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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## AMERICAN BANDSTAND



## AYOS CBS AND NBC COMBINED!

PHILADELPHIA'S NUMBER ONE DAYTIME TV PROGRAM

Best buy in Philadelphia daytime TV!

**NUMBER ONE** for over four years.  
September ratings:

**WFIL-TV—10.3**

**CBS-TV—4.3**

**NBC-TV—4.5**

More than one **ADULT** viewer per set.

WFIL-TV can get you on **BANDSTAND** fast—  
**SO HURRY!**

Source: NAB, Philadelphia and U.S., September 1957

Published by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

Philadelphia, Pa. / **WNBF-AM • FM • TV** Binghamton, N.Y. / **WHGB-AM** Harrisburg, Pa.

Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV** Hartford-New Haven, Conn. / **WLBR-TV** Lebanon-Lancaster, Pa.

Single National Sales Office, 485 Lexington Avenue, New York 17, New York



A TRIANGLE STATION

# WFIL-TV

PHILADELPHIA, PENNSYLVANIA  
**CHANNEL 6**  
ABC-TV • BLAIR-TV

### TIMEBUYERS DON'T WANT RATE DEALS

They tell tv stations the solution to sales problems lies in new selling techniques not in rate expediency.

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### PGW's Univac makes it easier to buy spot tv/radio

Page 34

### The funny radio commercial circa 1930

Page 37

### Does radio follow your customers to Suburbia?

Page 40

WIRE ON PAGE 2



**\$310,328,000**

## **Retail Food Sales**

(All figures Soles Management Survey of Buying Power, 1957)

... that's a lot of groceries.

But there are a lot of people  
(1,327,800 of them) in this market  
which WFRV-TV alone covers completely.

And they have a lot of money to spend,  
(\$1,890,813,000 Effective Buying Income)

WFRV-TV is itself a Super-market!

It includes Wisconsin's thriving Fox River Valley  
and "East Coast" industrial cities,

each one of them a noteworthy market.

**DO YOU SELL FOOD? WHY DON'T YOU LET US HELP YOU?**

CHANNEL 5

Basic ABC  
plus CBS

**W F R V T V**

GREEN BAY, WISCONSIN

highest antenna 1165 ft above average terrain 5 state area

Soren H. Munkhof, Exec. V.P. & Gen'l. Mgr. Green Bay, Wisconsin

Lowest Cost Any Way You Figure It. **ASK HEADLEY-REED TV**

# Here's how Big Aggie measures up to ranking metropolitan markets

Big Aggie Land—the 175 county area defined and delivered by WNAX-570—measures as one of the nation's major markets.

*In comparison with these metropolitan areas:*

New York-Northeastern New Jersey

Chicago

Los Angeles-Long Beach

Philadelphia

Detroit

San Francisco-Oakland

Boston

Pittsburgh

**YANKTON-SIOUX CITY—BIG AGGIE LAND**

St. Louis

Washington, D. C.



## Big Aggie Land Ranks:\*

8th in population with 2,338,800 people

9th in Total Retail Sales with \$2,392,522,000

7th in Automotive Store Sales with \$466,463,000

7th in Filling Station Sales with \$200,014,000

And Big Aggie ranks with the top fifteen in Spendable Income and Food, Drug, General Merchandise, Apparel and Home Furnishing Store Sales.

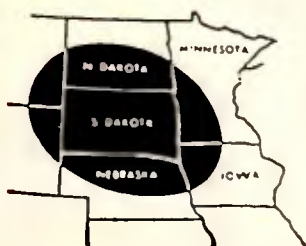
\*Compiled from Standard Rate & Data Service Consumer Markets estimates—January 1, 1957.

Selling is big business in Big Aggie Land. For your share of the sales, see your Katz man

**35th ANNIVERSARY OF WNAX — 1922-1957**



**BIG AGGIE LAND**



# WNAX-570

**CBS—YANKTON, SOUTH DAKOTA**

A Cowles station.

Don D. Sullivan, General Manager

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### "Let's put the brakes on wheeling and dealing"

**31** The recent upsurge of under-the-counter deals is worrying timebuyers, who feel (1) they undermine tv; (2) make it impossible to evaluate buys

### PGW's Univac makes spot easier to buy

**34** Station availabilities computed electronically and printed up at rate of 100 lines per minute is PGW's answer to the complexities of spot buying.

### The funny radio commercial, circa 1930

**37** Walter Schwimmer's story of how the first dramatized radio commercial was born, as told in his book, "What Have You Done For Me Lately?"

### Does radio follow your customers to Suburbia?

**40** National Shoes finds radio habits go with the population drift to the suburbs while other media most often gets left behind in the big city

### Network radio business continues up

**41** Time sold figure during current week is up 6.5% compared with four weeks ago. New feature summarizes 83 spot radio food campaigns

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**86** Ten Second Spots

**16** Timebuyers at Work

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**24** Women's Week

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### Negro Radio: Gold rush or mirage?

A warning from a veteran buyer that the opportunities in Negro radio are mixed with danger for the novice

### Network tv box score

Do you know where to go for the costs of network tv shows? Number of hours live and film on the network? See the next Television Basics section in the 26 October issue

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Sponsor Publications Inc.

# WOC TV

*They get the 1 Picture*

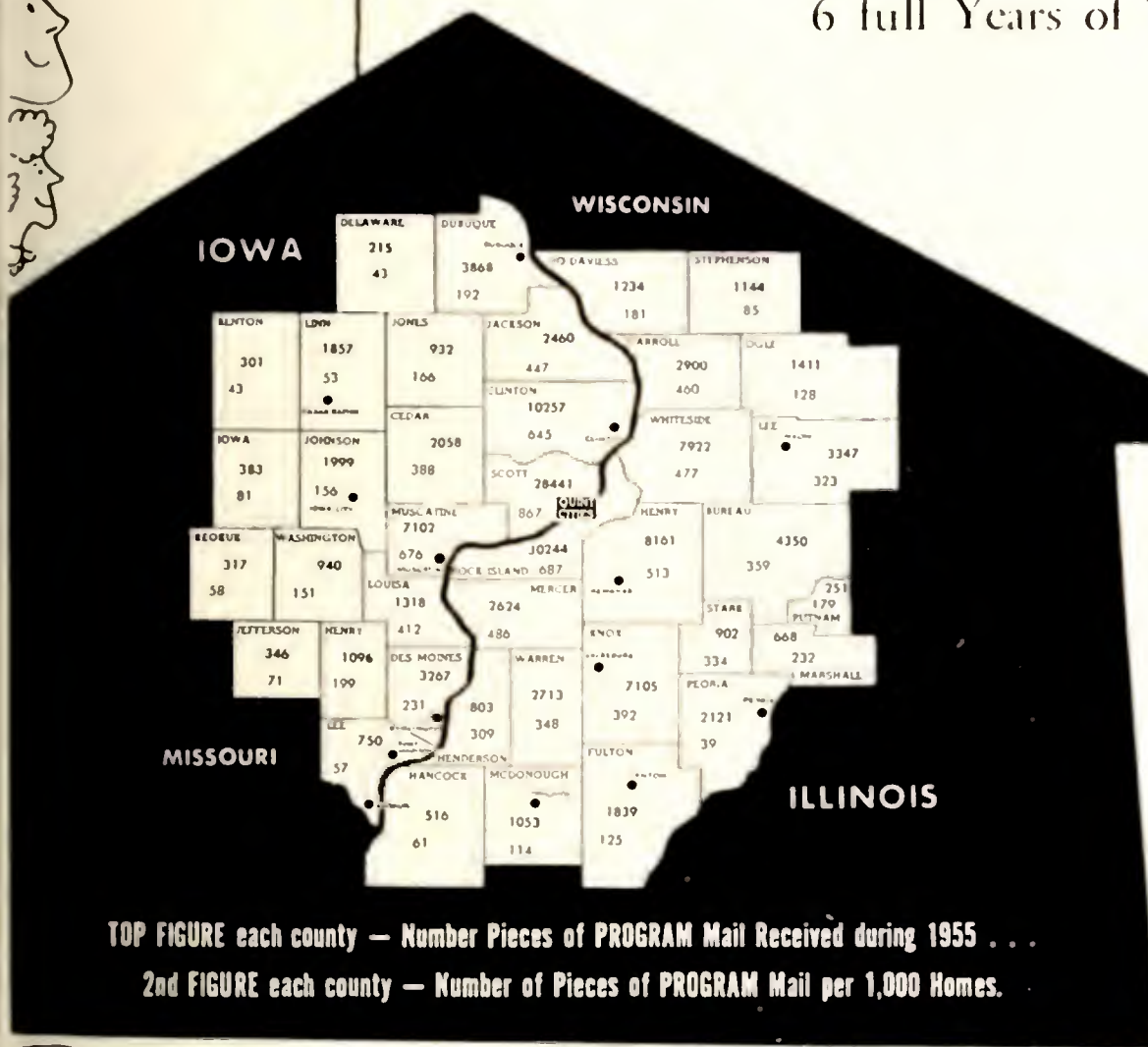
Proved by 648,330 Pieces of Program Mail received by this Station During 6 full Years of Telecasting . . .

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

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

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

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



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

## WOC-TV 39-COUNTY COVERAGE DATA — ●

- Population 1,583,800
- Families 489,700
- Retail Sales 1,934,984,000
- Effective Buying Income 2,686,413,000
- Source 1957 Survey of Buying Income (Sales Management)
- Number TV Homes 317,902
- Source Advertising Research Foundation

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

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



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

Handwritten Arabic text in the left margin.

**GOOD  
WAY  
TO  
TELL  
A  
STORY**

**GOOD  
WAY  
TO  
MAKE  
IT  
STICK**



● Camels discovers the way to lengthen the effect— increase the strength of TV—uses print to help its TV commercials make "lasting impressions!" You can do it, too. And reach the 12,000,000 readers who make the good turn to TV GUIDE 7 days a week . . . every week. Add other advantages: color, lower costs . . . and you can see that your ad in TV GUIDE has got it made! See your TV GUIDE representative for details soon.

7 Day Showcase For Your Product

Circulation Now 5,300,000



# NEWSMAKER of the week

The "Barrow Report" submitted to the FCC last week could, if its recommendations were followed by FCC and/or Congress, make drastic changes in network agreements with their affiliates. Roscoe Barrow, dean of the University of Cincinnati Law School who headed the staff which made the study, hit hardest against "option time" and "must-buys."

**The newsmaker:** If the main recommendations embodied in his 1,400-page report to the FCC were followed, Roscoe L. Barrow would go down in history as the man who almost single-handedly revolutionized network tv. But most admen who have thus far analyzed the matter believe the revolution would be more in theory than practice.

The theory goes this way:

If current option time agreements were discontinued and affiliates then no longer cleared prime time for network programs, clients would lose their biggest advantage: readily available audiences in the peak viewing hours.

Such an upset in network-station practices would in turn affect both network and station rates during prime viewing times as well as programming cost. If a network could no longer count on clearances, the cost of network programming would become out of line.

But in practice admen with whom SPONSOR discussed the outlook felt stations would continue to clear time for the networks even without option time agreements.

Barrow's "must-buy" recommendations moreover are tempered by alternatives. He says in his study:

"The 'must-buy' requirements of the CBS and NBC networks should be prohibited through a commission regulation. No objection should be raised to the adoption of some form of 'minimum-buy' analogous to the present ABC practice."

The ABC minimum-buy requirement is based on a minimum gross dollar time charge.

Admen asked these questions about Barrow's proposal:

1. Since today's network tv prices generally make program sponsorship prohibitive to any but the national advertiser, would a change in the CBS and NBC requirements cause many advertisers to bypass stations they now have to buy? Or would they actually stick voluntarily to the kind of coverage the networks now require?

2. If clients were to cut out certain markets as a result of networks dropping their 'must-buy' list, would this not be a form of discrimination in favor of big-market stations?

Said a top media man: "A network advertiser wouldn't be likely to leave out New York or Chicago. If they cut down, they'd cut from the bottom of the list, starting with the smaller markets."



Roscoe Barrow

## GET THIS

# \$52 MILLION



# BONUS

The latest Nielsen Survey shows that KTBS-TV, Channel 3, Shreveport, Louisiana gives you a *bonus* of 13,120 MORE TV HOMES than reached by Station B.

This gives you a *bonus* spendable income of MORE THAN \$52,000,-000.00\* in this rich Southwest market with a total spendable income of more than \$1,323,801,000.00.

\*Sales Management June, 1957.

Your **BONUS** Station  
With Maximum Power

# KTBS-TV

## CHANNEL 3

### SHREVEPORT LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

**Edward Petry & Co., Inc.**

NEW YORK • CHICAGO • ATLANTA • DALLAS • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

# Mark this market on your list!

**CENTRAL AND SOUTHERN ALABAMA** is big. It's rich. It's important to you because it is the home of more than 1,000,000 people — one-third of Alabama's population and retail sales!

You reach Central and Southern Alabama *only* through WSFA-TV. You cannot cover it with any other TV station or combination of stations!

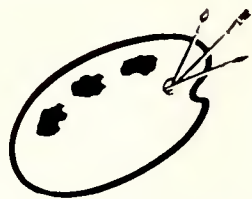
Mark Central and Southern Alabama on your list . . . and *buy* it with WSFA-TV!

## *WSFA-TV's 35 Alabama counties \**

Population.....	1,093,000
Retail Sales.....	\$ 741,630,000
Food Store Sales.....	\$ 184,920,000
Drug Store Sales.....	\$ 21,850,000
Effective Buying Income.....	\$1,062,690,000

*\* Does not include 3 Georgia and 3 Florida bonus counties*

Source: Sales Management Survey of Buying Power  
May 1957.



The **WKY** Television System, Inc.  
**WKY-TV** and **WKY** Oklahoma City  
**WTVT** Tampa-St. Petersburg

Represented by the Katz Agency





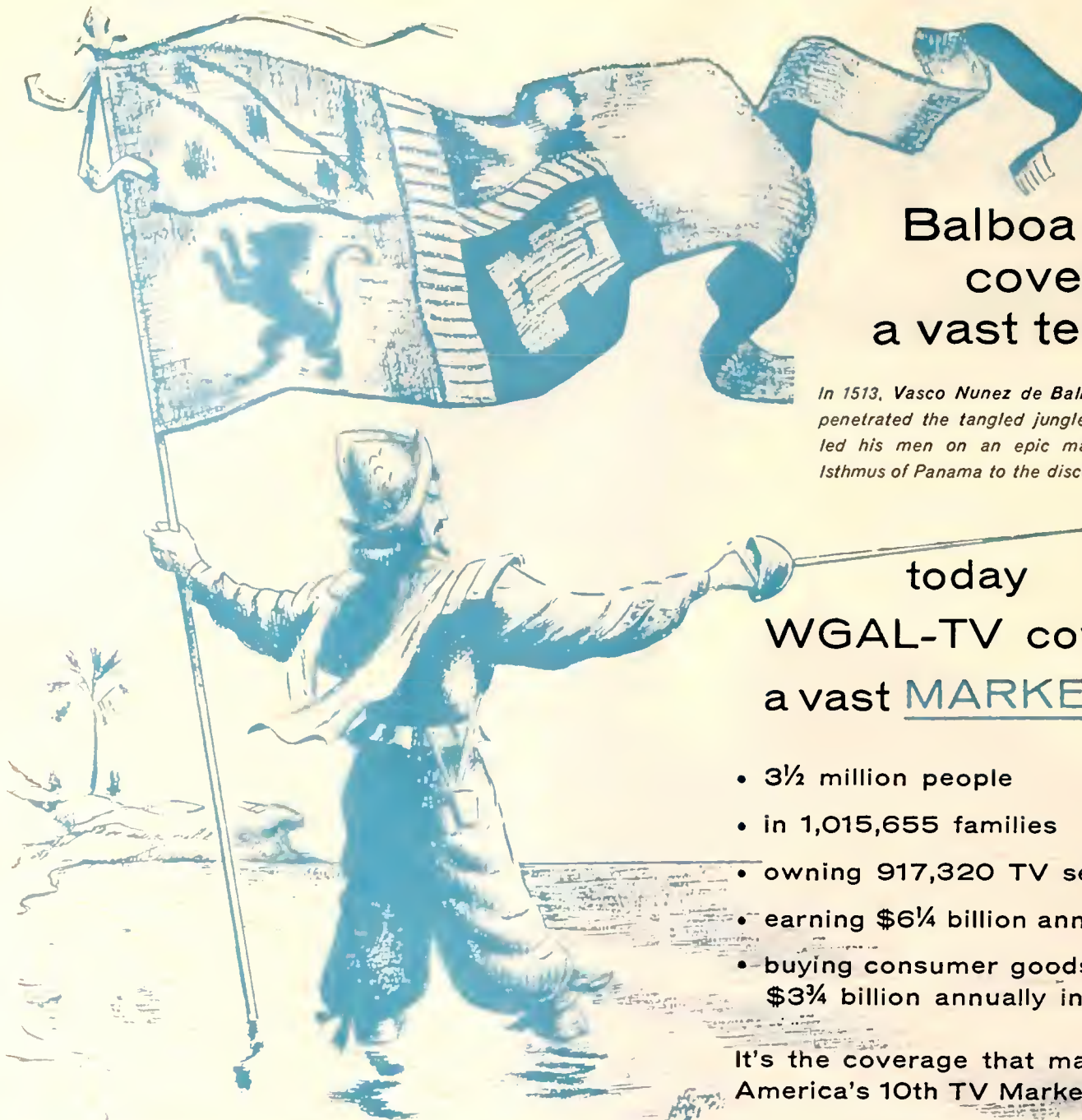
# WSFA-TV

ALABAMA

**WSFA-TV**  
★  
**MONTGOMERY**

Channel 12 NBC/ABC





Balboa  
covered  
a vast territory . . .

*In 1513, Vasco Nunez de Balboa, Spanish conquistador, penetrated the tangled jungles of Central America and led his men on an epic march across the steaming Isthmus of Panama to the discovery of the Pacific Ocean.*

today  
WGAL-TV covers  
a vast MARKET territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning \$6¼ billion annually
- buying consumer goods that add up to \$3¾ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!

**CHANNEL 8 MULTI-CITY MARKET**

**WGAL-TV**  
LANCASTER, PA.  
NBC and CBS

STEINMAN STATION  
Clair McCollough, Pres.

**8**  
MR. CHANNEL 8

**NBC and CBS**  
**316,000 WATTS**

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

# SPONSOR-SCOPE

12 OCTOBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

Before you dismiss tv columnists and critics as harmless loughairs, think this spot angle over:

A Park Avenue agency this week got the following call from a client: "I see the critics are panning the new network shows. Maybe we better think twice about buying adjacencies?"

The agency's answer: "Set tune-in and the number of viewing hours per home still are rising. As long as things stand that way we'll be O.K. on cost-per-1000."

(The spot campaign later was approved. But the moral remains: Spot and network don't live in two entirely different worlds.)

About 90% of the new network tv series now have made their bows. This week there were no conclusive ratings as yet, but agency and sponsor programing people were beginning to get the first "feel" of the climate. This is what they told SPONSOR-SCOPE:

**REVIEWERS:** So many new fellows have come into the profession that you can't size up their viewpoints very well on what they have written so far. On the whole, notices have been very **conflicting**.

**WESTERNS:** With two or three exceptions, a **loss of identity** seems to be setting in.

**SITUATION COMEDIES:** No evidence of new trails. (One angle here may be the dearth of writers for this kind of material—see FILM-SCOPE page 49.)

**OVERALL:** Opinions and prejudices to the contrary, the payoff will have to wait until Nielsen's TV Index appears. Veterans point out that last year, too, the literati held their noses when the new shows came on, yet the season—commercially—was a wallop-ing success.

What the trade will watch for with the aid of ratings is:

- 1) Is the stiffer competition among the three networks **leveling off the scores**?
- 2) Has this battle **expanded the total audience** and hours of viewing?
- 3) How does the cost-per-1000 compare with the previous season (when it averaged \$3.96)?

Effervescent 7 Up shortly will be taking off on a spot campaign, using both radio and tv, through JWT.

In some markets it will be a **saturation deal**. In others the tv vehicle will be **syndicated shows**. All of it is supplementary to the beverage's alternate-week sponsorship of Zorro on ABC TV.

**Detroit provided the punch** for what was otherwise a listless week of new business in spot radio.

The orders from the automotives were almost a **deluge**. They included Oldsmobile, Plymouth, Cadillac, Pontiac, and Edsel. Most substantial of the lot was Plymouth's seven-week runs.

Among other radio spot campaigns processed through the reps this week were **Easy Glamour** (Grey), **Noxema MacManus**, **Sanka**, (Y&R), and **Zerone** (BBDO).

BBDO has eight new radio projects in the works as a result of the agency's recent luncheon at which radio network spokesmen were given an opportunity to indoctrinate account executives.

The projects include the GE Lamp division, Continental Can's paper products, Penick & Ford, and the Sheraton Hotel chain.

(See BBDO Invites Radio to a Comeback Lunch. 5 October SPONSOR.)

**The Mutual Network is back in the black.**

Paul Roberts, new MBS president, this week called his board together to give them the cheery word that the statement for August showed a small profit.

When Roberts' group took the network over from Tom O'Neill, the operation had been running at a loss for several years.

McCann-Erickson this week became a member of the General Foods family of agencies as a result of that company's purchase of S.O.S.

GF already is in the soap field through LaFrance bluing, which also is being advertised as a detergent.

The competitive pitches of film producers and syndicators have been sharp enough to provoke the question:

**Which offers the better buy in terms of market exposure and cost-per-1000 — a half-hour tv film or a batch of announcements?**

Last week, WCBS TV, N. Y., undertook an answer for the LaRosa account, which has been sponsoring Wire Service on WRCA TV.

These are the comparisons WCBS TV showed in its study:

NO. WKS.	METHOD	COST	UNDUPLICATED	
			EXPOSURE	COST-PER-1000
1	Film and time	\$3,250	17.0% of market	\$2.69
1	Daytime 12 Plan	3,700	47.6% of market	.74
4	Film and time	13,000	39.1% of market	4.03
4	Daytime 12 plan	14,800	71.9% of market	1.64

Note: Both methods add up to 1½ minutes of commercial per week.

Both ABC TV and NBC TV have geared themselves for extended pushes in behalf of daytime sales.

The week's developments include:

**ABC TV:** The compilation of data showing that Bandstand gets an average of 25% share in the audience and that 62% of this audience is 18 years and over.

**NBC TV:** Unveiled a new presentation emphasizing that two out of three network advertisers are in daytime tv.

Bandstand got its first two sponsors this week. General Mills and 7 Up. Each bought a weekly quarter-hour.

Indications are that Tide will be next P&G brand to buy into network radio.

Cincinnati's strategy apparently calls for brands with huge budgets to take periodic fliers into radio as a quick-reminder supplement to tv network campaigns.

Gleem is now on such a 13-week flight over NBC Radio, using 6-second spots.

Odd as it may seem, the casualty insurance companies are deeply interested in the outcome of the Barrows-FCC report on network policies and practices.

The relationship between the insurance companies and their franchise agents closely parallels the relations between the networks and their station affiliates. So the insurance people envision a possible common fate.

R. J. Reynolds' Winston is deep in a battle with Marlboro and Kent for the New York market. (Kent claims it's No. 1 in ads; Marlboro tells the trade it has top spot).

Besides added advertising weight, Winston is distributing carloads of free samples in crush-proof boxes throughout the white-collar hive—from the financial district to 57th Street.

It's the first time that a cigarette has embarked on such a wholesale attempt at conviction.

Marketers commenting on this development to SPONSOR-SCOPE are impressed by the fact that although Winston is the biggest moneymaker in the field, it is plowing back part of its earnings to better its market position in particular areas.

Moral: You need prestige as well as profits to nail down success.

Air media sales promotion experts think that radio and tv have been lax in meeting the opportunity implicit in the fact that the biggest shift in consumer spending has been toward personal services.

Latest Government figures show that the most impressive increases in sales have been in the non-commodity fields, such as private education and research, foreign travel and remittances, personal care, etc.

Expenditures in those fields have gone up 50% in the last five years, whereas the gains in food, liquor, tobacco, clothing, jewelry and accessories have been about 15%.

Participation in network radio is a fast-shifting affair: Within the past month there have been 80 changes in the composite schedule.

They are due to sponsors coming, sponsors going out, or sponsors making changes in their individual positions.

(See Radio Basics, page 41, for current radio network commercial alignments.)

An index of how tv networks are faring competitively viewer-wise is the average number of homes tuned in per nighttime commercial program.

Here's a sample, based on two Nielsen reports:

PERIOD	ABC	CBS	NBC
Sept. 1956	3,872,000 homes	7,313,000 homes	6,040,000 homes
Sept. 1957	6,585,000 "	8,309,000 "	6,958,000 "

Note: The margin of increase in tv homes between the two periods was 9.5%. Inference: competition can level—but broaden—at the same time.

Most supermarket operators haven't smartened up to the value and impact of the very medium largely responsible for the supermarket's own growth—tv.

This provocative observation came to SPONSOR-SCOPE this week from the marketing director of a topline ad agency. The basis of his comment:

- The biggest needs of the chains today are (1) increasing store traffic, because there are two supermarkets for every one that existed three years ago, and (2) increasing the dollar checkout.
- The supermarket people are well aware of the activating effects of tv, they seem hesitant about tackling anything so formidable.

Two more veterans who helped lay the foundations of air advertising and programing pulled up stakes from the agency business this week.

They are Jack Louis, of Needham, Louis & Brorby and Ken Dyke, of Y&R. Louis will look after his station interests and Dyke will just take it easy.

The RAB announced its awards for the year's eight most effective radio commercials during its clinic at the Waldorf-Astoria this week:

The winners, chosen by 105 broadcasters, tradepaper people, etc:

**Beechnut Gum (Y&R); Budweiser (D'Arcy); Dodge (Grant); Ford (JWT); Marlboro (Burnett); Pepsodent (FCB); Texaco (C&W); and Winston (Esty).**

(See other coverage of RAB meeting in Wrap-Up, page 59.)

**Your calculations are going to be way off this year if you try to gauge network income by the amount of time sold.**

SPONSOR-SCOPE learned this week from NBC's business forecasters that even though the networks will be carrying less sponsored time than they did a year ago, the threesome will wind up the year with a margin of between 5-10% money-wise over 1956.

In the same vein, **don't read too much into the fact that PIB's August tally for the three networks showed a drop of 9.5% as compared with August 1956.**

**What biased the August 1956 figures: About \$10 million of this came from the sale of political convention time—much of which was in time periods normally not sold.**

On sales for the first seven months, the networks are still 4.2% ahead of 1956. The individual grosses through August: ABC TV, \$52,578,094; CBS TV, \$153,578,489; NBC TV, \$121,825,283.

**Advertising ability and experience apparently have become a reason for curbing the merger of a giant and a small company.**

This week the FTC cited P&G's advertising-promotion power and know-how in charging that P&G's recent acquisition of Clorox for \$30 million was in violation of the anti-merger laws.

The FTC's specifications included this information:

- Clorox in 1956 sold 48% of all household liquid bleaches, while 16% of the market went to the No. 2 producer.
- P&G's net sales the last fiscal year were \$1.2 billion, with profits of \$60 million. The company's assets are \$726 million.

P&G's answer: It's apparently being **penalized for being an outstanding success, since the FTC does not charge monopoly or restriction of competition.**

**Adam Young, Inc. has taken its grievances against the new format of Nielsen's radio station reports to the stations it represents.**

At a meeting this week in the Waldorf-Astoria, Young told the broadcasters on his roster that:

1) **By removing the NSI area (showing all trading areas) from the reports, Nielsen had destroyed the validity of the project.**

2) **There was reason to doubt Nielsen's statement that he had consulted 250 timebuyers about the new format.** Of the 105 timebuyers and 18 media executives in 20 leading agencies subsequently questioned by Young's people, only 15 recalled having been told about the new format.

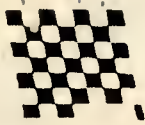
NBC Radio's major sales of the week was to **Readers Digest**: 45 exposures a week on Around the Clock News for 13 weeks at \$20,000 a week.

**Carling's Red Cap** hooked up with Monitor on a flexible arrangement—permitting it to schedule any number of participations it wills over a run of 52 weeks.

At CBS Radio this week the sales were most on Impact. Their buyers: **Whitehall, O'Brien Paints and 7 Up.**

**Penick & Ford**, via BBDO, will sponsor The Christmas Carol over CBS.

**For other news coverage in this issue**, see Newsmaker of the Week, page 5; Film-Scope, page 49; Spot Buys, page 46; News and Idea Wrap-Up, page 59; Washington Week, page 75; SPONSOR Hears, page 78; and Tv and Radio Newsmakers, page 84.



