

17-14  
 175 MILWAUKEE JOY  
 C-ROOM 274  
 30 ROCKEFELLER PLAZA  
 NEW YORK 17, N.Y.

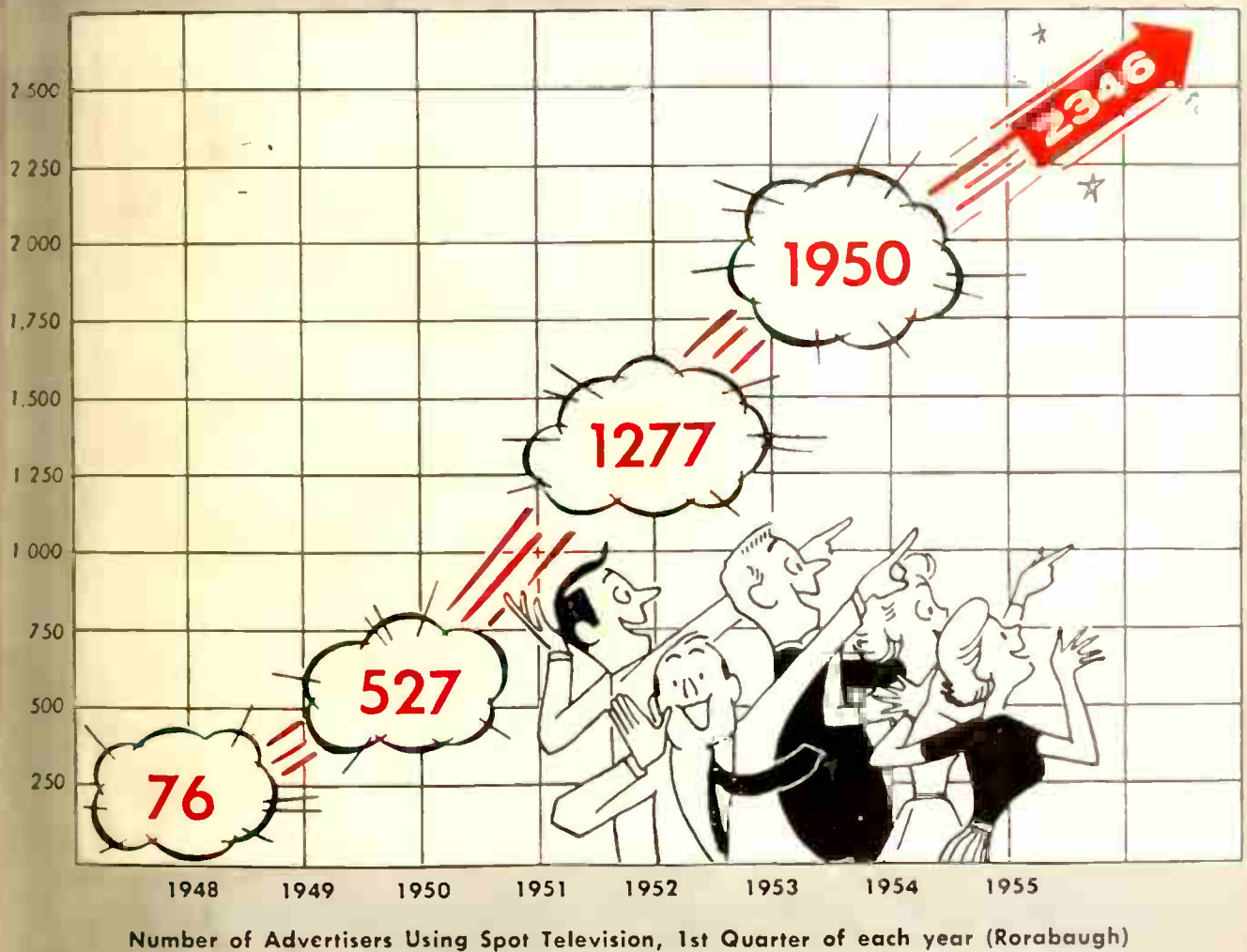
# SPONSOR

RECEIVED JULY 1955

50¢ per copy • \$8 per year

the magazine radio and tv advertisers use

## Why this Tremendous Growth in the Use of Spot TV?



**M**OST advertising media have nice gradual growth patterns. But not Spot Television. It took off like a rocket, has been spurting by leaps and bounds ever since. For good reason:

The history of the Spot TV advertiser is that, once he has tested the medium, he expands his use of it, and does his best to keep the profitable results under wraps. When he tries it, the advertiser who has yet to experience the power of this medium will find it has the following characteristics:

- 1. Flexibility**—in expenditure per market, choice of station, market, time periods, and programming, and in contract requirements.
- 2. Adaptability**—with Spot TV you can take

full advantage of the wide variance in regional viewing habits to reach the audience types you want under the conditions you want.

**3. Merchandisability**—Spot Television is a favorite advertising medium of the district manager, the wholesaler, and retailers in every field. And TV station management follow-through with these groups helps make a campaign doubly effective.

*To the advertisers represented in the above chart: Congratulations on picking a winner.*

*To the new ones who'll push the line even higher: We look forward to telling you the full story of Spot Television and helping you make it work.*

# Edward Petry & Co., Inc.

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

## 9th FALL FACTS BASICS

### TOP ARTICLES

Including for first time spot expenditures of top advertisers and these six major sections:

SECTION 1	TELEVISION
	SPOT   NETWORK
	PAGE 64*   PAGE 86*
SECTION 2	TELEVISION BASICS
	STARTS PAGE 113
SECTION 3	FILM BASICS
	STARTS PAGE 133
SECTION 4	RADIO
	SPOT   NETWORK
	PAGE 154*   PAGE 170*
SECTION 5	RADIO BASICS
	STARTS PAGE 183
SECTION 6	TIMEBUYING BASICS
	STARTS PAGE 209

\* predictions

of developments to come appear on these pages

*The South's FIRST Television Station*

# WTVR

CHANNEL 6—RICHMOND, VIRGINIA

*Takes Pleasure in Announcing*

*Its New*

*Interconnections*

*with*

# ABC and CBS

MAXIMUM POWER

100,000 WATTS



MAXIMUM HEIGHT

1,049 FEET

REPRESENTED NATIONALLY BY BLAIR TV INC.

REPORT  
TO SPONSORS  
11 JULY 1955

**89% of stations  
want tv set count**

Special "Fall Facts Basics" survey of all U.S. tv outlets points up fact that broadcasters consider market-by-market tv set count one of industry's most pressing needs. Survey showed: 44% of stations consider project "urgent"; 45% consider it "important"; and only 11% consider it "unnecessary" project. See page 68 for details.

-SR-

**Color facilities growing**

Same study also shows latest growth of tv color facilities among tv stations. Equipped now for network color: 62%; by the end of 1955: an additional 13%. Equipped for color film now: 17%; by the end of 1955: an additional 10%. Local color facilities lag behind; some 5% of stations are equipped for local color telecasts. By the end of '55: 2% more. For more on study, see page 70.

-SR-

**ABC plan for  
night radio**

"Saturation radio" is gaining firm foothold at network level. ABC Radio has unveiled new sales plan whereby 28 5-minute periods in week night schedule will be sold to advertisers in groups of 10, 15, 20 or 25. It's not participation plan. Price per segment (in lots of 10 shows) starts at \$750. There are no additional discounts, no limit to length of schedule. ABC claims plan is more than twice as efficient as magazines in reaching households, more than 4 times tv.

-SR-

**Storer has big  
spot sales team**

Reorganization, expansion of national sales force gives Storer Stations biggest such unit in spot field. Group has regular national reps (Katz, Blair, NBC Spot Sales) but also has key sales executives in New York, Chicago, San Francisco. Team is headed by v.p. and National Sales Director Tom Harker, National Sales Manager Bob Wood (N.Y.). Gayle Grubb heads San Francisco office. Lew Johnson, Paul Evans manage Chicago branch.

-SR-

**NBC TV's "comic  
stable" plans**

New NBC TV "countrywide search for promising new, young comedians" accomplishes 3 things: (1) keeps active reserve of comedy talent to replace those network-packaged comedy shows whose ratings are sagging; (2) keeps talented newcomers out of reach of CBS and ABC tv webs; (3) builds another hedge against "fee tv" by developing new program formats. NBC TV also has parallel program to uncover new comedy writing talent. Plans are under direction of program development chief Leonard Hole.

-SR-

**Less animation,  
more "live"**

Big rush into animated cartoon commercials in wake of upped Screen Actor's Guild union scales in 1953 has been slowing noticeably, film producers report. Sponsors have learned it's hard to find substitute for effective personal demonstration by "live" personality. Day of "big cast" commercials is over; they've too expensive. Trend is to fewer, and better, film commercial personalities.

## REPORT TO SPONSORS for 11 July 1955

- Web radio rates watched** Admen are examining recent trend to single rate among radio webs to see actual effect on costs. It's final cost rather than single rate which is important. CBS Radio's new rate card, now being worked out in detail, will have slight effect on costs, other than 5% increase in weekend rates. However, new MBS card provides cost reductions at night of from 10 to 30%. NBC Radio is being watched carefully; it is reexamining entire rate structure.
- SR-
- Farm tv level rising fast** Level of tv saturation on U.S. farms is rising more rapidly than is national tv saturation, SPONSOR "Fall Facts" checkup among networks, independent researchers shows. Since a year ago, percent of farms with tv receivers has shot up 21%; today, about half of all farms can be reached with tv. Farm program tastes run close to those of urban cousins, but with less interest in sports events and more interest in special "farm news" and marketing programs.
- SR-
- Syndicators get voice** Long-awaited tv film distributors association, now being mapped out, will provide syndicators with official voice, for first time. Steering committee is working up details for charter, rules of procedure, budget. Heading committee is Dwight Martin, General Teleradio, with the following aiding him: Ralph Cohn, Screen Gems; Frank Reel, Ziv; Lou Friedland, MCA; Jay Williams, Official; Ned Koenig, Roach; Saul Konkis, Studio Films; Dave Savage, Guild.
- SR-
- "Go inside" for tv commercials** Tv commercials can be more effective, researcher Horace Schwerin feels, if camera is taken "inside" product or area in which product works. In case of 2 rival drug products, one commercial showed static "medical chart" of human system; in other, similar chart was used but with animation to show how remedy worked. Remembrance was twice as high for second commercial. In case of packaged meat product only 3% of audience remembered point of "choice center cuts" orally; 48% remembered when drawing of steer was animated.
- SR-
- More Negro, Spanish radio** Two most talked-about radio specialties among timebuyers, reps are Negro-appeal radio and Mexican-American radio, "Fall Facts" checkup by SPONSOR found. There are now some 600 stations airing Negro shows, about 140 with Spanish language. Newest trend: many independent outlets are easing out of other language programming (Polish, Italian, French, German) and are substituting Negro or Spanish radio stanzas. List of advertisers buying includes most of blue-chips.
- SR-
- Nielsen measuring British tv** British admen have been receiving briefings this month from Nielsen executives (including Art Nielsen himself) concerning latest applications of tv audience research data to marketing problems. Nielsen's British branch is now measuring viewing in London area, using Audimeters (for minute by-minute data) and Recordimeter-diary combination (for cumulative audiences, composition, etc.). Some 600 homes are in London sample. British NTI reports will be similar to those produced by Nielsen covering U.S. viewing.
- SR-
- Nestle looks at ad results** Correlation between ad expenditures and results is getting hard look from Nestle, which has had tremendous growth in advertising dollars. Faith in advertising-results correlations is rare among national advertisers, SPONSOR found during All-Media Evaluation Study.

The story is out  
 about deep  
 coverage in this  
 \$5¼ billion market



# WGAL-TV LANCASTER, PA.

NBC CBS DuMont

Channel 8 Mighty Market Place

And, it's the advertising story of the year. Here are more than three million people with \$5¼ billion to spend. And one station —WGAL-TV—reaches this vast audience for you. No time to waste—start your product success story in this market now.

- |              |              |
|--------------|--------------|
| Harrisburg   | Reading      |
| York         | Lebanon      |
| Hanover      | Pottsville   |
| Gettysburg   | Hazleton     |
| Chambersburg | Shamokin     |
| Woynesboro   | Mount Carmel |
| Frederick    | Bloomsburg   |
| Westminster  | Lewisburg    |
| Corlisle     | Lewistown    |
| Sunbury      | Lock Haven   |
| Martinsburg  | Hogerstown   |

STEINMAN STATION  
 Clair McCollough, Pres.



**316,000 WATTS**

Representatives: **MEEKER TV, INC.**  
 New York • Los Angeles • Chicago • San Francisco

# SPONSOR

the magazine radio and tv advertisers use

Volume 9 Number 14  
11 July 1955

## ARTICLES

### **The top tv and radio trends this fall**

Culled from the 304 pages of the Fall Facts Basics issue, here are the most important trends for fall radio and television in digest form

44

### **"My advice on fall buying"—network heads**

The heads of television and radio networks tell admen what they regard as best buys for fall and which developments are most important to watch

46

### **Spot tv and radio budgets of major advertisers**

For the first time, SPONSOR has compiled 1954 spot tv and radio dollar expenditures of major advertisers, prints them side by side with spending in four other major media (network tv and radio, newspapers, magazines)

49

### **"My advice on fall timebuying"—rep executives**

SPONSOR offers the thinking of 16 executives of station representative firms who give tips on fall buying for radio and television advertisers

52

### **This is local programing 1955**

You'll see where local television and radio programing is headed as you study these charts drawn from SPONSOR's "Buyers' Guide to Station Programing"

54

### **How B&M set about testing tv**

Reported exclusively in SPONSOR for the past six months has been the unique Burnham & Morrill test of television using a small market where sales were low and adding only television as a new factor in marketing

56

### **Timebuyers and their accounts**

List of New York agency timebuyers gives accounts of each buyer. Chicago, West Coast and other area buyers will be listed next issue (25 July)

57

## COMING

### **Should commercials entertain?**

Noble-Dury agency, Nashville, believes television commercials should entertain as well as sell in order to hold viewer attention. This is how their philosophy has worked out in practice for accounts ranging from meat packer to candy

25 July

### **B&M's tv test nears its close**

With next issue results in B&M television test will be virtually all in. Report will cover 25 weeks of the scheduled 26-week tv test

25 July

### **How to make the switch to filter tip**

This is what happened when an established conventional cigarette converted to a filter tip accompanied by heavy air advertising. A SPONSOR analysis that takes you into the thinking of important advertising decision-makers

25 July

## DEPARTMENTS

TIMEBUYERS	6
40 EAST 49TH	10
AGENCY AD LIBS	16
NEW & RENEW	23
MR. SPONSOR, Roger M. Greene	28
SPONSOR BACKSTAGE	30
AGENCY PROFILE, T. J. Grunewald	34
TOP 20 FILMS	36
NEW TV STATIONS	40
SPONSOR SPEAKS	304

Editor and President: Norman R. Glenn  
 Secretary-Treasurer: Elaine Couper Glenn  
 Vice President-Genl. Manager: Bernard Platt  
 Vice Pres.-Advg. Director: Jacob A. Evans  
 Editorial Director: Miles David  
 Senior Editors: Charles Sinclair, Alfred J. Jaffe  
 Associate Editor: Evelyn Konrad  
 Department Editor: Lila Lee Seaton  
 Assistant Editor: Ed Feldmann  
 Contributing Editors: Bob Foreman, Joe Csida  
 Editorial Assistant: Florence Ettenberg  
 Art Director: Donald H. Duffy  
 Photographer: Lester Cole  
 Advertising Department: Edwin D. Cooper (Western Manager), Allan H. Giellerup (Southwest Manager), Arnold Alpert (Midwest Manager), John A. Kovchok (Production Manager), Charles L. Nash  
 Circulation Department: Evelyn Satz (Subscription Manager), Emily Cuttillo, Morton C. Kahn, Minerva Mitchell  
 Office Manager: Catherine Scott Rose  
 Readers' Service: Augusta B. Shearman  
 Accounting Department: Eva M. Sanford  
 Secretary to Publisher: Janet Whittier

Published biweekly by SPONSOR PUBLICATIONS INC., and combined with TV, Executive, Editorial, Circulation, and Advertising Offices: 40 E. 49th St. (49th & Madison), New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave. Phone: SUperior 7-9363. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., New York 17, N. Y. MUrray Hill 8-2772. Copyright 1955, SPONSOR PUBLICATIONS INC.



# KTHS (LITTLE ROCK)

**SAILS INTO Cove, too!**

Advertisers on 50,000-watt KTHS get a lot more than Metropolitan Little Rock. They get coverage throughout most of Arkansas.

KTHS drops a strong anchor in Cove, for example. This little West Arkansas town has only 482 people — but combined with thousands of other towns and villages and farms, it helps account for KTHS's daytime coverage of more than 3-1/3 MILLION people.

In Arkansas, KTHS is the BIG radio value—KTHS, Basic CBS in Little Rock.



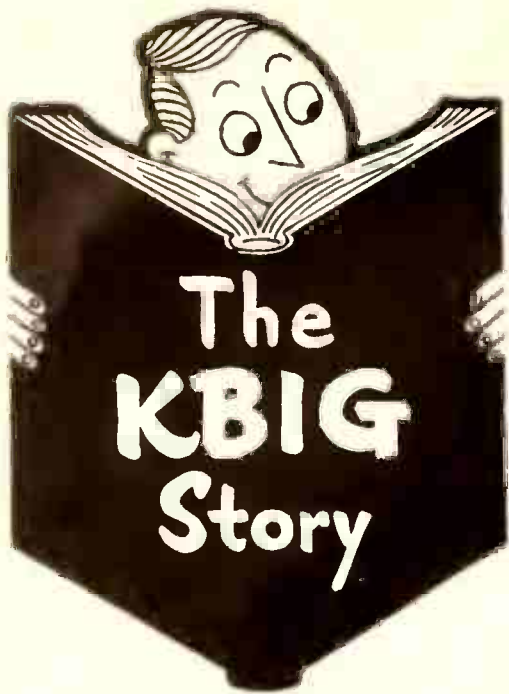
The Station KTHS daytime primary (0.5MV M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

# KTHS 50,000 Watts

## CBS Radio

**BROADCASTING FROM  
LITTLE ROCK, ARKANSAS**

Represented by The Branham Co.  
Under Same Management as KWKH, Shreveport  
Henry Clay, Executive Vice President  
B. G. Robertson, General Manager



**Volume 4: The 4th year  
Chapter I: Summer 1955**

KBIG celebrates 3rd birthday June 1 with 140 advertisers, 1955 running 22% ahead of an excellent 1954.

RAB awards plaques in annual "Radio Gets Results" contest. Three go to Southern California—all to KBIG, honoring Sturdy Dog Food (*Morning News*), Sakrete Readymix Cement (*Noon News*), Trewax Floor Wax (*Spots*). In 1954 also, KBIG was the only Southern California station honored in this competition.

L.A. Advertising Women award Annual Frances Holmes "Lulu" to writer Margee Phillips for creative advertising writing (*Von's Grocery Homemakers News*).

Radio-Television News Club of Southern California awards KBIG news director Larry Berrill "Golden Mike" trophy for Most Enterprising News Show. For 3rd consecutive year KBIG is only Independent Station to receive a Golden Mike.

Summer ratings repeat Winter story: Of only 4 stations powerful enough and popular enough to cover all Southern California, as measured by key markets Los Angeles and San Diego, KBIG, the only Independent, delivers by far the greatest number of listeners per dollar invested.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Hollywood 28, California  
Telephone: HOLLYWOOD 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Don Amsden**, Allen & Reynolds, Omaha, Neb., feels that the greatest opportunity in radio is being overlooked—weekends. For clients whose natural interest lies in reaching the family as a group weekends, he feels, are particularly valuable. He says that clients tend to over-emphasize the "golden hours" of early morning. "The competition is terrific and so is the 'din' created by close spotting. But weekend radio, especially in this inland region of the Midwest, with its opportunity to reach the family at its leisure is very attractive—especially suited to the use of saturation spot packages. Station rate cards are finally shaping up in a new form which includes more and more attractive packages—combinations of minutes, chainbreaks and I.D.'s for clients."



**Peter M. Bardach**, Foote, Cone & Belding, New York, makes these predictions for 1955: "A lot of clients and agencies may be surprised this fall and winter as color set sales and circulation really get under way. Most of the manufacturers have announced definite plans for color sets," says he, "available late this summer at prices around \$700 and \$800. Remember the days when a black and white set cost over \$400? People bought, and that was when the number of available programs were a third compared with today. The upcoming 'war' between CBS TV and NBC TV for spectacular supremacy will be won by the viewers. The trend toward the magazine concept will grow since only a few giant automotive and soap companies can afford week to week exposure."



**Sam B. Vitt**, Biow-Beirn-Toigo, New York, says that the magazine concept of tv programming has decreased the importance of personality selling. "There's no longer any exclusivity," says he. "The Garroways and Gleasons sell for any and everybody who buys their program. In our opinion, this does not enhance believability. And the result is that the viewer, more than ever before, has to be reached by the merits of the product and not the aura of the personality. We feel that this makes for a new trend toward spot tv. The key to moving products for many clients, and especially in large market areas, today is penetration rather than personalities." There have been studies showing for some products personalities increase sales. But were these studies recent?"



# BBDO

## NETWORK TV-RADIO

### TELEVISION

**THE AMERICAN TOBACCO CO., INC.**  
*Lucky Strike Cigarettes*

"Private Secretary," starring Ann Sothern\*  
"The Jack Benny Program"  
"Your Hit Parade"\*  
"Your Play Time" (summer)

**ARMSTRONG CORK COMPANY**  
*Floor Covering, Building Material*  
"Armstrong Circle Theatre"

**BRISTOL-MYERS COMPANY**  
"Ban" Deodorant - Trushay  
"Arthur Godfrey Time" (segment)  
"Garry Moore Show" (segment)

**CAMPBELL SOUP COMPANY**  
*Campbell's Soups*

"Lassie"  
"Campbell Star Stage" (starting Sept. 9)

**DE SOTO-PLYMOUTH DEALERS OF AMERICA**  
"You Bet Your Life," starring Groucho Marx

**E. I. DU PONT DE NEMOURS & CO. (INC.)**  
"Cavalcade of America"

**GENERAL ELECTRIC COMPANY**  
"The General Electric Theater"

**GENERAL MILLS, INC.**  
*Betty Cracker Cake Mixes, other General Mills Products*  
"Boh Crosby Show" (segment)  
"Robert Q. Lewis" (segment)  
"Mickey Mouse Club" (segment)  
"Lone Ranger" (segment)  
"The George Burns & Gracie Allen Show"\*  
(starting Oct. 10)

**THE B. F. GOODRICH CO.**  
*Life-Saver Tubeless Tires*  
"The George Burns & Gracie Allen Show"\*

**LEVER BROTHERS COMPANY**  
"Surf" All-Purpose Detergent  
"Art Linkletter's House Party" (segment)

**MINNESOTA MINING & MANUFACTURING COMPANY**  
"Scotch" Brand Cellophane Tape, Others  
"Arthur Godfrey Time" (segment)

**REVLON PRODUCTS CORP.**  
"Satin-Set"  
"The \$64,000 Question" (segment)  
"The Johnny Carson Show" (segment)

**UNITED STATES STEEL CORP.**  
"United States Steel Hour"\*

**WILDROOT COMPANY, INC.**  
"Wildroot Cream Oil"  
"Robin Hood"\* (starting September 26)

### RADIO

**BRISTOL-MYERS COMPANY**  
"Ban" Deodorant  
"Arthur Godfrey Time" (segment)

**DE SOTO-PLYMOUTH DEALERS OF AMERICA**  
"You Bet Your Life," starring Groucho Marx

**GENERAL MILLS, INC.**  
*Betty Cracker Cake Mixes, other General Mills Products*  
"Lone Ranger" (segment)

**LEVER BROTHERS COMPANY**  
"Surf" All-Purpose Detergent  
"Art Linkletter's House Party" (segment)

**MINNESOTA MINING & MANUFACTURING COMPANY**  
"Scotch" Brand Cellophane Tape, Others  
"Arthur Godfrey Time" (segment)

\*Alternate weeks

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

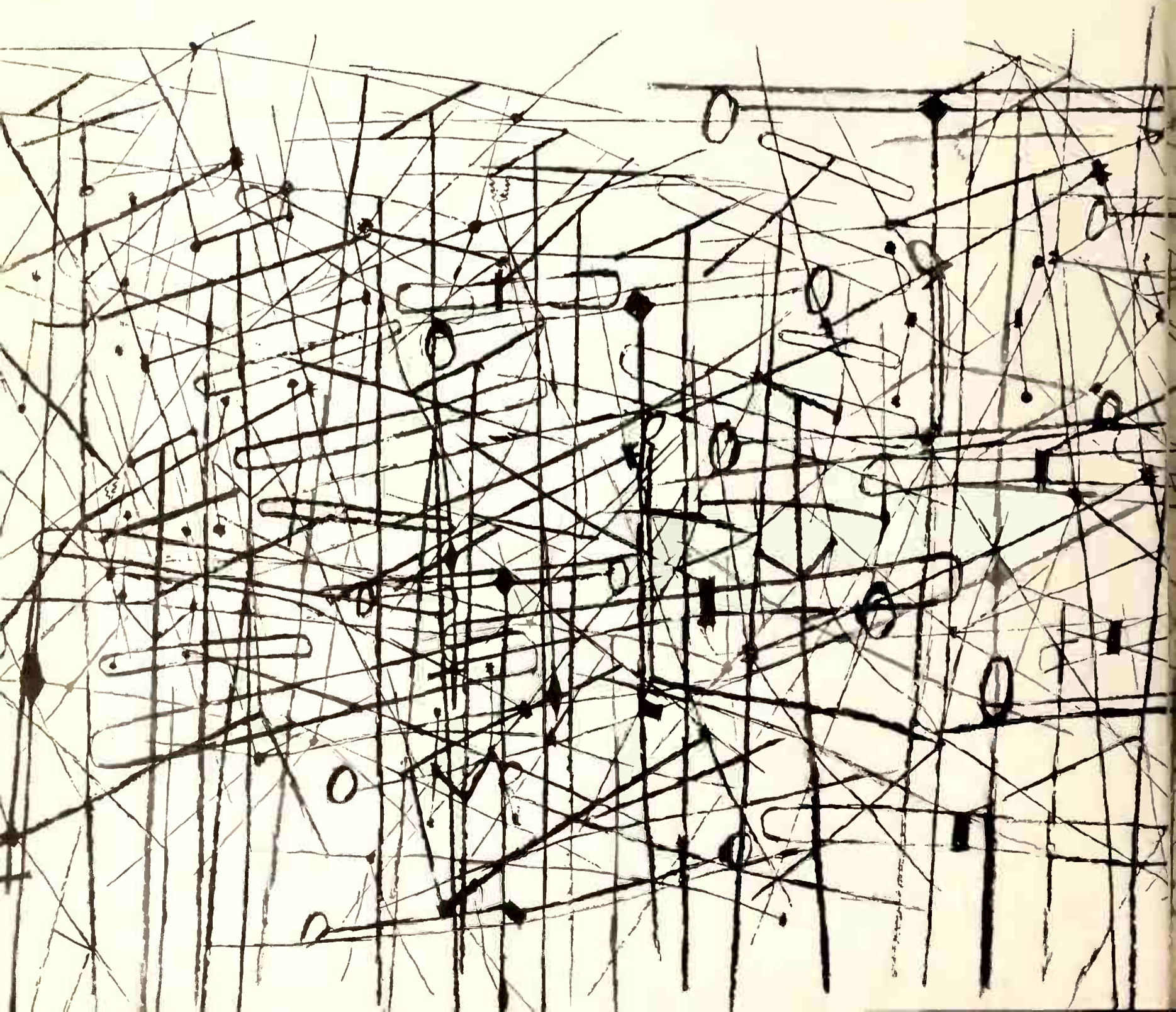
**BATTEN, BARTON, DURSTINE & OSBORN, INC.**

# ***Harvest***

Each year America's rooftops yield a new harvest—a vast aluminum garden spreading increasingly over the face of the nation.

The past season produced a bumper crop on all counts: 3½ million new antennas bringing the total number of television homes to 34,567,000.

The average television family spent more time watching its screen than ever—5 hours and 20 minutes a day.



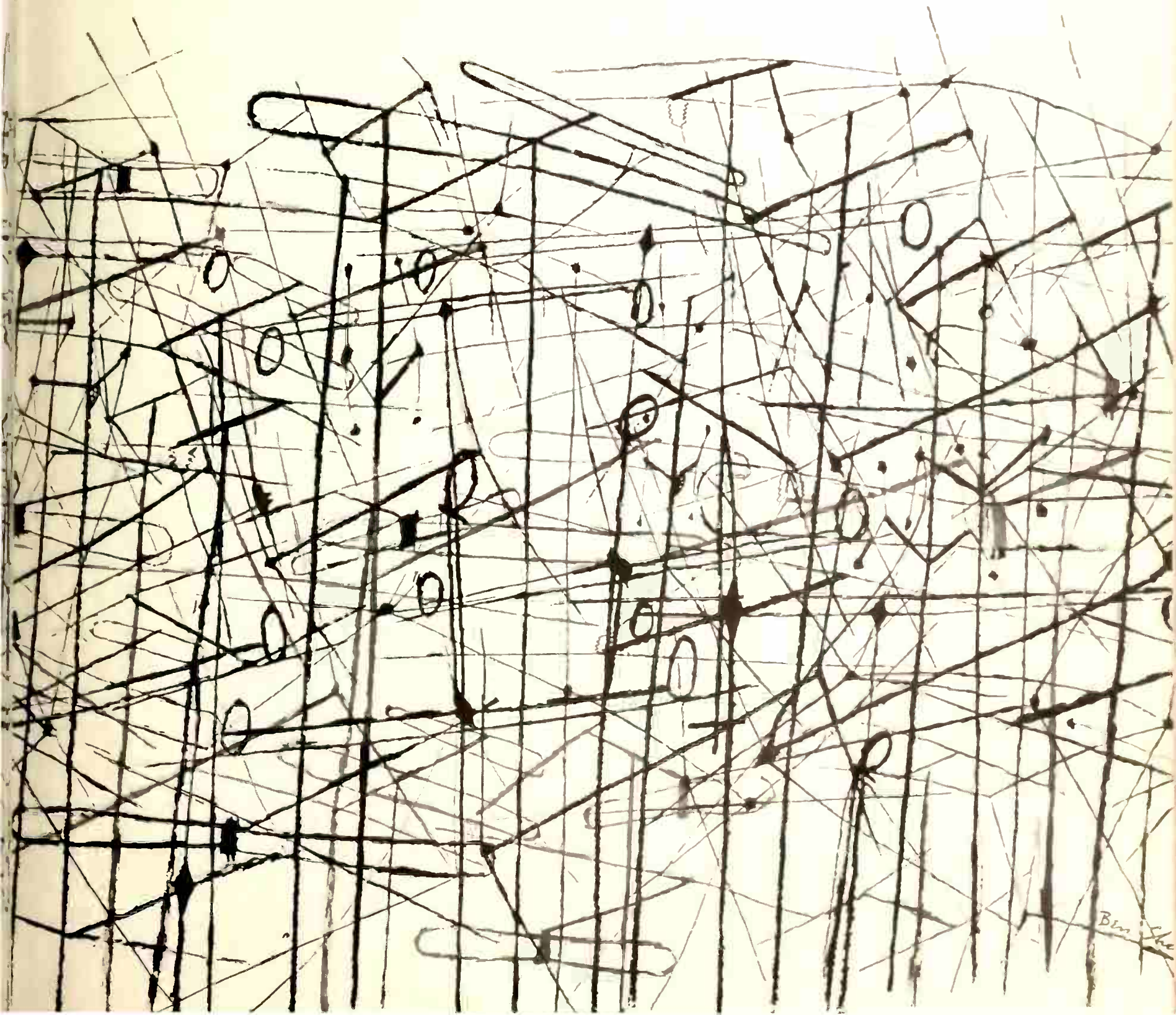
Day and night CBS Television broadcast the majority of the most popular programs and during the past season extended its popularity by enlarging the network to 209 stations—a 75% increase in a year.

Today CBS Television delivers more homes for less money than any other network, and in comparison with its closest competitor, offers an even better buy than it did a year ago.

CBS Television advertisers invested \$165,268,000 over the past 12 months—a 20% greater investment than was made on any other network.

By demonstrating television's ability to move our expanding national product into the American home *most efficiently*, CBS Television has become the world's largest single advertising medium.

### **THE CBS TELEVISION NETWORK**



# WCAO

*"The Voice of Baltimore"*

features outstanding  
local programming!



## Hugh Wanke's MUSICAL CLOCK

Today's super salesman on  
America's original morning  
clock. Music-News-Weather.

5:30 to 9 A. M.  
Mon. thru Sat.



## HI! NEIGHBOR

Jean McLane and Lynn Carroll  
broadcast this popular 18  
year old program for women.

9 to 9:55 A. M.  
Mon. thru Fri.



## 600 SERENADE

with

John Ademy  
"The Music Man"

A TOP POP P. M. SHOW!

3:45 to 5:15 P. M.  
Mon. thru Fri.



## HEADLINES IN SPORTS

with

Roger Griswold

One of the top sportscasters  
in the East.

5:45 to 6 P. M.  
Mon. thru Fri.



CBS BASIC • 600 KC  
5000 WATTS

REPRESENTED BY RAYMER

# 49<sup>th</sup> and MADISON

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

## TIMEBUYING TIPS

The "Tips on timebuying from six veterans" article in the 27 June issue was most interesting. Above all I think it goes to prove that timebuyers are really human beings and not just machines without feeling as many station men and reps like to intimate from time to time. Without exception all six buyers stressed the importance of intangibles in timebuying, something that all of us here at Foote, Cone & Belding try hard not to overlook.

My only complaint is the picture you used of Frank Silvernail. You've made one of the sweetest guys in the business look like the devil himself. Whoever wrote the article did a good job. I am all in favor of humanizing the timebuyer.

PETER M. BARDACH  
Radio & Tv Timebuyer  
Foote, Cone & Belding  
New York

• For a picture of Frank Silvernail in a more natural pose, see page 210, this issue. And for more tips on timebuying see Timebuying Basics, which starts on page 209.

## TV VIEWING

We are interested in learning how many hours daily the average person watches television. If you have any data on this subject or can refer us to other sources of information, we would appreciate it very much. We were referred to you by our local television station WHAM-TV.

DOROTHY KANWISCHER  
Librarian  
Kemp Research Org.  
Rochester, N. Y.

• The 1955 Television Basics, page 3, gives the figure for daily average home viewing: near 4.5 hours.

## WOOLWORTH

I am very much impressed with your reprint on the story on the Woolworth Show from the 18 April issue of SPONSOR. Would you please advise the cost of 100 copies of this reprint? We would like to mail them to local accounts.

HOWARD W. MEAGLE  
Promotion Manager  
WWVA  
Wheeling, W. Va.

• 100 copies of the reprint cost \$10.

## PROCTER & GAMBLE

In the last four issues of SPONSOR there have appeared four articles on P&G. These articles were both enjoyable and enlightening.

The agency personnel, especially those affiliated with P&G, felt that we should have some additional copies of these articles for reference.

Therefore, I would like to request copies of the four articles.

AL BRONSTEIN  
Research Department  
Biow-Beirn-Toigo  
New York

• The P&G series began in the 16 May issue. Reprints will soon be available.

## GUARANTEED CIRCULATION

The 2 May 1955 "Sponsor Asks" discussed the pros and cons of "guaranteed circulation." The concept of a "guaranteed circulation" inferred that if the value of exposures are achieved (i.e. delivered by the medium), the charge stipulated would be paid by the advertiser. If the figure is not attained, a cost penalty is invoked; if the figure is exceeded, the advertiser would be expected to pay a premium.

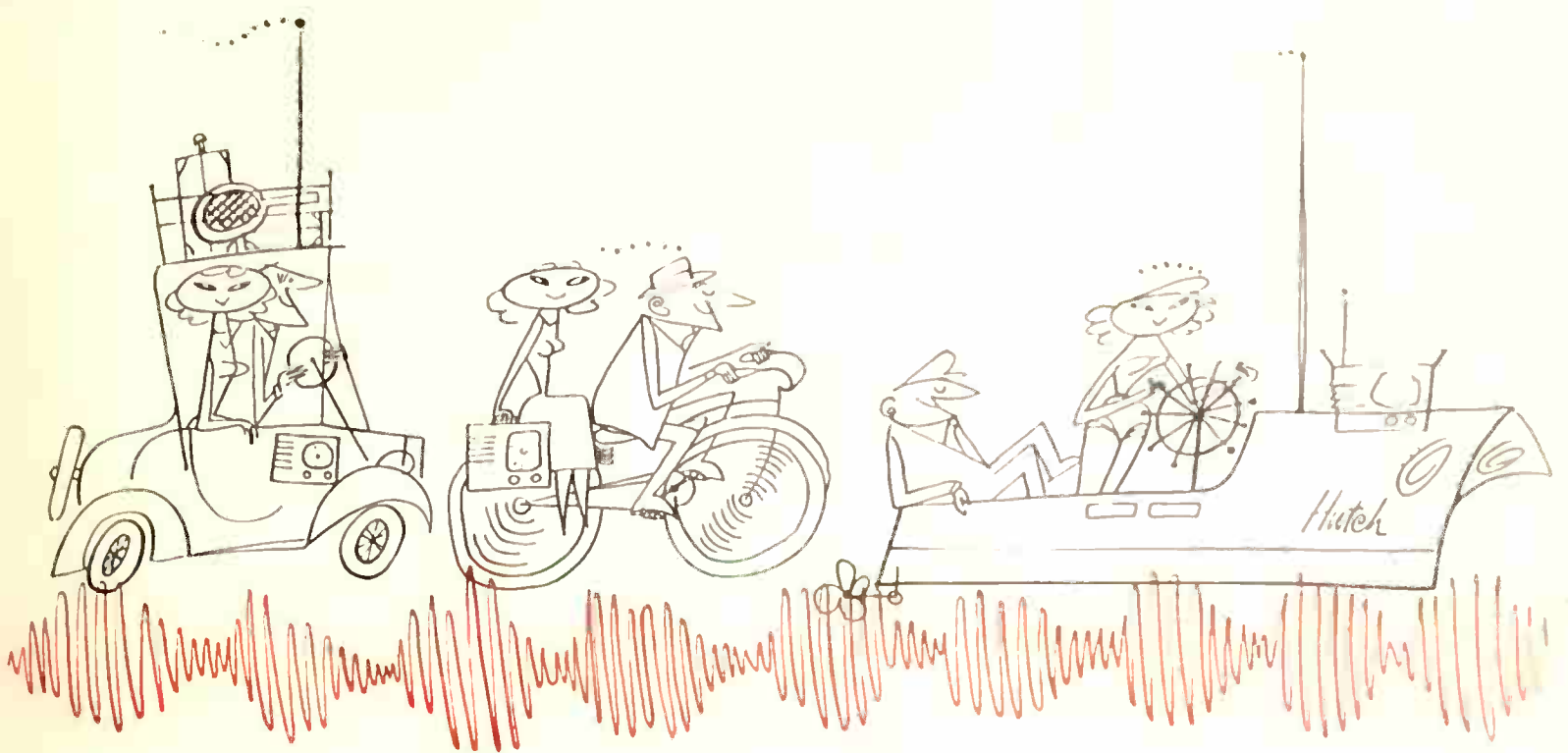
Here are a few of the problems which such a concept immediately brings to bear:

1. Who is to establish the standard for measurement? Is it to be the overall circulation of a magazine, or the exposure to the advertiser's ad in that magazine? Is it to be the listeners to the weekly schedule of a network operation, or a specific program, which an advertiser might buy? Or, would it be the listeners to the advertiser's commercial within the program?

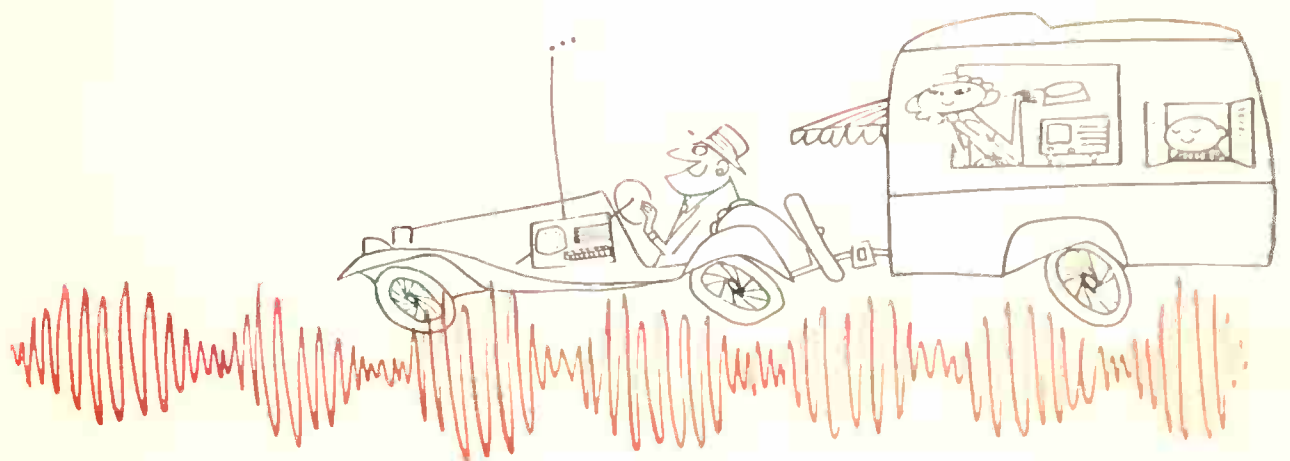
2. What organizations are to be accepted as the proof of "guaranteed circulation"? Starch? Audit Bureau of Circulation? Nielsen? Would this remove all competition from the measurement field and establish a monopoly, or can many companies exist in such an atmosphere?

3. Who will establish the unit cost criterion? Will this be the same in magazines as it is in tv? Does a noter to a full page ad in *Life* receive the same amount of impact as a viewer to an advertiser's tv commercial?

4. Would such a system eliminate the small budget advertiser in tv who would buy an unknown program only to find that its success and the pre-



Vacation bound? Go by kilocycle



This consumer-type copy is provided by WMT, a radio station in Eastern Iowa with consumer-type listeners—more, in fact, in its 33-county primary area than all other radio stations in the area combined. For details see the man from Katz.



## This is San Francisco...

where KCBS has "coverage that counts!" Count the mail received by KCBS personality programs and you find pulling power, response in direct proportion to our Northern California population

# KCBS

50,000 WATTS

Represented by CBS Radio  
Spot Sales

mium he would have to pay would out-strip his pocketbook? Would networks experiment with quality programs without mass appeal (such as *Omni-bus*, *See it Now*, *Meet the Press*) if they were to know that the relatively low audience appeal would mean revenue penalties? Would the media insist upon greater control of editorial content in order to maximize their opportunity of achieving their "guarantees?"

5. What precedent is there in our economy to warrant such a concept? Does Procter & Gamble, in its manufacture and distribution of a new product, guarantee to the retailer that it will sell? Should the retailers' sales fall below a certain figure, does P&G reimburse the retailer for any losses which might be incurred? Are magazines "guaranteeing" exposures to a commercial message once the magazine is brought into the home?

D. W. COYLE  
Director of Tv Research  
ABC

### OPEN MINDED

Please forward 10 reprints of your outstanding article "Are you morning-minded or open-minded?" in the 13 June issue, and bill us accordingly. This is certainly another example of SPONSOR ringing the bell. Keep up the good work.

JOHN R. MAHONEY  
Commercial Manager  
WIBC, Phila.

● There are no reprints of this article, but copies of the 13 June issue are available at \$.50 for 1-10 copies, \$.40 for 11-50 copies.

### HANDLING FILM

We are endeavoring to set up a standard operating procedure for the handling, shipping and storing of film commercials. While we have ideas of our own which we will use, we are trying to gather other ideas and systems to study and incorporate.

We would appreciate it greatly if you would send us copies of any articles which you may have run in your magazine which explain how agencies handle, ship and store their film commercials.

THOMAS S. CADDEN  
Radio-Tv Director  
Krupnick & Associates  
St. Louis

● The 8 February 1954 issue of SPONSOR carried a story on film service firms. These firms did about \$53,000,000 worth of business in handling filmed commercials for producers, agencies and sponsors in 1954.

### INVESTIGATE

I have been looking in SPONSOR for the lyrics of Hank Fort's song "Investigate" but have been unable so far to find them. Can it be that I have missed them?

MAX D. PAGLIN  
Legal Asst. to  
Commissioner Bartley  
FCC

● Reader Paglin is referring to the song written by Hank Fort, ASCAP and presented at SPONSOR's Tv Pioneer Dinner. It did not run in the magazine, however. The lyrics went, in part, "The problems that confront the tv industry/ Are earning much concern from the FCC/ But simple solutions are now passé/ This is the way . . . we do it today/ Investigate . . . investigate/ If the problem is small or the problem is great/ We deliberate and procrastinate/ But investigate and then we legislate.

Should politicians be assigned their equal time?/ Should tv shows delete any theme of crime?/ To help combat the juvenile delinquency?/ Should we make it for "pay" or give it for "free?" Investigate," . . . etc.

### BUYERS' GUIDE

I want to comment on your 1955 *Buyers' Guide*. This is an excellent compilation of program material, which should prove very useful and helpful to many buyers in the business. I am sure they share my sentiments. You are to be congratulated on another fine contribution to the industry.

ARTHUR S. PARDOLL  
Director of Broadcast Media  
Foote, Cone & Belding  
New York

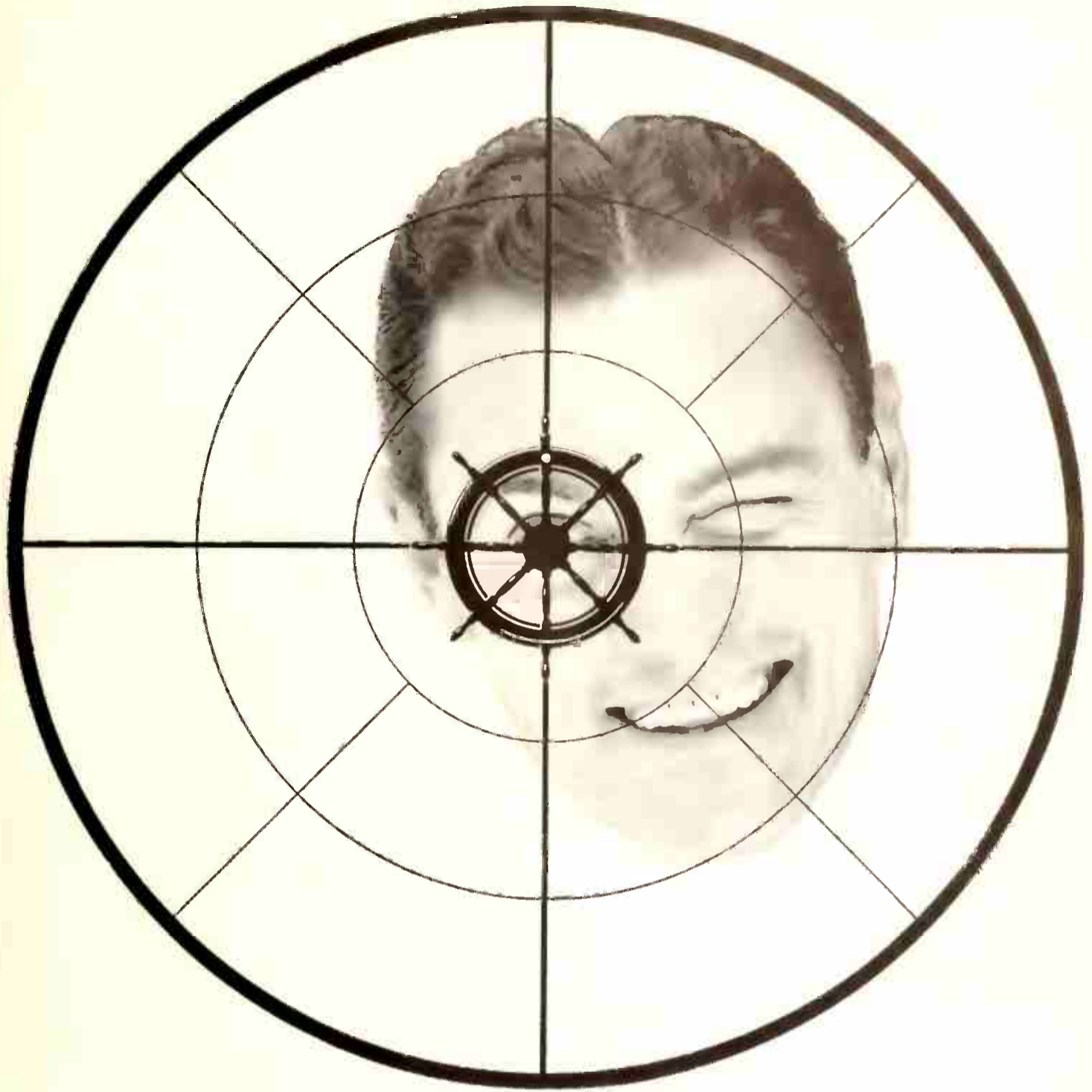
The *Buyers' Guide* certainly contains much valuable information. As some of us here reviewed its contents the other day, the remark, "I wish we had this book last month" was made several times.

THADDEUS S. KELLY  
Radio-Tv Supervisor  
McCann-Erickson  
New York City

Congratulations on a terrific book listing all of the various types of programs and also, thanks for the nice job you did with the radio and tv farm directors. I appreciate this a great deal. This should serve as a ready reference for a good many people are constantly calling me for such information.

