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MR WM S HEDGES
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NEW YORK 20 N Y

SPONSOR

magazine radio and tv advertisers use

24 JANUARY 1955

50¢ per copy • \$8 per year

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Here We Crow Again!



POWERFUL WJAR-TV

Channel

Providence

NOW 316,000 WATTS

Featuring New England's Favorite Live Local Shows

NBC — BASIC • ABC — DUMONT — CBS • WEED TELEVISION — NATIONAL REPRESENTATIVES

TOWER 1049 FEET ABOVE MEAN SEA LEVEL

DO AGENTS HOLD TV COST REINS?

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Spot radio makes its "big push" in 1955

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Esquire Boot Polish hits hard on tv—but not too often

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4 A's takes first public stand against rate deals

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Key questions from admen on the radio-tv year ahead: Part II

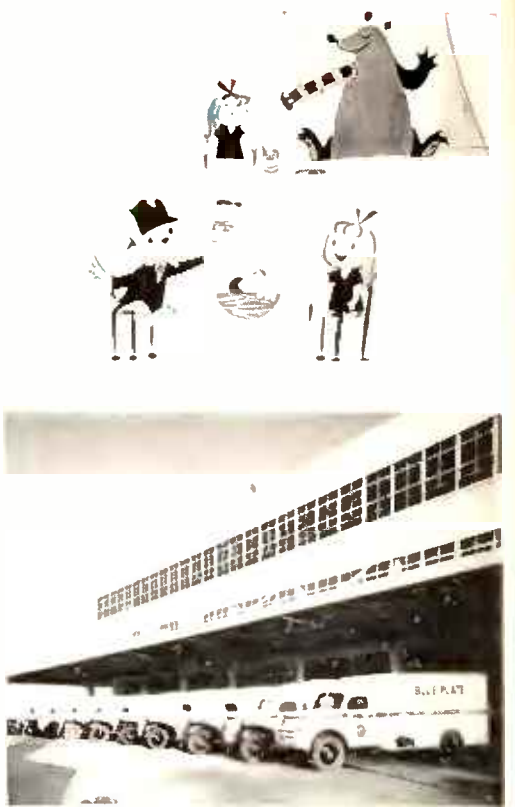
page 44

TV COMMERCIALS: WORD-LAZY?

page 46

New full-screen I.D. wins wide acceptance

page 48



BLUE PLATE FOODS, INC.

DOES A
COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . .

WMBG
WCOD
WTVR

With approximately 300 Blue Plate trucks serving over 40,000 grocers from Washington, D. C. to the Mexican border, the Blue Plate Foods trademark is the symbol of quality in well-stocked kitchens. Appreciative and ever grateful viewers help to move Blue Plate Mayonnaise, Peanut Butter, Preserves and Jellies, Margarine and Sauces steadily throughout the South from the Richmond, Atlanta and New Orleans plants.

Grateful and appreciative audiences are synonymous with Havens and Martin viewers and listeners. Their loyalty in Richmond and the rich surrounding areas throughout Virginia is a result of years of sincere public service combined with quality programming. Intelligent and wise spot placement makes the First Stations of Virginia, WTVR, WMBG and WCOD first choice for alert advertisers. Try us and measure the results.



Maximum power—
100,000 watts at Maximum Height—
1049 feet

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS 24 JANUARY 1955

B&M launching tv-only test

B&M beans is about to launch test in Midwestern market to determine sales results when only television advertising is used. (Agency is BBDO, Boston.) For perhaps first time in ad history test will be reported on blow-by-blow basis starting next issue of SPONSOR. Test will last 6 months and figures on sales progress will be reported periodically in SPONSOR during that period. SPONSOR has long sought opportunity of this type and was instrumental in suggesting test.

—SR—

4 A's takes stand on deals

4 A's has taken first officially published stand against rate deals, excess merchandising demands, other efforts to pressure radio and tv stations. Document, planned for wide distribution via 4 A's, ANA NARTB and SRA mailings, isn't expected to bring any overnight changes. Thinking is that by going on record 4 A's can help timebuyer, for example, stiffen his resistance to suggestions from "upstairs" or client that he apply pressure for deals. (Text of 4 A's recommendations on pages 42-43 this issue.)

—SR—

T-L adopts all-media buying

Tatham-Laird, Chicago, unifies buying of print and air in new media division, with former radio-tv director, George Bolas, at head. Aim of reorganization is to make media buying "as creative as writing advertisements or building plans," says A. E. Tatham, president. Y&R is classic example of big-radio-tv agency with integrated media buying functions. (For details on major agency media organizations see article series in SPONSOR 26 July, 9 August, 23 August 1954.)

—SR—

N.Y.C. radio audience up

Since 1946 average New York City radio audience has increased 27.7% during periods of local programming. That's highlight from study WCBS, New York, ordered from Pulse comparing total number of homes tuned in October 1946 vs. October 1954. Increase during 6-7 a.m. was 105.7%, from 167,730 homes to 345,100; 8-9 a.m. jumped 62.5%; 6-7 p.m. is up 9.4%; 11 p.m. through 12 midnight is up 36.3%. (Local programming hours figures on basis WCBS' schedule.)

—SR—

NBC buy a lift for uhf

NBC's purchase of its first uhf station—WKNB-TV, New Britain—is second heartening note for uhf broadcasters. It follows recent CBS purchase of uhf WOKY-TV, Milwaukee. Extent of uhf's problem is made clear when you consider 103 uhf stations have surrendered their construction permits compared with 21 vhf thus far. Some operators feel psychology has been important drawback, reason they gain stature with network O&O's among u ranks.

—SR—

Full-screen I.D. wins approval

New full-screen form of I.D. has won wide acceptance among tv stations. By presstime 250 outlets had told SRA, which suggested standards for new I.D., that they would take it. CBS TV owned tv stations expected to approve new standard by February. (List of 250 stations accepting full-screen I.D. thus far appears this issue pages 48-49.)

REPORT TO SPONSORS for 24 January 1955

Color set price bottleneck There's agreement in most quarters 1955 will be anything but color's year. Sets at right price just aren't ready. RCA's latest estimate on number of color sets to be made during 1955 is 200,000 for all manufacturers. But it believes only about 160,000 will actually be sold. Last summer RCA figured there would be about 300,000 color-equipped homes by end of 1955. By end of first 10 months of 1954—latest figures available—total of 17,445 color receivers had been produced, according to RETMA.

-SR-

Cantor costs \$5,000 in N.Y.C. P. Ballantine & Sons reportedly will pay \$5,000 per episode for New York City showing of Ziv Tv Programs' "Eddie Cantor Comedy Theatre," which breaks nationally this week. Price paid by brewery is believed to be highest ever paid for syndicated film program, doesn't include time charges on WABC-TV for 10:30 p.m. slot Wednesdays. Ballantine also bought Cantor show in 20 other Eastern cities. During 11 weeks since it was announced, Ziv has sold show in 180 markets.

-SR-

WCAU '54 billing hits new high Radio time sales for WCAU, Philadelphia, during 1954 were highest in 32-year history. Local net revenue was up 6%, national spot revenue up 13% over 1953. Most significant '54 trend, says WCAU, is sponsorship of 5-minute shows; currently 51 of the 5-minute segments are sponsored each week.

-SR-

Tv stations squeeze eases Tampa, Fla., gets first vhf 5 February when WFLA-TV goes on air. It's one of 7 U.S. cities among "50 biggest" population category with paucity of operating tv stations (to date only one—uhf WSUN-TV, St. Petersburg). While some big markets have only one or 2 vhf's in operation, all but 4 of nation's top 233 markets are covered by at least one station, according to figures from SSC&B's media research department. (See "Top radio-tv questions," question 10, page 45.)

-SR-

WDTV, KVOO-TV join Vitapix Almost simultaneously with Westinghouse acquisition of WDTV, Pittsburgh, Joseph E. Baudino, WBC president, said station would join Vitapix Corp. Few days earlier KVOO-TV, Tulsa, also joined Vitapix. Pittsburgh and Tulsa members, plus 14 new members announced as joining firm in December, raise Vitapix membership to 48 with at least 2 more outlets reported ready to sign. Vitapix now claims its stations cover 20 million tv homes. At SPONSOR presstime negotiations were continuing for New York and Chicago affiliates.

-SR-

\$1.3 billion tv billings seen Latest prediction on 1955 tv billings: \$1.3 billion. That's 100% increase over 2 years ago, says prognosticator Robert W. Sarnoff, NBC executive v.p. Recently Ollie Treyz, TvB head, said tv in '55 would top \$1 billion.

-SR-

WBAL offers new discount plan Prevalence of short-term advertising recognized in new WBAL, Baltimore, rate card while at same time effort is made to encourage long-term client. Leslie H. Peard Jr., manager, said station would offer discounts for 12 or more programs or announcements broadcast within week's time in addition to regular discounts figured on yearly basis.

complete coverage
PHILADELPHIA
trading area

COMING SOON

SUPER POWER

316,000 WATTS

CHANNEL 12

WDEL-TV

WILMINGTON

PHILADELPHIA OFFICE

1500 Walnut Street, Suite 1205

Telephone Kingsley 6-4020

STEINMAN STATION



Represented by

MEEKER TV, Inc.

New York Chicago Los Angeles San Francisco

SPONSOR

advertisers use

Volume 9 Number 2
24 January 1955

ARTICLES

Talent agents: have they won control of tv costs?

Two talent agents, William Morris Agency and Music Corporation of America, are a controlling factor in 38 out of 57 "name" shows on network tv. The network competition for names is playing into their hands, admen fear

35

Spot radio's "big push" for 1955

Though spot radio business was off for some for first time last year, there is a new and growing "upbeat" feeling among radio reps and industry groups about the value of the medium and their ability to sell it during 1955

38

Esquire polish hits hard on tv—but not too often

It's better to appear less frequently, but with impact, on a show with a big, changing audience than to get continued repetition on a program with a "loyal audience," Knomark Manufacturing Co. believes

40

4 A's against rate deals, merchandising excesses

Here are the 4 A's first public recommendations on radio-tv to encourage high business standards, give timebuyers a "bible" to cite when asked to pressure stations for rate deals, extra merchandising, extra publicity

42

10 top radio-tv questions for 1955: Part II

What changes may 1955 see in radio network operations, in spot radio promotion, tv spectaculars, tv station clearances, use of cut-ins on network tv?

44

Are tv commercials getting word-lazy?

Trite words in tv commercials can kill good campaign ideas, warns Arthur Bellaire, BBDO's v.p. in charge of radio and tv commercial copy. Copywriters must revitalize their word approach, search for fresh ways to express old ideas

46

The full-screen I.D.

Over half of U. S. tv stations will now accept the new full-screen I.D. proposed by the SRA. New format saves clients money by eliminating station call letters

48

The record stores radio built

For the past 14 years, radio has been the advertising mainstay of Washington, D. C.'s Super Music Stores. With air support owners Irvin and Israel Feld parlayed one small store into a many-faceted \$2 million-plus operation

50

SPONSOR INDEX: JULY-DECEMBER 1954

55

COMING

B&M beans: step-by-step story of air campaign

SPONSOR realizes a long-sought goal: to report on the sales results of a tv campaign as they happen. Test product: B&M beans. During the next six months, SPONSOR will follow this campaign with a continuing series of articles

7 Feb.

Are tv commercials getting picture-lazy?

BBDO's Art Bellaire continues his observations on tv commercial ruts, goes into the pictorial aspect with examples of trite scenes, poses, camera angles

7 Feb.

DEPARTMENTS

AGENCY AD LIBS
 49TH & MADISON
 TIMEBUYERS
 NEW & RENEW
 MR. SPONSOR, Wm. G. Mennen, Jr.
 SPONSOR BACKSTAGE
 TOP 20 TV FILM SHOWS
 TV RESULTS
 P. S.
 AGENCY PROFILE, Roland Martini
 SPONSOR ASKS
 ROUND-UP
 NEW TV STATIONS
 RADIO COMPARAGRAPH
 NEWSMAKERS
 SPONSOR SPEAKS

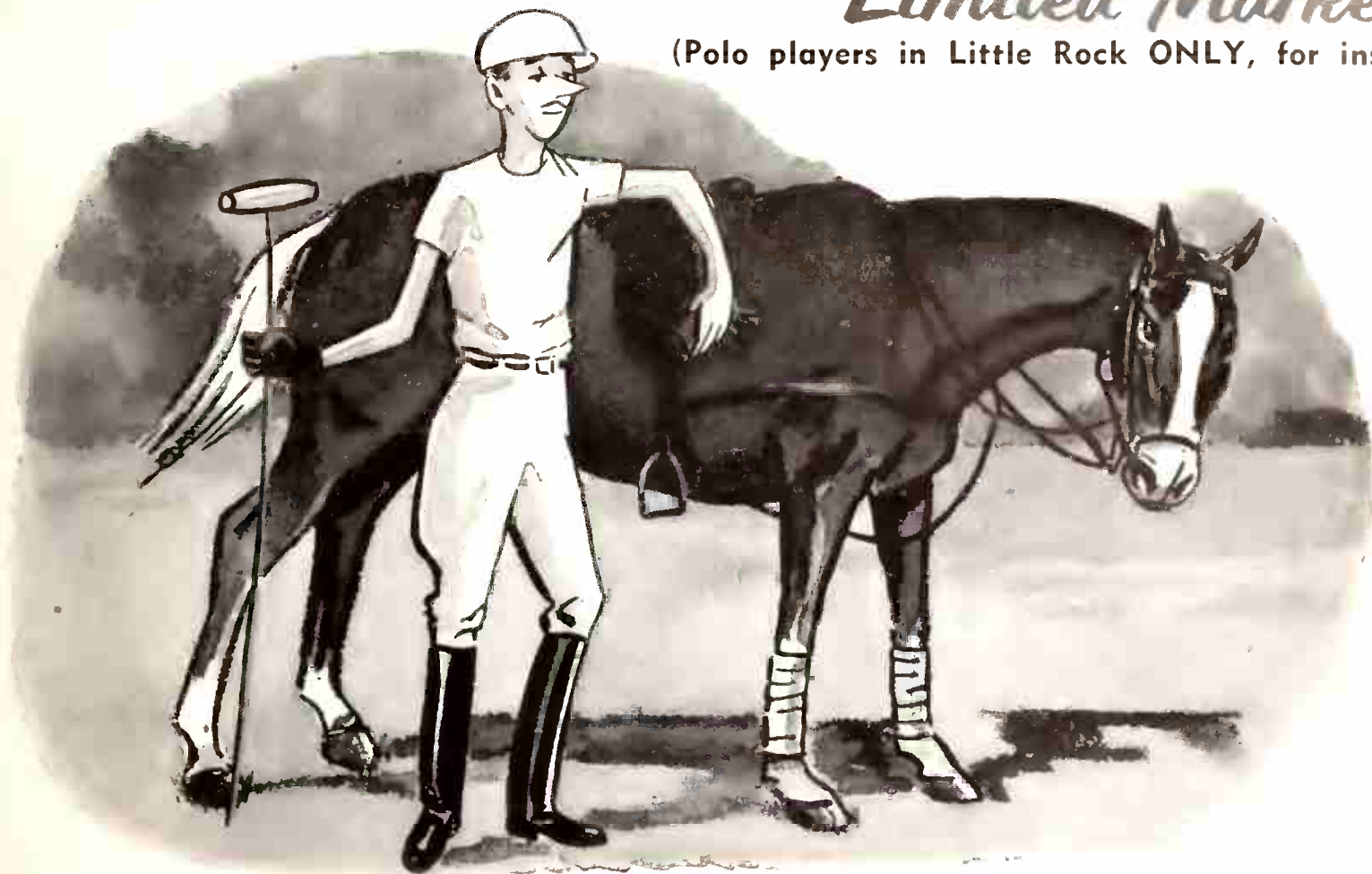
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DON'T USE KTHS IF YOU SELL A

"Limited Market"

(Polo players in Little Rock ONLY, for instance!)



DO USE KTHS IF YOU SELL

most or all of Arkansas!

YES, there might be a few people like Reginald, above, in Little Rock—but you certainly wouldn't use KTHS to reach them, unless you wanted everybody else, too!

KTHS is Arkansas' *big* advertising medium. It's 50,000 watts — CBS — is programmed for every element of the population in this big State. So everywhere our signal's heard, there are listeners — *lots* of listeners — *buying* listeners — more than you can get with any other station in Arkansas.

Ask The Branham Co. for all the facts. It's a story of power, programming, coverage and *results*. It's a story you *need* to know!

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

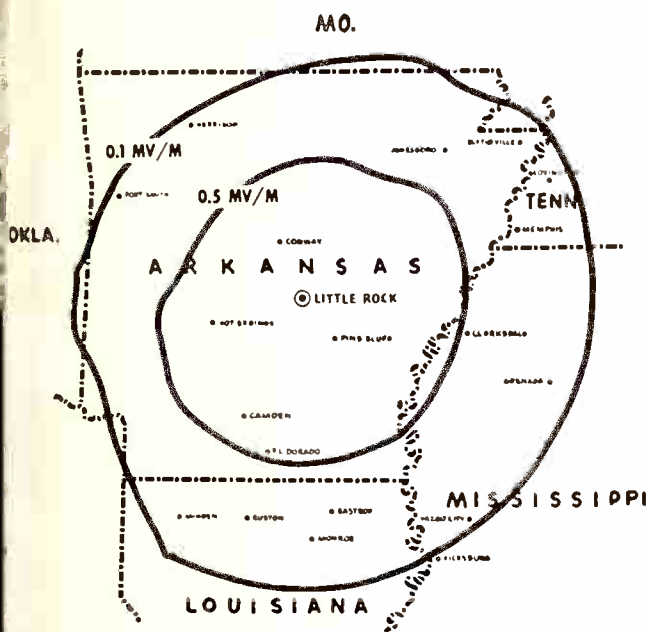
Henry Clay, Executive Vice President

B. G. Robertson, General Manager

KTHS

BROADCASTING FROM

LITTLE ROCK, ARKANSAS



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant — has a population of 3,372,433.

HOLLYWOOD TELEVISION SERVICE

ANNOUNCES

THE BIG 26!

THE GREATEST ARRAY OF QUALITY PICTURES EVER OFFERED FOR TELEVISION!

The Diamond Group

1. CHANGE OF HEART

John Carroll, Susan Hayward, Eve Arden, Gail Patrick, Walter Catlett, Freddie Martin & Orchestra

2. BRAZIL

Tito Guizor, Virginia Bruce, Edward Everett Harton, Robert Livingston, Richard Lane, Frank Puglia, Fortunia Bonanova, Dan Seymour

3. SIS HOPKINS

Judy Canova, Bob Crasby, Jerry Colonna, Susan Hayward

4. HEADIN' FOR GOD'S COUNTRY

William Lundigan, Virginia Dale, Harry Davenport

5. SCOTLAND YARD INVESTIGATOR

Sir C. Aubrey Smith, Eric von Stroheim, Stephanie Bachelor, Forrester Harvey, Doris Lloyd

6. EARL CARROLL SKETCHBOOK

Constance Maere, William Marshall, Bill Gaadwin, Vera Vague, Edward Everett Harton, Hillary Brooke

7. SLEEPYTIME GAL

Judy Canova, Tom Brawn, Harold Huber, Ruth Terry, Jerry Lester, Fritz Feld

8. VILLAGE BARN DANCE

Richard Cromwell, Daris Day, Esther Dale, Dan Wilson

9. BIG BONANZA

Richard Arlen, Robert Livingston, Jane Frazee, Gabby Hayes, Lynne Roberts, Bobby Driscoll, Monte Hale

10. RENDEZVOUS WITH ANNIE

Eddie Albert, Foye Marlowe, Gail Patrick, Philip Reed, Sir C. Aubrey Smith

11. IN OLD MISSOURI

Lean, Frank, Elvira & June Weaver, June Staley, Marjorie Gateson, Thurston Hall, Alan Ladd, Hall Johnson Choir

12. MURDER IN THE MUSIC HALL

Vera Ralston, William Marshall, Helen Walker, Nancy Kelly, William Gargan, Ann Rutherford, Julie Bishop, Jerome Cowan

13. HITCH HIKE TO HAPPINESS

Al Pearce, Dale Evans, Brad Taylor, William Frowley, Jerome Cowan, Arlene Horris, Jayce Compton

14. SOMEONE TO REMEMBER

Mabel Paige, Richard Crane, Charles Dingle

15. SCATTERBRAIN

Judy Canova, Alon Mowbray, Eddie Fay, Jr., Isobel Jewell

CONTACT... ANY OF THE 32 HOLLYWOOD TELEVISION SERVICE BRANCH OFFICES

HOLLYWOOD
TELEVISION SERVICE
Branch Offices:

ALBANY, N.Y.
1046 Broadway
ATLANTA, GEORGIA
162 Walton Street
BOSTON, MASS.
40 Piedmont Street

BUFFALO, N.Y.
805 Pearl Street
CHARLOTTE, N.C.
727 West 4th Street
CHICAGO, ILLINOIS
1304 S. Wabash Avenue

CINCINNATI, OHIO
1602 Central Parkway
CLEVELAND, OHIO
450 Film Building
DALLAS, TEXAS
612 S. Harwood Street

DENVER, COLORADO
2145 Broadway
DES MOINES, IOWA
1205 High Street
DETROIT, MICHIGAN
600 Film Exchange Bldg.

INDIANAPOLIS, INDIANA
408 N. 1st St.
KANSAS CITY, MISSOURI
215 West 18th St.
LOS ANGELES, CALIFORNIA
1926 S. Vermont St.

**AUDIENCES
DEMAND
THEM!**

**SPONSORS
NEED THEM!**

**THE NEW AND GREAT MULTI-MILLION DOLLAR
MOTION PICTURE PROGRAM NOW AVAILABLE
SALE BY HOLLYWOOD TELEVISION SERVICE, Inc.**

16. THAT BRENNAN GIRL
James Dunn, Mana Freeman, William Morsholl,
June Duprez

17. CAMPUS HONEYMOON
Lee & Lynn Wilde, Adele Moro, Richard Crane,
Stephonie Bachelor

18. JOAN OF OZARK
Judy Conova, Joe E. Brown, Jerome Cawon,
Anne Jeffreys, Danold Curtis

19. I'LL REACH FOR A STAR
Frances Langford, Phil Reogan, Louise Henry,
Duke Ellington and Eddie Duchin Orchestras

20. OH, MY DARLING CLEMENTINE
Frank Albertson, Irene Ryon, Tom Kennedy, Roy Acuff

21. SLEEPY LAGOON
Judy Conova, Dennis Day, Ernest Truex, Douglas Fawley,
Will Wright, Joe Sawyer

22. IN OLD SACRAMENTO
William Elliott, Constance Moore

23. CHATTERBOX
Judy Conova, Joe E. Brown, Rosemary Lane,
John Hubbard, Anne Jeffreys

24. NIGHT TRAIN TO MEMPHIS
Roy Acuff, Allon Lone, Adele Mara, Roy Acuff and his
Smoky Mountain Boys

25. CALENDAR GIRL
Jane Frazee, William Morsholl, Gail Patrick, Victor McLaglen,
Kenny Baker, Irene Rich, James Ellison

26. PUDDIN' HEAD
Judy Conova, Frances Lederer, Roymond Wolburn,
Chick Chandler, Paul Harvey

A Specialty Attraction

HOLLYWOOD TELEVISION SERVICE is proud to present
one of the world's great entertainment film subjects
KEN MURRAY'S GREAT
"BILL AND COO"

ALREADY IN RELEASE and available for booking
438 of the finest quality Motion Picture
Subjects for your TV Audiences

***** 237 FULL LENGTH FEATURES
***** 116 OUTDOOR ACTION FEATURES
***** 85 1/2 HOUR ADVENTURE SUBJECTS

and 39 of the great "STORIES of the CENTURY"
Famous 26 1/2 Minute TV Subjects

Hollywood, California • Telephone: SUNset 3-8807

HOLLYWOOD TELEVISION SERVICE, Inc. REPRESENTATIVES!

NEW YORK, N.Y.
150 S. Liberty Street
NEW YORK, N.Y.
630 Ninth Avenue

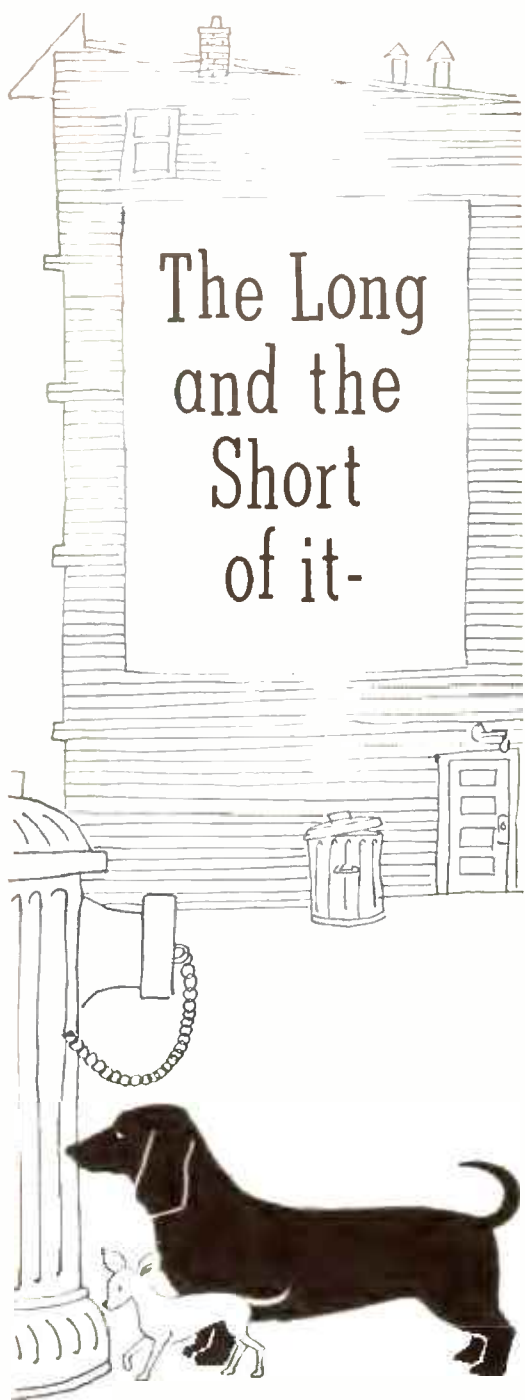
NEW HAVEN, CONN.
130 Meadow Street
NEW ORLEANS, LA
150 S. Liberty Street
NEW YORK, N.Y.
630 Ninth Avenue

OKLAHOMA CITY, OKLA.
678 West Grand Avenue
OMAHA, NEBRASKA
1514 Davenport Street
PHILADELPHIA, PA.
748 N. Clifton Street

PITTSBURGH, PA.
1709 Blvd. of the Allies
PORTLAND, OREGON
1816 N. W. Kearney Street
ST. LOUIS, MO.
3320 Olive Street

SALT LAKE CITY, UTAH
214 East First South Street
SEATTLE, WASHINGTON
1420 Second Avenue
SAN FRANCISCO, CALIF.
221 Golden Gate Avenue

TAMPA, FLORIDA
115 S. Franklin Avenue
WASHINGTON, D.C.
203 Eye Street, N.W.



KSDO is first in San Diego . . .
and that's the long and short of it.

Surveys, ratings, mail-pull . . .
any way you look at it, KSDO tops
every station in this rich
billion dollar market

May we give you the long and
short of it . . . tell you why
KSDO delivers the most listeners
per dollar in San Diego?

KSDO
1130 KC 5000 WATTS
Representatives
John E. Pearson Co. — New York
Chicago — Dallas — Minneapolis
Daren McGavren — San Francisco
Hugh Feltis-Associates — Seattle
"Q" Cox & Merrill Rawson —
Portland
Walt Lake — Los Angeles

AGENCY AD LIBS



by Bob Foreman

How to work with Hollywoodites

Directed by the same directors, written by the same writers, processed by the same laboratories, it is indeed anomalous that film for television and film for big-screen exhibition have so very little in common. The fact that tv is sponsored, intended to sell, presented with frequency, in the home and gratis makes the difference. These dissimilarities, when underestimated or ignored, are the cause of so much of the trouble encountered by advertisers who have tv programs and commercials produced by "Hollywood people."

Since the transition to the new art is often a difficult one for the coast element, it should be reckoned with early by agency and sponsor, both of whom should take into account the new set of criteria they are asking the refugees-from-a-big screen to measure up to.

Rather than over-work the already tired clichés about suede-shoe mentalities and purple shirt personnel, it would be more sensible, as well as less time-and-money consuming, if agency and/or advertiser were to approach the problem by realizing that these neophytes-to-advertising are possibly intelligent, probably skilled and generally unaccustomed to the added ous of sponsorship, the necessities of salesmanship and the responsibilities of being a gratis exhibitor whose product is viewed in the living room by all age groups . . . and week after week.

I have spent a lot of time in the past six years in sunny California closeted in artificially lighted studios watching the laborious work of translating advertising copy into film and I have not only been impressed but oft-times a wee bit uneasy to learn of the long list of screen credits of this director who is shooting a car commercial and of that cutter who is editing a cigarette vignette. I remember that the prop man who was wiping out our beer glasses and taking the wrinkles out of steinie labels had just finished up as head prop man on the set of my (then favorite epic—*High Noon*. I recall getting some special effects for a pudding vignette out of folks who had created such wonderful art effects as the main title for *Sunset Boulevard*.

All the men and women with whom I worked approached this new world into which they had been jet propelled with a desire to do well . . . with a respect for the task ahead. This means completely without cynicism and minus the disdain I had heard about and thus expected.

(Please turn to page 62)

MCA-TV *Film Syndication*

Biggest news
in TV film History!

Effective immediately, all United Television Programs, Inc. personnel and film properties become a part of the MCA-TV Syndicated Film Division. This makes available for TV sponsorship throughout the world the largest, most complete selection of quality TV film programs anywhere. Now the MCA-TV staff consists of 68 salesmen who offer you 22 separate filmed TV programs for local or regional sponsorship.

turn the page and see...



THOMAS MITCHELL



MAYOR OF THE TOWN

Thomas Mitchell stars in 39 exciting topical dramas. Consistently a top rated radio and TV show for many years. Already sold in over 60 markets.

GUY LOMBARDO



AND HIS ROYAL CANADIANS

39 sparkling half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.

PRESTON FOSTER WATERFRONT



Sell your product through sponsorship of this outstanding family situation adventure series with salty tang, starring Preston Foster. 65 films available



ROD CAMERON

CITY DETECTIVE

65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.

ROCKY JONES



SPACE RANGER

39 films that hold adult and juvenile audiences spellbound. Backed by a merchandising campaign guaranteed to give your product top recognition.

HEART OF THE CITY



(Also known as "City Assignment.") Pat McVey and Jane Nye, as a crusading team of newspaper reporters, bring you drama and suspense... 91 films.

KEN MURRAY



WHERE WERE YOU?

Great heroes, war personalities, famous events, daring exploits, presented in documentary style with Ken Murray as your host. 26 films available.

GEORGE RAFT



I'M THE LAW

George Raft plays the role of a metropolitan police officer in 26 hard-hitting films of drama and mystery. A top rating-getter in leading markets.

TELESPORT DIGEST

Fresh, crisp film highlights of the previous week's top sports events, aired expressed to you every Monday.

TOUCHDOWN

13 half-hour films covering top college games of each week. Available only during football season.

a show for every product,
every market, every budget!

Now, whether you
want comedy, drama
or mystery, you're
sure to find the
perfect show to fit
your needs among
MCA-TV's 22 top-rated
film shows.

MCA

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

TV

Film Specialization

**ROYAL
PLAYHOUSE
AND
INTERPOINT**

78 dramas to build prestige for your commercial message. Sponsored as Fireside Theatre by Procter & Gamble. One of the highest rated film shows.

**CURTAIN
CALL**

13 encore dramas starring such famous Hollywood personalities as Lew Ayres, Joan Bennett, Miriam Hopkins. Available under your own title.

**PLAYHOUSE
15**

78 neatly produced 15 minute dramas, each with a surprise twist ending. Available first run in over 100 markets.




**FAMOUS
PLAYHOUSE**

Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring famous Hollywood stars.

**ABBOTT
AND
COSTELLO**



America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 laugh-filled years.




**MELVYN
DOUGLAS**

**HOLLYWOOD
OFF-BEAT**

Melvyn Douglas stars as a private sleuth in 13 exciting and unusual dramas mixing love and adventure. Supported by an all star Hollywood cast.

CHARLES BICKFORD



**MAN
BEHIND
THE
BADGE**

Charles Bickford hosts and narrates 39 half-hour thrilling, true-life dramas of law enforcement presented in documentary style.

PAUL HARTMAN



**PRIDE
OF THE
FAMILY**

Inimitable Paul Hartman stars in this hilarious situation comedy . . . 40 fun-filled films now available in many leading markets.

**ALAN HALE, JR.
RANDY STUART**



**BIFF
BAKER
U.S.A.**

Alan Hale, Jr. and Randy Stuart star in 26 half-hour films of international mystery and intrigue. A sure-fire combination appealing to all TV-viewers.

LOUIS HAYWARD



**THE
LONE
WOLF**

Louis Hayward stars as the world's most famous adventurer, fighting evil and intrigue throughout the world . . . an electrifying series of 39 films.


**JOHN RUSSELL
CHICK CHANDLER**



**SOLDIERS
OF
FORTUNE**

26 exciting new adventure packed films. With an all star Hollywood cast. Already sold in 100 markets to 7-Up Bottling.

RALPH BELLAMY



**FOLLOW
THAT
MAN**

Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every member of the family will enjoy.

only MCA-TV has so many
proven top-rated TV film shows!

MCA

TV

Film Specialties

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

**CONTACT YOUR NEAREST
MCA-TV OFFICE FOR
AUDITION PRINTS TODAY!**

NEW YORK: 598 Madison Ave.,
Plaza 9-7500

BEVERLY HILLS: 9370 Santa
Monica Blvd., Crestview
'6-2001 or BRodshow 2-3211

ATLANTA: 515 Glenn Bldg.,
Lamar 6750

BOSTON: 45 Newbury St.,
Copley 7-5830

MCA-TV CANADA:
111 Richmond St., West,
Suite 1209, Empire 3-5025
Toronto, Ontario

CHICAGO: 430 North Michigan
Ave., DEloware 7-1100

CLEVELAND: 1172 Union Com-
merce Bldg., CHerry 1-6010

ROANOKE: 116A West Kirk Ave.
ROoanoke 3-4344

NEW ORLEANS: 42 Allard Blvd.,
GALvez 4410

CINCINNATI: 3790 Gardner Ave.,
SYcamore 9149

DALLAS: 2102 No. Akard St.,
PRospect 7536

DETROIT: 837 Bank Tower,
WOodward 2-2604

MCA-TV FRANCE:
49 bis Ave., Hoche,
Paris

SAN FRANCISCO: 105 Mont-
gomery St., EXbrook 2-8922

SEATTLE: 203 White Building,
Mutual 4567

SALT LAKE CITY: 212 Beason
Bldg., 3-4657

MINNEAPOLIS: 104B Northwest-
ern Bank Bldg., Lincoln 7863

PITTSBURGH: 550 Grant St.,
Suite 146, GRant 1-9995

PHILADELPHIA: Bellevue-Straf-
ford Hotel, Broad & Walnut
Sts., PENnypacker 5-9462

ST. LOUIS: 1700 Liggett Drive,
WOodland 2-3683

MCA-TV ENGLAND:
139 Piccadilly
London West 1

VIC DIEHM Says:



WHLM WITH 500 WATTS COVERS LIKE A magee



HARRY L. MAGEE Owner and Operator

Like a foot print on the sands of time WHLM covers a quality market in Pennsylvania just as a Magee Carpet covers a quality market throughout the United States.

This rich industrial and agricultural market which produced a combined annual income

of \$2,090,404,000 in 1954 can only be reached adequately by WHLM RADIO with 500 Watts at 550 Kc.

A new transmitter . . . a new antenna . . . a new and beautiful studio . . . and now a new Move to 550 Kc. which simply means a brand new coverage pattern to reach the greatest number of potential purchasers for your client's products in this increasingly productive Pennsylvania market.

WHOL Allentown, Pa. CBS **WAZL** Hazleton, Pa. NBC-MBS **WHLM** Bloomsburg, Pa. **WIDE** Biddeford-Saco, Me. MBS-Yankee **WVDA** Boston, Mass. ABC
(All Stations Represented by Paul H. Raymer Company)

**Decision-makers at
the point-of-sale are ..**

SOLD

*Sunshine Biscuits, Inc. and
the men from Cunningham & Walsh
are Sold on Spot as
a basic advertising medium!*

National Spot advertising can help move *your* merchandise off grocery store shelves—just as it does for Sunshine Biscuits.

Spot, with its total flexibility, permits Sunshine to choose its markets to meet specific sales problems. After careful study and analysis, Sunshine's agency, Cunningham & Walsh, makes its recommendations.

HOW MUCH SPOT? The Spot recommendations may range from a saturation schedule to just one commercial announcement in a market, depending on Sunshine's sales objectives. Sunshine's Spot advertising, on both Radio and Television, is coordinated with its advertising in other media to do a complete pre-selling job.

HOW TO GET ADDED POWER? The stations represented by NBC Spot Sales follow through with merchandising support—like highly successful Radio Chain Lightning—that moves merchandise off grocers' shelves faster than any other media merchandising plan. (Ask the successful advertisers who are using it over and over.)

With Spot, you too can move into a market quickly—any market in which your sales manager needs strong support—and you can do it within a matter of days, or even hours.

HOW TO PUT SPOT TO WORK? Let your advertising agency, or an NBC Spot Salesman show you how Spot can fit into your selling plans. They'll tell you how Spot can sell for you in 11 major markets that account for 45% of the nation's food sales.

Business executives are Sold on Spot because more merchandise is Sold on Spot...



...and some Spots are better than others!



NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington
San Francisco Los Angeles Charlotte* Atlanta* Dallas*
*Bomar Lowrance Associates

ON SPOT



Norman Smith Advertising Manager,
Sunshine Biscuits, Inc.

Newman McEvoy Vice President and
Media Director, Cunningham and Walsh

George Dietrich National Manager,
Radio, NBC Spot Sales

Joseph Gavin Time Buyer
Cunningham and Walsh

Candid photo by Elliott Erwitt. Taken at Grand Union, New York City.

representing **TELEVISION STATIONS:**

WRGB Schenectady-
Albany-Troy

WNBQ Chicago
KRCA Los Angeles

KONA-TV Honolulu, Hawaii

KSD-TV St. Louis

WRCA-TV New York

WRC-TV Washington, D. C.

WNBK Cleveland
KPTV, Portland, Ore.

WAVE-TV Louisville

representing **RADIO STATIONS:**

WAVE Louisville

WMAQ Chicago

WRC Washington, D. C.

KGU Honolulu, Hawaii

KNBC San Francisco

WTAM Cleveland

WRCA New York

KSD St. Louis

WKNB-TV
210,000 watts
 (maximum radiated power)
 covers the
BIGGEST MARKET
 in Southern
 New England

**LOOK
 at the
 FACTS!**

A. R. B. Report (Nov. 1954) gives
**WKNB-TV 70%
 UHF Saturation**
 in the Hartford-New Britain Market

**OVER 240,000
 Homes Delivered***

- FIRST** TV station in Hartford County
- FIRST** in program popularity
- FIRST** in studio and transmitter facilities
- FIRST** in local advertising success stories

* December, 1954



WKNB-TV
 1422 New Britain Avenue
 West Hartford, Conn.

Represented by The BOLLING Company

49th and MADISON

SPONSOR invites letters to the editor.
 Address 40 E. 49 St., New York 17.

YEAR-END REVIEWS

Your December 13th issue was particularly interesting. Your year-end reviews of the top agencies are always newsworthy. And your constant efforts to help advertising to evolve into a more nearly professional activity, always receive a hearty though silent word of thanks from me. In particular I refer to your article which tells about the errors in tv selling, the story on how local ad men evaluate [or fail to evaluate] media, and the piece on what timebuyers want in trade advertising.

ROY C. PORTEOUS
 Mgr. of Sales for Participating
 Programs
 NBC, New York

TOP COMMERCIALS

In your issue of December 27, 1954 [on page 38], you featured a very interesting article headlined "I like this tv commercial because . . .". One of the four tv commercials pictured in this article was for E-Z Pop popcorn. The agency listed for this account was Cunningham & Walsh.

For your information and correction, our agency handles all the national and Midwest advertising for E-Z Pop popcorn, and it was our agency that created the cartoon spot referred to on this page. Cunningham & Walsh places the advertising for the Eastern franchised manufacturer of E-Z Pop popcorn, but had nothing whatsoever to do with the preparation of this spot. We are naturally very proud of the spot and hate to see someone else get credit for it.

We are currently running the cartoon for our account all through the Midwest and recently used it during a nationwide telecast of the Sugar Bowl Football Game.

There isn't a day goes by that we don't receive fan mail from tv listeners who not only tell us how wonderful this spot is but ask us when they can see it again, and tell us that for the first time they enjoy watching a

commercial. One junior high school student in De Kalb, Illinois wrote that his entire school was "real gone" about it and requested a copy. We sent him a print.

While we at the agency are naturally elated about this spot, we are even happier with the tremendous increase in business E-Z Pop popcorn has enjoyed since we first put this spot on the air.

Our thanks to Y & R's William Colihan, Jr. for his kind words.

FELIX HOWER
 Vice President
 W. B. Doner and Co.
 Detroit

• Cunningham & Walsh also noticed the error. They called to notify SPONSOR, adding that they agreed it was a terrific commercial and wished that they had done it.

INSURANCE SPONSORS

In your excellent publication entitled "All-Media Evaluation Study" you give some comments about the effectiveness of television advertising as reported by several important American insurance companies. I quoted these statements recently to one of our clients, the Northern Assurance Co. Ltd.

As you doubtless know, commercial television will be introduced into Great Britain next September or October and a great deal of interest is being shown in the sales effectiveness of the medium in the United States. . . I do not know whether the American companies concerned would be prepared to divulge information to a British company in the same field of business, but if they would do so, I know our client would be very pleased and interested.

Might I ask for your help in this matter? I shall be visiting the United States to study certain aspects of television merchandising in March, and I would be pleased to call on the companies concerned if this was thought desirable.

G. R. MOUNTFORT
 Director
 Mather & Crowther Ltd.
 London, England

• These are some of the SPONSOR articles on insurance company advertising which may provide background for potential British air advertisers: 17 May 1951, page 52 (Metropolitan); 1 December 1952, page 30 (Mutual of Omaha); 19 May 1952, page 22 (Metropolitan); 19 November 1951, page 51 (Mutual of Columbus); 12 February 1951, page 36 (Prudential).

(Please turn to page 125)

TELEPHONE CALL

DATE Jan. 24 TIME 4:17

FOR MR. A.E.

WHILE YOU WERE:

- | | |
|---|--|
| <input type="checkbox"/> In conference | <input checked="" type="checkbox"/> Doing research |
| <input type="checkbox"/> In communicado | <input type="checkbox"/> Casting |
| <input type="checkbox"/> At lunch | <input type="checkbox"/> Studying my lines |
| <input type="checkbox"/> At the game | <input type="checkbox"/> Hiding |

THE:

- | | |
|--|---|
| <input type="checkbox"/> Wife | <input type="checkbox"/> Estate planner |
| <input type="checkbox"/> Female voice | <input type="checkbox"/> Booking agent |
| <input checked="" type="checkbox"/> Man from Branham | <input type="checkbox"/> Bank |
| <input type="checkbox"/> Bookie | <input type="checkbox"/> Boss |

PHONED AND SAID:

- Take the 5:07—company's coming
- The merchandise is available
- WCBS-TV's coverage area includes 402,584 tv homes
- Get the dough by Thursday period
- The 30-day grace period on your insurance expires tomorrow
- What about that survey?
- The measurements are 36" - 22" - 34"
- A pad of these memos (unchecked) is yours for the asking.

Write **West Virginia's**
Charleston-
Huntington CBS AM-TV
Stations Charleston, W. Va.

Lib

24 JANUARY 1955

Only **4**
STATIONS

are powerful
enough and
popular enough to
register audiences
in radio survey
ratings of both
Los Angeles
and San Diego

**Of these top
four, KBIG is**

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Charles V. Campbell, MacManus, John & Adams, Bloomfield Hills, Mich., recently helped complete buying radio-tv for the huge campaign introducing the 1955 line of two auto firms: Pontiac and Cadillac. Key lessons, he feels, are these: "Automotive advertisers in the future must lean more toward consistency than toward saturation. They are finding it extremely difficult to clear suitable time periods for short-term tv saturation buys; there are too many long-term advertisers who have franchises on prime time. Large tv network shows add prestige. But long-term spot schedules are equally important. Spot, well-placed, can be of great service to auto firms." For Pontiac alone, Chuck bought schedules on 1,200 radio and over 300 tv stations throughout the country. He bought another 150 radio stations for the 1955 Cadillac.