CHE FLEURBAUD SQUARE

**RALSTON PURINA**

cc: Mr. W. W. Knorr

Mr. Stephen J. Krasula  
WMAQ Merchandising Dept.  
Merchandise Mart  
Chicago 54, Illinois

*Please file under  
Success Stories  
WMAQ  
NBC Radio, Chicago  
Sjk.*

SOLD BY  SPOT SAL.

Dear Steve:

Thanks a million for your wonderful report on WMAQ "Chain Lightning" promotions for Ralston. You and your people have certainly done a terrific job and we know that it has contributed to our success in the Chicago market.

You are right, we do want to continue the WMAQ merchandising activity.

Once again, thanks for your efforts.

Sincerely,

*Frank*

Frank L. Callahan, Assistant Manager  
Advertising and Promotion  
Ralston Division

jf

IN

**ZIV DOES IT AGAIN!**

TV's NEWEST *RATING*

|| **Se**

Starring

**LLOYD  
BRIDGE**

As ex-Navy frogman MIKE NELSON  
daring underwater criminologist





**SENSATION!**

# **a Hunt**

**ACTION-PACKED STORIES!**

**ON LAND, ON SEA AND  
UNDER THE SEA!**

Deep-sea Drama! Underwater Thrills!  
Mystery! Romance! Excitement!  
Ziv's thrilling TV innovation is a  
"natural" to get high ratings...word-  
of-mouth publicity...sales results!  
And it's ready to audition now!

**NEW DANGER!  
NEW EXCITEMENT!  
NEW HIGH RATINGS!**



CASE HISTORY—FURNITURE



**4000 Radio Spots  
Give Chain Best  
Sales Year in History**

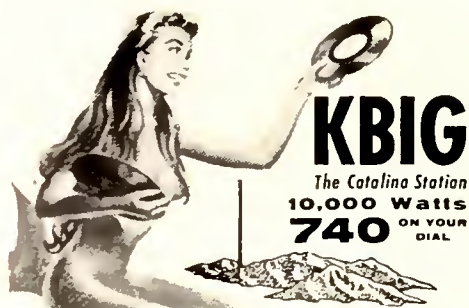
IT WASN'T COINCIDENCE that fiscal 1956-57 was the biggest year in the history of pioneer McMahan's Furniture Company Los Angeles Division . . . and the year of its greatest reliance on spot radio.

"We tried saturation for the first time in 1955-56" recalls Howard E. Summers, promotion manager. "Results were so good that in the ensuing year we bought over 4,000 one-minute spots. Our reward: the best sales year on record!"

**RADIO NOW GETS THE BULK** of the ad budget of this furniture and appliance chain. 40% of the radio budget goes to KBIG.

"KBIG acts as a local medium for all the stores" writes Paul Grannis, President, Columbia Pacific Advertising Agency, Long Beach. "In addition, it pulls more than its weight in sales. An example is our Blackstone Washers campaign which quadrupled sales from January to July. We're buying 1500 McMahan's spots a year on KBIG alone."

Huge, sprawling, rich Southern California can be sold best by radio . . . KBIG plus other stations if, like McMahan's, you want 100% dominance: KBIG alone, for greatest coverage at lowest cost.



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

**Timebuyers  
at work**

Ed O'Brien, William Warren, Jackson & Delaney, New York, account executive and timebuyer, feels that local retailers aren't taking full advantage of tv. "Only recently have they dipped their foot into what they thought would be cold water," Ed says. "To their surprise, tv paid off handsomely. Notice I said foot, not feet. Many department stores, clothing and appliance outlets are still gun-shy of its high cost. Even the brave ones using spot strike at the audience like a King Cobra, then crawl back into oblivion until the most opportune moment to strike again." Ed cites a success story to help timebuyers prove their point. In May of 1953 he approached the Wing & Fin Pet Shop with the idea of sponsoring a 15-minute tv show of its own once a week. They did—although they couldn't afford it. Result: within six months the show expanded to a half an hour; within a year it moved to larger quarters, increased its sales staff from 3 to 35; today it has four branches and 40 employees. "Apparently others haven't noticed its success—it's the only retail outlet with a 30-minute live tv show in New York City. When do retailers wake up?"



Inez Aimee, Atherton & Currier, Inc., New York, timebuyer for Brylcreem, Eno and Cuticura, thinks that "even with rising costs, spot television is still an excellent buy for the advertiser. Most television stations have made efforts to give the advertiser a 'break' in spot rates." Inez says, "although faced with rising costs of their own. For example, the big-budget advertiser can use the many saturation plans to overcome the high base rate of television spot: the small-budget advertiser can take advantage of other packages, such as the 5, 10 and 12 plans, to keep his costs down. Both can use television economically and to fit their individual advertising needs." Inez points out that using these package plans, the advertiser secures a cost-per-1,000 as low as \$1.25 in many markets, but when he buys spot on a frequency basis, the rate soars to \$3.00 and higher. "Television today," Inez adds, "offers the advertiser the maximum of impact for his product—set-count, coverage and programing are continually improving in almost all markets. Also, many stations provide efficient and imaginative merchandising programs that help sell the product."



# *New York Timebuyers:*

Measure KWTV's famous 1572' tower for yourself!

walk from

Grand Central Terminal

up or down

Park Avenue

**6 FULL BLOCKS**

( $\frac{1}{3}$  mile)



**Some tower? Some SALESpower!**

# KWTV

CBS

OKLAHOMA CITY

The tower with 1572 feet of *SALES*power in Oklahoma!

Get the story from AVERY-KNODEL

# Griffin's great on



The new **Merv Griffin Show**

puts a peppy portion of  
showmanship-salesmanship  
on American Radio

every weekday night,  
7:15 to 7:55 pm



Now Merv Griffin, popular singer-actor of Finian's Rainbow fame, adds a nighttime musical note to American's all-new, all-live program schedule.

The brand-new Merv Griffin Show is a five-a-week session of currently popular music and song featuring frequent guest appearances of today's hit-tune singers. Its regular cast headlines songstress Darla

Hood (live), The Spellbinders (live) and veteran announcer Doug Browning (live). The entire musical production is handled by co-producers Lyn Duddy and Jerry Bresler.

Here's a perfect package of showmanship and salesmanship that's especially designed to reach and sell nighttime radio's youngest family audience.

# American!



the *live* one is

AMERICAN  
BROADCASTING  
NETWORK

# Agency ad libs

## Why we need tv account execs

In the garden patch that is the ad-agency business, two new and somewhat peculiar types of floescence have grown out of television. One of these we may want to raise an eyebrow about: the other is a rose for sure. Let us discuss that which goes by the name of Television Account Executive, a species (usually male) which is a very interesting phenomenon since it has, generally, been nurtured out of ignorance. How so? Well, many Account Executives today are either too old, too scared or just too shrewd to face television alone. Hence the Television Account Executive acts as a buffering agent similar in some ways to what is added to aspirin. The idea is not to upset the stomach of The Real Account Executive. Nor to interfere with his golf game.



In some cases the TV-A.E. reports directly to the A.E. This is slightly more dangerous than when he is attached to the tv department. In the latter setup, the A.E. has it made. When anything goes wrong (in television this is inevitable), the A.E. shakes his steel gray head and says, "Well, it just goes to show—you can't trust those kids in tv."

It is not quite that easy for the A.E. to divorce himself from the responsibility when the tv representative reports to him: however, even this is by no means impossible and the experienced A.E. will always be able to find a way.

## Are agencies the only source?

In larger agencies especially, the Television Account Executive flourishes. It is here that the need for him seems to be the greatest. In fact, it actually *is* the greatest. Yet, despite justifications the added problems of creating such positions are many. First, it is difficult to select the right *type* of person much less the right person. Should we take him from tv production? If so, his knowledge of basic agency procedure will be limited, perhaps non-existent.

What experience, or sympathy, will he have with research? None, of course. With marketing? None either. With commercial copy? Only from the production side—and likely he also has a great antipathy for those who write it.

If we go out of the agency to get our TV-A.E. and settle upon a network salesman or someone from a packaging firm, we may very well find that the glib world of conversation—regardless of the man's integrity and intelligence—that he came from makes him incompatible with the agency as well as with the client. True this can be overcome as time goes on—but as any tv man knows, time costs money.

However, there is a good source of tv account executives. I'd drop a few smart young account men into the television department for six months or so in *anticipation* of the need. I'd put them through film production. I'd sit them with the live production folks. I'd make them buy spot time and watch commercials go from story

In CENTRAL WASHINGTON we're moving a Bumper Crop of Apples to the National Market

This means an extremely vigorous agricultural economy added to our year round industrial activity.

5000 W  560 KC  
WENATCHEE WASH.

is right smack dab in the middle of this farm and industrial area, separated from Seattle and Spokane by MOUNTAINS and MILES. Better earmark some of your ad budget for the agricultural heart of the Pacific Northwest with KPO, Wenatchee. Selected programs from 3 nets, plus local programs, news, and seasonal sports.

National Reps:  
**Forjoe & Co., Inc.**  
Seattle & Portland Reps:  
**Art Moore & Assoc.**

National Sales  
**Pat O'Halloran**  
**NOrmandy 3-5121**  
**Wenatchee**

**WE GUARANTEE**  
to outpull all other North  
Central Washington media  
2 to 1

# HABIT STATION

'round the clock

...all 'round Detroit

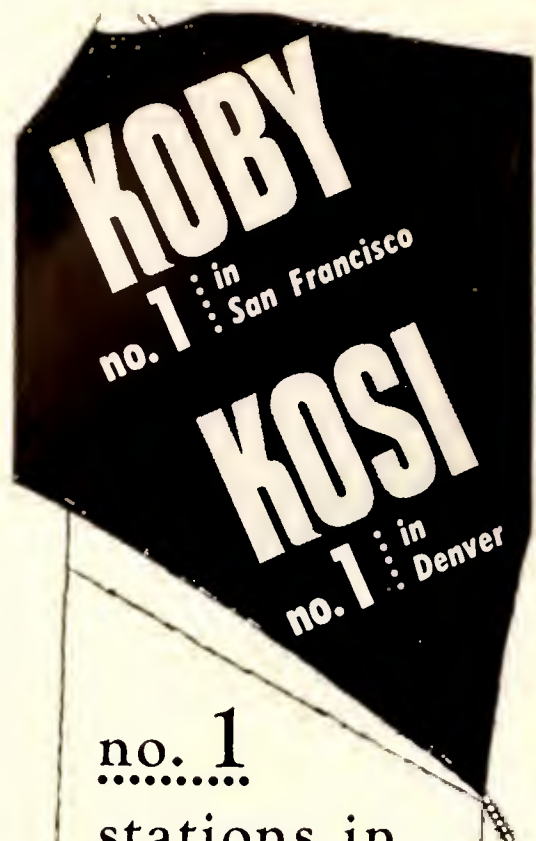
# WJLBK

# RADIO

Michigan's Most Powerful Independent Station •  
10,000 watts day • 1,000 watts night • 1500 KC •  
AM-FM • Tops in News, Music and Sports



Represented Nationally by THE KATZ AGENCY  
NATIONAL SALES HEADQUARTERS  
625 Madison, New York 22, PLAZA 1-3940



no. 1  
stations in  
all surveys

**KOBY** No. 1 station across the board in both Pulse and Hooper! July-Aug. Pulse: weekdays 15.3, Sat., 16.7 Sun. 17.3—averages 6 a.m. — midnight. June-July Hooper, weekdays, 7 a.m. to noon 22.0, noon-6 p.m. 24.0, all day average. Nielsen agrees with a 22,520 rating 6 a.m. to 9 p.m. KOBY operates full time . . . 10,000 watts blanket the entire bay area. Definitely the No. 1 buy because it's San Francisco's most listened-to station. See your Petry man, today!

**KOSI** Denver's top-rated station all day—all weekend! Aug.-Sept. Hooper: 28.0 a.m., 29.2 p.m. share. June Pulse shows KOSI No. 1 independent, 6 a.m. to 6 p.m. with a 16.3 average share. All surveys prove KOSI's dominance . . . 5,000 watts—sells full time. Represented by Forjoe.



**WGVM**  
in Greenville, Miss.  
No. 1 in both Hooper & Nielsen  
See: Devney & Co., Inc.  
**MID-AMERICA BROADCASTING COMPANY**



board into answer print. I'd insist that they get a short-short course with the agency's legal eagles as they evil-eye a show contract and negotiate a talent contract. I'd make them read *Variety* and this sheet and the others. You'll have a better account man as a result whether you use him as a TV-A.E. or not. Then he's more likely to live up to the classic definition of the word "executive."

**Hard-working youngsters get plug from pro**

The second category of agency tv personnel I'd like to dispatch here I'll do briefly because there's little to say, except thank goodness for them. I refer to agency tv-production people. In an agency he and very often she may be the watchdog over a series of commercials, live or on film, over a show, or both.

This group comes to you from anywhere. The theater. Or college. Or a network. A packager. They may even be the offspring of an advertising manager. Somehow most of them are intense, intelligent and serious-minded. Though youngsters, they generally have the maturity you'd expect from a generation which has been kicked around so much yet the sense of humor you hope they'll have; also a devotion that is hard to come by—and a loyalty that you might never expect from folks so new in any business.

I could name two dozen of them, some working where I do, others I've encountered elsewhere (usually on shows our agencies share). I can't think of a group of people who are more attractive, more fun to be with, and on whom you can count more for intelligent application than this novel and nouveau sect. I almost feel like naming them by name—and their agencies—but that would make this column longer than it usually is and lead the editor to believe I intend to live up to the length he has long expected of me. So I won't. But I will say that from this group will come the good television of tomorrow as well as agency leadership.

**"An adman ad-libs on tv"**

A 192 page book of selected Foreman columns from SPONSOR, released by Hastings House, Publishers, Inc., is now in your bookstore. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems are illustrated by Al Normandia.

The book's eight chapters deal with:

- The agency and its denizens:
- Nuts, bolts, commercials;
- The audience, confound 'em;
- Sponsors, the care and feeding of;
- The fine art of video;
- Research—if you can call it that;
- The one without pictures—radio;
- Color or hue, whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, retails for \$4.50.





## You can't get action out of an empty suit!

A teenage boy listening to a corset commercial is an example of an "empty suit." He can be counted as part of the listening audience, but he won't have any effect on sales.

Any radio station can offer you a large audience. But most advertisers who know their business will check that audience for "empty suits."

WJR has saved advertisers a lot of trouble in this respect. They had Alfred Politz, Inc. survey the Detroit-Great Lakes area to find out just exactly *who* listens to *what*, *why* and *when*. Mr. Politz found that on an average day 41% of the *adult* listeners tune in WJR. There's your large audience.

Now—how about "empty suits"? Figures from the Bureau of Census and the Politz survey disclosed that in the age groups controlling 81% of the buying power, WJR has more listeners than the next six Detroit stations combined! These are the folks who buy the groceries, cars, appliances, or what-have-you in this rich market. And this group contains a minimum of "empty suits."

Your nearest Henry I. Christal representative would welcome the opportunity to show you the many interesting details of the Politz survey—which prove how much more WJR can do for your product.

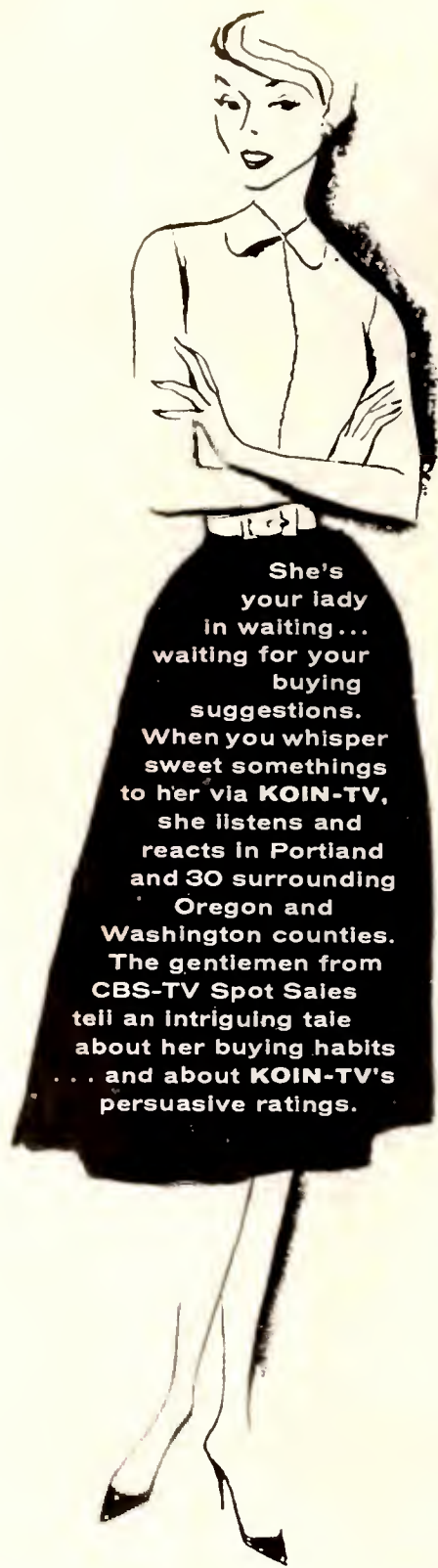
*The Great Voice of the Great Lakes*

**WJR** *Detroit*  
 50,000 Watts CBS Radio Network  
 35 years of service

*Increase your future buying power  
 with U.S. Savings Bonds.*



## Women's week



She's  
your lady  
in waiting...  
waiting for your  
buying  
suggestions.  
When you whisper  
sweet somethings  
to her via KOIN-TV,  
she listens and  
reacts in Portland  
and 30 surrounding  
Oregon and  
Washington counties.  
The gentlemen from  
CBS-TV Spot Sales  
tell an intriguing tale  
about her buying habits  
and about KOIN-TV's  
persuasive ratings.

**Tips for the job-hunter:** This is the time of year when people start thinking of new job opportunities and begin to evaluate their positions, their goals and their futures. With this in mind, SPONSOR sought out two successful adwomen and got some good tips on opportunities for women in advertising.

Tipster number one is Joan Sinclair, who is manager of the radio-tv department at Maude Lennox employment agency, finds that the biggest job opportunities for women in air media lie in creative writing. Here's how the wage scales for agency commercial writers seem to stack up this fall:

Small agencies pay from \$5,200 to \$8,500 to their lady commercials writers.

Medium-size agencies, ranging upward of \$20 million, start writers at \$6,500 and raise them to the \$10,000 or even \$11,000 level. (Men tend to rake in bigger checks in this line, too.)

In the top 10 agencies, a tv commercials writer may start at \$8,500 and rise to \$15,000 or better.

"Many agency commercials writers came out of local station continuity," Joan told SPONSOR.

Out-of-town rates for continuity writers may start as low as \$75 a week for a cub but rise to \$7,500. Dramatic script writing continues to be a free-lance proposition.

Timebuyer salaries this fall range this way, according to Joan Sinclair:

Small agencies pay from \$90 a week to \$7,000 a year.

Medium-size shops pay \$6,500 to \$9,000.

The top 10 pay from \$6,500 to \$10,500, although the scale is much higher for men.

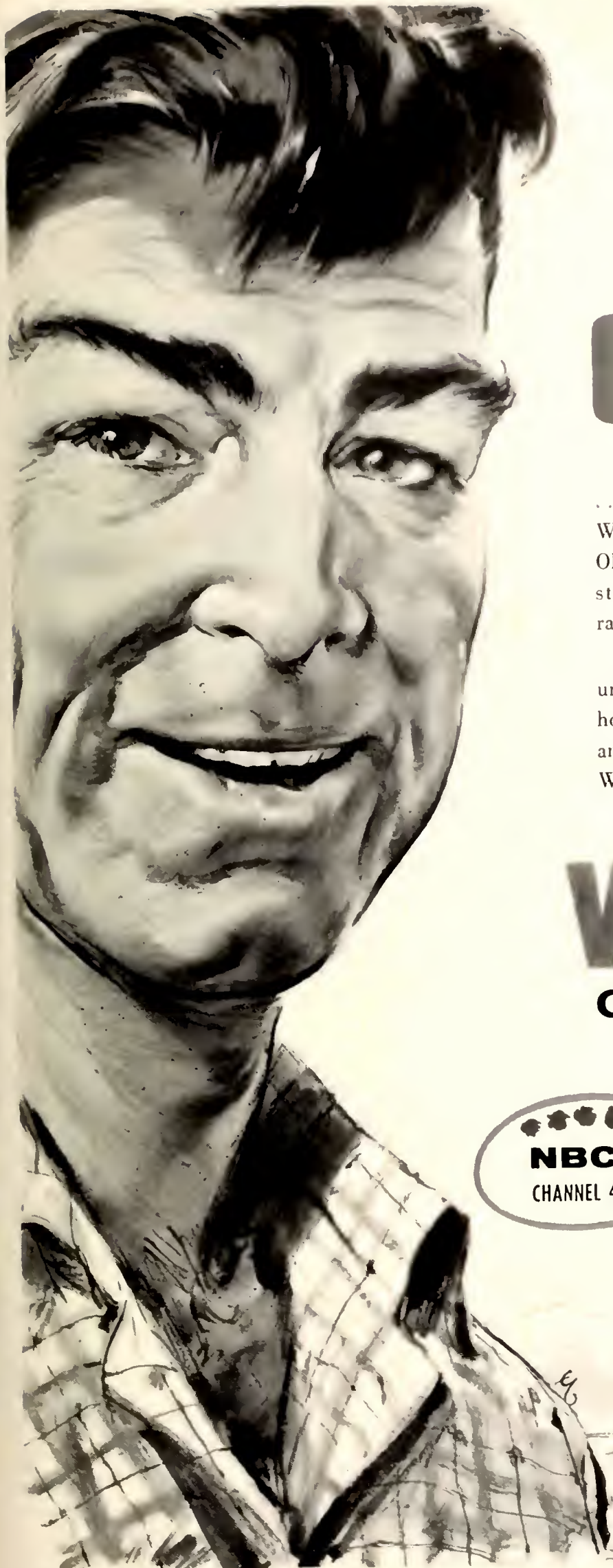
**Casting for commercials:** Agency casting directors have frequently had either acting or directing experience. Compton's Lucile Mason, a Smith graduate, knew she was heading for theatrical work from the time she studied English, Music and Drama at Smith.

Today Lucile is full-fledged casting director and commercials director for half of the agency's 33 commercial accounts. She rose through the secretarial ranks at ABC, joined the agency in 1950, having had some producing and directing experience in early television.

"We've gone the full cycle in tv casting," she told SPONSOR. "Our emphasis today is on believability and realism, just as it is in the copy. More and more commercials are actual dramatic vignettes, requiring not just pretty people talking in pear-shaped tones, but frequently character actors and actresses, less glamorous but more identifiable for the housewife."

Her criteria for picking announcers:

1. The product dictates the personality.
2. The search for individuality is on in today's competitive market, to make one commercial stand out among the many.
3. Acting, not modeling is the big up-coming thing in the majority of commercials this year, where soft-sell is the theme.



# ask any Oklahoman

... about the very real and very important role WKY-TV plays in his life. Take news, for instance. Oklahomans rely on WKY-TV's fast, accurate, state-wide reporting—as shown by the marked rating superiority of WKY-TV news programs.

WKY-TV has earned a degree of loyalty almost unbelievable to anyone who has not been to Oklahoma. This is reflected in a remarkable coverage and share-of-audience story that will convince you WKY-TV is your best buy. Ask your Katz man!

## WKY-TV OKLAHOMA CITY

THE WKY TELEVISION SYSTEM, INC.



WKY OKLAHOMA CITY

WTVT TAMPA - ST. PETERSBURG

WSFA-TV MONTGOMERY

*Represented by the Katz Agency*



# ONE MILLION AND A QUARTER DOLLARS A DAY!

That's how much  
the 553,000  
Spanish-Speaking  
People spend in  
the L.A. Area  
EACH DAY.

Those who advertise  
over KWKW get  
their share of  
this **BIG** market

For your share call  
THE 24-HOUR SPANISH  
RADIO STATION NOW.



L.A.—RYan 1-6744  
S.F.—Theo. B. Hall  
Eastern Rep.—  
National Time Sales

## 49th and Madison

### Sponsor identification problem

Have you published anything in your magazine on the subject of sponsor identification in relation to alternate week sponsorship of a tv show? The questions in mind are such things as: How does a major-minor sponsorship compare to a straight alternate week arrangement? How does each compare to an every-week sponsorship? What are the relative values of these different sponsorship set-ups if one sponsor has a greater inherent interest than the other?

Earl Timmons  
Research Director  
Stromberger, LaVene, McKenzie,  
Los Angeles

• We suggest you ask Trendex, which does sponsor identification reports regularly, for breakdown comparing sponsor identification among the varying classifications of sponsorship you refer to. We know of no special research on this subject.

### How radio sells

I would appreciate your sending me at least three copies, five if possible, of "92 Ways Radio Moves Merchandise."

SPONSOR is a basic sales tool in selling radio. It is of tremendous value both in the national and local field. The new Radio Basics is a much appreciated feature.

Robert W. Jennings  
sales manager  
WGAN, Portland, Me.

• This month Radio Basics adds a new feature—reports on number of stations used monthly by major spot radio clients. See page 42.

### Mass-manipulation menace

The current hullabaloo about so-called hidden commercials and subliminal projection brings to mind my own background and my own fears for the future.

The flash device, upon which hidden commercials is based, is none else but the good old tachistoscope or flash-meter. . .

As a former laborer in the film commercial vineyards, I feel hidden commercials give the "blurb" producer an advantage over the client. Now that commercials can't be seen, how can the client criticize them? Or better yet, even if the producer fails to meet the production deadlines, how will the client know the difference?

This is indeed a boon for the commercial film people.

A friend of mine even suggests that commercials be a half hour long and the program content be subliminal. But, this might lead to clients payments being very subliminal.

Seriously, I am against this sort of mass manipulation in the communications industry. The moral objections might subliminalize us right into direct government regulation.

Robert Schultz  
California National Productions

### Buyers' Guide problem

One of your excellent services, Program Buyers' Guide, has recently caused us a bit of "trouble." I'm trying to sell an agency that one of our stations was better for a particular product than the one tentatively on their schedule, we were unable to convince them that the "other" one was not programming classical music because the SPONSOR Guide said it was! It was listed basically as a concert station. Actually, the station did program a large amount of concert music at the time the Guide was published; but the policy was changed almost immediately afterwards, calling for nothing but light music. It was necessary for us to make a tape recording to prove our point!

We wanted you to know how "powerful" SPONSOR's acceptance is among agencies! Also, we'd like to recommend a change in your Buyers' Guide program categories—break down the concert designation into *classical* (authentic classics) and *pop concert* (light, semi-classical, mood music).

Charles (Chuck) Kline  
FM Unlimited, Inc., Chicago

### CORRECTION

Last week's report on winners in SPONSOR's first annual trade paper advertising awards inadvertently miscredited the Petry-Tv entry. Petry-Tv won a meritorious award and Bob Hutton should have been listed as the promotion executive.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE RADIO

*delivers more for the money*



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

They serve this amazingly rich inland market — with triple the retail sales of the Atlanta metropolitan market — and effective buying income of nearly \$4.6 billion, more than all of Iowa. (Sales Management's 1957 Copyrighted Survey)


## McClatchy Broadcasting Company

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





Her memory would curl yo



If you want to stay set in her mind, it takes frequency. Working frequency. Which isn't how many times you talk... but *how many times she hears you.* And CBS Radio's daytime dramas deliver frequency plus the values that give it peak effectiveness. Reach. Attentive listeners. Cost efficiency. With just five program units you reach *6.4 million different listeners a week with 3.2 commercial-minute impressions each. Cost per thousand impressions: 49¢.* The simple arithmetic of competition today – the sheer number of brands a housewife can choose from – demands this kind of frequency and reach at low cost.

## THE CBS RADIO NETWORK

So far this year, such leading cosmetics and toiletries advertisers as Campana Sales, Tom and Warner-Lambert have used dramatic serials on CBS Radio to tell their product stories to an audience of their best customers.

**Twin  
Peaks  
in the  
Twin  
Cities**

**1. Highest rating in WDGY'S history**

31.9% average share of audience says Hooper!\*

Next station's share? 24.9%.

Latest Trendex gives WDGY 29.95% average.\*\*

Newest Pulse gives WDGY first place, with more quarter hour wins than anybody—and no quarter hour below second.\*\*\*

No wonder this month is seeing . . .

**2. WDGY'S biggest billing in 34 years**

The Storz Station programming which changed Twin Cities listening habits—has automatically created a new time-buying habit. It's the new data that counts.

Get *all* of it from Blair . . . or WDGY General Manager Jack Thayer.

\*7 a.m.-6 p.m. Mon.-Sat. Aug.-Sept., 1957

\*\*7 a.m.-6 p.m. Mon.-Sat.