PHIL ALAMPI  
Farm & Garden Director  
WRCA  
New York

(Please turn to page 303)



# **ON-TARGET TELEVISION**



**KUDNER AGENCY, INC.**

NEW YORK    DETROIT    LOS ANGELES    WASHINGTON    SAN FRANCISCO

# WHAT IS "HARD SELL."



**IS IT:**

**1.** A SHORT COMMERCIAL,  
OR A LONG ONE?

**2.** A COMMERCIAL THAT WHISPERS,  
OR ONE THAT SHOUTS?



ON TV?



**3.** A FUNNY COMMERCIAL, OR A SERIOUS, FACTUAL ONE?



**4.** A GENTLY PRODDING MESSAGE, OR ONE THAT SLEDGE-HAMMERS THE STORY HOME?

## IN TV

as in practically everything else, what is one advertiser's meat, may very often be another's poison.

At McCann-Erickson, we approach each individual TV advertiser's problem, as an individual problem.

And we have found, more often than not, that when the inventiveness and creative skills of able people—thoroughly seasoned specialists in all phases of TV

... combines with the wealth of experience gained from placing over one billion two hundred million dollars of advertising ...

the usually inevitable result is the kind of hard-hitting TV that sells products, service and ideas with force and efficiency.

## M<sup>o</sup>CANN-ERICKSON, INC. ADVERTISING

New York, Boston, Cleveland, Detroit, Louisville, Chicago,  
Houston, Dallas, Portland, Los Angeles, San Francisco

# KSDO TOPS AGAIN

## In The Billion Dollar San Diego Market

For years we've been telling the same story . . . KSDO is tops in San Diego. Just in case you like fiddling with ratings — here's the whole ball of wax as reported by Mister Hooper.

### HOOPER RADIO AUDIENCE INDEX

Months: MAY-JUNE 1955

TIME:	KSDO	Station #2
Mon. thru Fri. 8 am-12 noon	25.5	11.4
Mon. thru Fri. 12 noon-6 pm	24.2	17.1
Sunday 9 am-12 noon	26.6	9.7
Sunday 12 noon-6 pm	57.0	9.3
Saturday 8 am-6 pm	37.2	15.1

### KSDO "KASH BOX"

absolutely the biggest Label-Pull  
in San Diego

**135,000 LETTERS**

**135,000 LABELS**

in less than 6 months.

Write — Call  
For Availabilities



**S. NATIONAL BANK BLDG.  
SAN DIEGO 1, CALIF.  
BEImont 2-2041**

**KSDO  
1130 K C 5000 WATTS**

#### Representatives

John E. Pearson Co.  
New York—Chicago

Daren McGavren—San Francisco

Hugh Feltis—Associates—Seattle

H. Quenton Cox & Assoc., Portland

Walt Lake—Los Angeles

# AGENCY AD LIBS



by Bob Foreman

### Fall program pivot: tv's 7:30-8 "feed-in" block

Having conditioned myself over so many months and pages to avoid the factual in favor of the conjectural, I find it difficult to tailor this tract to the particular editorial slant of the issue. However, I will attempt to marshal a few "fall facts" as they have appeared before me and as they seem to bear upon the coming season of television.

The more obvious items, mentioned in this series before, include the decided trend toward family-type programing. This concept made its hat out of the straws in the wind of this present season's activities in television; to wit, *Lassie* and *Disney* and a few other isolated cases in point where the programs have by their virtue and time slot attracted sizeable numbers of children *and* adults in about a 50-50 proportion.

CBS intelligently inspected this and then applied the research to its program-structure by the adroit method of clearing out Monday through Friday from 7:30 to 8:00 p.m. Next season the aim is to fill this half-hour strip with family shows, shows which will not drive the youngsters away, shows which will get them to keep the dial CBS-wards and bring Mom and Pop into the room to watch the show too. An ideal climate for the advertising of many products; an excellent technique to assure large numbers of homes tuning in and a sizeable viewers-per-set figure. With one possible exception, it seems to me the properties lined up will achieve same.

Since NBC programing at that time next year presumably will be about as it was this year, the new look at CBS, of course, pits this network solidly against ABC. What the outcome will be is hard to say. Whether *Disneyland* or *Rin Tin Tin* or *The Lone Ranger* will suffer remains to be seen. Sets-in-use should climb, however, making it possible for the programs on both networks to prosper. Nevertheless, NBC, with its decidedly different programing (news and 15-minute musicals), may hold onto most of its audience, making for three happy sponsors per half hour.

However, if CBS steals the show, it will hurt ABC's rise not only at 7:30 but in the shows that use these slots as feed-ins. The CBS plan could force NBC to alter its programing.

Another fact, reported as a whisp of smoke on the horizon some months ago in these pages, was the "adult Western" binge. Pardner, we'll see plenty of 10-gallon hats and six shooters in our living rooms this fall, adorning shows that

(Column continues page 18)

A vintage television set is shown from a front-facing perspective. The screen is large and rounded at the corners, displaying the text. Below the screen is a control panel with two circular knobs and three rectangular compartments. The television is set against a plain, light-colored background.

**This space is expensive**

*How well are you using it?*

**YOUNG & RUBICAM, INC.**

Advertising • New York Chicago Detroit San Francisco Los Angeles Hollywood Montreal Toronto Mexico City London

11 JULY 1955

17

**BATON ROUGE:**  
**WATCH YOUR SALES**  
**SOAR**

**in the SOUTH'S**  
*fastest growing market!*

**POPULATION**  
 1940 ..... 88,415  
 1953 ..... 197,000  
**RETAIL SALES**  
 1940 ... \$ 20,251,000  
 1953 ... \$184,356,000\*

**the FIGURES**

RANKS 92nd IN EFFEC-  
 TIVE BUYING INCOME  
 HIGHEST PER CAPITA  
 INCOME IN LOUISI-  
 ANA  
 WORLD'S MOST COM-  
 PLETE OIL CENTER  
 CHEMICAL CENTER OF THE SOUTH  
 DEEP WATER PORT

**and FACTS**

**WAFB-TV**

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, Baton Rouge's first TV station, with highly-rated network and local shows from 6:55 am to midnight.

Tom E. Gibbens  
 PRESIDENT & Gen. Manager  
 Adam J. Young, Jr., Inc.  
 National Representative

\*East Baton Rouge Parish, Survey of Buying Power, 1954

**Channel 28**  
**BATON ROUGE, LA.**

**AGENCY AD LIBS (Continued)**

are adult to varying degrees. In each of these cactuscapers, it is safe to say that the amount of gun play will be in inverse proportion to the amount of plot and it is to be hoped that characterization will, at least here and there, live up to the description "adult" by appearing in tones of gray instead of all black or all white.

There will be more spectaculars and more competition for name talent and name writers than there was even this passing year. All of which means budgets are still in for a hike—as they have to be to accommodate such boosts.

It's entirely possible CBS may have its first competition for daytime audiences what with NBC's new moves and sales. However, the CBS lineup of personalities and easy-goin' formats will still be hard to beat and they fully deserve the lead they've gotten which they mean to hold on to if they can.

I wish I had a tireless editorial curiosity which would compel me to delve into how many *new* advertisers are scheduled to take the plunge into network tv. On the surface, it looks like there won't be many new names or logotypes before the cameras; instead the big users seem to be getting bigger.

Spot and local-program television is bound to increase since good network time is harder and harder to come by. Furthermore, the quantity as well as quality of product being offered for sale on a market basis, both first run and rerun, is far greater in quality as well as quantity.

They tell me that video tape is getting closer by the minute and next year it would be exciting news to find some in use if only on a once-in-a-while trial basis.

As for color, it still seems a long way off mainly for economic reasons. But the General at NBC has a cutie up his sleeve and he may darn well be right about doing his kid strips in full color for it's the kids, he believes, that can hurry the hues along for all of us.

Which brings me to radio. I honestly believe that we'll see more and more advertisers rediscovering the medium. Some really creative programing, adapted to the problems of the day, is bound to pay off. Our methods of checking this elusive medium should be sharper by next fall, and our ability to buy it more flexible. Both of these fall facts should contribute to radio's rebirth.

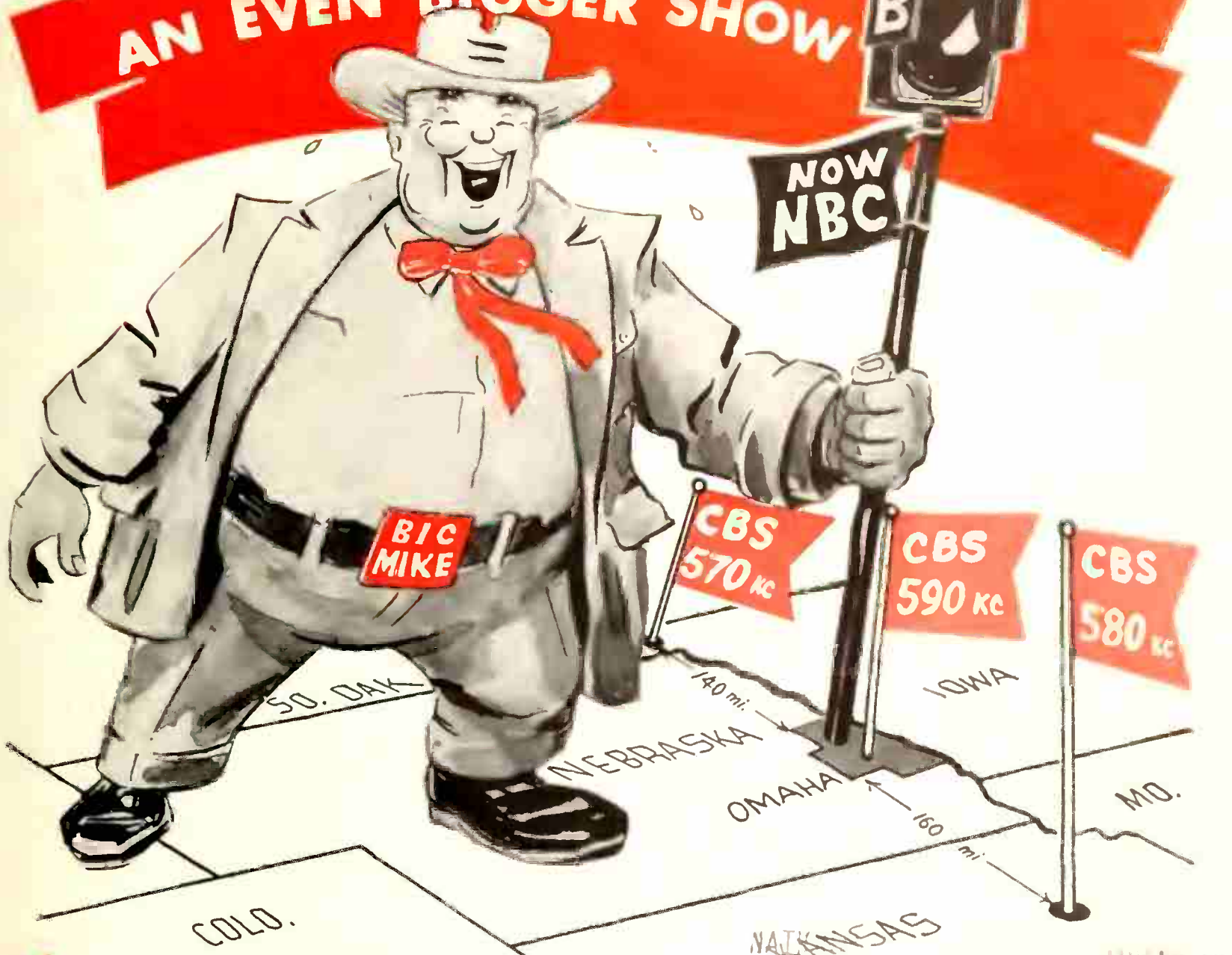
In conclusion, it should be a rewarding year, all in all, for advertiser and audience alike and a hectic but interesting one for those engaged in any phase of broadcasting. ★★

**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. 49 St.

**THREE IN A ROW!!**

**GIVES NBC-KFAB**

**AN EVEN BIGGER SHOW**



Big Mike is staking out claim to some 100,000 additional families as a result of KFAB's switch to NBC from CBS. These listeners represent, in round number, those lost to other CBS stations with overlapping primary areas . . . three CBS stations in a 300-mile line. KFAB is the only NBC station in the same area. The situation is even more favorable to KFAB when you compare the "CBS frequencies" . . . 570—WNAX Yankton, 590—WOW Omaha, and 580—WIBW Topeka. It's simple arithmetic that the CBS audience will now be split three ways.

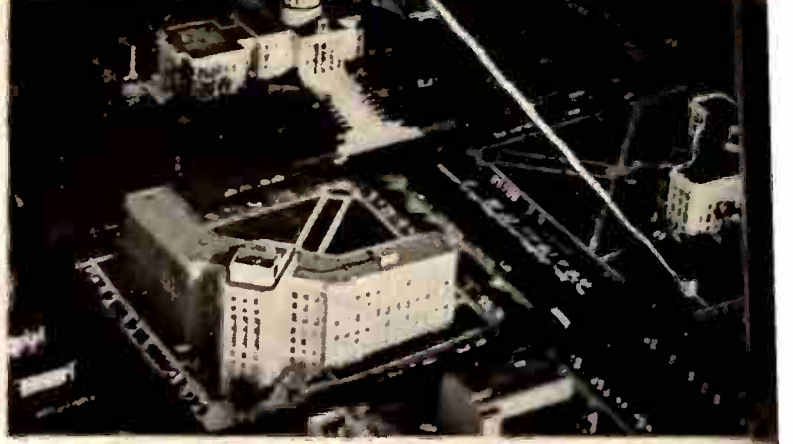
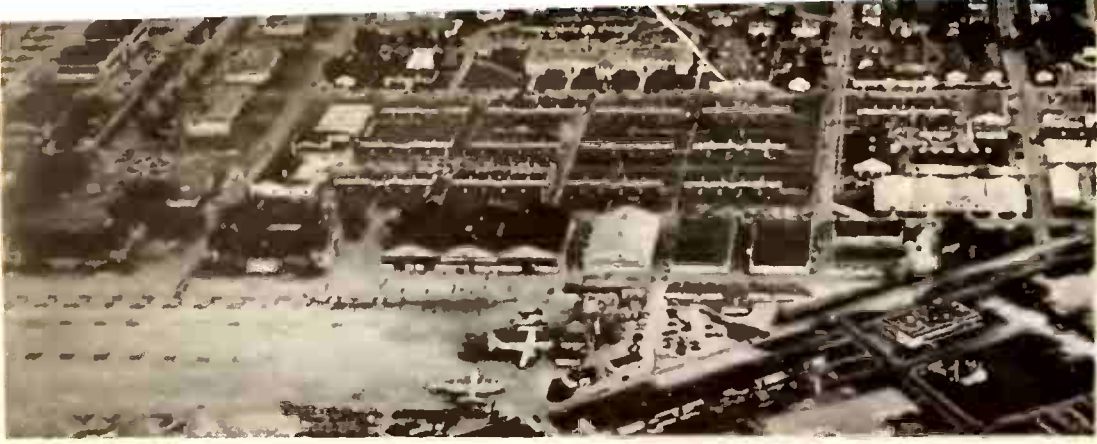
It all adds up to the fact that "three in a row gives NBC-KFAB an even bigger show."

Free & Peters will be glad to tell you how they feel about it. So will General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

**KFAB**

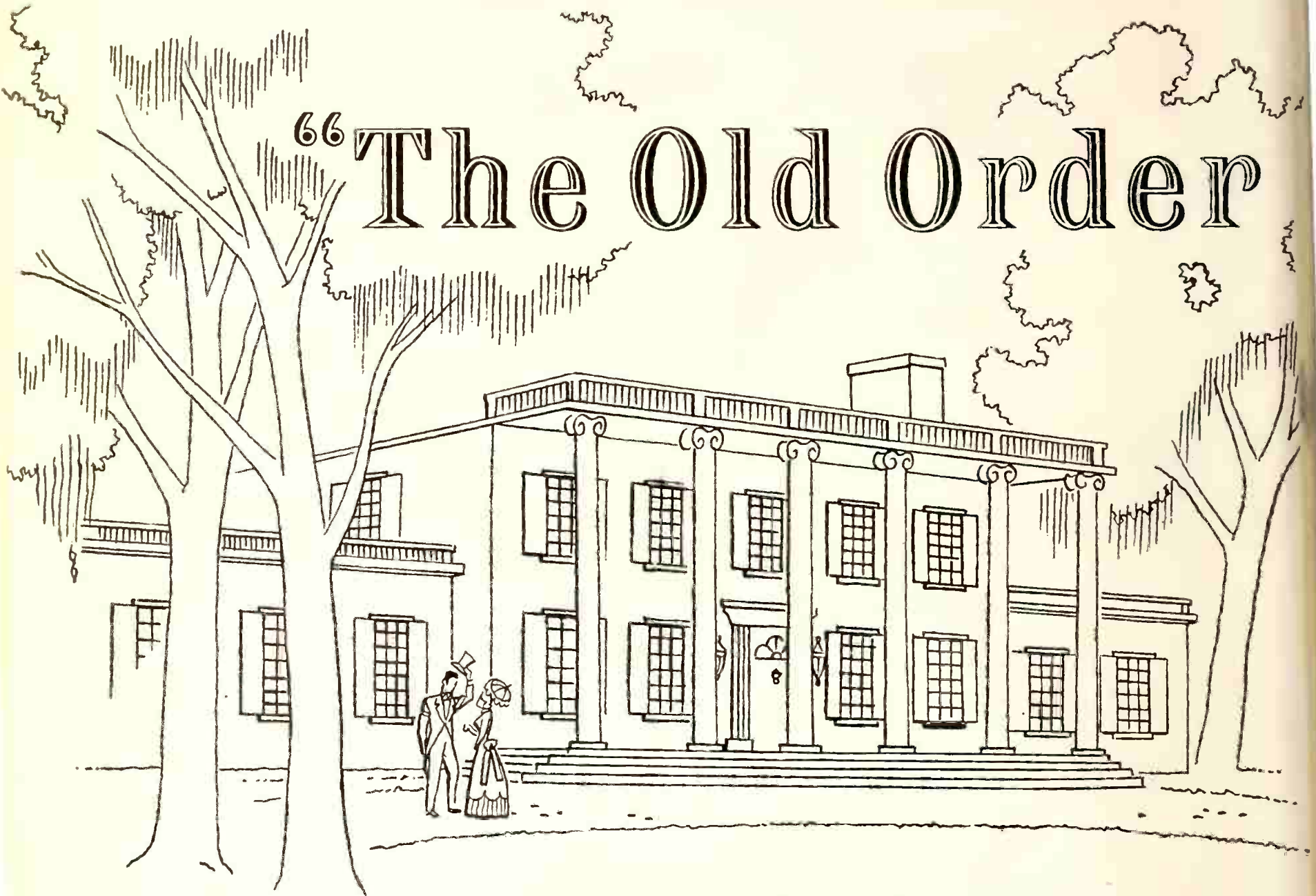
OMAHA NBC RADIO



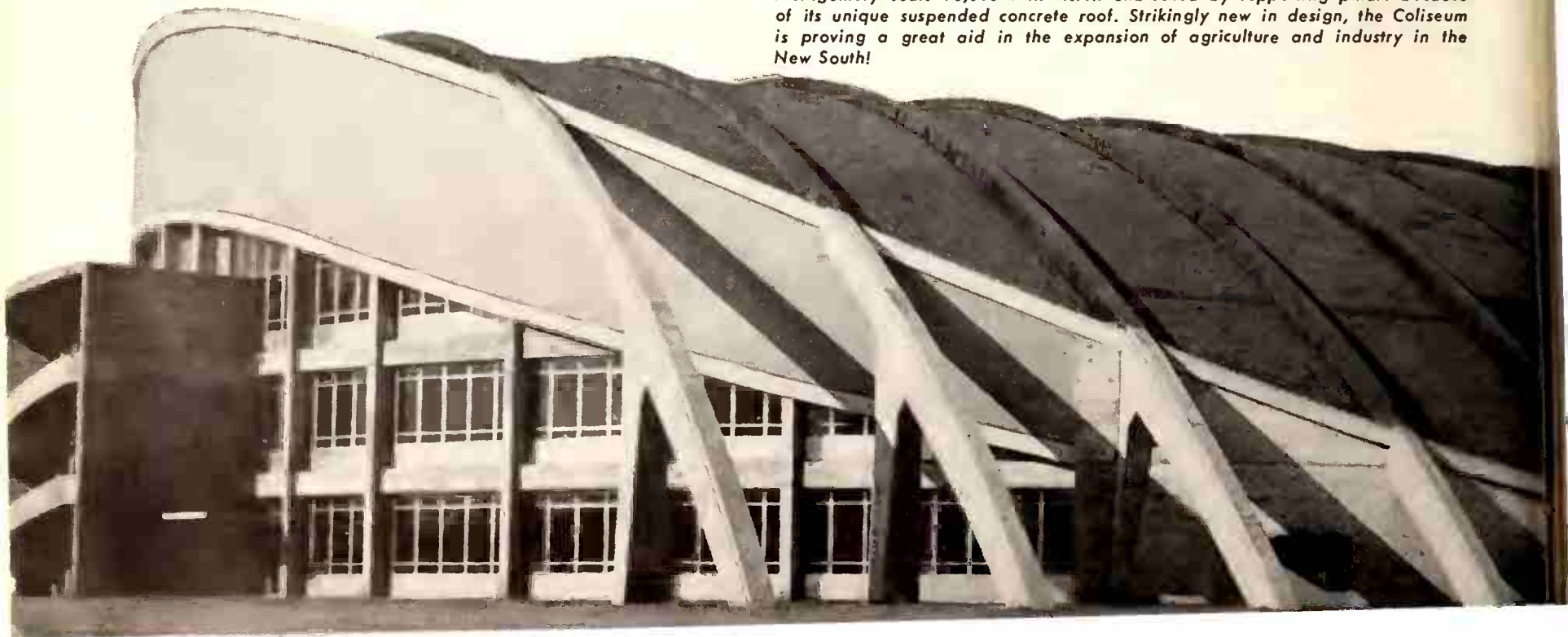
THE AIR UNIVERSITY—at Maxwell Air Force Base, is one of many great military installations in the service area of WSFA-TV. This Montgomery base alone, last year, provided a \$52,000,000 boost to the economic growth of the New South.

STATE CAPITOL BUILDINGS—showing the new \$3,000,000 state office building which flanks Alabama's historic State Capitol. Here the Confederate States of America was organized.

# “The Old Order



(PICTURED BELOW) Largest indoor arena in the world, Alabama's Coliseum in Montgomery seats 13,000 with vision unblocked by supporting pillars because of its unique suspended concrete roof. Strikingly new in design, the Coliseum is proving a great aid in the expansion of agriculture and industry in the New South!



**NORMANDALE**—a \$2,500,000 suburban shopping center—boasts 200,000 square feet of ultra modern stores and parking for 5,000 cars. One of Montgomery's newest centers, Normandale includes a complete department store and medical building as well as the largest super market in Alabama

# Changeh...

## giving way to the NEW"

The Old Order . . . the era of Crinoline skirts and Mimosa-fringed mansions . . . is now replaced by an industrial and agricultural growth remarkable in any section of the country. Vibrant growth, boundless energy, optimism and opportunity are the Order of the New.

WSFA-TV serves this area from the capitol city of Montgomery . . . serves a population of 1,118,643, producing retail sales in 1954 of \$667,339,000.00. A keynote to the tremendous development of this area is the fact that Metropolitan Montgomery outranks in retail-sales-per-household such cities as Birmingham, Mobile, New Orleans, Baltimore and San Diego. The pattern of this area is tailor-made for television. And WSFA-TV's coverage is a new, un-duplicated audience receiving "Class A" television service for the first time.

An increasing list of advertisers are recognizing the "changing order" . . . and are now reaching and selling this new market on WSFA-TV in Montgomery, Alabama!



New, unduplicated, regional coverage with 316,000 watts, from a 1,040 foot antenna, 21 miles south of Montgomery. Favorable terrain, plus quality programming, puts WSFA-TV's picture in homes all the way to the Gulf Coast!

# Channel 12 WSFA-TV

**MONTGOMERY, ALABAMA**

HOYT ANDRES, Station Mgr. • JOHN HUGHES, Sales Mgr.



**TELEVISION**

### WSFA-TV MARKET DATA

Population	1,118,643
Total Retail Sales	\$667,339,000.00
Consumer Spendable Income	\$963,398,000.00

Note: In retail-sales-per-household, Montgomery Metropolitan area outranks Birmingham, Mobile, New Orleans, Baltimore, Cincinnati and San Diego.

Owned and operated by THE OKLAHOMA PUBLISHING CO.  
The Daily Oklahoman, Oklahoma City Times, The Farmer-Stockman, WKY, WKY-TV & WSFA

Represented by THE KATZ AGENCY, INC.



# KOWH OMAHA

Even if you pick blind-folded  
you can't miss the right key  
on KOWH.



## MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WHB, Kansas City  
Represented by  
John Blair & Co.

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

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

Every Omaha daytime quarter hour—save four—belongs to KOWH. In 18 quarters, KOWH has more than half the available audience.\* Average a.m. audience: 46.6%; afternoon, 49.4%; all-day 48.3%. You can't buy a bad time. Now is the time for KOWH to come to your aid. Call for an H-R man, or KOWH General Manager, Virg Sharpe.

\*Hooper Continuing Measurements, 8 a.m.-6 p.m. Mon.-Sat., Feb.-May, 1955



## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Chiclé, LIC, for Dentyne Amer Chiclé, LIC Amer Oil Co, Balt	D-F-S, NY Ted Bates, NY Joseph Katz, Balt	NBC 82 NBC 104 CBS 45	Caesar Presents, M 8 9 pm 4 July 13 wks Summer Theatre, alt T 9-9 30 pm, 5 July, 8 wks Windows, summer replacement for Person to Person, alt T 9 30-10 pm; 21 June, 14 wks
Amer Motors, Dctr Amer Tobacco, NY, for Lucky Strike	Geyer Adv, NY BBDO, NY	ABC full net NBC 150	Dateline Disneyland, Sun 7 30 9 pm, 17 July only Your Play Time; replacement for Your Hit Parade Sat 10:30-11 pm, 18 June; 12 wks
Armour & Co, Chi	FC&B, Chi	NBC 126	And Here's the Show; summer replacement for Gobel, 3 of 4 Sat 10-10 30 pm 9 July 13 wks
Borden, NY	YGR, NY	NBC 81	Make the Connection; replacement for Justice Th 8 30-9 pm; 1 July; 13 wks
Brown & Williamson, Louisville, Ky	Ted Bates, NY	CBS 138	Undercurrent; summer replacement for The Line Up; alt F 10-10 30 pm, 1 July, 13 wks
CBS-Col, NY	Ted Bates, NY	CBS 75	Arthur Godfrey's Talent Scouts, alt M 8 30 9 pm 27 June; 52 wks
Dow Chemical, Midland, Mich	McManus, John & Adams, Bloomfield Hills	CBS 68	Arthur Godfrey Time; Th 11-11.15 am 16 June 26 wks
General Foods, White Plains	YGR, NY	CBS 75	Johnny Carson Show, alt Th 10-10 30 pm 7 July 52 wks
Gibson Greeting Card Co, Cin	Stockton, West & Burkhardt, Cin	ABC full net	Dateline Disneyland July 17, 1955, Sun 7 30-9 pm; 17 July only
Gillette, Boston	Maxon, Dctr	NBC 134	Highlights of the Week in the World of Sports F 10-10:30 pm; 1 July; 9 wks
Hamm Brewing, St Paul	Campbell-Mithun, Mnnpls	CBS 30	Windows; summer replacement for Person to Person; alt T 9 30-10 pm; 21 June, 14 wks
Hazel Bishop, NY	Raymond Spector, NY	NBC 78	The Dunninger Show, Sat 8 30-9 pm; 2 July 10 wks
Internatl Cellucotton, Chi, for Kleenex	FC&B, Chi	NBC 127	Cameo Theatre; alt Sun 10-10 30 pm; 3 July 8 wks
Internatl Cellucotton, Chi, for Kleenex	FC&B, Chi	NBC 104	Summer Theatre; alt T 9-9:30 pm, 5 July 8 wks
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brorby, Chi	NBC 97	Robert Montgomery Presents the Johnson's Wax Summer Theatre; alt M 9:30-10:30 pm 4 July 10 wks
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brorby, Chi	CBS 69	Spotlight Playhouse; summer replacement for the New Red Skelton Show; alt T 9 30-10 pm, 21 June; 14 wks
Liggett & Myers, NY	CGW, NY	CBS 123	Tv's Top Tunes, Sat 10-10:30 pm; 9 July; 55 wks
Maytag Co, Newton, Ia	McC-E, Chi	CBS 119	To be announced; alt T 8-8:30 pm; 12 July 52 wks
Pet Milk, St Louis	Gardner, St Louis	NBC 126	And Here's the Show; summer replacement for Gobel; 3 out of 4 Sat 10-10:30 pm, 9 July, 13 wks
Pet Milk, St Louis	Gardner, St Louis	CBS 87	Spotlight Playhouse; summer replacement for the New Red Skelton Show; alt T 9.30-10 pm; 21 June; 14 wks
Pharmaceuticals, Newark, for Geritol, Serutan, RDX	Edward Kletter, NY	ABC 108	Masquerade Party; alt W 9-9.30 pm; 13 July, 52 wks
P&G, Cin, for Lilt, Prell	B-B-T, NY	NBC 127	Cameo Theatre; alt Sun 10-10:30 pm; 3 July; 8 wks
Procter & Gamble, Cin, for Lilt	B-B-T, NY	CBS 150	Those Whiting Girls; alt M 9-9.30 pm; 4 July; 8 wks
Procter & Gamble, Cin	YGR, NY	CBS 138	Undercurrent; summer replacement for The Line-Up; alt F 10-10:30 pm; 1 July; 13 wks
Procter & Gamble, Cin	B-B-T, NY	CBS 59	Down You Go; alt Sat 9:30-10 pm; 11 June; 4 wks
Prudential Insurance, Newark	Calkins & Holden, NY	CBS 82	Garry Moore Show; alt M 10.15-10.30 am; 25 July
RCA, NY	KGE, NY	NBC 81	Caesar Presents; M 8-9 pm; 4 July; 13 wks
R. J. Reynolds Tobacco, Winston-Salem, NC, for Winstons	Wm Esty, NY	CBS 50	The Bob Cummings Show; Th 8-8:30 pm; 7 July; 52 wks
SOS, Chi	McC-E, SF	CBS 50	Garry Moore Show; alt F 10:30-10:45 am; 15 July, 52 wks
Schick, Inc, Stamford, Conn	KGE, NY	NBC 97	Robert Montgomery Summer Theatre; alt M 9:30-10:30 pm; 4 July; 10 wks
W. A. Sheaffer, Ft Madison	Russel M. Seeds, Chi	CBS 119	To be announced; alt T 8-8:30 pm; 19 July, 52 wks
Swift & Co, Chi	McC-E, Chi	ABC full net	Dateline Disneyland, Sun 7 30-9 pm; 17 July only
Toni Co, Chi	Leo Burnett, Chi	CBS 76	Garry Moore Show, alt F 10:30-10:45 am, 15 July
Toni Co, Chi	Weiss & Geller, Chi	NBC 101	Dollar a Second, T 9:30-10 pm; 5 July; 8 wks
Warner-Hudnut, NY, for Quick Home	KGE, NY	NBC 150	Your Play Time; replacement for Your Hit Parade, Sat 10:30-11 pm; 18 June; 12 wks
Westinghouse Elec, Pittsburgh	McC-E, NY	CBS 116	Studio One Summer Theatre; M 10-11 pm; 20 June; 13 wks
Whitehall Pharmacal, NY	B-B-T, NY	CBS 59	Down You Go; alt Sat 9:30-0 pm; 11 June



Carl M. Rapoport



Paul H. Walsh



Robert E. Haly



Thomas Ross



Sherm Wright



Bill Tuttle

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

**New and renew**

**2. Renewed on Television Networks**

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden, NY Chrysler Corp, Dodge Div, Detr Chrysler Corp, Dodge Div, Detr	D-C-S-S, NY Grant Adv, Detr Grant Adv, Detr	CBS 71 ABC 175 ABC 119	Garry Moore; F 11:15-11:30 am; 8 July; 52 wks Break the Bank; Sun 10-10:30 pm; 3 July; 52 wks The Danny Thomas Show; alt T 9-9:30 pm; 12 July; 52 wks
Colgate-Palmolive, Jersey City Chun King, Duluth	Ted Bates, NY JWT, Chi	CBS 130 CBS 73	The Millionaire; W 9-9:30 pm; 6 July; 52 wks Garry Moore; alt Th 10:15-10:30 pm; 14 July; 52 wks
General Mills, Mnnpls	D-F-S, NY	CBS 88	Valiant Lady; M, W, F 12-12:15 pm; 1 June; 52 wks
Hawaiian Pineapple Co, San Jose Knomark Mfg, Bklyn, for Lanol-White Thos. J. Lipton, Hoboken	N. W. Ayer, SF Emil Mogul, NY Ted Bates, NY	CBS 64 ABC 115 CBS 75	Houseparty; F 2:45-3 pm; 29 July; 52 wks Masquerade Party; W 9-9:30 pm; 26 June; 13 wks Arthur Godfrey's Talent Scouts; alt M 8:30-9 pm; 27 June; 52 wks
P&G, Cin, for Tide & Prell P&G, Cin, for Spic & Span, Cheer, Joy	Benton & Bowles, NY B-B-T, NY	CBS 123 CBS 11	On Your Account; M-F 4:30-5 pm; 4 July; 52 wks Search for Tomorrow; M-F 12:30-12:45 pm; 4 July; 52 wks
P&G, Cin, for Ivory Flakes, Cheer P&G, Cin, for Oxydol, Dreft, Ivory Snow, Camay P&G, Cin, for Ivory Soap, Duz, Gleem, Crisco Schlitz, Milw	Y&R, NY Benton & Bowles, NY Compton, NY	CBS 115 CBS 102 CBS 93	Brighter Day; M-F 4-4:15 pm; 4 July; 52 wks Welcome Traveler; M-F 1:30-2 pm; 4 July; 52 wks Guiding Light; M-F 12:45-1 pm; 4 July; 52 wks
Toni, Chi	Lennen & Newell, NY	CBS 122	Playhouse of Stars; F 9-9:30 pm; 1 July; 52 wks (after 7 Oct 9:30-10 pm)
Wm. Wrigley, Jr., Chi	Leo Burnett, Chi Ruthrauff & Ryan, Chi	CBS 76 CBS 11	Garry Moore; alt Th 10:15-10:30 pm; 7 July; 4 wks Gene Autry; 7-7:30 pm; 9 July; 52 wks

Richard J. Tricker (3)



Myron E. (3)



Alter A. Wrence (3)



William C. Peterson (3)



La (4)



nt (3)



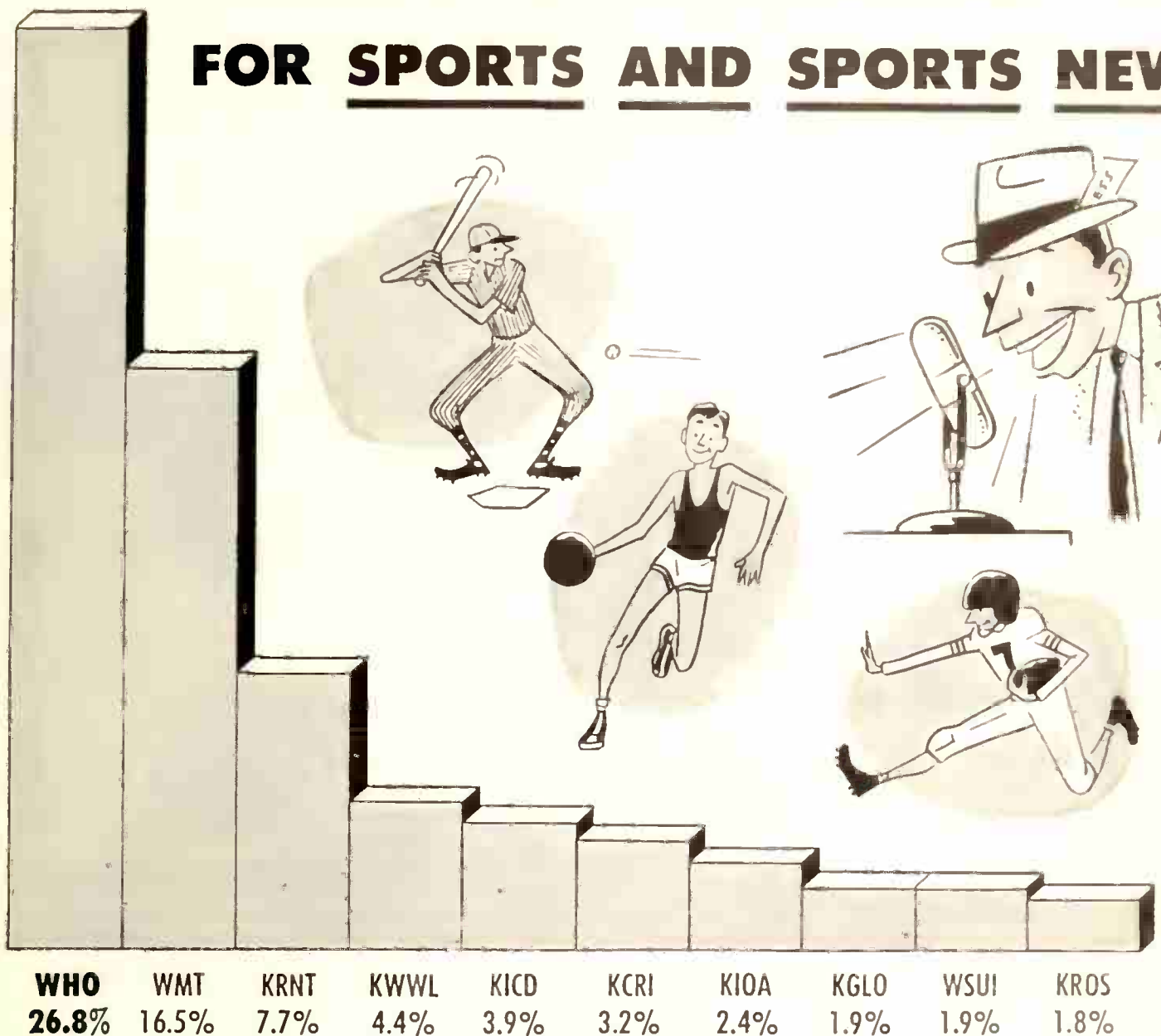
**3. Advertising Agency Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bruce Armstrong	Y&R, NY	Cunningham & Walsh, NY, acct exec
Elias B. Baker	Cunningham & Walsh, NY	Carl S. Brown, NY, vp & acct exec
George W. Bamberger	Gardner Adv, St. Louis, acct exec	Same, acct group supvr
C. H. Bobertz	Clark & Bobertz, Det, vp	Same, also gen mgr
Charles W. Butler	Gardner Adv, St. Louis, asst acct exec	Same, acct exec
Richard N. Confer	Campbell-Mithun, Mnnpls, acct exec	McCann-Erickson, LA, acct exec
Ruth Davis	Norton & Condon, NY	Product Services, NY, publ dir
Mike Donovan	B&B, NY, asst media dir	Same, assoc media dir
George F. Drake	Ruthrauff & Ryan, Chi, exec planner	MacFarland Aveyard, Chi, vp & creative dir
James Eysler	Wm. Weintraub, NY	Peck Adv, NY, acct exec, member creative group
Richard J. Farricker	Kudner, Detr, mgr	McC-E, Detr, vp & acct serv group hd
John P. Fineran	Westinghouse Elec Supply Co, NY, gen adv & sls prom mgr	K&E, NY, prom dept mdsg specialist
Henry C. Flower, Jr.	J. Walter Thompson, NY, v.p.	Same, vice chmn of the bd
T. Robert Garry	Emil Mogul, NY, asst mdsg & mktg dir	Erwin, Wasey, LA, acct exec
John Gaunt	Grant, Hillwyd, r-tv dir	Same, vp in chg W Coast r-tv
Porter Harder	BBDO, NY, media dir	Same, SF, acct exec
Robert E. Healy	McCann-Erickson, NY, vp & gen mgr	Same, exec vp
Murray Hysen	Grey Adv, NY, group supvr	Ceyer Adv, NY, project dir, res
Walter A. Lawrence	Fuller & Smith & Ross, NY, acct supvr	K&E, Chi, vp in chg Chi office
Harry A. Lee	Philippine Adv Assoc, Manila & Tokyo, pres	J. Walter Thompson, SF, Pacific area mgr
Kenyon Lee	McManus, John & Adams, Det, vp	Same, Miami, hd Miami office
Myron S. Lewis	Hudson Pulp & Paper, NY, adv dept	Biow-Beirn-Toigo, NY, assoc acct exec
N. R. Lorman	Product Services, NY, dir of mdsg & sls prom	Same, vp & member of plans bd
William J. Lyons	BBDO, NY	Bozell & Jacobs, NY, asst to vp in chg r-tv
James K. Maloney	Lennen & Newell, NY, art dir	Same, also vp
David B. McCall	David J. Mahoney, NY, copy chief	Same, vp & creative dir
Joel McPheron	Ceyer Adv, NY, vp	Compton, NY, acct group
Samuel W. Meek	J. Walter Thompson, NY, v.p.	Same, vice chmn of the bd
John E. Mosman	Maxon, NY	Biow-Beirn-Toigo, NY, mgr of r-tv
Arthur Napoleon	Free-lance writer	Biow-Beirn-Toigo, Hillwyd, mgr r-tv
William Patterson	Grant, NY, mng dir r-tv	Same, vp in chg r-tv, E Coast
Stan Pforr	Bozell & Jacobs, Seattle, acct exec	Same, vp in chg creative serv
Gail M. Raphael	Ruthrauff & Ryan, NY, vp	Lennen & Newell, NY, vp & copy group hd
Stanley Resor	J. Walter Thompson, NY, pres	Same, chmn of the bd
Thomas P. Rhoades	Hudson Motor, Detr, dir of publ rels	Campbell-Ewald, Detr, dir of publ rels
Norman Rose	Doyle, Dane Bernbach, LA, copy chf	Same, acct exec
Arthur R. Ross	Tv writer, prodr	Campbell-Ewald, NY, E mgr, r-tv
Thomas J. Ross	Ruthrauff, & Ryan, NY, vp	Lennen & Newell, NY, vp & acct exec
Theodore W. Schwamb	Edwards Food, LA, sls prom & adv mgr	Erwin, Wasey, LA, sr acct exec
John H. Sheldon	Kudner, NY, special assignments	Same, Detr, acct exec rep
Lloyd Stackhouse	Bozell & Jacobs, Seattle, asst mgr	Same, vp & asst gen mgr
William J. Stenson	Weiss & Geller, Chi, timebuyer	Campbell-Mithun, Chi, chief r-tv timebuyer
Henry P. Stockbridge	Ogilvy, Benson & Mather, NY, dir of mdsg	Y&R, NY, acct exec
Norman H. Strouse	J. Walter Thompson, Detr/mgr, dir vp,	Same, NY, pres
Felix M. Sutton	Wm. H. Weintraub, NY	Biow-Beirn-Toigo, NY, copy group hd
Sylvan Taplinger	Hirshon-Garfield, NY	Peck Adv, NY, dir of r-tv
Bill Tuttle	Ruthrauff & Ryan, NY, vp in r-tv	Fuller & Smith & Ross, N, hd r-tv dept
Alex M. Victor	Western Adv, LA	Francis D. Gonda, Hillwyd, r-tv dir & acct exec
W. W. Woodbridge Jr.	Botsford, Constantine & Gardner, Seattle, vp & mgr	D-F-S, SF, vp & gen mgr
Parker Wood	B.S, F & D, LA, vp	Same, exec vp
Sherm Wright	Bowman & Block, r-tv dir	Wm. A. Melrod Adv, Buffalo, vp in chg r-tv

**4. Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
R. E. Anthony	Pabst Brewing, Chi, dir of personnel & distr rel	Same, gen sls mgr
Archibald Douglass Jr	Erwin, Wasey, LA, sr acct exec	Sicks' Seattle Brewing & Malt
James S. Fish		General Mills, Mnnpls, dir of adv
B. A. Graham	Sunbeam, Chi	Salem, chmn of bd
R. P. Gwinn	Sunbeam, Chi	Same, pres & gen mgr
H. A. Heberd, Jr	Stokely-Van Camp, Indpls, adv dept	Same, asst to vp in chg mktg
Durwood Markle, Jr	BBDO, NY, contact	Brecher Bros Leather, NY, ind rels mgr
Henry Schachte	Lever Bros, NY	Same, adv vp
Leyla Sefa	Standard Oil Co of NJ	Zotex Pharmaceutical, Stamford, Conn, adv mgr
Maxwell Silverstein	Glamorene NY, art dir	Same dir adv
H. R. Warren, Jr	Stokely-Van Camp, Indpls, adv dept	Same, gen sls asst to vp
Paul H. Willis	Carnation Co, LA, asst vp & gen adv mgr	Same, vp in chg adv

# WHO IS IOWA'S FAVORITE RADIO STATION FOR SPORTS AND SPORTS NEWS



THE facts above are a tiny fraction of Iowa's listening habits and preferences—now brought up to date in the *seventeenth* annual Iowa Radio-Television Audience Survey, by Dr. Forest L. Whan.

You should have a copy, because this completely authoritative study can remove the danger of guess-work or "hunches" from your promotion plans in Iowa. Please write us, or Free & Peters.

WHO is *glad* that our own interests are also best served when you know the *full truth* about radio and television in Iowa.

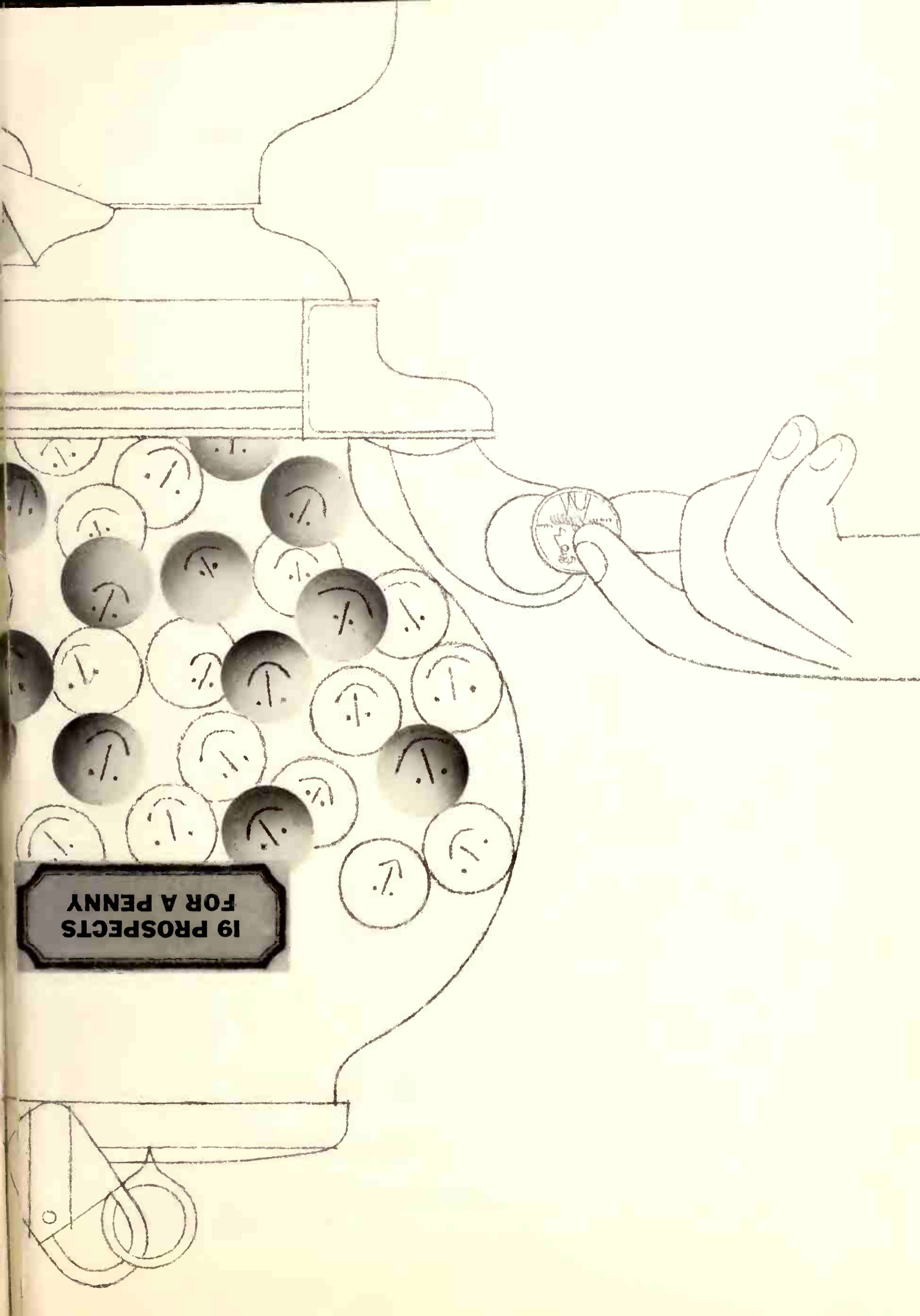


FREE & PETERS, INC., National Representatives

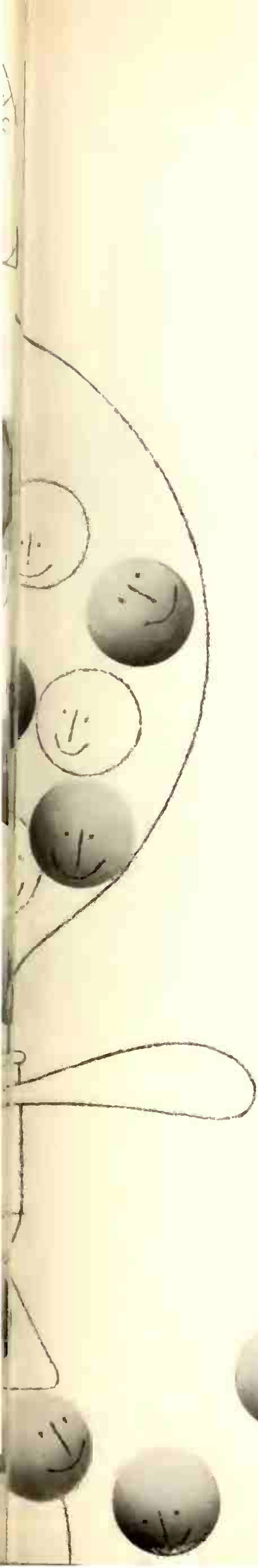
**BUY ALL of IOWA—  
Plus "Iowa Plus"—with**

# WHO

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



19 PROSPECTS  
FOR A PENNY



Big budget or small, your prospects are bigger and better when you put your money on WXIX, Milwaukee's new CBS Television station. At card rates which are only 30% to 50% as high as the cost of the other stations (maximum discounts applied), WXIX has proved in a matter of weeks to be the best buy—*by far*—in the compact seven-county Milwaukee marketing area. In terms of station breaks, for example, WXIX (whose average ratings have gone *up* 16.1%) averages 138% more viewers per dollar than the second station (whose average ratings have dropped 21.4%)...and 352% more viewers per dollar than the third station (whose ratings have dropped 36.5%). Specifically, WXIX station breaks deliver an average of 19 viewers per penny! Putting it another way, that's a cost of only 52 cents per thousand!

