

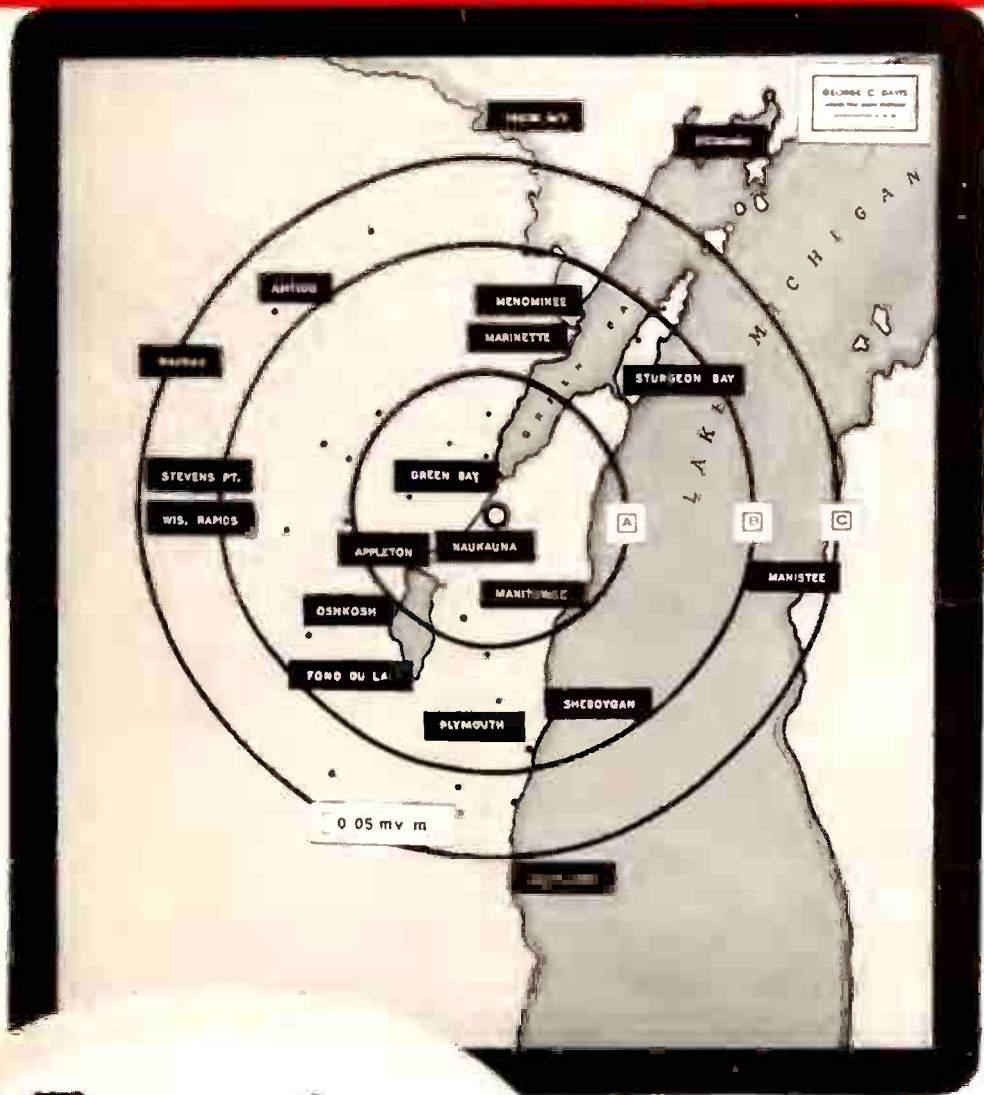
P O 1.-54
MR V M S HEEG
NBC-100M 604
20 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

the magazine radio and tv advertisers use

7 FEBRUARY 1955

50¢ per copy • \$8 per year



RECEIVED

FEB 25 1955

NBC CENTRAL LIBRARY

INSIDE STORY OF A TV TEST

page 31

Esso: 19 years of spot radio news sponsorship

page 34

Talent agents: how can you keep from paying their price?

page 36

Spot radios: off to a fast '55 start

page 38

Industry reactions to 4 A's radio-tv "bible"

page 40

Are tv commercials getting picture-lazy?

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1955 REPORT ON TV FILM

page 47

This is the Land of... *Milk and Honey*

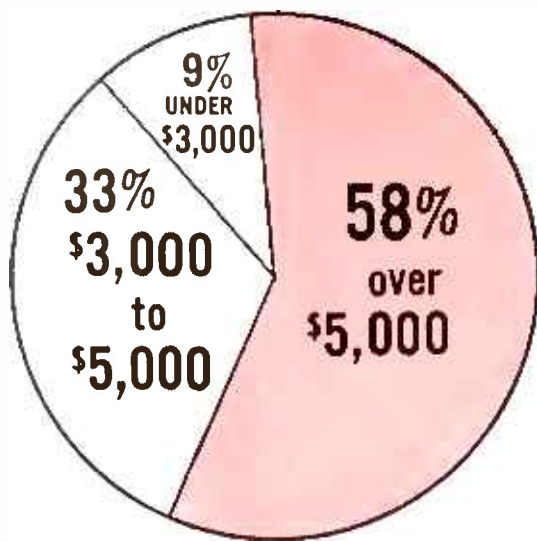
Wisconsin's most show-full station



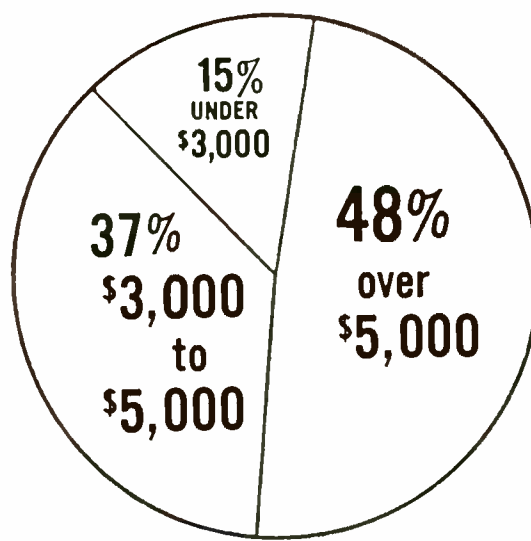
HAYDN R EVANS, Gen Mgr. — Rep WEED TELEVISION

PRESTIGE?

58% of W-I-T-H's audience have incomes of \$5,000 or more!



W-I-T-H's audience
by income groups



Audience of Network Station A
by income groups

Just about everybody in the business knows that WITH has the biggest listening audience in Baltimore City and Baltimore County. They know, too, that WITH provides the lowest cost-per-thousand listeners of any station in town.

But there's a lot of talk about the quality of this audience. The A. C. Nielsen Company has recently made a survey which shows the composition of the listening audience for WITH and one other Baltimore station. The other station is a powerful network outlet.

The upper group—families with incomes of \$5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under \$3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

—in Baltimore

WITH



TOM TINSLEY, *President*

REPRESENTED BY FORJOE & CO.

**REPORT
TO SPONSORS
7 FEBRUARY 1955**

**SAG demands
15% increase**

Advertisers may pay as much as 15% more for film commercials, if SAG gets its way in upcoming contract sessions. Negotiations began in Los Angeles 1 February. John Wheeler is attorney representing Film Producers Association of New York. Dave Miller (Y&R) and Jack Devine (JWT) attend as observers for 4 A's. New SAG demands represent 15% daily pay increase for actors, 15% increase of existing reuse payments. Union also wants to end unrestricted reuse rights advertisers now have if they pay maximum—\$650 per actor for network commercial.

--SR--

**New spot data
due in April**

Problem of finding out what your competitor is doing in spot radio moves closer to solution. Target date for publication first "Spot Radio Register" by Jim Boerst and N. C. "Duke" Rorabaugh has been set for 25 April, covering activity first quarter this year. Report will be based on data from 200 stations in top 43 markets. Questionnaires to stations hit mails 15 February. Service hopes to cover 500 stations eventually. (See "Spot radio spending: out in the open in '55," 10 January.)

--SR--

**Evening net radio
higher than day**

According to latest Nielsen nationwide net radio ratings, "evening once-a-month" programs still outpull daytime shows—despite tv inroads. Nighttime shows which rank as far down as 5th and 6th place on rating scale deliver as many radio homes as show which ranks first in daytime and there are more people per radio home at night. (NBC Radio has unveiled Starch study of evening radio—subtitled "Last night 56,250,000 listened to evening radio . . ." It documents size and characteristics of night audience. Details on study appeared in SPONSOR 24 January, page 64.)

-SR-

**K&E, McCann-E.
spot teamwork**

Can one agency buy time for another's accounts? K&E and McCann-Erickson say "yes." When McCann-Erickson got Mennen shave products and Afta-Shave on 1 January, it conferred with K&E, one of Mennen agencies. Following arrangement resulted: K&E buys radio for all Mennen products. McCann-Erickson buys tv for all Mennen products. Each agency cross-bills other for cost of time of other agency's products. Each agency collects commissions on its accounts only. Client likes it because timebuyers can get better time for total budget and longer-range campaigns than when products are split.

-SR-

**Barbasol returns
to spot radio**

Barbasol began 20-week spot radio campaign in January (through Erwin, Wasey) after 3 years out of medium. Campaign includes 30 announcements weekly in New York, 20 weekly in Chicago, with 5 cities to be added in February. Barbasol is one of many advertisers buying longer-range, higher-frequency campaigns than in last few years. (For other 1955 spot radio trends, see story page 38.)

REPORT TO SPONSORS for 7 February 1955

Debate starts on ARF report Look for more debate on ARF ratings report now that industry has had chance to digest voluminous charts and analysis. Daniel Denenholz, Katz Agency research-promotion director, started public discussion in talk before recent RTES buying and selling seminar. Denenholz felt ARF recommended too small a sample size for accuracy in measuring radio and took issue with set tuning as measure of exposure and household as unit of measurement. Vigorous rebuttal came from G. Maxwell Ule, research v.p. of K.&E. and chairman of ARF report working committee.

-SR-

WDEL-TV sold; Meredith gets CBS Big station sales and major changes in affiliation continue to make news. On station-sale front, WDEL-TV, Wilmington (which with proposed power increase will blanket Philadelphia), was sold by John and Hale Steinman to Paul Harron—owner of WIBG-AM-FM, Philadelphia—for \$3,712,500. Meanwhile, just after losing CBS TV affiliation contract for KPHO-TV, Phoenix, Meredith Publishing Co. won CBS TV affiliation for its 5 other stations: WOW-AM-TV, Omaha, KCMO-AM-TV, Kansas City, WHEN (am), Syracuse (WHEN-TV already is CBS TV affiliate). In Minneapolis Harry M. Bitner and his son bought share-time Ch. 11 stations WTCN-TV and WMIN-TV for \$3.1 million (price includes WTCN radio).

-SR-

Probe season for radio-tv Nation's lawmakers and courts are becoming more involved in radio and tv. Current legislative-judicial activity includes: (1) Senate Commerce Committee probe of networks. (2) Senate Judiciary Committee investigation of "monopoly" in radio and tv. (3) On local level, Brooklyn Grand Jury investigation of "bait-and-switch" air advertising. Admen queried feel Senate may slow down network expansion of option hours which has increased problem of clearing good spot film time.

-SR-

Channels 2-6 in no danger Authoritative newsletter, Television Digest scotches trade reports that Navy is demanding television spectrum covering Channels 2-6 for its own use. Digest quotes government officials to effect such move is afoot. (Twentieth edition of semi-annual Television Factbook was published by Television Digest late last month, including directories of stations and networks with rates, personnel, facilities and lists of all new-station c.p. permits outstanding, applications pending.)

-SR-

RTES workshop on Negro radio Fact that good Negro radio programming consists of something more than rhythm-&-blues music one of major points made by Negro radio panel at RTES workshop meeting late last month. Other point: Stations too often lack full facts on their audience and their markets. (See SPONSOR "Negro Radio Section," 20 September 1954, page 47.)

-SR-

NARTB boards O.K. am-tv research Sponsors stand to gain from action by NARTB at radio and tv board meetings late last month. Boards each voted for more air media facts. Radio group suggested primer on radio as ad medium which will tie together all radio research. Tv board voted to further means of getting 3 important tv facts: How many homes have tv, what stations are tuned to in these homes and what public thinks about tv advertising.

GUILD SCORES AGAIN WITH FILM SYNDICATION'S
FIRST DAYTIME SERIES
 FOR ACROSS-THE-BOARD PROGRAMMING!

**IT'S FUN
 TO
 REDUCE**

5 quarter-hours per week



**PRICED
 LOW...
 to Fit
 Every Budget**



TV'S BIGGEST VALUE

YOUR LOWEST COST-PER-THOUSAND BUY!

Daytime ratings are climbing throughout the country—yet time-costs are lower and time-clearance easier. Now is the time to stake out your claim in the sales-productive daytime . . . and IT'S FUN TO REDUCE is the *one* show that's designed to bring you more viewers, more sales . . . at LOWER cost! More than just an entertainment vehicle, IT'S FUN TO REDUCE is actually a keen-edged sales and merchandising tool that has proved its ability to bring fast results. Contact GUILD today and get full details!

A PROVED WINNER!

IT'S FUN TO REDUCE has been tested and proved as a "live" show in Pittsburgh by one of the nation's largest retail chain operations!

Successful? Beyond the sponsor's wildest dreams—as a matter of fact, more than 350,000 women visited the sponsor's stores *specifically* to ask for a "FUN TO REDUCE" exercise chart . . . and the show *has consistently outrated every other local daytime show in the Pittsburgh area!*

**LOADED WITH
 SALES-PRODUCING
 MERCHANDISING GIMMICKS:**

- Exercise Chart Giveaways
- Premium Phonograph Records
- Dramatic Point-Of-Purchase Displays



GUILD  FILMS

460 PARK AVENUE, NEW YORK 22, N. Y. • MUrray Hill 8-5365

SPONSOR

advertisers use

Volume 9 Number 3
7 February 1955

ARTICLES

B&M beans: blow-by-blow story of a tv test

Using only tv, B&M beans has just started an advertising test campaign in a Midwestern market. Sales results will be attributable to tv because no other medium is used. SPONSOR will report on results as they happen

31

Esso: 19 years of radio news sponsorship

Spot radio continues to spearhead advertising of this gas and oil company in 18 states from Maine to Louisiana. Five-minute newscasts on 52 radio, 18 tv stations are basic format; 400 independent dealers buy time locally

34

Talent agents: alternatives to paying their price

To keep down tv talent costs, admen advise: keep away from name stars, use low-cost panel shows, dramatic presentations with less well-known players, put more emphasis on good writing.

36

Spot radio: off to fast '55 start

Leading reps and ad agencies report a growing resurgence in spot radio interest among advertisers, with the first few weeks of 1955 showing activity above comparable period last year

38

Industry reacts to I A's recommendations

Opinion among broadcasters, industry groups and agency spokesmen generally endorses the recent 4 A's recommendations; some feel they need implementation, ask the 4 A's to put teeth in their recommendations

40

Are tv commercials getting picture-lazy?

Look-alike tv plugs weaken sales messages, says Art Bellaire. Copymen have become picture "copycats," must seek new visual ideas

42

1955 REPORT ON TV FILM

17

\$80 million film tv business: sales and headaches

Here are solid facts and figures on the \$80 million film syndication business, its present status and future direction. Data covers sales trends, competition in field, new shows, color tv, explains why a half-hour film show costs \$5,000 in one market and another such show costs \$10 in another market. Study includes charts which throw light on whether or not film reruns lose audience (Nielsen), also analyze audience composition of leading film show types (ARB)

48

COMING

Coca-Cola goes modern

Traditional tone has disappeared from Coke's advertising, and here's how its substantial air campaigns will be affected

21 Feb.

Are tv commercials getting talent-lazy?

More observations by Art Bellaire on tv commercial triteness. Next he scores the over-use of personality salesmen, encourages originality in talent selection

21 Feb.

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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT **KWKH's HOOPERS!**

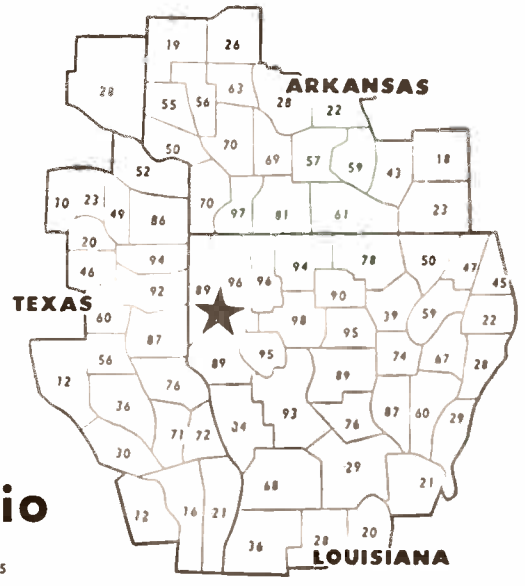
Latest Hooper figures are eye-openers. Look how we're liked by the hometown folks in Metropolitan Shreveport—and they represent just 15% of the listeners in our total coverage!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT **KWKH's SAMS AREA!**

S.A.M.S. shows KWKH with 22.3% more daytime listeners than all the other Shreveport stations combined. But cost-per-thousand-homes is 46.4% less than the second Shreveport station!



KWKH

50,000 Watts • CBS Radio

A Shreveport Times Station
TEXAS

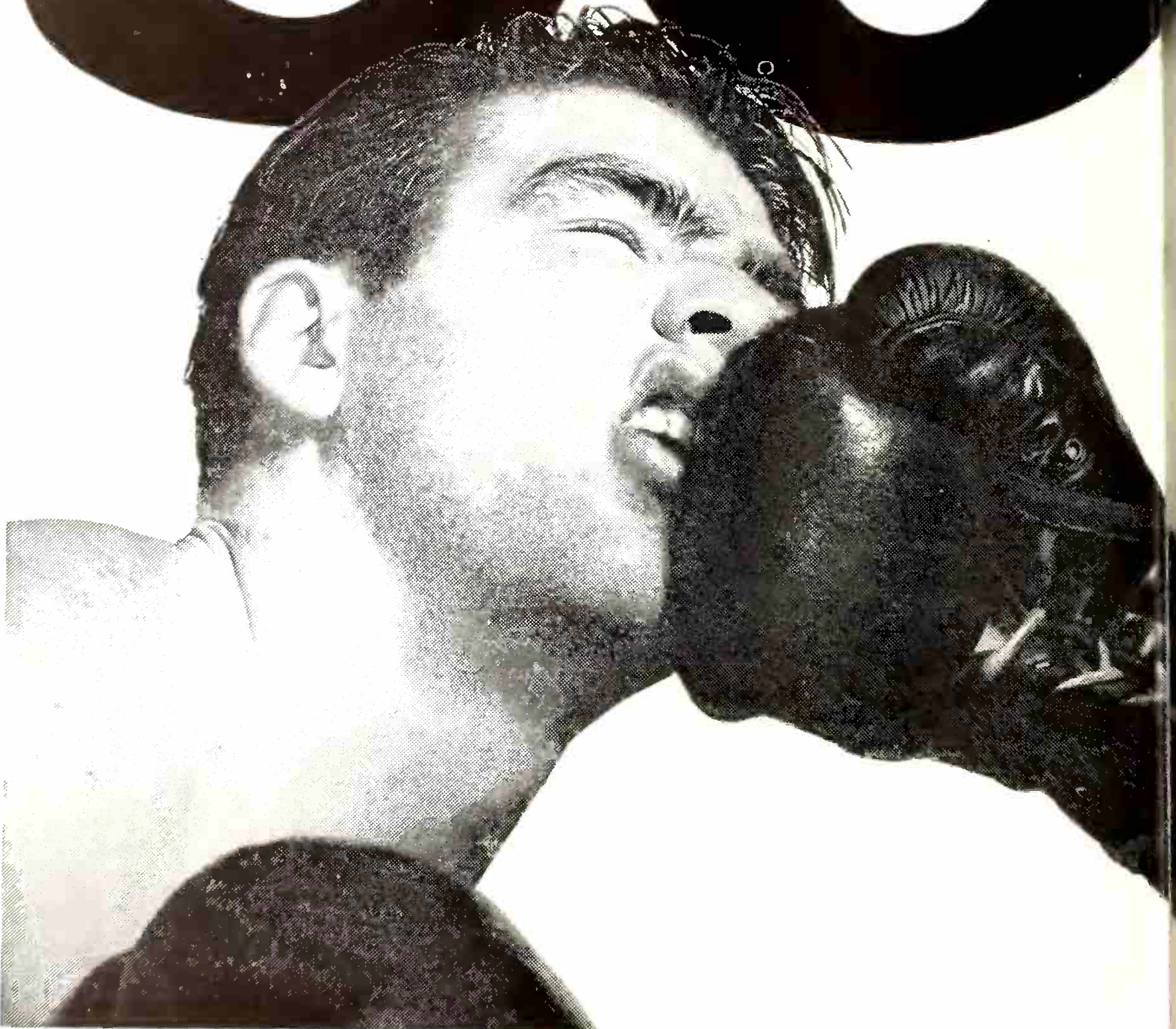
The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

SHREVEPORT, LOUISIANA
ARKANSAS

SO



NEW YORK, 233 W. 49th ST., N.Y. C., CI 5-5044 DETROIT, 16603 E. WARREN RD., TU 5-5811 DALLAS, 4745 N. CENTRAL EXPRESSWAY, JU 3150 SALT LAKE CITY

CK

THE BIG PLAYBACK...

TV's most exciting all-sports show!

Available first run—in many markets.

Sponsored by The Ethyl Corporation (through E.B.D.&O.) in 55 cities for the past two years, this quarter-hour TV film series is immediately available in all markets at a price that can't be beat. This is the show that cost this important advertiser less than 90¢ per thousand viewers.

It's the highest rated quarter-hour sports show in more than twenty major cities...racking up a 18 in Tulsa, 24 in Indianapolis, another 24 in

Omaha, and real sock ratings all across the country.

• Each show features celebrities such as Joe Louis, The Four Horsemen of Notre Dame, Eddie Arcaro, Jackie Robinson, Sammy Snead, Doc Blanchard, Florence Chadwick—and hundreds of others.

• Jimmy Powers, famed sports writer, and Bill Stern, noted sports commentator, give you 52 *all-request* programs...the greatest moments in sports. Write, wire or telephone us at once for the status of THE BIG PLAYBACK in your area.



TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N.Y. • CIRCLE 5-5044

The only company providing advertisers with Hollywood and New York custom produced national shows, syndicated programming, and commercials—all on film.

BLDG., PHONE 3-3903 SAN FRANCISCO, 995 MARKET ST., DO 2-1060 ATLANTA, 3130 MAPLE DRIVE, N. E., EX 6100 CHICAGO, 230 N. MICHIGAN, FR 2-3696

A Captive Market



WENATCHEE

A 286 million dollar market in the heart of Washington State . . . surrounded by seven to nine thousand foot mountains—natural physical barriers to other station penetration.

THE RANCH & FARM RADIO STATION



KPQ Wenatchee is ABC-NBC radio for the NEW IRRIGATION FRONTIER, the great Columbia River Basin.

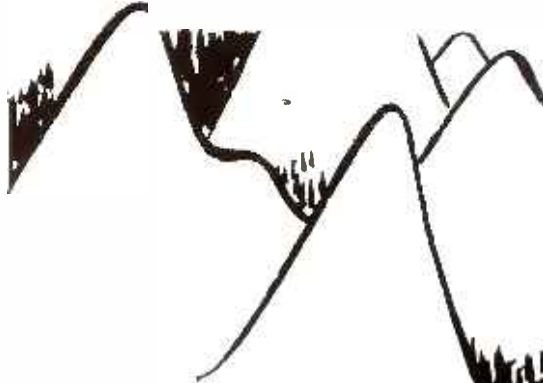
CAPTIVE, BUT ACTIVE!



KPQ's Wenatchee market is isolated, BUT CAPTIVE, AND ACTIVE. Market records verify that Wenatchee is the Apple Capital of the World.

PER CAPITA INCOME
16% above national average
SALES PERFORMANCE
160% above national average

STARTING OUR 26th YEAR



5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES,
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES,
Forjoe and Co. Incorporated

AGENCY AD LIBS



by Bob Foreman

Identification is key to tv success

As any student of the drama or tyro playwright can tell you, a play, if it's to succeed, must offer ready identification with its audience. You (as a viewer) have to *root for* someone in the performance—and, as you sit there, you actually become that person. This is, of course, just as elementary to television drama as it is to that seen on Broadway. But since television reaches masses of people cutting through all strata of income, education, background and ages, identification is the leading cause for the sameness in tv programing.

In tv especially, it takes an artist, indeed, to be able to win an audience over when the characters he fashions and the stories into which he places them are off-beat: period pieces, foreign locales, farce, fantasy, etc. Here it requires even greater ingenuity to create the "quicksilver" that must flow betwixt players and viewers. Minus it, there is an impassable moat dividing tv tube from living room chair, footlights from theater. Even fantasy must build upon credulity and farce upon believability if it is not to be considered absurd by the egocentrics who make up an audience. For example, it takes as vibrant a personality as Mary Martin an entire act of Peter Pan to "make you believe"—and then there's a lump in your throat over the impending death of an invisible sprite known as Tinker Bell.

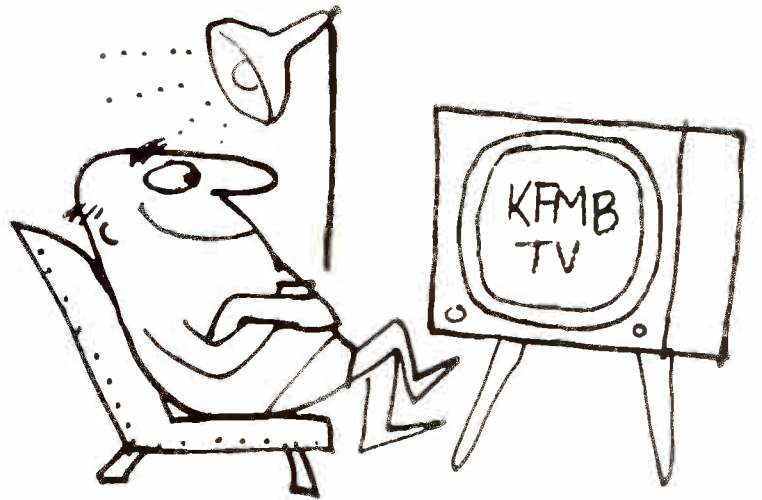
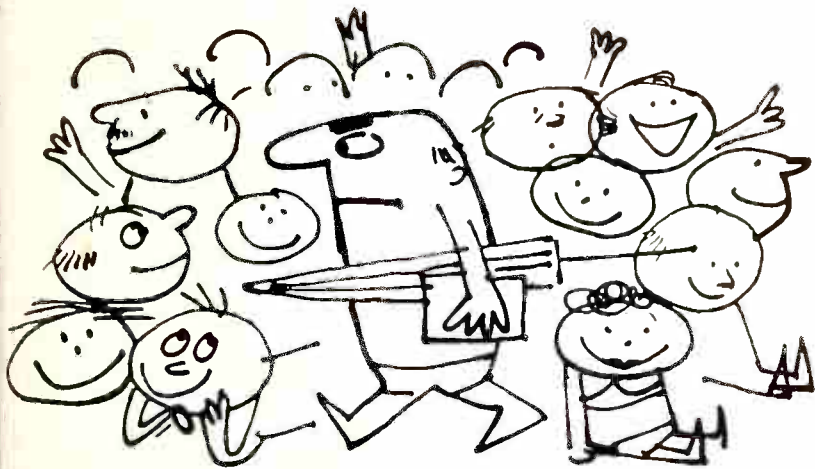
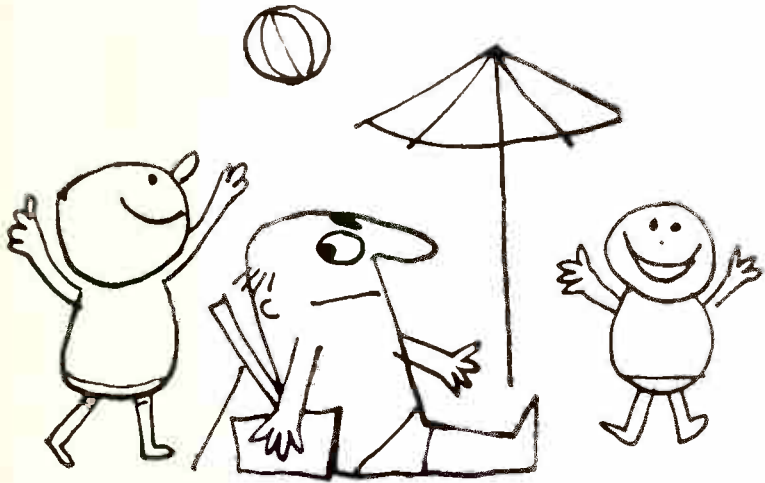
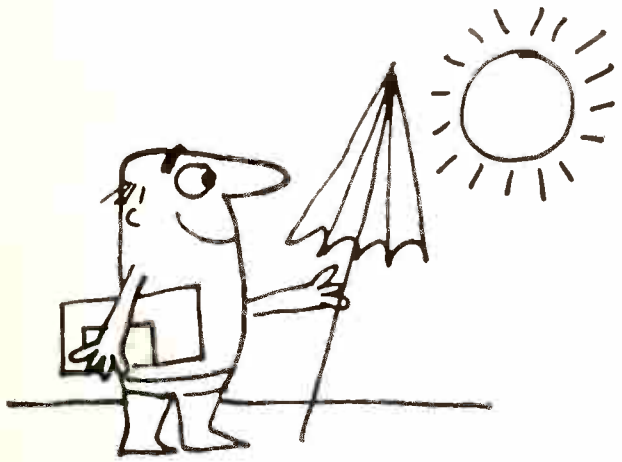
What has all this to do with tv fare? Everything. It's the reason for the plethora of husband and wife shows—for so many troublesome (but lovable, of course!) kids—for so many cynical next door neighbors. The audience itself is made up of millions of husbands and wives and just such kids. And neighbors are always a bit odd.

It's this Identification Quotient that gives the basic appeal to *Lassie*—identification for every member of the family (hence its phenomenally high viewers-per-set). It's this same I.Q. that gives *Mama* its tremendous tug (despite the fact that the series is a period piece replete with foreign accent). It's the reason Ann Sothern is so popular: as Susie MacNamara she represents, in addition to the Secretariat of the World, all working girls as well.

Perhaps it points out the problems in *Life With Father*, one of the literary gems and theatrical successes of our generation. Translated for tv, however, sensitively and faithfully (in my opinion), it still may not give sufficient identification

(Please turn to page 92)

We're getting more people in growing San Diego!



38.1% more than in 1950!
For a County total of 769,200! (Calif. Taxpayers Assoc. estimate, Jan. 1, 1955.)

Even in Jan. 1954, the city of San Diego alone had more people than Newark, Atlanta or Indianapolis! (Sls. Mgt. '54)

More people, making more, spending more and watching Channel 8 more than ever before!

KFMB  **TV**

WRATHIER-ALVAREZ BROADCASTING, INC.
REPRESENTED BY PETRY

SAN DIEGO, CALIF.

America's more market

to cover the
NEW YORK
 Metropolitan area...



... use one of
 America's 2
GREAT independents!

WINS
 WINS

50,000 watts . . .
 . . . 24 hours a day

SAN FRANCISCO SALES:

Chuck Christianson
 DOuglas 2-2536

CHICAGO SALES:

George Clark
 RAndolph 6-0712

49th and
MADISON

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

MULTI-MARKET FILM

I would like you to know how much I enjoyed reading the article entitled "How to use multi-market film shows" in the December 27th issue of SPONSOR.

As is usually the case with your articles, this one is definitely informative and therefore worthwhile. However, my reason for writing, and what impressed me, is the completely fair manner in which you presented your facts.

R. R. KAUFMAN
 President, Guild Films Co., Inc.
 New York

WRONG LETTER

Among the highlight trends in radio spot sales for 1955, your comprehensive "Year-End Report on Radio-Tv" December 27 predicted "more selling based on specialized audiences," such as the music-and-news audience "... stations like WQXR, New York, WFLN, Philadelphia, and KLAC, Los Angeles, are landing national business based on their 'good music' research."

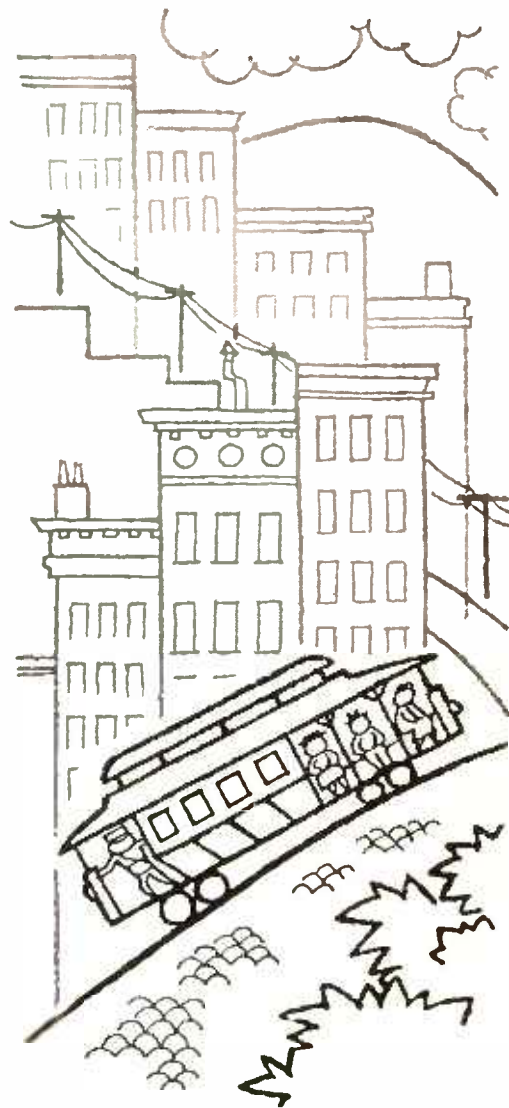
Having just completed the biggest business year in its history with a 24-hour schedule devoted entirely to "good music" and news, KFAC, Los Angeles, heartily agrees with you in every detail except one small but important call letter. KFAC's enthusiastic sponsors know very well which station has meant "good music" to Southern California listeners for more than 10 years. but wouldn't all timebuyers like to know that you meant KFAC?

CALVIN J. SMITH
 General Manager
 KFAC. "The Music Station"
 Los Angeles

RADIO VITAL

SPONSOR's readers can get some perspective on changes in radio through an incident at CFCF. A man who was heard over CFCF 33 years ago, said recently on our *Good Neighbor Club*, (Please turn to page 14)

to cover the
SAN FRANCISCO
 Bay area...



... use one of
 America's 2
GREAT independents!

KYA
 KYA

The Personality Station
 . . . 1260 k. c.

NEW YORK SALES:

John Barry
 BRyant 9-6000

CHICAGO SALES:

George Clark
 RAndolph 6-0712

MEMO

TO ADVERTISING EXECUTIVES

SUBJECT: TV SPOTS

Eleven of America's most successful agencies are using Caravel to produce quality TV spot commercials. Reasons for their choice, they tell us, are: follow-through service; on-time deliveries; and personal responsibility of the specialists in Caravel's TV Department.

The roster of products for which Caravel has recently produced TV commercials includes:

- Borden
- Bufferin
- Buick
- Dunhill
- Fab
- Geritol
- Gillette
- Goodrich
- Ivory
- Jell-O
- Johnson & Johnson
- Kelvinator
- Mistol-Mist
- Nabisco
- Nash
- Packard
- Socony-Vacuum
- U.S. Treasury Bonds

With our clients' permission, we are glad to show our TV work to executives of interested agencies.

Write or telephone today for our new bulletin on TV spots, "For Advertising Agency Executives."



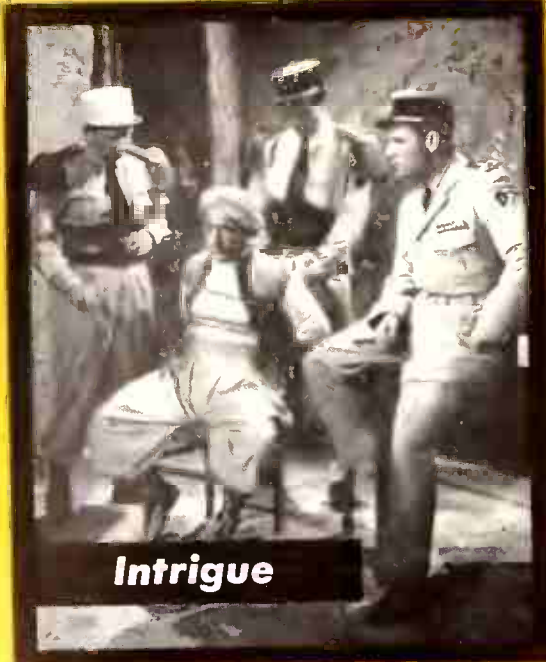
CARAVEL FILMS, INC.

730 Fifth Ave., New York 19, N. Y.

Telephone: Circle 7-6110



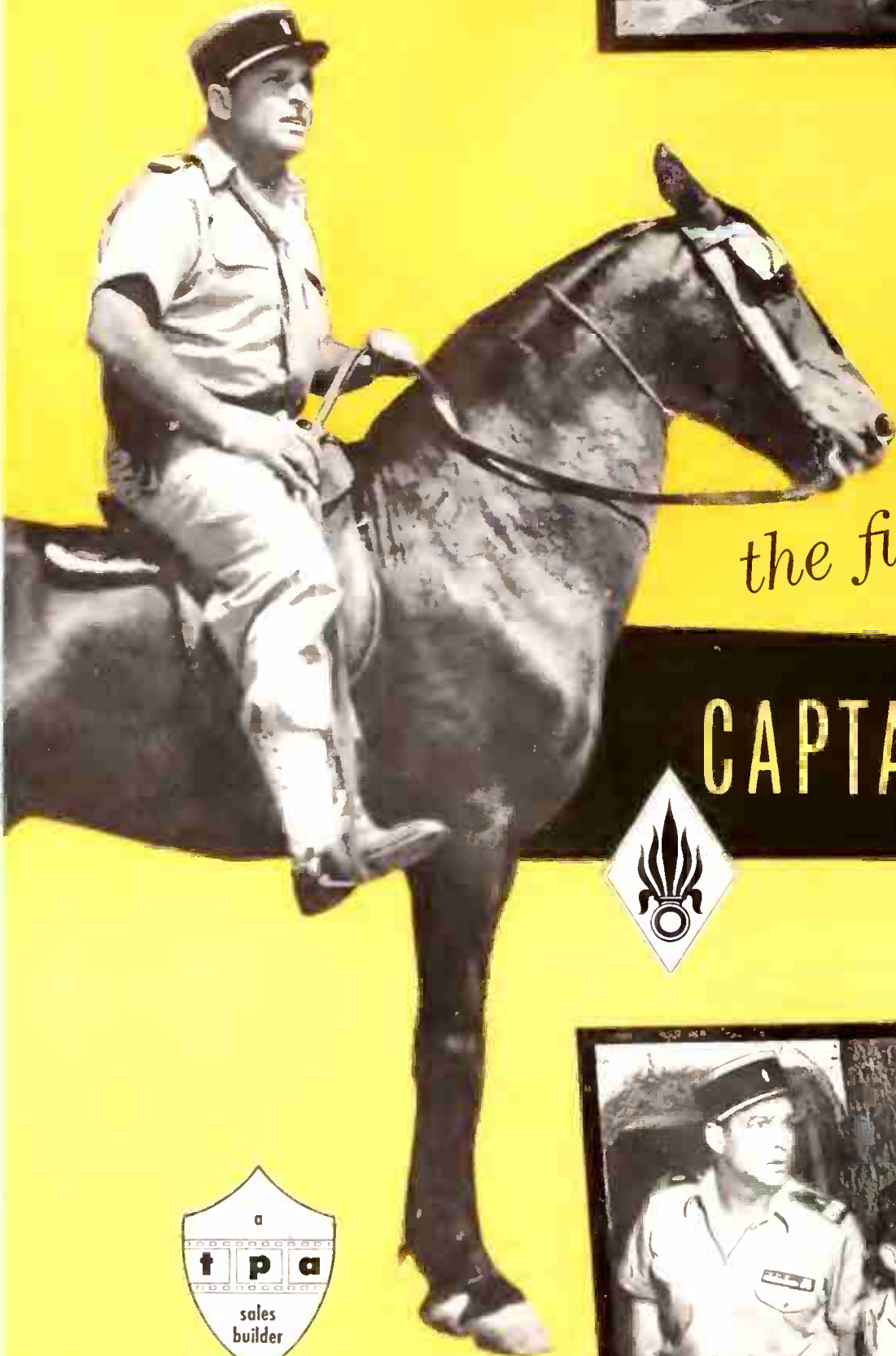
Authenticity



Intrigue



Locale



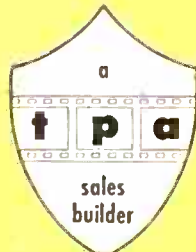
the first show of

the first sales plan of

CAPTAIN GALLANT *of*



starring Buster Crabb



Name star



Juvenile "plus"

FLASH!
SOLD IN 60 MARKETS
TO H. J. HEINZ VIA MAXON

CHOICE MARKETS STILL AVAILABLE

and in all television

and in all advertising

FOREIGN LEGION

Produced by Cullen "Cuffy" Crabbe

By Allah! This program has everything!

The French Foreign Legion! The intriguing and mysterious desert. Native peoples and animals and customs. Unprecedented government cooperation for highest authenticity.

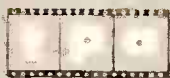
Add a name star like Buster Crabbe . . . and his son "Cuffy", in a role children of all ages will envy . . . and scripts that weave them all into top TV viewing—and you get a glimmer of the tremendous appeal of this program.

FREE: A complete, integrated sales plan!

Included in the package is a built-in merchandising program featuring 36,000 *free premiums* for every market ordered: trading cards . . . autographed photos of Buster and Cuffy . . . comic books . . . membership cards and certificates. Plus free posters and special commercials, also free.

It's all absolutely free—and trouble free, when you buy the show.

"Captain Gallant" is a show whose performance in the living room and at the cash register will delight every sponsor. For full details and availabilities, call, write or wire—fast!



Television Programs of America, Inc.

