September 2 through 6) figures for New York, Philadelphia, Cleveland and Atlanta, the four towns in which the show competes by the clock with its NBC and CBS opposition.

For the full eleven city Trendex, where time zone changes make it too complicated to break down the shows affected here. *Bandstand*

still topped its opposition on the other two webs rather handily. The success of this show speaks well for young Mr. Clark, who is indeed one of the most pleasant yet authoritative emcees we've caught recently, but it also holds promise that some of the other new ABC fall entries may catch on. For *Bandstand*, of course, is a pop music show, featuring most of the currently hot records, plus personal appearances by leading record stars. And these ingredients will, naturally, be quite prevalent in such new ABC TV episodes as the Pat Boone *Cherry Show*, the *Guy Mitchell Show*, etc.

At any rate the early success of the show has ABC toying with the idea of building a nighttime stanza around young Dick Clark, and the ABC sales department is out pitching the new property full blast. The show costs less than \$8,000 per quarter hour all told.

Before getting off the subject of the NBC affiliates meetings, incidentally, I intended to make a further comment or two about the confabs. I particularly liked Bob Sarnoff's remarks that there was a strong possibility that the NBC program department might begin to view the summer as a "training camp" for programs and talent.

Television, including NBC and all of the other networks, has dillied and dallied with all types of formulae for developing new shows and talent. None of said efforts were ever consistently successful. It remains to be seen whether NBC will indeed be able to devote any substantial part of its warm weather programming to new show ideas and new talent opportunities.

If the web is able to do so, however, and do so effectively it will be a healthy condition for tv. Sarnoff told the affiliates: "Perhaps, eventually, the summer will become an opener for the succeeding season, instead of the tail end of the old one." Advertisers and agencies interested in seeing successful new program formats and stars developed will welcome NBC's efforts in this direction.

It's too well known and oft-lamented a fact that there are too few places these days for new talent to develop and new tv ideas to be tried out. Tv, itself, must develop its talent, and find ways and means for new ideas to be given a hearing. And the affiliates' reaction to Sarnoff's words about setting up summer time for such purposes was enthusiastic.

Bobby Sarnoff told the web's affiliates many things which interested, and some which amused them. But it was left to the vice president of another network, ABC, to make the most amusing remark of the week to the assembled NBC men. This was John Daly, who in his capacity as president of the Radio and Television Executives' Society, welcomed the NBC affiliates as guests of the RTES at the Society luncheon featuring FCC commissioner John Doerfer. "Knowing affiliates as I do," said John. "I have one special announcement to make to the NBC affiliates. Gentlemen, this is Thursday, September 12!"

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.

**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 61.4	Station B 23.5
12 noon-6:00 p.m.	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.



Women's week

NEW
CHARLIE
CHAN
SELLS!



78 markets snapped up in first six weeks! Coca-Cola in Atlanta! NBC O-&-O in Los Angeles! Dixie Beer! Bowman Biscuit! Prescription 1500 in 10 markets! J. Carrol Naish, the NEW Charlie Chan, "the best ever to do the role." See it today, and you'll have to agree the new CHARLIE CHAN sells!



Hurry! Markets are being reserved today! Wire or phone for private screening!

Television Programs of America, Inc.
488 Madison Ave., N. Y. 22 • PLaza 5-2100

"Womanship" is a science: Mrs. Julia Morse, v.p. and account executive at Anderson & Cairns, and active chairman of her agency's Women's Point of View Committee, feels motivational research is sound thinking. "not trickery."

In a recent address to the Washington Square Business and Professional Women's Club, she challenged Vance Packard's views in "The Hidden Persuaders" as cynical.

"It's not true that advertising people use motivational research to plummet the depths of women's minds in order to take advantage of them," she said. "Actually, it's a tool in advertising and marketing planning to help the consumer through a basic understanding of her needs."

The Women's Point of View Committee at Anderson & Cairns, comprised of all the women in the agency, helps interpret women's needs to the remainder of the agency. The group works on research projects particularly involving that 90% of the agency's accounts in which women influence the buying.

"A woman who works," she said, "does not detach herself from feelings of responsibility for the home and family during her work. And, being more emotionally involved, she does not ordinarily work with the attitude of 'putting something over.' The result is warmth and sincerity in ads to which women more naturally respond."

How do executives live? Very well, according to a recent survey of the home life and habits of a cross-section of company presidents.

Nine out of 10 presidents own their own homes, and many own a country home as well.

The overwhelming majority own two cars—one a luxury model (such as a foreign car or model in the Cadillac, Chrysler-Imperial class) and one a work-a-day car.

Three out of 10 own boats, and when they do, these boats are usually fairly sea-worthy fishing craft.

Over half of the presidents surveyed own 11 suits or more, and buy two or three new ones a year.

Nearly 5% of the men who head up companies grossing an average of \$65 million in 1955 sales intend to buy airplanes in a year.

Note to wives of rising executives: Company presidents like simple American foods. They lean heavily toward steaks and broiled meats, such homespun desserts as ice cream and pie. And don't look for vintage wines—company presidents stick to scotch or martinis.

How to keep your man alive: The modern generation of agency wives is particularly alert to the health needs of her husband. Among a cross-section of wives of large agency media men and account executives interviewed for insurance coverage, the following views prevailed:

Today's agency wives insist on at least one complete physical check-up for their husband each year.

More than 50% of the women interviewed prefer two.



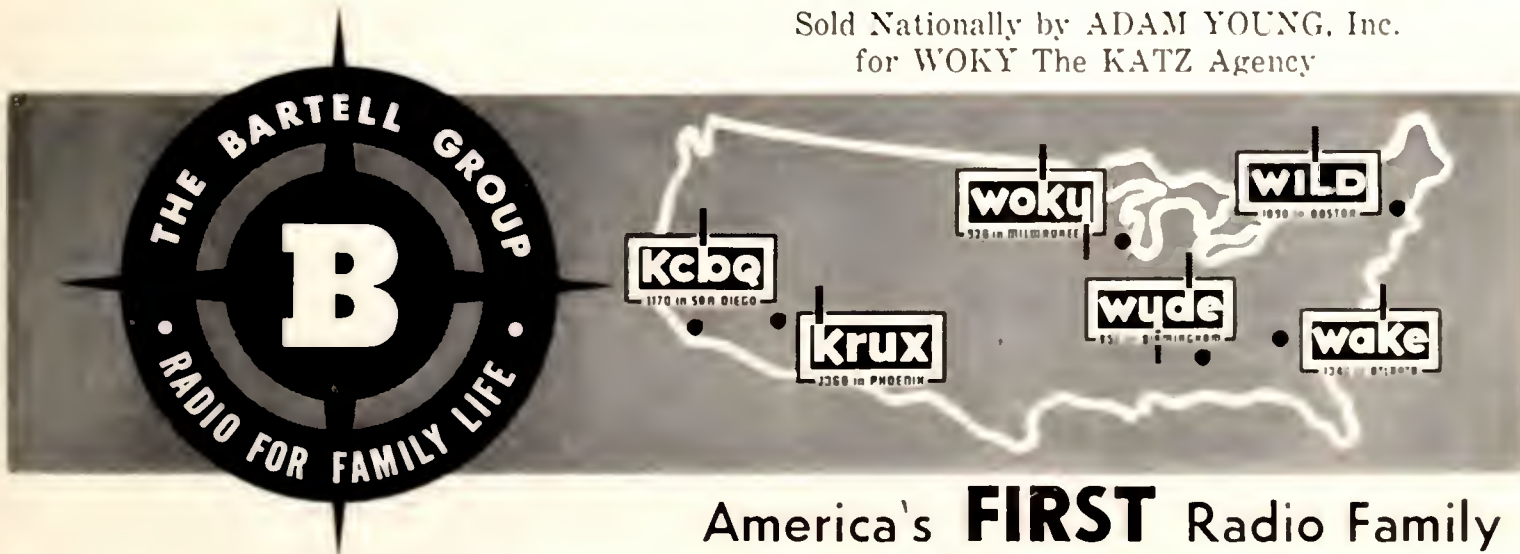
imaginative programming has produced

BARTELL GROUP FAMILY RADIO

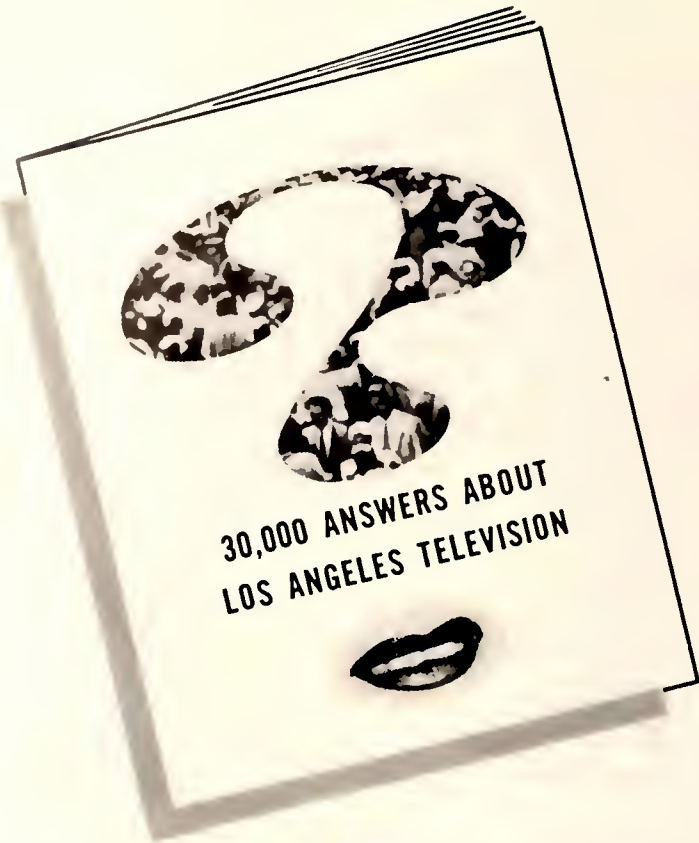
✦ **FIRST** at WOKY Milwaukee, KCBQ San Diego, WAKE Atlanta, KRUX Phoenix... newest Bartell stations WILD Boston and WYDE Birmingham going up, up, up!

BARTELL IT . . . and SELL IT!

Sold Nationally by ADAM YOUNG, Inc.
for WOKY The KATZ Agency



America's **FIRST** Radio Family
Serving 10 Million Americans



Would you like to be the life of the Plans Board?

Do you sit idly by, sobbing into your hankie, while someone else hogs the stage?

There's a cure, friend...

At the recent Sportsman's Show, key KTTV personnel interviewed the crowds day after day, getting important answers to questions about Southern Californians and their television viewing habits.

For the first time, this information is available to you ... packed with vital facts that mean business to you.

"How many people enter contests?"

"What time do people go to bed in Southern California?"

"How many people write letters to television stations?"

"Where do people find out about the television programs they watch?"

Fill out the coupon below and the booklet is yours by return mail.

KTTV

Research Department

5746 Sunset Blvd., Hollywood, Calif.

Send me 30,000 Answers About Los Angeles Television.

Name _____

Address _____

City _____ State _____

A

**49th and
Madison**

Realistic appraisal

Wonder if it might be possible to get a few copies of the article "Where spot buys are made" which appeared on page 34 of your September 21st issue. The material is good ammunition to combat those wise-guys who expect us to come up with business comparable to New York. Also the article deals realistically with the soft market for the earlier part of the year in tv—hope the station boys read the article and know that the situation is general.

Dudley D. Brewer
manager, broadcasting dept.
The Branham Co., Chicago

Glossary needed?

I have an idea for a USE Project which only you and your staff could handle properly.

Those of us who are actively selling and buying broadcast time, use a variety of phrases, some technical, some slang, every day, which I am sure are confusing to many people in advertising who are not that close to the firing line. I am thinking particularly of people at the account level at agencies and people involved in advertising decisions at clients, as well as the many "juniors" in media work.

Wouldn't it be of real value to a lot of people if you would give someone the chore of compiling a glossary of such terms? I think it would be of great value to many of your readers.

Powell Ensign
sales manager
Everett-McKinney, Inc.

● The idea is excellent and SPONSOR invites other readers to submit lists of terms.

National Paint

Call us sensitive if you like, but we of radio hate to be short-changed in our own trade journal. SPONSOR!

You fine case history of National Paint in September 14 issue mentions that this account boosted its sales 22% in an off season with the use of 100 Tv and 270 radio announcements, BUT . . . your headline reads "How tv licked a winter sales slump." and your

ST

FULL TIME IN LEXINGTON, KY.

The boom is on in Lexington! And we're putting out a power packed picture to an enthusiastic twenty county area. Kentucky's fastest growing market has greeted us with enthusiasm and close to 100,000 television homes are waiting for your message now!

W
WKXP
Television

BROADCAST CENTRAL, 177 NORTH UPPER STREET
LEXINGTON, KENTUCKY. TELEPHONE: 3-2727

Contact Miller ("Mill") Welch, Commercial Sales Manager in Lexington or get hold of John E. Pearson Company representative closest to you.



Jim Parker, Advertising Manager of Beech-Nut Life Savers, Inc., makes the point:

"Using regions where its distribution is already established as a springboard, Beech-Nut Gum is making a national splash. Only SPOT RADIO gives the frequency required for such a tremendous job at such reasonable cost. To its extensive and continuing schedule in the top 50 markets, and to NBC Spot Sales' radio stations in every market where they play a part, goes much of the credit for the overwhelming success of the Beech-Nut Gum campaign."



WICE

is now the

number 1

cost per thousand station

in Providence

Get out the slide rule, figure again . . . Providence is no longer on automatic buy because WICE is on the move! Up and up the ratings go in just eleven months of Elliot management. Do nothing 'til you see Hooper, July and August.

The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - **WCUE** **WICE** - Providence, R. I.

National Representatives The John E. Pearson Co.

49TH & MADISON *continued . . .*

subhead says "National Paint & Varnish of Los Angeles boosted sales 22% with a well-researched tv campaign."

KBIG was proud to play a part in the National Paint story. . . . And we're even happier to be carrying a repeat order of 140 one-minute spots right now for this fine sponsor's new six-week fall campaign.

Joe Siedeman
account executive
KBIG, John Poole B'castg Co.

Movies on radio

In your August 24th issue you ran a story headed "Movie men don't know how to use radio." The article was written by Gordon McLendon and refers to the exceptional radio campaign he did on two of our pictures. These pictures are "Don't Knock the Rock" and "Rumble on the Docks."

I am most interested in your article and am especially concerned with the material he used for these two productions. I would be most grateful if you would forward this letter to him and ask him to get in touch with me concerning this new radio technique.

Robert S. Ferguson
Columbia Pictures Corp.

• Request granted.

Moved 300 miles

Oklahoma City would like to claim KGYN but the loyal folks in Oklahoma Panhandle and surrounding states would raise "Heck" as we would if we were moved from Guymon 300 miles away as you did in a recent issue (Radio Results). We are still KGYN, Guymon, Oklahoma, the only but not the Lonely Voice of the Oklahoma Panhandle—Serving 308,000 people in the finest agricultural-oil-and-gas-rich area in the U. S.

John B. Gray
manager, KGYN
Guymon, Oklahoma

Multiply-your-money

It should be pointed out that the "Multiply-Your-Money Plan" used by Twin City Federal Savings and Loan Association and mentioned in SPONSOR (September 21) is copyrighted by Twin City Federal, but available to non-competitive Savings and Loan Associations through Vance Pidgeon & Associates.

Ray Foley, *account executive*
Vance Pidgeon & Associates
Minneapolis, Minn.

Radio Chicago

WJJD

NOW

1

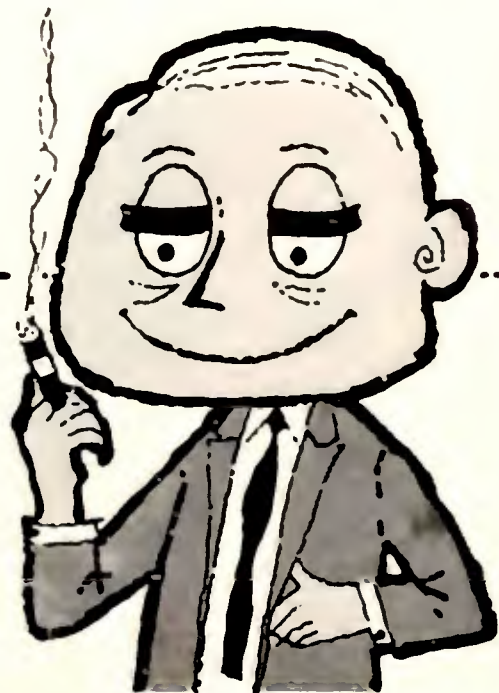
ST

in the Aug.-Sept., 1957,

HOOPER RADIO AUDIENCE INDEX*

* for the period from NOON to 6 P.M. Monday through Friday. WJJD is THIRD from 7 A.M. to NOON Monday through Friday and gaining faster all the time!

This successful radio programming is also being used by Radio Baltimore WCAO, Radio Boston WCOP and Radio Memphis WMPS with the same magnetic audience attraction in those markets. No gimmicks, no giveaways, no promotions, just solid programming for solid listeners who really listen!



Keep your eye on these other Plough, Inc. Stations:

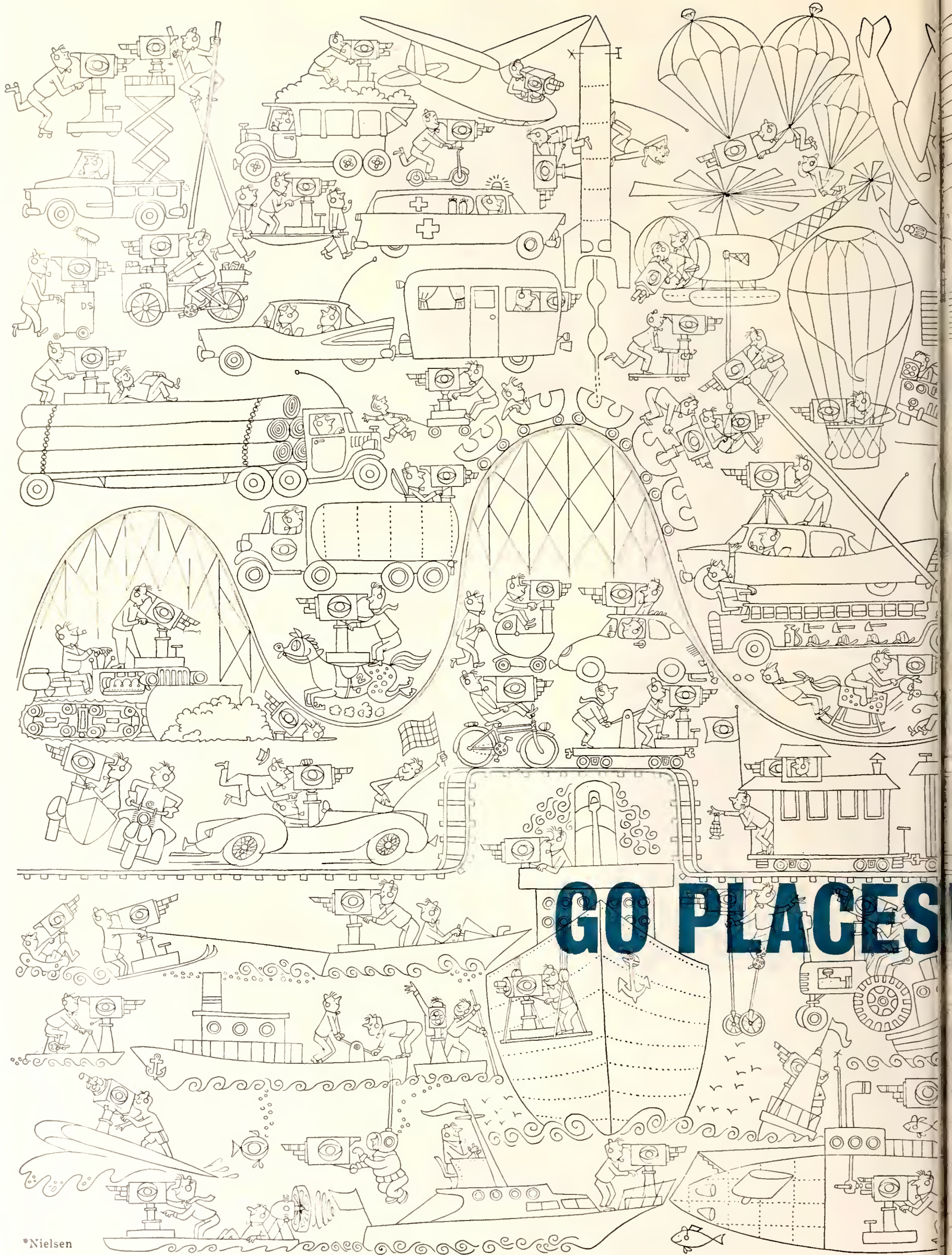
Radio Baltimore
WCAO

Radio Boston
WCOP

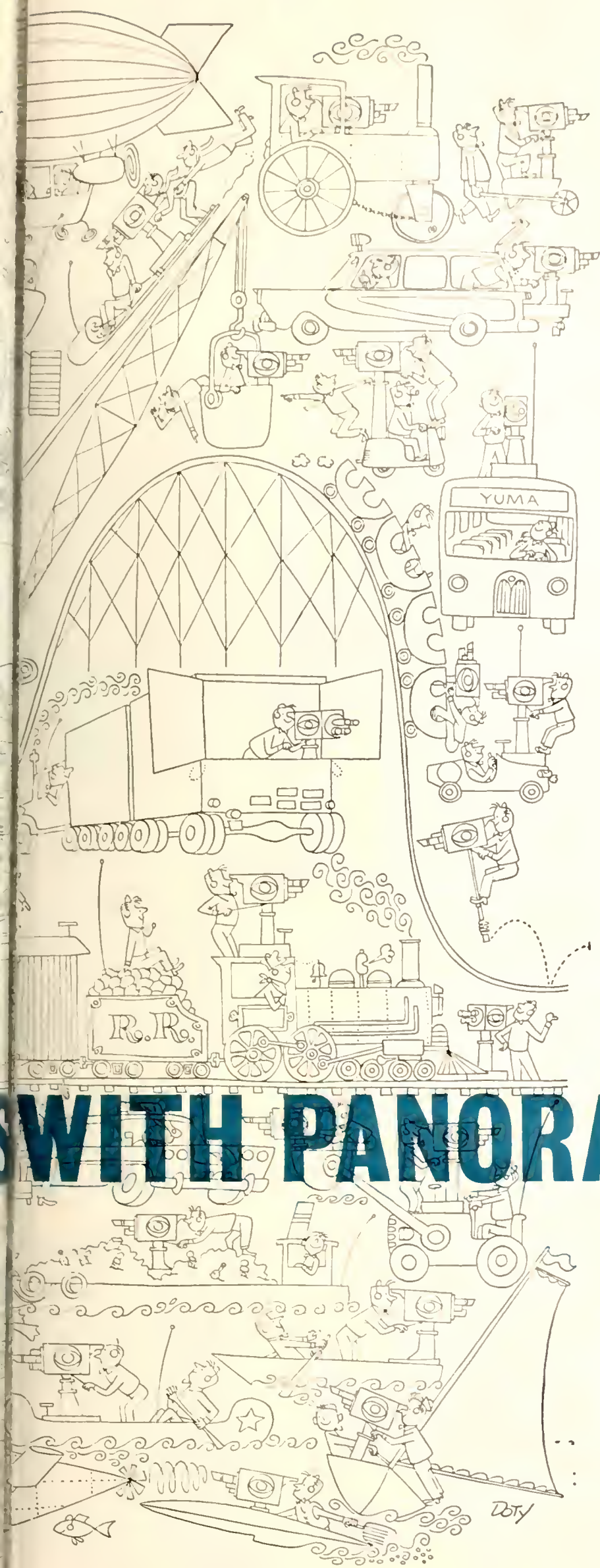
Radio Memphis
WMPS

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

NEW YORK CHICAGO LOS ANGELES BOSTON ATLANTA SAN FRANCISCO SEATTLE



GO PLACES



Things *happen* on this show. Cast and cameras get up and go...underwater off Catalina...behind the scenes at Santa Anita...turtle-riding at Marineland. *Panorama Pacific* is live television—*live-wire*. Pacific Coast audiences (and national advertisers) love it. Year-in, year-out, *Pan Pacific* is the Coast's top-rated early-morning network show* — and the favorite with such consistent, long-term sponsors as General Mills, Westclox,



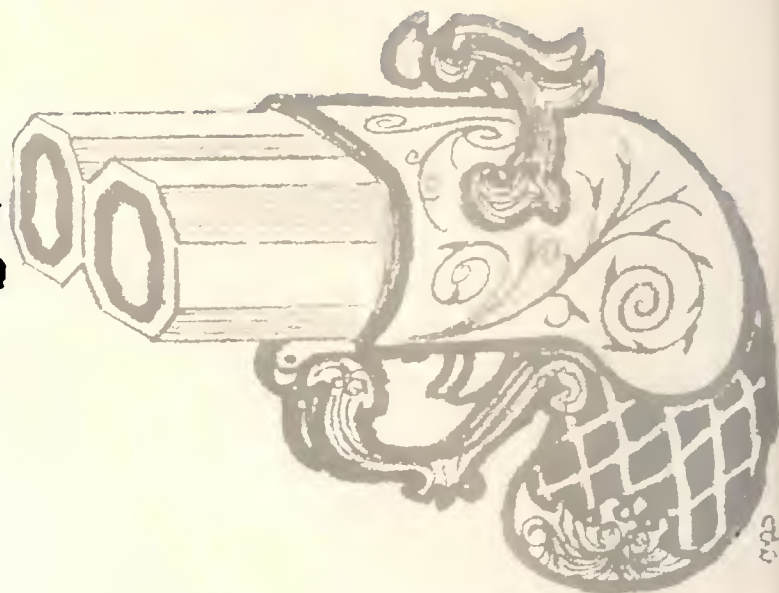
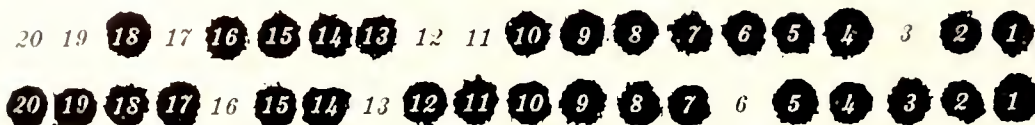
WITH PANORAMA PACIFIC!