Join the more than 300 local, national spot and network sponsors who are now investing their advertising dollars on WXIX, and get more for your money in Milwaukee.

**WXIX** Milwaukee CBS Owned Represented by CBS Television Spot Sales



**THE CIVIL SERVANT**

Card-file memory that goes back to McKinley. Favorite song: "I Wish I Could Shimmy Like My Sister Kate." Three-time winner of the Sack Race at the annual office picnic.

Perennial winner at serving the interests of advertisers in the Washington market is WTOP Radio, with (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station. WTOP represents the best for advertisers because it represents the best in broadcasting. That's why advertisers looking for capital sales results depend on Washington's top station.

**WTOP RADIO**

Represented by CBS Radio Spot Sales



**Mr. Sponsor**

**Roger M. Greene**

Director of Advertising  
Philip Morris & Co., New York

"When Casey Stengel sends in a new pitcher, it doesn't mean that the guy going out was no good. Perhaps a change of pace is advantageous."

That's how Roger Greene, Philip Morris & Co. advertising director, sums up PM's decision to drop *I Love Lucy* after more than five years, and the firm's switch to spot tv and outdoor advertising. He explains this tv event by saying that "spot tv seems like the answer to our problems today." Working closely with Television Bureau of Advertising, which proposed a spot tv schedule, Philip Morris is still spending more in tv than in any other medium.

The new spot tv campaign, already on the air in one city, is the brainchild of Biow-Beirn-Toigo's executive v.p., John Toigo (see "The two Toigos," SPONSOR, 7 and 21 March 1955). Greene went out to the West Coast to give client okays during the production of commercials (by Universal).

"We feel that it's wrong and often phony for an advertiser to insist that his product or all action surrounding his product receive undue stress in a commercial," says Greene. "Take these new commercials of ours—people smoke in these films almost exactly as they would off-camera. They don't make exaggerated motions and don't grin into the camera."

Done in pantomime, the films show such everyday occurrences as a wife tying a man's bow-tie, a husband helping a wife zip her dress, two young people reading together on a beach. In each instance, there's a jingle and a voice-over emphasizing that PM's are "gentle."

"Among our contributions to these commercials was client availability," says Greene. "It's easy to buy something from a storyboard, but in the medium where most of our money is spent, we feel it's important not to tie the producers' hands with preconceived notions. We're right on set to okay what goes on."

He smokes all PM brands, is quiet-spoken, weighs what he says carefully. He sums up his life (some four and a half decades of it): "I've spent all my life in Connecticut, some 20 years with Philip Morris." He lives in Weston, Conn., with his wife and three children.

As advertising director of Philip Morris & Co., Greene works with a different agency for each of PM's three brands: Biow-Beirn-Toigo for Philip Morris, Benton & Bowles for Parliaments, Leo Burnett for Marlboro.

★ ★ ★



DES MOINES TELEVISION

**KRNT-TV**

**ON THE  
AIR  
August 1st**

with  
**CBS Shows**  
and  
**Established Local  
Personalities**

Your Iowa campaign starts with Des Moines . . . state capital and largest city . . . the shopping and distribution center . . . salesmen's home base. And your Iowa campaign starts with KRNT-TV, the showmanship station with CBS shows that run away with the ratings sweepstakes, PLUS Central Iowa's favorite personalities with established audiences — and proved power to move merchandise!

Face the facts! The same showmanship savvy that always gives you the biggest Hooper and Pulse ratings in Des Moines Radio is now also running the newest know-how, go-now operation . . . KRNT-TV.



**KRNT** **AM**  
**TV**  
*Channel 8 in Iowa*

**KATZ HAS ALL THE FACTS**

**FULL POWER, 316,000 WATTS**

# BEFORE you buy television time in California

*look at the facts  
on*

## KSBW-TV

*Channel 8  
ABC, CBS, NBC*

Exclusively  
serving  
central coast area  
of California

Population 474,933  
Tv homes 110,879  
Spendable income \$789,703,000



CBS, NBC, ABC, DuMONT

## SPONSOR BACKSTAGE



*by Joe Csida*

### **Big shows to make '54-'55 specs look low budget**

As unbecoming as it may be to sneak a bow for our predictions for last season, we just can't resist . . . just a small, quick one. For in a couple of areas our slightly nicked crystal ball revealed some fairly accurate glimpses into the future. Like, for instance, we said that television was being saturated with situation comedies both live and film and that many of these would come upon hard times. How true this turned out to be is indicated by just one web's fall programming line-up. At CBS TV, out of 18 shows going on the air, only five are situation comedies.

We also pointed out that some of the better shows featuring country music would find large, loyal, sponsor-profitable audiences. *Ozark Jubilee* on ABC TV, against some really rugged competition, has indeed found same to be true.

So with a new fall upcoming we drag out our spheroid and dim the lights once more to see what September 1955 may hold. On the most elaborate and expensive program level, a repeat and an extension of what took place last autumn seems to show clearly. Largely inspired by the eagerness, nay, the urgent necessity to sell color television, the networks (and notably NBC TV) delivered the most spectacular, costly and often entertaining shows yet presented. Color, for many reasons, will require the same kind of promotion throughout 1955 and 1956, and the result will be spectacular programming in tint to make some of the best previous efforts seem like low-budget productions.

On these highest levels programming will be stimulated by yet another development: The current tussel between free and television. It becomes increasingly clear that the major video networks will try to meet toll tv's argument that free television can't afford to bring viewers top Broadway show and motion picture attractions by putting on a number of just such attractions. This, it would seem, is exactly what's behind current (as of the time this is written) negotiations between a couple of the top webs and Alexander Korda for the multi-million dollar Sir Laurence Olivier production of "King Richard, III." This also accounts for reports that NBC's Pat Weaver is considering bankrolling one or more top legit productions with the idea of presenting the opening night performance as a tv spectacular. There is little doubt, according to the visions coming through in our crystal globe, that fall will see acceleration of efforts in this direction.

*(Column continues page 32)*



# Pulse Pounds it Home:

## *“Clearly Nashville’s #1 TV Station”*

● Of the top 10 once-a-week shows in this market,  
10 are on WSM-TV.\*

● Of the top 10 multi-weekly shows in this market,  
10 are on WSM-TV.\*

● Of the top 25 shows in this market, 23 are on WSM-TV.\*

● WSM-TV not only dominates the audience in all listening periods measured, but also – during the most popular TV viewing time (6 p.m. to midnight Monday through Friday) – WSM-TV has a larger audience than the other two VHF Nashville TV stations combined.\*

\* Survey by The Pulse, Inc., April, 1955

# WSM-TV Channel 4

NBC-TV Affiliate • Nashville, Tennessee

## SPONSOR BACKSTAGE (Continued)

One hardly need hold a seance to see that the motion picture industry this fall will plunge into video as it has been inevitable for a number of years that they would. Sparked by the work ABC has done in this direction, not only with the highly successful Walt Disney alliance, but in several other ways, the leading Hollywood filmmakers this autumn will make their greatest impact in the tv medium since its inception. The *Warner Brothers Present* dramatic series and the *MGM Parade*, both slated for ABC, will only be two examples of the celluloid capital's active participation in tv.

Before 1 September, for example, it should surprise no one if, in addition to products specifically made for tv, a huge chunk of important theatrical film material reaches the nation's video screens. It is only a question of time before someone like Howard Hughes makes a deal to let loose the vaultfulls of feature-length films for television. And that goes whether the current dickering between the Hughes group and Tom O'Neil and Elliot Hymen pans out or not.

It is, of course, pertinent to any preview of the fall, that ABC has made substantial strides toward becoming a third major network, in a way which no previous web has ever challenged CBS's and NBC's supremacy. For, in addition to such influencing factors on top-level programming as the color drive and the free vs. fee fiasco, ABC's newly developed first line competitive position will force meaningful changes in programming activities at the two long-time top nets.

The *Mickey Mouse Club* full hour, for example, has long since stirred NBC to reevaluate and make plans for changing and strengthening their *Howdy Doody*, *Pinky Lee* and other shows. And as ABC develops power in other programming types, these same healthy stirrings will take place.

Not fully appreciated in the ABC surge, and in its over-all influence toward better and stronger programming on all webs and all stations, is the American Broadcasting-Paramount Theatres move into the record business. NBC has long had its RCA Victor division, and CBS its Columbia records, and while there is no direct operational tie between network operations and record activities, programming is quite frequently and favorably effected by the family relationship. Apart from corporate kinships it has become increasingly apparent that the record-music business and the television business can aid and abet one another with ideas, promotion, etc.

Our crystal ball shows a clear picture of ABC, with its new record division, making substantial contributions in this area, too, toward better programming.

And talking of records, we believe the fall will find disk jockeys moving more strongly into the national programming picture than ever before. CBS's deal with Chicago's greatly talented Howard Miller (with his radio web show kicking off 18 July, to be followed by tv later) will go a long way toward proving the soundness of program of this genre.

We have run out of space, so some of the pretty pictures in our glass globe will have to hold, but the wrap-up vision which appears to us for the fall is that advertisers and agencies will have a greater choice of more strong and exciting programs than they've ever had before. ★ ★ ★



**Best Showplace In BALTIMORE TELEVISION**

**WMAR-TV CHANNEL 2**

Serving...  
**MOST OF MARYLAND AND THEN SOME!**

**ON MAXIMUM POWER TELEVISION COLOR**

SUNPAPERS TELEVISION, BALTIMORE, MD.  
Represented by THE KATZ AGENCY, Inc.  
New York Detroit, Kansas City, San Francisco,  
Chicago, Atlanta, Dallas, Los Angeles

Radio in Baltimore is

**BIG!**

The only way to reach every family in the Baltimore Trading Area is by radio. Radio offers 98.6% penetration of the whole Baltimore metropolitan area. No other advertising medium offers anything like this penetration. The only way to get your message to everybody is radio! Yes!—

Radio in Baltimore is

**BIG!**

And the big bargain buy in Baltimore radio is W-I-T-H. Top Nielsen circulation in the home county goes to W-I-T-H. Combined with low, low rates, W-I-T-H delivers more listeners-per-dollar than any other radio or TV station in Baltimore. Ask your Forjoe man for the whole story!


IN BALTIMORE BUY

**W I T H**

Tom Tinsley, President

R. C. Embry, Vice President

National Representatives: Forjoe & Co.



Only  
a  
few  
more  
shopping  
days  
to  
Christmas...



**agency profile**

**Theodore J. Grunewald**

Radio-tv director  
Hicks & Greist, New York

There may come a time in the near future when Ted Grunewald, Hicks & Greist radio-tv director, will earn the title among admen as "the agencyman willing to handle almost anything."

For one thing, he helped cook up a scheme involving a three-ton elephant which trampled all over a client's product for some demonstration tv commercials (Sandran floor covering).

"Our aim is to be undismayed," Grunewald told SPONSOR, then went on to mention some of the recent events at Hicks & Greist that he's taken in stride. "About a year and a half ago, when I joined the agency, our air billings were \$100,000. As of last month, we've been billing at the rate of \$2.1 million, with a good chance we'll hit a \$3 million total in air media for the year."

The rapid expansion of the agency's air media business keeps him hopping to and from studios and around the country to stations when time clearance or production problems arise. Grunewald does hope to be in or near his Briarwood, Queens, home in October, when he turns 31. He lives there with his wife and baby daughter.

Hicks & Greist air clients range from network tv sponsors, like Dixie Cup Co., with *Super Circus*, ABC TV (alternate Sundays 5:30-6:00 p.m.) to network radio clients like Glamorene, (*Arthur Godfrey*, CBS Radio, Fridays 10:15-10:30 a.m.) Also, Glamorene, Sandran, Broil Quick, Servel are heavy users of spot radio and tv.

"Today radio is a better buy than it's ever been," Grunewald says. "And often strong independents are the best buys. Currently I'm very interested to see the effect of *Monitor*. It could easily change the whole structure of radio programming."

To him the most important trend in television is the rivalry between the networks and various programming innovations emerging as a result. He feels "set penetration won't warrant color for a while in my opinion," but added that the agency is currently making a new Glamorene animated cartoon commercial in color to study color's potentialities. "That boosts the cost by 20%," Grunewald notes. "but we feel the expected long life of the commercial warrants it. Besides, we'll show it at sales meetings and possibly in theaters." ★★★

SPONSOR

# Christmas in July

## "SHOWTIME"

It's Christmas in July, September, January and all through the year for your product and market with TV's freshest, most exciting *new* variety revue... SHOWTIME.

All tied up and ready for delivery...

An exciting and startling new experience in TV musicals.

The greatest array of "BIG NAME" talent ever assembled for local and regional sponsorship... the biggest 30 minutes in television. Reads like a who's who in Show Business and delivers an entertainment package unmatched in television today. Every week a brilliant new star-studded cast works for you, delivering great songs, hilarious comedy, top orchestral arrangements and thrilling dance routines... Stars like: Teresa Brewer, Ralph Flanagan, Peggy Lee, Tennessee Ernie, the De Castro Sisters, Frankie Carle and many more great audience names, all M.C.'d by TV's newest comic sensation...

## FRANKIE FONTAINE

Here's a show you've been waiting for... a show of top network calibre kept within a low budget for local and regional sponsors.

SHOWTIME is BIG TIME... in every way but cost, combining all the elements that build high ratings and sizzle sponsors' sales upward.

SHOWTIME is YOUR TIME to act... for 39 great shows!

Do your Christmas shopping now!

For complete details write, wire, phone or mail the attached coupon for all facts today.



**STUDIO FILMS, INC.**

Producers and Distributors of Television Films

380 Madison Avenue, New York 17, N. Y.  
Phone: OXford 7-2590

Mail to:

STUDIO FILMS, INC., 380 Madison Avenue, New York 17, N. Y.

Name \_\_\_\_\_ Title \_\_\_\_\_

Firm \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Markets interested in: \_\_\_\_\_

# SPONSOR-TELEPULSE ratings of top spot

Chart covers half-hour syndicated film programs

Past rank	Top 10 shows in 10 or more markets Period 1-7 May 1955 TITLE, SYNDICATOR, PRODUCER SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS			
			N Y	L A	Boston	Mpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash	Balt.	Buffalo	Cine.	
1	<b>I Led Three Lives.</b> Ziv (D)	22.6	5.4	13.9	30.5	24.4	18.4	16.4	15.5	25.5	16.9	17.7	14.5	31.5	21.5	
			wabe-tv 9:00pm	kttv 8:30pm	wnac-tv 7:00pm	kstp-tv 8:30pm	kron-tv 10:30pm	wsb-tv 10:30pm	wgn-tv 9:30pm	wjtk-tv 9:30pm	ktnt-tv 7:00pm	wrc-tv 10:30pm	wbal-tv 10:30pm	wben-tv 9:30pm	wlv-tv 7:30pm	
7	<b>Badge 714.</b> NBC Film (D)	21.8	5.9	18.2	22.3	24.7	25.9		15.9	21.2	25.1	15.2	12.9	18.4		
			wor-tv 9:00pm	kttv 7:30pm	wnac-tv 6:30pm	kstp-tv 9:30pm	knix 9:00pm		wgn-tv 8:00pm	wj-tv 10:00pm	king-tv 9:30pm	wrc-tv 7:00pm	wbal-tv 10:30pm	wgr-tv 10:30pm		
6	<b>Mr. District Attorney.</b> Ziv (A)	20.6	5.8	13.7	19.5	34.2	20.0	18.9	11.9	20.7	22.7	11.5	13.2	19.9	16.5	
			wabe-tv 10:30pm	knxt 10:00pm	wnac-tv 10:30pm	kstp-tv 9:30pm	kron-tv 10:30pm	wsb-tv 7:00pm	wbkh 8:30pm	wj-tv 9:30pm	king-tv 9:00pm	wmal-tv 10:00pm	wbal-tv 10:30pm	wgr-tv 7:00pm	wlv-tv 9:30pm	
3	<b>Waterfront.</b> MCA Roland Reed (A)	18.7	6.7	23.7		10.0	25.2	22.4			18.7	13.7	16.2	24.0	9.2	
			wabl-tv 7:30pm	kttv 7:30pm		keyd-tv 7:00pm	kron-tv 8:30pm	waga-tv 9:30pm			komo-tv 7:30pm	wtop-tv 10:30pm	wmar-tv 10:30pm	wgr-tv 7:00pm	wcpo-tv 3:30pm	
	<b>Lone Wolf.</b> UTP, Gross-Krasne (D)	18.1		5.4	17.4	20.5					16.8	10.9			13.5	
				kttv 8:30pm	wnac-tv 11:30pm	wcco-tv 8:30pm					king-tv 8:30pm	wttg 9:00pm			wkre-tv 10:30pm	
	<b>Man Behind the Badge,</b> MCA-TV Film (Doc)	17.9	6.6	8.1						16.9		6.2		20.4		
			wchs-tv 6:30pm	kttv 8:30pm						wjtk-tv 9:30pm		wmal-tv 10:30pm		wgr-tv 10:30pm		
	<b>City Detective,</b> MCA, Revue Prod. (D)	17.8	9.6	13.8		24.2	15.7	19.5		6.7	19.0	7.7			16.8	
			writ 9:30pm	knxt 10:30pm		kstp-tv 8:30pm	kron-tv 10:00pm	wsb-tv 10:30pm		eklv-tv 10:30pm	king-tv 8:30pm	wmal-tv 10:30pm			wkre-tv 9:30pm	
8	<b>Superman.</b> Flamingo, R. Maxwell (K)	17.2	10.3	12.2	18.5	18.3	16.0	16.9	14.0	14.3	18.2	15.7	18.9	22.5	7.2	
			wrea-tv 6:00pm	kttv 7:00pm	wnac-tv 6:30pm	wten-tv 5:30pm	kgo-tv 6:30pm	wsb-tv 7:00pm	wbkh 5:00pm	wxyz-tv 5:30pm	king-tv 6:00pm	wrc-tv 7:00pm	wbal-tv 7:00pm	wben-tv 7:00pm	wcpo-tv 11:00pm	
9	<b>Liberace,</b> Guild Films (Mu.)	17.0	5.8	8.7	1.0	13.5	26.0	2.2	13.7	8.9	21.7		14.9	23.8	11.2	
			wrea-tv 6:30pm	kttv 8:30pm	wmar-tv 8:30pm	wcco-tv 8:00pm	knix 9:30pm	wlv-a 8:00pm	wgn-tv 9:30pm	wj-tv 10:30pm	king-tv 8:30pm		wbal-tv 7:00pm	wgr-tv 6:30pm	wcpo-tv 6:30pm	
10	<b>Cisco Kid.</b> Ziv (W)	16.9	2.8	11.7	13.2	14.4	20.4	16.9	9.5	9.4	18.3		16.9	17.0	16.7	
			wabe-tv 6:30pm	kttv 6:30pm	wnac-tv 6:00pm	wcco-tv 6:30pm	kron-tv 6:30pm	waga-tv 6:00pm	wbkh 4:00pm	wxyz-tv 7:00pm	komo-tv 7:00pm		wbal-tv 7:00pm	wben-tv 7:00pm	wcpo-tv 5:00pm	
Past rank	Top 10 shows in 4 to 9 markets															
	<b>Passport to Danger.</b> ABC Film, Hal Roach (A)	21.9		7.3		9.7	14.7				17.5				20.5	
				keop 8:00pm		keyd-tv 7:30pm	kron-tv 10:30pm				king-tv 10:00pm				wlv-tv 9:00pm	
3	<b>Life of Riley.</b> NBC Film, Tom McKnight (C)	21.1		12.0		20.7	20.4		16.0		29.9					
				kttv 8:00pm		kstp-tv 9:00pm	keo-tv 7:00pm		wgn-tv 9:00pm		king-tv 7:30pm					
1	<b>Foreign Intrigue.</b> Sheldon Reynolds (A)	19.0	3.3	10.4	23.7							13.7				
			sho-tv 10:30pm	krea 10:00pm	wbz-tv 10:30pm							wtop-tv 7:00pm				
	<b>Guy Lombardo.</b> MCA-TV Film, Guy Lombardo Films Inc. (Mu)	17.3	9.8	5.2						4.0						
			lea-tv 7:00pm	kttv 9:00pm						eklv-tv 8:30pm						
	<b>Mayor of the Town,</b> MCA-TV Film, Gross Krasne (D)	17.1				9.3		10.2	21.4	13.5						
						keyd-tv 7:30pm		wb-tv 2:30pm	wbq 10:00pm	wj-tv 10:00pm						
	<b>Favorite Story.</b> Ziv (D)	16.3					9.2	19.2		14.7						
							kron-tv 6:30pm	waga-tv 9:30pm		wjtk-tv 9:30pm						
5	<b>The Whistler.</b> CBS Film, Joel Malone (M)	15.5		15.1	12.2		21.7			14.0	18.4			10.0		
				kte 10:00pm	wbz-tv 11:00pm		kron-tv 10:30pm			wjtk-tv 10:30pm	king-tv 10:00pm			wmar-tv 11:00pm		
	<b>Star and the Story.</b> Official Films, Inc. (D)	14.6		10.7			19.9	13.2		12.4						
				kttv 10:00pm			kron-tv 7:00pm	wsb-tv 10:30pm		wj-tv 9:30pm						
8	<b>Doug. Fairbanks Presents.</b> ABC Films (D)	13.5	13.8	11.3		13.4					15.3					
			wrea-tv 10:30pm	krea 10:30pm		kstp-tv 10:30pm					ktnt-tv 9:30pm					
7	<b>The Falcon.</b> NBC Film (D)	13.0		7.8		7.9				6.7	17.3			19.0		
				knxt 10:30pm		keyd-tv 7:00pm				eklv-tv 8:30pm	king-tv 9:00pm			wben-tv 10:30pm		
6	<b>Gene Autry.</b> CBS Film (W)	13.0		6.3	17.7		2.7				20.1					
				keop 7:00pm	wrac-tv 6:00pm		kovr 6:30pm				king-tv 6:00pm					

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7

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

# film shows

specially made for tv

3-STATION MARKETS					2-STATION MARKETS			
Clave.	Columbus	Milw	Phlla	St. L	Birm.	Charlotte	Dayton	New Or
19.5	23.4	25.2	11.4	22.9	30.8	62.0	26.5	
wxel 10:30pm	wlms-tv 9:30pm	wtmj-tv 9:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 8:30pm	wbtv 8:30pm	whlo-tv 8:00pm	
21.9		6.5	18.4	23.7	36.0	57.5	22.0	
wmbj 7:00pm		wtrw 7:30pm	wcau-tv 7:00pm	ksd-tv 9:30pm	wbre-tv 8:30pm	wbtv 9:00pm	whlo-tv 10:30pm	
9.9	23.7	22.4	10.2	19.7		59.8	27.8	29.8
wews 10:30pm	wlv-c 9:30pm	wtmj-tv 9:30pm	wptz 10:30pm	ksd-tv 10:00pm		wbtv 8:30pm	wlv-d 9:30pm	wdsu-tv 10:30pm
19.4	16.0		13.9		35.5		25.5	
wews 7:00pm	wbns-tv 10:30pm		wcau-tv 6:30pm		wbre-tv 9:00pm		whlo-tv 9:30pm	
	14.7	20.0			21.0			40.8
	wten-tv 10:00pm	wtmj-tv 11:00pm			wabt 6:30pm			wdsu-tv 10:00pm
	30.4		9.4	17.5	28.8		34.8	
	wbns-tv 8:30pm		wcau-tv 10:30pm	ksd-tv 10:00pm	wbre-tv 8:30pm		whlo-tv 9:30pm	
	14.7	24.7	9.5	22.7				45.0
	wlv-c 11:00pm	wtlx 9:00pm	wfll 7:00pm	ksd-tv 9:45pm				wdsu-tv 11:00pm
9.2	16.9	7.2	19.9	18.5	23.8	32.3	13.8	32.8
wmbk 6:00pm	wbns-tv 6:00pm	wtrw 6:30pm	wcau-tv 7:00pm	ksd-tv 6:00pm	wabt 6:00pm	wbtv 5:30pm	wlv-d 5:00pm	wdsu-tv 5:00pm
21.0	15.4	27.4	10.7	17.5	27.3			52.3
wews 9:00pm	wbns-tv 10:30pm	wtmj-tv 7:00pm	wptz 11:00pm	ksd-tv 10:00pm	wabt 8:00pm			wdsu-tv 9:30pm
	13.3	17.8		15.9				56.3
	wlv-c 5:00pm	wtmj-tv 4:30pm		ksd-tv 5:00pm				wdsu-tv 8:30pm

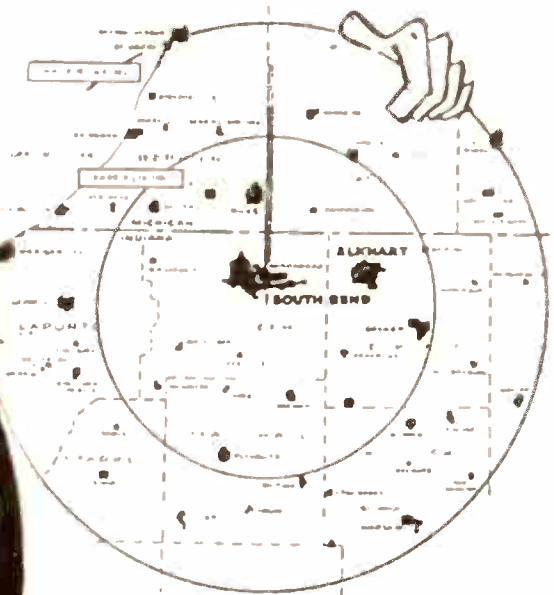
	12.5				46.8	20.0	47.5
	wcau-tv 10:30pm				wbtv 7:00pm	whlo-tv 10:15pm	wdsu-tv 9:30pm
	27.4						
	wtmj-tv 7:00pm						
14.4		13.0			54.3		
wews 10:00pm		wcau-tv 7:00pm			wbtv 9:00pm		
							50.0
							wdsu-tv 9:30pm
		13.0	13.0				39.5
		wntz 10:30pm	ksd-tv 10:30pm				wdsu-tv 10:00pm
	22.2						
	wbns-tv 9:00pm						
18.5							14.3
wmbk 7:00pm							wdsu-tv 11:30pm
11.7			18.9	18.0	12.0		
wxel 10:30pm			ksd-tv 9:30pm	wbre-tv 9:30pm	wlv-d 6:00pm		
	10.7	15.5	19.4				
	wtsn 5:00pm	wptz 10:30pm	kwk-tv 10:00pm				
							18.0
							whlo-tv 6:30pm

New

**W<sup>NDU</sup>·TV**



THE NOTRE DAME STATION



Now



Primary  
Affiliate  
Serving

## SOUTH BEND-ELKHART

Here's **WNDU-TV's** all UHF market

FAMILIES...206,600

RETAIL SALES.....\$783,927,000

SETS..... 169,000 UHF equipped

An "ISLAND" Market . . . in an exclusively UHF area.

FIRST in per capita income in Indiana

SECOND largest population in Indiana

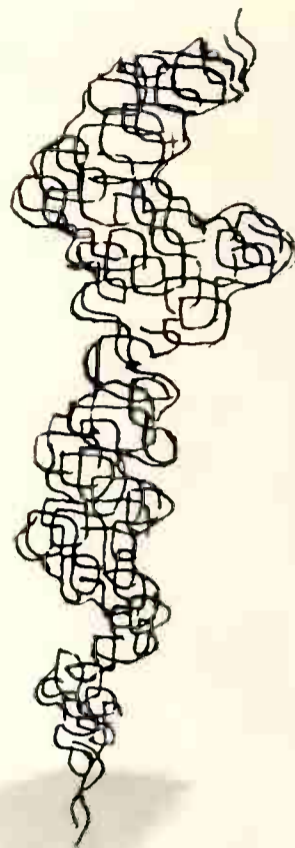
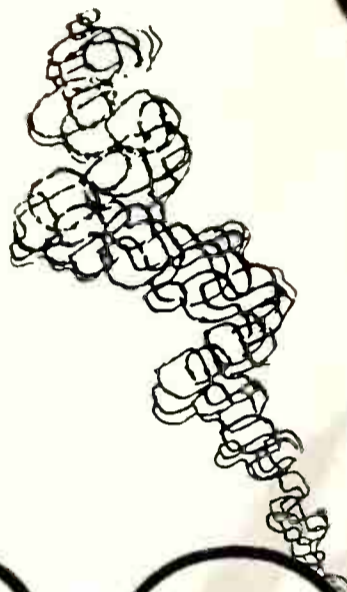
THIRD highest home ownership in U.S.

Call **MEEKER TV** for Availabilities!

**W<sup>NDU</sup>·TV**

CHANNEL  
**46**

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



# Spot's



*Pioneer Station Representatives Since 1932*

FREE & PETERS, INC.

NEW YORK  
250 Park Avenue  
Plaza A-2700

CHICAGO  
230 N. Michigan Ave.  
Franklin 2-6373



Today, advertisers judge good and bad advertising in terms of sales results. National Spot Radio can get sales—and not stop with building consumer demand or gaining good will. We have the *Formula For Selling Americans Today* that demonstrates "how" to use the medium.

This presentation has proved so exciting that many top agencies and advertisers have arranged meetings with their management men, plans boards, account executives and creative staffs, as well as their media people. And a great many have asked for repeat performances, for further inspiration and study!

# hot

## If you know how to use it

We want to show you "how" — with our new *Formula For Selling Americans Today*. We're ready to demonstrate, individually or in group meetings with planning and creative people — as soon as you give the word. Why not call or write us today?



### EAST, SOUTHEAST

WBZ+WBZA	Boston—Springfield	51,000
WGR	Buffalo	5,000
KYW	Philadelphia	50,000
KDKA	Pittsburgh	50,000
WFBL	Syracuse	5,000
.....		
WCSC	Charleston, S. C.	5,000
WIST	Charlotte	5,000
WIS	Columbia, S. C.	5,000
WPTF	Raleigh—Durham	50,000
WDBJ	Roanoke	5,000

### MIDWEST, SOUTHWEST

WHO	Des Moines	50,000
WOC	Davenport	5,000
WDSM	Duluth—Superior	5,000
WDAY	Fargo	5,000
WOWO	Fort Wayne	50,000
WIRE	Indianapolis	5,000
KMBC-KFRM	Kansas City	5,000
KFAB	Omaha	50,000
WMBD	Peoria	5,000
.....		

KFDM	Beaumont	5,000
KRIS	Corpus Christi	1,000
WBAP	Ft. Worth—Dallas	50,000
KENS	San Antonio	50,000

### MOUNTAIN AND WEST

KBOI	Boise	5,000
KVOD	Denver	5,000
KGMB-KHBC	Honolulu—Hilo	5,000
KEX	Portland	50,000
KIRO	Seattle	50,000

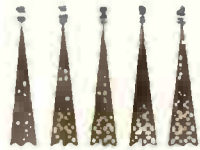
DETROIT  
Penobscot Bldg.  
Woodward 1-4255

ATLANTA  
Glenn Bldg.  
Main 5667

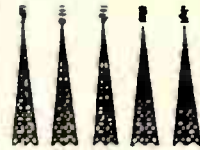
FT. WORTH  
406 W. Seventh St.  
Fortune 3349

HOLLYWOOD  
6331 Hollywood Blvd.  
Hollywood 9-2151

SAN FRANCISCO  
Russ Building  
Sutter 1-3798



# 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
DES MOINES, IOWA	KRNT-TV	8	20 June	316	623	CBS	WHO-TV	302,000	Cowles Bestg Co., Owned by Register & Tribune Co. Gardner Cowles, pres. Robert Dillon, v.p. Katz

## II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET* (000)	PERMITEE, MANAGER, RADIO REPT
CARLSBAD, N. M. <sup>1</sup>			22 June	1.43	382	None	NFA	Carlshad Bestg Corp. Val Lawrence, pres. Norman R. Loose, v.p. & treas. Taylor

## 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
CHEBOYGAN, MICH. <sup>2</sup>	4	20 June	5.16	434	\$88,406	\$43,990	None	Midwestern Bestg Co. Les Biederman, pres. Holman

## BOX SCORE

U. S. stations on air.....	420
Markets covered.....	252\$
U. S. tv sets (1 June '55).....	36,100,000\$
U. S. tv homes (1 June '55).....	34,200,000\$

\*Both new e.p.'s and stations going on the air listed here are those which occurred between 2 June and 16 June 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. ††In most cases, the representatives of a radio station which is granted a e.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. †††No construction will commence until antenna site and structure are approved for air navigation safety. ††††Will pick up and rebroadcast programs of WPBN-TV, Traverse City.

## Demonstrate the Product, We Always Say



And who can make a better pitch for U.S. Keds than the pooch that delights half a million kids on Seattle's most popular afternoon TV strip, KING'S CLUBHOUSE WITH STAN BORESON?

To get extra *sell* into KING-TV campaigns, we insist on talent tie-ins with client products. KING-TV personalities provide a big *plus*. They've had a five-year headstart on the competition—and they work before Seattle's largest TV audience.

So, whether you're selling tennis shoes or toothpaste, the place to go is KING-TV. In the Pacific Northwest, that's where sales begin.

Channel 5—ABC  
100,000 Watts  
BLAIR TV

FIRST IN SEATTLE

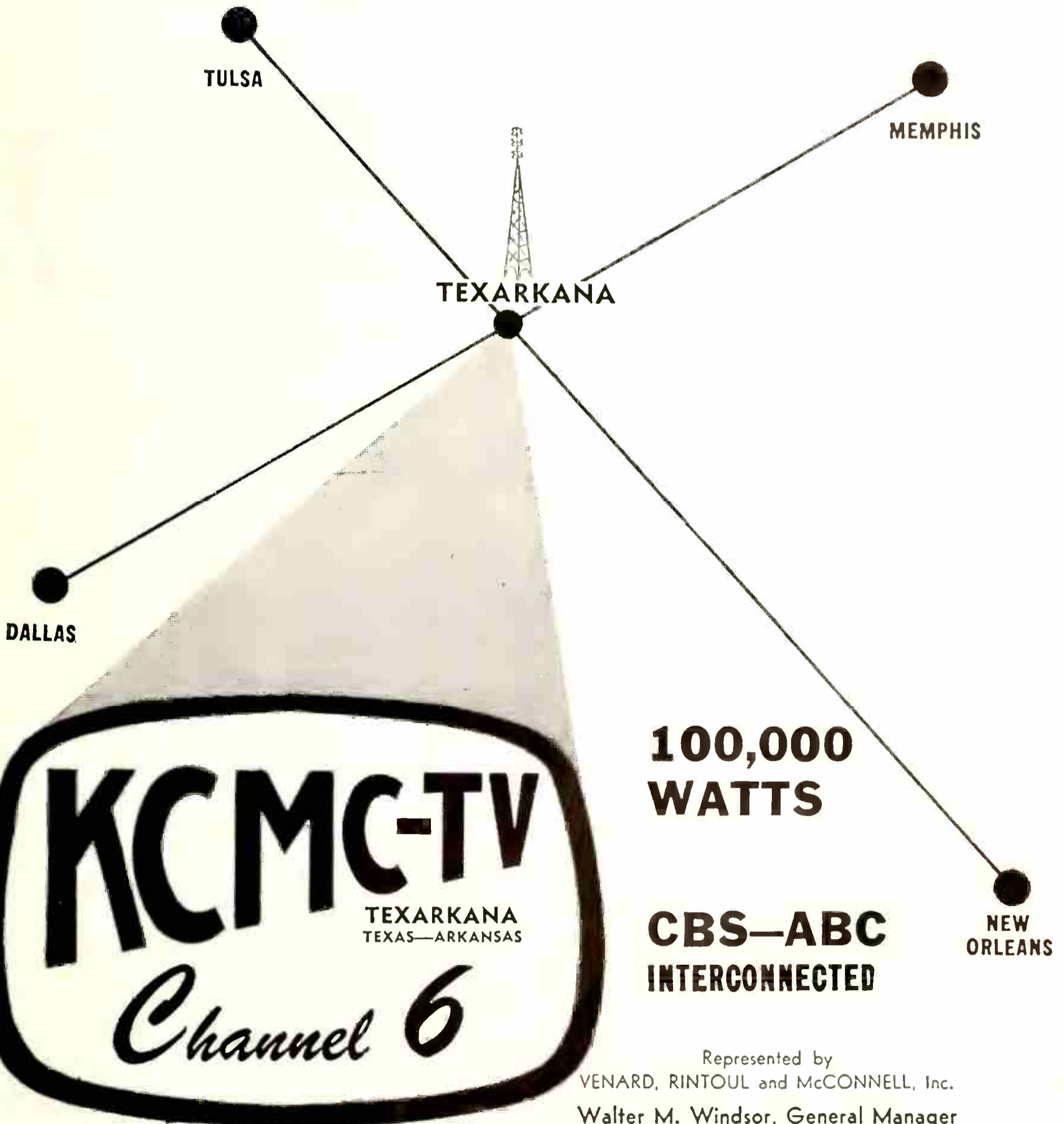
**KING-TV**

# The Only MAXIMUM POWER

## Station Between

DALLAS AND MEMPHIS - - - - 423 miles

TULSA AND NEW ORLEANS - - 553 miles



**100,000  
WATTS**

**CBS-ABC  
INTERCONNECTED**

Represented by  
VENARD, RINTOUL and McCONNELL, Inc.  
Walter M. Windsor, General Manager

**EVERY DAY**

**EVERY WEEK**

**EVERY MONTH**

**KGUL-TV's audience  
continues to grow and grow\***

\*The average audience is increasing with each report. According to Telepulse, KGUL-TV's share of audience . . . sign on to sign off . . . increased 15.3% in May over April 1955.

(Telepulse, Houston-Galveston Metropolitan Area May 1955)

**NOW—MORE THAN EVER—THE  
"BEST BUY IN TEXAS"**



GULF TELEVISION COMPANY GALVESTON, TEXAS

REPRESENTED NATIONALLY BY  
CBS TELEVISION SPOT SALES



# HOW TO USE FALL FACTS BASICS

HERE'S YOUR GUIDE TO 9TH ANNUAL BRIEFING ISSUE

TOP ARTICLES appear in immediately following pages. They include a report which for first time reveals spot tv and radio expenditures of major advertisers; tips on fall buying from network and representative firm heads; an analysis of local radio and tv programming. For full description see . . . . . PAGE 4

SECTION **1** **TELEVISION:** This is your over-all look at both of the video medio, spot and network, including complete fall network tv lineup. Section starts. . . . . **PAGE 63**

---

SECTION **2** **TELEVISION BASICS:** Compiled in an 11-page section are the key statistics which sum up the size and cost of tv, 1955. Section starts. . . . . **PAGE 113**

---

SECTION **3** **FILM BASICS:** You'll find facts here on the extent film is used; audience for reruns; plus tips on buying syndicated film shows. Section starts. . . . . **PAGE 133**

---

SECTION **4** **RADIO:** The over-all picture in spot and net radio; including buying trends in spot radio; analysis of fall network programming. Section starts. . . . . **PAGE 153**

---

SECTION **5** **RADIO BASICS:** Charted in 13 pages, latest facts on radio's size and reach; costs compared with other media; spot, net billings. Section starts. . . . . **PAGE 183**

---

SECTION **6** **TIMEBUYING BASICS:** A book within a book of 40,000 words, condensing the 13 seminars held under the auspices of RTES, New York. Section starts. . . **PAGE 209**

**FOR SUMMARY OF THE TOP TRENDS REVEALED IN THE 304 PAGES OF FALL FACTS BASICS, TURN PAGE**

# The 20 TOP TRENDS this fall

These are major developments digested from 304-page Fall Facts Basics

*This is your over-all look at fall television and radio as digested from SPONSOR's coverage of each of the air media divisions. It's designed to give you a quick briefing on developments reported in this biggest issue of SPONSOR's history. Previous page shows complete contents.*

\* \* \*

## SPOT TV TRENDS

(Complete report starts page 64)

**1. Nighttime tv is tighter than ever.** New tv stations have been added but not enough to ease the squeeze in most of the major markets which advertisers crowd. Furthermore, high-grade network programming resulting from the rivalry between the webs, among other factors, has attracted a rush of new clients into nighttime spot television, adding to pressure.

**2. I.D.'s are more popular than they have been,** because they can still be cleared during Class "A" time. However, even I.D.'s are getting tight. Another popular buy today is minutes and 20-second announcements during the evening hours just preceding and following network option time.

**3. Film commercial trend is toward live action.** There's a noticeable trend back to live-action film commercials using limited number of actors, as contrasted with big rush to animated cartoons that followed the SAG reuse payment agreement of 1953.

**4. A U.S. tv set count is underway, expected to be complete by early fall.** The U.S. Census has undertaken this job for ARF. will determine the number of tv sets in the homes surveyed for census purposes. Networks and TvB are footing the bill. But this won't give admen the facts they need on sets within each market; census will break set penetration down by regions only. NARTB, however, is working hard to get its long-planned set count and circulation study under-

way and that will provide market-by-market figures.

**5. Syndicated film is \$60 million business.** Despite heavy competition, sale of film produced for tv as well as features has shot up. (For coverage of film in addition to Spot tv section, see Film Basics, page 133.)

## NETWORK TV TRENDS

(Complete report starts page 86)

**1. Programing developments are highlighted by decline of situation comedies and rise in outdoor adventure shows.** These two nighttime trends are joined by two others which started last season and are being continued this fall, namely, more 90-minute extravaganzas and shows produced by movie studios. In daytime tv, the outstanding program developments are the lessening importance of soap operas, and the increasing importance of personality-type shows.

**2. Clearances are improving.** Among the top 100 markets, 25 have gained or will gain over the summer an additional station as compared with last September. But full competition between the three major networks in the top 100 markets is still not possible. Only 23 of them have three or more vhf or three or more uhf stations. Washington is tackling the difficult allocations problem through expert committees and hearings to see how much de-intermixture of uhf-vhf markets can be accomplished.

**3. Costs are continuing to rise.** This is a result of increasing set saturation, competition between the networks for stars, rising program production and union scales, but the fact advertisers are waiting in line to get in testifies to the effectiveness of tv and the fact that its cost-per-1,000 is competitive with other media.

**4. More alternate-week sponsorships feature buying trends.** With buying not quite finished for the fall, there are 66 alternate-week sponsorships scheduled. In October last year there were 58 alternate-week sponsorships. Single show sponsorships have gone down from 83 last year to 60 so far this coming season.

**5. Major programing changes are underway,** particularly on CBS TV. (For complete charts of fall nighttime and daytime network television line-ups, see pages 90-95).

## SPOT RADIO TRENDS

(Complete report starts page 154)

**1. Morning-only buying is giving way to more balanced approach.** Advertisers this fall are showing willingness to buy all time periods in many cases. Nighttime radio has been made more attractive through rate reductions and admen are less concerned with television competition. What's being considered today is just what the radio buy itself delivers rather than what's going on in tv at the same time.

**2. Buyers view spot radio as better buy now than it's ever been** if it's used creatively. Many of the points sellers of time have been making over past seasons are beginning to be reflected in views of buyers (see quotes from buyers in text and display of spot radio pages).

**3. Specialized programming continues to grow.** Negro, Mexican-American are probably fastest growing specialties. Negro programming is carried by at least 596 stations this year.

**4. SPONSOR predicts spot radio billings will continue rising.** Based on its research in each branch of the air media, SPONSOR in this issue makes predictions of trends underway and trends to come. The indications are spot radio will continue growth which has carried through tv's big surge.

**5. Stations have revamped programming structures to coincide with listening habits.** There are more "service" packages of news, traffic and weather reports. Emphasis on local and regional news continues.

## NETWORK RADIO TRENDS

(Complete report starts page 170)

**1. Buying patterns are becoming more flexible.** The flexibility offered by network radio can be divided into three types: (1) a greater variety in the length of announcements, (2) flexibility in the size of station lineups, (3) more chances for "scatter buying."

**2. Changes in programming will be featured by two contrary trends, long shows and strips.** Both trends permit sale of low-cost short units.

**3. Advertisers are less interested in single-show sponsorships and more interested in cumulative audiences.** The decline in listening during any one period of time is reason.

**4. New rate cards will stress the single rate.** Actually, the single rate had been in effect but had been hidden by complicated discounts. ABC has had single gross rate since last year. Mutual instituted single gross rate and single discount on 1 July. CBS has worked out single rate card. NBC is expected to follow suit.

**5. Networks are still experimenting with a variety of program ideas.** ABC is seeking answers through research; CBS is stressing stars, is also showing interest in d.j.'s; MBS is starting shows to give the web a "personality"; NBC may adapt the *Monitor* concept to weekdays. ★ ★ ★

## PROGRAM EVOLUTION

Situation comedy trend touched off by CBS TV "I Love Lucy" is waning even though "Lucy" itself stayed on top this past season. Imitators clogged air, were dropped left and right this year. For comments on next fall's tv programming see columns, pages 16 and 32, and Net tv starting page 86.



## WEEKEND RADIO

"Monitor," new NBC Radio weekend-long program, puts spotlight on weekends. It spurs trend already underway to sell weekends harder. In picture executives of Miller Brewing and its agency fete "Monitor" announcement buy. (L. to r.) Vernon S. Mullen, Jr., ad mgr.; Edward Ball, Mathisson, Milwaukee; George W. Diefenderfer, central div. mgr. radio net sales, NBC; Carle Rollins, NBC salesman; George Gill, Miller r-tv exec.



## FIRST BUYING TEXT

Over past season admen and industry executives made important contributions to field of timebuying with talks before RTES Timebuying and Selling Seminar. Show after 12th session are Gordon Gray, WOR v.p., moderator; Dan Denenholz, research & sales promotion head, Katz Agency; Maxwell Ule, research v.p., K&E. (They discussed ARF ratings report.) At right, Claude Barrere, chairman RTES seminar committee. 40,000-word digest of seminars starts page 209.





ABC President Robert E. Kintner suggests advertisers increase air spending, warns them not to forget radio's efficiency and economy



NBC President Sylvester L. Weaver urges radio-tv combination buys like "Color Spread" for excitement and "Monitor" for repetition



J. J. Van Vo'kenburg, president, CBS TV, notes that never before have advertisers invested in network tv so early in the season

# "My advice to admen on fall buying"

## Tv and radio presidents offer variety of tips on two changing media

*For greater clarity, SPONSOR arranged comments (and portraits above) of network presidents according to those heading both radio and tv webs, those heading tv only, those heading radio only. In their statements they speak as salesmen to buyers of radio and tv time.*

### TELEVISION AND RADIO

**Robert E. Kintner**, president ABC: If I were an advertiser, I would, in the coming season, do what most national advertisers are doing—raise the proportion of my advertising budget invested in broadcast media. But, unlike many advertisers, I would make certain that a fair share of my total network broadcast budget was earmarked for network radio. In allocating a balanced radio *and* television budget I would be following the lead of some of the country's leading advertisers—the Carnation Co., General Mills, Pabst Brewing Co., Firestone Tire & Rubber Co., General Motors, to cite a few—and thus assure the greatest return on my broadcast investment.

One mistake many advertisers make is *not* buying radio, or buying radio as an afterthought, with the result that they make a network radio investment

way out of line with the television buys. Television has so quickly become the dominant national advertising medium that many advertisers tend to think that tv takes care of all their *broadcast* needs—and in so doing overlook the *size, economy, efficiency* and *flexibility* that make network radio such a perfect complement to network television.

In television, the basic problem is not how much to buy, but rather how to buy most wisely. For maximum cost efficiency, I would invest in one or more regular weekly or alternate-week programs, rather than a costly once-a-month "spectacular." My reasoning is this: The average half-hour program is about 50% more efficient in homes reached per commercial minute per dollar invested than spectacles, which are at best luxury purchases. Moreover, in four weeks the typical half-hour television program delivers over 28,000,000 home visits

compared with 11,659,000 for a spectacular.