**QUALITY
IS OUR BUSINESS**

For **COMPLETE
FILM PROCESSING**

in the **EAST...**

it's

MOVIELAB

Now
Celebrating
our 25th
ANNIVERSARY

ROUND The CLOCK SERVICES

Negative Developing

•
First Print Department

•
Ultra Violet and
Flash Patch Printing

•
16 mm and 35mm
Release Printing

•
Title Department

•
45 Cutting and
Editing Rooms

for color it's



MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19, N. Y. JUDSON 6-0360

49TH & MADISON

(Continued from page 10)

that radio today moves in the daily lives of people like the sun and fresh air.

Sixty-five-year-old Isidore Goldberg of 5485 Terrebonne Avenue made this remark in referring to the tremendous strides that radio has taken since the days when he appeared before a microphone.

Mr. Goldberg was heard in 1922 over CFCF, producing and singing in minstrel, musical and comedy shows. At that time, there were no other radio stations in the Montreal area and a mere handful in all of North America. He says that station identification was given after every number in those days, and not as now, at each quarter hour. This was to insure that people who were hearing him on a crystal set with earphones know what station they were listening to, as reception was very poor.

Mr. Goldberg, who in his radio days was known as "The Singing Bachelor," today feels that radio is a vital part of people's lives, not as it was 33 years ago. Goldberg says he is very much aware of the fact that as a person can open the window to receive fresh air, they can flick a switch to hear up-to-the-minute news and complete entertainment.

ARTHUR WEINTHAL
*Promotion Manager
CFCF, Montreal*

ALL MEDIA OBJECTIVITY

I finally found the time to finish reading your "All-Media Evaluation Study" and I should like to congratulate you for a top-notch job on a subject which is anything but easy to cover. I particularly enjoyed reading the comments about *Life's* 4-Media study that was done by Politz.

I was certainly impressed by the objectivity of your study—something that is becoming rare in this day and age for some "vertical" publications. Again, congratulations on a splendid piece of reporting.

GEORGE ANTHONY
*Media Director
Stromberger, LaVene, McKenzie
Los Angeles*

• SPONSOR's All-Media Study is available in book form at \$4.00 per copy. Address orders to SPONSOR Services Inc. at 40 E. 49th St.

FIRST IN SPRINGFIELD

Springfield, Massachusetts, November 1954 Hooper

SHARE OF AUDIENCE

MONDAY THROUGH SATURDAY	WTXL	"A"	"B"	"C"	"D"	"E"	"F"	"G"	"H"	Other AM & FM
7:00 A.M.-12 NOON	28.1	20.6	19.8	13.4	7.9	4.6	2.7	1.6	0.7	0.5
12:00 NOON-6:00 P.M.	33.1	16.0	12.1	14.7	7.6	7.3	4.2*	3.1*	2.0	1.7
6:00 P.M.-8:00 P.M.	34.0	20.7	17.5	8.4	7.4	10.5			0.4	1.1

*The above measurements are adjusted to compensate for the fact that Radio Stations "F" and "G" sign off at 4:30 in November.

WTXL

WTXL is first in 19 out of 26 rated half hours. Saturation spots on WTXL get high rated periods all day.

WTXL is the only full-time independent station in the Springfield market.



For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., RE-9-4768 or any office of the Walker Representation Co., Inc.



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



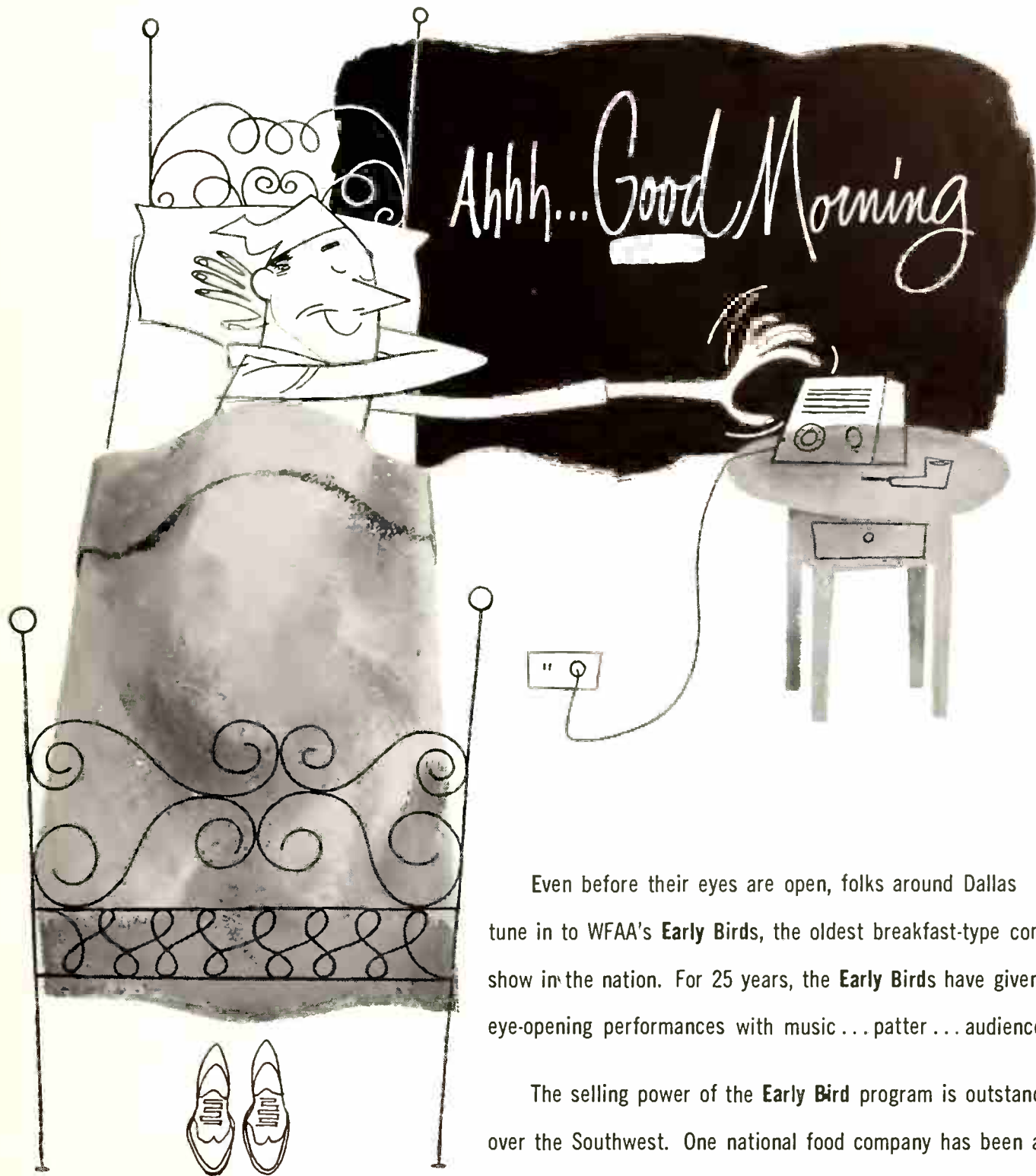
H. A. Barkm. *Malcolm-Howard Advertising, Chicago, is very tv conscious "because we have been so active in this field since the very beginning of commercial tv." He rarely bases buying decisions on tv ratings. "We insist on knowing just who our audience is," says he, "and whether it's the audience the client wants to reach. Then, into that time segment, we put announcement copy or a program cued directly to that audience. We have had the greatest success with saturation programing. In other words, we don't try to be all things to all men. We pick a particular audience and we concentrate on that audience with heavy bombardment, rather than attempting to buy coverage or scattered shot tv advertising. This type of concentration has worked very well for a considerable number of our clients."*



Anne Small. *Scheideler, Beck & Werner, New York, looks at spot radio 1955 in a new light. "It's an advertising medium in its own right," says she. "Not just the father of tv, or something to be used to supplement tv coverage. There's a separate and distinct radio audience, and this radio audience exists both in radio-only and in tv areas. Advertisers are finding spot radio an attractive buy again, partly because most of the rates have been adjusted to the times, partly because they find that they're missing part of their potential market if they ignore this medium. Also they're using a different spot radio strategy. Where five announcements weekly might have been 'saturation a la 1945,' it takes 20 or more weekly to qualify for the term one decade later."*



Henry W. Cleff. *Marschalk & Pratt Division, McCann-Erickson, New York, buys all media for his accounts. "We converted to the integrated creative media, or 'all-media' operation about one year ago," he told SPONSOR. "I feel that this system does make it possible to buy media more creatively, because it gives the buyer greater perspective over the strategy and problems of his accounts. And it doesn't mean neglecting one medium for the others, by any means. I see as many of the reps of all media as I need to, and still have time to buy media for five accounts. I'm able to get a feel of each account and its problems as a whole. As all-media buyers, we're expected to make budget recommendations that include a media breakdown. To do this, we have to be close to the account's marketing problems."*



Even before their eyes are open, folks around Dallas tune in to WFAA's **Early Birds**, the oldest breakfast-type comedy-variety show in the nation. For 25 years, the **Early Birds** have given eye-opening performances with music . . . patter . . . audience participation.

The selling power of the **Early Bird** program is outstanding over the Southwest. One national food company has been a sponsor for 6 years; a drug firm for 7. Many others have found the **Early Birds** to be top-notch salesmen for a variety of products.

Latch on to the high-flying **Early Birds** of WFAA.
Then watch **your sales** go soaring!

See the Petry man for details.

A Clear Channel Service of the Dallas Morning News

WFAA *Dallas*

Alex Keese, Manager
Geo. Utley, Commercial Manager
Edward Petry & Co., Inc., Representative

50,000
WATTS

NBC

It's the same difference...





The difference that sets WCBS-TV apart from all other stations in New York is its policy to devote the same effort, ingenuity and production skill to each of its programs, whether in the field of entertainment or in the area of education and information.

It is this "difference" that last year won for WCBS-TV the largest average audiences in New York, day and night.

It is this same "difference" that in 1954 earned for WCBS-TV high praise from the critics and the community for the largest schedule of public interest programs of any station in New York—plus a George Foster Peabody medal.

Finally, it's this same "difference" that last year persuaded advertisers to invest more of their dollars with WCBS-TV than with any other New York television station.

This distinction can make a big difference in sales to any advertiser who wants to get the most out of television in 1955.

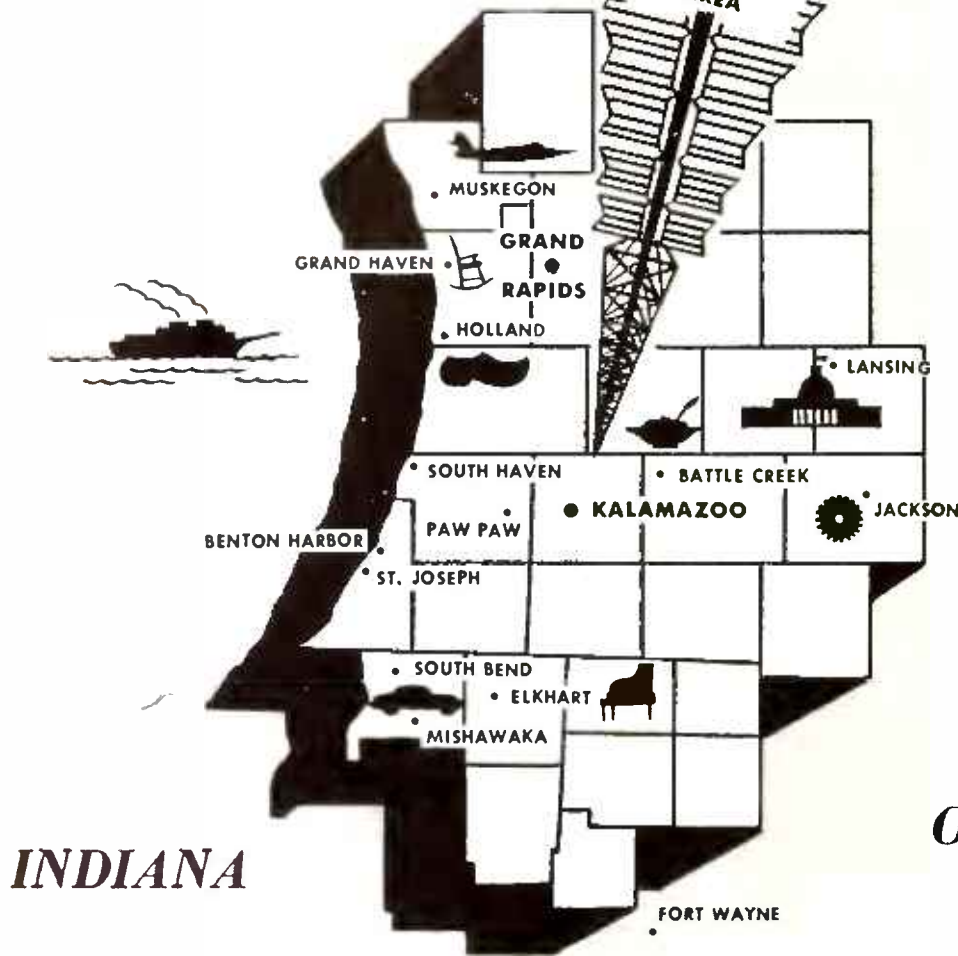
WCBS-TV New York, Channel 2

CBS OWNED. Represented by
CBS Television Spot Sales.

**SALES GO
OVER the TOP**
when your sales message
goes to . . .

OVER
TWO MILLION
PEOPLE

OVER
514,000
TV FAMILIES
WITHIN
GRADE "B"
COVERAGE
AREA



WKZO-TV (Channel 3) has 100,000 watts of power — has a new 1000-foot tower — offers you 514,000 families within its grade B coverage area!

So more than ever, WKZO-TV can help you go over the top in Western Michigan!

100,000 WATTS VIDEO • CHANNEL 3 • 1000' TOWER



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-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Motors (Nash), Det	Geyer Adv, Det	NBC full net	Fibber-McGee & Molly; Sun-Th 10-10:15 pm; Feb 16 & 17 only
Bristol Myers (Vitalis), NY	DCSS, NY	KNX-CPRN 23	Frank Goss News; alt M, W, F & T, Th, Sat 5:45-5:55 pm; PST; Jan 24, 49 wks
Bristol Myers (Vitalis), NY	DCSS, NY	KNX-CPRN 23	Sunday Night News; 7:55-8 pm PST; Jan 30; 48 wks
Burton Dixie Corp, Chi	Robert B. Wesley & Assoc, Chi	MBS 250	Les Paul & Mary Ford; W, F 7:45-7:55 pm; Feb 16; 55 season
General Prods	Dean Simmons	CPRN 23	Story Master; Sat 7:45-7:55 am; 9:05-9:15 am, PST; Jan 22; 52 wks
General Prods	Dean Simmons	CPRN 23	Story-Teller; Sat 10:30-10:45 am PST; Jan 22; 52 wks
Mary Ellen James & Jellies, Berkeley, Cal	Ralph Jewell, Oakland, Cal	CPRN 22	Harry Babbitt Show; alt days 7:45-8 am PST; Jan 24; 55 wks
O'Keefe & Merritt (gas ranges), LA	Atchison, Donahue & Hayden, LA	CPRN 12	Memory Lane; Sat 10-10:25 am PST; Jan 22; 52 wks
Pearson Pharmacal, NY	DCSS, NY	MBS 570	Multi-Message; M-F 8-8:30 pm; Jan 24; 13 wks
Pharmacco, Kenilworth, NJ	DCSS, NY	CPRN 23	Wendy Warren & The News; M, W, F, 9:05-9:15 am PST; Jan 17; 13 wks
Philco (phonographs & radios), Phila	Hutchins Adv, Phila	MBS 565	Phonorama; Sat 11:30-11:55 am; Feb 19; 52 wks
Reducing Inst, LA	N. B. Scott, LA	CPRN 23	Don Otis Show; Sat 11:30-11:45 am PST; Jan 15; 13 wks
Rehall Drug, LA	BDDO, LA	CBS 206	Amos & Andy Music Hall; Th 9:30-9:55 (6 minute sponsorship); Feb 16 & Feb 17 only
Studebaker-Packard (Packard), South Bend, Ind	Maxon, Det	ABC 350	Your Packard Reporter; M, W, Th, F 8:25, 9:25, 10:25 pm; T 8:25, 10:25 pm; Feb 7; 2 wks
Union Oil of Cal, LA	Y&R, Hollywood	CPRN 23	Frank Goss News; M-F 7:30-7:45 am PST; Feb 7; 52 wks
Vitamin Corp of Amer, Newark, NJ	BBDO, NY	CBS 206	Amos & Andy Music Hall; M, Th 9:30-9:55 pm (six minute sponsorship); Jan 31 & Feb 24 only



Bill Harris (3)



Hub Hood (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	DCSS, NY	CBS 206	Arthur Godfrey Digest; F 8:30-8:45 pm; Jan 14; 52 wks
CBS-Columbia	Ted Bates, NY	CBS 206	Amos & Andy; Sun 7:30-8 pm; Jan 30; 7 wks
Colgate-Palmolive, NY	Wm Esty, NY	NBC full net	Lorenzo Jones; M-F 5:15-5:30 pm; Jan 3; 1955 season
Miles California	Geoffrey Wade Adv, LA	Don Lee 45	Newspaper of the Air; Sun-F Feb 1; 52 wks
Miles California	Geoffrey Wade Adv, LA	Don Lee 45	Here's the Answer; M-F Feb 1; 52 wks
Quaker Oats, Chi	Sherman & Marquette, Chi	NBC full net	Hotel For Pets, M, W, F 5:30-5:45 pm; Jan 3; 1955 season



Mike Shapiro (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Hary Abbott	KTVQ-TV, Oklahoma City, mgr	KCEN-TV, Temole, Texas, mgr
Roger Allen	WOTW, Nashua, NH, announcer	Same, prog dir
William Andrews	KPTV, Portland, sls stf	Ziv Tv, northwest rep
George W. Armstrong	WHB, Kansas, mgr	Same, vp & gen mgr
Leon Arons	William Weintraub, NY, vp & dir of res	TV bureau of Adv, NY, dir of res
Lee Atwell	WHBC, Canton, Ohio, s's dept	Same, prog dir
Ezra Baker	International Motion Picture Studios, NY, dir of sls	Screen Gems, NY, comml sls stf
Kenneth H. Baker	Standard Audit & Measurement Svcs, pres	Market Research, vp in chg media studies
Lionel Baxter	WSFA, WSFA-TV, Montgomery, Ala, vp & gen mgr	WBRC, Birmingham, Ala, sls mgr in chg of local & natl sls
Noel C. Berault	WEAN, Providence, sls mgr	WPAW, Pawtucket, stf
Robert C. Berry	WOTW, Nashua, NH, prog dir	Same, stn mgr
H. M. Bitner Jr	Grandwood Bdcstg, Gd Rapids	Same, pres
Stanely A. Bogan	The American Weekly, NY, acct exec	CBS Radio Network Sls, acct exec
Dave Booher	WMBR, Jacksonville, sls mgr	Same, vp
John M. Borghese	Amer Korean Found, NY, r-tv dir	Magna Theatre Corp, r-tv dir
Richard W. Brahm	WMCA, NY, acct exec	Media-Mdsg, NY, pres
William B. Buschgen	NBC Spot Sls, NY, radio acct exec	NBC Spot Sls, Det, radio mgr
Leonard Bridge	Grandwood Bdcstg, Gd Rapids, controller	Same, also dir
Roger G. Brown	CBS-Col. of Texas, southern sls mgr	Same, gen mgr
Howard Cann	MBS, NY, acct exec	CBS Radio Network Sls, acct exec
Richard L. Cass	WBBM, Chi, radio sls stf	Edward Petry, Chi, TV sls stf
By Colvig	KNXT, Hollywood, asst sls prom dir	WXIX, Milwaukee, prom-publ dir
Bill Cornish	Edward Petry, Chi	Official Films, Chi, sls exec stf
Dan Curtis	NBC Film, Chi, actg supvr	Same, sls mgr of Central sls force
John F. Day	Star-Ledger, Newark, asst mg ed	CBS, dir of news
William Dempsey	KPIX, SF, educ dir	Same, prog mgr
Paul S. Dixon	KSL, Salt Lake City, natl spot sls mgr	Same, exec asst in chg of corporate affairs
Robert M. Dooley	Blair-TV, NY, gen sls mgr	CBS Radio Spot sls, sls development dept
Leon Drew	KNXT, Hollywood, prod mgr	WXIX, Milwaukee, prog dir
John Eichhorn	KING radio, Seattle, mgr	Same, asst to vp & gen mgr
Paul Frank	WTVN, Columbus, newscaster	Same, asst to gen mgr
John Garfield	WGAR, Cleve, sls mgr	WXFL, Cleve, sls stf
Norman Gittleson	WJAR, Prov, gen mgr	WMUR-AM-TV, Manchester, NH, exec vp, gen mgr
Wm. Thomas Hamilton	CBS, sls exec	WNDU-TV, Notre Dame, sls mgr
Bill Harms Jr	Edward Petry, Chi, tv rep	Avery-Knodel, Chi, tv acct exec
Bob Hart	KFEL-TV, Denver, comml mgr	KLZ-TV, Denver, local sls mgr
Robert L. Harris	WIBC, Indianapolis, mc, dj	WTVN, Columbus, radio sls stf, acct exec



H. Weller Keever (3)



Charlie Stone (3)



Herbert W. Hobler (3)

In next issue: *New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)*

3. Broadcast Industry Executives (continued)

New and renew

NAME	FORMER AFFILIATION	NEW AFFILIATION
Louis Hausman	CBS-Col, NY, vp	CBS, NY, corporate stf vp
Herb Heilbrun	WKRC, Cin, sls stf	Same, sls mgr
Ralph Hess Jr	WDVA, Danville, Va, prom dir	Same, acct exec
Herbert W. Hobler	TelePrompter Natl Sales, NY, gen sls mgr	Same, also vp
Fred Von Hofen	KING-TV Seattle, acct exec	KING, Seattle, mgr
Hub Hood	WKRC, Cin, sls mgr	Same, gen mgr
Isabell Hoyt	KPOJ, Portland, Or, mdsg mgr	KVAN, Vancouver, Wash, mdsg mgr
Walter C. Johnson	Travelers Bdstg Service, Hartford, sec, asst gen mgr & sls mgr of WTIC	Same, also member of bd
Robert S. Jones	Sidney Garfield & Assoc, SF, radio-tv dir & acct exec	CBS R Net Sls, SF, acct exec
Martin Katz	WCAU-TV, Phila, sls stf	Blair-TV, NY, dir of special sls
H. Weller Kcever	NBC Film, Chi, Central sls supvr	Same, natl sls mgr
George Kenyon	US Army	WJBK, Det, Tv film dir
Jaon Carol King	WRC, WRC-TV, Wash, DC, asst to adv prem mgr	Same, adv & prom mgr
Joseph A. Kjar	KSL, Salt Lake City, prog dir	Same, sls mgr
John F. Klatt	McCann-Erickson, Chi, media mgr	Standard Rate & Data Service, Chi, rate-service mod, rel dir
James L. Knipe	C. E. Hooper, NY, exec vp & gen mgr	Same, pres & chmn of the bd
Cornelius Knox	NBC, NY, sls dept	CBS Radio Net Sls, NY, acct exec
David N. Laux	Ruthrauff & Ryan, NY, acct exec	Studio Films, NY, vp
Harry LeBrun	WLM-T, Cin, asst stn mgr	WLW-A, Atlanta, gen mgr
Terry Lee	WFAA-TV, Dallas, asst mgr	KOVR-TV, Stockton, vp & gen mgr
Leon Levine	CBS, NY, dir of edu & public affairs progs	Columbia University, dir of radio & tv activities
Thomas O. Loeb	NBC Business Unit, NY, prodr & mgr	Same, Tv Net Prog Div, mgr
Roy Maner	WSOC, Charlotte	WIST, Charlotte, acct exec
Dave Maxwell	KBIG, Catalina, pub serv dir	KBIF, Fresno, gen mgr
W. Barrett Mayer	Mechanical Products, Jackson, Mich, regl mgr	WOND, Atlantic City, natl sls rep
Donald H. McCollum	Schweizer Research, dir of client rel	Same, also vp
Paul Mensing	NBC Spot Sls, Det, mgr	NBC Spot Sls, Chi, r mgr
Don H. McGannon	DuMont Tv Stations, gen mgr; also Labs, asst dir of bdstg	Wsetinghouse Bdstg, NY, vp & gen exec
Shaun F. Murphy	WFIE-TV, Evansville, Ind, sls mgr	WTVP, Decatur, Ill, stn mgr
Al Nagler	WJBK, Det, sports dir	Same, news & Sports dir
Charles Newton	Darlington County asst Farm Agent	WBTW-TV, Florence, farm ed
Wilson H. Oelkers	Philco, Phila, gen purch agent	Same, vp in chg of purch
Clifford Ogden	NBC Film, Hollywood, supvr	Same, sls mgr of Western sls force
Milt Olin	United Artists TV, NY	Telefilm Enterprises, NY, sls stf
Edward C. Page	George P. Holinberry, NY, tv acct exec	Edward Petry, NY, sls stf
John B. Poor	General Teleradio, NY, vp	Samc, also MBS, exec vp
C. Wesley Quinn	WTRI-TV, Albany, sls rep	WTRY, Troy, sls prom mgr
Earl Reilly	KING Radio, Seattle, prog dir	KING-TV, Seattle, acct exec
Dan E. Ries	WKRC, Cin, asst prom dir	WTVN, radio, Columbus, dir of prom & publ
Harry Ripps	Du Mont, NY, sls mgr	Same, gen sls mgr
William P. Robinson	WLW-A, (Crosley) Atlanta, pres	Crosley Bdstg, Cin, hd sls plans unit
Frank B. Rogers	Reeves Soundcraft Corp, NY, vp	Same, exec vp
Lee Savin	United Tv Prog ams, exec vp	Gross-Krausa, exec vp & gen mgr
Robert G. Scott	Du Mont, Cathode-ray Tube Div, Clifton, NJ, asst sls mgr	Same, gen sls mgr
William F. Schnaudt	WHK, Cleve, acct exec	Telefilm Enterprises, NY, sls stf
Willard Schroeder	Grandwood Bdstg, Gd Rapids, gen mgr	Same, also vp
Mike Shapiro	Avery Knodel, Chi, tv rep	WFAA-TV, Dallas, comml mgr
Theodore F. Shaker	CBS Tv Spots Sls, NY, acct exec	WKIX, Milwaukee, gen sls mgr
Virgil Sharpe	KOWH, Omaha, mgr	Samc, vp & gen mgr
Austin B. Sholes	Presto Recording, NY, asst sls mgr	Muzak, Recorded Tape Div, NY, dir of sls
Joseph M. Sitrick	Internatl Press Service, US Information Agcy, asst chf	NARTB, Wash, pub & informational svcs mgr
Charlie Stone	WMBR, Jacksonville, vp in chg sls	WMBR-TV, Jacksonville, vp
Robert H. Storz	Mid-Continent Bdstg, pres	Same, bd chmn
Todd Storz	Mid-Continent Bdstg, vp & gen mgr	Samc, pres
H. L. Sturtz	Omaha World Herald, adv dept	WOW-TV, Omaha, local sls stf
Bill Swanson	KTVX (r&TV), Tulsa, sls mgr	Samc, only TV sls
R. L. Swats Jr	NBC Radio Nct, Chi, acct exec	Same, Det, mgr
David A. Traylor	MBS, acct exec	A. C. Nielson, sls services exec
Donald E. Tomkins	Grant Advertising, NY, radio-tv dir	own radio-tv consultant service
John L. Viemcister	CBS Tv, NY, asst to budget dir	WXIX, Milwaukee, bus mgr
Leonard C. Warager	NBC Film NY, sup	Same, sls mgr of Eastern sls force
R. W. Wassenberg	KPIX, SF, prog mgr	KTVU, Stockton, stn mgr
Jay Watson	KPOA, Honolulu, asst mgr	KOVR, Stockton, asst mgr
James P. Walker	Tulsa Bdstg, asst gen mgr	KTUL, Tulsa; KFPW, Ft Smith, Ark; in chg
Robert Wechsler	Benton & Bowles, NY, acct exec	Screen Gems, NY, sls prom mgr
Franklin J. Weiner	WCBS-TV, NY, stf prom writer	WCBS-TV, NY, asst adv & sls prom mgr
James A. Wethington	William G. Rambeau, NY, exec vp	KONA (TV), Honolulu, sls mgr
George Y. Wheeler II	NBC, Wash, stf	Radio Corp of Amer, stf vp
Wayne J. Wilcox	Good Housekeeping Mag, Det sls rep	CBS Radio Net Sls, Det, acct exec
Stanley Wilson	KFDA (r-tv), Amarillo, Tex, vp & gen mgr	Texas State Net, Ft. Worth, asst gen mgr
Nadine Wright	WDVA, Danville, Va, continuity writer	Same, prom dir
George E. Yonan	MBS, sls mgr of co-op div for Midwest	Bolling Co, Chi, acct exec

Louis Hausman (3)



Leon Arons (3)



Dan E. Ries (3)



Stanley Wilson (3)



4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Also Wax, Newark	Wax	Hal Tunis Assoc, NY
Amino Products Div, Internatl Minerals & Chemical Corp, Chi	Ac'cent (protein derivative)	Grant Adv, NY
Arizona Brewing, Phoenix	A-1 Pilsner Beer	Erwin, Wasey, LA
Buitoni Foods, S. Hackensack, NJ	Macaroni	Albert Frank-Guenther Law, NY
Cheramy, NY	April Showers toiletries	Emil Mogul, NY
Cliquot Club Co, Millis, Mass	Ginger ale, club soda	Harold Cabot, Boston
Eberhard Faber Pencil Co, Bklyn	Pencils, erasers, rubber bands	Anderson & Cairns, NY
Walt Framar	Tv Productions	Ashley-Steiner, NY, LA
Frank Fehr Brewing, Louisville, Ky	Beer	Dooley, Adv, Louisville, Ky
KDKD, Clinton, Miss	Radio Station	Devney, NY
KLEE, Ottumwa, Iowa	Radio Station	Devney, NY
National Brewing, Balt	Beer	W. B. Doner, Det
Northern Cal Chevrolet Dealers Assoc	Chevrolet cars	Roy S. Durstine, SF
Proctor Electric, Phila	Appliances	Weiss & Geller, NY
Quality Radio Group, NY	Radio Stations	Dinc & Kalmus, NY
Revlon Products, NY	Hair-Net Spray, Aquamarine Shampoo	BBDO, NY
Schneider Brewing, Trinidad, Col	Beer	Jimmy Fritz & Assoc, Hollywood
Sweet-Orr, NY	Work Clothing	Peck Adv, NY
Storer Bdstg Co, WJW, Cleve	Radio Station	The Katz Agency, NY
WGVM, Greenville, Miss	Radio Station	Devney, NY
W. T. Young Foods, Lex, KY	Big Top Peanut Butter	Rutledge & Lilienfeld, St. Louis

Shaun Murphy (3)



Don H. McGannon (3)



5. New Firms, New Offices, Changes of Address

Lansburgh & Oldham, new adv agency, 123 El Paseo, Santa Barbara, Cal, Mark Lansburgh & Joyce Oldham Lansburgh heads

Miller & Wallace Mackay, Seattle, merge to form Miller Mackay Hoeck & Hartung, 510 Virginia St, Seattle

National Closed Circuit System, 595 Madison Ave, NY, formed; sls rep of DuMont's Closed Circuit Dept

Rogers & Cowan, public relations, new offices at 17 E 48th St, NY



Let Scott Do It is the top-rated 9:00 to 10:00 A.M. show in Philadelphia . . . according to both Pulse and ARB . . . the greatest kitchen show in America. And Alan Scott's the consistent winner in popularity polls.

SALESMAN FOR BLUE-CHIP SPONSORS! National Advertisers who've experienced Alan Scott's terrific selling power include: General Foods, Lipton's, Hoover Appliances, Morrell Meats, Pillsbury, St. Joseph's Aspirin, Sunshine Biscuits, Seabrook Frozen Foods, and many others.

LOWEST COST! Alan Scott's *Let Scott Do It* has the lowest-cost-per-thousand rating of any daytime women's show in America's major markets, according to a study by *Television Age*

Over 100,000 TV homes at a cost of only \$1.45 per thousand. And now, *Let Scott Do It* comes under WPTZ's "45-12" discount plan. 45% off one time rates when you buy 12 or more announcements under the "45-12" plan.

TOP COVERAGE! WPTZ is peak-powered at the low end of the band, to deliver a clearer, stronger signal to more people over a wider area than any other TV station in Pennsylvania!

WHAT A BUY! Let Scott show you! And be sure to ask about the "45-12" plan. Write or wire your nearest Free & Peters "Colonel" or phone Alexander W. Dannenbaum, Jr., WPTZ Sales Manager, LOcust 4-5500; or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

WPTZ CHANNEL 3

First in Television in Philadelphia



WESTINGHOUSE BROADCASTING COMPANY, INC.

WPTZ•KYW, Philadelphia; WBZ • WBZA•WBZ-TV, Boston; KDKA•KDKA-TV, Pittsburgh; WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco

KPIX represented by THE KATZ AGENCY, INC.

All other WBC stations represented by FREE & PETERS, INC.

EXHIBIT

The word "EXHIBIT" is rendered in large, bold, black, sans-serif capital letters. Each letter contains a small, black and white photograph of a person. The 'E' features a woman in a white dress. The 'X' features a woman in a light-colored, possibly sequined, outfit. The 'B' features a woman in a dark, strapless dress. The 'I' features a woman in a light-colored dress. The 'T' features a woman in a light-colored dress. The 'H' features a woman in a light-colored dress. The 'I' features a woman in a light-colored dress. The 'T' features a woman in a light-colored dress.

"NBC's programming of spectacles and general razzle dazzle," writes John Crosby in the New York Herald Tribune, *"has given television an importance and a sense of excitement that it cannot afford to lose."*

The NBC Color Spectaculars have broken the rigid radio-mold of unvarying strips of half-hour shows. They have forced wider horizons, new programming concepts . . . they draw into television great stars, writers, directors from all over the world. In addition they have given Color Television tremendous impetus by providing regular and impressive color programming.

The special ingredient that has given *all* television its great expansion and excitement has been the NBC Color Spectaculars. And the audience response has been unmistakable.

MENET

The word 'MENET' is rendered in large, bold, black, sans-serif capital letters. Each letter contains a small, black and white photograph. The 'M' features a young child. The 'E' shows a man and a woman sitting at a table. The 'N' depicts a man in a tuxedo. The 'T' shows a woman in a dark, sequined dress.

Since the new season began in September, Nielsen ratings* show:

More than 11 million families watching the average Spectacular - almost double the audience of the average evening network program.

Seven Spectaculars with Top Ten-sized audiences during the six rating periods.

More homes tuned to NBC - an average of 649,000 more homes than the second network, with its average nighttime program.

In every rating period, more Top Ten shows from NBC than any other network.

NBC's program leadership has made it a most exciting year for the television audience. And a most profitable year for advertisers.

exciting things are happening on



TELEVISION

a service of 

*Nielsen second September Report - first December Report 1954. All data verified by A. C. Nielsen Co.

In Milwaukee
Coffeehead Larsen
Spins the Platter
And the
Pulse Goes Up
WEMP
Milwaukee's Second
Station



Of seven Milwaukee radio stations, WEMP now scores No. 2.

Milwaukee's best radio buy, WEMP offers more audience per dollar than any other station.

WEMP audiences are growing bigger year by year. Latest Pulse ratings show a 20 per cent increase for Coffeehead Larsen at 6:00 to 10:00 A.M. All other WEMP segments show a proportionate increase.

Get the facts on Milwaukee's only 24-hour Music, News, Sports station—Milwaukee's best radio buy.

CALL HEADLEY-REED

WEMP WEMP-FM
MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



JERRY PICKMAN (R.) CHATS WITH BING CROSBY ON STUDIO SET

Mr. Sponsor

Jerome Pickman

V.p., Dir. nat'l adv., pub. & exploitation
Paramount Pictures Corp., New York

Jerry Pickman directs Paramount advertising from a dark-paneled office in a tall building overlooking Times Square—that is, when he isn't at the studio in Hollywood, at a San Francisco preview or at a New York opening.

Paramount got into tv back in 1950, when most film studios still considered the medium a sort of plague that might go away if they only ignored it. Pickman likes tv. He feels it's an advertising medium made to order for selling movies.

"I'm an instinctive showman," he told SPONSOR, drawing his knees to his chest for comfort. He's a youngish 38: dark hair, dark horn-rimmed glasses, shirtsleeves, tie-less, with a rapid-fire delivery of movie jargon.

"Our product can't be sold through fancy packaging," said he. "If we're gonna sell a movie, we've gotta have a name. That's why the studio consults us about story, production and cast. If they wanna sell me my sister, I'd say, 'No. She won't sell.' I've gotta mother and grandmother who act. But I can't sell 'em. Kelly. I can sell. . . ." (He is currently working on *Country Girl*, in which Grace Kelly stars.)

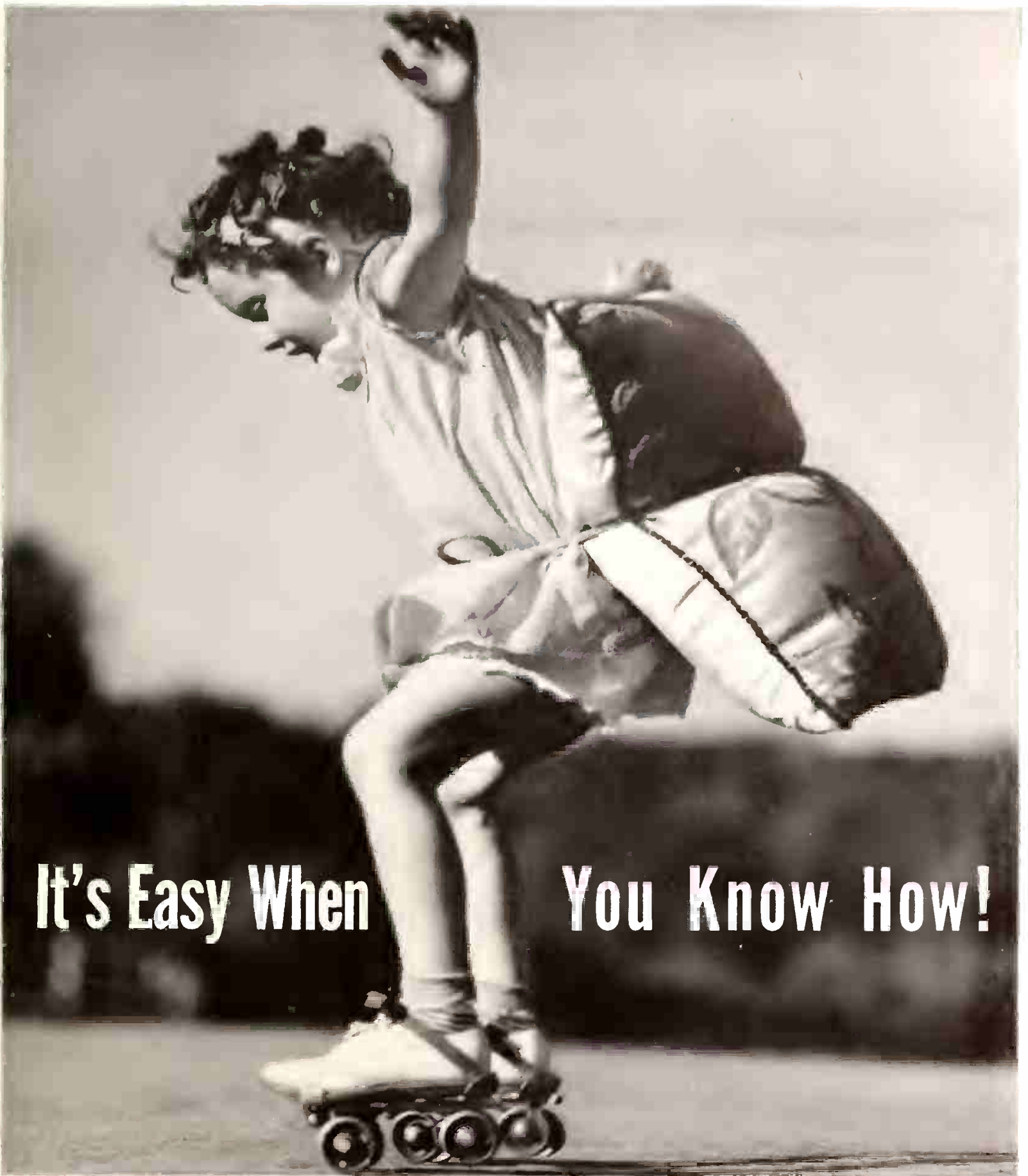
Radio and tv movie advertising, Pickman explained, generally come into play for about three to 10 days when the new film opens.

"We call it 'merchandising a motion picture,'" he said. "What we're doing is conditioning people—building the want-to-see. Where there's a definite plus, we localize an ad. Like, say Bryce Canyon appears in a Western—so, we tell 'em in Utah to go look for shots of their own scenery. Each movie's handled differently. Sometimes we don't work for a week, then we don't see daylight for 72 hours in a row because there's a rush job."

The rapid pace comes naturally to Pickman, who was once described by the employees of the Brooklyn *Eagle* as the "youngest newspaperman on six continents"—a title he earned by starting to work as a copyboy at age nine.

Pickman has also learned to relax upon rare occasions. A picture in his desk drawer shows him sound asleep in a terrace hammock at "Dottie's home in Balboa" . . . that's Dorothy Lamour, of course.

★ ★ ★



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 **Successful Farming** Magazines
 and Gardens

Cal Sales
Sez .



D
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F

YOU can't cover California unless you use KSBW-TV, Channel 8, Salinas-Monterey, California.

The rich central coast of California is covered exclusively by KSBW-TV, 422,709 TV sets, of which over 90,000 are unduplicated.

Consumer Income in KSBW-TV's Basic Market (which does not include all the unduplicated coverage) is equal to Phoenix, Ariz., PLUS Camden, N. J.

Ask Hollingberry.



CBS, NBC, ABC, DuMONT

SPONSOR BACKSTAGE



by Joe Csida

Film: television's "new business" dept.

At the beginning of the fall season we dimmed the lights in the seance room at our headquarters, gazed deep and long into our tv film crystal ball and did a *Backstage* of comment, observation and prediction concerning programing. On and off for the past several weeks we have again been locked up with the eerie blue and green lights and the spirit voices, but this time we used our special tv film business crystal globule.