Procter & Gamble, Lyon Van & Storage, Maxwell House, Marlboro, Hills Brothers Coffee, Saran Wrap, Polaroid—the list is long and impressive! Go places yourself: the eight stations telecasting *Panorama Pacific* deliver 98.0% of total California television families and 85.6% of all Pacific Coast television families. For *Pan Pac* details, call the...

CBS TELEVISION PACIFIC NETWORK

Represented by CBS Television Spot Sales

double- barrelled dominance



With **14** of
the top 20 shows
in Sacramento,*

17 of the
top 20 in Stockton,*
KBET-TV

dominates *both* halves
of the great
California Central Valley market,
the nation's
37th largest.#








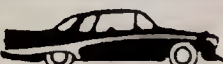






**KBET-TV
CHANNEL 10
SACRAMENTO CALIFORNIA**

Call H-R Television, Inc. for Current Avails

*Sacramento and Stockton ARBs, July 1957
#as designated by CBS before FCC*

1956 | 1957 | 1958

1	CHEVROLET 	FORD 	
2	FORD 	CHEVROLET 	
3	BUICK 	PLYMOUTH 	
4	PLYMOUTH 	BUICK 	

WILL AIR POWER DECIDE THE BATTLE OF DETROIT?

1957 has seen Ford pass Chevrolet and Plymouth overtake Buick in sales race. The fight for '58 will be a hot one with net tv the spearhead, a heavy wave of all radio, light strafing by spot tv

This week, Detroit's Big Three weighs in for a Pier Six brawl. The '58 car models of GM, Ford and Chrysler are just beginning to roll off assembly lines into stockpiles of secrecy until the time comes for springing them on the American public. That time will be—in practically all cases—within the next thirty days. Then the fight will be on, with no holds barred.

That it will be a real slug-fest is apparent by the dollars already earmarked for air media advertising. By the time the battle is over next

Autumn, an estimated \$100 million plus will have gone for air weapons—tv and radio.

Network television is far and away the biggest knuckleduster. Between now and the end of the net tv season, automotives will be consuming, on a regular basis, about nine hours weekly of tv air time. The weekly tab for this will be about \$1³/₄ million for time and talent.

Piled on top of this weekly expenditure will be about \$7 million dollars worth of net tv "specials" sponsored by the auto companies.

SPOT RADIO AND TV

GM THIS GIANT FACES A REAL PROBLEM IN ITS 50TH ANNIVERSARY YEAR. ITS '57 VS. '56 SHARE OF MARKET FELL FROM 51.6 TO 44.8%. IN SALES, CHEVROLET NOW IS TRAILING FORD. BUICK LOST TO PLYMOUTH

FORD SHARE OF MARKET NOW 30.2%—UP 3% OVER '56. MUST HOLD GAIN. PUSH NEW EDELSEL, AND KEEP FORD AHEAD

CHRYSLER '57 HAS BEEN GOOD TO CHRYSLER CORP. SHARE OF MARKET JUMPED FROM 15.8% IN '56 TO 19.1%. LOOKS TO 1958

INDEPENDENTS AMC IS HOLDING ITS OWN WITH A 1.96% SHARE OF MARKET. S-P DROPPED TO 1.15%

RADIO plans of the GM divisions are varied. Chevrolet will use 28 Oct. to 5 Nov. schedule of about 40 spots on 600-700 stations. Buick, hoping to move back into third selling position, plans only a "fairly good-sized" campaign in top markets. Pontiac will use 83 markets for one month at announcement time. Oldsmobile plans are not firmed but hope to use more spot radio than ever. Cadillac, through MacManus, John & Adams, will run about 60 or more spots in upwards of 200 markets between 8 Nov. and 2 December. **TELEVISION** appears to be in for less of a play than radio by GM cars, except possibly in the case of Pontiac and Oldsmobile. Pontiac, using about 100 stations in about 40 markets on a 52-week basis is planning to add 210 more stations for two and a half weeks at debut time. Olds has firmed no decision yet, but it hopes to use some spot television.

RADIO is already at work for this company. To introduce Edsel, institutional funds were invested by K&E in an eight-week campaign now running. Further Edsel buys will be through FC&B. Factory funds were used for a JWT purchase of a Ford truck campaign. Dealer funds will buy campaign on several thousand stations when 1958 passenger cars come out around November. Lincoln-Mercury plans some spot. **TELEVISION** is in the cards only for Edsel and Ford.

RADIO campaigns are now running or in the planning stage for all the Chrysler family. Plymouth, with schedules now in top markets, hopes to use more spot radio than ever at new model time. Dodge, which already extended its summer campaign in top markets will run another campaign 1 Nov. to 5 Dec., probably adding new markets. DeSoto, now running in its strongest sales areas, plans to add to schedules for '58 line. Chrysler Sales Div. budget is expected to be larger than Chrysler Corp.'s but both will be buying radio. **TELEVISION** campaigns are not being planned.

RADIO has little hope of getting anything from Studebaker-Packard except at the local dealer level. Burke Dowling Adams plans budget bulk for newspapers. On the other hand, American Motors has been doing well with Rambler on network radio, and expects to use considerable spot to introduce new Hudson, Nash and Rambler models when they appear around 22 Oct. Campaign is not firmed yet, however. **TELEVISION**, from present indications, will get little or nothing.

Comparative share of market figures are courtesy of Automotive News from registration figures received by R. L. Polk & Co. All percentages are for first seven months of 1956 and 1957.

GM's 50th birthday party on NBC TV alone will be a \$1 million affair. Pontiac, one of its divisions, has set aside nearly another \$1½ million to cover half-sponsorship of *Annie Get Your Gun* on NBC TV. Still another division, Oldsmobile, has contracted for six *Jerry Lewis Specials* on the same network at a total cost of about \$2 million. Olds also is reported to be interested in sponsoring the *TV Awards Show*—another \$¼ million. If these, plus other GM investments, help that Titan regain any of the ground it lost this year (GM's share of market slipped badly this first seven months of 1957 compared to the same period in 1956—from 51.63 to 44.82%) it will be well worth the cost.

Ford and Chrysler Corp., both of

whom gained this year at GM's expense (Ford's share of market up 2.98% to 30.23%; Chrysler's up 3.30% to 19.08%) are investing in tv specials also. For five *Desi-Lucy Specials* on CBS TV the Ford division will pay close to \$2 million, while the new Edsel will invest more than another \$½ million in a single variety show on that same network featuring Crosby and Sinatra. Chrysler Corp., for all its models, will sponsor four *Shower of Stars* and pick up a bill for more than \$1 million.

What these figures show is that air media, spearheaded by net tv, has emerged as a basic advertising vehicle for Detroit's estimated annual \$250 million all-media budget. Yet a March 1957 survey conducted by Advertest

Research, Inc. for NBC suggests that automotives still are not using tv as heavily as they should, inasmuch as the test showed tv to be "the overwhelmingly dominant advertising medium for selling automobiles."

The survey was based on about 4,500 personal interviews in 39 states, in large and small cities, rural and urban localities, tv and non-tv areas. 1,000 of these interviews were with automobile dealers, 1,500 with shoppers in their showrooms, and 2,000 with persons who had recently purchased cars from them. They were questioned on three media—tv, magazines and newspapers. Among this sample of car dealers, car shoppers and car buyers, television's media-preference share ran from 56 to 60%.

NET TV

MAKE	AGENCY	SHOW	NET	TYPE L OR F	COST
All makes, parts & services	MacManns, John & Adams	Wide Wide World	NBC TV	Misc:L	\$210,000*
All makes	Kudner	50th Anniversary	NBC TV	Var:L	\$850,000
Buick	Kudner	Wells Fargo	NBC TV	West:F	\$38,500*
Buick	Kudner	Patrice Munsel	ABC TV	Var:L	\$45,000*
Chevrolet	Camp-Ewald	Chevy Show	NBC TV	Var:L	\$150,000
Chevrolet	Camp-Ewald	Pat Boone	ABC TV	Var:L	\$45,000
Oldsmobile	D. P. Brothler	Big Record	CBS TV	Var:L	\$50,000*
Oldsmobile	D. P. Brothler	Jerry Lewis Specials	NBC TV	Var:L	\$230,000
Pontiac	MacManns, John & Adams	Annie Get Your Gun—Special	NBC TV	Musical:L	\$325,000 for ½
Edsel	FCB	Crosby- Sinatra Special	CBS TV	Var:L	\$550,000
Ford	JWT	Suspicion	NBC TV	Myst:L&F	\$79,500*
Ford	JWT	Ford Show	NBC TV	Var:L	\$38,000
Ford	JWT	Zane Grey	CBS TV	West:F	\$45,000*
Ford	JWT	Desi-Lucy Specials	CBS TV	Sit Com:F	\$285,000 ea.
Mercury	K&E	Ed Sullivan	CBS TV	Var:L	\$79,500*
All makes	McCann-E	Climax	CBS TV	Drama:L	\$59,000
All makes	McCann-E	Shower of Stars	CBS TV	Var:L	\$200,000 ea.
DeSoto	BBDO	You Bet Your Life	NBC TV	Quiz:F	\$51,750*
Dodge	Grant	Welk's Top Tunes	ABC TV	Var:L	\$19,000*
Dodge	Grant	Lawrence Welk	ABC TV	Var:L	\$14,500
Plymouth	Grant	Welk's Top Tunes	ABC TV	Var:L	\$19,000*
Plymouth	Grant	Date with the Angels	ABC TV	Sit Com:F	\$38,000

NET RADIO

General Motors is using all four networks for GMC trucks Chevrolet or Pontiac: NBC—Cossell (sports); CBS—Jackson, Trout, Lowell Thomas (news), Farm News, FBI in Peace and War, Sat. Aite Country Style. MBS—Pontiac is sponsoring Notre Dame football; NBC—News of the World. Cadillac will use NBC Monitor. Pontiac will also use Monitor and some CBS segments.

Ford's multi-million dollar buy on CBS includes World News Roundup, newscaster Ed Murrow, and its Road Show with a line-up of stars: Godfrey, Benny, Stan Freberg, and Rosemary Clooney.

Chrysler which has been sponsoring newscasts, sportscasts, music, Westerns, mysteries, etc., on ABC, CBS and NBC, has now added MBS to its fall schedule (as of 3 Oct.) both as part of a clean-up campaign and to debut '58's.

Independents: AMC which has been using segments on NBC Monitor for its Rambler is sold on radio, and may use more. Studebaker-Packard has no air media plans at all, so will not be heard.

NETWORK TELEVISION may have an outside chance at some business from American Motors (they used to co-sponsor Disneyland on ABC TV) but right now prospects for it aren't the brightest. Geyer is the agency for this account. Studebaker-Packard has no intentions of entering network television. Foreign job Mercedes-Benz is being distributed by S-P and GM is importing Opels to be distributed by Buick dealers and Vaux Halls to be sold by Pontiac dealers, but no tv for these cars.

*Indicates alternate week show and price should be multiplied by 26 to get yearly cost and not by 52. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges.

"What kind of advertising does the best job of telling people about your cars?" the dealers were asked. Result: 69.6% specified tv, 30.1% said newspapers, 13.6% said magazines.

"If your company wanted to put most of their national advertising budget into one kind of advertising, which kind do you think they should use?" was another query to dealers. 64.3% said it should be tv, 27.1% preferred newspapers, 6.2% liked magazines. Of the total shoppers in the showrooms asked, "Which kind of advertising did the most to get you interested in looking at this make car?" here are the answers: 45.3% said it was tv, 10.8% said newspapers, and 16.4% said magazines. (Totals of responses exceed or fall short of 100% due to

multiple preferences or none stated.)

While the results of this survey were made public by NBC only last month, the idea that tv carries a big club must have been filtering through to the auto manufacturers before that. This year's investment in the medium is far ahead of last year's.

The race for sales supremacy in the top four best-sellers of Motordom should prove interesting. Ford which, this year, unseated Chevrolet for first place, is using regularly, in addition to its specials, three regular shows—a mystery, variety and Western on two networks, CBS TV and NBC TV. The new Ford is costing \$185 million to tool, style, design and engineer.

Chevrolet, fighting back for first
(Please turn to page 34)

First of '58's Ford's Edsel gets once-over in New York showroom



BBDO INVITES NETWORK RADIO TO A COMEBACK LUNCH

Top executives from the four radio nets made a lunchtime presentation at BBDO last week stressing (1) new programing concepts; (2) low price structure; (3) sales effectiveness of radio

Last week an important family on Madison Avenue greeted network radio like an old friend who has staged a big comeback.

At BBDO's invitation spokesmen for the four radio networks attended a luncheon in the agency's boardroom and related their individual sales stories before some 160 account men.

top media executives and timebuyers.

Tapes of the four network pitches were sent to the agency's regional offices by Bill Hoffman, BBDO coordinator of network radio. "to play to all our media and account executives on our own 15-market hookup."

This competitive presentation over lunch-trays was a tribute not only to

network radio but radio as a whole from two viewpoints:

1. The interest in the network radio story originated within BBDO. And when a tv-radio giant agency puts the spotlight on a medium, it's a symptom of a trend, not an isolated instance.

2. The turn-out of more than 160 BBDO account and media executives

Bill Hoffman, BBDO net radio director, lets net executives (l. to r.) ABN's Bob Eastman, NBC's Joe Culligan, CBS' John Karol draw for

ranking in making presentation from an empty Ban box. MBS' Paul Roberts, late for the drawing, is not shown in this picture



at the New York luncheon reflected the interest of clients within the agency and exceeded the original expectations.

The presentations were made by Matthew "Joe" Culligan, v.p. in charge of NBC; Paul Roberts, president of MBS; Bob Eastman, president of ABC; and Frank Nesbitt, sales promotion director of CBS, in that order, according to the positions they drew prior to the meeting from lots in an empty "Ban" box in Bill Hoffmann's office.

Out of their pitches and the introductions by Herminio "Travie" Traviesas, general manager of BBDO's radio-tv department, and Bill Hoffmann, emerged the following characteristics of network radio today:

- The big, blue-chip clients are back in the medium. During the past year, such giants as P&G, Lever, Colgate, General Food and Ford have bought back in.

"In the last six months alone, the following BBDO clients bought network radio again," Traviesas told the group attending the presentations, "General Mills, Curtis Publishing, US Steel, Du Pont, American Institute of Boys' Wear, Rexall and Bristol Myers. This represents \$1.4 million in net billings of advertisers coming back to the medium."

- The networks are searching for

while she's doing housework.

- Network radio has found a formula for weekend programming to match the outdoor and outside-the-home listening patterns of the audience. NBC's *Monitor* and CBS's *Impact* represent the "on-the-spot news" plus entertainment formula that's bringing in sponsors for both networks.

- This will be the year when network radio breaks through with new nighttime programming concepts. The key to their philosophy may be: "We'll program what television doesn't." As comedy shows leave tv, for instance, they may reappear on radio.

- Network radio rates may recover within the next year or two as more clients are attracted into the medium. None of the four top radio network executives anticipate any further "segmentation" plans or other forms of cutting the initial investment for the network radio advertiser in the near future.

"Rates are at rock-bottom," says MBS president Paul Roberts. "On MBS today you're buying radio at less than \$1 a station in some instances. I believe the time has come when rates will be rising again."

- The return of giant advertisers into the medium has a stabilizing in-

an attraction to new and old sponsors.

While these are the broad conclusions that rise out of the four network presentations at BBDO, the character and individuality of each network became very apparent as the four network executives told this story.

Matthew "Joe" Culligan, v.p. in charge of NBC Radio: Showman Joe Culligan stressed the variety of programming possibilities that are open to radio networks today by introducing talent from NBC's lineup and letting them all tell their own story.

For instance, Madeleine Carroll spoke not only as the star of a daytime dramatic strip, but also as an "average housewife." Perhaps more dramatically than aggregate national figures might have done, she made the point that her four daily car trips to the Connecticut station, four to school and one trip marketing means a lot of car-radio listening.

"During the day," she said, "I prefer listening to radio while I work. I don't have time for tv until evening. And, as for drama, I think a woman finds it easier to identify herself with a warm voice on the radio, rather than with an actual image of a specific woman on the tv screen. I like doing radio drama better, and I feel that for



Day-luncheon outside BBDO's New York office preceded the network presentations.



New York audience included over 160 BBDO account men, media executives, timebuyers.



Herminio Traviesas, gen. mgr. of BBDO radio-tv made intro-



Bill Hoffmann set stage for pitches.

new, audience-getting programming concepts. Music and news may be the mainstay of radio in the opinions of many, but there's lots of room for experimentation and individual salesmanship even within this framework. ABN, for instance, puts particular emphasis on live music plus name talent as announcers and salesmen.

- The audience for daytime drama is becoming stabilized. Both CBS and NBC radio feel that radio drama is popular with the woman in the home

fluence not only on the rates, but on the "ethics" of network radio as well. Says Bob Eastman, ABN president, "We want to protect the integrity of our on-air salesmen. Therefore, there will have to be a 60-day lapse between the cancellation of a client and the debut of his competitor on the same show."

The networks are stressing protection of clients against competitive products more than they did three or four years ago, partly to maintain the effectiveness of the medium, partly as

daytime it's a more effective audience-getter."

The remainder of the "live talent" presentation, as unstatistical as the Madeline Carroll segment, also stressed the "who is radio" theme Joe Culligan had introduced. The appeal of network radio, said he, is in the caliber of talent the network can marshal for its varying programming blocks. Morgan Beatty told some of the story behind NBC's news coverage, the scope and depth of it.

Size of BBDO turnout plus list of recent BBDO network radio clients (\$1.4 million billings in six months) are symptoms of medium's comeback

Walter O'Keefe, star of *Nightline*, made a strong case for varied nighttime network radio programming, "the next area where network radio will come crashing through," according to Culligan. Plans for NBC's fall lineup include such name talent as Jerry Lewis, George Gobel, Fibber McGee & Molly, Duffy's Tavern's Ed Gardner.

"Radio may be the place where comedy will come into its own," Ed Gardner told the assembled BBDO executives. "They're sure dyin' like flies on tv. Take a guy like Chaplin. After the third week, if that guy were on tv, the feller from the oatmeal company says, 'Get rid of that cane . . .' On radio you don't get tired so fast. And after all, people do wanna laugh."

Paul Roberts, president of Mutual Broadcasting System: Roberts stressed particularly that the population shifts

of the past decade, coupled with the move of products and services into suburbs and towns where people now live, has favored his lineup of affiliates.

"Today, we're selling the 400 smaller stations as the mainstay of our network radio buy, and talking about the 20 big-city fellows as the bonus," he said. "We surveyed the country product-wise and found that product sales and preferences today don't vary from big city to small town. The advertisers' interest is served when they've reached mass audience wherever it may be, not merely in big cities."

Accompanying each point in his presentation with a cartoon, Roberts emphasized the vast, unmeasured out-of-home and car audience. "Every third group on the beach has a portable, whether you're in Santa Monica or Atlantic City."

In terms of the programming service it renders, MBS will continue to stick to its trilogy—news, music and sports. "We've added to our staffs in each area and are now offering 210 five-minute newscasts a week. Each of our 457 stations can come back to us immediately with its own coverage of a news event in its area. This gives our national coverage more sweep and depth, rather than being a feed from UP or any other news service."

Roberts further emphasized MBS's ability to clear better than 80% of its stations on purchase. "We cleared 380 stations for General Motors right off the bat."

But, according to Roberts, it's radio's pricing structure that keeps him awake at night. "It's become too much of a bargain. At MBS, you buy a five-minute daily show across the board at \$640, with better than 350 stations. If you figure \$300 per newscast, you pay less than \$1 per station."

He concluded by saying that MBS has shared in the comeback of network radio to the tune of \$2 million in new business over the past eight weeks, since Roberts and his syndicate bought the network.



Net Radio was also subject of hot RTES debate

Stephan Labunski (l.), ABC programming v.p., said "network radio of the future must succeed for the same reasons that independent stations do today" in his debate with Gordon McLendon (r.), independent station owner, who criticized low network rates. The debate was arranged for 25 September by Albert Shepard (center), chairman of the RTES round-table lunch committee. Labunski stressed American's concept of "fun" radio with live personalities, live orchestras, and live audiences.

Theme of McLendon's criticism of network radio was "can radio stations afford to have four radio networks survive." Above all, he criticized radio networks' segmentation plans and low rates. He calculates that ABN's highest open rate averages \$4.75 per announcement, adding "we wouldn't let a client burp on the air for \$4.75 at KLIF, KILT, KTSA." It's significant that on the same day, network radio emerged as a major topic of discussion both at BBDO and RTES, in a first since the tv era.

Bob Eastman, president of ABN: "Radio is the only 'multi-access' medium," said Eastman. "With 133 million sets, it reaches into bedrooms, living rooms, kitchens, automobiles, barbershops, stores and even beaches. Our programming is slanted to the multi-access nature of this medium."

ABN's formula for network programming today—live musical programming with top-talent m.c.'s.

"The live musical American programming is 'ambiaactive,' and by that we mean it fits people's activities—making beds, washing dishes, tending babies, driving cars, getting haircuts or just sitting on the beach."

The purpose of having top-talent salesmen-m.c.'s on the air is to carry out ABN's theory of "empathetic selling," according to Eastman. The value of this concept is that it provides the client with the following:

1. The assurance that his copy will be rendered as effectively in one area of the country as the other.

2. Responsive salesmanship, which Eastman defines this way: "A good air salesman has a quality we choose to call empathetic selling. He visualizes the activities of his listeners and fits his sales presentation with empathy to his listeners."

Throughout his presentation, Eastman stressed the advantages to clients of having their commercials carried on ABN. "Your copy on American will have entity; it will stand out not only because of the excellence of the manner of presentation with clever lead-ins and empathetic selling, but also because there will never be more than three American network advertisers in any given quarter-hour.

"Your copy will be protected. Within our hour-length programs, only one product of a given type will be accepted. We will protect for the full hour."

In concluding, he said that "in no other medium can an advertiser get the degree of exclusivity that we offer at American."

Frank Nesbitt, sales promotion manager of CBS: Working with slides of a new CBS Radio presentation, Nesbitt stressed the size and scope and pricing of the medium as a whole, and CBS in particular. "We have no new theory or plans," he said, although he added that "we brought in Bing Crosby to follow Jack Benny."

(Please turn to page 77)



ABN's Bob Eastman stresses "empathetic selling" by live network personalities plus "protection" for ABC clients



CBS' Frank Nesbitt recapped scope and size of today's radio audience, then showed CBS' share, rates, ratings



MBS's Paul Roberts told of his network's new program structure, with more news, music, sports at "too low cost"



ABC's Madeleine Carroll was one of four network personalities Joe Culligan asked to give "feel of our programing"

1. FEATURE FILM'S FIRST

Almost everybody watches movies on tv.