The *regular* program offers greater frequency and continuity, steady "promotability," greater impact and sponsor identification. I would carefully consider these sound, durable values, as opposed to the almost hypnotic appeal of the "splash."

One other factor I would consider as an advertiser. I would not buy a television program or franchise because of the "label" it bore. No network has a corner on the market for sound network television buys. The mere fact that there will be so many new programs premiering this fall on *all* networks would indicate to me that I should certainly shop all networks. Failing that, I might be investing in "pasts" rather than in "futures."

### TELEVISION AND RADIO

**Sylvester L. Weaver**, president NBC: Advertising people this fall will again be hard at work cutting through masses of resistant data to get at the hard core of results. But what results





Ted Bergmann, managing director, Du Mont, says every-week show is still basic to TV, sees live shows on the way out fast



Arthur Hull Hayes, president, CBS Radio, points out that clients who do not use radio shut themselves off from one-third of market



MBS President Thomas F. O'Neil advises advertisers to take advantage of radio's flexibility and buy the scatter plans that are offered

will you be looking for? Do you want the kind of excitement that gets your product talked about in millions of homes? Do you want to build your prestige among opinion-forming, leadership groups? Do you want to galvanize your dealer organizations by underlining your ad program with flashes of color?

Whether you want any one of these results, or all of them, or still others besides, you will need a flexible service which can be shaped exactly to your needs. We at NBC believe we have the answer in a new concept calling for the combined use of television and radio for the maximum advertising effectiveness and efficiency.

This thinking is a natural outgrowth of two other developments in sales patterns. The first of these is the Color Spread, which we developed this year as we realized what a powerhouse we have in color. We planned Color Spread for use this fall as an extension of our magazine concept which would permit both large and small advertisers to get in on the impact of color and the spectaculars. The second concept is *Monitor*, our weekend radio service, which offers the most flexible sales plan ever devised by network radio. Like Color Spread, *Monitor* uses the magazine concept and, in this sense, radio has learned from television.

By gearing both television and radio to modern selling, one arrives almost inevitably at the "combination" concept—the coordinated use of both media. Here you have the only non-duplicating combination of national advertising you can find. Suppose you

use Color Spread and *Monitor* as your forms from each medium. On Color Spread you get impact and demonstration at the time of your choice—the right time for your product. You generate excitement about your product in the trade and at the same time you sell it on the air. Through *Monitor*, on the other hand, you get flexibility and repetition of brand-name selling. The combination of the two forms gives you the impact of color, excitement in the distribution chain, as well as on-the-air, brand-name saturation.

This kind of value-pattern in advertising is bound to grow and grow. It rules out any undue emphasis on cost-per-1,000. You can buy advertising for very little cost-per-1,000 on some television shows, or in radio, or in three-sheets, or sky-writing. But if you evaluate vehicles like the spectaculars and Color Spread on a cost-per-1,000 basis, you are missing the point completely. For such an evaluation does not take into account the dealer excitement, the talked-about quality, the newness interest—the very things that the spectaculars and Color Spread are designed to produce.

The spectaculars, *Monitor*, and Color Spread all buttress the trend we started in 1949 with our plan for rotation of advertising. In the future we will seek to place even greater numbers of irregular attractions on top of our regular shows. We will bring our audiences opera, ballet, the circus, ice shows and entertainment of all kinds, as well as great national and world events. The advertiser who buys into a certain blue-chip association-pattern

of advertisements will get his ads on a specific night along with other features during the year. And he will have agreed to it before we scheduled it, but in a pattern that makes sense for him and the audience as well.

The trend is toward the 90-minute spectaculars, the big-time one-shot shows such as our *Wide Wide World* and the telementaries, the electronic magazines such as our *T-II-T*, the six-second billboard announcements and network radio's custom-built weekend cumulative audiences. These are all healthy advertising and promotion trends which we believe will help secure the place of television and radio, complementing each other, as the most flexible media ever put in the service of the advertiser.

#### TELEVISION

**J. J. Van Volkenburg**, president CBS TV: At no period in the past have so many advertisers invested in network television so far in advance of the fall season.

They have made their fall television plans particularly early this year in order to assure for themselves the best programs in the best possible time periods. This applies not only to nighttime television but to daytime as well, and clearly establishes the advertisers' growing recognition of daytime television's tremendous values in reaching

(Continued next page)

the housewife at the very time she is making up her shopping list.

Furthermore, advertisers recognize that this fall television will exert a greater influence over Americans than ever before.

By October there will be more than 36,000,000 television families—4,000,000 more than a year ago. Of equal importance, this larger audience will spend even more time watching television than last season when the monthly average reached as much as five hours and 53 minutes a day—an all-time high.

Americans will devote so much more time to television next fall because there will be so many great new programs to see. Day and night, the networks are planning startling new series, revealing new, intriguing program concepts and introducing famous names, new to television, including established performers, writers, producers and directors drawn in increasing numbers from the stage and motion pictures.

Those advertisers, planning well in advance, can look forward confidently this fall to the most productive selling season in television's history.

#### TELEVISION

**Ted Bergmann**, managing director, DTN: Spectaculars may continue to come and spectaculars may continue to go, but the hard core use of the television medium at the network, regional and local level will always be contained in the sponsorship of the half-hour drama in the nighttime and the quarter hour in the daytime. Due to their ability to garner viewers week after week and year after year, these programs constitute the efficient "bread and butter" advertising and entertainment effort.

Television station operators and advertisers alike have discovered at least one of the facts of life regarding our great ubiquitous industry; as a result of this awareness, the live show, in quantity and frequency, is fast joining the brontosaurus. Live studio programming requires lots of people behind the camera in addition to real estate and equipment. Once a live show is aired, it is gone forever. Unless the audience was there at the precise moment, no amount of merchandising effort will recover the lost sales. The

answer is obvious—and so is the objection—film and its high cost. But need it be high? Suppose, Mr. Sponsor, someone told you that your live program could be filmed for a small fraction above its current live costs? Suppose further, that this film could be replayed under your sponsorship for free? Third, fourth, fifth, etc. runs of the same program could then be had with a small cast repayment. What would you say?

Of course, everybody says "show me" and that is just what we are doing. Ninety-four organizations consisting of advertisers, agencies, film producers and broadcasters have paraded through the Du Mont Tele-Centre in New York viewing demonstrations of the Du Mont Electronicam since our initial unveiling of the system; and with the exception of a few hard bitten cynics (there are always a few of them around), the enthusi-

read newspapers. These people represent more than a third of the U. S. buying public. Radio is the only medium most of them ever come into regular contact with.

Needless to say, radio provides far more than this huge "exclusive audience." With sets now in 96% of U. S. homes, radio reaches practically everybody. On the average, it reaches nine families in 10 for more than 17 hours every week. And despite the number of new stations that come on the air every month, it is the network stations and the network programs which attract the largest audiences. Even in the most highly saturated television markets, listeners prefer *network* radio. Of the top radio programs in television's 24 biggest markets, 89% come from networks, 10% originate locally at network stations, and 1% come from independents.

If the amount of time invested by

### **Complete coverage of network television and radio appears in succeeding Fall Facts Basics**

**sections. ►Network television starts page**

**86, including complete fall programing lineups.**

**►Network radio appears starting page 170**

asm for this live television program-film method has been unanimous.

We live in an age of progress. We work in an industry dependent upon progress. The Du Mont Electronicam is the result of progress. It will not only contribute efficiency but, also, better programing and the resultant better access to viewing audiences.

#### RADIO

**Arthur Hull Hayes**, president CBS Radio: The national advertiser who does not include radio in his schedule automatically shuts himself off from a third of his market. Today, there are still 30 million people who do not see television, 37 million who do not read magazines, 18 million who do not

the listener isn't sufficient demonstration of network radio's continuing high popularity, consider the amount of money invested by advertisers. Sponsors are currently spending \$130,000,000 a year *for time alone* to sell on network radio.

What the advertiser should buy on radio depends entirely, of course, on what he is trying to do. One of the most attractive things about network radio is its flexibility—the way time can now be purchased in nearly any size or combination of sizes, to meet special advertising needs.

Some advertisers see their major problem as that of reaching vast numbers of different people throughout the week. General Motors, for example, is sponsoring 18 five-minute newscasts spread throughout the week on CBS Radio, and the cumulative effect of  
(Please turn to page 296)

**Another milestone**

# SPONSOR brings advertisers FIRST industry estimates of spot expenditures

*Handwritten notes:*  
 \$1,000,000  
 Armstrong Cork  
 \$3,000,000  
 American Home Fro...  
 Under \$30,000  
 R.J. Reynolds  
 Borden  
 R.G.  
 U.S. Steel  
 Ford Motors  
 \$2,500,000  
 \$300,000  
 Best Foods  
 Borden's  
 Over \$5,000,000  
 \$750,000  
 American Airlines  
 Under \$25,000  
 \$2,500,000  
 \$300,000  
 \$450,000  
 \$1,000,000  
 American Tobacco - Lucy  
 \$8,000,000  
 Strike-Tarneyton-Pace Mall  
 \$250,000  
 2,000,000-plus  
 AT&T  
 2,000,000-plus  
 \$300,000

**SPONSOR estimates point up need for regular reports of spot spending by advertisers to give admen full picture of the way media dollar is divided**

In the pages following appear the first published estimates of the spot radio and tv expenditures of many of the country's leading advertisers as gathered in a survey over many months by SPONSOR. They attest to spot's dramatic rise to major stature as an ad medium.

The figures help in part to fill the great void in spot statistics. No list of ad spending can be accurate. SPONSOR's spot figures show dramatically, without inclusion of spot expenditures. A good example is shown in the case of Liebmann Breweries.

Liebmann appears on the very bottom of the "top 100" U.S. advertisers list based on expenditures in newspapers, magazines and networks. As reported for these media by ANPA and PIB, Liebmann's 1954 budget is set at \$2,608,326. But SPONSOR estimates that Liebmann's combined spot tv and radio budget came to \$2,350,000 for the same period.

almost equal the total (gross) reported for the other media. Liebmann's major media are thus completely unnoticed in the "top 100" lists customarily published.

How misleading such listings can be is evident from the fact that the Bulova Watch Co. is missing entirely from the ANPA-PIB "top 100." Yet this account spends an estimated \$6,500,000 for spot tv alone—an amount greater than the total figures of over 60 of the "top 100" based on ANPA-PIB.

The SPONSOR listing makes no pretense at being complete. It was undertaken to encourage further effort to provide an industrywide service that would give spot its proper place in the media picture. From this pioneering effort it is apparent that despite the many problems and obstacles, it is possible to compile spot dollar expenditures.

SPONSOR learned during its research that most

advertisers and agencies would welcome regularly published spot estimates with enthusiasm. Most are aware of spot's growing size and importance, but a surprising number are not. By no means untypical is this ad manager's comment: "We have so many divisions, it would take a lot of time to do the accounting job. We just haven't done it and we don't know ourselves what we spend in spot."

Said another who complained of the same problem: "I haven't the vaguest idea—when you find out what our spot expenditures were last year, please let me know."

In many places SPONSOR found a ready sympathy for its endeavor to develop spot figures, and the amount of co-operation by various companies was greater than anticipated.

Basis for spot tv spending estimates of three soap companies was N. C. "Duke" Rorabaugh who makes regular estimates of spending by soaps and other products based on his *Rorabaugh Report* on spot tv activity. Companies referred to are: Procter & Gamble, Colgate and Lever Bros.

Rank order of advertisers in the list below is based on their expenditures in newspapers, supplements, magazine

### Spot figures include product

The sources from which SPONSOR obtained the estimates above must remain confidential. For the most part, they can be assumed to be substantially correct. Where no information at all is available, the words "no estimate" appears. In a number of cases the amounts were so small as to be considered negligible. Estimates of "under \$25,000 fall into this category. Blank means that the company is known to have used no spot at all. Liquors, which are by custom barred from radio and television, are described as "not eligible." Automobile

# FOR THE FIRST TIME — 1954 advertising expenditures

Rank	Advertiser	Total in 4 media only	Newspapers and Supplements	General and Farm Magazines	Network Radio	Network Television	Spot Radio	Spot Television
1.	General Motors Corp.	\$72,036,827	\$37,391,415	\$20,560,238	\$ 3,780,932	\$10,304,242	\$3,000,000+	\$5,000,000
2.	Procter & Gamble Co.	49,836,201	7,251,400	6,543,905	12,339,668	23,701,228	\$1,750,000	\$10,500,000
3.	Colgate-Palmolive Co.	33,607,968	10,990,682	3,713,779	4,813,770	14,089,737	\$1,750,000	\$3,000,000
4.	Ford Motor Co.	32,548,927	17,999,652	7,802,561	774,408	5,972,306	\$3,000,000	\$6,000,000
5.	General Foods Corp.	32,418,050	9,351,441	10,037,913	3,300,129	9,728,567	no estimate	\$3,200,000
6.	Chrysler Corp.	29,751,899	11,787,596	7,276,136	1,867,212	8,820,955	\$3,000,000	\$4,500,000
7.	General Electric Co.	21,262,506	3,792,542	9,558,916	949,500	6,961,548	\$200,000	\$220,000
8.	Lever Bros. Co.	21,050,751	6,803,797	2,561,151	4,471,376	7,214,427	\$750,000	\$1,250,000
9.	Gillette Co.	20,744,721	2,296,936	1,344,955	5,562,378	11,540,452		
10.	R. J. Reynolds Tobacco Co.	19,500,175	3,100,393	2,799,914	1,770,940	11,828,928	\$1,600,000	\$1,900,000
11.	General Mills Inc.	18,098,358	3,186,138	3,557,233	3,724,388	7,630,599	\$375,000	\$750,000
12.	American Tobacco Co.	17,663,577	2,623,775	4,028,033	1,526,617	9,485,152	\$500,000	\$600,000
13.	Distillers Corp.-Seagrams Ltd.	16,416,836	9,815,375	6,601,461			not eligible	not eligible
14.	Liggett & Myers Tobacco Co.	15,148,774	3,628,065	2,467,438	2,291,452	6,131,819		
15.	P. Lorillard Co.	13,954,647	1,202,477	2,781,481	3,300,830	6,669,859	no estimate	\$1,200,000
16.	National Dairy Products Corp.	13,008,123	3,338,891	2,972,715	812,300	5,884,217	\$400,000	\$910,000
17.	American Home Products Corp.	12,655,874	1,587,823	2,058,815	3,474,699	5,534,537	\$1,500,000	\$1,500,000
18.	Campbell Soup Co.	11,767,988	1,567,374	5,081,057	573,195	4,546,362	\$100,000	\$500,000
19.	National Distillers Products Corp.	11,527,200	6,718,375	4,808,825			not eligible	not eligible
20.	Swift & Co.	11,038,835	2,971,310	2,117,914	3,048,726	2,900,885	no estimate	no estimate
21.	Schenley Industries Inc.	9,441,430	6,157,600	3,283,830			not eligible	not eligible
22.	Goodyear Tire & Rubber Co.	8,978,809	2,267,630	4,743,546	333,622	1,634,011	no estimate	no estimate
23.	Sterling Drug Inc.	8,919,299	2,822,348	1,854,212	3,518,756	723,983	\$1,500,000	\$4,000,000
24.	Quaker Oats Co.	8,799,180	2,136,409	2,726,988	1,570,399	2,365,384	\$200,000	no estimate
25.	Kellogg Co.	8,746,510	1,059,120	1,513,361	1,910,402	4,263,627	under \$25,000	no estimate
26.	Pillsbury Mills Inc.	8,483,782	907,095	1,516,827	2,049,177	4,010,683	under \$25,000	under \$25,000
27.	Bristol-Myers Co.	8,255,450	922,532	3,040,210	1,484,437	2,778,271	\$350,000	no estimate
28.	Miles Labs.	8,109,116	319,010	921,639	6,172,592	695,875	no estimate	\$4,000,000
29.	Standard Brands Inc.	7,926,186	3,740,377	3,048,647		1,136,662	\$250,000	\$1,600,000
30.	Westinghouse Electric Corp.	7,862,273	2,184,427	2,056,236		3,621,610	no estimate	no estimate
31.	Philip Morris Inc.	7,694,243	1,245,847	1,652,886	1,126,951	3,668,559	\$135,000	\$91,000
32.	American Motors Corp.	7,492,520	4,015,528	1,958,167	40,477	1,478,348	no estimate	no estimate
33.	S. C. Johnson & Sons	7,213,065	1,626,338	1,007,496	1,865,201	2,714,030	no estimate	no estimate
34.	Radio Corp. of America	7,210,115	1,569,702	2,866,555	883,275	1,890,583	\$1,000,000	\$300,000
35.	Studebaker-Packard Corp.	6,748,754	5,121,118	1,329,396		298,240	no estimate	no estimate
36.	Philco Corp.	6,598,872	1,349,976	1,200,514	1,316,962	2,731,420	no estimate	no estimate
37.	Borden Co.	6,431,896	2,811,797	1,636,358		1,983,741	\$750,000	
38.	Amer. Telephone & Telegraph Co.	6,399,801	85,825	5,498,394	815,582			
39.	Armour & Co.	6,397,025	2,413,462	2,107,475	661,509	1,214,579	no estimate	no estimate
40.	Texas Co.	6,168,586	2,172,663	2,635,722	881,582	478,619	\$950,000	
41.	Coca-Cola Co.	6,082,929	1,558,936	1,701,464	459,609	2,362,920	\$2,000,000	\$2,000,000
42.	E. I. du Pont de Nemours & Co.	5,714,859	818,794	4,154,877		741,188	no estimate	no estimate
43.	Carnation Co.	5,548,371	1,652,443	844,902	1,887,465	1,163,561	no estimate	no estimate
44.	Serutan Co.	5,266,153	396,492	3,864		4,865,797	no estimate	no estimate
45.	Monsanto Chemical Co.	5,236,117	4,101,841	865,129		269,147	no estimate	\$900,000
46.	Nestle Co.	5,223,567	3,344,852	1,307,751	146,206	1,424,758	\$750,000	\$750,000
47.	Firestone Tire & Rubber Co.	5,144,177	949,585	1,870,252	766,935	1,557,345	no estimate	no estimate
48.	Int'l. Cellucotton Products Co.	5,037,912	1,635,247	2,557,869	407,966	436,830	no estimate	no estimate
49.	Johnson & Johnson	4,994,655	878,393	3,915,499		200,763	under \$25,000	\$125,000
50.	Eastman Kodak Co.	4,829,543	1,708,488	3,121,055				

*are estimates of net spending*

Company estimates include co-op expenditures, for purposes of comparison with the newspaper figures. Newspaper expenditures reported above, however, do not distinguish between company and dealer shares, but are estimates of total dollars, while SPONSOR's spot estimates take into account only the company share. Note that when spot figures are added to a company's total ad budget it is likely to change that firm's ranking—which points up the pressing need for such estimates to complete the picture. Most figures shown include product on costs, are estimated actual expenditures.

and farm magazines, network radio and television (as reported by ANPA and PBD). No attempt has been made to revise the order of this ranking based on spot expenditures; spot is not shown included in the "totals" for each advertiser. In order to compile a true list of the top 100 advertisers in all major media, it would have been necessary to first obtain estimates of spot spending for all major spot advertisers. For many big spot advertisers do not even show up at the bottom of the list of advertisers below if their spending in newspapers, magazines and networks is minimal.

Starting out with the goal of determining spot spending of the top 100 advertisers below, SPONSOR was able to obtain reliable 1951 estimates for 56 of them. An effort was made to concentrate on obtaining estimates for the biggest spot spenders first and in many cases those advertisers marked "no estimate" are ones with small spot budgets.

Spot has grown to maturity in terms of billing. An accepted industry-wide spot estimating service would go far toward achievement of the advertiser recognition to which spot is entitled.

\*\*\*

**six major media**

Please note: ranking of the 100 advertisers shown on this chart is based only on four media of left end and does not include expenditures in spot radio and spot tv

Advertiser	Total in 4 media only	Newspapers and Supplements	General and Farm Magazines	Network Radio	Network Television	Spot Radio	Spot Television
National Biscuit Co. . . . .	\$1,819,290	\$2,351,007	\$ 749,569	\$ 660,115	\$1,055,599	\$250,000	\$250,000
Aveo Mfg. Corp. . . . .	1,556,286	1,379,852	1,623,208	338,119	1,214,807	\$150,000	\$2,000,000
Wm. Wrigley Jr. Co. . . . .	1,466,442	1,696,520	431,027	1,723,700	612,195	no estimate	\$800,000
Socony-Vacuum Oil Co. . . . .	1,135,708	2,389,393	1,683,026	363,289	—	\$600,000	\$1,500,000
Rexall Drug Co. . . . .	1,105,875	85,984	2,231,977	623,739	1,164,175	\$500,000	\$500,000
Andrew Jergens Co. . . . .	1,251,797	1,140,117	1,444,390	195,195	1,172,095	\$15,000	\$35,000
Helene Curtis Industries Inc. . . . .	1,250,333	1,952,681	1,057,291	220,710	1,019,648	\$35,000	\$75,000
Kaiser Motors Corp. . . . .	1,163,257	1,389,091	1,057,138	1,717,028	—	no estimate	no estimate
Jos. Schlitz Brewing Co. . . . .	1,089,049	1,186,560	1,073,497	—	1,828,992	no estimate	no estimate
Gulf Oil Co. . . . .	1,075,774	2,048,242	326,136	—	1,701,396	no estimate	no estimate
Brown & Williamson Tobacco Co. . . . .	1,064,370	677,537	1,154,213	132,314	2,100,306	\$500,000	\$7,500,000
Scott Paper Co. . . . .	3,952,610	287,126	1,157,416	—	2,208,068	no estimate	no estimate
B. F. Goodrich Co. . . . .	3,756,122	735,854	2,026,194	—	994,071	\$250,000	—
Hiram Walker . . . . .	3,734,098	1,821,078	1,913,020	—	—	not eligible	no estimate
Sunbeam Corp. . . . .	3,665,415	444,207	1,332,391	18,365	1,870,452	—	—
Anheuser-Busch Co. . . . .	3,576,767	1,693,231	93,190	1,790,346	—	no estimate	no estimate
Pepsi-Cola Co. . . . .	3,563,175	1,543,614	850,806	—	1,168,755	\$345,000	\$689,000
Standard Oil Co. of Indiana . . . . .	3,554,239	1,469,876	84,727	1,258,817	710,819	\$750,000	\$1,100,000
Florida Citrus Commission . . . . .	3,472,384	591,642	842,236	1,043,832	994,671	—	—
Wesson Oil & Snowdrift Co. . . . .	3,446,146	1,097,355	1,092,595	—	1,256,196	no estimate	no estimate
Pabst Brewing Co. . . . .	3,383,602	372,795	427,409	32,100	2,551,298	no estimate	no estimate
Sylvania Electric Products Inc. . . . .	3,230,912	789,859	698,848	—	1,742,205	—	—
Borg-Warner Corp. . . . .	3,219,405	722,908	2,039,212	—	457,285	no estimate	no estimate
Hazel Bishop Inc. . . . .	3,186,621	285,248	39,916	18,365	2,843,092	no estimate	no estimate
Pet Milk Co. . . . .	3,180,780	274,548	—	769,980	2,136,252	no estimate	no estimate
Corn Products Refining Co. . . . .	3,172,761	1,061,707	1,716,863	266,433	127,758	no estimate	no estimate
U. S. Steel Corp. . . . .	3,153,626	277,645	1,470,775	—	1,405,206	—	—
Aluminum Co. of America . . . . .	3,153,197	70,772	1,762,303	—	1,320,122	no estimate	no estimate
Dow Chemical Co. . . . .	3,149,142	224,409	792,901	—	2,131,832	no estimate	no estimate
Best Foods Inc. . . . .	3,134,340	923,364	1,463,510	—	747,466	no estimate	\$1,800,000
Doubleday & Co. . . . .	3,061,392	2,087,931	941,426	29,586	2,449	no estimate	no estimate
Prudential Ins. Co. of Amer. . . . .	2,977,389	1,239,630	8,525	820,519	908,715	under \$25,000	—
H. J. Heinz Co. . . . .	2,973,712	1,231,857	1,458,863	—	282,992	no estimate	no estimate
Clorox Chemical Co. . . . .	2,883,106	2,330,431	552,675	—	—	—	—
Consolidated Cosmetics Inc. . . . .	2,855,218	1,707,173	172,147	217,039	758,859	no estimate	no estimate
Eastern Airlines Inc. . . . .	2,819,776	2,819,776	—	—	—	\$400,000	\$65,000
Brown-Forman Distillers Corp. . . . .	2,812,308	1,503,530	1,308,778	—	—	not eligible	not eligible
Admiral Corp. . . . .	2,802,698	439,465	1,182,841	151,516	1,028,876	no estimate	no estimate
Sun Oil Co. . . . .	2,795,322	1,610,937	222,127	962,258	—	no estimate	no estimate
Carter Products Inc. . . . .	2,789,334	40,211	5,225	964,538	1,779,360	\$140,000	\$600,000
Union Carbide-Carbon Corp. . . . .	2,747,507	939,235	1,780,772	—	27,500	no estimate	no estimate
Armstrong Cork Co. . . . .	2,718,383	—	1,509,017	—	1,209,366	no estimate	no estimate
Greyhound Corp. . . . .	2,701,251	1,746,260	733,092	—	221,899	no estimate	no estimate
Lambert Co. . . . .	2,683,935	368,156	1,407,280	346,989	561,510	no estimate	no estimate
Pan American World Airlines Inc. . . . .	2,665,457	1,130,703	1,060,334	—	174,420	no estimate	no estimate
Hallmark Cards Inc. . . . .	2,641,382	66,053	240,111	556,598	1,778,620	no estimate	no estimate
Standard Oil Co. of N. J. . . . .	2,635,322	2,389,288	66,266	23,268	156,500	\$1,500,000	\$1,500,000
American Airlines Inc. . . . .	2,628,408	2,133,662	494,746	—	—	\$1,500,000	—
Mutual Benefit H. & A. Assn. . . . .	2,617,097	1,203,130	59,220	523,350	831,397	—	—
Liebmann Breweries Inc. . . . .	2,608,326	2,435,829	172,497	—	—	\$750,000	\$1,600,000



# 1. "My advice on fall timebuying"



## 2. 16 reps tell admen what they consider best buying opportunities in spot tv and radio this fall

*Representative firm executives whose statements appear below alphabetically by firm name give admen what they consider their best buying tip for fall.*

**Lewis H. Avery**, president, Avery-Knodel: Don't overlook the self-reinforcing possibilities of radio and television in combination. Here in the broadcast media, is the greatest opportunity to influence public opinion of your product or your service that has ever existed for advertisers. Television delivers its powerful impact by monopolizing the two major senses, while radio is everywhere reinforcing and reminding the prospect of the opportunity the advertisers' product or service offers. The adroit use of both media will pay off at the best odds.

that, because of the growth in set ownership, better local programming and other factors, there is more listening to the radio being done in 1955 than there was in 1944. The second important fact is the strong trend toward self-service in retailing, which means that brand identification is more important than ever. Spot radio is the universally-heard advertising medium which allows, at low cost, the hourly, daily and weekly repetition of brand name and sales story which builds brand name recognition, and forces the sale at the point of purchase.

So far as television is concerned, its sales impact is too well-known to need repeating here. The important single fact for the spot tv user this fall to bear in mind is that more advertisers are going to use more of it this year than ever before, choice availabilities are limited, and the advertiser who buys early for fall use will have a better chance at a top schedule.



3.

**John Blair**, president John Blair & Co.: So far as radio is concerned, there are two important facts for the advertiser to bear in mind. One is



4.

These are rep executives whose comments appear starting above: 1. Lewis H. Avery, pres. Avery-Knodel; 2. John Blair, pres. John Blair & Co.; 3. George W. Bolling, pres. The Bolling Co.; 4. Merle S. Jones, v. p. in charge CBS TV Spot Sales; 5. H. Preston Peters, pres. Free & Peters; 6. George P. Hollingbery, pres. George P. Hollingbery Co.; 7. Frank E. Pellegrin, partner H-R Representatives; 8. Scott Donahue, sales manager for television, The Katz Agency.



5.



6.



7.



8.

**George W. Bolling**, president, The Bolling Co.: Formula buying and pre-conceived station selection, often deter the experienced buyers from exercising their own capable judgment, thus preventing the advertiser from acquiring many valuable franchises. The real virtue of successful radio and television depends upon live, vibrant, vocal human beings who lend their individual personalities to the advertiser's message.

Hence, programs differ from one another because of the personality of the talent. Stations also differ from one another because of the endeavors, judgment, and reflected personalities of their management. The experienced buyer knows these differences. Use his judgment. Trust his decisions.

**Merte S. Jones**, v.p. in charge of CBS TV Spot Sales: Recently I looked over several rating analyses for daytime saturation schedules presently on the air on stations represented by CBS Television Spot Sales. One of these, a schedule of 21 announcements, delivers a total of 158 rating points weekly, reaches 86% of the entire market in four weeks. Another 19 announcement campaign delivers 154 rating points in one week, reaches 81% of the total television audience in four weeks. The costs-per-1,000 are equally impressive: 66c and 73c.

These two cases are typical of the results being attained on all our stations with daytime television, a "buy" which can't be bettered in terms of effectiveness and economy.

**H. Preston Peters**, president, Free & Peters: Spot broadcasting is so

broad in its coverage, so powerful in its sales effectiveness, and so flexible in its use that it is sometimes used only to bolster results in specific areas or certain seasons. The fact that it "delivers" in sales and advertising impressions when used even on a limited basis suggests that there are many sales opportunities missed in advertising campaign *planning* if spot broadcasting's place as a national advertising medium is neglected.

One reason for such a lack of understanding of national spot broadcasting may have been the difficulty in finding true potential coverage and estimating possible costs information which is readily available for other media. To help advertisers accurately estimate what advertising dollars will buy in national spot radio, and thereby take advantage of new sales opportunities, we recently published a Spot Radio Guide—with the A. C. Nielsen Company as collaborators.

**George P. Hollingbery**, president George P. Hollingbery Co.: Sponsors and buyers in both radio and television are trying to buy the most circulation they can for the dollar. We at the Hollingbery Company know that a good personality is sometimes more important than rating points and recommend personalities be credited with from five to 10 extra rating points in making a decision.

**Frank E. Pellegrin**, partner, H-R Representatives, Inc.: Advertisers should be prodded by their agencies this fall to reexamine all media buys in print and outdoor media. *(Please turn to page 292)*

9. Sidney J. Wolf, pres. Keystone Broadcasting System; 10. Robert Meeker, pres. Robert Meeker & Assoc.; 11. Tom McFadden, v.p.—director NBC Spot Sales; 12. John E. Pearson, John E. Pearson Co.; 13. Lloyd George Venard, pres. Venard, Rintoul & McConnell; 14. Wythe Walker, pres. Walker Representation Company; 15. Joseph J. Weed, pres. Weed TV; 16. Adam J. Young Jr. pres. Adam J. Young Jr. Inc. Their comments provide over-all look at spot trends.

16.



15.



14.



13.



12.



10.

11.



# This is local programing, 1955

Program trends of 77% of radio, 86% of tv outlets shown in 'Buyers' Guide'

Charts on these pages map out for agency men and sponsors the patterns of today's local-level programing specialties in the U.S. Based on a survey of all U.S. radio and tv outlets, the job of sifting these facts for the recently published 200-page 1955 *Buyers' Guide* involved eight months of work. More than 50,000 local air facts had to be compiled.

Highlights of the study: 92% of the responding radio outlets carry popular music shows, and more than 10% of stations carry 75 or more pop music hours per week. Some 78% of stations now carry concert music, up from '54 level. Other stepped-up specialties: farm programing, Negro radio, news, religion.

Two charts below, compiled by Project Director Karolyn Richman, show broad trends of radio, highlights of tv programing throughout U.S. Chart at right shows state-by-state portrait of radio programing at local level, broken down by specialized program appeals to audience segments. It shows how states often vary in programing tastes.



## Profile of local radio programing based on SPONSOR's "Buyers' Guide"

R  
A  
D  
I  
O

	% Total Respondents			% Total Respondents	
	1954	1955		1954	1955
Daytime stations—sunrise to sunset .....	33%*	29%*	Stations scheduling local farm programs .....	64%	70%
Stations on air to midnight .....	51%*	54%*	Farm specialists (5 wkly hrs or more) .....	41%	31%
Stations programing past midnight .....	18%*	17%*	Stations scheduling homemaking programs .....	46%	61%
Stations on air 24 hours per day .....	5%*	5%*	Stations programing to a Mexican-American audience .....	7%	7%
Stations affiliated with national networks .....	50%	50%	Stations programing to other foreign language audiences .....	19%	17%
Independent stations .....	50%	50%	Stations programing to a Negro audience .....	25%*	29%*
Stations programing popular music .....	88%	92%	Stations offering play-by-play sports .....	55%	59%
Pop music specialists (75 wkly hrs or more) .....	8%	12%	Stations scheduling daily new-casts .....	92%	98%
Stations programing concert music .....	61%	78%	Stations subscribing to a national news service.....	82%	96%
Concert music specialists (10 wkly hrs or more)....	9%	23%	Stations subscribing to a transcription library service .....	67%	81%
Stations programing folk music .....	66%	77%			
Folk music specialists (10 wkly hrs or more) .....	14%	16%			
Stations scheduling religious programs .....	54%	83%			
Religious specialists (10 wkly hrs or more) .....	6%	17%			

1954: based on questionnaires from 1568 stations: 55% of U.S. stations and 35% of Canadian stations on the air as of April 1, 1954  
1955: based on questionnaires from 2172 stations: 77% of U.S. stations and 66% of Canadian stations on the air as of April 1, 1955

## Profile of local television programing based on SPONSOR's "Buyers' Guide"

T  
E  
L  
E  
V  
I  
S  
I  
O  
N

Programing (1955 only)	No. of Stations Responding	% Total Respondents	Programing (1955 only)	No. of Stations Responding	% Total Respondents
Stations offering local newsreel coverage.....	191	50%	Stations scheduling early evening films .....	125	33%
Stations offering daily sportscasts .....	319	85%	Stations scheduling late evening films .....	318	83%
Stations offering play-by-play sports coverage	130	34%	Stations programing (at least partly) for a specialized audience .....	35	9%
Stations offering local homemaking programs	319	96%	Stations affiliated with national networks .....	424*	91%*
Stations offering local children's programs....	351	92%	Stations affiliated with national sales representatives .....	146*	99%*
Stations offering variety shows .....	265	70%	Stations with vhf channel allocations .....	326*	72%*
Stations featuring hillbilly-western variety....	134	36%	Stations with uhf channel allocations .....	125*	28%*
Stations offering farm service programing.....	207	56%			
Stations offering syndicated films .....	312	82%			
Stations offering daily feature films .....	361	95%			
Stations scheduling morning films .....	61	16%			

\*Based on total of 451 stations on air as of April 1, 1955



# How trend toward radio station specialization varies by states

	No. of stations reporting	% this is of state total	Stations emphasizing these eight program appeals															
			Concert		Farm		Folk		Foreign		Mexican		Negro		Pop music		Religious	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
ALABAMA	58	(65)	4	(7)	12	(21)	25	(43)	1	(2)	( )	( )	28	(66)	1	(2)	2	(4)
ARIZONA	20	(61)	3	(15)	3	(15)	4	(20)	1	(5)	12	(60)	2	(10)	3	(15)	( )	( )
ARKANSAS	39	(78)	1	(2)	17	(43)	7	(18)	( )	( )	( )	( )	20	(51)	( )	( )	2	(5)
CALIFORNIA	124	(78)	41	(33)	26	(21)	13	(13)	32	(26)	51	(41)	28	(22)	41	(25)	25	(20)
COLORADO	30	(77)	8	(26)	14	(46)	6	(20)	4	(13)	7	(23)	4	(13)	3	(10)	2	(6)
CONNECTICUT	26	(93)	8	(31)	2	(8)	( )	( )	14	(54)	( )	( )	3	(11)	3	(11)	( )	( )
DELAWARE	7	(100)	2	(28)	2	(28)	( )	( )	( )	( )	( )	2	(28)	1	(14)	( )	( )	
DISTRICT OF COLUMBIA	8	(89)	3	(37)	2	(25)	( )	( )	2	(25)	( )	( )	3	(37)	2	(25)	1	(13)
FLORIDA	80	(81)	25	(31)	7	(8)	13	(16)	6	(7)	( )	( )	38	(47)	3	(4)	12	(15)
GEORGIA	66	(75)	11	(17)	9	(13)	25	(38)	2	(3)	( )	( )	38	(57)	2	(3)	29	(44)
IDAHO	18	(78)	6	(33)	11	(61)	2	(11)	1	(6)	( )	( )	( )	( )	( )	( )	( )	( )
ILLINOIS	69	(78)	13	(19)	29	(42)	6	(8)	8	(11)	( )	( )	11	(15)	4	(6)	9	(13)
INDIANA	47	(82)	6	(13)	24	(51)	3	(6)	5	(10)	( )	( )	7	(15)	2	(4)	6	(13)
IOWA	45	(86)	8	(18)	27	(60)	3	(7)	6	(13)	( )	( )	1	(2)	6	(13)	3	(7)
KANSAS	34	(75)	8	(23)	15	(44)	5	(15)	2	(6)	( )	( )	1	(3)	7	(20)	1	(3)
KENTUCKY	40	(78)	4	(10)	14	(35)	19	(47)	1	(3)	( )	( )	15	(38)	( )	( )	8	(20)
LOUISIANA	41	(72)	5	(12)	6	(14)	9	(22)	8	(19)	( )	( )	23	(56)	7	(17)	9	(22)
MAINE	15	(93)	2	(13)	6	(40)	( )	( )	7	(47)	( )	( )	( )	( )	1	(7)	2	(13)
MARYLAND	26	(92)	4	(15)	12	(46)	5	(19)	4	(15)	( )	( )	8	(30)	1	(4)	4	(15)
MASSACHUSETTS	46	(87)	19	(41)	7	(15)	( )	( )	25	(54)	( )	( )	3	(6)	11	(24)	3	(6)
MICHIGAN	55	(74)	19	(34)	17	(31)	1	(2)	16	(29)	( )	( )	14	(25)	14	(25)	12	(22)
MINNESOTA	36	(75)	7	(19)	15	(42)	9	(25)	10	(28)	( )	( )	( )	( )	2	(5)	7	(19)
MISSISSIPPI	35	(64)	5	(14)	7	(20)	10	(28)	1	(3)	( )	( )	26	(74)	1	(3)	7	(20)
MISSOURI	54	(83)	6	(11)	24	(44)	11	(20)	5	(9)	( )	( )	7	(13)	5	(9)	13	(24)
MONTANA	18	(75)	3	(17)	7	(39)	1	(6)	2	(11)	( )	( )	( )	( )	( )	( )	5	(28)
NEBRASKA	23	(85)	3	(13)	14	(61)	( )	( )	3	(13)	( )	( )	( )	( )	3	(13)	5	(22)
NEVADA	6	(50)	2	(33)	2	(33)	( )	( )	( )	( )	( )	( )	3	(50)	1	(17)	( )	( )
NEW HAMPSHIRE	8	(66)	3	(38)	3	(38)	1	(13)	5	(63)	( )	( )	( )	( )	1	(13)	1	(13)
NEW JERSEY	20	(100)	8	(40)	3	(15)	1	(5)	10	(50)	( )	( )	10	(50)	5	(25)	3	(15)
NEW MEXICO	26	(81)	10	(38)	4	(15)	6	(23)	2	(8)	14	(56)	( )	( )	1	(4)	2	(8)
NEW YORK	93	(84)	32	(34)	29	(31)	3	(3)	36	(39)	( )	( )	17	(18)	16	(17)	6	(7)
NORTH CAROLINA	89	(77)	11	(12)	31	(34)	30	(33)	( )	( )	( )	( )	54	(60)	( )	( )	22	(25)
NORTH DAKOTA	16	(100)	2	(13)	10	(63)	3	(18)	1	(6)	( )	( )	( )	( )	( )	( )	5	(31)
OHIO	65	(83)	16	(25)	25	(38)	6	(9)	18	(27)	( )	( )	20	(31)	10	(15)	15	(23)
OKLAHOMA	34	(70)	2	(6)	18	(53)	6	(17)	1	(3)	( )	( )	8	(23)	2	(6)	10	(29)
OREGON	38	(74)	10	(26)	13	(34)	3	(8)	1	(3)	( )	( )	( )	( )	12	(31)	3	(8)
PENNSYLVANIA	99	(79)	25	(25)	28	(28)	1	(1)	35	(35)	( )	( )	18	(18)	13	(13)	13	(13)
RHODE ISLAND	10	(90)	1	(10)	1	(10)	( )	( )	6	(60)	( )	( )	1	(10)	( )	( )	( )	( )
SOUTH CAROLINA	44	(80)	5	(11)	10	(23)	12	(27)	1	(2)	( )	( )	31	(77)	2	(4)	12	(27)
SOUTH DAKOTA	10	(77)	4	(40)	7	(70)	( )	( )	1	(10)	( )	( )	( )	( )	( )	( )	2	(20)
TENNESSEE	51	(72)	5	(10)	15	(29)	22	(43)	1	(2)	( )	( )	25	(49)	4	(8)	16	(31)
TEXAS	149	(72)	24	(16)	48	(32)	38	(25)	8	(5)	56	(38)	59	(40)	20	(13)	22	(15)
UTAH	16	(84)	9	(56)	4	(25)	( )	( )	3	(19)	2	(13)	1	(6)	5	(31)	( )	( )
VERMONT	12	(92)	3	(25)	6	(50)	( )	( )	3	(25)	( )	( )	( )	( )	1	(8)	( )	( )
VIRGINIA	53	(83)	13	(25)	15	(28)	13	(25)	2	(4)	( )	( )	21	(39)	4	(8)	11	(20)
WASHINGTON	49	(82)	8	(16)	12	(24)	3	(6)	5	(10)	2	(4)	4	(8)	11	(22)	12	(24)
WEST VIRGINIA	31	(74)	6	(19)	9	(29)	8	(26)	5	(16)	( )	( )	7	(22)	( )	( )	9	(29)
WISCONSIN	50	(76)	9	(18)	28	(56)	7	(14)	16	(32)	( )	( )	4	(8)	8	(16)	( )	( )
WYOMING	8	(50)	1	(13)	2	(25)	( )	( )	( )	( )	1	(13)	( )	( )	( )	( )	( )	( )

SOURCE: 1955 "Buyers' Guide to Station Programming," published by Sponsor Services Inc.

Local radio specialties: Chart above points up fact that specialized radio programming is closely related to geographic location, according to the interest, tastes of population. Only 8% of radio outlets in Florida make a featured specialty of farm programming,

for example, while 60% of stations in Iowa feature farm shows. Negro radio is strong in the deep South (often, more than 50% of stations will offer Negro shows) while it is a rarity in Rockies and upper Midwest. "Specialty stations" are defined in chart at left.

# Are you planning a media test for fall?

**B&M results show you can relate media to sales**

Advertisers considering media tests for fall will find the experiences of the Burnham & Morrill Co. of Portland, Me., valuable as an indication that clean-cut correlation of advertising and sales can be attained simply. B&M over the past several months has been testing television (as reported in issues of SPONSOR from 7 February through the present). It chose as its test market the Green Bay, Wis., region where it's sales had always been

minimal because the people of the area were not conditioned to its type of bean—the high-cost, oven-baked variety. And it has been able to see a significant sales rise clearly attributable to television in the 23 weeks of testing reported to SPONSOR thus far.

There's nothing to confuse the picture in the B&M test. It used no advertising in Green Bay last year. This year it turned to a \$12,500 26-week tv campaign. Meanwhile no other fac-

tor had changed in the market. Ergo it's television which has made sales jump.

In each issue of SPONSOR since 21 February a report has appeared on B&M sales compared with the same period last year without television. With some exceptions the pattern has been one of substantial increases for each period. In the period currently reported for example (see box at left). B&M sales for the second half of June this year were 2,710 dozen vs. 1,765 dozen last year.

These statistics do not tell the entire story, however. Last year B&M gave grocers a 50c per case promotion allowance during the latter half of June. And there's no allowance this year. It's apparent therefore that exceeding a previous sales level which had been swelled by a promotion allowance represents important progress. And moreover B&M sales for latter-June of 2,710 dozen were 1,000 dozen over the first half of the month, an unexpectedly big jump since 1,700 dozen had begun to look like a plateau point for the product.

The B&M test campaign is carried on WBAY-TV, Green Bay, and consists of six weekly announcements, mainly in afternoon and morning time. No merchandising or point-of-sale follow-through has been used.

Sales are reported to SPONSOR exclusively as soon as they are tabulated by B&M's broker in the territory, Otto L. Kuehn Co. of Milwaukee. The figures represent sales at the wholesale level in 12 communities in the area covered by the station. ★ ★ ★

For back copies of SPONSOR covering the entire test period, write to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y.

1955 SALES AFTER 23 WEEKS  
OF TV: **16,874**

1954 SALES FOR SAME PERIOD  
(NO TV): **8,800**



## B&M SALES SECOND HALF OF JUNE 1954 vs. 1955

Sales by dozens of B&M beans and brown bread at wholesale level†	18 oz.		27 oz.		brown bread	
	1954	1955	1954	1955	1954	1955
<b>AREA A (50-mile radius of Green Bay)</b>						
1. MANITOWOC, WIS.	0	0	25	75	0	0
2. OSHKOSH, WIS.	80	40	60	50	0	0
3. APPLETON, WIS.	80	190	75	100	0	100
4. GILLETT, WIS.	40	20	150	50	10	0
5. GREEN BAY, WIS.	280	550	485	260	0	170
6. MENOMINEE, MICH.	0	0	0	0	0	0
<b>TOTALS A</b>	<b>480</b>	<b>800</b>	<b>795</b>	<b>535</b>	<b>10</b>	<b>270</b>
<b>AREA B (50-100 mile radius of Green Bay)</b>						
7. FOND DU LAC, WIS.	50	50	0	10	0	0
8. STEVENS POINT, WIS.	70	60	90	0	0	0
9. WAUSAU, WIS.	100	0	30	0	0	0
10. NORWAY, MICH.	70	350	0	375	0	60
11. SHEBOYGAN, WIS.	20	80	10	60	0	20
12. WISCONSIN RAPIDS, WIS.	30	30	10	10	0	0
<b>TOTALS B</b>	<b>340</b>	<b>570</b>	<b>140</b>	<b>455</b>	<b>0</b>	<b>80</b>
<b>TOTALS A &amp; B</b>	<b>820</b>	<b>1,370</b>	<b>935</b>	<b>990</b>	<b>10</b>	<b>350</b>

**Grand total second half June 1954: 1,765 DOZEN CANS**

**Grand total second half June 1955: 2,710 DOZEN CANS**

†Television campaign began 24 January 1955

# TIMEBUYERS OF THE U.S.

*listed by cities, agencies and accounts*

During the past several years the number of men and women engaged in timebuying has vastly increased. At some ad agencies timebuying personnel has doubled and tripled overnight. Furthermore, timebuying personnel is known for frequent shifts from one account to another as well as frequent shifts to jobs outside the agency. The confusion in who handles what account, in who has moved, in who is new is one of the problems of a problem-beset industry. Some station representatives have worked hard to maintain thorough up-to-date lists of timebuyers. Recently one such list, prepared by John E. Pearson Co., was generously made available to SPONSOR'S readers. This list contains breakdowns of agency account supervisors and timebuyers by cities and accounts. We publish this JEPCO list in two parts. On the pages that follow are most New York listings. Next issue (25 July) remaining New York and other city listings will appear.