\*\*\*6 a.m.-6 p.m. Mon.-Sat. July-Aug., '57

**WDGY**

50,000 watts

Minneapolis St. Paul



**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.



Clients who've bought off rate card are generally worried their competitors may have bought a better deal, or that the agency could have bought better



Timebuyers who bargain realize they're alienating both stations and reps, jeopardizing legitimate accounts and creating a lot of extra work-hours for themselves

## "LET'S PUT THE BRAKES ON WHEELING AND DEALING"

So say timebuyers who report a sharp increase in bargaining this fall. They say (1) clients would pay full rate if stations held firm; (2) price-cutting undermines confidence in station; (3) better selling is the answer

**T**his week a media executive from one of the top 10 agencies told SPONSOR how he bought nighttime feature film participations priced at \$1,000 for \$700. The station was in a metropolitan market.

He told the story of his bargain not triumphantly, but sadly.

"If the station does this for us, what's it doing for another agency? The industry has to put brakes on this wheeling and dealing before it hurts itself. There is no reason for it."

His concern is echoed by many. The wheeling and dealing for spot tv time has been picking up alarming speed this fall.

The most worrisome aspects of the trend are:

- An increasing number of stations are willing to make price concessions off the rate card.
- The price cuts, limited to an average and occasional 10% in fringe time last year, now crop up in a variety of stations and time periods and some-

times are said to be as steep as 50% and more off the rate card.

- Some of the big agencies have become involved in this type of bargain-counter operation, "because if it's being done, we've got to make sure our clients get the benefit of it too."

- Timebuyers in general, whether they're wheeling and dealing or not, oppose all forms of rate card violation. Not only does it cause them infinitely more time-consuming work, but "you often lose respect for the management



**"We're seduced into buying off rate card,"—  
some buyers claim, saying that a few reps  
and stations start offering under-the-counter  
deals any time they don't get an order**

of such a station. The really worst part is that you can't ever feel sure your competitor didn't swing a better deal."

Despite many a buyer's reluctance to deal off rate card, particularly buyers with blue chip accounts in top agencies, such deals have been offered more frequently this season than in previous years.

"All you have to do with some reps is to tell them the price at which you're buying a package on his competing station and he'll come back to you with a package undercutting the one you're buying and his own rate card both. You can't very well tell him, 'No, I want to pay you more. I want rate card.'" the buyer on a package food product in a \$70 million agency told SPONSOR.

While some buyers refer to themselves as "practically seduced into bargaining" by the reps or station, others admit that the pressure comes from another direction. A few clients, particularly small-budget spot advertisers or clients relatively new to the medium, have been impressed by stories of 'bargains' to be had. As a result, they've pressured their agencies to "see what kind of price you can get."

These clients are still in the minority. Frequently, they're the same clients who were quick to investigate, and in some instances, buy barter time. But their search for bargains is having its effect upon other accounts within the same agencies and on competitive accounts. (See article on barter in SPONSOR 10 August 1957.)

"If our competition buys at \$1, we certainly can't buy the same thing at \$2," the media v.p. of an agency knee-deep in such negotiations told SPONSOR mournfully. "But while we're forced into it, we wish to heaven the stations and reps would hold firm on their rates. If they did, we'd just go back to the client and tell him, 'nix.' He'd still buy tv. He wants it, needs it and can afford it."

On the other hand, a sizable majority of buyers with blue chips accounts

in top shops maintain that they've stuck to the rate card in all recent instances and that they haven't even been approached with off-card deals.

"I don't even want to hear about these bargains," one buyer on an automotive account told SPONSOR. "I'm grateful our client doesn't do business this way and doesn't pressure for this type of buying. I'd be cutting my own throat if I introduced him to it. Besides we still feel that you get what you pay for."

But even in instances where the

clients have not been the ones to pressure for bargains, many a buyer has put the pressure on some reps or stations, particularly those whom they know to be involved in either barter deals or under-the-counter rate cutting. "If they're doing it for others," goes the reasoning, "they ought to do it for us too." And thus the vicious cycle continues and spreads.

A few agencies have changed their policy about buyer field trips, encouraging their men to go out into the local markets. This is partly to work out better schedules, but also to get out prices. However, most agencies feel such traveling adds an unnecessary overhead to the agency's already high cost of handling spot. The bulk of the rate dealing is done via telephone.

The method is simple. A growing number of buyers, if dissatisfied with the kind of deal or service the rep has

### **Why there is more bargaining today**

**Station** management is used to large increases in annual dollar volume so that the 1957 leveling off is panicking some. Particularly the last stations in top markets tend to feel under pressure now. Buyers phone stations direct (like in picture) and pit one station against the other.

**Barter** tended to open the floodgates to other price deals earlier this year. Now any station known to have bartered its time away is likely to get pressure from clients and agencies to match the barter price on comparable time periods. Barter is increasing less than such bargaining.

**Clients** are anxious to stretch their tighter budgets more in this intensely competitive sales era. They've also become conditioned to saturation buying in tv and, since most rate card packages don't cover real volume buys, more clients try to get "frequency discounts" by bargaining.

*Commonest method of bargaining is via long distance phone to station*



to offer, warn him that they'll go to the station direct and then do so.

"I've gotten as much as 70% off the rate card this way, partly by playing off one rep against the other, and partly by calling the station," one buyer told SPONSOR. (The 70% figure quoted was high—way above generally mentioned percentages.) "Of course, the by-products of these bargains are that the reps and stations resent it while doing it. The client keeps wondering what his competitor's paying. And I'm working five nights a week because I spend all my days bargaining and looking for deals. I wonder whether it's really worth it to anyone."

The reasons for the increase in wheeling and dealing are numerous:

**1. Spot tv business is not growing at its previous rate.** A number of stations and reps are complaining that business is off compared with last fall. Actually, the first half of the year showed better than a 10% increase in spot tv dollar volume.

**2. A number of station managers are quick to panic** when they see unsold time. There's some good reason for it. You can't pile up an inventory of unsold time.

At the same time, station management has been accustomed to 25% and bigger jumps in business so they're not prepared for the current leveling off. Rather than sit it out or wait to find new clients, a panicked minority prefers to get any amount of money for the time that's unsold.

**3. There's some fat in certain areas of time rates** and that's where the wheeling and dealing is at a peak. For instance, a number of stations have charged top premium rates for feature packages, prices that buyers felt were out of line from the start. So when such a station sells a \$750 participation for \$500 in such a feature package, the station's still getting what buyers feel is a fair price.

**4. Competition from spot radio has stiffened** and is beginning to make itself felt in some areas.

"If you've got a choice between two spots a week on the third tv station in a market or 10 weekly on five radio stations, which would you buy?" the top spot tv-radio executive of one of the biggest air media agencies told SPONSOR. "Radio's pricing is making it a damn good buy."

Furthermore, as more and more clients have gone into spot radio and availabilities have become scarcer, ra-



*Reps should tailor presentations to a client's specific needs, say buyers*

## How wheeling & dealing can be stopped

**Hard selling** in more creative way on the part of reps is a major key to solving the problem, according to timebuyers. If all reps serviced their accounts well, tailored their presentations and schedules to particular clients, no reputable buyer would go over their heads to the station.

**Station management** should regard the current leveling-off as temporary and stick to the rate card for fear of undermining their entire pricing structure. Some buyers feel that adding packages that take into account today's greater-frequency buying patterns would help.

**Clients** who've had long tv experience may today also look for bargains, say most timebuyers. But it's the smaller-budget fringe account which might not be able to afford the medium at the rate card that usually wheels and deals. "Basically, you get what you pay for," buyers say.

dio station management has stiffened its price policy and stuck more rigidly to its rate cards. This stiffening in radio helped put pressure on tv.

**5. There's a trend toward saturation buying in tv.** Clients have become conditioned to the need for greater advertising weight, partly because selling is tougher this year and partly because the competition within the medium itself is stiffer.

Because of this urge to buy more bulk in announcements, clients are seeking bargains that stretch their tv dollars. Barter is the extreme outcome of this need for bulk buys.

Clients have become conditioned to discount packages on the part of stations. "But these packages, like 6-Plans, and such, aren't realistic in terms of the advertiser's current needs," the media director of a top agency told SPONSOR. "Today it's more realistic to talk in terms of '20-Plans' for instance."

This is not to say that buyers are unanimously in favor of more packages. In fact, a strong majority of agency media men object to packages as a factor in making spot tv more complex to buy—and also as a form of price depressing that the medium does not actually require.

**6. Many buyers feel that the tv station reps could be doing a far more creative job of selling.** They say that too many reps still confine their activity to calling indiscriminately about availabilities, whether these fit a client's needs or not.

Their advice to reps:

- ▶ Tailor presentations specifically to the needs of the client.
- ▶ Be thoroughly informed about account activity so that your advice about schedules will be constructive.
- ▶ Provide more local market information. That's what the buyers need.
- ▶ Invest in attractive and creative presentations about your markets. ◆

# PGW'S UNIVAC MAKES SPOT EASIER TO BUY

Station availabilities computed electronically and printed up at the rate of 100 lines per minute is Peters, Griffin, Woodward's answer to the complexities of buying spot radio and tv. Two years of work and more than \$175,000 have gone into producing "the brain" now being picked

**T**he traditionally complex business of buying spot radio and television has, this week, moved a long way toward becoming less complicated. The station representative firm of Peters, Griffin, Woodward, Inc., abetted by the electronics know-how of Remington Rand, has made what may emerge as the most significant stride of the year in the simplification and speed-up of availabilities and confirmations.

The culmination of two years of analysis and experimentation at a cost in excess of \$175,000 has resulted in a Univac set-up at PGW's 18th floor suite at 250 Park Avenue in New York

that can deliver to timebuyers availabilities on both spot radio and tv with schedules cleared, offered, sold and confirmed within hours — and even minutes.

"If only we could work as fast here at the agency," one buyer told SPONSOR.

The Automated Data Processing Department of PGW has been in actual operation since 23 September. In a cork-soundproofed room this battery of electronic machines, manned by a staff of eight Remington Rand-trained PGW employees under the supervision of electronic equipment expert Wayne

Falkner, is currently serving as the data-and-order clearing house for this representative firm's radio and tv stations.

From this center come the 8½" x 12" "Availabilities" and "Confirmation Broadcast Order" forms that list adjacencies, times, days of the week, program types, rates, earned rates and other vital information. That these are printed on the electronic tabulating-printing machine at the rate of 100 lines a minute is indicative of the speed with which agency buyers can receive avails and confirmations.

"It's a big move in the right direc-



**Gangway** for progress: PGW vice president and treasurer Jones Scovern (left) and William J. Sloboda, of the business department, look on as new Remington Rand equipment was installed. Planning for this new automated data processing system began two years ago



**As fast** as new station data on changing avails and rates flows into New York office, it is processed and stored in PGW "brain"

tion," says Jerry Sprague, timebuyer at Cuningham & Walsh.

It all began two years ago in October. Jones Seavern, vice president and treasurer of PGW, began an exhaustive study of each phase of the broadcast information transmission to find some better way to serve advertisers, agencies and stations.

At the completion of his analysis, it was evident that the answer lay in a mechanized system, and Remington Rand engineers were called into consultation. The problem: how to streamline timebuying through the principles of Univac.

The first demonstration occurred in March 1956; it pointed up the need for further revision and refinements. Seven months later revised plans were completed and the specially-designed equipment went into construction. To house this gallery of robots, the PGW conference room was stripped to the plaster and refurbished. Then, unit-by-unit, the equipment was installed.

Meanwhile, staffers slated to operate this equipment were sent to the Remington Rand school in New York City. By about mid-July, the installation was complete and the machines began functioning on a "dry-run" basis, side-by-side with manual routines. Within the next 30 days, all traces of the old manual system will have disappeared.

On Monday of last week, a private showing of the Data Processing Department was held for members of the Station Representatives Association. Agency and station executives are also visiting PGW to observe "the brain."

The 4A's, long interested in the simplification of spot-buying and the eventual adoption of a standard confirmation-contract form, is also taking a long look at the PGW procedure. Some admen expressed the belief that the PGW forms could become universal for the industry.

How does the application of electronics to timebuying work?

First there is a continual flow of information (avails, rate changes, etc.) from the PGW-represented stations to the New York offices. All this data goes into the Wheeldex, or master-file, of the processing department. Then, to make it adaptable to the electronic process, it is translated into holes in cards via the alphabetical punch. The alphabetical punch is the automatic typewriter of the department. The cards that emerge from it are without

### Stations feed data to PGW



PGW workers, trained by Remington Rand, transcribe printed data into punch holes on special cards

When a buyer needs avails on a station, that outlet's data cards are fed through interpreter, tabulator, and this sorter at right



Sorted cards are then fed into this tabulator-printer which, in seconds, prints avails and orders (see below)

Detailed confirmations printed at the rate of 100 words per minute PGW order forms have all necessary information: agencies, program types, rates, times, days of the week, types of commercials, earned rates and total amounts. Speedy processing is completely mechanical, could properly boast, "Not touched by human hands"

PETERS, GRIFFIN, WOODWARD, INC.		CONFIRMATION CONTRACT FORM				
ORDER NO. 30000-1019 DATE 10/15/57 BY J. THOMPSON		ORDER NO. 12760 DATE 10/15/57				
STATION: WHO DES MOINES IOWA APPLICATION: NBC ORDER: MR RICHARD DRISCOLL WILLIAM ESTY COMPANY INC 100 EAST 42ND STREET NEW YORK 17 N.Y.	ORDER NO. 30000-1019 DATE 10/15/57 BY J. THOMPSON	ORDER NO. 12760 DATE 10/15/57	ORDER NO. 12760 DATE 10/15/57			
ELEC TRANS 10/21/57 TO 3/14/59	ANN 1	RATE CASE NO. 93037 DATE CASE NO. 021434	TYPE OF ORDER: NEW ORDER NO.: 12760			
PROGRAM	START DATE	END DATE	SPOTS	RATE	TOTAL	AMOUNT
IN BOB GRAHAM SHOW	10/21/57	3/14/59	715	730 AM PA	6.00	1098.00
IN BOB GRAHAM SHOW	10/21/57	3/14/59	745	900 AM PA	9.00	3870.00
IN BOB GRAHAM SHOW	10/21/57	3/14/59	910	930 AM PA	6.00	1098.00
IN RON KNIGHT SHOW	11/4/57	3/14/59	305	545 AM PA	9.00	3975.00
NEWS	10/21/57	3/14/59	945	900 AM PA	3.00	990.00
IN BANDSTAND	10/21/57	3/14/59	1105	1200 AM PA	9.00	13300.00
IN RON KNIGHT SHOW	10/21/57	3/14/59	1105	1200 AM PA	9.00	13300.00
IN JETTY BARBER	10/21/57	3/14/59	115	200 AM PA	3.00	199.50
						14435.00

printed characters: they have punches, making it possible for them to be fed into the calculators, interpreters, collators, sorter, and finally into the tabulator-printer which produces totals and translates the holes back into printed characters again on the avails and confirmation sheets that go to the agencies.

So when an agency timebuyer requests from PGW the availabilities on a certain station, here is what happens: The cards bearing information on that station are run through the interpreting machine, a tabulator and then through the sorter (the sorter that was used on *\$64,000 Question* to pick the questions). The sorter then tesses out those cards bearing the data pertinent to the timebuyer's request.

This stack of punched cards is then dropped into the tabulator-printer which stamps out in a matter of seconds a complete avails form that might take a typist an hour to type. This printed form then goes to the timebuyer.

The timebuyer looks at the avails, decides what he wants to order, pencils out the ones he doesn't want and returns it to the station representative. Meanwhile the cards from which the avails sheet was printed are kept in "active" file. When the buyer's confirmation arrives, the cards are sorted to delete the avails that were not accepted. The remainder—constituting the buy—are fed again into the tabulator-printer, and out comes the final six printed copies of the confirmation

order in the blinking of an eye.

Under discussion now, is a plan to incorporate the contract clause into the confirmation order, to further reduce spot-buying paper work. This move, however, will await agreement by 4A's and ad agencies.

In the near future, the service will be extended to work for the seven PGW branches around the country. It is even conceivable—but not now under consideration—that the equipment could be expanded eventually to facilitate billing.

Here is the information stored in the processing department "brain": (1) station call letters, cities, channel, power; (2) rates for every broadcast service offered by each radio or tv station; (3) station programing to show available program periods, announcements, with adjacencies and other announcement combinations; (4) names of buyers; (5) advertising agencies; (6) accounts, products, and brand names; (7) contract year details by accounts, products and types of service; (8) detailed records of services used, their costs by products or product classifications, and services ordered for future broadcasting.

On the confirmations, the tabulator-printing machine computes and prints the earned rates and amounts of announcements together with the total amount of the whole schedule.

This new electronic system at PGW not only aids that rep firm's operation in eliminating its own long process of typing and retyping avails and confirmations, but is making things simpler for stations, agencies and advertisers. The quicker a timebuyer receives his confirmation, the sooner he can get his campaign on the air.

The system, as time goes on, also will prove of value in another sphere of spot buying—the continual accumulation of advertiser and product data.

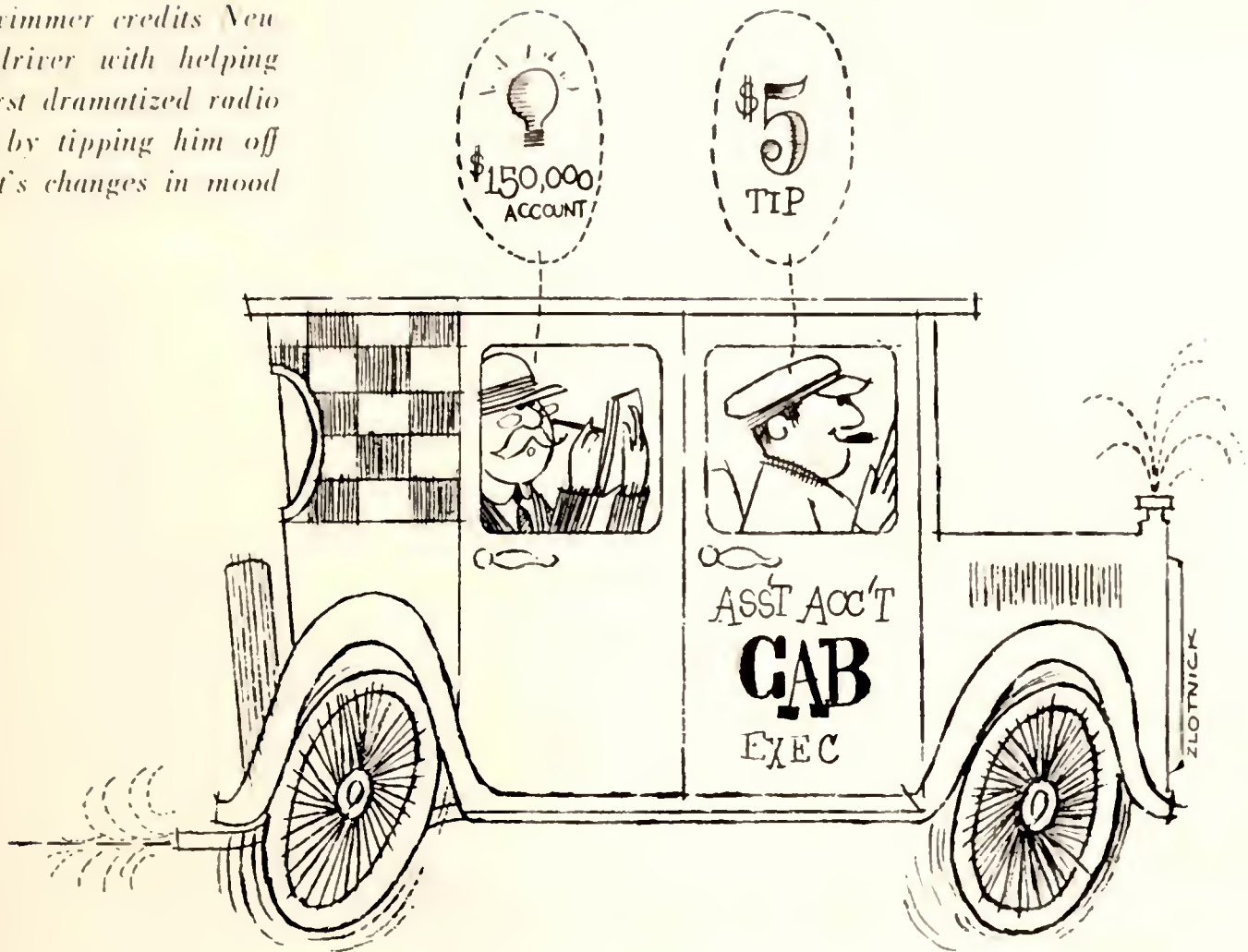
What the PGW move particularly points up is the constant effort of the industry to improve its procedures so that one day soon spot radio and spot tv will be as easy and uncomplicated to purchase as are other media.

In an upcoming issue, SPONSOR will tell of another spot-smoothing method in the area of payments to stations—the sight draft system now in use by the Morey, Humm & Warwick agency for its client, Sinclair Refining Co. ▀



**The planners:** Jones Scovern (left), vice president and treasurer of PGW who began the study that resulted in the new Data Processing Department, was conferring with Kenneth Shonberg of Remington Rand over blueprints when this picture was taken

Walter Schwimmer credits New York taxi driver with helping to launch first dramatized radio commercial by tipping him off on his client's changes in mood



## THE FUNNY RADIO COMMERCIAL, CIRCA 1930

From Walter Schwimmer the story of how radio's first dramatized commercial was born, as told in his new book, "What Have You Done For Me Lately?"

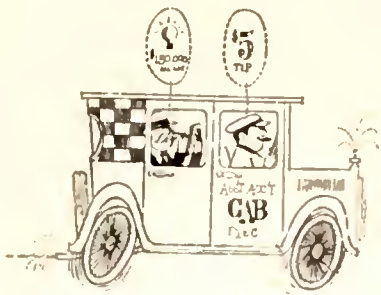
*Slightly condensed, here is a chapter from a veteran adman's witty account of life among his clients: it's from his recently published book, "What Have You Done For Me Lately?" (Citadel). After 15 years as a partner in the highly successful Schwimmer & Scott advertising agency, Chicago, Walter Schwimmer is now president of Walter Schwimmer, Inc., which packages tv-radio shows.*

**R**ight now a cab driver is very likely circulating about somewhere in New York City, a cab driver whom I will call Joe. I am most fond of Joe and so I am forced to change all sorts of names, dates, and places in relating the story of how the first dramatized spot announcement in the history of radio was born.

You're going to be a bit puzzled about how Joe fits into this, but I will do my best to clear this up for you in due course, so for a moment let's leave

him cruising down Manhattan's Sixth Avenue and ringing up a few fares, while you and I skip over to the thirteenth floor of the Lincoln Tower on Wacker Drive in Chicago.

The time is the early thirties, and I am talking to Emil, my new business brain, who has just burst into my office with a sensational idea that he is boiling to reveal. I have to be careful when Emil bounces a new brainstorm at me because most of the time his ideas are outrageously impractical.



*Joe, the taxicab driver, knew when it was time to suggest radio again*

and then again, sometimes they are absolutely brilliant and right on the target. In either case, Emil can't tell the difference at the outset, so I have to act real cagey. If I criticize his notion or ridicule it in any way, he might go off in a huff and sulk. Then I do not get a lick of work out of him for several days. So if the idea is just plain wacky, I pretend it's got possibilities anyway, and then give it the pigeonhole treatment. After a while even Emil forgets about it, and then we've got everything all squared away until the next brainstorm comes along.

But when he comes up with a gem of purest ray serene, I can get just as excited as Emil. We galvanize into action fast and there's a lot of activity around the joint as we prepare to explode the new bombshell on unsuspecting advertisers.

A word about Emil. He was once the biggest drunk on Chicago's Advertising Row. When Emil got blind, he did the job complete. He went all the way. He would vanish for three to five days, during which time he would be totally incommunicado. Finally, when he came to, a mysterious phone call would filter in from out of the cosmos where it appears a being had just materialized. The message would be garbled and inexplicable but by thought transference, clairvoyance, and sometimes an assist by a policeman, we would ferret out Emil in some disreputable dive, bereft of money, clothes, and even his glasses. Whereupon we would ransom the body, redeem his belongings, and pack him off to his abode for a night's slumber.

In the morning, an hour before anyone else arrived, there would be Emil

back at his desk at S & S, sober and submissive, spectacled and professorial, beating out a busy tattoo on his Remington.

I often wondered if I could continue to afford the luxury of Emil. He was forever in debt to us, forever borrowing more and more, forever inventing new ways to run up bills when he went off on a bat—and worst of all, there would be weeks when Emil would be completely unproductive. But all this I freely forgive. In my book he owes me nothing.

Because Emil had a touch of genius, and he gave the agency a creative spark that it sorely needed. He was responsible for some of the brightest ideas incubated at S & S. He did one more thing for me for which I will be eternally grateful. He was the first to discover, appreciate, and laud the abilities I had. This was something new to me. Emil built up my ego. He gave me confidence. Because of Emil, I thought I was capable of wonderful things.

But without further ado, herewith the details about radio's first dramatized spot announcement. Emil dreamed it up. I was dazzled by its potential. Up until then, all radio announcements had been delivered "straight." To add flavor, sometimes they were tied in with a news flash, or a weather report. Emil said we should put showmanship into it. He said that there was no reason why thirty or sixty seconds couldn't pack entertainment value. I applauded the idea, said it was an inspiration, and we immediately got up a little presentation explaining the plan and just how we proposed to use it. Then Emil wrote a letter to accompany the presentation, and we sent out a mailing to about five hundred likely advertisers. After which I departed on a vacation.

I had been gone about five days, when a frantic telephone call came through. It was Emil and he was excited. A letter had just come in from the Worthington Frankfurter Company. The letter said that they were interested in our idea and would be happy to discuss it at their offices

**SCHWIMMER AD AGENCY  
PIONEERED IN RADIO**



Walter Schwimmer's entry into agency business came with this direct mail piece. Later Schwimmer & Scott agency became nationally known. Among its pioneering ventures: a radio quiz giveaway called *Tello-Test* and the dramatized radio announcement technique whose hilarious beginnings are described by Schwimmer on these pages



Walter Schwimmer in 1939 and today





in New York with one of our representatives. . . .

A letter was dispatched to Worthington notifying them that I would be down to see them in a few days, and then Emil and I plotted strategy. We decided that it wasn't enough to explain the idea, we had to demonstrate it. So Emil, with an assist from me, concocted the world's first dramatized spot announcement.

At that time, there was a leading vaudeville star by the name of George Givot who was styled as the "Greek Ambassador." George would talk about a mythical restaurant that he owned called "Acropolis Number 7."

We used Givot as the central character, doing thirty-second and one-minute spots, talking about events in his fictitious eatery. Naturally, it was an easy transition to "work" in a plug for the Worthington frankfurters, a specialty of the "house." He did it in his Greek dialect, at which he was a past master. It was not only most effective, it was downright funny! (Even at this date, I admire the "spot".)

Well, sir, I arrived in New York none too sure of myself and nervous as a cat. When I showed up at the Worthington plant, the atmosphere and the type of people I met did nothing to bolster my confidence. The place looked like a throwback to the nineteenth century—the kind of offices you might read about in Dickens. Clerks working on high stools, wearing eye shades, scratching over ledgers with quill pens. The office of John Worthington, President, was in character. He looked like a caricature of an English lord, and he was seated behind an old-fashioned, roll-top desk. There was a fireplace in the room and beside it a scuttle of coal, although it was a hot day in August. The Worthingtons were not only English, they were *very English*. Also present were his sons, Robert and Charles. They were all formal, courteous, civil, and cold as ice. Simpson, a pleasant, sleepy, spare-looking gent, who actually appeared human, was called in, too. Simpson was the sales manager.

"God help me," I groaned to myself. "this is the last outfit in the world that will go for the kind of off-beat, nutsy announcement that we have cooked up."

I explained my idea. They listened attentively. They asked me intelligent questions. After about two hours of

this, they thanked me courteously and bade me good day. As I was departing, it occurred to me that I had muffed the sale, and that, sure as shooting, nothing was ever going to come of this. I had to come up with something—fast.

"Gentlemen," I said as Mr. Simpson handed me my hat, "you have been nice enough to give me a full opportunity to tell my story, but before I leave New York, I would be most appreciative if you would extend me one more courtesy. I have actually prepared a transcription for Worthington on your frankfurters exactly as I propose you use it on the air. . . . I certainly believe that you should at least hear it before I return to

Chicago," (the agency's headquarters).

They exchanged glances. I had touched on the old English *noblesse oblige*, and they were hooked. There was nothing they could do but assent. So a date was made for three o'clock in the afternoon at a broadcasting studio where I would play the recording. I left feeling that I still had my foot in the door.

At three o'clock, punctually, Mr. Worthington Sr. and Mr. Simpson arrived, and we spun the record. Miracle of miracles! They got a charge out of it. They smiled! They liked it!