Appeared therein, of course, the faces of friends who are practitioners on the producing, selling and merchandising side of the business, like Don Kearney of ABC Film Syndication Sales, Phil Williams of Ziv, Walter Schwimmer and numerous others. And their voices were the spirit voices. According to the *Backstage* ball, this is how the business side of the tv film industry shapes up:

Competition has reached its keenest, most dog-eat-dog point. Never since the first vidfilm was tossed on the market has there been as much product offered for lease by as many people via as multitudinous a number of deals as is the case today. And this competition is likely to reach even greater degrees of canine devouring brother canine.

Way up at the top of the heap a struggle of recently developed titans is taking place. Strangely enough (or perhaps not too strangely) the powerful networks (NBC, CBS, ABC) are not among the titans in this area of industry operations. For while all three of the tv webs (and particularly the first two named) have solid tv film operations with good product and capable sales and merchandising forces, the gargantua are, of course, Ziv TV and MCA TV. MCA's purchase of United Television Productions gave it the largest and most imposing collection of product in the field. And Ziv's accelerated and big-time production as represented by its Eddie Cantor series makes it either the reigning champ or the number one challenger.

Parenthetically, in the gradual evolution brought to show business and the advertising business by television generally, and tv films specifically, another noteworthy development might be mentioned here. In the booking field MCA's major competitor, of course, is the William Morris Agency. And while MCA has chosen to enter the tv film production and distribution business in a vast and superlatively aggressive manner, the Morris agency has steered clear of tv film production and distribution for the most part. The Morris

(Please turn to page 94)

Also see film section this issue page 47



Tex & Jinx 1:00-2:00 p. m.
 11:20 p. m.-12:30 a. m.
 Monday through Friday

selling by the stars...on WRCA

When you're navigating your product through competitive waters in America's No. 1 market, you'd do well to let WRCA's program-personalities help set your course.

TEX & JINX for instance. The glamor of their personalities, the interest and excitement of their two

Coffee — "How we feel about Tex & Jinx for Savarin is best told by the fact that we are their oldest sponsor. We are now on their program five nights a week in the 8th year of a very happy association."

S. A. Schonbrunn
 President

S. A. Schonbrunn & Co., Inc.
 Makers of Savarin Coffee

Beauty Aids — "Tex & Jinx introduced our new home hair stylist school with so much enthusiasm that we are signing up new students daily. We are especially pleased to have reached such a large audience of career girls. We certainly look forward to continuing."

Victor Vito
 President
 Victor Vito, Inc.

daily radio programs, and the warmth and sincerity with which they describe their sponsors' products—all combine to make them star-salesmen for a wide range of contented advertisers. The selling power of TEX & JINX keeps winning them enthusiastic testimonials like these:

Movies — "Tex & Jinx are without question two of the finest radio boosters of motion pictures in the New York area. Their approach is sincere and direct; and their loyal audience has learned that a Tex-and-Jinx endorsement of a film puts that film on their 'must see' list..."

Charles Einfeld
 Vice-President
 20th Century-Fox

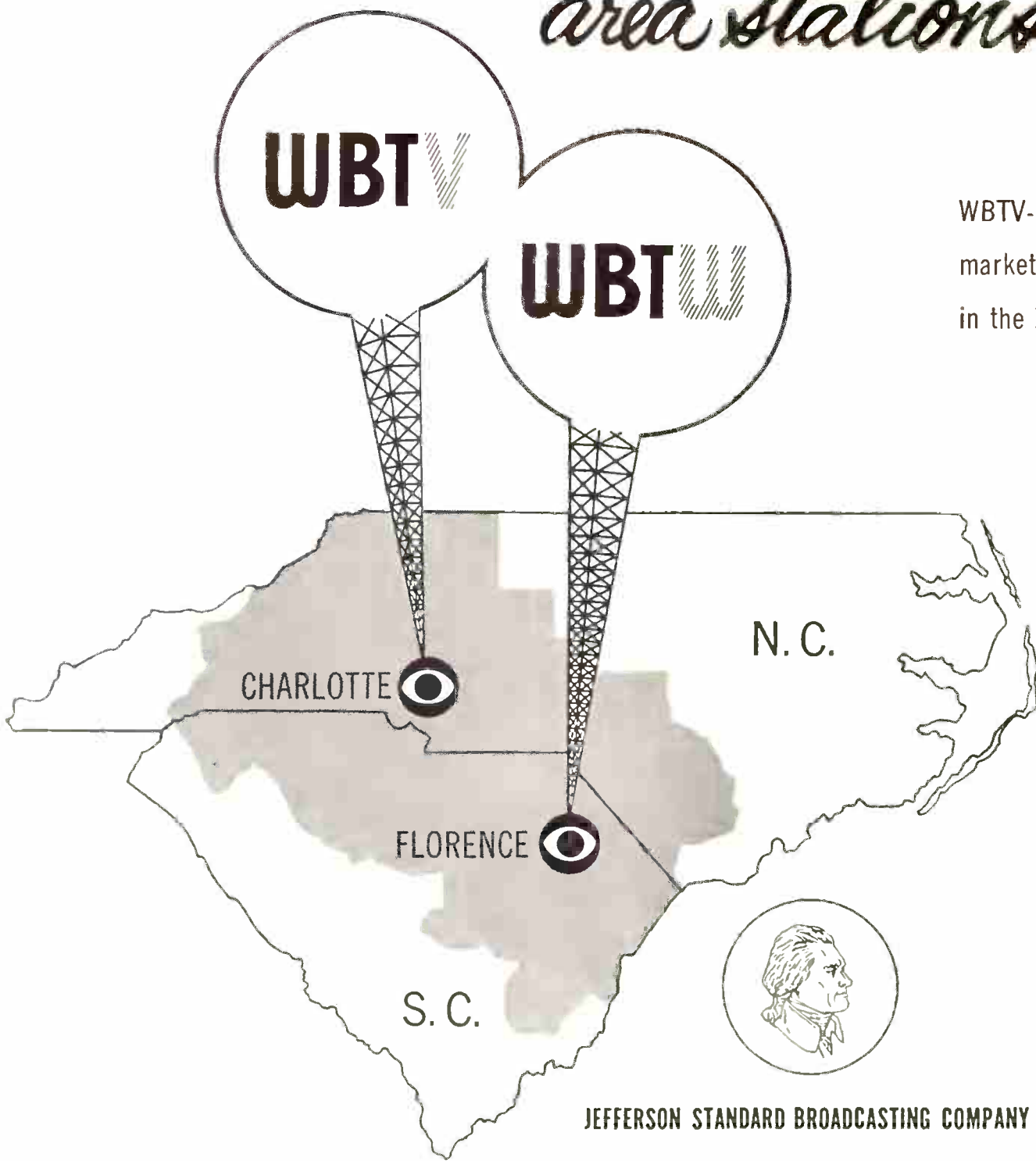
Beverages — "Tex & Jinx were extremely helpful in making No-Cal New York City's top-selling dietetic beverage. Their convincing delivery and believable commercials did much to help attain this goal. We have just increased our frequency schedule with Tex & Jinx for 1955."

Morris Kirsch
 President
 No-Cal Beverage Corp.

If your aim is to sell *more* of your product, *faster*, in the New York market—try selling by the stars on WRCA. Stars like Tex & Jinx. Stars with documented records of sales successes. Come aboard! Call George Stevens, Circle 7-8300 in New York. Or your nearest NBC Spot Sales office.

WRCA • 660
NBC Radio in New York
a service of
REPRESENTED BY NBC SPOT SALES

dominance **DOUBLED**
in the Carolinas with **2** *great*
area stations



JEFFERSON STANDARD BROADCASTING COMPANY

WBTW-WBTW combination creates market comparable to nation's 8th largest in the industry-mushrooming Carolinas

Advertisers have a rich stake in what's happening in the Carolinas.

The Carolinas are on the march economically, and two top-power stations—WBTW and WBTW—now service this upsurging selling market.

WBTW and newcomer WBTW can, as a combination, deliver 50% of the people in North and South Carolina.

Together, WBTW and WBTW create a market of 3,375,000 people, over \$3½ billion in buying power and \$2½ billion in retail sales—a TV market comparable to the *eighth largest in the nation.*

For complete details on how WBTW and WBTW truly measure up to "Dominance doubled in the Carolinas," call CBS Television Spot Sales.

Where will sales be after six months of television



Test in a nut-shell

PRODUCTS: B&M beans and brown bread

MARKET: 100-mile zone around Green Bay, Wisc.

MEDIA USED: only television

PAST ADVERTISING: almost none in area

SUCCESS YARDSTICK: sales, increased distribution

BUDGET: \$12,500

DURATION: six months

SCHEDULE: six minute announcements weekly

Blow-by-blow story of a tv test

SPONSOR will report sales results of B&M campaign as they come in during six-month effort to see if sales can be upped using tv only

by Miles David

A dream became reality for SPONSOR late last month.

For the first time in television and tradepaper history a test campaign began which SPONSOR will report to readers as the results happen.

Traditionally test campaigns are top secret, seldom revealed even years after the fact. But ever since SPONSOR started publishing eight years ago it has sought a chance to bring its readers the blow-by-blow story while a campaign was in progress.

The opportunity came when the Burnham & Morrill Co. of Portland, Maine, agreed to give SPONSOR exclusive semi-monthly reports on sales during a six-month tv test. (Agency is BBDO, Boston.)

The campaign began 21 January in a single Midwestern market. The products are B&M oven-baked beans and B&M brown bread. The objective: to see what television can do to pep up a relatively low-volume market.

B&M beans has high distribution in the area but sales volume is small relative to New England, home of the oven-baked bean. B&M brown bread has low distribution, only a trickle of sales. (Total wholesale sales in area: \$51,000.)

Prior to the campaign both products had virtually no advertising in the test

SALES WILL BE THE SUCCESS YARDSTICK

Figures at right show monthly wholesale sales of B&M beans and brown bread in first half 1954. SPONSOR will carry 1955 sales as they come in over six-month period. (Test began 24 January.) Figures for '55 will be carried side-by-side with '54 to give reader the box score at a glance. Note how poorly brown bread did in '54 and how sales are stronger in Area A, closer to the major city in the region, Green Bay



First six months 1954 sales of two sizes of B&M beans and one size of brown bread (by dozens of cans)

January*			1st half Feb.			2nd half
18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.

AREA A (50-mile radius around Green Bay)

1. MANITOWOC, WIS	60	30	50	25	20	
2. OSHKOSH, WIS.	50	25	50	10		
3. APPLETON, WIS.	100	40	50	100	65	70
4. GILLETT, WIS.				100	70	100
5. GREEN BAY, WIS.	310	70		160	60	20
6. MENOMINEE, MICH.	50		20	50		

AREA A SIX-M

AREA B (50-100-mile radius around Green Bay)

7. FOND DU LAC, WIS.	30	25				30
8. STEVENS POINT, WIS.	60	10		70	40	
9. WAUSAU, WIS.	40	5		50		
10. NORWAY, MICH.	70	75				20
11. SHEBOYGAN, WIS.	40	30		20	25	40
12. WISCONSIN RAPIDS, WIS.	30	10		30	10	

*January not included to show half month figures. Test did not begin until 24 January 1955.

AREA B SIX-M



PART ONE OF A SERIES

market, with the exception of sporadic mentions within multi-product newspaper ads by local stores.

The whole burden of the test is carried by television. Any rise in sales will be attributable to tv, since no other new form of advertising will be used for the duration of the test and no other new factors have been introduced.

As admen pointed out while SPONSOR was researching the All-Media Study, it's usually impossible for the national advertiser to correlate sales with advertising in any one medium. But for B&M and the readers of SPONSOR the rare opportunity is at hand.

Years of planning: The B&M test campaign will last six months. But it took over two and a half years to work out all the details of the test-in-a-goldfish-bowl.

Back in the spring of 1952 just after the NARTB convention, SPONSOR Editor-Publisher Norman R. Glenn and Haydn Evans, general manager of WBAY-TV, Green Bay, Wis., met at the del Coronado Hotel in San Diego for breakfast. Over their second cup of coffee, Glenn confided SPONSOR's long-held ambition to cover a campaign as it happened.

Haydn Evans listened enthusiastically. And, within a few months he was on the long-distance telephone reporting that he had an advertiser primed to cooperate in a SPONSOR-reported campaign. In the final planning, however, the advertiser in question decided to remain anonymous and to carefully shield his sales figures. A series of blow-by-blow articles became impossible. Nonetheless a test campaign was undertaken, designed to measure a television station's zone of influence. (See "How far out does a tv station sell" SPONSOR 3 May 1954, page 39. Results of this test are covered later in this report.)

It was not until Haydn Evans sold

W. G. Northgraves, advertising manager of Burnham & Morrill, on a completely open tv test that the present series of articles could be undertaken.

B&M agreed to furnish SPONSOR with its sales figures for Green Bay and the area within a 100-mile radius—on an exclusive basis. The month-by-month figures for the first six months of 1954 appear in the chart above. Figures for 1955 will be published in succeeding issues of SPONSOR as they are tabulated by B&M's broker in the territory, the Otto L. Kuehn Co. of Milwaukee.

Figures for the comparable period during 1954 will always be carried side by side with 1955 sales to show the reader tv results at a glance.

While no sales figures had been tabulated at presstime, Walter L. Kuehn, president of the Kuehn brokerage firm, told SPONSOR sales for January 1955 appeared to be up. Among the reasons in his opinion: anticipation of the tv campaign by the grocery trade.

Sales figures will be reported to SPONSOR from two zones: Area A, con- (Please turn to page 109)

March	2nd half March		1st half April		2nd half April		1st half May		2nd half May		1st half June		2nd half June		
oz. Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread	18 oz.	27 oz.	Bread
-	-	-	20	15	100	-	15	20	15	-	25	-	-	25	-
5	10	-	-	-	-	-	110	45	-	-	-	-	80	60	-
5	120	70	70	-	50	25	100	135	70	35	30	35	60	80	75
-	-	-	-	-	50	10	-	-	-	-	-	-	40	150	10
0	20	250	145	-	230	150	120	65	20	85	90	235	20	280	185
-	70	-	-	50	20	-	-	-	-	-	-	-	-	-	-

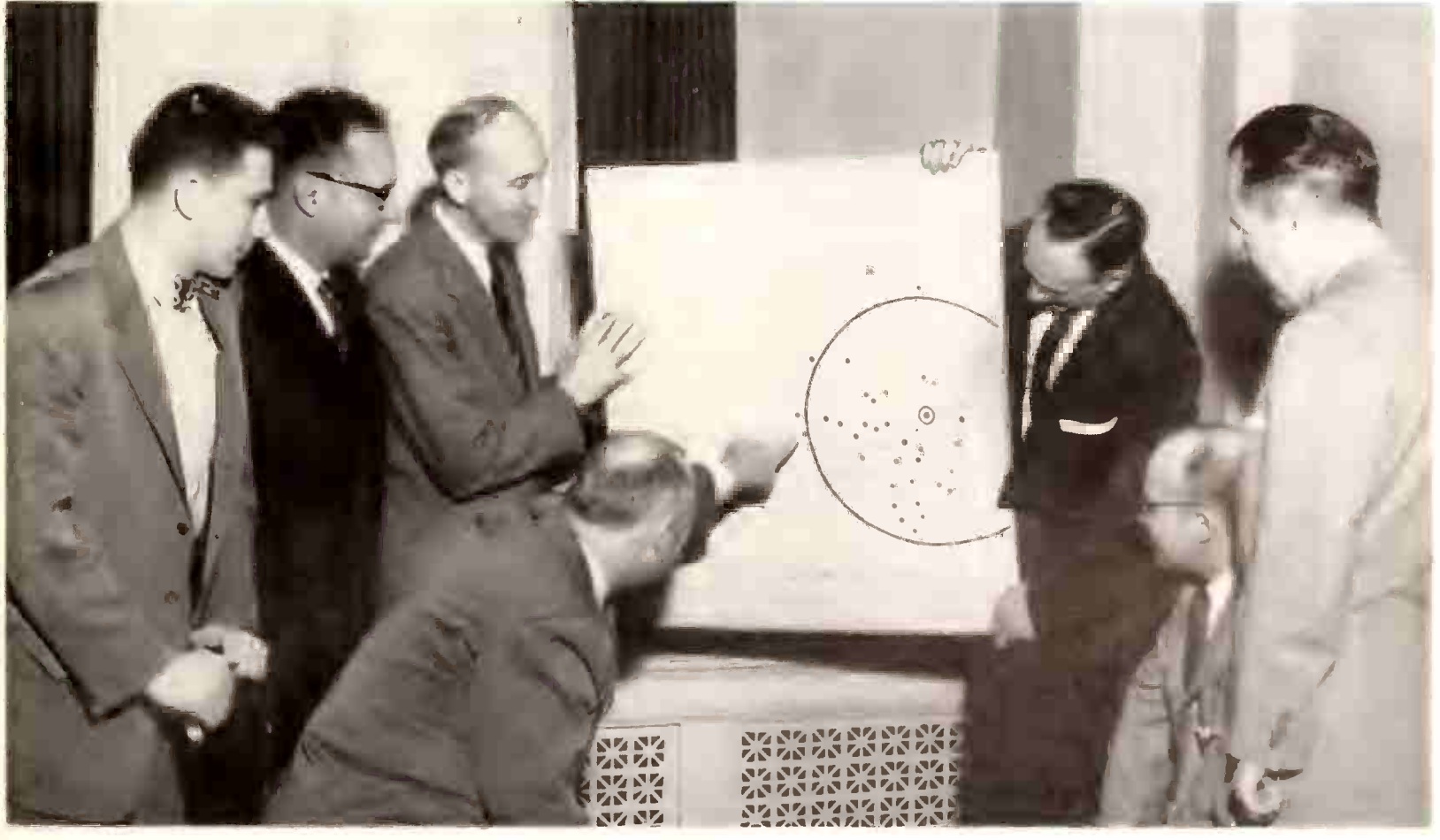
LS Beans, both sizes: 6,521 dozen. Brown bread: 380 dozen

5	-	-	-	-	50	-	-	25	-	-	-	-	50	-	-
15	-	30	30	10	-	50	30	70	35	-	90	60	-	70	90
0	-	-	-	-	50	-	30	35	-	20	70	-	-	100	30
10	-	-	-	-	50	75	-	-	70	100	-	-	20	70	-
15	20	-	-	-	40	30	50	20	-	20	40	30	75	55	20
-	-	30	10	-	-	-	-	30	10	-	-	-	-	-	30

ALS Beans, both sizes, 3,001 dozen. Brown bread: 130 dozen



WBAY-TV WHIPPED UP INTEREST IN TV TEST WITH MEETING FOR GROCERY TRADE. POINTING TO TEST AREA IS HAYDN EVANS





Esso: 19 years of radio news

Despite entry into tv, Esso has increased spot radio news budget.

It's now spending about \$1 million for newscasts over 52 stations

Nearly two decades ago Esso Standard Oil Co. began a spot radio campaign consisting of five-minute newscasts. The campaign is still going. And it's still growing.

In an era which has found many spot radio users diverting some of their radio budgets into television or other media, Esso continues to add radio markets to its news schedule. From an original list of 13 stations in 1935, Esso has expanded *Your Esso Reporter* newscasts to 52 stations, each of which airs the *Reporter* an average of three times a day. SPONSOR estimates that

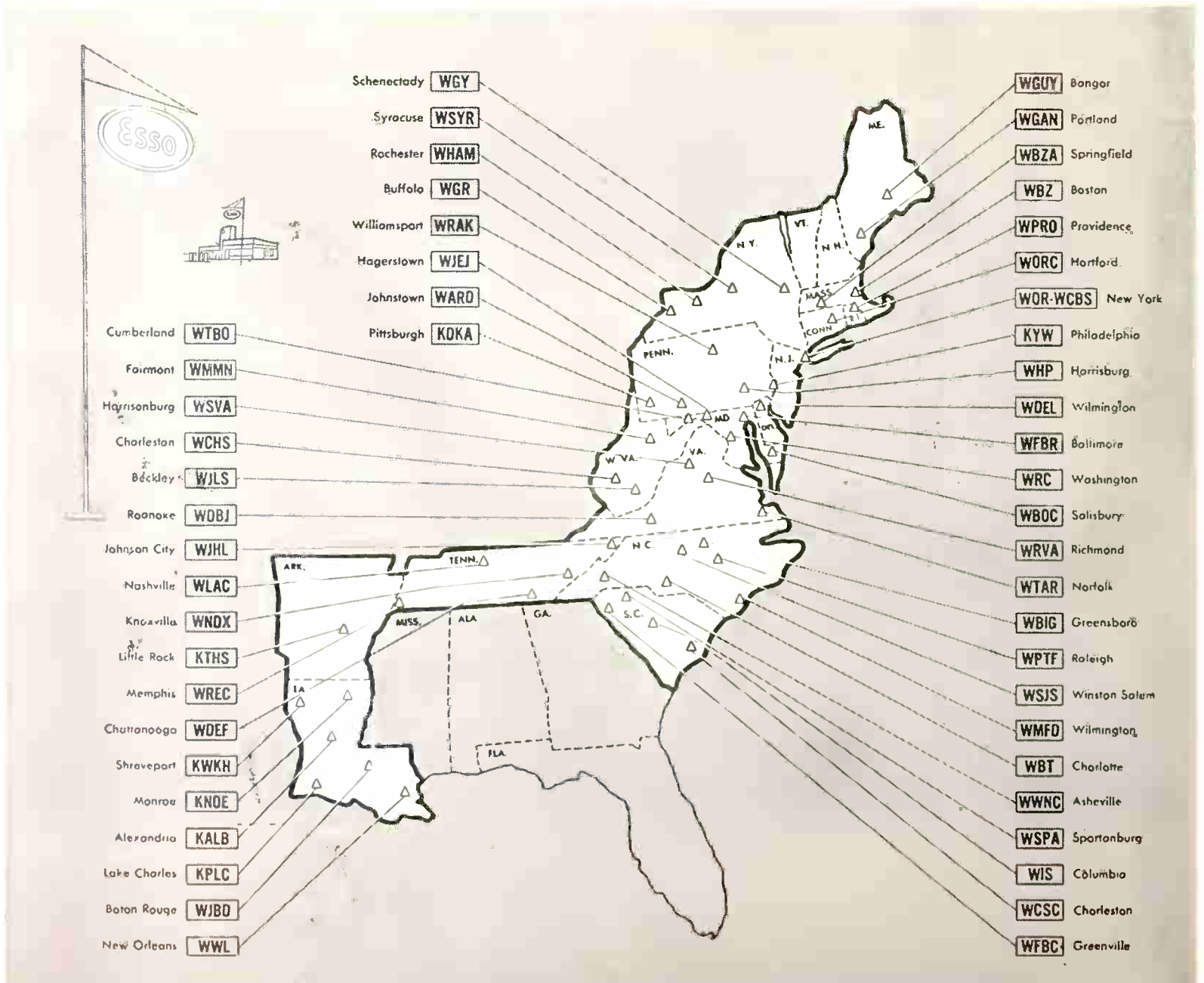
Esso currently spends more than \$1 million annually on the *Esso Reporter* for radio. And this doesn't include extra spot radio campaigns—like one now being carried on nearly 300 stations plus the 52 *Reporter* outlets.

Esso experimented with news on tv 15 years ago, now sponsors a tv version of the *Esso Reporter* on 16 stations and weather reports on two others. SPONSOR estimates the annual spot tv budget at about \$1.25 million. Bulk of tv money is new money—not diverted from radio. (In a future issue SPONSOR will tell the story of Es-

so's spot tv news approach and the lessons it has learned in translating its traditional radio fare into the visual medium.)

Esso actively encourages its dealers in smaller markets to use radio. It sends special kits to radio stations of less than 1 kw. tells the radio outlets how to get business from service station operators. Esso doesn't pay a nickel toward the time these independent service station operators purchase on local radio outlets, yet about 400 Esso gasoline dealers currently have schedules on more than 300 radio sta-

MAP SHOWS ESSO'S 18-STATE MARKETING AREA, LISTS 52 RADIO STATIONS AIRING AVERAGE OF THREE SHOWS DAILY



tions throughout 18 states.

For nearly 20 years Esso has had only one regular radio formula: news. *Your Esso Reporter* is the name given Esso-sponsored newscasts on all 52 radio and 18 tv stations. But the programs are locally produced. All Esso does is supply its stations with standard openings and closing and new commercials. It maintains close touch with over-all operation, however. A liaison man from Esso's radio-tv agency, Marschalk & Pratt Division of McCann-Erickson, New York, visits stations regularly. But neither Esso executives nor the liaison man attempt to tell the stations how the news should be selected or edited.

The *Esso Reporter* delivers substantial audiences. Nielsen ratings indicate the radio version is heard in 34.2% of all radio homes in Esso's 18-state marketing area an average of 5.8

case history

times per month. That's a monthly average of 6,323,000 homes hearing the *Reporter* for a total of about 37 million times. (Details later on how Esso is able to use national Nielsen ratings to determine its total local audience.)

Over the years Esso and Marschalk & Pratt have perfected their use of spot radio until today, the way they practice it, it's in about the same class as fine art. Not only does Esso get full horsepower from the news broadcasts themselves, but also the company gets more mileage through promotion given to Esso and the *Reporter* by stations.

Why spot? Esso's primary reason for using spot radio is its distribution area. Esso—a wholly-owned marketing subsidiary of Standard Oil Co. (New
(Please turn to page 104)

How stations promote 'Reporter'

When new Esso station opened in Portland, Me., WCAN 'Esso Reporter' covered event

WRCA, New York, gives show plug on its big Times Square spectacular moving sign

WNOX, Knoxville, broadcasts 'Reporter' from booth at Tennessee Valley A&I Fair

2A-sheet posters are used by some stations (like WSJS, Winston-Salem) in promotion

WWL, New Orleans, uses posters on outside of street cars to plug time show is on



WSJS RADIO

WHERE YOU'LL HEAR

NBC AFFILIATE

ESSO

NEWS REPORTER

4 TIMES DAILY



923

ESSO REPORTER

MON. - SAT.

12:30-5:30-10 PM

Wonderful

Wonderful

Listening!

TALENT AGENTS: what

Keep away from star names, concentrate on ideas :

by Ben Bodec and Alfred J. Jaffe

With a few advertisers already getting out their shovels to pay network tv stars next season, admen are casting about desperately for answers to the dual problem of rising tv talent costs and meagre prospects for substantial audience increases.

There is, admittedly, no easy solution. But there is a strong feeling that *something* must be done about talent agents calling the tune while advertisers pay the piper. (See "Talent agents: have they won control over tv costs?" in the previous issue.) A number of agency men told SPONSOR that they welcomed its efforts to focus on a workable solution.

The ad agencies are particularly frustrated while they contemplate, over the long term, the gradual slippage of program control from their fingers as the magazine format comes to dominate the network tv picture. Though there is a definite fear that the monopoly of star talent by the William Morris Agency and Music Corporation of America is helping to drive star prices out of line, there is also strong resentment directed at the networks.

The resentment is twofold. On the one hand, say admen, networks are bidding up talent costs and concentrating on battling the competition rather than paying attention to soothing the advertiser's headaches. On the other hand, the control over time slots and programming by the networks is limiting the advertiser's ability to control program costs.

Nevertheless, admen feel it is possible to moderate the obvious excesses of the rat race which always seems to accompany the star system.

1. The most common piece of advice offered was: keep away from stars if you possibly can. Said one agency radio-tv department chief:

"Many advertisers would be better off if they concentrated on shows built on ideas rather than names. On a

Are tv costs out of line?

Despite high prices paid for "marquee names" their cost-per-1,000 is low because of big audiences. Average cost of general variety shows in October was \$2.93-per-1,000 homes per commercial minute, according to Nielsen data. This was lowest of all program types on net video. General drama averages \$3.68

show with ideas names are expendable and very often not necessary. You may not get the biggest audiences in the world but are 20 rating points worth \$5 million? I don't think so. You don't even need people on your show. What about dogs? I'm not kidding. I understand one of the two dog shows has been coming in at little over \$2-per-1,000 homes per commercial minute. And that compares with the best."

A number of agency men specifically urged the use of more drama shows. Said one:

"One of the greatest accomplishments of tv has been its drama shows, especially the hour-long ones. It's no accident that most of them have been running a long time. And they do very well without stars."

Another agency man, speaking of dramatic shows, said:

"One thing I like about dramatic shows is that they're flexible. You're not stuck with a comedy star whose material may not be panning out or who's gradually being devoured by frequency. Each dramatic show gives you a fresh opportunity to attract a loyal audience. Of course, you have to keep up quality. But you're not stuck with one theme or one person. You can do comedy, satire, romance, mystery, practically anything."

The non-star shows commonly cited as examples of the direction in which advertisers can move are NBC's *Kraft Tv Theatre*; the two Edward R. Murrow shows on CBS, *Person to Person* and *See It Now*; CBS' *What's My Line*; NBC's *Mr. Peepers*. While it was acknowledged that well-known names are connected with some of these shows, it was pointed out that they are not high-priced names.

2. Advertisers, ad agencies and networks were urged to keep a sharper eye out for promising new talent and be willing to invest in a long-term development of such talent. A lot of ad-

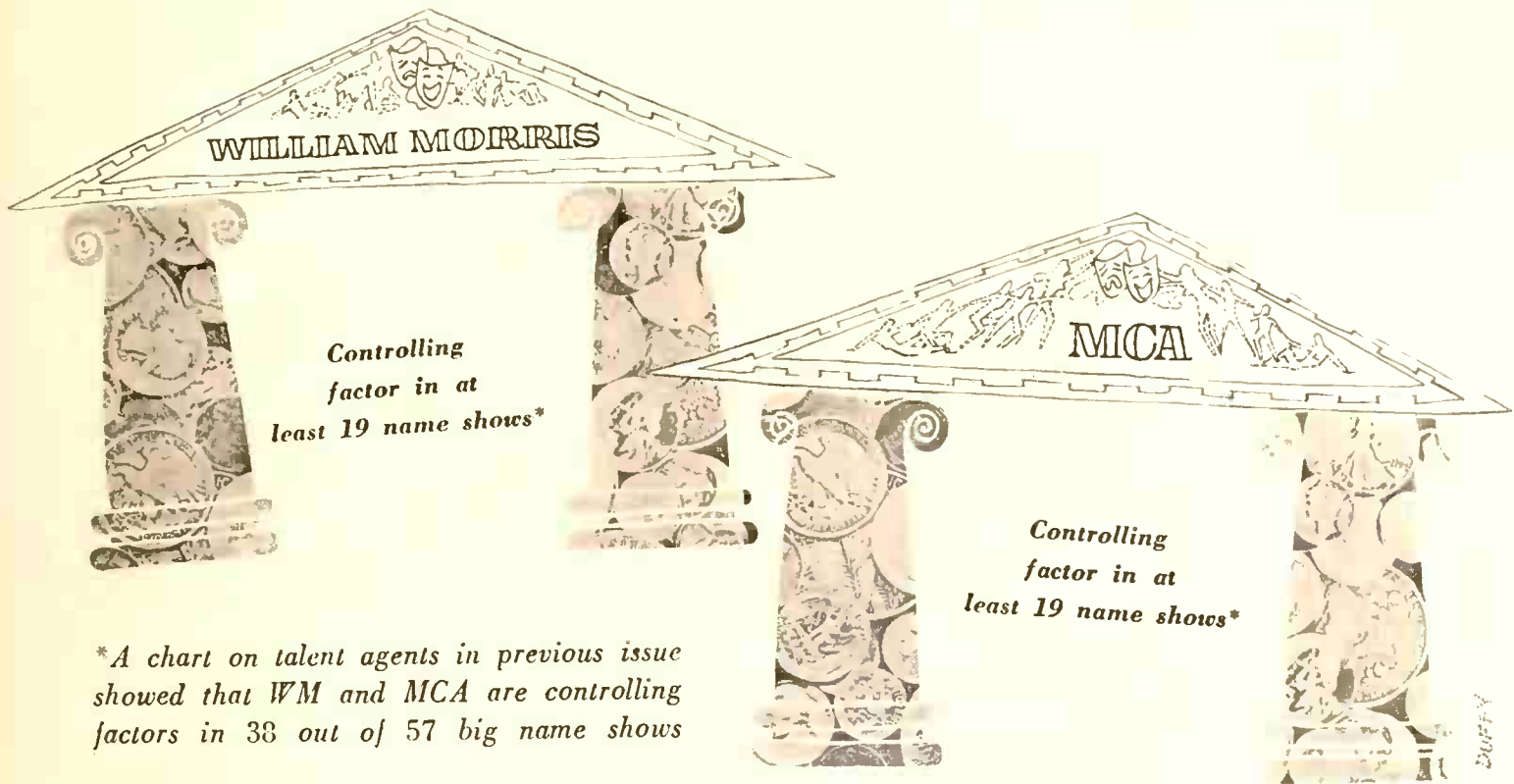
Imagination is best alternative to buying high-priced stars, say admen, who cite Ed Murrow's "Person to Person," "See It Now" as examples

More intensive scouting of night clubs (where Danny Thomas developed), other sources is urged to avoid reliance on a few big names



The alternative to paying their price?

ing, admen advise. But there's a catch: "If one pays, everybody pays"



*A chart on talent agents in previous issue showed that WM and MCA are controlling factors in 38 out of 57 big name shows

men feel that there is a shortage of top names on tv and that this shortage tends to raise the level of all talent prices asked by agents.

Most opinions laid the burden of scouting and signing new talent on the shoulders of the networks. This attitude, common among the ad agencies, exists with the realization that it will do nothing to regain for the agencies the kind of programming control they had in radio. However, a typical comment explaining the seeming contradiction was: "The networks have helped create this upward cost spiral; let them do something to push it down

again in the future."

The emphasis on new talent also carried over into new program ideas. Interest was expressed in the methods used by NBC's Pacific division in building new shows. What caught the eye of admen particularly was the opinion expressed by Frank Cleaver, the division's program director, that the common procedure of picking a star and then building a program around him should be ended in tv.

The Cleaver method, taken from the movies, where he once worked, is essentially a system of developing shows by stages. It avoids the alternatives of

turning down an idea cold or laying out \$30,000 or more for a pilot film. It starts out with a writer getting paid for an idea, additional pay for a first draft of the program and further payment for revisions, if necessary. Only when this point is reached are auditions held for talent.

Because of the economy of this method, the division now has more than 40 "programs" in various stages of development. If every idea accepted under the either-or method was made into a pilot only 10 to 15 new program ideas could be undertaken, according
(Please turn to page 107)

ine in agency-produced shows (SSCB's "City Hospital" as casualty) is limiting power to control costs, agency men say

Panel shows, such as "What's My Line," prove to admen that a popular show doesn't have to cost a lot of money. Show is one of cheapest on air



xxx Madison Ave., New York

TO: x x x x x x x x

FROM: x x x x x x x x

RE: Spot radio recommendations

January 15, 1955

x x x x:

Here's why we were talking spot radio to you the other day. You've been out of radio for a couple of years, but we feel this is the time for you to reevaluate the medium. You've got to stretch your budget across two products and a lot of markets. With spot radio you reach customers of both products at a low cost-per 1,000.

Here's what your \$xxx,xxx budget will buy:

1. Schedule: For your men's product, late-evening, early-morning announcements. For your women's product, daytime announcements and participations to reach housewives and young mothers
2. Frequency: No less than 20 announcements a week per market, considerably more than two years ago. No less than 13 weeks on the air to get full impact of audience turn-over on stations
3. Markets: Cover your entire distribution area, including big metropolitan centers. There are more radio-only homes in such tv areas as New York, Chicago and Los Angeles than in dozens of smaller radio-only markets. Attached is our list of 65 markets suggested for your spot radio campaign

ABOVE MEMO, FROM ONE OF TOP 20 RADIO-TV AGENCIES, IS NOW BEFORE CLIENT; RADIO RECOMMENDATION SHOWS TREND

Spot radio: off to fast '55 start

A SPONSOR survey of reps, 25 radio-tv agencies reveals upsurge in spot radio buying, reevaluations of buying strategy

The memo above may be a sign of the times in spot radio. It's a faithful though carefully shielded version of a recommendation one of the top 20 air agencies made to a client. The agency urges the advertiser to come back to spot radio heavily--after a two-year hiatus.

A SPONSOR survey indicates dozens of similar recommendations are circulating today. It all adds up to a resurgence in spot radio interest with more account activity during the first few weeks of 1955 than in the compar-

able period around the start of '54.

The memo above is in tune with thinking today for other reasons. It proposes:

- A schedule spread over both day and night.
- A higher frequency than the account ever used in past spot radio campaigns.
- A campaign of at least 13 weeks' duration.
- Use of major tv markets which the account had tended to exclude in some past spot radio campaigning.

It's apparent as you talk to the buyers and sellers of spot radio today that this is the pattern which has begun to develop for dozens of accounts. SPONSOR spoke to buyers in 25 agencies and most of the leading reps in this latest survey of the spot radio scene. (See report last issue, 24 January, on selling methods in use this year: "Big 1955 push for spot radio," page 38.)

Not all the 25 agencies surveyed evinced increased interest in spot radio. Nor did all the reps queried feel that valid forecasts could yet be made

for a big 1955.

"Still too early to draw conclusions," said one rep, "we've still got a tough fight."

"You can't count December. It's not a typical month," said Y&R's Frank Coulter, but he added, "I think spot radio will have a big 1955. Tv costs have gotten to the point where an advertiser must either sacrifice frequency or reevaluate radio."

A sufficient number of clients have gone on the air during the past few weeks with new and different spot radio campaigns to indicate that spot radio is being reevaluated. Briefly, here are some significant characteristics of 1955 spot radio buys to date:

1. There's the return to long-range radio buying. "More advertisers have come to recognize that the medium must be used steadily," comments Robert E. Eastman, John Blair & Co. v.p.

Among clients buying on a 52-week basis is Vaseline Hair Tonic (through McCann-Erickson). This advertiser began using spot radio in January 1954, dropped magazines in order to go into the air media. This January

status report

the firm again bought spot radio on a long-range basis and with an increased budget.

Atlantic Refining and the Insurance Co. of North America (both through N. W. Ayer) bought spot radio schedules for 1955 on a 52-week basis. Says Bill Croasdale, Ayer timebuyer: "There's no appreciable change this year, except that we're adding markets to our 1954 list, and we're buying on a more long-range basis this year."

2. More advertisers are buying higher frequency schedules than ever before. "They have found that spot radio makes frequent daily advertising exposure economically possible on a long-range as well as short-range basis," says Jack Hardingham, Headley-Reed's radio sales manager.

Barbasol (through Erwin, Wasey) began a 20-week campaign on 10 January, after having been out of spot radio for some three years. The ac-

count is using 30 announcements weekly in New York, 20 weekly in Chicago and plans to increase its frequency in Chicago.

"We went back into spot radio because we felt the medium gave us better coverage and more frequency for our budget than any other medium," says Keith Shaffer, agency timebuyer for Barbasol.

Late last fall, P&G, for Tide (through B&B), tested high-frequency in spot radio in a set area in order to correlate sales with the number of announcements used. Schedules ranged from 100 to 400 a week, and, although sales results have not all been tabulated as yet, P&G is expected to maintain or increase the level of its spot radio spending in 1955.