Mrs. Betty Nelson Shaheen, Albert Frank-Guenther Law, New York, feels that the day will come soon when there'll be many regional tv networks just as there are multitudes of regional radio networks. "With new tv markets opening up all the time, fewer and fewer advertisers can afford to ignore the medium completely," says Betty. "However, tv's still too expensive for clients with budgets under \$500,000 a year. One answer to the budget problem are shows like Today, which make network buys economically feasible for small clients. Another answer is spot tv, of course. But neither of these two media is tailor-made for the large number of regional advertisers, whose distribution covers only one section of the country. When these advertisers can get a package buy on tv stations in the same area, they'll buy tv."



Joan Stark, William H. Weintraub, New York, feels that pinpointing the audience is the key to successful and economic time buying. "Take three categories of accounts I buy for at this agency," Joan explains. "That is, automotive, tobacco and cosmetics. In each instance, the client is appealing to a somewhat different part of the mass audience - with cars, you want to appeal to a mixed adult audience, though predominantly to men; with cigars, of course, it's only men you want to reach; cosmetics are bought by women. In buying time, it's important, therefore, to get, not necessarily the highest-rated time, but the time that has the greatest number of potential customers for your client's product. The Ward-MBS study of listening habits in the U.S. has helped buyers pinpoint the radio audience. In tv, a buyer still relies on many sources."

IT'S A LANDSLIDE



Any way you look at it, weekly quarter-hour firsts, shares of audience or program rankings . . . it's WKBN-TV for best-rated adjacencies!

WKBN-TV PROGRAM RANKINGS

5 of the first 6
10 of the first 13
30 of the first 38

PROGRAM	RATING	STATION
1. Toast of the Town	38	WKBN-TV
2. Jackie Gleason Show	34	WKBN-TV
3. I Love Lucy	31	WKBN-TV
4. Milton Berle	30	Station B
5. Beat the Clock	29	WKBN-TV
6. I've Got a Secret	28	WKBN-TV
7. Roy Rogers	26	Station B
8. Racket Squad	26	WKBN-TV
9. Big Story	26	Station B
10. December Bride	25	WKBN-TV
11. Arthur Godfrey and Friends	25	WKBN-TV
12. Two for the Money	25	WKBN-TV
13. Browns Pro Football	25	WKBN-TV
14. Meet Millie	24	WKBN-TV
15. Four-Star Playhouse	24	WKBN-TV
16. You Bet Your Life	24	Station B
17. Dollar a Second	24	WKBN-TV
18. Topper	24	WKBN-TV
19. Badge 714	23	Station B
20. Studio 57	23	WKBN-TV
21. Justice	23	Station B
22. Dangerous Assignment	23	WKBN-TV
23. Dragnet	23	Station B
24. Our Miss Brooks	23	WKBN-TV
25. Hit Parade	23	Station B
26. Polka Party	23	WKBN-TV
27. Honestly Celeste	22	WKBN-TV
28. Elgin TV Hour	22	WKBN-TV
29. Strike It Rich (eve.)	22	WKBN-TV
30. Masquerade Party	22	WKBN-TV
31. What's My Line	21	WKBN-TV
32. Perry Como Show	21	WKBN-TV
33. Edward Arnold Show	21	WKBN-TV
34. Rumpus Room	21	WKBN-TV
35. NCAA Scoreboard	21	WKBN-TV
36. Best of Broadway	20	WKBN-TV
37. Mark Saber	20	WKBN-TV
38. Hopalong Cassidy	20	WKBN-TV

WKBN-TV SHARE

Mon. thru Fri. Morning
36

Mon. thru Fri. Afternoon
37

Sunday
49

Saturday
40

Mon.-Fri. eve., 5:00-6:30 p.m.
52

Sun.-Sat. eve., 6:30-10:30 p.m.
35

Sun.-Sat. eve., 10:30-12:00 mid.
39

WEEKLY QUARTER-HOUR FIRSTS

WKBN-TV	363
Station B	58
Ties	30

It's WKBN-TV, highest by far in the 32nd U. S. market . . . Serving 145,000 homes equipped to receive Channel 27 . . . Nearly a half million viewers . . . Plus CBS, ABC, Dumont . . . New 160,000 Watts power . . . and network color programs.

Source for all survey data: Hooperatings, Oct. 1954. Complete Hooperating Report available on request.



WKBN-TV

YOUNGSTOWN, OHIO

CHANNEL 27

Represented Nationally by
PAUL H. RAYMER CO.



1 = 2

one equals two

**We'll trade 2 dollars of ours
for every 1 dollar of yours**

This is something only WLW's Radio two-for-one plan offers. Here's a proved merchandising and promotion program of such span and force that it guarantees you an additional full dollar's worth of top-notch product promotion for



ON **WLW**
RADIO

Every advertising dollar you spend on WLW Radio.
We have a consulting team ready to talk to
you, ready to build your own 2-for-1 package.
Try us out and you'll see that one equals two
WLW Radio.

a distinguished member of the
CROSLY GROUP

WLW	Radio
WLW-A	Atlanta
WLW-C	Columbus
WLW-D	Dayton
WLW-T	Cincinnati

Exclusive Sales Offices:
New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami



Month after month after month...

THE BOX SCORE*		
Month	Top 15 Once-A-Week Shows	Top 10 Multi-Weekly Shows
April '54	7 out of 15	4 out of 10
May '54	8 out of 15	6 out of 10
June '54	9 out of 15	6 out of 10
July '54	12 out of 15	7 out of 10
Aug. '54	11 out of 15	7 out of 10
Sept. '54	11 out of 15	6 out of 10
Total 6 Mos.	58 out of 90	36 out of 60

*Based on The Atlanta Telepulse, April-September, 1954

It takes more than coverage to get your television message across. It takes viewers, too. In the great Atlanta market, *Telepulse* tells the story.

For 6 consecutive months WAGA-TV led by nearly 2 to 1 the other two Atlanta stations combined—in top weekly shows and in top multi-weekly shows.

Here is proof aplenty that your television dollar gets more viewers day in and day out, month in and month out, when you use WAGA-TV—Channel 5—CBS-TV in Atlanta. Get the full story from our representatives.



waga-tv

100,000
watts
channel
5

CBS-TV in Atlanta

Represented Nationally by
the KATZ AGENCY, Inc.

Tom Harker, V.P. and Nat'l Sales Director, 118 E. 57th St., New York 22 • Bob Wood, Midwest National Sales Manager, 230 N Michigan Ave., Chicago

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bayuk Cigars, Phila	D'Arcy, NY	ABC TV	Walter Winchell; alt Sun 9-9:15 pm; Feb 6; 52 wks
Bissell (Carpet Sweeper), Grand Rapids	N. W. Ayer, NY	NBC TV 47 NBC TV 54	Home; M-F 11 am-noon; Jan 3; 52 wks Today; M-F 7-9 am; Jan 3; 52 wks
R. T. French, Rochester	JWT, NY	NBC TV 44	The World of Mr Sweeney; W 4:30-4:45 pm; Jan 5; 26 wks
Pet Milk, St Louis	Gardner, St Louis	CBS TV 75	The New Red Skelton Show; alt T 9:30-10 pm; Jan 4; 32 wks
CBS-Columbia, NY	Ted Bates, NY	CBS TV 46	Life With Father; T 8-8:30 pm; Jan 4; 52 wks
Sheaffer Pen Co (Fineline Div), Ft. Madison, Ia	Russell Seeds, Chi	ABC TV 80	Who Said That?; W 9:30-10 pm; Feb 2; 52 wks
Studebaker-Packard Corp, Det	Ruthrauff & Ryan, NY	ABC TV 87	Tv Reader's Digest; M 8-8:30 pm; Jan 17; 52 wks
Toni, Chi	Weiss & Geller, Chi	NBC TV 109	So This is Hollywood; Sat 8:30-9 pm; Jan 1;
Plymouth, Det	N. W. Ayer, Phila	NBC TV	Plymouth News Caravan; W 7:45-8 pm; Jan 5; 3 out of 4 M; Jan 17; 52 wks
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brotby, Chi	CBS TV 75	The New Red Skelton Show; alt T 9:30-10 pm; Jan 4; 32 wks
Revlon Products, NY	William H. Weintraub, NY	CBS TV 55	Danger; alt T 10-10:30 pm; Feb 8; 52 wks



Jane Daly (3)



Earle Ludgin (3)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Lever Bros, NY	McCann-Erickson, NY	CBS TV 58	Arthur Godfrey; M-W 11-11:15 am; Jan 3; 52 wks
Philip Morris, NY	Biow, NY	CBS TV 149	L Love Lucy; alt T 9-9:30 pm; Jan 3; 104 wks
Procter & Gamble, Cinn	Biow, NY	CBS TV 149	I Love Lucy; alt T 9-9:30 pm; Jan 3; 104 wks
Procter & Gamble, Cinn	Compton, NY	CBS TV 104	Road of Life; M-F 1:15-1:30 pm; Jan 3; 26 wks



Robert D. Work Jr. (3)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Rodney Albright	DCSS, NY	Biow-Beirn-Toigo, NY, Tv film prdcr
N. Art Astor	Napier Co, sls rep	Headley-Reed, LA, acct exec
Robert F. Bender	WKRC-TV, Cinn, gen mgr	Hachle, Cin, vp in chg of radio-tv
Vincent R. Bliss	Earle Ludgin, Chi, exec vp	Same, pres
Andrew C. Boyd, Jr	Erwin, Wasey, LA, copy chief	Same, vp
Leroy B. Block	Grey, NY, acct supvr	Same, vp
Lester Blumenthal	William H. Weintraub, NY, bus mgr, r-tv dept	Same, also vp
John D. Burke	Erwin, Wasey, NY, chg of copy dept	Same, also vp
Thomas C. Butcher	Lennen & Newell, NY, sr vp & acct supvr	Same, exec vp
Aldis P. Butler	Y&R, vp, NY	Same, also chg Det office; acct supvr
Raymond P. Calt	Y&R, NY, copywriter	Calkins & Holden, NY, dir of copy
Thomas S. Cadden	Krupnick & Assoc, St Louis, acct serv stf	Same, r-tv dir
Bobb Chaney	BBDO, Minn, vp	Same, also mgr of Minn office
Philip S. Church Jr	WLW-D, Dayton, sls exec	Bridges-Sharp & Assoc, Dayton, food mdsg dri. acct exec
Anne Coyle	Tatham-Laird, Chi	Rutledge & Lilienfeld, Chi, r-tv hd
George Croll	Erwin, Wasey, NY, chg of art dept	Same, also vp
Barton A. Cummings	Compton, NY, dir	Same, pres
Richard R. Curtis	Columbus Dispatch, adv stf	Kight, Col, acct exec
Jane Daly	Earle Ludgin, Chi, r-tv dir	Same, also vp
Clifford Dillon	SSCB, vp, copy chief	Compton, NY, vp & creative exec
John E. Doble	Biow Co, NY	Benton & Bowles, NY, assoc acct exec
Geoffrey C. Doyle	Scandinavian Airlines, adv & sls prom mgr	Grey, NY, acct exec
Jerome Feniger	CBS, sls exec	Cunningham & Walsh, NY, media dir
Gordon D. Fisher	Brady, Appleton, Wis, exec art dir	Same, vp
C. James Fleming Jr.	Compton, NY, vp, bd member	Same, sr vp
Mildred Fulton	Biow Co, timebuyer	McCann-Erickson, NY, head timebuyer, Bulova
Holt J. Gewinner Jr	WSB, Atlanta, sls rep	Day, Haris, Mower & Weinstein, Atlanta, chg of bdcst media
Jane Harrington	Rome Daily Amer, adv stf	Mike Fadell, Minn, acct exec
Bob Hayward	Foote, Cone & Belding, Hollywood, r-tv supvr	Brisacher, Wheeler & Staff, SF, r-tv supvr
Richard H. Hobbs	Irwin Vladimir, Chi, vp and mgr	Same, exec vp
Robert D. Holbrook	Compton, NY, pres	Same, bd chmn
Richard Holland	Hollis Prod, NY, asst exec prdcr	Biow-Beirn-Toigo, NY, tv prog supvr
Ralph R. Hotchkiss	Maxon, Detr, vp, acct exec	Compton, NY, vp
Donald Josephson	Hecht Co, Wash	Blaine-Thompson, NY, asst acct exec
Robert C. Kelly	Y&R, NY	Biow-Beirn-Toigo, NY, tv prog supvr



Ralph R. Hotchkiss (3)



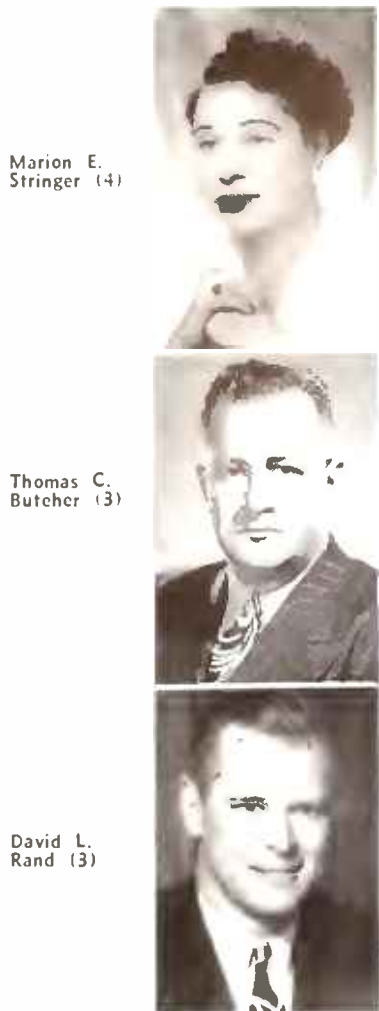
Clifford Dillon (3)



John H. Willmarth (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address

3. Advertising Agency Personnel Changes (cont'd)



Marion E. Stringer (4)

Thomas C. Butcher (3)

David L. Rand (3)

Arthur V. Moutrey (3)

Leroy B. Block (3)

Thomas Santaeroce (4)

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Kiely	Brooke, Smith, French & Dorrance, NY, sr art dir	Same, also vp
Alan D. Lehmann	BBDO, Buffalo, acct exec	Same, also vp
Alice Liddell	Ingalls-Minitzer, Bost, media dir	Same, also vp
Russell Loftus	Y&R, Montreal	James Thomas Chirurg, Bost, acct mgr
Earle Ludgin	Earle Ludgin, Chi, hd	Same, bd chmn
R. C. Pete Maddux	WOR, WOR-TV, NY, vp	C. L. Miller, vp & dir of r-tv
John R. Markey	NBC, SF, ehg of mdsg	Roy S. Durstine, SF, mdsg mgr
J. Norman McKenzie	James Thomas Chirurg, Bost, vp in chg of mdsg	Same, Boston, vp and gen mgr
Michael M. Minchin Jr.	Bwy Dept Stores, LA, asst mdsg mgr	Erwin, Wasey & Co, LA, sls prom stf
Arthur V. Moutrey	Compton NY, Amer Can Co acct exec	Same, also vp
John H. O'Toole Jr.	Gen Elec, Louisville, gen sls mgr	McCann-Erickson, NY, mktg dept mgr
Elmer A. Otte	Brady, Appleton, Wis, acct exec	Same, vp
Frederick N Polangin	Fuller & Smith & Ross, NY, acct supvr	Ted Bates, NY, acct exec
Lawson Paynter	Ewell & Thurber, White Plains, r-tv prod	Campbell-Ewald, Det, bus mgr, r-tv dept & creative writer
John H. Pinto	Cecil & Presbrey, NY, tv copy hd	Grant, NY, vp, copy chief
David L. Rand	Grey, NY, acct supvr	Same, also vp
Victor M. Ratner	McCann-Erickson, NY, copy hd	Same, vp
Steve Richards	Kudner, Flint, Mich, resident rep	Same, west coast rep
Charles A. Richardson	Kelly, Nason, NY, acct exec	McCann-Erickson, LA, acct exec
G. Bruce Richardson	Ingersoll-Rand Co, adv accts supvr	John Mather Lupton Co, NY, asst acct exec
Michael Riese	E. T. Howard, NY	Emil Mogul, NY, copy chief
Evelyn Ringrose	Irwin Vladimir, Chi, exec asst	Same, vp
Craig Spitz	JWT, Mex, acct exec	Irwin Vladimir, NY, vp
F. Winslow Stetson Jr	Bryan Houston, NY, vp and acct supvr	Needham, Louis & Brorby, Chi vp and acct exec
John K. Strubing Jr.	Compton, NY, exec vp	Same, v chmn of bd
Samuel M. Sutter	Biow Co, NY, vp chg creative depts	McCann-Erickson, NY, assoc creative dir
Adolph J. Toigo	Lennen & Newell, NY, exec vp & gen mgr	Same, pres
Hub Terry	WIS & WIS-TV, Columbia, SC, sls rep	Tom Daisley, Col, SC, acct exec
Kenneth H. Thompson	Erwin, Wasey, NY	Same, vp in chg ind adv
Fred C. Walker	Sears, Greenville, SC, adv & sls prom mgr	Henderson, Greenville, SC, acct exec
Don Walsh	Steve Hanagan, NY, acct exec	Phil Dean Assoc, NY, acct exec
Charles B. Wild	Gardner Displays, Pittsburgh, ad mgr	Dubin & Feldman, Pittsburgh, acct exec
John H. Willmarth	Earle Ludgin, Chi, vp & exec art dir	Same, exec vp & gen creative dir
Robert D. Work Jr.	Y&R, NY, assoc copy dir	Same, also vp
William K. Ziegfeld	Leo Burnett, Chi, vp & creative dir	Lennen & Newell, NY, vp
John L. Zimmer	Compton, NY, sr prod of tv commercials	Same, mgr of comml tv prod
Bernard Zipp	Paramount Steel Co, Cleve, pres	Bernard B. Schnitzer, SF, exec stf

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Henry C. Bainbridge	Wendell P. Colton	P. O. Moore, NY, adv & sls prom mgr
Arthur R. Cannon	Oliver B. Cannon & Sons, pres, Phila	Same, also Valspar Corp, Admore, Pa, bd chmn
Spencer Brown III	Borden Co, NY, adv dept	Same, adv mgr of chem div
Edward J. DeGray	CBS, st relations dir	Vitapix, NY, dir of st relations
C. G. Grace	Colgate-Pal, Toronto, exec vp & gen mgr	Same, pres
H. William Koeh Jr.	P. Ballantine & Sons, Newark, asst to vp	Same, gen mdsg mgr
Frederick H. Heintz	Sylvania Elec Prod, NY, Chi sls mgr	Same, midw regl sls mgr
Michael Hitzig	Abbott Kimball, NY	Innocenti Corp, Lambretta Div, adv & pr mgr
Thomas Santaeroce	Biow Co, vp in chg of mdsg	Ruppert Brewery, NY, vp & dir of sls
Marion E. Stringer	Selchow & Righter, NY	Same, adv & sls prom mgr
Frank T. Tucker	B. F. Goodrich, Akron, adv dir	Same, asst to the pres

5. Station Changes (reps, network affiliation, power increases)

CKX-TV, Brandon, Manitoba, rep by All-Canada TV	WEBB, Balt, now under construction
KBAK-TV and radio, Bakersfield, Cal, new nat'l rep Weed	WCLO, Janesville, Wis, new nat'l rep, Everett-McKinney, NY
KENT, Shreveport, La, changes nat'l rep from Walker to John E. Pearson	WCRB, Bost, begins eve bdcstg
KOOL-TV, Phonicx, Ariz, becomes CBS affil	WGAR, Cleve, renews affil with CBS
KREM-TV, Spokane, becomes ABC affil	WGEZ, Beloit, Wis new nat'l rep, Everett-McKinney, NY
KTAC, Tacoma, Wash, new nat'l rep Gill Peina	WJBF, Augusta, Ga, changes call letters to WBIA
KXLF-TV, Butte, Mont, becomes ABC affil	WSAU-TV, Wassau, Wis, becomes ABC affil
WATE-TV, Knoxville, Tenn, on max power of 100,000 watts	WTVN-TV, Columbus, O, becomes ABC affil
	WXEL-TV, Cleve, becomes CBS affil Mar 1

Buy **WHO** and get Iowa's **METROPOLITAN AREAS,** **PLUS** the **Remainder of Iowa!**

FOOD SALES PERCENTAGES

4.9%	Cedar Rapids . . .	█
4.5%	Tri-Cities . . .	█
11.3%	Des Moines . . .	█
3.1%	Dubuque . . .	█
4.6%	Sioux City . . .	█
4.4%	Waterloo . . .	█
32.8%	TOTAL METRO. AREAS	█
67.2%	REMAINDER OF STATE	█
100.0%		

(1954 Consumer Markets figures)

Iowa has six Metropolitan Areas which, all combined, do 32.8% of the State's Food Sales, as shown above.

Quite a number of radio stations can give you high Hoopers etc., in ONE Metropolitan Area. *WHO* gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!



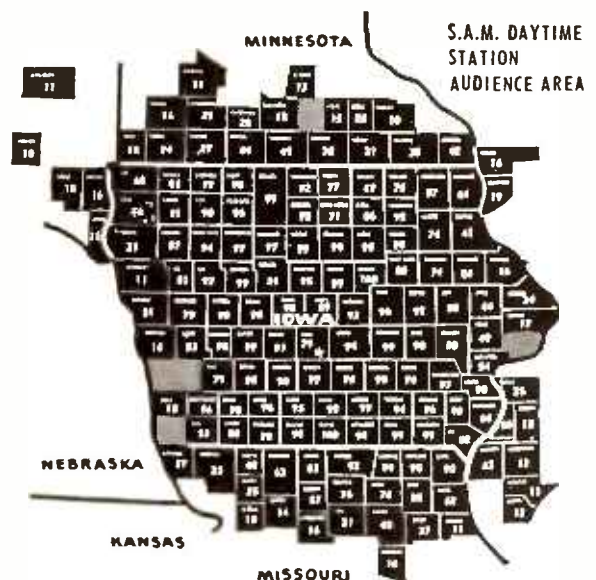
**At 11 a.m., WHO gives you
63,472 Actual Listening Homes
for only \$47.50** (13.4 LISTENING HOMES per PENNY!)

According to the authoritative 1954 Iowa Radio-Television Audience Survey, 63,472 homes all over Iowa are actually tuned to WHO at 11 a.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 13.4 actual listening homes, per penny!

That's the result of ALL-STATE programming, ALL-STATE Public Service, ALL-STATE thinking, here at WHO. Ask Free & Peters for all details!

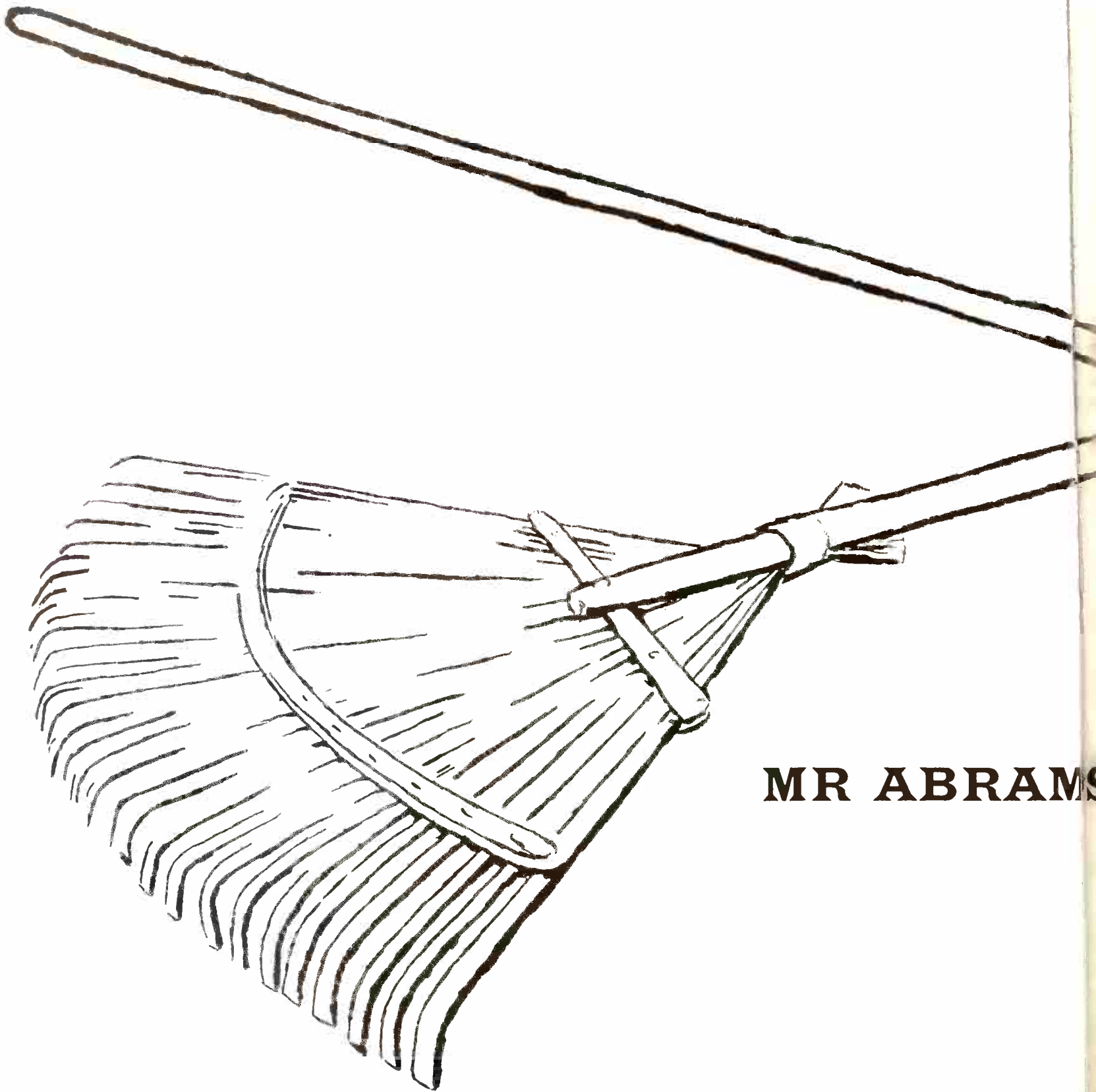


FREE & PETERS, INC., National Representatives



**BUY ALL of IOWA—
Plus "Iowa Plus"—with
WHO**

Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



MR ABRAMS

One of the most penetrating analogies of the relative merits of radio and television that we've seen came recently from Mr. George Abrams, Vice President in charge of advertising for the Block Drug Company. Mr. Abrams buys both network radio (Mutual only) and television. He speaks from the ideal vantage point of a rising sales curve.

Radio, he says, is like a bamboo rake; television, a metal rake; they resemble each other but perform different tasks. For example, the close-set tines of a bamboo rake pull in things that slip easily through

the gap-toothed metal rake. Then, Mr. Abrams set down the advantages of Mutual's bamboo rake:

"When you reach an American family for 1 '20 of a cent why not tell every advertiser in America about it. Even a government postcard today costs you 2¢, but that's unaddressed and undistributed. Why, for that 2¢ alone, radio can bring a message into 40 homes. But this low cost leads to another advantage—repetition. If my commercial message is only costing me 50¢-per-1000 each day that it goes on the air, then five messages a week are costing

MAKES IT IN

the down-to-earth story of a Mutual client

only \$2.50. How inexpensive can you get?
How low can your advertising cost become?"
Mr. Abrams' analogy of the bamboo rake is particularly apt for Mutual. Because Mutual's model has even more teeth than the other network rakes — 572 of them in the form of affiliated stations — most twice as many as any other network. They reach farther and finer than the other networks can. Actually, Mutual has many rakes; there's one especially balanced for the grip of every advertiser. Take you for instance. Can we help you rake it in too?



**SELLING IN
MONTREAL?
That's our
business.**

**YOUR PRODUCT
advertised on
CFCF means more
business for you!**

CFCF

MONTREAL

IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

William G. Mennen, Jr.

V.p. in charge of sales and advertising
The Mennen Co., Morristown, N. J.

"The first guy who used our Skin Bracer probably slinked around looking guilty and feeling like a sissy." Bill Mennen, Jr., v.p. in charge of sales and advertising, told SPONSOR.

"If he did, then it was because of the lack of advertising. Today, most men use skin bracers and other men's cosmetics because advertising has taught them that it's not unmanly and that the ladies like them to."

In 1954 Mennen used heavy early-morning spot radio schedules on 100 to 125 radio stations to tell men at shaving time about "Mennen's he-man aroma" and other appeals of the Mennen men's line. Adds the announcer, "gals really go for it."

"And that's a pretty good reason for any man to buy something. Now, I don't like blue suits," said Bill Mennen, who wore a navy pin-stripe. "But my wife likes them. So, I wear 'em . . . occasionally."

Bill Mennen, Jr., is a third-generation Mennen in the business. His grandfather, Gerhard Mennen, who founded the company in 1879, sold his first product, a corn killer, with personal advertising. He hired a wagon and a singer and went on tour. Between the singer's songs, Mennen told his audience to go to their neighborhood druggist and ask for Mennen's Corn Killer.

Seventy-five years later, Bill Mennen completed the circle . . . almost. In 1954, he began appearing in his own tv show: *American Business Outlook*, a live half-hour program the firm sponsors occasionally as part of a p.r. effort. It features industrial and business leaders from the area where the show is telecast. Mennen acts as moderator during their discussions of current business problems.

About \$1 million of Mennen's \$5 million over-all budget in 1954 went into spot radio and tv. Three agencies handle the Mennen account: K&E, McCann-Erickson and Grey.

Mennen does a lot of traveling abroad: visits to the Italian Alps where there are the tale mines that furnish raw material for Mennen products; to the U. S. Army bases in North Africa which Mennen supplies; to Venezuela, one of Mennen's Latin American markets.

"I still like home best, mainly, I guess, because I hate being without my family," Mennen adds. The family consists of his wife, a 14-year-old daughter and 11-year-old son. Home's at Fanwood, N. J., except during sailing season (at the Cape) or ice boating (at Lake Hopatcong).
★ ★ ★

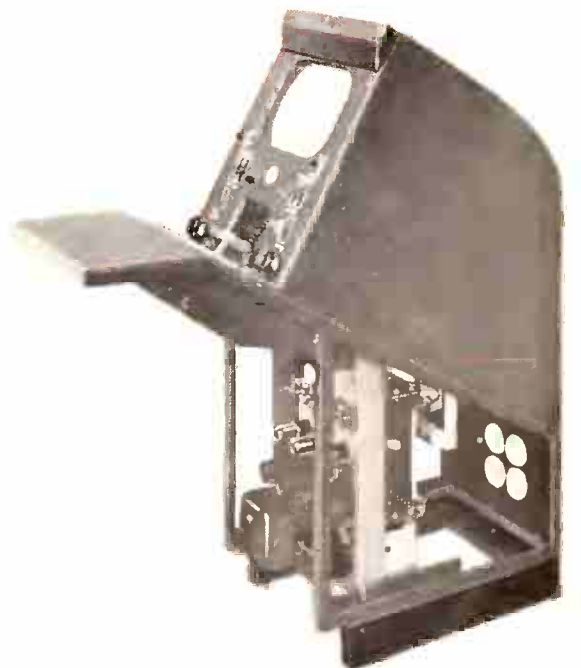


**Good for
COLOR**

Extra Program Versatility from **NEW RCA TS-11A Switcher**

The TS-11A is a "nine-input" switcher designed to handle composite or non-composite video switching for color or monochrome. Two rows of push buttons feed a manual fader assembly; a third row feeds a preview channel. A program transfer switch is provided to interchange the preview and fader busses with the output busses so that the fader section can be used for previewing fades, lap dissolves and superimpositions. This makes it possible to use the fader channels for rehearsals while the preview channel handles the "on-air" signal. The fader assembly feeds a mixing circuit and three output amplifiers which are a part of the TS-11A, eliminating the need for installing elaborate distribution amplifier systems external to the switcher. The new switcher is free of microphonics and low frequency tilt and bounce, so that a stabilizing amplifier need not be added as part of the switching system.

For further information about this exclusive RCA development get in touch with your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.



The TS-11A Switcher is supplied with an RCA console housing (MI-26266-B), a TM-6B master monitor and power supplies to form a complete versatile system.



RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION
RADIO CORPORATION of AMERICA
 ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.

LOADED?



"CAL" SALES is my name
 I'm loaded with sales in California if you use Channel 8, Salinas Monterey. This is a mighty big state, 800 miles long. We're 107 miles from the nearest station. Affiliated with CBS, NBC, ABC and DuMont this market is a "natural" (7 cities) spendable income over 303 million dollars. ASK HOLLINGBERY.



SPONSOR BACKSTAGE



by Joe Csida

Showmen at work—radio and tv

Week after rushed week goes by and I find myself discoursing on the television business, which I suppose is natural enough. But I'm nevertheless happy when I run into some of the electronic media's brighter fellows who are still fighting the good fight for radio. My old friend, Dick Paek, for example (he's now national program director for the Westinghouse Broadcasting Company), was telling me about the crusade he's started within his own organization, and I hope it'll spread to other segments of the industry. Dick is urging a greater concentration on the part of radio broadcasters on developing creative programming and production talent.

And if you look around and keep your ears and eyes open, you'll discover that a number of other knowing gents in the industry are in there slugging for radio . . . and what's possibly more important, that they have the materials with which to slug. The most recent Radio-Electronics-Tv Manufacturers' Association report, for example, shows that in November of 1951 1,098,725 radio sets were sold, as against 1,065,785 in the same month in 1953. Du Mont, too, has just announced that for the first time in its manufacturing history, it is going to produce radio sets. Adam Young, new head of the Station Representatives Association, insists that 1955 is the year in which "radio will be reborn." WRCA's Ham Shea tells me that local sales for 1951 were up almost 50% over 1953. And the Radio Advertising Bureau is booking the joint four network presentation on radio around to the other major advertising agencies.

It's nice, and oh, so easy to become fascinated with those multi-million dollar station sales, talent deals, et al which seem to pop every other day in television, but it's equally nice—and could be quite profitable—for us all to keep an alert eye on old, dependable radio. Those million plus people who bought sets aren't planning to fry eggs on 'em.

* * *

One of the reasons tv makes news is because it's still in the we'll-try-anything era. A few days back Jackie Gleason announced a new stunt which could conceivably revolutionize selling procedures on tv. Jackie, who weighs a jolly 265 pounds, told AP reporter Jimmy Bacon in Hollywood that on an early show he was going to weigh himself in full view of his 10 or 50 million viewers. He is going to announce that

(Please turn to page 69)



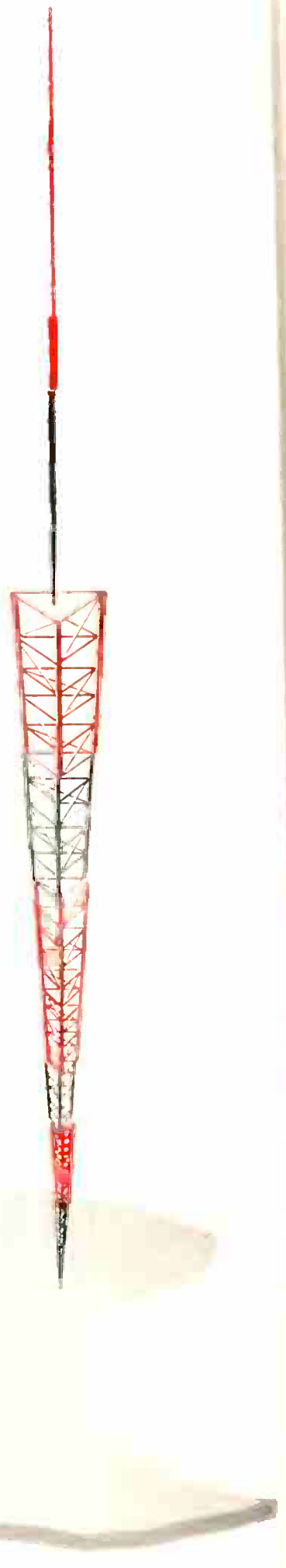
***WCBS-TV delivers more adults in the daytime -
32% more than all six other New York stations combined
... and adults are your best customers.***

kgulTV



CHANNEL ELEVEN

**BEST BUY
IN
TEXAS**

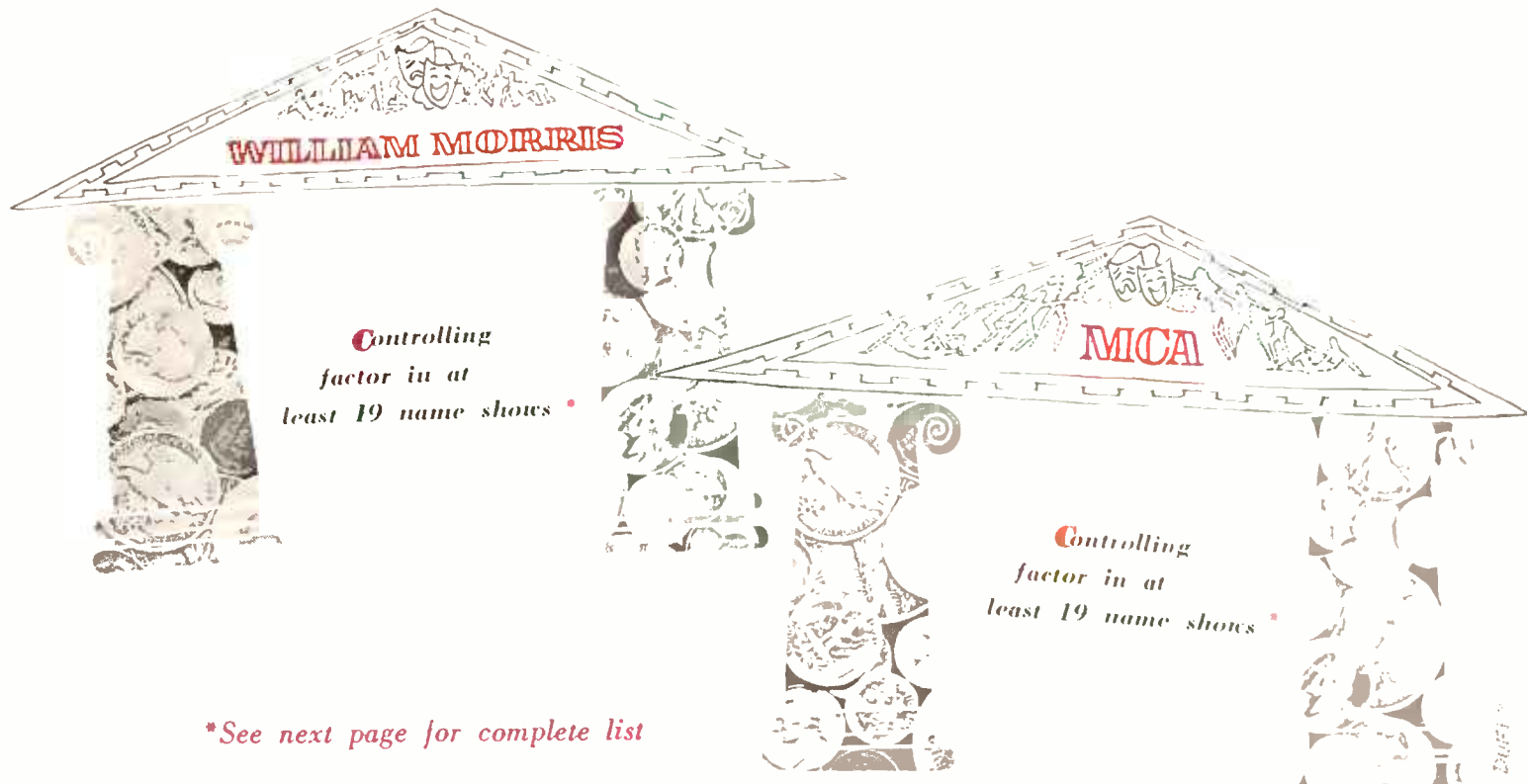


CBS
TELEVISION
NETWORK

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

By Ben Bodec and Alfred J. Jaffe

Ben Bodec was formerly concerned with talent buying at JWT, K&E and ABC and was v.p. in charge of radio-tv for General Artists Corp.



TALENT AGENTS: have they won control over tv costs?

They play a more dominant role in tv than ever before

As 1955 gets under way and the buyers of network tv begin making plans for the upcoming season, there is a growing and uncomfortable feeling among them that they are being whirled about in a vortex of rising costs that is beyond their control. The ad agencies are examining their slide rules and finding costs-per-1,000 leveling off and, in some cases, rising. Yet, the ballooning prices for star talent, which have already reached box-car figures, show no sign of being deflated.

On the contrary, talent prices appear headed relentlessly toward blue-sky levels. The Jackie Gleason deal with Buick staggered the business, and the new Ed Sullivan and Ralph Edwards network pacts were like salt in the wounds. Word is going around that the asking price for Milton Berle and Bob Hope for next season is about \$120,000 per show. And that price is net.

As the ad agencies ask themselves what is happening and express the fear that the glamor and excitement brought into tv via the star system is coming home to roost with

PART ONE

OF A TWO-PART SERIES



Heavy use of names in NBC and CBS spectacles is playing into hands of talent industry's two powerful agents, some admen feel. Top, "Arsenic and Old Lace" from CBS' "Best of Broadway" and NBC spectacular "Yellowjack."

Stars above include Peter Lorre, Helen Hayes, Boris Karloff, Billie Burke, Dennis O'Keefe, Dane Clark, Eva Marie Saint and Jackie Cooper



Bigger slice for one star affects others who strive for same terms to maintain prestige. Admen fear Jackie Gleason pact with CBS and Buick will have this effect on name video talent



Network competition, via ABC's rise, may bid up talent prices more, some fear. Above, ABC's Robert Weitman, Tony Martin

a vengeance, some of the more knowledgeable admen are taking stock and seeking significances. Some of the causes they cite for rising costs are familiar ones but in some agency circles there are whispers of new villains in the piece and their initials are William Morris Agency and Music Corporation of America. Occupation: talent agents.

While the word "agents" is again being used as an epithet and the finger pointing at WM and MCA is unmistakable not everybody agrees on the extent to which the pair is responsible for hiking network tv show costs.

To put the role of talent agents in proper perspective as well as analyze the reasons for the current cost situation, SPONSOR is undertaking two articles on the subject.

To pin down the facts (and opinions) about tv costs, SPONSOR went to both buyers and sellers of talent. It found some sources close-mouthed but others willing to talk if they were not quoted. The latter were mostly found among the top air ad agencies. Here are the reasons given for the current high cost of living with tv performers:

1. With the increasing influx of big names into tv, WM and MCA have moved briskly and confidently into the video talent markets and now clearly dominate the selling of both performing and non-performing talent. While both firms have long been powerful in the talent field and were important during radio's halcyon days, their influence in tv is greater than it ever was in the am medium.

This great influence is confined to nighttime tv, but that's where it counts. Since talent negotiation is often a behind-the-scenes business, and since WM and MCA sometimes represent lesser agents in selling programs and performers, a clear-cut and accurate count of the shows in which they have a finger is hard to come by. According to information available to SPONSOR, WM and MCA together represent, control or book performing talent on 58 out of 114 nighttime network tv shows on ABC, CBS, and NBC. One source said WM actually controls 52

network tv packages on both nighttime and daytime schedules.

Their real influence can be more accurately gauged, the agencies say, when the program list is confined to "name" shows. There are 57 shows on the above three networks which are generally considered in that category. Of these 57, WM and MCA represent, control or book the talent in 38 cases and in eight other shows, the two firms are of prime importance in booking talent. "Independent" stars are Bob Hope, Arthur Godfrey, Groucho Marx (who has been booked in movies by

MCA), Red Skelton, Imogene Coca, Eve Arden, Perry Como, Robert Young and Ronald Coleman.

Furthermore, it is pointed out, the influence of WM and MCA tends to be self-perpetuating. They are a magnet for talent on the way up who are represented by smaller agents and who naturally gravitate to the agent with the best connections.

And if that isn't enough proof, it is added, the WM-MCA domination is nailed down by their stable of writers, producers and directors. WM is credited with the largest group of writers

in the talent representation business. Both agents are thus able, agency men say, to use their star performing talent as a lever in packaging all the elements of a show.