But—

They thanked me, remarked that the announcement was "nice," put on their  
(Please turn to page 30)

## DOES WALTER SCHWIMMER MEAN IT ?

"What Have You Done For Me Lately?" is frank, realistic but nostalgic. Walter Schwimmer says that when friends ask him about the "ad game," he replies that: "If the advertising business is a game, so is a duel to the death with fixed bayonets at three paces." (Hence the illustration of admen with daggers shown below, which is from the book jacket.) But Schwimmer's account of agency life is written with bounciness rather than acrimony. The chapter on these pages reflects the fact that Schwimmer was among the pioneers in creative use of radio. Today he remains an active factor in tv and radio production through his packaging firm, Walter Schwimmer, Inc. Among the company's tv shows: *Championship Bowling, All-Star Golf*.



*Planning team: Emil Mogul, agency president; Myron A. Mahler, v.p. and air media creative director for Mogul; Louis Fried, president of National Shoes; and Milton Guttenplan, v.p. and agency account supervisor on National*



## DOES RADIO FOLLOW YOUR CUSTOMERS TO SUBURBIA?

National Shoes finds radio habits go with the population drift to the suburbs while other media most often gets left behind in the big city

**“W**hen the population moves, it takes radio along too.”

Milton Guttenplan, vice president of Emil Mogul Co., Inc., and account supervisor for National Shoes, Inc., cites this as one of the big reasons National continues to lean so heavily on the medium.

Guttenplan points out that, “Listening habits do not change as much as other media usage” in the current trend toward decentralization. With the big move to the suburbs, radio still reaches out in the same trading area, while metropolitan newspapers are usually left behind in the city. Guttenplan feels that women particularly limit or cut off their reading of newspapers. He credits the retention of listening habits as probably one reason why metropolitan stations are presently enjoying a “heyday.”

Another reason for National’s radio use is the important automobile listener and the medium’s ability to reach the prospective customer while he is in motion.

National Shoes occupies a somewhat unique position in its field with a successful history of heavy radio (and to a lesser extent tv) usage for the

past 17 years. When the chain of retail shoe stores moved its account over to Mogul in 1940 it was a print-media-only advertiser. During the first year with Mogul, National put its entire ad budget of \$50,000 into radio.

Budget for the current fiscal year which started 31 July is in “the middle six figures” and tops the previous year by 18%. Air media will get 65%. Radio, with the major share of this budget, is being used via programs, participations and spots on the average of 690 announcements a week on 27 stations in five states (New York, New Jersey, Connecticut, Massachusetts and Maryland) covered by the chain.

National is not an in-and-out advertiser and most of its air contracts are for 52-weeks. Penetration is stepped up during peak selling seasons.

In radio programing, the main concentration is on personality-headed shows. National also goes in for foreign language programing (Spanish, German and Polish) and shows geared to the Negro audience. On stations outside of the New York market if foreign language programs are not available, group appeal vehicles are sought.

For example in an area heavily populated by people of Polish extraction, National may sponsor a polka music show.

The current advertising theme is, “So lovely . . . for so little, too.” But National’s famous “Ring the bell” continues to be a mainstay. The bell, which started out as simply a radio jingle, has become the company trademark and is used in all advertising, at the stores and even on company stationery.

Other copy points stress:

- Wear tests—these are “blind” comparative tests with higher priced shoes.

- Care in fitting.

A pioneer television advertiser, National was one of the first shoe firms to go into the medium when it started sponsoring western films on WATV, Newark, in 1948. However, tv advertising today is limited to co-sponsorship of *The Children’s Theatre* (WRCA-TV, New York), Saturday 9-9:30 a.m.

The program features prize giveaways to members of National’s Adventure Club. Prizes include Schwinn  
*(Please turn to page 73)*

# NETWORK SALES CONTINUE RISE

SPONSOR index of web radio business shows sales, in terms of program time, during the week beginning 12 October, were 6.5% ahead of figure four weeks ago. New spot radio data shown

**N**etwork radio sales, in terms of program time, are up again.

SPONSOR's network business indicator shows that all four networks have a total of 123.2 hours sold during the week beginning the date of this issue—12 October.

This compares with 115.7 hours reported in the last issue of Radio Basics and covering the week beginning 14 September. The latter week, in turn, had been 11.4% ahead of the network figure the month previously.

The latest network client list shows

an increasing interest in the short commercial at NBC. A total of 31 short announcements were sold by NBC to P&G, P. Lorillard and Grove Laboratories.

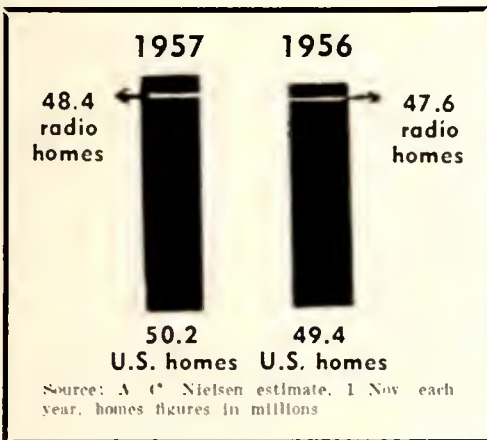
The total of new short announcement sales breaks down into 60 30-second and 21 six-second plugs. P&G was hired back to network radio via this type of buy; its new purchase consists of 21 30-second and 20 six-second commercials for Gleeu. (For the background of this P&G buy, see SPONSOR-SCOPE, 21 September 1957.)

A new feature in Radio Basics begins with this issue—a six-month summary of spot radio campaigns in various industries. The information is gathered by Executives' Radio-Tv Service and published in "Spot Radio Report." More detailed data on this campaign can be found in the report itself. The first summary, covering a number of food advertisers, will be found on the following page.

Among the clients listed are General Foods, General Mills, Kraft, Lipton, A&P, Borden and Heinz.

## 1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of August 1957				
	Stations on air	CPs not on air	New station requests	New station bids in hearing
Am	3113	148	340	109
Fm	532	30	37	5
End of August 1956				
Am	2939	112	268	127
Fm	525	20	9	0

Source: FCC monthly reports commercial stations

Radio set index

Set location	1957	1956
Home	90,000,000	82,000,000
Auto	35,000,000	32,000,000
Public places	10,000,000*	10,000,000
<b>Total</b>	<b>135,000,000</b>	<b>124,000,000</b>

Source: RAB, 1 January 1956, 1 July 1957; sets in working order. \*No new information.

Radio set sales index

Type	Aug. 1957	Aug. 1956	Eight Months 1957	Eight Months 1956
Home	710,553	681,152	4,947,006	4,648,707
Auto	301,971	198,087	3,392,926	2,710,303
<b>Total</b>	<b>1,012,524</b>	<b>879,239</b>	<b>8,299,926</b>	<b>7,359,010</b>

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales; auto figures are factory production.

## 2. SPOT RADIO BASICS

### Spot listening market index

Figures for the 10 markets at right show percentage of homes using radio (in and out of home) during March in Anchorage, Fairbanks, Jackson; during April, in Montgomery, Nashville; during May in Honolulu; during June in Corpus Christi, Phoenix, San Juan; during June-July in Miami. Data comes from Pulse, covers average quarter-hour listening during the week.

How local markets compare in listening levels by three-hour day parts

Market	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
Anchorage, Alaska	31.2	36.7	26.0	27.0	25.6	17.1
Corpus Christi	22.8	25.8	24.9	27.7	23.4	14.4
Fairbanks, Alaska	28.6	34.4	33.4	26.7	24.9	16.3
Honolulu	12.5	14.2	13.8	11.7	12.1	6.3
Jackson, Miss.	23.4	26.4	25.6	26.2	*	*
Miami	25.2	30.0	28.7	28.8	22.5	16.6
Montgomery, Ala.	23.0	28.2	27.2	26.5	16.8	11.0
Nashville	24.0	23.2	21.7	22.2	20.8	14.2
Phoenix	25.8	30.7	28.5	29.1	24.4	17.7
San Juan, P.R.	27.4	27.9	24.1	23.1	26.2	9.5

\* Not surveyed after 6 p.m.

### How food clients use spot radio: six-month summaries of 83 campaigns

Advertiser & Brand	Agency	NUMBER OF STATIONS USED					
		Feb.	Mar.	Apr.	May	June	July
A & P	Paris & Peart	21	23	29	27	19	25
Alderney Dairy	Anderson & Cairns	4	4	-	-	-	-
American Home Foods (ravioli & sauce)	Y&R	-	-	-	-	-	76
Aunt Nellie's Foods (canned vegetables)	EW	1	1	1	1	1	1
Mrs. Baird's Bakery	Tracy-Locke	23	23	23	23	19	15
Beech-Nut Life Savers (baby foods)	K&E	-	1	4	5	5	5
Borden (all prods.)	Y&R	37	37	8	8	8	8
Borden (evaporated milk)	Y&R	13	13	13	15	14	17
Borden (Southern Div.)	Tracy-Locke	14	13	13	13	13	13
Brockles Foods	Hepworth	-	-	1	1	1	1
Burnett's vanilla	Geyer Adv.	35	35	35	-	-	-
College Inn Foods	Edward H. Weiss	*	*	8	8	-	-
Crown Products (Lady's Choice foods)	Durstine	9	9	9	9	9	9
Duffy Mott (Clapps baby foods)	Y&R	97	114	114	114	114	114
Durkee Famous Foods	Meldrum & Fewsmith	*	*	*	*	1	1
Durr Packing (meat)	Farquhar	4	4	4	4	4	4
Fairfax Baking (Skylark bread)	R&R	70	70	70	70	70	70
Fairmont Foods (butter, strawberries)	DDB	1	-	5	5	-	-
Frito Co. (Cheetos)	R&R	1	1	1	1	-	1
Frito Co.	Tracy-Locke	1	1	1	1	1	1
Frito Co. (Western Div.)	R&R	*	7	7	1	1	-
Florida Avocado & Lime Commission	Grant	-	-	-	-	-	1
General Baking	Henderson Adv.	2	2	2	5	5	5
General Foods (Jell-O instant pudding)	Y&R	-	-	-	-	304	-

Advertiser & Brand	Agency	NUMBER OF STATIONS USED					
		Feb.	Mar.	Apr.	May	June	July
General Foods (Jell-O gelatin)	Y&R	3	3				425
General Mills (Gold Medal flour)	D-F-S	9	9	9		2	4
General Mills (Puritasnow flour)	Knox Reeves	4	4	4	4		
General Mills (Red Star flour)	Knox Reeves	1	1	1	1		
Gerber Prods. (baby foods)	D'Arcy	31	22	22	22	22	22
Goodman & Sons (noodles & soups)	DDB						
Hawaiian Pineapple Co.	Aver	1	1	1	1	1	1
Heekin Co. (Happy Family baking powder)	Ralph H. Jones	11	11	12	12	12	12
Heinz	Maxon	80					
Henblein Co. (Maypo cereal)	Bryan Houston	6			*		
H. P. Hood & Sons (all prods.)	K&E	1	1		1		1
H. P. Hood & Sons (Dry Milk Div.)	K&E	*	28		28	28	28
H. P. Hood & Sons (Ice Cream Div.)	K&E	1	1		10	3	10
H. P. Hood & Sons (Food Div.)	K&E	1	1		1	1	1
H. P. Hood & Sons (Milk Div.)	K&E	1	1		9		
Hygrade (canned meats)	W. B. Doner	*	*	*	13	13	13
Imperial Sugar	Tracy-Locke	15	4	2	2	2	2
International Salt (Sterling salt)	BBDO	15	3	3	3	3	8
Interstate Bakeries (Roman Meal bread)	Durstine	*	*	*	*	*	17
Jewel Food Stores	Christiansen	3	3	3	3	3	3
Junket Foods (Danish dessert)	SSC&B	*	*	*	2	2	2
Junket Foods (quick fudge mix)	SSC&B	9	9	9			
Kannegiesser & Co.	Paris & Peart	1	1	1	1	1	1
Kraft (Miracle margarine)	Needham, Louis & Brorby				9	9	
Kroger Foods	Ralph H. Jones	165	172	173	178	178	171
Lea & Perrins (Worcestershire)	Humphrey, Alley & Richard	*	*	*	1	1	1
Levy's bread	DDB	6	7	4	3	2	2
Lipton (soups)	Y&R	23	23	13	13	7	7
Maine Sardine Industry	BBDO	83	83	83			91
Miami Margarine Co. (s'Fd dressings & marg.)	Ralph H. Jones	*	*	*	*	2	2
Milnot Co.	Mc-E	*	*	9	9	9	
National Biscuit Co. (various prods.)	Mc-E	226	212	212	212	212	212
National Sugar (Jack Frost)	Y&R	1	1	1	1	1	1
Peters Sausage	Betteridge & Co.	1	1	1	1	1	1
Pure Food Co. (all prods.)	J. M. Mathes	2	2	2	2	2	2
Quaker Oats Co. (corn goods)	John W. Shaw	11					
Quaker Oats (Ken-L-Ration)	NL&B	3	2	1	2	4	
Quaker Oats (frozen pancakes, waffles)	JWT	2	2	7	7	6	
Quaker Oats (pancake mix)	JWT	5	5	5	5		
Re-Dan Packing Co. (Cadet dog food)	Paris & Peart	2	2	3	3	3	3
Reddi-Wip Co.	R&R	5	5				
Richardson & Rohhins	Gray & Rogers	28	28	28	35	36	35
Roman Meal (cereals & muffin mix)	Durstine	11	11	11	11	11	
San Giorgio Macaroni (sauces, noodles)	Van sant Dngdale	22	22	22	22	2	
Schlinderberg-Kurdle (Esskay meat)	Van sant Dngdale	7	7	7	7	9	9
Sealtest (ice cream)	W. B. Doner	*	*	*	20	21	21
Sealtest (Milk Div.)	W. B. Doner	*	*	*	20	23	23
Shedd-Bartush Foods (Shedd's prods.)	Betteridge & Co.	15	15	15	15	15	15
Stoux Honey Assoc.	EW	25	25				
Skinner & Eddy (Icy Point salmon)	Paris & Peart	*	1	1	1	1	1
Spang Baking (bread prods.)	Gregory-House	3	3	3	4	4	3
Stahl-Meyers (Cheez-Dog)	Hicks & Greist	*	*	*	*	3	3
Suppiger (Brooks foods)	D'Arcy	1	1	1	4	4	4
Swift (Allsweet)	JWT				12	13	13
Swift (County Fair sausage)	Mc-E	*	1	1			
Swift (New Tender franks)	Mc-E	5					
Swift (various prods.)	Mc-E	5	5	5	5	5	5
Tolerton & Warfield (Council Oats grocery)	W. D. Lyon & Co.	17	17	16	16	16	16
Wesson	Fitzgerald	4	4	4	4		4

Note: - Indicates advertiser inactive during month indicated.  
 \* indicates agency did not report account during month indicated

This is the first in a series of summaries to appear in Radio Basics. Future summaries, also covering a six-month period, will appear in coming issues on other industries active in spot. The data above is from the August 1957 "Spot Radio Report" of Executives Radio-Tv Service, which receives its information from the agencies listed. More detailed data, including stations used, time of day purchased, type of buy made, can be found in the report itself.

# 3. NETWORK TIME PURCHASES RISE 6.5%

## NETWORK BUSINESS INDICATOR

Program Hours Sponsored	
Week beginning	Hours
12 Oct.	123.2
14 Sept.	115.7

Network radio sales, in terms of program time, are up 6.5% for the current week compared with four weeks ago, according to SPONSOR. Sales figures in the business indicator at left are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-second and 8-second commercials are considered as 30 seconds of program time while 20-second and 30-second commercials are considered two minutes of program time. In the list below, covering week beginning 12 October, minute commercials sold as such are figured as five minutes of program time.

## ABC

**AFL-CIO:** institutional; *Ed. P. Morgan*; M-F; 75 min.; *J. W. Vandercook*; M-F; 25 min.  
**American Bird Food Mfg. Co.:** *Breakfast Club*; M; 5 min.  
**Assemblies of God:** religious; *Revivaltime*; Su; 30 min.  
**Bankers Life:** White Cross Hospital Plan; *Paul Harvey*; Su; 15 min.  
**Beatrice Foods:** LaChoy; *Breakfast Club*; Th; 5 min.  
**Beltone:** hearing aids; *Breakfast Club*; Tu; 5 min.  
**Bristol-Myers:** Bufferin; *Breakfast Club*; M,W,F; 15 min.  
**Campana Sales:** Ayds, Italian Balm; *Breakfast Club*; M; 5 min.  
**Chrysler:** *Breakfast Club*; M-F; 25 min.; *Weekday News*; 50 min.  
**Duffy-Mott:** Sunsweet prunes, juice; *Breakfast Club*; Tu,F; 10 min.  
**Dupont:** Zerone; weather programs; M-Su; 150 min.; *Breakfast Club*; M-F; 25 min.  
**EKCO Products:** kitchen utensils; *Breakfast Club*; M-F; 25 min.  
**Foster-Milburn:** Doan's pills; *Herb Oscar Anderson*; F; 5 min.  
**Frito Co.:** Fritos; *Breakfast Club*; W,Th,F; 15 min.  
**General Foods:** Calumet; *Breakfast Club*; M; 5 min.; Post Cereals; *Breakfast Club*; M-F; 25 min.  
**Gospel Broadcasting:** *Old Fashioned Revival Hour*; Su; 60 min.  
**Billy Graham:** religious; *Hour of Decision*; Su; 30 min.  
**H. J. Heinz:** soups; *Breakfast Club*; Th; 5 min.; *Herb Oscar Anderson*; F; 5 min.  
**Highland Church of Christ:** religious; *Herald of Truth*; Su; 30 min.  
**Kreschmer Corp.:** wheat germ; *Breakfast Club*; Tu; 5 min.  
**KVP Co.:** freezer wrap, shelving paper; *Breakfast Club*; F; 5 min.  
**Lewyt Corp.:** vacuum cleaners; *Breakfast Club*; Th; 5 min.  
**Magla Products:** ironing board covers; *Breakfast Club*; Th; 5 min.  
**Midas Muffler:** auto mufflers; *Weekday Newscasts*; M-F; 25 min.  
**Milner Products:** Perma Starch, Pine-Sol; *Breakfast Club*; W; 5 min.  
**Charles Musselman:** applesauce; *Breakfast Club*; W-F; 15 min.  
**National Brands, div. of Sterling Drug:** Dr. Caldwell's; *Sunshine Boys*; M-F; 25 min.  
**Nestle Co.:** Nescafe; *Breakfast Club*; Tu,W,F; 15 min.; *Herb Oscar Anderson*; W,Th,F; 15 min.  
**Norwich-Pharmaceutical:** Pepto-Bismol; *Weekend News*; Sa,Su; 90 min.  
**Oral Roberts Evangelistic Assn.:** religious; *Oral Roberts' Broadcasts*; Su; 30 min.  
**Charles Pfizer:** animal feed & poultry remedies; *Breakfast Club*; Tu; 5 min.  
**Plough, Inc.:** Musterole, St. Josephs Aspirin, others; *Newscasts*; M-F; 35 min.  
**Radio Bible Class:** religious; *Radio Bible Class*; Su; 60 min.  
**R. J. Reynolds:** Winston; *Weekday Newscasts*; M-F; 100 min.; *Weekend Newscasts*; Sa,Su; 90 min.  
**Sandura Company:** floor covering; *Breakfast Club*; Th; 5 min.  
**Scholl Mfg.:** Zino Pads, others; *Breakfast Club*; F; 5 min.  
**Sleep-Eze:** sleeping tablets; *Breakfast Club*; M,F; 10 min.  
**Voice of Prophecy:** institutional; *Voice of Prophecy*; Su; 30 min.  
**Dr. Thomas Wyatt:** institutional; *Wings of Healing*; Su; 30 min.

## CBS

**Aluminum Cooking Utensil Co.:** *Nora Drake*; F; 7½ min.; *Road of Life*; Th; 7½ min.  
**American Bird Food:** *Houseparty*; Th; 7½ min.  
**American Home Foods:** *Wendy Warren*; Th,F; 10 min.; *Chef Boy-ar-dee* pizza pic; *Amos 'n' Andy*; Tu,Th; 15 min.

**NOTE:** Data on time purchased refers to weekly brand or advertiser total for each program. Time bought for particular brands is shown where possible. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week the brands were advertised. Except for about half a dozen of their sponsors, brand

**American Home Prod.:** *Wendy Warren*; Th,F; 10 min.  
**Angostura-Wupperman:** *Arthur Godfrey*; F; 10 min.  
**Armour:** *Arthur Godfrey*; Th,F; 30 min.  
**Best Foods:** *Helen Trent*; Tu; 7½ min.; *Our Gal Sunday*; M; 7½ min.; *Nora Drake*; M,W; 15 min.; *Road of Life*; Th; 7½ min.; *Second Mrs. Burton*; W,F; 15 min.; *Johnny Dollar*; Su; 5 min.; *Gunsmoke*; Sa,Su; 10 min.; *Young Dr. Malone*; Tu; 7½ min.; *Amos 'n' Andy*; Tu,Sa; 10 min.; *Galen Drake*; Sa; 5 min.  
**Bristol Myers:** *Arthur Godfrey*; M,W; 60 min.  
**Campana Sales:** *Robert Q. Lewis*; Sa; 5 min.  
**Chesebrough-Pond's:** *Sports Time*; M,W,F; 5 min.; *Football Scoreboard*; Sa; 15 min.  
**Chun King Sales:** *Arthur Godfrey*; W & F, alt. wks.; 15 min.  
**Clairel:** *Galen Drake*; Sa; 5 min.  
**Colgate-Palmolive:** *Our Gal Sunday*; M-F; 37½ min.; *Backstage Wife*; M-F; 37½ min.; *Strike It Rich*; M-F; 37½ min.; *2nd Mrs. Burton*; M-F; 37½ min.  
**Curtis Circulation:** *Arthur Godfrey*; Tu; 15 min.  
**Ex-Lax:** *City Hospital*; Sa; 5 min.; *Robert Q. Lewis*; Tu,Th,F; 15 min.; *Suspense*; Su; 5 min.; *World Tonight*; F; 5 min.  
**Ford Motor:** Ford div.; *Ford Road Show* *Bing Crosby*, *Rosemary Clooney*; M-F; 25 min.; Sa; 10 min.; Su; 20 min.; *World News Round Up*; M-F; 25 min.; *Ford Road Show*—*Arthur Godfrey*; M-F; 125 min.; *Eduard R. Murrow*; M-F; 75 min.  
**General Electric:** Hotpoint div.; *Robert Q. Lewis*; Sa; 5 min.; *Galen Drake*; Sa; 5 min.  
**General Foods:** *Arthur Godfrey*; Tu,Th, every 4th F; 33¾ min.; *Wendy Warren*; Th; 5 min.; *World News Roundup*; Su; 5 min.; *Gunsmoke*; Su; 5 min.; *Our Miss Brooks*; Su; 5 min.; *Amos 'n' Andy Music Hall*; M-F; 25 min.; *Galen Drake*; Sa; 5 min.; *Robert Q. Lewis*; Sa; 5 min.; *Gunsmoke*; Sa; 5 min.  
**General Mills:** Bisquick; *Strike It Rich*; M; 7½ min.; *Our Gal Sunday*; Tu; 7½ min.; *Road of Life*; W; 7½ min.; *Nora Drake*; Th; 7½ min.; *Backstage Wife*; F; 7½ min.  
**General Motors:** Chevrolet; *Allan Jackson*—*News*; Sa; 20 min.; *Robert Trout*—*News*; Su,M-F; 50 min.; *Soap Box Derby*; Su; 15 min.; Delco; *Lowell Thomas*; M-F; 75 min.; GMC trucks; *Farm News*; Sa; 5 min.; *Saturday Nite Country Style*; Sa; 5 min.; *FBI in Peace & War*; Su; 5 min.  
**Hartz Mountain Prod.:** *Arthur Godfrey*; Th & F, alt. wks.; 15 min.  
**H. J. Heinz:** *Sez Who?*; Su; 5 min.  
**Home Insurance Co.:** *Jack Benny*; Su; 30 min.  
**Hudson Vitamin Products:** *Galen Drake*; Sa; 5 min.  
**Kitchens of Sara Lee:** *Arthur Godfrey*; F; 15 min.  
**Lever Bros.:** *Ma Perkins*; M-F; 37½ min.; *Romance of Helen Trent*; M-F; 37½ min.; *Ma Perkins*; M-F alt. wks.; 18¾ min.; *Young Dr. Malone*; M-F; 37½ min.; *House Party*; M-F; 37½ min.; Lipton div.; *Ma Perkins*; M-F; 37½ min.  
**Lewis Howe:** *Robert Q. Lewis*; Sa; 5 min.  
**Longines-Wittnauer:** *Longines Symphonette*; Su; 30 min.  
**P. Lorillard:** Kent; *World Tonight*; F,Sa,Su; 15 min.; *Indictment*; Su; 5 min.; *Mitch Miller*; Su; 5 min.; *Sports Resume*; Sa,Su; 10 min.; *Saturday Night Country*; Sa; 5 min.; *Amos 'n' Andy*; F,Sa; 10 min.; *Johnny Dollar*; Su; 5 min.; *Robert Q. Lewis*; F; 5 min.; *Suspense*; Su; 5 min.; *FBI in Peace & War*; Su; 5 min.; *World News Roundup*; Su; 5 min.; *Washington Week*; Su; 5 min.  
**Miles Labs:** *Wendy Warren*; M-F; 25 min.; *Bill Downs*—*News*; M-F; 25 min.  
**Milner Products:** *Robert Q. Lewis*; Sa; 5 min.  
**Philip Morris:** *Country Music Show*; F,Su; 50 min.

Information was not available from CBS. List shows complete client roster up to presstime. In NBC list, rot. means commercials are rotated on different days of the week under the web's run-of-schedule plan. All data is in terms of program time, except for MBS and NBC where commercials shorter than a minute are listed separately. On NBC radio, minute commercials are arbitrarily credited as five minutes of program time.

**Mutual of Omaha:** *Arthur Godfrey*; Tu & every 4th F; 18<sup>30</sup> min.  
**North American Philips:** *Herman Hickman-Sports*; M,W,F; 15 min.  
**Pharma-Craft Corp.:** *Arthur Godfrey*; M, alt. Tu,F; 30 min.; *Helen Trent*; W,F; 15 min.; *Nora Drake*; Tu,Th; 15 min.; *Young Dr. Malone*; alt. M; 7<sup>15</sup> min.; *Houseparty*; M,F; 15 min.  
**Plough, Inc.:** St. Joseph aspirin, Mustecole; *Robert Q. Lewis*; Tu,Th,Sa; 15 min.  
**Ralston-Purina:** *Our Gal Sunday*; F; 7<sup>15</sup> min.; *Nora Drake*; Tu; 7<sup>15</sup> min.; *Young Dr. Malone*; W; 7<sup>15</sup> min.; *Second Mrs. Burton*; M,Th; 15 min.  
**Reader's Digest:** *Arthur Godfrey*; M; 15 min.  
**R. J. Reynolds:** *Herman Hickman-Sports*; Tu,Th,Sa; 15 min.  
**Scott Paper:** *Backstage Wife*; F; 7<sup>15</sup> min.; *Young Dr. Malone*; Th,F; 15 min.; *Nora Drake*; Tu,Th; 15 min.; *Ma Perkins*; Tu & W alt. wks; 7<sup>15</sup> min.; *Second Mrs. Burton*; Th,F; 15 min.  
**Seeman Bros.:** *Arthur Godfrey Time*; W; 15 min.  
**Simoniz:** *Arthur Godfrey*; W; 15 min.; *House Party*; W; 15 min.; *G. Herman-News*; Th,F; 10 min.; *E. Sevard-News*; Th,F; 10 min.; *News*; Sa; 15 min.; *Sports News*; Sa; 10 min.  
**Singer:** *Arthur Godfrey*; M; 15 min.  
**Sleep-Eze:** *House Party*; F; 7<sup>15</sup> min.  
**A. E. Staley:** *House Party*; Tu; 15 min.; *Arthur Godfrey*; F; 15 min.  
**Standard Brands:** *House Party*; M; 15 min.; *Arthur Godfrey*; M & 4th F; 37<sup>15</sup> min.; *Chase & Sanborn Instant*; *Nora Drake*; M; 7<sup>15</sup> min.; *Road of Life*; Tu; 7<sup>15</sup> min.; *Backstage Wife*; W; 7<sup>15</sup> min.; *Strike It Rich*; Th; 7<sup>15</sup> min.; *Right to Happiness*; F; 7<sup>15</sup> min.  
**Sterling Drug:** *Gunsmoke*; Su; 5 min.; *FBI in Peace & War*; Su; 5 min.  
**Vick Chemical:** *Amos 'n' Andy*; M,W; 10 min.  
**Wecco Products:** *Arthur Godfrey*; M; 15 min.  
**F. W. Woolworth:** *Woolworth Hour*; Su; 60 min.  
**Wm. Wrigley, Jr.:** *Howard Miller Show*; M-F; 75 min.; *Pat Buttram Show*; M-F; 75 min.