Nestlé's Instant Coffee (through Bryan Houston) bypasses television in 28 out of 35 markets to buy high-frequency radio campaigns for special price promotions. Nestlé's Instant is using spot radio differently this year than last: short waves of high frequency, that is some 50 announcements a
(Please turn to page 102)

These are among buyers who have clients active in spot radio



MacDonald Dunbar, Ted Bates, buys powerhouse stations for Carter Products for big cities



Vicki Gundell, Bryan Houston, buys frequency for Nestlé's Coffee for special promotions



Bob Wulforth, D-F-S, buys small-town coverage for Gold Medal Flour, a GM product



Larry Donino, Kenyon & Eckhardt, buys big-city radio for Nabisco's 100% Brand Cereal



Peter Bardach, FCGB, uses day and night radio for Rheingold in Eastern markets

Croasdale, N. W. Ayer, buys to Atlantic Refining's schedules in January

Steve Suren, SSCB, buys daytime announcements for Filbert's Margarine for 26 weeks

John Marsich, Kudner, buys radio for special General Motors short-range promotions

John Widholm, Lennen & Newell, uses radio to introduce Old Gold Filtertips in new cities

Anita Wasserman, Lawrence C. Gumbinner, bought 40 radio markets for Q-Tips in January



QUOTES SHOW RANGE OF REACTIONS TO 4 A'S RECOMMENDATIONS

“The report is an excellent and positive step forward in cementing station-agency relations. . . . However, the section regarding rates is not so positive as it might be. Certainly it is the function of the agency to secure for its client the most favorable rate possible in each time buy. It is not, however, in my judgment, the function of any agency to encourage stations to quote rates which are unpublished—or may even represent a bid for business by playing one station off against another. I have personal knowledge of several instances where reputable agencies have whipsawed station against station by claiming their ability to secure unpublished prices for time. This can only result in further pressures being brought to bear on stations and consequently further lowering of the agency's impression of radio. It sets station against station in open price competition which may temporarily be to the advantage of the advertiser or agency, but which in the long run can only work to the detriment of all radio. Therefore I would like to see the section on Rates state positively that all agencies should not seek rates which are not published. As a matter of fact, as most agencies realize, there is great danger to any agency which buys from unpublished rates, since that agency has no assurance that it has received the lowest rate possible. As a code, the report is fine, but does the 4 A's intend to implement it? Will broadcasters who feel that the code is being violated by a particular agency have any recourse? Does the 4 A's, by any chance, propose to allow its Broadcast Media Committee to be the place where broadcaster grievances could be referred so that the 4 A's could investigate such grievances? And would the broadcaster who resorted to notifying the committee be protected from identification? It seems to me that this code needs implementation. Such a procedure as outlined in the above questions might accomplish just that. If all stations who had a gripe about the way they were treated in regard to the provisions of this code would write the 4 A's no formal machinery might even be needed. *Benedict Gimbel, Jr. Pres. WIP, Phila.*”

* * *

“I believe this is a needed and valuable policy statement. It will certainly work to the advantage of both media and agencies as time goes along, especially if the statement is given the widest possible distribution by agency principals and media owners. We have long had a similar expression of policy for print media and it has been most beneficial through the years. I believe it vital that everyone in the industry concerned with broadcasting read the language carefully and, above all, take it seriously and live up to the ethical standards which it clearly states. *Wm. R. Baker, Jr. Bd. Chmn. 4 A's and Benton & Bowles.*”

* * *

“I am in full agreement with regard to (1) publicity, (2) programs and commercials and (3) operating in the public interest. As to (4) rates and (5) merchandising cooperation, I am in substantial agreement with some qualification. While I agree that the agency is bound to seek for its client the lowest rate available for any class of advertising, I do not agree that it becomes the responsibility of the advertising agency to encourage the broadcasters to publish any special rate they may make. While I agree that as a matter of ethics and good business, whatever rate is made to one should be made available to all, it is my opinion that the responsibility rests with the broadcaster to make this known. In my opinion it would be presumptuous of the advertising agency to tell a broadcaster to do it. As to merchandising cooperation, I agree that the advertising agency may accept whatever merchandising cooperation a broadcaster makes available. However, I do not necessarily agree that agency people should not demand or encourage other services. It then becomes a matter of determining what are excess services or what free services are not a proper function of broadcasters. Here, too, I think the responsibility rests with the broadcaster. Because of the variance in merchandising services offered by stations, including the fact that some stations offer none, I think it is the responsibility of the merchandising agency to try to get from any broadcaster such merchandising services as are maximal with the stations that do make these merchandising services available. *Emil Mogul, President, Emil Mogul Company, Inc.*”

“... It is regrettable, and I might add embarrassing, that a situation exists in which the 4 A's has to put into print these recommended 'rules of the road' for broadcasters. The many items covered . . . are really the provinces and obligations of the radio stations themselves. Responsible broadcasters run their respective businesses and stations with the highest of integrity and adhere rigidly to sound business practices. . . . For these broadcasters, the recommended practices, as proposed by the 4 A's are superfluous and unnecessary. Other broadcasters, for whom these practices have been published out of necessity, should immediately take steps to correct their operations in an effort to bring them in line with these 4 A recommendations. . . . If each broadcaster complies, [this] will do much to raise radio from its present day 'left-over' status in advertising budgets to that of a primary medium. . . . *E. O. Wayne, Sts. Mgr., WJR, Detroit.*”

* * *

“The recommended Practices of AAAA is an important contribution to the improvement of the already excellent relations between this important group of buyers and the sellers of the radio industry. It goes about as far as any group can agree to go. Most of the minor irritations that exist in the relationships of agencies and broadcasters are beyond the scope of a document like this because they stem from the manner in which an individual agency runs its own shop. *Kevin Sweeney, Pres. RAB.*”

* * *

“An agency has no choice but to accept a good deal if a station offers one. It is obliged, in fact, to seek one on behalf of its clients. However, demands are out of order. We think we adhere to the recommendations but such codes perform a useful function. They set up standards that you try to live up to. The 4 A's document should be circulated widely within agencies, and discussed. It might well be utilized at training meetings. *Lloyd Baillie, Vice Pres. Head Plans Board, SSCB.*”

* * *

“... A credo is only as strong as the will of its participants to hold to it. Freedom of interpretation should exist, but full and complete consideration must be made of other participants' views. But tackled with the right spirit and complete sincerity by all concerned, the 4 A's recommendations are to be highly applauded. *Jos. J. Weed, Pres. Weed Television Corp.*”

* * *

“Most agencies are behaving themselves. We refused the radio billing of a client a few years ago who wanted to buy off the rate card. But it is an agency's duty to its clients to look into any packages stations submit. Both parties, in other words, should abide by the same code. Our position must be that we are entitled to the same deal as anyone else. It is our experience that the best stations usually will not make a deal. The station which starts out by offering too much to one agency may finally wind up unable to supply anything. Stations can do much toward setting up desirable agency relations by sticking to their guns. *Whitney Hartshorne, Off. Mgr. Erwin Wasey.*”

* * *

“We think the recommended practices for ad agency people in their relations with broadcasters as approved by the AAAA is a significant and constructive step. It is further evidence of the important progress that is being made in client-media relations, and we feel the program will have highly beneficial effects within the industry. *J. L. Van Volkenburg, Pres. CBS TV.*”

* * *

“A station whose sales practices approach those employed in an oriental rug bazaar is digging its own business grave. They deprecate their own media and certainly make no friends. Agencies who look for the 'deal' buy are in the same category and project themselves into a precarious position with their clients. . . . *Thos. B. McFadden, V.P. Dir. NBC Spot Sales.*”

(Quotes continue page 111)

Reactions to 4A's radio-tv stand

Rate and merchandising statement wins approval, but also raises questions

“This is terrific, a great help to stations in stiffening resistance to deals.”

“They’ve come out in favor of motherhood and country.”

“We like it, but why can’t they put some teeth into it?”

These three quotes, composites of statements made to SPONSOR, sum up broadcaster reactions to the American Association of Advertising Agencies recommendations against special rate deals with stations and other improper business practices. The recommendations, first ever to be published by the 4 A’s on relations between agencies and broadcasters, appeared in full in the last issue of SPONSOR.

Summed up, broadcaster opinion had these facets:

1. There was wide agreement that no matter how many codes are issued or statements promulgated, the buck rests with individual stations. It’s their responsibility to operate on a firm-rate basis and nothing can do more good than broadcaster resolve to operate without barter, station men and reps agreed.

2. However, some suggested that the 4 A’s could help to relieve what was regarded as unfairly severe pressure from agencies by putting teeth in its recommendations. Bernard Gimbel, president of WIP, Philadelphia, suggested the 4 A’s radio-tv committee could act to hear station complaints. He feels station suggestions could be used as a guide for the committee in its action, without identification of the station. (See statement from Gimbel on page at left.)

3. Station representatives stressed that the problem of rate deals went far beyond the matter of bargaining for special prices. There’s strong feeling among many reps that the problem of dual station rates—national as well as local—is a growing menace to both the broadcasting industry and agencies. Robert Eastman, John Blair executive v.p. and chairman of the Station Representatives Association committee on rates told SPONSOR: “Up to 50 major

national advertisers have been trying to get local rates in radio through distributors and retailers.”

SRA believes the solution lies in establishment of a single rate system. In the meantime, Eastman urges that the 4 A’s take a stand against efforts of advertisers to obtain local rates. Implicit in rep warnings to agencies on the issue is the possibility that agencies will suffer if the advertiser seeks to place his national spot campaign on a local basis.

4. Some of the not-to-be quoted comments indicated the heat of the

agencies observe the code anyway. They point out, however, that agencies are duty-bound to seek out the best rate and merchandising possibilities for their clients, that they would be foolish to turn down a good deal offered by a station. One agency president, Emil Mogul, said that it is “presumptuous” of agencies to advise stations to publish all rates, though like others, he wants to be assured he is getting the same treatment as competitors.

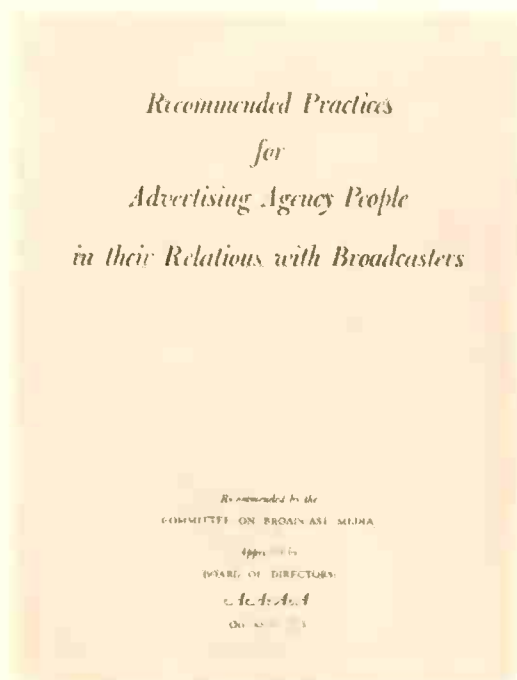
2. Agencies universally want to be assured of getting a deal as good as the next fellow’s, which is why, says Erwin Wasey General Manager Whitney Hartshorne, “the station that starts out offering too much to one agency may finally wind up unable to supply anything.”

3. In the long run, say ad men, the rate-cutter cheapens his station.

4. Agency heads believe the code can have a long-range salutary effect as a standard setter, but that it will require education on the subject within agencies to produce results.

5. Most important of all, in the view of a 4 A’s director and big-agency topper, is the fact that “the major purpose of the recommendations is to encourage the broadcasters to run the kind of business they should.”

SPONSOR queried all segments of the industry, and received replies from broadcasters, agencies, representatives, trade associations. Respondents range from William R. Baker, Jr., Chairman of the Board of the 4 A’s and of the Benton & Bowles agency, to non-4 A member Emil Mogul, whose agency has been in the forefront of the dispute with reps over efforts to get local rates for his Rayco account. Among the most skeptical of respondents is William Caskey, General Manager of WPEN, Philadelphia, who writes that the 4 A statement will hardly solve anything by merely “purporting to wish that this situation would go away.” Statements begin on the opposite page. ★ ★ ★



Copies can be obtained by writing to 4 A's. Recommendations were in 24 Jan. SPONSOR

issues stirred by the 4 A's. Said one rep: "There's a tv code on programming but how many low-cut gowns do you still see? I'd estimate that about 2,500 radio stations out of the 2,600-plus are guilty of special deals. And all agencies demand deals when they can get them. The 4 A's recommendations are meaningless. The guys who sit on the board just don't know what's happening."

Agency reaction can be summarized in these highlights:

1. Agency men say that better agen-



PART TWO
OF A THREE-PART SERIES

Are

Look-alike tv plugs weaken

There once was a millionaire named Obvious Adams. He got that way by solving everybody's big business problems through a method overlooked by most of his fellow men. He did the obvious.

Doing the obvious is no trick with us television copywriters. It's the easy way out. Often a fairly safe and sound practice to boot. Trouble is, after a time we all get so confounded sound in our thinking we begin to look alike and talk alike. And our commercials do, too.

So what's the answer? Avoid the obvious? As far as the video portion of our commercials is concerned, perhaps this is the road to recognition. It takes guts for a copywriter to follow it. And the fewer who have the guts, the better for those who do.

Research today provides a pitfall for the copywriter inclined to lean on the picture-cliché. Certain research has now provided some generalities about food commercials: "If you're selling food on tv, show somebody eating it." The implication is that blunt, so it doesn't take brains and daring for any copywriter to comply.

But wait a minute. In my own private list of Three Great Food Commercials now on television, only one shows anybody eating. In that one, a little girl is devouring a hunk of cake as big as her head. But there's a twist. No awkward posing here. She's got it smeared all over her face. She knows and the viewer knows she's enjoying that cake.

Then there's the weekly series of cheese commercials, shot entirely in

closeup, casual voice-over, showing luscious ways of serving cheese with other foods and by itself. Nobody is eating it on camera, but my wife is drooling on sofa.

And what about that slice of rye bread which eats itself away, bite by bite, in 20 seconds? Looks delicious without anybody to stare me down as he eats it.

This is no brief against showing characters eating food in food commercials. It is a brief for avoiding the obvious—for working harder to create new and different visual sequences that could prove to make your sales messages all the stronger. But once you achieve it, don't rest for a minute. Others will follow, so keep on the move.

Properly applied, modern-day television research can be valuable to a copywriter. Improperly applied, it can make him picture-lazy. Those who apply it improperly are those who are

slaves to generalizations from research findings. If research, for example, observes that from a group of food commercials tested, those which contained eating scenes scored highest, it is not always accurate to conclude that future commercials should necessarily picture eating scenes. No research can ever offer a formula to creativeness—and research experts are the first to admit it. No research can ever give a copywriter that one great visual idea that will set him above and beyond his competitors. It's only after he has the idea, and expresses it in an actual commercial, research can move in and tell him how great—or how lousy—it was.

From the picture point of view, many tv commercials featuring on-camera personality selling really get lazy. Often you are forced to begin with three constants: (1) your product, (2) the man or woman who sells it, and (3)

(Please turn to page 98)

LAST ISSUE (24 Jan.)

Are tv commercials getting word-lazy?

COMING (21 Feb.)

Are tv commercials getting talent-lazy?

Arthur Bellaire, author of this series, is v.p. in charge of radio and tv commercial copy at BBDO. In his three articles, he deplores the various imitative ruts into which he feels most tv commercials have fallen. Here, he points out trite scenes, poses, camera angles in video plugs which have by now become "picture-clichés." He offers suggestions for fresh variations, makes plea for more imagination

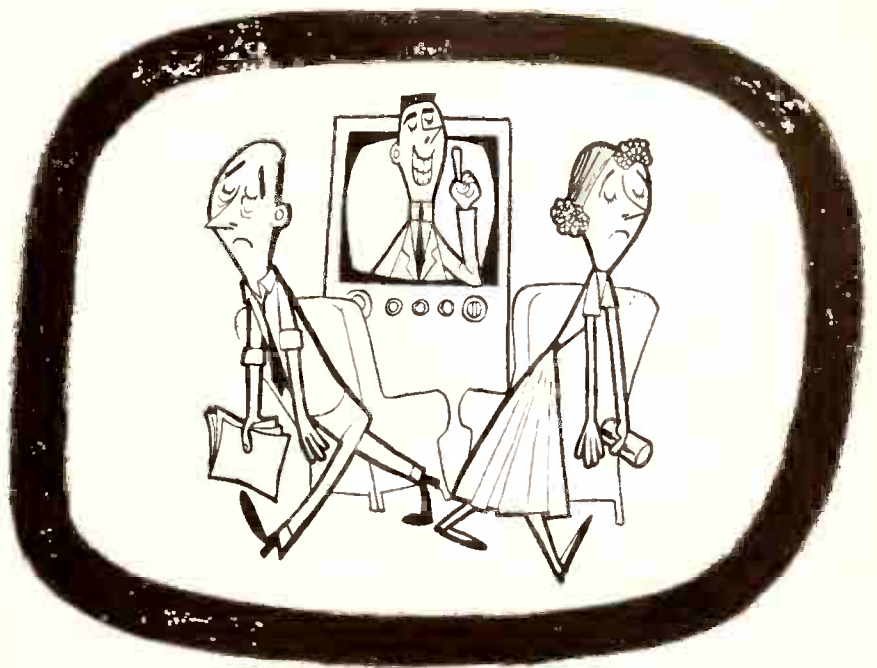


Commercials getting picture-lazy?

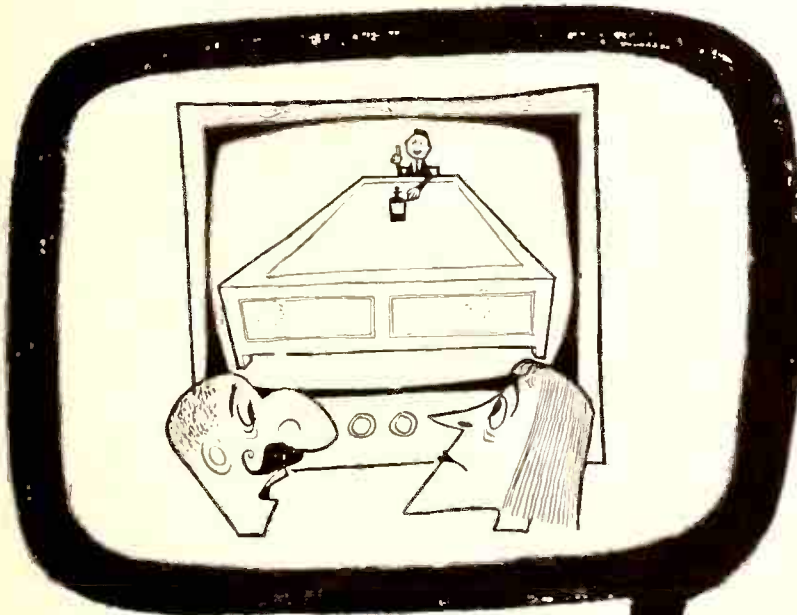
Messages says Art Bellaire. Copymen must seek new, different visual ideas



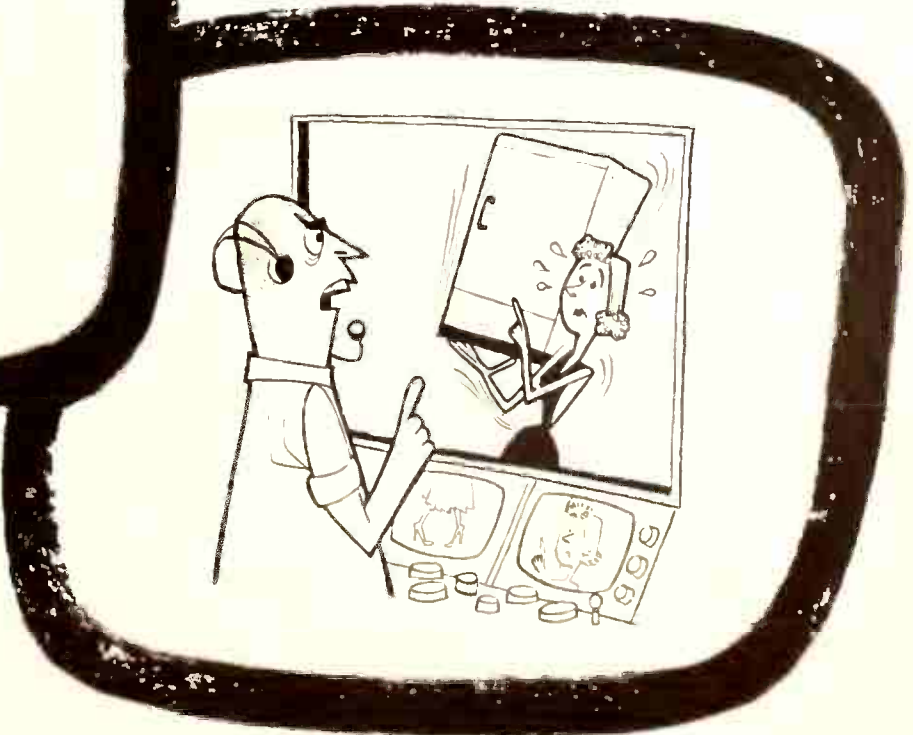
Avoid the obvious. In food commercials, it isn't necessary that the food be eaten. It can be effectively presented and sold in other ways



Usual voice-and-face approach shouldn't be expected to hold viewers still, compete with between-the-acts toilet habits. Use originality



Announcer-behind-desk should not be over-used. It is inexpensive but it is possible to spend even less and still be more interesting



Steer away from trite poses when showing someone holding your product. No one ever went wrong showing product in clear

"a filmed version of 'Hit Parade' . . . but it's got far more in terms of style and class which is saying a lot . . . everything about the show spells quality . . . a sure fire vehicle for any type of sponsor be it institutional, hard sell or any other."

VARIETY



Brand New but already snapped up in 20 markets by top quality advertisers like:

PACIFIC TELEPHONE
(California, Washington & Oregon),
UNION PACIFIC RAILROAD,
TOWN TALK BREAD,
KINGSBEER,
WORTHERN BANK & TRUST,
PEOPLES TRUST & SAVINGS.

OFFICIAL FILMS, IN

This is

26 Glorious First Run Half-Hours

Music to the ears of discriminating regional and local sponsors searching for a new TV show that spells

Magnificent Entertainment
and **SALES!**

Starring Hollywood's most attractive, newest singing sensations JOAN WELDON and BYRON PALMER and one of the country's favorite recording groups—THE PIED PIPERS.

Produced by Jack Denove, who supervised the start of "Your Hit Parade" on TV, MUSICAL DIRECTOR—Nelson Riddle. CHOREOGRAPHER—David Lichine.

Each Song Fest of all-time favorites are spectacular production numbers inspired by a heartwarming theme such as "SHOW BOAT DAYS" . . . "ACADEMY AWARD WINNING SONGS" . . . "THE ROARING TWENTIES" . . . "SALUTE TO LATIN AMERICA".



"... probably the best musical show ever done either live or on film for television."

BILLBOARD

"... the brightest, most tuneful, most scenically imaginative half-hour of music yet brought to TV."

SAN FRANCISCO NEWS

"At last television is presenting a top quality musical show... you'll come away shouting."

SAN FRANCISCO CHRONICLE

MAKES GREAT PRIDE IN PRESENTING FOR TV

Your Music

Films of the Songs America Loves Best



Never before such...
Superlative Singing, Entrancing Dancing,
Superb Staging.
**IT'S THE FUN SHOW OF THE YEAR
FOR THE WHOLE FAMILY!**



Don't delay.

Strike it program-rich while YOUR area is still available.

WRITE! WIRE! PHONE!



OFFICIAL FILMS, INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • Minneapolis • St. Louis

America's leading distributor of Quality TV Films

THE STAR AND THE STORY • MY HERO • COLONEL MARCH OF SCOTLAND YARD
SECRET FILE U.S.A. • TERRY AND THE PIRATES • TUNE-O • TOWN AND COUNTRY TIME

THE CRITICS TALK

about that terrific new musical film show

"EDDY ARNOLD TIME"

says Billboard: "'Eddy Arnold Time' shapes up to be one of the highest potential TV film vehicles. There's no doubt that this show will stack up as winner and possibly rank as another Liberace.

"The show follows a definite format with a unique utilization of a music base flavored with a story line. It seems to this reviewer

that several innovations production-wise, will prove standard operating procedure for this as well as many other shows using songs and music.

"All in all, the show rates as one of those few which are ideally suited for a million and one sponsors, and this probably is going to be the least of the worries confronting the property."—*Steve Schickel*

says Variety: "This series has a lot of things going for it in the admittedly rugged musical telepix sweepstakes. It marks the telefilm debut of Eddy Arnold, whose name needs little pre-selling what with his RCA Victor recording sales now at the 30,000,000 level... And while Arnold, and rightly so, is the kingpin, it's more than a singleton effort, as he's aided and abetted by a worthy supporting cast in the

person of Betty Johnson, a pert, telegenic lass with pipes to match, the Gordonaires, a real pro vocal quartet, and Hank Garland and Roy Wiggins, guitar specialists...

"With host Arnold projecting potently throughout, this project has a folksy appeal that escapes the strict country and western idiom without alienating the c&w fans. It could well be the first big telepix winner bearing the Windy City dateline."—*Dave*

says Janet Kern: "The producers will have the show sponsored and on the air in time to cash in on the mammoth January publicity drive which RCA-Victor is planning in celebration of Eddy's 10th year with them.

"The show may have a good chance to make TV film history of the Liberace sort.

Arnold has sold over 30,000,000 records in the 10 years (none of his discs has sold less than 250,000 copies). When he replaced Dinah Shore on TV last year, some of his popularity ratings were higher than Dinah's... in fact, there were times he outrated Eddie Fisher, with whom he alternated."

—*Chicago American*

"Eddy Arnold Time" ... a thrilling new half-hour musical film series ...

featuring America's all-time singing favorite, Eddy Arnold ... supported by a clever, talented cast.

We've Got 'em ... Prices, brochures, audition prints, order blanks! 26 half-hours now in production, ready for January release. Let's hear from you!

WALTER SCHWIMMER CO.

75 East Wacker Dr., Chicago 1, Ill.—FRanklin 2-4392

New York Office: Ted Beil, 16 E. 41st St.—LExington 2-1791

Hollywood Office: Tom Carradine, 5746 Sunset Blvd.—HOLlywood 2-4448

SPONSOR

1955

TV FILM SECTION

Project Editor
Charles Sinclair

- ▶ **Scope:** *Tv film men predict a boom year and \$80 million gross in syndicated tv films and features* | **page 48**
- ▶ **Competition:** *Top firms make money, but rivalry is keen and mergers of syndicators are common* | **page 50**
- ▶ **Selling:** *Price spread can range from thousands to a few dollars weekly per market for tv films* | **page 50**
- ▶ **Clients:** *Syndicator-sold shows are aired at many levels, from network to local, as result of quest for sponsor* | **page 51**
- ▶ **New films:** *Producers are busy developing new formats, from soap opera to cloak-and-sworders* | **page 61**
- ▶ **Color:** *Most production continues in black and white, but a few firms are rolling in color film* | **page 65**
- ▶ **Research:** *Up-to-date charts by ARB and Nielsen show audience compositions, rerun film audiences* | **pages 55, 58**

\$80 million tv film industry

"No business for amateurs" is how film men describe

More than \$60 million worth of gross business will be done in 1955 in made-for-tv syndicated films. And another \$20 million gross will be done in feature-length movie packages. That's the consensus of guesstimates from key executives among the 125 companies that make up the rambling, scrambling syndicated tv film industry. Total: \$80 million or more.

About \$8 million worth of this sum will be in program film sales to sponsors who will air their film purchases on all of the three leading tv networks. Syndicators or syndicator-producers who landed business at this level include Screen Gems (*Father Knows Best*, *Rin Tin Tin*, *Captain Midnight*) via General Artists Corp.; Television Programs of America (*Halls of Ivy*, *Lassie*, *Captain Gallant*) and Official Films (*Four Star Playhouse*). MCA-TV, one of the "Big Three" syndicators, has no syndicated property directly on the network, but does handle the sale of many packages at network level through its regular talent rep functions. SG also produces *Ford Theatre* (NBC TV).

Some \$12 million worth of film series will be contracted this year by national and regional advertisers for spotting on multi-market station lists that may run anywhere from five or six outlets to over 100 stations. A few: Ziv's *Eddie Cantor* show for Ballantine in 26 markets; MCA-TV's

Soldiers of Fortune for 7-Up in over 100 markets, starting in April; CBS TV Film Sales' *Annie Oakley* for Tv Time Popcorn on alternate weeks in 115 markets; Guild's *Liberace* for Bowman Biscuits in 12 markets; NBC TV Film Division's *Badge 714* (*Dragnet* rerun) in 32 markets for Pure Oil; ABC Film Syndication's *Passport to Danger* in seven markets for Welch's Grape Juice.

The bulk of the syndicated business in tv-tailored film series — about \$40 million worth — will be done at the local level through syndicators' sales staffs. These local-level sales, film men estimate, will be split almost evenly between stations, and local agencies and advertisers.

Almost all of the feature film packages — such as those of Associated Artists, General Teleradio, Hollywood Tv Service, Guild Films (formerly the MPTV feature group) and Hygo — are sold directly to stations. Sales calls are rarely made by distributors on major ad agencies and clients.

Top spot advertisers, however, are taking much more notice of feature film packages these days. This is particularly true of premium packages around which special promotions revolve. A good example: General Teleradio's *Million Dollar Movie* package showcased on WOR-TV, New York, which now has eight participating sponsors at \$4.175 a week apiece in the multi-exposure showings. Over

Budgets: Production spending is reaching new heights. Ziv's "Eddie Cantor" show costs \$55,000 weekly to produce in Hollywood. Shooting is in color. Show is sponsored in 201 U.S., Canadian cities

Mergers: Competitive pressures have forced many syndicators into 1954-55 mergers. Biggest was between MCA-TV and UTP last fall. Tie-up gives MCA 22 shows, such as new "Man Behind the Badge"



Sales and headaches aplenty

ndicated television field, in which you can get rich or poor overnight

50 stations have bought the first *MDM* package, and many reps are now pitching slots in it to agencies.

The biggest business is still in made-for-tv-films. At a glance, the field looks like a real gravy train. It isn't.

Less than half a dozen companies are really making money in syndicated tv films. Another half dozen or so are important factors in the business, but several are shaving their profit margins paper-thin. The rest are hanging on by their teeth, or else are specializing in some form of programming such as cartoons or educational pictures.

In 1955, the syndicated film business is one of extremes:

- The pricing range is almost beyond belief. A new show in the top market, for example, may command a price of up to \$5,000 weekly. A rerun show in a small market may be grossing as little as \$10 weekly.

- The success of a few firms continues to be meteoric. But in the past year there have been more than half a dozen mergers and consolidations of syndicators who had been financially backed against the wall.

- Syndicators are playing a wide variety of sales angles. Often, they will try several at once. A few are virtually shifting to production for network airing. One, Guild Films, is now in effect in open competition with networks. Others are concentrating on big multi-market sales. Still

more are centering on station and local-level sales.

- The market is flooded with syndicated film properties; there are literally hundreds of series available. Producers and syndicator-producers today are being forced to break away from stereotypes and to find (or invent) new types of programming. In addition, budgets on existing shows are being upped 20 to 30%.

- Color filming *en masse* in the syndicated field just hasn't materialized. About 80% of new production footage will be black-and-white. But some producers are gambling on a 1955 or 1956 materialization of color tv in U. S. homes and are shooting all (or nearly all) of their programs on tinted film.

- Price-cutting, bargaining and various types of tie-in package "deals" are common in the syndicated film industry today. Prices at which some syndicators are selling existing film series in the top 50 markets are anywhere from 10 to 30% below those of last year for many shows.

That's the situation in brief.

On the pages following, are more details on the syndicated film field today. Information was gathered by *SPONSOR* editors through a series of extensive personal interviews with executives of the major syndicators and syndicator-producers. ★★★

B&W filming: A few firms are shooting in color. But most new production, such as shown below on "His Honor, Homer Bell" (syndicated by NBC TV Film Div.) is b&w. Reason: Scarcity of color sets

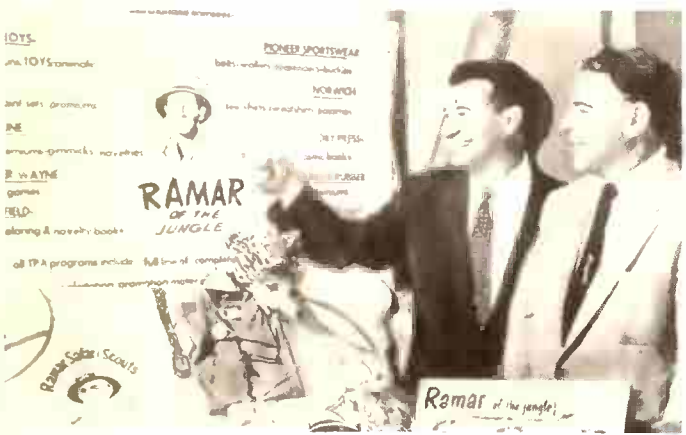
Musicals: One of new program film trends is to fancy musicals, such as Official Films' "This Is Your Music." Growing list of sponsors includes Pacific Tel and Tel in 14 cities in three Coast states



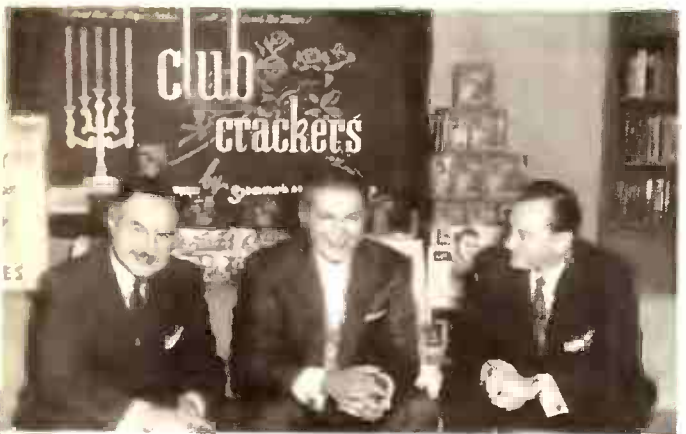
FILM: new sales gimmicks, new shows, new out



Multi-market: Budweiser recently bought "Damon Runyon Theatre." Here, D'Arcy admen Roland Krebs, Jack Macheca (center two) confer with Screen Gems' Ralph Cohn (left), GAC's Pat Lombard on 50-market deal



Merchandising: Syndicators build audience, gain sales prestige for their shows today by developing many merchandising angles. Michael Sillerman, TPA chief, and Jerome Capp, discuss tie-ins for "Ramar"



Film "network": Guild Films has time-and-program sales plan with over 50 Vitapix stations and such shows as "Liberace." Brother George and KBTW's Bill Michaelson chat with pianist star before products of regional client



Reruns: Market is flooded with film rerun shows, but best ones play on and on. Gene Autry films of CBS TV Film Sales have been shown as many as 17 times in a single market (Chicago), still draw ratings, clients

COMPETITION: razor-sharp

Syndicated films continue to offer the lure of millions of dollars in revenue to those who make the grade.

Even major Hollywood studios, like 20th Century-Fox and Republic Pictures, are currently eyeing big-time film syndication and have started edging into it. Fox is now planning to rent studio space to film producers and syndicator-producers, is thinking seriously of tapping its own huge resources to enter tv film production. Republic has signed a \$4 million deal with Sax Rohmer for the *Fu Manchu* properties that includes a series of half-hour syndicated telepix.

At the top of the heap among syndicators are such firms as Ziv, MCA-TV and Screen Gems. This "Big Three" group are thumping monetary successes; each grosses well over the \$10 million-annually mark and shows a substantial net profit. Although their chief reason for success lies in the quality of their present tv properties, each of these firms has been backstopped in its growth by the financial resources of large, experienced parent companies.

Ziv for years was by far the biggest and wealthiest radio syndicator. MCA-TV is the offshoot of one of the two leading talent agencies and has top-level sales and film talent contacts. Screen Gems is a subsidiary of Hollywood's Columbia Pictures (*Caine Mutiny*, etc.) and has the facilities of one of the best studios on the Coast at its disposal.

Television Programs of America, Official Films and Guild Films have become notable successes in the syndication field without being linked to major parents. All of these, however, have been the product of shrewd mergers and clever salesmanship which have thrust them into the front ranks. The network-owned syndication firms of ABC, CBS and NBC tv webs have been successful, although not in a class with the top industry leaders.

But in the past 12 months, there has been a round of mergers and consolidations that have made trade headlines again and again. The trend of old firms folding and new firms forming is likely to continue in 1955, by all expectations. The big ones get bigger.

More than a dozen series from United Television Programs including *Waterfront*, *Heart of the City*, *Lone Wolf* and *Mayor of the Town* were

taken over in late 1954 by MCA-TV. Wynn Nathan, former v.p. of UTP, became a v.p. and general sales manager of MCA-TV Film Syndication. The move gave MCA-TV almost two dozen made-for-tv film series to sell in syndication.

The fall also saw a linking of Guild Films, which has become a major syndicator in less than four years, and the station-owned Vitapix operation. Thus, Guild has a time-and-program tieup with stations in nearly 50 markets to cover such Guild properties as its new *Ina Ray Hutton Show*, *Liberace*, *Life with Elizabeth* and others. Late last month, Guild acquired the feature film packages of MPTV, which had been rumored in bad financial straits for nearly a year.

There have been several others. MPTV turned its local-level syndication selling over to yet another merged group, UM&M. The re-activated Flamingo Films took over United Artists' *Cowboy G-Men* and also the Vitapix feature-length films made in Europe by Princess Pictures. National Telefilm Associates merged with Comet Television. Official Films took over the feature pictures sold by Lippert's Tele-Pictures. Consolidated TV Sales, one of the syndicator pioneers, joined forces with George Bagnall.

The situation was summed up by John Mitchell, v.p. in charge of sales of Screen Gems, when he told SPONSOR: "To be successful in the tv film field, you've got to be a showman, a prophet, a great salesman and a good credit risk. Syndication is definitely no business for amateurs." ★ ★ ★

SELLING: poker face needed

The top syndicators today can name a price and get it — provided the show is new, good and in demand on the part of stations and advertisers.

Ziv, for instance, made many a syndicator turn green with envy when it asked for—and got—a reported \$5,000 weekly from Ballantine for just the New York market in the brewery's 26-market spread with the *Eddie Cantor Show*. Although the production budget on the Cantor show has, according to Ziv President John Sinn, been running at "more than \$55,000 weekly in the first cycle," Ziv now stands a good chance of getting it back, plus a nice profit, on the first run. The show, at last count, was sold in over 200 markets in the U.S. and Canada.

But syndicators whose lists of properties lack big-name value and look very much like similar lists of properties are forced to use other tactics.

A few syndicators are trying to keep up their sales pace through the use of "bulk" or "library" sales deals to stations, particularly new outlets in new markets and uh-fers in "mixed" markets. Instead of purchasing a single series, a station may, under such a plan, sign up for a whole library of film series at a low per-show cost. National Telefilm Associates, which has a library plan whereby stations contract for as much as 1,000 hours of programming, may get as little as \$10 weekly per rerun show from small stations in small markets.

In between such extremes of pricing, almost anything goes. Some salesmen manage to maintain firm price structures because their shows are "hot." Others conduct their business in the classic tradition of poker-faced horse traders, with the seller quoting a too-high price and the buyer a too-low price until a compromise is reached.

"Cut-price selling is one of the toughest problems we've got to face in film syndication," said Don Kearney, sales v.p. of ABC Film Syndication. "There's no industry-wide policing by an industry organization. Stations now haggle on almost every local-level syndicated sale, and brag to their friends if they can knock the price down. In the top 50 U. S. markets, show prices have generally been forced down as much as 30%, except for a few top programs."

Is there such a thing as an "average price" for a half-hour film show? Film men queried by SPONSOR didn't for the most part think so. But continued questioning produced a "loose average" of around "\$700 weekly" to sponsors for a strong show on a good station in a major market today.

In explaining the wild pricing prevalent in the industry, several film men pointed out that there's a reason for it. "Market-by-market pricing can depend on as many as a dozen variables—any one of which can change at almost any time," is how Jake Keever, national sales manager of NBC TV Film Division put it.

These factors, as sales executives describe them, vary from the size and importance of the tv market, the importance of the station involved, the time rates on the station, to the sta-

tion's network affiliation. Other factors: the general degree of competition in the syndicated field; the number of other shows of a similar type on the market; the age and "run" (first? second? subsequent?) of the film; whether or not the market shows a growth potential in tv sets: whether or not new stations are due to come on in the market; the degree to which the profit margin of the syndicator can be trimmed. ★ ★ ★

CLIENTS: at every level

The film syndication industry often looks as though it can't make up its minds about whom it's selling to.

- Screen Gems, for instance, is definitely in the orbit of network film producers and program sellers. According to sales v.p. John Mitchell, the Columbia Pictures-owned firm draws "about 70% of gross revenue from shows aired on networks, about 20% from various forms of syndication, and the rest from film commercials."

- Television Programs of America will shortly have the same number of shows (three) on the networks as Screen Gems, but will draw up to 50% of its expected 1955 revenue from straight syndication. TPA looks upon a network-aired show partly as a revenue-earner, partly as a prestige item. Stated Michael Sillerman, executive v.p.: "Local advertisers are happy to do business with a company that produces films like *Halls of Ivy* and *Lassie* carried on national networks. It's like buying a car from General Motors or buying a bridge from U.S. Steel."

- Ziv and MCA-TV are out of the network picture as far as syndicated properties go. Official Films has one package, *Four Star Playhouse*, aired on a network basis and draws only about 10% of its revenue from network activities. But all three will draw from 40 to 65% of their 1955 revenue from the sale of shows to sponsors for airing on a multi-market basis, and are actually competing strongly with network-controlled program selling.

- Guild Films is even more competitive with networks, and has in effect put itself forward as a direct rival of web telecasting. As a result of its tieup with Vitapix to offer time-and-program availabilities in over 50 markets, Guild's Reub Kaufman told SPONSOR that he had "no intention of selling any Guild shows to sponsors for airing on CBS TV. NBC TV or ABC

(Please turn to page 60)



International: Film syndicators are moving into foreign markets. Canadian Admiral's ad manager Denis Olorenshaw signs for ABC TV syndicated "Passport to Danger" for 26 cities. ABCmen Shupert and Donato beam



Bulk sales: New trend in syndicator selling to local outlets is "library" package in which stations sign for hundreds of film hours. One of many shows in NTA's library sales is "China Smith" series with star Dan Duryea



Features: Tony Martin, Yvonne de Carlo ("Casbah") are stars in such big first-run feature packages as "Million Dollar Movie" of General Teleradio. On WOR-TV, N. Y., package has eight \$4,175-weekly sponsors



Specialties: Growth of tv has meant better chance to syndicate special-appeal shows, such as Award Television's new, in-color "Jimmy Demaret" golf series. Show has star guests like Bob Hope, Bing Crosby, Snead

“CHAMPIONS” A TV RATING

A FIRST RUN, BRAND NEW SERIES OF 26 ONE HOUR FILMS (Shot Specifically for Television) featuring match elimination games between champions of the bowling world for major cash awards. America's top stars under our exclusive contract. This show will build a top rating overnight in any time slot regardless of competition—even the best feature films.

America's
No. 1
Sports
Show
on Film

All-Star Bowlers in the "Championship Bowling" Lineup:

STEVE NAGY (1955 All-Star Singles Champion)
DON CARTER (1954 All-Star Singles Champion)
BILL LILLARD ED KAWALICS
JUNIE McMAHON BUZ FAZIO
JOE WILMAN JOE KRISTOF
BUDDY BOMAR CARMEN SALVINO
PAUL KRUMSKE ROBBY ROBINSON

AND OTHERS



IP BOWLING" SMASH HIT!

Scores Exceptional Ratings in Market after Market

Here's a typical Metropolitan market experience: After 3 weeks on the air in Cincinnati (WKRC-TV) at 1 to 2 P.M. Sundays, "Championship Bowling" comes up with a terrific ARB . . .

WKRC-TV 14.2

Second Station 3.6
Third Station 3.0

Here's a typical small market experience: In South Bend, Ind., where 3 stations come into the market, and against the week's top live sports show (CBS fights) on Wednesday night—this is the "Championship Bowling" Hooper:

WSBT-TV 22.0

Second Station 6.0
Third Station 2.0

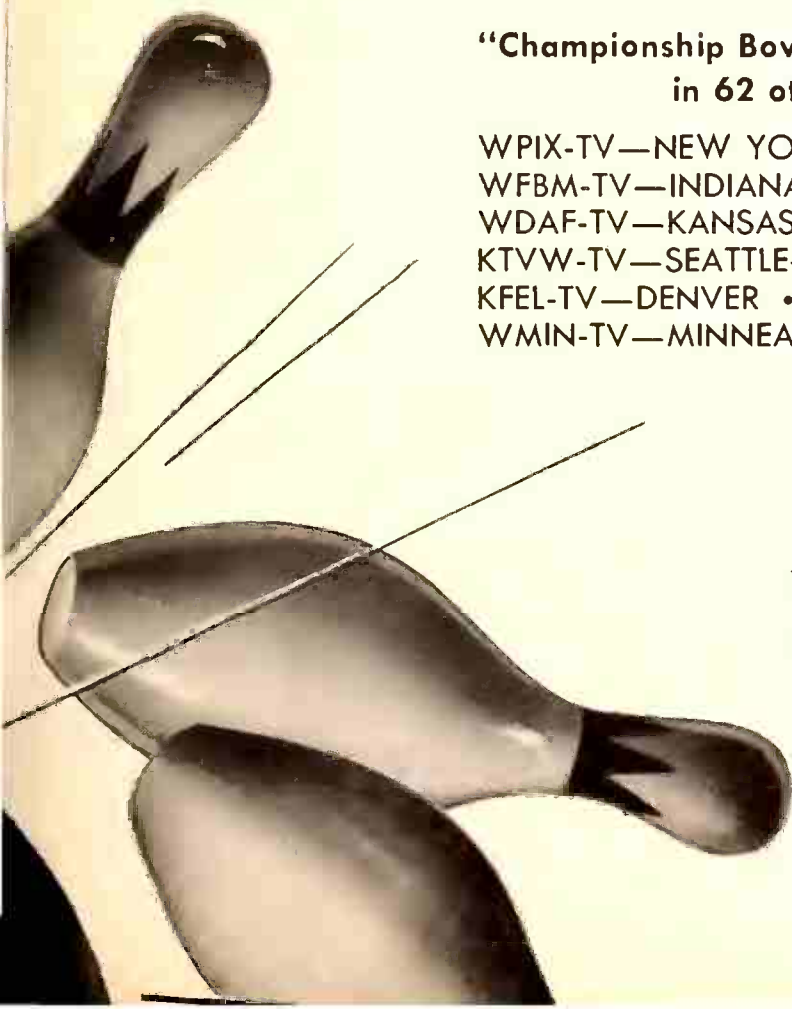
"Championship Bowling" also scoring rating "strikes" in 62 other markets including:

WPIX-TV—NEW YORK • WGN-TV—CHICAGO
WFBM-TV—INDIANAPOLIS • KHJ-TV—LOS ANGELES
WDAF-TV—KANSAS CITY • KTRK-TV—HOUSTON
KTVW-TV—SEATTLE-TACOMA • XETV—SAN DIEGO
KFEL-TV—DENVER • WHAM-TV—ROCHESTER
WMIN-TV—MINNEAPOLIS

For descriptive brochure, prices and audition film, write, wire or phone

WALTER SCHWIMMER CO.