While nobody says that WM or MCA actually force the networks or advertisers to use non-performing talent as the price of getting a star, there was a recent case cited where an agency found itself shackled in choosing new writers for a show that was going badly because WM, which represented the star, had exclusive booking

(Please turn to page 116)

MCA and William Morris hold key to talent prices on 38 out of 57 marquee-name shows on nighttime network tv

NIGHT	ABC	AGENT	CBS	AGENT	NBC	AGENT
SUNDAY	Pantomime Quiz	MCA	Jack Benny	MCA	Max Liebman Presents	WM
			Ann Sothern	WM	Comedy Hour	*VAR.
			GE Theatre	MCA	Loretta Young	WM
			Ed Sullivan	MCA	Robert Cummings	MCA
			Robert Young	‡GAC		
MONDAY			Perry Como	GAC	Tony Martin	MCA
			Burns & Allen	MCA	Sid Caesar	MCA
			I Love Lucy	MCA	Producer's Showcase	*VAR.
TUESDAY	Danny Thomas	WM	Red Skelton	*VAR.	Dinah Shore	WM
			Ronald Colman	‡DIR.	Milton Berle	WM
					Martha Raye	WM
					Bob Hope	*VAR.
WEDNESDAY	Walt Disney Stu Erwin	‡DIR. WM	Best of Broadway	*VAR.	Eddie Fisher	MCA
			Godfrey & Friends	‡DIR.	Joan Davis	WM
					My Little Margie	WM
					Ralph Edwards	MCA
THURSDAY			Jane Froman	WM	Dinah Shore	WM
			Ray Milland	MCA	Groucho Marx	‡DIR.
			Climax	*VAR.	Dragnet	MCA
			4-Star Playhouse	‡DIR.	Ford Theatre	*VAR.
			Shower of Stars	*VAR.	Lux Theatre	*VAR.
FRIDAY	Ozzie & Harriet Ray Bolger	MCA WM	Perry Como	GAC	Eddie Fisher	MCA
			Eve Arden	‡DIR.	Red Buttons	MCA
					William Bendix	WM
					Peter Lawford	WM
SATURDAY			Jackie Gleason	MCA	Mickey Rooney	WM
			June Havoc	MCA	Imogene Coco	‡DIR.
					Jimmy Durante	WM
					Donald O'Connor	WM
					Max Liebman Presents George Gobel	WM MCA

*MCA and WM participate in booking stars on these shows. †Deal direct for their services with network. ‡General Artists Corp. agents this show for Screen Gems.

NATIONAL *Spot* RADIO

S ←
easonal selling
ectional selling
upplemental selling
ampling and market testing
aturation selling
reading acceptance



Assignments: New SRA presentation stresses spot radio's ability to handle all six major assignments (see above) admen may have

Advantages: "Educational" presentation by rep industry group sums up half-dozen top advantages of spot radio on blackboard above

Big 1955 push for spot radio

New presentations, creative uses, sales plans are sparking renewed confidence among salesmen as they unveil 1955 sales pitches

Spot radio salesmen have far more confidence in the value of their air medium today, and their ability to sell it to leading advertisers during 1955, than they have had for many months.

This "upbeat" feeling was clearly evident in conversations SPONSOR had earlier this month with radio rep firms and spot industry groups. The growing confidence wasn't confined only to the industry leaders, either. Executives of a wide range of organizations voiced their faith in spot radio's important role in 1955 ad campaigns.

Included among rep firms surveyed: Avery-Knodel, John Blair, CBS Radio Spot Sales, Henry I. Christal, Donald Cooke, Edward Deyney, Free & Peters, Headley-Reed, H-R Reps, Katz Agency, NBC Spot Sales, and Adam Young, Jr. Discussions were also held with executives of the Radio Advertising Bureau, the Station Representatives Association, and Quality Radio Group.

With spot radio business off for the first time for some last year, you might easily feel that the everyday sales efforts and full-dress spot radio presen-

tations you'll see this year will lack punch and direction.

But you'd be wrong. By all indications, 1955 will be the year of the "big push" for spot radio.

Several factors lie behind the bullish attitude of spot radio's supporters and sales organizations.

- They're armed with more facts than ever about their medium. Sales executives are more thoroughly briefed on the advantages and disadvantages of competing air and print media.

- Spot radio reps have dug down hard to find out more about marketing problems and aims of advertisers. As a result, reps today expect to tailor their 1955 day-to-day selling much more precisely and creatively to the needs of prospective clients—and they expect more business as a result.

- Salesmen no longer must do an educational, as well as selling, job when they call on many agencies and

advertisers. They are being backstopped more and more by the heavy artillery of major industry promotions, and by the educational efforts of some of the major rep firms.

To show you what 1955 spot radio sales efforts look like in closeup, SPONSOR herewith presents highlights of several pitches buyers can expect to see in weeks to come.

They include two broad presentations from industry groups. The first, by the SRA, is an up-to-date review of spot radio's values. The other, by the RAB, outlines spot radio's competitive strength against print media.

Two other presentations, from CBS Radio Spot Sales and Free & Peters, are also broadly educational in nature, but show how specific spotradio campaigns can produce sizable audiences at low cost.

SPONSOR will also present, in round-up form, a preview of the 1955 sales tactics of several leading reps and sales organizations, ranging from heavier stress on the traditional values and pricing of spot radio to multi-market program and announcement

status report



First agency group to see SRA slide presentation consisted of executives of Scheideler, Beck & Werner. Preview was held on 24 November. L. to r.: Joseph Scheideler, SBW president; Art McCoy, Avery-Knodel; Reg Rollinson, SRA; Vera Brennan, SBW radio-tv director; Paul Weiner, executive v.p. of SBW ad agency

Distribution: Major point made in SRA pitch is radio reaches virtually 100% of U.S. population indoors, outdoors, or on the job

plans designed for major clients.

A good summary of 1955-style spot radio salesmanship was made to SPONSOR by Adam J. Young, Jr. president of the SRA and himself a veteran radio and tv station representative. Young stated:

"We've gone through a cycle of changing conditions and changing requirements in spot radio. Now, in 1955, you'll see creative selling that stems from sound, salable program structures. In short, the industry will

sell spot radio on the basis of what it does best — reaching more people per dollar than any other medium."

The SRA: The Station Representatives Association has developed, and has already started to use, a new educational slide presentation titled "What's Ahead In Spot Radio?" It was previewed late in November for executives of Scheideler, Beck & Werner ad agency, and will be shown during 1955 to admen and agencies at an

average rate of twice a week.

For its curtain-raiser, this presentation uses a 20-minute tape recording of some of the best and latest of today's crop of spot radio jingles. These include air jingles of Hunt's Tomato Sauce, Halo, Ford, Chevrolet, Coca-Cola, ALL, Rinso and Goebel's Beer. The idea, as Tom Flanagan, SRA managing director, describes it is "to let admen hear the kind of spot radio selling devices that have moved bil- (Please turn to page 94)

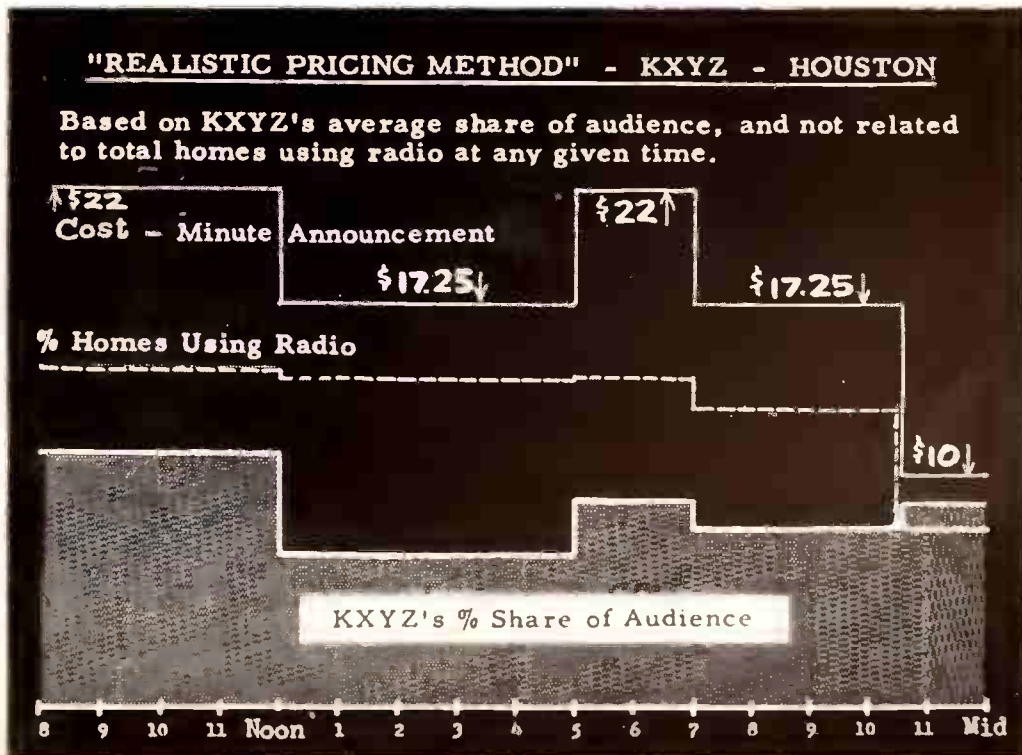
Three 1955 spot radio pitches from reps are highlighted below. L. to r.: CBS Spot Radio Sales, which stresses spot radio audience growth; Avery-Knodel, which promotes new rate structure (linked to share of Pulse-measured audience) of KXYZ, Houston; Weed, which is using a

station-prepared presentation from WCOP, Boston, which shows homes reached per dollar in radio, tv and newspapers. Most 1955 rep pitches will be tailored to needs and advertising policies of individual air advertisers, will be backstopped by industry selling of SRA and RAB

BS Radio Spot Sales' stations...
S, New York and KNX, Los Angeles
programming is reaching larger
audiences today than ever before.

PERCENTAGE HOMES REACHED BY LOCAL PROGRAMMING

	WCBS New York	KNX Los Angeles
LA 49	632,970	166,620
54	765,940	300,560
Change	+21.0%	+80.4%



THE SCORE

to reach the CREAM MARKET
of New England, the
30-mile Boston area...

\$625 WEEKLY BUYS 1 OF THESE

75,047 homes	using NEWSPAPERS
375,000 homes	using TELEVISION
1,171,845 homes	using RADIO

STAR SHINES THE SPONSOR'S SHOES: Peter Donald wields cloth as S. M. Abrams, Esquire president, grins at stunt staged during dealer meeting. Esquire puts high value on merchandising its advertising to dealers through appearances as well as brochures showing what ad program consists of



Why Esquire hits 'em hard on tv...but not too often

Shoe polish firm seeks to make impact the subconscious will retain and spread it to wide audiences. Deems repetition to same audience wasteful for impulse item that is purchased infrequently

Can you sell a low-cost impulse item without advertising frequency?

Put this question to most admen and you'd get a quick "no" for an answer. But the Knomark Manufacturing Co. of Brooklyn, producers of the Esquire line of shoe polishes, base their television approach today on the concept that it's better to hit more people less often than to reach a single audience with drum-fire repetition.

It's for this reason, as well as the inevitable problem of cost, that Esquire is an alternate-week network television client on a program which the company believes provides it with a rotating audience. Esquire sponsors the ABC TV panel show *Masquerade Party*, confident that it tends to attract a changing group of people.

Knomark has been active on the air for a decade, ever since the then-small firm launched the Esquire brand as the first heavily-advertised 25c shoe polish in its industry. Spot radio initially and network television since 1950 have helped to build Knomark to the point where it does about 25% of the dollar volume of the shoe polish business (by its own estimate). The company believes that in the 25c line it has over 50% of the market.

The company's history since it turned to radio and tv has been one of steady advance. It has been right more often than wrong. But how does it justify today's reliance on hard-hitting messages rather than frequency?

Shoe polish, the company answers, is an impulse item, true. But it is one bought infrequently, not like soap or toothpaste. It is seldom put on the shopping list, is picked up most often as an afterthought. This simple observation has a number of very serious consequences for tv.

In the first place, it becomes unnecessary, even wasteful, to bombard the consumer with a tremendous number of reminder-type announcements on a daily basis. Instead—and this is the basic point—the advertising must be conceived in terms of its ability to deliver a lasting impression, to make a dent in the subconscious which can pay off ultimately at the point-of-sale.

This is one of the major reasons why Knomark prefers show sponsor-

Three things Esquire learned about television

- 1 Ad continuity is needed even with seasonal sales pattern. Till 1951, firm went in for three-month fall and spring air campaigns, but has since adopted the year-round approach.
- 2 Audience will not believe that shiny shoe it sees toward end of show is same as the one polished at the beginning and allowed to dry. It's better to use shoe prepared in advance.
- 3 It does not matter whether client likes the commercial. Knomark execs never preview commercials, prefer to see them in their own living rooms as if they were shoe polish customers.

ship to announcement campaigns. As sales and ad manager Mel Birbaum puts it: "It takes time to do a selling job." The short announcement period is simply inadequate for this job.

For the same reason, the show that has a fiercely loyal audience would not inevitably mean more in sales effectiveness for Knomark. What is important is that the show reach its audience several times during a season.

(Knomark sponsored Godfrey in 1953, now feels that while Godfrey proved a great salesman it had just about saturated his loyal audience by the time its sponsorship of his morning show had run its course.)

Knomark hopes *Masquerade Party* will provide a varying audience at low cost. The \$46,000 time-and-talent package is attractive and study of similar programs suggests to Knomark that the panel show generally has a considerable proportion of new or oc-

casional viewers each week.

Knomark's research will tell it how well it has guessed. In the meantime, the company is sure that it would rather reach fifty million people with three powerful sales pitches during a season than five million with 10 pitches.

The 20.4 Nielsen rating for December is thus considered quite satisfactory. And if the pace can be maintained in the face of tough competition from *The Kraft Television Theater* (NBC TV) and *Strike It Rich* (CBS TV), Knomark will doubtless feel content with the cumulative coverage the show is producing.

So important does Knomark regard impact that it will sacrifice circulation to attain it if necessary. This is why its ad budget allocates 50% to tv, leaving 30% for magazines and Sunday supplements and the rest for trade and

(Please turn to page 102)

Knomark tv vehicle is "Masquerade Party" on 85 ABC stations, Wed. 9:00-9:30 p.m. Panel tries to guess the identity of the "masqueraders." M.C. is Peter Donald, standing



case history

Rates. The agency is bound to seek for its client the lowest rate available for any class of advertising.

(NOTE: The A.A.A.A. Standard Forms of Contracts for Spot Radio and Spot Telecasting provide that the rate quoted is the lowest rate charged anyone for like services, and that "there shall be no secret rates, rebates, or agreements affecting rates.")

Agency people, therefore, should encourage broadcasters to publish any special rates that may be quoted, as soon as they are made available to anyone.

Merchandising Cooperation. The advertising agency may accept whatever merchandising cooperation a broadcaster regularly makes available.

However, agency people should not demand or encourage free services that are not a proper function of broadcasters, or are in excess of what is generally regarded by broadcasters as proper.

Publicity. (a) Decisions as to whether publicity items should be broadcast are properly in the province of the broadcaster, and under the law he is solely responsible.

Agency people should not attempt to influence a broadcaster's editorial judgment on publicity items by promises of advertising or other pressure tactics.

News, editorial and other publicity items should be sent separately and should never be included with advertising orders.

(b) Agency people should not expect broadcasters to use publicity which has no clearly recognizable news, educational, or editorial value.

On the other hand, submission of a news item by an advertising agency should not prevent its being broadcast if it does have real news, educational, or other editorial value.

(c) Agency people should not seek to get broadcasters to accept as free "public service" program

4A's takes stand against rates

Recommendations published this week are effort to encourage high business standards

For the first time, the American Association of Advertising Agencies this week goes on record with public recommendations to agencies against:

1. Special rate deals with radio and tv stations.
2. Demands from agencies for merchandising cooperation that are "not a proper function of broadcasters."
3. Attempts to influence broadcasters in their use of publicity items by promises of advertising.

The 4 A's recommendations, shown in full on these pages, will in effect give timebuyers and other agency broadcast executives a "bible" to cite when asked to pressure stations by clients or others.

Though carefully phrased after long committee and legal sifting, the document is a firm effort by the 4 A's to encourage high business standards. (A statement on relations between agencies and newspapers had been published as far back as 1937, was last updated in 1950.)

"We haven't timed the recommendations for this month with the feeling there was a specific fire to be put out," said a 4 A's official, noting that they had been long in preparation. The recommendations were drafted by the 4 A's committee on broadcast media, chaired by BBDO's Frank Silvermail; they were approved by the 4 A's board of directors on 20 October last year.

People in their Relations with Broadcasters

material, publicity that is clearly commercial.

If the program material mentions products or services by name, most broadcasters regard it as commercial and require that it be placed at regular time rates.

Programs and Commercials. The effectiveness of broadcasting as an advertising medium may be impaired by any program or commercial which arouses resentment in any appreciable portion of the public.

Commercials which are over-long, over-repetitious, in poor taste, or which interrupt programs at inappropriate times, are likely to cause criticism.

Programs which are deemed by any considerable segment of the public to be in bad taste, to be over-commercialized, or to exert any undesirable influence, especially on children, impair the effectiveness of broadcast advertising and endanger the editorial freedom of broadcasting.

To avert criticism and to help keep broadcasting welcome in American homes, agency people should observe the spirit and letter of the A.A.A.A. Copy Code (see box below) and the radio and television codes of the National Association of Radio and Television Broadcasters.

Operating in the Public Interest. Agency people can be helpful in their relations with broadcasters by recognizing the paramount importance of the public interest aspects of programing.

The public's interest should be as much a concern of the advertising agency as it is of the broadcaster, not only because it is one of the service opportunities for which broadcasters are licensed, but also because it is the key to audience loyalty.

Nothing should be initiated or proposed which in any way fails to show consideration for the public interest.

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Deals, merchandising excesses

Standards and give timebuyer a "bible" to cite when he's asked to pressure stations

ADVERTISING COPY (Section 1 of the Standards of Practice of the American Association of Advertising Agencies)

The advertising agency should not recommend, and should discourage any advertiser from using, any advertising of an untruthful, indecent or otherwise objectionable character, as exemplified by the following copy practices disapproved in a code jointly adopted by the American Association of Advertising Agencies and the Association of National Advertisers, and also by the Advertising Federation of America:

- A. False statements or misleading exaggerations.
- B. Indirect misrepresentation of a product, or service, through distortion of details, or of their true perspec-

tive, either editorially or pictorially.

- C. Statements or suggestions offensive to public decency.
- D. Statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few.
- E. Price claims that are misleading.
- F. Pseudoscientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning or practicable application of a statement made by professional or scientific authority.
- G. Testimonials which do not reflect the real choice of a competent witness.

Admen pose top radio-t

6 BURNETT'S
BANKS



7. ESTY'S
WULFECK



8. CONTINENTAL
BAKING'S
MARSHALL



9. NESTLE'S
CADY



10. TENNIN
& NEWELL'S
TOIGO



6. How can spot radio be made more exciting to an advertiser's sales force and dealers?

Dr. Seymour Banks
Media manager, Leo Burnett Co., Chicago

This has long been a problem for spot radio admen: the most usual complaint: "There's nothing visual to show dealers, and no one single program to ballyhoo." (See "Spot radio is bigger than you think," SPONSOR 9 August '54.)

But many clients *do* get around these obstacles and derive strong merchandising benefits from their spot radio campaigns. Here are three basic approaches.

1. *Merchandise the message:* Spot radio commercials with strong production values can be merchandised with all the showmanship associated with the trade promotion of color spreads. Disks can be played as the "theme" of dealer meetings. Copies can be sent along with appropriate literature to key dealers, with the suggestion they be played at home "to give you an idea of the advertising support in your area."

2. *Promote production:* Jingles often lend themselves to publicity campaigns and special promotions. A Phil Davis jingle for Falstaff Beer was parlayed into a full-length record for juke boxes because of its catchy rhythms. Singer Peggy King is now a well-publicized Columbia Records star because of her bouncy spot commercials for Hunt's Tomato Sauce. When you use name talent, as in the Halo c.t.'s (a whole Hit Parade of popular singers sang them) and the Ford parody of *This Ole House* with Rosemary Clooney, talent could be used to perform the jingle live at major conventions. Jingles can be plugged on tv, too. Mercury had Patti Page and Rise Stevens perform a calypso jingle on *Toast of the Town*, thus building interest in what was mainly a spot radio commercial.

3. *Merchandise the concept:* Salesmen and dealers are seldom given an enthusiastic fill-in on the details of big spot radio campaigns. A presentation, which salesmen can carry in dealer calls, can cite them. Main idea: make dealers realize the sheer volume and scope of spot radio. ★ ★ ★

7. Will the television network spectaculars be continued in the coming season?

Dr. Wallace H. Wulfeck
Chairman, executive com., William Esty Co.

"The future of the spectacular is unlimited," says NBC's Pat Weaver. "... The spectaculars have just begun their exhilarating influence on the television program schedule."

Weaver makes his statement five months after the first spectacular hit the air. At NBC, they are 90-minute extravaganzas, frequently musical comedy shows, always starring big Hollywood names. They're telecast every fourth Monday, Saturday and Sunday. CBS also has high-cost star-studded vehicles scheduled on a one-monthly basis: *Best of Broadway* every fourth Wednesday; *Shower of Stars*, every fourth Thursday. CBS does not call its 60-minute shows "spectaculars," however.

While no CBS TV executive ventured an official pronouncement, comments at the network don't indicate a long life for the one-monthly hour shows. Both *Best of Broadway* and *Shower of Stars* sponsors, Chrysler and Westinghouse, had specific reasons for wanting to "create excitement" during the 1954-55 season. There's no guarantee that the same form of excitement-making programming will be used in fall 1955.

If spectaculars remain an integral part of NBC TV's programming in fall 1955, they could emerge as one-hour rather than 90-minute shows.

The rating story to date seems to indicate that these \$200,000 to \$320,000 NBC vehicles can gather momentum. Nielsen's six-minute ratings for the first two NBC shows were 38.7 and 39.1 respectively. The late-November and early-December spectacles, *Best Foot Forward* and *Spotlight*, raked up a 41.4 and 43.3 respectively.

On CBS TV, *Best of Broadway* has had Niensens ranging from 33.6 for the 15 September show to 29.5 for Panama Hattie on 10 November. *Shower of Stars* began with a 35.7 on 30 September, had a 29.5 on 18 November. ★ ★ ★

Questions for 1955

Part two of a series of questions asked
by admen, answered by SPONSOR.
First five questions ran last issue

8. Will there be any drastic changes in network radio operations in 1955?

Lee Mack Marshall

Advertising manager, Continental Baking Co.

"No." say top network radio executives. Network radio in 1955 will tend to continue the program patterns that were introduced during the past two years, but the basic structure of the radio networks is not likely to undergo any major changes during this year.

"The aim of today's network radio advertisers continues to be for large cumulative audiences," says the head of one radio network. "That's why the trend away from sponsoring a weekly show toward buying of frequent smaller segments will probably continue in 1955."

Despite constant reappraisals of programming structures by the networks, network radio billings during the first 11 months of 1954 (even on the gross "basis" used by PIB) were 13.6% lower than during the comparable period in 1953.

Network executives point out that the loss in billings reflects different radio buying philosophies, rather than a loss in number of clients. In other words, generally, the four networks have more clients than ever, buying smaller units of time than previously. MBS, for example, showed an 11.2% decrease in billings in the 11-month period of 1954 compared with the 11-month period of 1953, but the network had 12% more sponsors numerically than before.

A top MBS executive feels that the time is in sight when networks will have essentially two things to sell: (1) insertions of minute announcements into existing programs through spot carrier plans that the networks already have—a sort of a "run-of-the-network" system of rotating announcements during daytime and nighttime. (2) "A custom line" of programming, that is, programming directed at specific segments in the mass audience. There'll be a qualitative pinpointing of the audience. MBS expects to introduce some of its

(Please turn to page 109)

9. Will network television cut-ins be used more frequently by advertisers in 1955?

Donald Cady

V.p. charge of general adv., The Nestle Co.

A number of established tv advertisers discovered network tv cut-ins in 1954. It is likely that many more network advertisers will use local and regional-cut-ins in 1955 as more new markets are added to the basic network lineup.

Cut-ins are expensive and stations generally dislike them because of the extra crew work involved. Networks dislike the servicing that's involved. But advertisers have found cut-ins very valuable for three purposes: (1) to introduce new products with limited distribution; (2) to localize sales messages over a network show; (3) to give dealer tags.

The cost of local tv cut-ins usually varies between 7½% and 10% of the station's average hourly nighttime rate. However, there's even greater variation than that. For example, if a station has its full crew and facilities available at the time when the local cut-in is scheduled, then the rate is likely to be relatively moderate. Suppose, however, that the cut-in falls sometime in the middle of a block of network programming, during which the station maintains only a skeleton staff in that instance, the charge is likely to be pretty stiff.

Costs have varied from as little as \$11 to as much as \$600 for a minute or less cut-in.

(Please turn to page 111)

10. What one- and two-station markets of importance will get additional tv stations in 1955?

Adolph Toigo

President, Lennen & Newell

SPONSOR asked adman Toigo what he considered a "market of importance." The answer: "One- and two-station markets in the top 50, according to *Sales Management* population figures."

The answer was sought from a variety of sources: station relations executives of the leading tv webs, tv station reps, agency researchers and standard research works, like Codel's *Factbook*. This is the essence of what SPONSOR learned:

1. As the year begins, tv has grown to the point where it is available to 90% of the population. All but four of the nation's 233 leading market areas are within the effective range of over 400 tv outlets, according to SSCB's Media Research Director, Dick Dunne.

2. But tv station distribution still isn't what most leading tv advertisers would like it to be. In the top 50 markets, five still had only one active tv channel as SPONSOR went to press, and 14 markets had only two active stations.

3. In only a few of these markets—such as Providence and Tampa—is there any certainty of more tv stations taking to the air during 1955. A few "top 50" such as Worcester, Mass. have only a maximum of two channels assigned by the FCC, usu-

(Please turn to page 112)

1 Are spot tv rate increases entirely justified by additional viewers or are they, in part, based on the long list of advertisers who seek spot availabilities? Lester Krugman, advertising manager, Bulova Watch Co.

2 What's the outlook for syndicated film in 1955? George T. LaBoda, radio and tv director, Colgate-Palmolive Co.

3 Is there any chance that tv network advertisers will be able to add network radio in non-tv markets only so as to get 100% U.S. coverage with one network buy? Donald W. Stewart, advertising manager, The Texas Co.

4 Are rising costs freezing out the small- and medium-sized advertiser from tv? H. H. Horton, director of advertising, Singer Sewing Machine Co.

5 Do radio commercials today have the same impact as before tv? Samuel Winokur, vice president, Seeman Bros.

Are tv commercials getting word-lazy?

BBDO's Art Bellaire warns that trite words can kill good campaign ideas



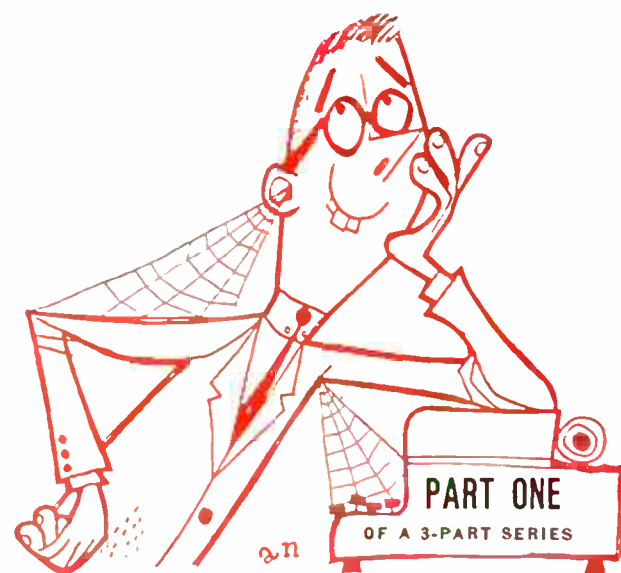
Arthur Bellaire, author of the series of three articles starting this issue, is v.p. in charge of radio and tv commercial copy at BBDO. Tv commercial copy, he feels, has fallen into a tired, hackneyed pattern that no longer commands listening. To pep it up—with a possibility of pepping sales, too—copywriters must revitalize their approach, search for fresh words

It happens all too often in advertising. The Big Copywriter lays an experienced hand on the head of the eager cub. "Listen, son," says the Big C., "What counts in this Business is the Campaign Idea. *Basic Thinking*. Any damn fool can fill in the words."

Part of the statement cannot be denied. But if he's referring to television, the other part should be revised as follows: "Listen, son. Too many damn fools *are* filling in the words."

Sure good advertising will always require sound basic thinking and shrewd strategy on the part of the copywriter. Yet the successful advent of the sight-and-sound medium makes it painfully evident that the copywriter who takes his "words" lightly and lets down, once he has established the basic selling plan, is all but admitting that the viewer won't pay much attention to his commercial anyway. In television a good campaign idea can die fast if the copywriter persists in being "word-lazy."

Perhaps through this first phase of television's phenomenal growth the copywriter has been too impressed with the power of the picture to give the spoken word its due. Perhaps only now is he discovering that this same medium which eats entertainment material alive and requires almost unbelievable stocks of replenishment consumes commercial copy at an equal rate. If a talented performer must constantly change his material to survive the cold, penetrating stares of the vast millions, how then can the copywriter expect to convince this same audience that his product is "amazing" only seconds after other products have used the same word in describing themselves? Certainly for this one



reason alone, the copywriter should search for new words, including new adjectives and verbs, each time he composes a commercial message. (Other media were never this unjust.) Clever animation and jingles save him temporarily—make a hero of him frequently—but advertising cannot live on these alone.

Now let's consider words in advertising from a second viewpoint. Let's compare the words in a television commercial with the words in a printed advertisement.

The print writer gets the Great Idea. He expresses himself first with headline, illustration and layout and there indeed is the heart of his ad. If his pride extends beyond that, he respects also the text-copy to be filled in later. This is an understandable order of work since an advertisement always must command attention before it can expect readership. And, if he is unlucky enough not to get said readership, the copywriter usually has left a selling impression by counting on the stopping power of the large print and the illustration.

Most television commercials, too, especially the spot variety—must bid for attention. Sometimes—notably in the cases of the 10-second I.D., and even the 20-second chainbreak—the television copy, too, must work fast

COMING

7 FEB.: Are tv commercials getting picture-lazy?

21 FEB.: Are tv commercials getting talent-lazy?

and leave the basic theme thought with the viewer.

But here the similarity ends. Consider the commercial of 60 seconds or more, where the copywriter has time to do some convincing. In this longer copy (the great bulk of commercials turned out today) leading in with the basic theme line is sometimes wise and sometimes not. At any rate, at the beginning, or near the beginning, the writer must command attention with words other than a slogan. He must interest his audience with friendly, credible words. What he is actually doing is relying on his text-words—not his basic theme line—to call for attention. Here is where he dare not underrate his task. Even with sound visual material to aid him, what he writes will be heard, and he cannot expect to sell anything when he borrows from a vocabulary which television's very character rendered trite and obsolete as long as two or three years ago.

Let me emphasize: the basic theme line is no less important in tv than it is in print. Television puts it on the spot to live or die by the words (and pictures) that surround it.

Obviously, it takes the proper mixture of words, or lack of them, to attain full value from the pictures in television commercials. Too many words, too few words or just the wrong words can subtract much from the effectiveness of the sales story.

One of the first sound principles of tv commercial writing is to make the words relevant to the pictures. Every tv copywriter knows it is wrong to show one thing and say another. But isn't it surprising how many writers ignore the principle? Whenever I'm guilty, it's usually because I'm trying to say too much. I have to put the extra words somewhere and they can never seem to find a scene that fits them. Getting the whole story in a minute may look nice on paper but it looks and sounds like nothing when it comes out on the television screen. Too many words. Too many thoughts. Like the Big C. says, "It ain't good advertising."

Conversely, saying too little (in words) can result in leaving the viewer confused with inadequate explanation of the sales story. Ironically it's too bad more commercials which say too much don't instead say too little,

(Please turn to page 78)

Don't make these mistakes, says Art Bellaire

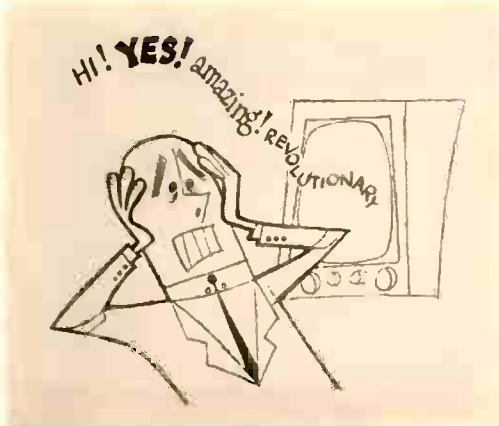


Putting 'idea' above 'words'

All too often, this is what the Big Copywriter tells the eager cub, saying, "What counts in this business is the Campaign Idea." Result: hackneyed, mediocre copy

Relying on mere slogans

In I.D.'s and chainbreaks, tv copy must work fast to leave basic theme thought with viewer. But tv copy must use more than slogans, especially in 60-second commercials



Borrowing print copy

Frequently, copy from a print ad is dropped unchanged into the mouth of the tv announcer with no regard for how it will go over on the air

Using only 'established' words

With the tv writer especially, this is painfully apparent. The same words and phrases ring out over and over again on video. Bellaire lists over two dozen clichés



Writing 'like people talk'

This adage can't be trusted any more. Art Bellaire feels that very "sincere" words about a product from enthusiastic users will often sound the phoniest

Cartoons by Alphonse Normandia

The full-screen I.D.

Over half U.S. stations agree to take new form of I.D. which saves clients money

New full-screen I.D. format proposed by the Station Representatives Association had been accepted by 250 stations at SPONSOR's presstime. Stations, listed at right, will also take the older three-quarter screen I.D. SPONSOR publishes the list for convenience of those planning I.D. campaigns. It includes names of representatives, I.D. rates. The new I.D. saves advertisers \$50 and up per station used because it eliminates need for imprinting station call letters on every I.D. sent out. SRA told SPONSOR one major client spent \$300,000 last year for I.D. imprints alone. SRA believes the full-screen format will lead to increased use of I.D.'s, particularly in daytime. And more stations are expected to approve the format. Shown below are standards for the new as well as the older three-quarter screen I.D.

STANDARDS FOR THE NEW FULL-SCREEN I.D.

Audio: 1½ seconds silent; 6 seconds commercial; ½ second silent, or station audio I.D.; 2 seconds station audio identification, live.

Video: 8 seconds commercial; 2 seconds station identification. Film for identification to be provided by and attached by station.

Padding: Adequate film padding, either frozen frame or black, should be added for splicing purposes and for leading in and out of commercial: 1 second of black minimum lead-in; 1 to 5 seconds of frozen frame picture; 1 to 5 seconds of black lead-out.

STANDARDS FOR THREE QUARTER SCREEN SHARED I.D.

Position of station I.D.: Commercials occupy three-quarters of the screen area, leaving the upper right quarter of the screen area for station identification.

Timing: 1½ seconds (36 frames) silent; 6 seconds commercial audio; 2 seconds station identification audio; ½ second (12 frames) close.

These are

(list is alphabetical)

KARK-TV Little Rock, Ark.—Petry	\$35
KBAK-TV Bakersfield, Cal.—Forjoe TV	\$23.50
KBET-TV Sacramento Due on air 15 Feb.	
KBOI-TV Meridian, Idaho—Free & Peters	\$15
KBTY Denver—Free & Peters	\$45
KCEN-TV Temple, Tex.—Hollingbery	\$20
KCJB-TV Minot, N. D.—Weed TV	\$15
KCMC-TV Texarkana, Tex.—Venard, Rintoul & McConuell	\$20
KCMO-TV Kansas City—Katz	\$75
KCOP-TV Los Angeles—Katz	\$87.50
KCSJ-TV Pueblo, Colo.—Avery-Knodel	\$18
KDUB-TV Lubbock, Tex.—Avery-Knodel	\$25
KELO-TV Sioux Falls, S. D.—Raymer	\$30
KENS-TV San Antonio—Free & Peters	\$55
KERO-TV Bakersfield, Cal.—Avery-Knodel	\$30
KFBB-TV Great Falls, Mont.—Headley-Reed	\$15
KFBC-TV Cheyenne, Wyo.—Hollingbery	\$15
KFDA-TV Amarillo, Tex.—Branham	\$25
KFDX-TV Wichita Falls, Tex.—Raymer	\$30
KFIA Anchorage, Alaska Weed, Moore & Lund	\$15
KFSA-TV Fort Smith, Ark.—Pearson TV	\$15
KFSD-TV San Diego—Katz	\$50
KFXJ-TV Grand Junction, Colo.—Holman	\$12
KGBT-TV Harlingen, Tex.—H-R TV	\$20
KGLO-TV Mason City, Iowa—Weed TV	\$20
KGNC-TV Amarillo, Tex.—Katz	\$25
KGUL-TV Galveston—CBS Spot Sales	\$75
KGVO-TV Missoula, Mont.—Gill-Perna	\$15
KHJ-TV Los Angeles—H-R TV	\$60
KHOL-TV Kearney, Neb.—Meeker TV	\$15
KHQ-TV Spokane—Katz	\$50
KIDO-TV Boise, Idaho—Hoag-Blair	\$15
KIEM-TV Eureka, Cal.—Hoag-Blair	\$15
KING-TV Seattle—Blair TV	\$70
KIVA-TV Yuma, Ariz.—W. S. Grant	\$20
KJEO-TV Fresno, Cal.—Branham	\$35
KLAS-TV Las Vegas—Weed TV	\$20
KLZ-TV Denver—Katz	\$60
KMBC-TV Kansas City—Free & Peters	\$90
KMMT-TV Austin, Minn.—Pearson TV	\$18
KNOE-TV Monroe, La.—H-R TV	\$30
KOAM-TV Pittsburg, Kan.—Katz	\$20
KOAT-TV Albuquerque, N.M.—Hollingbery	\$10
KOB-TV Albuquerque, N.M.—Branham	\$25
KOIN-TV Portland, Ore.—CBS Spot Sales	\$75
KOLN-TV Lincoln—Avery-Knodel	\$25
KOMO-TV Seattle—Hollingbery	\$80
KOMU-TV Columbia, Mo.—H-R TV	\$20
KONA Honolulu, Hawaii—NBC Spot Sales	\$30
KOTV-TV Tulsa, Okla.—Petry	\$75
KPHO-TV Phoenix—Katz	\$45
KPIX-TV San Francisco—Katz	\$130
KPRC-TV Houston—Petry	\$75
KPTV-TV Portland, Ore.—NBC Spot Sales	\$60
KQTV-TV Fort Dodge, Iowa—Pearson TV	\$15
KRCA-TV Los Angeles—NBC Spot Sales	\$250
KREM-TV Spokane—Petry	\$35
KRLD-TV Dallas—Branham	\$87.50
KROC-TV Rochester, Minn.—Meeker	\$20
KROD-TV El Paso, Tex.—Branham	\$37.50
KRON-TV San Francisco—Free & Peters	\$135
KSAN-TV San Francisco—McGilhtra	\$10
KSD-TV St. Louis—NBC Spot Sales	\$100
KSL-TV Salt Lake City—CBS Spot Sales	\$75
KSLA-TV Shreveport, La.—Raymer	\$30
KSWO-TV Lawton, Okla.—Pearson TV	\$15

*Rate is as reported to SRBS through 10 January

tions which told SRA they would accept the new full screen I.D.

letters, includes representative and Class "A" or "AA" one-time I.D. rate)

KTAG Lake Charles, La. Young TV	\$12.50	WFIL-TV Philadelphia—Katz	\$375	WMVT Montpelier, Vt. Weed TV	\$25
KTBC-TV Austin, Tex. Raymer	\$30	WFMJ-TV Youngstown, Ohio—Headley-Reed	\$35	WBNF-TV Binghamton, N. Y.—Bolling	\$60
KTIV Sioux City, Iowa—Hollingbery	\$25	WGAL-TV Lancaster, Pa. Meeker TV	\$90	WNBK Cleveland—NBC Spot Sales	\$185
KTLA Hollywood—Raymer	\$115	WGAN-TV Portland, Me.—Avery-Knodel	\$25	WNBQ Chicago—NBC Spot Sales	\$275
KTNT-TV Tacoma—Weed TV	\$60	WGBI-TV Scranton, Pa. Blair TV	\$30	WNET Providence—Blair TV	\$20
KTSM-TV El Paso—Hollingbery	\$25	WGEM-TV Quincy, Ill.—Avery-Knodel	\$25	WNEX-TV Macon, Ga. Branham	\$15
KTT5-TV Springfield, Mo.—Weed TV	\$20	WGR-TV Buffalo—Headley-Reed	\$70	WNHC-TV New Haven—Katz	\$80
KTVA Anchorage, Alaska—Feltis & Assoc.	\$15	WHAM-TV Rochester—Hollingbery	\$40	WOAI-TV San Antonio—Petry	\$55
KTVH Hutchinson, Kan.—H-R TV	\$50	WHBF-TV Rock Island, Ill.—Avery-Knodel	\$70	WOAY-TV Oak Hill, W. Va.—Weed TV	\$35
KTVT Salt Lake City—Blair TV	\$50	WHBQ-TV Memphis—Blair TV	\$62.50	WOC-TV Davenport—Free & Peters	\$70
KTVV Stockton, Cal.—Hollingbery	\$37.50	WHEC-TV Rochester—Everett-McKinney	\$50	WOI-TV Ames, Iowa—Weed TV	\$50
KTVW Tacoma, Wash.—Clark; Christiansen; Barry	\$42.50	WHEN-TV Syracuse—Katz	\$60	WOOD-TV Grand Rapids—Katz	\$75
KULA-TV Honolulu, Hawaii—Young TV	\$25	WHIZ-TV Zanesville, Ohio—Pearson TV	\$15	WOW-TV Omaha—Blair TV	\$60
KVDO-TV Corpus Christi, Tex.—Young TV	\$15	WHO-TV Des Moines—Free & Peters	\$55	WPAG-TV Ann Arbor, Mich.— Everett-McKinney	\$15
KVEC-TV San Luis Obispo, Cal.—Grant	\$15	WHUM-TV Reading, Pa.—H-R TV	\$30	WPTZ Philadelphia, Pa.—Free & Peters	\$250
KVOS-TV Bellingham, Wash.—Forjoe TV	\$9	WHYN-TV Springfield, Mass.—Branham	\$30	WRBL-TV Columbus, Ga.—Hollingbery	\$25
KYTV Sioux City, Iowa—Katz	\$30	WIBW-TV Topeka—Capper	\$40	WRC-TV Washington, D.C.— NBC Spot Sales	\$135
KWK-TV St. Louis, Mo.—Katz	\$100	WICC-TV Bridgeport—Young TV	\$20	WRCA-TV New York—NBC Spot Sales	\$815
KWTV Oklahoma City, Okla.—Avery-Knodel	\$60	WICU Erie, Pa.—Petry	\$70	WREX-TV Rockford, Ill.—H-R TV	\$40
KXLF-TV Butte, Mont.—Walker, Pacific	\$5	WILK-TV Wilkes-Barre, Pa.—Avery-Knodel	\$20	WRGB Schenectady—NBC Spot Sales	\$82.50
KXLY-TV Spokane, Wash.—Avery-Knodel, Walker, Pacific	\$40	WIN-TV Fort Wayne, Ind.—H-R TV	\$30	WROW-TV Albany—Bolling	\$25
KZTV Reno, Nev.—Pearson TV	\$22.50	WINK-TV Fort Meyers, Fla.—Weed TV	\$15	WSAU-TV Wausau, Wis.—Meeker TV	\$20
WABC-TV New York, N.Y.—Weed TV	\$350	WIRK-TV W. Palm Beach, Fla.—Weed TV	\$15	WSAZ-TV Huntington, W. Va.—Katz	\$70
WABI-TV Bangor, Me.—Hollingbery	\$25	WIS-TV Columbia, S. C.—Free & Peters	\$43.75	WSBA-TV York, Pa.—Young TV	\$20
WABT Birmingham—Blair TV	\$70	WISE-TV Asheville, N. C.—Bolling	\$15	WSBT-TV South Bend—Raymer	\$30
WACH-TV Newport News, Va.— Walker Repr.	\$12.60	WJAC-TV Johnstown, Pa.—Katz	\$68	WSEE-TV Erie, Pa.—Avery-Knodel	\$20
WAGA-TV Atlanta—Katz	\$68	WJAR-TV Providence—Weed TV	\$90	WSIX-TV Nashville—Hollingbery	\$40
WAIM-TV Anderson, S. C.—Headley-Reed	\$25	WJBF-TV Augusta, Ga.—Hollingbery	\$25	WSJS-TV Winston-Salem, N.C.— Headley-Reed	\$45
WATE-TV Knoxville—Avery-Knodel	\$30	WJBK-TV Detroit—Katz	\$160	W5JV-TV Elkhart, Ind.—H-R TV	\$25
WAVE-TV Louisville—NBC Spot Sales	\$85	WJHL-TV Johnson City, Tenn.—Pearson TV	\$25	WSLI-TV Jackson, Miss.—Weed TV	\$20
WBAP-TV Fort Worth—Free & Peters	\$80	WJIM-TV Lansing, Mich.—Petry	\$70	W5LS-TV Roanoke, Va.—Avery-Knodel	\$50
WBKB Chicago—Blair TV	\$160	WJNO-TV W. Palm Beach—Meeker TV	\$30	WSM-TV Nashville—Petry	\$55
WBNS-TV Columbus—Blair TV	\$60	WJTV Jackson, Miss.—Katz	\$20	WSPD-TV Toledo—Katz	\$85
WBRC-TV Birmingham—Katz	\$64	WKBT La Crosse, Wis.—Raymer	\$20	WSTV-TV Steubenville, Ohio—Avery-Knodel	\$40
WBRE-TV Wilkes-Barre, Pa.—Headley-Reed	\$35	WKJG-TV Fort Wayne, Ind.—Raymer	\$30	WSUN-TV St. Petersburg—Weed TV	\$32.50
WBTM-TV Danville, Va.—Gill-Perna	\$15	WKNA-TV Charleston, W. Va.—Weed TV	\$35	WSVA-TV Harrisonburg, Va.—Pearson TV	\$15
WBT Charlotte—CBS Spot Sales	\$105	WKNY-TV Kingston, N. Y.—Meeker TV	\$10	WTAP Parkersburg, W. Va.—Forjoe TV	\$12.50
WBTW Florence, S. C.—CBS Spot Sales	\$30	WKOW-TV Madison—Headley-Reed	\$25	WTCN-TV Minneapolis—Blair TV	\$75
WBZ-TV Boston—Free & Peters	\$200	WKRC-TV Cincinnati—Katz	\$60	WTOB-TV Winston-Salem, N. C.—H-R TV	\$20
WCAU-TV Philadelphia—CBS Spot Sales	\$250	WKST-TV New Castle, Pa.— Everett-McKinney	\$20	WTOP-TV Washington, D. C.— CBS Spot Sales	\$125
WCCO-TV Minneapolis, Minn.— Free & Peters	\$110	WKTV Utica, N. Y.—Cooke	\$30	WTRF-TV Wheeling, W. Va.—Hollingbery	\$40
WCHS-TV Charleston, W. Va.—Branham	\$62.50	WKY-TV Oklahoma City—Katz	\$75	WTSK-TV Knoxville—Pearson TV	\$25
WCIA-TV Champaign, Ill.—Hollingbery	\$45	WKZO-TV Kalamazoo, Mich.—Avery-Knodel	\$75	WTTG Washington, D. C.—Blair TV	\$50
WCOS-TV Columbia, S. C.—Headley-Reed	\$20	WLAC-TV Nashville—Katz	\$50	WTTV Bloomington, Ind.—Meeker TV	\$75
WCOV-TV Montgomery, Ala.—Raymer	\$20	WLAM-TV Lewiston, Me.— Everett-McKinney	\$12	WTVD Durham, N. C.—Headley-Reed	\$30
WCPO-TV Cincinnati—Branham	\$50	WLBC-TV Muncie, Ind.—Walker	\$22.50	WTVH-TV Peoria, Ill.—Petry	\$35
WCSC-TV Charleston—Free & Peters	\$30	WLBT Jackson, Miss.—Hollingbery	\$20	WTVI Belleville, Ill.—Radio-TV Repr.	\$25
WC5H-TV Portland, Me.—Weed TV	\$30	WLVA-TV Lynchburg, Va.—Hollingbery	\$25	WTVJ Miami—Free & Peters	\$90
WDAF-TV Kansas City—Harrington, Righter & Parsons	\$86	WLW-C Columbus—Crosley, NBC Spot Sales	\$40	WTVN-TV Columbus—Katz	\$40
WDAK-TV Columbus, Ga.—Headley-Reed	\$25	WLW-D Dayton—Crosley, NBC Spot Sales	\$40	WTVQ Rockford, Ill.—Weed TV	\$50
WDEL-TV Wilmington, Del.—Meeker TV	\$50	WLW-T Cincinnati—Crosley, NBC Spot Sales	\$50	WTVR Decatur, Ill.—Bolling	\$30
WDSM-TV Superior, Wis.—Free & Peters	\$25	WMAL-TV Washington, D. C.—Katz	\$50	WTVR Richmond, Va.—Blair TV	\$70
WEAU-TV Eau Claire, Wis.—Hollingbery	\$15	WMAR-TV Baltimore—Katz	\$80	WUSN-TV Charleston, S.C.—H-R TV, Ayers	\$30
WEEK-TV Peoria, Ill.—Headley-Reed	\$40	WMBR-TV Jacksonville, Fla.— CBS Spot Sales	\$70	WVEC-TV Hampton, Va.—Rambeau	\$30
WEW5 Cleveland—Branham	\$100	WMBV-TV Marinette, Wis.—Vernard, Rintoul & McConnell	\$20	WVET-TV Rochester—Bolling	\$50
WFAA-TV Dallas—Petry	\$80	WMCT Memphis—Branham	\$62.50	WWJ-TV Detroit—Hollingbery	\$128
WFAM-TV Lafayette, Ind.—Rambeau	\$20	WMGT Pittsfield, Mass.—Walker	\$20	WWLP Springfield, Mass.—Hollingbery	\$30
WFBC-TV Greenville, S. C.—Weed TV	\$50	WMIN-TV Minneapolis—Blair TV	\$75	WWOR-TV Worcester, Mass.—Raymer	\$25
WFBG-TV Altoona, Pa.—H-R TV	\$50	WM5L-TV Decatur, Ala.—Walker	\$20	WWTW Cadillac, Mich.—Weed TV	\$20
WFBM-TV Indianapolis, Ind.—Katz	\$90	WMT-TV Cedar Rapids—Katz	\$40	WXEL Cleveland—Katz	\$100
WFIE Evansville, Ind.—Vernard, Rintoul & McConnell	\$25	WMTV Madison—Bolling	\$20	WXYZ-TV Detroit—Blair TV	\$125
		WMUR-TV Manchester, N. H.—Weed TV	\$18.75		



RADIO DREW CROWDS TO OPENING OF FOURTH FELD BROS. SUPER MUSIC STORE. SHOWN ABOVE: IRVIN AND ISRAEL FELD

The record stores radio built

Washington, D. C., Super Music Stores get "immediate results" on radio

In 1939 Irvin and Israel Feld opened a small neighborhood drug store in downtown Washington, D. C. Three years later, the Felds bought their first radio show over WWDC.