## MBS

**American Mission to Greeks:** *Voice of Greece*; Su; 25 min.  
**Baltimore Gospel Tabernacle:** *Baltimore Gospel Tabernacle*; Su; 30 min.  
**Beltone:** hearing aid; *Gabriel Heatter-News*; Th; 5 min.  
**Christian Reformed Church:** religious; *Back To God*; Su; 30 min.  
**Chrysler Corp.:** newscast adjacencies; M-F; 10 20-sec.  
**Coca-Cola:** Coca-Cola; *Eddie Fisher*; Tu,Th; 30 min.  
**Consumer Drug Corp.:** Oregon; *Gabriel Heatter-News*; M,W; 10 min.; M-F; 18 20-sec.; *John Scott-News*; Su; 5 min.  
**Dawn Bible Institute:** religious; *Frank and Ernest*; Su; 15 min.  
**Dawn Bible Students Assn.:** *Datelines and the Bible*; Su; 10 min.  
**Equitable Life:** insurance; newscast adjacencies; 100 8-sec.  
**Ex-Lax, Inc.:** Ex-Lax; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.; *Gabriel Heatter*; adjacencies; M-F; 5 20-sec.  
**First Church of Christ, Scientist:** religious; *How Christian Science Heals*; Su; 15 min.  
**General Foods:** Jell-O; newscast adjacencies; 30 8-sec.  
**General Motors:** Pontiac; *Notre Dame Football*; Sa; 90 min.  
**Billy Graham Evangelical Assn.:** *Billy Graham*; Su; 30 min.  
**Hudson Vitamin Corp.:** vitamins; *Gabriel Heatter*; Su; 5 min.  
**Kraft Foods Co.:** All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian dressing, cheese spreads, Parkay margarine; *Les Higbie-News*; M-F; 25 min.; *Robert Hurley-News*; M-F; 25 min.; *John B. Kennedy-News*; M-F; 25 min.; *Frank Singiser-News*; M-F; 25 min.; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.  
**P. Lorillard:** Kent; *News*; Su-Sa; 390 min. (78 broadcasts).  
**Lutheran Laymen's League:** religious; *Lutheran Hour*; Su; 30 min.  
**Manion Forum of Public Opinion:** discussion; *Dean Clarence Manion*; Su; 15 min.  
**Radio Bible Class:** religious; *Radio Bible Class*; Su; 30 min.  
**Rhodes Pharmacal Co.:** Imdrin; *Gabriel Heatter-News*; Tu; 5 min.  
**Helaine Seager:** Pink Ice; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.  
**Sleep-Eze Co.:** Sleep-Eze; *Gabriel Heatter-News*; Su,Tu; 10 min.  
**Voice of Prophecy:** religious; *Voice of Prophecy*; Su; 30 min.  
**Wings of Healing:** religious; *Wings of Healing*; Su; 60 min.  
**Word of Life Fellowship:** religious; *Word of Life Hour*; Sa; 30 min.

## NBC

**Allis-Chalmers:** institutional; *Farm & Home Hour*; Sa; 25 min.  
**American Institute of Men's & Boys' Wear:** clothing; *Monitor*; Sa-Su; 70 min.  
**American Motors:** Rambler; *Monitor*; Sa,Su; 55 min.  
**American Oil:** Amoco products; *Monitor*; Sa,Su; 50 min.

**Anahist Co.:** Analast; *Bandstand*; Tu; 5 min.; *One Man's Family*; Tu; 5 min.; *Affairs of Dr. Gentry*; M,W,Th; 15 min.; *Nightline*; Tu,W,Th; 15 min.; *Monitor*; F,Sa; 25 min.  
**Bell Telephone:** *Telephone Hour*; M; 30 min.  
**Billy Graham Evangelistic Assn.:** *Hour of Decision*; Su; 30 min.  
**Bristol-Myers:** Bufferin; *Hourly News*; M-F; 105 min., 21 30-sec.  
**Brown & Williamson:** Kools, Viceroy; *Hourly News*; M-F; 215 min., 12 30-sec.  
**Carter Products:** Arrid (20 min.); Little Laver Pills (15 min.); *Bandstand*; M,F; 10 min.; *True Confessions*, rot.; 5 min.; *Woman In My House*, rot.; 5 min.; *One Man's Family*, rot.; 5 min.; *Pepper Young's Family*, rot.; 5 min.; *News of The World*; M,W; 10 min.; *Monitor*, Sa; 5 min.  
**Chrysler Corp.:** Chrysler; *Monitor*; Sa,Su; 40 min.; *Life & the World*; M,F; 25 min.; *Nightline*; M,W; 15 min.  
**Evangelistic Foundation:** religion; *Bible Study Hour*; Su; 30 min.  
**Ex-Lax:** Ex-Lax; *Monitor*; Sa,Su; 1 30-sec., 5 6-sec.; *Bandstand*; M,W,Th,F; 2 6-sec., 2 30-sec.; *Pepper Young's Family*; M-W; 5 min., 2 30-sec.; *One Man's Family*; M-Th-F; 10 min., 1 30-sec.; *People Are Funny*; W; 5 min.; *Great Gildersleeve*; Tu; 5 min.; *Life & The World*; Th; 5 min.; *My True Story*; M,W,F; 15 min.  
**Foster-Milburn:** Doan's pills; *My True Story*; M; 5 min.  
**R. T. French Co.:** bird seed; *My True Story*; Tu,Th; 10 min.  
**General Foods:** Instant Postum; *Bandstand*; M-F; 25 min., 15 6-sec.; *Pepper Young's Family*; M-F; 25 min.  
**Gillette:** Gillette prods.; Paper-Mate, Toni prod.; *Boxing*; F; 25 min.  
**Grove Labs:** hair products; *Monitor*; Sa,Su; 50 min.; Bromo-Quinine; *My True Story*; Tu,Th; 2 30-sec.; *Bandstand*; M-F; 5 30-sec.; 15 min.; *True Confessions*; Tu,Th; 5 min.; 1 30-sec.; *Affairs of Dr. Gentry*; M,W,F; 5 min.; 2 30-sec.; 5 *Star Matinee*; Tu,Th; 5 min.; 1 30-sec.; *Pepper Young's Family*; M,W,F; 5 min.; 2 30-sec.; *One Man's Family*; M,W,F; 10 min.; 1 30-sec.; *Great Gildersleeve*; Tu; 1 30-sec.; *V Minus 1*; Th; 5 min.; *Monitor*; Sa,Su; 3 30-sec.; 10 min.  
**H. J. Heinz:** Various; *Bandstand*; Th,F; 10 min.  
**Hotpoint:** various; *Bandstand*; M,W,Th,F; 1 30-sec.; F; 5 min.; *One Man's Family*; Tu-F; 10 min., 2 30-sec.; *Five Star Matinee*; M,W; 2 30-sec.; *Pepper Young's Family*; Tu,Th,F; 3 30-sec.; *Monitor*; Sa,Su; 10 min., 4 30-sec.  
**Insurance Co. of N. America:** insurance; *Monitor*; Sa,Su; 25 min.  
**P. Lorillard:** Newport; *Fibber McGee & Molly, Bob & Ray (Monitor)*; Sa,Su; 50 min.; 10 30-sec.  
**Lutheran Laymen's League:** religion; *Lutheran Hour*; Su; 30 min.  
**Massey-Harris-Ferguson:** farm implements; *Alex Dreier*; Sa; 15 min.  
**Midas:** car mufflers; *Monitor*; Su; 5 min.  
**Morton Salt:** salt; *Alex Dreier-News*; Sa; 5 min.  
**Mutual of Omaha:** *On the Line With Considine*; Su; 15 min.  
**North American Van Lines:** moving; *Monitor*; Sa,Su; 25 min.  
**Northwest Airlines:** air travel; *Monitor*; Sa,Su; 25 min.  
**Pharma-Craft:** Coldene; *News of the World*; M,W,F; 15 min.  
**Plough, Inc.:** St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor*; Sa,Su; 55 min.; 9 30-sec.; *My True Story*; M,W,F; 15 min.; *Bandstand*; Tu-F; 20 min.  
**Procter & Gamble:** Gleem; *Bandstand*; M-F; 1 30-sec.; 1 6-sec.; *My True Story*; W,F; 1 30-sec.; 1 6-sec.; *True Confessions*; M,W,Th; 2 30-sec.; 1 6-sec.; *One Man's Family*; Tu,F; 2 6-sec.; *Affairs of Dr. Gentry*; Th; 1 30-sec.; *Five Star Matinee*; Tu,W,F; 3 30-sec.; *Woman in My House*; W,Th; 1 6-sec.; 1 30-sec.; *Pepper Young's Family*; M,Tu; 2 6-sec.; *Nightline*; M-Th; 1 30-sec.; 1 6-sec.; *Monitor*; F,Sa,Su; 5 30-sec.; 5 6-sec.  
**Quaker Oats:** Quaker Oats; *One Man's Family*; M; 1 30-sec.; 5 *Star Matinee*; Tu,Th; 2 30-sec.; *Woman In My House*; M,W; 2 30-sec.; *Monitor*; Sa; 1 30-sec., 1 6-sec.; *Life & World*; M,W,Th,F; 1 6-sec.  
**Ralston-Purina:** feed division; *Harkness-News*; M-F; 25 min.  
**RCA:** pop records; *Bandstand*; M-F; 5 30-sec.; *Nightline*; M-Th; 40 min.; 1 6-sec.; *Monitor*; Sa,Su; 6 30-sec.  
**Rexall Drug:** *Pinocchio (Simulcast)*; Su; 60 min.  
**R. J. Reynolds:** Camel; *News of the World*; M-F; 25 min.; Prince Albert; *Grand Ole Opry*; Sa; 30 min.  
**Richfield Oil:** oil products; *Richfield Reporter*; Su-F; 90 min.  
**Rubberoid Co.:** roofing supplies; *Monitor*; Sa,Su; 50 min.  
**Scholl Mfg.:** *News of the World*; Tu,Th; 10 min.  
**Skelly Oil:** oil; *Alex Dreier-News*; M-Sa; 90 min.  
**Sun Oil:** oil; *Three Star Extra*; M-F; 75 min.  
**Swift & Co.:** All-sweet marg.; *True Confessions*; Th,F; 1 30-sec., 5 min.; *My True Story*; W-F; 1 30-sec., 10 min.; *Bandstand*; Tu-F; 4 30-sec., 10 min.; *Affairs of Dr. Gentry*; F; 5 min.; *Five Star Matinee*; W,F; 1 30-sec., 5 min.; *Woman In My House*; Th,F; 10 min.  
**Time, Inc.:** Life magazine; *Hourly News*; M-F; 110 min., 21 30-sec.  
**Vick Chemical Co.:** Vaporub; various programs; Tu-Sa; 30 6-sec.  
**Voice of Prophecy:** religion; *Voice of Prophecy*; Su; 30 min.  
**Waverly Bonded Fabrics:** fabrics; *Monitor*; Sa,Su; 50 min.  
**Whitehall Pharmacal Co.:** Anacin; *Bandstand*; M,T,Th; 15 min.; *True Confessions*; M,W,F; 15 min.; *Affairs of Dr. Gentry*; M,W; 10 min.; *Five Star Matinee*; M,W,F; 15 min.; *Woman In My House*; Tu,Th,F; 15 min.; *Nightline*; Tu,W,Th; 15 min.; *Monitor*; F,Sa; 5 min., 1 6-sec.

National and regional spot buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**National Brands**, division of Sterling Drug Inc., New York, plans to go into scattered Mid-Western and Southern markets to push its Bayer aspirin. There is no definite starting date but the advertiser is trying to firm it up as quickly as possible. Minutes and chainbreaks will be scheduled during both daytime and nighttime segments throughout the week; frequency will depend upon the market. Buying is not completed. Buyer: Bob Brune. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

**Carter Products, Inc.**, New York, is preparing a test campaign for its Whirl-In deodorant. October schedule will run for eight weeks. Minutes and chainbreaks during nighttime hours are being purchased; frequency varies from market to market. Buyer: Walter Teitz. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

**Glamorene, Inc.**, Clifton, N. J., is conducting a fall campaign in over 90 markets to promote its rug and upholstery cleaners; total fall television advertising allocation is \$2 million. Minute, 20-second and 10-second announcements are scheduled for daytime and nighttime slots; frequency depends upon the market. Buyer: Rosanne Gordon. Agency: Product Services, Inc., New York.

**National Brands**, division of Sterling Drug, Inc., New York, is now planning a campaign in scattered markets for its Fletcher's Castoria. The 10-week schedule begins 21 October. Minute announcements during daytime periods are being sought; frequency will vary. Buying is not completed. Buyer: Rose-Marie Vitanza. Agency: Carl S. Brown Co., New York.

**R. J. Reynolds Tobacco Co.**, Winston-Salem, is purchasing time for its Winston cigarettes. The October schedule will run for nine weeks. Minutes, chainbreaks and I.D.'s will be slotted during nighttime periods; frequency will depend upon the market. Buyer: Hal Simpson. Agency: Wm. Esty Co., New York. (Agency declined to comment.)

### RADIO BUYS

**Lever Bros. Co.**, Foods division, is preparing a schedule for its Imperial Margarine in various markets. Campaign tests a new idea: testimonials by important women in each community. Stations are expected to line up the local women and transcribe one-minute interviews as part of the order; transcription expenses are carried by the station—and Lever gives each woman a \$25 gratuity and a supply of the margarine. October campaign will run for six weeks. The e.t.'s will be slotted during daytime hours. Average frequency: 60-80 per week per market. Buyer: Penny Simmons. Agency: Foote, Cone & Belding, New York. (Agency declined to comment.)



## PERSONAL APPEARANCE GIGANTIC SUCCESS

### FOR POTATO CHIP FIRM

BROOKS POTATO CHIPS, Springfield, Mo., five-year sponsors of THE CISCO KID comment through KTTS-TV on the recent appearance of Duncan Renaldo, THE CISCO KID in their market:

"THE CISCO KID's recent appearance in Springfield exceeded by far our fondest hopes. Over 20,000 of our customers visited CISCO in the short time he was here . . . THE CISCO KID has constantly out-rated its competition and we feel this appearance will drive the rating even higher."

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

Write,  
Phone  
or  
Wire  
Collect  
Today

**KTTS**  
Television

New York  
Chicago  
Cincinnati  
Hollywood



*Which Sandy Jackson  
do you want in Omaha?*

The one whose share of audience hits only 43.6%?

Or the one who hits a high of 45.6%?

They're both the same guy—only one's early (11 a.m. to noon) when with a high 1/4 hour of 43.6% he outrates everything within hearing.

The other's later (2:00 to 4:00 p.m.) with a 46.8% high.

Early Sandy and late Sandy are two of the personable people who have kept KOWH on top in Omaha for 72 consecutive months.

Now only the ownership is changed—Everything else is status quo—

8 a.m. to 6 p.m. Monday through Saturday average share of audience: A first place 35.0%, (August-September Hooper). Pulse and Trendex make it unanimous.

Which Sandy Jackson to buy is a much harder problem than which Omaha radio station. Call KOWH manager Virgil Sharpe or Adam Young.



**KOWH**

**OMAHA**

*Represented by Adam Young Inc.*

# EVERETT SLOANE talks about "OFFICIAL DETECTIVE"

*new, action-packed TV series from Desilu-NTA*



**1** So it's action you want? Well, you'll get it in "Official Detective," the most blistering new TV series that ever blazed from a 21-inch screen!



**2** It's based on true material from "Official Detective" Magazine, the Number One publication in the field. And (modestly), I act as host and narrator.



**3** Result: Suspense. Excitement. A thrill a minute. Plus all the craftsmanship you expect from Desilu, which tops even its own long list of previous winners.



**4** Today, phone, wire or write NTA today—for screenings of this power-packed new TV series. It's a lulu—and I don't mean maybe, baby.

**In a short time...SOLD IN OVER 70 MARKETS!**

TODAY, PHONE, WIRE, WRITE:



NATIONAL TELEFILM ASSOCIATES, INC.  
60 West 55th Street, New York 19, N.Y.  
PLaza 7-2100

# FILM-SCOPE

12 OCTOBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

Back to pilots again—that's the verdict for 1958.

Selling film without them just hasn't worked out. Sponsors said they can't visualize a series without a sample; some producers, too, think it's a good way to set standards for upcoming shows.

Next year, in fact, already is on everybody's mind, though ratings for this season's batch of starters barely are in. How will it shape up?

This week Les Harris, CBS TV FILM Sales v.p., finished a survey of the production situation, and here is what it looks like to him:

- **Year-in-advance thinking is taking firm hold in the industry**—including advertisers and agencies. In part, that's due to this year's scary situation: The current crop of shows barely got in under the wire. Moreover, late starts aggravate an always ticklish talent situation. So 1958 is due for an early launching.

- Harris thinks that **mysteries and adventure yarns will get a big play next year**. That old standby—the **situation comedy**—will be back, too, but lack of topgrade comedy writers limits the field.

- This year's hesitant start was due to 1) rising costs, which generated a lot of caution 2) debates over **whether to buy into feature films or sign up for a syndicated series**, and 3) failure to realize how **big and complicated** the film end of tv has grown to be.

In line with the let's-start-early trend (see above), CBS plans the following lineup for next year:

- **Heritage**: Dramatizations of true stories from the Dept. of Interior.
- **Attorney**: Produced in cooperation with the American Bar Assn.
- **Espionage**: To be worked out with a top government intelligence organization.
- **Blockade Runner**: A Southern adventure series.
- **Prowl Car**: Detective-type series (to be produced in Chicago).
- **Fire Fighters and Colonel Flack**.

Several large regional buyers—including **Esso, Drewery's Beer, Standard Oil of California, and Foremost Dairies**—will be shopping for syndicated fare around the first of the year.

Esso has been a prime target for first-run sales pitches, but budget considerations plus success with reruns may block this.

Not yet a reality, but a **hoped-for possibility** on the part of syndicators. If some of the new network programs flop, film should stand a good chance to take over the vacancies.

Toni will sponsor a third of the four weekly Shirley Temple shows in 60 major markets, starting 20 October. NTA made the transaction.

Product stressed: Tonette.

The farmer—regarded as a special fellow with a special mode of life—always has had special attention from the air media. This week a film syndicator—**Cross-Country Network**, a division of **Fred Niles Productions**—followed suit with a series also called **Cross-Country**.

It's a half-hour news and feature job, planned in cooperation with farm organizations and the Dept. of Agriculture. **Alex Drier** and **Lloyd Burlingham** head the staff.

Sponsorship of Southern markets on a spot participatiton basis has been bought by the potash division of **International Minerals & Chemicals** (through **Aubrey, Finlay, Marlet & Hodgson**).

Exploitations continue to grow bigger and more elaborate. This week CBS TV Film Sales, together with several sponsors, staged this one for **Gray Ghost**:

A tour for newsmen and columnists of Civil War battlefields in northern Virginia, hosted by **Virgil Carrington Jones**, from whose book the series was adapted. Sharing in the junket: **Gunther Beer**, **Colonial Stores**, **Loblaw's** supermarkets.

AAP though a practitioner of the new "thematic grouping" technique—is not wrapping up all its features into such packages.

The Warner Bros. library still is being sold in 12 equal groups of 58 features each. The thematic breakaway applies only to the bulk of the fare AAP had before getting the Warner Bros. package.

If two alert Japanese broadcasters turn up on your premises in the next couple of days, remember this: They are here by invitation of the State Dept. and their mission is to find out whether tv adversely affects radio or whether the two can co-exist.

The pair is **Saburo Sakai**, executive director of the National Assn. of Broadcasters in Japan, and **Harvo Ando**, program official of the Chubu Nippon Broadcasting Co. This is what they tell FILM-SCOPE:

- American films are hotter than firecrackers on Japanese tv. Big sponsors are local drug and cosmetic makers, foods, appliances, publishers, and department stores (but no cigarettes—tobacco is a government monopoly). U. S. advertisers haven't come in yet, but broadcasters are hopeful because Japan is in a boom economy.

- Live tv programing costs are 60% higher than in radio (about \$700 per half-hour). So films are welcome—providing they satisfy the Japanese taste for variety.

- Competition for new tv stations is intense (one reason is that newspapers and film companies are putting in bids for safety's sake). Total number of tv stations (government & commercial) now is 12; for radio the figure is 41 companies operating 85 transmitters.

NTA completed this week the purchase of **WATV**, channel 13, **Newark, N. J.** and **WAAT-AM-FM**. Reported price: **\$2,500,000**, an additional **\$1 million** is to be paid out of profits over a period of years.

Sale is subject to approval of the FCC, which still has to okay NTA's previous purchase of a controlling interest in **KMGM-TV**, **Minneapolis**.

**FLASHES FROM THE FILM FIELD:** The biggest feature buy in British tv was made this week from AAP by ABC . . . Screen Gems reports sale of six series to **Re-Diffusion Hong-Kong** . . . **Ziv's** upcoming underwater series **Sea Hunt** stars **Lloyd Bridges** . . . A special ARB 4 October gave the returning **Colgate Theatre (MGM)** on **KTTV, LA** a rating high of 28.3 and 45.8 average share of audience.

(For other film news and comment, see **News and Idea Wrap-up**, page 59.)

## Famous on the Georgia Scene



GEORGIA TECH, one of the nation's foremost engineering schools, combines the old with the new on its sprawling campus in the heart of Atlanta. It is only a few blocks from WAGA-TV, also famous on the Georgia scene. With a coverage fanning out from Atlanta to reach over half the state's population, WAGA-TV is the leading television station in this rich market. Write for a WAGAland brochure—read the facts for yourself.



STORER BROADCASTING COMPANY SALES OFFICES •  
NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc.

# Television's most revealing

JULY 1957 . . . A SEASON ENDS



NBC is the only television network that increased its national average audience rating, both nighttime and daytime, during the 1956-57 season.

SOURCE: NIELSEN TELEVISION INDEX AVERAGE AUDIENCE RATING—7 A.M.-6 P.M.

The average audience rating of each of the other two networks decreased.



MON-FRI AND 6-11 P.M., SUN-SAT: OCT-DEC, 1956 VS. APRIL-JUNE I, 1957.

# continued story”

SEPTEMBER 1957 . . . A SEASON BEGINS WITH

## NBC audiences up 29%!

Best reports of the 1957-58 season add a new chapter to NBC's trend-setting "continued story." By October 1st, nineteen of NBC's twenty-two new shows had premiered and had attracted audiences *29% greater than last year's*.\* Competing shows on the second network dropped 21%. On the third network, they dropped 8%.

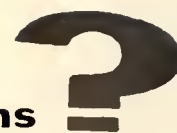
This audience response to NBC's new programs, representing more than half of its entire evening schedule, promises a continuation of the momentum established last season, when NBC was the only network to increase its average audience, daytime and nighttime.

TO BE CONTINUED . . . ON **NBC TELEVISION**

\*Trendex - same time-periods

# SPONSOR ASKS

## Are competitive data important in spot buying decisions



**William G. White**, *media supervisor, Cunningham & Walsh, Inc., New York*

We have always considered competitive media data in terms of weight and expenditure to be as basic as information on copy claims, pricing, distribution, share of market, etc. In today's economy, with an ever-increasing number of new or improved products



*"we consider this basic information"*

fighting for customers, competitive data assumes even more importance.

It is difficult to understand why this question need be asked (print media has published such information for years and it has proved its worth). Rorabaugh has had the unqualified endorsement of this and other major agencies since commercial television became a fact: the TVB has done an outstanding job in converting the Rorabaugh data into dollars. This information is needed and is used. In contrast, advertisers and agencies decry the recent loss of data for radio networks—and for years have had to send questionnaires to stations for spot radio information.

Broadcast's share of C&W billing is steadily increasing; and spot's share of the broadcast dollar is substantially higher than in previous years. The increase in spot activity represents a major change in media strategy on several accounts. These changes were

not capricious whims—they were the result of thorough analysis of *local* share of market, *local* competitive advertising, dollars spent against the *local* market, advertising weight in terms of impressions, etc. Without competitive data, such analysis is greatly handicapped and totally inadequate under today's marketing conditions. Without such data, it is doubtful that the spot medium would have developed so fast.

While it does not necessarily follow that an advertiser will use spot or increase spot because of competitive schedules, it is true in enough cases that competitive data can certainly be considered as a sales tool:

1. The information is used by the industry associations to sell the medium.
2. The information is used constructively by the station representatives in selling the market and the station to the agency and advertiser.
3. The information is used by agency media and marketing departments to evaluate the dollars vs. sales of competitors.
4. The information is used to provide a guide as to the advertising weight required to meet competition.

Obviously, the information cannot be used directly to compare a station's coverage, audience or such other qualitative or quantitative factors. The timebuyer can only use competitive data for historical research; current audience, coverage and programing data must come from the recognized sources designed for the purpose.

Stations spend time and money calling upon and entertaining timebuyers

in the hopes of securing business. It is even more important that they devote their time and effort in selling first, their medium; second, their market; and third, their station. The simplest, cheapest and most effective means of doing this is to provide agencies with a tool they can use to good advantage in building a spot recommendation—competitive data.

**Richard Dunne**, *director of media research, Sullivan, Stauffer, Colwell & Bayles, New York*

This is somewhat like asking if it is necessary to be well informed in order to make intelligent decisions.

Information concerning the activity of competing products, where available, can exert an influence which will benefit the seller as well as the buyer in that such information can influence the number of markets to be used, the rate of expenditure, and schedule sizes.

As all media are in competition for an *increasing share* of the advertising



*"benefits the seller as well as the buyer"*

dollar, competitive information can serve to insure equitable distribution of this dollar among them.

If each media were aware of the amount of selling and promotion pressure exerted on the buyers by other



media, they would realize the necessity of meeting this competition effectively in every way possible. In fact, in so doing, they would not only serve their own interest, but assist us as well because we are quite willing to utilize any information which would enable us to make the most equitable decision on behalf of each media.

An important consideration in connection with the information we need is that it should be available with some degree of regularity, and organized in a useful manner. For this reason the services of a number of individuals and organizations compiling data in this manner are extremely useful to us. It therefore follows that those stations which cooperate with or support these services are performing a very valuable service to themselves as well as to ourselves.

Of course, in addition to this, our buyers are alerted to the reception of any useful and pertinent information at all times, and from any source, including the station representative, the station, and particularly the trade press.

We do not wish to imply that our interest is confined solely to the activities of our competitors. We are interested in all aspects of spot broadcasting. And in this connection, we wish to point out that TyB, RAB, and SRA are making a most useful contribution to our store of knowledge.

Finally, we think SPONSOR is to be commended for bringing this subject up for discussion.

**Harry Parnas**, *media director, Doyle-Dane-Bernbach, Inc., New York*

When we plan a campaign for one of our accounts, don't we, as experienced



*"it helps us shape spot tv decisions"*

advertising and marketing men try to take into full account what our competitors have been doing or are doing.  
(Please turn to page 56)

# SIX APPEAL...



Yes . . . . Six Appeal is what motivates viewers and buyers alike in the WCSH-TV Market!

It's the right blend of production—network, film and live programming—alert news telecasting, public service with a purpose and customer relations, all administered by veterans—and it works.

Surveys repeatedly place WCSH-TV first in viewer preference and in homes penetration in this 13-county southern Maine—eastern New Hampshire area. National and local spot advertising volume confirms these findings. Let your Weed-Television man fill you in on the best TV buy in this billion dollar market.

## WCSH-TV

**PORTLAND, MAINE**

NBC-TV Affiliate



# ROOM TO BREATHE



**WOLF** assures advertisers adequate room for their commercials to breathe. We believe that the growing practice of double, triple and quadruple spotting is a threat to radio's future progress. Adequate separation is not a new policy with WOLF. It is as old as the station itself;

a proven sales formula that has brought in consistent renewals through the years from pleased clients—top national advertisers. It builds greater sales through greater impact.

**We never had it so good—why spoil it.**

**RATING for RATING . . .  
RATE for RATE  
in CENTRAL NEW YORK it's**



National Sales Representatives  
**THE WALKER COMPANY**

**SYRACUSE, N.Y.**

## SPONSOR ASKS

*(Continued from page 55)*

ing? And aren't we particularly interested in their media expenditures, in as much detail as it is possible to secure them? When this information is not readily available for such media as outdoor, spot radio, etc., we spend hours and days calling our media contacts for this material.

This organized and orderly process of compiling advertising schedules and expenditures by client, and by individual media, has become an accepted and important part of our advertising know-how. It helps us to plan and buy in an intelligent manner. PIB and Media Records are excellent examples of what can be done in this direction.

The compilation of advertising volume for individual media, whether it be for stations, newspapers or magazines also helps us as buyers. It enables us to spot trends quickly. Since this type of information reflects the combined judgment of many buyers, we can detect strength and weaknesses and changes in their early stages.