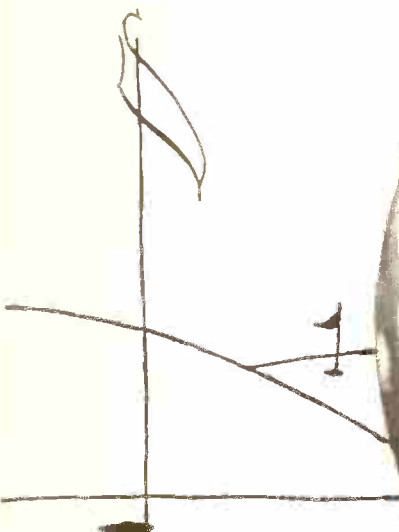
75 East Wacker Dr., Chicago 1, Ill.—Franklin 2-4392
New York Office: Ted Beil, 16 E. 41st St.—Lexington 2-1791
Hollywood Office: Tom Corradine, 5746 Sunset Blvd.
Hollywood 2-4448



**YOU
CAN'T
MISS!**

**America's Top
STAR-STUDDED SPORTS SHOW**

A Fifteen-Minute TV Series With A Million Dollar Sell!



These Stars Will Work For You On The JIMMY DEMARET SHOW

**The
JIMMY
DEMARET
SHOW!**

Featuring Such
Outstanding Guest Stars As:
**BING CROSBY • BOB HOPE
TED WILLIAMS • SAM SNEAD
BOBBY JONES**



BOB HOPE



BING CROSBY



TED WILLIAMS



SAM SNEAD



BOBBY JONES

**FIRST 13 SHOWS FILMED
AND READY TO GO RIGHT NOW! 39 SHOWS IN ALL!**

Here's A Combination of PERSONALITY-FORMAT-STARS... and a ready-made market that will make the JIMMY DEMARET SHOW the hottest fifteen minutes in television!

Over 25,000,000 rabid golfing fans form an immediate, eager audience for personal instructions, anecdotes and interviews by their all-time favorite... the smiling, colorful Jimmy Demaret.

A GRAND SLAM FOR PRODUCT PROMOTION, TOO-

- A Million Dollars Worth Of Free Advertising-Five national advertisers now using Jimmy Demaret will slug in "Watch the Jimmy Demaret TV Show" in large space ads appearing in Life, Look, Saturday Evening Post, Newspapers, etc.
- Demaret himself delivers personable, polished commercials!
- The Jimmy Demaret Golf Instruction Book is ready for sponsor imprint!
- Filmed in color!
- Full publicity and promotion program backs the Jimmy Demaret Show constantly! A natural from any point of view.

Jimmy Demaret delivers the Golf Market-An active, enthusiastic market-g geared to backing their interests with buying power!

Jimmy Demaret and his top-name guest stars give you drawing power that will appeal to millions of TV viewers of all interests

AN *Award Television Corp.*
PRESENTATION



JIMMY DEMARET

◀ One of the all time money winners on the links, Jimmy has a great commercial record as well. His reputation, personality, colorful dress and salesmanship make him one of the most successful TV salesmen available.

For further information or audition prints, phone, write, wire, Award Television, 1501 Broadway, Room 1501, N. Y. C., N. Y., WI 7-6

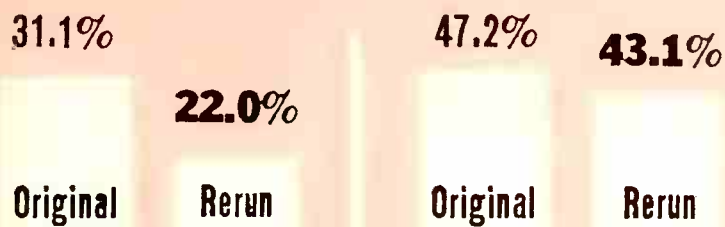
FILM: can reruns still draw large audiences?

Answer to this poser, on the basis of the Nielsen figures below, is "yes." Film rerun share of audience is only 9% lower than original telecasts, and average minutes of viewing only 6% less than first run. Since study is basically a comparison of winter originals with summer reruns, drop in ratings is due mostly to lower sets-in-use at time of

rerun shows. Charts here analyze repeat telecasts during both summer and winter of 1954 of 24 different programs—a total of 254 reruns. Says Nielsen firm of comparison of new and initial rerun showings: "No appreciable difference shown." Study is based on Nielsen Television Index figures and are thus considered representative of U. S.

Summer ratings drop but share holds up well on reruns

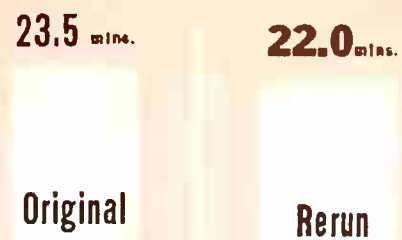
NIelsen RATING SHARE OF AUDIENCE



Average of the 254 repeat film telecasts checked by Nielsen is 29% lower in rating than the original. But, as Nielsen points out, "since the potential audience is considerably lower during the rerun times, a more accurate appraisal involves share of audience and average minutes viewed." The average rerun show gets a share of audience that is 91% of the level of the original, according to the tv research firm.

No "mass walkout" on tv reruns

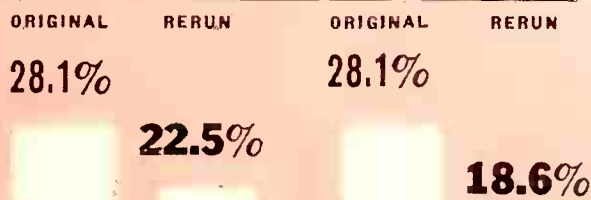
AVERAGE MINUTES VIEWED



Reruns also hold audiences who dial them, even if large percentage has seen it before. Rerun is less than two minutes below level of first run in terms of minutes spent viewing a show.

Winter season repeats are only 20% "off" in rating, and almost a match in share of tv viewing audience

NIelsen RATING

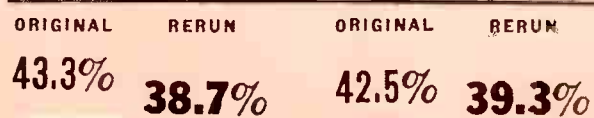


WINTER

SUMMER

Special break-out of summer and winter repeats were part of Nielsen study. Summer repeats fell between 15 June and 15 September; winter reruns at any other time. Charts give admen a chance to find out how well a rerun show will do if it runs in the same season as the original show (not just summer vs. winter). In terms of ratings, winter repeats (there were 53 last year) were only 20% lower than the first runs. Summer

SHARE OF AUDIENCE



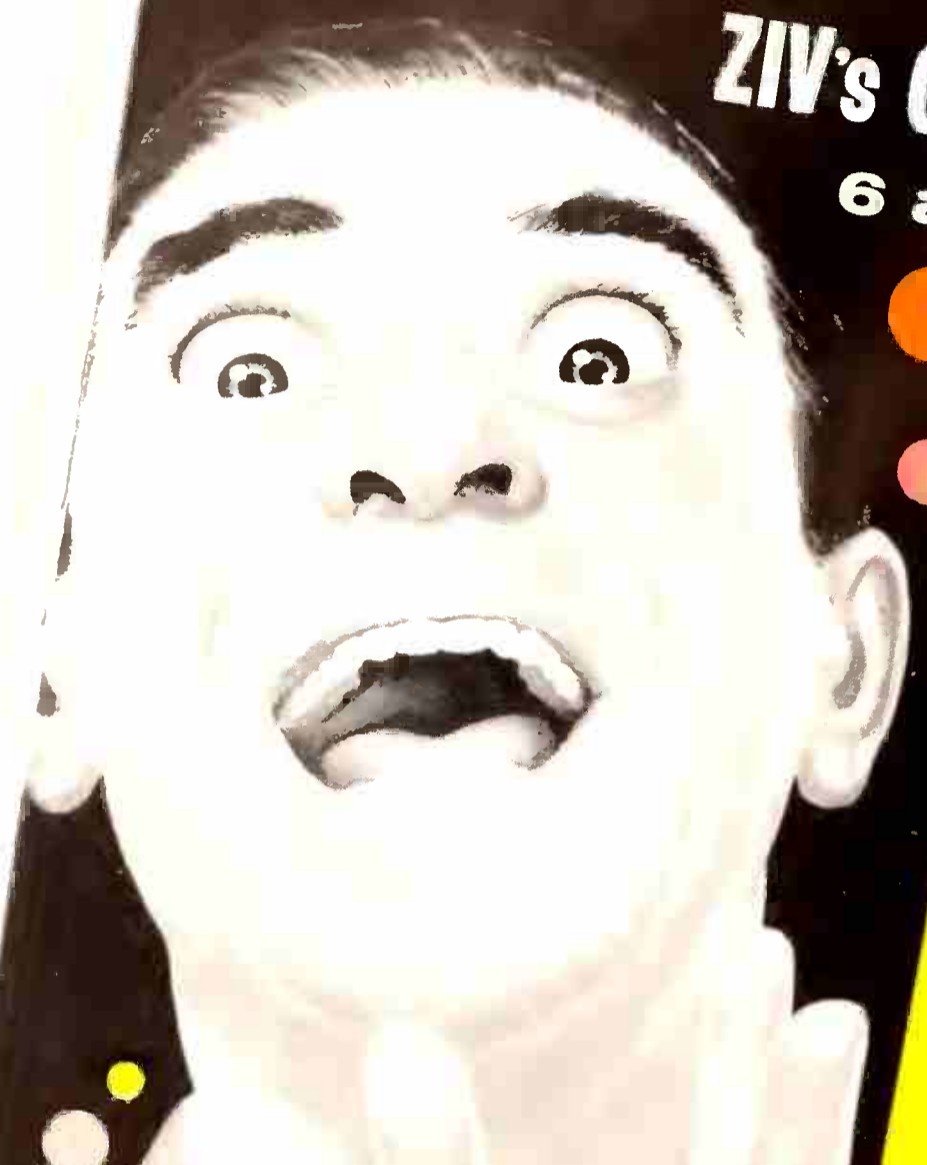
WINTER

SUMMER

repeats were 34% lower than the originals. But winter rerun shares of tv viewing audience were only off an average of 11%. Summer repeats were off even less—8%. The reruns in both seasons also held up strongly in terms of average number of minutes of viewing. Winter repeats were down 5% and summer repeat shows were down 7%. Admen therefore can safely assume that good reruns will draw big audience at any season.

LOOK! The HOTTEST

ZIV'S GOT 'EM AND YOU CAN BUY 'EM
6 a day, 30 a week, 1560 a year



In the happiest
show on radio!

"THE Eddie Cantor SHOW"

starring

**EDDIE
CANTOR**

with

**JIMMY
WALLINGTON**

Eddie's favorite
clowning partner!



5

Every week...

**BIG, BRIGHT
HALF HOUR!**

SPOTS in Radio!

WHOOPEE!

MR. SPONSOR!

Put this big-time radio show to work for you now! Think of the merchandise you'll move, the money you'll make! The best spots in radio go the fastest, so call your local station today!

IF YOUR STATION HASN'T GOT CANTOR, TELL THE MANAGER TO GET IN TOUCH WITH ZIV QUICKLY!

WHOOPEE!

MR. STATION OPERATOR!

Don't be caught without this BIG-DEMAND SHOW. With it, you'll be selling people you've never sold before... you'll be pulling more business from your regular advertisers... you'll be taking over your competition's best customers!

6 1-minute spots every half-hour for single or participating sponsors!

YOUR MARKET MAY BE CLOSING SOON. MAKE SURE YOU'RE "THE STATION WITH CANTOR". ACT FAST! WIRE, PHONE OR WRITE, BUT DO IT NOW!

HERE'S WHAT YOU GET!

★ You get

COMEDY!

★ You get

MUSIC!

★ You get

SINGING!

★ You get the

BIGGEST

COMEDY SHOW ever offered to local sponsors!

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

FREDERIC W.

ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

FILM: How does film audience composition vary?

The chart below, specially prepared for SPONSOR by the American Research Bureau, will be of great value to tv admen who have asked questions such as these: "Do kids really watch kid shows?", "What kind of syndicated films do women watch?" or "Do mysteries reach only an all-male audience?" Most of the shows below are well-known, and represent several basic types within program categories. Percentage figures in columns below are based on ARB tv ratings for the month of October, 1954 in a cross-section of major U. S. markets. These markets comprise New York, Chicago, Los Angeles, Dallas-Fort Worth, St. Louis and Atlanta.

The chart contains facts which may come as a surprise

to many tv agency men and clients. Western shows, for instance, aren't confined just to the moppet audience; they get anywhere from a third or more of their audiences from adults. Mystery shows sometimes draw female viewers in amounts that compare favorably with straight drama and musical programs; "City Detective," for example, pulls 50% of its audience among the ladies, "I Led Three Lives" draws 45%. Situation comedies, such as "My Hero," draw a well-balanced "family" audience—one reason why they are so popular with advertisers seeking a mass audience. Some individual shows are clearly reaching specific audiences. "Douglas Fairbanks" has a few kid viewers, appeals to adults. Time slot, of course, is important factor.



Westerns

	MEN	WOMEN	CHIL
RANGE RIDER	17	17	66
ANNIE OAKLEY	21	23	56
WILD BILL HICKOK	24	21	55
KIT CARSON	26	27	47

Adventure

SUPERMAN	16	21	63
WATERFRONT	34	29	27
RAMAR OF THE JUNGLE	22	20	58
TERRY AND THE PIRATES	15	17	68

Mystery

BADGE 714	32	37	31
I LED THREE LIVES	30	45	25
RACKET SQUAD	33	40	27
CITY DETECTIVE	37	50	13



Situation Comedy

	MEN	WOMEN	CHIL
MY HERO*	30	32	38
LIFE WITH ELIZABETH*	21	34	45
MEET CORLISS ARCHER	21	40	39

Drama

JANET DEAN, R.N.	32	39	29
DOUGLAS FAIRBANKS PRESENTS ..	39	58	3
FAVORITE STORY	30	43	27
STORIES OF THE CENTURY	35	41	24

Children's Shows

HANS CHRISTIAN ANDERSON*	13	18	69
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Music

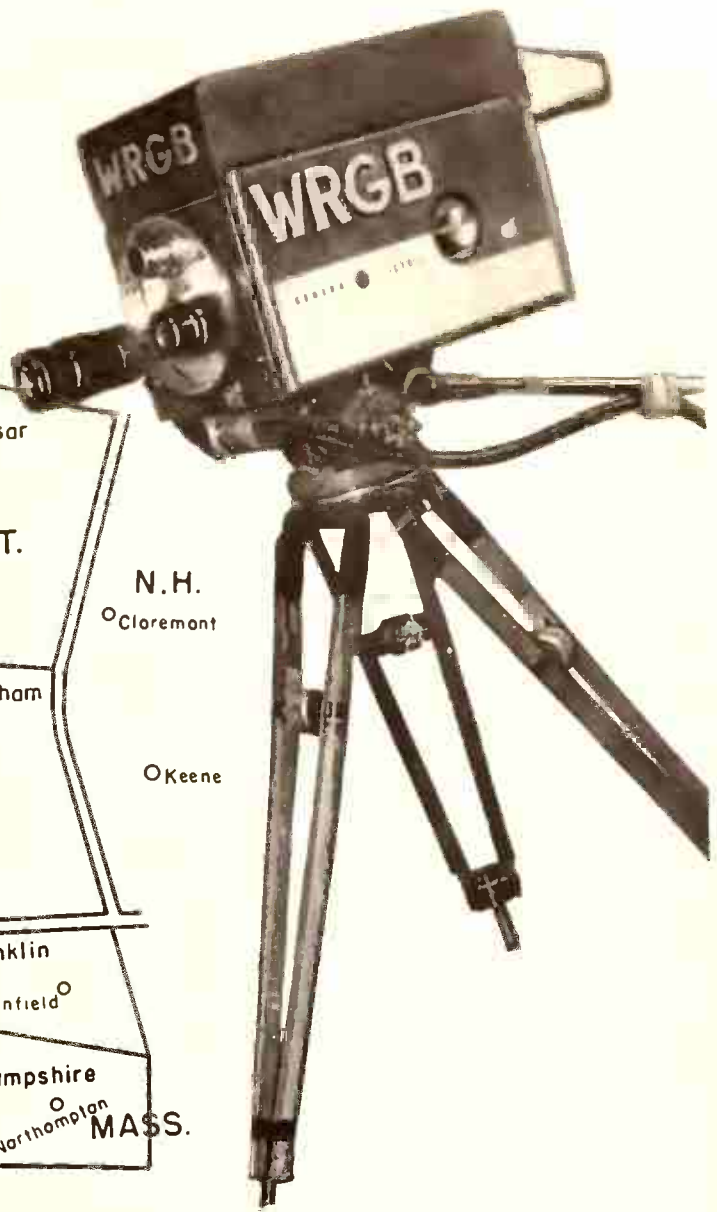
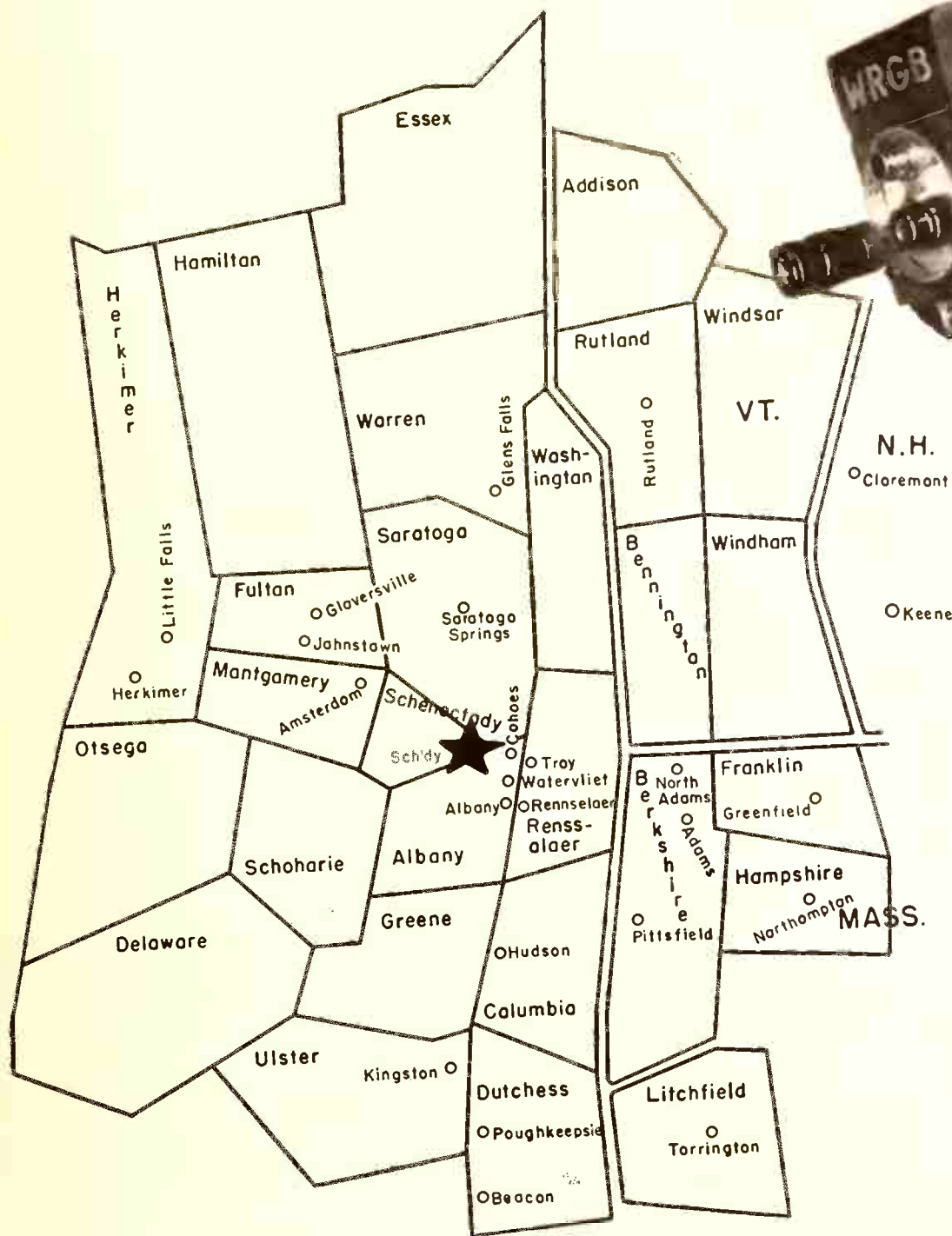
GUY LOMBARDO*	33	44	23
LIBERACE	32	56	12
FLORIAN ZaBACH*	33	64	3

Sports

ROLLER DERBY*	35	44	21
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*Rated in one market only.

PORTRAIT OF A TEST MARKET



You can reach 26 cities, each with more than 10,000 population, with just one message on WRGB, maximum power VHF station in Schenectady, N. Y. From the metropolitan area of Albany-Troy-Schenectady to the rural communities through New York and New England, you can reach every class you desire through WRGB and service them all with follow-up point-of-sale calls. Ask for details on WRGB's unique test market today.

WRGB

A GENERAL ELECTRIC STATION IN SCHENECTADY

Represented Nationally by NBC Spot Sales

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION

FILM SELLING

(Continued from page 51)

TV" and that he would "concentrate strictly on major regional and local sales."

• National Telefilm Associates has two new packages, *Country Doctor* and *Parole Chief* (the latter from the earlier Vitapix) which it hopes to sell first in big multi-market deals. But NTA will probably draw up to 75% of its revenue this year from strictly local-level sales. "You make more money

per-market on a local deal if you're willing to take the long haul in getting your money back." NTA's Martin Roberts explain. "On a network-level or major regional sale, you may have to discount your prices for such a multi-market sale to the point where your over-all profit margin narrows. Besides, you're then in a vulnerable financial position. If your big client cancels, you've really got to scramble."

Is there a rhyme and reason to these divergences in sales approaches?

The answer is "yes."

Syndication selling is motivated by two industry-wide pressures:

1. *The time squeeze.* The difficulties that sponsors and syndicators--run into in clearing time slots for tv film shows cover a wide range. Pure Oil, for instance, airs its *Badge 714* in 32 markets throughout the Midwest and South. The film shows (a rerun of *Dragnet*) are spotted in such markets as Chicago, Cleveland, Milwaukee, Cincinnati, Norfolk and Atlanta.

Because the show is a strong property and Pure Oil moved into its time slots early in the game, the show gets eye-opening spots. No less than 100% of the 32 stations air the show in slots between 7:00 and 10:30 p.m.; 60% of them air *Badge* somewhere between 8:00 and 10:00 p.m.—tv's peak viewing hours, according to Nielsen.

But clearances like this are the exception, particularly on stations in the Eastern U.S. Network programming has spilled over into the 10:30-11:00 p.m. slots across the board on NBC TV and CBS TV in Eastern areas and runs as early as 7:00-7:30 p.m. In between, the "S.R.O." sign is out. Even though stations make more money from spot-placed syndicated film shows, there's often just no time for sale.

"The question we're asked most often by major agencies when we're pitching a show for a multi-market sale," said Official's Herb Jaffe, "is 'what kind of time slots can we get?' I'll tell them 'You can get good slots if you hunt hard enough' but it's hard to convince admen of this."

Result: Syndicators today have to take a long, hard look at their existing properties and then decide just how high they can shoot with it. "When producers are talking new properties to us or showing us pilot films, we can tell today with a fair degree of accuracy just what kind of time slots a show can command," stated David Sutton, MCA-TV v.p. in charge of film syndication. "The best ones will be no problem to the sponsors. Stations will manage to clear slots even in 'network time' for them, and we'll have no hesitation about selling them to multi-market advertisers. But the shows below the top level will have to be sold on a local or small regional basis.

"That's why you'll see some syndicated shows aired on networks, some in big multi-market deals, some in local sales and some offered at cut prices on

SPECIAL PRE-PUBLICATION OFFER!

"32 TELEVISION TALKS"
transcribed from the
BMI TV CLINICS - 1954

Combines the knowledge and experiences of 32 TV leaders in every phase of TV programming and production . . . factual, informative and down-to-earth talks by men who have been in the industry from the ground up.

Published by BMI at \$7 and made available as an industry service at the cost of transcribing and printing — \$4.20 post paid.



"32 Television Talks" is an entirely fresh and stimulating report of the BMI TV Clinic sessions conducted in New York, Chicago and Los Angeles during 1954 . . . a new and up-to-date book which follows up "Twenty-Two TV Talks," published in 1952.

"How to do it" is the theme of "32 TV Talks," with complete data on such vital topics as: *film buying and film*

programming . . . news and special events . . . twists in production . . . educational and commercial programming . . . low cost production . . . local programming . . . promotion and public relations . . . ideas and imagination . . . as well as dozens of other essential elements in TV.

In addition to the 32 talks, the book includes transcripts of the QUESTION and ANSWER periods of the Clinics.

Publication of "32 Television Talks" will be limited. Order your copy today.



BROADCAST MUSIC, INC.
 589 FIFTH AVENUE, NEW YORK 17, N.Y.
 NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

any basis whatsoever." he concluded.

2. *The financial squeeze:* The big New York and Hollywood banks and financial interests that loan money to tv film procedures and syndicators—Chase National, Banker's Trust and Bank of America, to name the leaders—also determine, in a roundabout way, the direction of much syndicated selling.

In order to launch a tv film series today, a producer or syndicator-producer combine must be able to scare up, by industry consensus, at least \$300,000 for a 13-week, half-hour film series. The money is borrowed—and must be paid back.

If a film seller has plenty of money to meet his notes, there's no great problem. But if he's caught in a squeeze—and some of the biggest firms in the industry have been so caught—between his operating and/or production costs and slowly moving sales on a new product, he'll look quickly for a way to unload.

He will, in other words, no longer be able to make a higher—if slower—profit in market-by-market, station-by-station sales of his films. He may have to (1) make a discounted offer to a network-level or major regional advertiser, or (2) start slashing prices at the local level or make a tie-in sale between his "cold" property and a "hot" property (as rum was sold with scotch during the last war).

This doesn't mean that all the big network-level and regional sales you see today in the syndicated film field are caused by film men who are dumping their products in a hurry. Most are high-level, profit-making sales. But some of the "big" sales in recent months have operated on paper-thin profit margins in which the syndicator heaved a sigh of relief to be out from

under the problem—if only for a single season.

"You have to have a strong property that will command good time slots—and sponsors—in all major cities to even make back the original 'nut' on a tv film series today," is how a CBS TV Film Sales executive, Walter Scanlon, summed it up. Added the film man, "You can make more money in the long run from straight syndication, but you can also sink before you get your investment back in local sales today." ★ ★ ★

NEW FILMS: "no stereotypes"

If the syndicated tv industry were to film its own story, it would look something like a speeded-up motion picture about the rise of the Hollywood theatrical film industry.

Tv filming had its initial burst of programs in which the tv audience—and sponsors—ate up practically anything that came along. Then, in the past three or four years, star names have developed, major Broadway and other properties have been adapted. At the same time, some performers have slid toward oblivion and some producers found they just couldn't make the grade.

Today, as the 1955 advertising season begins to hit its stride, the new programming from syndicators is reaching a maturity of technique and planning.

Several major trends are apparent:

1. *The drive to upgrade production.* There's been a general upward trend anyway in production budgets—in the neighborhood of 10% for the industry, on the average—due to union and talent demands, and the higher cost of film raw materials.

But producers and syndicator-producers are spending more money to-

BEST DOGGONE SPY STORIES SINCE MATA HARI

And **CESAR ROMERO** stars in them as Steve McQuinn, globe-trotting diplomatic courier. The people you want to reach will follow Romero . . . into a strange adventure which starts in a Budapest prison . . . on the trail of a missing scientist in Tangier . . . through a near uprising in Casablanca . . . on a rescue mission in Ankara . . . as he risks his life for a lady in Madrid . . . even to the inner chambers of the fabulous Scotland Yard.

What a show! What a star! What a sure-fire selling vehicle! Better reserve your market . . . now!

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by
Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

**ABC FILM
SYNDICATION, INC.**
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

ANIMATED TV SLIDES ON FILM

Now . . . get movement on your TV slides for almost the same cost as still slides.

It's a new trend inspired by Filmack - pioneered - stop-motion techniques.

Contact Filmack for all your TV film problems!

1331 South Wabash Chicago 5, Illinois **FILMACK STUDIOS** 630 Ninth Ave New York, N.Y.

\$10 FOR 10 Seconds Plus small cost of reproducing your art.

SEND FOR SAMPLE REEL



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

day than ever before for present production. Here are some examples:

- Ziv has put a weekly shooting budget of \$55,000 on the new *Eddie Cantor* syndicated series, and is seeking the top star names and variety acts for appearances. The production budgets on other Ziv shows have been upped as well, although prices of existing shows (*I Led Three Lives*, *Corliss Archer*, *Favorite Story*, etc.) are remaining relatively constant.

- Screen Gems' productions are all in the "quality" class today. A soon-to-be-launched Screen Gems show, *You Can't Take It With You*, based on the Broadway play, will be budgeted at up to \$50,000 weekly. *Father Knows Best*, which Kent Cigarettes is exiting on CBS TV, costs Screen Gems up to \$40,000 weekly.

- Guild's highly successful *Liberace* series will have its production level boosted this spring. "We'll even give Liberace a solid gold candelabra if it looks like it'll make the show better," a Guild official stated. Guild is increasing the size of the orchestra on the show, staging fancier musical production numbers and is seeking further for more elaborate orchestrations. New budget: over \$40,000 weekly.

- The cost rise isn't confined to just the top syndicated product. Some of the medium-budget shows are boosting as well. A good example: Hal Roach's *Passport to Danger*, syndicated through ABC TV. Last year the show cost under \$20,000 weekly. This season the cost has gone up to nearly \$25,000.

2. *The drive for new audiences:* A quick scanning of any of the standard reference books for syndicated tv films, such as the *SRDS Films for Television*, will show you that there's hundreds of syndicated film series available. Many are so much alike that the scripts, costumes, settings and even actors are virtually interchangeable.

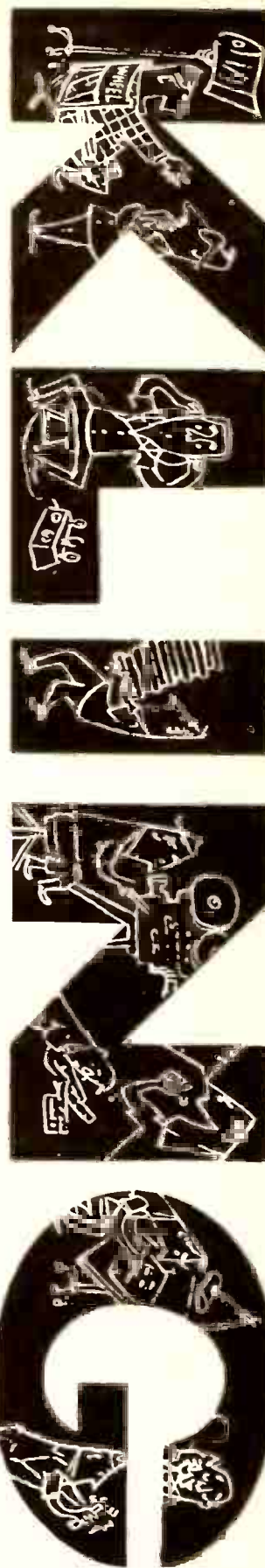
As a result of this overabundance of "look-alikes," many syndicators are making every attempt to find (1) new types of programming that will appeal to the same audiences, and (2) new shows that will bring new audiences or be right for slotting in new time periods.

Here are some highlights of this search:

- Official Films is staking much of its hopes for new 1955 programming on two program types it is developing rapidly—daytime shows and costumed

CHICAGO — 1058 W. WASHINGTON BLVD. • HOLLYWOOD — 1416 N. LA BREA

film productions



Nation's Largest Production
Centers for Quality . . .

TV FILMS
SLIDE FILMS
SALES TRAINING FILMS
INDUSTRIAL FILMS
FEATURE FILMS

TOP TWO...

CBS IN COLUMBUS, GA.

WRBL RADIO 5-KW

(NCS 1952—10-100%)

Population418,600
E. B. Income (000) \$519,137
Retail Sales (000) \$257,776

WRBL-TV channel 4

(Pulse Area Survey Nov. '54)

Population737,910
E. B. Income (000) \$785,909
Retail Sales (000) \$442,308

Source SM May 1954



"WEE REBEL"

WRBL RADIO
AM-FM
TV 4
Channel
COLUMBUS, GEORGIA
CALL HOLLINGBERRY

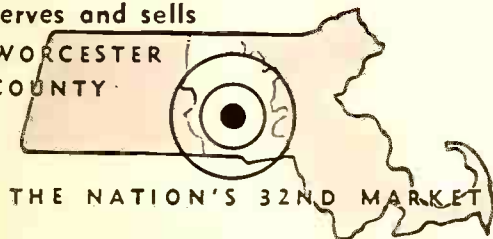
Essential Coverage!

UNDUPLICATED!

WWOR-TV. CH. 14

serves and sells

WORCESTER
COUNTY



THE NATION'S 32ND MARKET

Now, * Over 76,000 UHF sets
Receive the Best Picture on
Worcester County's Only
TELEVISION STATION!

*Based on Pulse, Inc., Survey, Dec., 1955

SEE PAUL H. RAYMER CO.

WWOR-TV

1ST STATION IN NEW ENGLAND'S NO. 3 MARKET
A B C — DUMONT

melodramas. In the first of these areas, Official is launching *Juliet Jones*, an across-the-board daytime soap opera based on the syndicated comic strip of the same name. Budget: \$15,000 weekly—about \$6,000 more than the average live network soap opera. "This is one kind of show that doesn't exist in quantity and which stations can't duplicate locally," said Official's Herb Jaffe. The syndicator will also have no less than three new made-in-Europe costume series—*Robin Hood*, *Three Musketeers* and *Scarlet Pimpernel*. "You've got private eyes, cops, Western heroes, international adventures aplenty today," Jaffe explained, "but who's got historical adventure?" Official expects to launch a twin trend with its soap opera and adventure shows.

- Ziv is planning to launch a program series shortly aimed at the millions of Americans who dote on science fiction. In conjunction with Ivan Tors, Ziv will soon start Hollywood production on *ScientiFiction Theatre*, with a high production budget. *Tales of Tomorrow* is currently being syndicated on a re-run basis (via kinescopes) by an independent distributor. Tee Vee Co., but Ziv will have the field pretty much to itself with this brand of adult "space" entertainment. More may soon be on the way.

- TPA may be the first syndicator to offer the Sahara sands instead of prairies as the locale of an outdoor adventure series. Due to start shortly on NBC TV (60 stations) is *Captain Gallant of the Foreign Legion*, for Heinz, with TPA syndicating it as well in non-Heinz markets. Independent producer Ed Gruskin will soon join in with *Pepe le Moko* (remember Charles Boyer in *Algiers?*), a series to be shot in North Africa and syndicated through UM&M. Errol Flynn is expected soon to turn tv film star and appear in a series called *March or Die* (the Foreign Legion again) to be syndicated through CBS TV.

- Major Television Productions, a distributor of feature and religious films, recently announced that it would seek a specialized audience through syndication: the well-educated class. Soon to be launched in syndication will be a half-hour series called *Enchanted Music*, a pot pourri of opera, symphony and ballet. Also due from Major this year: a quarter-hour series of piano classics, called *Music for Millions*; a series of half-hour political

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



MT. WASHINGTON TV



Talk about a good salesman! Mt. Washington TV makes the calls — plenty of them. Its territory is most of Maine, New Hampshire and Vermont which it covers at about half the cost of any other three TV stations

in the area combined. The sponsors of Jack Benny, The Lone Ranger and Person to Person are among over 80 national advertisers who have put their money on one of the best salesmen in the business — Mt. Washington TV.

CBS-ABC

WMTW

Channel 8

John H. Norton, Jr., Vice Pres. and General Manager

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

documentaries called *The World's Powder Kegs* in a style somewhat like the *March of Time*; and a series of fairy tales set to music. ★ ★ ★

COLOR: "watchful waiting"

The rush into syndicated color films, anticipated last year at this time, hasn't materialized.

1. *Producing*: Only a handful of firms are regularly producing color films for syndication on a speculative basis. These include two of the industry leaders — Ziv and Guild — and a number of the smaller independents, such as Sheldon Reynolds, Award Television, George Bagnall, United Producers-Distributors, Lakeside and Mode-Art. Ziv films every one of its shows in color.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 "Let us turn our backs on the prophets of doom—let us be self-confident realists. We will have readjustments or dips in business from time to time over the years, but we need not have a devastating depression if we guard against being paralyzed by fear. Since freedom and confidence are essential partners in progress, we must be certain that we sustain our confidence as individuals and as a nation."

ROGER M. KYES
 Vice President
 General Motors
 Detroit

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

2. *Testing*: Another small group has shot some syndicated films in color, but aren't active in color production at the moment. Screen Gems turned out a series of *Ford Theatre* films (aired on NBC TV but also syndicated) in color. Now, Screen Gems V.p. Ralph Cohn says "we will do nothing on speculation." Part of the *Gene Autry* production (syndicated by CBS TV) has been in color, but future plans, according to producer Armand Schaefer, are "indefinite." Two of the MPTV properties now handled by UM&M—*Duffy's Tavern* and *Junior Science*—are in color, but the others are continuing in black-and-white.

3. *Waiting*: Most producers and syndicators are following color developments closely but aren't doing any more than organizing their color plans. This group includes MCA-TV, TPA, NBC Film Division, ABC Film Syndication, Official, CBS TV Film Sales. Typical comment: "We'll be ready when the color receivers are there. Meanwhile — black-and-white," said David Sutton, v.p. in charge of MCA TV syndication.

The principal roadblock to syndi-

cated color production is no longer a question of "what film stock is best?" or "how do we dress a set properly for color filming?" It's a matter of the scarcity of color receivers and the slow rate of installation of color film projection gear by local stations.

A year-end checkup by SPONSOR (see 27 December, 1954 issue, p. 91) showed that less than 18,000 color receivers were manufactured in the first 10 months of last year, and that only 300,000 (enough for about one in ten tv homes) will be made in 1955. A SPONSOR survey of stations showed too that while more than 50% of stations are now geared to telecast network color only about 30% will have local color film equipment by the end of '55.

Speculative color filming in the syndicated field is generally treated as a long-range investment, not a present commercial reality. Ziv's John Sinn, for instance, told SPONSOR that the firm had invested "more than \$4 million" in its post-1949 color production and that "it may take quite a while to recover all of the color costs but we know we will eventually."

Color is also a luxury investment. Guild's Reub Kaufman, who has shot a series of 13 *Liberace* shows in color, says that "to film the *same show* in color, with no substantial variations from black-and-white production, adds anywhere from 20 to 30% on top of production budgets."

In the competitive syndication field —where costs must often be held to a rock-bottom minimum—this differential can seldom be passed along to the buyer today. Few syndicators are willing to try.

The generally cautious attitude of syndicators toward color production is also traceable to the mixed successes of the few color film operations to date. Last fall, for instance, Ford decided to pay Screen Gems to switch production on *Ford Theatre* into color. Costs immediately went up about 20%, mostly for color film stock and processing. The original plan was to have 25,000 RCA color sets installed in Ford showrooms on which invited guests would see *Theatre* and the Ford-sponsored "spectaculars" on NBC TV.

"The sets," a Screen Gems official explained, "just never materialized in the quantity expected. After eight films in color, Ford decided to drop color filming with the 14th show, and not to resume until a color audience was there." ★ ★ ★

ANOTHER CITY



HEARD FROM...



"RACKET SQUAD"



IS #1 AGAIN!

Yes, in city after city, Telepulse rates *Racket Squad* as the #1 film show.

Look:

ATLANTA	#1, with 29.6
CHICAGO	#1 after 3 weeks
DETROIT	#1, with 23.5
WASHINGTON	#1 after one month

No wonder this record-busting show boasts 90% renewals after only 9 months in syndication! First run still available in many top markets. Come on in fast, the selling's fine!

RACKET SQUAD

Produced by Hal Roach, Jr.

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

THE BIGGEST STEP IN TELEVISION



At 9:00 P.M. on December 18th a little toy soldier stepped in front of a TV camera. Ninety minutes later he walked off . . . and "Babes in Toyland" had become the number one-rated program.*

A Max Liebman color Spectacular, "Toyland" was seen in over 14,500,000 homes with a rating of 50.5.

Our toy soldier was joined in the Nielsen Top Ten by "Dateline", a Producers' Showcase Spectacular.

Thus far this season eleven Spectaculars have appeared on NBC. Here is the record.

- Eight of the eleven won Nielsen Top Ten rating honors
- Average rating — 40.3
- An average of more than 11,400,000 homes reached by each Spectacular


In addition to "Babes in Toyland" and "Dateline," four other NBC programs were in the Top Ten, bringing the total to six for the latest Report. That's twice as many as the second network. Such program leadership as this over the last fourteen weeks has enabled NBC evening shows to deliver an average of 576,000 more homes than the next network.