This is one of the key facts brought out by a special Politz study conducted in New York for WOR-TV. The outline of the feature film audience, its scope, attitude and audience composition, is to be released by the Million Dollar Movie station this week.

Here is the scope:

- 88.3% of all New Yorkers (12 years and older) watch feature films.
- Nine out of 10 (or 9,130,000) watch at some time during a four week period.
- 59.7% watch several times a week.
- 19.2% are regular viewers and watch about once a week.
- 21.1% are occasional viewers who watch less than once a week but do watch sometime during four weeks.

Movies were also found to be considered more enjoyable than other types of television entertainment.

Here's what Politz found out about attitude:

- 75.6% considered feature films more enjoyable or about the same as other tv programs.
- 39.4% found movies definitely more enjoyable while 36.2% said

feature films were about the same.

- 18.1% said less enjoyable.
- 6.3% didn't know.
- 22.6% of the movie viewers (or 2,059,000 people) would watch practically any picture in preference to something else.

The feature film audience is weighted in the direction of the young, middle-income suburbanite.

The audience composition breakdown shows:

- Sex—women viewers lead in numbers (over 4 million), but teenagers have the highest viewing percent (in relation to the teenage population of New York).

- Age—the 40-54 bracket holds numerical superiority (2,329,000): however the 20-29 group has the highest percent (87.1) of viewers.

- Income—tv feature films are strongest with the \$4,000 to \$6,999 income group. They are weakest with the low income bracket.

- Home tenure—home owners show the highest percentage here, 81.6%.

- Place of residence—the suburban leads the urban with 85.2%.

(See charts on page 36 for further breakdown of scope, attitude and audience composition.)

TWO NEW REPORTS FROM THE RESEARCHERS ON TV'S AUDIENCE

Each of the two new jobs of research reported on these pages fills an important need. The first explores what the feature film audience is really like—in terms of economics, age, sex. The second provides research confirmation for an old timebuying practice: averaging of 15-minute ratings before and after a spot to get the rating for the spot itself.

2. HOW TO GET RATING

Can you really estimate ratings for tv spot announcements?

TvB now says yes and offers documentation.

The popular formula of taking an average of the ratings of the preceding and following quarter-hours was tested by A. C. Nielsen Co. this past summer for the bureau. The results as summed up by Dr. Leon Arons, TvB research director, show the practice to be a valid "working tool."

Nielsen's method of operation was this:

- Seven different announcement schedules were used.

- Each schedule represented a specific time on one station in each of 100 markets.

- And each schedule was a full minute before the half hour mark (10:30 a.m., 12:30 p.m., 4:30 p.m., 6:30 p.m., 8:30 p.m., 10:30 p.m. and 11:30 p.m.).

- Only homes actually tuned to the station for the full minute were tabulated as viewing homes.

- The study covered the Monday through Friday period of 15-19 July.

- Findings refer to 500 individual station minutes for each time period.

The result shows: the maximum

DEPTH STUDY

The Politz study was conducted back in April (1-22) before the baseball season to give a more natural picture of the feature film audience. Sample used was 1,000. This was then projected to the 11,400,000 people over 11 years in the area. It was a probability sample (income, age, sex, place of living) and was taken over the 17 county metropolitan New York area. The questionnaire covered 82 separate points and took over an hour to complete.

Robert M. Hoffman, the station's director of promotion and planning says of the study, "While ratings are important they, in turn, are shaped by people's attitudes toward programs. These attitudes, which are formed over a period of time, are less subject to incidental fluctuations (inherent in ratings) and, therefore, provide more stable and lasting measurement of program popularity. This study provides a fresh approach toward evaluating programs on television."

Further breakdown, which will be presented to a group of New York agency men at the Hotel Del Monico on 15-17 October, shows the Million Dollar Movie's relationship in terms of size, composition, and attitude to other

local feature film programming. WOR-TV will stress the ability to reach the occasional tv viewer via using the same film seven nights a week in prime viewing time as opposed to one-shots.

Giving credit to all feature programming, Gordon Gray, executive vice president and general manager of the station, adds, "WOR-TV underwrote this project because we want to get a study in depth, not only of the scope of the audience for movies on television but also the attitude of the public toward this form of television entertainment. By ascertaining not only how many people watch movies on tv but how they feel about them, we can readily see why movies are the most successful form of local television programming."

Here is the complete breakdown on audience composition from the Politz study:

	Pop. (000)	Viewers (000)	%
SEX			
Men	4,633	3,590	77.1
Women	5,043	4,035	79.9
Teens	1,734	1,505	86.8
Total	11,420	9,130	79.9
AGE			
Under 20	1,734	1,505	86.8
20-29	1,726	1,503	87.1
30-39	2,397	2,038	85.0
40-54	3,023	2,329	76.9
55 & over	2,535	1,755	69.2
Total	11,420	9,130	79.9

INCOME			
\$4000 -	2,315	1,393	67.4
\$1000-\$6999	5,515	4,669	84.2
\$7000 -	3,060	2,563	83.8
Total	11,420	9,130	79.9
HOME TENURE			
Rented	6,426	5,056	78.7
Owned	1,991	4,074	81.6
Total	11,420	9,130	79.7
RESIDENCE			
N. Y. City	6,160	4,905	75.9
Metro. area	1,960	4,225	85.2
Total	11,420	9,130	79.9

Politz on feature film: Survey made for WOR-TV, New York, reveals profile of tv movie audience, its size and character



OR TV SPOTS

difference between the arithmetical average and the actual rating for the 60-second announcement is only half of one per cent.

(See the Average Minute Audience chart on page 36 for a complete breakdown of the ratings and averages for quarter hour periods and minute announcements.)

Note: The Average Minute Audience chart does not show any wide variations between the preceding and following 15-minute segments. This holds true of most programs. The big rating jumps are the exception not

the rule and a check through any of the rating books will reveal no big jumps on average ratings.

Arons feels the study shows what can be expected "over a period of time" and when used on a basis of placing a series of announcements it "commits no statistical crimes."

When asked if the averaging method would apply to radio spot announcements as well, TvB's research director told SPONSOR, "A case probably could be made logically."

As far as is known, this is the first time the averaging formula has been researched and backed up by statistics. The much-used but often-questioned practice has finally been legitimized through the combined efforts of TvB and A. C. Nielsen.

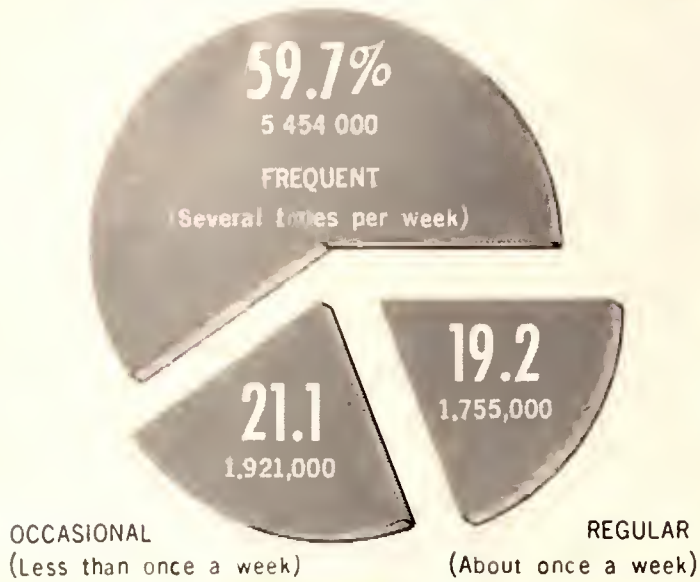
TvB's Arons on commercial ratings: Nielsen study documents working tool for estimating tv spot announcement ratings



1. FEATURE FILM AUDIENCE *continued . . .*

Frequency of Movie Viewing

BASE: Movie viewers in 4 weeks



Enjoyment of Movies

Compared With Other TV Programs

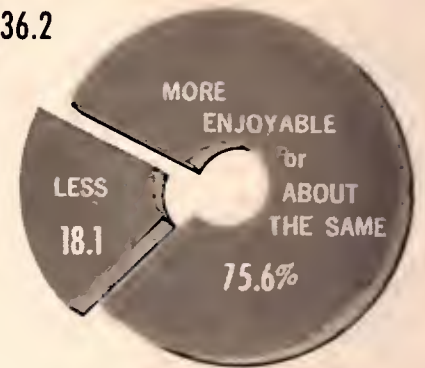
BASE: Movie viewers in 4 weeks

MORE ENJOYABLE 39.4%

ABOUT THE SAME 36.2

LESS 18.1

DK 6.3



Preference for Movies

Over Other Types of Programs

BASE: Movie viewers in 4 weeks

61.9% 5,652,000

On some occasions start out with the idea of watching a movie on TV



Preference for Movies

Over Other Types of Programs

BASE: Movie viewers in 4 weeks

On some occasions start out with the idea of watching a movie on TV and would watch practically any movie in preference to something else



22.6% 2,059,000

2. AUDIENCE FOR SPOTS *continued . . .*

The adjacent Average Minute Audience chart compiled by A. C. Nielsen Co. shows: the seven different announcement schedules used in the special TvB study, ratings for the preceding and following quarter hours, the average of the two and the rating for the actual audience of the minute spot announcement. Note: that the average and the actual ratings are quite comparable and in no case is the difference greater than half of one per cent.

Average Minute Audience (Nielsen)

Monday-Friday, July 15-19, 1957

Schedule	Preceding Quarter Hour	Following Quarter Hour	Average	Actual Audience Full Minute
10:30 A.M.	4.7	4.7	4.7	4.7
12:30 P.M.	7.1	7.6	7.4	7.3
4:30 P.M.	6.7	7.2	7.0	7.1
6:30 P.M.	9.4	9.0	9.2	9.7
8:30 P.M.	14.0	14.6	14.3	14.7
10:30 P.M.	15.1	12.9	14.0	14.2
11:30 P.M.	9.4	8.0	8.7	9.6

Announcing the results of SPONSOR'S industrywide awards



SPONSOR'S FIRST ANNUAL TV AND RADIO TRADE PAPER ADVERTISING AWARDS

- 1 The winners *see page 38*
- 2 Judges' analysis *see page 41*
- 3 The ads themselves *see page 41*



1. Why SPONSOR launched awards — and who won

Judges from agency and client companies which buy radio

and tv select 14 top-prize and 51 meritorious award

winners from 24 states for their trade paper campaigns

The votes are all tabbed in SPONSOR's first annual trade paper advertising competition.

The results of that voting are shown on pages 39 and 40, with a listing of the top winner in each of 14 advertiser categories and another list of the 51 campaign originators who were cited with a meritorious award. A distinguished panel of judges called together in New York to analyze some 133 entries pooled their professional knowledge of advertising techniques and of broadcasting to select the campaigns which stand out as the most successful in the field of broadcast trade paper advertising.

Judges were chosen from the top executive and plans board level of advertiser companies and advertising agencies known nationally. They scrutinized the SPONSOR entries for an entire afternoon, with one observer commenting this was the longest and most scrupulous judging session he had ever witnessed—and he'd participated in hundreds of them!

What did they judge?

They selected winners on the basis of *their* advertising excellence, be it consumer or trade—they judged on professional excellence. What does this encompass? A clear objective in the ad series itself, attainment of that objective by interesting and provocative use of art, copy and layout, continued impression on the reader with the use of continuity and frequency.

Specific reactions of the judges to these entries and to trade paper advertising in the broadcast media generally will be found in the story on

page 41. Most of the judges, busy as they are, showed themselves to be careful readers of trade papers as well as the advertisements in them. Many of the campaigns—both good and bad—were very well known to them.

Their reactions, both during the judging and since, point up the reasons why SPONSOR inaugurated such a trade paper advertising competition to begin with.

SPONSOR carried an article series in the past on the need for quality advertising in trade magazines and the accomplishments which such high-calibre ads can deliver. Effective tv and radio ads are work-a-day tools for media people, for account group and plans board executives and for decision-makers in client companies.

But advertisements—to be effective—must have a point, make that point and sell that point. They can be an effective communications link between buyer and seller, but when the ad bogs down communication does too. Agency and advertiser planners are busy people with little time to be bothered with innocuous claims or copy. They're also well informed and professional, and they expect their "suppliers" to be the same.

This is the industry's first such awards competition. SPONSOR plans to make this an annual event with the hope that guideposts to improved advertising will be established and the level of all trade paper advertising will be upgraded as it gains in impact and effectiveness.

The year-old Broadcasters' Promo-

tion Association has similar objectives. SPONSOR therefore is cooperating with the BPA board of directors and its president, David E. Partridge of Westinghouse Broadcasting Corp., in making a special contribution to the BPA treasury. For each of the 98 entries from member stations of BPA, SPONSOR is contributing \$5, a total of \$490 which will be presented to Partridge at the group's annual convention in Chicago 1-2 November.

SPONSOR shares all-industry goals in this attempt to select outstanding trade paper advertisers whom other elements in the industry can follow and from whom they can learn. Many leaders in the broadcast industry, in all the 14 fields of endeavor in which SPONSOR made its awards, have shown outstanding ability to distinguish themselves from their competitors in their advertising.

They've evidenced marked superiority in isolating their goals and in determining the copy and art techniques which accomplish these goals. These are the pace-setters who are recognized for their leadership and who are followed.

Whatever their type of "business" within the broadcast business, they use the same tools and the same vehicles to carry on that business. It was both tools and know-how in using these advertising tools which were major criteria for judges in their selection.

Here are the 14 categories in which there were entries: tv stations classified as to these gross hourly rates—to \$500, \$500 to \$1,000, \$1,000 to \$1,500, \$1,500 to \$2,000 and \$2,000 and over;

FIRST-PRIZE WINNERS IN 14 ENTRY CATEGORIES

Category	Winner	Chief executive	Promotion executive	Agency
CATEGORY 1 Tv stations to \$500*	WSFA-TV, Montgomery, Ala.	Eugene B. Dodson, Mgr.	M. H. Yeoman	Grant Adv. Agency, Inc., Miami, Fla.
CATEGORY 2 Tv stations \$500 to \$1,000*	WBNS-TV, Columbus, Ohio	Richard A. Borel, Director of tv	Jack Dorr	Maurice Mullay, Inc., Columbus, Ohio
CATEGORY 3 Tv stations \$1,000 to \$1,500*	WGAL-TV, Lancaster, Pa.	Clair McCollough, Genl. Mgr.	Paul Woodland	John Gilbert Craig Adv., Inc., Wilmington, Del.
CATEGORY 4 Tv stations \$1,500 to \$2,000*	KTTV, Los Angeles, Cal.	Richard A. Moore, Pres.	Jack O'Mara	Hixon & Jorgensen, Inc., Los Angeles
CATEGORY 5 Tv stations \$2,000 and over*	WCBS-TV, New York	Sam Cook Digges, Genl. Mgr.	Robert G. Patt	McCann-Erickson, New York
CATEGORY 6 Radio stations to \$150*	KXLA, Pasadena, Cal.	Loyal C. King, Pres.	Armond Lamont	Anderson-McConnell, Hollywood, Cal.
CATEGORY 7 Radio stations \$150 to \$300*	WTOP Radio, Washington, D. C.	John S. Hayes, Pres.	Bill Wiggins	
CATEGORY 8 Radio stations \$300 to \$450*	WRC Radio, Washington, D. C.	Carleton D. Smith, V.P. & Genl. Mgr.	William E. Coyle	Grey Adv. Agency.
CATEGORY 9 Radio stations \$450 to \$600*	WWJ Radio, Detroit, Mich.	Edwin K. Wheeler, Genl. Mgr.	Glenn Kyker	W. B. Doner Co., Detroit, Mich.
CATEGORY 10 Radio stations \$600 and over	WLW Radio, Cincinnati, Ohio	Robert E. Dunville, Pres.	John K. Frazier	Ralph H. Jones Co., Cincinnati, Ohio
CATEGORY 11 Networks (radio and tv)	CBS Radio Net- work, New York	Arthur Hull Hayes, Pres.	Louis Dorfsman	
CATEGORY 12 Group-owned tv and radio stations	Westinghouse Broadcasting Co., New York	D. H. McGannon, Pres.	David E. Partridge	Ketchum, MacLeod & Grove, Inc., New York
CATEGORY 13 Tv film syndicators	Ziv Television Programs, Inc., Cincinnati, Ohio	Frederic W. Ziv, Chairman	Leo Gutman	
CATEGORY 15 [†] Bdcast. serv. reps mfrs., prod. supp.	Blair-TV, New York	John Blair, Pres.	Paul Blakenmore	Robert Conahay, Inc., New York

*Gross top hourly rate. †No entries in category 14 which covered film commercial producers.

radio stations classified as to the following gross hourly rates—to \$150, \$150 to \$300, \$300 to \$450, \$450 to \$600, \$600 and over; as well as the four following groups:—networks; group-owned stations; film syndicators; broadcast services, representatives, manufacturers, producers and suppliers. A 15th category for tv commercial producers was eliminated in the final judging because very few of

these companies buy trade advertising.

Most of the entries, of course, fell into either the tv or radio station classification. Many submitted several campaigns for appraisal of the judges. All told, entries came in from 23 states and the District of Columbia.

Analysis of the entries shows an increasing trend among smaller stations to hire professional promotion directors, who supervise ad budgets

and prepare all printed promotion, and to retain advertising agencies which have the production and organization know-how in advertising preparation. Agencies, generally speaking, are better equipped than stations to buy artwork, execute production and production effects and write copy—all this, of course, under the direction of the promotion director and other management executives.

THESE ORGANIZATIONS WON MERITORIOUS AWARDS*

ORGANIZATION	CHIEF EXECUTIVE	PROMOTION EXECUTIVE	ADVERTISING AGENCY
Associated Artists Prod., New York	Eliot Hyman, Pres.	Jay H. Smolin, Adv. & Promo. Mgr.	Dowd, Redfield & Johnstone, New York
Avery-Knodel, Inc., New York	Lewis H. Avery, Pres.	John W. Owen, Sales Promo.	H. B. Humphrey, Alley & Richards, Inc., New York
John Blair & Co., New York	John Blair, Pres.	Paul Blakemore, Promo. Mgr.	Robert Conahay, Inc., New York
CBS-Film	Leslie Harris, Vice Pres. & Genl. Mgr.	Fred Malstedt, Operations Mgr. for Adv. & Promo.	
CBS TV, New York	Merle S. Jones, Pres.	William Golden, Creative Director	
Corinthian Broadcasting Corp., New York	Wrede Petersmeyer, Pres.		Anderson & Cairns, New York
Crosley Broadcasting Corp., Cincinnati, Ohio	Robert E. Dunville, Pres.	John K. Frazier, Director of Client Services	Ralph H. Jones Co., Cincinnati
KBIG, Los Angeles, Calif.	John H. Poole, Pres.	Robert J. McAndrews, Promo. Mgr.	Hal Stebbins, Inc., Los Angeles
KHOL-TV, Kearney, Nebr.	Jack Gilbert, Station Mgr.	Jack Gilbert, Promo. Mgr.	Allen & Reynolds, Omaha
KING, KING-TV, Seattle, Wash.	Otto Brandt, Vice Pres. & Genl. Mgr.	Mel Anderson, Promo. Mgr.	Miller, Mackay, Hoeck & Hartung, Inc., Seattle
KMBC, Kansas City, Mo.	Dan Davis, Pres.	Fred Harris, Promo. Mgr.	Rogers & Smith Advertising, Kansas City
KMOX, St. Louis, Mo.	Robert Hyland, Genl. Mgr.	Mrs. Alice Koch, Promo. Mgr.	
KOTV, Tulsa, Okla.	James C. Richdale, Vice Pres. & Genl. Mgr.	Robert Freeland, Promo. Mgr.	
KWK-TV, St. Louis, Mo.	Robert Convey, Pres. & Genl. Mgr.	Jim Henneberry, Promo. Mgr.	
MCA-TV Film Syndication, New York	David Sutton, Vice Pres. in Charge	Frank McMahan, Adv. Direc.	Paris & Peart Adv., Inc., New York
The Meeker Co., New York	Robert D. C. Meeker, Pres.	Vic Piano, Promo. Mgr.	Art Gelb Associates, New York
MGM-TV, New York	Charles C. "Bud" Barry, Vice Pres.	Monroe Mendelsohn, Promo. Mgr.	Donahue & Coe, New York
NBC Spot Sales, New York	Jack Reber, Director	Wilbur Fromm, Promo. Mgr.	Grey Advertising Agency, Inc., New York
NBC TV, New York	Robert W. Sarnoff, Pres.	Kenneth W. Bilby, Vice Pres., Public Relations	Grey Advertising Agency, Inc., New York
NBC-TV Films (Div. of Calif. Natl. Productions, Inc.)	Robert D. Levitt, Pres.	Arthur Perles, Promo. Mgr.	Grey Advertising Agency, Inc., New York
Petry-TV, Edward Petry & Co., Inc., New York	Edward Petry, Pres.	Jack Keiner, Direc. of Adv. & Sales Promo.	Wesley Associates, New York
Screen Gems, Inc., New York	Ralph Cohn, Vice Pres. & Genl. Mgr.	Henry White, Dir. of Adv.	Lawrence, Kane & Artley, New York
Storer Broadcasting Co., New York	George B. Storer, Pres.	Arthur C. Schofield, Vice Pres. for Adv. & Sales Promo.	Robert G. Venn & Assoc., Inc. Miami
Storz Stations, Omaha	Todd Storz, Pres.	Bill Stewart, Promo. Mgr.	Henry J. Kaufman & Assoc., Washington, D. C.
Triangle Publications, Inc., Philadelphia	Roger W. Clipp, Vice Pres., Radio & TV Div.	John D. Scheuer, Jr., Promo. Mgr.	Al Paul Lefton, Philadelphia
WBTV, Charlotte, N. C.	Charles H. Crutchfield, Exec. Vice Pres. & Genl. Mgr.	John P. Dillon, Promo. Mgr.	Kincaid Chandler, Charlotte
WBZ-TV, Boston, Mass.	F. A. Tooke, Genl. Mgr.	Donald H. Edgeman, Promo. Mgr.	Ketchum, MacLeod & Grove, Inc., New York
WCAU, Philadelphia	Donald W. Thornburgh, Genl. Mgr.	Robert N. Pryor, Promo. Mgr.	N. W. Ayer & Son, Inc., Philadelphia
WCCO, Minneapolis	Larry Haeg, Genl. Mgr.	Clayton Kaufman, Dir., Promo. and Pub.	
WCCO-TV, Minneapolis, Minn.	F. Van Konyenburg, Exec. Vice Pres.	Gene Godt, Promo. Mgr.	Ralph Hobbs & Assoc., Minneapolis
WEEI, Boston, Mass.	Thomas Y. Gorman, Genl. Mgr.	Robert Rafelson, Promo. Mgr.	W. B. Doner, Inc., Milwaukee
WEMP, Milwaukee, Wis.	Hugh K. Boice, Jr., Genl. Mgr.	John C. Gagliano, Promo. Mgr.	Al Paul Lefton, Inc., Philadelphia
WFIL-TV, Philadelphia	Roger W. Clipp, Genl. Mgr.	Joe Zimmermann, Promo. Mgr.	Shannon, Schilling & De Spirito, Inc., Green Bay
WFRV-TV, Green Bay, Wis.	Soren H. Munkhof, Genl. Mgr.	W. C. Parsau, Promo. Mgr.	Foote, Cone & Belding, Inc., Chicago
WGN, WGN-TV, Chicago, Ill.	Ward L. Quaal, Vice Pres. & Genl. Mgr.	Charles A. Wilson, Adv. & Sales Promo.	Luckoff & Wayburn, Inc., Detroit
WJBK-TV, Detroit, Mich.	Bill Michaeles, Genl. Mgr.	Bill Edell, Promo. Mgr.	Campbell-Ewald Co., Detroit
WJR, Detroit, Mich.	Worth Kramer, Genl. Mgr.	Jack C. Brussel, Promo. Mgr.	Haehnle Advertising, Inc., Cincinnati
WKRC, Cincinnati, Ohio	Hubbard Hood, Genl. Mgr.	John Walsh, Promo. Mgr.	
WLW, Cincinnati, Ohio	P. Scott McLean, Genl. Sales Mgr.	John Frazier, Promo. Mgr.	
WMBR TV, Jacksonville, Fla.	Glenn Marshall, Jr., Pres.	Ken McClure, Promo. Mgr.	
WNAX, Yankton, So. Dakota	Robert R. Tincher, Sta. Mgr.		J. T. Howard Adv. Agency, Inc., Raleigh
WNBK-TV, Binghamton, N. Y.	George R. Dunham, Genl. Mgr.	Donn E. Winther, Promo. Mgr.	Al Paul Lefton, Philadelphia
WNCT, Greenville, N. C.	A. Hartwell Campbell, Genl. Mgr.	David Mosier, Promo. Mgr.	R. C. Breth, Green Bay
WNHC-TV, New Haven, Conn.	Edward Taddei, Genl. Mgr.	John Curran, Promo. Mgr.	
WSAU-TV, Wausau, Wis.	George T. Frechette, Genl. Mgr.	Thomas E. Bolger, Promo. Mgr.	
WTAR-TV, Norfolk, Va.	Campbell Arnoux, Pres. & Genl. Mgr.	Robert M. Lambe, Genl. Sales & Promo.	
WTOP-TV, Washington, D. C.	George F. Hartford, Vice Pres.	Robert M. Adams, Promo. Mgr.	Grant Adv., Miami
WTVT, Tampa, Fla.	P. A. Sugg, Mgr.	E. L. Jay, Promo. Mgr.	W. B. Doner Co., Detroit
WWJ-TV, Detroit	Edwin K. Wheeler, Genl. Mgr.	Glenn Kyker, Promo. Mgr.	The Joseph Katz Co., Baltimore
WWDC, Washington, D. C.	Ben Strouse, Pres. & Genl. Mgr.	Irv Lichtenstein, Vice Pres. & Promo. Mgr.	