This does not mean that we as buyers should follow blindly in the footsteps of others. It is just another important yardstick for the intelligent and creative buyer.

It makes sense and is very helpful to a buyer of spot tv to have readily available information about schedules that have run on the individual stations in a market, and some idea of what the current situation is. With this knowledge at his finger tips he can (if the availabilities are there) place his schedules in a manner that will work to the advantage of his client. This would eliminate the frustration of finding that you have placed a modest tv schedule on a station that is being saturated by one or more of your competitors.

Comparative information on advertising volume is also important to tv stations for other reasons. It enables a station to sell itself to a buyer as a major factor in a market not only from a coverage and rating standpoint, but also because it is a better medium for merchandising purposes. So let the stations give us and Rorabaugh all the cooperation they can. It does help us shape spot tv decisions. ▀



**YOU MIGHT SWIM 100 YARDS IN 48.9 SECONDS\* —**

**BUT . . . YOU NEED WKZO RADIO  
TO SINK YOUR COMPETITION  
IN KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN!**

6-COUNTY PULSE REPORT  
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1957  
SHARE OF AUDIENCE—MONDAY—FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M.-12 NOON	35	20	9
12 NOON-6 P.M.	30	21	10
6 P.M.-12 MIDNIGHT	29	21	10

WKZO makes the biggest radio splash in Kalamazoo-Battle Creek and Greater Western Michigan—and the Pulse figures at the left PROVE it!

Many of our most impressive ratings are for our local shows, with several giving up to a 41% Share of Audience. Let your Avery-Knodel man give you the whole story.



*The Felzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
 WKZO RADIO — KALAMAZOO-BATTLE CREEK  
 WJEF RADIO — GRAND RAPIDS  
 WJEF-FM — GRAND RAPIDS-KALAMAZOO  
 KOLN-TV — LINCOLN, NEBRASKA  
 Associated with  
 WMBD RADIO — PEORIA, ILLINOIS

**WKZO**

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

Avery-Knodel, Inc., Exclusive National Representatives

\*Robin Moore set this world's record in Stantord, California on May 19, 1956.

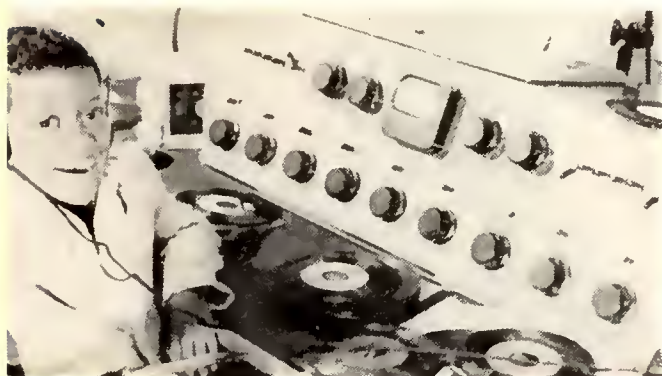
# PICTURE WRAP-UP



**Peaches 'n cream** served by four lovelies emphasized the new policies of KSON radio, San Diego, to local ad agency executives. The station recently was acquired by Broadmoor Broadcasting Corp. Promotion leftovers went to the KSON executives, (l. to r.), Ted Beebe, Thurston S. Holmes, Laurence Gross and Dick Meads



**"Depth Study"** is the title of CBS TV's new animated sales film on tv's role in the U. S. Net and its stations will show the color movies to business and general audiences. Made by CBS TV and Terrytoons



**The youngest** negro d-j in broadcasting is the title claimed for this staffer by radio station WEDR, Birmingham, Alabama. His listeners know him as "The Little Tiger"



**A hairline** of faith is sheared. Announcers at WEMP radio, Milwaukee, vowed on 16 Sept. not to shave until their hometown Braves took the National League pennant. Seven victories followed the oath, taken by (l. to r.), Joe Dorsey, Robb Thomas and Al Williams



**Frankenstein** presents a shrunken head facsimile to James J. Ducey, C&W to promote WABC-TV's current series of 52 "shock" movies on its *Night Show*. WABC-TV account executive Jim Szabo looks on. The horror movies are billed by stations as "the most terrifying ever filmed"

**Apple pies** cut into share-of-audience slices were used by radio station WHB, Kansas City, to tell its sales story to 121 ad execs in 10 agencies

# News and Idea WRAP-UP

## ADVERTISERS

The third annual National Radio Advertising Clinic sponsored by RAB was held this week before eight hundred top ad executives in New York.

Among the highlights were presentations made by these five nationally-important advertisers who detailed their use of radio and its results:

- No-Cal Corp.'s advertising manager, Milton Wolff, pointed out that radio has been big in the merchandising of No-Cal since the product was introduced in 1952. Nearly 60% of the annual budget goes to radio and the medium is used exclusively in the off season months to keep the brand name before the public. Radio was first picked as No-Cal's primary medium to attract the greatest market potential, women, and to gain immediate acceptance and sales on a limited budget. Currently No-Cal is using a saturation campaign.

- Anheuser-Busch represented by R. E. Krings, advertising manager, went heavily into radio at about the time the firm took over the St. Louis Cardinals. In 1953 radio expenditures for Budweiser went up 2,000% over the preceding year and this was put into sports program. This growth came at a time when many other advertisers were cutting back on radio. From the sportcast Budweiser branched out into spot radio and this year is using about 300 stations in 178 markets at a total annual billing of over \$2.5 million.

- Stephen F. Whitman & Son, Inc.'s spokesman was Julian T. Barksdale, vice-president in charge of marketing. He told the admen that up to mid-1955 his firm had been a print-media-only user. At this time the candy industry was hit by a crisis of sorts due mainly to rising costs. Whitman decided to try tv in 45 markets. The results showed sales up 10% in those markets. Radio was tested in the fall of 1956 and individual check in the three markets used showed gains of from 11.5% to 23% and at a lower cost. Whitman is now using spot radio

in 63 markets and it is being tested as a promotional aid for introduction of new types of candies.

- Grove Laboratories' successful use of radio to merchandise three distinct but competitive cold remedies was outlined by R. W. Testement, advertising manager. Each product (Citroid, 4-Way and Bromo-Quinine) has its own budget and is handled by a separate ad agency. For Citroid it was felt "reason why" copy was needed and therefore print media would dominate. However, a radio-newspaper combination was tested and the economy of radio was shown to permit a high saturation within the budget limitations. Citroid has found that the combination of radio-print has been "very profitable." For 4-Way, Grove uses radio for frequency and economy. The budget is divided evenly between network and spot. Testement says that Bromo-Quinine was literally built by radio and the 1957 campaign is 100% in the medium.

- Sinclair Refining Co.'s safety spot campaign (see 8 June 1957 issue) was detailed by James J. Delaney, advertising manager. This safety theme got the largest single portion of the 1957 advertising budget. Delaney says research found that more than half the national population heard and remembered the radio announcement, an overwhelming majority of all Sinclair field personnel want it continued in 1958 and it was accomplished within a reasonable and affordable budget. Today the safety announcement is running on over 900 stations in 445 cities for a total of 10,000 announcements per week every week through the end of 1957.

BAR's survey of the 50 leading breweries' tv copy shows:

- 9 stress flavor and taste.
- 8 say their beers are "lighter, brighter, sparkling."
- 7 are "slowly aged."
- 5 claim their beers are "less filling."
- 5 hint pure water is the answer.



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!

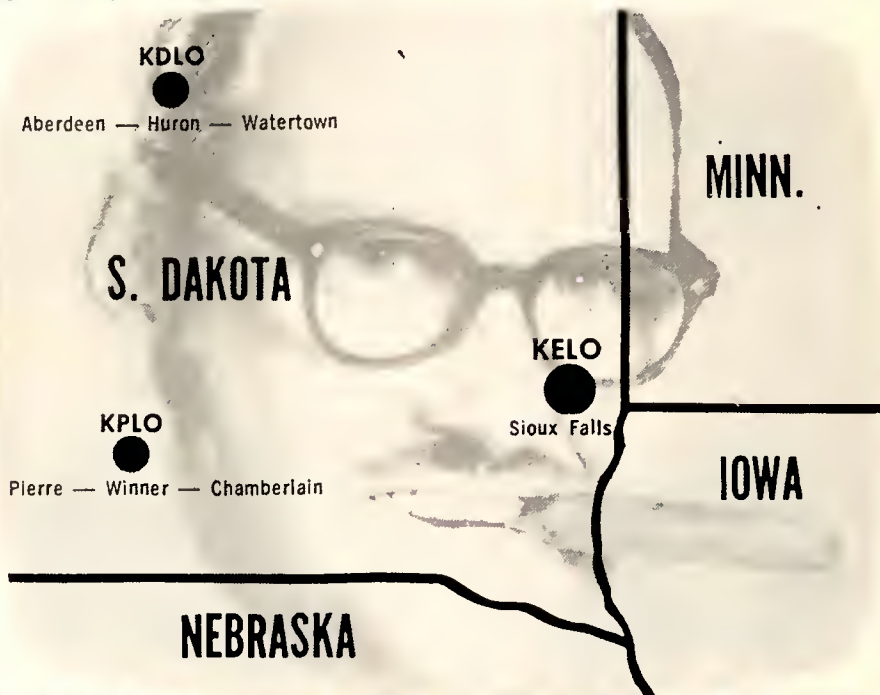


Hurry! Markets are being reserved today! Write or phone for private screening!

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

# WONDERFUL BUY !!

GETS YOU ALL OF



# KEL-O-LAND

KEL-O-LAND is people—over a million of them. And counties—110 of them in four states. It's retail sales—well over a billion dollars annually. And Joe Floyd hands you all of KEL-O-LAND in one terrific package, one wonderful single-market buy!

**CBS**  
**ABC**  
**NBC**

<b>KDLO</b>	Aberdeen Huron Watertown	<b>3</b>
<b>KELO</b>	Sioux Falls	<b>11</b>
<b>KPLO</b>	Pierre Winner Chamberlain	<b>6</b>

**KEL-O-LAND'S NEW, BIG RADIO VOICE IS KELO-AM**  
KELO Radio's 1,032-ft. Tower 13,600-Watt Power, Eqv.

JOE FLOYD, President — EVANS NORD, Gen. Mgr. — LARRY BENTSON V.P.  
Gen. Offices Sioux Falls, S. D. Represented by H-R

- 2 mention Milwaukee
- 14 remaining breweries rely more on treatment of the commercial, less on hard sell copy lines.

This analysis is from Broadcast Advertisers Reports new Commercial Copy Guide service. The Guide is put out quarterly and based on verbatim reporting of the audio side of tv commercials.

**New products:** Sheaffer Pen is introducing in limited supply a deluxe pedigreed ballpoint. The Registered White Dot . . . Lenthieric, which dropped its Pink Party line of children's fragrant toiletries a few years ago, is debuting a new tots to teens line this month called "Tweedie" . . . Pharma-Craft introduced a new Coldene product, Coldene Stick Chest Rub, on the Arthur Godfrey Show (both CBS Radio and TV) this past week. Coldene will spend \$500,000 to promote the new product on the Godfrey show via 15 minute segments two days a week for 26 weeks. One-quarter of the purchased time will be on tv.

**People in the news:** Richard C. Connell has been named to the newly created post of merchandise manager, home laundry equipment for Philco. Connell was former vice president of sales for Norge . . . J. Ackerman Briggs has been appointed to the newly-created position of national manager of the Carnation Co.'s Pet Food Division. Briggs formerly was advertising and promotion manager for a major California retail food chain . . . Thomas M. Wolff has been named communications manager of Vick Chemical Co. Wolff formerly was a management consultant with Industrial Relations Counselors Service, Inc. . . Robert J. Higgins, formerly advertising and sales promotion director of Stuart F. Louchheim Co., has joined Sylvania as advertising supervisor for high fidelity phonograph and radio . . . Arthur P. Loomis has been named general manager of Pillsbury's refrigerated products division and James H. Owens has been appointed director of sales and marketing for the division. Loomis formerly was administrative manager of the refrigerated foods division and Owens was sales manager.

# PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

# ANN ARBOR

AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

# FIRST in PULSE\*

Most recent Pulse indicates WHRV's strong superiority... 18 firsts (half hours) out of 24.

# WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

**BOB DORE ASSOCIATES**  
National Representatives  
*the door is always open...*

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

• JUNE '58 PULSE

## AGENCIES

Chambers & Wiswell and Shattuck, Clifford & McMillan, both of Boston, have joined the merging parade.

As of 1 November the agency will be known as Chambers, Wiswell, Shattuck, Clifford & McMillan and combined billings will top \$3 million.

Benjamin Shattuck will be president.

**New agency appointments:** Sills & Slesinger, New York, for Strutwear (hosiery, lingerie, blouses and sweaters). Plans call for some tv usage . . . Cole, Fischer & Rogow, Beverly Hills, for all radio and tv advertising for the western division of J. J. Newberry.

**New firms:** W. Rodger Herndon, former executive v.p. for the Florida Restaurant Association, has bought Kenyon M. Lee Advertising Agency, Miami, and is now operating the shop under his own name . . . Stanley A. Lomas, formerly with Esty and McCann-Erickson has formed his own agency operating under his name in New York.

**Focus on personalities:** Herbert Halpern has been promoted to the post of radio-tv director for Winins-Brandon . . . G. Edward Heinecke has joined Klau-Van Pietersom-Dunlap as an account executive in the consumer division. Heinecke comes from Gardner . . . Clyde Ingle, formerly account executive with Erwin Wasey of the South, has joined Glenn Advertising, San Antonio, as an account executive . . . William Drager has been named manager of the market research department and Paul S. "Pat" Patterson has been appointed an account executive at Liller, Neal & Battle, Atlanta. Drager comes from Allen & Reynolds and Patterson from the Florida Citrus Commission . . . E. U. "Bud" Gallanos has joined Keyes, Madden & Jones as an account executive and Arthur Hemstead has been added to the media department . . . Verne Kirby, former account executive with Fitzgerald, New Orleans, has joined Whitlock, Swigart & Evans as vice president and chairman of the plans board . . . Michael S. Freeman, formerly with James Thomas Chirurg, has joined Siltan Brothers, Boston, as account manager and plans board member . . . Robert L. Faust



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



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.



**WHAT  
IS  
YOUR  
PHOTO-  
GRAPHIC  
MAL-  
ADJUSTMENT  
?**

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

**THESE ARE THE 3  
BIG PROBLEMS**

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



**BAKALAR  
COSMO**  
Photographers

119 W. 57th St., N.Y.C. Ci. 6-3476  
PHOTOGRAPHERS FOR SPONSOR

**BAKALAR-COSMO**

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

Gentlemen: Please have your representa-  
tive  Phone  Drop in

Date ..... Time .....

Firm .....

Address ..... Tel. No. ....

has been appointed a space and time-  
buyer at Ridgway Advertising, St.  
Louis . . . **Currie L. Brewer**, for-  
merly with Tatham-Laird, has joined  
H. W. Kastor & Sons, Chicago, as an  
account executive.

They became v.p.'s: **John Egan**  
at Compton . . . **Edward Hobler**,  
**Granger F. Kenly** and **Daniel**  
**Welch** at NLB.

**NETWORKS**

ABC TV will soon be offering ad  
agencies a Sports Roundup pack-  
age in a Sunday night spot.

This will be a comprehensive sports  
show featuring films & kinnies, score-  
board, personality interviews and con-  
troversy.

The network plans to sell the show  
as half-hour or hour package.

Network tv notes: **Tilford Toi-**  
**letries** (Division of Park & Tilford)  
has bought into NBC TV's *Queen for*  
*A Day* as part of its campaign to  
launch its new toiletries line . . .  
ABC TV this week debuted a new  
audience participation show. *Keep It*  
*in the Family*, in the Saturday 7:30-8  
p.m. spot.

Focus on personalities: **Dean**  
**Linger**, formerly director of sales  
promotion and press information for  
KNXT, Hollywood, and the CTPN,  
has been named advertising and pro-  
motion director for ABC TV . . .

**John Scuoppo** has been appointed  
manager of field exploitation for NBC.  
Scuoppo has been an exploitation rep-  
resentative for the network for over  
two years . . . **Robert S. Jones** has  
been named manager of Mutual's Mid-  
west operations. Jones comes from  
CBS Radio where he was an account  
executive . . . **Elizabeth Haglund**

has been appointed coordinator of  
program services for NBC TV's spe-  
cial projects. For the past two years  
Miss Haglund has been public rela-  
tions coordinator for the network's  
*Today*, *Home* and *Tonight* shows . . .

**Anthony A. Cervini, Jr.**, service  
representative supervisor for NBC, has  
been named as station contact repre-  
sentative in the station relations de-  
partment.

**FILM**

Promotions—both program and  
personnel-wise of major interest  
were along film row this week.

**Montgomery's No. 1**

Radio Station

**WRMA**

Serving 200,000 Negroes

*Announces the  
Appointment of*

**JUDD SPARLING**

as Station Manager

AND

**EVERETT - MC KINNEY, INC.**

as National Representative

STATEMENT REQUIRED BY THE ACT OF  
AUGUST 24, 1912, AS AMENDED BY THE  
ACTS OF MARCH 3, 1933, AND JULY 2, 1946  
(Title 39, United States Code, Section 233)  
SHOWING THE OWNERSHIP, MANAGEMENT,  
AND CIRCULATION OF

SPONSOR, published weekly at Baltimore Mary-  
land for October 1, 1957.

1. The names and addresses of the publisher,  
editor, managing editor and business managers  
are:

Publisher and Editor: Norman R. Glenn, Mama-  
roneck, New York.

Vice-Pres. and Asst. Publisher: Bernard Platt,  
Rye, New York.

Executive Editor: Miles David, New York, N. Y.  
General Manager: Arch L. Madsen, Short Hills,  
N. J.

2. The owner is: SPONSOR Publications Inc.,  
New York, New York.

Stockholders owning or holding 1 percent or more  
of total amount of stock:

Norman R. Glenn, Mamaroneck, N. Y.; Elaine G.  
Glenn, Mamaroneck, N. Y.; Ben Strouse, Balti-  
more, Md.; Ruth K. Strouse, Baltimore, Md.;  
William O'Neil, Cleveland, Ohio; Henry J. Kauf-  
man, Washington, D. C.; Pascal Bloom, New York,  
N. Y.; Pauline H. Poppele, New York, N. Y.;  
Edwin D. Cooper, North Hollywood, Calif.; Henry  
J. Cooper, Brooklyn, N. Y.; Judge M. S. Kron-  
heim, Washington, D. C.; Norman Reed, Wash-  
ington, D. C.; Adele Lebowitz, McLean, Va.;  
J. P. Williams, Dayton, Ohio; Jerome Saks, Wash-  
ington, D. C.; Catherine E. Koste, Hawthorne,  
N. Y.; William B. Wolf, Washington, D. C.;  
Harold Singer, Washington, D. C.; Bernard Platt,  
New York, N. Y.

3. The known bondholders, mortgagees, and  
other security holders owning or holding 1 percent  
or more of total amount of bonds, mortgages, or  
other securities are: NONE.

4. Paragraphs 2 and 3 include, in cases where  
the stockholder or security holder appears upon  
the books of the company as trustee or in any  
other fiduciary relation, the name of the person  
or corporation for whom such trustee is acting;  
also the statements in the two paragraphs show  
the affiant's full knowledge and belief as to the  
circumstances and conditions under which stock-  
holders and security holders who do not appear  
upon the books of the company as trustees, hold  
stock and securities in a capacity other than that  
of a bona fide owner.

Vice Pres. and  
Asst. Publisher  
Bernard Platt

Sworn to and subscribed before me this 5th day  
of September, 1957.

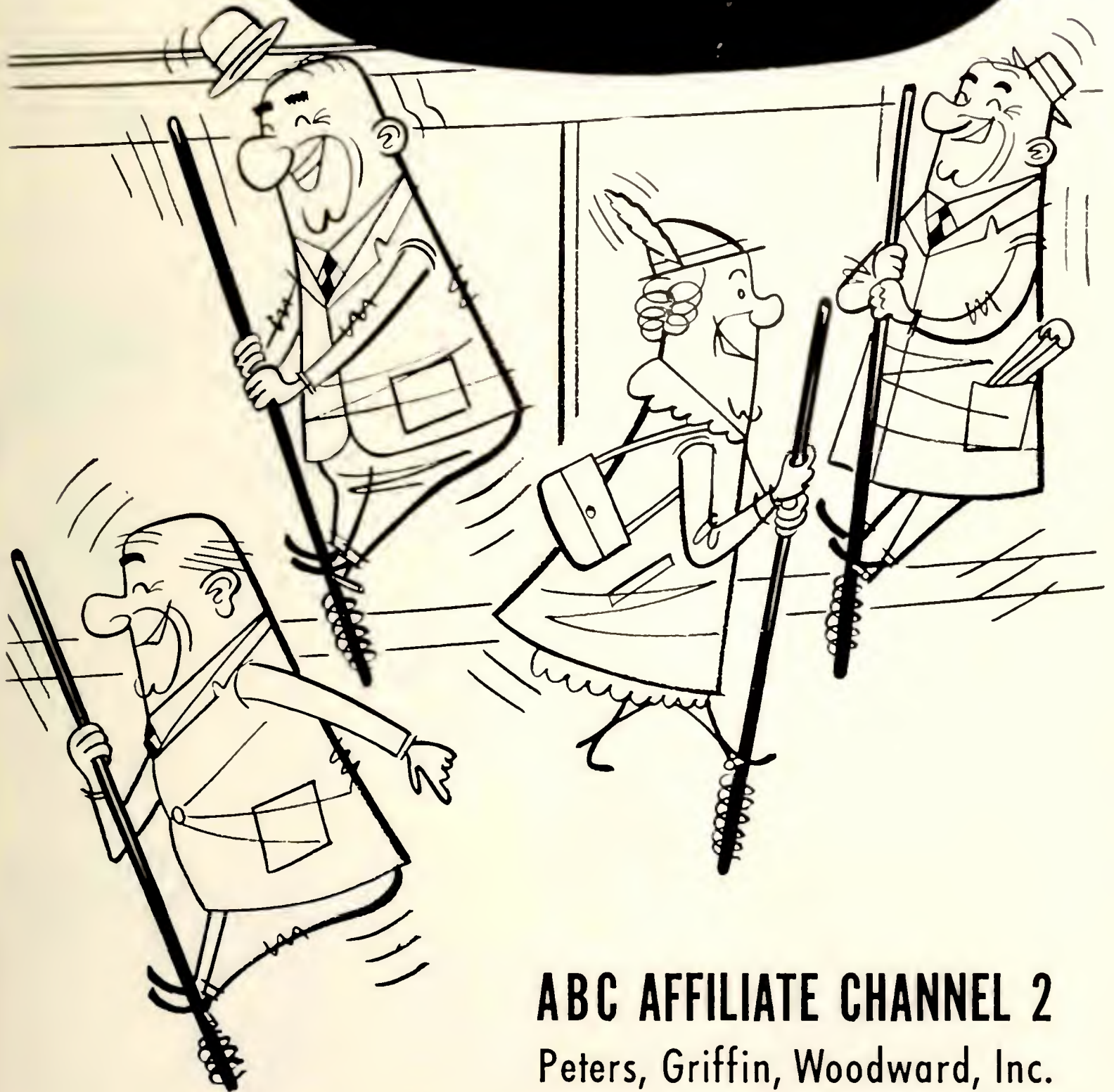
SEAL: Laura Oken

(My commission expires March 30, 1958.)



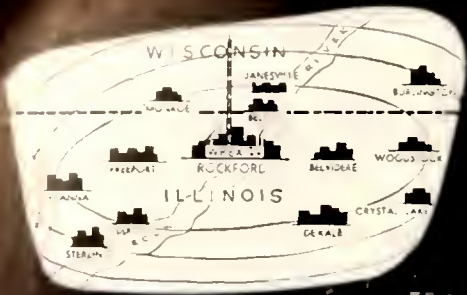
# WGR-TV SELLS ..... BUFFALO!

TOYS



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

**BIG** and still growing



**ROCKFORD**  
*Area of*  
**market power!**

New industries continue to come to Rockford . . . and companies already here continue to expand. That is why Rockford has become the NO. 1 City in Illinois (outside Chicago) . . . and a rich market for your products or services. Rockford is the 2nd largest machine tool center in the world . . . 34th in the USA in expendable income . . . 36th in buying power . . . and 13th in Postal Savings.

**BIG** and still growing

- Survey of 14 counties indicates Uncontested Dominance of Northern Illinois-Southern Wisconsin area by WREX-TV.
- Combined rural and industrial following . . . ideal for test campaigns.

**WREX-TV**  
*Tops in*  
**sales power!**

WREX-TV — "The Viewers' Choice" DELIVERS your message to the buyers in this rich industrial and agricultural market. The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year! For the best medium to reach this Rockford area market consult H-R for the WREX-TV story.

J. M. BAISCH, General Manager  
REPRESENTED BY H-R TELEVISION, INC.

**WREX-TV**  
**CHANNEL 13**



Ziv's Highway Patrol got some special boosting by Broderick Crawford who is visiting N. Y. as the guest of Ballentine Beer. The brewer, via Esty. is kicking off its third year sponsorship of the series in 25 markets.

Another Ziv "extra" provided gratis to help sponsors create home-town good-will, are special film messages for the current United Community Fund Drive. Delivered by the stars of three Ziv programs, the 20-second appeals have been requested to date in over 300 markets.

How does a film series with a waterfront locale do rating-wise in waterfront cities?

MCA's latest research project conducted in half-a-dozen leading American port cities where *Waterfront* is now in second or third run, revealed that the series ranks among the Top Ten in all of them.

**Production Notes:** Guild Film's Commercial Division has set up production quarters in Hollywood, Mexico City, London and Puerto Rico in an expansion move to provide a flexible production pattern. . . William Collier, Jr., has joined Bernard L. Schubert in Europe to discuss a new Counter Intelligence tv series, which will be filmed in London.

**People In The News:** Phil Frank, tv sales executive, joins Caravel Films, Inc. . . . Gene Plotnik named publicity manager of Screen Gems . . . Miss Sherlee Barish appointed sales coordinator of Official Films . . . Ralph J. Baron named assistant eastern division manager of TPA . . . Rex Reason signed as star of TCF-TV series *Man Without a Gun* . . . William Finshreiber, director of Screen Gems Foreign Operations, leaves on extensive tour of Europe, 13 October . . . Donald Hyde, vp of Gross-Krasne Distribution flew to Nairobi, East Africa for meetings with officials of Kenya Productions, Ltd. . . . Abe Mandell & Norman C. Lindquist have joined Ziv's national sales department.

**TV STATIONS**

Tv applications: Between 23 September and 5 October five applications for new stations were filed and one station took to the air.

**THE**  
**3R's**  
**OF RADIO**

**RADIUS**—The 50,000-watt voice of KOA-RADIO covers 302 counties in 12 states—a complete coverage of the entire 480-million-acre Western Market!

**RECOGNITION** — KOA-RADIO "knows" its listeners, and programs accordingly . . . skillfully combining top NBC programs with highly-rated local shows!

**RESULTS**—That's what you want . . . and always get, with each advertising dollar spent on KOA-RADIO! To sell the entire rich Western Market of 4 million people, buy the only station you need—KOA-RADIO!

Represented by  
Henry I. Christal  
Co., Inc.



**KOA**  
*Radio*  
**DENVER**  
One of America's great radio stations  
50,000 Watts 850 Kc



**WHAT,  
NO  
OLIVE?**

What is a martini without an olive? Fully 20% of the enjoyment of a martini is derived from the olive. Fully 20% of the Central Arizona market is Spanish-speaking. If you are not using KIFN in your Central Arizona campaign, you are missing the Spanish-speaking 20% . . . and hence not getting "alive" the market. Sabe?

**SELL IN SPANISH OVER KIFN**  
—Central Arizona's ONLY full-time Spanish-language station! We translate your sales-message FREE. Production spots available.  
NATIONAL TIME SALES HARLAN G. OAKES  
New York City San Francisco  
and San Antonio  
Chicago Los Angeles

**KIFN**

860 Kilocycles • 1000 Watts  
**REACHING PHOENIX AND**  
**ALL OF CENTRAL ARIZONA**

This salesman talks to more of your customers *every day* in the mighty Minneapolis-St. Paul market than your in-person sales force reaches in years and years.\* He's Commodore Cappy, skipper of *Bugs Bunny Time* every weekday afternoon at 4 on Channel 4. Sign him on . . . through Peters, Griffin and Woodward.