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

**NEW YORK**

**ANDERSON & CAIRNS**

488 Madison Ave. (22), MI 8-5800

Rootes Motors }  
Martinson's Coffee & Tea } **VIC SEYDEL**

**ATHERTON & CURRIER**

429 Lexington Ave. (17), LE 2-8795

Brylcreem }  
Cuticura Soap } **HUBERT SWEET**  
Scott's Emulsion }

**N. W. AYER & SON**

30 Rockefeller Pl. (20), CI 6-0200

**SUPERVISOR - CHARLES M. WILDS**

Electric Companies Adv. Pgm. }  
Atlantic Refining } **BILL CHANDLER**  
Ohio Oil }

R. C. Remedy }  
Johnson & Johnson } **MRS. ELAINE OGLE**

National Dairy Products }  
Insurance Co. of North America } **JEANNE NOLAN**  
Charles F. Hires }  
Yardley of London }

**SUPERVISOR - RICHARD HENBURY**

Hills Bros. Coffee }  
Plymouth Div. - Chrysler } **RICHARD HENBURY**  
United Air Lines }

Knouse Foods }  
Seahook Farms } **PAUL KIZENBERGER**  
Fasty Baking }  
Zippo Manufacturing }

Chrysler }  
Plymouth Co-op } **HELEN HARTWIG**

Bell Telephone }  
Illinois Bell } **MARGE FREEMAN**  
Michigan Bell }  
Reuben H. Donnelly }

**TED BATES & CO.**

630 Fifth Ave. (20), JT 6-0600

**SUPERVISOR - ED SMALL**

Colgate-Palmolive }  
(Dental Cream, Octagon Products, } **CHRIS LYNCH**  
Palmolive Soap, Palmolive Shave }  
Cream & Lotion) } **Paul Reardon\*  
Charlie Theiss\***

\*Assistant

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

Continental Baking } **WIN KIRCHERT**  
 } **Rob. Graff\***

**SUPERVISOR - NED MIDGLEY**

Brown & Williamson } **BILL KENNEDY**

(Kools) } **JOHN SINNOTT**

(Viceroy & Tube Rose Snuff) } **NORMAN CHESTER**

CBS Columbia, Inc. } **TOM THOMSON**  
(tv sets & receivers) } **Dan Monahan\***  
Standard Brands (Royal Desserts, }  
Blue Bonnet Margarine) }

**SUPERVISOR - MAC DUNBAR**

American Chicle Beeman's Pepsin, } **DON CHAPMAN**  
Chiclets, Roloids }

Analist (Analist, Mist-o-plus, } **CHET SLAYBAUGH**  
Super Analist) }

Carter Products (Carter's Pills, } **CAMERON HIGGINS**  
Nair, Arrid Spray Deodorant) }

Hawley & Hoops (M&M Candies) } **FRANK THOMPSON**

**SUPERVISOR - JOHN HAIGHT**

American Sugar Refining - Domino, }  
Franklin & Sunny Cane Sugars) } **BILL WARNER**  
Cantrell & Cochrane }  
Super Soft Drinks } **Jack Dougherty\***

Grocery Store Products - Cream of }  
Rice, Kitchen Bouquet }

Minute Maid - frozen fruit juices }  
Morton Packing - frozen meats & pies }

Dromedary - cake mixes }

**LYNN BAKER, INC.**

720 Fifth Ave. (19), JU 6-3900

Puss 'N Boots Cat Food } **MARY A. BURAK**

**BBDO**

383 Madison Ave. (17), EL 5-5800

**GROUP HEAD - ELENORE SCANLAN**

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

American Safety Razor }  
Bristol Myers - Ban } **ELENORE SCANLAN**  
Electrolux }  
General Electric Lamp Div }  
General Baking }

**GROUP HEAD - HOPE MARTINEZ**

American Tobacco } **CARRIE SENATORE**  
Nebi }  
Rexall Drug }

**GROUP HEAD - ART BERIA**

Bon Ami } **MISS JACKIE MOORE**  
Remington Arms } **ED FLERI**  
General Mills (Betty Crocker) }  
Lever Brothers - Surf, Breeze, Swan }  
Desoto } **MISS MICKEY McMICHAEL**  
Ethyl }  
Reader's Digest }

**GROUP HEAD - TROWBRIDGE ELLIMAN**

Armstrong Cork }  
DuPont - Cavalcade & General } **TROWBRIDGE ELLIMAN**  
U. S. Steel }  
Hampton Watch }  
I W A }

**GROUP HEAD - TED WALLOWER**

Campbell Soup }  
DuPont - Zetron Zerox } **MARY CONOVER**  
Goodrich Rubber }  
Ponck & L. I. }  
N. Y. State Dept. of Commer }

Rev } **MILDRED PADOVA**

**GROUP HEAD - FRED STOUTLAND**

Mane Sars - Ice Cream } **MILDRED PADOVA**  
United Fruit }  
U. S. G. }  
U. S. G. }

**GROUP HEAD - MILDRED BERNHARD**

Curtis Publishing - Saturday Evening } **MARCIA DOWD**  
Post, Ladies Home Journal, Holiday }

**GROUP HEAD - GERTRUDE SCANLAN**

Waldroot } **KAY BREWER**

**VICTOR A. BENNETT**  
511 Fifth Ave. (17), MU 7-2186

Longines-Wittnauer } **EDWARD KAHN**

**BENTON & BOWLES**  
444 Madison Ave. (22), MU 8-1100

General Foods

ASSOC. MEDIA DIRECTOR—M. DONOVAN  
ASST. MEDIA DIR. (cereals)—I. MAHON  
ASST. MEDIA DIR. (colffes)—B. BALDWIN

Diamond Crystal Salt } **TOM MAHON**  
Gaines Dog Food }

Post Toasties }  
Post Tens }

Raisin Bran }  
Sugar Crisp }

Bran Flakes } **BILL MURPHY**  
Corn Fetti }

Grape Nuts }  
Grape Nut Flakes }

Krinkles }  
Wheat Meal }

Instant Maxwell House Coffee } **GRACE PORTERFIELD**  
General Foods-Inst. & Misc. }

Whirl } **BEN DAVIS**

Diversified Products (1)

ASSOC. MEDIA DIR. — M. KIEBLER  
ASST. MEDIA DIR. — S. HAVEN

Benson & Hedges } **FRANK CARVELL**  
Florida Citrus }  
Johnson & Co. }

Norwich Pharmacal (Pepto-Bismol) } **HELEN KOWALSKY**  
Buckeye Cellulose }  
Grove Labs }  
Mutual of N.Y. }  
Pream }

Pepperell Mfg. }  
Carling Brewing } **DICK TREA**  
Diamond Match }  
Gen. Electric }

Continental Oil } **FRANK LIONETTE**

Diversified Products (2)

ASSOC. MEDIA DIR. — E. BOWMAN  
ASST. MEDIA DIR. — D. HARRIS

Benrus Watch } **LEN TARCHIER**

SUPERVISOR — ETHEL WIEDER

Procter & Gamble (Fluffo, } **KENNETH KEARNS**  
Spic & Span, Shasta) } **Dorothy Houghy\***

STATION RELATIONS MGR. — DON SEVERN

**CAYTON**  
9 East 40th St. (16), LE 2-1711

Chesebrough Mfg. Co. } **IIV CRANDALL**  
DONNA QUIGLEY

**CHRISTOPHER, ALLEN CO.**  
30 East 60th St. (22), MU 8-9445

Various Mail Order Accounts } **LOUIS FIGENWALD**  
LUCILLE DREHER

**CARL S. BROWN CO.**  
630 Fifth Ave (20), PL 7-4610

MEDIA DIRECTOR — HERB STOTT

Sterling Drug (Dr. Caldwell, Fletcher's } **ROSE MARIE VITANZA**  
Castoria, Z B I Baby Powder) }  
Colonial Sugar }  
Hal O }

THESE ARE  
AMONG PEARSON  
MEN WHO GATHERED  
TIMEBUYERS LIST



**JOHN E. PEARSON**  
President



**RUSS WALKER**  
Vice President, N.Y.



**BILL WILSON**  
Vice President, N.Y.

Bliss Coffee } **BREN BALDWIN**  
Regular Maxwell House Coffee }  
Yuban Coffee }

Procter & Gamble

ASSOC. MEDIA DIR. — LEE RICH  
ASST. MEDIA DIR. (case goods)—RAYMOND HEALY  
ASST. MEDIA DIR. (drug brands)—LEE CURRLIN

Tide } **BERN KANNER**  
Grant Jacks\* }  
Joe Fannelli\* }

Ivory Snow } **TONY LEE**

Crest } **DON FOOTE**

Zest } **JOE FANELI**

Secret } **JAY WASSERMAN**  
Canada (All Products) }

Prell & Pin-It } **TOM CARSON**

American Express } **BOWMAN & HARRIS**  
Assn. of American Railroads } (temporarily)  
Cigar Inst. of America }  
French Govt. Tourist Office }  
Railway Express }  
Studebaker }  
IBM }

**BERMINGHAM, CASTLEMAN & PIERCE**  
136 East 38th St. (16), LE 2-7550

Griffin Polishes } **BOB ROWELL**

**BIOW-BEIRN-TOIGO**  
640 Fifth Ave. (19), PL 9-1717

V.P. & DIRECTOR RADIO/TV — JOHN KUCERA

Philip Morris Tobacco Co. Ltd. } **ISABELLE ZIEGLER**  
Armstrong Rubber } **GERARD VAN HORSON**  
Sol Israel\* }

American Home Products } **AL SESSIONS**  
Bond Clothing Co. }  
Knickerbocker Beer }  
Nat'l Shawmut Bank }

Pepsi-Cola } **SAM VITT**  
Hudson Pulp & Paper }

**BUCHANAN & CO.**  
1501 Broadway (36), BR 9-7900

Eskimo Pies } **MILDRED INGVALL**  
Paramount Pictures }

**CALKINS & HOLDEN**  
247 Park Ave. (17), PL 5-6900

MEDIA DIRECTOR — THOMAS YOUNG

Oakite } **TIMOTHY O'LEARY**  
Stokely-Van Camp Food }  
Preen }  
Prudential }

**HARRY B. COHEN ADVERTISING CO.**  
41 East 42nd St., OX 7-0660

HEAD TIMEBUYER—BETH BLACK

Block Drug (Amm-i-dent, Green Mint, } **BOB KELLY**  
Py-co-pay, Nytol) }  
Groves Labs (Four Way Cold Tablets, }  
Fitch Shampoo, Fitch Ideal Hair Tonic) }

Glim } **ARTHUR HARRISON**  
Black Draught } **IRA CONSIER**  
Utica Club Beer }  
Lydia Pinkham }

\*Assistant

**COMPTON ADVERTISING INC.**

261 Madison Ave., NY 7-2100

HEAD OF DEPT HENRY CLOCHESSY

P&G COORDINATOR REUEL JONES

Procter & Gamble

Crisco }  
Ivory Flakes } GRAHAM HAY

Dash } ROBERT  
Diene } LIDDEL

Dur } ROBERT  
Green } MULLIGAN

Ivory Soap } THELMA  
Sterling Drug (Firin) } CORDANI

Standard Brands } GENEVIEVE  
Personal Products (Yes Tissues) } SCHUBERT

Chase & Sanborn Coffee }  
Instant Chase & Sanborn Coffee } ED SEMEL  
Tenderleaf Tea } AL RITTER  
Instant Tenderleaf Tea }

M. K. Goetz Brewing } MARTIN  
HANSEN

GROUP MEDIA HEAD JOHN TUCINAVILLE

Super Cola } JERRY  
SPRAGUE

GROUP MEDIA HEAD EDWARD BACZAWSKI

Sunshine Biscuit } JOE GAVIN

**DANCER-FITZGERALD-SAMPLE**

347 Madison Ave. (17), OR 9-0600

ASSOC MEDIA DIRECTOR KEN TORGERSON

American Chicle } FRANK  
Nestle's } HOWEIT  
GEORGE  
DINEEN

General Mills } BOB  
Guild Wine } WELFHORST  
LIONEL  
FIRST

ASSOC. MEDIA DIRECTOR IRVING MOAN

Procter & Gamble (Oxvold) } MISS PAT  
HAWLEY

**D'ARCY ADVERTISING CO.**

400 Park Ave. (22), PL 8-2600

C. C. }  
B. & C. } HENRY MARSH  
C. & P. }

Gen. Inc. } JIM MAISONO

**HERSCHEL Z. DEUTSCH & CO.**

575 Madison Ave. (22), PL 3-1700

F. T. Brown Co. }  
Palmer's Skin Success } MADEIRA  
Palmer's Soap } ALLESTON  
Palmer's Ointment } DOROTHY  
Household Products - Soften } GLASSER  
Lander Co. Dixie Peach }

**DOHERTY, CLIFFORD, STEERS & SHENFIELD**

350 Fifth Ave. (1), BR 9-0115

MEDIA DIRECTOR DON QUINN  
Ammen's Powder }  
Bristol Myers - Ipana, Ment Rub. }  
Vitalis, Mum } JERRY  
Dull Baking Mix } GIBSON  
Pharmaco, Inc. - Feen a mint }  
Chooz, Med gum }



RAY HENZE  
Account Executive, N.Y.



FRANK REED  
Vice President, Chicago



JIM BOWDEN  
Vice President, Minneapolis



BOB BAIRD  
Vice President, Atlanta

**ROBERT CONAHAY & ASSOCIATES**

270 Park Ave., EL 5-6017

Chesapeake & Ohio } DOROTHY E.  
DELBASCO

**CUNNINGHAM & WALSH**

260 Madison Ave. (16), MI 3-1900

V.P. & MEDIA DIRECTOR - NEWMAN F. McFVOY

GROUP MEDIA HEAD - WILLIAM WHITE

Colgate-Palmolive } CHARLES  
Eversharp } HIEFRICH

J. A. Folger } JIM DUCEY

E. R. Squibb } WILLIAM  
Universal Pictures } WHITE

Northwest Airlines } JACK GIEBEL

GROUP MEDIA HEAD - JEROME FENIGER

Liggett & Myers } HOWARD  
SPOKES  
JOHN  
MORENA

Procter & Gamble (Dreft) } PETE SAMAN

Best Foods (Nucoa) } CLIFF  
BOTWAY

Hellman's Mayonnaise } GENE  
ALSWICK

Lewis-Howe Tams } JACK STACK  
B. L. Babbitt } CAL RITTER  
Peter Paul }

ASSOC. MEDIA DIRECTOR - ED SCHERICK

Falstaff Brewing } JIM NEVILLE

ASSOC. MEDIA DIRECTOR - LOUIS FISCHER

Sterling Drug - Bayer Aspirin } FRANK  
MORIARTY  
LOUIS  
DORKIN

Centaur Caldwell D. } STANLEY  
HAMER

Borden's Instant Coffee } LEE LAYNOR

**DONAHUE & COE**

1270 Sixth Ave. (20), (1) 5-2772

Burlington Mills } CAROLYN  
Cameo H & Cery } DIEHM  
Dr. Scholl's } BARBARA  
JONES  
Loew's M. G. M. } EVELYN  
JONES  
Wash 'n Dry } FRED Mc-  
LAFFERTY

**DOWD, REDFIELD & JOHNSTONE**

501 Madison Ave. (22), MI 8-1275

Block Drug - Omega Oil } JEAN GIBSON

Bristol Myers - Mum Mat } SANDY LYNN  
Century Brewing - Champale }

**DOYLE, KITCHEN & McCORMICK**

501 Fifth Ave. (17), MI 7-2090

Matheson Chemical } WARREN  
ROBAT

\*Assistant

**ROY S. DURSTINE**

655 Madison Ave. (21), TE 8-1600

Strong Heart Dog Food } D. ANNE  
Flako } MacMANUS

**ELLINGTON & CO.**

535 Fifth Ave. (17), MU 7-4300

DIR. RADIO/TV TIMEBUYING DAN KANE

Celanese }  
Cities Service } JAYNE  
McKesson & Robbins } SMATHIERS  
Red Star Brand Yeast }

**WILLIAM ESTY CO.**

100 East 12nd St. (17), OX 7-1600

HEAD TIMEBUYER - RICHARD GRAHL

Ballantine Beer } JACK HOUSE  
Colgate-Palmolive (Fab, Vel, } LYNN WILSON  
Rapid Shave) } FRANK  
General Mills (Sugar Jets, } MAHON  
Soft-a-Silk) } TOM CLINTON  
National Carbon (Eveready } GENE  
Batteries, Prestone Anti-Freeze) } MALONE  
Pacquins Hand Cream } TOM PINS  
R. J. Reynolds } TOM HOL-  
SIMPSON } LINGSHEAD  
HAL

**ERWIN, WASEY & CO.**

120 Lexington Ave. (17), LE 2-8700

MEDIA DIRECTOR - KEITH SHAFFER

Admiral }  
Barbasol }  
Du'aucy Frozen Foods } HAL DAVIS  
Musterole }

**FOOTE, CONE & BELDING**

247 Park Ave. (17), MU 8-5000

DIRECTOR OF MEDIA - ARTHUR PARDOLL

B.O.A.C. }  
Lever Bros. (Spry, Shield) } BETTE  
Rheingold Beer } BARDACH  
  
Paper-Mate Pen } PENNY  
SIMMONS }

**ALBERT FRANK-GUENTHER LAW**

131 Cedar St., CO 7-5060

Kiplinger's Changing Times } BETTY  
NELSON }

**FULLER & SMITH & ROSS**

230 Park Ave. (17), MU 6-5600

Aluminum Corp. of America }  
Commercial Solvents Corp. }  
Hercules Powder Co. } BERNIE  
Sherwin-Williams Paint Co. } RASMUSSEN  
Westinghouse }

**GEYER ADVERTISING**

711 Fifth Ave. (22), PL 1-3300

American Home Products } BETTY  
American Motor } POWELL  
  
Kelvinator }  
Kiwi Polish } CAROL  
Tetley Tea } SLEEPER

**GREY ADVERTISING AGENCY**

430 Park Ave. (22), PL 1-3500

SUPERVISOR - HELEN WILBUR

\*Assistant

Block Drug (Polident, Sentrol) } PHIL  
BRANCH }

Chock Full 'O Nuts } MARION  
5-Day Deodorant Pads } JONES

Necchi Sewing Machines } JOAN  
RITMAN }

**M. H. HACKETT CO.**

9 Rockefeller Pl. (20), CI 6-1970

American Tobacco }  
Herbert Farcytons } AIDA  
Hershey Chocolate Co. } STEARNS

**HICKS & GREIST**

120 Lexington Ave., MU 6-6800

Glamorene Rug Cleaner } EILEEN  
Dixie Cup } CUMMINGS

Lewyt Vacuum Cleaners }  
Broil-Quick Rotisseries } VINCENT  
Serval Refrigerators } DARAIO  
Serval Air Conditioners }

**BRYAN HOUSTON**

10 Rockefeller Pl. (20), PL 7-6190

MEDIA DIRECTOR - HAROLD DOBBERTEN  
SUPERVISOR ON NESTLE PROD. - JOHN ENNIS

Colgate-Palmolive (Halo, }  
Chlorophyll Toothpaste, Ajax Cleaners, }  
Cashmere Bouquet Cosmetic Line, } JOHN  
Cashmere Bouquet Soap, Cashmere } COLLINS  
Bouquet Beauty Bar, Toothpowders-  
Regular, Ammoniated, Chlorophyll) }

Nescafe } FRANCES  
Nestle's Instant Coffee } JOHN

Shave Creams }  
Veto } BOB LILIEN  
J. P. Stevens }  
Gunther Beer }

**CHARLES W. HOYT CO.**

380 Madison Ave. (17), MU 2-2000

American Home Products }  
(G. Washington Coffee) }  
Colgate-Palmolive (Kirkman Soaps) } DOUG HUMM  
Mail Pouch Tobacco }  
Merck }  
Monticello Drug (666 Products) }

**LAWRENCE KANE**

171 Madison Ave., MU 5-7216

Waverly Fabrics } TOM NEEFUS

**KASTOR, FARRELL, CHESLEY & CLIFFORD**

400 Madison Ave. (16), PL 1-1400

Dr. Pierce's Proprietarys }  
Jeris Hair Tonic } JACK PETERS  
Lite-Diet Bread }

**KENYON & ECKHARDT**

247 Park Ave. (17), MU 8-5700

MEDIA DIRECTOR - JOSEPH P. BRAUN  
ASSI. MEDIA DIRECTOR - PHILIP KENNEY

American Maize (AMAZO) } MARY DWYER

Ford Motor } TOM  
Lincoln-Mercury (Network Spot) } VISCARDI  
Hudnut Cosmetics } MARY DWYER

Mennen (Men's Line) } LOU  
KENNEDY

National Biscuit } LARRY  
DONINO }

RCA } LUCY  
Schick } KERWIN

**KELLY, NASON**

247 Park Ave. (17), MU 8-3300

American Express }  
Henry Heide } ARTHUR  
Rumford Co. } DERMODY

**EDWARD KLETTER ASSOCIATES**

515 Madison Ave. (22), PL 1-1990

RADIO/TV BUS. MGR. - HERBERT GRUBER

Pharmaceuticals, Inc. }  
Serutan } RUTH BAYER  
Journal of Living }

**KUDNER AGENCY**

575 Madison Ave. (22), MU 8-6700

General Motors (Buick) } JOHN  
MARSICH }

Texaco Products } Ann  
Gardiner\*

Collier's } JOHN  
MURPHY }

**LAMBERT & FEASLEY**

430 Park Ave. (22), MU 8-6461

MEDIA DIRECTOR - JOE BURLAND

Lambert Pharmacal Co. }  
Philgas } WILLIAM  
Phillips "66" Gas and Oil } HINMAN

**C. J. LaROCHE AND CO.**

247 Park Ave. (17), PL 5-7711

RADIO & TV MGR. - STUART D. LUDLUM

U.S. Tobacco } BOBBI BERGH

**LENNEN & NEWELL**

380 Madison Ave. (17), MU 2-5100

MEDIA SUPERVISOR - GEORGE KERN

Colgate-Palmolive (Lustre-Creme, }  
Pruf) } JEAN JAFFEE  
Dorothy Gray Ltd. }  
Lehn & Fink Products (Lysol) }

MEDIA SUPERVISOR - C. A. BROCKER

Emerson Drug (Bromo-Seltzer) } RICHARD H.  
Schlitz Brewing } EYMAN

MEDIA SUPERVISOR - WILLIAM D. SMITH

P. Lorillard Co. Inc. } J. ROBERT  
WIDHOLM }

**DAVID J. MAHONEY**

261 Madison Ave. (16), OX 7-0480

Garrett & Co. (Virginia Dare Wines, }  
Garrett Wines) } ROGER  
Sparks-Withington (Spartan } BUMSTEAD  
radio & tv sets) }

**CONKLIN MANN & SON**

312 Madison Ave. (17), PA 6-5577

American Cyanamid- }  
Fine Chemicals Div. } DICK MANN  
Elderle Laboratories Div. }

George W. Helm Co. (Viking Snuff) } BOB PALMER

**MARSCHALK & PRATT CO.**

A Div. of McCann-Erickson  
535 5th Ave. (17), PL 6-2022

MEDIA DIRECTOR EUGENE J. COGAN

Esso } DON  
LEONARD  
HENRY  
CLIFFE

**J. M. MATHES**

260 Madison Ave. (16), LE 2-7450

Canada Dry }  
Euden's }  
Carbola Chemical } MRS. EDNA S  
Northam Warten } CATHEART  
Pure Food }  
Wagner Baking }

**MAXON**

12 East 53rd St. (22), PL 9-7676

DIRECTOR OF RADIO & TV ED WILHELM

Clinton Foods }  
General Electric (tv receivers }  
& replacement tubes) } GEORGE  
HUFELSER

Gillette } RAY STONE

H. J. Heinz } TOM  
Hot Point } MAGUIRE

**McCANN-ERICKSON**

50 Rockefeller Pl. (20), JU 6-3100

RADIO/TV SUPERVISOR - AL PETCAVAGE

Crowell Collier }  
Holmes & Edwards Silver Co. }  
Lehn & Fink } FRANCES  
Norwegian Cannery Assn. } VELTRYS  
Seeck & Kade (Pertussin) }

RADIO TV SUPERVISOR - TED KELLY

Barrett Division (Allied Chemical) }  
Congoletum-Nairn } JANE  
Esso } PODESTER  
Standard Oil of N. E. } PAUL CLARK  
National Biscuit }

RADIO TV SUPERVISOR WILLIAM PELLENZ

Chesebrough } ROBERT  
Owens-Corning } ANDERSON

Mennen } CHARLES  
Pacific Coast Borax } WILLARD  
Nestle's }

RADIO TV SUPERVISOR - MURRAY ROFFIS

American Safety Razor }  
B. F. Goodrich } MURRAY  
Hood Rubber } ROFFIS  
Junker Brand Foods }  
Westinghouse }  
Columbia Records }

**C. L. MILLER CO.**

521 Fifth Ave. (17), MU 2-1010

Corn Products (Karo Syrup, Linit ) MRS. RITA  
Starch, Mazola, Niagara Starch) DRISCOLL

**EMIL MOGUL CO.**

250 West 57th St. (19), JU 2-5200

BUS. MGR. RADIO & TV - LESLIE DUNIER

Ravco Seat Covers }  
Block Drug (Alkalid, Minnipoo } LYNN  
Shampoo, Poslam) } DIAMOND  
Esquire Boot Polish } ELAINE  
Manischewitz Wine } SCHACHNE

**MOREY HUMM & JOHNSTON**

350 Fifth Ave. (1), LO 4-2210

Standard Refining } KATHRYN  
SHANAHAN

**MORSE INTERNATIONAL**

122 East 42nd St. (17), ON 7-2100

MEDIA MANAGER ORRIN CHRISTY

Ark Chemical (Aparoth, V. A. tra nol, } RAY  
Cough Drops, Cough Syrup, } McARDLE  
Sol K n, Scaforth }

**JOHN F. MURRAY ADV. AGENCY**

22 East 40th St. (17), LE 2-8000

Whitehall Pharmaceutical } ALICE CARL

**NOBLE, ALBERT, SIDNEY ADVERTISING**

52 Vanderbilt Ave. (17), MU 6-8700

Allied Chemical & Dye } TROY  
Nitrogen Division } BERGSON

**OGILVY, BENSON & MATHER, INC.**

509 Fifth Ave. (17), MU 8-6100

MANAGER MARTIN KANE

Helena Rubenstein } FRANK GIA-  
Lever Brothers } NATTASIO  
(Rinso) }

Lever Brothers (Good Luck) } ANN  
Pepsi Cola (Schweppes) } JANDWICZ

Melville Shoe Corp. (Thom Mc An) } MARTIN  
KANE

Philip Morris Co. Ltd. (Dunhills) } RITA  
BERSEILING

**PARIS & PEART**

370 Lexington Ave. (17), MU 9-2123

MEDIA MANAGER WYEMOUTH SIMMS

Great A & P Tea }  
Joe Lowe Corp. (Popsicle, Fudgicle) }  
Rockwood & Company (chocolate) }  
Spratt's (dog food) }

**PARKER ADVERTISING**

11 West 42nd St. (36), ON 5-3565

Better Living } DAVE RATKE

White House Co. (18 top hits) } CHARLENE  
HIRST

SCHEIDELER } BOB DONT

**PRODUCT SERVICES GROUP**

17 East 45th St. (17), MU 7-8001

B... } MARTHA  
... } ROSE

**REAGH, BATES & MATTOON**

720 Fifth Ave. PL 7-7676

MEDIA DIRECTOR RICHARD CO... }  
... }  
... } ROSE HEALEY

**FLETCHER D. RICHARDS**

10 Rockefeller Pl. (20), JU 6-5100

... }  
... } JIM KELLY  
... }

**RUTHRAUFF & RYAN**

405 Lexington Ave. (17), MU 6-6100

... } ED LONIE  
... }

... } VINCE  
... } DELUCA

Bosco } CHARLOTTE  
CORRELL

**BEN SACKHEIM AGENCY**

2 West 57th St. (19), PL 1-2200

... } RITA  
... } O'SULLIVAN

**SCHEIDELER, BECK & WERNER**

187 Park Ave., MU 8-8866

SUPERVISOR AERA BRENNEN

Hubb... } ANNE  
Mailman Soap, Sweetheart, Protex } SMALL  
McIlbenny Co. (Tobasco Sauce) }

International Salt } SALLY  
Macclus Maroon } REYNOLDS

**REGGIE SCHUEBEL, INC.**

7 East 17th St., PL 5-5785

PRESIDENT REGGIE SCHUEBEL

... } JEAN  
United Automobile } SULLIVAN

**To be continued next issue (25 July). Listing will**

**include ► Remainder of New York agencies. ► Boston**

**► Philadelphia ► Baltimore ► Washington, D. C. ► Richmond**

**► Chicago ► Cincinnati ► Cleveland ► Detroit**

**► Milwaukee ► St. Louis ► Minneapolis ► Atlanta**

**► Dallas ► Los Angeles ► San Francisco**

*each  
one  
is  
different*



Fingerprints are different for no apparent reason — but the finest TV stations acquire *their* personalities from the needs and interests of the areas they serve.

It stands to reason that quality TV stations want individualized representation. For them, the unique facilities of Harrington, Righter and Parsons have meant *quality* representation. If their league is yours too, then you'll want to find out what quality representation really offers.

## Harrington, Righter and Parsons, Inc.

*New York  
Chicago  
San Francisco*

television—the *only* medium we serve

<i>WAAM</i>	<i>Baltimore</i>
<i>WBEN-TV</i>	<i>Buffalo</i>
<i>WFMY-TV</i>	<i>Greensboro</i>
<i>WTPA</i>	<i>Harrisburg</i>
<i>WDAF-TV</i>	<i>Kansas City</i>
<i>WHAS-TV</i>	<i>Louisville</i>
<i>WTMJ-TV</i>	<i>Milwaukee</i>
<i>WMTW</i>	<i>Mt. Washington</i>
<i>WSYR-TV</i>	<i>Syracuse</i>





# TELEVISION

## SPOT

Rivalry for choice nighttime availabilities is at all-time high in fall buying. Film commercial business booms in multi millions; spot film programs, features may top \$60 million. Due this fall: more "film networks" in spot field. Spot coverage starts page 64

## NETWORK

Clearances are improving as more stations go into major markets. Network costs are still soaring merrily upward; this fall's "super spectaculars" will break all money records. There are more alternate week shows than ever. Network coverage starts page 86

## SPOT TV

- Spot television will get the research tools it needs to build solidly as a major medium within one year. NARTB will push its television set count and circulation study, filling tv's greatest research gap. And publication of dollar spending by spot advertisers is in offing. (For first list of spot spending by major clients as compiled by SPONSOR see page 49)
- Watch early evening. The 5:00 to 7:00 p.m. period will be eagerly sought after this fall, probably second only to nighttime Class "A" block
- Spot tv campaigns will last longer. Clients will strive for greater continuity, compensating for costs by sharing spot-placed show sponsorships and by buying announcements in more available and less expensive periods
- You can't assume for foreseeable future that nighttime will become easy to clear. But major clients with plans for extended campaigns will find it possible to clear time they want even where smaller clients fail

### Availabilities

**Q. Is spot tv time still tight at night?**

**A.** Tighter than ever, is the conclusion from a group of over 70 time-buyers and representatives surveyed.

Reasons:

(1) Addition of new stations hasn't progressed on a large enough scale in the major markets to mean much. And (2) meanwhile the rush of new clients into spot tv has accelerated. One factor in keeping demand for nighttime spot at fever pitch is network programing competition. The better the shows, the greater the demand for adjacencies.

As things stand now, best bets are I.D.'s during prime evening time, although they too are becoming increasingly hard to get. Also, it is somewhat easier to place 20-second announcements and I.D.'s in fringe evening time, an hour before and after network programing. During those periods, timebuyers can get minutes in most markets.

There has been a trend toward heavier late night buying around such net-

work programing as NBC TV's *Tonight*, and within late movies. Time within those periods is still obtainable, however, in most markets.

The radio-tv business manager of one of the top five agencies comments that the toughest job in tv today is the problem of clearing a good evening half hour for syndicated films. "We still recommend half-hour film programs to be placed market by market on a spot basis, but with the understanding that there may be a long wait (from 13 to 26 weeks) to get the time."

Generally, timebuyers feel that nighttime tv is easier to buy into for the heavy-spending 52-weeks-a-year advertiser, than for the seasonal or small-budget client. Says the head buyer of one of the top three radio-tv agencies: "Nighttime tv tends to be SRO for the small advertiser particularly. The big ones with enough money to buy for year-round, can eventually get in."

**Q. What's the daytime picture?**

**A.** Timebuyers can virtually write their own ticket.

This is the consensus among buyers surveyed: (1) Morning and afternoon is wide open. (2) Early evening is becoming more popular, though there's still the rush into prime nighttime. The 5-7:00 p.m. period may be considered the big bargain of fall 1955, and may tighten up considerably by September. (3) There's considerable interest in Saturday afternoon football and special sporting events by advertisers with male-appeal products, and orders are being placed early. (4) Cereal, soft drink and candy advertisers have a stronghold on the kid programing blocks, late weekday afternoons and Saturday mornings. Since these times are becoming increasingly popular, they're also tighter than last year. (5) There's little rush to buy Sundays. (6) The ABC affiliates are emerging as real contenders in the daytime picture because of the late-afternoon Disney Mickey Mouse show.

Daytime tv is still a different medium from nighttime tv. For one thing, there's a far greater turnover of advertisers. Some clients go into the fringe times in the hope of moving into nighttime eventually. Other advertisers go

## HOW BUYERS VIEW SPOT TV FOR FALL

into daytime in order to tell a complete copy story and get the benefit of full minute demonstrations, which are out of the question during Class "A" time.

There are certain buys during weekdays that are snapped up first. For example: daytime minutes next to high-rated afternoon films. Audience studies have shown that many women tend to regulate their housework in such a way as to free a couple of hours of the afternoon for tv viewing (particularly 2-4:00 p.m. before the kids come home and it's time to start cooking).

A "family-viewing" period that is being encouraged by network programming, but which is still building slowly where advertiser demand is concerned is the 7-9:00 a.m. time slot. NBC TV's *Today* show and the currently revamped CBS TV *Morning Show* have managed to raise this period out of oblivion. Advertiser response to it is still slow, but demand for minutes and 20's during early morning is certainly up over last fall. Availabilities, however, are varied and good.

Buyers are keeping an eye on fall daytime plans, particularly at NBC where soap opera is being deemphasized in favor of participation shows. (For a chart of the fall television lineup, day and night, see pages 90-95.)

**Q. Is there any significant change in the unit of time that advertisers are seeking for their fall tv campaigns?**

**A.** Several trends are beginning to emerge.

1. I.D.'s, although considered a challenging form of commercial to do right by many agency copy departments, continue to increase in popularity, particularly for established products and as reminder copy: this is a reflection of the tight nighttime situation. And more agencies are learning to pack a lot of sell into those few seconds, as in the case of notable I.D. campaigns like Maxwell House, Kools, Schaefer Beer and Bulova. (A proposal for an I.D. campaign was an important factor in winning an account for an agency recently. Benton & Bowles suggested Florida Citrus Commission spend about \$2 million for I.D.'s in a presentation in competition



**BILL KENNEDY**

*Fed Bates, New York*

"Despite new stations, nighttime tv is still tough to clear, because new stations have gone on in one- and two-station markets mainly. But clients, foods especially, buy more daytime."

**JEREMY D. SPRAGUE**  
*Cunningham & Walsh, New York*

"If you've been noticing the big trend toward I.D.'s, don't think of it in terms of availabilities only. I.D.'s are far cheaper, about 60% of 20's, besides being more available."



**JOAN RUTMAN**

*Grey Advertising, New York*

"Clients and agencies have found that junior is far more brand-conscious than adults. Therefore, late-afternoon tv programming, e.g. Mickey Mouse, Roy Rogers adjacencies are among daytime tv's best buys."

**ORRIN CHRISTY**

*Moise International, New York*

"Currently clients are reevaluating the lower-rated, lower-priced Class "B" adjacencies because they're finding ratings need not mean sales effectiveness. The big trend is to daytime."



with five other agencies—and got the business.)

Up to a year ago the advertiser who used I.D.'s had to imprint the station's call letters on his film commercial. As more tv stations went on the air, the expense became considerable. Advertisers complained about this added expense to the 4A's, and then in June 1954 Station Representatives Association stepped into the breach with a new proposal: the full-screen I.D. This allowed advertisers the full screen without station call letters for eight seconds, followed by two seconds of video for the station's identification. Since the end of June 1954, acceptance of the SRA standard I.D. has reached virtually 100% among tv stations.

2. As local daytime programing has improved, timebuyers have become more interested in women's participation shows, local sporting events, local quiz and tips programs. There's still a lot of skepticism to be overcome, because few local tv personalities have been on the air long enough to make as much of a name for themselves with the agency men as the more established radio personalities. However, daytime minutes within participation shows are in greater demand certainly this season than last.

## Buying tips

**Q. When's the right time to start shopping for a fall spot tv campaign?**

**A.** Right now, if not sooner. In radio, traditionally the heaviest buying month was August. In tv, buying started later because the fall campaigns generally went on the air later. But the trend has been to earlier and earlier placing of orders. Now fall tv buying is in full swing during July; availabilities are looked over as early as June.

This trend toward requesting availabilities earlier is found at large agencies and small. It seems to be the result of two self-contradictory conditions: (1) the continued scarcity of Class "A" nighttime availabilities; (2) the fact that many new stations are eager for sales to amortize the expenditure of building the station and therefore have extended the customary 30-day period during which avails are held to 60 and even 90 days in some instances. This means that a timebuyer

can place an order in June on some stations to go on the air during September.

BBDO's Gertrude Scanlan, who buys for Wildroot, buys evening tv only. Says she, "I try to place orders as early as possible in July to go on the air in the fall. That's one way of getting good schedules."

Kenyon & Eckhardt timebuyer Tom Viscardi says that availabilities for fall were being requested early in June at K&E: "It's been done a little earlier each year. Today a buyer really has to get on line a couple of months ahead at least, if he's trying to get a new account into nighttime."

Walter Bowe, SSCB timebuyer, believes a nighttime tv advertiser today has to buy on a 52-week basis: "If he relinquishes a nighttime franchise, there'll be five advertisers behind him waiting to get on the air, and willing to buy longer schedules."

**Q. What are buyers doing in order to get good nighttime tv slots?**

**A.** There's no one answer, but a good relationship with reps and station men is always important. Says D-F-S' Cliff Botway: "It's a question of negotiating with reps and knowing station managers."

"If you decide to build to a certain quota of frequency as times open up over the space of several months, you can generally work up to the desired schedule," says Ogilvy, Benson & Mather buyer Ann Janowicz. "Late fall, the peak season, is the toughest to buy. It's best to start in July or August to build a nighttime schedule. But for advertisers with short-term aims, this is an expensive investment."

Cunningham & Walsh buyer Jerry Sprague says that, though stations generally seem to favor large clients with prime nighttime avails, they do like to get in new accounts. Adds he: "Priority lists are important in getting into nighttime tv. Generally, one has to take what one can get and then wait to improve one's schedule as time goes on. Of course, while you're waiting, you're frequently in touch with the rep and station."

Opinion differs about the priority lists. Some buyers feel that buying Class "B" in the hope of getting Class "A" is the soundest way of building franchises. Others maintain that once an account's on the station, the rep has little reason to improve their schedule

and is more likely to sell the good times to new clients.

## Rates

**Q. How much of a rate increase can advertisers anticipate for fall?**

**A.** Among 157 stations responding to a SPONSOR survey of the 420-plus U.S. tv stations, 80 stations plan to maintain their rates at the present level. The 44 stations that are putting through rate increases for fall, plan to raise rates by an average 20%. One station anticipates an increase of 50%, six are planning increases of 25%. Only two stations mentioned that they were planning to lower their rates (daytime). Both of these stations are in former one-station markets.

Reps state that generally, tv rates will be "a little higher" this fall. They feel the increases will be spread equally over morning, afternoon and evening, a survey indicated. The increases will occur mainly in markets where number of tv homes is growing and for stations which are increasing their power.

**Q. Are there any volume-purchase plans in spot tv?**

**A.** There's a substantial increase in the number of "plans," which offer discounts to clients for buying a certain minimum frequency quota per week. These station "12 Plans" and "5 Plans" and other forms of incentives are designed mainly to encourage advertisers to go into daytime tv. Discount offers range up to 45% off the one-time rate.

## Business outlook

**Q. What is the business outlook for tv stations in fall 1955?**

**A.** There was a 30% increase in 1954 spot tv billings (\$189 million) over 1953 (145.4 million). All but three of the 157 respondents to SPONSOR's station survey expected to see substantial increases in local, national spot and network business. Ninety-five stations are expecting a 10-25% increase in national spot business on the basis of orders placed so far for fall and apparent trends. Eighty-four

# WORKING PARTNERS



Orders are "sweet music" to radio and TV station owners and they rightly expect their representatives to produce them. But to do this takes skill and the selling "know-how" that comes only with long experience. We feel that H-R is unusual in this respect because this organization was founded by a group of working partners all with long and successful backgrounds in this field. And—as we have grown—only those with similar backgrounds and ability have been added to our staff. Thus today, as when we started, "We Always Send a Man to Do a Man's Job."

RADIO

**HR**

TELEVISION, INC.



TELEVISION

REPRESENTATIVES, INC.

FRANK HEADLEY, President  
 DWIGHT REED, Vice President  
 FRANK PELLEGRIN, Vice President  
 CARLIN FRENCH, Vice President  
 PAUL WEEKS, Vice President

380 Madison Ave.  
 New York 17, N. Y.  
 OXford 7-3120

35 E. Wacker Drive  
 Chicago 1, Illinois  
 RAndolph 6-6431

Harold Lindley, Vice Pres.  
 6253 Hollywood Boulevard  
 Hollywood 28, Calif.  
 HOLlywood 7-1480

James Alspaugh, Mgr.  
 155 Montgomery Street  
 San Francisco, Calif.  
 YUkon 2-5701

Clarke R. Brown, Mgr.  
 452 Rio Grande National Bldg.  
 Dallas, Texas  
 RAndolph 5149

Bill McRae, Mgr.  
 101 Marietta Street Building  
 Atlanta, Georgia  
 Cypruss 7797

Jack Lee, Mgr.  
 520 Lavett Boulevard  
 Room No. 1D  
 Houston, Texas  
 Justin 1601

**In Portland, Maine . . .  
and in northern New England . . .**

*They Watch*

**WCSH-TV . . . MOST**

per ARB study for Cumberland County  
May 25-31, 1955

Number quarter-hour periods when station leads

	WCSH-TV	Station "B"	Station "C"
Mon. thru Fri. 7.00 AM-12 Noon	98	2 <small>(during 20 hrs. wkly. station on air)</small>	(Station not on air)
Mon. thru Fri. 12 Noon-6.00 PM	67	52	0 <small>(during 70 hrs. wkly station on air)</small>
Sun. thru Sat. 6.00 PM-11 PM	100	37½*	2½*

(\*two-way ties count as one-half)



**100,000 watts**

Represented by **WEED Television**

stations anticipate increases from 5 to 20% in local business. The stations generally consider local advertising their bread and butter for daytime.

**Tv set count**

**Q. What's being done to provide advertisers with an updated national tv set "census"?**

**A.** Present figures showing the number of tv sets and tv homes in the nation are, at best, projections based on estimates that are a couple of years old by this point.

New figures, however, are on the way.

The Advertising Research Foundation has worked out an arrangement with the U.S. Census officials to compile facts on tv ownership as the Census goes about its periodic task of updating its "total U.S. families" figures. The studies will be underwritten by three of the leading tv networks—ABC, CBS and NBC—and the TvB and NARTB.

This ARF-Census study will show: the total number of U.S. homes equipped with tv, the percentage of multi-set tv homes, and the relationship of certain income and geographic factors to tv ownership.

**Q. What's being done to provide admen with market-by-market or county-by-county television set totals?**

**A.** The ARF-Census study mentioned above won't provide local-level information; the sample is too small, researchers feel, to show figures for individual markets. The best the ARF-Census job will do in this respect is to show how tv sets are distributed by major geographic regions (East, Midwest, Rockies, Pacific, etc.).

The NARTB, however, has plans afoot to fill the local-level research gap.

At the recent NARTB board meeting in Hot Springs, Clair McCollough, chairman of the association's tv board, placed a market-by-market set count at the top of the priority list of board activities. McCollough now hopes to see an NARTB set count go into the works for next spring. Just what method will be used to count the number of tv sets in the thousands of U.S. counties is still not finalized by NARTB's research committee.

*NEW NAME* **WTVW** *SAME FAME*

*WILL BECOME*

**WISN-TV**  
**MILWAUKEE**

WTVW, Hearst's top tower, top power station in Milwaukee, will shortly become WISN-TV, as authorized by the FCC.

For 33 years Hearst-operated WISN radio has been recognized as a leader in the broadcast industry.

Now WTVW joins its sister stations to provide advertisers with the best radio-tv combination in the great Milwaukee market.

By any name, WISN-TV is Milwaukee's top television buy.

*top tower*  
*1105 ft.*

ABC & DuMONT NETWORKS  
Owned and operated by the Hearst Corp.  
Edward Petry Co.-National Representatives

*top power*  
*316,000 watts*

*CHANNEL 12* **WISN-TV** *MILWAUKEE*

**Q. Do tv broadcasters feel that an industry set count and/or circulation study is an important project?**

**A.** Yes indeed. A survey by SPONSOR in June 1955 of all U.S. tv stations shows the following breakdown of replies: 44% consider such a project "urgent"; 45% consider it "important"; and only 11% consider it "unnecessary."

**Q. Would stations be willing to support such a project financially?**

**A.** Opinion gathered in the same checkup is more equally divided. Of

the stations who cited answers on their questionnaires concerning station support of a set-count and circulation study, 37% said "yes" they would support it; 31% said "no" they wouldn't; and the remaining 32% said "maybe" they would help pay for it.

Outlook in general: Nearly 90% of stations feel that a set count and circulation checkup is a vital set of tv research data. But only about a third of the outlets are willing, at this point, to help defray the costs. As advertiser and agency pressure for such a study increases, however, this picture may change.

**Color status**

**Q. What is the status of color tv set penetration?**

**A.** Industry estimates are that 150,000 to 160,000 color tv sets will be produced this year, and that well over one million sets will be in use by the end of 1956. From then on, manufacturers predict a rapid upsurge in production and a sharp decrease in prices. RCA's prices, for one, have already taken a downward dip since last year, from \$1,000 for a 15-inch set then to \$795 and \$895 for a 21-inch set now.

**Q. What is the status of color equipment at the tv stations?**

**A.** SPONSOR surveyed all the nation's tv stations to get the answer. Close to 45% of the stations, representing every type of market and area replied.

Here's a breakdown on color equipment among the respondents:

1. *Network color:* Right now 62% of the stations are equipped to receive and transmit color shows, another 13% will be by the end of 1955, 6% more by 1956.

2. *Color slides:* 17% of the stations are equipped to handle color slides now; 11% more will be able to by the end of the year and 21% by the end of 1956. Most of them don't expect to make additional charges for color.

3. *Color film:* Some 17% of the tv stations replying are equipped today to handle color film, and another 10% expect to be able to by the end of this year. There'll be another 21% with color film projectors in 1956. Again, most of the stations don't expect to make additional charges, but some will ask for 10% more.

4. *Live local color shows:* Only 5% of the stations replying can originate color shows today; another 2% will be able to by end of 1955; 15% more by end of 1956.

**Film syndication**

**Q. What's the status of the tv film program business today?**

**A.** Here are highlights which show where the film business (syndicated shows and features) stands now:

1. *Dollar volume:* The conservative estimates of several leading film distributors put the combined total of film program and feature gross business this year at the \$60 million mark.

2. *Financial stability:* The tv film field is a bonanza for some, a financial

**BASIC TV MARKETS**

**HUNTINGTON • ASHLAND • CHARLESTON  
IRONTON • PORTSMOUTH**

*Now Have*

*new*

**WHTN-TV** HUNTINGTON, W. VA.  
BASIC ABC AFFILIATE

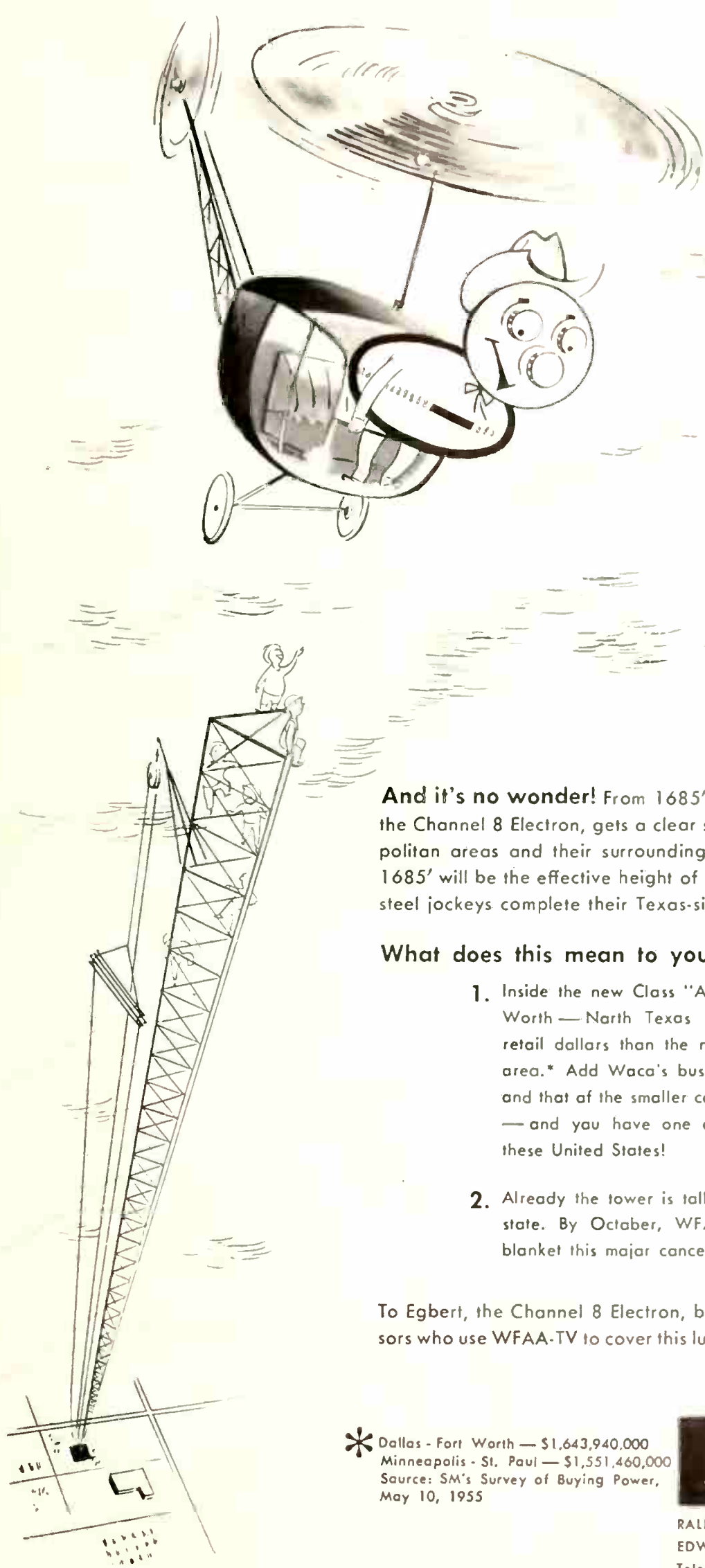
*on Channel 13*

Not Claiming...	<b>1</b> st Audience Originally	Nor Admitting	<b>3</b> rd listening position
But for the...	<b>1</b> st time WHTN	Brings a	<b>3</b> rd T.V. Service
With RCA's Biggest...	<b>1</b> st—Slotted (254) foot Antenna...	AND Delivering Maximum	<b>3</b> 16,000 Watts Power
Newest program Service for	<b>1</b> ,300,000 people in the	Ohio Valley Industrial Market Of	<b>3</b> States—West Virginia Kentucky Ohio

MAXIMUM POWER • LOWEST RATES • DESIGNED COVERAGE

**ABC-DuMont Ed Potry Company** | *S. J. Hyman  
Fred Weber*





**BUSINESS  
LOOKS  
GREAT  
FROM UP  
HERE!**

**And it's no wonder!** From 1685' above average terrain, Egbert, the Channel 8 Electron, gets a clear shot at THREE recognized metropolitan areas and their surrounding trade territories. So what? So 1685' will be the effective height of WFAA-TV's antenna when those steel jockeys complete their Texas-sized construction project.