*Given to firms whose entries were deemed among the top five contenders for first place honors in any of the 14 award categories.

2. Analysis of tv-radio ads from awards judges



Trade advertising is the same as consumer ad campaigns: you need a marketing objective, an understanding of your talking points over those of the competition, consistency and regularity

The quality of trade paper advertising in the tv and radio realm is pretty much reduced to good or bad. There's no area of indifference. And when this advertising is good it is very, very good. And when it's bad, it's horrible.

So say most of the judges in SPONSOR's first annual trade paper advertising awards competition. Each one spent an entire afternoon perusing the 133 entries from all over the country. And each judge was alternately impassioned in his praise or his denunciation of the calibre of the advertising he scrutinized.

One by one, the judges commented on the contrast between the good and the bad and noted, with surprise, the absence of any middle area between these two extremes. They were similarly agreed on what makes a "good" ad and on the omissions which inevitably lead to a "bad" trade campaign.

Their opinions are as sound as that of any group of advertising executives in the country for the basic reason that their professional backgrounds are indisputably top-grade. Who were the judges?

- George Abrams, vice president in charge of advertising, Revlon, New York;
- Donald Cady, vice president in charge of general advertising, The Nestlé Co., New York;
- William Dekker, vice president in charge of media, McCann-Erickson, New York;
- Frank B. Kemp, vice president and director of media, Compton Advertising, New York;
- Raymond Jones, director of spot

availabilities, Young & Rubicam, N. Y.

- Leonard S. Matthews, vice president and manager of the media department, Leo Burnett, Chicago;

- Francis Minehan, vice president and media director, Sullivan, Stauffer, Colwell and Bayles, New York;

- Arthur Porter, vice president and media director, J. Walter Thompson, New York;

- Rod MacDonald, vice president and media director, Guild, Bascom & Bonfigli, San Francisco.

Because of space and time limitations, only the five judges pictured on the following page were able to attend the final judging session.

As advertising and marketing pros,

they hit hardest on two points in their critiques:

1. Trade advertising is no different than consumer advertising in concept and technique. Media, art and copy must blend to make an effective "sale."

2. The trade advertiser—the station, network rep or film company—has the same goal as a breakfast cereal producer: to define his marketing objective and to achieve it with planned and consistent advertising.

Here's Art Porter's description of a good trade ad. "It takes competitive advantage based on reliable evidence and plays the theme over and over in an interesting way to make the needed

AN EDITORIAL

SPONSOR wishes to publicly thank the judges who served in our First Annual Tv and Radio Trade Paper Advertising Awards. Patiently and without regard for the many pressures on them, these top-level advertising people carefully examined every entry submitted. They checked the objectives of each campaign. Through the long afternoon they worked, the judges commented on the ads spread out before them. SPONSOR has recorded some of these comments in the accompanying article as well as other opinions gathered from the judges later. The article, like the Awards themselves, has just one purpose: to contribute to better communication between seller and buyer. It is this purpose which the judges sought so selflessly to serve in devoting their time to what SPONSOR plans as the first in an annual series of Awards.

Judges contend copy should hit one point and hit it well; drive should be a pre-planned series rather than one shots; exposure should be frequent

impression. Continuity and frequency are important elements and the series has to be done in a professional and interesting way."

Rod MacDonald says an effective trade ad "is a communications link between the buyer and the seller, a link which builds personality and meaning beyond the day to day struggle of business. Communications means people to people, but very often the advertiser forgets this."

Here are the major components of good trade advertising, as outlined by the judging group for SPONSOR:

Marketing: The first need for any trade paper advertiser is to define his objective. What does he want to sell? A fact, an impression, a climate, a market? What does he *need* to do to make an impression on his "audience"? And, more important, who *is* his audience?

He must also know *exactly* who his competition is. If it's a station advertiser, his competition is other stations in his own market. But very often his ads read as though his competition were the entire broadcast industry.

Any advertiser—consumer or trade—must know the nature of his own business needs as well as those of his competition if he is to determine what edge he has or can develop on that competition.

Competitive margin: In this marketing era, many competitive products have about the same quality and the same price. The margin of difference between them often is a point not directly involving the quality of the product. For example, a breakfast food may win out over its major competitor because a box is more easily opened. A car may outdistance its nearest rival because of a decorative front. A box of soap may outsell another box of soap only because it buys more advertising and uses it more effectively.

Similarly, trade paper advertisers must isolate the distinguishable differences they have—and if they don't

have any they should create some! Often the biggest difference between two stations in the same market is that one advertises to the buyers he wants to reach and one doesn't. Or maybe both advertise but one station points out its local-level superiority and the other one fails to register with its best sales point!

Copy content: The best ads, says Len Matthews, are written with the prospect in mind. Yet as obvious as this fact is, he thinks many trade advertisers tend to talk to themselves. They forget to put a premium on believability and they include wild and undocumented and—sometimes—outright false claims.

Kemp of Compton thinks a good ad "doesn't say too much." A basic copy principle in any kind of advertising "is to make one point and make it well instead of having a lot of assertions which dilute what you're really trying to say."

His advice: Establish continuity of advertising and of theme. Pick out your best selling point—your most distinguishable difference from the competition—and hammer away until you make that point.

One judge said too much trade ad copy "is just plain crummy. It picks innocuous points, makes exaggerated claims, reaches wildly for a copy hook."

Another said he's weary of gimmicks—"of semi-nude women who, for some reason, are construed as the proper vehicle to say the station's latest Pulse is the greatest thing since sliced bread. A lot of gimmicks are just too cute: they don't say a thing, don't add to any kind of story. If anything, they make the station management look idiotic or inept or both."

All of the judges agreed that too many stations minimized market data. One said: "They buy a full page ad, put their call letters in 48 point type and *if* they include the name of the market it's in eight point type. Yet

buyers—particularly agency executives—want to know about the market."

Another said: "Why don't advertisers give solid examples of their standing in the community—of their public service endeavors—of their local case histories? Why don't they try to combine fact with feeling—the facts of why they're a good buy and the feeling that the buyer is buying from a responsible ad professional?"

Several of the judges made this type of comment: When we see some of these ads, our only possible reaction can be that these people are so unprofessional and so unaware of basic advertising principles we wonder how well they handle *our* ad schedules which we place with them. *We* have confidence in advertising, which is why we deal with them to begin with. But they either don't advertise or promote themselves at all or they do it in a very immature way. If they don't

Judges (from l.) Art Porter, William Cady, W



know how to sell themselves, how can they possibly sell *my* product?

Art and production: A trade ad is similar to one minute of time. It's how you use it after you've bought it which really clinches the campaign. Many a trade advertiser settles for a type-set ad because it's cheaper even though he may have paid \$800 for the space.

Kemp of Compton says production and art costs should have no relationship to the space cost: "As a matter of fact, when we buy trade ads for our clients we almost always end up paying more for production and art than we do for the space. We know we're selling to a very special readership, a very limited readership of professionals. And we have to take very special pains to sell them in the right way. Trade advertising offers a limited circulation but it's circulation of your most prime prospects."

He adds the point that the investment in space should be backed up with a commensurate investment in "high-grade, thoughtful typography" and art ideas. But even the best art work, the judges agreed, won't sustain a campaign weak in conception.

They cited several instances where trade paper advertisers spent a great deal of money—but less ingenuity—in acquiring original art work, sometimes in color. But the art work, as pretty as it was, had nothing to do with the sale of broadcast services or with the stressing of a sales point. One judge said: "Some of these ads show magnificent pieces of real estate, architecture and landscape—but I'm not buying houses, land or design style when I read a trade magazine."

And another said: "Who wants to see a picture of the company president? What does his face have to do

with whether I should buy his stations or his programs? It seems some of these people buy an ad just to see their own face in print."

This same executive commented: "We've used a client's picture in ads, sure. But the only instance I can recall is when we spent \$20 million to develop a new product and we felt we had a strong news hook and a legitimate reason to use his picture and a report from him in introducing this product to the public."

Continuity: The best campaign, in the opinion of all the judges, is one which is planned in advance, scheduled ahead of time and thought out in its entirety. Obviously, room should be left for last-minute maneuvering; every ad campaign needs flexibility.

But they think a schedule planned by any advertiser should be an integrated series rather than a progression of unrelated one-shots. One noted that each ad in one series was "great, but in total—as a series—it was bad because none of the ads had any relationship to each other. They didn't hang together."

If, for example, you set as your basic selling point the fact that you have a stronger identification with the community than any of your competitors, every ad in the trade paper series should hammer this point home.

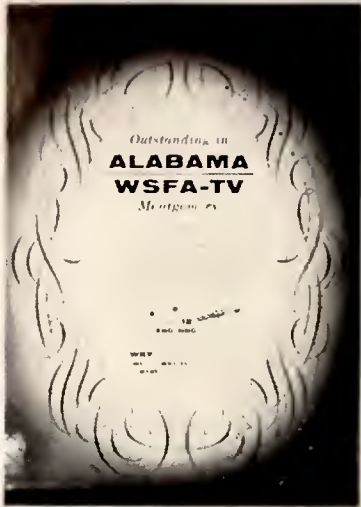
As Rod MacDonald put it: "Too many stations have the feeling that one swallow *does* make a summer, and they neglect to build the summer into a full four seasons." And he adds: "Trade advertisers shouldn't create new clichés; they should dispel old ones."

Another commented that continuity heightens the sense of communication as well as of what is being communicated. "The only way we can get to know a community really well is through trade advertising. We certainly can't send out a squad to visit each market and we don't have the time to sit for hours with reps discussing each of their 50 markets."

Frequency: In this form of advertising as in any other, the judges agreed, repetition and frequent exposure are necessary for success. Here again, the one-shot—under certain circumstances—can be a helpful sales tool. But generally speaking an advertiser has to have consistency. ■

r. Ray Jones, Arthur Kemp pick 14 top winners to SPONSOR's first trade paper competition





Category 1 WSFA-TV, Montgomery, Ala.



Someone has
CAST a SPELL
on Susie

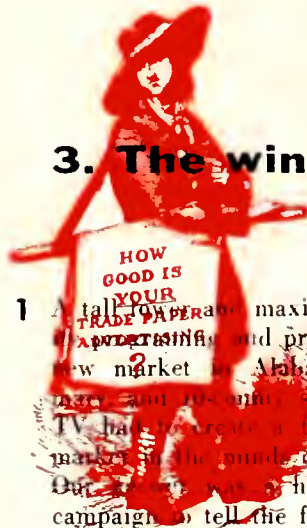
WBNS-TV

Category 2 WBNS-TV,
Columbus, Ohio



Category 3 WGAL-TV,
Lancaster, Pa.

3. The winners in 14 categories



1 A tall power and production recently created a new market in Alabama. With 25-county primary and 10-county secondary coverage, WSFA-TV has created a firm awareness of this new market in the minds of advertisers and agencies. Our hard-hitting trade magazine campaign to tell the facts about the Central and Southern Alabama market dominated by WSFA-TV alone. We intended the first two ads of the series to show our prestige, our quality and our acceptance in our area. After that came the impact ads necessary to put across the fact that we are an "area" station. As a result, WSFA-TV is being added to market lists previously unattainable, for both network and national spot buys. Further we are getting increased cooperation from local brokers, jobbers, wholesalers and advertisers' area sales reps.

EUGENE B. DODSON, *Station Manager*

2 The objective of WBNS-TV's 1957 advertising campaign was threefold: to sell our medium—television; our market—Central Ohio; and our station—WBNS-TV. Its foundation was a series of bleed spreads in trade and influence magazines. This series was supplemented by "hard sell" island ads in trade magazine utilizing "prestige" art as an aid to recall. Marked copies and ad reprints were used in a merchandising follow-through. Each ad in the series of spreads was dominated by a human interest photograph depicting WBNS-TV's influence on the child, housewife, teenager, etc. Copy listed examples of WBNS-TV's domination of the rich, 3-station market to support the closing statement of each ad: "If you want to be seen in Central Ohio—WBNS-TV." Reaction to this campaign from advertisers, agencies and media has confirmed our belief that freshness and believability pay off in prestige and sales.

RICHARD A. BOREL, *Director of Television*

3 The campaign of WGAL-TV, Lancaster, Pa., was divided into three parts, each planned to call attention to a facet of the market story. To add diversity and interest, a different physical form was developed for each. Every effort was made to capture reader attention through this diversity yet reader recognition was insured through use of certain unvarying elements throughout the entire series. Campaign objectives: (1) to promote the WGAL-TV coverage area as one of America's leading television market opportunities for both national and regional advertisers and (2) to merchandise this coverage area as a unique multi-city market. The campaign period was the biggest sales period in the station's eight-year history despite growing competition in the coverage area. Every month of the campaign period showed greater sales figures than the same month of the preceding year. Nine of the 12 months of the campaign period had sales results which exceeded those of the preceding month.

PAUL WOODLAND, *Promotion Manager*

4 KTTV's primary objective of the trade paper campaign was to acquaint potential buyers with the fact that we could help solve their marketing problems. For the TV buyer who might tend to buy this market by "reflex," we pointed to marketing peculiarities of this area that require KTTV's unique knowledge and facilities. We know that the professional advertiser is a tough-minded customer. For that reason KTTV decided upon the cartoon approach to entertain and encourage the reader to read the copy. All cartoons permitted distinctive use of one-color space, plus frequency on a medium-sized budget. For change of pace, KTTV injected some strong photographic layouts that would tell a story more dramatically. Throughout the series, emphasis was placed on KTTV facilities, market knowledge, and programing quality—all tailored to help solve an advertiser's problem in Southern California.

RICHARD A. MOORE, *President*



Category 4 KTTV,
Los Angeles, Calif.

Put your money where the people are

WWJ RADIO

Category 9 WWJ RADIO, Detroit, Michigan

"WLW radio audience among TOP 10 in America"

(WLW radio world)

Our research company reports - WLW Radio consistently with one of the largest audiences of the more than 400 radio stations in America. And WLW Radio gives you the nation's largest unduplicated radio audience - so listen on an even one - check with your WLW Radio representative. You'll be glad you did.

Category 10 WLW Radio, Cincinnati, Ohio

NOBODY'S LISTENING BUT PEOPLE - WHO HARDLY SIT STILL A MINUTE!

CBS RADIO NETWORK

Category 11 CBS Radio Network, New York

It takes more than a record... and WBC's got 'em

WBZ-WBZA, Boston

Category 12 Westingho Broadcasting Co., New

RECORD-BREAKING FACTS DISCLOSED BY NATIONAL RATING ANALYSES...

23,000,000 VIEWERS IN JUST ONE WEEK FOR "HIGHWAY PATROL!"

ARB NATIONAL RATING **29.0**

PULSE NATIONAL RATING **25.8**

THE UNQUESTIONED #1 SYNDICATED SHOW IN THE U.S.A.

TV 1

ZIV Television

TIME BETWEEN 7:00 PM AND 8:00 PM ZIV SHOWS RATE GREAT IN ALL CITIES

Category 13 ZIV Television Programs, Inc., Cincinnati

"Daily use of Spot-TV is our best selling tool!"

BLAIR-TV

Category 15 Blair-TV, New York

9 To dramatize the fact that the real Michigan market is within WWJ's primary coverage area, the station commissioned artist-conservationist Charles E. Schafer to prepare a series of original illustrations depicting Michigan wildlife in its native habitat. Then we added the headline . . . "Put Your Money Where the People Are" . . . Each ad drove home the point that instead of reaching annuals who have no money to spend, WWJ reaches people. The excellent illustrations evoked much favorable comment in places where time-buying decisions are made. We also received quite a few compliments on the "different" approach to the high power versus regional power situation. Best of all WWJ radio revenue for the first six months of 1957 was up 17.1 per cent over the same period in 1956; up 82.5 per cent over 1955.

EDWIN K. WHITLER, *General Manager*

10 It has always been the theory of Crosley Broadcasting Corp. that the use of trade paper space should reflect the character of the company rather than be used as a "hard sell" media endeavoring to sell specific programs or audience dominance, etc. We feel that this type of information and technique can best be done through the sales department by individual solicitation, and the trade space should be devoted to establishing the character and profile of the organization, and to this end we have tried to devote our efforts in trade publications. The signal honor bestowed upon our company is especially gratifying as it is felt by both our advertising agency and the Crosley Broadcasting Corp. that our objectives have definitely been accomplished. This honor will also be an inspiration to those responsible to redouble their efforts with this end in mind.

R. E. DUNVILLE, *President*

11 We are delighted that the sponsor jury selected the CBS Radio network series "Nobody's Listening But People" for recognition. The objective, very evidently it seems to me, was to make advertisers and their advertising agencies more aware of the values of network radio and, specifically, the CBS Radio network block of daytime serial programs. As to how well these ads accomplished their objectives, it is difficult to clip this sale to that ad. However, advertisers are more and more recognizing by their sponsorships the tremendous advertising value in these programs. Currently these programs are more than 80 per cent sold out, although I am sure Lon Dorfsman, our advertising and sales promotion director who conceived and executed the series, would be the last to claim that because of the series this sponsorship has resulted.

ARTHUR HULL HAYES, *President*

12 WBC seeks: (1) To sell coverage, audience and power of its radio and tv stations; (2) to publicize programming formats common to the station as a group (individual stations run their own ads promoting their specific programs and formats); (3) to publicize what WBC as a group is doing in public service programming; (4) to publicize WBC management talent; (5) to capitalize on sales successes, on the theory that "success sells"; (6) to continue to detail the "what" and "where" of WBC markets. The ads are not designed to make specific sales; they form a backdrop against which WBC operates on a day-to-day basis and which helps WBC be known in advance when specific sales presentations are made. 1955 was a record year for WBC. 1956 displaced 1955. WBC's radio sales in the first six months of 1957 were 28.1 per cent ahead of the first half of 1956; tv sales were up 4.1 per cent and total sales up 8 per cent.

DAVID F. PANTHOE, *Promotion Manager*

13 Advertising has long recognized the need for the yardsticks, the measuring devices to determine circulation. Without attempting to evaluate each service, without defending their accuracy but rather relying on each as one source of measurement, our company planned this award-winning series of advertisements. In no other field of tv is the measuring so keen as in the syndication field. A network show might have to satisfy just one sponsor. A syndication show might have to satisfy as many as 200 sponsors. Perhaps that is why trade paper advertising in the syndication field is so full of superlatives. A show which has never been first anywhere, in any city, at any time, in any survey may advertise "The No. 1 Program." Another show supports its claim as No. 1 by proving itself the highest rated show in one market at its particular time and day, namely, it's first because it beat the one show in competition to it. Ziv released the above series of ads to publicize the fact that in city after city, survey after survey, month after month, regardless of peak hours or marginal hours, whether opposite *Playhouse 90* or news and weather in a two-station market or in a seven-station market, Ziv shows consistently deliver the audience.

FREDERIC W. ZIV, *Chairman*

15 Ours is a personal-salesmanship organization. So our advertising is planned specifically to supplement our selling activities for the stations we represent. By highlighting the effectiveness of spot, and bringing it directly to the attention of the men who control advertising budgets, we also endeavor to carry out our responsibility to the broadcasting industry. Rather than writing about it in general terms, Blair-TV advertising reports the selling records of spot tv as observed at first-hand by men charged with the responsibility of moving goods. Through business activity directly traceable to our advertisements and through comment and correspondence from key men in advertising and broadcasting we are convinced that our copy is doing its job. And may I say quite frankly we are pleased to have our convictions upheld by the judges of the sponsor competition.

JOHN BLAIR, *President*

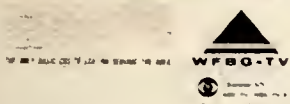
Triangle Publications' station advertising was selected for special mention here on the basis of over-all excellence even though the series was not among the 14 first-place winners. The group advertising missed being the top winner in that category by only one point and three of the Triangle stations earned meritorious awards (see list on page 40). Storer Broadcasting and its stations similarly received close runner-up mention in the group classification (category 12).



It Takes the
RIGHT
two!



Selected for special mention,
Triangle Publications' stations
and group advertising





AMOS

Thirty years together as one of America's best-loved comedy teams, AMOS 'N' ANDY are bigger and better than ever in their fun-packed syndicated series. Stripped across the board, the 78 half-hours are attracting large *daytime* audiences in such major markets as New York, Philadelphia, Springfield (Mass.), Washington, D.C. and Providence. And in Baltimore, the show is consistently the top-rated multi-weekly show on the air. AMOS 'N' ANDY rate high with *nighttime* viewers, too, in a wide variety of markets: Detroit (17.2), Jackson, Miss. (34.8), Joplin, Mo. (30.0) and Mobile (25.7). Naturally AMOS 'N' ANDY are advertisers' favorites as well... Food Fair (now in its third year of continuous sponsorship), National Home Furnishers, Brown & Haley Candy, Fidelity Federal & Security Life (insurance) and Kroger Food Stores, to mention a few. For hats-off results in your area, buy...

N' ANDY

 **CBS TELEVISION FILM SALES, INC.**

"...the best film programs for all stations"

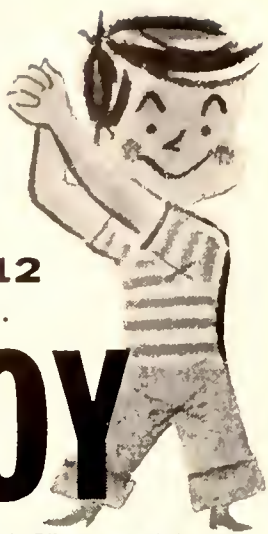
Offices in New York, Los Angeles, Detroit, Boston, San Francisco, Chicago, St. Louis, Dallas, Atlanta. In Canada: S. W. Caldwell, Ltd.

Source: Latest Pulse and ARB

NAME OUR

CHANNEL 12
Clarksburg, W. Va.

WBOY AND WIN



- A fabulous week for 2 at
THE GREENBRIER
White Sulphur Springs, W. Va.
- ELECTRIC-EYE MOVIE CAMERA
By Bell and Howell
- POLAROID LAND CAMERA
- 12 other wonderful prizes

USE THIS INFORMATION TO

help you name the symbol of Clarksburg's new high-power TV station

- Covers the virgin market of Central W. Va. (Clarksburg — Fairmont — Morgantown)
- Rich in coal, oil and gas
- Untouched to date by a direct TV signal
- Captive audience—666,315 population
- Buying income \$1,119,746,000
- \$200/hr. AA network time: \$250 national spot.

Contest open to all readers of this magazine. Ends January 5, 1958.

FY2

MAIL YOUR ENTRY TODAY TO

WBOY-TV
CHANNEL 12

Exclusive In Clarksburg, W. Va.



INTERCONNECTED



George Clinton, Gen'l Mgr. • Rep. by Avery-Knodel



A Member of The Friendly Group

I suggest the following name:

Name _____

Company _____

Address _____

National and regional spot buys
in work now or recently completed

SPOT BUYS

RADIO BUYS

General Motors Corp., Detroit, is preparing a campaign for its Buick automobile. Short-term schedule kicks-off 21 October. Minutes and chainbreaks will be placed during daytime segments, next to news and sports shows wherever possible; frequency will depend upon the market. Buyer: William O'Connor. Agency: Kudner Agency, New York. (Agency declined to comment.)