During the past 14 years on the air, the Felds have parlayed their one small store into a many-faceted, \$2 million-plus operation. Today, Feld enterprises include the original drug store which now sells records as well and:

- Three large record stores, which also stock phonographs and appliances and double as ticket agencies.
- A music and theatrical enterprise booking entertainment from classical drama to spiritual concerts.
- An interest in a recording business.
- A record supply service for juke-box operators which includes records of all labels.

To link its sprawling enterprises together, all Feld operations include the

word "Super" in their titles. The music stores, for example, are called "Super Music Stores." The summer entertainment series, "Super Presentations," The spirituals, "Super Spiritual Concerts," And so on.

The Feld brothers spend about \$65,000—or, some 65% of their total budget—for radio today. More than half the air appropriation goes for some eight hours a week of varied music programming on WWDC. Also

on the schedule are Negro d.j. shows on WOOK, another Washington station, and community events programs on WGAY, Silver Spring Md. Agency is Azrael Advertising, Baltimore.

"Radio is a natural for our type of operation," Irvin Feld told SPONSOR. "With a relatively small budget, we get immediate sales results. And radio, more than any other medium, has the kind of flexibility we depend on."

(Please turn to page 82)

PROMOTION MINDED: WWDC d.j. Jon Massey awards money for lucky bills; stores gave away snow balls in August to hypo ice show Felds promoted. Brothers stage concerts as well



case history

WKRC-TV

316,000 watts
on Channel 12



CINCINNATI, OHIO



WTVN-TV

100,000 watts
on Channel 6 COLUMBUS, OHIO

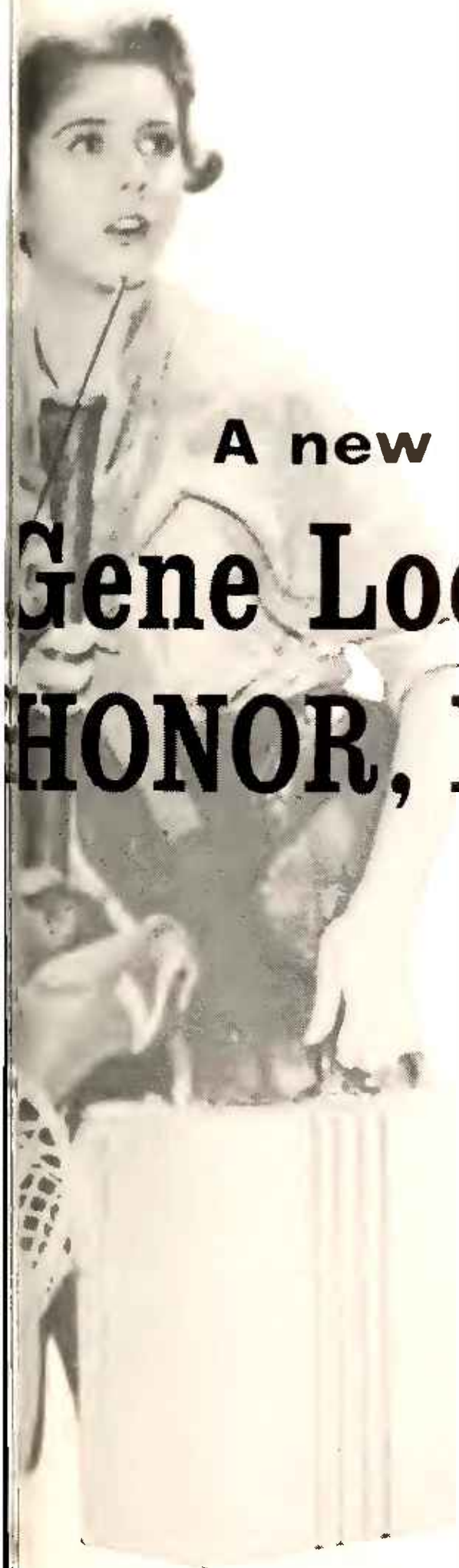
Don Chapin
*Mgr. New York Office,
550 Fifth Avenue*

Ken Church
National Sales Manager

REPRESENTED BY THE KATZ AGENCY

SIH, in
starring





A new syndicated TV series

Gene Lockhart

"HONOR, HOMER BELL"

You feel its heartwarming humanity and enjoy its happy twists of plot. And no one in all the world of the theatre so captures that "feel of America", makes it live so lovably, so genially, so memorably as Gene Lockhart.

Through 39 half hour episodes, he lives to the full the home and professional life of a fine engaging man. And he creates a warm response for your name and your product.

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

30 Rockefeller Plaza, N. Y. 20

Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal



Storer
Broadcasting
Company

announces the appointment of

The
Katz
Agency
Inc.

as national representative for

WGBS-TV
Miami, Florida
NBC for Southeast Florida



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BINDERS accommodating a six-month supply of issues, \$4.00 each; two for \$7.00
BOUND VOLUMES (two volumes) per year, \$15.00



“*... nation's
most outstanding*”



Jack Jackson, Director of Agriculture for KCMO adds another laurel to his impressive list of achievements. The American Farm Bureau Federation has named Jack as the nation's "Radio Farm Editor doing the most outstanding work in interpreting agriculture to the American public in 1954 . . ."

Intelligent handling of his responsibilities as KCMO's Director of Agriculture has brought Jack . . . and the station . . . national recognition. And many important sponsors recognize that this exceptional quality in KCMO's farm broadcasting and telecasting under Jack's direction, is an important part of their selling plans.

To reach more of rural Mid-America with the greatest impact, let an expert in the field tell your sales story via KCMO-Radio and KCMO-Television. Call today for further information.

KCMO TV - Channel 5
Radio - 810 kc.

Affiliated with Meredith Publishing Company—Publishers of Better Homes and Gardens...and Successful Farming
KCMO Broadcasting Co., 125 E. 31st St., Kansas City, Mo.—The Katz Agency, Rep.

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film prog

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 December 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS	4-STATION MARKETS						3-STATION MARKETS		
				N.Y.	L.A.	S. Fran.	Boston	Chi.	Detroit	Milwke.	Mpls.	Seattle	Wash.	Atlanta	Balt.
1	1	I Led Three Lives , Ziv (D)	22.0	6.7	12.1	18.5	25.0	15.9	13.5	14.0	28.5	12.3	15.8	9.8	
2	5	Liberace , Guild Films (Mu.)	20.3	4.8	7.0	28.8	15.8	12.2	8.8	37.3	16.5	22.0	8.5	8.5	16.5
3	2	Badge 714 , NBC Film (D)	19.7	8.2	17.8	31.8	15.5	15.5	19.3	12.3	24.8	28.3	20.9	14.8	15.3
3	3	Mr. District Attorney , Ziv (A)	19.7	6.9	11.3	22.5	21.3	11.2	14.8	17.7	22.8	23.3	12.0	22.3	9.8
5	6	City Detective , MCA, Revue Prod. (D)	19.5	8.1	10.5	15.8	20.5		7.3		17.8	16.3			13.3
6	8	Superman , Flamingo, R. Maxwell (K)	19.4	12.8	13.5	19.5	18.3	17.9	16.3			21.8	23.0	19.8	20.3
7		Annie Oakley , CBS Film, Flying A (W)	17.3	2.8	16.1	12.5	19.0	19.9	14.8		17.3	22.3		14.3	25.5
8		Kit Carson , MCA, Revue Prod. (W)	17.1	7.3	7.9	22.3	19.5		9.3	20.8		26.3		16.0	19.3
9	7	Favorite Story , Ziv (D)	16.8	5.2	7.8	10.3	1.3	17.4	10.8		18.3	19.8		15.8	
10		Cisco Kid , Ziv (W)	16.5	9.1	9.3	17.5			14.3	23.5	15.0	17.8		13.5	21.3

Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average rating	7-STATION MARKETS		5-STATION MARKETS	4-STATION MARKETS						3-STATION MARKETS	
				N.Y.	L.A.	S. Fran.	Boston	Chi.	Detroit	Milwke.	Mpls.	Seattle	Wash.	Atlanta
1	2	Stories of the Century , Hollywood Tv (W)	18.6		11.4	2.8	16.3		18.8		15.8		14.0	
2	1	Gene Autry , CBS Film (W)	18.2				21.8	17.6	11.3		22.0			
2	3	The Whistler , CBS Film, Joel Malone (M)	18.2		7.7	22.5					22.8			
4	1	The Falcon , NBC Film (D)	17.3		8.9				5.3		18.0	11.0		
5	5	Inner Sanctum , NBC Film (D)	15.2		4.2	8.7	19.3		6.3					
6	6	Doug. Fairbanks Presents , Interstate TV (D)	14.2		19.9	9.9					15.5	11.5		
7		Boston Blackie , Ziv (M)	10.8		6.5	7.8			13.3	9.0	10.3	5.0		
8	7	Floriau Zabach , Guild Films (Mu)	10.7		1.9	3.3			4.9			11.8	17.8	
9		Star Showcase , Tv Progs of Amer, Sovereign (D)	10.5			6.0			9.4			15.5		
10		Sherlock Holmes , MPTv, Shel. Reynolds (M)	10.1		6.4	4.4				13.3		13.8		

Show type symbols: (A) adventure; (D) drama; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 December. While network shows are fairly stable from one month to another in the markets in which they are shown, this is much less so with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. *Refers to last month's chart. If blank indicates not rated at all in last chart or was in other than top 10. Classification as to

Im shows

cially made for tv

3-STATION MARKETS

Cleve.	Columbus	Phila.	St. L.
26.3	22.0	15.9	20.3
wews 10:30pm	wbns-tv 9:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm
24.0	25.0		23.3
wews 9:00pm	wbns-tv 7:00pm		ksd-tv 10:00pm
22.0	20.8	16.7	25.8
wnbk 7:00pm	wlw-c 7:00pm	wcau-tv 7:00pm	ksd-tv 9:30pm
18.8	22.3	10.2	21.3
wews 10:00pm	wlw-c 10:30pm	wptz 10:00pm	ksd-tv 10:00pm
	6.2	24.3	
	wrl-tv 7:00pm	ksd-tv 9:45pm	
24.5	25.3	22.9	18.5
wnbk 6:00pm	wbns-tv 6:00pm	wcau-tv 7:00pm	ksd-tv 6:00pm
23.8	15.8		17.8
wnbk 6:30pm	wtrn 6:30pm		ksd-tv 10:30pm
21.8	16.3	9.9	24.3
wnbk 6:00pm	wbns-tv 6:00pm	wptz 6:00pm	ksd-tv 5:00pm
25.5			27.5
wews 9:30pm			ksd-tv 9:30pm
15.3	15.3		
	wlw-c 6:00pm	wcau-tv 5:00pm	

2-STATION MARKETS

Birm.	Charlotte	Dayton	New. Or.
27.5	49.8	28.5	42.5
wabt 9:30pm	wbtv 9:30pm	whio-tv 9:00pm	wdsu-tv 9:30pm
27.0		28.5	48.0
wabt 9:00pm		whio-tv 7:30pm	wdsu-tv 9:30pm
26.8		23.5	
wbre-tv 9:30pm		wlw-d 7:00pm	
22.0	55.3	21.3	24.8
wbre-tv 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm
16.3	56.5		40.3
wabt 9:30pm	wbtv 8:00pm		wdsu-tv 10:00pm
17.3		12.3	
wabt 6:00pm		wlw-d 6:00pm	
20.3	27.5	9.0	23.5
wabt 6:00pm	wbtv 1:00pm	wlw-d 1:00pm	wdsu-tv 12:00pm
		17.8	
		wlw-d 6:00pm	
			48.8
			wdsu-tv 9:30pm

28.3

ksd-tv
9:30pm

41.0

wdsu-tv
5:30pm

20.5

kwk-tv
10:00pm

40.3

wdsu-tv
10:00pm

10.8

wtrn
8:30pm

14.8

wabt
10:30pm

42.3

wdsu-tv
10:00pm

16.3

wcau-tv
7:00pm

7.5

16.8

11.8

wews
8:00pm

wbns-tv
7:00pm

kwk-tv
10:30pm

19.3

wbre-tv
10:00pm

10.0

wnbk
10:30pm

12.6

wbre-tv
1:00pm



Operating at a maximum ERP of
200,000 WATTS

WKOW-TV REACHES

100,000 TV homes
in ten counties having
more than \$600 million in
retail sales

WKOW-TV ON MARCH 1

will raise rates only 25%
BUT

Advertisers starting con-
tracts for continuous use of
WKOW-TV will be protect-
ed at the lower rates for
one year.

With complete audience domination
AND NOW
With greater power

MORE THAN EVER
WKOW-TV is 1st in Madison Television.



Represented nationally by
HEADLEY-REED TV

WKOW-TV

CHANNEL 27 CBS

MADISON, WISCONSIN

ons in market is Pulse's own. Pulse determines number by measur-
ich stations are actually received by homes in the metropolitan
a given market even though station itself may be outside metro-
area of the market.

PLASTIC WRAP

SPONSOR: Dow Chemical AGENCY: MacManus, John & Adams

CAPSULE CASE HISTORY: *To introduce its plastic film wrapping product, Saran Wrap, Dow purchased several participations on KPTV's Friend of the Family, a daily daytime half-hour woman's show. Mike Davenport, star of the program, offered a free sample of Saran Wrap to all viewers writing him and requesting it. After only two announcements, 1,600 written requests had poured into the station. Cost per participation: \$60.*

KPTV, Portland, Ore. PROGRAM: Friend of the Family

MOTORS, BOATS

SPONSOR: Hatfield's Hardware

AGENCY: Direct

CAPSULE CASE HISTORY: *Hatfield's wanted to promote a special Grand Opening Day on a Saturday for Sea Horse Outboard Motors and General Marine Speedliner Boats. They plugged the event on their Here's the Life program on KFEQ-TV, Friday, 7:30-45 p.m., and an additional quarter-hour program the same evening. During the 30 days following this promotion, \$14,000 in sales were traced directly to the shows. Cost: \$228.*

KFEQ-TV, St. Joseph, Mo.

PROGRAM: Here's the Life



**TV
results**

STEAK KNIVES

SPONSOR: Macy's Gift Shop

AGENCY: Direct

CAPSULE CASE HISTORY: *During Thanksgiving week, Macy's bought two participations, one in a late afternoon program (Harry Smith Show), one in a late evening show (Moonlight Playhouse), to advertise a set of steak knives priced at \$4.95. For purposes of the live demonstration, the advertiser left nine sets at WSN-TV. The day after the final commercial, he came to the station to pick up the sets, and found they had been sold. From the two announcements, Macy's sold over 1,300 sets of steak knives that's \$6,500 in business from an investment of \$75.*

WSN-TV, St. Peter-burg, Fla.

PROGRAM: Participations

FROZEN FOOD PLAN

SPONSOR: Parliament Food Plan

AGENCY: Direct

CAPSULE CASE HISTORY: *This company sells frozen food plans, delivering a freezer with food to customers on an installment payment basis. The firm ran an announcement campaign on WOKY-TV at a cost of \$1,600 per week. The initial campaign resulted in 40 deliveries, far in excess of Parliament's expectations. The lead cost per delivery was reduced by \$35. The sponsor renewed for 26 weeks.*

WOKY-TV, Milwaukee

PROGRAM: Announcements

CARS

SPONSOR: Universal Sales & Service

AGENCY: Direct

CAPSULE CASE HISTORY: *One Sunday, this Meteor-Mercury-Lincoln dealer in Calgary, Alberta, ran three shared I.D.'s on CHCT-TV. The following Tuesday, the company reported to the station the sale of a new Lincoln which they attributed directly to the three I.D.'s. The announcements appeared in the afternoon and evening. Total cost: \$69 plus art work. Universal was so pleased with this tv success that they have signed to sponsor a Sunday evening program, Madison Square Garden, for an entire year.*

CHCT-TV, Calgary, Alberta

PROGRAM: Shared I.D.'s

HOMES

SPONSOR: Tilton Homes Corp.

AGENCY: Direct

CAPSULE CASE HISTORY: *After the Tilton Homes Corp. had been sponsoring the film program, I Am the Law, weekly for six weeks on WREX-TV, a representative of the firm stated: "Prospective home buyers have been arriving at our Rochelle (Illinois) offices every day of the week, some from as far away as 100 miles. We have had such an outstanding response that we have had to take on an additional salesman." Commercials were delivered over live cards showing every phase of operation in the construction of these homes, including finished exterior and interior shots.*

WREX-TV, Rockford, Ill.

PROGRAM: I Am the Law

PHOTO OFFER

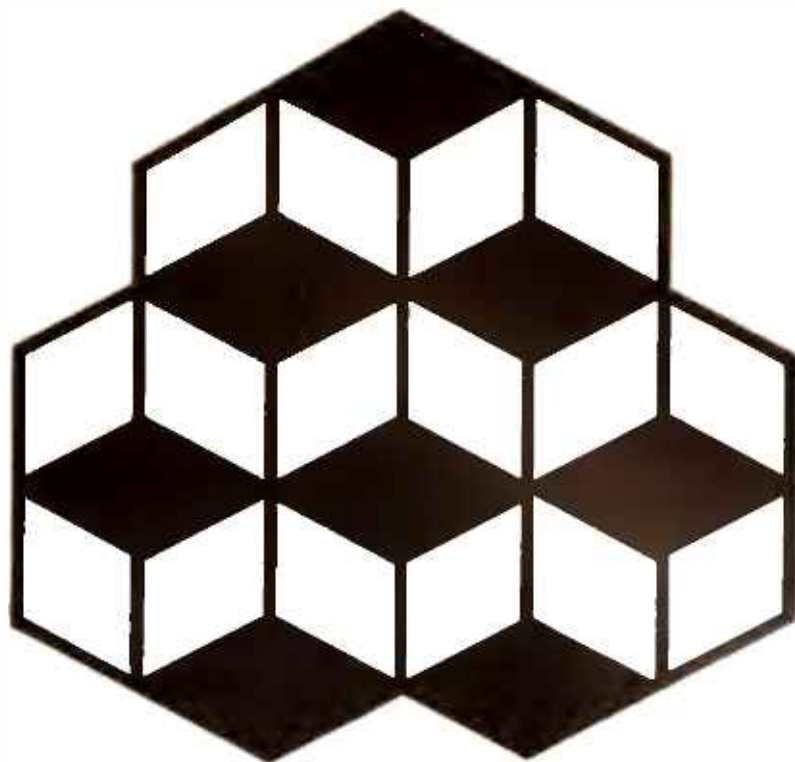
SPONSOR: Pet Milk Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Pet Milk had been sponsoring Zir's Cisco Kid (lip-synchronized in Spanish) in Puerto Rico for four months. In a special promotion, they offered one autographed photo of Cisco (Duncan Renaldo) or one autographed photo of his side-kick, Pancho (Leo Carillo) in exchange for two Pet Milk labels. Each photo also carried a greeting in Spanish. Up to 15 December, Pet Milk gave away a total of 67,000 photos, renewing their initial photo order seven times. Since Puerto Rico boasts only 10,000 tv sets, the sponsor considers the figure of 67,000 amazingly high.*

WKAQ-TV, Puerto Rico

PROGRAM: Ci-co Kid



How many blocks? 6 or 7? *Appearances can be deceiving, but the good appearance of a Precision print is not an optical illusion. Immediately apparent are the results of Precision-quality processing.*

The individual attention given to each original through the entire operation has earned Precision its top spot in the film processing field. Leaders in the photographic profession know they can depend on Precision for accurate, intelligent handling of their material. And constant research continues for even better ways to serve your requirements.

*In everything there is one best...in film processing, it's **Precision.***



A division of J. A. Maurer, Inc.

COVER
NORTH
CAROLINA'S

Rich, Growing
"GOLDEN
TRIANGLE"

WINSTON-SALEM

GREENSBORO

HIGH POINT

with

WSJS

TELEVISION

CHANNEL 12

* A 24 COUNTY
MARKET WITH
EFFECTIVE BUY-
ING INCOME OF
\$1,543,515,000

(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS



Interconnected
Television Affiliate

National Representative:

The Headley-Reed Company

AGENCY
AD LIBS



(Continued from page 3)

After the job was completed, which usually meant after more takes than for an MGM musical and more editing than a Parisian love idyll requires to get its seal of approval, this comment was common: "That's as tough a job as I've ever tackled!"

Commercials are our own private brand of torture which we've brought to the film-makers on the coast. By dint of hard work, many mistakes, and using up more raw stock than C. B. DeMille, the ad business has now developed a colony of able interpreters within a 10-mile radius of the Beverly Hills Hotel. This, I'd admit, was tough going as the phone operators in the hotel can testify.

As for programing, what amazing things are now being fashioned daily.

Into millions of homes—before the eyes of curly-haired youngsters and Bible-belted oldsters—comes product as clean as the Epworth League's latest publication: good, fast-paced entertainment providing a superb climate for sound advertising . . . gaiety without vulgarity . . . glamor without cleavage.

What wonders tv has wrought! The shotgun wedding of business and the arts has turned out to be a pretty happy event after all. And it should continue to be one, just so long as we here in our end of the business remember that the film folks we're working with may never have produced a program or a set of characters who have to be welcomed by an audience 39 times over a span of 39 weeks, or, a commercial where package identification is more important than the acting. By careful and helpful commercial supervision, you can assure better tv copy and more competent crews for the next job. By getting them to thinking about the wearing qualities of the basic situations and the characterization *before* the entire series of programs is in the can, you may never have to face the oft-distressing tv problem of wearability or propriety.

Speaking of propriety, get them to keep in mind that mother in the movie audience will put up with, even enjoy, something she'd never tolerate in her home with the kids sitting beside her. And she'll let the sponsor know her displeasure (not merely by mail but usually by buying a competitor's brand).

Anticipate your problems, get your points across to your cohorts early. Then you'll have more time to enjoy yourself at the Beverly Hills pool. ★ ★ ★



TED KEY
LOOK

"Commercial's on"

—a Sarra commercial, of course!

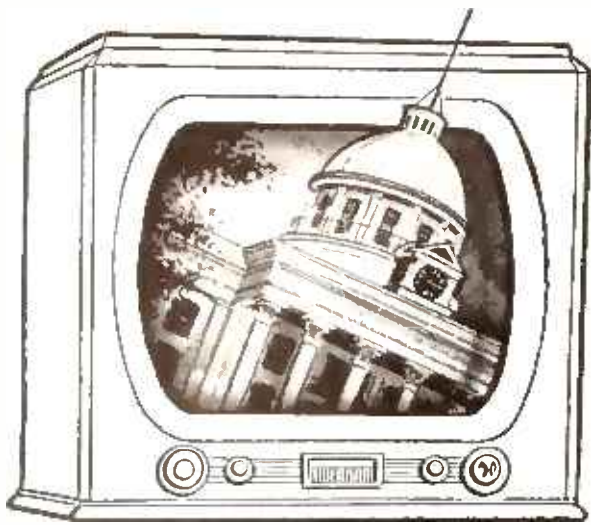
People are looking at
Sarra Commercials for

A&P	Jergens Lotion
Braun's Bread	Kraft
Bromo-Quinine	Lucky Strike
Bulova	Cigarettes
Cat-Tex	Lux Beauty Soap
Chase National	Lux Liquid
Bank	Detergent
Chrysler Airtemp	Pabst Blue Ribbon
Coors Beer	Beer
Cunard Steamship	Pet Milk
Lines	P.O.C. Beer
Helene Curtis	Ponds Angel Skin
Duncan Hines	Rinso
Cake Mixes	Ronson Fuel
Eastman Kodak	and Flints
Evinrude Motors	Stopette
Hoffman Mixers	Jane Wilson
Hostess Cup Cakes	Meat Pies

SARRA INC.

Specialists in Visual Selling
New York: 200 E. 56th Street
Chicago: 16 E. Ontario Street

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS



WCOV-TV

Montgomery, Alabama

**BEST BUY IN
CENTRAL ALABAMA
NETWORKS**

**CBS PRIMARY
ABC — DUMONT**

SPONSORED FILMS

Amos & Andy — Liberace
City Detective Mark Sabre —
Bage 714 — Star & Story — Fol-
low That Man — Counterpoint
Kit Carson — Ramar of Jungle
I Am The Law

EXPERIENCE

We've been operating for 21 months and boast one of the finest physical television plants in the nation. We have experienced personnel in every department to assure top production.

**ASK ANY RAYMER
OFFICE FOR DETAILS**



New developments on SPONSOR stories



See: "12 fallacies about nighttime radio"

Issue: 10 August 1953, page 30

Subject: Size and characteristics of the evening radio audience

The nighttime radio audience is big: About four out of every 10 homes and one person out of every three listens to the radio during the average evening. These and other facts were brought out in recently-released excerpts of an NBC-Starch study on "The Characteristics & Possessions of Evening Radio Listening Households."

On the average evening, radio is listened to by 56,250,000 people in 19,704,000 households, the Starch report finds. Based on 47.5 million as the total number of U.S. households, this means radio reaches slightly more 41% of all U.S. homes during the average evening. The report states that 11,850,000 households listen two hours or more.

The Starch survey was made between November 1953 and April 1954. Complete results of the study, based on a national probability sample of 16,000 people in 13,000 households, are now being compiled and interpreted by the NBC research department.

The first excerpts of the report—highlights of which are included here—were recently released to account supervisors and other BBDO executives as a follow-up to the agency's symposium on radio late last year. (The symposium was held to "re-acquaint" agency account people with radio and was based on presentations by the four major networks.)

The report comes up with one set of figures that might point to a trend. These figures seem to indicate that the longer a family owns a tv set, the more apt it is to listen to radio in the evening. Of the families who owned a tv set one year or less, 15.9% listen to radio on an average evening; of those who have owned tv sets two years, 17.9% listen to evening radio; of those who have owned tv three years, 19.1% listen to evening radio; four years, 22.4%, and five years or more, 26.6%.

To show that the radio audience is made up of "typical" U.S. households, Starch-NBC list various characteristics of all U.S. households compared with those households in which there is evening radio listening. Take household size, for example. Of all U.S. households, 21.7% have three members. Of all households in which radio is listened to, 21.7% have three members. Some 30% of all U.S. households have two members; 34% of households in which evening radio is heard consist of two members.

Evening radio listeners have had the same amount of education (actually a slight bit more) than "average U.S." citizens. And the age of evening radio listeners in each age category (say from 26 to 35 years) is nearly the same (19.3%) as the percentage of the total U.S. population falling into that age category (21.1%).

Another survey, made for ABC Radio by Stewart, Dougall & Associates Inc., makes a strong case for radio, but in a different direction. ABC wanted to disprove the theory held by some media men that magazine advertisements made a stronger impression on a potential customer than radio commercials. There were 1,000 cases studied under controlled conditions which eliminated the effect of any influences outside printed (eye) vs. spoken (ear) media. Copy, brand name and order of presentation were rotated to eliminate the effect of any of these influences.

Findings: 16% of the respondents chose the brand they heard about on radio; 45% chose the brand they had seen in the magazine ad. Nine percent of the respondents had no choice. ★ ★ ★

WHOOPEE!

ZIV
presents...

THE BIGGEST
BIG=NAME
BIG=TIME
COMEDY SHOW

...ever offered for
LOCAL RADIO!

The *Happiest* show

CHUCKLES! LAUG

EVERY WEEK

5 BIG BRIGHT HALF-HOURS

ZIV'S ROLLYCKIN' NEW COMEDY HIT!

“THE *Eddie Cantor* SHOW”

Starring **EDDIE CANTOR**



ON RADIO!

FUN GALORE!

"Whoopee"
"If You Knew Susie"
"Ain't She Sweet"



THERE'S
COMEDY!

THERE'S
MUSIC!

THE
BIGGEST
COMEDY SHOW
ever offered to
Local Sponsors!

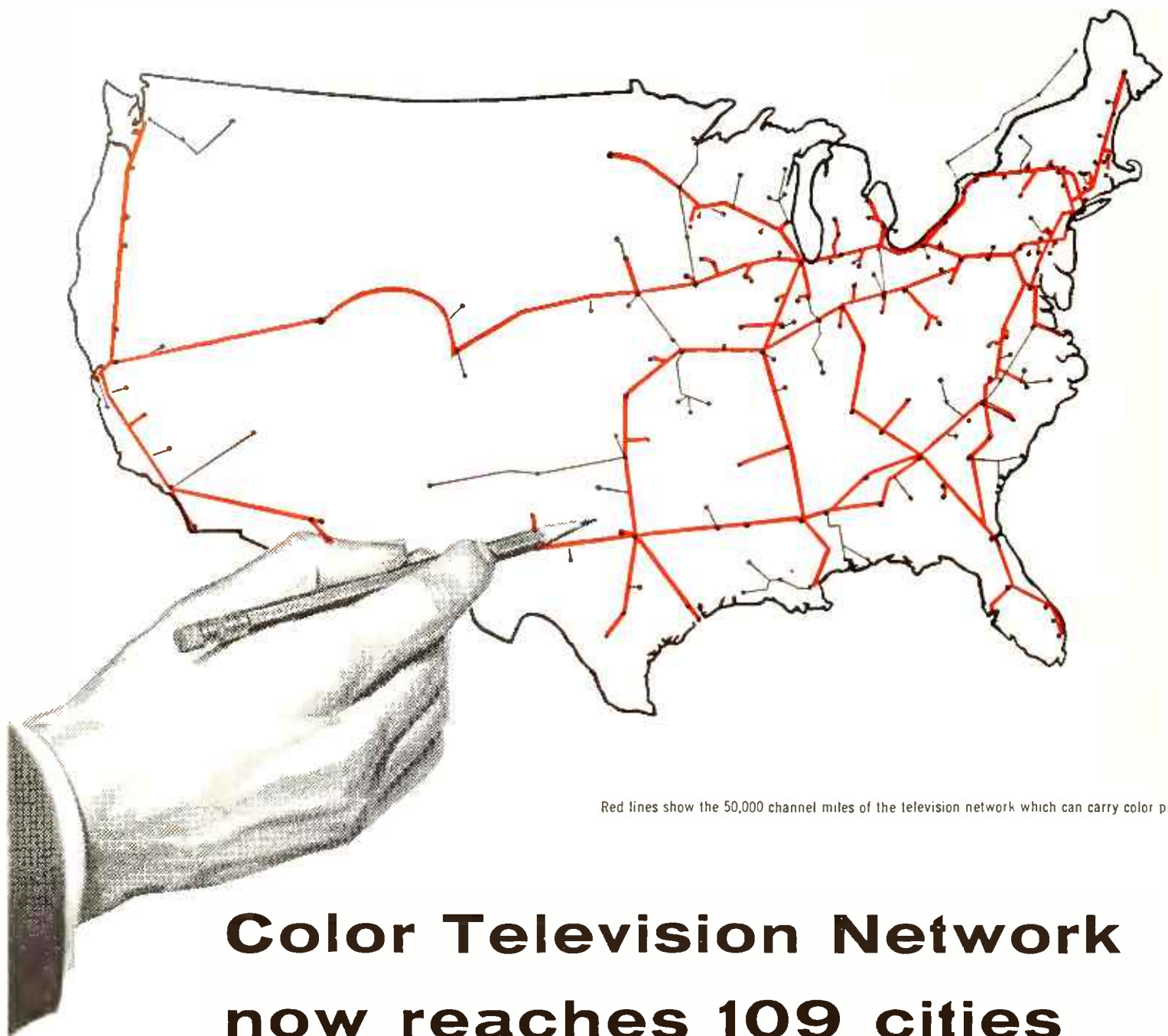
THERE'S
SINGING!

ZIV'S ANSWER TO
RADIO'S BIG NEED
FOR BOLD, NEW
PROGRAMMING!

Write, phone or wire today for facts on how
to put the Cantor name to work for you! Hurry!

WITH
JIMMY WALLINGTON
Eddie's favorite
clowning
partner!

FREDERIC W. **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD



Red lines show the 50,000 channel miles of the television network which can carry color programs

Color Television Network now reaches 109 cities

1954 was a big and busy year for color. Since the FCC approved the compatible system in December 1953, 50,000 channel miles of the Bell System television network have been specially adapted to carry color programs to 150 stations in 109 cities.

In addition to the big job of color conversion, the Bell System has also added 18,000 channel miles to the nationwide TV network.

Conversion of the television network to transmit color is an exacting and expensive job. New equipment must be added and hundreds of technicians must be trained in the complex color techniques in order to maintain and adjust this equipment to exact standards.

Plans for 1955 call for continued expansion of the television network—to keep pace with the industry's expanding needs.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW



SPONSOR BACKSTAGE



(Continued from page 32)

as of that day he is going on a reducing program. Each succeeding Saturday he plans to weigh himself again. When he has succeeded in dropping 75 pounds, and has reached the sylphlike 190-pound figure, he will reveal what magic product has enabled him to accomplish this melting miracle, and it will be offered for public sale. Jackie, it goes without saying, owns this product.

Reporter Bacon's story said nothing about the attitude of Nescafé or Schick. Jackie's present sponsors, toward this new project. But for the purposes of this piece, that is a little beside the point. If the chubby comic's reducing stunt comes off as planned, there is little doubt it will be one of the most effective pieces of tv salesmanship ever devised.

What it may lead to one trembles to contemplate. Certainly some enterprising producer of a reducing aid should immediately sign someone like Jack E. Leonard, who is a good comic, and weighs even more than Gleason. And any number of advertisers selling beauty products, should seriously consider hiring a skinny, ugly young lady around whom to build a show. Can you imagine the public demand for the product, when at the end of the 13-week cycle this ugly duckling blossoms into a Gina Lollobrigida?

Wheaties may be able to arrange a deal with a .200 hitter (as of the time he makes his debut on the program), who after a couple of months of eating the product on the show, is hitting around four hundred, and leading the league in RBI's and home runs.

And envision the audience impact of a show sponsored by that Wall Street stock brokerage firm, wherein the star purchases a hundred dollars worth of stock on the first show, and after 26 stanzas has parlayed same into a neat nest egg of a million dollars.

The possibilities are endless, and a large comedian shall have led the way. Advertisers, agencies, the time has obviously come to re-evaluate and re-appraise your whole approach to selling through television. This is the kind of thing that will happen increasingly when showbusiness and showmen begin running rampant in merchandising. ★ ★ ★

Letters to Joe Csida are welcomed

Do you always agree with the opinions Joe Csida expresses in "Sponsor Backstage?" Joe and the editors of SPONSOR would be happy to receive and print comments from readers. Address Joe Csida, c/o SPONSOR, 40 E. 49 St.



a
close
look
at
facts

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- \$714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes (147,000 TV homes)

118,000

UNDUPLICATED
WTHI-CBS
TV HOMES!

WTHI-TV CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally
by:

The Bolling Co.
New York & Chicago



JEAN CARROLL

Timebuyer
Sullivan,
Stauffer,
Colwell
& Bayles
says . . .

Check the latest Hartford-New Haven ratings and you will find WNHC-TV is the most-looked-at TV station in the state. I have seen the excellent results of a spot campaign on Channel 8. There is no guesswork . . . WNHC-TV has the buying audience.

899,957 TV FAMILIES

•
3,484,400 POP.

•
\$6 BILLION MARKET

•
ASK YOUR KATZ MAN

•
HARTFORD-NEW HAVEN

WNHC-TV



Gardner's "Chick" Martini, flanked by Elsa Maxwell and Gloria Swanson, in line of duty

agency profile

Roland Martini

V.p., Radio-Tv Director
Gardner Advertising Co., New York

Every business has its individualists, and Roland "Chick" Martini is a member of that select band among radio-tv admen. Not only is he sufficiently unimpressed by conventional taboos to come up with new talent (from Vic Damone for Ralston in 1947 to George Gobel for Pet Milk in 1954) and new production values: but—adding insult to injury—he's a non-conformist as well. In the midst of clean-shaven, Brooks-suited Madison Avenue, Martini wears a mustache and double-breasted, pin-stripe suits.

"Maybe that's because I was a writer," Martini reflected. In the 1920's, Martini wrote adventure and mystery stories for pulp magazines, as well as articles for H. L. Mencken's *American Mercury*.

He likes to remember those days and the life in Greenwich Village where a pretty date at parties wasn't safe once Thomas Wolfe arrived. He recalls a certain spirit of intensity and dedication that "got lost somewhere on the way uptown."

Uptown, Martini wrote radio scripts for Frank Hummert—radio scripts by the dozen, script after script, from 9:00 a.m. to 5:00 p.m., at a frantic rate of 18 or 20 a week. Scripts for *Orphan Annie*, *Shippy*, *Penrod and Sam*. Good scripts and bad scripts, but, above all, many scripts.

"Our main handicap in those days was the fact that most of us typed with two fingers," adds Martini. "This slowed production."


The difference between radio and tv writing, remarks Martini, is at least partly mathematical. "In radio, one man wrote 20 scripts a week. In tv, it takes 20 men to write one."

He points to George Gobel as a comedian who sticks to his material. "He rarely ad libs. In fact, he's very precise."

Pet Milk sponsors *The George Gobel Show*, NBC TV, Saturdays, 10:00-10:30 p.m., alternately with Armour Co. Some \$5 to \$6 million in radio-tv billings came through Gardner Advertising's New York office in 1954. It's Martini's job to supervise network shows originating out of New York and Hollywood. He usually spends two months a year on the West Coast.

Where would he be if he weren't an adman?

"On the beach of Majorca."



just a guitar-picking minute

**and we'll tell you about
Country Music in Indiana**

Call it hill-billy or call it folk music. Call it country music. Call it what you will. Here at WFBM (Radio and TV) we call it excellent for producing audiences.*



This is Charley Gore.



These are Herb and Kay Adams.



These are The Rangers.

Indiana Hoedown,
featuring Gore, Herb & Kay, and The Rangers,
is on WFBM-TV from 10:30 to 11:00 every
Monday evening, and 10:00 to 10:30
Saturday evening.

The Herb & Kay Show
is on WFBM-Radio daily at
11:05-15 AM.

The Charley Gore Show,
with The Rangers, is on WFBM-Radio
daily at 5:30-45 PM.

Hoosier Farm Circle,
Indiana's oldest farm program, features
the entire group for a half hour daily on
WFBM-Radio at 12:30 PM.

Participations or entire sponsorships are available,
subject to prior sale. Check the
Katz Agency or the stations.

**Data upon request*

WFBM AM & TV

INDIANAPOLIS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

How can sponsors protect against right of privacy and defamation suits arising out of their tv shows?



THE PICKED PANEL ANSWERS GET RESPONSIBLE PRODUCER

By Fred Coe

Producer, NBC TV, New York



responsible writers.

It is up to the producer to be very alert in reading and producing scripts, especially those submitted by authors who are not familiar to him. One young writer, just beginning his career, submitted a script to us; we liked it and produced it. We later found out that he had used names and actual situations taken from the small town where he lived. There was, in consequence, an embarrassing legal suit facing the producing organization.