**What does this mean to you?**

1. Inside the new Class "A" cantaur will be Dallas and Fort Worth — North Texas neighbors who account for more retail dollars than the nation's 12th ranking metropolitan area.\* Add Waco's business (it's within Class "B" range) and that of the smaller communities in the WFAA-TV picture — and you have one of the most important markets in these United States!
2. Already the tower is taller than any other structure in the state. By October, WFAA-TV's 316,000-watt signal will blanket this major concentration of population and wealth.

To Egbert, the Channel 8 Electron, business looks great — for sponsors who use WFAA-TV to cover this lush market in one easy operation.

\* Dallas - Fort Worth — \$1,643,940,000  
 Minneapolis - St. Paul — \$1,551,460,000  
 Source: SM's Survey of Buying Power,  
 May 10, 1955

*Channel* **8**  
**WFAA-TV**  
 DALLAS  
 NBC - ABC - DUMONT

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

loss to others. The big firms who have survived the earliest, blue-sky days now control the lion's share of the business. But many firms in the field are hanging on by the skin of their teeth, or else are concentrating on some specialized field of programing (sports, news, do-it-yourself).

3. *Program time share:* At the local level, film programs (syndicated series and feature packages) account for no less than 30% of all the program hours, network and local, telecast by the average tv outlet, according to the annual study by NARTB of tv film programing (see "Film Basics," page 133).

4. *Film pricing:* With the market flooded with film properties, the price range of different film shows in the same market, or for the same film show in different markets, can be fantastic. At the network level, a really good film show can command its production costs plus a profit to the producer (the half-hour average is around \$35,000) on the first run. In the largest markets, the price may run from \$2,500 up to \$5,000 weekly for the top first-run film shows. But prices are often arrived at between distribu-

tors and advertisers, or distributors and stations, by sheer bargaining and more often fall in the \$250-\$500 category.

**Q. Are there any notable trends concerning time clearances for syndicated tv film shows?**

**A.** The general situation regarding spot tv availabilities has been discussed earlier in this section (see page 64.) But there are some other angles that apply particularly to tv film shows:

1. *Scarcity of nighttime slots:* The networks are virtually sold out on most nights between 7:30 and 11:00 p.m., Eastern time so there aren't many half-hour slots left on network affiliates for syndicated film shows at the local level in the East, Rockies and Pacific areas. In addition, a number of network shows (*Today, Tonight, Morning Show, etc.*) operate in marginal time periods, cutting further into "film time." (See chart in "Film Basics" section.) The late-night "film time" situation is somewhat better in the Midwest, where network show line-ups generally finish off at 10:00 p.m.,

an hour earlier than the Eastern ones.

Distributors, however, are fairly optimistic about the chances of clearing good time slots for tv film programs this fall. There are several reasons for this optimism. For one thing, stations make more money (up to 70% of the advertiser's dollar) from a multi-market spot film deal, as compared to the station's "take" from a network show (30-40% of the card rate dollar).

For another, stations in large two-station markets still bargain freely with the networks, relinquishing a time clearance only if they can get something in return. Occasionally this "something" will be a station's refusal to carry a network show so that it can air a film show locally. Pure Oil, for instance, cleared a spot film lineup earlier this year in which all of the 32 stations carrying its *Badge 714 (Dragnet rerun)* scheduled it between 7:00 p.m. and 10:30 p.m. in the peak viewing hours.

*Film basics gives vital statistics of \$60 million film industry See page 133.*

**THE ANSWER IS ALWAYS THE SAME**



**KSL-TV**

Salt Lake City

The buy that's **BEST**  
in the Mountain  
West!

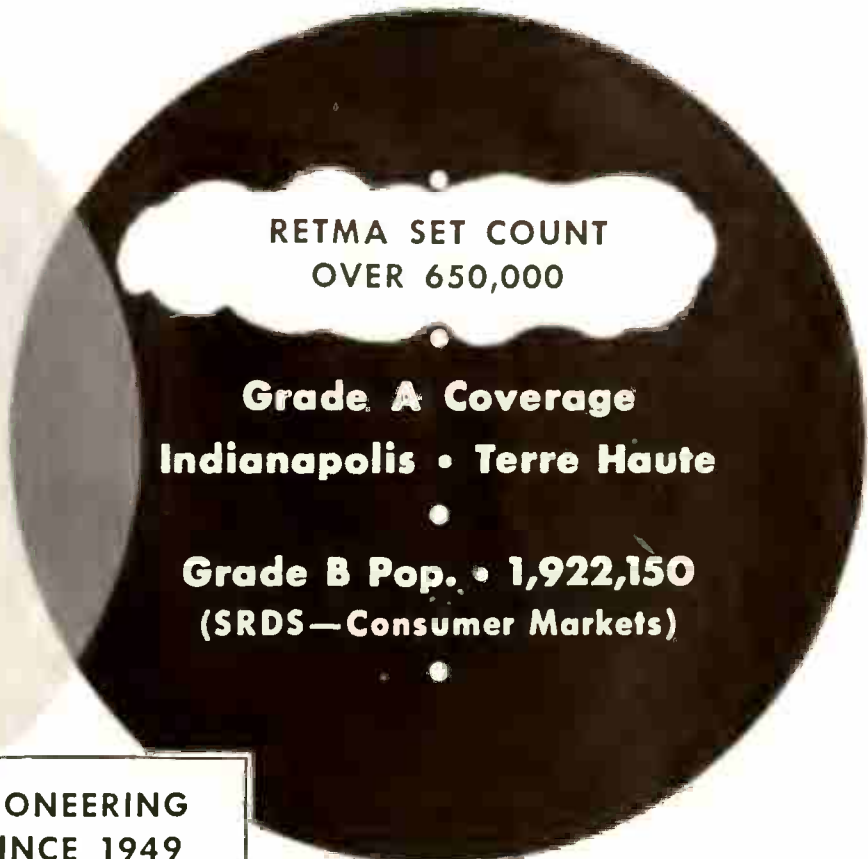
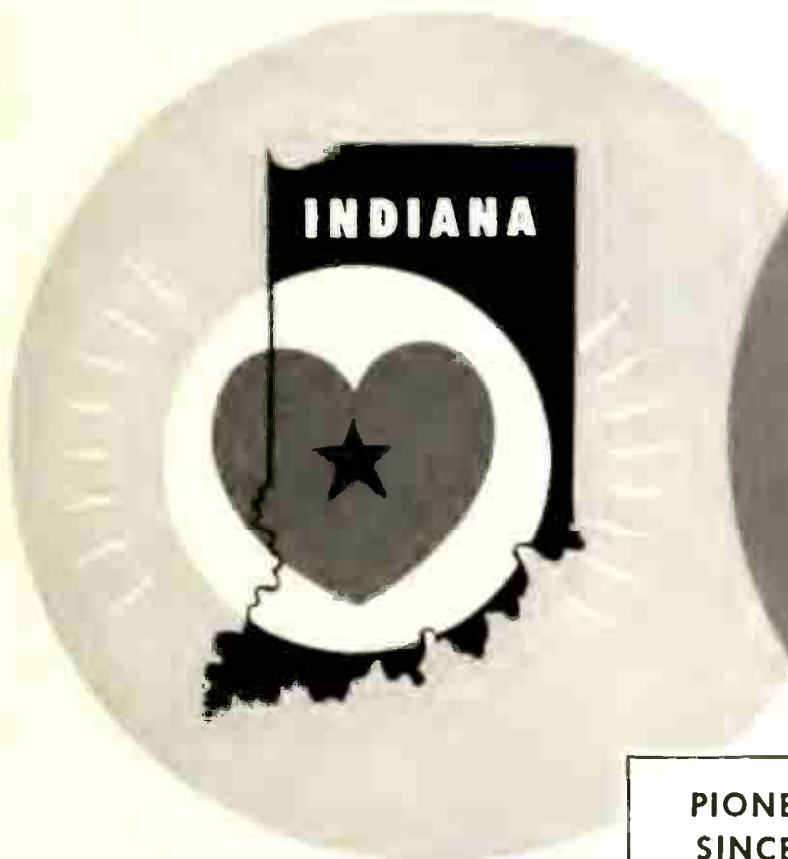
Represented by CBS-TV SPOT SALES

CBS-TV in the Mountain West

# WTTV

Reaching and Serving

The **GREAT HOOSIER HEARTLAND**



PIONEERING  
SINCE 1949

In **INDIANAPOLIS • TERRE HAUTE • BLOOMINGTON**

Low Channel 4 — 1000 Ft. Tower — Maximum 100,000 Watts  
Offering Most Complete Merchandising Service in Indiana

**WTTV** Channel **4** Owned and Operated by Sarkes Tarzian

Represented Nationally by MEEKER TV, Inc.  
New York • Chicago • Los Angeles • San Francisco

2. Film "networks": The idea of offering film programs for sale with cleared-in-advance time slots has long appealed to film distributors. Only one firm, so far, has been able to make it work: Guild Films, which has a tie-up with the 60 or so stations who share ownership of Vitapix Corp.

Late last month, the Guild-Vitapix combine made its first "film network" sale. The show, *Confidential File*, will be aired this fall on the Vitapix member stations, and about 50 more non-affiliates. One of the alternate-week sponsors is Bardahl, long a big user

of spot tv campaigns for its motor additive.

As SPONSOR went to press, time clearances for *Confidential File* were very good, thanks to the Vitapix contracts which call for some five hours weekly of "option time" on member stations. All time clearances for the half-hour show so far are between 7:00 and 10:00 p.m. in such choice markets as Boston, Atlanta, Syracuse and Denver.

Although the Guild-Vitapix arrangement is competitive with the major networks, it works closely with the station reps, who receive their usual 15%

commission on multi-market Vitapix deals. Vitapix takes 5% of the gross as a service charge. Stations wind up with at least 65% of the gross dollar.

Another potential film network is currently in the works. National Affiliated Television Stations, Inc.—a tie-up of film distributor National Telefilm Associates, General Electric and some 45 vhf and uhf outlets—has just opened a Los Angeles office, and is surveying available tv films. NATS states it expects to have some 75 "affiliates" within a month or two.

NATS has all the ingredients with which to build a film network *a la* Guild and Vitapix. NTA is a big film distributor (*Police Call*, *China Smith*, features, etc.); General Electric has a big stake in the future of uhf (60% of the NATS group are high channel stations); and many of the NATS stations have hankered after more national business, either spot or network. One large contract would probably start a "film network" in a hurry.

At the moment, however, NATS' executive director, Berman Swartz is concentrating on surveying the problems of member stations and checking on what type of film properties (from NTA and elsewhere) would be available for multi-market deals.

**Q. What program trends are developing in new first-run fall syndicated tv film shows?**

**A.** Although most syndicators and distributors will tell you privately that the huge supply of rerun shows from both network and syndication sources is making the job of selling new shows doubly difficult, about three out of four syndicators are launching brand-new shows this fall.

In general, the level of production that distributors have been shooting for is that of top network calibre. "There's no such thing as 'network-type' and 'syndication-type' shows any more," said TPA v.p. Michael Sillerman. "With network programs going into syndicated reruns and shows from major film distributors winding up on the networks, there are only good, fair and bad film shows."

As to type, the great majority of new shows from film companies are in the "outdoor adventure" category, or at least utilize ingredients of such programs.

Here are some of the highlights:  
*Screen Gems: A new SG western,*

# Coming this FALL 316,000 WATTS LOUISIANA'S TALLEST TOWER 1,200 FT.

## YES, SHREVEPORT'S FIRST TV STATION, KSLA

will soon bring FULL-POWER coverage to the billion dollar Ark-La-Tex market! With 19 months telecasting experience to its credit . . . Pulse-proven audience acceptance, and affiliations with CBS and ABC . . . KSLA on FULL-POWER is your BEST TV BUY in SHREVEPORT this fall!

### LOOK AT THIS EXPANDED KSLA MARKET!

	Present Power	Full Power
Population†	472,700	1,178,450
Sets In Use*	86,500	134,473
Spendable Income†	\$562,596,000	\$1,275,069,000
Retail Sales†	\$394,237,000	\$ 876,193,000

Established Clients will receive six months low rate protection.

SEE YOUR RAYMER MAN NOW FOR FULL DETAILS!

†SRDS  
\*RETMA



PAUL H. RAYMER CO., INC.

NATIONAL REPRESENTATIVES

**In Live Programming**

**KTLA**  
CHANNEL 5

**Towers over**

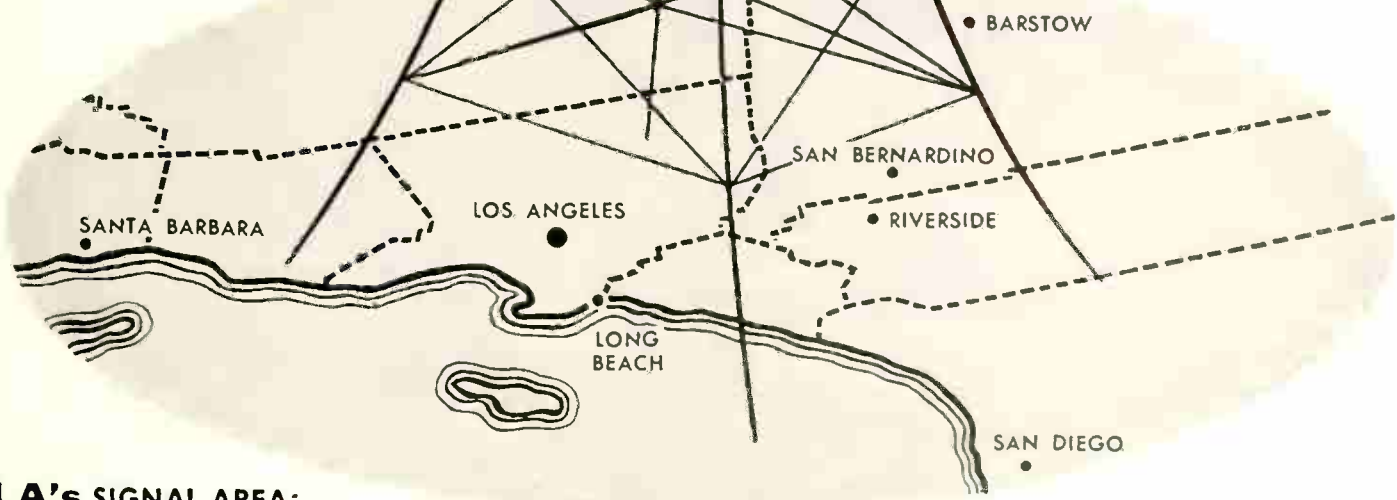
**the rich**

**Southern California**

**Television Market!**

... AND SALES FROM LIVE PROGRAMS TOWER ABOVE ALL OTHER TELEVISION ADVERTISING

62% of All Local, Live television programming which rates 5 or better —ARB—is on KTLA



**IN KTLA's SIGNAL AREA:**

POPULATION 7,004,800 • RETAIL SALES \$8,244,000,000 • TV SETS 2,200,000

7% of the nation's television homes can be reached by

Represented Nationally by PAUL H. RAYMER COMPANY



*Tales of the Texas Rangers*, will run in a network-level campaign for General Mills. Also upcoming: *Patti Page Show* for Oldsmobile in a big multi-market lineup.

**Ziv:** The next Ziv release, probably in straight non-network syndication, will be an action adventure series, *Underground*.

**TPA:** Three new shows are in the works: *Count of Monte Cristo*, *Thunder* (adapted from "Black Beauty" and likely to be retitled), and *Tugboat Annie*.

**MCA TV:** Possibly with its eye on

the current success of filmed medical dramas, from *Medic* to *Not As A Stranger*, MCA will put *Dr. Hudson's Secret Journal* into syndicated sales this fall.

**NBC:** With *Western Marshal* recently released, NBC Film Division will soon be showing the prints of a film series based on Philip Wylie's *Crunch and Des* fishing stories. The series is being shot in Bermuda.

**Official:** One of the first to see a tv film gold mine in adventure shows, Official has already sold *Robin Hood* to Wildroot and Johnson & Johnson for

networking in the U. S. and Canada, and has also lined up an English sale. Also in production: *Scarlet Pimpernel* and *Sir Henry Morgan*, both costumed adventure series.

**CBS:** Upcoming fall deals include: *Navy Log* on the CBS TV web for Sheaffer Pen and Maytag; *Long John Silver*, shot in Australia; *Straight Arrow*; *Red Ryder*; *Champion* (Gene Autry's horse); *Tales of the Foreign Legion*, with Errol Flynn.

**NTA:** Fast-growing NTA will put its heaviest syndication push behind the internationally located *Police Call* and *New Adventures of China Smith*.

**Guild Films:** Three of Guild's newest properties (one sold in the Vitapix tieup) are of an adventure nature: *Confidential File*, *Brother Mark* and *I Spy*. The latter two will probably be in straight syndication.

**UM&M:** This fall, the newest adventure property of UM&M, *New Orleans Police Department*, will be featured in the firm's sales activities.

**ABC:** The network subsidiary expects to close a major film sale for *Sheena, Queen of the Jungle* for a fall start.

**HTS:** Hollywood Tv Service—an offshoot of Republic Pictures—expects to have *Dr. Fu Manchu* and possibly one other series in syndication by the start of the fall season.



Auctioning the first baskets of tobacco at the opening of the annual tobacco market in Winston-Salem, N. C., the world's largest tobacco center . . . in the heart of WSJS-TV coverage . . . where tobacco growing, marketing, and manufacturing contribute to the big buying power of WSJS-TV's Golden Triangle.

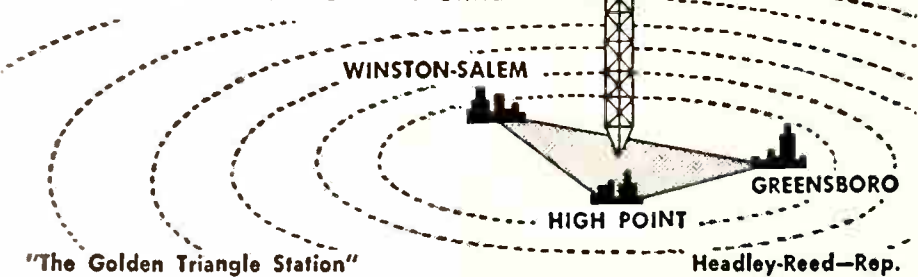
THIS GETS BIG COVERAGE EVERY DAY

**WSJS TV**  
WINSTON-SALEM, N. C. CHANNEL 12

**NBC** For North Carolina's

**GOLDEN TRIANGLE**

Plus Northwest North Carolina



**Q. What program trends are developing among rerun shows available for syndication?**

**A.** The largest single trend in reruns concerns the type of shows that have been moving from network first runs into syndicated repeats.

For the most part, these shows are situation comedies which have completed a season on a major network. They include:

*My Little Margie* and *Trouble With Father*, which are being syndicated by Official Films. Official, which recently acquired rerun rights to *Margie*, has already sold close to \$750,000 worth of contracts in major tv markets.

*Ray Milland*, formerly on the air as *Meet Mr. McNutley* for General Electric, is going into syndicated rerun through MCA TV. Same firm handles *Pride of the Family* reruns.

*Life With Father* is being handled in the rerun field by CBS Film, now



## "You Get Me, Dah-ling!"

A ravishing dame, even on TV, doesn't get a second look—if you can't see her because she's got *shadows* under her eyes... Our darling is 1480 feet above sea level, and the important thing is that she's in direct line of sight of 1,382,000 families, who get *shadow-free* reception in the Bay Area's greatest concentration of population... they can see Miss KRON-TV clear as a silver belle!... She comes in *natural*, just like September Morn!... Give your sales message *shadow-free* reception, for maximum sales impact, with KRON-TV.

FIREMAN FRANK  
is doing a great job on Saturday—  
Ask Free & Peters  
for details

San Francisco  
**KRON TV**

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

Represented Nationally by Free & Peters, Inc.

No. 4 in the series, "What Every Time Buyer Should Know About KRON-TV"

lining up local and regional advertisers for fall starts.

Ray Bolger reruns, relatively fresh from last season's network runs, are being handled by ABC Film Syndication.

The crop of situation comedies in syndicated rerun is growing each week. More than a dozen film shows of this type were axed recently at the network level by clients like Campbell's Soup and Chrysler. Most are now making the rounds of syndicators as their producers seek a rerun outlet.

As far as straight syndicated shows are concerned, the only real "trend" that's evident at the moment concerns the durability of shows.

Most syndicators anticipated a first run, rerun and perhaps a subsequent run for the average show. A few shows follow this pattern, and then drop out of sight.

But the constantly growing tv audience, coupled with the lower prices of rerun properties, has kept many a tv film series alive through run after run. Some, like *Gene Autry*, have gone

around as often as 17 times in one market. Some feature film packages, like TPA's group of Edward Small productions, have played as often as 26 times in the same market.

Result: Syndicators expect the most competitive fall season to date as reruns battle with new shows for the tv advertising dollar.

**Q. What is being done to develop new sales outlets for syndicated tv film programs?**

**A.** Syndicators and producers are moving in strongly on two important targets:

1. *Network sales:* Through experience, the top film distributors have learned that taking a financial loss on the first run and hoping to make up a profit in rerun sales can be a risky business indeed. Therefore, virtually all of the big tv film program firms try first today for a network tv sale before they eye the syndication market.

Many are succeeding. Screen Gems, this fall, will have six shows on the networks (*Ford Theatre, Father Knows Best, Rin Tin Tin, Captain Midnight, Damon Runyon, Tales of the Texas Rangers*). TPA will have four (*Halls of Ivy, Captain Gallant, Lassie, Thunder*). Official Films will have two (*Robin Hood, Four Star Playhouse*); so will CBS TV Film Sales (*Straight Arrow, Navy Log*). Guild Films will have its *Confidential File* on a network-like deal through its Vitapix tieup. ABC Film Syndication is discussing a network sale of its recently acquired series, *Sheena*, and has opened a National Sales Dept.

Meanwhile, a number of syndicators, notably MCA TV and ABC Film Syndication, have been boosting their warm-weather sales by selling film shows (some new, some rerun) to network sponsors like Kodak, Campbell Soup, American Tobacco and Maytag as network summer replacements.

2. *Foreign sales:* With network time at a premium, syndicators are turning to foreign markets as well. NBC Film Division is currently discussing the sale of film shows to the commercial tv firms in England, as are Official, NTA, Ziv, CBS TV, and TPA. One hitch so far: nobody knows exactly how many of Britain's several million tv sets have been converted to receive the commercial channels. Therefore, it's very difficult, syndicators report, to establish a British tv film pricing

MEMO:

To Advertising Managers  
To Advertising Agencies

## We have PROGRAMS for your Giveaway PRIZES!

Being a "Sponsor fan" you know the tremendous popularity of the quiz-giveaway type of program.

All over the nation radio and TV stations need merchandise prizes for their own giveaway shows.

Hundreds of stations depend upon Ray and Berger for these prizes.

In the time it would take you to arrange participation on one of these stations, Ray and Berger can arrange participation for you on all their stations—nationally—or in selected marketing territories.

Your only cost is your merchandise—no fees of any kind!—and you receive business-like agreed-upon commercial "plugs" that do credit to your company and your products.

Add low-cost giveaway publicity to your advertising campaigns. ("Sampling" and broadcast advertising combined.) All the details on request.

Write, phone or wire collect.

# RAY AND BERGER

(Established—1949)

1471 N. Tamarind Avenue  
Hollywood 28, California  
HOLLYWOOD 24202

**DON'T BE FOOLED!** This is the same Ray and Berger mentioned in the column to the right!

MEMO:

To Radio Stations and  
To Television Stations

## We have PRIZES for your Giveaway PROGRAMS

Ever since the apple episode in the Garden of Eden people have enjoyed winning prizes!

A rollicking giveaway show is easy to produce—the cost is small—and the popularity is great.

We subscribe to Mae West's philosophy. You can create more interest with a thousand \$1 prizes than you can with one \$1000 prize.

The reason is simple: You have one thousand happy winners instead of one!

Our prizes range from \$1 up to \$350. They are supplied by the finest, most discerning manufacturers in the U. S. (Top names).

And our fee for regular monthly service is less than it would cost you to do it yourself—time and salaries considered.

Want complete information?

Reach for the phone and call us or grab your secretary and start dictating!

We'll answer you fully in almost no time at all.

# RAY AND BERGER

(Established—1949)

1471 N. Tamarind Avenue  
Hollywood 28, California  
HOLLYWOOD 38648

**WATCH YOUR STEP!** These are the same two fellows mentioned in the column at the left!





**portrait of a market...**

**... where summertime is big business**

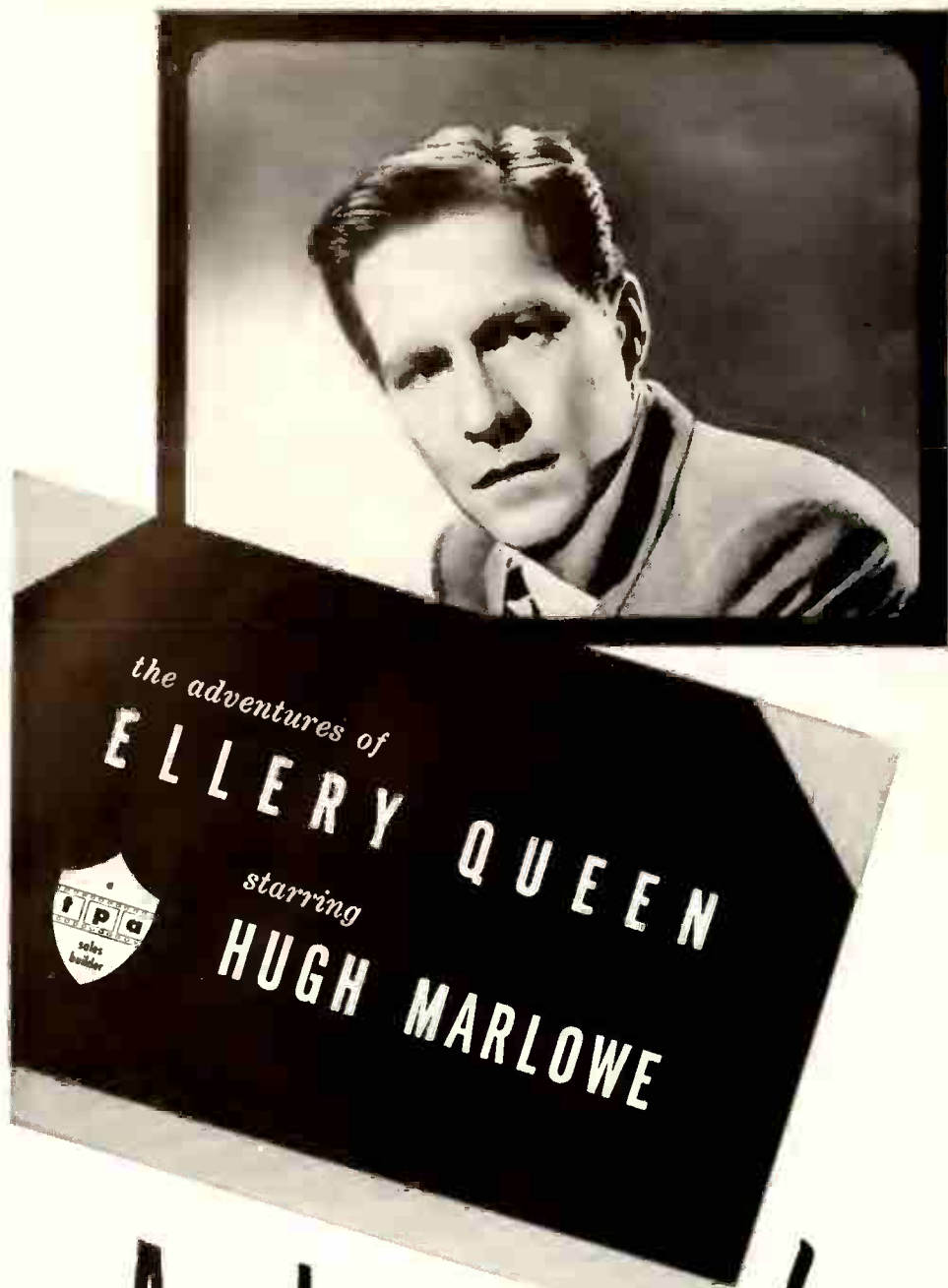
Runners and trappers draw thousands of the vacationing tourists in WRGB's 30-county coverage area to historic Saratoga, N. Y. These summer-long vacationers find dozens

of attractions in the WRGB area to bring them back year after year, swelling the WRGB television audience well past the normal of 435,600 families.

Represented Nationally by  SPOT SALES

**WRGB**

A General Electric Television Station—Albany—Troy—Schenectady, N.Y.



Another winner!

from the portfolio of **TPA** Sales Builders

No mystery about the success of this one. Here's a brand new series, that boasts an unbroken record of success in every major medium. Ellery Queen is a fictional detective who is very real to tens of millions of fans. And Hugh Marlowe, star of stage ("Voice of the Turtle") and screen ("Twelve O'Clock High" and many others) brings him to vivid life in each episode.

With scripts (which avoid sadism and brutality) supervised by Ellery Queen, with production on the level of the highest quality dramatic offerings, the show has won instantaneous acceptance by local and regional advertisers throughout the country, as well as by stations which bought the property to make sure it was on their air. All of them are profiting from the audience-building tie-in with the American Weekly.

If you're interested in a series where you *know* how you're going to come out, ELLERY QUEEN is your dish.

For availabilities on this proved winner, contact your nearest TPA office.



Television Programs of America, Inc.

New York: 477 Madison Avenue  
 Chicago: 203 N. Wabash Avenue  
 Hollywood: 5746 Sunset Boulevard

structure. This situation, however, will probably clear by fall.

Foreign-language markets — Cuba, South America, Mexico and parts of Europe — are still relatively a drop in tv films' financial bucket. But they are becoming more and more important as a source of additional syndicated revenue. Leader in this field of "dubbing" American tv films for foreign scanning is Ziv, which has most of its present tv series available in Spanish, and many in French, German, and Italian. MCA TV is also becoming very active in this field. Screen Gems recently opened a European office, and also has its eye on foreign markets.

One of the best of the "foreign" markets is right next door to the U. S. — Canada. There, with tv booming, syndicators have been active in network-level sales, multi-market film deals, and single-station sales.

### Film commercials

**Q. What's the cost range for film commercials?**

**A.** It's difficult to pin down costs by length of commercials. Most producers sell clients packages, consisting of a certain number of minutes, some 20's, perhaps I.D.'s. Costs, of course, depend upon the number of actors used, the sets, production techniques, degree of animation, and so forth. However, it is possible to establish certain minimums and maximums.

A live-action I.D., for example, might cost anywhere from \$300 to \$1,000, although several producers mentioned minimums under \$200. Animated I.D.'s pretty well have to cost over \$500, and might go as high as \$2,000, although that's above average. Live-action minute films can be made for as little as \$750, but generally the cost is in the thousands. Animated minute commercials range from \$1,500 to \$10,000, with \$5,000 being a fair average for full animation. Twenty-second commercials of the same type as the minute commercials cited above are generally some 40% cheaper than one-minutes.

**Q. How have union requirements affected film commercial costs this year?**

**A.** Very little indeed. Although the

SAG contract, for one, was renegotiated in early spring of this year, the basic principal of reuse payments for actors remained unchanged, and the minimum scale was raised less than 5%.

Many small producers, particularly those with smaller agencies and advertisers as clients, have had to raise prices of their animated film commercials in order to cover their overhead and compensate for the loss of business resulting from the SAG contract. "Those of our clients who're on very tight budgets have turned to slides, still photos or live commercials when possible," the head of one film production house told SPONSOR.

Property men, IATSE Local 52, negotiated for a new contract late in 1954 and got increases of approximately \$5 weekly in each category. However, the producers themselves were able to absorb those costs. Also through IATSE, film cameramen have gotten up to a 50% increase in pay. That has not affected over-all costs since most producers pay way above scale because of the demand. Compared with 1950, cameramen are getting about 100% more: \$65 a day five years ago, from \$100 to \$150 a day in 1955.

### Color commercials

**Q. What percent of commercials is being shot in color now?**

**A.** Between 15 and 25%, say industry sources. Proportionately, there are somewhat more commercials being done in color than there are color shows, because many clients and agencies feel that they can amortize the cost of the commercial by having black-and-white prints struck from the negative for current use, and by having the color film ready as soon as the time is ripe.

The days of frantic experimentation in color seem to be over. Clients are no longer rushing into it merely out of fear of being left behind. Few major tv advertisers can say that they haven't experimented with package color, and various camera and production color techniques. If they're shooting their commercials in color today, it's because they feel that they'll need a color commercial within the next two years, and they find it economical to strike a b&w print and be prepared.

**U P** 1953

**U P** 1954

**U P** 1955

**113%**<sup>+</sup>\*

**MORE VIEWERS**

**WVEC-TV**

220,000 watts  
500 foot tower

Serving NORFOLK, Hampton, Newport News, Portsmouth, Warwick, Virginia Beach

\* Source: Telepulse May 1954  
May 1955

**NBC**

basic affiliate

represented by **EVERY-KNODEL**

**TOP CONVERSION**  
98% home (Sangamon) county (ARB, Mar. 1955)  
87.1% average other primary counties (Videodex, Jan. 1955)

**SALES RESULTS**  
New and used car dealer. Sat. nite feature film —cost \$450.00. RESULTS by 1:00 P.M. next day: TEN new cars sold (value \$20,000), NINETEEN other qualified prospects, THREE HUNDRED people in lot.

**PROVEN AUDIENCE**  
All top 15 once-a-week shows  
All top 10 multi-weekly shows (Pulse, Nov. 1954)

**BEST PICTURE**  
Crystal clear  
Consistently stable  
Ideal terrain for perfect reception


**LOCAL LOYALTY**  
First station to serve the entire State Capital Market with top network, film, and local public service programs.


**WICS** **SERVING ILLINOIS' STATE CAPITAL MARKET**

**CHANNEL 20** **SPRINGFIELD, ILLINOIS**

20 COUNTIES*	22,260 FARM FAMILIES
510,578 POPULATION	\$785,390,300 EB I
165,241 FAMILIES	\$595,717,000 ANNUAL RETAIL SALES

\*Source: SM, Survey of Buying Power, May 1954

  
PRIMARY



Ask your Adam Young rep for complete details and new market brochure on this outstanding State Capital Market SOLD only thru WICS.

## Film commercial tips

**Q. What tips can producers give to the advertisers and agencies in order to improve their film commercials?**

**A.** Producers generally agree that the agency-producer relationship has improved particularly over the past two years because the agencies have become more experienced in film work and the producers more knowledgeable about advertising problems and tv. However, here are some of the areas where improvement could still be forthcoming:

1. *Be better prepared before production starts.* You don't save time by going to work on a half-finished or not yet approved script. Agencies would do well to consult the producer before submitting the final storyboard to the client, because the producer may be able to suggest a cost-cutting or particularly effective technique that the writer couldn't envision.

2. *Discuss your budget frankly with the producer.* He'll help you match storyboard to cost. It's better to do an unpretentious job well, rather

than ask for fancy settings and skimp on actors.

3. *Keep your commercial simple and free of tricks.* No one's suggesting a monotonous sales pitch, but too often special effects such as an excessive number of opticals or camera tricks will detract from the product you're trying to sell. You don't have to be arty to be original.

4. *Give the producer enough time.* True, you may have gotten a commercial for one of your products within three weeks, and now the producer's asking for 10 weeks. But certain jobs require more work. Animation, for example, requires more man-hours than any other type of commercial. Stop-motion is time consuming.

5. *Take advantage of the screen writer's services on producers' staffs* to improve the visual conception.

6. *Accept the recommendations of experienced film-makers* regarding the use of optical effects and composition.

7. *When the product is of a type that can be demonstrated,* take advantage of tv's ability to dramatize the demonstration.

8. *Let the video tell the story.* Use copy to augment what can't be told in

pictures, but remember that too much talk can kill your commercial.

9. *Keep the setting authentic and believable.*

10. *Don't put too many elements in one commercial.* Try to decide on a central theme and develop it. A minute or less is too short a time to tell more than one story.

11. *Encourage more frequent consultation with producers for agency personnel.* Agencymen, necessarily, have less technical knowledge about film commercial production since they're not involved in it day-in and day-out. Have them consult the producer during the planning stages to avoid making commercials too expensive, too complex or impossible to produce within your time limits.

## Film commercial trends

**Q. What are the outstanding trends in film commercial production in 1955?**

**A.** This is the year of economy, or at any rate, costs are a bigger factor today than they have been since tele-

# KT X L-TV DOES A BIG SELLING JOB!

SAN ANGELO — TEXAS

- ★ One Station Market
- ★ Unduplicated Coverage
- ★ Top Promotions

**PLUS THIS**

In the GREAT San Angelo trade area these are facts:

Families .....	76,800
Average Buying Income .....	\$5,052.00
Retail Sales .....	\$295,970,000.00
Total Buying Income .....	\$387,993,600.00

It's **BIGGER** than ever before!\*

**NOW WITH 41,243 SETS** \*(and growing too)

**KTXL-TV**

SAN ANGELO, TEXAS

with over 2 years of service to RICH WEST TEXAS!

\*Facts and figures officially based on compilation of material from, Sales Management Magazine, RETMA Monthly Report, Community Tower Service, Public Utilities Report, County Agents Weekly Mail Report, State Reference Material (1954-55 Issue), and Regional Market Survey through May 1955.

Interconnected with



PROGRAMS FROM  
NBC-ABC  
DU MONT

things look good on channel

**8**

J. H. Hubbard  
General Manager

Representatives:

Venard, Rintoul & McConnell,  
New York

Clyde Melville Co., Dallas

vision was born. More film commercials than ever are being produced, but agencies and clients are keeping a closer eye on the bills. Storyboards seem to be written with costs a prime motivation. Simpler techniques are being used, and few producers go overboard on fancy opticals.

"Film commercials have grown up," say most producers.

The storyboards generally call for softer sell, more emphasis on low-pressure, entertaining and sometimes even subtle pitches. They're more straightforward in technique, since agency copywriters are no longer as impressed with the fancy tricks the camera can play.

There's something of a move back to live-action film commercials this year, compared with 1953 and 1954. Originally, when the SAG contract put reuse payments for actors into effect, clients rushed into animated commercials. Today there are still far more animated, partially animated and puppet-type commercials than two years ago. But the growth of animated commercials has slowed down.

"Real people sell more," as the copy chief of one of the top radio-tv agencies put it. "Animation is wonderful for some products. It's attention-getting and entertaining. But you can't identify with cartoon figures as you do with real people."

Live talent, however, is being used somewhat differently in many commercials this year. For one thing, there are more straight forward demonstrations and fewer testimonials than in previous years. Just because someone is a personality doesn't mean that he or she will be starred in a commercial in 1955. Today, agencies are looking for some logical tie-in between the product and the personality.

Also, there's more voice-over than ever before.



TV time buyers like you prefer WBEN-TV because of the production quality they've learned to expect from this pioneer station. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet. This means seven long years of experience in giving commercials meticulous handling by a crew of production experts who have been with WBEN-TV since it's beginning.

These skilled crews take each commercial smoothly over the rough spots — from sound to lighting, from camera to CONSTANT control room shading. The result is a quality treatment that only experienced conscientious — specialists can produce.

So when you buy TV time in Buffalo, buy QUALITY!  
Buy WBEN-TV!

*in Buffalo-TV dollars count for more on channel 4*

**WBEN-TV DELIVERS**

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

**CBS NETWORK**

**WBEN-TV**

**BUFFALO, N. Y.**

*WBEN-TV Representative*

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

**1st in Power  
and Coverage  
1,000,000  
WATTS**

**WILK-TV**

**Wilkes-Barre  
Scranton**

Call Avery-Knodel, Inc.



Another winner!

from the portfolio of **TPA** Sales Builders

Here's a series that offers local and regional advertisers 52 different, top quality, network calibre programs with a proved, impressive audience record. In every type of market . . . against every type of competition, it comes up with solid, pay-off ratings.

**YOUR\* STAR SHOWCASE** is a lavish, star-studded production. It's a weekly parade of such audience-pulling names as Celeste Holm, Broderick Crawford, Ruth Hussey, Preston Foster, Peter Lawford, Laraine Day, MacDonald Carey, Diana Lynn and Jack Carson, etc., etc., etc.

Right now, this TPA show is doing a great job for advertisers throughout the country selling everything from automobiles to ready-to-wear.

For availabilities on this proved winner, contact your nearest TPA office.

\*Advertiser or brand name



**Television Programs of America, Inc.**

New York: 477 Madison Avenue  
Chicago: 203 N. Wabash Avenue  
Hollywood: 5716 Sunset Boulevard

## Farm tv

**Q. How big is the farm tv market?**

**A.** Rural areas (counties with less than 100,000 population) account for most of the tv set penetration growth in the U.S. the past year. This is due in large part to the launching of operations by tv stations in rural areas which have not had tv before—each new station creating thousands of new tv homes. Where a year ago (June 1954) tv set saturation in farm homes was 41.2%, according to a Daniel Starch study for NBC Research Department, the current estimate is that about 50% of farm households are now tv-equipped—and the number is growing fast. (National tv set penetration is estimated at about 72%.)

That tv stations consider the farm audience an important one is evidenced by the fact that 56% of the respondents to SPONSOR's 1955 *Buyers' Guide to Station Programing* reported regularly scheduled farm programing—devoting from a quarter-hour to five hours a week to market news, weather and crop reports, other farm-interest features. Of the 205 stations airing farm programs, 24 have farm directors who are members of the NARFTD.

Farmers furnish a healthy, nicely-heeled market for tv advertisers of all kinds of products—largely, of course, feeds, implements, seeds, other agricultural necessities. Their farms are bigger than ever (because they are fewer) and their standard of living, which rose 54% in the decade between 1940 and 1950, is still rising.

## Top clients

**Q. Who are spot tv's biggest clients?**

**A.** *Rorabaugh Report on Spot Tv Advertising* lists the biggest spot tv clients by the number of schedules and stations they buy. The list does not necessarily rank clients in order of dollar spending. It's possible for one company to use fewer stations than another, but to be a bigger spender, since frequency is not reflected.

Here then is N. C. Rorabaugh's list of the 25 biggest spot tv clients during the first quarter of 1955: 1. Procter & Gamble; 2. Brown & Williamson; 3. Sterling Drug; 4. Standard Brands; 5. Block Drug; 6. Colgate-Palmolive;

SPONSOR

# In Green Bay Packerland

## YOUR DOLLAR BUYS MORE ON 11

### # More Viewers Per Dollar

Over 10% more unduplicated tv homes per dollar in primary coverage area.

The ideal complement to your Milwaukee-Chicago TV coverage.

### # More Merchandising Follow-Through

Dealers *stock up* when WMBV's merchandising gives advance notice of up-coming campaigns on Channel 11.

WMBV makes your TV dollar move more merchandise all the way along the line.

### # More Program Power

Unusually high percentage of top NBC shows gives you well-rated adjacencies.

Studios in both Green Bay and Marinette are finest in Packerland, make possible unprecedented live shows of regional interest.

Phone VENARD, RINTOUL & McCONNELL  
New York, Chicago, Los Angeles,  
San Francisco

## WMBV-TV

**NBC** AFFILIATE

Studios in  
Green Bay & Marinette  
Wisconsin

7. Ratner Promotions; 8. Carter Products; 9. General Foods; 10. National Biscuit; 11. Bulova Watch; 12. Miles Labs; 13. Carnation; 14. Grove Labs; 15. Analist; 16. Vick Chemical; 17. R. J. Reynolds; 18. Chesebrough; 19. Ford; 20. P. Lorillard; 21. General Mills; 22. Peter Paul; 23. Kellogg; 24. Toni; 25. General Motors.

### Tv homemaking shows

**Q. How many tv stations have local homemaking shows?**

**A.** Homemaking programs on tv are practically universal. They're offered by 96% of the tv stations reporting to sponsor's 1955 *Buyers' Guide to Station Programming*. This type of programming falls into six main categories: kitchen, home decoration, child care, do-it-yourself, fashion and beauty. Kitchen shows, the traditional type of women's programming, still retain their popularity; they're carried by 90% of the stations. Home decoration and fashion come next—70% of the stations schedule such shows. Beauty care and do-it-yourself topics follow, with 55 and 54% frequency respectively. Child care programs or portions of programs were reported by 27% of the stations.

### Studio facilities

**Q. What are television stations equipped to do for advertisers in the way of live commercials?**

**A.** You'll find today that most television stations have the makings of effective live commercials.

Basic, of course, is the living room set as a backdrop for the look'em-in-the-eye homey commercial. *Buyers' Guide* shows 97% of stations responding have permanent living room sets.

When it comes to more informal surroundings, 75% of stations reporting had permanent outdoor or patio sets.

The advertiser who wants an automobile used as a "prop" can ask 61% of stations to drive one right into the studio via a convenient ramp.

Some 47% of reporting stations have rear-screen projection equipment available for the adman who wants the local personality to be poised in front of rolling waves or other effects.

\*\*\*

UP 1953

UP 1954

UP 1955

113%\*

MORE  
VIEWERS

WVEC-TV

220,000 watts  
500 foot tower

Serving NORFOLK,  
Hampton, Newport News,  
Portsmouth, Warwick,  
Virginia Beach

\* Source: Telepulse May 1954  
May 1955

**NBC** basic affiliate

represented by AVERY-KNODEL

## NETWORK TV

- Single-show sponsorships are a declining breed, may soon be confined to handful of blue-chip corporations. Alternate-week sponsors increasing
- Soap operas will become less important and, while they won't die out, won't be as important to network tv as they were in network radio's heyday
- With Du Mont out of simultaneous networking picture, ABC will be strengthened and network battle will become a more even three-way affair. Full competition awaits substantial uhf-vhf re-allocation program by FCC
- Trend to film, slowed down temporarily by spectaculars and hour dramas, will be given fillip by growing importance of movie-produced shows
- Network costs will continue to rise as set saturation, competition for stars grows but costs-per-1,000 will compare well with other media

### Programing

#### Q. What are the network tv programing trends for the fall?

A. There are five distinct programing developments, four of them at night. Two of the nighttime trends are accelerated from last season, two are completely new. Here's the over-all picture:

1. *A decline in the situation comedy.* The voracious demands of tv seem to have drained dry the creative abilities of situation comedy writers. As a result, these shows died like flies last season. The extent to which this happened can be seen by perusing a list of situation comedies on last October and checking off those which will not be back next season. The casualties totaled 16, eight of them on CBS TV. Of the 35 or so new shows on next season, only three situation comedies are set so far, with a fourth a definite possibility.

2. *A rise in the outdoor adventure format.* So far eight of the new shows scheduled for next season fall in this category. Four of them are on CBS TV

during the 7:30-8:00 p.m. weekday slots and spearhead the web's efforts to capture the kid-plus-adult audiences that ABC TV has been successfully coralling in that time period with *Disneyland*, *The Lone Ranger* and *Rin Tin Tin*.

3. *The long, non-weekly show, exemplified by NBC's spectaculars, got its start last season but this kind of programing will pull network tv up to new heights of excitement next season.* The networks seem driven by a let's-get-top-stars-money-is-no-object policy and appear to be looking over their shoulders at the Federal Communications Commission and what the Commission might do in regard to fee tv. While the spectaculars were not originally brought in to head off fee tv, there is a growing feeling, outside the networks, at least, that top showmanship by the networks could cut the ground from under box-office video.

4. *Hollywood-video tieups are increasing.* This, too, is a continuation of a trend. It was kicked off with a bang last season by ABC TV with *Disneyland*, although there had been various indirect movie-tv links going

back before last year, such as the movie promotion found in *Toast of the Town* and the production of tv films by Columbia Pictures' subsidiary, Screen Gems. In addition to the two studios mentioned, others now in tv include Warner Bros., Paramount, MGM, Twentieth-Century Fox, Universal-International.

5. *Possible decline of the soap opera* is the outstanding programing development on daytime network tv. This is most noticeable on NBC TV, but CBS TV has been affected, too, by the growing question of whether the daytime serial has a long-term future on tv. NBC TV starts next season with only one serial, *First Love*. Recently dropped were *Greatest Gift* and *Concerning Miss Marlowe* and it looks like *Hawkins Falls* is headed the same way. NBC TV expects to have *Way of the World* and *Modern Romances* on next fall but these are self-contained dramas, not serials in the classic sense. CBS TV goes into the fall with a strong block of four soapers in the noon-to-1:00 p.m. slot and two more late in the afternoon but *The Inner Flame* and *Road of Life* have already been can-



celled. So far as can be learned, there are no new daytime dramas of any kind being planned by any of the networks.