The Atlantic Refining Co., Philadelphia, is purchasing spot in major markets for its gasolines and oils in 13 states: Delaware, New York, Ohio, New Jersey, Georgia, Rhode Island, West Virginia, Connecticut, Pennsylvania, Massachusetts, Virginia, Maryland and Florida. Schedule starts in October for eight weeks. Minute announcements will be slotted during early morning and late afternoon hours every day of the week; average frequency: 30 spots per week per market. Buyer: Bill Millar. Agency: N. W. Ayer & Son, New York.

Vick Chemical Co., New York, is planning a schedule in markets throughout the country to push its cough medications. Seventeen-week campaign starts 14 October. Minute and 20-second announcements will be used in the early morning and early evening segments; frequency will vary from market to market. Buying is not completed. Buyer: Ray McArdle. Agency: Morse International, Inc., New York.

Penick & Ford, Ltd., Inc., New York, is initiating a test campaign on a selected group of stations in the South to push its B'r'er Rabbit syrups. October schedule will run for 13 weeks. Minute participations will be used on d.j. shows. Buyer: Ted Wallower. Agency: BBDO, New York. (Agency declined to comment.)

Chrysler Corp., Detroit, is planning a campaign for its new Plymouth automobile. Schedule will start 30 October and run until 17 December. The advertiser is buying mostly minutes between 6:00 and 9:00 a.m. Monday through Saturday; saturation schedules will be used in many markets. Some late afternoon and evening segments will be placed in markets where morning prime time isn't available. Buying is not completed. Buyer: Helen Hartwig. Agency: N. W. Ayer & Son, New York. (Agency declined to comment.)

RADIO AND TV BUYS

Grove Labs, St. Louis, is purchasing a heavy broadcast campaign to promote its Four-Way Cold Tablets. Schedule: (1) network tv with *Today* on NBC TV and a West Coast regional show; (2) network radio, a CBS package with nighttime periods during the week and daytime on weekends; (3) spot tv and radio. Spot drives are slated to start in November with some 80 markets in tv and perhaps 45 in radio. Buyer: Beth Black. Agency: Cohen & Aleshire, New York.

WIBC leads in Indiana



WIBC NOW RANKS FIRST IN 422 OUT OF 432 RATED QUARTER HOURS

► Back in the winter of 1953, the Pulse Area Survey showed WIBC out front in 307 of 432 rated quarter hours, Monday through Saturday. By the fall of 1955 it was up to 392 out of 432. . . .

And NOW, the spring, 1957 Pulse Area Survey shows WIBC first among Indianapolis stations 98% of the time . . . 422 out of 432 rated quarter hours. WIBC not only "Leads in Indiana," but WIBC's audience is steadily growing, too!

► **50,000 Watt Coverage—**

WIBC blankets 33 Indiana counties which include 2½ million people with a spendable income of over 3½ billion dollars a year.

► **Personalities That Sell—**

WIBC's well-known personalities like Easy Gwynn, Jack Morrow, Bill Baker and Jim Shelton are friends and neighbors to their big Hoosier audience. Let them sell your products or services to their friends.

WIBC 1070 KC

*The Friendly
Voice of Indiana*

2835 N. Illinois St., Indianapolis 8, Indiana

JOHN BLAIR AND COMPANY • NATIONAL REPRESENTATIVE

TV RESULTS

AUTOMOBILES

SPONSOR: Riverside Motors

AGENCY: Direct

Capsule case history: Joe Levino, who owns Riverdale Motors, a Cadillac-Oldsmobile agency in Goshen, Ind., a city of 10,000, admits he could scarcely exist without the extended marketing range tv gives him: Southbend, Elkhart and southwestern Michigan. Ad budget: 80% on WSJV-TV; the balance on the local newspaper. In three years on tv, business has increased 60%. Riverside sponsors a 90-minute feature film on Thursday evenings at 10 on a seasonal basis, but Joe notes that due to tv's heavy impact, the volume of inquiries doesn't diminish during the 13-week hiatuses. In a picturesque slightly Continental accent, Joe delivers strictly ad lib commercials; audiences look forward to his messages as avidly as they do to big-name local talent. Says Joe of tv: "Recently, with two programs, I sold \$150,000 worth of cars."

WSJV-TV, South Bend-Elkhart, Ind.

PURCHASE: Warner Bros. Presents

CREDIT JEWELER

SPONSOR: Zale's Jewelry

AGENCY: Direct

Capsule case history: Zale's, reportedly the largest volume chain of credit jewelry stores in Texas has used television for several years, but never on a steady, contractual basis. As a test, they bought a one-week campaign of eight one-minute live spots on KGBT-TV, Harlingen—four daytime and four nighttime—on behalf of certain watches: a large schedule for Zale. At the end of two days, the entire stock of 80-plus watches were sold out. This was the fastest moving item in the chain's history via any medium, and the traffic created accounted for thousands of dollars of other sales. Impressed by the results, the chain's management bought more tv in all their markets, and KGBT-TV received a one-year schedule of spots and newscasts, all live. Incidentally, as a corollary result, the manager won first prize in its intra-chain contest.

KGBT-TV, Harlingen

PURCHASE: Announcements

WAREHOUSE

SPONSOR: Hodges Warehouse Corp.

AGENCY: Direct

Capsule case history: Television has been an unknown quantity in the field of moving and storage advertising in Tulsa. Hodges Warehouse Corp. decided to test the impact of television by buying one-minute announcements on KVOO-TV's late news segment for two months. The response was so overwhelming that Hodges bought a schedule of 1.D.'s following the expiration of the campaign. Business directly traceable to the commercials: one \$350 long distance move, six local moving jobs that totaled \$300 and four local storage jobs amounting to \$150. In addition to these orders, the company has had continuing calls for information. Consequently, Hodges has revised its entire approach to selling warehousing services. It recognizes that big results for a specialized service can only be produced through advertising that has scope; KVOO-TV gave Hodges the impact and mass audience it needed.

KVOO-TV, Tulsa

PURCHASE: Newscast

DEPARTMENT STORE

SPONSOR: Bry's Department Store

AGENCY: Direct

Capsule case history: A saturation campaign was bought by Bry's Department Store in Memphis to initiate its 'Darling Sale' promotion. Opening day, a total of 12 separate program spots were telecast, from outside and inside the store. Typical shots included: 10:00 a.m. crowds waiting for the store to open; the president of the store welcoming Memphis to its sale; department managers calling attention to specific merchandise values; views of the crowds on various floors; a 5:30 p.m. farewell from weary clerks inviting shoppers to the store the next day. Bernard Pincus, Bry's president, reported the results of the telecast: "It brought people into the store from all over Memphis, and the store buzzed with excitement. Enthusiastic comments poured in from everywhere. WMCT was a major factor in the sale's success."

WMCT, Memphis

PURCHASE: Special program

ONE TV STATION REACHES 1/5 OF A BIG NATION

1/5
of all
Canadian
drug
sales
are
made
in our
Hamilton
Toronto
Niagara
Peninsula
coverage
area



Zlotnick

Within our huge coverage area 2,552,715 people spend \$76,848,000 each year in more than 1,000 drug outlets. This represents 24.24% of all drug sales made yearly in all of Canada. Another black and white fact proving CHCH-TV serves the richest market in Canada." Source: Sales Management Elliott-Haynes. For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769

 **CHCH-TV**
CHANNEL 11 CANADA

TELEPULSE

RATINGS: TOP SPOTS

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-8 August 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS	4-STATION MARKETS							3-STATION MARKETS		
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phlla.	Seattle-Tacoma	Wash.	Atlanta	Balt.
1	1	Highway Patrol (M) ZIV	18.4	7.4	10.4	11.9	10.4	12.5	26.0	18.4	12.0	13.0	16.8	17.2	11.9	15.8
				wrea-tv 7:00pm	kttv 9:00pm	kron-tv 6:30pm	wbz-tv 10:30pm	wgn-tv 8:00pm	wjbc-tv 9:30pm	wtmj-tv 9:30pm	kstp-tv 10:30pm	wcau-tv 7:00pm	komo-tv 7:00pm	wtop-tv 7:00pm	waga-tv 10:00pm	wmar-tv 7:00pm
2	6	San Francisco Beat (D) CBS FILM	15.6	2.7	11.8	11.7	9.3	13.9	11.9			23.2				
				wpix 8:30pm	kttv 9:30pm	kpix 10:30pm	wnac-tv 11:15pm	wgn-tv 9:00pm	wjbc-tv 10:30pm			wcau-tv 10:30pm				
3	4	Silent Service (A) NBC FILM	15.4	6.3	8.9	14.2	12.0	12.2				19.9	8.2		10.8	
				wrea-tv 7:00pm	kttv 7:30pm	kron-tv 7:00pm	wbz-tv 7:00pm	wnbq-tv 9:30pm				king-tv 7:30pm	wtop-tv 10:30pm		wbal-tv 10:30pm	
4	2	Sheriff of Cochise (W) NTA	15.3	3.7	9.7	11.9	14.9	18.2	14.4	7.9	19.5	8.8	20.2	7.5	15.0	13.3
				wabd 7:00pm	kttv 7:30pm	kron-tv 6:30pm	wnac-tv 6:00pm	wbbm-tv 7:30pm	wwj-tv 10:00pm	wtmj-tv 10:30pm	wcco-tv 9:30pm	wcau-tv 7:00pm	king-tv 7:00pm	wrc-tv 10:30pm	wsb-tv 10:00pm	wbal-tv 10:30pm
5	5	State Trooper (A) MCA	15.2		6.4	10.0	17.2	12.5			19.5	14.9	10.7		12.2	
					khj-tv 8:00pm	kpix 7:00pm	wnac-tv 10:30pm	wnbq-tv 9:30pm		wtmj-tv 9:30pm	kstp-tv 9:30pm	wrcv-tv 10:30pm			waga-tv 10:00pm	
6	7	Dr. Hudson's Secret Journal (D) MCA	14.2			12.0	16.7	8.2			17.7	10.0			10.9	
						kpix 10:00pm	wnac-tv 10:30pm	wnbq-tv 10:00pm		wtmj-tv 8:00pm	kstp-tv 7:30pm				wsb-tv 10:00pm	
6	9	Whirlybirds (A) CBS	14.2	3.8	7.6	11.2	13.5	9.7	14.9	16.2			12.5	16.9		
				wpix 7:30pm	khj-tv 7:30pm	kron-tv 6:30pm	wbz-tv 7:00pm	wgn-tv 9:00pm	wwj-tv 10:30pm	wtmj-tv 9:30pm			wcau-tv 7:00pm	king-tv 8:30pm		
8		Badge 714 (M) NBC	14.0		12.0	16.3	13.5	7.5	16.7			10.9	16.3	9.7	13.5	
					kttv 8:30pm	kpix 9:00pm	wnac-tv 6:30pm	wgn-tv 8:00pm	wjbc-tv 10:00pm			kstp-tv 10:30pm	king-tv 9:30pm	wttg-tv 7:00pm	wsb-tv 10:00pm	
9	3	Men of Annapolis (A) ZIV	13.5	4.2	10.0	14.9		11.2	17.2	10.2	13.5		9.0	9.2	12.2	20.8
				wabc-tv 10:30pm	knxt 7:30pm	kpix 9:30pm		wgn-tv 9:30pm	wjbc-tv 10:00pm	wisn-tv 9:00pm	wcco-tv 4:00pm		komo-tv 9:00pm	wtop-tv 7:00pm	waga-tv 10:00pm	wmar-tv 10:30pm
10	8	Dr. Christian (D) ZIV	13.3	2.1	11.8	10.9	11.2	5.5	15.2	11.9			8.4		14.9	
				wpix 9:00pm	kttv 7:30pm	kgo-tv 7:00pm	wnac-tv 4:00pm	wgn-tv 9:30pm	wjbc-tv 10:00pm	wtmj-tv 10:00pm			king-tv 5:00pm		wsb-tv 9:30pm	

Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average ratings	7-STATION MARKETS		5-STATION MARKETS	4-STATION MARKETS							3-STATION MARKETS		
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Milw.	Mnpls.	Phlla.	Seattle-Tacoma	Wash.	Atlanta	Balt.
1	5	Crusader (A) MCA	15.3				8.9	6.9			5.7					
							wnac-tv 11:15pm	wwj-tv 9:30pm			kstp-tv 10:30pm					
2	1	Esso Golden Playhouse (D) OFFICIAL FILM	14.9				12.7					14.7	8.9		10.8	
							wbz-tv 7:00pm					wcau-tv 10:30pm	wrc-tv 10:30pm		wmar-tv 7:00pm	
3	2	Whistler (M) CBS	14.4	3.7	2.4				9.9	8.4				6.7		
				wpix 10:30pm	kabc-tv 6:00pm				wwj-tv 9:30pm	wxix-tv 10:00pm				wttg-tv 7:30pm		
4	3	I Search For Adventure (A) GEO. BAGNALL	13.9		13.0	14.0	15.0			6.9		5.4	22.0			
					koop 7:00pm	kpix 7:30pm	wnac-tv 5:30pm			witi-tv 9:30pm		wrcv-tv 7:00pm	king-tv 7:00pm			
5		Science Fiction Theater (SF) ZIV	13.3		15.3			6.2	9.7	10.5	7.3			9.5	20.7	
					kttv 8:00pm			wgn-tv 8:00pm	wxyz 9:30pm	wtmj-tv 11:00pm	kmgm 8:30pm			wmal 6:00pm	waga-tv 9:30pm	
6	4	Frontier Doctor (W) HOLLYWOOD TV SERVICE	13.0		6.0					11.2						
					kttv 9:00pm					wxiv-tv 10:00pm						
7	9	Cisco Kid (W) ZIV	11.0					7.5	11.3					7.5	10.9	11.3
								wgn-tv 6:00pm	wxyz 9:30pm					wtop-tv 6:00pm	waga-tv 5:30pm	wbal-tv 7:00pm
8	7	Code 3 (A) ABC FILM	10.7	7.1	7.5			7.2			13.9	13.1	10.7		14.2	
				wrea-tv 10:30pm	kttv 7:00pm			wjbc-tv 9:30pm			wten-tv 9:30pm	king-tv 10:00pm	wtop-tv 7:00pm		waga-tv 10:00pm	
9		Crunch & Des (A) NBC FILM	10.6			12.3	9.5	7.9				8.7				
						kron-tv 7:00pm	wnac-tv 1:00pm	wnbq-tv 10:30pm				wcau-tv 5:00pm				
9	9	Mr. District Attorney (M) ZIV	10.6		11.3	12.2	9.5		10.0		10.0				10.5	7.8
				kttv 9:00pm		kron-tv 6:30pm	wnac-tv 11:15pm	wjbc-tv 10:30pm			kstp-tv 10:30pm				waga-tv 10:30pm	waam-tv 11:00pm

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, ¼ hr., ½ 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 1-8 August. 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 for 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 in this market.

FILM SHOWS

1-STATION MARKETS			2-STATION MARKETS			
Love.	Columbus	St. L.	Birm.	Dayton	New Or.	Provid'ce
21.2	30.4	16.7	25.0	27.0	39.3	24.8
kw-tv 8:30pm	wbns-tv 9:30pm	kwk-tv 10:00pm	wbre-tv 9:30pm	whio-tv 8:00pm	wlsu-tv 10:00pm	wjar-tv 10:30pm
10.2	22.9		19.3		39.8	
kw-tv 10:00pm	wbns-tv 8:30pm		wabt-tv 9:00pm		wlsu-tv 8:30pm	
16.0	14.0			35.5	23.5	
kw-tv 10:30pm	kwk-tv 10:00pm			whio-tv 9:30pm	wlsu-tv 10:30pm	
18.0	21.0	10.2	26.5	20.0	27.0	18.3
kw-tv 10:30pm	wbns-tv 10:00pm	ksd-tv 10:30pm	wbre-tv 8:30pm	wlw-d 9:30pm	wlsu-tv 10:30pm	wpro-tv 7:00pm
9.7	11.9	14.9	31.3		29.0	15.8
kw-tv 10:30pm	wtrn-tv 9:30pm	ksd-tv 9:30pm	wbre-tv 8:30pm		wdsu-tv 10:00pm	wjar-tv 10:30pm
	15.0		18.0			16.8
	ksd-tv 9:30pm		wabt-tv 8:30pm			wpro-tv 7:00pm
9.0	13.3		22.8	19.0	30.0	
ews-tv 10:30pm	ksd-tv 10:00pm		wbre-tv 8:30pm	wblo-tv 10:30pm	wdsu-tv 10:00pm	
			17.3	20.8		
			wbre-tv 10:00pm	whio-tv 10:30pm		
9.9	14.9	9.9	19.5	28.8		
kw-tv 10:30pm	wbns-tv 8:30pm	ksd-tv 10:00pm	wabt-tv 9:30pm	whio-tv 9:30pm		
8.9	8.7	13.2	18.0	11.3	42.8	
kw-tv 10:00pm	wbns-tv 6:30pm	kwk-tv 10:00pm	wbre-tv 10:00pm	wlw-d 11:15pm	wdsu-tv 9:00pm	
11.2	9.5		21.3		43.8	
wlw-c 10:00pm	ktrl-tv 10:00pm		wbre-tv 9:00pm		wdsu-tv 8:30pm	
				30.0	18.0	
				wdsu-tv 9:00pm	wpro-tv 10:30pm	
14.4			25.0		45.0	
wlw-c 10:00pm			wbre-tv 8:00pm		wlsu-tv 8:00pm	
				28.5		
				wdsu-tv 9:30pm		
			24.8			
			wbre-tv 7:30pm			
10.0	24.2			10.5		
kw-tv 10:00pm	wtrn-tv 9:30pm			wlw-d 9:00pm		
		10.3			21.3	
		ksd-tv 5:30pm			wdsu-tv 5:30pm	
12.2						
wlw-c 10:00pm						
					14.8	
					wpro-tv 5:30pm	
14.4	10.0					
kw-tv 10:00pm	ksd-tv 10:00pm					

the fabulous



TV-TULSA covers 45 counties where . . .

RETAIL SALES TOTAL
\$1,405,638,000.00*

Food Sales total
\$306,757,000.00*

Drug Sales total
\$49,078,000.00*

you get the fabulous 45: **tv**

ONLY with **TULSA**

*Sales Management's Survey of Buying Power 1957

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

OUR



PLACE IN SPACE



NATIONAL AWARDS *(current)*

OHIO STATE UNIVERSITY AWARD

First award in the national classification for a program directed to special interest groups



HEADLINERS AWARD

For consistently outstanding news reporting by a radio station



RADIO TELEVISION NEWS DIRECTORS ASSN. AWARD

For outstanding radio news operation

LOCAL AWARDS *(current)*

ILLINOIS ASSOCIATED PRESS AWARD



First place —Best local regularly scheduled news program

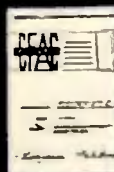
First place —Best local regularly scheduled farm show

First place —Best local regularly scheduled sports show

First place —Best local special events coverage

First place —Best general excellence of news presentation

Second place—Best documentary program



CHICAGO FEDERATED ADVERTISING CLUB AWARD

For local special features—Public service

For local programs—Audience participation

For local programs—Drama

• THE MOST HONORED • THE MOST SPONSORED

WBBM-RADIO

Est. 1922

Chicago's Showmanship Station

American launches 3

On Monday, October 7, **The Jim Reeves**



The Jim Reeves Show (1-2 pm) is live, currently popular music. It stars top singer Jim (Four Walls) Reeves, and boasts the Anita Kerr Singers, Dolores Watson, Buddy Hall and Owen Bradley's orchestra.



The Jim Backus Show (2-3 pm) is live music built around the afternoon antics of the many-voiced Jim Backus. It features songstress Betty Ann Grove, baritone Jack Haskell, The Honeydreamers, Elliot Lawrence's orchestra and announcer Del Sharbutt.

big shows on 1 big day!

Show, **The Jim Backus Show**
and **The Merv Griffin Show**
go **live** on American Radio's
all-new, all-**live** musical line-up.



The big day is October 7.

The big three are Jim Reeves, Jim Backus and Merv Griffin.

And the big sound is **live** music, served up with showmanship and salesmanship and aimed right at the American housewife — the on-the-go woman who prefers music over anything else in her radio diet.

Here are three solid hours of solid fun, all featuring top **live** personalities, **live** singers and **live** orchestras. Here are The Jim Reeves Show, The Jim Backus Show and The Merv Griffin Show. Watch for them, starting Monday, October 7.



The Merv Griffin Show (7:15-8 pm) is a solid hour of **live** music and song, headlining popular singer-actor Merv Griffin, and featuring vocalist Darla Hood, The Spellbinders, Jerry Bresler's orchestra and veteran announcer Doug Browning.

the **live** one is

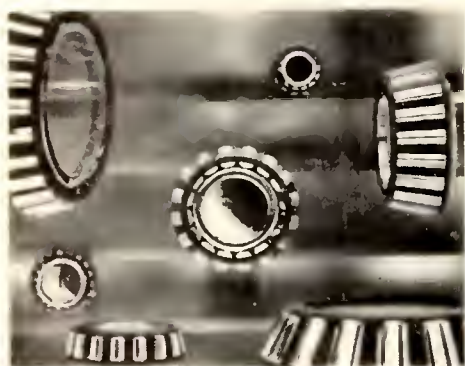
AMERICAN
BROADCASTING
NETWORK

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



How to humanize roller bearings? Sarra makes them *act!* Via stop motion a Timken roller bearing rolls, then zooms into stirring shots of the product in-use . . . in planes, trains, farm equipment. A switchback to stop motion at the end underscores the Timken slogan: "At Timken, we have a word for it—betterness." An exciting commercial that opens and closes the Timken show. Produced by SARRA in Eastman color and in black and white for The TIMKEN ROLLER BEARING CO. through BATTEN, BARTON, DURSTINE & OSBORN, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



SPECIALISTS IN VISUAL SELLING

Even a cracker can be dramatic—the Sarra way! In fact, the cracker is the entire cast in this 60-second Nabisco commercial which combines outstanding stop-motion sequences with high-key live action food shots. The artistry of this spot stems from startling lighting and optical effects achieved right in the camera to emphasize the "Golden Glow" cracker. Produced by SARRA for the NATIONAL BISCUIT COMPANY (NABISCO) through McCANN-ERICKSON, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



SPECIALISTS IN VISUAL SELLING

This third series of 20-second and 10-second commercials and 8-second I.D.'s, created by Sarra for Rainbo Bread and Colonial Bread, demonstrates once again the effectiveness of ingenious full animation. New musical arrangements of a well-established jingle make each of the five styles of animation used in this series real attention-getters. Another good example of commercials that sell the brand in an entertaining *and* memorable manner. Created by SARRA for CAMPBELL TAGGART ASSOCIATED BAKERIES, INCORPORATED.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



SPECIALISTS IN VISUAL SELLING

This is Sarra's fourth series of spots for Schoenling Beer. This time, full animation sells the new theme—"Pass the good word—Schoenling." The Schoenling character used in print media also stars in this series, while lively lyrics of a jingle help sell the "bouncing, bubbling, luscious brew." Created by SARRA for THE SCHOENLING BREWING CO. through ROLLMAN ADVERTISING AGENCY, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

FILM-SCOPE

5 OCTOBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

Ed Madden, International Latex v.p., this week told the National Television Film Council some of Latex's experiences in pioneering barter film.

After reviewing the Latex five-year deal, involving \$4.5 million a year, Madden attributed the success of the venture to these two factors: (1) adequate available spots over a vast accumulation of markets, and (2) a real library of quality film products.

Madden, who on 15 October becomes president of the Keyes, Madden & Jones agency, added this observation: Any agency that does not explore barter film broadly and in depth—regardless of preconceptions—is not acting in the best interests of its clients.

You get the unmistakable feeling in the film trade these days that while the westerns are riding sky high, the time will come when they must be supplemented with another strong type. What?

No. 1 at this point seems to be the mysteries (FILM-SCOPE, 11 September, page 50). Resultantly researchers and statisticians have been compiling commercial profiles on their possibilities for sales use. Here are some high spots from a Schwerin study:

AGE APPEAL: There is a considerable difference in drawing power by type of mystery. The "private eye" theme—typified by Martin Kane, The Falcon, etc.—goes over best with younger people. Conversely, the "official" yarn—based on police files, etc.—appeals most strongly to the higher age groups. By way of specific examples:

AGE GROUP	PRIVATE EYE	OFFICIAL DETECTIVE
16 to 25	111	89
26 to 50	99	97
Over 50	94	116

(Note: 100 would be the average for the entire audience; in short, the figures above are index figures.)