So that one rule for a producer might be: know your writer well and make sure he understands the law himself. True, writers must write from their own experience. But for protective purposes they should be encouraged to cover up the original sources as much as possible—change the locale, names and situations to help in the camouflage.

It is possible that a writer may really feel that he has dreamt up a truly fictional character or situation, whereas he has subconsciously based his thinking on very real life. In this way, resemblances may also result in

Sponsors and agencies must take the responsibility of seeing to it that they are linked in with responsible producers who in turn, will bring to their shows re-

trouble. While producing one show that had a direct criticism of the comic book business, I worked with a writer who was an ex-artist and was quite familiar with the comic field. In our formulation of the show, we somehow subconsciously began to build around a certain person in the comic book industry who had become quite famous. His name did not once occur to us during the whole proceeding—we were sure we were building a fictional character. But sure enough, after the show, this man brought suit (it was, fortunately, settled out of court).

With respect to documentary shows, of which we've done many, it is important to check each and every organization and individual involved and get the proper release papers from all

of them. For example, when we did the documentary drama on Goldberger, the man who discovered a cure for pellagra, it was necessary for us to contact people scattered all over the world and wait to get verification. We spent three months doing this checking. All of our productions need and get the same thorough treatment.

USE TIGHT CHECK SYSTEM

By Cecilia M. Mulrooney

Assistant to the Business Manager
Benton & Bowles, Inc., N. Y.



In order to protect our clients and ourselves from suits of this nature we have set up a system of checking within our television operation. Producers, directors,

writers, account executives and anyone connected with the planning and production of a television program, are made aware of the legal pitfalls involved in using actual people, their names, photographs or biographical material in connection with a program, and any such uses are cleared with the Tv Business Department. This department is responsible for setting up the necessary legal safeguards and in so doing works very closely with the agency's legal advisors.

Any proposed use of people, names, etc., is checked with our legal counsel to ascertain (1) the legal risks involved and (2) what can be done to give the Agency and the client the greatest possible legal protection

Who wants a libel suit?

Recently, a \$1,000,000 libel suit was filed against CBS TV and Westinghouse over a play which appeared on *Studio One*. The plaintiff claims that he was one of the chief characters portrayed in the play and that it was plainly implied that he was the slayer of a certain politician (whose real-life murder is as yet unsolved).

This is a type of jam that no sponsor welcomes. Can precautions be taken to avoid or at least reduce the risk of legal tangles? Read what SPONSOR's picked and knowledgeable panel suggests.

through methods of procedure, securing of releases, etc.

To reduce risks to a minimum we have set up certain standard procedures. For instance, one area where there is a definite possibility of invasion of privacy is in the use of names for fictional characters in programs. To protect against this we obtain releases from various people for the use of their names in this connection. A list of these released names is then supplied to the writers of our programs and they are requested to draw their character names from this. In the event a writer "dreams up" a name for a special character, we then search for a person who legally bears that name and obtain a clearance from him.

Precautions must also be taken in connection with audience participation in tv programs. One of the programs we produce for a major client features human interest stories about people who actually appear on the program. We have a special office staff for this program which devotes itself to interviewing these people, checking their stories for authenticity, obtaining releases from participants as well as people referred to on the program.

MAKE CHARACTER COMPLETE

By David M. Solinger

Legal Counsel to a variety of interests in advertising, radio and tv
Solinger & Gordon, N. Y.



If you had been a male householder in the Los Angeles area five or six years ago, you might have received a pink envelope addressed in a delicate feminine hand. On opening it, you would have found a letter reading: "Dearest: Don't breathe it to a soul, but I'm back in Los Angeles and more curious than ever to see you. Remember how I cut up about a year ago? Well, I'm raring to go again, and believe me I'm in the mood for fun. Let's renew our acquaintanceship and I promise you an evening you won't forget. Meet me in front of Warners Downtown Theatre at 7th and Hill on Thursday. Just look for a girl with a gleam in her eye, a smile on her lips and mischief

(Please turn to page 100)

ALWAYS A JUMP AHEAD

KSL-TV's merchandising service puts more cash in any advertiser's pocket.

Every effort is made to let everyone know what's doing advertising-wise, and our Personalized Service insures full cooperation between local distributors and retailers.

What's more, letters in the KSL-TV files prove that our merchandising activity *forces distribution* in the Intermountain area. For more information, call CBS Television Spot Sales, or

KSL-TV

SALT LAKE CITY

Serving 39 Counties in Four Western States

round-up



Department store calls color tv sponsorship sales success

"We are delighted with the sales results. . . ." That's how Bill Hart, advertising manager of the White House, San Francisco department store, described the results of a pre-Christmas television campaign.

The store sponsored twice-weekly *Santa's Workshop* on KRON-TV, telecast in color—said to be the first local color tv show on the West Coast and the first color tv program anywhere sponsored by a department store. Format of the show consisted of Santa Claus (played by Gerry Walter) demonstrating and displaying a wide variety of toys in his North Pole workshop. In addition to toys, the commercials plugged from 50 to 75 other items of general merchandise.

Ad manager Hart, besides being delighted with the sales results, said the store was "extremely proud to have

been the country's first department store to sponsor a color tv show. This year we have enjoyed the most successful toy season we've seen for many years, contrary to the experience of other retailers in this area." Hart said that as a direct result of the show's commercials, more than 10,000 pieces of mail were received from children. All the letters were answered, he said.

"There's no doubt in my mind that color tv will be an important sales tool for department stores in coming years. I feel certain that they will become among the biggest users of television as soon as the commercial application of color emerges from its initial experimental stage. And that should be pretty soon."

Agency for the store's television activity is Bernard P. Schnitzer, Inc., San Francisco. ★ ★ ★

WOWO-Fab campaign provides 1,100 dolls for needy girls

A public service campaign designed to give dolls to little girls in hospitals and orphanages resulted in tangible good will toward the co-sponsors WOWO, Fort Wayne, Ind., and Colgate-Palmolive Co.

The Christmas project worked like this: A few weeks before Christmas WOWO gave brief announcements asking listeners to send in Fab boxtops. The boxtops, said WOWO, would be used by the station to "buy" dolls for needy children (two giant or four large tops "bought" one doll). Displays in more than 100 grocery stores also told the story of the WOWO-C-P "Operation Dolly."

Listeners contributed more than 1,000 Fab boxtops—and more than 1,100 dolls were donated by C-P in return for the tops. On each box was the message, "From the friends of WOWO."

In addition to the public service, the project moved merchandise. Without so much as a single commercial on



WOWO staffers help deliver needy girls' dolls

Fab, C-P reports that there was a noticeable increase in December sales in the area.

In the picture, Carl Vandagriff (l.), WOWO manager, and Hilda Woehrmeyer (r.), WOWO promotion manager, assist in holding open studio doors as girls of the station staff carry boxes of dolls to cars. WOWO executives delivered the dolls in their own cars to needy girls within a 100-mile radius of the station. ★ ★ ★

Circus acts booking agency finds tv helps business

Television has hurt his motion picture business, reports George A. Hamid, but it's been a boon to circus and amusement acts.

Hamid owns a chain of South Jersey motion picture theatres. He's also the operator of one of the largest booking agencies for circus acts.

Tv has helped his booking agency in two ways, says Hamid. First, once his acts go on television they become so well known and popular that their price goes up. Secondly, he says, that many fairs and amusement parks now are booking acts through him sight unseen. "All they seem to care about," he asserts, "is that the acts have television credits."

Because of tv, Hamid said, circus performers now are being accorded the same popularity that stage and screen stars enjoy. Hamid believes that tv will bring out a new crop of circus and novelty talent.

"Animal acts—so far—appear to have gone over best on television," Hamid has found. "And almost any skill act will be successful on tv. However, we've found that some of our comedy acts, for some reason, can fall absolutely flat. Strangely enough, we find that a small, unknown act will go over bigger with tv audiences than a well known standard circus act." ★ ★ ★

Employment agency happy with radio 'help wanted' ads

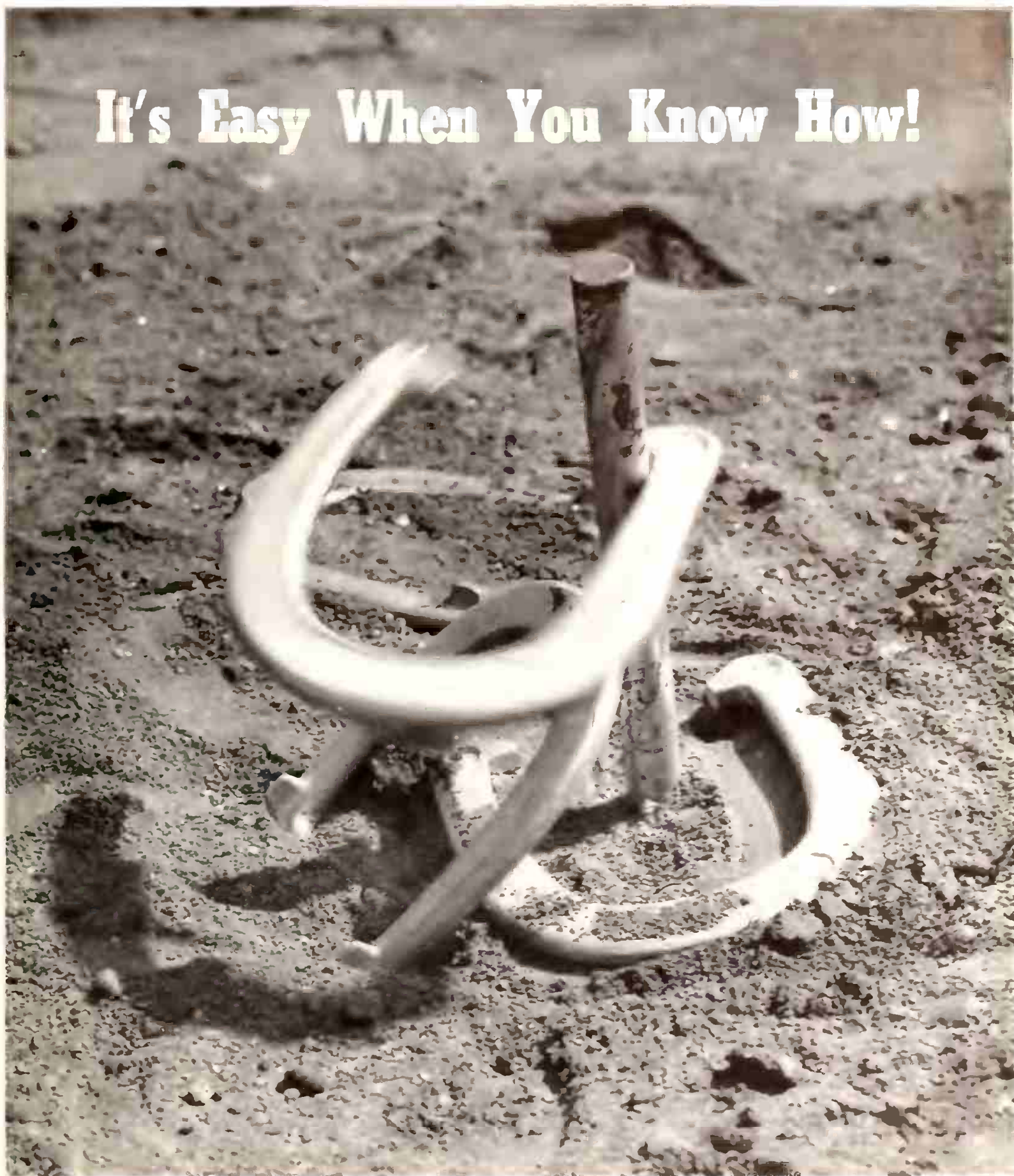
The classified pages of newspapers are becoming vulnerable to competition from radio.

One of the latest of a growing number of programs based on the classified pages format is aired by WHLI, Hempstead, New York. Since September 1954 Kennedy Employment Agency and Tops Temporary Personnel have been running "help wanted" and "situation wanted" announcements on the station.

Kennedy and Tops Temporary Personnel share sponsorship of five-minute news broadcasts aired three times weekly at 4:30 p.m. The approximate cost is \$18 a program and is the first radio expenditure by the companies.

"I didn't expect any immediate reaction to my radio advertising," William Kennedy, president of both per-
(Please turn page)

It's Easy When You Know How!



MEREDITH
Radio and
Television
STATIONS

KANSAS CITY: KCMO Radio & KCMO-TV The Katz Agency

SYRACUSE: WHEN Radio & WHEN-TV The Katz Agency

PHOENIX: KPHO Radio & KPHO-TV The Katz Agency

OMAHA: WOW Radio & WOW-TV John Blair & Co. and Blair-TV

Affiliated With **Better Homes** and **Farming** ^{Successful} Magazines
and Gardens

THE BUFFALO EVENING NEWS STATION

CBS BASIC

WBEN-TV

CHANNEL 4

WBEN-TV LEADS THE WAY

1st on the air ... 1st in know how ... 1st in experience. WBEN-TV, Buffalo's favorite station, is also 1st in Niagara Falls, Olean, Jamestown, Lockport and other Western New York communities. WBEN-TV has high penetration in Toronto and Southern Ontario. Trained and experienced personnel of Buffalo's 1st station are equipped to interpret and handle your advertising needs.

Get the WBEN-TV Story from HARRINGTON, RIGHTER & PARSONS, INC.

some agencies, told SPONSOR. "But within the first week we had three prospective clients and more than a dozen applicants for positions. After six weeks the WHLI broadcasts brought in more than 50 new clients and applicants from various parts of Long Island." He said that prospective clients are impressed with the agency because of its use of radio in addition to newspaper advertising. ★ ★ ★

Briefly . . .

Pointing out Broadcast Advertising Bureau's change in name to *Radio Advertising Bureau* is Miss Radio for 1955. According to Miss Radio, who apparently had a peek at the membership files (which is only fair since the



members now can have a peek at her), RAB has more than 350 members. They include individual radio stations, networks, station representatives, transcription companies and affiliated organizations.

* * *

The last four months of 1954 saw a 400% increase in national advertising for WVEC-TV, Norfolk, Va., according to Thomas P. Chisman, president. Chisman reported that his uhf outlet enjoyed a 200% increase in local sales. And he's predicting a record year for 1955. New national advertisers on the station include Bulova, Gordon's Foods, Pepsi-Cola, Kool, DeSoto-Plymouth, Manischewitz wines, Sunshine Bisenit, Budweiser.

(Please turn to page 120)

Greetings

from the gang at

KGVO CBS RADIO

and

KGVO-TV

1955 will be MORE prosperous with a

1-2 sales punch

in WESTERN MONTANA

KGVO RADIO 5000 WATTS

KGVO TV 60,000 WATTS

GILL-PERNA, reps.

MISSOULA, MONTANA

WHBF

ROCK ISLAND, ILL.

CBS FOR THE QUAD-CITIES is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation.

In both radio and tv **WHBF** is the Quad-Cities favorite.

Les Johnson, V.P. and Gen. Mgr.

QUAD-CITIES

DAVENPORT IOWA
EAST MOBILE ILLINOIS
MOLINE ILLINOIS
ROCK ISLAND ILLINOIS

STAY TOGETHER AS THE BOROUGHS OF NEW YORK

Quad-Cities' favorite

WHBF AM FM TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knudal, Inc.



YOU MIGHT SKATE 100 YARDS IN 11.4 SECONDS* —

**BUT . . . YOU NEED WKZO RADIO
TO SET RECORDS
IN WESTERN MICHIGAN!**

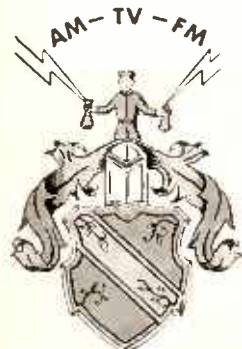
**PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953
MONDAY-FRIDAY**

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

You just can't cover Western Michigan without WKZO. Pulse figures, left, prove that WKZO gets the lion's share of the audience. *18 hours per day!* In the afternoon, for example, WKZO delivers 321.4% more listeners than Station B, for only 35.3% more money.

Pulse isn't the only yardstick. Nielsen, too, credits WKZO—with 177.7% more average daily daytime families than Station B!



The Felzer Stations

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

WKZO

**CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

**Loretta Nietzel set this world's record for women at Detroit in January, 1929.*

WORD LAZY?

(Continued from page 47)

which would be a far less serious sin.

The matter of the wrong choice of words in television brings us to as they say the heart of the subject. Several years ago I heard copywriters referred to as copycats. This may apply to copywriters in all media today, but with the tv writer it's more apt to be apparent. Have yourself a miserable evening watching tv sometimes as you count the number of times the following words and phrases ring out: hi: yes: amazing: revolutionary: sensational: what's more: but first: finest: ever: never before: greatest: absolutely: so stop in: friends: folks: first thing tomorrow: it's new: it's here: for the first time: actually: that's right: remember: wonderful: be sure to: the world's most: typical: thanks to.

Honest it is possible to write hard-selling commercials without resorting to any of the above. Not that they're

not perfectly innocent English words, acceptable to any crossword puzzle and in common usage in every home, but they're badly in need of rest on television. The public just doesn't hear them any more.

Tv commercial copy has fallen too much into a pattern. You get that uneasy feeling watching and hearing commercials that, in most cases, today's "pro" is content to knock it out the same old way every time, lazily dropping in different product names and sales points wherever they conveniently fit.

Let me cite an example of formula writing. I didn't copy this down at the exact moment I caught it. I didn't have to.

ANNOUNCER: Folks, we received a very wonderful letter recently from a Mrs. ———, who had some very nice things to say about our product. And rather than read it to you we've invited Mrs. ——— to be with us today to tell you in her own words,

Hello, Mrs. ———. (As if he hadn't seen her until this moment.)

MRS. X: Hello, Tom. (As if she knew him well enough to call him by his first name.)

ANNOUNCER: I understand, Mrs. ———, that you're the mother of three children. It that right? (Of course it's right. He knows it. She knows he knows it. The viewer knows she knows he knows it.)

Mrs. X: That's right, Tom.

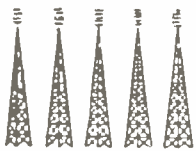
ANNOUNCER: They must really keep you hoppin', huh?

WOMAN: They certainly do, Tom. And that's why (Product Name) is especially welcome at our house. (COMMERCIAL, COMMERCIAL, COMMERCIAL.)

ANNOUNCER: Well, what you've told us, Mrs. ——— certainly applies to all mothers. (MORE COMMERCIAL) Thank you very much, Mrs. ———.

MRS. X: You're welcome, Tom.

(Please turn page)



NEW AND UPCOMING TV STATIONS



New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
HENDERSON, Nev.	KLRJ-TV	2	15 Jan	11	258	NBC	KLAS-TV ²	18 vhf	Southwestern Pub. Co. Donald W. Reynolds, pres. A. E. Cahlan, v.p.-treas. Robert Gardner, gen. mgr.-sis. mgr.	Pearson
MINNEAPOLIS, Minn.	KEYD-TV	9	9 Jan.	316	451	Du M	WCCO-TV WTCN-TV KSTP-TV ³ WMIN-TV ³	550 vhf	Family Broadcasting Corp. Henry C. Klages, pres. Joseph E. Dahl, v.p. Lee L. Whiting, v.p.-gen. mgr. Kenneth E. Pettijohn, sec. C. T. Skarke, treas. Raymond J. Tenpenny, asst. mgr.	H-R Tv
PHOENIX, Ariz.	KTVK	3	31 Jan.	100	1,668		KOOL-TV KPHO-TV KVAR ⁴	103 vhf	Arizona Television Co. Ernest W. McFarland, pres. Leon M. Nowell, v.p. Ralph A. Watkins, v.p.-treas. Edward Cooper, part owner H. R. Larson, sec.	Weed Tv
TAMPA, Fla.	WFLA-TV	8	5 Feb.	316	1,034	NBC	WSUN-TV ⁵	125 vhf	Tribune Co. D. Tennant Bryan, bd. chmn. John C. Council, pres.-treas. George Harvey, gen. mgr.	Blair Tv

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (15 Jan. '55)
Markets covered

121
252

Post-freeze c.p.'s granted (excluding 34 educational grants: 15 Jan. '55)
Grantees on air

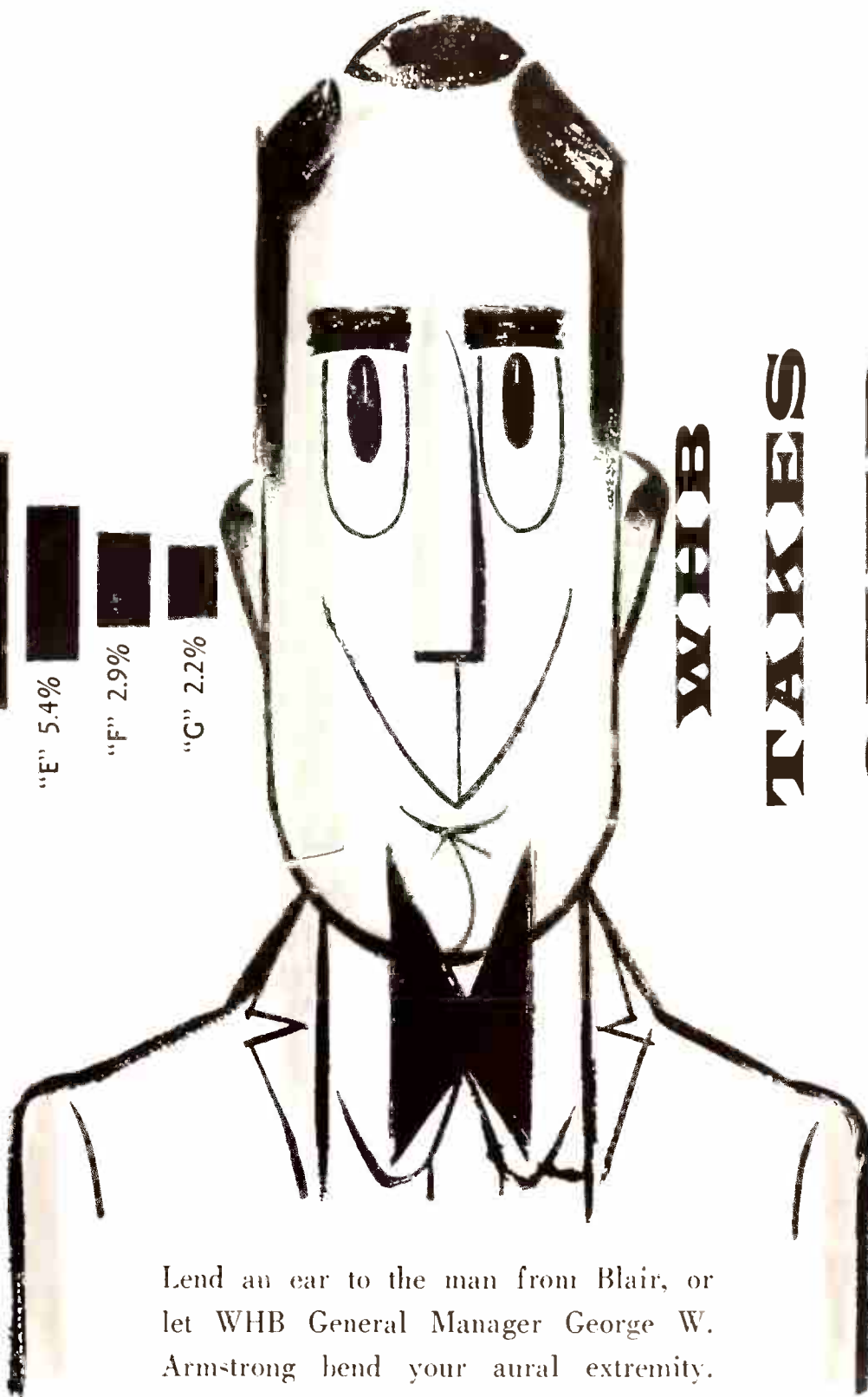
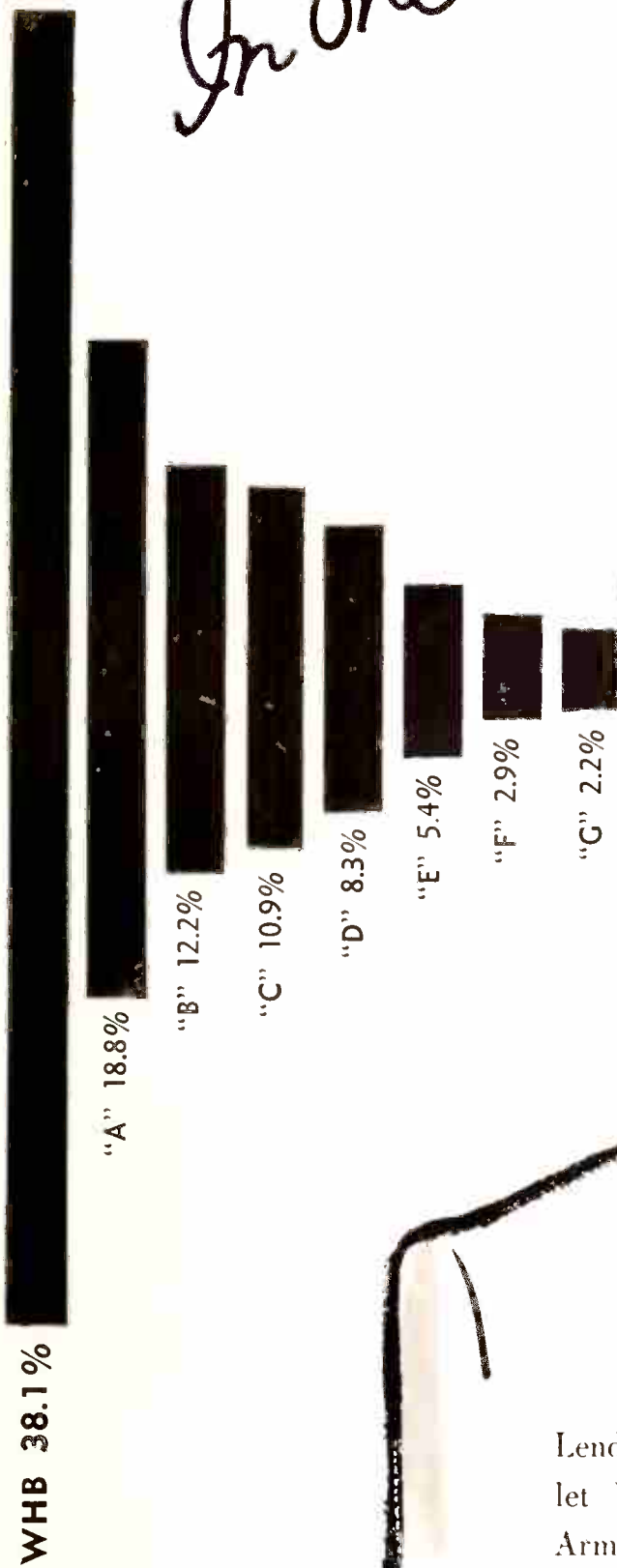
583¹
316

Tv sets in U. S. (1 Dec. '54) 32,996,000\$
U.S. homes with tv sets (1 Dec. '54) 65%

*Both new c.p.'s and stations going on the air listed here are those which occurred between 2 Jan. and 15 Jan. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NRC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. †In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime

It is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. †This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. ‡KLAS-TV is located in Las Vegas, Nev., about 14 miles from Henderson. †KSTP-TV and WMIN-TV are located in St. Paul. †KVAR (tv) is located in Mesa, Ariz., about 16 miles from Phoenix. †WSUN-TV is located in St. Petersburg, Fla., about 20 miles from Tampa.

In one ear... and in the other



**WHB
TAKES
OVER
KANSAS CITY***

Lend an ear to the man from Blair, or let WHB General Manager George W. Armstrong bend your aural extremity.

*HOOPER RADIO INDEX—7 a.m.-6 p.m., Monday-Friday, Nov.-Dec., 1954



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH, Omaha
Represented by
H-R, Reps, Inc.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

WHB, Kansas City
Represented by
John Blair & Co.

WHB

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

ANNOUNCER: Bye now.

Sincere and honest as the above interview may have been, it didn't come off. My wife's comment was, "Baloney!"

Nothing should satisfy a writer's conscience more than being able to take a piece of copy from his typewriter and honestly say: "This copy is sound according to what I know about basic advertising and it does not contain the same words every other commercial contains." And I'm not referring to big or fancy words either. Just a few nice synonyms now

and then.

All copy, of course, is at the mercy of the talent who delivers it. Just another reason why the words must work harder.

Here's something else to think about. Frequently certain key words—sometimes a vital part of the basic theme expression—are lifted bodily from print advertisements and dropped into the unsuspecting mouth of the television announcer without regard to how sincere and sensible they will sound. Frequently this doesn't work. A series of adjectives, for example,

which cap off a neat, crisp headline. Fine in print. Grinding, irritating and—again—phony in television. Any basic theme planning for an advertising campaign in which television will play a part must keep this unique medium in mind at the point of conception. Most words adapt well. But those that don't should be changed.

Following is a brief summary of principles which may be helpful to the television copywriter who wants the words in his commercials to rise above the mob and be noticed:

1. Keep the words simple.
2. Avoid the overused variety. There are plenty of everyday words that haven't yet become threadbare.
3. Once you find a new word or phrase, don't sit back. Others will imitate you. It's a constant chase.
4. Respect the words. Together with the pictures the success or the failure of your sales pitch depends upon them.
5. Let the pictures carry themselves as far as possible, with the words only pointing them up.
6. Without sacrificing pace, relax a little and try to underwrite. A few pauses don't have to kill the commercial.

7. Be suspicious of phrases that flow too easily into your copy. Chances are, you heard it said that way the night before. Formulas are insidious.
8. When moulding words into a basic theme line, think first of television if television will ever play a part in the campaign. It is simple to adapt these words into advertisements, but it can be murder in reverse.

Products or services which do not lend themselves to dramatic demonstrations cry the loudest for fresh-sounding words to manufacture the excitement which the pictures themselves cannot provide. For example, it is entirely logical that the viewer by now is getting a bit tired of seeing models puffing on cigarettes. But when a famous person talks about the cigarette in a different way, with bright and personal words, they're bound to rate special notice.

The old adage, "write like people talk," cannot even be trusted any more. Driving from Detroit to Willow Run recently with a friend in his factory-new automobile, I sensed the opportunity to pick up some words for a commercial. I asked him what he thought of his car.

"Oh, it's really tops," said he. "It's

CALIFORNIA'S BIGGEST GOLD RUSH SINCE '49



MARKS
THE SPOT WHERE
IT HAPPENED

And what a rush it has been!
In the short period of just 60 days, 7 national and regional advertisers have moved their half-hour shows to CHANNEL 6, the station that covers all the SAN DIEGO, CALIFORNIA MARKET.

Advertisers in the BILLION DOLLAR SAN DIEGO MARKET are digging for sales. They are calling on the down-to-earth, pick and shovel selling methods of station SELL... and they're striking Southern California gold!

We've no secret formula—but there must be... there are... good reasons for this great migration:

- TOP RATINGS
- LOWEST COST PER THOUSAND
- INDIVIDUALLY PLANNED MERCHANDISING

Would you like our
WEED TELEVISION
Representative to call?

*Selling the Billion Dollar
San Diego Market*

JULIAN M. KAUFMAN, General Manager
General Offices: 4229 Park Boulevard
San Diego 4, California



There is a DIFFERENCE *between* Radio and Radio

Radio's immense strength . . . the opportunity to talk with masses of people *frequently* and *economically* . . . is employed fully only by advertisers who distinguish between run-of-the-mill radio stations and *great* radio stations.

There can be a tremendous difference between two stations in the same market. A station's programming, management, public service and facilities make it mediocre or good or *great*. A great station amasses huge and responsive audiences, because the character

of its operation earns the confidence of its community. The radio stations we represent are great stations in important markets—stations whose character has earned them significant leadership. Their time is not cheap, but the solid values they deliver bring you the *full* economy of radio.

One of our experienced staff is always ready to discuss with you the application of great radio to your problem.

THE HENRY I. CRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

Representing Radio Stations Only

WBAL Baltimore (NBC)
The Hearst Corp.

WBEN Buffalo (CBS)
Buffalo Evening News

WGAR Cleveland (CBS)
Peoples Broadcasting Corp.

WJR Detroit (CBS)
The Goodwill Station, Inc.

WTIC Hartford (NBC)
Travelers Broadcasting Service Corp.

WDAF Kansas City (NBC)
Kansas City Star



**Measure of a Great
Radio Station**

KFI Los Angeles (NBC)
Earle C. Anthony Inc.

WHAS Louisville (CBS)
Louisville Courier-Journal & Times

WTMJ Milwaukee (NBC)
Milwaukee Journal

WGY Schenectady (NBC)
General Electric Company

WSYR Syracuse (NBC)
Herald-Journal & Post-Standard

WTAG Worcester (CBS)
Worcester Telegram-Gazette

a honey to drive. Best performance a car ever offered. And it has terrific styling this year, too. Ever see such a beautiful car?"

Those words came straight from his heart. I'm positive he meant every syllable. All I could think of was, wouldn't that sound phony on television! It's just been said too many times before in the same manner.

Will the pressure of volume which television demands of its creative people threaten to make impractical a new kind of copy quality? It shouldn't if the writer considers his contribution

to selling more than just getting a basic idea and then "filling in the words." One additional draft of much of the mediocre copy now recited on television might do it. In other words, it's a new frame of mind rather than hours of additional work that can help the copywriter find those better words.

Let's not be fooled by television campaigns which have succeeded in spite of trite copy. Who is to say that any commercial, no matter how successful, would not have sold twice the goods had the copywriter tried a little harder? ★ ★ ★

RADIO BUILT STORES

(Continued from page 50)

"Our music programing has sure-fire appeal to the type of person who's interested in records, or concerts or plays. And the community events shows in Silver Spring create a good-neighbor feeling for our store there on the part of the residents. Almost every listener is a good prospect for one or the other of our products and services."

The Felds' jump from prescriptions to phonograph records was more a stroke of luck than a premeditated business expansion.

Soon after the Felds opened their drug store, they bought \$15 worth of popular records and played them for the lunch-counter customers. Almost immediately came demands for the records.

After some fast rearranging a record counter was set up between the drugs and the notions and soon became the store's most crowded area. The Felds began stocking more and more records until, today, the music department occupies about half of the original drug store.

Sometime during this initial period of expansion one of the Felds decided it would be smart to advertise. "Our big record department made the place different from an ordinary drug store," says Israel Feld. "We wanted to tell people about it."

There wasn't too much extra cash around for advertising, so the Felds looked for the most economical buy. In 1942 they launched their first radio venture, a 20-minute participation in a WWDC disk jockey program. They have been using music-and-chatter shows on radio ever since. Here's why this type of programing has proven so effective:

1. *Broad adult appeal.* Typical record-show audience consists of adults, jazz-happy teenagers who are natural customers for records as well as drug items.

2. *Flexible commercials.* Hallmark of the d.j. show is its relaxed, informal commercial. The star often works from a fact sheet without written copy. Record business is unpredictable, often necessitates last-minute copy changes which are easily made with this type of program.

Commercial flexibility became even
(Please turn to page 92)

PHOENIX **45th** metropolitan market

IN POPULATION and RETAIL SALES



NOW **42nd** IN EATING and DRINKING PLACES SALES

Eating and Drinking Places Sales		Millions
40	AKRON	\$42.2
41	SACRAMENTO	
42nd	PHOENIX	\$40.7
43	HARTFORD	
44	Norfolk-Portsmouth	\$37.8

*SRD Consumer Markets '54

Sales are high, and going higher, in local eating and drinking establishments. The cheery jingle of cash registers is constant proof that Phoenicians like to "eat out" — like to enjoy a friendly glass with congenial companions.

Is YOUR product profiting by this appetizing market? Let KPHO and KPHO-TV take your sales story to the most potent pocketbooks in the Phoenix area! You'll get gratifying results for your advertising dollars.

SOLD reached most effectively through . . .

KPHO-TV and KPHO

Channel 5 • CBS Basic
First in Arizona since '49

YOUR MEREDITH STATIONS

Dial 910 • ABC Basic
Hi Fidelity Voice of Arizona

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



Measure
of a Great
Radio Station

MANAGEMENT

based on . . .

143 YEARS EXPERIENCE IN RADIO STATION OPERATION

The ten people in management positions at WSYR apply to their jobs the judgment and skill acquired from a combined total of 143 years in the broadcasting business right here in Central New York.

Each of them . . . from Company President to Traffic Manager . . . has spent an average of 14.35 years learning how to produce a superior broadcasting service in this particular market. WSYR's Director of Programming, for example, has been with the station 19 consecutive years; its Chief Engineer, 25 years; its Director of Sales, 15 years.

These people do more than just operate a radio station. They serve their community . . . participate actively in its civic life . . . work hard in its social welfare causes . . . share the leadership of its churches and schools and clubs.

From long experience, WSYR's management serves the needs and tastes and public interests of a great service area which embraces a population of a million and half, with an annual buying power of two billions of dollars.

That's why Central New Yorkers rely on WSYR more than on any other station.

Get the Facts About WSYR from
The HENRY I. CRISTAL CO., Inc.

**FIRST
CHOICE
in a
FIRST RATE
MARKET**

- BEST Facilities
- BEST Circulation
- BEST Local Programs
- BEST Production Service
- BEST Customer Service

NBC Affiliate

WSYR

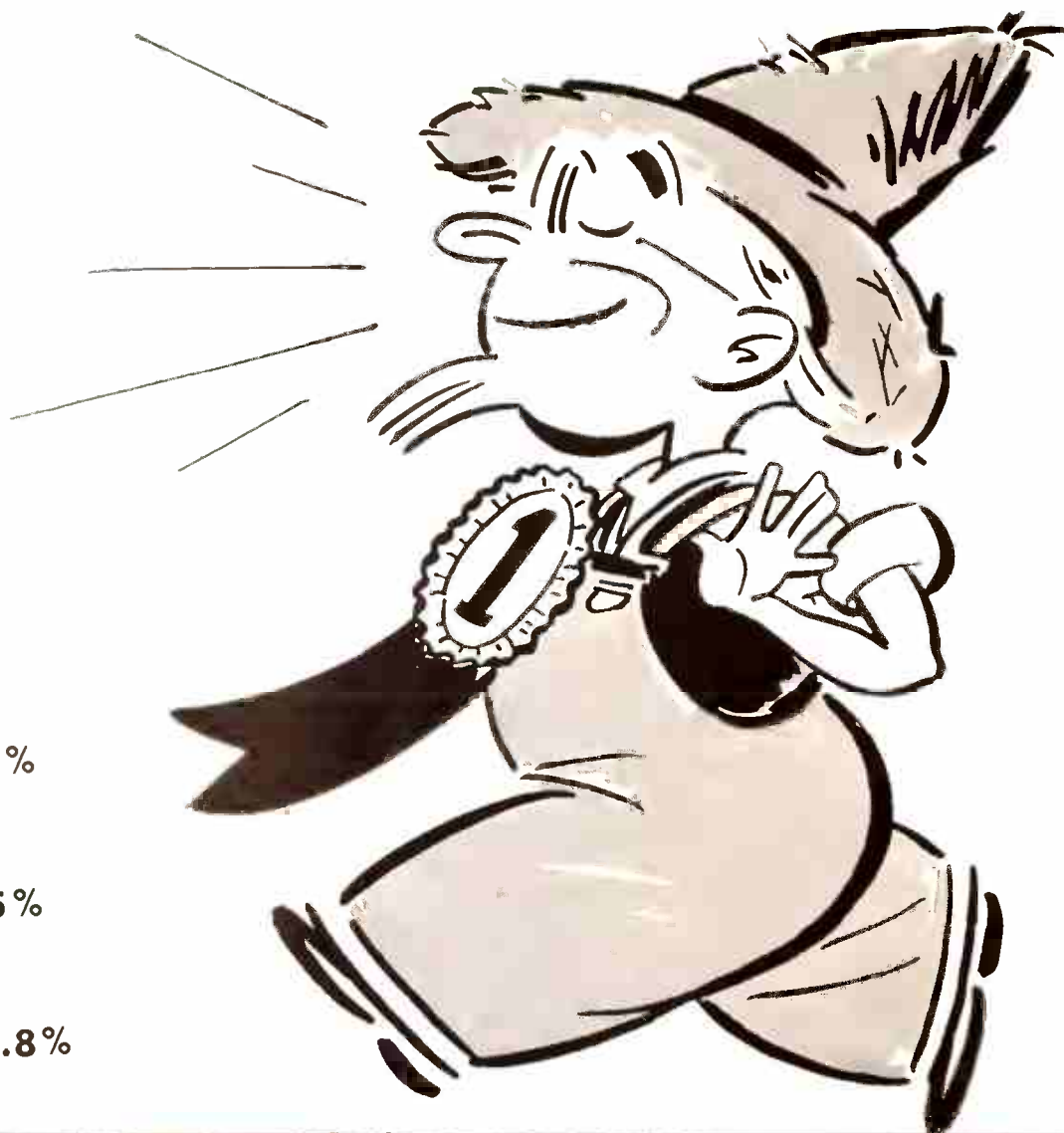
5 KW



SYRACUSE



570 KC



STATION A—1.0%

STATION B—1.5%

STATION C—2.8%

WDAY—91.7%

WDAY POLLS 91.7% IN THE 41 COUNTIES AROUND FARGO!

THE Northwest Audit Company of Fargo has just completed a Rural Radio Survey in the Red River Valley Area. A double post-card was mailed to 3,200 rural families living within 150 miles of Fargo, in all directions.

This question was asked each family: "To what one radio station does your family listen the most?"

Twenty-five stations were mentioned in the returns. Of the 1681 replies, *1541* preferred

WDAY! Rural listeners chose WDAY 32 to 1 over the second-best station—11 to 1 over all 24 other stations *combined!*

This survey, which covered 41 counties in North Dakota, Minnesota and South Dakota, is a perfect example of the almost unbelievable preference that WDAY enjoys in this rich farming area.

Get all the facts from Free & Peters — or write us direct.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



FREE & PETERS, INC., *Exclusive National Representatives*



Grid of radio programs by station and time slot. Columns include station call letters (ABC, CBS, MBS, NBC) and program titles. Rows represent time slots from 6 PM to 12 AM.

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

waiting to HEAR from you...

118,560 families weekly!

92,070 families daily!

59,090 car radio families!

- WDBJ's share of the tuned-in Roanoke audience averages 51 to 59%!
• 25% of Virginia's total retail sales are made in the WDBJ area!

WDBJ logo and address: Established 1924 • CBS Since 1929 AM • 9000 WATTS • 960 KC FM • 41,000 WATTS • 94.9 MC ROANOKE, VA. Owned and Operated by the TIMES-WORLD CORPORATION FREE & PETERS, INC., National Representatives

WANT TO SELL CANADA? One radio station covers 40% of Canada's retail sales. GEORGIA'S WEAS and its new 50,000 watt Westinghouse transmitter on its same old frequency.

CFRB logo and address: MEMO FROM DEE RIVERS - to All time-buyers GEORGIA'S WEAS and its new 50,000 watt Westinghouse transmitter on its same old frequency. 1010 should be included in your Fall Budget. COVERAGE - PRICE makes it Georgia's BEST 50,000 WATT BUY. CALL STARS NATIONAL IN NEW YORK - CHICAGO DETROIT - LOS ANGELES SAN FRANCISCO REPRESENTATIVES United States: Adam J. Young Jr., Incorporated Canada: All-Canada Radio Facilities, Limited

Notes and explanations to help you use this chart. Spansors listed alphabetically with agency and time on air. Includes details for stations like ABC, CBS, MBS, NBC, and various program titles.

Continuation of program listings from the grid, including details for stations like ABC, CBS, MBS, NBC, and various program titles.

SPONSOR

Daytime 24 January 1955

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

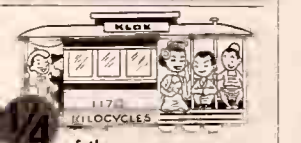
Daytime 24 January 1955



Radio Station WJPS is a MUST if you want to reach the farm families in the three-state trade area served by Evansville, Indiana.

"HOME ON THE FARM" Monday thru Saturday 6:00-6:30 A.M. • 12:15-1:00 P.M.

WJPS "A RADIO IN EVERY ROOM" Evansville, Indiana



of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language!

KLOK 5000 WATTS • 11" MC

LIKE MOST "Newsworthy" ADVERTISING EXECUTIVES Mr. SILLDORFF'S LATEST BUSINESS PORTRAIT IS BY...