All of which puts our advertisers a big step ahead, too.

NBC PROGRAMS IN THE TOP TEN	RATING	HOMES REACHED
<i>Babes in Toyland</i>	50.5	14,569,000
<i>Dragnet</i>	44.1	12,824,000
<i>Buick-Berle Show</i>	42.0	12,243,000
<i>Groucho Marx — You Bet Your Life</i>	41.1	12,063,000
<i>Martha Raye Show</i>	40.4	11,655,000
<i>Dateline</i>	40.3	11,506,000

Exciting things are happening on

NBC TELEVISION

a service of 

*Nielsen second December Report. All data verified by A. C. Nielsen Co.



They sold 10 busses in 24 hours

Want proof of radio's continuing wallop? Ask the Seattle Transit System. They released ten "million mile" busses to Radio KING's disc jockeys. Within 24 hours, all ten busses were snapped up by KING's eager listeners. At \$200 a clip.

The buyers used good judgment, too. One family bought a beach bungalow for beautiful Puget Sound. A second bus will blossom into a backyard hot house. And a neighborhood church bought three busses to start a new Bible school.

Just proves what radio can do these days . . . even if Radio KING is an exception. By exception, we mean results on

KING are always *exceptional*. KING's men can sell anything. They make minor miracles look easy.

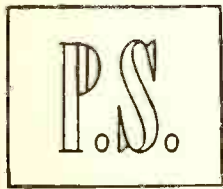
Got a tough selling problem in the booming Seattle market? Get in touch with KING. It's the station with the Sunday punch that works all through the week.

50,000 Watts
ABC- Blair, Inc.

FIRST IN SEATTLE

Radio KING

New developments on SPONSOR stories



See: SPONSOR visits five U.S. agencies
Issue: 6 September 1954, page 50
 20 September 1954, page 37
Subject: Radio-tv operations in small and medium-sized advertising agencies

Despite the trend toward agency mergers to adequately service radio and tv advertising, Edward L. Bernays, public relations counsel, feels advantages of bigness in agencies are overrated.

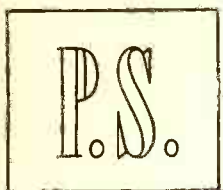
"Bigness," he asserted recently, "is equated with success in the American mind and becomes an agency's most powerful sales point." This automatic assumption is detrimental to a whole segment of American business and professional services, Bernays said.

Bernays described problems facing small- and medium-sized ad agencies and recommended solutions to them when he addressed the fourth annual dinner of the League of Advertising Agencies, held at New York's Advertising Club late last month.

One "negative element" which smaller agencies suffer from, he said, is the attitude that "it is economically impossible for an advertising agency doing less than \$10 million to employ specialists in tv and radio production. . . ." (In discussing the situation with SPONSOR, Bernays said: "Yet, the accounts which spend less than \$100,000 a year need specialists even more than the larger corporations because they're not equipped to handle these activities through their own advertising departments.")

In order that smaller agencies could offer advertisers specialized skills in fields such as tv and radio, Bernays suggested that the League set up a central registry of free-lance specialized services to which members could turn when necessary to seek outside aid.

Bernays praised the League's members (agencies range in size from one with a half-dozen employees to one with several hundred) for maintaining a personal, immediate approach to a client's problems and products, an approach which, he declared, often was lacking in large organizations. He deplored bureaucratic tendencies becoming more evident in business, saying, "When this happens the function becomes more important than the man." ★ ★ ★



See: Weekend radio: Are you missing a good bet?
Issue: 14 June 1954, page 36
Subject: More and more sponsors are finding that weekend radio is a good advertising opportunity

When CKWX, Vancouver, Canada, totaled up its books for 1954, it found business up considerably over 1953. Analyzing the reasons for the business upsurge, the station's accountants found one of the major factors was a large sale of "weekend packages."

MacIntosh MacDonald, planning & research director for the station, told SPONSOR the packages consist of 10, 20 or 25 announcements broadcast Saturdays and Sundays.

"As a result of these special inducements at a very slight discount off the card rate, we were able not only to substantially increase the station's revenue but got very wonderful results for old advertisers and attracted a lot of worthwhile new advertisers as well.

"On just one of these weekend packages," MacDonald disclosed, "Johnston Motor Co., a Vancouver Plymouth dealer, sold 35 new cars in five days—without any other advertising. And—to use the advertisers own words—it 'built up a wonderful list of prospects'."

CKWX, says MacDonald, sees a substantial increase in weekend radio advertisers this year. ★ ★ ★

**IN
HOUSTON . . .
K-NUZ**

**LEADS IN COST PER 1000*
SETS EVERY MINUTE IN
EVERY DAY!**

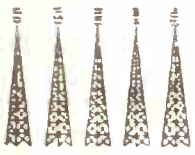
Here's the
COMPANY
You'll Keep

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

Forjoe & Co. - Nat'l Rep.
or
DAVE MORRIS at KE-2581

K-NUZ Radio Ranch



NEW AND UPCOMING TV STATIONS



I. 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
JEFFERSON CITY, Mo.	KRCG	13	13 Feb.	104	660	CBS	---	NFA	Jefferson Television Co. (Mrs.) Betty G. Handy, pres. & gen. mgr. Leonore R. Goshorn, v.p. Russell L. Rose, sec.-tres. (Applicant identified with ownership of KWOS, Jefferson City, and Jefferson City Capital News and Post Tribune.)	Hoag-Blair
LEXINGTON, Ky.	WLEX-TV	18	1 Mar. ²	1	630		WLAP-TV ³	NFA	WLEX-TV, Inc. J. D. Gay Jr., pres. H. Guthrie Bell, sec.-tres. W. B. Gess, v.p.	Forjoe
PASCO, Wash.	KEPR-TV ⁴	19	1 Jan.	10	910	ABC, CBDS, Du M, NBC ⁴		NFA	Cascade Bstg. Co. A. W. Talbot, pres. Thomas S. Bostie, v.p. Frank E. Mitchell, v.p.	Weed Tv

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	NET AFFILIATION	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT
HILO, Hawaii		9 ⁵	19 Jan.	ABC, CBS ⁵	2	300		NFA	Hawaiian Bstg. System J. Howard Worrall, pres. C. Richard Evans, v.p.-gen. mgr.	Free & Peters
JONESBORO, Ark.	KBTM-TV	8	12 Jan.		12	200		NFA	Regional Bstg. Co. Harold E. King & Heien W. King, partners	
WAILUKU, Hawaii		3 ⁶	19 Jan.	ABC, CBS ⁶	1½	5,960		NFA	Hawaiian Bstg. System J. Howard Worrall, pres. C. Richard Evans, v.p.-gen. mgr.	Free & Peters

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT	AM AFFILIATE
WALLA WALLA, Wash.	5 ⁷	12 Jan.	1½	1,272	\$136,626	\$ 31,200		KHQ, Inc. Richard O. Dunning, pres. William B. Hyde, sec. Milton O. Filsch, tres.	7
WALLA WALLA, Wash.	8 ⁸	20 Jan.	1	6	\$ 42,405	\$ 25,000		Walla Walla Tv Co. Thomas C. Bostie, pres. J. B. Watkinson, v.p. Frank E. Mitchell, sec.-tres.	8
WATERTOWN, S. D.	3	13 Jan.	100	278	\$345,137	\$185,500		Tri-City Television Corp. F. L. Bramble, chmn. John W. Erhstrom, pres. Alan L. Austin, sec. Robert D. Lusk, v.p. Ross E. Case, v.p.	KWAT

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (31 Jan. '55)
Markets covered

127
255

Post-freeze c.p.'s granted (excluding 3½ educational grants; 26 Jan. '55)
Grantees on air

586¹
319

Tv sets in U. S. (1 Dec. '54)
U.S. homes with tv sets (1 Dec. '54)

32,996,000[§]
65%[§]

*Both new c.p.'s and stations going on the air listed here are those which occurred between 10 Jan. and 31 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 NBC 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.

¹This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. ²Test pattern went on air 25 January. ³Not yet on air. ⁴Operates as satellite of KIMA TV, Yakima, duplicating KIMA-TV programming which includes ABC, CBS, Du M and NBC programming. ⁵KEPR-TV and KIMA TV sold as a single unit. ⁶To operate as satellite of KGMB TV, Honolulu, duplicating KGMB TV programming which includes ABC and CBS programming. ⁷To operate as satellite of KGMB TV Honolulu, duplicating KGMB TV programming which includes ABC and CBS programming. ⁸To operate as satellite of KHQ TV, Spokane, duplicating KHQ TV programming. ⁹To operate as satellite of KIMA TV, Yakima, duplicating KICA TV programming. Ownership identified with KIMA TV, Yakima, and KEPR-TV, Pasco, Wash.



Even a line won't "blow"... on film!

Another good reason why more and more advertisers are switching to film! Then action is rehearsed. Should an actor "blow" a line—or have an accident like this—the scene can be re-shot. No red faces! No product kidded! Besides, it's easy, economical, to produce and co-ordinate showings when you **USE EASTMAN FILM.**

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

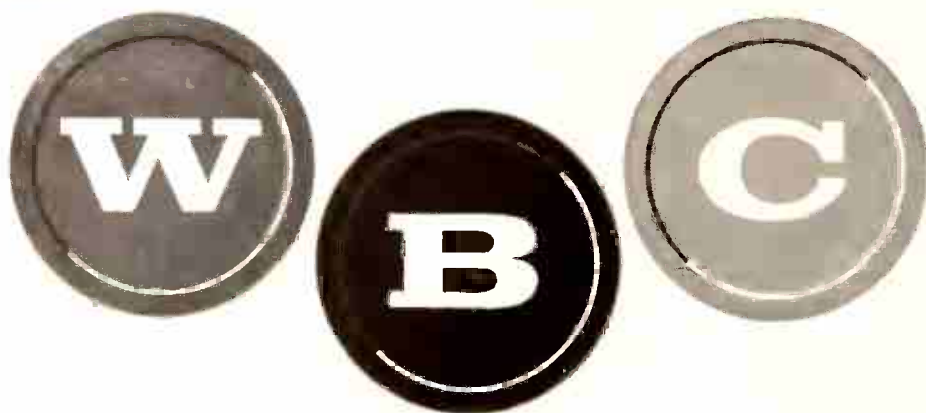
East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or **W. J. GERMAN, INC**
Agents for the sale and distribution of Eastman
Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Be sure to film your show **IN COLOR.** You'll be needing it . . . soon.



means . . .

WBZ+WBZA -- Boston, Springfield -- 51,000 Watts

KYW Philadelphia -- 50,000 Watts

KDKA -- Pittsburgh -- 50,000 Watts

WOWO -- Fort Wayne -- 50,000 Watts

KEX -- Portland -- 50,000 Watts

WBZ-TV Boston -- Channel 4

WPTZ (TV) -- Philadelphia -- Channel 3

KDKA-TV -- Pittsburgh -- Channel 2

KPIX (TV) San Francisco -- Channel 5

WBC means sales . . . **WBC** means audience . . . **WBC** means audience-action. Because WBC stations have the power and the people who know how to use that power to make listeners react. For rates and availabilities, contact Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

WESTINGHOUSE BROADCASTING CO., INC.

KPIX represented by THE KATZ AGENCY, INC.

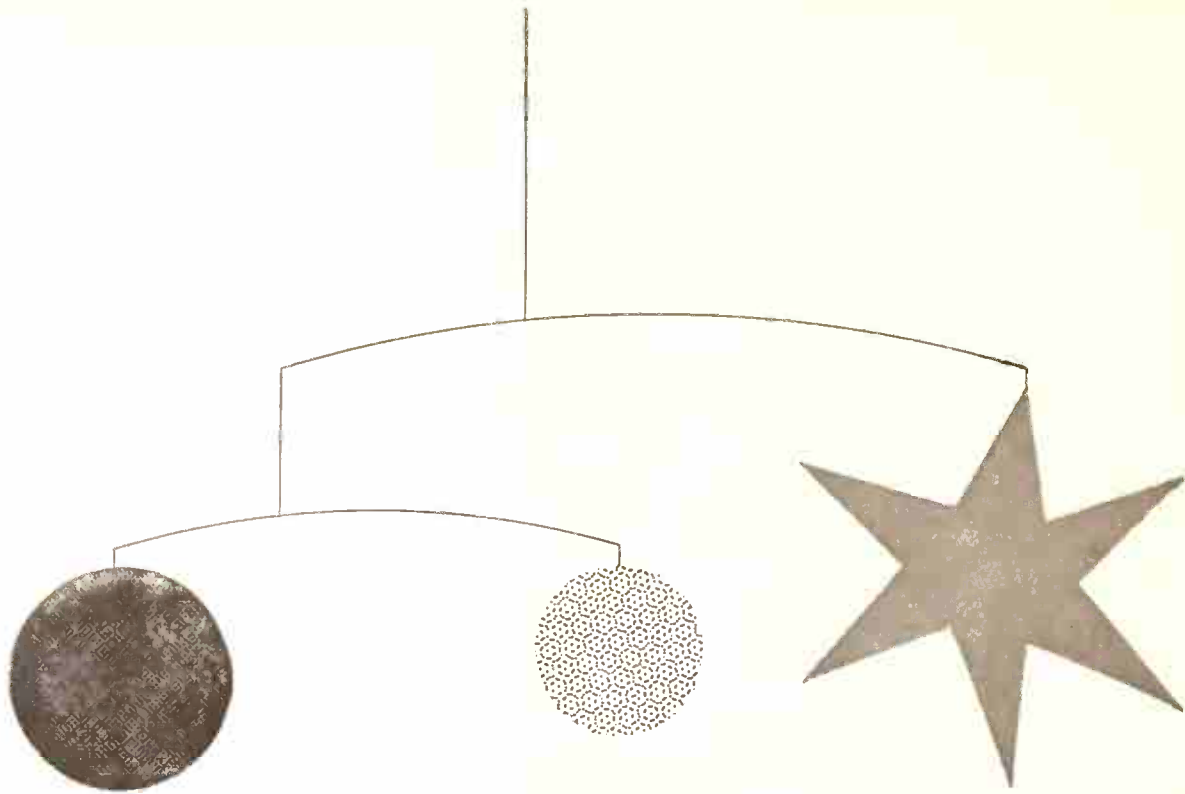
All other WBC stations represented by FREE & PETERS, INC.



NOW
WBC means
KDKA-TV

Formerly **WDTV**—Channel 2

*Pittsburgh's First
Television
Station*



Perfect balance ... of skilled operating technicians, specially designed equipment, and constant laboratory research maintains Precision leadership in the field of film processing.

Electronic Printing, for example, illustrates the results of Precision's continuing search for improved ways to serve leading producers, directors, and cameramen. This important Maurer development in the printing of optical sound from magnetic original is installed at Precision for kinescope and other recording direct to the optical track.

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

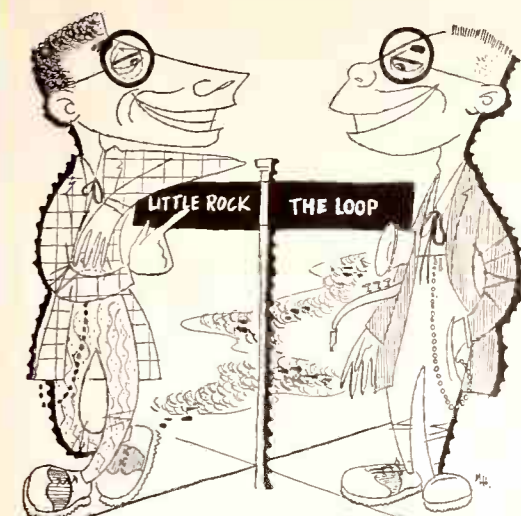
P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C
21 WEST 46TH STREET, NEW YORK 36, N. Y.



A division of J. A. Maurer, Inc.

Table with columns for days of the week (SUNDAY to SATURDAY) and rows for various TV networks (ABC, CBS, NBC, etc.). Each cell contains program titles, times, and network identifiers.



"Dig another CRAZY sign!"

"Man, I remember when you told me about KATV's transmitter being just 24 miles from Little Rock... the same distance from the Battery to the Bronx... but what's this LOOP business?"

Notes and explanations to help you use this chart. Includes text about how to read the chart, sponsor listings, and a large advertisement for KATV Channel 7, 'The Loop', located in Little Rock, Arkansas.

PULSE FOR DEPENDABILITY



We've been yelling about this over and over—and still it's "news". Please note that U.S. Pulse TV uses a minimum sample of 117,000 interviews monthly for each report.

Minimum sample per network program is 6,000 completed family interviews!

Regular Pulse subscribers pay the ridiculously low price of only \$100 per month! For the invaluable ratings data, full audience composition, total families, special films section, etc.—quick delivery, so you can act fast on the data, while the information is still new!

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"

Advertisement for U.S. Pulse TV featuring a television set and a large 'D' logo. Text includes 'Nothing takes the place of INTERVIEWS in the HOME', 'RURAL AND URBAN COVERAGE', and 'PULSE, Inc., 15 West 46th St., New York 36 Telephone: Judson 6-3316'.

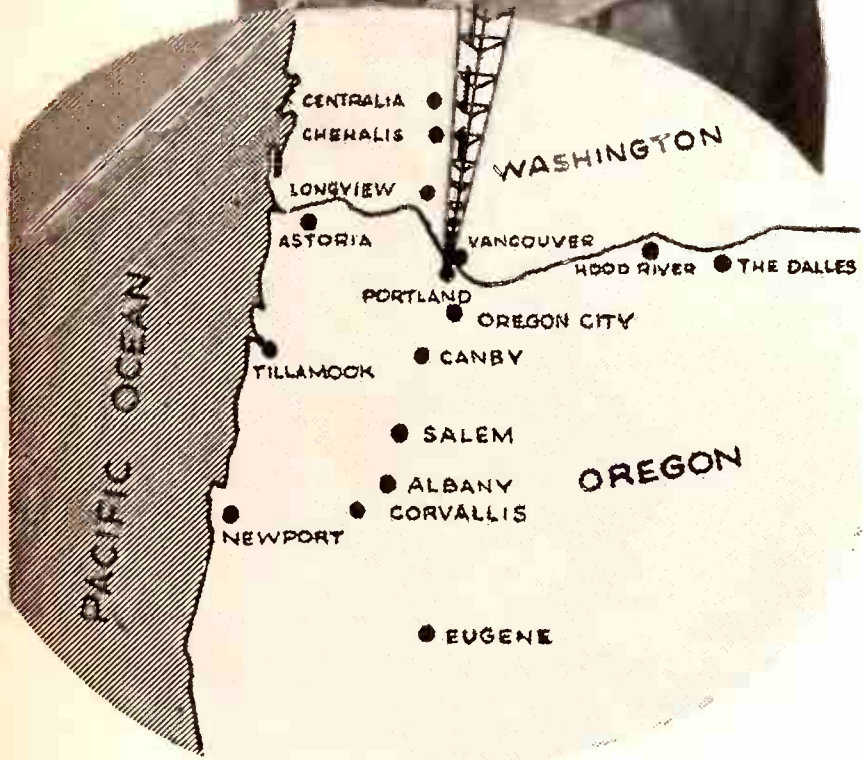
A large grid table with columns for days of the week (SUNDAY through SATURDAY) and rows for various TV programs. Each cell contains program details such as time slots, network, and sponsor information.



You get the whole
**30-COUNTY
 MELON**

with
KOIN-TV

Oregon's only
 maximum power
 station...



When you buy a market you want the *complete melon*—not just a slice or two. That's why advertisers are choosing KOIN-TV, Portland Oregon's *only* VHF station . . . Portland's *only* maximum power station.

The giant KOIN-TV tower, 1530 feet above average terrain, plus maximum power of 100,000 watts on Channel 6 blankets over 35,000 square miles in the prosperous Pacific Northwest. KOIN-TV delivers a consistent picture as far as 150 miles from Portland . . . reaching 30 Oregon and Southern Washington counties. No other advertising buy in the area can duplicate this sales coverage. Write, wire or phone us for complete availabilities.



KOIN-TV

CHANNEL 6

Represented Nationally by
 CBS Television Spot Sales

PORTLAND, OREGON

CREDIT CLOTHING

SPONSOR: Union Clothing Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *A retail credit clothing store owner has discovered that he can use a radio show to build store traffic immediately. He sponsored a quiz program, in Spanish, which offered listeners small discounts on purchases for the correct answers instead of prizes. Three five-minute announcements at 11 a.m. on Monday, Wednesday and Friday for one week brought 416 customers into the store with the correct answer. The cost per show was \$8.65 or a total of \$25.95.*

KCOR, San Antonio

PROGRAM: Announcements



TV and RADIO SETS

SPONSOR: Hill Tv and Radio

AGENCY: Direct

CAPSULE CASE HISTORY: *A man who was inclined to doubt that radio had any listeners at night he's installed more tv sets than any other merchant in Hamilton—discovered that nighttime radio greatly increased his sales. He moved \$15,000 in merchandise in a three-day period following an offer on a two-hour request show. Announcements were made on the 8:30-10:30 p.m. program that new clock radios, valued at \$69.95, would be sold for \$30 with the trade-in of any old clock. Two days later 115 clock radios had been sold and at least 25 customers turned away because the supply was exhausted. Thirty-one tv sets were also sold as a result of the traffic. The cost of each program was \$225.*

CHML, Hamilton, Ontario

PROGRAM: Two-hour
All Request Show

PUMPS

SPONSOR: Fairbanks, Morse & Co. AGENCY: The Buchen Co.

CAPSULE CASE HISTORY: *At 9 o'clock the morning of a flood in Chicago, the company called the station to place as many station break announcements as possible to inform the public that sump pumps, de-watering pumps, electric motors and emergency generating sets were available. Some 40 announcements went on the air—the first at 11 a.m. and the last at 10:18 p.m. On that day alone 375 sump pumps ranging in price from \$65 to \$110 were sold as well as every de-watering pump in stock at double that price. Sales continue to be made as a result of contacts made all that day.*

WGN, Chicago

PROGRAM: Station breaks

HOMES

SPONSOR: John F. Long, Home Builder

AGENCY: Al Pote

CAPSULE CASE HISTORY: *Saturation announcements on five Phoenix radio stations, along with some tv and newspaper ads sold 225 homes in six weeks for Builder John F. Long. The competition in this area is keen, as a great number of housing projects are being built simultaneously. John F. Long is convinced that the radio campaign, which costs approximately \$4,000 a month, plays a large part in popularizing his Maryvale Terrace homes. The schedule is for six months.*

KPHO, KOY, KOOL, KRIZ, KRUX,
Phoenix, Arizona

PROGRAM:
Announcements

REFRIGERATORS

SPONSOR: Goodyear Service Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *Three Goodyear Service Stores used radio to announce the fact that they were giving away turkeys with every purchase of a GE Refrigerator. Morning and evening announcements Monday through Saturday in one week cost \$450. After all the turkeys were sold out, hams were given with the refrigerators and after all the refrigerators were gone, GE Ranges were pushed. In that week the sponsor took in \$26,000 and believes much of it was due to the radio announcements.*

WMIE, Miami

PROGRAM: Gospel Train "Cracker Jim"

DRY CLEANERS

SPONSOR: Baxter Careful
Launderers & Dry Cleaners

AGENCY: Direct

CAPSULE CASE HISTORY: *Before opening a new drive-in laundry and dry cleaning store, the company arranged for radio announcements. Lewis A. Sperry, Division Manager of the Company, reports: "I have never before heard the response we got from that advertising. Over 50 people mentioned to us that they heard the advertising on WKBZ and many of them said they brought work in to try us because of it. . . . While the number 50 isn't a large amount, it is significant to me because I know that many others come in who didn't mention the radio advertising, but who must have been influenced by it. We are sure it did help, because our sales reports show it." The campaign lasted nine days and cost \$170.*

WKBZ, Muskegon, Mich.

PROGRAM: Announcements

GROCERY STORE

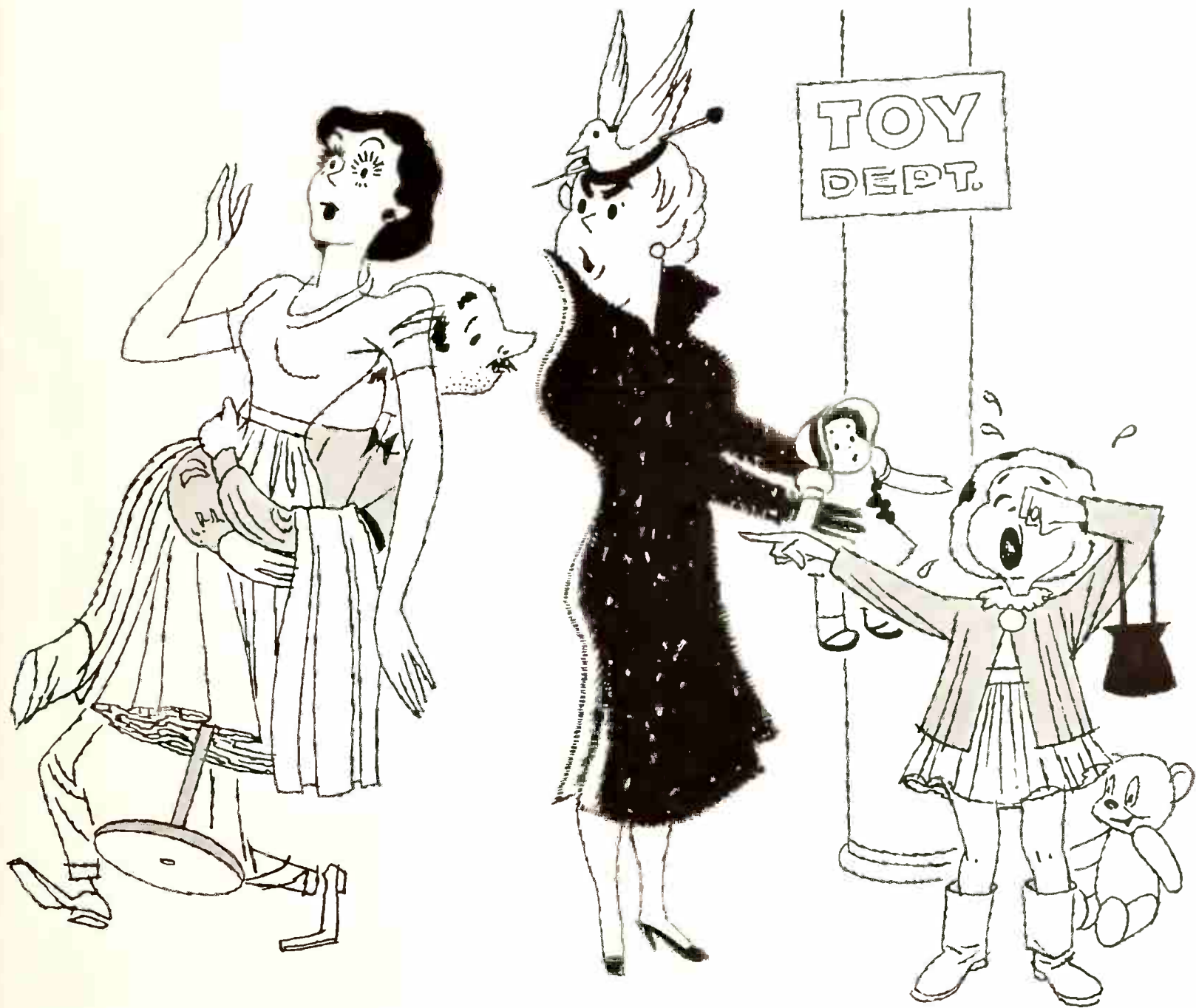
SPONSOR: Lewis Jones Grocery

AGENCY: Direct

CAPSULE CASE HISTORY: *This grocery launched a series of announcements on WDAK's Cuzzin Al Show in June. It was so successful that by October Lewis Jones decided to expand his advertising, bought a schedule consisting of an hour and 20 minutes of solid time on Saturday mornings for the Lewis Jones Open House show. After the first broadcast, business rose \$500 above previous Saturdays; by the third week, it was up \$1,100. Since June, reports Jones, his over-all sales have increased 30%. His Saturday radio show costs \$60 a week.*

WDAK, Columbus, Ga.

PROGRAM: Announcements;
Lewis Jones Open House



It won't help you...if it's not available

Oft-quoted high ratings frequently turn out to be nothing but window dressing... they're just not available to YOU.

So when you shop for radio time in Los Angeles or San Francisco, be sure you get the real merchandise... consistently good ratings that ARE available to do a selling job for YOU... on KHJ and KFRC.

Compare specific ratings... not averages... of availabilities on KHJ and KFRC against the field. Compare the low, low day/night rates of Don Lee's key stations that deliver these two wealthy markets at lower cost per thousand.

And remember... audiences on KHJ and KFRC are tuned for thoughtful listening, not just a muted background. They hear your message and they respond... with sales.

You might buy bigger... at a price!... but you can't buy better than the low cost-per-thousand of KHJ Los Angeles and KFRC San Francisco. Ask your Don Lee or H-R Representative for specifics.

Represented Nationally by **H-R** REPRESENTATIVES, Inc.



Solid

**"Solid as a Storer Station" is
a compliment applied only to a station whose
solid foundation in the community it serves is
exceeded only by solid selling on the air.**

**For a sales campaign that is successful, satisfactory
and solid — sell on a Storer Station.**

STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

KPTV
Portland, Ore.

WAGA • WAGA-TV
Atlanta, Ga.

WJBK • WJBK-TV
Detroit, Mich.

WJW • WXEL-TV
Cleveland, Ohio

WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS • WGBS-TV
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118 E. 57th St., New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498



TO SELL
JACKSONVILLE
 (and the rich Northeast
 Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

76,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
 Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

WJHP-TV
JACKSONVILLE, FLORIDA
276,000 watts
 on Channel 36

Represented nationally by
 John H. Perry Associates



agency profile

Lansing B. Lindquist

Ketchum, MacLeod & Grove, Pittsburgh, Pa.
 V.p. in charge of radio-tv

Lansing Lindquist, Ketchum, MacLeod & Grove's v.p. in charge of radio-tv, says he works "in the woods, by Madison Ave. standards." To service his air media accounts, Lindquist has to go to New York about twice a month for a couple of days.

"It's a choice of commuting to New York or commuting to Pittsburgh," says he. "It seems to management here that it is far more important that we be immediately accessible to clients, to understand their problems and needs, to serve them on their own ground with a *complete* agency, not just a branch office.

"In the second place, my perspective is better here, I think, than in New York. We may not get the information quite as quickly, but we can digest it better. Actually, I have so many friends at all the networks who are sympathetic to my 'in-the-woods' status that I probably get some facts on new availabilities and ideas as quickly as anybody on the Street."

Lindquist directs air advertising of the agency's 50 or more accounts, including nationals like Westinghouse; regional air users like the Chevrolet dealers of the Pittsburgh, Harrisburg, Baltimore, Richmond and Buffalo zones; Reymur's Blend (a soft drink); Sealtest; Braum Baking Co.

In 1952, the agency bought political convention coverage for Westinghouse. "I would say the conventions were the greatest radio and tv buy in the history of the media. It had prestige value, advertising value and an amazing cost-per-1,000."

Lindquist makes it a point to study all new radio and tv developments. "Right now, we're actively studying color, particularly color film, since most national spot and local advertisers will have to be on film for a while, if they use color. As for color sets, I have to pull a Will Rogers on you—all I know is what I read in SPONSOR. More to the point, I doubt that color tv will be a revolution."

Despite the growth of tv activity in his agency, Lindquist has remained a loyal radio fan.

"Part reason, I guess, is that I met my wife through radio. Mrs. Lindquist was in radio as traffic manager of *The Army Hour*. She routed me throughout the country during the war years to cover a different spot each week for *The Army Hour*. I was so impressed with her knowledge of schedules and routings that I decided to take her out of circulation as soon as possible."

★ ★ ★



**"WE HAVE THE FEELING WE'RE
BEING WATCHED!"**

THIS is *not* just our imagination. *First*, WDAY-TV is the *only* TV station in Fargo . . . in fact, the *only* station in the whole of this rich Red River Valley! The nearest station is 50 miles away . . . the *next* one, 185!

Second, folks around here *own* TV sets. In Fargo, set saturation is 70.5% . . . 20 miles out it's 57% . . . and 50 miles out it's 33%.

Third, WDAY-TV keeps those sets *turned on* with 57 audience-proved local programs and 60 of the best shows from NBC and ABC . . . including many *live* shows, both network and local.

Yep, we're being watched all right . . . and we love it! Get the facts from Free & Peters.

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC

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



Can there be peaceful co-existence between subscription tv and commercial video



THE PICKED PANEL ANSWERS TOLL TV TO BENEFIT INDUSTRY

By Arthur Levey

President, Skiatron Electronics & Tr
Corp., N. Y.



There is no doubt whatever that commercial and subscription television can and will live together peacefully, each functioning to the other's advantage, each performing a vital service for both the industry and the public.

As I see it co-existence is almost too weak a term for television's future "new look." Commercial and toll tv will be wedded together by the strongest bonds of economic necessity. Their composite will spell out a greater industry and, from the point of view of entertainment offered, a better one. There will be no friction for these reasons:

1. Subscription tv is conceived as a "supplementary" service to regular commercial television, and would give it a tremendous and much-needed shot in the arm. It will result in better programs, a wider, more satisfied audience and a sounder economic base for the entire industry. It does not mean it could not mean an end to today's "free" television service.

2. Fee-tv will be a boon to today's broadcasters, beset as they are with problems of programming and of mounting costs. It will benefit the nbf stations most of all, but that's not the whole story.

Once the box office in the home is

operating, the vhf operators, too, will find their position vastly improved as their stations draw on a new source of revenue. This, in turn, will spell out benefits for the advertisers, for the rate cards are going to come down. Some far-sighted men in the ad industry have already recognized this.

Talk all you will about the benefits of toll tv to the industry, the winner in the long run is still going to be the public. A whole new vista of entertainment will open up for it—without interruption for commercials and at reasonable prices.

SPORTS: FREE TV AIDS FEE

By Ned Irish

Executive Vice President
Madison Square Garden Corp., N. Y.



For a good many years Madison Square Garden has been considering the possibility of subscription television. In our opinion, subscription television of our events

without free home television of some portion of our program would not be successful. It therefore seems to us that it will be necessary for us to televise a good portion of our events under the same home television program that now exists in order to develop and maintain a good market for those major events which will be more readily adaptable to subscription television.

We have found this complementary use of television to be extremely practical in our boxing programs which now find most of the outdoor major fights on theatre television.

FEE TV: \$10 BILLION GATE?

By Sidney W. Dean, Jr.

Vice President, McCann-Erickson, N. Y.



"Pay as you look" television can peacefully and cooperatively co-exist with advertiser-financed tv—if its development takes two directions:

1. That it will have its own exclusive stations in each market, over and above three or four commercial stations. This situation, which we hope the FCC can ultimately work out, will give pay tv the opportunity to serve the "missing audience"—the 50% of the homes whose sets are *not* in use, even in the evening hours.

2. That it will develop its own programming for profit from the many types of able-to-pay but more selective audiences for cultural interests, adult and extension education, and special events. An audience rating of only 3% at 25¢ per home still represents a gross revenue of \$250,000.

The income potential for pay television is much greater than we realize. Americans are now paying better than \$15 billion for all forms of recreational, private educational, religious, and welfare activities.

As much as \$1 billion could now be served by "fee tv" systems, and the flexibility of the box office in the home might lift the potential to as much as \$10 billion in a few years. This compares with commercial tv's \$1 billion income from time and program sales. This new source of income should be a major stimulant to creative tv.

FEE TV WILL LOWER AD COSTS

*By Millard C. Faught
Economic Consultant, N. Y.*



The addition of subscription program service to regular television will prove as great a boon, if not a greater one, to broadcasters and advertisers as is the subscrip-

tion revenue of newspapers and periodicals to publishers and advertisers.

The dual source of revenue will make many more stations economically possible, hence giving advertisers (especially smaller ones) more station and time access to more flexible tv coverage of a larger audience.

I believe the average viewing family will buy perhaps one fee program for every 10 or more sponsored programs watched. However, the extensive new revenue will greatly relieve advertising of its now heavy burden of carrying all of tv's high costs, yet give the sponsors a 90% shot at bigger audiences via more stations at lower costs.

With its own home box office, television will finally have the economic answer to its severest current problems, among them how to telecast the costliest of spectator sports, top quality movies, Broadway plays, opera and the like. Moreover, the added revenue will help tv solve another costly problem—how to pay for color tv.

Today, advertisers are trying to pick up the new giant—tv—by their own economic bootstraps alone. But when tv becomes a marketing device itself, and acquires a direct economic revenue of its own, advertising will get its turn at some comfortable, thrifty, profitable piggy-back riding.

YOU CAN'T LOSE THE SPONSOR

*By William B. Templeton
V.P. and Director of Radio & Tr
Bryan Houston Inc., N. Y.*

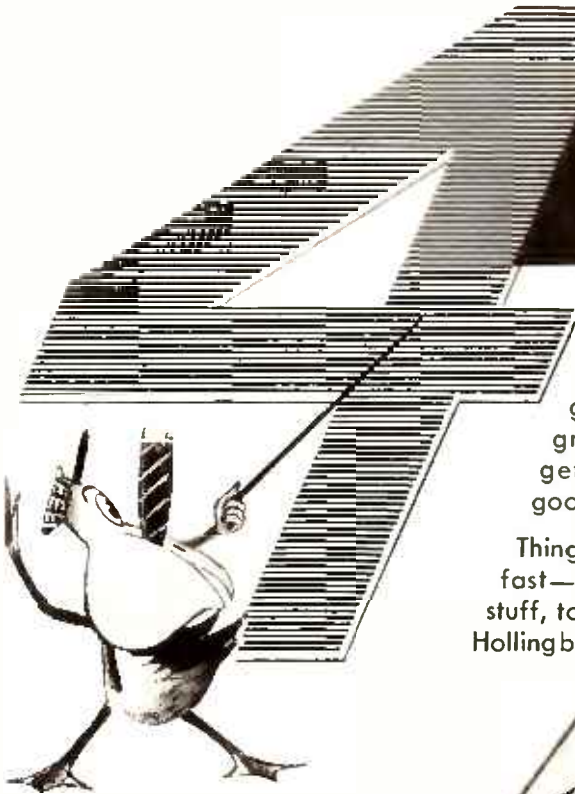


I don't believe that fee tv can be as successful as its proponents think it will be. Subscription tv is an attempt to create a box office for tv and, for a fee, to sup-

(Please turn to page 112)

You Get a Heck of a Big Plus...

When You Buy WIOD'S



COUNTY MARKET

Make no mistake about it—WIOD's four key counties—Dade, Broward, Palm Beach and Monroe—give you Dixie's newest and fastest growing key market. And, when you get in it via WIOD, you grab off a good plus in the six bordering counties.

Things are moving down here, and fast—and WIOD will help you move your stuff, too! Come on, get in—call your Hollingbery man for facts.



James M. LeGate, General Manager
5,000 WATTS • 610 KC • NBC Affiliate
National Rep., George P. Hollingbery Co.

**you're right
on cue!**

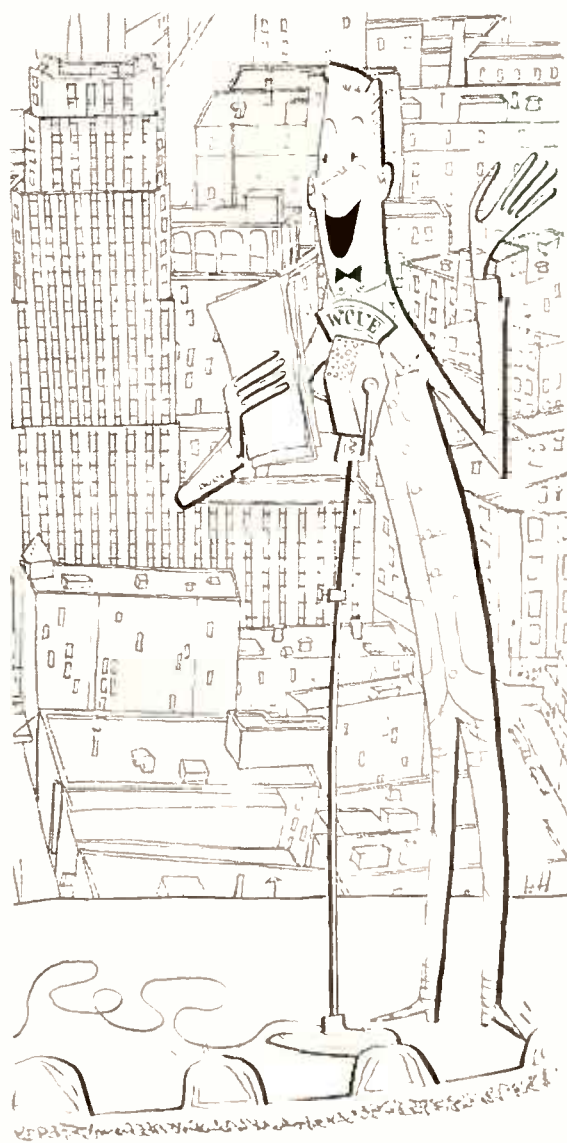
No need to fluff your lines. There's only one CUE to follow when your stoge is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

more **MUSIC**
more **NEWS**
more **OFTEN**

Wcue

Akron's only independent—we're home folks
TIM ELLIOT, President

John E. Pearson Co. National Representatives
after February 10, 1955



THESE ARE THE STATION
NATIONAL SPC



FREE & PETERS
INC.

Pioneer Station Representatives Since 1932

NEW YORK
444 Madison Ave.
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

FOR YOUR TELEVISION CAMPAIGN . . .

EASTERN

		<u>VHF</u> CHANNEL	PRIMARY
WBZ-TV	Boston	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WTVJ	Miami	4	CBS

CENTRAL

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth — Superior	6	CBS
WDAY-TV	Fargo	6	NBC
WCCO-TV	Minneapolis — St. Paul	4	CBS
KMBC-TV	Kansas City	9	CBS
WBAP-TV	Fort Worth — Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6 ^{CP}	CBS
KENS-TV	San Antonio	5	CBS

WESTERN

KBOI	Boise — Meridian	2	CBS
KBTU	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC



When She Talks ... They Listen!

★ NINA WRIGHT

Packs her daily morning program with a wealth of information, helpful to both urban and rural housewives. Broadcast from her kitchen, Nina places major emphasis on the important subject of food. In addition, she frequently discusses other subjects of vital importance to women—fashion, good grooming, current events and civic affairs. Guest interviews are often a part of her interesting programs.