(For details on the fall tv lineup, see chart in this issue on page 90 plus stories in 13 and 27 June issues of SPONSOR.)

**Q. What are the implications of the growing romance between Hollywood and television?**

**A.** Most important is the availability of a great program source for tv. If the movie studios continue turning out shows that get ratings like *Disneyland* there is little question but that movies and movie-produced shows will continue to multiply on tv. What this might mean in terms of program control vis-a-vis the networks only time will tell.

Also important is the fact that ABC TV is in the vanguard of the trend and, in a limited way, is fighting its way to equality with CBS TV and NBC TV by way of Hollywood. The web has signed with three studios—Disney, Warner Bros. and MGM—in addition to planning a 90-minute feature film show every Sunday.

Of particular interest is the fact that the three studios which signed with ABC did so with one eye on their prime customers—movie exhibitors. All three shows involve promotion of motion pictures which will not be shown on tv and which, therefore, are in competition with tv.

To what extent this will hurt the networks through possible loss of audience, as well as paid movie advertising, is a question that has been raised. ABC feels that "behind-the-scenes" promotion and movie trailers have a positive interest to tv viewers. And many broadcasters feel that the excitement of movie programming and stars more than compensates for the audience that may be lost through motion picture promotion on the networks.

Increase in outdoor adventure shows (there are eight new ones this fall) is typified by ABC's "Wyatt Earp" new cowboy series.

P&G policy of buying circulation through part purchases of shows like CBS' "Line-up" is tipoff to scattered shots trend.

Du Mont's pro football offering is exception to web policy of turning itself into film network via film and live Electronicam.

NBC's Ted Mack show illustrates web's interest in daytime personalities rather than daytime serials as means of building daytime.

11 JULY 1955



# OPEN



13



*John W. ... ..*



*J. B. ... ..*

# CIRCUIT

*a public preview of NBC Television, 1955-56*

*by Sylvester L. Weaver, Jr., President, and Robert W. Sarnoff, Executive Vice President*

In August of last year, an advertisement to the trade proclaimed: "NBC opens the year of excitement on television!"

The season is passing and many who were honestly skeptical have admitted that the year's performance is measuring up to the prophecy.

It has been the year of 90-minute Color Spectaculars, of Gobel and Medic and Caesar's Hour, of Today-Home-Tonight, of unprecedented special programs like "Peter Pan." But such an enumeration, as proudly as we make it, is only a small part of the story. This was the season when television programming shed the shackles of tradition: ceased to be the child of radio and became a medium of its own — the greatest medium of entertainment and enlightenment that the world has ever seen.

The growth of the medium was a tribute to the entire industry. At NBC we are proud that we took a bold and adventurous course, and we will quicken the pace in the year to come. Here is a portion of what you may expect:

**COLOR SPREAD** — The success of this season's Color Spectaculars is now history. But next season NBC Spectaculars will move still farther forward. Appropriately, the first show in the new "Color Spread" Spectacular series will be a special 2-hour telecast of Thornton Wilder's theatrical masterpiece "Skin of Our Teeth"—starring Mary Martin and Helen Hayes. "Color Spread" will also open up an affordable new selling opportunity of major importance for most advertisers.

**ONE-TIME "SPECIALS"** — Already scheduled are a repeat of "Peter Pan," and a musical version of the Pulitzer Prize play "Our Town" featuring Frank Sinatra. In addition, NBC will pioneer in a new direction. First-run full-length A-films will be seen *for the first time anywhere*, on NBC Television. The first of these film features will be Alexander Korda's color production of "The Constant Husband" starring Rex Harrison.

**MAURICE EVANS PRESENTS** — the finest theatre of all time, presented Sunday afternoons by the distinguished producer-director-actor. Included in Mr. Evans' schedule of hour-and-a-half color programs will be several Shakespearean productions in which he himself will star.

**SPORTS** — NBC will continue to be the leading sports network, with a year-round calendar of key events in every area of sports, including the full schedule of NCAA football.

**ORIGINAL DRAMA AND MUSICALS** — Included in the Producers' Showcase schedule of 90-minute plays will be original works by outstanding contemporary playwrights. These dramas will be mounted with all the expertness that marked Producers'

Showcase this season. Robert Montgomery Presents, The Kraft Theatre, The Philco-Goodyear Television Playhouse will continue to present weekly full-hour dramatic productions, and will be joined this year by the new 60-minute Pontiac-Armstrong Theatre scheduled on Tuesday nights.

**VARIETY** — Berle, Raye and Hope will appear in the Tuesday night hour that has become a television tradition. In addition, Perry Como will be star and host of a big new Saturday night hour of unmatched variety entertainment. The Colgate Hour on Sunday will be decked out in fresh, resplendent entertainment dress. And NBC will showcase its newest candidates for Gobel-type laurels as "the most exciting discovery of the year." Keep your eye on personalities like Jonathan Winters and Sue Carson!

**SPECIAL PROGRAM EVENTS** — Throughout the year NBC will use prime time periods to present special television events, such as "1976, Your World of Tomorrow" on October 9th; "Nightmare in Red," an hour-long history in film of Russian communism from 1905 to the death of Stalin, featuring a great deal of secret footage seen now for the first time; "The Jazz Age," a highlight report of America's boisterous, "bubble" years; and "Young India," a probing film commentary on the people and the problems of a country vitally important to Americans.

This is a sketch in brief of some of the things next season holds for NBC's audiences and advertisers. It is our goal to present whatever the vast and variegated American public enjoys, wants, hopes for and should have from television. And for sponsors, NBC will continue to devise flexible buying patterns which make TV available to advertising budgets of every size.


This year our slogan has been "Exciting Things are Happening on NBC Television." It holds good for 1955-1956 . . .

*S. L. Weaver, Jr. Robert W. Sarnoff*

*exciting things are happening on*



TELEVISION

a service of 

**Q. Will the total show changes be numerous next season?**

**A.** They sure will. As mentioned above, there will be 35 shows new to tv networks at night alone, including new shows put on late this season that will continue in the fall. In addition

there will be at least 20 other nighttime changes of one kind or another, including changes in time slots and switches from one network to another. ABC TV for example, has picked up shows from both Du Mont and CBS. And there are more changes to come.

slots during the week, the motive for which has been explained above. The slew of situation comedies being replaced on CBS TV is another factor.

Drastic revisions have taken place in the CBS TV nighttime lineup on Tuesday and Saturday. In the total network picture, Tuesday night takes the prize for the biggest programming face-lifting with at least a dozen changes already set.

**Q. Where will most of the program changes take place at night?**

**A.** Although CBS TV is the leader in time billings among all the networks, there will be more program changes taking place on that network than on NBC TV and ABC TV put together. Part of the reason is the web's revamping of its 7:30-8:00 p.m.

**Q. What nighttime periods have not yet been programmed?**

**A.** Saturday night is still wide open on ABC TV. The web has an hour dramatic show in mind for that evening

# FALL NIGHTTIME TV LINEUP

For daytime lineup see pages 92-95

HEAVY TYPE INDICATES NEW SHOW IN SLOT. SEE FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET.

## SUNDAY

ABC CBS NBC

<b>7 pm</b>	You Asked For It Skippy Peanut Btr. Div., Best Foods Gullid. Bascom & Bonfigli Hy-L&F	Lassie Campbell Soup Hy-F BBDO	It's a Great Life* Chrysler Plymouth Dealers McCann-Erickson Hy-F
<b>7:15</b>			
<b>7:30</b>			
<b>7:45</b>	Feature Film* 7:30-8 (Package not set)	Jack Benny alt. with Private Sec'y Amer. Tobacco NY-F BBDO	Frontiers* (3 weeks in 4) Reynolds Metals NY-F Seeds
<b>8</b>			
<b>8:15</b>			Colgate Sunday Hr. (3 weeks in 4) Colg.-Palmolive HY-L&F Esty
<b>8:30</b>	Feature Film* 7:30-8 (cont'd)	The Ed Sullivan Show Lincoln-Mercury Dealers NY-L K&E	Spectaculars IN COLOR 7:30-9 (1 week in 4) Sunbeam, Perrin-Paus Maybelline, Gordon Best Louis Howe, D-F-S NY-L
<b>8:45</b>			
<b>9</b>			
<b>9:15</b>	Chance of a Lifetime* Emerson Drug L & N Lentheric, C&W NY-L	GE Theatre General Electric NY-L&F BBDO	
<b>9:30</b>			Tv Playhouse Goodyear, Y&R Philco, Hutchins (alt. sponsors) NY-L
<b>9:45</b>	Stork Club co-op NY-L	Alfred Hitchcock Presents* Bristol-Myers Hy-F Y&R	
<b>10</b>			
<b>10:15</b>	Break the Bank Dodge NY-L Grant	Appointment with Adventure (tentative) P. Lerillard Y&R	Loretta Young Show Procter & Gamble NY-F B&B
<b>10:30</b>			
<b>10:45</b>	No network programming	What's My Line? Remington-Rand Y&R Jules Montener Earle Ludgin NY-L	TBA
<b>11</b>			

## MONDAY

ABC CBS NBC

Kukla, Fran & Ollie co-op Ch-L	No network programming	No network programming
John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Amer Home Prods NY-L BB&T	
Kid film show* (tentatively) Jungle film or Shrena, Queen of the Jungle)	Robin Hood* Johnson & Johnson, Y&R Wildroot, BBDO	Tony Martin Assoc. Prods., Grey; Webster-Chicago J. W. Shaw Hy-L 7:30-45  News Caravan R. J. Reynolds NY-L Esty
Tv Reader's Digest Studebaker-Packard NY-L R&R	Burns & Allen Carnation. Erwin Wasey Goodrich, BBDO Hy-F	Sid Caesar (8-9; 3 wks in 4) Amer. Chiclo, D-F-S Remington Rand Y&R Spidel, SSCB NY-L
Voice of Firestone Firestone Tire NY-L Sweeney (simul) & James	Talent Scouts CBS-Columbia, Ted Bates Lipton, Y&R NY-L	Producer's Showcase (Spectaculars) IN COLOR 8-9:30 (1 week in 4) Ford; RCA NY-L K&E
	I Love Lucy Procter & Gamble, BB&T General Foods Y&R Hy-F	Medic 9-9:30 (3 weeks in 4) Dow Chemical Hy-L MacManus John & Adams
Title TBA* Ciba Pharm. J W Thompson NY-L&F	December Bride General Foods NY-L B&B	Robert Montgomery Presents 9:30-10:30 S. C. Johnson, NL&B Schick, K&E NY-L
	Studio One Westinghouse McCann-Erickson NY-L	
No network programming		No network programming

## TUESDAY

ABC CBS NBC

Kukla, Fran & Ollie co-op Ch-L	No network programming	No network programming
John Daly News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
Warner Brothers Presents* (7:30-8:30) Liggett & Myers, Cungham & Walsh GE, Maxon, Y&R Monsanto, NL&B, Gardner Hy-F	Name That Tune* Whitehall Div., Amer. Home Prods. BB&T	Dinab Shore Chevrolet Dirs Campbell-Hy-L Ewald  News Caravan R. J. Reynolds NY-L Esty
Warner Brothers Presents* 7:30-8:30 (cont'd)	Navy Log* Sheaffer Pen, Russel Seeds Maytag McCann-Erickson NY-F	Milton Berle (13 shows) Martha Raye (13 shows) 8-9 Sunbeam, Perrin-Paus RCA; Whirlpool Hy-L K&E
Wyatt Earp* Parker Pen, Tatham-Laird General Mills NY-F D-F-S	You'll Never Get Rich* (Phil Silvers*) R. J. Reynolds; Esty Amana Refrig. Maury, Lee & Marshall	Bob Hope (8-8 shows)  Dinah Shore (2 shows) Chevrolet Campbell-Hy-L Ewald
Make Room for Daddy Amer. Tobacco, SSCB Dodge, Grant NY-F	Show not decided* Pharmaceuticals Kletter Carter, SSCB	Fireside Theatre Procter & Gamble NY-F Compton
DuPont Theatre* DuPont BBDO	Red Skelton Pet Milk, Gardner; S. C. Johnson Hy-L NL&B	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 Armstrong Cork, BBDO Pontiac MacM, J&A NY-L
Name's the Same* Ralston-Purina Gullid, Bascom & Bonfigli NY-L	The \$64,000 Question* Revlon Prods. NY-L Weintraub	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 (cont'd)
	See It Now (Sponsorship to be set) NY-L&F	Big Town* Lever Bros. SSCB, McC-E, OBM A.C. Spark Plug NY-F Brother
No network programming		

## WEDNESDAY

ABC

Kukla, Fran & Ollie co-op Ch-L		
John Daly, Miles Labs NY-L		
Disneyland 7:30-8:30 Amer. Mot Geyer Amer. Dal Campbell Milton Derby Foo McCann-Erickson SSCB		
Disneyland 7:30-8:30 (cont'd)		
Show not decided* Amer. Tab SSCB; Dolco Pro Cam		
Masquerade Party Knemark Emil Mos Pharmaceut. Kletter NY-L		
Penny to Millions Shaffer P Russel Sec Brews & W Ted Bab NY-L		
Wednesday Night Fights* Pabst Brew Warwi L Mennes 10 pm to McE, K Var-L		
Henny & R (following till 11 p co-op		

\*Refers to new shows, also shows which change time slots or network, including new shows and changes starting late this season. Where shows have multiple sponsors,

agencies are listed in same order as clients. Originations: NY means New York, Hy means Hollywood, Ch means Chicago, L means live, F means film. All times EST.

but no sale as yet. ABC TV in addition, has four nighttime half hours still open to programming in network time during the week, two on Monday and two on Thursday. There are also two half-hour periods on NBC TV and one on CBS TV not yet programmed in the 10:30-11:00 p.m. periods. While these periods are station time, both networks have programmed them in the past and intend to continue doing so.

**Q. Are the networks expanding their programming in station time?**  
**A.** On the balance, no. CBS TV has moved its Doug Edwards news strip into the 7:15-7:30 p.m. slot, which is

station time, but on the other hand it has returned the 11:00-11:15 p.m. period on Monday, Wednesday and Friday (formerly occupied by the Longines *Chronoscope*) back to the stations. The most actively programmed periods in station time are the 10:30 to 11:00 p.m. slots. CBS TV moved into that period during the week about two years ago to be followed a year later by NBC TV, which has been programming every weekday except Monday. During the day, CBS TV will program from 10:00 a.m. straight through to 5:00 p.m. but this doesn't represent any expansion in the current schedule. NBC TV which has been having daytime programming trouble, is

**DuMONT fall evening lineup at present comprises two sponsored shows only**

In the midst of a re-examining of its network operation Du Mont is seeking to sell sponsors on converting their shows to film via the video-film camera, the Electromax. If successful, Du Mont shows would tend to be placed on a spot basis and its network character would be changed.

Professional Boxing, Mondays, 9:00 to conclusion  
 Co-op. origination: NY, live

At Ringside, Mondays, following boxing  
 Co-op. origination: NY, live

Studio 57, Tuesdays, 8:30-9:00  
 Sponsor, Helms; Agency, Maxon  
 Origination: NY, live

Professional Football, Saturday evenings  
 Origination: various, live  
 Sponsor, Atlantic Refining Agency, N. W. Ayer

**TUESDAY**

**THURSDAY**

**FRIDAY**

**SATURDAY**

CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
network programming	No network programming	Kukla, Fran & Ollie co-op	No network programming	No network programming	Kukla, Fran & Ollie co-op	No network programming	No network programming	No network programming	Gene Autry Wm Wrigley Jr NY-F R&B	No network programming
Doug Edwards News* Mig. Ludgin		Ch-L John Daly, News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB		Ch-L John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Pharmaceuticals NY-L Klatter				
Wa Eagle* Sponsorship (to be set)	Coca Time Coca-Cola NY-L D'Arcy News Caravan Plymouth NY-L Ayer	Lone Ranger General Mills (alt. sponsorship to be set) NY-F D-F-S	SoL Preston of the Yukon* Quaker Oats Whisrly, Baker NY-F & Tilden	Dinah Shore Chevrolet Dire. Campbell-Hy-L Ewald News Caravan R. J. Reynolds NY-L Esty	Rin Tin Tin National Biscuit Hy-F K&E	My Friend Filcha* (sponsorship to be set)	Coca Time Coca Cola NY-L D'Arcy News Caravan Plymouth NY-L Ayer	TBA	Beat the Clock Sylvania NY-L JWT	New program* Swift JWT
Gray & His Friends 8-9 Lionel Co.; Sas & Geller General Motors; B Pillsbury Burnett L	Screen Directors' Playhouse* Eastman-Kodak NY-F JWT	Bishop Sheen* Admiral Erwin, NY-L Wasoy	Bob Cummings Show* R. J. Reynolds NY-F Esty	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO	Ozzie & Harriet Hotpoint, Maxon Quaker Oats NY-F JWT	Mama General Foods NY-L R&B	Truth or Consequences* P. Lorillard Hy-L L&N		Stage Show* Nestle, Bryan Houston P&G, Compton NY-L	Perry Como* 8-9 Dermeyer, J. W. Shaw lat'l Collerotton, FC&B Gold Seal Wax Campbell-Milbon Nuzema Chem. NY-L SSCB
Millionaire Colgate F Esty	Father Knows Best* Scott Paper NY-F JWT	Stop the Music* Quality Jewels Neechl NY-L Grey	Climax (3 weeks in 4) Shower of Stars IN COLOR (1 week in 4) 8:30-9:30 Chrysler McCann-Hy-L Erickson	The People's Choice* (Jackie Cooper) Borden Co. NY-F Y&R	Treasury Men in Action* Chevrolet Cambell-Hy-L Ewald	Our Miss Brooks* General Foods Hy-F Y&R	Life of Riley Gulf Oil NY-L Y&R	TBA	The Honey-mooners* Bulch NY-F Kudaer	
	Kraft Tv Theatre Kraft Foods NY-L JWT	Star Tonight Brillo Mig. NY-L JWT	Climax; Shower of Stars 8:30-9:30 (cont'd)	Dragnet Liggett & Myers NY-F C&W	Dollar a Second Mogen David Wine Weiss & Geller NY-L	Crusaders* R. J. Reynolds NY-F Eity	Big Story Amer. Tobacco: Rimonia NY-L&F SSCB	TBA	Two for the Money P. Lorillard NY-L L&N	People Are Funny* 8-9:30; 3 wks in 4 Toni: Paper-Mate NY-F FC&B
I Got a Secret J. Reynolds L Esty		TBA	Four-Star Playhouse Singer Sewing; Bristol-Myers NY-F Y&R	Ford Theatre Ford Motor NY-F JWT	The Vice Sterling Drug NY-F D-F-S	Schlitz Playhouse* Schlitz Brewlax NY-F L&N	New program* Campbell Soup BBDO		It's Always Jan* 18 wks in 4) 9:30-10 Procter & Gamble Compton Ford Star Jubilee* 10 shows, most IN COLOR (1 wk in 4) 9:30-11 Ford JWT	Texas Star Theatre (Jimmy Draxler) 9:30-10: 3 wks in 4 Texas Co. Hy L&F Kudaer Spectacular IN COLOR 9-10:30 (1 wk in 4) Oldsmobile NY-L Brother
GE Show* alt. with L. Steel Hr.* n. Electric; J.S. Steel NY-L BBDO	This Is Your Life Hazel Bishop, Spector Procter & Gamble Compton Hy-L	TBA	Johnny Carson Show* (10-10:30 or 10-11) Revlon, Weistraub General Foods Y&R	Lux Video Theatre 10-11 Lever Bros. Hy-L JWT	Dona You Go* Western Union (alt. sponsor) NY-L Albert-Fraak-Gueather-Law	The Lineup Brown & Wmsn, Ted Bates Procter & Gamble Hy-F Y&R	Cavalcade of Sports 10 pm to concl Gillette NY-L Maxon		Gunsmoke* 10-10:30 (3 weeks in 4) Liggett & Myers C&W	George Gobel 13 weeks in 4) Armour; FC&B; Pet Milk Hy-L Gardner
	TBA	No network programming			No network programming	Person to Person Amoco, Katz Hamm Br, C-M Elgin, Y&R NY-L	Red Barber's Corner* (10:45 or at cancel of flight) Slate Farm las. NY-L NL&B	No network programming	Damon Runyon Theatre (3 weeks in 4) Anheuser-Busch NY-F D'Arcy	Your Hit Parade Amer Tobacco, BBDO Warner-Hudnut BBDO NY-L

too busy with its current show slots to do anything about the 1:00-3:00 p.m. period, which will remain in station time. This past season's programing expansion took place primarily on CBS TV in the morning (*The Morning*

Show) and on NBC TV at night (*Tonight*) and these shows will continue. Saturday and Sunday daytime have a lot of wide open programing spaces but aside from football on Saturday afternoons on NBC TV and CBS TV, there are no new programing plans.

So far, there are 62 live sponsored shows scheduled for the fall; last October the number was 74. There are 49 film shows set for the fall, while last year the figure was 53. There are eight live-plus-film shows planned for next season, while last year there were six. It is probable that, by the time the fall schedule is firm, there will be a slight increase in the number of film shows over last year.

All in all it appears that live and film shows may have found a balance for the moment. The previous trend to film has been offset by spectaculars and the one-hour dramatic shows.

**Q. What's the film-vs.-live picture on the networks?**

**A.** While all shows are not set yet, there appears a small decline in the number of live sponsored shows at night. A comparison of the coming fall schedule (119 shows) with last October's schedule (133 shows) discloses the following:

**FALL DAYTIME TV LINEUP**  
 10 a.m. to 2 p.m.  
 or 2 p.m. to 6 p.m. programs turn page  
 HEAVY TYPE INDICATES NEW SHOW IN SLOT. SEE FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET.

	SUNDAY			MONDAY			TUESDAY			W
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC
<b>10 am</b>					Garry Moore Bristol-Myers DCSS 10-10:15			Garry Moore Miles Labs Wade Adv tu 10-10:15	Ding Dong Schl. 10-10:45	
<b>10:15</b>					Prudential Ins. Calkins & Holden	Ding Dong School 10-10:45		Kellogg: Burnett tu 10:15-30 NY-L	Manhattan Soap Scheldeler, Beck & Werner t,th 10-10:15	
<b>10:30</b>	No network programing	No network programing	No network programing	No network programing m-f	Staley Mfg: R&R NY-L Alt m	P&G: B-B-T alt m 10:15-30 Ch-L	No network programing m-f	Arthur Godfrey General Motors FC&B	Colgate: Bates P&G: B-B-T Ch-L	No network programing m-f
<b>10:45</b>					Arthur Godfrey Bauer & Black Leo Burnett m 10:30-45					
<b>11</b>					Bristol-Myers Y&B m,w 10:45-11 Var-L	People at Home (Arlene Francis) participations NY-L&F		Kellogg: Burnett tu,th 10:45-11 Var-L	People at Home (Arlene Francis) Partic sponsors NY-L&F	
<b>11:15</b>		No network programing			Godfrey (cont'd) Lever: pepodent m,w 11:11:15 FC&B			Godfrey (cont'd) Toni Co Weiss & Geller		
<b>11:30</b>	No network programing		No network programing	No network programing m-f	Pillsbury Mills m-th 11:15-30 Burnett	Home m-l 11-12 (participations; eight 1-min com- mercials an hour available)	No network programing m-l	Pillsbury Mills m-th 11:15-30 Leo Burnett Var-L	Home m-f 11-12 partic sponsors NY-L&F	No network programing m-l
<b>11:45</b>		Wild Bill Hickok Kellogg Co. NY-F Burnett			Strike It Rich Colgate- Palmolive NY-Y Esty	NY-L&F		Strike It Rich Colgate NY-L Esty		
<b>12</b>										
<b>12:15</b>	No network programing	Winky Dink and You Ideal Toy Corp. NY-L Grey	Capt. Hartz & His Pets Hartz Mtn Prods Hartman Ch-L	No network programing m-f	Vallant Lady General Mills NY-L D-F-S	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy-L B&B	No network programing m-f	Vallant Lady NY-L	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy-L B&B	No network programing m-l
<b>12:30</b>			No network programing	No network programing m-f	Love of Life Amer Home Pr NY-L B-B-T		No network programing m-f	Love of Life Amer Home Pr NY-L B-B-T		No network programing m-l
<b>12:45</b>	Falth for Today Faltb for Today. NY-L Rockhill	Contest Carnival Quaker Oats Co.: Wherry, Baker & Tilden Atlantic City, NJ L	Youth Wants to Know Gen Dynamics Morey, Humm & Johnstone Wash-L		Search for Tom's Procter & Gamble NY-L B-B-T	Feather Your Nest (quiz, Bud Collyer) Colgate- Palmolive alt d 12:30-45 NY-L Esty		Search for Tom's Procter & Gamble NY-L B-B-T	Feather Your Nest Colgate- Palmolive alt d 12:30-45 NY-L Esty	
<b>1</b>										
<b>1:15</b>					Jack Paar Show (Sponsors not set) NY-L			Jack Paar Show (Sponsors not set) NY-L		
<b>1:30</b>	No network programing	No network programing		No network programing m-f		No network programing m-f	No network programing m-f		No network programing	No network programing m-f
<b>1:45</b>			Frontiers of Falth NY-L&F		Welcome Travelers Procter & Gamble Ch-L D-F-S			Welcome Travelers Procter & Gamble Ch-L D-F-S		
<b>2</b>										

\*Shows in bold type designate new programs, also those with changes in time slots or network. Before 10 a.m., NBC TV offers "Today" and CBS TV "The Morning

Show," both 7-9 a.m. Abbreviations: NY means New York, Hy means Hollywood, Ch means Chicago. L means live, F means film. All times are Eastern Standard Time.

**Q. Are network shows getting longer?**

**A.** It would be more accurate to say that there are more long shows. There will be more periodic hour-and-a-half shows next season what with NBC TV's *Wide Wide World* plus its eight Maurice Evans productions and CBS TV's 10 *Jubilee* shows plus its four planned midweek extravaganzas. However, so far as every-week programming goes, the number of hour shows next season will be no greater than during the past season. The only major alteration in program lengths is on CBS TV where half-hour shows replace 15-minute shows in the 7:30-8:00 p.m. weekday periods. A minor alteration

is ABC TV's planned program of feature films for an hour-and-a-half every Sunday.

This will be the first regular program of feature films on network tv.

The ratings of this show will be watched carefully by program men as well as the ratings on the two Alexander Korda movies — "Constant Husband" and "Richard III" — which will premiere on NBC TV next season before release to U.S. movie houses. The latter movie is almost three hours long and while the popularity of Shakespeare may be debatable, it is fairly certain that those who want to watch the film will not be available to the competitive networks for a full

evening. The point is not that viewers will not be able to tear themselves away from Sir Laurence Olivier (who plays Richard). The point is that the long show keeps the viewer glued to one channel for a substantial period of time. So that if movies go over on the networks, advertisers can certainly look for longer network shows — or more long shows, whichever way you want to put it.

**Clearances**

**Q. In how many markets will network clearances be easier this fall compared with last?**

**A.** Network clearances are expected

**WEDNESDAY**

CBS	NBC
Garry Moore Smith & Co am Laird 10-10-15 am Fds: D-F'S 10-15-30 L	Ding Dong School 10-10-15 Wander Co: ovaltime 10:15-30 Tatham-Laird Ch-L
Arthur Godfrey Turn Prods. Miller 10:30-45	
Ed Myrs. Y&R 10-15-11 L	People at Home (Arlene Francis) Partic sponsors. NY-L&F
(prev. cont'd) redependent 11-11-15 CB	
Isbury Mills th 11-15-30 Burnett	Home m-f 11-12 partic sponsors NY L&F
Strike It Rich Colgate L Esty	
Valiant Lady General Mills S. K. R L	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy-L B&B
Love of Life Amer Home Pr L B-B-T	
Search for Tom's Procter & Gamble L B-B-T	Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY-L Esty
Guiding Light Procter & Gamble L Compton	
Jack Paar Show, Sponsors not set L	No network programming m-f
Welcome Travelers Procter & Gamble L D-F-S	

**THURSDAY**

ABC	CBS	NBC
No network programming m-f	Garry Moore Scott Paper J. W. Thompson th 10-10:15 Chun King: JWT Toni: Burnett alt th 10-15-30 NY-L	Ding Dong School 10-10:15 Manhattan Soap SB&W 10-15-30 Garber Prods D'Arcy 10:15-30 Ch-L
	Arthur Godfrey Dow Chemical McManus, John & Adams th	
	Kellogg Co tu, th 10:15-11 Burnett	People at Home (Arlene Francis) Partic sponsors NY-L&F
	Godfrey (cont'd) GM, frigidaire FC&B	
	Pillsbury Mills m-d 11:15-30 Leo Burnett Var-L	Home m-f 11-12 Partic sponsors NY-L&F
	Strike It Rich Colgate NY L Esty	
	Valiant Lady sus tu, th NY-L	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy L B&B
	Love of Life Amer Home Pr NY-L B-B-T	
	Search for Tom's Procter & Gamble NY-L B-B-T	Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY-L Esty
	Guiding Light Procter & Gamble NY-L Compton	R. J. Reynolds: winston cigs 15 min. 3 th in 4 NY-L Esty
	Jack Paar Show Sponsors not set NY-L	No network programming m-f
	Welcome Travelers Procter & Gamble Ch L D-F-S	

**FRIDAY**

ABC	CBS	NBC
No network programming m-f	Garry Moore Smith & Co J. W. Thompson f 10-10-15 Scott Paper J. W. Thompson f 10-15-30	Ding Dong School 10-10-45 Colgate Bates alt f 10-10-15 General Mills Tatham-Laird f 10-15-30 Ch-L
	SOS: McC. E Toni Burnett alt f 10:30-45	
	Converted Rice Burnett f 10-15-11 NY-L	People at Home (Arlene Francis) Partic sponsors NY-L&F
	Garry Moore (cont'd) Yardley of Ldn Ayer 11-11-15	Captain Midnight Wander Co Tatham-Laird NY-F
	Borden Foods DCSM f 11:15-30 NY-L	Home m-f 11-12 Partic sponsors NY L&F
	Strike It Rich Colgate NY-L Esty	Tales of the Texas Rangers General Mills Tatham-Laird NY-F
	Valiant Lady General Mills D-F-S, K R NY-L	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy L B&B
	Love of Life Amer Home Pr NY-L B-B-T	
	Search for Tom's Procter & Gamble NY-L B-B-T	Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY-L Esty
	Guiding Light Procter & Gamble NY L Compton	
	Jack Paar Show Sponsors not set NY-L	No network programming m-f
	Welcome Travelers Procter & Gamble Ch-L D-F-S	

**SATURDAY**

ABC	CBS	NBC
No network programming	No network programming	Pinky Lee Show Wander Co Misselle & Team Hy L
		Paul Win Show Wander Co Misselle & Team NY L
		Thunder Gen Foods NY-F B & I
		Mr Wizard Ch-L SBS
		The Big Top National Dairy Prods Phila I Apoc NY-J
		Do-11-Year-old 12-1 Partic sponsors NY-J
		Lone Ranger General Mills NY F D F&S
		No network programming
		Uncle Johnny Combs Lever Bros McCann- NY/L Erickson
		Press Box Preview 15 min before game Sponsor not set

to be easier in 25 of the top 100 markets. This was brought out in a station study of the top 100 by the NBC Research & Planning staff. The NBC group compared September 1954 with the picture for this coming September. Actually 29 markets gained either new

vhf or uhf stations, but four of these also lost a station, leaving them the same number of stations as last year.

**Q. What are the markets among the top 100 which have more stations than last year?**

**A.** These are the markets which gain one vhf. These are listed in order of 1955 population along with the station total for September 1955.

Minneapolis (four vhf as of September); Houston (two vhf); Portland, Ore. (two vhf, one uhf); Providence (two vhf, one uhf); Fort Worth (two vhf); Phoenix (four vhf); San

Jose (one vhf); Salt Lake City (three vhf); Wichita (one vhf, one uhf); Mobile (two vhf); Huntington (two vhf); El Paso (three vhf); Spokane (three vhf); Shreveport (two vhf); Beaumont (one vhf, one uhf); Little Rock (two vhf).

The following markets gain two vhf stations:

Tampa (two vhf, one uhf as of September); Sacramento (two vhf, one uhf).

The following markets gain one uhf station:

Boston (two vhf, two uhf as of September); Miami (one vhf, one uhf); San Antonio (two vhf, one uhf); Jacksonville (one vhf, two uhf);

# FALL DAYTIME TV LINEUP

2 p.m. to 6 p.m.

For 10 a.m. to 2 p.m. see previous page

HEAVY TYPE INDICATES NEW SHOW IN SLOT. SEE FOOTNOTE. BLANK MEANS SHOW IS NOT YET SET

## SUNDAY

## MONDAY

## TUESDAY

ABC

CBS

NBC

ABC

CBS

NBC

ABC

CBS

NBC

ABC

2

2:15

2:30

2:45

3

3:15

3:30

3:45

4

4:15

4:30

4:45

5

5:15

5:30

5:45

6

			Amer Inventory Wash-L
No network programming	No network programming		
		Amer Forum Wash-L	
		NBC TV Opera (2:30-4) Six perf In '55-'56 season NY-L	
No network programming			
	Let's Take A Trip Var-L sus.	Zoo Parade Quaker Oats NL&B alt-sun Amer Chiele Ch-L D-F-S alt wk sponsors	
		Maurice Evans Presents Hallmark Hall of Fame (4-5:30 once a month) Some IN COLOR Hall Bros. NY-L FC&B	
No network programming			
	Face the Nation NY-L sus.	Wide Wide World (4-5:30 twice a month) sponsors not set Var-L	
		Maurice Evans Presents (see above) Wide Wide World (see above)	
Super Circus 5-6 Kellogg Co Leo Burnett ½ hr alt wk	Omnibus 5-6:30 Aluminum Co JWT Scott Paper JWT (Two add'l sponsors not set) NY-L&F		
Chunky Chocolate Hilton & Riggle ½ hr alt wk			
Dixie Cup Co Hicks & Greist ½ hr alt wk NY-L			

		Robert Q. Lewis NY-L
No network programming m-f		No network programming m-f
	Art Linkletter Lever Bros. BBDO Pillsbury Mills: Burnett Hy-L	
	Big Payoff Colgate-Palmolive NY-L Esty	Ted Mack's Matinee NY-L m-f
No network programming m-f		
	Bob Crosby General Mills Knox-Reeves 3:45-4 seg Hy-L	It Pays to Be Married Procter & Gamble 3:45-4 seg NY-L B&B
	Brighter Day P&G NY-L Y&R	Way of the World Borden Co NY-L Y&R
No network programming m-f	The Secret Storm Am Home Prods NY-L B-B-T	First Love Jergens Co Phila-L Orr
	On Your Account (Win Elliott) Procter & Gamble NY-L B&B	World of Mr Sweeney Procter & Gamble NY-L B&B
		Modern Romances Colgate-Palmolive NY-L Houston
	Mickey Mouse Club 5-6 Armour HH & MeD Bristol-Myers-DCSS Campbell Soup Leo Burnett Carnation Co Erwin, Wasey Mars; Burnett Welch Grapa Jr. K&E General Mills Knox-Reeves Hy-F	Pinky Lee Show Partic sponsors Hy-L
	No network programming m-f	
		Howdy Doody IN COLOR Standard Brands NY-L Bates

	Robert Q. Lewis Miles Labs Wade 2-2:15 Helena Curtis 2:15-30 Earle Ludgin NY-L		No network programming m-f
		Art Linkletter Kellogg Co Leo Burnett Pillsbury Mills Leo Burnett Hy-L	
		Big Payoff Sponsor not set tu, th NY-L	Ted Mack's Matinee NY-L m-f
No network programming m-f			No network programming m-f
	Bob Crosby Toni Co Weiss & Geller Hy-L	It Pays to Be Married Procter & Gamble 3:45-4 seg NY-L B&B	
		Brighter Day P&G NY-L Y&R	Way of the World (sponsor to be set tu, th)
No network programming m-f	The Secret Storm Amer Home Prs NY-L B-B-T	First Love Jergens Co Phila-L Orr	No network programming m-f
	On Your Account (Win Elliott) Procter & Gamble NY-L B&B	World of Mr Sweeney Procter & Gamble NY-L B&B	
		Modern Romances Colgate-Palmolive sp alt days Bryan Houston NY-L	
		Pinky Lee Show Partic sponsor: General Foods Y&R Hy-L	
Mickey Mouse Club 5-6 (see men) Hy-F	No network programming m-f		Mickey Mouse Club 5-6 (see men) Hy-F
		Howdy Doody IN COLOR Kellogg Co Leo Burnett Colgate-Palmolive Ted Bates NY-L	

Shows in bold type designate new programs, also those with changes in time slots or network. From 6-7 p.m. (not charted), the networks have no programming except on

Sunday. On CBS TV "Omnibus" runs till 6:30 p.m.; "You Are There," sponsored by Electric Cos. and Prudential Ins. is slotted from 6:30-7 p.m. NBC TV has "Meet



Harrisburg (three vhf); South Bend (two uhf).

The following markets gain one vhf, but lose one uhf as well:

Milwaukee (two vhf, one uhf as of September); Tulsa (two vhf); Des Moines (two vhf); Stockton (one vhf).

**Q. Are any of the top 100 markets any worse off than last year in the number of stations?**

**A.** Yes, three of them, all of which lose one uhf station, gain none. They are:

Albany, N.Y. (one vhf, one uhf); Oklahoma City (two vhf, one uhf); Charleston, W. Va. (one vhf).

**Q. In how many of the top 100 markets will full competition between the three major networks be possible this fall?**

**A.** Only 34 of the top 100 markets will have three or more operating stations, either vhf or uhf, compared with 25 markets last September, according to NBC calculations. This figure is subject to a certain amount of interpretation, according to one's view of how well a certain station serves a particular market. That is, NBC may feel that station "A" serves such-and-such a market, while CBS may feel it doesn't.

While it is apparent that there will be more internetwork competition this

fall compared with last, the figures above do not necessarily reflect "full" competition since some of the markets are intermixed. In such cases, uhf affiliates may suffer from lack of signal coverage or lack of uhf set conversion. A truer picture of "full" competition can be gotten by totaling up the number of top 100 markets with three or more vhf and three or more uhf stations.

On this basis, there will be full competition in 23 of the top 100 markets this fall, of which 20 have three or more vhf stations and three have three or more uhf stations. Last September the comparable figures were: full competition in 19 markets,

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Robert Q. Lewis Prods Ref w 2-2:15 Gen Mills 2:15-30 BBDO Linkletter Ever Bros. 3:30-45 Gen Mills 3:45-3 Burnett	No network programming m-f	No network programming m-f	Robert Q. Lewis 2-2:15 sus S. C. Johnson th 2:15-30 NY-L NL&B Art Linkletter Kellogg Co Leo Burnett tu, th 2:30-45 Pillsbury Mills m-th 2:45-3 Leo Burnett	No network programming m-f	No network programming m-f	Robert Q. Lewis Brown & Wman alt wk 2-2:15 Bates Gen Mills w.l 2:15-30 NY-L BBDO Art Linkletter Ever Bros. BHDO m.w.f Dolo Pineapple 2:45-3 Hy L Ayer	No network programming m-f	No network programming	College Football 2 pm to concl five regional games (sponsors not set) Var L	NCAA Football 2 or 3:30 to concl Hehle-K&E. Avon Ludgin. General Cigar Y&R Var L
Big Payoff Colgate L Esty	Ted Mack's Matinee NY-L m-f	No network programming m-f	Big Payoff sus tu, th NY-L	Ted Mack's Matinee NY-L m-f	No network programming m-f	Big Payoff Colgate NY-L Esty	Ted Mack's Matinee NY-L m-f	No network programming	College Football (see above)	NCAA Football (see above)
Bob Crosby monia Co B 3:30-45 General Mills w.f 3:45-4 Reeves	It Pays to Be Married Procter & Gamble 3:45-4 seg NY-L B&B	No network programming m-f	Bob Crosby C. A. Swanson Tatham-Laird th 3:30-45 Scott Paper J. W. Thompson Hy-L	It Pays to Be Married Procter & Gamble 3:45-4 seg NY-L B&B	No network programming m-f	Bob Crosby SON McCann-E Gerber D'Arcy alt f 3:30-45 General Mills Knox Reeves Hy-L	It Pays to Be Married Procter & Gamble 3:45-4 seg NY-L B&B	No network programming	College Football (see above)	NCAA Football (see above)
Brighter Day P&G L Y&R	Way of the World Borden Co NY-L Y&R	No network programming m-f	Brighter Day P&G NY-L Y&R	Way of the World (sponsor to be set tu, th) NY-L Y&R	No network programming m-f	Brighter Day P&G NY-L Y&R	Way of the World Borden NY-L Y&R	No network programming	College Football (see above)	NCAA Football (see above)
Secret Storm Home Prods L B-B-T	First Love Jergens Co Phila-L Orr	No network programming m-f	The Secret Storm Amer Home Pts NY-L B-B-T	First Love Jergens Co Phila-L Orr	No network programming m-f	The Secret Storm Am Home Prods NY-L B-B-T	First Love Jergens Co Phila-L Orr	No network programming	College Football (see above)	NCAA Football (see above)
Your Account (Win Elliott) Procter & Gamble L B&B	Mr. Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp all days Bryan Houston	No network programming m-f	On Your Account (Win Elliott) Procter & Gamble NY-L B&B	World of Mr. Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp all days Bryan Houston	No network programming m-f	On Your Account (Win Elliott) Procter & Gamble NY-L B&B	World of Mr. Sweeney Procter & Gamble NY-L B&B Modern Romances Colgate-Palmolive sp all days Bryan Houston	No network programming	College Football (see above)	NCAA Football (see above)
Barber Bill's Cartoons 5-5:15 Gen Mills NY-L Esty	Pinky Lee Partic Gen Foods Y&R Johns & Johns Hy-L Y&R	Mickey Mouse Club 5-6 (see mon) Hy-F	No network programming	Pinky Lee Partic: Intl Shoe H.H.&McD Hy-L	Mickey Mouse Club 5-6 (see mon) Hy-F	Barber Bill's Cartoons 5-5:15 Gen Mills NY-L Esty	Pinky Lee Partic Gen Foods Y&R tu,w,f Hy-L	No network programming	No network programming	No network programming
No network programming m-f	Howdy Doody IN COLOR Continental Bkg NY-L Bates	No network programming m-f	Howdy Doody IN COLOR Kellogg Co Leo Burnett Standard Brands NY-L Bates	No network programming m-f	The New Revue IN COLOR NY-L	No network programming m-f	Howdy Doody IN COLOR Luden's Mather 5:30-45 Intl Sh. H.H.&Mc alt f 5:45-6 Welch Grp Juice alt f 5:45-6 NY-L DCSS	No network programming	No network programming	No network programming

the Press" (Pan-American and Johns-Manville) from 6-6:30 p.m., and "Roy Rogers" (General Foods) from 6:30-7 p.m. Abbreviations: NY means New York, Hy Holly-

wood, Ch. Chicago, L. means live, F means film. All times listed are Eastern Standard Time.

# QUALITY

## IS OUR BUSINESS

### For COMPLETE FILM PROCESSING



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

of which 17 had three or more vhf and two had three or more uhf.

In other words, there has been a net gain for full network competition of only four markets.

**Q. What kind of clearances has the "third" network been getting?**

**A.** As of the end of May, ABC TV has been clearing 24% more stations than it did a year ago—67 stations for the average nighttime show in May 1954 and 83 stations in May 1955. In terms of increased coverage of tv homes, the greater clearances work out this way: 21% of ABC's programs covered more than 90% of U.S. tv homes in May 1955, compared with 5% covering that many homes last year. In terms of 70% coverage, 79% of ABC's nighttime programs achieved that coverage in May this year compared with 68% of the programs a year before.

As for affiliations, ABC TV has 43 more affiliates than a year ago, has 218 at latest count. There are now 201 markets in which ABC has an affiliate.

**Q. What are the important markets without full competition between the three major networks?**

**A.** Among the top 25 markets in terms of population, the following do not have at least three vhf or three uhf stations: Boston, Pittsburgh, St. Louis, Buffalo, Houston, Milwaukee, New Orleans, Seattle, Portland, Ore.; Dallas, San Diego and Miami.

**Q. Are network interconnections keeping pace with the increased number of stations?**

**A.** Yes. As of 26 June there were 364 stations in 238 cities interconnected via coaxial cable or micro-wave relay. This figure, which includes private links, compares with 298 stations in 190 cities last June and 137 stations in 91 cities during June of 1953. Of the 26 June 1955 interconnected stations and cities, there are 162 stations in 119 cities linked to carry network color shows.

### Advertisers

**Q. Who are the leading network tv advertisers?**

**A.** The top 10 spenders in 1954,

according to PIB, were, in order of spending: P&G, Colgate, R. J. Reynolds, Gillette, General Motors, General Foods, American Tobacco, Chrysler, General Mills, Lever Bros.

**Q. Has there been much turnover in leading network spenders?**

**A.** Of the top 10 network tv spenders in 1950, PIB figures show, only four—R. J. Reynolds, General Foods, General Motors and American Tobacco—were among the 1954 top 10. Ford, the leading network client in 1950, was not even among the top 10 last year.

PIB figures show there is more turnover among the leading spenders in network tv than in network radio. For example, of the top 10 network radio clients in 1948 only three were not among the 1954 top 10.

**Q. What industries spend most money in network tv?**

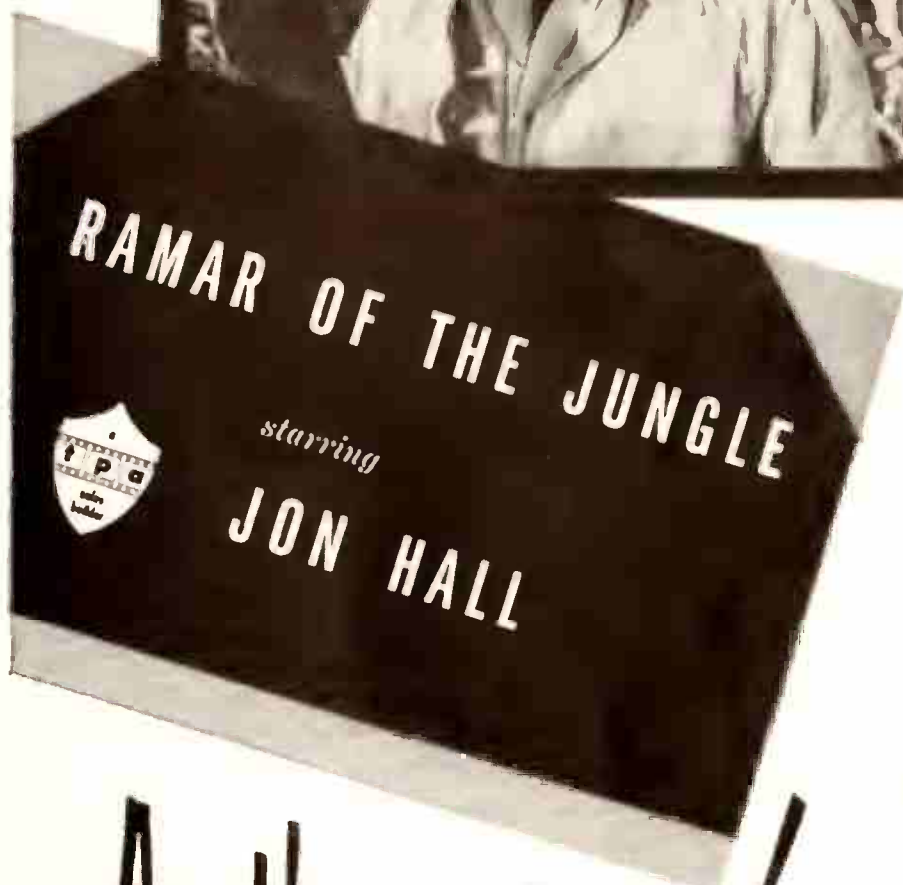
**A.** By and large the same ones who spend the most money in all PIB categories, though the rank of spending is not quite the same. Industry leaders were, in the order of network tv spending last year, as follows: food, toiletries, tobacco, soap, auto, household equipment and supplies, drugs. On the average each one just about doubled its network tv investment since 1952. The group registering the greatest percentage advance in network tv spending since 1952 was the drug industry. However, it still does not rank as high relatively as it does in network radio, in which medium it was the third largest spender last year.

**Q. What industry is most active in daytime network tv?**

**A.** As might be expected, food. In the spring of this year the number of advertisers by product groups was as follows: food, 18; household products, 12, drug, nine; appliances, four; soap, four; tobacco, three.

**Q. Do most daytime sponsors advertise only during the day on network tv?**

**A.** No. Eleven of the food accounts also advertise at night. So do eight of the household product sponsors, seven



# Another winner!

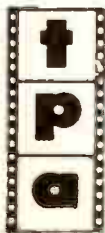
from the portfolio of **TPA** Sales Builders

This is the only show of its kind in all television. And its unique program content is matched by the audience and sales marks it keeps chalking up every day.

Scheduled in the "children's hour," it comes up as one of the top-rated juvenile shows on the screen; in other periods, it does just as well! In market after market, RAMAR'S pay-off audiences provide sales material for the station carrying this TPA feature.

With Jon Hall available for commercials, RAMAR sells as divers a list of products as we've even seen: from candy bars (juvenile appeal) to gas and oil (juvenile appeal?).

While this TPA property is smashing all distribution records (it was recently bought for over 35 markets in the South-East—one of the largest deals ever made in that area), good availabilities still remain. If you'd like to tie up with an amazing sales builder, get in touch with TPA—fast.



Television Programs of America, Inc.