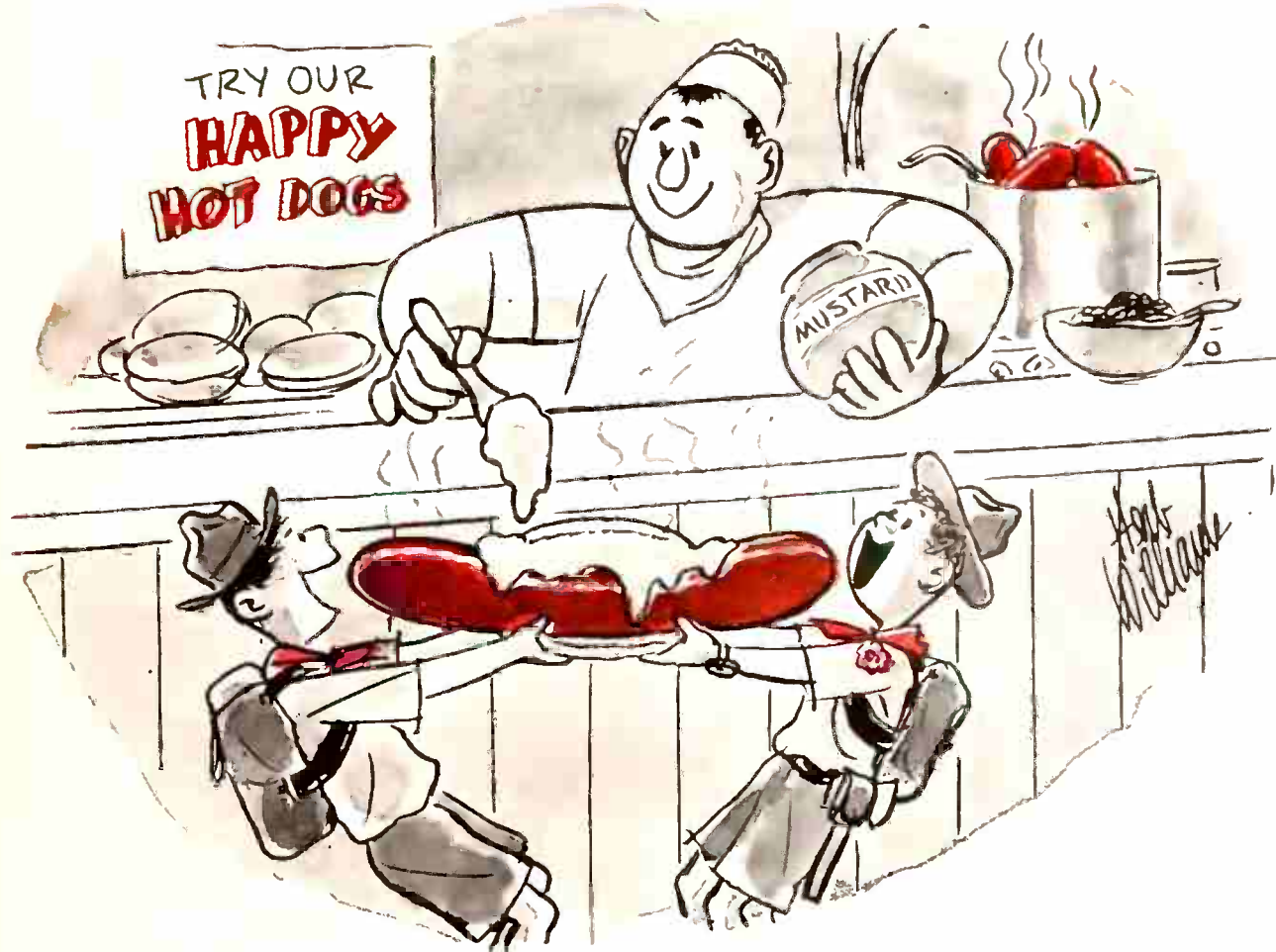
Jean Raeburn

Photographers to the Business Executive 565 Fifth Avenue, New York 17-PL 3-1882

Henry C. Sillardoff (Chairman of the Board) G. A. Basford Company

Grid of radio programs for Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday, listing stations (ABC, CBS, MBS, NBC) and program titles.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D)

Beeline listeners in this independent inland market spend over \$3 billion annually at retail, nearly a billion annually for food alone. (Sales Management's 1954 Copyrighted Survey)

McCLATCHY BROADCASTING COMPANY
ACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative



RADIO BUILT STORES

(Continued from page 82)

more important a factor in the Felds' ad requirements as they widened their horizons to the concert field.

"Tickets for our concerts are available only at our four stores, and at the auditorium itself," says Irvin Feld. "Just before the concert, we keep an hour-to-hour record of ticket sales. If sales are slow, we throw commercials on the concert into *all* our shows. We toss away the rule book promote long-hair concerts on Negro spiritual

shows and so forth.

"You can do this sort of eleventh-hour change on a d.j. show. And it sure helps fill the seats!"

The chatter-and-music format also allows the Felds to ballyhoo their concerts and plays by having stars appear on the shows for interviews. In addition to these special interviews, the events are promoted through regular program announcements. Spiritual concerts, for example, are advertised for six days in advance. Attendance at a single concert in Griffith Stadium has reached as high as 23,000. Com-

mercials on the summer entertainment series run for a month prior to opening night: individual plays get week-long advance promotion.

The Felds' air schedule today includes almost eight hours a week of music programming on WWDC. There are shows every day of the week, with specially heavy programming on Sunday. A 15-minute record show is aired across-the-board in the evening; a two-and-a-half-hour d.j. program is broadcast Saturdays and there are two separate half-hour Negro Spiritual broadcasts Sunday mornings. In addition, the Felds sponsor a 30-minute *Super Parade of Hits* show Sunday afternoons and run about 72 30-second announcements throughout the week.

The 30-second announcements are unusual in that they don't sell anything; instead, they give away money. The Felds have been running these "Lucky Number" announcements for the past five years, feel they're "more effective than any sales pitch could be."


"The announcements create a lot of talk about our stores and our other enterprises," Israel Feld says. "They stimulate excitement, keep our name before the public."

Lucky Number announcements involve a series of numbers read by an announcer. If a listener can match the numbers with an identical series on a dollar bill he is awarded anywhere from \$50 to \$500 in cash.

These announcements actually reflect the Felds' business philosophy as a whole and the principle by which they grew. "Give a person something for nothing even if it's something of relatively low value and you've won a customer and a friend. People are always looking for bargains. We make it a point to offer specials and premiums all the time."

A commercial on a 98¢ package of fireworks, for example, offered "two big free gifts that every child will want." Another commercial invited listeners to "select any two 78 rpm phonograph records or 45 rpm phonograph records" and get a "beautiful seven-inch gold luster serving dish" free. Another one involved a tv antenna "that has been sold everywhere up to \$7.50," now offered at \$1.69.

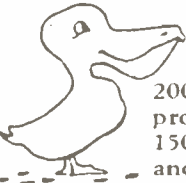
Response to the offers? "Better than our fondest hopes," Israel Feld says. "For example, we offered a pen and pencil set with a free blotter for \$1.98 on radio. The offer was made for



whose beak holds more than his belly can . . .


That's an old Cajun saying round South Louisiana . . . *interpret it any way you wish!* However, we want to reassure you that there're more *people than pelicans* in the South Louisiana area that WAFB-TV covers—some 600,000 people.

WAFB-TV has 200,000 watts to beam out your sales message not only to the 9 parishes in the Baton Rouge trade area with an annual buying income of \$450,000,000—but also to many outlying South Louisiana cities, including Opelousas, New Iberia and Lafayette.



POWER?

200,000 watts. Enough to prompt one of our viewers 150 miles away to write us, and we quote: "... reception couldn't be clearer if we were sitting right on top of WAFB-TV!"




PROGRAMS?

Top rated shows from ABC, CBS, and Dumont along with our own impressive local shows keep folks in this rich market area watching from sign-on to sign-off!

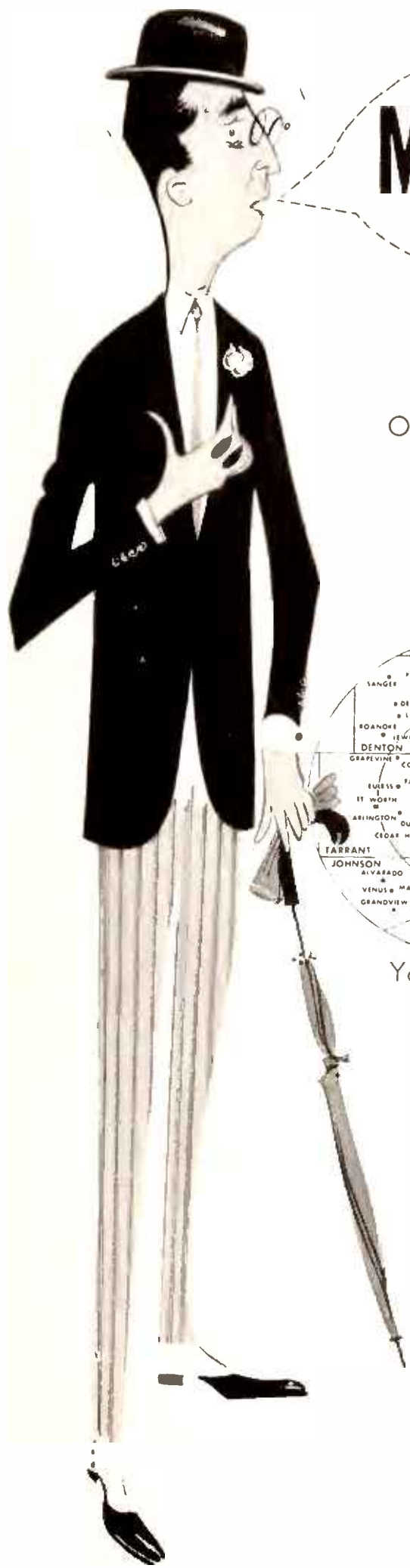
To put your sales message across to the non-pelican population of South Louisiana, get the facts you need from:

ADAM J. YOUNG, JR., INC.
National Representative

TOM E. GIBBENS,
Vice President & Gen. Mgr.



BATON ROUGE, LA.



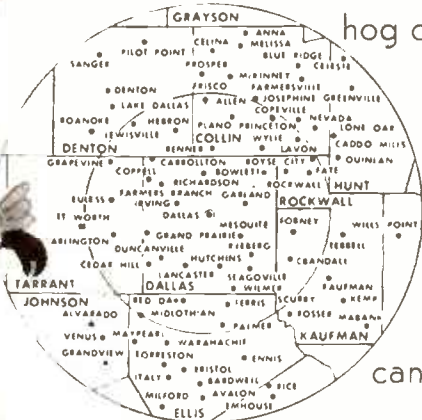
ME? A HOG CALLER? (HEAVEN FORBID!)

SAYS MR. T. V. McREACH

Of course not! T. V. McReach is a well-bred fellow, with a carefully modulated voice and exquisite manners. But old-timers hereabouts remember the old McReach family of North Texas.

His father, Old Man McReach, was the champion hog caller in the area. And from McReach,

senior, young T. V. got a basic philosophy: "If you can be heard far enough, if you call convincingly, and if you offer something they want, you can count on them to come."



You do all three with WFAA-TV's Long Reach (274,000 watts). And get this: TV sets in this rich market have increased 33.8%* in the last twelve months.

"This is worth looking into," says T. V. McReach.

Get the details from your Petry man.

*Broadcasting-Telecasting
December 6, 1954

Channel



RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of The Dallas Morning News

a six-week period on WWDC only. We sold 10,000 sets as a result."

Special offers on radio even help sell concert tickets for the Felds. Anyone who purchases an advance ticket for a spiritual concert, for instance, can get a spiritual song book for 25c. When the Felds book a summer season of plays, ballets and concerts at the Carter Barron Amphitheatre, they promoted "Value Books" of season tickets for weekday nights. The books

contained coupons good for free seats adjacent to the paid seat.

The Felds sold out their complete stock of Value Books in two weeks.

"Radio gives excitement and urgency to our offers," Irv Feld believes. "When a person hears a d.j. or announcer talking about a special deal, he wants to go out and get it right away. It's especially effective when the d.j. himself does the pitch."

SPOT RADIO'S PUSH

(Continued from page 39)

lions of dollars worth of brand-name merchandise."

The main body of the presentation makes a number of basic points about spot radio's size and scope:

1. Spot radio can handle easily the six biggest assignments admen can assign to it: seasonal sales campaigns, sectional promotions to fit distribution patterns, supplementary campaigns to backstop other advertising, supporting push for sampling or test campaigns, saturation drives, and raising the level of product acceptance.

2. Spot radio, says the SRA, is "as big as all of America—penetrating everywhere." Highlight facts: one or more radios in over 98% of U. S. homes; an average today of two-and-a-half radio sets per family; almost three hours of listening per home per day; radios in over 29,000,000 autos; continuing sales of radio sets in tv areas.

3. Spot radio's great flexibility and wide range of local program buys mean that advertisers can use it to achieve greatest advertising efficiency, particularly where brand preference or local tastes vary widely. The presentation punches home this example: "In Columbus, Ohio, 18.2% of the families buy corned beef hash. But in the nation's capital, the percentage is more than double. On the other hand, in Washington only 19% are dog owners while Phoenix has more than double that percentage."

Urges the SRA:

"Don't spread yourself so thin that your budgets become ineffectual. Reduce the number of media. Enlarge your use of the *only* one that is virtually 100% national in coverage—spot radio—and make sure all your prospects hear you plainly, over and over, exactly where you want and when you want."

The RAB: According to its president, Kevin B. Sweeney, the Radio Advertising Bureau will play a major role in promoting spot radio in 1955.

An increased percentage of the industry group's over-\$750,000 budget this year is now slated to go into a series of spot radio presentations based on original research projects conducted by RAB. As outlined to SPONSOR, these projects will include a series of comparisons between radio

The BIG Independent

In The BIG City

In The BIG State

KLBS

610 on Every Dial

HOUSTON, TEXAS
5000 WATTS
ON 610

TEXAS LARGEST
FULL TIME
INDEPENDENT
STATION

ASK THE WALKER REPRESENTATION CO., INC.

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 - 5:00 P. M.



TOM DAILEY
12:30 - 1:00 P. M.



GIL NEWSOME
5:00 - 5:30 P. M.

**UNBEATABLE ENTERTAINMENT
AND
ZOOMING SALES**

FOR YOU

you'll sell more...

in St. Louis on channel

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV



and other media, such as newspapers, magazines and television. RAB also plans to explore further the influence of radio in consumer brand selections, the number of housewives who tune their car radios on the way to marketing and the cumulative effects of radio program audiences.

Such research is expected to provide considerable industry ammunition for spot radio. Earlier checkups by RAB, when it was BAB, have shown, for example, that 21 spot announcements per week in radio in the 135 largest metro markets can reach 43% of the population an average of 2.3 times per week—a total of 84,300,000 weekly impressions at a year-long cost of some \$2,000,000 by today's rates.

RAB is currently putting the finishing touches on the first of its new spot presentations, "Spot Radio vs. Newspapers." A few weeks ago, it was previewed for 95 executives from the 13 major rep firms that are RAB members.

This presentation, as outlined briefly by the RAB's Dave Kimble, is "specifically slanted at air clients with selective marketing problems." By this, Kimble means such industry categories as soft drinks, food brands, seasonal products and the like that face local-level competition ranging from practically nothing to the stiffest kind of product rivalry.

For such clients, the RAB presentation states, spot radio is an ideal medium. As compared with newspapers: spot radio offers advertisers the

advantage of greater flexibility, more thorough market coverage, memorability and lower cost-per-1,000.

Apart from its upcoming presentations, RAB is promoting spot radio through other channels as well. The industry group has been working closely with the semi-social Radio and Television Executives Society in organizing a weekly series of spot seminars attended by New York agency-men. This spring, RAB will also take over most of the duties of Crusade for Spot Radio, an offshoot of the SRA, and expects to assign as many as nine contact men to call on air clients with spot radio presentations.

1955 sales tactics: Among most of the larger reps, the emphasis in daily selling and periodic presentations this year will be on radio's traditional values, although a considerable effort will be made to tailor spot radio campaigns for particular client needs.

Some special projects, however, are in the works:

Henry I. Christal: In 1953 this rep firm sponsored a valuable survey of radio use in tv markets. Field work was done by Alfred Politz. The study showed, for example, that the majority of tv owners still looked to radio as their primary, reliable source of important news. According to Irving Gross, sales promotion manager, the rep firm now contemplates doing more studies in the qualitative aspects of spot radio. Said Gross: "We may do a special study on the use of radio in

multiple-set homes to find out how much listening is missed in ordinary radio measurement."

NBC Spot Sales: The use of spot radio as a "basic advertising medium" is the theme of a current series of trade ads from this rep firm designed to reach executives at the "decision-making" level. Each ad plays up a specific "case history" use of spot radio by a well-known advertiser. As Hank Shepard, new business and promotion manager, describes the ad series, it is supposed to "pre-condition top executives and implant a more favorable attitude toward spot radio."

Spot radio campaigns of firms like Mueller's Macaroni, Anahist, Sunshine Biscuit, Pontiac, Regent Cigarettes and Esso are profiled in the ad series. Basic uses of spot radio by these firms—flexible coverage for regional advertisers; seasonal saturation campaigns during bad-weather months; spot programming that can be merchandised—are stressed.

Reprints of these trade ads are being mailed by NBC Spot Sales to a long list of management and corporation executives to broaden their impact as "door-openers" for NBC Spot salesmen.

"Nearly all of the in-person presentations we'll make in 1955 will be carefully tailor-made to the requirements of prospective clients," Shepard told SPONSOR. "but much of the 'educational' job will have been done in advance, we feel."

Katz Agency: According to Maurice

NABISCO **CADILLAC** **DR. LYONS** **HENRI'S TASTE DRESSING** **SNO-BOL**

CHEVROLET **BUTTERNUT BREAD** **GULF** **SEALY MATTRESSES**

DODGE **FORD** **BAYER ASPIRIN** **VEI** **CHARLES ANTELL** **JELLO TAPIOCA**

Business is SPOTTY at WSAI

THE NEW SOUND IN CINCINNATI WITH THE CASH REGISTER RING!

Put your spots on the station that "SPOTS" Cincinnati for national advertisers.

GORDON BROADCASTING COMPANY, National Representative, WEED

THE POWER OF POSITIVE RADIO

A new kind of programming, a new kind of listening, a new and exciting success with audiences and advertisers is yours on NBC RADIO.

POSITIVE PROGRAMMING

To its roster of great personalities heard daily, NBC RADIO adds one of America's ten most influential people, Dr. Norman Vincent Peale—available for the first time to advertisers.

DR. PEALE IS HEARD EACH WEEKDAY MORNING 10:05-10:15 EST.

Dr. Peale is a man who has already won an audience of over 30,000,000 homes through his regular LOOK Magazine articles, his syndicated newspaper column, his speeches and his books. His latest, THE POWER OF POSITIVE THINKING, is fast becoming the most important book of our generation—it has been #1 on best seller lists for more than two years.

Programming of important personalities who have huge followings has proven its appeal in Mary Margaret McBride's daily chats. Sold out for weekday segments, it was extended to weekends by popular demand of listeners and advertisers. Dr. Peale immediately follows Miss McBride: together they provide a programming order unmatched in day-time listening impact.

POSITIVE LISTENING

Dr. Peale each day answers questions from listeners on problems of personal, everyday life, acting as guide and counselor. Out of his rich experience and wisdom he brings inspiration to lift the heart and practical, useful steps to help in working out problems.

POSITIVE BUYING

The Norman Vincent Peale program can be of immense value to acceptable advertisers. Dr. Peale is a nationally-known figure of impressive stature and personal following. His program in NBC Radio's effective new format is available for sponsorship one to five days a week at amazingly low cost.

Here is a truly outstanding advertising opportunity...of that you can be positive. Get all the facts from your NBC Radio Network representative today.



NBC RADIO

a service of 

If Your Market is
MINNEAPOLIS
ST. PAUL

NOW
IS THE
TIME

to see your

H-R

television representative

...about choice availabilities on KEYD-TV

...you can buy maximum power at minimum cost on the Upper Midwest's new Channel 9 station

...ask your H-R man about KEYD-TV's "incentive" rates

316,000 WATTS



Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis

Represented Nationally by H-R TELEVISION, INC.

Kellner, radio sales manager, the Katz rep firm may order special Pulse studies during 1955 which show how many more listeners-per-set spot radio counts at night as opposed to daytime radio. In addition, Katz executives expect to intensify their efforts to set up generally similar disk jockey shows, with similar merchandising tie-ins, on many Katz-repped stations. Basic plan: to offer advertisers shows in several markets with similar audiences as vehicles for saturation campaigns.

From other reps and sales organizations, advertisers can expect to see a number of 1955 presentations based on various "package" plans or rate streamlining.

Here are some noteworthy examples:

Quality Radio Group: Bill Ryan, ex-BAB executive who now heads QRG's organization, recently started a round of calls on media directors of the top 20 U.S. ad agencies to spell out the group's story.

Here's the gist of what Ryan has been discussing:

1. QRG will soon be offering a series of taped nighttime radio programs aired on a "network" of approximately 36 large stations. These shows will be selected by a program screening committee that includes Dick Pack of Westinghouse, Carlos Franco of Crosley Broadcasting and Don Hamilton of WOR.

2. The same show will be aired in all of the QRG markets, although time slots may vary locally. Advertisers who buy a show on the full lineup can expect an appreciable reduction below the published rate for gross time on the individual stations.

3. One of QRG's key points is radio coverage. Although the group is not an interconnected network, its coverage—as Ryan describes it—will soon resemble one. QRG is now adding about a dozen more stations to its list; this would bring the combined coverage of the 36 stations to the level of some 90% of the U. S.

John Blair Co.: Many spot radio admen have heard about the Blair "NATSAT" plan. As of mid-January, the basic presentation for it had been shown to 34 major clients, ranging from Armstrong Cork to Vick Chemical, and to more than 90 ad agencies.

But some new NATSAT developments are simmering, and will soon be reflected in the pitches made by Blair salesmen:

1. Executives of the Blair firm are

working out final details of a series of "customized" presentations which will be made to advertisers in various basic industry categories. These categories include autos, cigarettes and insurance companies. The point of these presentations: to show advertisers how NATSAT can dovetail with basic ad campaigns of various types. "We'll show an auto advertiser, for example, how NATSAT can reach his customers through more than 13,000,000 auto radios in its coverage area," explained Blair's radio sales v.p., Bob Eastman.

2. The slide presentation that's been used to sell NATSAT has been duplicated in a booklet-sized reference book which timebuyers and admen can keep on file. Also in the works: a uniform merchandising campaign which will be an integral part of the NATSAT package. "We've spent a lot of time developing one that really adds a new dimension to NATSAT," added Eastman, "and we expect to add it to our sales presentations in the near future."

At the moment, the NATSAT plan calls for 24 announcements per week per station on "around" 45 Blair-repped radio outlets (the size of the list changes occasionally). Cost: \$13,718.60 per week on a year-round basis.

Avery-Knodel: Salesmen from this rep organization are currently calling on agencies to promote a price adjustment of one of their repped outlets which may set a pattern for other Avery-Knodel stations.

Called "Realistic Pricing Method," the formula is now the official rate structure of KXYZ, Houston. "RPM" ties the costs of minute announcements very closely to the station's percentage share of audience (according to Pulse studies) throughout the day.

Prime time slots on KXYZ are now from 6:30 a.m. to noon, and from 5:00 to 7:00 p.m. Other times are lower-priced.

Donald Cooke: A Cooke-repped station, Rochester's WBBF, is using a new price formula which will be a feature of the rep firm's sales tactics in 1955.

"Our other stations are watching the experiment very closely," Don Cooke told SPONSOR. "If it is a success, several may change over to it. We've had plenty of interest in the plan from agencies and advertisers with whom we've discussed it."

The plan works out like this:

Advertisers are guaranteed a minimum Pulse rating of 5.0 and a 30% share of audience. The cost-per-an-

How to clear up a tv picture

Back in the 1870's a farmer near Monticello, Iowa, developed an inordinate yen for turkey giblets. To gratify it he started killing off his turkey flock, first one a day, then two, and finally, when the habit reached drug proportions, ten a day. The pile of feathers grew so high feathers were coming out of his ears; one day he loaded them all onto a wagon and headed for town.

"What you got in the wagon, bub?"
the man at the store asked.

"Turkey feathers."

"Why?"

"Danged if I know. Reckon they good for anything?"

"Yup."

"What?"

"Dusters."

"What you gimme for the whole load?"

"Six bits or a turkey."

"Got any giblets on him?"

"Yup."

"Sadeal."

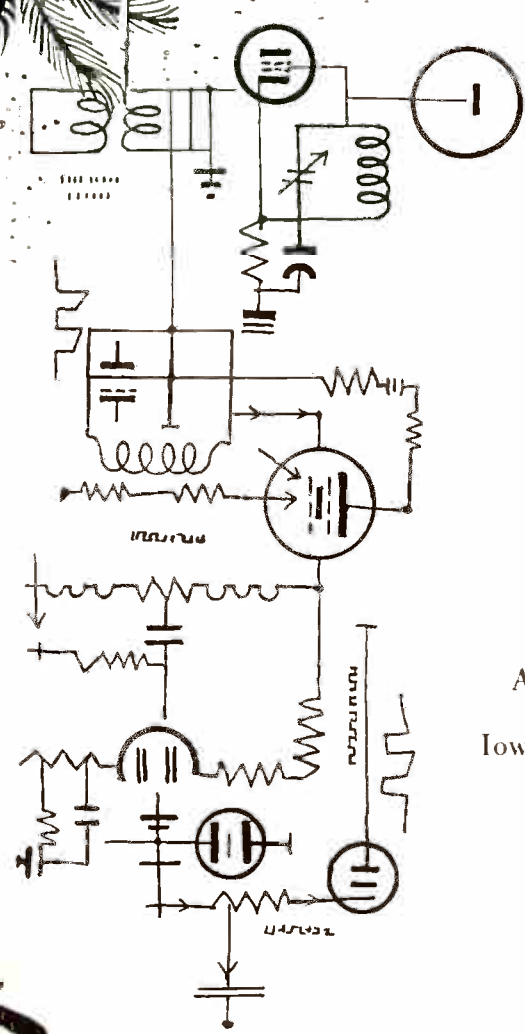
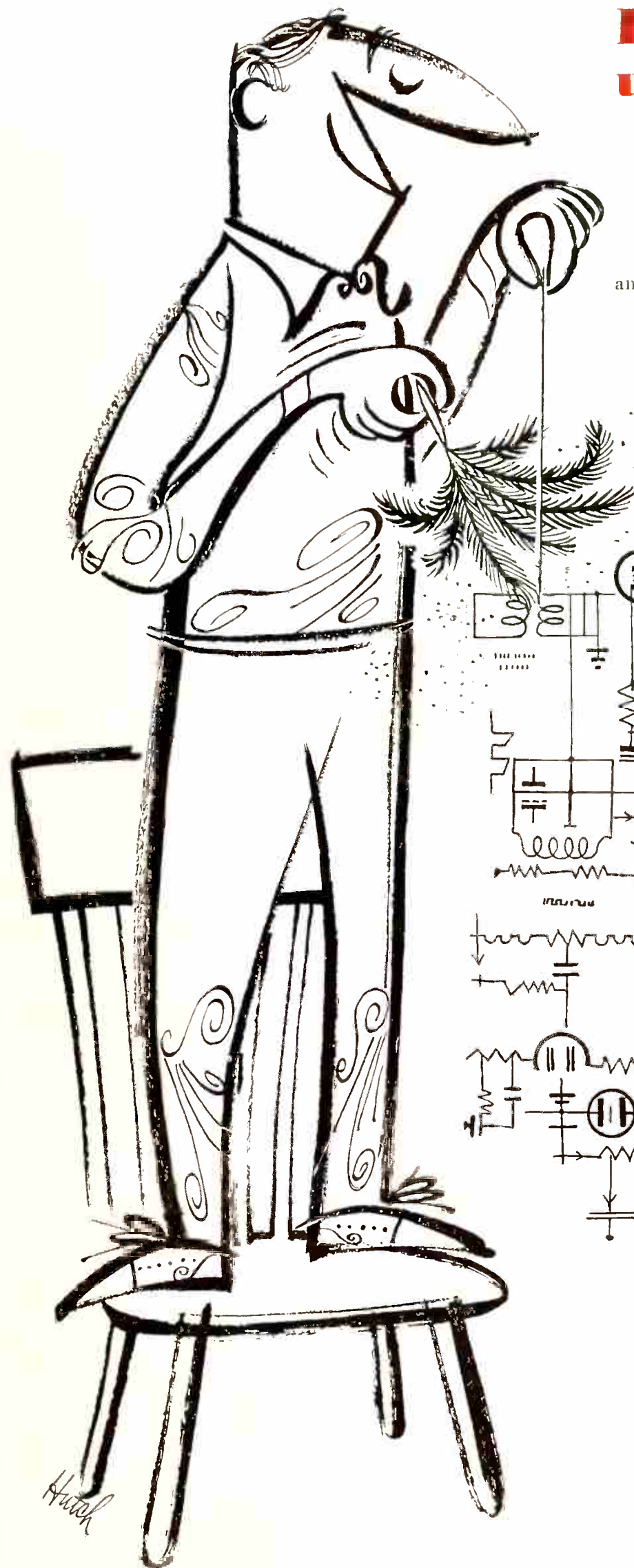
And that's how the duster industry was started in Monticello, Iowa. Today as many as 16,000 feathers per day are washed, disinfected and moth-proofed, before 80 to 200 are selected for one of the twenty different models made in Iowa and distributed all over the Western Hemisphere.

Carried to extremes, feather dusters might eventually take the place of vacuum cleaners and thereby eliminate one source of tv picture interference.

WMT-TV

Channel 2 • 100,000 watts
Mail address Cedar Rapids

National Reps: The Katz Agency



nouncement is based on these figures.

If the rating level of a purchased time slot is below the 5.0 mark, the advertiser can select other slots until the cumulative rating adds up to 5.0.

CBS Radio Spot Sales: Said Sheril W. Taylor, sales promotion manager of CBS Radio Spot Sales:

"We feel that most of the agencies who control big broadcast billings recognize the uses to which spot radio can be put and are in favor of the medium.

"The problem of 'educating' admen to spot radio's basic values lies therefore with the client. We now have three contact men in our Sales Development team who will spend most of their time calling directly on clients—usually with the blessing of the client's agency—to discuss spot radio 'basics'."

The chief promotional weapon prepared for 1955 use by CBS spot salesmen is a slide presentation entitled "Hear Ye! Hear Ye!" Recently unveiled before 22 top General Foods executives, the presentation is earmarked for showings before clients and agency executives throughout the industry.

"Hear Ye!" parallels spot radio's role to that of the colonial Town Crier. States the presentation "In the old days, the quickest and best means of reaching lots and lots of people was the Town Crier. Then, as now, the human voice was the most effective means of communication."

In its review of spot radio's 1955 size and dimensions, the presentation points out that "in a typical week 12,880,000 homes spend an average of 20 hours and 46 minutes with radio." Also pointed up: "In homes equipped with television, radio claimed 5% more listening time in 1954 than it did the previous year." The rise in

out-of-home listening (particularly in autos) is likewise cited.

The presentation departs from its broad educational mission to stress attractive spot radio buys on the 14 stations represented by CBS Radio Spot Sales. Particular stress is placed on the fact that you can reach more homes per dollar with such buys than you can in spot tv and print media.

Free & Peters: This rep firm has developed recently a "general" spot radio presentation based on an earlier F&P promotion campaign which centered on the use of radio jingles in saturation spot drives.

Titled "A Formula For Selling Americans Today," the presentation is zeroed-in on "the use of spot radio in the light of today's selling principles," according to F&P Promotion Manager Frank Woodruff.

Three main points are made:

1. Spot radio is the best advertising medium to "find 'em, tell 'em, and sell 'em," says the presentation. Spot radio, it continues, "reaches the American family at the rate of 30 hours weekly, tells them about products with a minimum of delay in preparing copy and sells them—as proved by results."

2. The use of a "central musical theme using top creative skill and top production" is recommended. Such a national musical trademark, the presentation explains, could be varied to suit the activity and type of radio audience found throughout the day. It could also be the focal point of a drive to promote spot radio campaigns to dealers and company salesmen, or used in direct consumer merchandising.

3. Spot radio's low cost-per-1,000 is highlighted in the F&P presentation as its clincher. Nighttime station breaks on the 31 F&P-represented stations "now give an advertiser 100% more impressions at less than 27% more cost than last year." ★ ★ ★

SPONSOR ASKS

(Continued from page 73)

on her mind! Fondly, Your ectoplastic playmate, Marion Kirby." Marion Kirby, it seems, was the chief feminine character in a movie appearing at Warner's Downtown Theatre. However, it turned out that Marion Kirby was also the name of a real flesh-and-blood woman living in Los Angeles—and her phone started ringing madly after the distribution of the letter. Highly indignant, she brought suit for invasion of privacy and defamation.

In this particular case, the parties involved in creating the promotion might have saved themselves a lot of legal trouble if they had just picked up the local telephone book to see if there was a real person by the name they were using in the somewhat scurrilous letter.

But it is not always that easy to handle the problem of fictitious names

which is one reason why radio and tv broadcasters so often run into right of privacy and defamation suits. Characters on air shows must have names: how can advertisers and broadcasters go about picking and using fictitious names and reduce the risk of being sued by live persons?

Here are the devices usually used:

1. Pick the most common name in the world, e.g. John Smith. There are so many of them that you may be safe if one sues: you can always point to another and say he is really your character.

2. Pick the most unusual tongue-twisting name you can dream up—Aloysius Felix Kensington Robespierre-Mills, for instance. This will serve nicely, unless a fellow turns up who happens to have the same name—in which case, you may really be in trouble.

3. Have a person with the name you want to use sign a release giving you the right to use his name. This is the device used by most segments of the advertising, radio and television industry, but the protection which it gives is, at best, illusory. Though such a release can sometimes help in a suit as proof of lack of malice, it affords no real protection against liability, the test of which is: Would a reasonable person conclude that the fictional character portrayed is the same person as the plaintiff?

From my investigation of this prob-

The program that will sell your product to West Texas housewives.

on **KRBC-TV**

"HOMEMAKERS' FIESTA"
4-4:30 p.m.
Mon.-Fri.

KRBC-TV
Channel 9
ABILENE TEXAS

Represented nationally by
JOHN E. PEARSON TV Inc.

36 - 24 - 36
WOW!



KRON-TV has some impressive statistics too. Look at the way the station stacks up—

- **Antenna Height:** 1441 feet above sea level, the highest in San Francisco
- **Power:** 100 KW, the top power authorized for Channel 4
- **Audience:** 1,382,000 families in KRON-TV's 23 county coverage area.

It all means this: You can count on KRON-TV to give you the best and most complete coverage over the widest area of the Northern California market.

Have you heard of KRON-TV's new idea in late evening mystery programming? Get the interesting details from your Free & Peters office.

San Francisco
KRON TV

AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

No. 1 in the series, "What Every Time Buyer Should Know About KRON-TV"

Represented nationally by Free & Peters, Inc.

lent, here is the device I recommend:

Invest your characters with as complete a personality and environment as you can; name the street he lives on, give names and occupations to his parents, his brothers and sisters, delineate his background and schooling, his particular habits and hobbies. In this way you can always point to dissimilarities between your show character and the actual person who believes he is being portrayed. For instance, if you can show that your character's father is alive and is in the appliance business whereas the plaintiff's father is dead and was an insurance salesman, it is convincing evidence that your fictional character is not the same person as the plaintiff.

Naturally, the more complete the depicted personality and environment the better the chances of showing dissimilarities in character; and as these differences increase so do possibilities of successfully defending lawsuits.

The traditional disclaimer about "Any resemblance being purely coincidental" run by nearly all air shows, is practically useless in legal suits of this nature; in only one reported case has it done any good.

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

"Milestones" for February:

GROUNDHOG DAY—(Feb. 2)

MUSIC LINCOLN LOVED—Abraham Lincoln's Birthday (Feb. 12)

THE SPIRIT OF FREEDOM—Freedom Week (Feb. 12-22)

YORKTOWN — MAGNIFICENT GAMBLE—George Washington's Birthday (Feb. 22)

IN BROTHERHOOD WE PROGRESS—National Brotherhood Week (Feb. 21-28)

"Milestones" is available for commercial sponsorship—see your local stations for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

SELECT SHOW WITH CARE

By Harry R. Olsson Jr.

Rights Attorney, NBC, New York



Complete insulation can be guaranteed to sponsors and agencies against right of privacy claims and defamation suits only by the method available to escape the other ills of this world—departure from it. However, I assume we are interested primarily in less drastic steps even though they offer less complete protection.

First of all, you can obtain liability insurance (from Seaboard or Lloyd's) which provides both legal defense and indemnity against many claims. . . .

In the broadcasting industry, it is customary for the supplier of a show to insure those who use it against suits brought arising out of use of the material. You should be able to secure from anyone who supplies a show to you an indemnification provision in your contract. This provision will not serve as a shield against a privacy or defamation plaintiff; you will remain liable if the bases of liability are present. But if you make sure that your indemnitor is of good honor and willing to live up to his agreement, it will afford some protection. If not, you may be obliged not only to defend the privacy or defamation suit but also to bring suit against the indemnitor.

Use care. Use care in the selection of the type of show which you sponsor or produce. If you produce the show, make sure the script is carefully read before each broadcast by someone who is qualified; in fact, have the authors obtain qualified guidance as they work where the subject matter of the show justifies it. Get sober, responsible performers on the show who are not likely to *ad lib* foolishly.

Lastly, get your lawyer in as a preventor rather than only as a litigator. Have a staff lawyer on hand who can check your operations constantly on the spot rather than using someone who can give only offhand advice until you have something important, i.e. a pending lawsuit. Let him attend to the business of getting you the best insurance available, proper indemnities, a "clean" script while you devote your energies to the business of making your product famous. ★ ★ ★

ESQUIRE ON TV

(Continued from page 41)

display. The company would like to use other media like radio because of the circulation they can provide, but under its current estimated budget of \$1,750,000, this could only be achieved by weakening the tv campaign; and tv, Knomark has discovered, delivers the most powerful ad jolt of all.

Fortunately for Knomark, alternate-week sponsorship has proved a practical tv arrangement for smaller clients with limited tv budgets. It alternates with Remington Rand, with whom it has a one-minute reciprocal agreement that affords each sponsor a form of week-to-week continuity.

Commercials: Knomark has decided views on the advantages of program sponsorship over participations and spot. (One of its two chief competitors, Griffin, is a participating sponsor on the *Imogene Coca Show*, while the other, Shinola, uses spot.) Program sponsorship allows for show-product identification and for integration of commercial and program, both of which strengthen the impact sought as all important by the company.

Integration is simply achieved with a panel show, particularly one that provides for the frequent introduction of new characters. In one commercial, for example, M.C. Peter Donald introduced the "next masquerader," who turned out to be announcer Rex Marshall dressed up as Mr. Esquire (he's the figure on every can of Esquire Boot Polish). After a little by-play between the two, Marshall was able to go into his sales talk easily and comfortably.

As might be expected, the commercials themselves are demonstration-type, the idea being that nothing is so convincing as seeing the shine itself. The copy is simple, direct and research-tested. Marshall's spiel in the bit mentioned above is typical:

"When you use an ordinary shoe polish, you're just laying a thick coating on the surface of the shoe. But when you lanolize your shoes with Esquire Boot Polish, its exclusive deep

\$60.00 INVESTMENT
SOLD \$1,500.00 in floor covering
VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE



With cats who know their
DIXIELAND
it's **KTRK-TV, 13 to 1**

Dixieland takes the beat from the leader: Houston, with its million people... long gone and still going.

And the hottest spots in Houston are the few left open on KTRK-TV. Programming's in the key of ABC, with KTRK-TV's local variations. It must be good, because it packs 'em in... audience and advertisers.

Get the pitch direct from us or from BLAIR-TV.



KTRK-TV, CHANNEL 13, THE CHRONICLE STATION, P. O. BOX 12, HOUSTON 1, TEXAS

KTRK-TV

Houston Consolidated Television Co.
General Mgr. Willard E. Walbridge, Commercial Mgr.: Bill Bennett
National Representatives: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.
Basic ABC.

lanolizing action builds in a reserve shine. Let me show you what I mean. (A film clip then shows the process in animation.) Deep lanolizing action sends Esquire's fine ingredients deep into the leather itself . . . softening . . . preserving . . . and shining so bright you can actually see your face in it . . . just like a looking glass. So if you want your shine to be brighter . . . and to last longer . . . lanolize your shoes with Esquire Boot Polish."

Skeptics may question the effectiveness of the phrase "lanolizing action," but a recent survey showed that 24% of the respondents were able to associate it with Esquire. This was by far the highest correlation between ad slogans and polishes that turned up in the study.

Believability: Although demonstration is central to the Knomark tv sales approach, the truth is that certain parts of the story are not demonstrated. For example: how the boot polish is applied and the shine obtained. The actual shine, explains a Knomark spokesman, is directly dependent on how briskly you rub the leather with your cloth: this releases the oils that pro-

vide the gleam.

No matter how you show it, the actual shining of the shoes is work! How do you show a person getting the shine without indicating through visible action that it involves time and effort? At present the solution seems to be to forget about it.

The other demonstration omission is directly connected with the question of believability. Liquid Scuff Kote, the biggest seller in its field, according to Knomark, offers no obvious visual difficulties; reason: a basic part of its sales story is the ease of its application. It is simply daubed on to the shoe with a little bottle-contained brush. Its covering power is easily shown by Rex Marshall through the device of a board marked by a grease line. This cannot be well covered by the "ordinary" polish, but it gives no trouble to Scuf Kote.

However, it has proved impossible to *prove visually* the quality of the shine produced by Scuff Kote, for the simple reason that it takes time for the liquid polish to dry and grow lustrous. The obvious attempt was made to show Marshall applying the polish at the beginning, then returning later on in the program with the same shoe in the glistening state. But an audience questionnaire revealed that viewers suspected the shoes had been switched. Knomark concluded that it might as well stick to showing the application and the end results on two different shoes, asking the audience to believe the claim about the polish and letting it go at that.

Only with Lanol-White does Knomark solve all demonstration difficulties. In this case it is merely necessary to show a hand daubing a polish-laden cloth over the dirty surface of a lady's white pump. The covering ability of the polish, which is said to lead in sales among the whiteners, is made graphically clear. The film commercial on Lanol-White, incidentally, is a model of simplicity, directness and convincing sell. It is shot in closeup, with only hand, shoe, cloth and bottle of polish ever shown. Visually it is complete in itself. If the sound-track failed, little commercial effectiveness would be lost.

Believability is something all advertisers are concerned with, and Knomark is perennially researching consumer reactions to its ad claims. Sometimes this research turns up surprises. A consumer survey found, for exam-

ple, that people accept the idea of the "miracle ingredient," Oxilan B, which "does it all for you" when you apply Scuff Kote. This, even though the consumer has little idea of what this magic gimmick is. The important thing, however, is that Oxilan B seems to be an effective selling notion.

The dream client: Knomark's unorthodoxy extends to its relations with its agency, Emil Mogul. Account man Charles "Chuck" Rothschild has handled the account since 1939, when he joined Mogul. Rothschild and Emil Mogul are frequent visitors to the company's six-story Brooklyn plant-and-office, where SPONSOR ran into them during a Cook's tour of the belt-operated factory. At Knomark they deal directly with the two owners, Sam and Al Abrams, who are president and executive vice president respectively, and young Mel Birbaum, trained in the Emil Mogul agency for his present duties as sales and ad manager.

The Abrams brothers and Birbaum regard themselves as shoe polish manufacturers rather than advertisers or showmen. So far as they are concerned, it is up to the agency to do the basic ad thinking. Many advertisers give lip service to this idea, but the Knomark high command actually practices it.

They refuse to preview a commercial before it is released. They will not look at copy or storyboard, will neither O.K. nor delete anything, will have nothing to do with sets, costumes, talent!

Instead, the first notion they have of the commercial they get when they see it in their living rooms along with family and friends. They try, in other words, to get as close an approximation of a consumer impact as it is possible for a manufacturer to receive from his own advertising.

What if the living room audition fails to please? Says Al Abrams: "Our personal taste does not count. It does not matter whether we like the commercial or not. What counts is its sales power." This may be open to legiti-

(Please turn to page 107)

are we happy?
Si Señor!

SERVING 300,000
LATIN-AMERICANS!!