Several times each month, Nina Wright is invited to appear as featured speaker at area functions, or to give homemaking and cooking demonstrations. In towns and cities throughout KS00's 60-County Coverage Area this past summer, the average attendance at a Nina Wright appearance was 24% of the total population. The only publicity used to attract housewives to these events were announcements in the "NINA WRIGHT SHOW" itself. Yes, when Nina Wright talks, homemakers listen. And when Nina Wright sells your product, homemakers BUY! This popular KS00 "Personality Show" draws listeners at a low cost per thousand of approximately *13 cents.

*based on Nielsen Coverage Service Figures

NINA WRIGHT SHOW

10:25 A.M.—Mon. thru Fri.

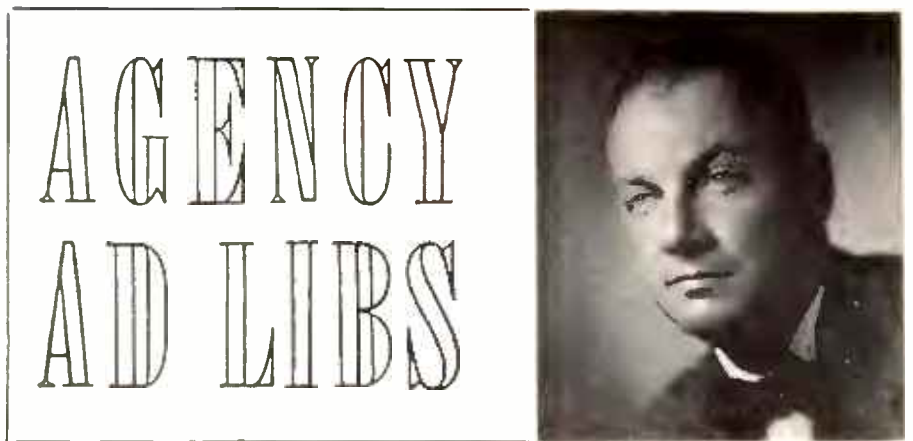


★ Sioux Falls, S. D.

Nationally Clear Channel 1140 KC
ABC Radio Affiliate

10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME

Represented Nationally by Avery-Knodel, Inc.



(Continued from page 8)

to youngsters (even at 7 p.m. Sundays). They probably cannot fathom the clothes and the stilted (by present-day standards) relation of the youngsters to their parents. The show's nostalgia is lost on all but a few oldsters, I'm afraid. And its main character—blustering Father—may strike today's crop of people merely as loud-mouthed and ill-natured, rather than the delightful character that Clarence Day, Jr., originally intended.

In the all-important area of commercial copy, ready identification often plays a vital role. If you are showing your product being eaten or driven or applied or worn, it's entirely possible that your best appeal is to cast these commercials with people who can provide identification—housewives who look and speak sufficiently like housewives to convince (rather than young ladies recently released by the Westport Playhouse); damsels who appear at ease in kitchen or super market. Casting as well as direction can make or break the copy for, if you create unbelievable people, whatever they do or say can only be unconvincing. Television with its relentlessly prying and shamelessly revealing eye can magnify the phoney to such a degree that even the most uncritical viewer will turn away, if not in disgust, certainly in disbelief.

If your copy calls for an authority to do the sales pitch, he or she had better look and sound authoritative. The words had better fit, the gestures be easy and relevant, the eyes and mouth convincing. If not, you more than destroy whatever concept you had in mind; you set yourself back.

And be most careful of animation. Use it correctly—or avoid it. Combine it with live action (realism) if necessary unless it can rely solely on its sound track to gain identification. By the symbolizing of a situation and the drawing of people, you have taken facts and set them into fancy; you have replaced reality with fantasy. And with fantasy in copy as in drama, it is far harder to build a high Identification Quotient. ★★★

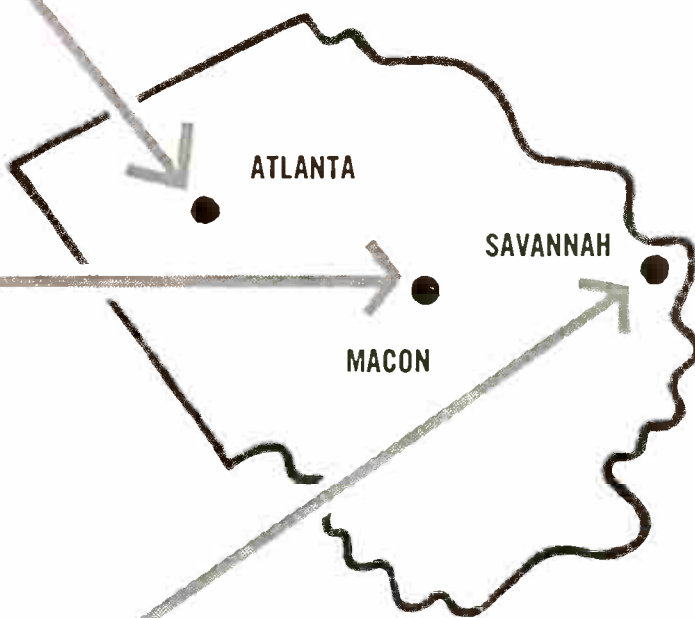
Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 19 St.

ONLY A COMBINATION OF STATIONS
CAN COVER GEORGIA'S MAJOR MARKETS



THE GEORGIA TRIO



The TRIO offers advertisers at one low cost:

- Concentrated Coverage
- Merchandising Assistance
- Listener Loyalty Built By Local Programming
- Dealer Loyalties

IN 3 MAJOR MARKETS

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO



GOOD . . . advertising

always pays in the

**RICH, GROWING
NORTH CAROLINA
MARKET**

BETTER . . . coverage

than ever before is yours with

RADIO in the

**15-county
Winston-Salem
NORTH CAROLINA
Market**

BEST . . . buy morning,

afternoon and evening is



NBC
AFFILIATE
600 KC—5 KW
AM - FM



Represented by
HEADLEY-REED CO.

SPONSOR BACKSTAGE



(Continued from page 28)

philosophy, as stated to me by its top people, is that they do not see how they can represent talent (producers, directors, writers, performers) on the one hand, and be the employers of such talent on the other. This seeming paradox apparently troubles MCA not at all.

Mergers and combines between producers and distributors, producers and producers and distributors and distributors are the order of the day. This last is merely another symptom of this struggle for survival which is taking place in the field. And the struggle has created what is probably one of the most unstable pricing situations existing anywhere in television. Some producers and/or distributors, faced with heavy investments in product, running out of cash and the sources for replenishing the exchequer, are reaching the point of desperation.

It is becoming increasingly common for such an operator to go into a market and sell his product at what from any sound business standpoint must be considered a ridiculously low price. This has a tendency to, and often does, tear down the over-all price structure in a market. Probably no other phase of the broadcasting picture has seen the price structure in one or more markets change as drastically and as quickly as frequently happens in tv film. On a given Monday morning the going rate for a half-hour show of a certain type and caliber in a given market may be \$300, and within the span of a week that price may be dragged down to as little as \$200.

Healthy or not, this situation exists and inevitably must continue for some time. Our crystal ball sends us the nutshell message that 1955-'56 is the period in the tv film business which will see the youngsters separated from the adults.

It suggests, too, that the entire development of the tv film industry may be doing television generally an immeasurably important and long-lasting service. For the very nature of the competition is forcing tv film distributors and producers to go out into the bushes and hunt up every last conceivable advertising prospect. This is resulting in an increasingly steady and heartening flow of new advertisers, firms who have never before used television. And this must, inevitably, be of great benefit to the industry at large.

From the standpoint of these, and established television advertisers, of course, the fierce competition in tv film is a blessing, too. For they are being offered more and better shows at more and more economical prices than they have ever enjoyed before.

★ ★ ★

WERD

*ATLANTA'S TOP INDEPENDENT
MOVES GOODS FAST IN THIS
\$100 MILLION MARKET*

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

WERD

*AMERICA'S FIRST NEGRO-
OWNED RADIO STATION*

860 kc 1,000 watts

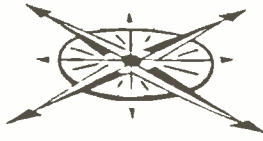
Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON

J. B. BLAYTON, JR., General Manager



round-up



Testing ground for commercials: JWT's Ch. 3 tv 'station'

A new tool for more effective television advertising was demonstrated recently by J. Walter Thompson Co. in New York. It's a completely equipped television studio located about two blocks from the company's main offices. What makes the venture unusual is that the tv studio, equipped for live and film telecasting, transmits commercials on a closed circuit to the agency offices over co-ax cable. They're picked up on television sets scattered around J. Walter Thompson offices, all tuned to Private Channel 3.

The new studio, called the J. Walter Thompson Workshop, is the result of a year's planning and research. It's being used to test and demonstrate commercials for Pond's, Eastman Kodak, Lever Brothers, Scott Paper Co., French's mustard, P. Ballantine and others. Bart McHugh, v.p. and member of the JWT tv department, said that not only are more effective commercials developed through use of the Workshop but also that there is a con-

siderable saving in time and money.

"When a live commercial is being created," Wallace W. Elton, v.p. and art director, explained, "we can watch its actual development, see what the commercial will look like before incurring costs of final production and can see auditions of talent or pilot films under actual broadcast conditions. Without waste of expensive production, flaws can be eliminated and immediate recommendations can be made. Good ideas are made better and the end result is a higher standard of quality at a saving of time and money."

One recent example of the Workshop's use, said Elton, was the development of commercials for Scotkins, a paper napkin product of the Scott Paper Co. The picture shows a test Scotkin commercial, one of more than 25 experiments conducted by the Workshop to develop the most dramatic way of demonstrating the strength of the napkins. ★ ★ ★

After 25 experiments, JWT devises commercial: Wet Scotkin holds apple, competitor's doesn't



Advertest survey shows radio popular in tv homes

Music and news appear to be the biggest drawing cards for radio. That's one of the basic findings of an Advertest Survey of radio listening in television homes.

Results of the survey were released by WNEW, New York, which was one of the participants in the study. The study is one of a series of monthly surveys on television viewing made by Advertest and subscribed to by six New York tv stations and major advertising agencies. WNEW participated in the survey because it involved radio listening.

Highlights from the study include the following findings:

- There are an average of 1.92 radio sets in working order per average tv home; 39.5% of the respondents had one radio in working order, 33.6% had two, 18.1% three, 3.2% four, 3.2% five or more and only 2.4% reported no radios in working order.
- More than 12% of the respondents spent more time listening to the radio in 1954 as compared with 1953.
- Main reasons given for increased radio listening: 29.8% said it was because of radio's music, 24.4% said they could listen while doing other things.
- More than 55% of the respondents had cars equipped with radio; 41.1% said that when riding in the car, the radio was "always on," 43.5% said it was "frequently on."
- Nearly 58% said there were radio programs that they listened to regularly. Ranking first—with 13.9% of the respondents naming it—was WNEW's *Make Believe Ballroom*. ★ ★ ★

Musical jingle promotion gets city-wide response

For anyone who may still wonder about the impact of musical commercials on radio stations, WIKK, Erie, and Goldswan Productions, New York, offer this tale:

Late October Texas Jim Hurley, who's m.c. of a Western program on WIKK, wrote to Bryan Houston, Inc., that the agency's Western-style musical for Nescafe was "almost the Number One song" in Erie. He said it "was the first time in five years that I've received requests from listeners to play a commercial."

Hurley went on to say that he was running a contest as to the identity of

the singer in the commercial—and that a local theatre was going to give free tickets to the winner. "So that's my problem," Hurley concluded. "Please tell me the name of the singer who recorded the jingle for you so I can end the contest."

Jules Bundgus, radio-tv business manager for the agency, contacted Goldswan Productions, Inc., producers of the Nescafe musical commercial series, for the singer's name. Goldswan enlisted the cooperation of RCA Victor, for whom the mystery singer—Bernie Klee—recorded as a member of the Smith Brothers Quartet. RCA Victor (Label X division), in turn, sent to Hurley all the group's releases—plus a dozen albums as prizes for Hurley's contest. (Bryan Houston contributed a case of Nescafe.)

Charles R. Kinney, WKK station manager, reported to the agency that "The Smith Brothers Nescafe promotion was a tremendous success. . . . These boys were jumping all day. We have never had a nicer group to work with." ★ ★ ★

WFMY-TV described as 'modern as tomorrow'

"Plenty of space for lavish shows or commercials" was the order Gaines Kelly, general manager of WFMY-TV, Greensboro, N. C., gave to his station engineers and architects over a year ago when he decided to enlarge the station.

On 1 February the station officially opened its new studios, which were christened with its first local, live commercial program—a demonstration of the 1955 Chrysler line of cars.

Kelly said the new building "is as modern as tomorrow. It's one of the best-equipped stations in the country. has two major studios with outstanding lighting. With five-and-a-half years of experience behind us we have everything to look forward to."

The new building gives WFMY-TV eight times the space it had in its old quarters. Coupled with the move was a power increase to 100 kw and a 759-foot antenna tower. Kelly says the new power and tower adds about 300,000 people to WFMY-TV's audience for a total of more than two million.

★ ★ ★

THE MOST POWERFUL TV STATION IN NORTH AMERICA!

You Can SERVE . . . SELL and PROFIT Well on CKLW-TV's MILLION DOLLAR MOVIES

YOUR AUDIENCE WILL SEE . . . The Finest collection of First Run Movies ever scheduled in the Detroit Market.

YOUR CLIENT WILL PROFIT WITH Six participating film commercials per week in a repeated First Run Movie Schedule in high rated premium time.

YOUR COMMERCIALS SELL TO AN ESTABLISHED AUDIENCE . . . Based on current performances First Run Movies repeated four times weekly have produced a cumulative ARB Rating of 50.1 . . . 600,000 TV homes with an average of 2.5 viewers per set at a cost of 76c per thousand viewers.

It all adds up to a million dollar bargain so write, wire or phone your
Adam J. Young Representative or

CKLW-TV channel 9, Detroit

the **WHLI** long island story

ONE STATION **WHLI** DOMINATES LISTENING

. . . in the Major Long Island Market

	Morning	Afternoon
WHLI	23	23
Network "A"	20	21
Network "B"	9	12
Network "C"	9	7
Ind. Station (NYC)	7	9
Network "D"	9	6
All Others	15	17

ONE STATION—WHLI—HAS A LARGER DAYTIME AUDIENCE IN THE MAJOR LONG ISLAND MARKET THAN ANY NETWORK OR INDEPENDENT STATION!

*DATA: "The Pulse"
Report Daytime Sur-
vey, Nov. 1954, Hemp-
stead Township, N. Y.

WHLI AM 1100
FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.

the voice of
Long Island

Paul Godotsky, pres.

TV COMMERCIALS

(Continued from page 42)

the same weekly set. At first there hardly seems room to do much about picture so you concentrate on the words and let the pans, cuts and dolly-ins fall where they may.

But, again, that's doing the obvious. Viewers, whose toilet habits are now strangely regulated for between-the-acts and between-the-programs, are beginning to demand more than just a voice and more than just a face to hold

them still for *any* selling message. It's truer now than it was a year ago—and it will be still truer in the years to come: would-be customers have to be *shown why*.

Recently one of the most notorious of all such television personalities woke up one evening to discover that one of his star products had just yielded first place in the market to a late-starter. Out of fairness, quality of product must play a part in the ever-more-selective American market. Yet the fact remains that the personality in ques-

tion—the person who got results by clever understatement—was a party to a product that had slipped. His commercials were picture-lazy. From now on, he'll have to do more than just talk about this product—more than stick it within camera range whenever he pleases.

The days of 100% reliance on talent to go it alone in a tv selling pitch are fast fading. The reason is viewers are simply outgrowing the influence of testimonials which are not carefully planned and ambitiously visualized. Christ himself had some trouble convincing more than a certain number because the proof He offered for salvation went just so far, and faith was suppose to take over from there.

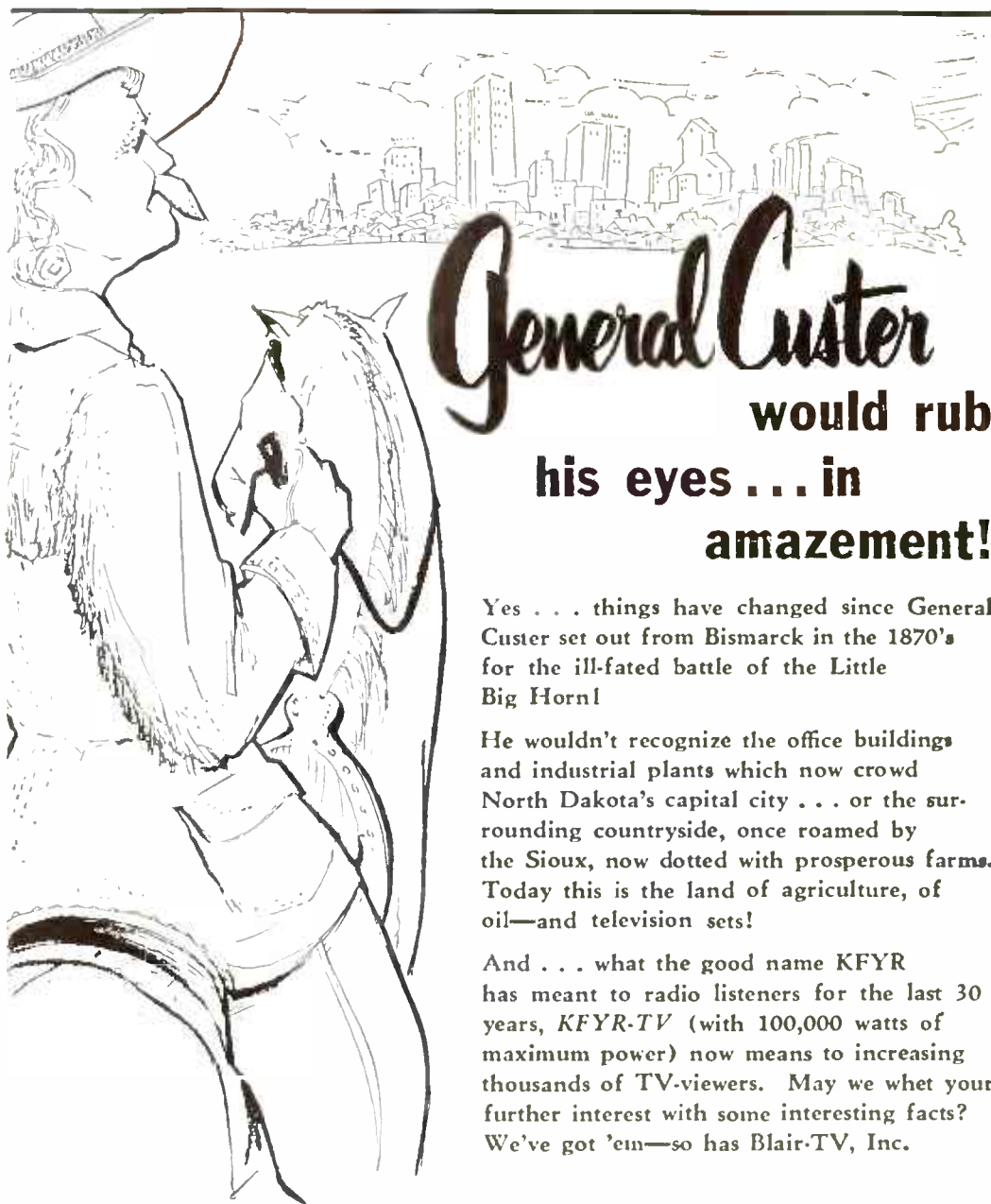
The tv pitchman cannot afford to leave any part of his story to faith. His audience may not be so inherently hostile as those Christ faced, but they are seldom cheering him on unless they know from experience his product is best.

One cigarette company recently did a twist on the old unbelievable and stilted testimonial by securing as on-camera endorsers famous people who never openly endorsed anything before. They were more the skeptical type. And their copy was honestly skeptical. These people were placed on a set resembling their natural habitat rather than in a typical living room or bedroom. The whole thing came off as credible and effective. So effective was it, in fact, that competition began hopping the bandwagon almost immediately.

An electric razor may be for shaving a face, but to get across a strong copy story, the copywriters complemented the obvious by making it shave a peach and a hairbrush. All this, mind you, demonstrated by a piece of high-price talent who has been known to go it on his own, aided in his heyday with nothing more visual than a small boy and a couple of large charts.

By no means am I underrating the value of selecting sales talent with the finest of care. Sincerity is a requirement, yes. But we're mature enough now to take sincerity thoroughly for granted. It's like wearing pants. It's only noticed when it isn't there.

What about the number of scenes in a commercial? While you don't need a great many to hold the viewer, you can spark your efforts by not dwelling too long on any one shot. Certainly if the famous little girl with the con-



General Custer would rub his eyes . . . in amazement!

Yes . . . things have changed since General Custer set out from Bismarck in the 1870's for the ill-fated battle of the Little Big Horn!

He wouldn't recognize the office buildings and industrial plants which now crowd North Dakota's capital city . . . or the surrounding countryside, once roamed by the Sioux, now dotted with prosperous farms. Today this is the land of agriculture, of oil—and television sets!

And . . . what the good name KFYP has meant to radio listeners for the last 30 years, KFYP-TV (with 100,000 watts of maximum power) now means to increasing thousands of TV-viewers. May we whet your further interest with some interesting facts? We've got 'em—so has Blair-TV, Inc.

NBC

CBS

ABC

DUMONT

KFYP-TV channel 5

BISMARCK, N. DAK.

Represented Nationally by Blair-TV, Inc.

vertible sofa could do her act, night-gown and all, in 10 seconds flat, a lot of ground could be covered in a minute. Consider the animated razor blade commercials on the boxing shows. So much happens in 50 seconds that you are left slightly dazed. But not confused.

True, animation offers the perfect opportunity for visual interest. But what about advertisers with limited budgets? Isn't the announcer-behind-the-desk technique worth the money? Sometimes, but it's often possible to spend even less money than that and still be more interesting and sell harder. One of the most fascinating film commercials I ever saw concentrated on nothing but still photographs. The camera moved in and out—one photo even revolved to give the impression of a live and moving ferris wheel. I know from sales results it was highly successful. And the whole job cost less than three hundred dollars.

Putting a commercial in a class by itself picturewise is naturally easier in some cases than in others. Cigarettes are to be smoked and they cannot shave peaches. Automobiles are to be driven and they cannot revolve like ferris wheels. Detergents, too, must strain a bit to illustrate claims that sometimes overlap in similarity. But, for my money, many of the greatest commercials on the air stem from products in these categories because certain copywriters were bold enough to seek adventure into fields where even research had not yet trod.

Because there are so many variables, it is presumptuous for anybody to attempt to set down rules for avoiding picture-laziness in tv commercials. For instance, a commercial within a program does not have to bid quite so strongly for initial attention as does a spot commercial fending for itself. An animated commercial may be created for an ever-building impact on a heavy spot schedule, but may show up poorly on a one-shot test or when not given the opportunity to establish itself. Some types of products just naturally demonstrate better than others. And the amount of money available for pro-

duction of the commercial is always a factor.

With that in mind, perhaps we can generalize to this extent:

1. Observe what competition is doing. If you can then create a different-looking commercial without sacrificing selling impact, do so.

2. If you decide on an on-camera salesman, give him something to do that will help to sell the product visually. A little extra rehearsal may cost more, but it's good for the soul—and the commercial.

3. Whenever a person is shown holding your product, steer away from trite poses. Nothing looks more ridiculous and unreal than a smiling bimbo holding the package next to her ear. It may frame right, but that's all that can be said for it. Nobody ever went wrong showing the product in the clear.

4. For advertising impact, if not for viewer interest, remember that superimposed lettering at strategic times can help drive home your basic sales theme.

5. Relate your picture to your spoken (or sung) copy and vice versa. Both suffer when they work at cross purposes.

6. Use as many scenes as you need to tell your story. When several scenes are called for, make none less than four seconds. Be sure the transitions from one to another are smooth and logical so the viewer can follow comfortably.

7. Remember that some of the most successful commercials are loaded with closeups. When using a medium or long shot, keep the picture simple and the background uncluttered.

8. Plan the kinds of scenes that take little or no explanation. The picture should pretty much stand on its own.

9. Make certain every scene is directly relevant to selling. The man who takes so long to slide down the snowy hill in the wine commercial entertains, but he hasn't much time left to sell.

10. Ideally, three craftsmen should collaborate on the creation of the commercial—the copywriter, the art director and the producer.

11. Keep abreast of television research. It can save you time before you even begin. ★ ★ ★

"The TV Link in the Heart of the Nation"

KHOL-TV's
MAXIMUM POWER SIGNAL

EXCLUSIVELY

COVERS
30%
of Nebraska's
ENTIRE
FARM MARKET
with
UNDUPLICATED
TV COVERAGE

*SRDS Consumer Markets, 1954

KHOL-TV
KEARNEY NEBRASKA
Channel 13

JACK GILBERT, STATION MGR.
Operated by BI-STATES CO., Holdreg

Represented nationally by
MEEKER TV, INC.

*Now it costs less
to sell*
**MINNEAPOLIS
ST. PAUL**

Maximum power at minimum
cost — choice availabilities.

ASK	316,000
H - R	watts on Channel 9

KEYD
TV

Offices, Studios, Transmitter
FOSHAY TOWER
Minneapolis

Represented Nationally by H-R TELEVISION, INC.

THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED
WSOK

"It's as basic as
your rate card"

1955 RADIO AND TELEVISION

buyers' guide to station programing

Wednesday


If you were a timebuyer asked to make up a list of 60 farm stations how would you go about it? If it were your job to expertly suggest lists of stations featuring farm programing, or sports, or negro, or news, or Mexican-Spanish programing, or classical music, or homemakers' shows where would you turn?

If you were making up a tv station list on one day's notice and needed film and slide requirements of each station, if you had to know about likely homemakers' shows, movie participations, farm programs, sportscasts, feature film availabilities what would you do?

The busy timebuyer, account executive, and ad manager turn to the Buyers' Guide to Station Programing. It works wonders for him. It's the only tool enabling him to quickly, accurately, and expertly sort out the 3,000-plus radio and tv stations of the U.S. and Canada by program characteristics.

The 1954 Buyers' Guide, admittedly an experiment, was a huge success. The 1955 Guide will give buyers even more data about your station. It's as basic as your rate card. Your ad in the 1955 Buyers' Guide will have the advantage of 365-day exposure for the price of a single insertion. We need your "yes" right away. Advertising forms close Feb. 25.

Sincerely,



Gene Platt

P.S. SPONSOR old rates and frequency discounts apply. All ads in the Buyers' Guide are preferred position (either master listing, category listings, or front-of-book) at no preferred position charge. Please advise which placement you prefer -- first come first served.

Published by **SPONSOR** SERVICES INC.

40 east 49th street, new york 17, new york • anirray hill 8-2772

DR. PEPPER COMPANY
P. O. BOX 1000
DALLAS 2, TEXAS

April 27, 1954

Mr. Lapica
General Director
SPONSOR PUBLICATIONS, INC.
100 Madison Avenue
New York 17, New York

Dear Mr. Lapica:
Congratulations on the arrangement of the information in your 1954 Radio and TV Station Program Guide. I'm finding in it the answer to some questions that I've not been able to get anywhere else. Thanks for my copy.

Cordially,

A. H. Caperton
A. H. Caperton
Advertising Manager

William H. Weintraub & Company Inc

Advertising

100 Madison Avenue
New York 17, N. Y.

Oct. 26, 1954

Miss Karoline Richman
Sponsor Publications, Inc.
40 East 49th St.
New York, N. Y.

Dear Caroline:

Just a short note to you to cover our recent discussion concerning the Program Guide.

This Guide Book (which I choose to refer to as Station instead of Program Guide) contains numerous listings which have been very helpful in detailed radio & TV, research jobs. Each buyer in this Agency has his own copy of this Guide, which is a part of his station reference file.

Listings which I feel should be incorporated into this Guide are those of (1) the 50,000 Watts radio stations and (2) Network owned and operated radio & TV stations.

Sincerely,

Joan Stark
Joan Stark
Chief Time Buyer

Philadelphia - New York - Chicago - Detroit
Boston - San Francisco - Hollywood - Honolulu

N·W·AYER & SON INC.

30 Rockefeller Plaza New York City

Mr. Bernie Platt,
Sponsor Publications, Inc.
40 E. 49th Street
New York, New York

Dear Bernie:

For some time I have been intending to send you this note expressing my compliments to Sponsor for the excellent industry service provided by your Radio and TV station, Program Guide.

An important consideration in the selection of a station for local or regional sports events is the volume of programming of this type carried.

While I have referred frequently to the Sports material contained in the Guide, comments I have heard indicate that those engaged in other buying activities also find it a source of valuable information.

Cordially,

John W. Purves
John W. Purves

November 29, 1954

RICHARD O'CONNELL INC.

60 EAST 80TH STREET - NEW YORK 17, N. Y. - PLATA 8 01-00

Radio Station Representative

November 1, 1954

Special To:

Miss Karolyn Richman
Sponsor Magazine

Re: 1954 Program Guide
New York, New York

Whenever this company writes one of its rare fan letters, it seems doomed to be addressed to Sponsor Magazine. The 1954 Program Guide was of inestimable value to us because of its forward looking section on Mexican American radio; at long last there was a listing of markets and stations giving the hours devoted to Spanish programming. This answered many agencies' and clients' questions to wit: "Where are they and how do I reach them?" The list of regular national clients was also helpful. May I suggest this year that you include an estimate population figure of Spanish speaking residents by market areas.

Again, I take pleasure in saying, call on us any time we can be of help to your fine publication.

Richard O'Connell

RO:15b

cc: Norm Glenn

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

Please reserve following space in the

1955 BUYERS' GUIDE TO STATION PROGRAMING

double truck . . . \$780

full page \$390
7x10

half page \$220
horizontal 7x4 3/8

third page \$150
horizontal 7x3 3/4

third page \$150
vertical 2 1/4 x 10
(special directories only, see list at right)

FREQUENCY DISCOUNTS APPLY

I prefer placement in Master Directory

I prefer placement in category listings.

I prefer front of book

Firm _____

City _____ Zone _____ State _____

Name _____

CATEGORY LISTINGS

RADIO

- Classical Music
- Farm Service
- Folk Music
- Foreign Language
- Homemaking
- Mexican-American
- Negro
- Popular Music
- Post-Midnite
- Sports

TELEVISION

- Farm Service
- Feature Film
- Homemaking
- Special Facilities & Film & Slide Specifications
- Specialized Appeals
- Sports
- Syndicated
- Film-for-TV

ace Ross, Editor
Magazine
150 Avenue
New York City, New York


Dear Mr. Ross:
I am writing you a million for the Station Program Guide. I think you've done a terrific job and are to be congratulated. A compilation such as this has never been needed for some time by the industry. I believe its greatest use will be as an aid to time buyers for a quick digest of individual station programming formats. I for one, however, have found it useful already in determining the national advertisers who have used classical music programs and who would be prospective buyers for some of our client stations. I know I'll be using this digest further as time goes on.

Sincerely,

Russell R. Gaudreau
Russell R. Gaudreau

RRG:rv

"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.

1st
 ...in the
HEART
 of
AMERICA

the
KMBC-KFRM
Radio TEAM

You're making a blue ribbon radio buy in a blue chip market when you use the Midwest's leading radio combination, KMBC-KFRM. KMBC delivers metropolitan Kansas City (ranked 15th nationally in retail sales) plus 79 counties in eastern Kansas and western Missouri. KFRM, a bonus to KMBC, serves Kansas, sixth richest agricultural state. To get to this big, responsive Heart of America at the lowest cost per advertising impression, the first thing to do is to see your Free & Peters Colonel. He'll give you first-rate availabilities on the Team's first-rated radio schedule.

KMBC of Kansas City
KFRM for the State of Kansas




SPOT RADIO ROUNDUP

(Continued from page 39)

week per market. The spot radio budget has remained constant in 1955.

Jell-O (through Y&R) increased its 1955 spot radio budget substantially—some 34% over 1954. At least part of the reason is the fact that Jell-O is buying higher frequency this year than last.

3. More advertisers now buy radio consistently in large metropolitan markets. "Lots of buys last year were an attempt to buy 'beyond tv,'" says Morris Kellner, Katz Agency's radio sales manager. "They used to buy tv in some markets, radio in others. Actually, there are more radio-only homes in big metropolitan markets than in smaller ones."

Lincoln-Mercury (through Kenyon & Eckhardt) is one of the outstanding examples of an account that not only recently increased its use of spot radio, but has also put most of the added appropriations into coverage of big metropolitan tv centers: New York, Chicago and Los Angeles.

Another K&E account, Nabisco's 100% Brand Cereal, is also planning regular and heavy spot radio schedules in big metropolitan centers. The campaign, starting 7 February, will be the brand's first large-scale push.

Ex-Lax (through Warwick & Legler) has been in radio for some 30 years. The account came back into spot radio last fall after a three-year hiatus, with coverage of big metropolitan centers as well as smaller markets.

Filbert's Margarine (through SSCB) is buying spot radio more heavily in big metropolitan centers this year than last. The account's spot radio budget has remained constant, but Filbert's is getting greater frequency in certain markets.

Barbasol (through Erwin, Wasey) is concentrating its spot radio campaign principally in big metropolitan centers. The 20-week campaign that started on 10 January is confined to New York and Chicago at the moment, but Barbasol expects to go into Philadelphia, Boston and Cleveland as well.

Account-by-account, here is some of the most recent activity in spot radio:

Brown & Williamson (Ted Bates): This cigarette manufacturer moved

back into spot radio on 1 January with a new strategy and an expanded market list. The firm reconsidered spot radio because it felt that it could not afford to overlook radio-only homes in tv markets, not to mention the existing radio-only markets. B&W concentrates on early-morning radio in tv markets, morning and night in radio-only areas.

Carter Products (Ted Bates): Carter Products have consistently used spot radio. However, this year the agency has added high-powered stations in metropolitan centers to "reach out beyond tv coverage." In tv areas, Carter is generally on radio between 7:00 and 9:00 a.m.

P. Lorillard Co. (Lennen & Newell): P. Lorillard used spot radio and tv to introduce its new brand, the Old Gold Filtertip cigarette. There's the same emphasis on spot radio in 1955 as there was in late 1954. In short, Lennen & Newell is buying five- to six-week saturation campaigns, using early-morning radio in big tv markets. Frequency ranges from 10 announcements a week to 40 or 50.

Sterling Drug (Dancer-Fitzgerald-Sample): Sterling's Bayer Aspirin is continuing its 1954 spot radio strategy into 1955. This year, as last, the product is using radio in some 75 markets, generally on a 52-week basis. Schedules range from five to 15 60-second announcements per market per week. Bayer's has no set pattern where types of stations are concerned, but seeks the broadest audience in each market.

Dr. Lyons Toothpaste, another Sterling Drug product, is also continuing its 1954 spot radio strategy. This product covers 30 to 40 markets with



"Nothing very serious—just another overworked KRIZ Phoenix advertiser."

daytime and early-morning announcements throughout the year.

Liebmann Breweries (Foote, Cone & Belding): This brewer has one motto for his Rheingold Beer: "We want to dominate whatever medium we're using in the area we're using it in." In radio this has meant an increased appropriation for 1955. On New Year's Eve 1953, the firm sponsored one hour of Guy Lombardo over eight New York City stations. Last New Year's Eve coverage extended to 28 stations in up-state New York, Connecticut, New Jersey and Philadelphia.

Rheingold's announcement schedules have remained constant this year, with a frequency of some 300 announcements weekly over 20 stations in its Eastern distribution area. Rheingold is also a heavy spot radio user in Southern California. The brewer uses morning, afternoon and nighttime radio.

Lincoln-Mercury Dealers Assn. (Kenyon & Eckhardt): This advertiser is plunging into spot radio with a far bigger appropriation than he had in 1954, because the dealers liked the

sales results the medium produced last year. Lincoln-Mercury Dealers will continue to concentrate on early-morning and late-afternoon schedules in order to reach men while they're driving. Unusual for this client, however, is the addition of major metropolitan markets, like New York, Chicago and Los Angeles.

National Biscuit Co. (Kenyon & Eckhardt): Nabisco started its first large-scale campaign for 100% Brand Cereal on 7 February.

The schedules are not being placed in a pre-determined time slot. Rather, K&E is looking for adjacencies near programs with a particular following.

Nabisco is not planning to use tv for this product right now. The firm will launch two waves of spot radio announcements, each lasting five weeks.

Jell-O (Young & Rubicam): Jell-O's spot radio strategy of 1955 has a new look. Last year, the agency looked for local personalities. This year, Jell-O is concentrating on early-morning radio and frequency (five to 20 announcements a week per market)

rather than on personality. This year, as last, Jell-O is buying powerhouse stations for extensive coverage.

Jell-O's 1955 spot radio budget is one-third higher than its spot radio budget in 1954. Why is Jell-O putting extra emphasis on spot radio?

"Because we can get the most coverage most economically with radio," a Y&R executive told SPONSOR.

Filbert's Margarine (SSCB): This client was among the first to go on the air in 1955.

"We're doing the same, only more of it," says Steve Suren, timebuyer on the account. "We've stepped up the frequency to about five announcements a week per market."

This year, as last, Filbert's is in some 40 markets with a 10- to 13-week campaign. Since the product is bought and used by housewives, SSCB buys daytime and early afternoon schedules. The firm will be on the air with two more radio campaigns in 1955.

Q-Tips (Lawrence C. Gumbinner): For its first national air effort, Q-Tips is using a combination of network radio and spot radio. The spot radio

**NOW
Stronger pull
than ever!**

The illustration shows a young boy in a striped shirt and cap, leaning over a drain. He is holding a large horseshoe magnet that is pulling several coins from the drain. The coins are falling into the drain, and some are already in the drain. The boy has a determined expression. The background shows a brick wall and a window. The artist's signature 'Frye Lewis' is visible at the bottom left of the illustration.

KMJ-TV

FRESNO, CALIFORNIA • CHANNEL 24

boosts power!

Video power up to 447,000 watts

Audio power up to 223,500 watts

... increasing signal power 12.58 times

KMJ-TV pioneered TV in this important *inland* California market. It's the San Joaquin Valley's most-tuned-to TV station*. Now, with a powerful new signal and the finest transmitter location in the Valley, it has more audience pull than ever. And more than ever, *KMJ-TV is your best TV buy in the Valley!*

KMJ-TV — Fresno's First Station — First in Power
— First in Audience

Paul H. Raymer, National Representative

*KMJ-TV carries 19 out of the 25 top-rated nighttime programs viewed in the Fresno area. (October 1954 ARB report).

schedule started on 31 January in 40 markets.

"Spot radio can do an extremely effective job for us at a comparatively low cost," says Anita Wasserman, timebuyer for Q-Tips. "Also, we have the added advantage of merchandising support that stations offer us."

The 20-week spot radio campaign is aimed primarily at young mothers. It consists of three to six broadcasts weekly on each station of a 60-second announcement mentioning the advantage of Q-Tips swabs in baby care.

The agency decided to go into spot radio on a large scale as a result of a successful fall 1954 campaign on WNEW, New York. Q-Tips broadcast some 35 20-second announcements weekly over the station from September through December.

General Mills (Dancer-Fitzgerald-Sample): This client began using spot radio for its Gold Medal Flour for an additional purpose last fall, is continuing through spring 1955: to cover small towns with little or no tv. Some 30 to 35 of its spot radio markets are in that category.

The firm also uses spot radio to reach special groups: 10 Negro markets, six to eight Spanish-language markets.

General Mills' schedules, always daytime, are on a 39- to 52-week basis. Frequency ranges from five to 10 announcements a week.

Atlantic Refining Co. (N. W. Ayer): This newcomer to spot radio (this is firm's second year) has been adding to its schedules consistently. Currently, Atlantic Refining is using 5-, 10- and 15-minute newscasts on 60 stations throughout the South, from Maryland to Florida. In New York, the agency has bought 5-minute weathercasts to be broadcast three times weekly over 18 am and 12 fm stations.

Like most gas companies, Atlantic also sponsored baseball in New York.

★ ★ ★ ★ ★ ★ ★ ★

"The real truth is that freedom of the press and the freedom to broadcast are policies rather than principles, and they vary widely with changes in public opinion—and with the opinion of persuasive thought leaders. I think it's safe to say that the general public is inherently and automatically in favor of the precept of freedom to broadcast, without condition or qualification."

THAD H. BROWN, JR.
Vice President in Charge
NARTB, Washington

★ ★ ★ ★ ★ ★ ★ ★

New England and Pennsylvania in 1954 is expected to do so in 1955.

Though there is unquestionable interest and activity in spot radio, the medium isn't necessarily entering a second honeymoon with clients and agencies. On several fronts, spot radio continues to have an uphill fight.

There are, for example, a number of accounts that are reducing or dropping spot radio. Among them, Bab-O (through D-F-S) is significant, because of its long history in the medium. American Chicle (through D-F-S) plans to buy less spot radio because of the expense of its new network tv buy. The Texas Co. (through Kudner) is dropping spot radio for network radio this spring. And Nescafe (through Bryan Houston) is reducing its spot radio schedules somewhat.

It is still too early for a conclusive forecast of spot radio 1955. For January, however, the positive side of the coin shines far brighter than the negative.

ESSO

(Continued from page 35)

Jersey)—covers the Eastern seaboard and part of the South—18 states in all ranging from Maine to Louisiana.

Esso could use a regional network. It likes spot for two reasons, however. First, the *Esso Reporter* in each town is identified with the local radio station and the local "voice" (announcers remain anonymous, but they're usually among the better-known announcers at each station). Further, local news can be featured—to the exclusion of national or regional news, if warranted.

Second, Esso likes spot because it can air commercials which are appropriate for each market. The company may want to push anti-freeze in New England, for example, and promote tires in Louisiana. This is important to a company operating in a wide range of climates, Esso Ad Manager R. M. Gray and Assistant Ad Manager Vernon Carrier stressed to SPONSOR.

Some advertisers may fear spot radio, however. They may feel that it's hard to hold together a scattered operation and to promote relatively unglamorous spot (as opposed to network) to its dealers.

This is where the agency steps in. Marschalk & Pratt keeps in close touch with all the radio stations and with Esso as well. Here's how:

As soon as a new station is added to the Esso lineup, Tom Brown, Marschalk & Pratt's liaison man between the agency and the radio-tv stations, or Curt Peterson, M&P radio-tv vice president—or both—visit the station. Along with the usual handshaking the station manager gets a book from Marschalk & Pratt called "Your Esso Reporter—Instructions & Suggestions."