COMMERCIAL IMPACT: Schwerin figures that—ratings aside—a low-keyed show is a more effective commercial vehicle than the hard-boiled type. Commercials on the suaver shows had about three times the wallop as commercials on the knock-'em-dead type.

Schwerin thinks it's because the "show of violence" tends to appeal only to particularized audience groups—where it's a hit-or-miss proposition whether you get your message across or lose it. The milder show seems to set up a safer, more predictable emotional pattern.

Pharmaceuticals, Inc., probably will close a syndicated buy this week.

Purpose: To bolster its three network shows in some of the open markets. The choice looks like a western.

New York agency men returning from Hollywood this week reported these developments:

1) If a network advertiser wanted something fast he'd find very few new pilots to choose from.

Film producers were showing tendency of steering clear of westerns.

Exploitation always has been as vital to the motion picture industry as advertising is to a soap company.

Now a carry-over into tv film seems to be in the making. This week three syndicated shows—one a feature package and the others half-hour series—will get the benefit of special send-off hoopla:

GRAY GHOST, which starts a run for **Habitant Soup** next Wednesday via WBZ-TV, Boston, has had a **press party, teaser ads, newspaper inserts, and a personal appearance** by Virgil Carrington Jones, its author.

Habitant, incidentally, also has scheduled the series for Hartford and Portland (through Charles F. Hutchinson). **Other markets will be added** if the test in these three cities works out.

SCREEN GEMS' "SHOCK" PACKAGE meantime begins—appropriately—13 October via WABC-TV, New York. Three "monsters" are parading about the city, with a special one assigned to visit advertising agencies. There's also a **menu contest** based on what viewers think is tasty monster fare.

Footnote to the Screen Gems package: **In several areas it's scheduled for afternoon showings.**

26 MEN: Its **kick-off in New York** via WABC-TV (it's an ABC Film Syndication show) calls for a **press party** at Toots Shor next week (White Owl and Brylcreem are sponsors). In **Los Angeles** KRCA is staging a **barbecue** (Eastside Beer and Nie-L-Silver). In **New England, a troupe of 26 Rangers** will ride through the 17-station area (Hood's Dairy). And at the national premiere in **Phoenix** (30 October) there's going to be a **big wing-ding to welcome a press junket from New York.**

U.S. origins to the contrary, **Europe isn't a prime market for film right now.** This week FILM-SCOPE asked a group of **Foreign Sales Spotters** about the prospects across the Atlantic, and **short-range they were dubious. A better day is sure to come, they predict, but it will take time** because:

1) **There isn't much commercial tv in Europe so far.** The best markets are the **U.K., Germany, and Italy.** That's about it—except for **Monaco and Luxembourg.** The Scandinavian and Low Countries so far are a blank.

2) **The soap-cereal-supermarket complex hasn't arrived as yet.** Europe is not advertising-conscious . . . governments consider tv an educational media—licenses limit the number of sets . . . and outside of England, little money is spent on advertising. That's a 100% switch on the U.S. situation.

3) **You can't check up on audiences very well.** The U.K. has Nielsen and TAM, but beyond that you have to go by what the press and station managers think.

4) **The slightest invasion of nationalist sentiment is sure to cause a bad storm.** Nonetheless, the picture isn't entirely negative. Aside from England, **Germany and Italy show potentials worth cultivating early.**

Because of these glimmers, FILM-SCOPE regularly will document the situation. A second look appears next week (12 October).

FLASHES FROM THE FILM FIELD: **Raymond E. Nelson,** vice-president of NTA, says his company plans to offer "live" shows on a regional and national hook-up via co-axial cable; meanwhile a top-brass switch has moved **Oliver A. Unger** up to presidency of NTA with **Ely Unger** named board chairman . . . **Stan Smith** has been appointed sales manager of **Official Films, Inc.** . . . **Ziv** is dubbing its third-year series of **Highway Patrol** for Latin American showings in late October . . . A new series of 65 five-minute tv shows starring **Jerry Lester** is being syndicated by **Marshall, Lee & Richards, Inc.,** Chicago.

(For other film news and comment, see News and Idea Wrap-Up, page 64.)



to those who live on air...

During the past 10 years advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR—at home because the very chemistry of broadcasting—the factors that make it move

and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time—B time or C time but make sure it's free time at home. At the new low price of \$3 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

MEMO: TO TIMEBUYERS!

WILK

**YOUR BEST TV BUY
in Northeast Pennsylvania**

WILK-TV's

**1 1/2 MILLION WATTS
(Nations Most Powerful)**

brings the best of

ABC-TV*
NETWORK

*plus—The Best of
Syndicated Programs.***

*Lawrence Welk
Frank Sinatra
Cheyenne
Mickey Mouse
Sugarfoot
Disneyland
Circus Boy
Maverick
Guy Mitchell
Zarra
Jim Bawie
Wyatt Earp
Gunfire Pass
The Real McCays
Patrice Munsel
Braken Arrow
Ozzie & Harriet
Pat Baane
Walter Winchell
West Paint
Calt 45
Mike Wallace
Wednesday Night Fights
plus many others

**Liberace
Texas Rangers
Brave Eagle
Grey Ghost
26 Men
Jackie Gleason
Mama
Dr. Christian
Martin Kane
Millian \$ Mavie
plus many others



News and Idea WRAP-UP

ADVERTISERS

Mogen David, the only wine company currently using network tv, has upped its total ad budget to \$3.5 million—or close to half again what was spent last year.

Part of the ad expansion is due to the company's new Key Wines product which has now reached national distribution. Key will have a big share in the fall campaign.

Tv's share of the new budget includes CBS TV's *Dick and the Duchess*, alternate Saturdays 8:30-9 p.m. plus a return to daytime usage via *Beat the Clock* (also CBS TV).

Edward H. Weiss & Co. is the agency.

Ad notes: Johnson & Johnson is introducing a new product. Red Cross Improved Bandage, via tv and magazines . . . Lanolin Plus has come out with a lipstick with "seven times more lanolin than ordinary lipstick" . . . Pabst is now tacking its tv, print and billboard ad theme around the neck of its beer bottles. The models, which have appeared in all media, and the "Pabst Makes It Perfect" theme will now show up on the product.

People in the news: Donald E. Cluck has been promoted to general sales manager and Paul J. Greenfield to marketing manager for the Simonize Co. Cluck has been with the sales department for 11 years and Greenfield has been associated with Simonize in product management for the past three years . . . H. M. Browder has been named assistant to the executive vice president of the Dr. Pepper Co. Browder was head of the cooler and vendor department . . . Harry W. Meicke has been appointed assistant product manager of Borden's Instant Coffee. Formerly he was assistant to the general advertising and merchandising manager of Borden foods products co. . . Henry G. Harper has been appointed publicity director of Southern California Edison

Co. Harper has been an account executive and public relations rep with N. W. Ayer, New York, for the past two years . . . Dr. M. A. Miller, formerly assistant chief of the process metallurgy division at Alcoa Research Labs., has been named chief of the newly established foil and packaging division . . . L. George Hoth has been named manager of a newly-created merchandising section of the consumer product department of the chemical division of the Borden Co. Hoth has been assistant sales manager for adhesives and will be assisted in his new post by Martin F. Cody, a former instructor of marketing at Manhattan College of business . . . John A. Rishell, Jr., formerly general sales manager of the Amana Corp., has joined Philco's appliance division as

5000 W



Best Buy
K.F.J.I.
?

Wait a Minute, Mister!
Get your share of Klamath Basin's rich buying power...
Average families here spend \$6000 a year. We cover them 24-hours a day exclusively!

THINGS HAPPEN!

Best Buy
K.F.J.I.
KLAMATH FALLS, OREGON
Ask the Meeker Co.

1150 KC

manager of the refrigerator and freezer division . . . **Hugh Collett** has been named executive assistant to the president of the Advertising Federation of America. Collett was public relations director of the Kentucky State Chamber of Commerce.

AGENCIES

Compensation made news again recently with comments from these three sources:

Brown Bolte, executive v.p. of B&B—advised the New England Council of the IV's to "Stop worrying about compensation. Advertising agencies will always work on a profit motive basis." Bolte reminded the group that agency clients expect to pay the seller a fair profit just as they expect a fair profit on sales."

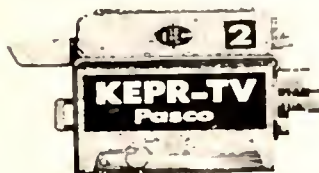
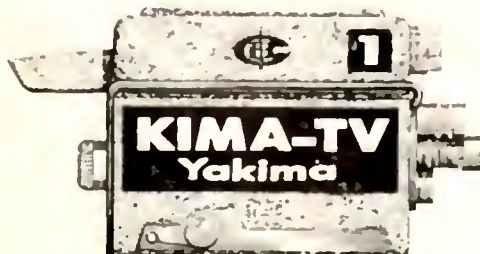
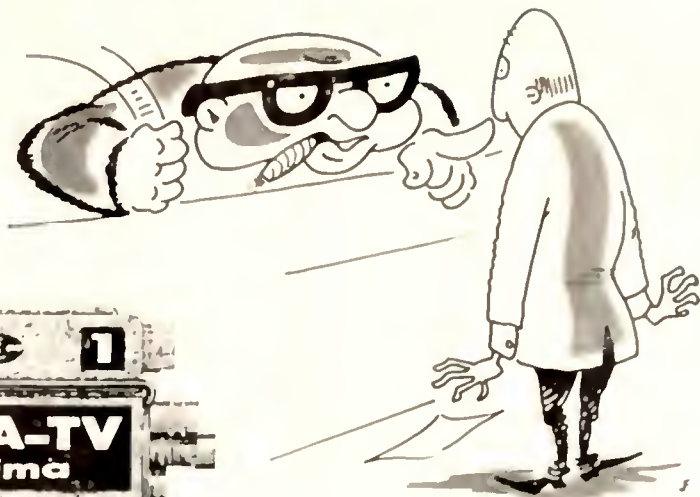
W. B. Lewis, president of K&E—"I am a little astonished at times when someone suggests that advertising agencies should be compensated on packaged shows with commissions on time alone." Lewis likened this to the idea of telling a magazine that their commissionable rates should be related only to the cost of printing and distributing their advertising pages. (Lewis also had this comment on fee tv, "There is no reason why tv, like the print media, should not receive income both from commercial interests and the general public, which the producers are serving.")

Smith & Dorian, new New York advertising and public relations agency,—in announcing its birth says it has worked out a new compensation plan which by-passes the 15% commission system. The way it works: a creative credit account fund is set up to receive media commissions deposits, then the agency's services provided on a fee basis and charged against the fund. The new company will not add 15% to production costs (such as engravings, typesetting, etc.)

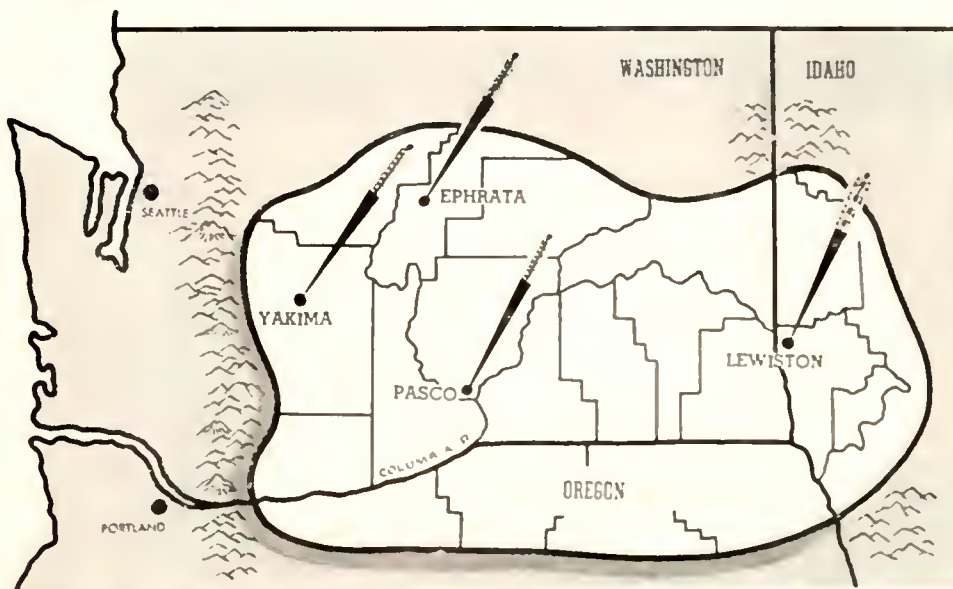
The agency plans to solicit only accounts which can be served with what it calls the "three primary marketing tools," advertising, public relations—publicity and merchandising. Smith & Dorian also said they believe that the traditional 15% commission will not work for clients in the \$250,000 and under range.

New agency appointments: Needham, Lewis & Brorby for Lever Brother's Swan and Swan toilet soap.

Dammit, Smidley!



They're all in the act but us! Look here, three out of four of the nation's top TV advertisers with distribution in the market have bought Cascade Television. We're after the same thing they are, Smidley . . . plenty of people with plenty of dollars to spend. Cascade's four-station network has 'em both. Fact is, it's one of the nation's LARGEST EXCLUSIVE TELEVISION MARKETS with retail sales of more than \$650 million. By George, Smidley, we could use a hunk of that.



CASCADE

BROADCASTING COMPANY



NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

PICTURE WRAP-UP



1000th station: Keystone radio network now has 1,000 affiliates. Sidney J. Wolf (l.), president, welcomes KAGE, Winona, Minnesota, owner Albert Tedesco and wife



Handy: WERE's I-setta mobile unit is inspected at NARTB Cleveland meeting by WMRN's Arthur Martin, sponsor's Sam Schneider, and WAVI's H. K. Crowl



Tv course: WIS-TV has state's first. At the last session: Edwin Jones, University of South Carolina; G. Richard Shafto, and Dr. Nicholas P. Mitchell



Vote of approval: Hale Byers (l.), BBDO, Minneapolis, receives American Heritage Foundation Award from foundation Pres. John Cornelius for enlisting 3,000 radio stations and 475 tv stations in 1956's nonpartisan "Register, Inform Yourself and Vote" program. Total tv impressions: 1.5 billion, a new record



Remote unit: Bob McVay, KGEN, interviews manager of Tulare County Fair, Alfred Elliot. The equipment enabled him to broadcast from anywhere and everywhere on fair grounds during six-day run



These timebuyers went to market: New York buyers were flown to Wilmington, Del., by station WAMS for a tour of area. See Wrap-Up section for list of names

BBDO formerly handled Swan . . . **K&E** for Capital Airlines account (which bills around \$1.6 million). Lewis Edwin Ryan agency formerly held the account . . . **Y&R** adds General Foods' Gourmet Foods account . . . **The Reingold Co.**, Boston, for Foster Grant Co. (chemical and plastics). A major campaign for Foster-Grantly sun glasses using tv and print media is planned. Fairfax, New York, previously held the account . . . **Keyes, Madden & Jones** for Bond Clothes radio-tv advertising in all states except California effective 1 November . . . **Parkson Advertising** for the North American Accident Insurance Co.

Another merger: **Burlingame-Grossman**, Chicago, has absorbed Ron Terry Productions, Chicago.

Focus on personalities: **Edward R. Seannell** has joined North, Chicago as media supervisor. Seannell comes from Frank King & Co., Los Angeles . . . **William Wylie**, tv-radio account executive for McCann-Erickson, has been named associate director of the program services division . . . **Bernard Heller** has joined Warwick & Legler as associate director of research. Heller comes from Cohen & Meshire . . . **Leo Wren**, formerly with DFS, has joined Grey as an account executive . . . **Robert R. Riemenschneider** has left North to join Gardner, St. Louis, as chief time-buyer . . . **William M. LaCava** has joined C&W as executive producer in the radio-tv department. LaCava formerly was with Compton . . . **John R. Markey** has been made west coast

marketing director for the Arthur Meyerhoff Co., Los Angeles . . . **Edward Janecwicz**, formerly with the program department at WBZ-TV, Boston, has been appointed radio-tv director of Arnold & Co., Boston . . . **Edwin H. Sonnecken** has been named executive vice president and general manager of Market Planning Corp., an affiliate of McCann-Erickson. Sonnecken formerly was programming manager on car and truck marketing plans for Ford . . . **Charles A. Holcomb**, former president of H. B. Humphry, Alvey & Richards, has joined Kudner on special assignment to the president. . . . **Harry W. McMahan** has joined Burnett as vice president in charge of tv commercials and member of the plans supervisory committee. McMahan recently has been working as a special consultant in the tv field . . . **Mrs. Glenda Sullivan** has been appointed a group account supervisor at Gore, Smith & Greenland, New York. Mrs. Sullivan comes from Ben Sackheim, Inc. where she was a vice president . . . **Jean Replogle**, former media director of Johnson & Lewis, Los Angeles, has joined Brooke, Smith, French & Dorrance, Los Angeles as senior media buyer.

They became v.p.'s: **Edmond C. Powers** and **Robert Banngardner** at Griswold-Eshleman . . . **Paul J. Caravatt** and **James R. Heekin** at DB&M . . . **Philip C. Kenney** and **Robert R. Burton** at K&L . . . **Gerald Gould** at Lewin, Williams & Saylor . . . **Irving Sloan** at DFS

NETWORKS

The new Trendex Television Advertisers' Report (first issue out 22 November) will provide this information:

- Sponsor identification indexes for day and night network programs, showing percentages of viewers who correctly identify, misidentify or don't know the advertiser or any of his products.
- Audience composition indexes also for both daytime and evening.
- Program selectivity indexes for evening showing just which member of the family chose the particular program being viewed.
- General average table for all network evening programs by type with two month averages for ratings, sponsor identification, audience composition and program selectivity.



"—but according to KRIZ Phoenix, it's always bad when the doctor's in a stew."

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.



KSAN 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

It's now 1,000 for Keystone Broadcasting system.

The radio transcription network has just signed its 1,000th affiliate, KAGE, Winona, Minn.

Keystone was started in 1940 with 100 stations and no sponsors. Today it has 48 national advertisers.

Based on a recent survey KBS claims around 92 million listeners and almost complete coverage in rural markets.

Network television notes: Another single sponsorship has lost out to the growing split-the-bill pattern: Scott Paper Co. stepping aside to let Lever Brothers take alternate sponsorship of *Father Knows Best* (NBC TV Wednesday 8:30-9 p.m.) as of 2 October. J. Walter Thompson is the agency for both Scott and Lever . . . **The Nat "King" Cole Show** has picked up nine more co-op sponsors bringing the total to 15 advertisers now backing the program in 14 leading markets . . . **Armstrong Cork Co.** has signed as the first sponsor for the *Jimmy Dean Show*, CBS TV, 7-7:45 a.m. . . . **Lysol** (Lehn & Fink) has picked its second daytime tv show for sponsorship, *Bride & Groom*. The disinfectant will take an alternate quarter-hour segment on Thursdays beginning 14 November. *Bride & Groom* is seen on NBC TV Monday through Friday from 2:30-3 p.m. . . . **Today and Tonight** have picked up \$300,000 in gross billings from five advertisers. New participating advertisers for two NBC TV shows are: P. H. Hanes Knitting Co. (through N. W. Ayer), White Motor Co. (through D'Arcy), Mystic Adhesive Products (through George H. Hartman), General Time Corp. (through BBDO) and L. C. Forman & Sons for Piccalilli (through C. Wendel Muench & Co.).

Network radio notes: Chrysler Corp. and the Chrysler Division have signed for sponsorship of five weekly segments of ABN's *Breakfast Club* and 10 weekly newscasts. McCann-Erickson is the agency.

Notes on people: James H. Fuller has joined ABN as an account executive. Fuller was formerly an account executive with CBS Radio. . . . **Irv Lichtenstein** has been appointed director of promotions and exploitation for ABN. Lichtenstein comes from



The word's gone out
Across the Nation
About the SHOWS
On a new TV Station -
Crosley's new
WLW-I Sensation
With full ABC
Affiliation!



And with Crosley
Originating shows
Like the one-and-only
Everybody-knows
RUTH LYONS in COLOR!
As anything goes
On "50-50 Club"
With sponsor glows!



Do-ci-do and
The "Hayride" too
Is another big
Crosley smasheroo
Televised in
Crosley COLOR new -
Promenade out and buy
Your best buy - WLW-I!



New **WLW-I Indianapolis**
has top programs with full
ABC Network affiliation -
PLUS Crosley's own shows.
So get your products on
WLW-I now. For your best
buy . . . best buy **WLW-I!**

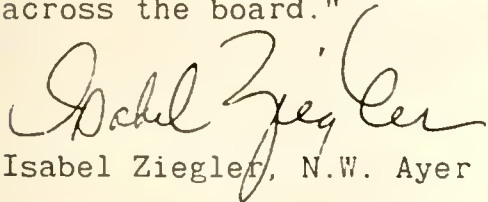
WLW-I MAXIMUM POWER / MAXIMUM TOWER

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, Dallas
Full ABC Network Affiliation • Crosley Broadcasting Corporation, a division of **Avco**

Why N.W. Ayer
Timebuyer
Selects
Crosley WLW
Stations for
Philip Morris

"One of the things I look for when selecting stations is service. That's why I always consider WLW Stations for Philip Morris Cigarettes. The Crosley Stations give their full cooperation and personal attention to each advertiser . . . to constantly improve time availabilities . . . to really leave a 'call for Philip Morris' across the board."



Isabel Ziegler, N.W. Ayer Timebuyer.

Like N.W. Ayer's Isabel Ziegler, you'll get full cooperation--availabilities, talent, promotion and merchandising. So before you buy, check with your Crosley WLW Representative. You'll be glad you did!

WLW-T
Cincinnati

WLW-C
Columbus

WLW-D
Dayton

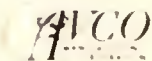
WLW-A
Atlanta

WLW
Radio

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



1,311,000[†] PEOPLE waiting at the station*



* station KSL radio

Powerful KSL Radio toots a 50,000 watt whistle in the metropolitan areas as well as the thousands of cities and towns which make up the Greater Salt Lake Market!

So, get aboard this super express which runs to all points of this big, booming 111 county market . . . where *well over a million people* are just waiting for your arrival.

[†]NCS 1956 Basic Service Area



KSL radio

50,000 WATTS
CBS for the Mountain West
Represented by CBS
Radio Spot Sales

Reaches and sells a GREATER SALT LAKE!



WWDC, Washington, D. C., where he was vice president in charge of publicity, audience, sales promotion and research.

COMMERCIALS

Highlights of the Screen Cartoonists Guild Fifth Annual Film Festival was the showing of the 14 best animated tv commercials produced during the past year.

Here's the list:

1. Animation, Inc., Kroger Co. commercial (Campbell-Mithun).
2. Cascade Pictures, Liquid Chiffon commercial (FCB).
3. Fine Arts Productions, Boyd's Coffee "weatherman" commercial (Shonwalter Lynch).
4. Ray Patin Productions, Jello "Chinese baby" commercial (Y&R).
5. Playhouse Pictures, Ford Show (NBC TV) opening (JWT).
6. Quartet Films, Snowdrift "identifiable character" commercial (Fitzgerald).
7. Shamus Culhane Productions, Blitz Beer commercial (J. J. Weiner & Assoc.).
8. Sherman Glas Productions, Budweiser Beer "Dr. Pettigrew" commercial (D'Arcy).
9. Song Ads, "Litter Bug" commercial (Los Angeles Chamber of Commerce).
10. John Sutherland Productions, United Fruit Co.'s "Chiquita Banana" commercial (BBDO).
11. Technique Productions, Santa Fe Wine commercial (Dan B. Miner).
12. Tele-mation, Bank of the Commonwealth "Bif" commercial (Elwood J. Robinson & Assoc.).
13. T. V. Spots, Standard Oil, N. J., commercial (McCann-Erickson).
14. LeOra Thompson & Assoc., DeSoto-Groucho Marx Show "Boys from Mars" (BBDO).

Accenting spot radio's progress report is this one-week study of the New York City scene made by BAR:

- There were over 8,000 commercials on the city's eight leading radio stations during the one-week period.
- These 8,000 commercials were sponsored by 493 brands who also bought 281 five-minute periods, 126 ten-minutes, 86 fifteen-minute segments and 22 half-hour shows.

Information was compiled from

Look out, Mars Murray's Coming!



For eight years Murray Cox's Annual WFAA Farm Study Tour has taken hundreds of interested people on trips that range from Alaska to Bermuda, from Canada to Cuba.