*\*Nielson, June, 1957, reports 110,300 individual impressions per quarter-hour.*

**WCCO television** MINNEAPOLIS ST PAUL **Channel 4**

*SEE THIS ADVERTISING BY THE WOODMEN*

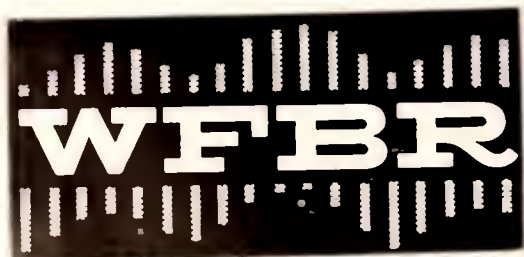


In Baltimore  
WFBR delivers

# MORE ADULT LISTENERS

than any other  
radio station

A 1957 Pulse study proves it! WFBR delivers more adult listeners than any other radio station in the Baltimore area. It's really no accident, because here is adult programming that's pleasant, exciting and informative. Pleasant music, the fastest, most complete news coverage in Baltimore and habit-forming features that capture and hold an audience. So, if you want to tie up the adult market tight as a drum, buy WFBR.



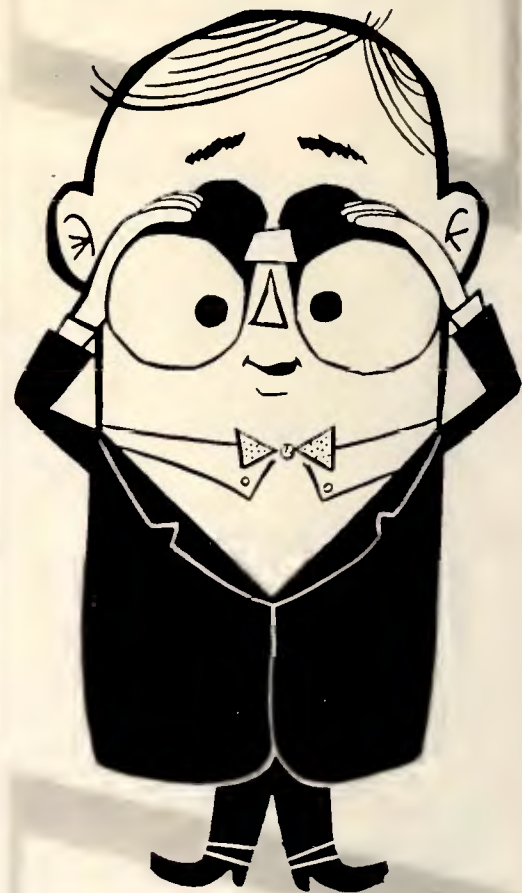
represented by  
**JOHN BLAIR AND COMPANY**

Applications were made by: South Florida Amusement Co., Hallandale, Fla. for Channel 6 (allocated to Miami) Perrine, 64.5 kw visual, with tower 497 feet above average terrain, plant \$286,434, yearly operating cost \$300,000; Lafayette Telecasters, Pacific Palisades, Calif. for Channel 3. Lafayette, La., 18.5 kw visual, with tower 456 feet above average terrain, plant \$86,687, yearly operating cost \$140,000; Murray Carpenter & Assoc., Bangor Me. for Channel 10, Presque Isle, Me., 15.35 kw visual, with tower 409 feet above average terrain, plant \$31,300, yearly operating cost \$55,000; Minneonto Television, for Channel 11. International Falls, Minn., 1.59 kw visual, with tower 305 feet above average terrain, plant \$114,857, yearly operating cost \$56,253; Trans-Video Co. of Oregon for Channel 27, Portland, Ore., 18.75 kw visual, with tower 1000 feet above average terrain, plant \$47,270, yearly operating cost \$96,250.

New station on the air was WPTA, Roanoke, Ind., Channel 21. Expects to affiliate with ABC TV.

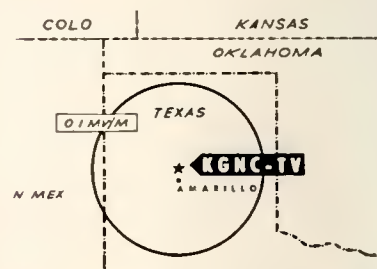
**Notes on people:** **Gerald Roche** has been promoted to the sales staff at WABC-TV, New York . . . **John McArdle**, formerly account executive with NBC TV spot sales, has joined WABD, New York as an account executive . . . **Robert Lemon** has been named director of programs for WRCV-TV, Philadelphia. Lemon comes from WTTV, Bloomington, Ind. . . **Charles H. Phillips** has been appointed national sales manager for WCKT, Miami. Phillips was formerly with Edward Petry Co. . . **John H. Hanna** has been named business manager for the Travelers Broadcasting Service Corp. Hanna has been with Travelers Insurance Co. as a methods and cost analyst since 1949 . . . **Raymond J. Spahr**, formerly of the Peoples Bank of Dayton, has been appointed an account executive with WHIO-AM&TV, Dayton. . . **Leslie A. Hollingsworth** has resigned as publicity and public relations manager of WPIX, New York . . . **Austin Heywood**, assistant director of press information and audience promotion for KNXT, Hollywood, has been named to replace Dean Linger as director of sales promotion and press information for KNXT and the CTPN. . . **Fred Eichhorn** has been appointed mer-

use  
**CHANNEL 4-SIGHT**



Yes . . . be wise! When you buy television in the great Golden Spread, use Channel 4-Sight.

Over 100,000 TV sets  
Nearly \$200,000,000 in Retail Sales  
Power: Visual 100 KW  
Aural 50 KW  
Antenna Height 833' above the ground



**KGNC-TV**  
CHANNEL 4  
AMARILLO,  
TEXAS

CONTACT  
ANY  
KATZ MAN



**"GEE!"** said the little girl in Chicago

She was watching WGN-TV at noon (along with 248,928 other boys and girls). She was thrilled by the Luncheon Little Theatre, designed by WGN-TV to get "GEE!" reactions (A.R.B., July, 1957, 9.3%).

She had her mother buy the sponsor's product.

That's why Top Drawer Advertisers use WGN-TV.

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

Put "GEE!" in your Chicago sales with

**WGN-TV**

CHANNEL 9—CHICAGO

chandising manager for KGW-AM& TV, Portland, Ore. Eichhorn has been program assistant for KGW-TV.

## RADIO STATIONS

**Promotion idea from WGY, Schenectady:** Spotting the station's exclusive coverage of the World Series in northeastern New York and western New England, the WGY sales force made calls on agencies and clients wearing gray flannel baseball suits.

Results: plenty of publicity including all-around local news coverage and a sell-out on all availabilities.

**American Tobacco for Hit Parade cigarettes is the first national sponsor to deal directly with Community Club Awards.**

In a test campaign Hit Parade has bought the outside cover of buyers guides in three test markets (WIBG, Philadelphia; WROW, Albany and WSPD, Toledo).

If tests are successful, Hit Parade may extend the Community Club Awards buy to the top 100 markets.

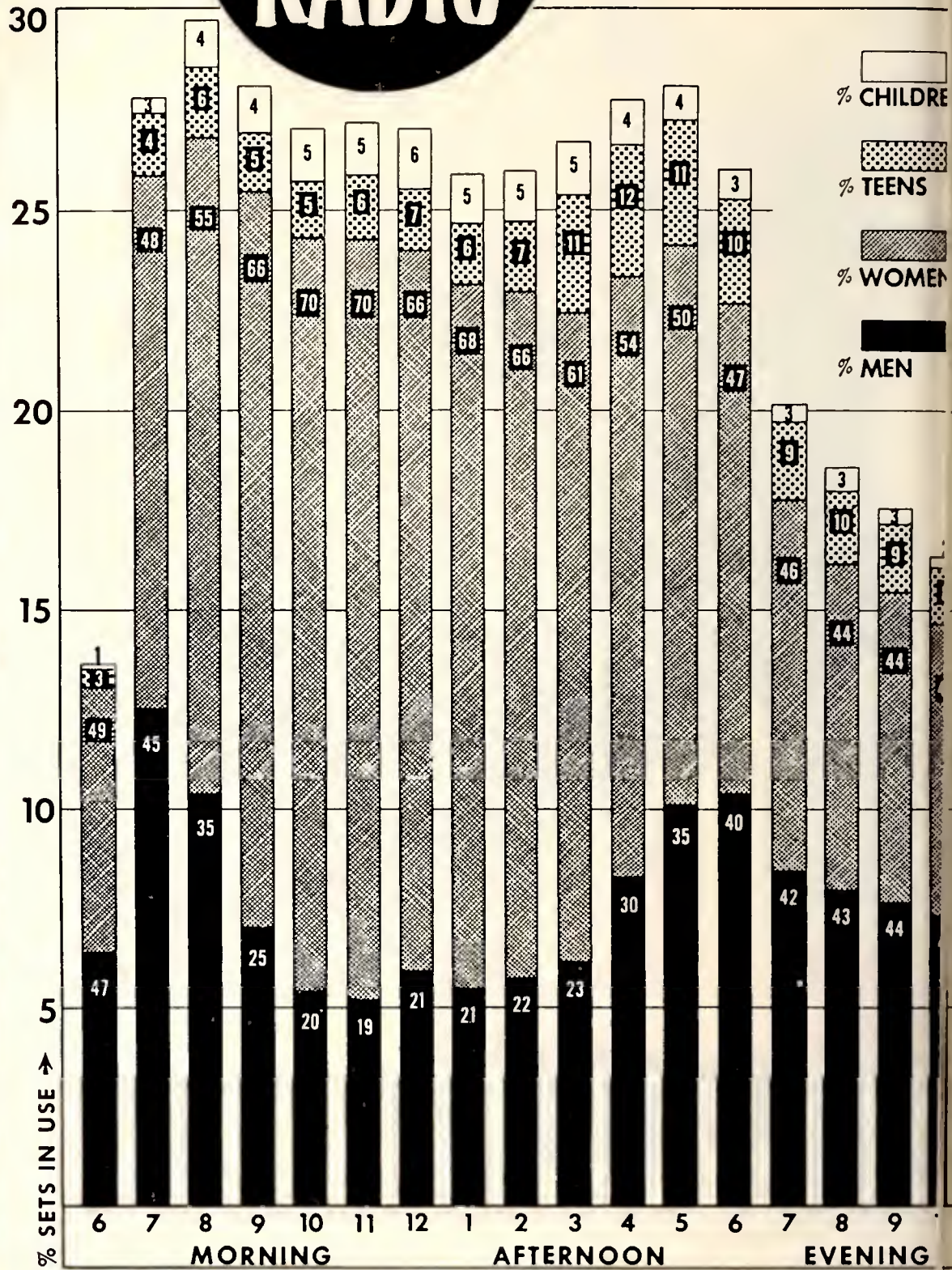
**Station notes:** WILY, Pittsburgh, has changed its call letters to WEEP. (The station's slogan is "WEEP for joy.") While ownership and management remain the same the programming will be altered to embrace the general market and not beamed, as formerly, to the Negro community . . . KRIZ, Phoenix, has been bought by Radio Phoenix. Principal stockholders of Radio Phoenix also own KTLN, Denver. No staff, program or policy changes are planned . . . WKXL, Concord, N. H., this week became the 31st full-time affiliate of the Yankee Network.

WAKE, Atlanta, has just added 27 new national clients over a period of three weeks . . . WMGM hopped from third to second station in the New York market, according to Nielsen's latest report. WNEW retained first place . . . Harry S. Goodman Productions has acquired the Allen Funt three to four minute comedy series for radio syndication.

**People in the news:** Hank Basayne, formerly executive producer at WCBS, New York, has joined WCCO, Minneapolis-St. Paul as assistant program director . . . Brian

# SPOT RADIO

# delivers you



AUDIENCE COMPOSITION—Monday through Friday—compiled by Blair Research from Pulse Reports for Chicago, Columbus, Dallas, Detroit, Miami, Philadelphia, Pittsburgh, Seattle—November-December, 1956.

AN ESTABLISHED AUDIENCE awaits the Spot Radio advertiser, day or night—an audience to whom local station-personalities are friends, whose words and suggestions about your product carry real weight. Composition of the Spot Radio audience in eight typical markets is shown in the chart above. For example, from 9 in the morning to 3 in the afternoon, at least six out of every ten listeners are women. From 7 to 11 in the evening, four out of ten are men.

# message to an Established Audience

## You escape the rating 'gamble' through strong programming of these major-market stations

Advertising is credited with enlarging the market for Aspirin.

And network television is credited currently with creating a "spectacular" market for aspirin among advertising men.

It may be exciting to bet a half-million or more on a few feverish minutes. But advertisers who have wearied of living dangerously, find it easier to get spectacular results without "spectacular" headaches—through Spot Radio.

For Spot Radio provides the vital element that takes the gamble out of broadcast advertising—AN ESTABLISHED AUDIENCE.

\* \* \*

Through the years when television pre-empted big-name talent, many major-market stations held their listener-ratings, and kept

constantly increasing them... because those stations developed

LOCAL INTEREST PROGRAMMING which serves listeners in a personal way no distant program-source can duplicate, through

LOCAL SELLING PERSONALITIES who deliver your sales message with the implied endorsement of a trusted friend.

Forty stations in these major markets are represented by John Blair & Company—by far the most important group of markets and stations served by one representative firm.

So when you're planning for 1958 sales, plan on using plenty of Spot Radio. Your John Blair man can help with those plans, because he represents stations that deliver your sales messages to an Established Audience.



## JOHN BLAIR & COMPANY

OFFICES: NEW YORK • CHICAGO • BOSTON • DETROIT • ST. LOUIS  
ATLANTA • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE

### *Exclusive National Representatives for*

New York.....WABC	Minneapolis-St. Paul...WDGY	Columbus.....WBNS	Wheeling.....WWVA
Chicago.....WLS	Providence.....WPRO	San Antonio.....KTSA	Nashville.....WSM
Philadelphia.....WFIL	Seattle.....KING	Tampa.....WFLA	Binghamton.....WNBF
Detroit.....WXYZ	Houston.....KILT	Albany-Schenectady-	Fresno.....KFRE
Boston.....WHDH	Cincinnati.....WCPO	Troy.....WTRY	Wichita.....KFH
San Francisco.....KGO	Kansas City.....WHB	Memphis.....WMC	Tulsa.....KRMG
Pittsburgh.....WWSW	Miami.....WQAM	Phoenix.....KOY	Orlando.....WDBO
St. Louis.....KXOK	New Orleans.....WDSU	Omaha.....WOW	Savannah.....WSAV
Washington.....WWDC	Portland, Ore.....KGW	Jacksonville.....WJAX	Wichita Falls.....KWFT
Baltimore.....WFBR	Louisville.....WKLO	Knoxville.....WNOX	Bismarck.....KFYR
Dallas-Ft. Worth.....KLIF-KFJZ	Indianapolis.....WIBC		



**W**HERE

**K**ENTUCKIANA

**L**ISTENS

**O**N 1080 KC



FOR RESULTS . . .

## Programs and People That Produce

JACK BENDT  
DAVE BROCKMAN  
GINGER CALLAHAN  
PAUL COWLEY  
TOMMIE DOWNS

JOHN FRAIM  
WILSON HATCHER  
BOB HENRY  
RED KIRK  
JIMMIE LOGSDON

Represented by John Blair & Company

Loughran, account executive, at KHSL, Chico, Calif., has been promoted to sales manager . . . **William J. Taylor**, managing director of the Southern California Broadcasters Association, has resigned that position to take over as sales and operations manager for KWIZ, Santa Ana, Calif. . . . **Victor J. Brewer** has moved from assistant radio sales manager to commercial sales manager for WKNB, West Hartford, Conn. . . . **Henry G. Kirwan** has resigned as secretary-treasurer of Gotham Broadcasting (WINS), New York, to re-establish his own CPA firm. Kirwan will also act as a radio-tv financial consultant . . . **Jay E. Troutman** has been named commercial manager of WABB, Mobile . . . **Clayton Kaufman** has been appointed director of the newly created sales promotion and merchandising department at WCCO, Minneapolis-St. Paul and **Gordon A. Mikkelson**, formerly with Midland Cooperatives, has been named to replace Kaufman as director of program promotion and public relations . . . **Frank J. Catka**, former ad manager for the Weatherford Democrat (Tex.) has joined the sales staff at WFAA, Dallas . . . **Joseph G. Sherward** has joined WIP, Philadelphia, as a salesman. Sherward comes from the greater Philadelphia Magazine where he was general advertising manager . . . **Joan Goodwin Bansen** has left N. W. Ayer to join WIP, Philadelphia as assistant to public relations . . . **James Hoftzyer**, former sales promotion representative for Consolidated Book Publishers, Chicago, has joined KNBC, San Francisco, as an account executive in the local sales department . . . **Jim Neuhart** has been named to the sales staff at KYW, Cleveland. Neuhart comes from WHKK, Akron . . . **Archie Heany** has resigned from Pillsbury to join KTAC, Tacoma, as head of its food-drug merchandising department . . . **Mary Jane Cox** has been named assistant to the director of research and market analysis at WBT, Charlotte, N. C. . . . **Dan Valentine** has left his post as program director at WFAA, Dallas, to take a similar position with WCKR, Miami . . .

### CANADA

A major spot feature film buy involving 17 markets, has been kicked off by the Whitehall Pharmacal Division of American Home Products.

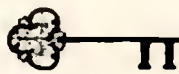




gentlemen  
prefer  
sports  
in  
Milwaukee

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

**WEMP**  
5000 watt power at 1250 k.c.



KEY ENTERTAINMENT STATION

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

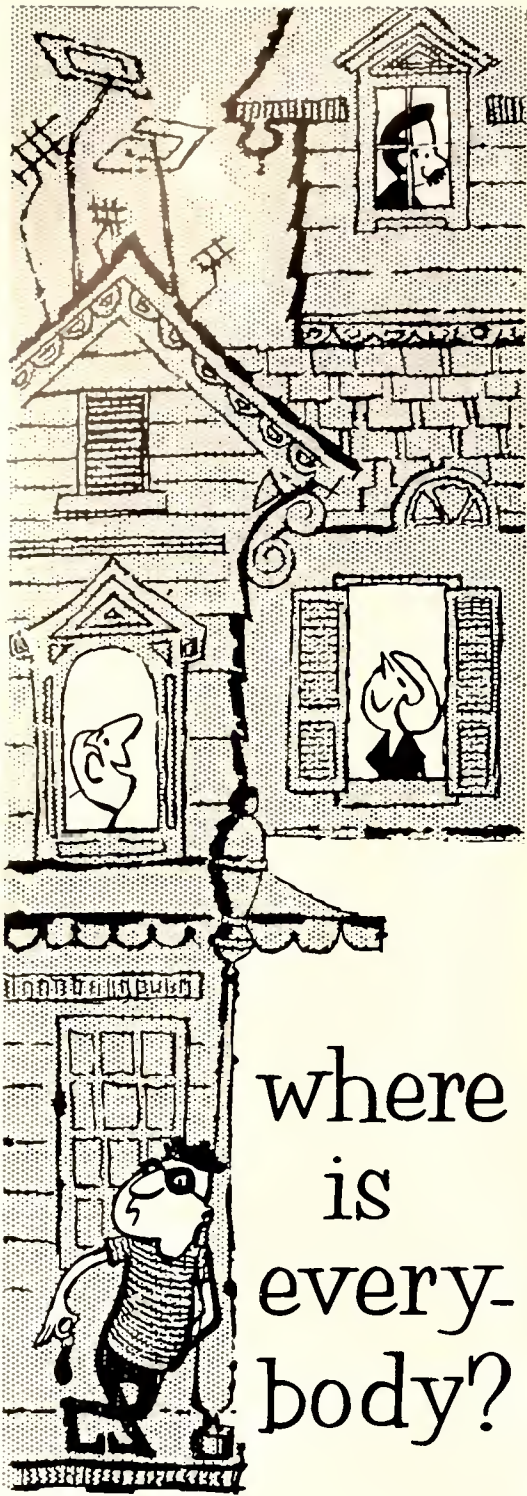
*BIG 7 RADIO PERSONALITIES: Records round the clock . . . 24 hours a day, seven days a week . . .*

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

*represented wherever you live by Headley-Reed*



photography Niles Lauritzen



where  
is  
every-  
body?

**H**OME . . . is where Television is. And in Eastern North Carolina, from the Capital to the Coast, Channel 9 is the hometown station for most TV viewers. Check all the surveys for proof. Then check Hollingbery for avails.



REPRESENTED NATIONALLY BY HOLLINGBERY  
A HARTWELL CAMPBELL, GEN. MGR

The division has signed for one-third sponsorship of NTA's *Premiere Performance* library of 20th Century-Fox features. The 52-week contract was negotiated through Y&R, Toronto.

Showings began in all but one market on 10 October.

A substantial share of weekend slots have been cleared. The schedule: Thursday evenings in Calgary, Edmonton, Peterborough, Kitchener; Friday evenings in Montreal, Ottawa, Toronto, Vancouver, Kingston, London, Regina, Barrie, Winnipeg; Saturday playdates in Halifax; Sunday afternoons in Saint John (N.B.), Sydney and Moncton.

Included in the first cycle are *Suez*, *Forever Amber*, *Gentlemen's Agreement*, *Leave Her to Heaven*, *13 Rue Madeleine* and *Sitting Pretty*.

Advertisers were urged last week to prepare now for color tv in Canada.

The urging came from Martin F. Bennett, RCA merchandising vice president in a talk to the Advertising and Sales Executives Club of Montreal.

Pointing out that the Royal Commission on Broadcasting in its recent report recommended that color be introduced gradually starting in 1959, Martin said that about half of CBC's service would have color in 1963.

Heavy promotions in Milwaukee and Cincinnati showed that when people are shown color tv in their homes, they will buy it in two out of three cases, he told his audience.

In the face of a trend to recorded music, one Canadian radio station has undertaken one of the most ambitious live schedules in recent years.

The station, CKVL, Verdun-Montreal, claims a record of spending more on live talent shows during any week than all the other radio stations in Canada.

Plans include "several" new daytime dramatic strips; an hour-long, early morning, live talent music show; an hour-long, noon-hour amateur show; a Sunday afternoon musical program; a Sunday afternoon dramatic series.

Another talent show (see above) is also hitting the air in Canadian radio.

It is the well-known *Ken Soble Amateur Show*, which returns as a si-

Newfoundland's  
Most Powerful Twins

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



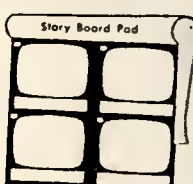
Reaching 300,000  
Captive Newfoundlanders  
and latest BBM Shows  
85% of all greater St. John's  
homes have TV Sets

WEED & CO. U.S. STOVIN-CANADA

**ART BROWN** PRODUCTS FOR YOUR TV AND ART DEPT.

**"STORYBOARD" PAD**

The pad that has big 5 x 7 video panels that enable you to make mon-sized TV visuals. Perforated video and audio segments on gray background.

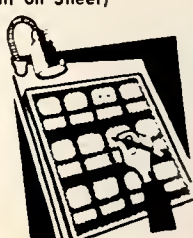


No. 72C—Pad Size 14 x 17" (50 Sheets—4 Segments on Sheet) 2.50

No. 72 E—Pocket Size 6 3/4 x 8 1/4" (50 Sheets—1 Segment on Sheet)

**Tomkins TELEPAD**

Most popular TV visual pad with 2 1/2 x 4" video and audio panels on gray background. Each panel perforated.




No. 72A—19 x 24" (50 Sheets—12 panels on Sheet) 3.50

No. 72B—Pocket Size 8 x 18" (75 Sheets—4 panels on Sheet) 2.00

**VIDEO PAPER**

Sensational new paper for TV artists. Makes an ordinary pencil line vivid and colors just pop! Write for sample.



**FREE SAMPLES FOR THE ASKING!**

Write on your letterhead for 200-page catalog of art supplies. "An Encyclopedia of Artists Materials"

**ARTHUR BROWN & BRO.**  
2 West 46th St., New York 36,

newscast over CHCH-TV and CHML, Hamilton. In its heyday, the show, then a daytime network presentation, beat such U. S. standards as Fibber McGee & Molly, Fred Allen, Bing Crosby and Amos 'n' Andy.

**Appointments:** John Fox to manager, CJFB, Brampton, Ont. . . . Ed Blake to new director, CKSL, London, Ont. . . . Bob Wilson (ex-Boston Red Soxer) to special assistant to president, S. W. Caldwell Ltd., Toronto.

## 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. 1 Oct.	Tues. 8 Oct.	Change
<i>New York Stock Exchange</i>			
AB-PT	18 <sup>3</sup> / <sub>8</sub>	16 <sup>7</sup> / <sub>8</sub>	-1 <sup>1</sup> / <sub>2</sub>
AT&T	169 <sup>1</sup> / <sub>8</sub>	167 <sup>3</sup> / <sub>8</sub>	-1 <sup>3</sup> / <sub>4</sub>
Avco	6 <sup>1</sup> / <sub>8</sub>	6	-1 <sup>1</sup> / <sub>8</sub>
CBS "A"	27 <sup>3</sup> / <sub>4</sub>	27	-3 <sup>1</sup> / <sub>4</sub>
Columbia Pic	17	16 <sup>1</sup> / <sub>4</sub>	-3 <sup>1</sup> / <sub>4</sub>
Loew's	15 <sup>1</sup> / <sub>4</sub>	15	-1 <sup>1</sup> / <sub>4</sub>
Paramount	34 <sup>1</sup> / <sub>4</sub>	32 <sup>1</sup> / <sub>4</sub>	-2
RCA	31 <sup>1</sup> / <sub>4</sub>	30 <sup>1</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>4</sub>
Storer	22 <sup>3</sup> / <sub>8</sub>	22 <sup>3</sup> / <sub>8</sub>	
20th Fox	23 <sup>7</sup> / <sub>8</sub>	23 <sup>1</sup> / <sub>8</sub>	-3 <sup>1</sup> / <sub>4</sub>
Warner Bros.	20	20	
Westinghouse	60 <sup>1</sup> / <sub>2</sub>	58 <sup>1</sup> / <sub>8</sub>	-2 <sup>3</sup> / <sub>8</sub>
<i>American Stock Exchange</i>			
Allied Artists	2 <sup>3</sup> / <sub>4</sub>	2 <sup>3</sup> / <sub>4</sub>	
Assoc. Art. Pro.	8 <sup>3</sup> / <sub>8</sub>	7 <sup>1</sup> / <sub>2</sub>	-7 <sup>1</sup> / <sub>8</sub>
C&C Saper	5 <sup>3</sup> / <sub>8</sub>	5 <sup>3</sup> / <sub>8</sub>	
Dumont Labs.	4 <sup>3</sup> / <sub>8</sub>	4 <sup>1</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>8</sub>
Guild Films	3	3 <sup>3</sup> / <sub>8</sub>	+3 <sup>3</sup> / <sub>8</sub>
NTA	7 <sup>3</sup> / <sub>8</sub>	7 <sup>1</sup> / <sub>8</sub>	-1 <sup>1</sup> / <sub>4</sub>

## DOES RADIO FOLLOW?

(Continued from page 40)

bicycles, Bulova watches and the like. The *Adventure Club* has been part of the chain's television promotion for the past eight years.

Guttenplan feels the New York tv program is somewhat unusual as it "Has parental approval, is popular with children, has fine public relations and is PTA commended."

Commercials on the show are delivered by a woman announcer (Selma Halpern) who goes under the name of "Joanne" for the program. Joanne was created because it was felt that an attractive young matron could deliver the sales message most convincingly and also because she would have fashion authority with the teenagers.

Television commercials explain, in simple terms, proper fitting and stress

style. Tv's demonstration factor is used fully.

With the success and advantages of television proven, an interesting question is why does National limit its tv usage to New York City?

Milton Guttenplan says frankly it's the cost. National's original hour-long western back in 1948 cost less than a one-minute commercial today. He feels that television (and radio to a lesser degree) costs have to stop spiraling. "For a while, when more tv sets were coming into use, there was a legitimate reason for costs rising, but now with sets leveling off there is no reason for the continued increases."

To meet the rising costs problem, National conducts an annual check on the air media via a write-in discount offer. This requires listeners to write in for a discount certificate from individual stations.

Through the use of new IBM equipment, National can now determine not only the redemption quotient for each station but also analyze the information on a store-by-store basis. Using this analysis, schedules are refined not only on the over-all value of the station but also to secure the best audience. In this way National feels it

can make each commercial work harder and can keep both program and time costs on a resultful basis.


National also cuts costs by gearing programming and commercials to a specific audience. Being a family shoe chain, National feels it appeals successfully to the family when messages are directed to children and teens.

National also goes in for heavy promotion with the youngsters. One of the most recent and successful promotions was a contest conducted on the television show. Prize was a field trip for the winner and his entire school class. The agency even secured the approval of all Boards of Education in the New York City area for the contest. Trips included sightseeing at a Philadelphia steel mill and a trip aboard a submarine.

Since moving into air media 17 years ago National has increased its number of stores from about 50 to a current 140 (with six more due to open in the next month or two). Sales have risen to \$21 million for the fiscal year ending 28 July 1956, the highest in the company's history.

As Louis Fried, the chain's president, puts it, "Broadcasting is National's selling 'secret'."