The book spells out exactly how the *Esso Reporter* is to be handled by the station. It emphasizes that "selection of news service and news content is the responsibility of the local station, without sponsor limitation or restriction." It does caution, however, against editorial interpretation. And it mentions that "on more than one occasion, the sponsor has been involved in an unflattering news incident on the sponsor's own program. That's a calculated risk, because the news *must* remain inviolate."

The book gives suggestions to announcers. (Example: "The vigor and

¡ Los Detalles!

(Just The Facts)

on the

L. A. Mexican American

KWKW's

Belden Survey

Shows

- Product Preference
- Family Income
- Media Preference*

* Yes, the survey shows KWKW audience to be better than that of the next two stations combined.

GET THE FACTS FROM

am **KWKW** fm

PASADENA - LOS ANGELES

REPRESENTATIVES:

New York: Richard O'Connell Inc.
San Francisco: Broadcast Time Sales

enthusiasm of the announcer's voice plays a large part in the impression news—or commercial—makes on the audience.”)

Even emergencies are covered in the instruction book. In case of a tragic event in a station's area, for example, the announcer is told to discard the scheduled commercial and to substitute a “standby” announcement. These announcements briefly touch on topics such as freedom of the press, with only the mention of Esso as sponsor of the program. In addition telephone numbers and addresses of Marschalk & Pratt and Esso executives are listed so that they can be contacted in an emergency, if warranted.

Esso gives stations carrying the *Reporter* a gentle hint that it would like them to promote the show. It doesn't demand extra promotion and it probably wouldn't drop a station from the schedule if the outlet refused to promote the show. As the company explains, however, “It goes without saying that a good news program will prosper . . . in direct proportion to the promotion that is behind it. Esso Standard Oil Co. backs up this program from time to time with newspaper advertising and sales promotion.”

Esso advises its radio stations that it's doubly important that they keep Marschalk & Pratt advised on their promotion. “First,” Esso says, “it's important that you don't ‘hide your light under a bushel.’ Second, these reports help us to help you by acting as a clearing house for good promotion ideas.” Esso “suggests” that stations send in monthly reports on their activities; to make the job easier—and to more or less act as a reminder—the agency sends the outlets a standard promotion report form to be filled out and returned. Liaison man Brown and radio-tv director Peterson also discuss promotion of the *Esso Reporter* with the stations on their periodic visits. (Some of the promotion Esso has obtained from stations is illustrated on page 35.)

What are the criteria Esso uses in choosing stations?

Most basic, perhaps, is cost-per-1,000. Yet even this is not the final answer. For example, Curt Peterson told SPONSOR that the cost-per-1,000 for radio has gone up in the past few years. “We didn't drop radio,” he explained, “because even at the slight increase in price it's still a darned good buy.”

The cost-per-1,000 is figured with the help of local ratings. In one market it might be Pulse, in another Hooper, and so forth.

(The various local ratings cannot be averaged out to give Esso an indication of its total audience, however. Besides the fact that the rating services vary widely in technique, the days or weeks which they survey are not the same for all markets. Seasonal variations in listening would therefore make the results inaccurate. To obtain its average monthly audience Esso

uses Nielsen cumulative ratings figured on a network basis. In other words, although Nielsen couldn't give Esso a reliable rating for many of the markets on an individual basis because of an inadequate sample, Nielsen can—using the same techniques it uses for obtaining network ratings—give Esso a reliable indication of its audience over the 18-state area.)

Esso uses “prestige” stations. This means that frequently the company buys time on one of the biggest, most powerful outlets. But not always.



A New Orleans street named Desire —but where is everybody?

If the time is between 6 and 9 a.m., they're very likely listening to Louisiana 'Larm Clock. This sprightly WDSU program acts as eye opener to a large and loyal following. And it has been an eye opener to sponsors to see how well 'Larm Clock's Harry Wood can sell their products.

WDSU RADIO—New Orleans—Vital To The South's Biggest Market

Every now and again it drops a station it's had for a long time and substitutes another in the same city. A couple years ago, for instance, Esso dropped a 50 kw outlet which had carried the *Reporter* for more than 18 years and bought instead a 5 kw station. The former outlet covered more territory. The 5 kw station obviously covered fewer people but two years before the switch Esso had bought three stations which actually were within the coverage area of the powerhouse. The company apparently felt that it was better to have more local coverage with more stations rather than one big station blanketing an entire region in this instance. However, out of the 52 radio stations now on the schedule, 13 are 50 kw outlets. (On the other hand, five are 250 watt stations.)

Time periods bought by Esso drop into one of four periods, with an average of three of these periods used by Esso on each station. Time periods are early morning (breakfast), lunchtime, early evening (dinnertime) and late evening (bedtime).

Esso believes it reaches the most men this way. During some of these

time periods in some markets, says Esso, more women than men may actually be listening. As long as the number (rather than percentage) of male listeners is high and the station rate card favorable, Esso says it's getting a sound buy.

Dealers buy time: Esso encourages its dealers (who operate as independent businessmen; they don't even have to feature Esso-only products) to buy their own time on radio. Twice a year the agency writes to 1 kw (or less) stations in Esso's marketing area. It asks these 632 stations if they'd like Esso's book, called "How Local Radio can increase business and profits for an Esso Dealer." In response to the current mailing, 360 radio stations said, "Send it." A follow-up letter went to the stations which got the book, offering a new Margaret Whiting transcribed musical jingle, free of charge. But the radio station was to indicate how many Esso dealers had bought time. Replies to this letter still are coming in but by SPONSOR presstime the radio stations responding indicated a total of more than 400 Esso dealers buying time.

The dealer book is in three parts. The first, addressed to radio station managers, gives hints on how to sell announcements or programs to Esso dealers. The second part, for the dealers' use, offers practical advice on the value of local radio programs and some of the principles of advertising. (Example: "DO give your radio advertising a chance to prove itself! DON'T sponsor a few isolated broadcasts, then give up because you aren't immediately swamped with customers.")

The third part of the Esso dealer book contains more than 60 30-second commercials to be read with a novelty musical jingle (not the Whiting jingle but another called "See your Esso dealer"). The commercials are hard-selling copy for more than a score of Esso dealer products and services.

In an introduction for its dealers, Esso says "Hundreds of Esso dealers are proving radio's selling power every day by sponsoring their own advertising. They buy one-minute announcements on their local stations—one of the most effective kinds of advertising ever devised. . . . When you put these commercials on the air, you take an important step toward more business,

increased profits." Esso reminds dealers that when they do their own radio advertising they "enlist the help of millions of dollars worth of advertising which Esso Standard Oil buys to tell people about the products and services you offer."

'Reporter's' start: The *Esso Reporter* was conceived on the corner of 43rd and Broadway in July 1935 and born on October 7, 1935.

It was on the corner of 43rd and Broadway that Harry C. Marschalk ran into Clifford Glick, a salesman for NBC. Glick told Marschalk that the United Press had decided to change its newspaper subscribers-only policy and was ready to lease its news service to NBC. Glick suggested that possibly Marschalk could sell the idea to Esso which sponsored Guy Lombardo on radio through M&P.

Marschalk proposed the idea of news programs to Dr. R. T. Haslam, then the Standard sales manager.

Only Marschalk had a twist to the NBC proposition. NBC had offered Marschalk an opportunity to buy 15-minute news shows. Marschalk thought it would be better to sponsor four five-minute shows daily. When it became obvious that Esso would like to buy five-minute segments, NBC was aghast. The network didn't have a five-minute rate. After a little pondering, NBC agreed to sell Esso, via Marschalk & Pratt, five-minute news shows.

For 26 weeks Esso bought the network, but then it began to shift to a spot campaign, covering the territory which Esso serves. It's used spot radio in this same five-minute form ever since.

Because it is a regional firm, Esso cannot use most magazines. It does buy space in the *New Yorker*, however, and an occasional Sunday supplement. It uses newspaper advertising and has extensive billboard locations. Esso also works closely with dealers in direct mail campaigns to Esso customers.

(In a future issue: How Esso televises the news.) ★ ★ ★

*the music that
pleases . . . the people
pleases you . . .
the sponsor!*

**CALL OR WRITE
NOW FOR SPOT
AND PROGRAM
AVAILABILITIES**



KOME

THE MUSIC STATION FOR
THE MAGIC EMPIRE

5000 WATTS

TULSA, OKLAHOMA

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!

TALENT PROBLEM

(Continued from page 37)

to the west coast program director.

Many admen feel the networks should set up more opportunities for new talent to expose itself and develop. Some would like to see more amateur talent shows on the air. Others would like the webs to provide more local opportunities on their owned-and-operated stations.

While agencies look to the networks to carry the brunt of talent scouting, they feel they have some scouting responsibilities themselves. Some of the talent people at the agencies want to get sponsors more involved in the talent quest on the grounds that an agency would not sign up new talent itself unless client indicated interest.

3. The opinion that ad agencies must show more backbone in talent and programing negotiation was expressed in some quarters. It was not frequently expressed (it is, after all, self-criticism) but when it was expressed, it was in strong terms.

Agencies were advised to (1) set a ceiling on talent costs and stick to it and (2) assert more control over programing. An example of the former policy is the ceiling set by J. Walter Thompson (in the forefront of those fighting the talent agent price scale) on *Lux Video Theatre*. This ceiling is said to be in the neighborhood of \$3,500 for the lead player. The agency turned down Gloria Swanson's asking price of \$7,500 (Editor's note: erroneously printed at \$75,000 in the previous story) for appearing in "Sunset Boulevard" and hired Miriam Hopkins instead.

Agencies can assert more control over programing if they become more active in producing their own shows, it was said. This will help prevent a situation, so common now, whereby a complete show package is presented to the agency, either by talent agents or the networks, leaving the agency with a simple take-it-or-leave-it alternative.

The fact that the agencies often have little to say about supporting and non-performing talent in their own shows makes it doubly difficult for them to control costs. One big network advertiser told SPONSOR the talent agents often "dump second-rate supporting talent on us" because of the growing trend toward presenting complete packages to sponsors and agencies. An agency programing executive said

angrily that he couldn't even get from a talent agent a breakdown of above-and below-the-line costs for an expensive film show he is considering.

"If I told you what the show cost," he said, "you'd understand why I'm so mad. But what can I do when the package is already made up? What makes it worse is that the talent agents are so arbitrary about things. I'm just expected to acquiesce."

4. More dependence on writers is often suggested as a way of getting around the high cost of tv talent. An agency tv department manager said:

"The agencies and networks would do well to pick up some writers dumped by Hollywood and get them into tv. There are a lot around since the movie people aren't producing as many pictures as they used to. Some of these guys are good, though they may have to get used to the lower tv pay scale." (Y&R has such a system already in effect.)

The fact that writers generally get paid less than performing talent is the prime reason why admen would like to see more emphasis put upon writing. A source familiar with writers' salaries said that in many cases they get from 15 to 25% of what a performing star gets. Even when a writer's name becomes known he is not able to capitalize on it to the same extent that a performing star can, it was pointed out.

A SPONSOR check disclosed that tv network writers get from \$250 to \$2,500 per show with most of them in the lower end of this range. There are cases of writers who get \$3,000 or even \$4,000 but this is rare in tv and when it occurs the writer may perform another function, such as producer.

For a half-hour show, a free-lance writer will be budgeted from \$600 to double that, but with \$750 the most common fee. For the hour drama shows, the range starts at \$1,000 and ends at about \$2,500 with only top, experienced people getting the latter. Comedy writers get from \$250 to \$2,000, with a few going above that.

An interesting sidelight on the writers' pay scale is the fact that another \$100 or so may be given for a drama script run during "rating week."

5. The number of admen who said they would like to see the government do something about talent costs can be counted on the fingers of one hand, but the fact that Uncle Sam was mentioned at all gives some idea of the intensity

of feeling in some circles. This vocal minority would like to see the government take away from the networks their programing functions and limit them to selling time, the idea being that the combination of the two constitutes a form of monopoly. If the networks' programing wings are clipped, it is held, there would be less emphasis on high-priced shows.

One source said he thought the talent agents might well come under U. S. scrutiny on the ground that their power to tie in secondary and non-performing talent with the sale of a star constitutes restraint of trade.

Actually, many admen, while they don't like the talent cost situation, consider it an example of free enterprise in exaggerated form, which is one of the reasons why they feel helpless to do anything about costs. Here are the difficulties the ad fraternity says it faces:

Said an agency radio-tv department head: "Talent costs are just a matter of supply and demand. The high prices for Gleason and the others exist simply because somebody is willing to pay the price asked."

Another adman put it even more succinctly: "If one pays, everybody pays."

The point that the high prices paid by a minority of sponsors affects the entire price scale for talent inevitably raises the question of whether the high price shows are worth the money to those who sponsor them. For if they are, admen say, there is not likely to be any change in the situation until costs become obviously uneconomic.

In the past 10 months
WTRF-TV won 5 Awards
in 5 national merchandising-promotion contests
entered. This "know-how"
goes to work for you
when you use . . .



The standard — though not the only measuring rod — is cost-per-1,000 homes reached or cost-per-1,000 homes per commercial minute. The latter is useful because it enables the slide-rule boys to compare costs-per-1,000 for shows of different length.

Nielsen figures indicate that the big-name variety shows are still worth the cost. As a group, the general variety shows on network tv are the most economical cost-per-1,000 buy despite the fact that the average time-and-talent cost is higher than any other group.

The average nighttime general variety show, during early October (not including the spectaculars), cost \$2.93-per-1,000 homes per commercial minute. Average show cost was \$97,000. These are once-a-week shows, both hour and half-hour in length.

Averages, of course, can be misleading and it must be pointed out that the range went from \$1.69 to \$8.73-per-1,000 homes per commercial minute. While Nielsen would not reveal the cost-per-1,000 homes per commercial minute for specific shows, it was

learned that the big name shows with their big audiences tend to be at the cheaper end of the cost-per-1,000 range.

(The cost-per-1,000 homes per commercial minute is calculated as follows: the average audience — not the regular six-minute Nielsen rating — is multiplied by the number of commercial minutes. This is divided by 1,000 and the resulting quotient is then divided into the cost of the show.)

After general variety shows, the next cheapest program category is general drama with a figure of \$3.68-per-1,000 homes per commercial minute. Dearest category was what Nielsen calls "variety music and other music."

So far as trends go, however, the picture appears to be one of a leveling off of tv network costs-per-1,000 in 1954 after a continuous drop previously. The cost-per-1,000 homes per commercial minute for evening shows during October was \$3.91, compared with \$3.97 during the corresponding period in 1953. The six-cent difference is not considered significant.

A comparison of half-hour evening shows in terms of 1,000 homes reached during the same October periods shows a slight increase from 1953 (\$10.76) to 1954 (\$10.98).

What will happen during the 1955-'56 season is another question. Admen expect that, with rising talent prices and more station competition preventing any great increases in tv per-program audiences, the costs-per-1,000 may well show a substantial increase.

No advertising analysis can end with cost-per-1,000, however, and there's the rub for those looking for a respite in the upward price spiral. In the first place, even if his cost goes up 50%, Gleason is not a bad buy. Secondly, and most important, Buick bought Gleason to create excitement for its product, which has shown a spectacular rise in sales, having displaced Plymouth as the third ranking car. (If Buick sales are no better in 1955 than last year, the Gleason talent-and-production package will cost Buick — or Buick owners, depending on how you look at it — around \$6 per car.)

The motives for Buick's payment of \$3 million to Gleason during the next season shed light on why some of the other big spenders are acting as they are. It is notable, say admen, that the auto firms — to whom cost-per-1,000 is less important than, say, soap firms — stand out prominently among the

KXLY-TV's merchandising DOUBLES SALES for Carnation's Instant Milk!

Complete follow through at point-of-sale level secures outstanding sales results for KXLY-TV advertisers. It's a PLUS!

"May I take this opportunity to express my sincere gratitude for the help and guidance you extended to us during our recent Telemarket promotion on Carnation Instant Milk.

We received excellent cooperation from the Retail Stores, Advertising Accounts and Store Supervisors. Displays were featured in most all stores, and our sales of Carnation Instant Milk were doubled during the promotion.

Sincerely,
Phil G. Withers
District Sales Manager
Carnation Milk Company

KXLY'S-TV Merchandising is FREE
to qualified Advertisers!

Available at a discount when purchased in conjunction with the XL network.

SPOKANE KXLY-TV WASHINGTON
RICHARD E. JONES vice pres. & gen. mgr.
Rep. - AVERY-HODEL Moore & Lond: seattle, portland

big spenders. Oldsmobile, Lincoln-Mercury, Chrysler are all heavily involved in the big-show, big-name sweepstakes now going on in tv. Oldsmobile, like Buick, has been overtaking its competitors; Lincoln-Mercury dealers have expressed undying gratitude for the sales job Ed Sullivan has done for them and probably consult the cost-per-1,000 index seldom, if at all; Chrysler has made an all-out tv bid to regain its former standing.

The situation described above is, in effect, the basis of arguments used by those who defend the prices asked by WM and MCA. It is the job of talent agents, say the defenders, to get the highest price they can for their clients.

"The trouble with most talent," said a veteran agency talent buyer, "is that they believe their publicity. And if they feel their agent isn't getting as much money as possible for them, they'll junk him. Of course, talent isn't too likely to junk MCA and William Morris, but there is always the possibility that a big name will jump from one to the other.

"It's true that MCA and William Morris are tough bargainers and I think one reason why prices are what they are is that some tv talent buyers don't have enough experience to bargain for or evaluate talent. But, you'll sometimes find the big talent agents more reasonable than the talent."

Said another agency talent buyer: "It's often a convenience to be able to go to one source, like William Morris or MCA and get them to put together a program package. It can save us time and money. Sure, I've heard people say that agencies are getting lazy when they accept a package from an agent, but those outside talent buying don't appreciate the problems.

"And another thing. Whether we like it or not, the American public likes big names and the place to get them is at William Morris or MCA. You can't avoid dealing with them."

On one subject there was wide agreement among admen. Barring a depression, video was too dynamic, too exciting to be hurt by high talent costs. It was admitted there might be some temporary derangement caused by costs going way out of line, but the iron law of economics, admen assured SPONSOR, is an automatic regulator of prices. Look at Hollywood, they said. It happened there. But so long as tv offers good entertainment to the public, nothing disastrous can happen. ★★

B&M TV TEST

(Continued from page 32)

sisting of cities with jobbers which are located within 50 miles of Green Bay; and Area B, consisting of jobbing points 50 to 100 miles away from Green Bay. Area A, in other words, is the heart of WBAY-TV's zone of influence; Area B is the outer region. (These two designations should not be confused with the usual A and B contour terms in tv coverage. Note, also, that sales are given for individual cities within Areas A and B as well as for the whole area.) One of the interesting points the test may reveal is whether Area B will get as big a sales lift from the tv campaign as Area A.

\$12,500 budget: B&M sales for the entire year of 1954 are estimated by the broker at only \$37,000 in sales Area A, \$17,000 in Area B (wholesale basis). Nonetheless, B&M's tv campaign will be as heavy as the average six-month effort on the station by national advertisers. Budget for the campaign is \$12,500. It is allocated 100% to WBAY-TV, a Channel 2 CBS TV affiliate (representative: Weed). The \$12,500 is about 25% of gross wholesale sales for the entire previous year.

The campaign will include six one-minute announcements weekly, three in Class "A" and three in Class "B" time. Total over six months: 156 announcements. All announcements will be done live, many by the station's personalities.

Copy furnished by BBDO will be adapted to suit the style of WBAY-TV personalities, although a careful check will be maintained to see that the basic copy platform is not violated. (Examples of commercials used will be covered in a subsequent article of this series).

Success yardstick: SPONSOR asked B&M Ad Manager Northgraves what his yardstick for success of the campaign would be. In view of the proportionately heavy tv budget, would it be necessary for the profit from increased sales to equal the number of tv dollars?

"No." was his answer. "that would be expecting too much." A substantial sales increase plus increased distribution of the brown bread is the objective sought. No dollar benchmark for success or failure has been set in advance of the test.

If B&M deems the results strong

enough, its first regular television campaigning in other markets may follow. The firm has used tv on rare occasions only and has never before conducted a tv test—or any other media test.

B&M's total ad budget for the year is estimated by SPONSOR at over \$200,000. The New England firm has used a variety of media in recent years, ranging from magazines to newspapers to store-distributed magazines. It is currently using radio in 14 markets, not including Green Bay.

Marketing background: The B&M bean is the most expensive, ounce for ounce, sold in the Green Bay area. It's of the oven-baked New England variety. Most of the beans it must compete against are the lower-cost, cooked-in-the-can brands. Heinz, Campbell's and several hundred other canners make the can-cooked beans. Only B&M and a few other New England firms specialize in the bean baked in a brick oven.

While the molasses-rich oven bean is the big seller in New England, in most other areas it has only a small fraction of the market. Otto L. Kuehn's advertising manager, Marvin W. Bower, estimates that the cooked-in-the-can bean has 96% of the sales in the Green Bay region. It's believed that B&M sells at least 50% of the oven-baked beans in the area, which would give it 2% of the total bean market. Its chief competitor among oven-baked beans is Puritan, which sells at a lower price than B&M in most cases.

B&M beans have virtually complete distribution in the area and sales have been growing slowly. B&M brown

'53 Retail Sales in the Wheeling - Steubenville Market were \$331,732,000. You cover this rich market best with—

WTRF
TV

WHEELING
W. VA.

316,000 Watts channel 7

REPRESENTED BY
HOLLINGBERRY

bread, however, has poor distribution—under 50%. The company moved only 380 dozen cans of the bread in sales Area A during the first six months of 1954; only 130 dozen in sales Area B. It's believed few people in the region relate the two products, whereas brown bread and beans are a favorite combination in New England. One of the objectives of the campaign, therefore, will be to establish the brown bread and beans as items to be eaten together.

"Our problem," says Ad Manager Northgraves, "is to change the basic eating habits of the population. Selling oven-baked beans to people of this area is a little bit like coming into Maine to sell chile con-carne when the people here aren't accustomed to anything hotter than a fish chowder."

The Green Bay test has considerable significance for B&M because it has many markets where sales are at a low volume relative to its best markets. While it is a nationally distributed brand, about 60% of its brokers do 90% of the business. The South, for example, is a particularly poor area for the Yankee oven-baked bean. B&M sells through 87 brokers in key cities

and Otto L. Kuehn, operating out of Milwaukee, covers the entire test area.

The Kuehn company acts as B&M's exclusive sales agent, selling the product through jobbers and through chain outlets. It's hoped that one effect of the television campaign will be to stimulate interest in B&M among grocery jobbers, chain stores and independent retailers. Otto L. Kuehn representatives started talking up the six-month test early in January and WBAY-TV organized a dinner for the wholesale grocery trade in the area to explain what was coming. That was back on 10 January.

Shortly thereafter, B&M streamers appeared on the windows of Red Owl stores in the area, indicating the advance publicity was beginning to take effect.

Otto L. Kuehn representatives have urged their clientele to stock up more heavily than usual in anticipation of demand. Extra supplies of the B&M products are available in the area on short notice in case of need. The inevitable question arising in the first weeks of the test: "Is it advance ordering by grocers that accounts for sales increases or demand at the retail level?"

The answer won't be known quickly since sales figures can be compiled accurately only at the broker level. But it's axiomatic that if tv-induced retail demand does not show up, reorders later in the test will tell the story.

After grocers get more B&M on their shelves, will they push the brand harder with the housewife? It's agreed this is possible, tending to raise the question of whether it's the tv advertising that sells the product or the ex-

tra stocking as a result of the tv campaign.

This, however, is a perennial chicken-and-egg question in any practical test and in the last analysis the advertiser is not concerned with the exact mechanism of the sale. The cash register results are the index of success.

Retail price of the B&M products varies with individual grocers. The 27-ounce size costs 29¢ to 33¢ per pot. Sales figures reported to SPONSOR will be broken down to cover wholesale movement of both 18-ounce and 27-ounce sizes. It will be possible to see, therefore, whether television stimulates trial purchases in the small or the larger size. (Brown bread has only one size.)

Previous advertising: SPONSOR asked Otto L. Kuehn's ad manager, Marvin Bower, to comment on the amount of advertising for bean products in the area today. His reply: "To the best of our knowledge competing brands of oven-baked beans and brown bread do no national advertising in the Green Bay area. The only medium employed by B&M as well as our competitor, Puritan, is to make available co-operative advertising funds to the chain stores and voluntary groups based on their own purchases.

"In the case of Burnham & Morrill, they allow the buyer at the wholesale level 2% of their purchases for co-operative advertising. This allows the chain or the wholesale house that sponsors a group of stores to insert copy for B&M in their weekly newspaper ads up to the amount of money that accrues based on their purchases . . . no oven-baked beans are promoted ag-



Radio Station W J P S is THE sports station in the Evansville, Indiana market. If you want to reach MEN, check our availabilities around our live play-by-play sports . . . the year around.

- ★ LOCAL HIGH SCHOOL FOOTBALL
- ★ EVANSVILLE COLLEGE FOOTBALL
- ★ BIG TEN FOOTBALL
- ★ LOCAL HIGH SCHOOL BASKETBALL
- ★ EVANSVILLE COLLEGE BASKETBALL
- ★ INDIANA UNIVERSITY BASKETBALL
- ★ INDIANA HIGH SCHOOL TOURNAMENT
- ★ NCAA BASKETBALL TOURNAMENT
- ★ EVANSVILLE BRAVES BASEBALL
- ★ 500 MILE INDIANAPOLIS SPEEDWAY RACE
- ★ OTHER SPORTING EVENTS AS THEY OCCUR

Sports mean LISTENERS. Listeners mean RESULTS. Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George F. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

63% LOCAL LISTENERSHIP!

A recent survey* shows 63% listenership to local radio stations in the Atlantic City-County area, the heart of the \$325,300,000 South Jersey shore market. And WOND is rated the top station by far!

*1954 Survey by Advertest Research Available on Request

Get the WONderful Story Today! Market Data, Station Coverage and Programming Information on Request

WOND

SOUTH JERSEY SHORE KEY

Owned and Operated by
PIONEER BROADCASTERS, INC.
Pleasantville, New Jersey



N. Y. Office: 550 Fifth Ave. COLUMBUS 5-1430

1400 KC
FULL TIME

gressively here."

If past advertising has been almost non-existent, what is the possibility that competing brands will rush into the area with counter-campaigns designed to confuse results of the B&M test; or designed to hold onto their own share of the market?

The question arises because test campaigns are traditionally subject to counter-blasts from competition, once they are discovered. It's believed this problem will not occur in the present test campaign. Reasons: (1) There is no past history of aggressive advertising by other bean companies in the area, as noted. (2) The B&M budget for the test is proportionately too high to encourage counter-campaigning just for the purpose of confusing results.

The previous test: Results on the previous WBAY-TV test, designed to determine how far out a television station can exert sales pull, have been compiled by the University of Wisconsin. A new product, previously unadvertised in the region, was the guinea pig. University of Wisconsin researchers used 11 cities distributed at varying distances from Green Bay as their check points. It was found that to the north where WBAY-TV had no tv competition during the test period (15 February through 15 July 1954) sales effectiveness extended out to the fringes of signal coverage.

These are some highlight conclusions from the University of Wisconsin report on the WBAY-TV study:

- "The fact of area coverage by a station reaching away from major competition is clearly established. One might say that a 100 kw station with an 800 ft. antenna can cover a radius of 60 miles away from competition over average terrain as effectively as its home city. Beyond that distance a station's effectiveness gradually declines but it can be 75% as effective 90 miles away as it is in its own market.

- "Station and program listening are a good rough index of sales effectiveness. In fact, under certain limited conditions, tv station mail has a degree of validity as an index of sales effectiveness."

(Copies of the University of Wisconsin study, giving full details in results of the sales test plus telephone coincidental and mail ballot research, are available from WBAY-TV, Green Bay, Wisconsin. Address requests to Haydn Evans.) ★ ★ ★

4 A's REACTIONS

(Continued from page 40)

"... It isn't reasonable to expect an overnight reversal of a trend which has gathered such momentum, but an agreement among so large and influential a segment of the agency field cannot help but aid stations and networks in an effort to hold to the letter of rate cards and policies in all the areas under discussion. . . ." **John H. Bachem, Gen. Mgr. Du Mont Tv Net.**

"These problems are best handled by industry associations, rather than by individual reps, who alone cannot establish rate practices. The SRA Rate Committee is working on it. If all the reps can be gotten to think along the same line, then something might be done. The 4 A agencies are usually reasonable. But when some agencies get away from the straight and narrow, others want the same special deal. Something like these recommendations is needed from time to time as a reminder that we take stock." **Adam J. Young, Jr., Pres. Adam J. Young, Jr., Inc. and Pres. SRA.**

"... Adherence to these rules should be easy for the great majority of advertisers, their agencies and for broadcasters. As is to be expected, I am most interested in the section on rates. I am encouraged to see this stand against secret practices but I feel that on this point the Association might have been more positive in its approach. Here the burden of proof performance lies with the broadcaster. I think that a few agencies often not only encourage but foster undesirable rate practices. . . ." **Roger W. Clipp, Gen. Mgr. WFIL, Philadelphia**

"While most agencies want to conduct their business decently, there are some which are naturally chiselers, and others which try hard to squeeze every bit of juice out of the lemon for their clients. On the whole, the recommendations should have a beneficial effect. Weak stations, especially, can find them helpful. For they can cite the 4 A code in discussions with agencies and advertisers that seek to depart from good practices." **John E. Harrington, Partner, Harrington, Richter & Parsons.**

"The 4 A statement is a most laudatory document. The SRA Rate Committee feels, however, that the most significant problem has been completely overlooked—that of the national advertiser who attempts to buy radio time at local rates. There can be no criticism of either advertiser or agency for trying to get the best possible value. It is rather a question of using dollars to pressure stations into quoting improper prices. The only ultimate solution is for the 4 A's to take a stand against attempts of national advertisers to get local rates. And it is basically up to the stations to eliminate the multiple rate system. Everyone suffers from this evil: The station's product is cheapened, and the agency endangers its control of accounts and commissions." **Robert Eastman, Exec. V.P. John Blair & Co. & Chrmn. SRA Rate Committee.**

"... It is almost universally testified to by agency people that merchandising aid by stations rarely enters into decisions on station buying. It is only after the purchase that merchandising help is inquired into and sought. Furthermore, it is widely known that with all media, merchandising is longer on promise than it is on performance. . . . Many large advertisers look askance at money spent by stations on merchandising, with the feeling that the station's object should be to provide audience, not products. . . . The wide dissemination and universal approval of the 4 A statement is bound to correct the operations that now represent something less than good media practice. . . . Now that the 4 A's has dealt with these touchy subjects . . . can they promulgate the truth on identical local and national rates? Where the local rate is lower, the agencies are in some cases subjected to annoying arguments and work. The stations having the same national and local rates win agencies' applause. And cooperative advertising, with its widely known weak morals, might be dealt with in the same forthright manner." **T. F. Flanagan, Mg. Dir. SRA.**

"The recommendations serve the excellent purpose of setting up standards. We do not object, of course, to the usual request for normal merchandising support, but some requests are far out of line. I intend to read the document to our men at our regular weekly meeting. Each of our 26 salesmen should be supplied with a set of the recommendations for use at agencies. They may help in cases where agency requests are unreasonable. Agencies that further the trend toward the use of co-op advertising, so that the client can benefit from getting the local rate, might keep in mind that that co-op money comes, by and large, out of national spot. In the long run the agencies are hurting themselves." **Frank W. Miller, Sr. Chrmn. of Bd. Headley-Reed Co.**

"All rates should be published. There is nothing wrong with merchandising, which can be of help in obtaining business. It is

Latest Telepulse indicates
63.5% of the Viewers in
the Wheeling-Steubenville
Market between noon
and midnight prefer
WTRF-TV. You get 3
times the audience for
the price of 1 on—



Newsmakers in advertising



Raymond Nelson is closing his own advertising agency to join Television Bureau of Advertising as national spot sales director. He's second recent appointment to TvB staff, follows by a fortnight naming of Dr. Leon Arons as research director. Nelson is broadcast media veteran, was one time production manager at NBC, supervisor of tv at Mutual in tv's infancy, produced and sold first half-hour tv show (Tintex Show) to be sponsored. In 1944 he built, sold first "spectacular"—Du Mont's Boys from Boise (two hours long.)



Maurice H. Needham is one of country's few agency executives to give employees and public complete financial details of his operation. At annual meeting of Needham, Louis & Broby Inc. employees, he said agency's billing for year ending November 1954 was \$28,933,000, an increase of \$1.4 million over 1953. Net profit, he disclosed, was \$303,400 compared with \$221,600 year before. New figure represents about 1% of gross billings. Agency is entirely owned by 170 employee-stockholders. Agency's 1954 radio-tv billing: About \$12 million.



John B. Poor, v.p. & general counsel of General Teleradio Inc., is newly elected executive vice president of MBS. Poor will retain vice presidency of General Teleradio in his new post, which will be "the administration of Mutual network activities," according to Thomas F. O'Neil, president. He's expected to become acting head of network when O'Neil is not in New York. Poor joined General Teleradio in 1952 following an association with the law firm of Dalton & Poor, Boston. He's a Harvard man, is married and has five children.



Henry Schachte, senior vice president of Bryan Houston Inc. and member of sponsor's All Media Advisory Board, has received a citation from the Advertising Research Foundation for "outstanding leadership of and distinguished service to" ARF. Schachte has been ARF board member since January 1952, served as chairman during 1953. He continues to serve as an ARF director. The citation was presented to Schachte by Edgar Kobak, ARF president, on behalf of the organization's board of directors.

1 buy



covers 3



When that 1 buy is WJAC-TV, Johnstown, you not only steer your way into the rich Johnstown oreo, but you coast right into the Pittsburgh and Altoona markets, as well!

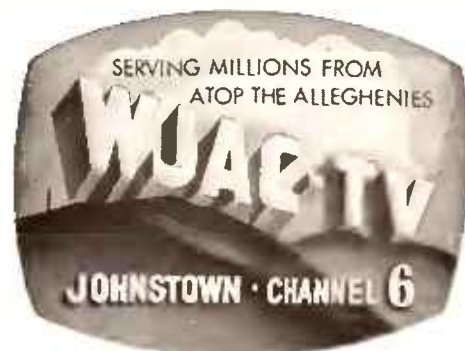
Lotest Hoopers show WJAC-TV:

FIRST in Johnstown
(a 2-Station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-Station market)

Smooth the way for more soles with the 1 buy that covers 3 . . .



Get full details from your KATZ man!

National products get best results . . .



CASH REGISTERS RING RESULTS

Product labels mailed in by housewives playing for cash prizes, play a merry tune of profitable advertising wherever kash box has been used.

- NATIONAL PRODUCTS USING KASH BOX on KGA immediately following highest rated Don McNeil's Breakfast Club . . . will force sales throughout the hard to sell Inland Empire by using radio time, plus free newspaper tie-ins and display space in 68 IGA Super Markets. Your products are bound to move.
- BONUS IMPACT . . . KGA's 50,000 WATTS. The only 50 kilowatt radio in the nation's fastest growing market . . . command's listeners everywhere . . . give's buyers the lowest cost-per-thousand.

Represented by:
Venard, Rintoul
and McConnell
Chicago - New York - San
Francisco - Los Angeles

KGA

A
B
C

Affiliate



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WRCA	29
WRGB	59
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WSOK	99
WTHL-TV	62
WTRE-TV	107
WTXL	15
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...it's not the **R**

E
A
C
H

...it's the

PULL!



**KARK pulls 18 "firsts" among 24 morning quarter hours—
3 times as many as all other Little Rock stations combined!
—as reported by the March 1954 PULSE Area Study**

Your sales pitch, no matter how persuading, can't convince anybody who doesn't hear it. So why blow your budget on bigger signals that reach more dead sets? The station that pulls the biggest bonafide audience in the Little Rock market, the station actually listened to most, is KARK. The proof of the pulling is in the rating. And PULSE rates KARK

tops — morning, afternoon and evening — 66 quarter hour "firsts" out of 72.

Why such popularity? For one thing, KARK is a habit—and a good one—with Little Rock listeners. Dials have been fixed on 920 since 1948. Furthermore KARK programming includes the best of NBC.

It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you . . . or to put it another way, *it's not the reach—it's the PULL!*

Advertise where people listen most, where the cost is low—on KARK!

kark
920 KILOCYCLES 5000 WATTS
LITTLE ROCK, ARKANSAS

**ARKANSAS'
PREFERRED
STATION**

NBC

SEE YOUR
PETRY
MAN TODAY



TvB progress

The Television Bureau of Advertising is making tracks fast. It has already launched important research projects which the advertiser and agency will receive eagerly once they are off the statistical griddle.

As an example of things to come, the TvB has signed with A. C. Nielsen for a study of television viewing in homes which own washing machines. The objective: to show why manufacturers of sudsless detergents for washing machines can't afford to stay out of tv. Newspapers today get the biggest gob of sudsless business, a situation TvB is determined to change.

TvB has won wide support among broadcasters (latest count at presstime: 70-plus stations and first-year budget of over \$400,000). CBS is the first network to join. And John Blair & Co. recently became the first representative member.

The John Blair decision to support TvB has considerable significance in light of the initial desire of many reps for a promotion bureau geared 100% to sell spot. TvB has been organized to give each of the three branches of the medium—spot, network and local

its own sales force. This has undoubtedly reassured Blair that its membership dues will provide direct support for expansion of spot business. It's to be hoped other reps, other networks, and film syndicators as well, will become members. SPONSOR, which advocated establishment of a tv promotion bureau as far back as February 1953, feels that the advertiser as well as the industry will gain from solid growth of TvB.

* * *

Let's get basic

The major printed media (newspapers, magazines, billboards and cards) have lived and prospered by their circulation statistics. Over the years this has simplified existence for agency media men, who could start with a basis of given circulation and go on from there.

Not so with radio and television. Long ago the air media unwittingly made basic such complexities as "sets-in-use" and "share-of-audience." While the value of this research data is undeniable as a starting point in evaluating radio and television's place in advertising appropriations, it leaves much to be desired.

In 1955 radio and television broadcasters will do well to concentrate on the task of making circulation basic.

By circulation we mean the number of sets in workable order within the individual listening or viewer area, their disposition in the home and other factors that are roughly comparable to the circulation information on which the *Chicago Tribune* or the *New York Daily News* thrive. We'd also like to make basic such national radio intelligence as the average number-of-hours-of-radio-listening in all radio homes, in tv homes, in automobiles—broken down by some three or four periods during the day.

If radio and television sources will agree to foster and stick by some simple yet logical yardsticks (we suggest, in addition to the aforementioned, a coverage map made by each station in conformity with standard specifications), we believe that media directors, ad managers, account men and time buyers will express their gratitude in tangible fashion.

The NARTB is on the right track with its in-the-works tv set count. This count can't come too soon, for today there are no less than three conflicting trade paper tallies of an unofficial nature augmented by many compiled by large advertising agencies from outdated estimates. This chaos is typical in the history of radio and tv, but can be remedied by an official industry count that advertisers and agencies will welcome.

* * *

Toast to radio

Lincoln-Mercury, Kenyon & Eckhardt and Ed Sullivan performed a service to radio in presenting their "Cavalcade of Radio" on a recent *Toast of the Town* telecast. They not only dramatized the medium's history before a nationwide CBS TV audience; they also served to remind advertisers and agencies of the dynamic values inherent in the aural medium which are too often overlooked today.

Essentially the Ed Sullivan show took a backward look at radio from the 1920's through the mid-1930's. Now we'd like to see someone dramatize radio as it is today. Radio is so natural a part of living, it tends to be taken for granted. But tangible benefits in building stronger listening habits, greater excitement values, can accrue for the industry if it merchandises itself to the public more consistently. We say take a cue from Hollywood which has learned to use tv promotion—and radio too—increasingly.

Applause

Keeper of the Code

Every industry has its stalwarts—those few unpaid industry-minded men who pave the way and do the rough chores so all may benefit.

The radio and television broadcasters, more than most, have needed unselfish service. The names of those who provide it are well-known and none with greater respect and affection

than John E. Fetzer, outgoing Chairman of the Tv Code Review Board.

A big, quiet, self-effacing man, John Fetzer makes himself heard only when there is a problem that calls for a prompt constructive action. Then he's heard from plenty.

At the recent meeting of the NARTB Board the tv Directors gave him a handsomely-bound copy of the tv

Code containing this inscription:

"To John E. Fetzer who served as Chairman of the Television Code Review Board from 1952 to 1956 in recognition of selfless service to the nation's television broadcasters and to the audience they serve."

John Fetzer's acceptance was short and typical. "Let's call this an award not to a man, but to an ideal."



in the land where *radio* reigns

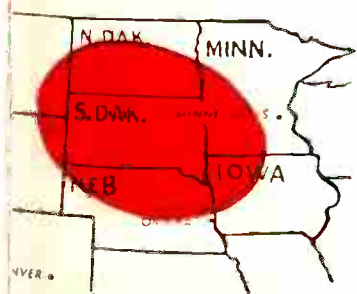
Taking the measure of big Aggie is a man-sized job. It's a big figure to work with. For Big Aggie Land is a land of 190 counties in parts of 5 states in the great Upper Missouri Valley — Minnesota, the Dakotas, Nebraska and Iowa.

WNAX-570 strides the length and breadth of Big Aggie Land. Plays a far bigger role in the lives of the 670,000 families in this area than any other medium. (To most of these families TV simply means Taint-Visible.)

Yes, this is the land where radio reigns . . . morning, noon and night. And WNAX-570, the Big Aggie Station, is radio in prasperaus Big Aggie Land.

Whatever media you buy in other lands, there is only one low-cost, high-return way to sell the 670,000 families in the great Upper Missouri Valley. WNAX-570.

BROAD COVERAGE



BIG AGGIE LAND:
Where 80% of the homes hear WNAX-570 from 3 to 7 times a week.



WNAX-570

Yankton, South Dakota

A Cowles station. Under the same management as KFTV Channel 9, Sioux City, Iowa. Don D. Sullivan, Advertising Director.

Ask your Katz man. CBS Radio



First in Houston with TV Experience...Over 500 Man-Years

The Golden Gulf Coast Market has been sold on KPRC-TV ever since it made Houston's first telecast in 1949.

Today's excellence in market-wise programming, production, promotion, and engineering is the result of these years of experience. KPRC-TV remains first in the eyes of Gulf Coast viewers . . . mornings . . . afternoons . . . evenings . . . all the time, and over 500 man-years of experience is the priceless ingredient that makes it so.

KPRC-TV

Channel 2 Houston

JACK HARRIS,
Vice President and General Manager

Nationally Represented by
EDWARD PETRY & CO.

F I R S T I N T V E X P E R I E N C E W I T H O V E R 5 0 0 M A N - Y E A R S