Each year the tour is filled to capacity, and everywhere it goes it is royally entertained by municipal officials and agricultural leaders. Though it hasn't yet been to Mars, there's no doubt Murray will get around to it, if he thinks there are any farmers up there.

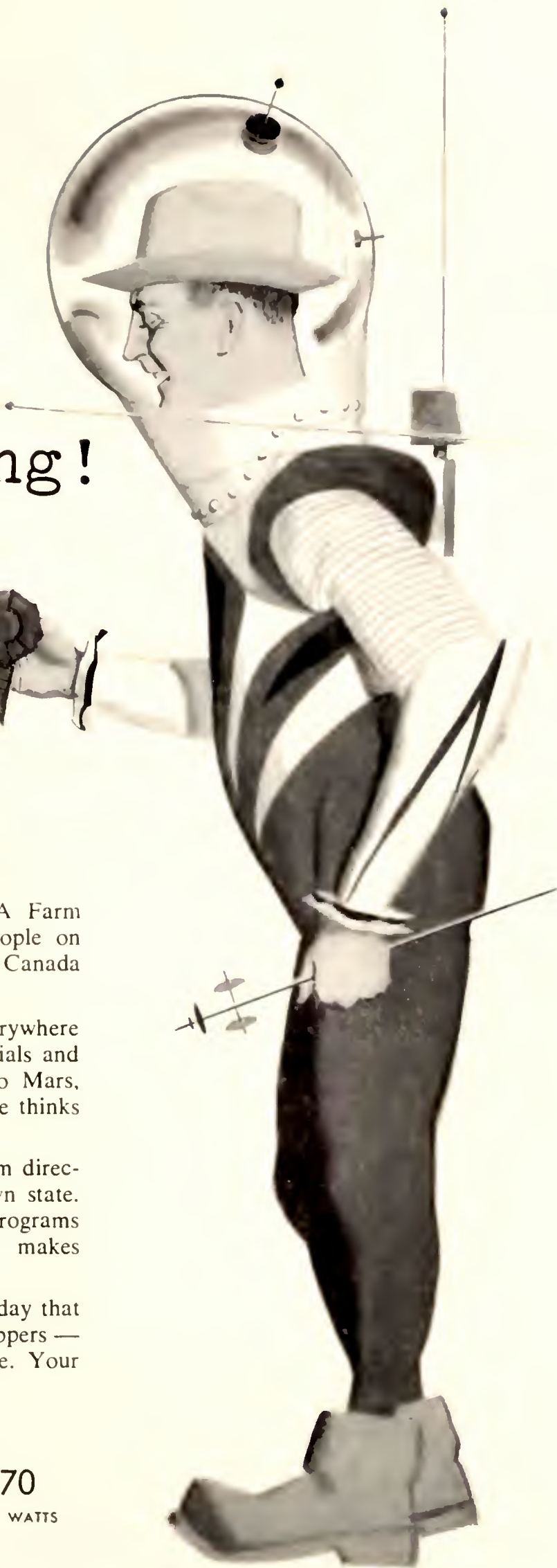
For Murray Cox is the dean of Texas radio farm directors and his reputation extends far beyond his own state. His farm news on WFAA is among the Top Ten* programs popular with North Texans and what he says makes mighty important listening to them.

If you sell anything farm families buy — and today that includes just about everything from airplanes to zippers — let Murray sell it to WFAA's big* farm audience. Your Petry man can give you the details.

820 **WFAA** 570
50,000 WATTS 5,000 WATTS
DALLAS
NBC • ABC

Edward Petry & Co., Inc., Representatives

**Whan Study, A. C. Nielsen, N.S.I.*



Gulf Coast Texans
can and
do buy
more

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



**SELL
THEM
ON**

MBS for
Houston and
South Texas
Represented
Nationally
by Paul Raymer

KTHT
5000 W 790 KC

regular Broadcast Advertisers Reports
for the week ending 11 August.

Job notes: George Kellogg, jingle
writer, has joined Animation, Inc., to
handle tv sales for the West Coast and
in addition head up the firm's newly
formed radio division . . . King Hor-
ton, former tv-radio account execu-
tive with McCann-Erickson, has been
appointed vice president in charge of
sales and promotion for Telestudios.

FILM

This is the time that film row sits
back with fingers crossed to wait
for ratings to come in.

Launched by what was probably one
of the most extensive promotion cam-
paigns accorded a cartoon series—
Popeye Cartoons on KYW-TV, Cleve-
land, outrated all rivals in the 5:30-
6 p.m. segment, Monday-Friday with
a 25.2 compared to ABC's *Mickey
Mouse Club's* 7.3.

It would be supposed that adver-
tisers most likely to sponsor car-
toons would be cereals, candy and
such.

However, this week, AAP turned
out a list of sponsors for their *Popeye*
and Warner Bros. cartoons. Pro-
gramed in over 75 markets, *Popeye's*
sponsors range from hardware to
scotch-tape — from Montgomery
Ward to the U. S. Rubber Com-
pany. Evidence of the ageless appeal
of a good laugh.

Production Notes: Guild Films
will produce series of commercials for
Welch's Tomato Juice . . . *Light of
the World*, Guild's up-coming dramatic
series based on stories from the Old
Testament will start location shooting
in Mexico in October . . . **Derel Pro-
ductions** will produce *Badge For
Hire*, based on stories from files of the
Associated Licensed Detectives of N.Y.
State . . . **MGM-TV** will produce the
first of a series of one-hour color films
for tv as part of the oil industry's
centennial celebration in 1959. **Jack
Denove** has been named producer:
agency is BBD&O and title of the se-
ries will be "*Centennial*" . . . **INS-
Telenews** will offer special year-end
programs reviewing outstanding news
events and sports stories for TV syn-
dication.

Foreign Sales of the Week: Tele-

If you send up a balloon, you'll find rich
winds moving in WBNS Radioland—and
these breezes waft over \$3,034,624,000.00
just ready to be blown. For the top Pulse-
ratings 315 times out of 360 Monday
through Friday quarter hours 6 a.m. to
midnight select WBNS Radio. Ask John
Blair.

WBNS RADIO
COLUMBUS, OHIO



*“Our greatest challenge . . .
the development of men”*

Ralph Cordiner, President, General Electric Company

“Few expenditures we can make are more important than those for education. A well-educated person produces more and consumes more, makes wiser decisions at the polls, mounts a stronger defense against aggression, and is better able to perform the grave responsibilities of American citizenship.

“Freedom needs educated people. So do business and industry. I earnestly ask you to support the college or university of your choice in its planning for expansion and a stronger faculty. The returns will be greater than you think.”



If you want more information on the problems faced by higher education, write to: Council For Financial Aid To Education, Inc., 6 E. 45th Street, New York 17, New York



Sponsored as a public service, in cooperation with the Council for Financial Aid to Education



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

MUSIC
MUSIC
MUSIC

Gets Sales on
WD 1260 KC
CLEVELAND'S STATION FOR MUSIC & NEWS

star Films, Inc., sold *White Hunter* to ITP for presentation on British commercial tv starting January, 1958 . . . **Screencraft** has set its first foreign deal in Anstralia—the *Mickey Rooney Show* . . . **Radio El Sol**, Peru's first commercial TV station, has signed 13 Ziv telefilm series, including *Harbor Command* and *The New Adventures of Martin Kane* . . . **TPA** reports sales of programs in Puerto Rico, Cuba, Australia and Belgium.

CANADA

Tv service by the Canadian Broadcasting Corp. faces a reduction unless Parliament comes up with some new financing plans.

This was pointed up by the CBC, which normally spends more than it earns, in its 21st annual report covering the year ending 31 March.

CBC's main source of revenue, the excise tax on sets and parts, is diminishing as major markets approach set saturation, the report pointed out. (About 70% of all Canadian households now own tv sets.) At the same time tv operating expenses rose from \$25.3 to \$35.2 million from 1955-56 to 1956-57.

Canada turned out 378 tv films and 2,153 tv commercials in 1956, according to the Dominion Bureau of Statistics.

The figures come from a DBS survey of all motion picture production.

A Canadian estimate of U.S. tv commercial production—from Crawley Films—puts the total at 10,000 and the dollar volume at \$35 million. About a quarter of the commercials were animated, Crawley said.

Ad agencies are getting more hep about the French market, reports station rep Interprovincial Broadcast Sales.

This is because the agencies are enlarging or bettering their French departments, explains K. W. Davis, IBS general manager. He also noted that where an agency does not have its own French department, it is increasingly apt to hire a French market consultant.

Despite these trends, however, some advertisers are still likely to overlook the large French Canadian market outside Quebec Province, Davis said.

Central Canada Broadcasters Assn. will hold separate radio and tv meetings for the first time at its annual convention 20-21-22 October . . . New sales manager of **CHUM**, Toronto, is Wes Armstrong . . . **P&G** is testing new liquid Ivory detergent over **CKCO-TV**, Kitchener, with 266 one-minute announcements through June 1958 . . . Sponsors of 90-minute shows over **CBC** this season include Du Pont, which will put on four, and International Nickel, which will sponsor the Stratford Festival Players in Ibsen's "Peer Gynt."

TV STATIONS

Another tv station has lost a round in the air-media court coverage controversy.

WWJ-TV, Detroit, has been forced to cancel its popular *Traffic Court* and *Juvenile Court* shows due to adverse rulings of the Michigan State Bar.

Kicker: the two programs were re-enactments and were staged in the **WWJ-TV** studios—not in the actual courts. However, both presiding judges of the courts did participate on the shows and the Bar's ruling was

Newfoundland's
Most Powerful Twins
CJON-TV Channel 6
St. John's
CJOX-TV Channel 10
Argentia

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

primarily based on the claim that their performance constituted self-advertising.

Tv applications: Between 16 and 21 September one construction permit was granted, one application for a new station was filed and three new stations took to the air.

Construction permit went to the Plains Television Corp., Champaign, Ill. for Channel 33, Champaign, permit allows 187 kw visual.

Application was made by WERC Broadcasting Corp., Erie, Penna., for Channel 66, Erie, 13.2 kw visual, with tower 385 feet above average terrain, plant \$168,150, yearly operating cost \$210,000.

New stations include: WTIC-TV, Hartford, Conn., Channel 3, operating as an independent outlet; WKXP-TV, Lexington, Ky., Channel 27, no network affiliation; and KETV, Omaha, Channel 7, ABC TV affiliate.

WBOY-TV, new Friendly Group station, due to go on the air this month in Clarksburg, W. Va., is already going in for contests. Prizes are being offered for naming the freckled-face boy that is the station's trademark.

Focus on personalities: Marjorie Marquardt, formerly with WFDF, Flint, has joined WKZO-AM&TV, Kalamazoo, in the promotion department . . . James R. Keen has been appointed program manager of WFIE-TV, Evansville, Ind. Keen formerly was an account executive . . . William Hughes, formerly with the Floyd F. Mellen Agency of Omaha, has joined KMTV, Omaha, an account executive in the local sales department . . . Boone Boggs, former radio promotion director, has taken over as supervisor of WDBJ's television promotion department in Roanoke, Va. . . Charles M. Neel, ad director for the Oklahoma City Times and Daily Oklahoman, has been appointed sales development director of WTVT, Tampa-St. Petersburg, and Donald Menard, former station manager at KMGM-TV, Minneapolis, has been named local sales manager for the Florida station . . . Clarence O. "Cog" Gray, formerly with WKLO, Louisville, Ky., has joined WMBV-TV, Marinette, Wis. as sales director and B. Addley Gray has moved to the Wisconsin station as program director and promotion

manager . . . Arthur F. Wenige, Jr. has been named account executive for WTTG, Washington, D. C. Wenige comes from WTOP-TV also in the Capital . . . Dick Campbell has resigned as general manager of KNAC-TV, Fort Smith, Ark.

Wayne Coy, president of Twin State Broadcasting and nationally prominent in governmental service as well as throughout the broadcasting industry, died last week.

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. 24 Sept.	Tues. 1 Oct.	Change
<i>New York Stock Exchange</i>			
AB-PT	17 $\frac{1}{2}$	18 $\frac{3}{8}$	+ $\frac{3}{8}$
AT&T	169 $\frac{1}{2}$	169 $\frac{1}{8}$	- $\frac{3}{8}$
Aveo	6	6 $\frac{1}{8}$	+ $\frac{1}{8}$
CBS "A"	28	27 $\frac{3}{4}$	- $\frac{1}{4}$
Columbia Pic	17 $\frac{1}{8}$	17	- $\frac{1}{8}$
Loew's	15 $\frac{1}{2}$	15 $\frac{1}{4}$	- $\frac{1}{4}$
Paramount	33 $\frac{3}{8}$	34 $\frac{1}{4}$	+ $\frac{1}{8}$
RCA	32 $\frac{1}{4}$	31 $\frac{1}{4}$	- $\frac{1}{4}$
Storer	22 $\frac{1}{2}$	22 $\frac{3}{8}$	- $\frac{1}{8}$
20th Fox	24 $\frac{1}{8}$	23 $\frac{7}{8}$	- $\frac{1}{8}$
Warner Bros.	20 $\frac{1}{4}$	20	- $\frac{1}{4}$
Westinghouse	61 $\frac{1}{4}$	60 $\frac{1}{2}$	- $\frac{3}{4}$
<i>American Stock Exchange</i>			
Allied Artists	27 $\frac{1}{8}$	27 $\frac{1}{4}$	- $\frac{1}{8}$
Assoc. Art. Pro.	8 $\frac{3}{8}$	8 $\frac{3}{8}$	0
C&C Super	1 $\frac{1}{8}$	1 $\frac{1}{8}$	0
Dumont Labs.	17 $\frac{1}{8}$	17 $\frac{1}{8}$	0
Guild Films	3	3	0
NTA	57 $\frac{1}{8}$	57 $\frac{1}{8}$	0

RADIO STATIONS

Public service idea from KFAB, Omaha: one-minute editorials in prime traffic time.

Completely separate from the news, these editorials are run between 5:30 a.m. and 10:30 a.m. Usually between five and 10 editorials are carried per day and in some cases they run over into evening periods.

Concise and hard-hitting, they deal with various civic matters. Example: the City Council members were going to hold a closed meeting to discuss a public charge. KFAB's editorials took a stand against the closed session on the grounds the council is not a "grand jury." By noon the council had reversed its decision and announced it would hold an open session.

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

Mr. Advertiser:
DON'T LOOK DOWN
ON SOMETHING YOU
HAVEN'T
LOOKED UP!

SPECIALIZED NEGRO PROGRAMMING

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 127,600 active prospects.

1,000 W. 1590 KC.

KPRS

KANSAS CITY, MISSOURI

For availabilities call Humboldt 3-3100

Represented Nationally by—
John E. Pearson Company

The station has had up to 50 calls a day commenting on their new 60-second editorials in the public interest.

Timebuyers took to the air recently when, as guests of WAMS, Wilmington, they were flown to Delaware for a one-day tour of the area.

The excursion was designed to give a cross-section of leading agency representatives a close-up view of the

resources and growth of the Wilmington market.

Included among the guests were: Jack Bray and Gerry Prenzo (Cunningham & Walsh), George Perkins (Schwab & Beatty), Madeleine Allison (Herschel Z. Deutsch), Jane Shannon and Robert Hadley (J. Walter Thompson), Roger Hudsonlaub (Y&R), Joyce Peters (Emil Mogul), Gert Scanlon and Frank Silvernail (BBDO), Tom Hollingshead (McCann-Erickson), Robert Gruskay (Bates)

and Lorenia Mayer (Campbell-Ewald).

(See Picture Wrap-Up, page 66, for photo.)

KVLC, Little Rock, set what may be a news feeding record during the local school integration crisis. It serviced by direct line 119 on-the-scene broadcasts to stations in 45 cities in 23 states.

Job notes: Peter Anthony McMahan has been appointed to the newly created position of agency sales supervisor at KSDO, San Diego. McMahan recently retired as partner in the Barnes-Chase Agency of the same city . . . Elmer F. Smith has been named regional account executive of WNAX, Yankton-Sioux City, S. D. Smith formerly was commercial manager for KBIZ & KTVO, Ottumwa, Ia. . . John B. Soell, manager of WISN-AM&TV, Milwaukee, has been named vice president and manager of the WISN division of the Hearst Corp. . . Art Gordon, commercial manager of WJAR, Providence, has moved

Pittsburgh's **NEWEST** Look!

WIIC CHANNEL 11

Now On the Air

316,000 watts ERP
serving

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



HOTEL
New Yorker
34th Street of 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
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JOSEPH MASSAGLIA, JR., 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



FRESH
ALERT
VITAL
NEWS

ON THE HOUR DAILY
with
TOM DECKER
KEN POWELL
WVET
RADIO
ROCHESTER, N.Y.

Nat. Rep. THE BOLLING CO.



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**

to WMHR, Miami Beach, in the same capacity . . . **John F. X. Davis**, formerly local salesman for WMEX, Boston, has joined WILD, Boston, as an account executive . . . **James R. Cassidy**, previously regional sales manager for Redtop Brewing, has been appointed an account executive for WOWO, Fort Wayne . . . **Charles Meyer** has joined KFL, Hollywood, as assistant director of sales promotion and publicity. Meyer comes from Sears Roebuck & Co.

NETWORK RADIO
(Continued from page 33)

"The biggest 1958 problem," he told BBDO, "judging from the talks we had with agencies and with advertisers prior to working up this presentation, is the problem of stretching the advertising dollar. Network radio can do this best, since the medium has built-in elasticity."

His first chart showed the growth of radio during the past decade, from 62.8 million sets (or 1.6 per family) in 1947 to 145.5 million sets (or 2.9 per family) in 1957.

His figures on the distribution of sets in the house backed up Bob Eastman's point about radio being the "multi-access" medium. Only 26 million of total radio sets in 1957 are in the living room, 38.5 million in cars, 25.2 million in bedrooms. In fact, there are more car radios today than there were total sets in the country 15 years ago.

A study CBS made of radio audience in hour-listening breakdowns showed that weekend hours of listening are rapidly approaching housewife hours (with 6.6 million families tuned in weekends, 7.9 million during housewife hours).

Nesbitt showed the reach of radio in terms of number of stations, tune-ins and habits, talking about the entire medium. Only toward the middle of the presentation, did he peg CBS specifically. "CBS stations get 18.7% of the total listening. Our daytime schedule is the most popular schedule in all radio, and the heart of this housewife schedule hasn't changed one bit in the past year, nor do we intend changes."

He also showed what a \$20,000 investment could buy for a client on CBS Radio, citing instances of costs-per-1,000 commercial impressions as low as 70 cents.



That measuring man from
KWTV
OKLAHOMA CITY

. . . caught Millie Fulton, McCann-Erickson, New York, with only a few seconds to spare, by her Bulova watch—but she took time to get the SALESpower story of KWTV's 1572' tower.

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

Announcing
a Great New Results
OPPORTUNITY

for Institutional and Prestige-Product Advertisers

If you are an advertiser who seeks to build character and institutional warmth in the major markets of Boston, Pittsburgh, Cleveland, or Portland, Oregon . . .

. . . or an advertiser who has products or services to sell to the above-average income groups in these important market areas . . .

. . . we suggest that you will find a great, new, resultful opportunity to tell your story on *The WBC-FM "Fine Music" Stations*

Effective now in Pittsburgh and Portland, Oregon . . . and soon in Boston and Cleveland . . . Westinghouse Broadcasting Company FM radio stations are programming *Fine Music*, 7-days-a-week, from 4:00 P. M. to 12 Midnight.

The WBC-FM stations will draw on the whole range of *Fine Music*, from Grand Opera to Jazz Classics, from Ballet and Theatre to Symphonies and Chamber Music. The WBC-FM stations will truly be the *Fine Music* stations of their areas of influence.

Interest in *Fine Music* is growing: appeal of hi-fi is sweeping the country, with an estimate of \$600,000,000 to be spent for components and package in 1957. 35 million Americans spend annually more than a half-billion dollars for *Fine Music* admissions . . . 40% of all records sold are Classical Music records.

Current estimates show 450,000 FM sets in Boston, 200,000 each in Cleveland and Pittsburgh, 65,000 in Portland, Ore.

The cost to reach audiences like these, is small compared with the results your messages can show for your company.

Here is the programming for prestige and institutional advertisers . . . here is the audience that listens in depth, and acts with leadership . . . here is the WBC-FM *Fine Music* Program.

For information on availabilities, write or call A. W. Dannenbaum, Jr., WBC VP-Sales, in New York, or the Manager of the WBC-FM station nearest you.

WBZ-FM **KDKA-FM** **KYW-FM** **KEX-FM**
Boston Pittsburgh Cleveland Portland, Ore.

in FM, too . . . there's a sound difference on WBC radio

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**



RADIO

BOSTON, WBZ+WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEX

TELEVISION

BOSTON, WBZ-TV
BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WIND represented by AM Radio Sales
WJZ-TV represented by Blair-TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by
Peters, Griffin, Woodward, Inc.

WASHINGTON WEEK

5 OCTOBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

This week another shoe was dropped on the much-bruised network noggin. The final report of the FCC's Network Study Group was, in its impact, the cruelest blow of all.

The result of the two-year study (as described here in preceding weeks) boils down pretty much to an indictment of network practices. (The lengthy report was not available in complete form as this issue went to press and will be covered next week.)

Network option time, must-buy, station ownership, and station rep activities were the chief targets of the report.

The group, under the direction of Dean Roscoe Barrow, merely submitted its report to a Network Study Committee made up of Commissioners Hyde and Bartley and Chairman Doerfer. Former Chairman McConaughy had headed the committee, but when he resigned from the Commission his place was not filled.

It will be up to these commissioners to wade through the report and its recommendations, then pass along their ideas to the full Commission—which will have the job of deciding how seriously to take the whole thing.

As it stands, the report is a far more serious threat to the networks than the recently-completed Congressional probes and reports. It's even more important than the current investigations being carried out by the Department of Justice.

The latter, though, will be much interested in the "raw" report, as well as in any modifications which the Commission might make before the recommendations are translated into either actions or refusals to act.

In short, the complete record of the two-year study will provide much fuel for Justice. That department's interest is in finding out whether there are violations of the antitrust laws.

What additionally makes this document ultra-important: The FCC, not Congress, hired the staff which made the study.

While the commissioners are perfectly free to vote down any or all recommendations in the biting document, they can't get away from giving careful consideration to the Barrow conclusions.

The networks, under fire from Congressional committees for the past two years and looking forward to more of the same next year, now must worry about the FCC on a permanent basis.

For the FCC's Network Study Group, set up to make a single study out of which this report has emerged, has become a regular branch of the FCC.

All of which means the FCC will have the setup to look into network practices and probe periodic complaints against the networks. No head has yet been selected for the new division.