## COLUMBUS DISCOVERED AMERICA...



"Jaxie" Discovered The  
Great \$1 1/2 Billion  
Florida - Georgia  
Television Market!

Basic NBC Affiliation  
Represented by  
*Peters, Griffin,  
Woodward, Inc.*

WFGA  
TV
Channel 12
Jacksonville,  
Florida



*when it's a question of*  
**BUDGET**

WVNJ will deliver 1000 families for just 31c.  
That's by far the most economical buy you can make in this market.

You'll get blanket coverage, too, because WVNJ delivers almost twice the listeners of the next two radio stations broadcasting from New Jersey.

\*Source—Hooperatings Jan.-Feb.—New Jersey.

Chances are it will be even less than 31c as time goes by because WVNJ is attracting more listeners than any other radio station in the area. It's no secret how we do it. Superb new programming (we play just Great Albums of Music from sign on to sign off) plus the heaviest consumer advertising schedule of any independent radio station in America.

When it's a question of budget—your money buys the most on WVNJ.



Represented by:  
Broadcast Times Sales  
New York OX 7-1696

**WVNJ** Newark, New Jersey  
RADIO STATION OF *The Newark News*

# WASHINGTON WEEK

12 OCTOBER

Copyright 1957

SPONSOR PUBLICATIONS INC

**What are the far-reaching implications of the network study staff's report?**

Nobody can intelligently speculate what the answer will be until after the FCC's network study committee (chairman Doerfer and commissioners Bartley and Hyde) study the report and convey their impressions to the full commission.

Anyway, there is no timetable for action on the report.

Note this paradox: The document took network practices apart and failed to put them together. But the staff said that these were mild recommendations **calculated to preserve the present system of networking.**

If it is found that the recommendations do not result in curing the present monopoly situation, then, the staff said, it may be necessary to take some serious steps.

Some of the things the study staff described as might be done in the future:

- Force the networks to make their programs available to any stations requesting them a la newspaper wires services.
- Institute rationing of station time as between networks and other program suppliers.
- Recapture of "monopoly profits" through a sort of excess profits tax on the networks and a tax which would recapture from a seller the estimated value of his license.

For the present the study staff would be satisfied with:

- The outlawing of option time and must buy and the network's use of rate-making powers to influence clearance of programs or to influence station rates.
- The networks being forced to use non-affiliated stations where affiliates fail to take a program and the sponsor wishes such stations.
- Limit a single ownership to three VHF's in the top 25 markets.

Still to come from the network study staff: **The report on programing and talent.**

Questions to be answered: Whether the networks are in a position of monopoly on program or talent sales.

The full impact of the FCC's staff report can't be weighed until Congress comes back in session and until it can be seen **how critical legislators will use it as ammunition.**

The main impact of the report will likely be found in the reception it received on the Hill as well as in the Department of Justice.

Meanwhile in almost complete quiet the FCC made two important changes:

1) **Abolishment of the "unique service" rules.** This withdraws some of the protection against competition accorded high-powered radio stations. It will permit small stations to be established more readily despite potential interference with a station giving an only program service.

2) **Delegated authority for cancellation CP's to the Broadcast Bureau.** This permits UHF permit cancellations without reference to the commission.

**The FCC staff is reported to have completed a preliminary draft outlining a three-year trial run for subscription tv.**

The commissioners will argue about and vote on the details separately in preparation for a final vote on an order authorizing the trial and the ground rules.

double double double double  
double double double double  
double double double double  
double double double double  
double double double double  
double double double double  
double double double double

# double

## the audience

From Massachusetts to Long Island, sign on to sign off, every day of the week, WNHC-TV, Hartford-New Haven, delivers DOUBLE the COMBINED audience of competition:

- **267.3%** greater than Hartford
- **342.3%** greater than New Britain

Ask Katz for proof: ARB, Hartford-New Haven, June 8-14, 1957; Nielsen, NCS #2, 1956.



**WNHC-TV**  
HARTFORD-NEW HAVEN, CONN.

**Channel 8**

**ABC-TV • CBS-TV**  
*Represented by KATZ*

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WBNF-AM • FM • TV**, Binghamton, N.Y. / **WHGB-AM**, Harrisburg, Pa.  
**WFBG-AM • TV**, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV**, Hartford-New Haven, Conn. / **WLBR-TV**, Lebanon-Lancaster, Pa.  
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

## Hinkel Bot Boi mit Noodla\*

(\*Chicken pot pie with noodles—a favorite Sunday dish)



# Pennsylvania Dutch Favorites

### THE VIEWING'S "WONDERFUL GOOD"

EVERY day and EVERY night, viewers agree their favorite dish is WLBR-TV, Lebanon-Lancaster. Proof from Trendex:

	<i>Average Rating</i>	<i>Share of Audience</i>
WLBR-TV	16.2	32.6
WGAL-TV	21.4	43.0
WHP-TV	3.1	6.2
WTPA	2.8	5.7

### ONE-SIXTH THE COST

With 73.2% UHF conversion—31.6% in Lancaster County and 278,044 UHF-equipped homes in its coverage area, WLBR-TV delivers LEBANON, LANCASTER, HARRISBURG AND YORK at ONE-SIXTH the cost of nearest competitor! Ask Blair-TV Associates for rates and availabilities.



LEBANON-LANCASTER-HARRISBURG-YORK...  
AMERICA'S NUMBER 1 UHF MARKET

Sources: Trendex, Lancaster County, July 1957 /  
Trendex, Five-City Area, August 1957 /  
Television Magazine, September 1957

A TRIANGLE STATION

**WLBR-TV**  
LEBANON-LANCASTER, PA.  
INDEPENDENT • WORLD'S BEST MOVIES

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WFIL-AM • FM • TV, Philadelphia, Pa. / WBNF-AM • FM • TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa.  
WFBG-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.  
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

# SPONSOR HEARS

12 OCTOBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

**General Foods may switch part of the Jell-O business to FCB.**

Y&R has handled the full Jell-O division since way back. The budget has run as high as \$11 million.

Madison Avenue showmen are recalling the old vaudeville adage: **When your act begins to sag, wave the Stars and Stripes or bring your kids onstage.**

This week three of the starring network singers either trotted out a moppet or chatted at the show's end about having to go home to put their little ones to bed.

**That rash of job searching by media people in some of the larger agencies can be traced to this basic factor:**

**Continuing long hours**—sometimes adding up to 55 a week—is causing them to seek greener pastures.

Traditionally the night for low-keyed entertainment, **Friday now gives the network viewer a crescendo of mayhem.**

Of the 19 shows on tap that evening, at least **nine specialize in the smack of fists and the bark of guns.**

Tuesday rates second in that category (six); **Sunday is lowest (two).**

**The Broadway gag** about the actor who, while indisposed, insisted on **phoning in his act** is topped by an episode which actually occurred this week.

Needing top-level approval for some jingles, **an adman reached the client on his Paris holiday and sang them over the phone.**

**Some old-line radio performers are planning to come out of retirement by offering—a la Ed Gardner—to adapt their routines to minute commercials.**

**Goodman and Jane Ace** (of Easy Aces fame) have a sample recording of this type circulating in the trade via the William Morris office.

**The trend among stations to get timebuyers to participate in quiz-lotteries is creating some disturbances at agency management levels.**

One of these contests promises winners \$30 a month for the next year.

Aside from the subsidizing implications, agency gagsters raise this specter: **The prizes may mushroom to the point where timebuyers won't have to work at all.**

**There have been some substantial defaults by agencies this year, and the reason there haven't been many more is that the average rep has developed a keen nose for anticipating a credit risk.**

Some reps can give credit managers spades in knowing when to call for cash-in-advance with an order, or putting the agency on limited-credit basis.



Your  
Most  
Powerful  
**"LIFT"**  
for  
**SALES!**



**CKLW-TV**

**RADIO**

The only "twin  
full power" sight and  
sound combination in the  
Detroit and Windsor  
market!

*A "sound" investment in  
power and programming  
that gets results!*

**First**  
-in NEWS  
-in MUSIC  
-in FILM

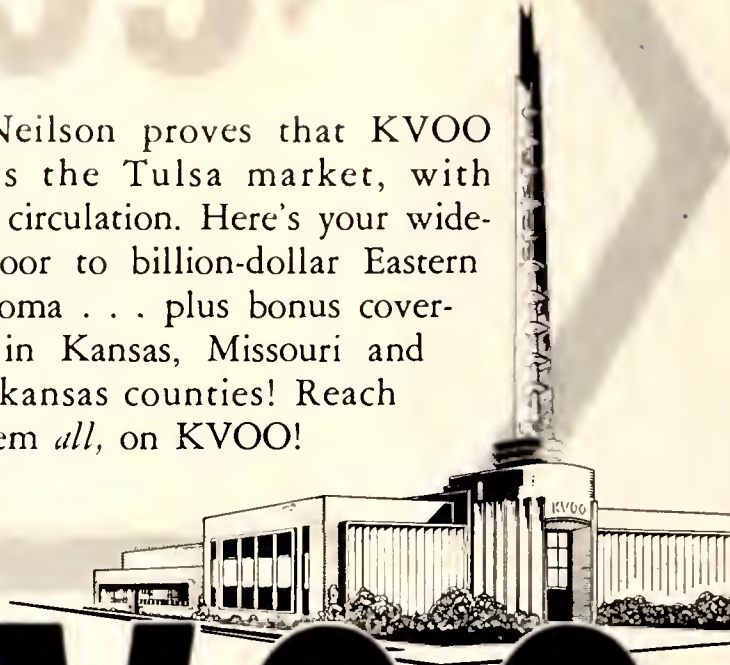
**C** **KLW-TV** 325,000 WATTS  
**KLW radio** 50,000 WATTS

ADAM YOUNG, INC.  
U.S. Rep.

ALL-CANADA FACILITIES  
Canada Rep.

53%

Neilson proves that KVOO dominates the Tulsa market, with 52.98% circulation. Here's your wide-open door to billion-dollar Eastern Oklahoma . . . plus bonus coverage in Kansas, Missouri and Arkansas counties! Reach 'em *all*, on KVOO!



# KVOO

# TULSA

The only station covering all of Oklahoma's No. 1 Market  
**Broadcast Center • 37th & Peoria**

HAROLD C. STUART  
President

GUSTAV BRANDBORG  
Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.



**1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC**  
**"The Voice of Oklahoma"**

### FUNNY COMMERCIAL

(Continued from page 39)

hats, and hustled off. "God Almighty!" I almost wept, "What now?" The sale had slipped through my fingers again.

I galloped after them and caught them at the elevator. "Mr. Worthington," I panted, "may I ask you a question before you leave? Could you please tell me what will be the next step in giving consideration to my idea?"

"Well, Mr. Schwimmer," said the old man pleasantly, "it will be considered at our next board of directors meeting after Christmas."

"Good grief!" I thought, "that's over four months away!"

"And what do you suppose will be the decision at your meeting?" I inquired.

"Why, we will certainly discuss your radio proposal," said Worthington, "consider it carefully, and then most likely decide against it." They got into the elevator.

I followed them in. I was licked, but I was still grasping at straws.

"Mr. Worthington," I importuned, as the elevator cascaded downward, "it was good of you and Mr. Simpson to hear my radio spot, but what about your sons? They haven't heard it. Surely, before I leave, it would be nice if they, too, could have an opportunity to listen to this unusual idea that might mean so much to Worthington Frankfurter Company."

"I have no objections," grudgingly acceded the President, "but tomorrow is Friday, and they can never leave the office on Friday."

"I have a machine that will play the spot," I interposed eagerly. "I can bring it to your office and play it for them there!"

"Very well, then," said Worthington, trapped, "be there at ten. But unfortunately, I will not be able to be there too, as I am leaving on a trip."

My foot was still in the door!

At ten o'clock the next A.M., there was I, bright and chipper, no longer nervous, rapping on the door again, loaded down with a playback machine, the first time I had ever used one. (I had found a place where I could rent it.)

I played the record again. They were all charmed! (Old Man Worthington, surprisingly, was there after all.) They got into a huddle at the other end of the room and whispered together for a few minutes, after which

And the last shall be

"FIRST IN THE HEART OF ILLINOIS"

*Air date*

January 12, 1958



<b>W</b>	<b>M</b>	<b>B</b>	<b>D</b>
<i>Illinois' 2nd Market</i>		<i>Peoria area</i>	<b>TV</b>

*Plan your campaign now for complete coverage of the prosperous Peoria area major market.*

FOR INFORMATION and TIME RESERVATIONS

*call or write*  
**ROBERT M. RILEY, JR.**  
DIRECTOR OF SALES

*PETERS, GRIFFIN, WOODWARD, Exclusive Nat'l. Representatives*

**1 MILLION WATTS**



# The Newest Look in New Orleans TV

SEE YOUR KATZ REPRESENTATIVE

for **MORE**

**MORE**

**MORE**

ON CHANNEL



NEW ORLEANS



IN THE CRESCENT CITY

the President advanced toward me. "Mr. Schwimmer," he said carefully. "what can we do with \$20,000?"

Zowie! I had sold my first national advertising account! I had sold the first dramatized spot announcement in the history of radio! What could they do with \$20,000? Well, sir, at that time they could buy a one-minute evening spot five times per week in fourteen major markets for twenty-six weeks. That's what they could buy in radio for \$20,000 in the early thirties.

And they did. They signed my advertising authorization the next morning. I celebrated by returning to Chicago by plane, the first time in my life I had flown. Matter of fact, I was so buoyed up, I could have floated back!

I have since sold accounts that spent in the millions for advertising; I have sold big network shows that cost hundreds of thousands of dollars—but no sale since excited and thrilled me as did that one!

A year passed, during which time I visited the client on a few occasions. We corresponded frequently. Most of the letters voiced complaints. The spots were not being heard too well in some markets, they wanted changes made, etc. . . .

I was none too optimistic when I paid them a visit the next August to discuss plans for the coming year. . . .

Solemn faces greeted me again. We exchanged amenities. No one seemed willing to say anything. I thought I'd better say something, anything. "How have sales been?" I ventured.

Mr. Worthington coughed. "Matter of fact, Mr. Schwimmer," he offered. "matter of fact, sales have gone up. Yes, they have gone up. In the radio cities."

I suddenly felt fine; I suddenly was full of ideas and plans. "I assume, therefore," I remarked with assurance. "you will want to expand your radio campaign?"

"We have been considering it," said Worthington. "it might be a feasible thought. But we will have to have a brand-new type of announcement. Have you prepared anything?"

"Yes, we have," I fabricated, "I can play it for you tomorrow!" . . .

I lunched with Simpson at a quiet French restaurant in New York's old Park Row. We went in a special cab that had been waiting near the plant. Mr. Simpson acted very friendly with the cab driver, whose name was Joe.

Simpson seemed to take a shine to me. He told me he was something of a gourmet and would like to counsel me on what to order at the restaurant. I promised myself I would eat whatever Simpson suggested if it killed me. (It nearly did). Later Joe brought Simpson back and, on a hunch, I held the cab.

"Joe," I said, "would you be able to drive me back to my hotel?" That proved one of the smartest remarks I ever made.

Joe drove me back. He was very talkative. He told me he drove Simpson around all the time, and that the Worthingtons often used his taxi, too. They always talked about business while riding with him. He told me all about their family history, about John Worthington's father, the founder of the business who was now dead, and about his summer home at Newport. Joe felt he was flirting with high society when he drove the Worthingtons about.

"But don't sell Simpson short," said Joe fondly, "they depend on him the most. If he likes you, you're in."

And as we pulled up in front of the Ambassador, Joe confided, as though revealing a state secret, "Mr. Simpson likes you!" I gave him a \$5.00 tip.

Joe's eyes popped. "Why don't you let me drive you to the plant for your meeting there at 10:30 tomorrow morning?" he suggested. I thought that was a good idea and agreed. I told him to pick me up at 10:00.

The minute I was in my room, I was on the phone talking to Emil in Chicago. "Emil," I said "tell Scott and the boys I've got the account for another year. But we need a new announcement, and I said I would have it by tomorrow morning. Get on it right away, have Florkey and Krak help you, and call me back as soon as you have something that looks good." Emil wasn't fazed a bit by that assignment.

(*Editor's note:* Commercials were cut and in his hands by the next morning.)

We talked—that is, Joe talked—all the way to the Worthington plant. As we drew to the place, he said nonchalantly, "Mr. Simpson says that if they like the announcement well enough this time, the whole appropriation will go against it—\$150,000."

Holy Moses, I said fervently to myself, 150,000 nice, good, clean American dollars! What's 15% of that. I

can't figure that much so fast! I thanked Joe, gave him another \$5.00 tip, and told him I would see him later.

The meeting was short, orderly, and successful. They liked the new spot.

"Mr. Schwimmer," said Worthington thoughtfully, "we formerly spent much of our budget for other media, and only a minor amount for radio. What do you suggest?"

I was ready for the question. Joe had to be right. "Put it all against radio," I said promptly. "Based on your experience last year, that's your best bet for a sales increase."

And that's the way it was settled. Emil and I (with an assist from Joe) had scored again.

I never lost sight of Joe. He was now a sort of assistant account executive for me on the Worthington account. Pay—his usual fare plus \$5.00 tip per trip. I went East to New York often on various matters, always phoned Joe, always used him to drive me on my various errands.

When the Worthingtons tired of radio (clients require a change every now and then, regardless of how well their advertising is working), Joe tipped me off.

"They want to switch to magazines," counseled Joe. "A New York agency just pitched for the account and almost connected. Trouble was they failed to recommend the *Saturday Evening Post*. That's the Old Man's pet."

Another meeting. That old, searching look again from old John Worthington. "And what do you suggest this year, Mr. Schwimmer?"

"I think it's about time to make a switch," I said sagely, "and hit with space advertising."

"What kind of space?"

"Magazines."

"Oh? Any special one?"

"Naturally the *Saturday Evening Post* is a standout. All our surveys point to that. We should assign them at least one-half of the budget."

John Worthington beamed. So did Robert and Charles. Simpson smiled sleepily.

That day I was invited to lunch at their special executive's table. A week later they approved the ads. Emil wasn't so good at space. That was Krak's specialty. He got up a series that sang. I was set again for another year.

Still another year and another meeting. "Newspaper ads," Joe whispered

to me, pocketing a \$5.00 tip. "Consistent small ads on the women's pages."

"The time has come to use newspapers," I parroted, "consistent small space on the women's pages." Old John slapped me on the back. "Stay for lunch," he said, "and let's talk about what copy appeal we'll use for the ads."

Krak hit with an idea that was a cutie. They were delighted. And again I was set for another year.

And that's the way it went for years on end. Until one fateful day, Emil got drunk and wound up in Texas married to the second baseman of a girls' softball team. At a most inopportune time. Just when I was about to make my annual trek to the Worthington plant in New York. Another bum break. Joe was sick.

While I was trying to stall the Worthingtons for a couple of weeks, they up and took on another advertising agency, and Schwimmer was hoist with his own petard.

They went for, of all things, a clever, dramatized spot-announcement campaign in radio! Now you wouldn't want me to go ahead and rap that, would you?



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.

**NIGHTTIME**

**WSAZ-TV**

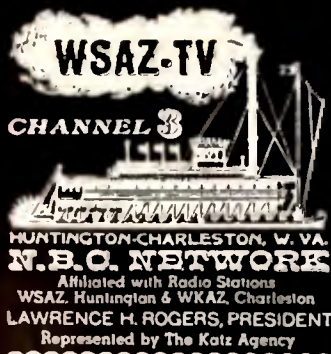
**DELIVERS 1000 HOMES  
BETWEEN  
7:30 and 10:30 P. M.  
FOR \$1.30**

**The second station's  
cost per thousand  
homes is \$2.39  
84% Higher**

**The third station's  
cost per thousand  
homes is \$5.42  
317% Higher**

**AND ANYTIME  
WSAZ-TV delivers  
ONE THIRD more  
total homes than  
both other  
Huntington-Charleston  
Stations COMBINED**

Source: June 1957 ARB  
All figures based on  
260-time frequency



**CALL YOUR KATZ MAN**

## Tv and radio NEWSMAKERS



**Henry Halpern**, who has handled television and radio research on all the accounts at MacManus, John & Adams, Inc. in New York, has just been named New York v.p. in charge of media and research by Ernest A. Jones, agency president. He will continue to handle the tv-radio research. Halpern, who joined MJ&A in 1953, brings to his new post a heavy background in research. A Columbia graduate with post-grad work at N.Y.U. and Georgetown, he was a research analyst and project director with the Gallup Poll for eight years, a copy research supervisor at Young & Rubicam, and headed research at Ward Wheelock Co. At MJ&A he was also account executive on Dow Chemical International. Halpern serves on the board of directors of American Marketing Assoc., New York chapter, and on the research committee of 4A's.

**Kevin B. Sweeney**, president of Radio Advertising Bureau, this week welcomed about 800 advertisers, agency and broadcasting executives to the third annual National Radio Advertising Clinic at the Waldorf-Astoria in New York. This RAB-sponsored event gave these executives the opportunity to discuss and solve mutual problems in the field of advertising. Clinic workshops on just about every phase of radio from commercials to business forecasts took up the mornings and afternoons of the two-day (9 and 10 Oct.) session. On the serious side were addresses by such industry figures as Robert McKennee, national ad manager of C.I.T., and Milton Lightner, president of Singer Mfg. Co. On the light side, was a party attended by such radio personalities as Tex and Jinx, Galen Drake and Dave Garroway and their sponsors.



**George M. Burbach**, the broadcast pioneer of St. Louis, steps out of the control booth at KSD and KSD-TV and into retirement on 1 January. His present post as general manager of these *St. Louis Post-Dispatch* stations will be then taken over by Harold Grams who joined the outlet in 1938 and is currently program director. Burbach joined the *Post-Dispatch* 44 years ago, and was instrumental, in 1922, in establishing KSD as Missouri's first commercial radio station. He became its general manager in 1933. In 1936, while vacationing in London, he saw his first demonstration of television, and on his return to St. Louis began a campaign to bring tv to that city. In 1947 KSD-TV went on the air with three hours of programming five days a week. Today it telecasts 18 hours a day to almost one million television receivers.

That western fever's spreadin'! Yep, folks of every type got that old western fever 'n they're all listenin' to KXLA, Los Angeles' most listened to (and most powerful) 24-hour country and western music station.



**KXLA**

10,000 watts (1110 K C) covering the greater Los Angeles market

# SPONSOR SPEAKS

## Fee tv's pose

Fee tv's promoters like to act as if they were members of the Junior League working to bring opera to the underprivileged. They speak most often of the contributions they could make to culture when it's apparent that:

1. Programing with the widest appeal would be required to launch fee tv on a mass basis and

2. The big profits would always remain in mass programing. It is important that the American public understand this and we are delighted that one of the hardest-hitting curmudgeons of our time has been combating fee tv. We refer to Rep. Emanuel Celler (D., N. Y.) who, while he has not always, in our opinion, understood the contribution of free broadcasters, certainly sees the free vs. fee tv issue in clear perspective.

Rep. Celler a few days ago debated with a gentleman from Skiatron (James M. Landis) at a meeting of the Association of Advertising Men and Women in New York. Rep. Celler drove home the point that its vast profit potential means fee tv could take over the same mass-appeal programs available now—only this time the public would pay.

We hope the stations and networks will be as vigorous in their efforts to educate the public about fee tv as Rep. Celler. Surely this is an issue on which the free tv forces have not only a right to "editorialize" but an obligation to do so if they are to protect the best interests of the public.

## Spot's new Univac

We commend Peters, Griffin, Woodward for the big step forward it has taken in installing a Univac device to speed availabilities and confirmations into the hands of buyers. It is one of the most important steps among the many now being taken by representative firms to make spot easier to buy.

We see as the next big step an industry-wide exploration of ways in which modern methods could speed up other aspects of spot paper work. Eventually we see no reason why, with modern techniques, spot cannot become vastly easier to buy—and for that matter to sell.



**THIS WE FIGHT[FOR:** *Loose talk about tv programing is a destructive force. We believe the industry must be responsive to new ideas, but to reject the new shows of this season before they have been tried makes no sense to us.*

## 10-SECOND SPOTS

**Thataway:** The impact of tv Westerns was demonstrated the other day at Belmont race track in New York. Jockey Ted Atkinson fell off his horse on the way to the starting gate. From the grandstand, someone shouted: "That wouldn't have happened to Wyatt Earp!"

**No translation:** *Notiziario Sipra*, a radio-tv-cinema magazine of Italy, published in Italian, has one department headed: "Brainstorming."

**MR:** Berger-Rivenburgh, Chicago, point-of-sale display firm, has produced a mobile display to hang in hen houses to encourage egg-laying. The thought behind it is: "If point-of-sale displays can motivate people to buy, why can't they lead chickens to lay more eggs?" *But remember, point-of-sale is most effective when tied in with an air campaign.*

**Russian roulette:** Moscow tv's first attempt at a give-away quiz show, *Evening of Merry Questions*, was canceled because too many contestants showed up. *We can think of one prize that would keep away contestants—a one-way ticket to Siberia.*

**Forrest who?** From a KYW-TV, Cleveland news release: "This morning, Tom Haley, the program's host, was placing a call to a neighboring community outside of Cleveland. Waiting for the operator to connect the lines Haley announced . . . a Robin Hood Flour Co. commercial. He remarked, 'And now a message from Robin Hood.' The quick-witted telephone operator, hearing the announcement retorted, 'Robin Hood! Where do you think you are, in Sherwood Forrest?'" *That's right, Operator—the forrest where Maid Marrison lives.*

**Dark in here:** Aetna Steel Products Corp. researchers say the desire for a private office may very well be motivated by one of mankind's oldest and strongest security symbols—the cave. Gil Boissy, ASP p.r. head, says, "Deep in our subconscious, our strong racial memories tell us that the cave means protection from wild beasts. . . ." *Oh, yeah? The boss can still drop in.*

**Boston logic:** Premiere announcement from Boston re ABC Film police show — "WNAC-TV and Anheuser-Busch Corp. present the television season's most arresting series—Code Three." *At least one arrest a week.*



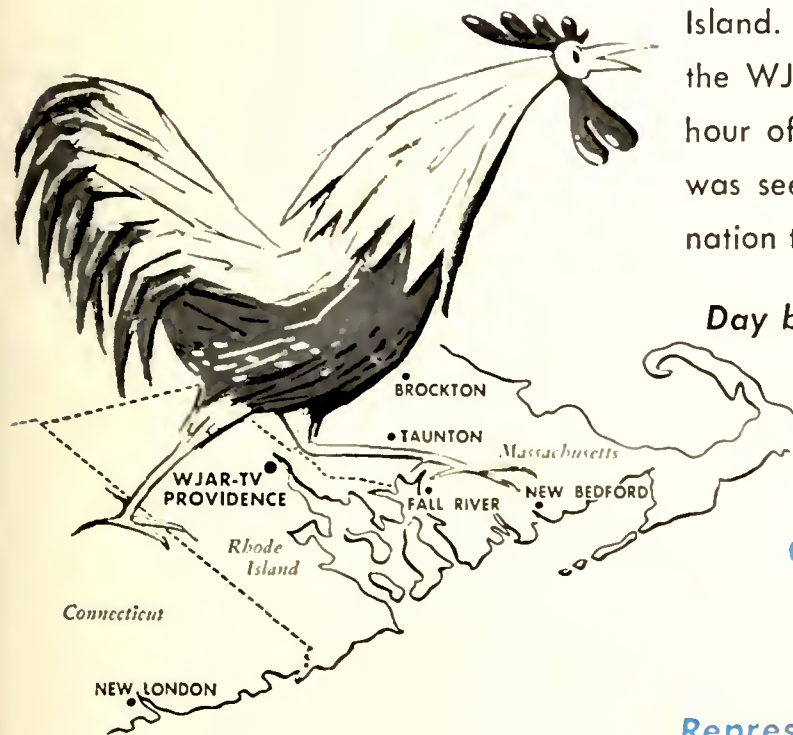
# Here's One Way WJAR-TV Sells 'Em In The PROVIDENCE Market...

## The WJAR-TV News Service



In August, 1957, three year old Eileen Fahey was the object of the most intensive search in the history of Rhode Island. Almost from the moment of her disappearance, the WJAR-TV news cameras were on hand. Within the hour of her dramatic rescue, their exclusive film report was seen on WJAR-TV, and eventually throughout the nation through facilities of NBC, CBS, ABC, INS and UP.

*Day by day, WJAR-TV reaches 'em and sells 'em!*



**WJAR-TV**  
CHANNEL 10, PROVIDENCE, R. I.



*Represented by Edward Petry & Company, Inc.*



Greatest team ever assembled on one radio station

the **BIG 5** on **KLAC**

The area, 3600 square miles...  
The audience, 6,000,000 people...  
The market one of America's two greatest.

For the story of sales results, contact your KLAC representative.



M. W. Hall  
President

Felix Adams  
Vice President

Morton Sidley  
General Manager

Represented Nationally by Adam Young, Inc.