THE MIGHTY "MIKE" OF
SAN ANTONIO
250,000 Milliwatts

kiww
Spanish Language

National Time Sales—New York
Harlan G. Oakes & Assoc.
Los Angeles — San Francisco

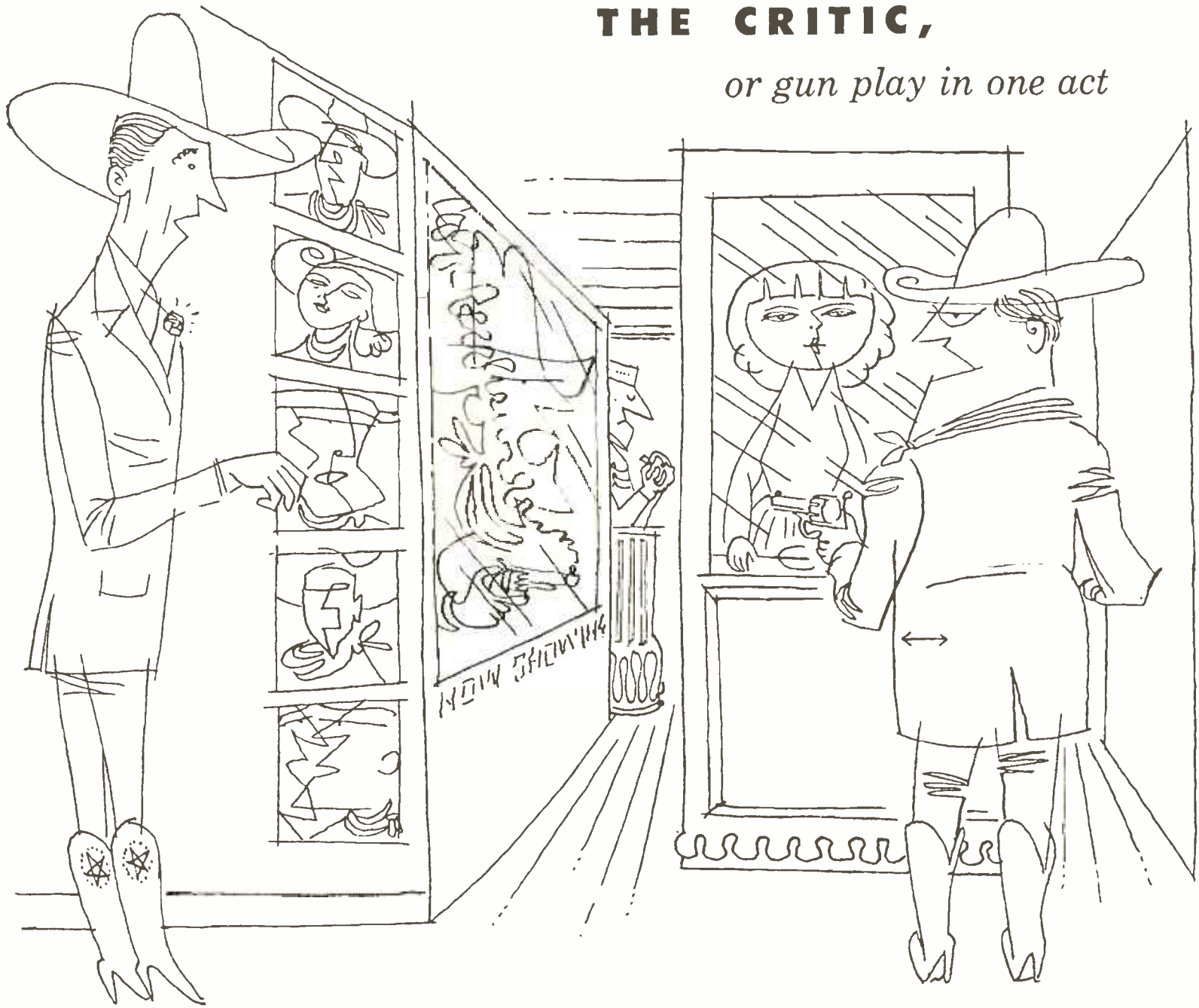
RADIO & TV PERSONNEL
We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!

CAREER BUILDERS Agency
Marjorie Witty, Director, Radio-TV Div.
35 West 53rd St., New York 19 • PL 7-6385

right at our fingertips for you!

THE CRITIC,

or gun play in one act



A genuine 24-karat Texas cowboy went to a movie. He saw a feature about cowboys—the usual Hollywood version typical of the genre. He returned to the box office, poked his gun through the cashier's window, and demanded his money back.

"In fact," he added, mulling over the atrocity he had just seen, "give me everyone's money back."

You can see what our program director is up against. Our audience is mighty choosy. It can afford to be. The Amarillo area is first in the nation in per family retail sales, even without gunplay.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4 . Represented nationally by the Katz Agency

WFMY-TV ... Now On The Air With FULL

100,000
WATTS*

SELLING POWER

- Power:** now six times greater
- Studio Space:** now eight times greater
- Tower:** now 1,549 feet above sea level
- Population:** now 1,961,500
- Families:** now 501,100
- Market:** now \$2,305,273,000
- Retail Sales:** now \$1,560,824,000
- Set Count:** now over 300,000
- Experience:** now in our sixth year
- All this — and color, too!**

Call or write your H-R-P man today for the amazing story of this greatly expanded market.

* On maximum power, effective January 2, 1955, as authorized by FCC on Channel 2. Statistics above based on Sales Management Survey of Buying Power — 1954.

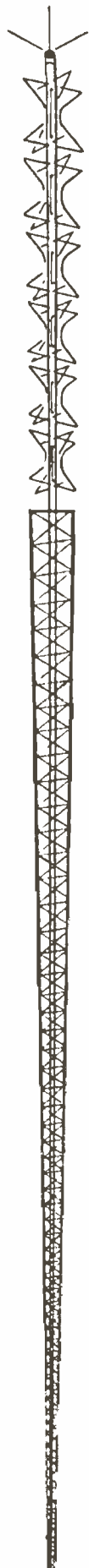
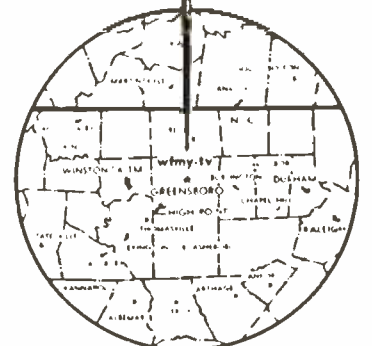


Basic Affiliate

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco



mate question, but if the agency argues strongly in its favor the Abrams will allow it to continue even if it displeases them.

How does such an arrangement work out? Here are the advantages cited by account man Rothschild:

1. Because the creative people do not have to concern themselves with the limiting factors of client taste and imagination, better and more imaginative creative thinking goes into the job the agency concentrates on trying to produce effective advertising rather than on trying to please the client.

2. Because the client does not have to O.K. every step, desirable or necessary changes can be made at any stage without hitches.

But it is not all sunshine, for agency responsibility becomes greater than is usual—there is no one to blame but yourself if anything goes wrong.

Rothschild sums it up: "Such an agency-client relationship stimulates the agency to function at its creative best and at its most efficient form."

Knomark air history: Even in its basic concept of and experience with advertising the shoe polish firm differs from the customary. Traditionally advertisers have gone from newspapers and magazines into radio and television, following the pattern of historical development of the various media; even today at some agencies policy is largely determined by print-oriented minds. But in the case of the Esquire brand, print is a latecomer and has always played a secondary role.

Advertising means broadcasting to Knomark. The fact is that considerably more than half of this year's ad budget would probably be in tv, were it not for a feeling that it may not be wise to depend completely on any one medium.

This identification of advertising with broadcasting stems from 10 years of rich experience in both radio and tv. The very first advertising campaign launched by Knomark for Esquire was in broadcasting. This was in 1945, on a test campaign that ran three months, consisting of an Ed Herlihy newscast on WEAJ (now WRCA).

Today, with shoe polish sold on big network tv shows—in addition to Knomark's *Masquerade Party* there is Griffin's *Imogene Coca Show* (formerly it was a sponsor of *Your Show of Shows*)—the significance of that first

radio venture is not readily apparent.

Up to that time, the company says, shoe polish was strictly a 10c business, although Kiwi's 20c polish had been on the market long before Esquire appeared in 1939. Knomark had been manufacturing polish under its company name since the late Twenties, but its real growth began when, at the war's close, it began to push the Esquire line. During the war, a basic distribution had been built in the shoe trade through the Abrams' personal friendships, but in order to really get under way this had to be enlarged by taking in other types of retail outlets; and consumer demand had to be created.

This was the task allotted to broadcasting. The first New York campaign got the shoe-repair trade distribution, created a mild consumer demand and revitalized the sales force. From this success the company went on to a heavy spot program of radio promotion in city after city, and stayed with the medium until tv came along with its visual advantages.

The key element in both radio and tv, so far as Knomark is concerned, the thing that made it possible for the company to put across the 25c quality product in a pedestrian, behind-the-times trade, was and is their merchandising potential.

The whole problem, ad manager Birnbaum points out, revolves about the low esteem in which shoe polish is held. You cannot reasonably expect other people to get excited over shoe polish just because you manufacture it, for in the common view, "It's just shoe polish." Birnbaum ruefully reflects that his "grandmother went to her grave disappointed that her precious grandson had become just a peddler of shoe polish to bootblacks."

Radio provided the first set of answers; it made possible heavy merchandising to the trade. Tv offered similar opportunities plus the excitement of being part of a growing new medium. When Knomark went on tv with its first show, *Blind Date*, in the fall of 1950, an elaborate merchandising piece told the trade the program was "reaching over 15,500,000 people" every week "with the most forceful sales producing impact ever devised to bring business to your industry."

The merchandising pieces have tended to grow more elaborate with the years, announcing such shows as *Hold That Camera* (an early fiasco that

HOW TO TURN A "HOT" PROPERTY INTO COLD CASH:

BUY CESAR ROMERO...

always a big name—now even bigger!
(Current top-budget motion pictures, plus high-rated tv appearances prove it)

IN PASSPORT TO DANGER...

a high-tension series of world-wide adventure.

TO SELL YOUR PRODUCT

to his vast ready-made audience! Other top advertisers are selling their products with this show. Why don't you?

CESAR ROMERO, starring in...



PASSPORT TO DANGER

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

ABC FILM
SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

ALL DAY SATURDAY . . . ALL DAY SUNDAY
 DETROITERS HUM ALONG WITH **WWJ** AND


MUSIC over the WEEKEND!

"Music Over the Week End" is a WWJ spot saturation plan for advertisers who want quick results in the fabulous Detroit market . . . where factory workers paychecks are averaging \$95 weekly! Spot your one-minute sales message in these seven Saturday and Sunday MUSIC shows, featuring Detroit's top radio personalities.

Saturday

★ **Shelby Newhouse**
7:00-8:30 A.M.

★ **Steve Lawrence**
1:00-3:00 P.M.



★
**BOB
 MAXWELL**
 3:00-6:00 P.M.

Sunday

★ **Shelby Newhouse**
7:00-8:45 A.M.

★ **Steve Lawrence**
1:00-3:00 P.M.



★
**ROSS
 MULHOLLAND**
 3:00-5:30 P.M.

★ **SATURDAY NIGHT is COUNTRY MUSIC NIGHT!**
 8:00-9:30 **Art Lazarow** 9:30-10:00 "Grand Ole Opry"
 10:00-12:00 "WWJ Square Dance"

See Your Hollingbery Man
 for full details of WWJ's
 "Music Over the Week End"
 Spot Saturation Plan . . .

WWJ **AM**
FM

Associate Television Station WWJ-TV

Basic NBC Affiliate

AM-950 KILOCYCLES-5000 WATTS
 FM-CHANNEL 246-97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.

taught Knomark it knew more about polish than show business); *Kate Smith* on NBC TV (daytime); 1951-'52: *The Arthur Godfrey Show* on CBS Radio and TV, 1953; and the NBC Radio Operation Tandem in 1952.

With the ad approach has gone a concern with dealer incentives. Knomark has kept the profit margin high to make it worthwhile for the retailer to push the product, and is a strong advocate of fair trade. It is this combination of effort on the dealer level along with its extensive promotion to the public that has brought the company to its present position.

Competition has not stood still. Griffin and Shinola are going strong, having themselves introduced 25c lines in recent years. Unit-wise, Shinola probably outsells the rest because of its popular lower-priced lines. But Knomark is content to regard its 25% share of the industry volume as about all it can handle at the present time. Production is at an all-time high. But Knomark is obviously gearing itself for future expansion, for the present plant's capacity has been exceeded by demand—and a new, larger plant is under construction now. ★ ★ ★

NETWORK RADIO

(Continued from page 45)

new programing concepts in mid-March.

Here are the PIB figures for billings of the four radio networks during 11 months of 1953 and 1954:

	1953	1954	Decrease
ABC	\$26,971,954	\$26,688,385	1.1%
CBS	\$56,826,894	\$49,971,925	12.1%
MBS	\$21,030,808	\$18,682,726	11.2%
NBC	\$41,520,106	\$31,036,583	25.2%
TOTAL	\$146,349,762	\$126,379,619	

It is unlikely that radical policy changes will go into effect in 1955 despite decreases. Among those new concepts of network radio that have been discussed by men in the industry during the past year are the following: (1) possibility of taped networks; (2) possibility of net radio becoming a program service on the order of the Associated Press; (3) possibility of programing net radio with tv soundtracks and simulcasts.

Here's what top executives at the four major radio networks say about these three possibilities:

Taped programing—Very unlikely,

say the network officials. There's little possibility of compensating for current network radio revenue through sale of taped programing to stations only. For one thing, there's a public service need for nationwide radio coverage for such things as a Presidential message. Yet, on a one-shot basis, one hour of national coverage would cost as much as a full day does today.

A top network official explained the economies of the situation this way: The cable cost for all four networks under the present set-up is about \$6 million a year. Assuming then that it is \$1.5 million per network for the lines and assuming that Network A has 220 affiliates, this would mean a cable cost of some \$7,000 per year per station. It would be impossible to provide comparable taped programing for that amount of money.

But, the advertiser would lose something beyond the quality and variety of programing: He'd lose spontaneity. If an advertiser today buys network radio, he does so because he wants simultaneous broadcasting over a vast coverage area. He can change his commercial copy five minutes before going on the air. In the case of taped programing replacing live nets, this would not be true.

Associated Press approach Not economical, say the networks. Here's how the "AP" system would work: The network would again be a programing service, but it would sell this programing to the stations rather than to advertisers. The programing would be live, transmitted over the telephone cables.

Network officials agree that this system does not hold the solution to network radio's problems. Local stations couldn't pay enough for this service to make up for the loss of advertiser revenue. Therefore, with cost of telephone lines continuing to be high, and cost of production maintaining the level of programing would decline sharply.

Tv soundtracks or simulcasts—Of course, say the networks. There are a lot of simulcasts even now. Also, there are some musical tv shows which advertisers sponsor on radio without having much added radio production costs. But, you can't rely on tv alone for radio programing. In the first place, not every tv show is adaptable to radio without rewrites and production changes. Take a show like *I Love Lucy* and the number of visual gags it de-

BIG-TIME BREWERS SNAPPED UP THIS SHOW FAST... WHY?

Powerful format—swiftly paced adventures of a daring diplomatic courier in the hot spots of the world.

Great star appeal—CESAR ROMERO delivers a ready-made audience of millions, even before the first telecast.

Terrific promotion "plus"—big opportunity to build an entire promotion around a big-name, big-time, big box-office attraction. Romero's available for commercials, too.

Such brewers as Blatz, Griesedieck and Pearl, just to name a few, have already hitched their sales story to Romero and "Passport to Danger." How about you?

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

ABC FILM
SYNDICATION, INC.
7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

**“IT’S AS
BASIC
AS YOUR
RATE CARD”**

1955 Buyers' Guide to Station Programming

ADVERTISING FORMS CLOSE FEBRUARY 15

depends upon. The soundtrack alone wouldn't provide first-rate radio entertainment.

But beyond that, eliminating the obvious production costs wouldn't necessarily spell out economy for the networks. There'd be the union problem to contend with. Musicians, as an example. You might want to use a large band on tv partly because of the visual effect, but on radio the sound of a large band could be faked at a considerable saving. If use of tv soundtracks became the rule on radio networks, unions would be unlikely to bypass reuse payments.

It seems unlikely then, that drastic policy or structure changes will alter net radio within a year. Top network radio executives forecast realistically that they expect no rise in network radio revenue for the year, despite changes in programing concepts. At the same time, they feel that billings reached a levelling-off point in 1954, and they expect 1955 to be a profitable year for network radio. ★ ★ ★

CUT-INS

(Continued from page 45)

There's no standardization whatsoever. The only approximation of standard rates is the \$55 rate set by NBC's o&o stations. ABC and Du Mont clear cut-ins for a client, but don't set the rates, though 10% of the hourly nighttime rate is fairly standard. CBS doesn't handle this extra service at all, thus eliminating the service charge incurred through extra bookkeeping that would be needed at the network.

Costs notwithstanding, more advertisers than ever used network tv cut-ins in 1954. As an industry, the tobacco companies were the newest and most extensive users of the device. They used cut-ins to introduce the king-size and filter-tip brands that crowded the standard cigarettes on cigar counters in the past year.

New cigarettes, like most new products, are introduced on a market-by-market basis, until they gradually achieve national distribution. In the ultra-competitive post-cancer scare atmosphere tobacco companies were anxious to put a particularly big advertising push behind their new entries. Prime spot tv time is tough to clear. Furthermore, the tobacco companies already sponsor 20 network tv shows every week. Local cut-ins, while ex-

pensive, provided the new brands identification with existing network properties. On NBC alone, R. J. Reynolds, American Tobacco and P. Lorillard used network tv cut-ins on their shows to push their new brands.

Eventually, as the new cigarettes achieved more than spotty distribution, the tobacco companies were able to use regional cut-ins, which are generally comparatively cheaper than clearing local cut-ins over scattered stations. Regional cut-ins are always arranged through the network, and the rate charged is the cost of the film studio or announcer at the station of origination, plus an extra charge for the additional feed lines.

Another use of local cut-ins in recent times is illustrated by Buick on *The Milton Berle Show* (through Kudner). The cost of the car differs in different localities. Therefore, the agency scheduled 11-second cut-ins with slides showing the local price on more than 100 stations. In the same way, an advertiser can localize the appeal of his particular product in different parts of the country by using cut-ins.

The third reason for using cut-ins is to give local dealer tags. Roto-Broil (through Products Services) did just that with its sponsorship of the Election Night returns over CBS and NBC, though probably on a grander scale than generally attempted by one-shot advertisers. Roto-Broil used local cut-ins of 11 to 20 seconds on some 160 stations.

Here's how it worked:

Dealers had been notified that Roto-Broil was planning to sponsor the Election Night returns. They were informed that they could get a dealer mention provided they placed a specified order. These cut-ins were slides with the names and addresses of the local dealers in a particular market, while the regular network announcer was heard voice-over, urging viewers to go to their local retailer.

In some instances, Roto-Broil got package deals because it used more than one cut-in per station. In Dallas, for example, Roto-Broil had six cut-ins—three on CBS and three on NBC. Some stations gave package rates of approximately 5% of a network hour. Other stations charged virtually their regular spot rate. One particular station charged \$600 for the cut-in. Total cost of the cut-ins alone on that evening was between \$10,000 and \$12,000.

HOW TO GO BIG-TIME IN TV WITHOUT OWNING FORT KNOX

Buy PASSPORT TO DANGER . . . hottest property available to local and regional advertisers! This is a brand-new, bang-up show, the kind only the big networks can usually afford to put on . . . and it's yours at a remarkably low cost, well within the reach of almost all local sponsors. Nothing else you can buy gives you a star like this . . . slick production . . . elaborate foreign settings. And what a promotion you can build around the magic of Romero's name! No wonder Blatz Beer, Welch Grape Juice, and other "savvy" advertisers have already snapped it up. Better check your market . . . contact one of the offices below.

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

**ABC FILM
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS

Despite the stiff charge, Roto-Broil was pleased with the results. Initial dealer orders were substantial, and the dealers were delighted with the slide mention. Roto-Broil was able to open up a lot of new accounts as a result of the promotion. Also, sales of the rotisserie were sparked considerably.

Network tv cut-ins are, of course, a carry-over from network radio. Such advertisers as P&G, Bristol-Myers, General Mills, Philco, General Foods—to mention just a few—had long been using network radio cut-ins to advertise different brands in various regions or to insert local messages. In radio, as in tv, some networks are more receptive to cut-ins than others. ABC and MBS have always been generally more willing to make network radio cut-in deals than CBS and NBC. By the same token, ABC and DuMont were more likely to permit their use in tv some two or three years ago. Today, however, the pressure of major network tv clients requiring local and regional cut-ins is such, that NBC has joined the ranks of networks making cut-ins easier for advertisers. CBS still leaves clearance of cut-ins up to the individual client. ★ ★ ★

ADDED STATIONS

(Continued from page 45)

ally because of fringe coverage from other cities. Still others—like Dayton—have only one or two stations on the air because one or more uhf operators have returned their CP's or have suspended service and no new applications have been made.

4. Competition for new channels, particularly vhf, is often fast and furious. As a station relations executive of CBS TV said: "Applicants may call a truce, band together and put a station on the air pending final FCC decision. This has already happened with KSLA, in Shreveport. But in the biggest markets where vhf channels are still in contest, most applicants aren't likely to give an inch and the process may drag on for months."

Here are detailed highlights of the situation according to *SM* market size:

Boston: The Hub City now has two vhf and one uhf channels operating; it's the biggest of the cities where station clearance in tv is still a major headache. Another uhf-er, Channel 44, has been granted. There is one more vhf channel assigned to the area—but five major applicants, from DuMont to

the *Boston Post*, are battling for it. Outlook for 1955: No change foreseen before fall in vhf. WJDW, which has had a uhf 44 C.P. for more than a year, may put its tv station on the air in 1955.

Pittsburgh: This city is the biggest two-station market on the U.S. map: it has one vhf (WDTV, now Westinghouse-owned) and one uhf (WENS) actively on the air. One uhf channel, 53, suspended after substantial losses. A vhf channel, 11, is hotly contested by two applicants. CBS TV, however, is currently seeking FCC approval for a deal which may add another vhf-er to the area. CBS's plan: To purchase Steubenville's WSTV, Channel 9 and move the transmitter to Florence, Pa.—just three-and-a-half miles from downtown Pittsburgh. The Columbia tv web may need the outlet, too: WDTV is going to be a basic NBC TV outlet, and some CBS TV shows may lose their prized slots. Outlook for 1955: It's all up to the FCC.

New Orleans: Two stations are on the air in this city; one (WDSU-TV) is a firmly established vhf, the other is a recent uhf. Grants for three more uhf stations have been issued, although one (WTLO, Channel 20) was recently returned. Three local radio stations—WWL, WNOE, and WTPS—are competing for the sole remaining vhf channel, 4, not yet assigned. Outlook for 1955: You probably won't see another vhf outlet in the market this year. One or more uhf-ers, however, may go on.

Providence: Currently, this New England market is a two-station city, with one uhf and one vhf channel active. A union of three applicants,

(Please turn to page 116)

For a real Sales KNOCKOUT in the Detroit area

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW-TV channel 9
325,000 WATTS

CKLW radio 800 kc
50,000 WATTS

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THE MARKET!

Adam J. Young, Jr., Inc., National Rep.

Guardian Bldg., Detroit
J. E. Campeau President



"KRIZ Phoenix said to feed him Dr. Ross—that's why he's so friendly."

with **WAVE**

you don't buy the cane—

YOU BUY THE SUGAR!

There's only one radio station in Kentucky that gives you exactly what you need — *at the right cost!*

KENTUCKY'S SWEETEST MARKET

WAVE's 50% BMB daytime coverage area almost exactly parallels the rich, 27-county Louisville Trading Area, where 42.5% of Kentucky's total effective buying income is concentrated.

TOP PROGRAMMING — TOP AUDIENCE

WAVE is the *only* NBC station in or near Louisville. Plus that, WAVE commands high listenership by investing in top *local* programming — employing 44 people *exclusively* for on-the-air RADIO activities.

You don't have to raise cane. You *get* the sugar when you use WAVE. NBC Spot Sales has the figures.

WAVE • **5000 WATTS**
LOUISVILLE • **NBC AFFILIATE**



SPOT SALES
National Representatives



How necessary is trade

How necessary is advertising

Trade paper advertising for a logical television or radio station is no different than brand-name advertising for a can of beans or a pair of shoes.

The product needs a push. And advertising provides the push.

Many stations have no business using trade paper advertising because they have little or no potential for national business.

But if your station merits consideration by a national or regional advertiser then trade paper advertising is necessary indeed.

For what is a trade paper but an advertising vehicle especially and uniquely designed to carry the messages of an industry to their special field.

Radio and television stations are fortunate that within their field are some trade publications of outstanding quality. Their exceptional merit and service are recognized throughout industry and trade paper circles.

Thus valid advertising vehicles designed to help sell your station to national and regional buyers are available to you—just as your station is available to help sell a sewing machine or a breakfast cereal to a logical audience.

High among the publications available to a tv or radio station is SPONSOR, the *only* magazine whose total editorial concentration is on tv and radio-minded accounts.

S PONSOR *the magazine radio and tv advertising*

Write for these previously published ads. (1) "Why is a trade paper like a television station?" (2) "How much should a station invest in trade paper space?" (3) "Sure way to spot a well-read trade paper!" (4) "Who is the man behind the ad curtain?"

aper advertising



atives, ad managers, timebuyers and other important decision-makers.

readership, regular readership, and their first readership SPONSOR leads the field.** Its use-service is the talk of the field. Its rates are among the lowest in the field.

What more can any advertiser ask of an advertising vehicle?

Does it pay to advertise your station?

Why not use the trade paper for your station advertisement, which can do better than SPONSOR, the magazine, radio and TV advertisers use. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

Publication	"I read regularly"		"I read thoroughly"		"Practical use to me"	
	1953	1954	1953	1954	1953	1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%


*% represents first choice mentions only

Survey by CORE, 1954 survey by Alan C. Russell Marketing Research. Agency and advertisers surveyed; only broadcast publications included. Survey conducted by Advertising Register and National Advertising Agency. For more information, please write to Advertising Register, 1234 Broadway, New York, N.Y. 10020. All correspondence mailed and \$1.00 returned.

use

May Jake Evans, Bernie Platt, Bob Mendelson, Ed Cooper, Homer Griffith or Arnold Alpert tell you more about SPONSOR?

"Specialized Programming"
REACHES, SELLS
 Los Angeles BIG
 500,000 Mexican-American Market



'CHICO' LIONEL SESMA
 The original Mexican - American D.J. (English speaking)

KOWL

10,000 WATTS
 Transmitter: Los Angeles, California
 Executive Offices: Santa Monica, California
 National Representatives:
 Forjoe & Co. New York, Chicago,
 Dallas, San Francisco
 Dora-Clayton Atlanta, Georgia
GEORGE A. BARON, Gen'l Mgr.

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing,
 Scheduling, Print Control
 Records • Examination,
 Repair, Cleaning, Report on
 Print Condition • Storage
 Supplies, Equipment

BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK
 904 N. La Cienega 630 Ninth Ave.
 BR 2-7825 JU 6-1030

**FASTER, SAFER, LESS COSTLY...
 Because It's More Efficient!**

however, will bring a new vhf station, WPRO-TV, Channel 12, on the air "in 90 days," according to the John Blair rep firm. Protest to the FCC had previously blocked the CP.

Miami: Two stations are on the air in this resort city, but four more are in the works. The FCC has already granted CP's for two uhf-ers, Channels 27 and 33 to WMIE-TV and WMFL. Either may go on within six months, according to network sources. Two more channels, vhf 7 and 10, are each being sought by four big applicants. Incidentally, Niles Trammell, ex-NBC chairman, is president of one of the firms seeking Channel 7. Outlook for 1955: Strong possibility of one more uhf-er; some chance for another vhf station.

Tampa: One uhf channel, 38, is currently active in the Tampa-St. Petersburg area. However, CP's have been granted to two applicants for vhf chan-

★ ★ ★ ★ ★ ★ ★ ★

"In the atomic and electronic age in which we now live, changes are transpiring at such a rapid rate, that it takes more than our past experience to adjust to them, and to appreciate and fully comprehend them. But after all is said and done, the efforts in which we are engaged are stimulating because they are for the purpose of entertaining and informing and educating people and not for destroying them. They are intended to serve the constructive purposes of advancing civilization, increasing happiness and making life more meaningful."

BRIG. GEN. DAVID SARNOFF
*Chairman of the Board
 RCA and NBC, New York*

★ ★ ★ ★ ★ ★ ★ ★

nels 8 and 13. The first of these, WFLA-TV, expects to be on the air early in February, according to its rep, John Blair. The other, WTVT, has set March as its target date, according to Avery-Knodel. Outlook for 1955: Tampa will go from a one-station to a three-station city.

Toledo: Another market currently in the one-station category. Toledo may also jump to three stations this year. A CP has been granted for uhf channel 79, and the owners hope to get on the air by mid-1955. The remaining channel for the area, vhf channel 11, is being contested by no less than seven applicants. However, the applicants are currently trying to agree on an "interim" deal whereby each firm puts up \$100,000 to put a station on the air, with the ultimate winner of the FCC's nod to pay back the others. Outlook for 1955: At least one, and possibly two more stations. ★ ★ ★

TALENT COSTS

(Continued from page 37)

rights for writers on the show.

"No matter what you say about the agents wanting to pick the best non-performing talent for a show," said an agency man, "there's no denying that any agent has a natural bias in favor of his clients and when this agent is a power in the business, this natural bias means something."

In some agency circles, there is an inclination to pooh-pooh the idea that an agent with a large list of clients can do any better than an agent with only a few.

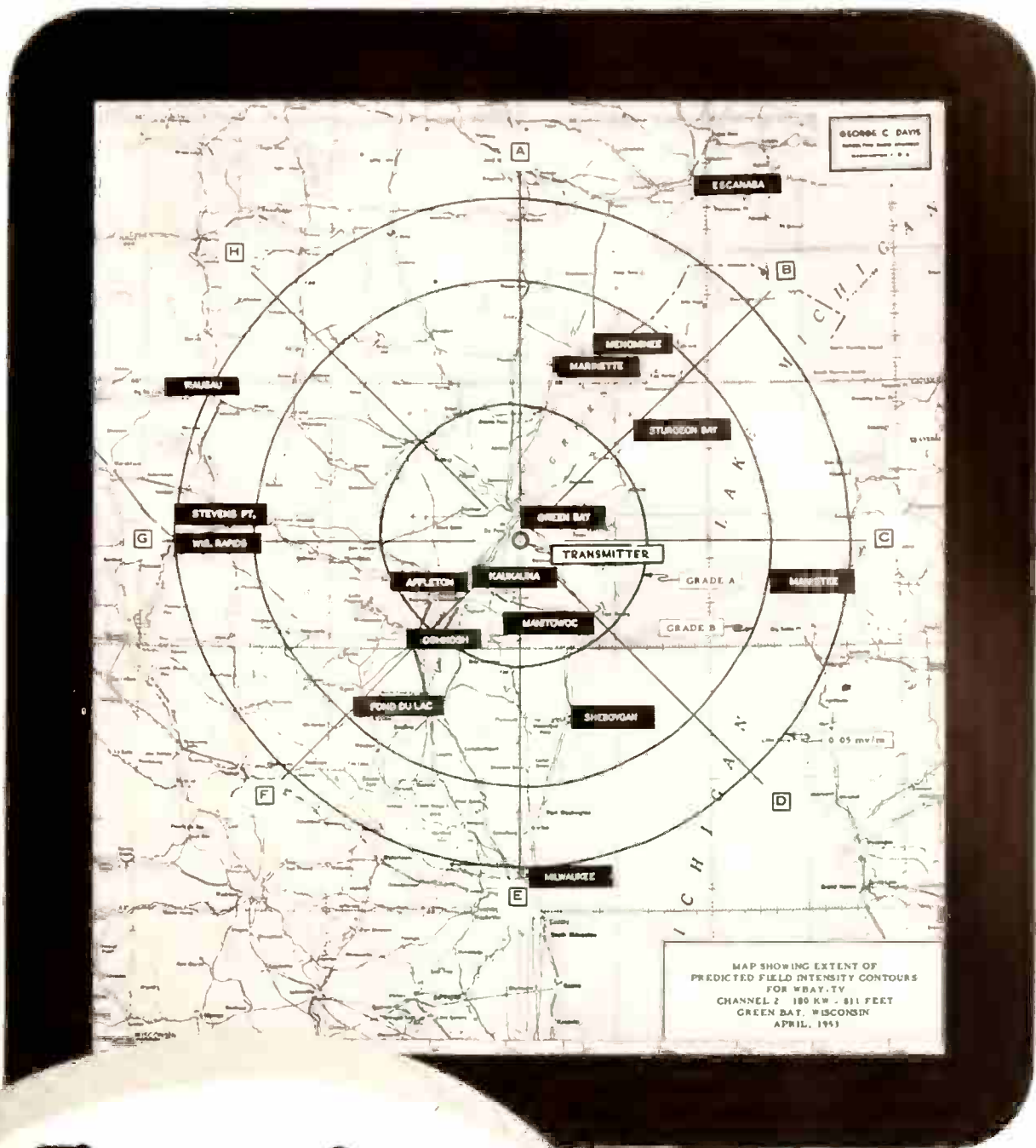
"It's the star who counts," said one adman, "not the agent. If a star is worth money to a client, the star will get just what he's worth and it doesn't make any difference who the agent is. If you want to start putting the blame on somebody for high costs, how about blaming the sponsors who are shelling out all this dough?"

2. The fierce battle for supremacy between CBS and NBC is playing directly into the hands of WM and MCA, a number of agency men fear. This gives the agents, these admen say, an opportunity to play one network against another and bid up talent prices. They cite the recent case of CBS' Ed Sullivan, an MCA client, as an example.

As one well-informed programming executive tells the Sullivan story: Sonny Werblin, MCA vice president and its top tv talent negotiator asked NBC if it was interested in Lincoln-Mercury's top salesman, whose CBS contract expires next fall. NBC was, offered Sullivan around \$8,000 a week, substantially above what he was getting, and a long-term contract. CBS has first refusal rights for Sullivan, meaning it has to be given the chance to meet any offer.

Sullivan's *Toast of the Town* is the anchor show on CBS' Sunday night lineup. CBS' entire Sunday evening schedule would be in jeopardy were Sullivan to join NBC. Unwilling to live without Sullivan, CBS met the NBC offer (and some say it bettered it a little). In the final settlement, Sullivan got \$8,200 a week and a 20-year contract, which includes being paid for just promising to work for no other network.

The Sullivan case was not the only recent example cited. The details are not important. What is important is



This is the Land of... *Milk and Honey*

WISCONSIN'S MOST *Show-Full* STATION



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

admen feel that part of the cost of the talent they pay for represents nothing more or less than insurance against inter-network raiding — or agent-induced inter-network raiding — rather than payment for audiences delivered. More on this later.

3. The spectaculars, say the ad agencies, have had a big impact on talent costs. As one agency man put it: "As soon as NBC announced it was going to put on spectaculars, talent prices suddenly jumped." The so-called baby spectaculars on CBS, *Shower of Stars* and *Best of Broadway*, made the situation worse, he said.

While not denying the positive excitement values of the spectaculars, admen point out that, on the other side of the coin, their nature made it necessary for the networks to bring in names of marquee standing which means money stars. For NBC the stakes were high. The network was not only cast in the role of stimulating interest in color sets for its parent company, RCA, but was determined, by means of the spectaculars, to ride roughshod over CBS competition. Only by accomplishing this latter job, say admen, could the high-priced spectaculars pan out as a worthwhile buy for advertisers. Those who saw NBC's sales presentation for the spectaculars recall that riding roughshod over the competition was just what NBC promised.

The significance of this, admen now say ruefully, was not lost on WM and MCA, the two agents who could deliver more name talent than all the other agents combined. The result was that the networks were asking WM and MCA how much such and such talent

would cost rather than telling them that they could afford only such and such an amount of dollars. WM, which represents Max Liebman and books the two Liebman spectaculars, is obviously in a strategic position here.

There was another aspect of the spectaculars that affected the talent market. This was their periodic nature, which meant that a new pool of talent was available, namely, the film stars who were interested in tv — or just plain money — but who feared that every-week programming would destroy them.

So, because of the periodic nature of the spectaculars (as well as the tax laws) the prices asked for talent by WM and MCA tended to be high. But a number of agencies wish that WM

★ ★ ★ ★ ★ ★ ★ ★

"Countless millions of dollars are being spent for scientific research used in developing new products. That's smart. In comparison, only pennies are being spent for sound advertising and marketing research to help sell these products more economically, and that's not so smart. Industry needs reliable and believable advertising research to help move the steadily mounting output of goods."

EDGAR KOBAK
President
ARF, New York

★ ★ ★ ★ ★ ★ ★ ★

and MCA could have shown more restraint.

The entrance of additional film stars into tv is not unwelcome by the networks. But some of the program men are riled at having to pay high prices for talent who, they say, consider their Hollywood careers uppermost, look at tv as a stepchild and use it as a secondary source of income.

4. One of the biggest problems with high tv talent costs, the agencies say, is the way in which they snowball. A big factor here is prestige. If one star gets a certain figure, another one will feel he must get the same (or more) to keep his standing in the entertainment industry.

Here's one agency executive's comment on how NBC and talent have been "educated" by tv's cost trends:

"Once NBC yielded to a price of \$50,000, as it did in the case of Ginger Rogers, when she appeared on a spectacular, it can't expect agents to ask for \$40,000 when it inquires about a name of similar or bigger magnitude.

"Not long ago one of tv's top comedy stars was asked how much he

wanted to do a spectacular. The price he came up with was \$250,000. The NBC inquirer expressed himself as aghast and asked the star how he arrived at that figure.

"Well," the star retorted, "you paid Ginger Rogers \$50,000 and I consider myself as certainly worth five times that."

The influence of the prestige factor spreads out like ripples from a stone thrown in the water. One adman cited the case of Gloria Swanson, who asked for \$75,000 to do "Sunset Boulevard" on *Lux Video Theatre*, a price considered way out of line and, in this case, a price that was not paid. In defense of the talent agents, another adman said that they were the victims as well as the victimizers in this numbers game involving prestige. And, it is said, the Las Vegas talent price level has had a minor but perceptible influence on video.

It is not only the high-priced shows that are affected. The big talent cost numbers trickle all the way down the line and have a varied impact on less expensive shows and talent.

Some agencies are griping about the long-term contracts which pay talent for tying itself exclusively to one network. In the Jackie Gleason deal, for example, the star will get \$1.5 million over a period of 15 years, or roughly, \$2,000 a week, from CBS whether he works or not.

One agency man summed up the problem as follows:

More and more stars (and their agents) will be asking for this kind of deal. The money paid out will pyramid and become, in effect, a cost of doing business, so far as network accounting is concerned. The result is that this cost will, in the long run, be borne by all network advertisers, and not only the sponsors who buy the particular star.

5. Some of those close to the talent situation say that the income tax laws have had more of an effect on tv costs than most admen realize. It is pointed out that tax brackets rise to 91% and that after a star's taxable income reaches \$200,000, nine out of every 10 dollars he earns goes to Uncle Sam. For a star who already has a substantial income, additional appearances on tv inevitably call for a lot of cash to make his after-tax income a tangible return.

The big trend is toward setting up

JUST RELEASED!

DURING WHAT WAR WAS THE CITY OF WASHINGTON BURNED?

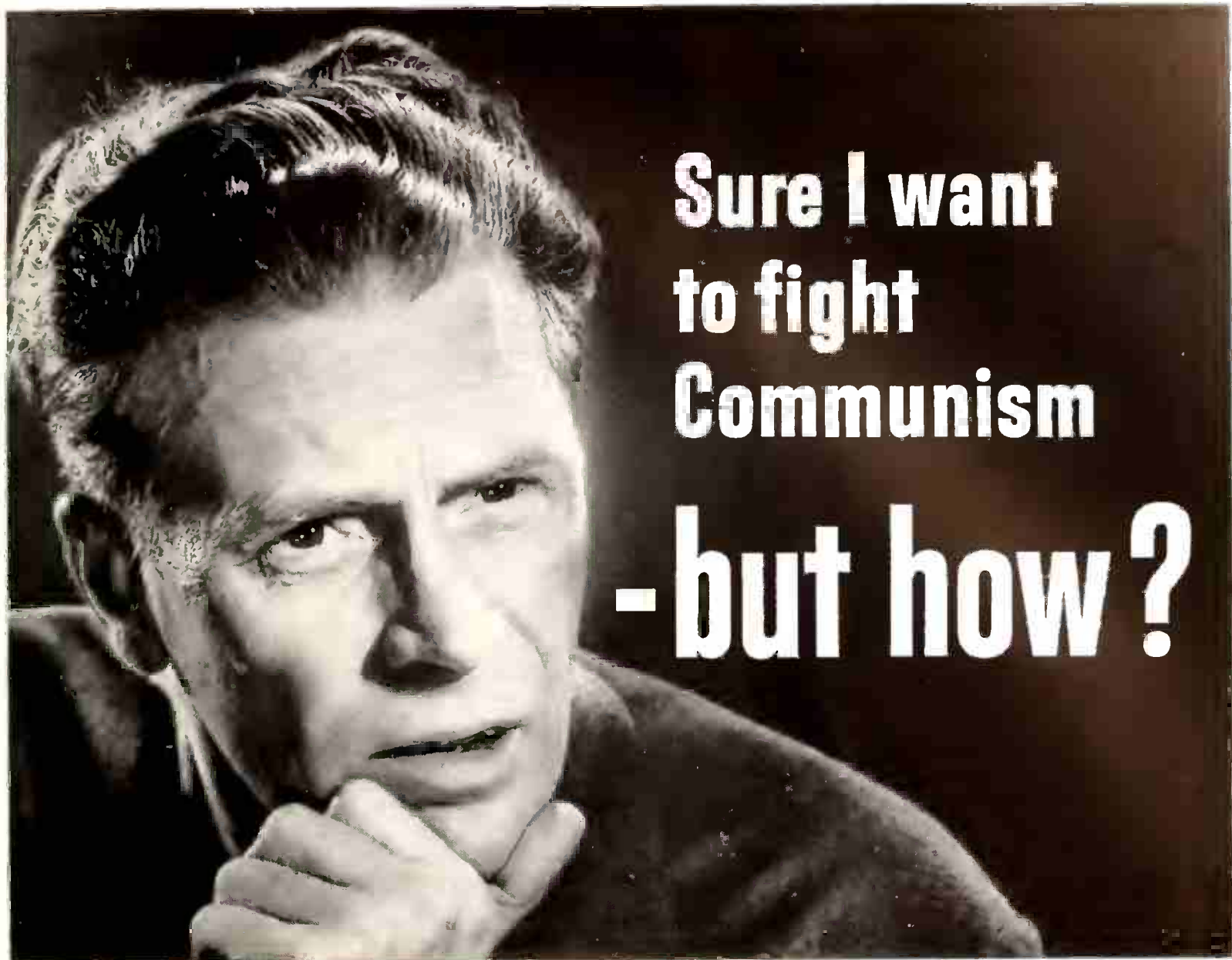
1. AMERICAN REVOLUTION
2. CIVIL WAR
3. WAR OF 1812

11,000 TV or Radio illustrated quiz questions . . . Historical, Geographical, Sports, Humorous, etc., on 16 mm strip film. Answers keyed on film. This wealth of material is a quick-show-builder, and is a must in everyone's library!

\$15.00 for hundred questions (your own property, exclusive in your area). Special price for complete package of 11,000.

Write, phone or wire:

K-G PRODUCTIONS
3337 Lindell Blvd.,
ST. LOUIS 8, MO.
FRanklin 1-3620



**Sure I want
to fight
Communism**

- but how?

With "TRUTH DOLLARS"—that's how!
Your "Truth Dollars" fight Communism in it's own back yard—behind the Iron Curtain. Give "Truth Dollars" and get in the fight!

"Truth Dollars" send words of truth and hope to the 70 million freedom loving people behind the Iron Curtain.

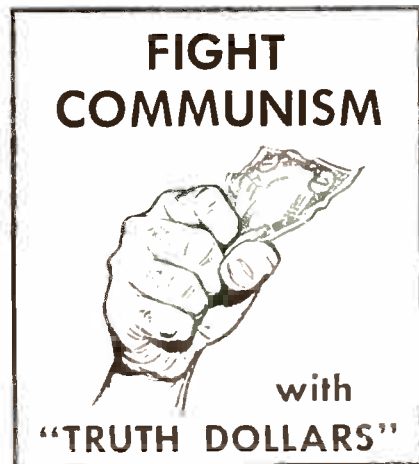
These words broadcast over Radio Free Europe's 29 transmitters reach Poles, Czechoslovakians, Hungarians, Romanians and Bulgarians. RFE is supported by the voluntary, cooperative action of millions of Americans engaged in this fight of good against evil.

How do "Truth Dollars" fight Communism? By exposing Red lies . . . revealing news suppressed by Moscow and by unmasking Communist collaborators. The broadcasts are by exiles in the native

tongues of the people to whom they are beamed.