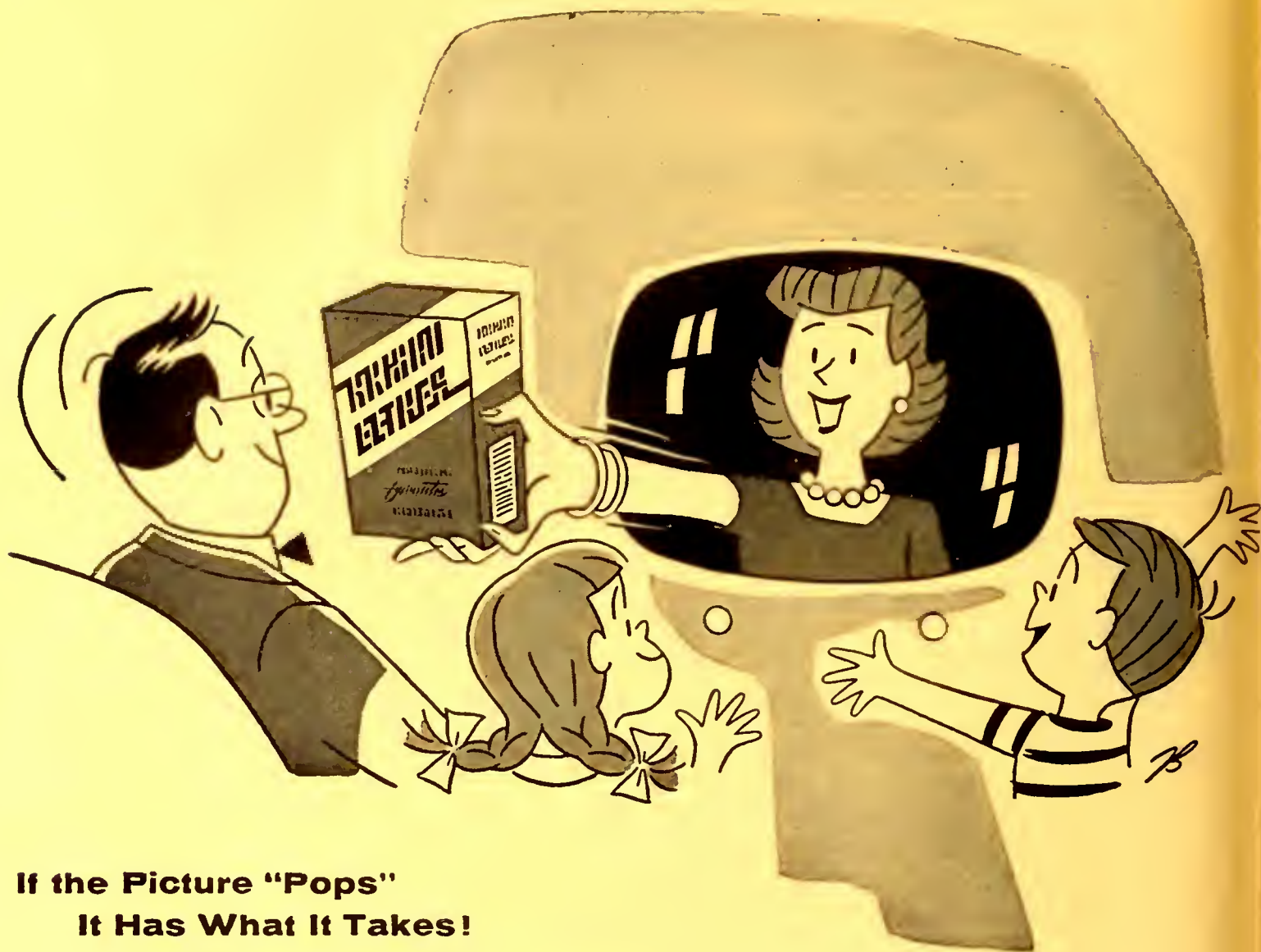
The FCC has turned down a petition asking that UHF stations—for a part of their broadcast day—be permitted to broadcast music, with slides making up the visual presentation.

Said the Commission: The practice may cut costs, but it wouldn't be in the best public interests.

Approval was given by the FCC to purchase by NBC of WJAS AM-FM, Pittsburgh.

Commissioner Bartley issued a strong dissent on monopoly grounds, holding that the FCC should have waited for the Barrow report, which recommends reducing the number of stations permissible for multiple owners.

GETTING THE MOST FROM



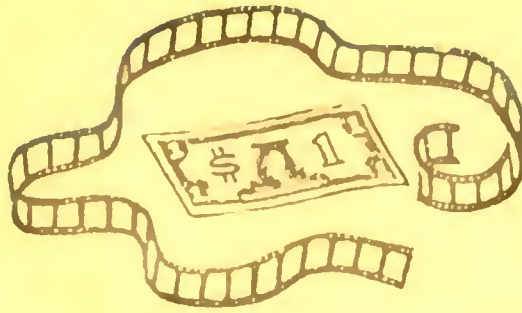
**If the Picture "Pops"
It Has What It Takes!**

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



P.S.
**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?**

YOUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

5 OCTOBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Add this to your list of "don'ts" when in the presence of clients:
Avoid the word "half" in referring to an alternate sponsorship.
The preferred phrasing: "This offers an opportunity for your product and (name of the show) to become synonymous in the consciousness of the consumer."

The new tv campaign of the Tea Council has a sharp competitive needle. For the first time its commercials take a rap at coffee drinking.

That's the jolt that chairman R. B. Smallwood was referring to in the council's release this week about the campaign which starts 16 October. Burnett is the agency.

Sooner or later the battle for audience attention is bound to sneak in ammunition that's ordinarily kept in reserve.

Veteran Madison Avenue observers cite this passage from *The Thin Man* as a case in point:

NICK CHARLES: "Why don't you try to induce me?"

NORA: "That word confuses me."

The Chicago division of McCann-Erickson is keeping its fingers crossed on its bid for the Kraft Foods account.

It would add at least \$12 million in billings to that office.

A new way of cutting corners seems to be making headway in spot tv. It's based on a guarantee of so many accumulative rating points to a run-of-the-schedule package sale.

If the points run under the agreed total, some reps are inclined to recommend that the schedule include one or two unpre-emptible—or anchored—spots.

Look for two jolting account switches on Madison Avenue by the end of the year.

Agency giants and budgets well into the \$10-million class will be involved.

Both clients haven't moved heretofore because of sheer loyalty, with the agency board chairmen warding off repeated pressures from ascending managers. But apparently the end now is in sight.

Sponsors feel that the CBC people are falling all over themselves to be nice these days.

They suspect the change in attitude is due to the increasing cost of operating tv plus a mounting deficit, making the CBC more appreciative of commercial income.

Historical note: Remember the days in radio when audience participation didn't refer to giveaways but to programs exploring personal troubles?

Among them: Court of Human Relations, Good Will Court, Good Will Hour, Court of Labor Arbitration, and Your Marriage Counselor.

The television rating story in Atlanta:

up...Up...UP...for WSB-TV

STATION SHARE OF SETS IN USE*
SIGN-ON TO SIGN-OFF SUNDAY THROUGH SATURDAY

	WSB-TV	Station B	Station C
May	41.0	36.4	23.8
June	41.3	36.2	23.0
July	43.6	34.1	24.2
August	45.8	32.0	24.1

In addition to this increasing audience advantage advertisers get on WSB-TV, they enjoy an overwhelming *coverage dominance*. In the 50% or better penetration areas WSB-TV covers 100 counties.** This is 25% more counties than Station B covers. 72% more than Station C covers. The NBC fall-winter schedule as announced means inevitably even greater audiences for Atlanta's dominant station. Get more for your television dollar. Get on WSB-TV—one of America's truly great area stations.



WSB/TV

Represented by Edw. Petry & Co.
Affiliated with The Atlanta Journal & Constitution
NBC affiliate

*ARB
**NCS No. 2

CAR MARKET

(Continued from page 29)

with two weekly variety shows on ABC TV and NBC TV, will be a brand new car from the wheels up.

Buick, the GM baby that long enjoyed third place in the automotive sweepstakes but which was knocked out this year by Chrysler's Plymouth, is in net tv with two alternate weekly shows—*Wells Fargo* on NBC TV and *Patrice Munsel* on ABC TV. Buick will be about 75% changed over last year's models.

The car that KO'ed Buick—Ply-

mouth—will probably be only slightly re-styled over the 1957 models (the "Forward Look" was three years ahead this year already so little change should be expected). But Plymouth will be in there slugging to retain third post position with *Laurence Welk's Top Tunes* and *Date With The Angels*, both on ABC TV, the former a weekly, the latter in alternate weeks.

In this Detroit slugfest, one fighter has already been in the ring for several weeks—but with no opponents. This is Edsel. In its corner, has been Kenyon & Eckhardt and the Ford

Motor Co. institutional funds which promoted its debut without benefit of net tv. A lot of spot radio and tv has been used and here are the results: Edsel dealers across the U. S. reported that on introduction day their showrooms were visited by 2,850,000 people and that 6,649 sales were registered on that first day. Last week in Indianapolis, the first pedestrian to be knocked down by an Edsel was reported by Associated Press. On the heels of all this progress, Foot, Cone & Belding, the Edsel agency which will be doing all its advertising from now on, has just bought *Wagon Train*, an alternate-week, hour-long show on Wednesday nights from 7:30 to 8:30 on NBC TV, at \$50,000 a crack for talent and production.

With the Big Three of Detroit plunging into net tv in their fight for '58 car sales, it is inevitable that some other medium must suffer. It isn't spot radio (says Bill Cartwright, Edward Petry & Co., manager in Detroit, "spot radio looks terrific") and it isn't net radio, for that, too, is doing a land-office business.

But spot television, unless there is a big and sudden change in advertising strategy, will take it on the chin.

So heated has been the automotive fight in this third-best year of automotive sales, that the motor companies have fallen over each other in their mad scramble to sew up network shows. Spot tv, which could well get many of them some extremely valuable adjacencies has got lost in the shuffle. Probably the biggest hope for heavy spot tv schedules lies in Pontiac which is currently running campaigns in "A" markets and will probably add "B" markets at announcement time. Such a move could well bolster GM's sagging volume, since Pontiac will, like Chevrolet, be a completely new car.

Pontiac is now using about 100 tv stations in the top 40 markets, intends to add 210 more stations for 2½ weeks when the new cars come out in early November. Oldsmobile, a GM car undergoing about 75% change, will probably come into spot tv as will Ford. Almost all the other car divisions of the Big Three are not including it in their plans. However, it is well to remember that this could change overnight depending on competitive situations arising when the fight is at its hottest. Unless something of this sort turns up though, it is likely that spot tv will fall under



**Place your message
where it gets results!**

RIGHT IN THE HEART OF THE RICH ROCHESTER AREA!

Your sales message *scores* when you send it soaring through the air-waves via WHEC, the station that's *way* out in front in Rochester! Competing with five other local stations, WHEC rates **FIRST** in 51 out of 72 daily quarter-hours—has an *average share-of-audience of 26.7%*! (Latest Rochester Metropolitan Area PULSE report, March, 1957).

BUY WHERE THEY'RE LISTENING



WHEC

of Rochester

NEW YORK
5000 WATTS

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

BELIEVABILITY

. . . *the Priceless Advantage You Get
When You Buy the **WWJ** Stations*

In fast-moving, hard-working Detroit—where cash registers ring up five billion dollars worth of retail sales annually—the WWJ stations back up your advertising with a very special quality of their own. It's *believability*.

Detroiters have faith in the WWJ stations, respect their traditional leadership, high standards of quality, sincerity of purpose. That's why so many say, "If it's on WWJ or WWJ-TV, it *must* be good."

Put this believability to work for you on the WWJ stations.

WWJ AM and FM
RADIO
The World's First Radio Station

original
NBC
affiliates

WWJ-TV
Michigan's First Television Station

Owned and operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

the \$4 million volume it enjoyed the last quarter of 1956.

Network radio, of course, is having a bonanza season in automotives spurred by Ford's multi-million dollar buy on CBS. Between now and the first of the year—which covers the new model introduction period—motors will have spent approximately \$1.5 million between the four networks. Some of this money will be spent to clean out the nearly ¾ million 1957 passenger cars that now clutter up dealers' showrooms, thus making room for the 1958 models. Some is intended to push the Dodge, GMC and Ford trucks which have not enjoyed one of their greatest years, but which since July have suddenly started to sell.

GMC has been using all of the radio networks, buying into or sponsoring newscasts, sportcasts, farm news, mysteries and personalities shows. Chrysler also is using all four, having just placed two seven-day-a-week buys on MBS, one running for four weeks from 3 Oct. and the other from 1 Nov. to 28 Nov. Chrysler uses news, sports, Westerns, mysteries, quizzes and music. Ford, on CBS, has a line-up of stars that includes Rosemary Clooney, Arthur Godfrey, Jack Benny, Stan

Freburg, Henry Morgan. In addition, it sponsors news and Edward R. Murrow.

Cadillac will be buying segments of NBC *Monitor* to introduce new models and Pontiac will be sponsoring Notre Dame football on MBS, as well as using CBS and NBC segments.

Perhaps one of the great automotive success stories of 1957 for net radio has been registered by American Motors which has been using NBC *Monitor* segments on Saturdays and Sundays for its Rambler.

Automotive News, in a first page article in its 16 September issue, states that a mild comeback in sales is being staged by AMC. This is due in no small way to Rambler which has gone ahead of Studebaker (which it trailed last year) to sell about 10,000 more cars in the first seven months of this year than it did in 1956. Radio has been the backbone of the Rambler 1957 campaign, and as a result of its success it will be using all radio—net and spot—increasingly in the battle of '58's.

Spot radio plans for the automotives are just now beginning to firm up. Come new model introduction time there is going to be a heavy wave of spot radio and chances are very good that around \$5 million will be invested in this medium by Detroit during the last quarter of this year.

Dodge, which has just concluded a Summer campaign in major markets, has bought a new spot radio schedule running from 1 Nov. to 5 December, and this may well be lengthened as was its Summer run. Desoto, now running in a number of markets (bought on the basis of DeSoto sales) will be adding more money to its present schedules at new model time. Chrysler Corp. will be using spot radio and Chrysler Sales Division will probably take over some of these spots—and add some new ones of their own—to push Chrysler models. Chrysler Corp. spots began 3 Oct. Plymouth will continue with present spot radio schedules which it carries in most top markets and will expand these schedules late this month.

Ford dealer funds will be used to push 1958 models via spot radio on probably several thousand radio stations. Lincoln-Mercury expects to use some spot radio around introduction time, may even take over some of the K&E-bought Edsel spots. Edsel will undoubtedly be going into a new spot

campaign through FC&B.

In the GM family, Cadillac has bought a spot radio schedule calling for about 60 spots on upwards of 200 stations from 8 Nov. to 2 Dec. Oldsmobile plans a heavier use of spot radio this fall than ever before, but plans are not firmed yet. Pontiac, with a reported spot radio budget that is the biggest ever for introducing its new model, is expected to saturate about 83 markets for a month. Buick plans a "fairly good-sized" spot radio push in the top markets. Chevrolet has bought a 28 Oct. to 5 Nov. schedule comprising about 39 spots on upwards of 700 stations.

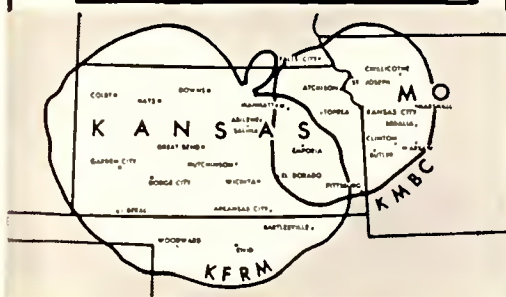
Among the independents, American Motors plans to use more total radio than ever before with a good slice of it going to spot. Studebaker-Packard, with the lowest share of market of all U. S. manufacturers, will stick with newspapers and the only spot business for these cars will come from local dealers.

Foreign cars, although they have nearly doubled their registration in the first seven months of 1957 over the like period last year, still can not be counted on to use air media, since sales and budgets are both minimal. This year GM is importing Opels to be distributed by Buick dealers and Vaux Halls to be sold by Pontiac dealers while Studebaker-Packard has already begun to distribute Mercedes-Benz. Perhaps in time these may bear watching by broadcasters, but certainly not this year.

So it's a great fight that's shaping up, and no one doubts that air supremacy will play a major part—this will depend on both the commercial copy and the calibre of the programs. When does the scrap begin? Here are the tentative introduction times:

- Ford Motors: (Edsel already on sale). Ford will bow about 1st week in November and so will Lincoln; Mercury scheduled for mid-November.
- GM: Between last week in October and mid-November—all models.
- Chrysler Corp.: Between about 25 October and 1 November, all Chrysler cars will be out including Dodge trucks.
- American Motors: Debut set for about 22 October.
- Studebaker-Packard: One Packard model and all Studebaker except one due for 15 October unveiling. Others will follow.

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





Enter Chicago's charmed circle for sales...WGN-radio

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

Consistent high program quality, at the lowest cost, makes WGN a good buy—your smartest buy today in Chicagoland!

35 RADIO + 5 TELEVISION

This month, WMAZ Radio celebrates its 35th anniversary. On September 27 just past, WMAZ-TV began its fifth year on the air.

Such longevity would mean little until you consider the 35 PLUS 5 years of community service, and 35 PLUS 5 years of real selling ability.

WMAZ Radio and WMAZ-TV rank first in the hearts of Middle Georgians, and both stations have substantial records of producing sales results.

Consider too: the combined circulation of WMAZ Radio plus WMAZ-TV gives you greater coverage than the entire circulation of the two local newspapers and the three other local radio stations.

BUY BOTH . . . WMAZ RADIO and WMAZ-TV. Get the biggest circulation in Middle Georgia, and clinch the sales you require!

10,000 WATTS

WMAZ RADIO

CBS

WMAZ-TV CHANNEL 13

CBS ABC NBC

MACON, GA.

National Rep:
EVERY-KNODEL, INC.



Tv and radio NEWSMAKERS



Oliver A. Unger, formerly executive vice president, was named president of National Telefilm Associates this week. The move was part of a series of executive promotions headed by the creation of the new office of chairman of the board. Ely A. Landau, NTA co-founder, moves up from president to the chairman post. Other appointments include: Harold Goldman,

former vice president in charge of sales, now executive vice president; Edythe Rein, vice president in charge of operations and administration, becomes senior vice president and continues in those functions. Under the new alignment Landau will concern himself with top-level policy decisions and expansion plans while Unger will oversee all of the firm's operations. Unger joined NTA in 1954. Before that he was co-owner of Comet Television Films.

Norman Boggs, vice president in charge of sales, has been appointed vice president and general manager of Don Lee Radio (a division of RKO Teleradio Pictures). Boggs joined Don Lee in Hollywood six years ago. He was previously executive vice president of WMCA, New York, and prior to that was manager of WOL, Minneapolis and sales manager of WGN, Chicago.



Two other executive changes were also announced. Wendell B. Campbell, vice president in charge of national sales for General Teleradio in New York, moves to the post of vice president of Don Lee Radio and general manager of KFRC, San Francisco. Campbell, a veteran radio broadcaster, was with CBS before joining General Teleradio. A. J. LaFrano, director of operations for Don Lee Radio, has been upped to vice president in charge of programming and operations.



Edward P. Shurick has been appointed executive vice president of Blair-TV and will take over the executive responsibilities formerly handled by William H. Weldon. Weldon recently resigned after an extended leave of absence. Shurick comes to Blair from CBS TV where he was vice president and director of station relations. He is a broadcasting veteran with over

20 years' experience, was one of the founders of the Intermountain Network and its first general sales manager. Later he served as advertising and promotion director for KMBC, Kansas City, for five years. He joined CBS in 1950 as market research counsel and in 1951 became an account executive for the network's tv sales department. A year later he was made manager of CBS TV sales. He has been national director of station relations for CBS TV since 1954.

MOST VERSATILE SALESMAN

in Denver TV

For more than a dozen years Starr Yelland has been the most popular air personality in the Rocky Mountain area.

Today, he's Denver's highest rated TV sports reporter — Denver daytime's most effective salesman.

One of TV's great 'natural salesmen' Yelland is amazingly effective with demonstration commercials — equally potent with film lead-ins.

Starr Yelland is one personality you should include in *all* schedules. Call your KATZ man and ask about the Yelland success story.



CBS In DENVER

KLZ

TELEVISION

Channel

7



Represented by the KATZ Agency.

SPONSOR SPEAKS

Wheeling and dealing

Mistakes in sales strategy are being made today by many television stations. They are understandable mistakes; they are serious; but they are correctible.

We refer to wheeling and dealing.

Wheeling and dealing is bad strategy because it is the least effective way to bring in more business. It's far better to openly announce a package rate and sell it positively to all comers than it is to sell the same thing furtively.

The way to squeeze wheeling and dealing out of spot television is through sustained and creative salesmanship. Spot tv needs dedicated salesmanship which brushes aside the lazy practices of an era in which there was little competition. It needs, in short, salesmanship of the same caliber as that which created spot radio's comeback boom—although spot tv today is hardly in the sort of difficulties radio faced up to several years ago.

We predict that spot tv will follow spot radio's suit by promoting harder, by backing up its salesmen with better documented presentations, and by seeking to reach new types of clients.

We believe that when steps like these have been taken the growth rate for spot tv billings will accelerate again—but this time as the healthy result of expanded client lists—rather than through mere increases in rates.

Another bad tv novel

"Zoomar," a new novel by Ernie Kovacs, is trash. This would not be worth mentioning here, except for one thing: Ernie Kovacs is a brilliant tv innovator and he has been in tv a long time. If he sees tv admen as scalawags in snap-brim hats, something is wrong.

Ernie Kovacs doesn't know admen as the craftsmen they usually are—only as stereotypes out of other bad novels about tv, sex and admen. We blame this on agency people. They have failed to communicate with Ernie Kovacs. And they had better learn how to orient talent on advertising's real values. For the performer, in cracks to columnists, in comedy material on the air—and now in novels—wields a powerful public influence.



THIS WE FIGHT FOR: Stations have every right to editorialize on matters of public concern. They must exercise this right on the issue of fee vs. free television if fee tv is to be properly understood by the public.

10-SECOND SPOTS

Birdland: Seen along Park Avenue near RAB headquarters—A sign on one of the center island flower beds that read, "Pigeon feeding prohibited." On top of it sat a pigeon. Quipped RAB copy chief Walter Brown: "That bird can't even read pigeon English."

The thinker: Writing in *Fortune*, a California executive attacked "Brainstorming" sessions, and recommends instead that the best way to solve a problem is to sit quietly in complete solitude. *But we get lonesome.*

Eh? The following news release from WDRC, Hartford, is reprinted in its entirety—"Bill Sheehan, head of the news department at WJR Detroit, is a former announcer at WDRC who made some close friends at the station—so close in fact that WDRC's music librarian Miss Bertha Porter, is spending a week's vacation in Detroit. Mrs. Sheehan was also formerly employed by WDRC." *Sounds right friendly to us, too.*

Mad: "Madvertisements of 1957" is the theme for the Mamaroneck (N.Y.) Artists Guild costume ball on 19 October. Among costumes now in the planning is one by a Norwegian to illustrate, "There's a fjord in your future." One of the "mad" posters advertising the ball shows a toothless man who asks, "I wonder where the yellow went?"

Hi-lo: A Miami auto dealer is trying for symbolism in his tv commercials on WTVJ by having a three-foot-high midget quote car prices and an eight-foot, two-inch giant describe trade-in deals. *Heaven help 'em if they mix up their scripts.*

Love on Madison: At Emil Mogul Co. last month a total of five staffers got married. *Could almost call it a matrimonial agency.*

Play ball! By now the seven d.j.'s at WEMP, Milwaukee, who foreswore shaving until their home-town team, the Braves, would clinch the 1957 National League pennant must be all clean-shaven again. *Got any bets on the series?*

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.



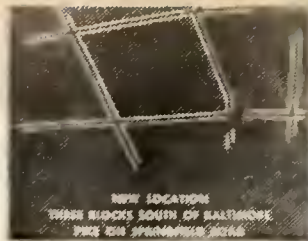
Buick Sales and Service Award Winners

Belcher Buick Inc.

400 E. SPRINGFIELD ROAD
New Car Sales & Service

400 E. BALTIMORE PIKE
Used Car Sales

CLIFTON HEIGHTS, PENNSYLVANIA
Phone MA 6-0300



August 15, 1957

Mr. Ted Walworth, Sales Manager
W.R.C.V. - TV
1619 Walnut Street
Philadelphia, Penna.

Dear Ted:

I thought you might be interested to know that since we went on the 6:35 P.M. TV spot between the weather and the news, our sales have just about doubled.

We use a questionnaire to test the effectiveness of our advertising and I was surprised to learn that seven out of ten prospects were prompted to call on us because they had seen our TV spot. Incidentally during this period we discontinued all newspaper advertising.

I have been convinced for a long time that Television has been our best medium of advertising and the place to spend the bulk of our advertising dollar. Just thought I would pass this news along for what it is worth. In these highly competitive days - operating in the black takes good planning and expensive advertising must pay off. We find consistent TV advertising does the job for us.

Best wishes and kindest personal regards.

Yours sincerely,
JIM BELCHER BUICK, INC.

James T. Belcher
James T. Belcher, President

JTB/kc.

&

MAIL



forecast

with

Judy Lee

The mail (at the top) is from a WRCV-TV advertiser whose sales nearly doubled since he started using a TV spot immediately after our evening weather forecast.

The female (to the left) is Judy Lee, whom this advertiser can thank for the new business. She conducts WRCV-TV's weather show—"Forecast with Judy Lee" 6:30-6:35, Monday-Friday. It was *her* large and loyal audience that supplied those Belcher Buick prospects.

If you want to get acquainted with some of the best customers in Philadelphia, let Judy Lee introduce you. She'll take you into their homes at this prime viewing time with five shows a week for only \$1,985 (fully commissionable). "Forecast with Judy Lee" is live and in Color. And Judy will do your commercials live... 6 minutes and 40 seconds of them per week.

It's a smart way to advance your cause in the nation's fourth largest market. Call us collect for all the details.

WRCV-TV

SOLD BY  SPOT SALES NBC LEADERSHIP STATION IN PHILADELPHIA