Radio Free Europe is hurting Communism in its own back yard. We know by Red efforts to "jam" our programs (so far without success). To successfully continue these broadcasts, even more transmitters are needed.

Every dollar buys 100 words of truth. That's how hard "Truth Dollars" work. Your dollars will help 70 million people resist the Kremlin. Keep the truth turned on. Send as many "Truth Dollars" as you can (if possible, a dollar for each member of your family). The need is now.



Support Radio Free Europe

Send your "Truth Dollars" to **CRUSADE FOR FREEDOM** c/o your Postmaster

stars in business. While the tax situation is a complicated one, what it comes down to is that once a star incorporates his personality in some form he has additional opportunities to turn his skill into money. He can, for example, put himself on film and get additional revenue from reruns. He can set up capital gains situations and be taxed at the lower capital gains rate. Star after star has set up or been set up in a film producing outfit for his tv show.

One result of all this has been the influx of additional advisors to the star's retinue. Business, or personal, managers are much more numerous than before television. There are also lawyers and accountants to add their advice.

Since the star is no expert in the abstruse tax field, there is a tendency for him to lean more on his advisors. Both WM and MCA (and their lawyer executives, Nat Lefkowitz and Maurice Schreier, respectively) are past masters in the field of advising

clients on tax matters and fashioning contracts to extract as much net income as possible out of a star's gross. This enhances their already obvious elements of power.

One sidelight touched on by an agency man involved with talent negotiations is what he called the tendency for a star's asking price to be pushed up because of contending advisors. He said, "The agent, the business manager, the lawyer and the accountant all want to show they have the star's best interests at heart and prove it by insisting he is worth more than the other advisors say. If the business manager says his boy is worth \$50,000, the agent may answer that the price will be hard to get but he'd better go out and try."

A talent man told SPONSOR that the increasing number of stars who are producing films for tv under the aegis of their own corporations has produced an ironical turn of events so far as the networks are concerned. The networks, he said, were afraid to go into film production themselves because of the possibility of conflicts

still amortizing their equipment. Well, if they are, that means each live show is bearing more of a production cost burden. That may explain why our production costs have gone up 70% over last year. And now I see CBS has joined NBC in saddling us with that \$500 film origination charge. That's outrageous! Gas stations give free air, hotels give free water. Why should networks charge us for running a film?"

With some of the long-term effects of the economics of the talent market already beginning to appear, the question naturally arises whether anything can or should be done about the tv cost situation. This question will be discussed in the next issue, along with a further look into the operations of WM and MCA, an analysis of the cost-per-1,000 figures for name shows and rebuttal from those who feel talent agents have not acted unreasonably in raising costs. ★ ★ ★

ROUND-UP

(Continued from page 76)

★ ★ ★ ★ ★ ★ ★ ★

"The confusion about ratings arises more than anything else from simple misunderstandings of the functions of television surveys and misinterpretations of their findings. Audience measurement is a vastly complicated subject and cannot be fully grasped without long and careful study."

HUGH M. BEVILLE, JR.
Director Research & Planning
NBC, New York

★ ★ ★ ★ ★ ★ ★ ★

between the live and film unions. Hence, they were instrumental in setting up talent as tv film producers.

"What started off as a favorable tax position for the talent and a workable convenience for the networks suddenly turned into a loss of control for the latter. The star who had been put into the film business can now say: 'I own this show and if you want a new deal, you'll have to talk to my agent.' And this is either WM or MCA."

Another bit of irony about this situation involves not only the networks but the network sponsors. The increasing amount of film shown on networks has meant a corresponding decrease in use of live facilities. An agency radio-tv chief expressed some fears about this development:


"I assume that the networks are

In 1929 Richard H. Mason went to work at WPTF, Raleigh, N. C., as a part-time announcer and singer. This month he celebrated his 25th anniversary with the station—of which he now is president. To mark the event, S. B. Coley, chairman of the board of WPTF Radio Co., gave Mason a silver bowl and 25-year certificate. In recalling Mason's career at WPTF, Coley said the present station president, after part-time announcing-singing chores for two years, was made program manager. Three years later he was promoted to general manager and in 1941 was elected to the board of directors. He was made a vice president in 1951 and in December of 1953 was elected president. Under Mason's management and direction the outlet has grown from a one kw part-time station to 50 kw full-time NBC affiliate.

* * *

The Maryland-D.C. Broadcasters Association has formed a Freedom of Information committee, reports H. Leslie Peard Jr., president. Function of the committee is to operate as a "watch dog" to protect access to news and information. Members of the committee are Tom White, WBAL-AM-TV, chairman; Theodore (Ted) Koop, CBS, Washington; Charles Truitt, WBOC,


**TRIED by a
"10 MAN" JURY**



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors for 3 or more years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET gets results in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

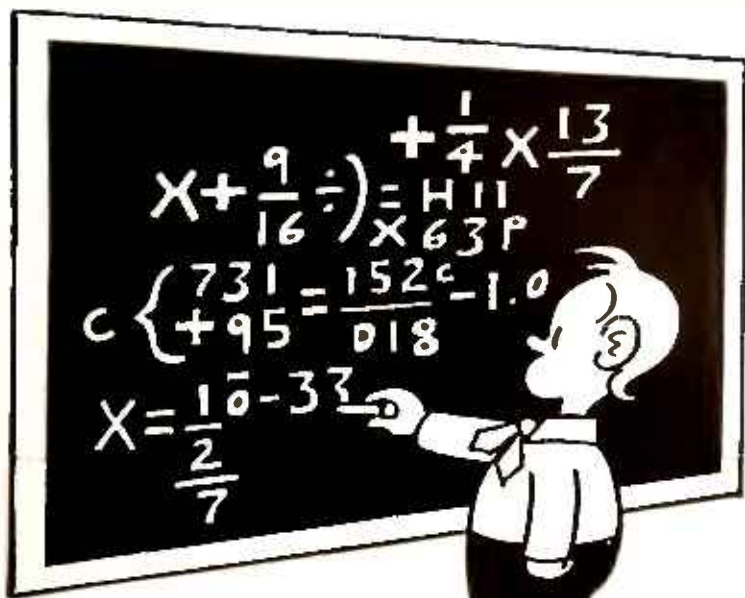
5000 WATTS
1280 KC



BOB TREBOR

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY



You'll be surprised at these figures!

Thanks to the thrift of employed Americans and the cooperation of 45,000 companies which have enrolled more than 8,000,000 men and women in the Payroll Savings Plan—

- Sales of E and H Bonds (H Bond is the current-income companion piece of the E Bond, sold only to individuals and purchased in larger denominations by executives) in 1954 totaled \$4.9 billion, a new peacetime record.

- Sales in 1954 exceeded *all redemptions* in that year of matured E Bonds and unmatured E and H Bonds by more than \$400 million—the highest net amount since 1949.

- Cash value of E and H Bonds outstanding reached a new record high of \$38.2 billion, a gain of \$1.5 billion in 1954.

- This \$38.2 billion cash holding by individuals represents 14% of the national debt. Never before has the national debt of our country been so widely held.

These figures, far more effectively than mere words, tell the story of The Payroll Savings Plan—why it is good for America, why it is good for business. If you do not have the Plan, or if you have the Plan and your employee percentage is less than 50%, phone, wire or write to Savings Bond Division, U. S. Treasury Department, Washington, D. C.

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

SPONSOR PUBLICATIONS, INC.



Salisbury, and Alan Long. WFMD, Frederick.

* * *

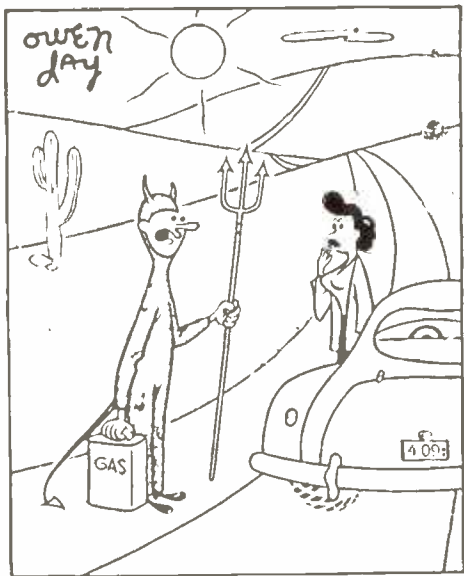
Al Jarvis, who is m.c. of *Make Believe Ballroom* on KFWB, Hollywood, has met an average of 3,000 people each Saturday at his personal appearances at Los Angeles super markets. Mort Sidley, station manager, says that the KFWB merchandising program has brought so many new people into the markets that the station has a waiting list of more than 30 stores which wish to participate in the plan. Only payoff required from the market is product display space for KFWB food advertisers. One market wrote the station that "the Saturday Jarvis made his appearance was the largest single day both in dollar volume and customer count in the history of our market."

* * *

Faced with competition from three vhf stations and its inability to obtain network affiliation, WFMZ-TV, Allentown, Pa., a uhf station, has adopted a policy of live local programming. In less than two weeks of operation it (1) brought the volunteer fire department of a neighboring town, with its two firetrucks, into WFMZ-TV's large studio to demonstrate fire-fighting techniques; (2) brought a prize winning bull into the studio, along with the farmer who raised it and the meat packer who bought it, and interviewed all three principals; (3) again taking advantage of the large studio, brought in an entire high school basketball team to demonstrate various plays.

* * *

"Buy-it-at-your-drugstore" will be the theme of next month's tv commer-



"Next time I'll let KRIZ Phoenix tell me where to go to get gasoline."

cial telecast by Pharmaceuticals Inc. (Serutan, Geritol). On its *Douglas Edwards & the News, Juvenile Jury, Life Begins at Eighty* and *Meet Millie* network tv programs, Pharmaceuticals' commercials will stress that the druggist, together with the physician, helps protect the family's health. "Your druggist is ready to help you in every need or emergency," the commercials will say. "Help him to help you by patronizing him." Radio, newspaper and magazine advertising also will be used in the month-long campaign.

* * *

Claude Frazier (left), manager of WAGA, Atlanta, is shown in the picture handing over the keys to a 1955 Plymouth Belvedere sports auto to Lew Reynolds of the WAGA sales staff.



Reynolds won the car in a sales contest conducted among WAGA salesmen. He brought in the greatest increase in accounts and dollar volume, both in numbers and percentage-wise, to win the car.

* * *

The next million-watt uhf tv station may be KPTV, Portland. The outlet reports that it has received its transmitting equipment and lacks only a filterplexer and two racks. It aims for a 1 March power-boost date.

* * *

Polly Haddad, publicity manager of WORL, Boston, says: "What better medium than radio to get all churches to keep their doors open at all times, and to get all people to take advantage of these open doors whenever they feel the need for meditation, solace and comfort?" Answering her own question, Miss Haddad says her station, cooperating with the Open Church Association of Gloucester, is airing a daily 15-minute program plus announcements throughout the day urging listeners to visit a church and to leave their troubles there. "The trend already shows more and more churches

leaving their doors open after Sunday services are over," she adds.

* * *

A colorful 36-page book showing the historical development of Grand Rapids with old drawings and pictures has been prepared by WOOD-AM-TV. Pictures in the book contrast early Grand Rapids with the city as it stands today and covers industry, business, schools, churches, transportation and other elements of the community. In addition the book gives a bird's-eye-view of the day-by-day operation of WOOD-AM-TV.

* * *

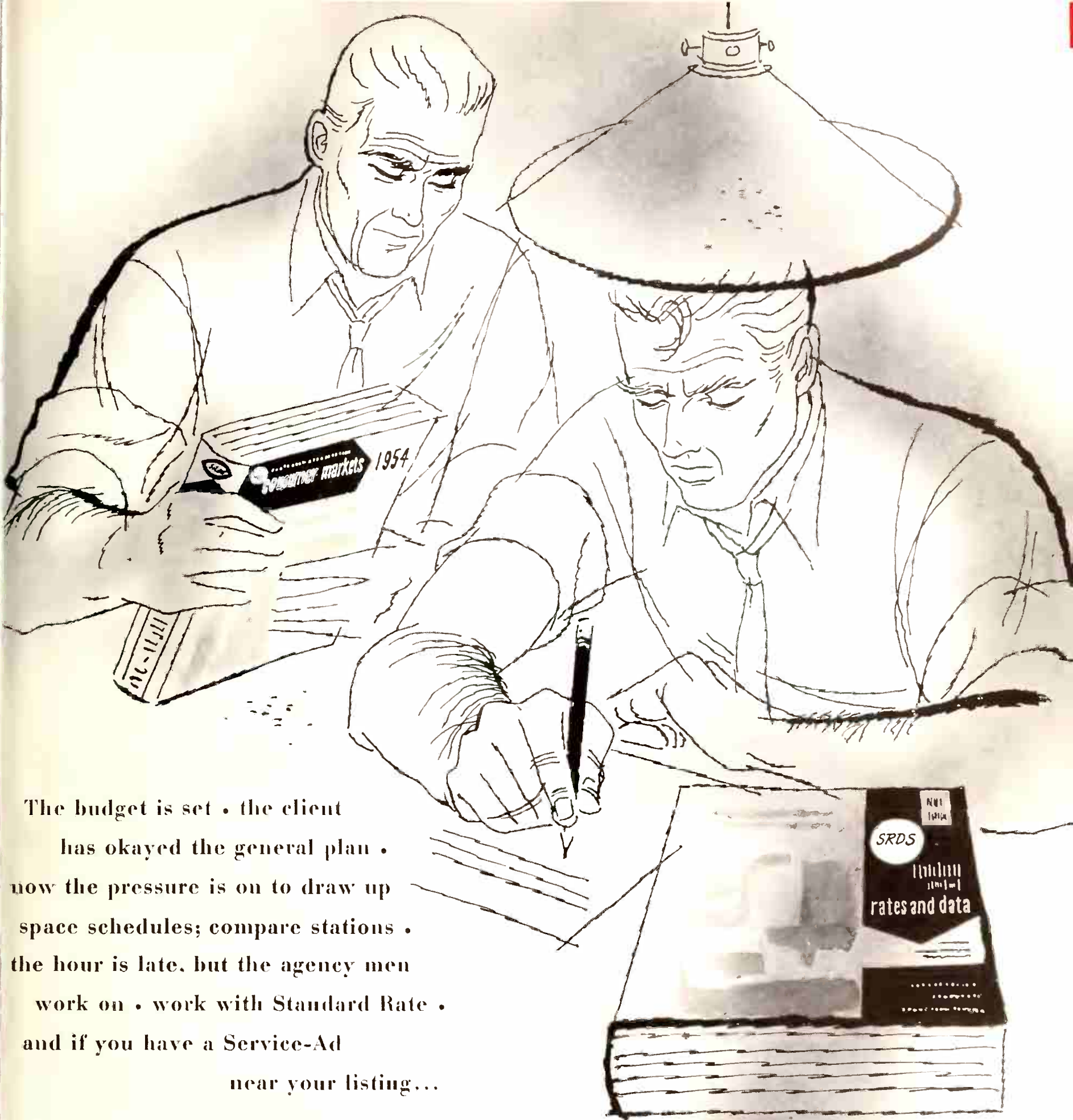
The continuity writers at WTIC, Hartford, are getting some unexpected competition. Recently one of the studio engineers submitted a script for a special program and it was accepted. William Marks, the night supervisor of engineers, didn't stop with just writing the program, however. He went ahead to direct the show and had it taped in advance of its broadcast time.

* * *

An enormous cardboard mailing piece arrived on agency men's desks recently from KNX, Los Angeles. A big folder, the promotion piece had a string tied around it and on the front cover showed an elephant wrapped in paper, with the headline, "How to wrap an elephant." Inside, the folder said that Los Angeles is like an elephant and has spread in all directions. Today, says the folder, less than 10% of all retail sales are made in the downtown business area. To cover the whole retail sales area 50 miles or more in diameter—you need KNX, the station asserts.

* * *

Never underestimate the power of a musical commercial. The Mode O'Day Corp., Los Angeles, in a recent series of promotions for its chain of women's stores, used singing jingles produced by Song Ads Co. of Hollywood. "We've received literally dozens of comments from our store operators regarding the effectiveness of our jingles in actually bringing customers into our stores." H. H. Lindstrom of the women's wear chain reported. "Dozens of sales were traced directly to the commercial." Most amazing story he heard about, Lindstrom said, concerned a woman in Seattle who was sick in bed. But she wrote in to say that the jingle made



The budget is set • the client
has okayed the general plan •
now the pressure is on to draw up
space schedules; compare stations •
the hour is late, but the agency men
work on • work with Standard Rate •
and if you have a Service-Ad
near your listing...


you are there

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: Six years of continuous research among buyers and users of space and time has revealed that one of the most welcome uses of Service-Ads comes at those times account executives or media men are working nights or weekends, planning new campaigns or adjusting current ones.

"Specialized Programming"
REACHES, SELLS
 Los Angeles BIG
 350,000 Negro Market



Joe Adams
 Nation's Top Negro D.J. (also Negro spirituals).

KOWL
 10,000 WATTS
 Transmitter: Los Angeles, California
 Executive Offices: Santa Monica, California
 National Representatives:
 Forjoe & Co. New York, Chicago, Dallas, San Francisco
 Dora-Clayton Atlanta, Georgia
GEORGE A. BARON, Gen'l Mgr.

**FOR HOTEL ACCOMMODATIONS
 IN NEW YORK CITY**

CALL YOUR LOCAL TRAVEL
 REPRESENTATIVE OR
 TELETYPE—N Y 1-3601

GRAND CENTRAL AREA
Hotel Shelton
 LEXINGTON AVENUE AT
 49TH STREET
 1200 Modern Rooms Tele-
 vision equipped. Reasonable
 Rates, Swimming Pool
 (complimentary to guests).
 Coffee Shop, Restaurant,
 Cocktail Lounge.

RADIO CITY AREA

Abbey Hotel
 51st STREET, JUST EAST
 OF 7th AVENUE
 A 23 Story Modern Hotel.
 Accommodates 1,000
 Guests. Sensibly Priced.
 Breakfast Room, Stock-
 holm Restaurant. AAA
 Recommended.

TIMES SQUARE AREA

King Edward Hotel
 44th STREET, EAST OF
 BROADWAY
 Comfortable Accommo-
 dations for 800 Guests
 at Moderate Rates
 Coffee Shop and
 Cocktail Lounge.

her feel so good that she disobeyed her doctor, got up, went to a Mode O'Day store and bought herself a dress.

* * *

"Tele-Sell Merchandising" is the name WCCO-TV, Minneapolis, gives to its food merchandising plan. The station will offer food advertisers the choice of three plans (based upon weekly expenditures for WCCO-TV advertising). All three plans offer from 30 to 75 mass displays in about 110 cooperating super markets; guaranteed shelf exposure; shelf talkers and other merchandising aids. Don Gillies, WCCO-TV merchandising director, supervises the "Tele-Sell" plans.

* * *

The advertising industry is getting all set to publicize itself during National Advertising Week, 13-19 February. Major promotion of the week is being handled by the Advertising Federation of America. J. L. Van Volkenburg, president of CBS Television, is Advertising Week chairman. Other members of the committee include Roger Pryor, v.p., Foote, Cone & Belding; Elon G. Borton, president of the AFA; Tom Ragland Jr., WMBQ, Memphis; Richard Geismer, Du Mont Television; John Yeck, Yeck & Yeck (Dayton agency); Dick Messner, Marbridge Printing Co.; Howard Abrahams, National Retail Dry Goods Association, and Jim Proud, assistant to the president, AFA.

* * *

When the 100,000th baby was born in the Columbia Hospital for Women, Washington, D. C., WTOP broadcast the blessed event. To make sure they'd be on hand when the 100,000 child arrived, WTOP staffers Elinor Lee, Patti Searight (program director) and James Sillman (WTOP Radio Director) were on "standby" for three days. The station forgot to mention, in its press release, whether the baby turned out to be a boy or girl.

* * *

WAAM (tv), Baltimore, has a new trademark. It's a sculptured figure, designed for the station by Jack Lambert. The figure is a powerful kneeling archer in the act of releasing his arrow. WAAM says this represents the station's "top power" and its aim at the heart of its community. The figure is being used in station identification, promotion announcements and other on-the-air announcements.

Mal Hansen, farm service director for WOW-AM-TV, Omaha, has been awarded a Certificate of Commendation by the Nebraska County Agents Association. The certificate read in part: "... Presented to Mal Hansen for meritorious public service in the field of agricultural education. His efforts made it possible for thousands of people to understand better the objectives of the agricultural extension service. His work has aided county agents in carrying their education program to people throughout Nebraska..."

* * *

It was ladies' day all day one recent Wednesday at KLAS, Las Vegas, Nev. The station's operation for the day was turned over to the Las Vegas Business & Professional Women's Club. Tom Ivory, KLAS manager, said this was the third year that the gals have taken over the station during National Business & Professional Women's Week. He says it creates high listening interest.

* * *

Five radio and television executives recently were honored by the Joint Defense Appeal "for their contributions to the cause of human rights." Network presidents Sylvester L. (Pat) Weaver Jr. of NBC TV, Jaek L. Van Volkenburg of CBS TV, Robert E. Kintner of ABC, Thomas F. O'Neil of MBS and Ted Bergmann, managing director of Du Mont, were honored by JDA.

* * *

To herald the 1,100-foot tower of WSAZ-TV, Huntington, W. Va., the *Huntington Advertiser* ran a front-page picture of the structure. The photo was one column wide and ran from the top to the bottom of the page. Cost of the tall tower, according to the paper, was \$500,000. The station began telecasting in November 1949 from a 340-foot tower.

* * *

Nearly every English-speaking country in the world will soon be able to hear *Conversation*. The program, aired over NBC Saturday nights, features Clifton Fadiman in discussions with famous men. Louis G. Cowan, who conceived and now produces the show, said the program is being aired in Canada, England, South Africa and Australia.

49TH & MADISON

(Continued from page 18)

NO DOUBT ABOUT RADIO

First, let me say the December 13th issue of SPONSOR is really "loaded" with fine reading. It is one of the best.

We would also appreciate four copies of the September 6th issue containing the article "Spot Radio's Creative Salesman."

By the way, for those who have their doubts about radio—we are enjoying the best December in 25 years

PAT O'HALLORAN
Sales Manager, KPQ
Wenatchee, Wash.

YEAR-END REPORT

For years I have avoided subscribing to your magazine because "I don't have time to read any more" but I find after reading your year-end report in the December 27th issue I can no longer ignore you.

Enclosed is my check for \$8.00 for a one-year subscription.

WILLIAM D. VAN DYKE
Regional Adv. Supv.
Seaboard Finance Company
Jacksonville, Fla.

CORRECT LISTING

I note that your "New Stations On Air" listing gives ERP in kilowatts for new stations. Since ours is one of the few directional patterns, our RMS power around the circle differs from our peak power along the coast line.

... we are rated at 112 kilowatts. This is the peak power which we radiate up and down the coast, where the population is located. Toward the ocean our power is much reduced in order not to waste power on the fish. When we filed our application for 112 kilowatts, they requested that we integrate the power over 360°. This calculation came out to 63 kilowatts RMS, which is the value you will find in FCC releases.

I would appreciate your listing us with the 112 kilowatt value.

J. R. MEACHEM
General Mgr., WEAT-TV
West Palm Beach, Fla.

MEDIA STUDY

Many thanks indeed for the two copies of your All-Media Evaluation Study which were safely received.

It occurs to both of us there is much very useful material indeed in this

book. May we proceed as follows:

1. I should like you to send and bill us for 51 copies of the book.

2. Could you please send us 250 copies of the reprint entitled "Highlights of the All-Media Study." We propose to send this to all members together with our recommendation that they get the book ordering it through us in order to simplify matters for you and make volume mailings possible. I sincerely trust these arrangements will be acceptable to you and our congratulations on an extremely useful and

comprehensive study.

T. J. ALLARD
Executive vice president
CARTB, Ottawa, Canada

Could you please send me a copy of the May 3rd issue of SPONSOR? If this is not possible, I would appreciate it if you could send me a tear page of the article "Psychology of Media."

WATTS WACKER
D. P. Brothel & Co.
Detroit

• This is treated in SPONSOR's All-Media Evaluation Study now in book form. Cost per copy is \$1.

GOOD NEWS FOR TV AND RADIO ADVERTISERS! SONG ADS COMPANY ANNOUNCES A NEW

SIGHT N' SOUND PACKAGE \$150

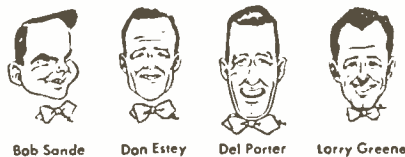
Never before has such an outstanding TV-Radio Package been offered at such a low, low price. Here's your opportunity to see and hear television and radio ideas prepared for you by America's foremost creators of singing commercials — The Song Ads Company. This is what you get for just \$150:

1 ART DRAWN TELEVISION STORY BOARD.

This depicts each scene as it will be filmed in the finished commercial. Drawn by outstanding Song Ads artists, the story board consists of eight or more pictures with copy below each. Important action is highlighted; complete camera and sound instructions are indicated. The story board is made up from the jingle you select from those submitted by The Song Ads Company, and described below.

2 3 VOICE-PIANO AUDITION COMMERCIALS

Each of the audition jingles will be created by a different composer-lyricist — in order to get a variety of viewpoints and techniques. Each audition jingle will be carefully conceived and tailor-made to fit the current copy theme of your product or service. And Song Ads know-how, developed through the creation of hundreds of successful singing commercials, will assure you of fresh, original, memorable musical trademarks. Mail the coupon now!



YOU CAN
BE SURE
IF IT'S A

Song-ads PRODUCTION

6000 SUNSET BLVD., HOLLYWOOD 28,
CALIFORNIA . . . HOLLYWOOD 5-6181

FREE!

SONG ADS COMPANY
6000 SUNSET BLVD., Hollywood 28, Calif.

Please send me full information about:

- TELEVISION — Sight n' Sound Package: \$150 Sight n' Sound audition record and story board as described above.
- RADIO — Guaranteed Satisfaction Plan: Your new absolute guarantee plan for singing commercials.
- SINGLE JINGLE PLAN — Radio-Audition Jingle: Your \$75 plan that entitles me to one voice-piano jingle on audition record.

NAME _____
FIRM _____ TITLE _____
ADDRESS _____
CITY _____ STATE _____



AN

open door
to the Nation's
Test Market!

WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets (May 1954)
- ★ 65% tuned to Channel 49
- ★ \$225 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



CHANNEL

49

MUNCIE, INDIANA

Newsmakers in advertising



Donald S. Frost is the newly-elected vice president in charge of advertising for the Bristol-Myers Products Division of the Bristol-Myers Co. As such, he'll oversee the advertising programs of a long list of products ranging from Ipana and Bufferin to Mum and Sal Hepatica- 14 in all, plus a new product, Ban (deodorant), due out next month. Bristol-Myers participates in the Arthur Godfrey Time simulcast; on radio sponsors Nora Drake and Godfrey Digest; on tv, Garry Moore Show, Favorite Playhouse, Four Star Playhouse. Also spot radio, tv.



Edward Plaut, president of Lehn & Fink Products Corp. (Dorothy Gray and Tussy cosmetics, other cosmetics and proprietary products), made news when he bought re-runs of I Love Lucy for coast-to-coast telecasting over CBS TV (usually re-runs are bought on a spot basis). The show, to debut 17 April, will be aired Sunday nights at 6:00 just a day before the first run Lucy telecasts. Lehn & Fink also sponsors the Ray Bolger Show (ABC TV, 79 stations, Fridays 8:30-9:00 p.m.) and has a heavy spot schedule.



William E. Kelley, formerly national sales manager of KGBS-TV, San Antonio, when it was owned by Storer Broadcasting Co., has been appointed sales executive for Storer in its New York office. Before joining KGBS-TV (now KENS-TV), Kelley was associated with KTSA, San Antonio. Storer owns WSPD-AM-TV, Toledo; WAGA-AM-TV, Atlanta; WBRC-AM-TV, Birmingham; WJW and WXL-TV, Cleveland; WJBK-AM-TV, Detroit; WGBS-AM-TV, Miami, KPTV (tv), Portland, Ore., and WWVA, Wheeling, W. Va.



J. Joseph Taylor Jr., marketing director of the Jacob Ruppert Brewery (Knickerbocker beer), has been elected v.p. and director of advertising. He's been with Ruppert since 1936, was appointed ad manager in 1948, marketing director in 1952. Ruppert is unique in that it sponsors few sports shows. Current air activity includes 15 minutes nightly of Steve Allen on WRCA-TV, New York, various shows and announcements on tv stations throughout Ruppert's territory, and foreign language radio in the New York area.

THOUSANDS ARE ACCLAIMING AND USING SPONSOR'S 155 PAGE "ALL MEDIA EVALUATION STUDY"

SEND FOR YOUR COPY TODAY!

Between the covers of this idea-filled book you'll find. . .

- ★ *the advantages and limitations of all major media*
- ★ *tips on when to use each medium*
- ★ *yardsticks for choosing the best medium for each product*
- ★ *pitfalls to watch for when making media selections*
- ★ *how top advertisers and agencies test media*

PLUS *hundreds of other plans, suggestions, formulas that you can put to profitable use immediately. Containing all 26 chapters of SPONSOR's history-making "All-Media" series, this permanent-bound book is yours to use and profit from, time and time again for just \$4.*

—Don't Be Disappointed-Mail This Form Now—

SPONSOR SERVICES INC.
40 East 49 St. New York 17, N. Y.

Send me _____ copies of the 155 page "All Media Evaluation Study" at \$4 each.

Payment enclosed Bill me Bill company

Name _____

Company _____

Address _____

City _____

Zone _____

State _____

(Key)

"This series has been a great contribution to the industry."

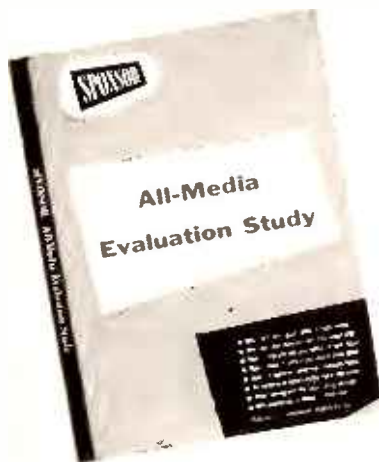
H. C. Pick,
Russel M. Seeds Co.

"... this will prove to be one of the most valuable things yet done in this business."

F. Stubbs,
KLMS

"I would again like to compliment you on this series."

H. D. Everett Jr.,
Ford Motor Co.



"... seems everyone in our agency has found a use for it."

J. A. Boyle,
The Mautner Agency

"Please order for BBDO 25 copies."

F. Barrett,
BBDO

"SPONSOR's media studies are the big bargain in research."

J. Katz,
The Jos. Katz Co.

**IN HOUSTON ...
K-NUZ**

**LEADS IN COST PER 1000*
SETS EVERY MINUTE IN
EVERY DAY!**

Here's the
COMPANY
You'll Keep

DRANO
DOLCIN
CARDUI
EX LAX
WINDEX
SOFSKIN
GULFOIL
BIONETIC
SKINTONE
STANBACK
SSS TONIC
CANADA DRY
TURTLE WAX
SINCLAIR OIL
DIP 'N RINSE
SCHLITZ BEER
GEORGE'S OIL
HOLSUM BREAD
HALO SHAMPOO
LIFE MAGAZINE
BAYER ASPIRIN
APEX PRODUCTS
M-G-M PICTURES
CIRCUS PEANUTS
IDEAL DOG FOOD
TENDERLEAF TEA
LINCOLN-MERCURY
FAIR MAID BREAD
BRANIFF AIRWAYS
UNITED GAS CORP
BLACKBURN SYRUP
BULL-OF-THE-WOODS
VIVIANO SPAGHETTI
PARSON'S AMMONIA
POWERHOUSE CANDY
RAYCO SEAT COVERS
SHULTON 'OLE SPICE
MANISCHEWITZ WINE
VIRGINIA DARE WINE
WILDROOT CREAM OIL
ROBERT HALL CLOTHES
CRUSTENE SHORTENING
LADIES' HOME JOURNAL
B.C. HEADACHE POWDER
GREEN SPOT ORANGEADE
BONNIE BELL COSMETICS
ROYAL CROWN PRODUCTS
SATURDAY EVENING POST
WAGNER'S ORANGE JULIP
RADIO TELEVISION SCHOOL
WISHBONE SALAD DRESSING
RESERVE LIFE INSURANCE
ITALIAN SWISS COLONY WINE
UNCLE BEN'S CONVERTED RICE
HERBERT TAREYTON CIGARETTES

Write - Phone - or Wire

For Joe & Co. - Nat'l Rep.

or
DAVE MORRIS at KE-2581

K-NUZ Radio
Ranch

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KPHO	82	WJAR-TV	FC
KRBC-TV	100	WJPS	88
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KRON-TV	101	WKNB	18
KSBW-TV	32	WKOW-TV	39
KSDO	8	WKRC-TV	51
KSL-TV	73	WKZO	77
KSTP-TV	1BC	WLBC-TV	126
KTHIS	5	WMBC	1FC
KTRK-TV	103	WMT	99
KWK-TV	95	WNHC-TV	70
		WSAI	96
McClatchy	91	WSAZ-TV	129
Meredith	76	WSJS-TV	62
MidContinent	79	WSOK	102
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		WVET	120
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Louise is quite a girl!

She's not exactly what you'd call dainty, but she sure gets a lot done. Louise is a blast furnace at the Portsmouth, Ohio, plant of the Detroit Steel Corporation. On an average day she's likely to produce (among other items) about 1,200 net tons of molten pig iron with all the hard-working energy of a housewife turning out a batch of pies. Louise is pretty young as blast furnaces go (a year and a half old), stands a whopping 238 feet high, and has thus far contributed almost half a million tons of pig iron to the needs of American industry.

We tell you about Louise because she's only one of many super-sized producers of both raw materials and finished goods you'll find from one end to the other of our Ohio River Valley. This busy area, so completely served by WSAZ-TV, has earned logical recognition as the industrial heart of America — a vastly expanding region where manufacturing, employment, payrolls, and buying power are in their happiest of heydays.

As a market for whatever you sell, this can't be beaten. Nor, as an efficient way of reaching all this, can you do better than enlist the aid of WSAZ-TV. Here's the sole medium that covers the whole market — and in two essential ways. For one, you can inscribe a sweeping circle that encompasses dozens of major towns and cities. For the other, you must weigh the sphere of influence WSAZ-TV programming has in the homes and affections of almost 500,000 TV-set-owning families.

If you think that a share of four billion dollars in annual income is something you'd like, we'd suggest that you get in touch very quickly with the Katz agency. Others have. They are very happy because they did.

Huntington,
Charleston,
& Virginia
CHANNEL 5
100,000 watts ERP
NBC BASIC NETWORK
affiliated ABC & Du Mont

WSAZ

TELEVISION
also affiliated with Radio Stations WSAZ,
Huntington WGKY, Charleston
Lawrence H. Rogers, Vice President and
General Manager, WSAZ, Inc.
represented nationally by The Katz Agency



Tv and talent agents

The article starting on page 35 this issue is must reading for the man who pays the bill for television programing. It tells the story of the power that two agents have acquired over the supply of tv name talent and, to an extent, the costs of network tv as a result of the fierce competition for big names.

We know no magic solution for the problem. Nor anyone to blame. The agents surely can't be marked black for riding the boom as hard as they know how. But in the last analysis the opportunity to remedy the situation rests with the advertiser. If you don't want to pay fabulous prices for talent tomorrow, risk the use of new talent today in order to increase the supply of names; or consider the values of the show built on an idea rather than a millionaire-star; or explore low-cost

programing in daytime.

No one has to encourage talent salaries that in the long run may squeeze the advertiser out of television.

* * *

Closeup on a tv test

There's an air of excitement at SPONSOR's offices as we await the start this month of a television test in a Midwest market. The product is B&M beans and the basis of the test is that only television advertising will be used. The objective is simply to evaluate sales growth before and after tv.

We can't help but get excited. This is a baby we were in on from the start and a project we've been dreaming of ever since we started publishing. B&M beans has agreed through its distributor to furnish figures on progress of its sales week-by-week during the course of the six-month campaign. You'll find them reported regularly in SPONSOR, with the kickoff next issue.

* * *

Big year for spot radio

More than one big radio station manager was, during the last half of 1954, bemoaning the sharp dip in his national spot billings. Unmindful of the handsome revenue that national spot brought during a succession of years, many managers were proclaiming aloud that spot radio was on its way out along with radio networks.

SPONSOR's opinion on this subject was positive, deep-rooted and frequently voiced, individually and in

print. Its opinion: that national spot radio as a medium has not yet achieved its full growth. That national spot's flexibility, universality, economy (linked to radio's persuasive salesmanship) added up to an outstanding advertising medium that was just on its way to being discovered by many advertisers.

Now comes 1955, and with it a healthy influx of spot business. Stations and reps are reporting not only a flock of saturation campaigns, but some 52-week contracts as well. Some of the clients who dropped spot radio a year or two ago have now come back.

The signs are encouraging. And the Radio Advertising Bureau is adding to them by announcing that it will devote far more attention to pinpointed sale of spot in 1955 than heretofore.

But the warning sign is out, too. And this is it.

National spot, with its emphasis on flexibility, permits wide choice of stations by the men who foot the bills. Many indies that in years-gone-by were the also-rans in the race for spot business are now assuming the lead by strong radio station programing, sales and promotion. By and large, the powerhouses still hold all the trump cards, but they can't win by inaction, negative attitude, or complete top-management interest in the more profitable tv entity. The challenge to the big radio station is clear—and 1955 will be a decisive year for national spot radio business, in determining how big it's to be and where it will go.

Applause

The 4 A's steps in

The American Association of Advertising Agencies this week took a step which can't help but have a beneficial effect on the buyer and seller of radio and tv time. The 4 A's went on record with clear, albeit carefully worded recommendations against some of the worst of the practices which have plagued both air media: rate deals; excesses in merchandising done for clients.

The result won't be an overnight change among agencies which seek and stations which give deals. But one very strong influence has been added on

the side of good business procedure.

An atmosphere in which deals flourish hurts the buyer and seller. The seller demeans his product by hawking it without a firm, published rate. The buyer puts himself in the position of never knowing whether or not he has bought at the lowest prevailing price. For the agency as middleman, this is a particularly uncomfortable spot to be in.

It's to be hoped that the 4 A's recommendations will serve to stiffen resistance to deal-making both within agencies and among broadcasters. The buyer who is asked to seek a deal now has a "bible" to refer to. Similarly

the station can oppose agency efforts to get special treatment by referring to the 4 A's statements.

Requests for merchandising beyond what the broadcaster regards as proper as well as other attempts to pressure the broadcaster for preference are opposed in the 4 A's recommendations. Here again the 4 A's is adding clarification on the proper relationship between buyer and seller.

However the recommendations work out in practice, the 4 A's committee on broadcast media and its staff deserve the commendation of the industry for the job they've done (see pages 42-43 for complete text of recommendations).

Here are the facts . . .

KSTP-TV leads *all* Minneapolis-St. Paul TV stations in average weekday program ratings* from 7:00 AM to 10:15 PM week-in, week-out.

KSTP-TV is the Northwest's *first* television station, *first* with maximum power, *first* with color TV and first in audience.

KSTP-TV gives you greater coverage of the nation's 7th largest retail trading area than any other station . . . a market which commands FOUR BILLION DOLLARS in spendable income.

KSTP-TV has earned a listener-loyalty through superior entertainment, top talent, service and showmanship that means sales for you. That's why it is *first* in ratings. That's why it's *your* best buy.

*Combination Telepulse, ARB, weekly average, November, 1954.

KSTP-TV

100,000 WATTS

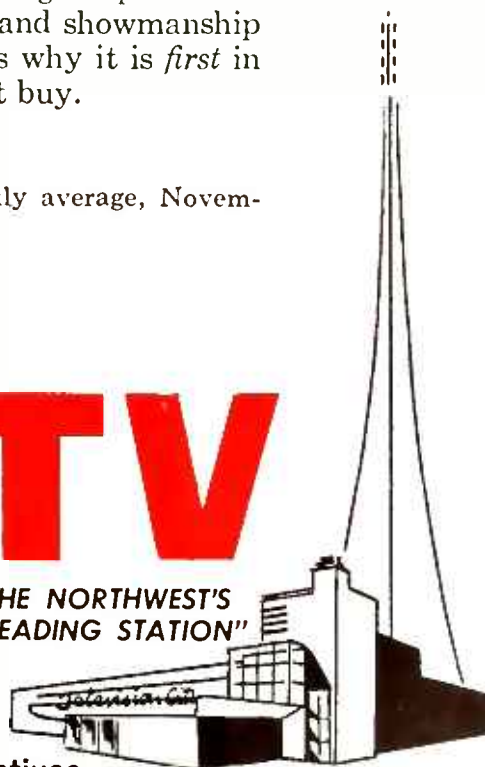
CHANNEL
5

MINNEAPOLIS-ST. PAUL

"THE NORTHWEST'S
LEADING STATION"

Basic **NBC** Affiliate

Edward Petry & Co., Inc., National Representatives



1st in the Heart of America!



the **KMBC-KFRM** radio **TEAM**



A BLUE RIBBON RADIO BUY — You go first class when you go into the great Heart of America market with KMBC-KFRM, the Midwest's leading radio combination. One of the nation's foremost broadcasting institutions, the Team is famous for programming that draws listeners and *holds* them throughout each day's 18½-hour schedule. Local-flavor news, entertainment and information (part of the Team's vigorous "live" programming) balance CBS network programs to appeal directly to every interest level!



IN A BLUE CHIP MARKET — Populous and prosperous, the Heart of America derives its vast economic strength from many sources. Agriculture, manufacturing, mining, retail and wholesale selling, transportation, oil, insurance and a multitude of other sound enterprises make the Heart of America one of the country's richest, most stable markets. KMBC-KFRM advertising reaches the people who hold the purse strings in the area's high-average-income families. So when you ante up your radio budget, make sure you're backing a sure bet. See your Free & Peters Colonel for the Team's choicest availabilities.



FREE & PETERS, INC.
Exclusive National Representatives

DON DAVIS, Vice President
JOHN SCHILLING, Vice President and General Manager
GEORGE HIGGINS, Vice President and Sales Manager

Basic
CBS Radio



the **KMBC-KFRM** radio **TEAM**

1st in the Heart of America!

KMBC of Kansas City serves 83 counties in western Missouri and eastern Kansas. Four counties (Jackson and Clay in Missouri, Johnson and Wyandotte in Kansas) comprise the greater Kansas City metropolitan trading area, rated 15th nationally in retail sales!

KFRM for the State of Kansas, is also to KMBC, puts your selling message into the high-income homes of Kansas, the richest agricultural state.



PROGRAMS THE HEART OF AMERICA LISTENS FOR:

RHYMALINE TIME

with David Andrews and the KMBC Tune Chasers.

THE HAPPY HOME

with Bea Johnson and Guests.

FARM SERVICE PROGRAMS

three times daily, Monday through Saturday. Livestock, grain, produce markets, music, weather and farm features originating from the KMBC Service Farms.

DINNER BELL ROUNDUP

news, music, comedy, market reports and more — with the Texas Rangers and Jed Smith.

WESTERN ECHOES

with the KMBC Texas Rangers.

SPORTS QUIZ

with the Experts, Sam Molen and guests.

BRUSH CREEK FOLLIES

famed variety show Country and Western.

RHYTHM AND BLUES

Saturday night dancing party disc jockey by B. B. Dilson.

LOCAL News, Weather, Sports, Public Service Interviews and Discussion Programs.

PLUS

BASIC CBS Radio NETWORK FEATURES



PERSONALITIES THE HEART OF AMERICA LISTENS FOR:

Claude Darsey, News Director, and the Newsbureau Staff: Bill Griffith, Rev. M. Lianel Schwan, Neol Johnson, John Thorn, Jim Burke.

Phil Evans, Director of KMBC Service Programs and area-famous farm experts Bob Rile and Jim Leathers.

Sam Molen, Sports Director.

Merle Harman, Assistant Sports Director.

Bea Johnson, Women's Editor, winner of McCall Magazine's GOLDEN MIKE award and other broadcasting honors.

Plus these long-famous musical groups: Texas Rangers, The Brush Creek Gang, and Tune Chasers.

PLUS

CBS features: Amos 'n Andy, Gene Autry, Jack Benny, Edgar Bergen, Perry Como, Bing Crosby, Xavier Cugat, Golden Gate, Doug Edwards, Tennessee Ernie, Gangbusters, Arthur Godfrey, Guiding Light, Gunsmoke, Robert Q. Lewis, Larry LeSeur, Perry Mason, Ma Perkins, Ed Murrow, Mr. & Mrs. Smith, Mr. Keen, Our Miss Brooks, New York Harmonic, Lowell Thomas, Bob Trout and a host of other high-rated radio favorites.

... and for Television, it's KMBC-TV, Kansas City's Most Powerful TV Station