New York: 477 Madison Avenue  
Chicago: 203 N. Wabash Avenue  
Hollywood: 5746 Sunset Boulevard

of the drug sponsors, three of the appliance sponsors, three of the soap sponsors and two of the tobacco sponsors.

**Fee tv**

**Q. What is the status of fee tv?**

**A.** Recent moves point to a delay in FCC action on the question. While 11 July was the deadline for rebuttal arguments and comments to the FCC, most of the important interests involved in the fee tv issue had asked for a delay in the deadline until 11 September. This delay was granted by the commission on 30 June, and public hearings are expected to be held at that time.

**Q. Have there been any recent developments that may affect FCC decision-making on the fee tv issue?**

**A.** Spurred into action by the sudden popular interest in the question and the vote-getting possibilities inherent in this interest, members of Congress have started legislative moves

which would circumscribe FCC action or take the issue out of the FCC's hands entirely.

Representative Emanuel Celler of Brooklyn, chairman of the powerful House Judiciary Committee, has introduced a bill which would bar tv stations from charging for programs. This move, however, was offset by a proposed measure which would forbid the FCC to make a decision on fee tv against the "expressed will and desire of the people."

There is still strong sentiment in Congress against hobbling the FCC. Chairmen of both Senate and House Interstate Commerce Committees have expressed the opinion that the FCC should carry the ball—at least for now.

**Q. What action has the advertising profession taken on the fee tv question?**

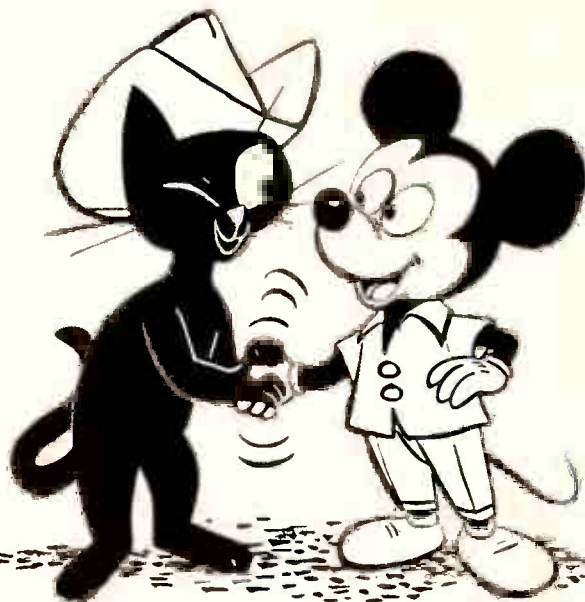
**A.** Broadcasters aside, advertisers and agencies, with rare exceptions, have steered clear of this hot issue so far as public pronouncements go. One reason is that admen feel any expressed opposition to fee tv might be regarded by the public as self-serving.

In other words, the public might feel that all the advertisers are interested in are their commercials rather than the question of whether or not fee tv is good for the country. Another reason for the ad fraternity's silence is the common attitude that fee tv would never catch on, anyhow. This attitude was brought out in a SPONSOR survey on the subject (see "Would fee tv hurt the sponsor?" 16 May 1955).

**Q. What do admen think would happen if fee tv were approved?**

**A.** SPONSOR's survey of opinion on this subject brought out a widespread attitude that the public will not pay for tv programming as long as they can see it for nothing. Implicit in this was the feeling that commercial tv programming will hold its own against anything the toll tv forces have to offer. This view is not shared by those closest to the battle lines—the broadcasters themselves—most of whom feel fee tv could damage free tv seriously by outbidding it for programming. CBS, for example, has stated that if fee tv were approved it would have no recourse but to go into the business itself even though the network made clear

**ALL THIS**



**AND MICKEY MOUSE TOO**

Good shows make good adjacencies. KTRK-TV has changed the Houston television picture by giving top entertainment for all the family. Call us or Blair TV.

**CHILDREN**

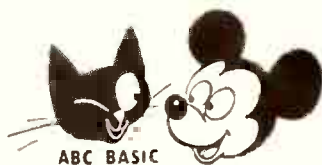
- Bedelia Land
- Kitirick Comics
- Little Rascals
- Mickey Mouse
- Playschool
- Romper Room
- The Phantom Sheriff

**SPORTS**

- Championship Bowling
- Gillette Fights
- Houston Buff Baseball
- Pabst Fights
- Pro Football
- Texas Outdoors
- Wrestling

**FAMILY**

- Disneyland
- Make Room for Daddy
- Masquerade Party
- Ozzie and Harriett
- Patti Paige
- Rin Tin Tin
- Warner Bros. Presents



**KTRK-TV**

HOUSTON CONSOLIDATED TELEVISION CO. NATIONAL REPRESENTATIVES:  
 General Mgr., Willard E. Walbridge  
 Commercial Mgr., Bill Bennett  
 BLAIR-TV, 150 E. 43rd St.,  
 New York 17, N. Y.  
 THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12, HOUSTON 1, TEXAS

it was wholeheartedly opposed to such approval.

The following arguments have been cited for the belief that toll tv would drive commercial tv off the air:

The most popular tv shows on commercial tv would naturally gravitate to fee tv because it would be more profitable for producers and performers to do so. It is an economic improbability that a program producer or owner would stay on free tv if he can make more money on fee tv. The fee tv operators would naturally seek the most popular shows so they can make as much money as possible as well as recoup the cost of setting up and servicing the various devices to unscramble tv images. Fee tv forces would be able to outbid commercial tv for special attractions such as movie premieres, Broadway shows, special sports events and the like.

It is also pointed out that if commercial tv were able to hold on against the fee tv onslaught, it would be a poor copy of the original. With audiences cut, the networks and stations would not be able to put on shows of high production quality. Commercial tv, in other words, cannot exist at half steam.

**Q. Would there be any commercials on fee tv?**

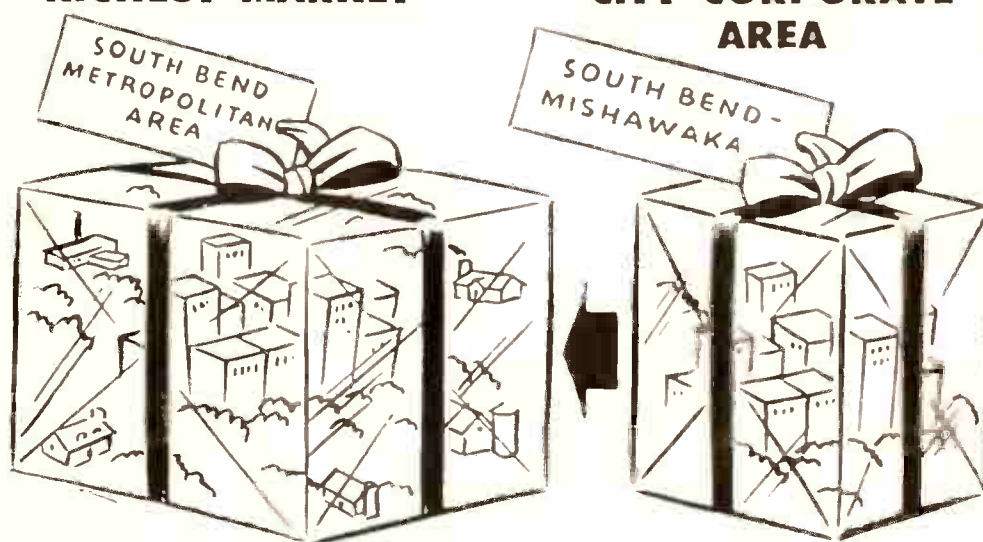
**A.** While the subscription tv forces cite the absence of commercials as one of their arguments, it is by no means certain that fee tv, if approved, would wind up as a non-commercial entertainment medium. Certainly advertisers would have no reason to stay out of fee tv unless they were kept out. There has been some talk of using ad investments as a means of cutting the price of certain shows which would be too expensive for mass audiences. There has also been talk of tying in product sales to fee tv by enclosing a coin or slug in a package which would enable the buyer to tune in on a fee tv show for nothing.

One adman told SPONSOR: "You still can't lose the sponsor. If fee tv does go over with a bang, you can rest assured that it will be one of the biggest operations in the world because every ad agency man will be in it—with a box top deal."

# Dominated by ONE Television Station!

**AMERICA'S 5th  
RICHEST MARKET**

**INDIANA'S 2nd  
CITY CORPORATE  
AREA**



Let's take a close look at the South Bend market. The Metropolitan Area of South Bend (population 232,000) is the Nation's 5th richest in family income. The South Bend-Mishawaka City Corporate Area is Indiana's 2nd largest in income and sales. The 9-county primary coverage area of South Bend's television station WSBT-TV has an Effective Buying Income of \$1,165,630,000.00.

**WSBT-TV DOMINATES  
THIS GREAT MARKET!**

Hooper and Pulse show that no other station even comes close to WSBT-TV in share-of-audience. Therefore, there's only one effective way to reach the television audience of the great South Bend market—that's with WSBT-TV!



PRIMARY COVERAGE AREA: 9 Rich Counties in Northern Indiana and Southern Michigan.

WSBT-TV

**SOUTH  
BEND,  
IND.**

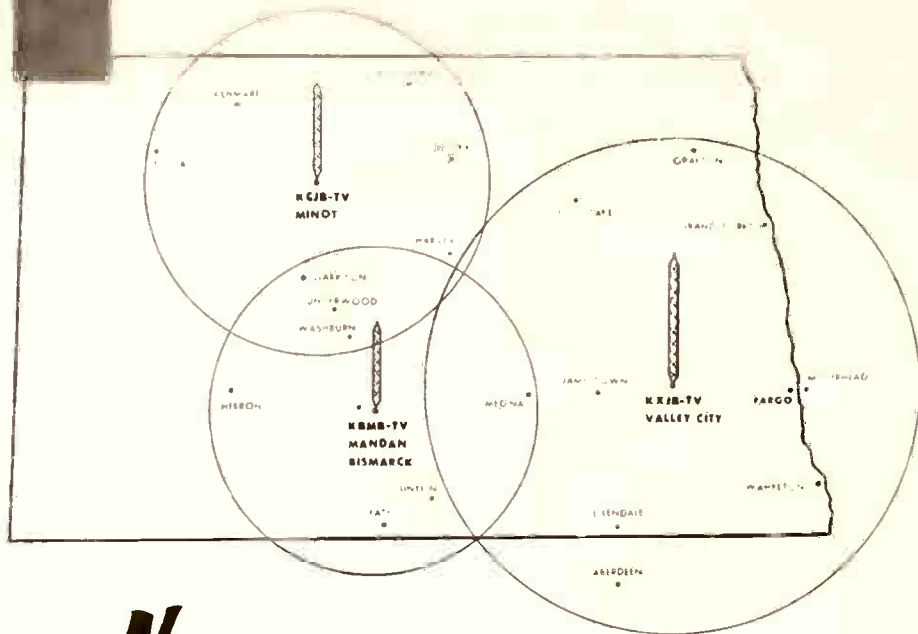
CBS  
DuMont

CHANNEL 34

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

# The "MARKET MAKERS" made 1 market out of North Dakota!



## Now...ONE CALL BUYS THE NORTH DAKOTA MARKET

They're spread out in booming North Dakota, but they've got Cadillac buying power from oil, wheat, farming and distribution jobs—a population equal to Seattle, Providence, Minneapolis, or New Orleans (and more buying power than most of them.)

What's the easiest, most impressive, most economical way to reach this boom baby? Buy television on the "Market Maker Stations." One call, one contact, one contract with the "Market Makers" buys you over 80% of North Dakota, plus plenty of gray in Minnesota and South Dakota. Here's the perfect case of one television operation taking over

700,000 people scattered over 75,000 sq. miles and making a single market of them.

Here's how economically you can cover North Dakota with the "Market Maker Stations." The open rates below include a 15% discount for using all 3 "Market Makers." (Use two, and get a 10% discount):

	10 sec.	1 min.
AA (7:30-9:30 PM)	\$64.00	\$127.50
A TIME	48.00	96.00
B TIME	35.00	70.00
C TIME	23.00	47.00

Additional frequency discounts to 25%.

### ONE CALL . . . ONE CONTACT . . . ONE CONTRACT

Delivers 80% of North Dakota and plenty of gray in Minnesota and South Dakota, too!

ONLY POSSIBLE BY BUYING THE . . .

## MARKET MAKER STATIONS

CBS Primary • N. D. Broadcasting Co. • 4000 Front St. • Fargo 4461

Call **WEED TELEVISION**

<b>KCJB-TV</b> CHANNEL 13 30,000 WATTS MINOT	<b>KXJB-TV</b> CHANNEL 4 100,000 WATTS VALLEY CITY	<b>KBMB-TV</b> CHANNEL 12 30,000 WATTS BISMARCK
---	---	--

## Color

**Q. What color programming are the networks planning for the fall?**

**A.** Of the major networks, CBS and NBC will have color programming. ABC is sticking to its all-black and white schedule. NBC will continue programming its Saturday, Sunday and Monday spectaculars in color and will present about four hours weekly in addition. Most of these four color hours will be shown during the day, including *Howdy Doody*, a half-hour weekday strip, which will be telecast in multi-chrome every day; *Home*, parts of which will be shown in color, and the NCAA football games, three or four of which are scheduled for color. On CBS the 90-minute *Ford Star Jubilee* shows will be seen in color and at least two other shows every week will be colorcast.

**Q. How many stations will be able to carry network color shows?**

**A.** Quite a number. SPONSOR's semi-annual poll of tv stations on color equipment discloses that about 62% of all stations can telecast network color. The figure was 54% six months ago and 33% a year ago. The latest poll (to which 45% of stations replied) also shows that another 13% will add the necessary equipment to telecast network color by the end of this year. Previous SPONSOR surveys indicate that about half of those who say they will add network color in the following six months do so. While it appears that the number of stations adding equipment for transmitting network color is slowing down it should be remembered that the latest percentage figures are based on a higher total of stations.

**Q. How many sets will there be around in homes during the fall to receive network color shows?**

**A.** Accurate figures are hard to pin down since many of the sets produced are not sold to consumers but remain in dealers' showrooms for display and demonstration. Less than 20,000 color receivers were produced last year. Industry estimates this year range up to 150,000 color receivers produced, though some industry sources put the figure at between 75,000 and 100,000 produced with about 50,000 ending up in homes.

While it is no secret that color tv

"The service with the most subscribers"

## LARGEST SAMPLING OUTSIDE U. S. CENSUS

has not moved ahead as fast as predicted there is a lot of talk about a big push this fall. It is significant that RCA's David Sarnoff, whose predictions are widely respected, told stockholders in May that RCA earnings from color set sales from 1956 onward will "substantially exceed" its earnings from black and white sales. This does not mean that General Sarnoff expects to sell as many color sets in 1956 as b&w sets, since color sets have a higher unit price and higher unit profit. For example, it has been pointed out that sales of 30,000 color sets this year would be equal in dollar (retail) volume to 180,000 b&w 17-inch sets.

### Q. What are advertisers doing about color?

A. Experimenting and learning. Their interests naturally are focused on how their products come over on color, which means that package color is getting a lot of attention. While there is no evidence that any major advertiser has or will redesign his package just for color tv, where redesign is done color tv must be kept in mind.

One of the questions in package design vis-a-vis tv is what to do during the transitional period when color tv is growing and when there will be substantial audiences viewing commercials in both color and b&w. The consensus is that a good color design will look good on black and white but not everyone is sure.

The growing awareness of impulse purchases has affected package design so that the emphasis nowadays is on how good a package will look on a supermarket shelf. However, in the light of tv's proven ability to put over certain products practically single-handed, it is considered probable that as color tv becomes more important it may be the primary factor in many package designs.

### Costs

### Q. What will network tv costs be compared with last season?

A. They will be higher, though the amount of increase will vary considerably, ranging from slight to considerable.

11 JULY 1955

More millions of dollars for time, talent, and programming are being bought from Pulse data than in any previous year since 1941. This superior, realistic method uses minimums larger than others' maximums

1,800,000 families personally interviewed in the home this year; 127 TV markets this year. A superior, fast, accurate reporting service—direct, raw-data facts!

**B** *Basic information.* Pulse facts you need to protect your TV investment dollars are provided from scientific, controlled sampling—probability-type, over which interviewer has no control. Highly trained and supervised personnel—executing the one method most widely approved in government, industry, and the communications industry.

**A** *Accuracy guaranteed.* Pulse vouches for its reports *in toto!* Maximum statistical variation possible, 3/10 of 1% for 25,000 daytime program sample; 6/10 of 1% for nighttime program sample.

**S** *Scientific control.* Survey planning and execution by highest standards for reliability and accuracy every step of the way. *Every 10th interview is verified.* Proof of performance!

**I** *Interviewing that yields both qualitative and quantitative data.* Accurate audience composition for each and every program on the networks! And in every report, for every hour in every city, from sign-on to sign-off.

**C** *Complete proof.* There is no "confusion about ratings"—not for subscribers who use Pulse! Let us give you the complete story. Pulse subscribers know that Pulse provides more pluses than any other service. Pulse is basic for your needs. Let us prove it.

• Write, or better still, • telephone.

*This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"*



RURAL AND URBAN COVERAGE

PULSE, Inc., 15 West 46th St., New York 36  
Telephone: Judson 6-3316



**Sterling Brewer**  
 Star of  
**Club 13**  
 8:30 to 9 a.m. Monday-Friday

**Stars Sell on**  
**Alabama's**  
**greatest TV station**  
**WABT**

Sterling gets this merry morning show off with a bang... literally. He pops balloons! Club 13 does a fine selling job. Young housewives dote on Sterling. He shows movie film... cartoons and loony tunes... keeping the kids amused, and mother, too, as she goes about her morning tasks.

You can **SELL**  
 Your Products  
 to Alabama folks  
 If you **TELL**  
 them on programs  
 they enjoy seeing

Represented by  
**BLAIR-TV**

**Q. What are the factors tending to push up prices?**

**A.** There are a number of them. They are, not necessarily in the order of importance, as follows:

1. The demand among advertisers for prime network slots. The queue of clients wanting in is as long as ever.
2. The competition among the networks for big names, especially that between CBS TV and NBC TV for stars for their periodic extravaganzas.
3. The heightened bargaining power—partly a result of the above two factors—of talent agents, particularly the William Morris Agency and MCA. During the past season these two agents represented talent on most of the star-name shows being presented on nighttime network tv.
4. The increasing number of television homes, which puts an increasing value on programs and performers who, on the average, reach a greater number of homes as time goes on. Greater tv circulation also increases time costs, of course.

5. Since last September all three major networks have come out with new production rate cards. These are expected to increase costs moderately, though, in some cases, a new flexibility in the way the cards are set up permits a limited amount of cost control. In general, however, advertisers prefer production quality high rather than risk plummeting ratings and a consequent rise on cost-per-1,000.

6. Escalation clauses in talent contracts. Most talent contracts provide for automatic increases each season, on the theory that their services are worth more as a show becomes more familiar to tv audiences.

7. Recent increases in union minimums. Tv writers recently received increases in certain categories. Negotiations, which were going on at SPONSOR's presstime between the Screen Actors Guild and the Alliance of Television Film producers, will probably result in increased talent costs for tv films. SAG is seeking increased minimums and hikes in rerun pay.

**Q. Will increased costs result in increased costs-per-1,000 to network clients?**

**A.** No one can say until the ratings are in, but ad agencies have detected evidence of increasing costs-per-1,000 this past season. To a certain extent, however, this apparent upward trend



Another good investment when you want to keep three markets under control (for the price of one) is WJAC-TV. Hooper consistently shows WJAC-TV:

**FIRST** in Johnstown  
 (a 2-station market)

**SECOND** in Pittsburgh  
 (a 3-station market)

**FIRST** in Altoona  
 (a 2-station market)

Play for keeps in Southwestern Pennsylvania. Buy the 1 that covers 3.



Get full details from your KATZ man!

**SPONSOR**



is due to longer network lineups, with an increasing number of small-market stations. While adding stations to network lineups brings program costs-per-1,000 down as the show price is spread over a greater number of homes, time costs-per-1,000 are almost invariably higher in smaller markets.

**Q. Is there anything going on to push prices down?**

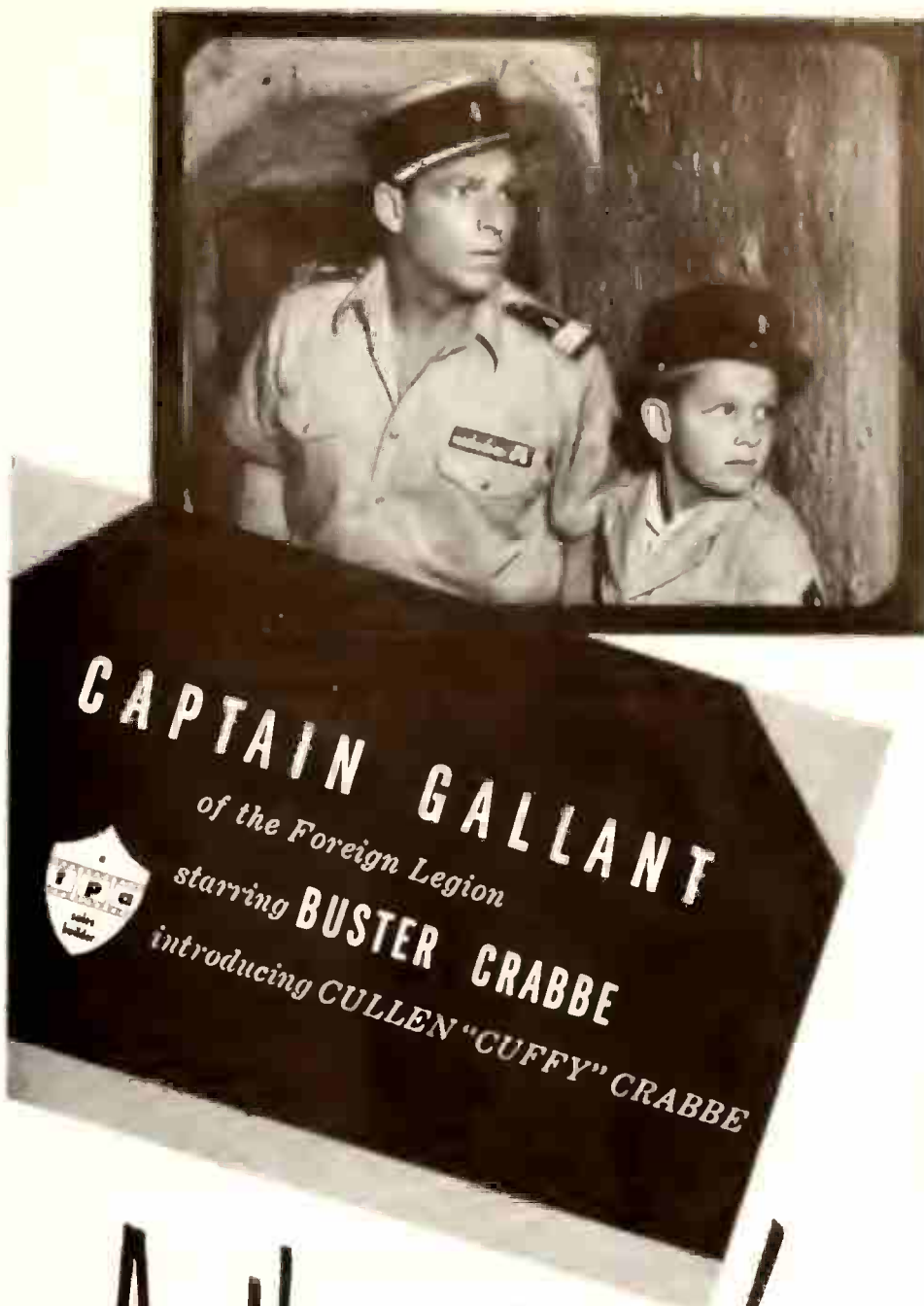
**A.** To a certain extent the increasing competition among film programming sources has kept a rein on prices. However, there will be no real check to price rises so long as clients feel they are getting value from what they pay for. And if tv network sales are any indication, there are no doubts in sponsors' minds that tv is paying off for them. Most ad agency executives, while voicing conventional complaints about rising tv costs, view the price situation in the light of supply and demand and in terms of competition with other media.

When rising tv costs push hard against the outer limits of ad budgets, advertisers have been doing one of two things: (a) taking money from other media (network radio has sometimes felt the brunt of this policy) or (b) buying smaller segments of time, such as participations and alternate-week sponsorships.

Participation opportunities are more common during the day than at night. Both CBS TV and NBC TV offer 15-minute segments of personality strips. NBC TV also offers smaller participations in *Today* and *Home*, while CBS TV has the *Morning Show*. ABC TV's new *Mickey Mouse Club* provides for four 15-minute segments five times a week.

At night segments of less than a half hour have been sold on NBC TV via *Caesar's Hour*, the new Perry Como show, *Tonight* and the 15-minute programs before 8:00 p.m. However, NBC TV's only nighttime half-hour show offering segments—*The Imogene Coca Show*—has been dropped. At night CBS TV's less-than-30-minute-buys are confined to the Doug Edwards news strip. ABC TV has been increasing its participation opportunities with its movie programs. The hour-long *Disneyland* is split three ways, as is *Warner Bros. Presents*. In addition, it is expected that ABC TV will offer 10-minute segments in its 90-minute feature film show which appears to be

11 JULY 1955



# Another winner!

from the portfolio of **TPA** Sales Builders

This unique property has everything any sponsor wants. It's as authentic as the unstinted cooperation of the French Government and the Legion could make it. It reflects (through brilliant, quality production) all the magical audience appeal contained in the words, "The Foreign Legion" and "The Sahara"—a combination that has incubated one of the highest percentages of smash box-office hits in show business.

It stars Buster Crabbe who's been in the public eye (and always favorably) since he was 16. And for extra audience impact, it introduces his son "Cuffy" in one of the most appealing roles ever created. Both are available for commercials.

And on top of all this, it comes complete with a built-in, powerful merchandising package for each market that's absolutely free.

This is one that will go fast. Check any TPA office for availabilities on a sure winner.



Television Programs of America, Inc.

New York: 477 Madison Avenue  
Chicago: 203 N. Wabash Avenue  
Hollywood: 5746 Sunset Boulevard

set for Sunday night.

There is a growing use of alternate-week sponsorships. This season, for the first time, it looks like there will be more alternate-week sponsorships at night than full-show sponsorships. When you compare the coming schedule with last October's, SPONSOR's Comparagraph discloses the following:

Last year there were 29 shows with alternate sponsorships or 58 sponsors altogether. The number of full-show, every-week sponsorships came to 83. For the coming fall, so far, there will

be 60 full sponsorships and 33 shows with alternate sponsorships or 66 sponsors with alternate-week buys. Although there will be more buying, it doesn't look like the ratio will change. If anything, the proportion of alternate-week sponsors will probably increase by the time the fall schedule is all set.

Alternate-week buying is not just to keep costs down. Many clients buy two alternate-week sponsorships rather than one every-week sponsorship to get a wider audience.

## Daytime tv

**Q. Will there be much change in daytime programming next fall?**

**A.** Daytime changes will be nowhere near as numerous as nighttime. Recently cancelled soap operas (covered in the programming section above) will be replaced for the most part by personality shows. Jack Paar has already gone into the 1:00-1:30 p.m. slot in place of *The Inner Flame* and *Road of Life* on CBS TV and *It Pays to be Married* has replaced *Greatest Gift* and *Concerning Miss Marlowe*.

NBC TV is also in the midst of a reshuffling of its daytime schedule. Plans call for extending both *Ding Dong School* and *Home* a quarter hour each so that they take up the entire 10:00 a.m. to noon period. Vacating these two quarter hours will be *Way of the World* (which moves to 4:00 p.m., replacing, in turn, *Hawkins Falls*, which will be dropped) and *Sheila Graham*, which will be dropped.

NBC TV's daytime lineup for the fall thus falls into five program blocks during the week. From 7:00 to noon there will be service shows (the web may also program from 9:00 to 10:00 a.m. in between *Today* and *Ding Dong School* with a network service show). Personality and quiz shows take up the noon to 1:00 p.m. and 3:00 to 4:00 p.m. hours; four daytime drama strips take up the 4:00 to 5:00 p.m. period and two half-hour kid shows make up the 5:00 to 6:00 p.m. period.

ABC TV's new daytime effort, *The Mickey Mouse Club*, a joint Disney-ABC production, will be thrown in opposite NBC TV's children's hour. It will combine entertainment and educational elements with both new and old films. Its 20 quarter-hour segments are well on the way to being sold out.

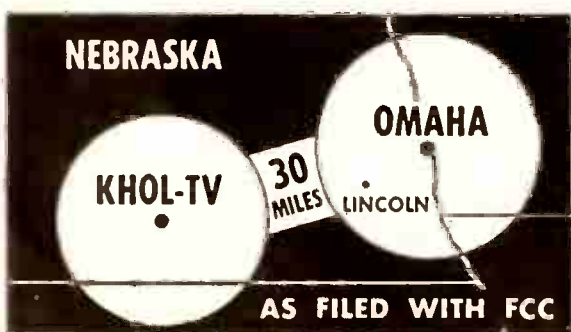
*Mickey Mouse Club* is one of the most important steps ABC has taken. If it pays off, the web will dominate the top daytime hour in terms of sets in use. The alacrity with which sponsors have bought into the show indicates they're sure ABC will do so. Not only is it felt that a name familiar to children is bound to attract young audiences but there is also the factor that the educational elements in the show may sway parents to favor such a program for their children.

The new Jack Paar show represents practically the only daytime program change on CBS TV during the week.

# KHOL-TV is Nebraska's Number 2 Buy!

## Picks Up Where Omaha Leaves Off!

- Exclusive coverage of 130,000 families in rich Central Nebraska
- Half-billion dollars effective buying income
- Unduplicated coverage of 35% of Nebraska's entire farm market
- Gives you more people at a lower cost, because KHOL-TV picks up where Omaha leaves off



To take advantage of this important link in Midwestern telecasting, contact A. B. McPhillamy at KHOL-TV or call your Meeker Representative today.

### SUMMARY OF KHOL-TV's 35-COUNTY MARKET\*

Population	399,700
No. of Homes	129,160
Effec. Buying Income	\$517,973,000
Retail Sales	\$472,840,000
Food	\$92,753,000
Gen. Mdse.	\$35,548,000
Auto	\$102,749,000
Drug	\$12,545,000
Farm Income	\$379,762,000

\*1955 CONSUMERS MARKETS

## KHOL-TV CHANNEL 13 KEARNEY, NEBR.

204,000 WATTS

Owned and operated by Bi-States Company

AL McPHILLAMY  
Sales Manager

JACK GILBERT  
Station Manager

PHONE: Axtell, Nebr. SH 3-4541

CBS • ABC • DUMONT

Represented nationally by MEEKER TV, Inc.

However, the program Paar left, *The Morning Show* may be in for some drastic overhauling. While *The Morning Show* has not been exactly a sales success the rest of the CBS daytime schedule is sold out except for a few participations in the Robert Q. Lewis and Bob Crosby shows.

**Q. How does daytime network tv compare as a buy with night tv?**

**A.** Though only CBS has been consistently successful in selling and programming daytime, it compares very well with nighttime on a cost-per-1,000 basis, especially for advertisers seeking to reach the housewife.

NBC recently came up with figures showing that on a cost-per-1,000 per commercial minute basis daytime tv was half the cost of nighttime. The network compared half-hour nighttime shows with quarter-hour daytime shows or segments. The different-sized shows are comparable because the advertiser gets just as much commercial time in 15 minutes during the day (three minutes) as he does during a half hour at night.

Here are the figures:

- The average daytime quarter hour (excluding children's shows, participation shows like *Home* and half-hour single sponsored programs) gets an average minute audience of 2,191,000 homes (Nielsen, November-December 1954) while nighttime half hour shows reach 5,385,000 homes on the average. Thus, the nighttime audience is two and one-half times the daytime audience. But . . .
- The advertiser pays five times as much for the typical half-hour show at night compared with the typical quarter-hour during the day. The daytime figure is \$11,600; the nighttime figure is \$56,000. (These figures are based on PIB gross time rates and program costs are from SPONSOR's "Comparagraph.") So . . .
- The cost-per-1,000 homes is \$10.51 at night and \$5.28 during the day, while the cost-per-1,000 homes per commercial minute is \$3.50 at night and \$1.76 during the day.

**Uhf**

**Q. What's the status of uhf at present?**

**A.** There were 106 uhf stations on



now... **GENE AUTRY**  
and **ROY ROGERS**  
first run films on...  
**'TRAILTIME!'**

Gene Autry and Roy Rogers full-length feature films, (the best Westerns ever made) are being shown for the first time in this area on Tom Chase's ever-popular "Trail Time" program!

"Trail Time", long the *number one* rated local daytime show in the Omaha-Iowa area, can't help be even better now!

In the last "Hooper Roundup" . . . "Trail Time" drew a whopping 35.0 rating . . . the opposition—8.5!

Let Tom Chase . . . Roy Rogers . . . and Gene Autry ride herd on your product and put it in an average of 103,500 homes reached daily by "Trail Time"!

Contact Fred Ebner, Sales Manager, or your nearest Blair TV man for availabilities.



TOM CHASE  
*Ranch Boss on 'Trail Time.'*  
another of WOW-TV's proven  
**"ON THE AIR SALLSMEN"**

**WOW TV OMAHA**  
Channel **6**

Max. Power • CBS • NBC  
Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines  
A Meredith Station • Frank P. Fagarty, Vice-Pres. & Gen. Mgr.

the air at the end of June, of which three were educational stations. Another 120, including 14 educational stations, have construction permits but were not yet on the air.

**Q. How have the commercial uhf stations been doing financially?**

**A.** As a group, not well. FCC financial reports for last year show that total revenue for 125 uhf outlets came to \$25.4 million with a total of about \$10 million in the red, or \$80,000 loss per

station. Compared to this, 177 post-freeze vhf stations had revenue totaling \$60 million with losses totaling \$4 million, or about \$22,600 per station. Pre-freeze stations—all vhf—have been doing very well.

Illustrating the difficulties uhf stations have been having is the fact that more than 40 have gone off the air, some of which have kept their CP's and some of which have dropped them. All told, 113 uhf CP's have been turned back, showing that most of the operators turning back their uhf CP's

have given up the ghost without even going on the air. (There have been 30 vhf deletions). These deleted uhf CP's are in addition to those totaled in the question above. Thus, 322 uhf CP's have been granted by the FCC, of which more than a third have been turned back.

The picture is not all bad. Some uhf stations are in healthy financial condition or will be. The successful ones are those which went on the air in virgin tv markets or in markets where there was little or no vhf competition.

However, the uhf picture has not improved much since a year ago. While there is less public talk about the uhf problem, there has been increasing activity in Washington among those seeking a solution.

**Q. Is there any solution to the uhf problem?**

**A.** It is pretty generally agreed that where uhf and vhf stations exist in the same market the uhf stations are at a disadvantage. This is because, with the present state of uhf technology, the uhf signal, under comparable conditions, does not go out as far as the vhf signal and thus is not as desirable as a network affiliate. The problem of getting viewers to convert vhf receivers to pick up uhf signals also is still serious in some markets, especially in those markets where two or more vhf stations have satisfied the audiences' programming needs.

The general tack being taken in Washington is "selective de-intermixture," that is re-allocating channels so that more vhf-uhf markets are made all-vhf or all-uhf, thus putting competing stations on an equal footing. The selective part of it comes into the picture because there is no desire for a radical change, such as moving all commercial tv into the uhf spectrum. The FCC wants to de-intermixture without causing too much hardship on tv set owners or broadcasting interests.

**Q. What's actually being done to ease the uhf problem?**

**A.** The FCC has started holding hearings on de-intermixture in specific markets. The first of these hearings were held on 27-28 June. Five markets were covered: Peoria, Evansville, Madison, Hartford, Albany.

On the Congressional side, the first of a series of *ad hoc* committees (that



**Frankly...  
this PULSE\*  
amazed even  
Us!**

**More Top Shows Than Ever Before**

KMTV has 13 of the top 15 weekly shows . . . 8 of the top 10 multi-weekly shows . . . favorite locally-produced shows

**Bigger Lead In Over-All Popularity**

KMTV has a greater share of audience in 8 of the 9 Pulse weekly time classifications

This latest survey, based on 1600 interviews, covers Omaha, Lincoln, and the seven Nebraska and Iowa counties that make up the heart of a KMTV market area of a million-and-a-half people with more than two billion dollars to spend.

So take a look at the latest Pulse and a KMTV rate card and you'll agree—You will reach more people . . . at a lower cost . . . in this big market on KMTV . . . OMAHA'S FAVORITE TV STATION.

Contact KMTV or your Petry man today for more information about some of KMTV's choice availabilities.

\*Pulse, May 1-7, 1955

**Smart Advertisers All Agree:  
The Place to be is Channel 3**

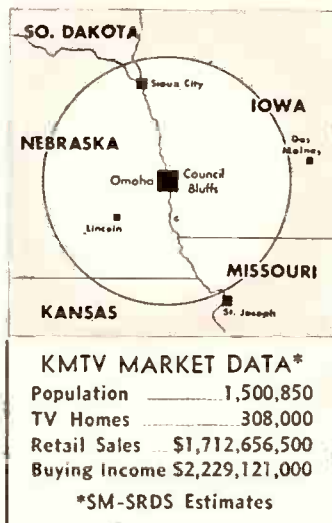


**CHANNEL 3 • OMAHA**

**MAY BROADCASTING CO.**

Represented by Edward Petry Co., Inc.

CBS-TV  
ABC-TV



is, temporary committees set up to solve one particular problem) has been set up by the Senate Commerce Committee, which is investigating the broadcasting industry. These committees will be made up of experts outside of Congress. The first *ad hoc* committee will re-evaluate the current allocation plan to see what can be done about ulf.

**Video tape**

**Q. How long will it be before video tape is in actual commercial use?**

**A.** First commercial use of video tape may be an actuality, by the coming spring. The two groups working on video tape for broadcasting use (aside from work being done for the armed forces)—RCA and Bing Crosby Enterprises—both report they have licked all the major technical problems. (For more details on this subject, see "Video Tape: programing revolution on the horizon," SPONSOR, 21 March 1955.)

**Q. Will color video tape be available as soon as black and white?**

**A.** Yes. The big technical push to perfect magnetic video tape is being made with color in mind. When RCA first unveiled its video tape a year and a half ago, it stressed color, not black and white.

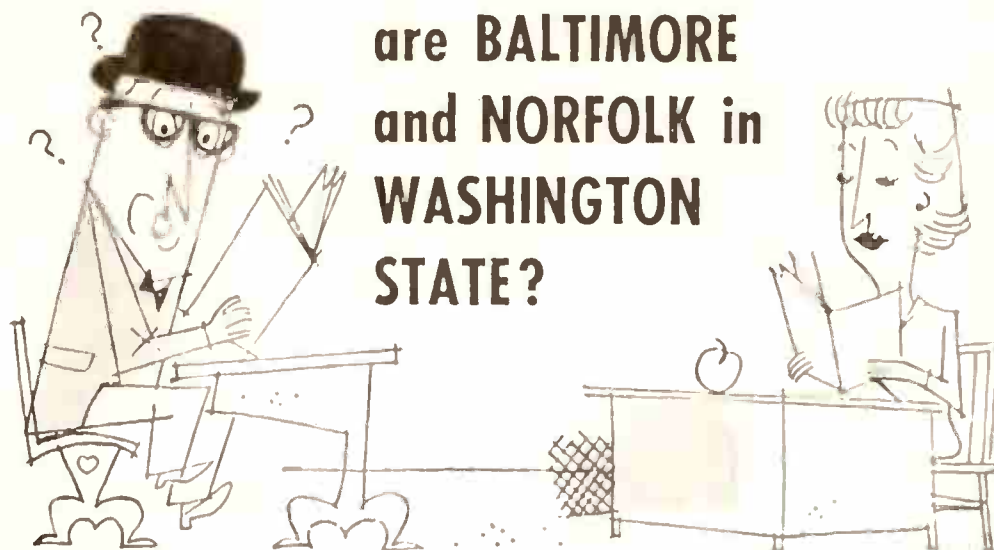
**Q. What's being done at present in perfecting video tape?**

**A.** RCA has been field testing its recorder and play-back unit in New York. A short time ago, NBC sent out via closed-circuit to St. Paul (in observance of the opening of a new lab by Minnesota Mining and Manufacturing, a maker of raw tape stock) a color show recorded in New York. That is, the signal was sent from a tape recording that had previously been made. NBC also regularly records on tape in New York programs sent out from Hollywood over regular network lines in both color and black and white.

BCE has already delivered one of its tape recording units to Westinghouse and expects a \$500,000 order shortly. It is currently redesigning its unit to eliminate minor bugs.

11 JULY 1955

**A GEOGRAPHY LESSON . . . One of a Series**

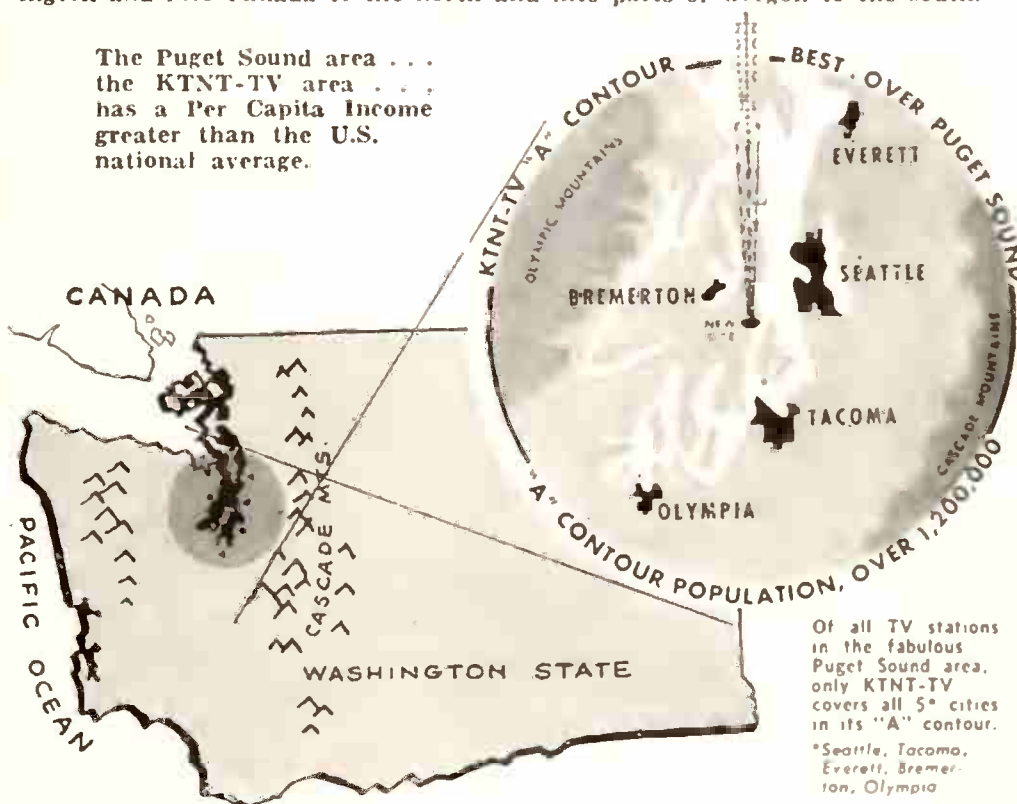


are **BALTIMORE**  
and **NORFOLK** in  
**WASHINGTON**  
**STATE?**

In case you suspect we've become rusty in our geography, we hasten to say we are aware that Baltimore and Norfolk are NOT in Washington State. We're merely pointing out that the sum of the populations of these two eastern cities is less than the population served by KTNT-TV in its "A" contour.

Within the "A" contour boundaries of KTNT-TV there are more than 1,200,000 able-to-buy people . . . almost half the population of Washington State. And, in addition, KTNT-TV's INFLUENCE AREA extends throughout Western Washington and into Canada to the north and into parts of Oregon to the south.

The Puget Sound area . . . the KTNT-TV area . . . has a Per Capita Income greater than the U.S. national average.



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5\* cities in its "A" contour.  
\*Seattle, Tacoma, Everett, Bremerton, Olympia

In Washington State, Advertise Where the PEOPLE are . . . Buy KTNT-TV.



**316,000 WATTS**

Antenna Height  
**1000 FT. ABOVE SEA LEVEL**

CBS Television for Puget Sound

Represented Nationally by Weed Television  
KTNT-TV, TACOMA 5, WASHINGTON

**"The Word Gets Around... Buy Puget Sound"**



# 2 GREAT NET WORKS SERVING 1 GREAT MARKET

**WIN-T** your station for complete coverage of the thriving 18-county **TRI-STATE MARKET SURROUNDING FORT WAYNE, INDIANA.** Check these billion dollar market facts and figures:

- POPULATION 722,500
- HOUSEHOLDS 228,600
- CONSUMER SPENDABLE INCOME \$1,177,771,000
- TOTAL RETAIL SALES \$768,150,000

**WIN-T**  
CBS and ABC for FORT WAYNE and the Tri State area of Indiana, Ohio and Michigan.  
Nationally represented by H-R TELEVISION, INC.

**Q. What will video tape be used for first?**

**A.** It will be used in place of kines. It is understood that RCA's technical target for next spring is to perfect video tape to the extent that it will be as good as, if not better than, both color and b&w kines.

**Q. What is the advantage of tape over kines?**

**A.** Since tape can be recorded and played back almost instantaneously,

there is no time problem in rebroadcasting a live show. For example, a live show produced in New York can be shown via a "hot" (rapid developing of film) kine on the Pacific Coast three hours later, or the same local time. But faster development is not possible, so that a live 9:00 p.m. show in New York cannot be shown in Chicago at the same local time because a kine cannot be developed fast enough. When video tape is perfected for replacing kines, it will be possible to have a live tv show on at the same

## VERIFIED FACTS ABOUT A TREMENDOUS "CAPTIVE AUDIENCE"

Here's What "Pulse" Discovered About Television Viewing in WKBT's Rich Market in Southwestern Wisconsin, Southeastern Minnesota and Northeastern Iowa:

↓

**1. ALREADY 100,000 TV HOMES . . . OUT OF THE 176,873 TOTAL FAMILIES IN THE WKBT COVERAGE AREA!**

↓

**2. 73.5% OF THESE TELEVISION FAMILIES VIEW WKBT VIRTUALLY EVERY DAY! (The Second Most-Viewed Station in Our Area Has 26.4% of the TV Families as Regular Viewers.)**

*For Complete Details on the Reception Survey Conducted for WKBT by "Pulse" — Contact Bob Morrison, WKBT Sales Manager, or Your Nearest Raymer Office*

NBC • CBS • ABC • Du Mont

**WKBT**

Channel 8

141 So. 6th St. LA CROSSE, WIS.

local time in all zones, thus avoiding many traffic complications and slotting problems which now bother the networks.

Video tape will also remove many of the headaches of daylight saving time. Some of the top live shows are shown in the midwest during the early evening. This depresses the ratings, especially during the summer when early evening sets-in-use are comparatively low.

Furthermore, kine films do not compare with regular film in quality as a rule. While the first commercial video tapes may be no better than kine film, the possibilities for improving tape through further research are much greater than for kines.

**Q. Why are people so excited over tape?**

**A.** Potentially, tape can be perfected so that it comes on the home screen with the same fidelity as a live show. Because the "information" recorded on tape is electronic, it is essentially the same information that is transmitted when a live performance is picked up by an electronic tv camera. With regular film—and even more so with kine film—there is an inevitable loss in fidelity even before the image is picked up electronically.

Possibly more important than this is the fact that video tape permits the program to be monitored as it is being recorded. This means that a director can see what the show will look like on the home screen and correct flaws as he goes along during rehearsal. He can also switch from one tv camera to another without stopping the action as he watches the monitor and the result will be continuous tape footage with a variety of camera angles and without any splicing or editing problems. All this involves a saving of time and, hence, money.

The convenience of monitoring a show while shooting it has led to the development of combination film and video cameras, notably the Du Mont Electronicam. This system works toward the same end as video tape, except that the result is film. The Electronicam is a camera which picks up an image like any tv camera. The light beam coming through the camera lens is then split into two. One part can be transmitted like any tv signal. The other exposes film.

The primary purpose of Electroni-

cam is not to send out a show live while it is being recorded on film at the same time. Du Mont is using the device to shoot film shows, which would then be sent out to stations like any syndicated show. The electronic part of Electronicam is for the purpose of monitoring, with its economy.

A similar camera has been developed by McCadden Productions, the Burns & Allen producing unit. A third tv-film camera combines a film camera with a tv camera—each with its own lens side by side but corrected for parallax so that the tv camera picks

up and shows on a monitor screen the identical camera angle being exposed on film. Here, too, the purpose is to enable a director to speed up shooting.

Finally, there is the high-definition kine. This has been shown to ad agencies by a British firm. Its basic purpose is that of the devices explained above. A tv camera picks up the image and permits monitoring. However, a high-quality film kine is made by the use of a high-definition kinescope tube which has about 50% more lines than the U.S. standard and thus results in film of greater clarity.

## CHICAGO'S TOP TELEVISION STATION—WGN-TV, CHANNEL 9

- ✓ Chicago Television's Top Morning Children's Program—"Romper Room"
- ✓ Chicago Television's Top Teenage Program—"Bandstand Matinee"
- ✓ Chicago Television's Highest Rated Feature Film Programs
- ✓ Exclusive Telecasts of All Cubs and White Sox Games (1,000th Telecast in May)
- ✓ Highest Rated Half Hour Film Programs on Week-night TV
- ✓ Only Chicago Station Placing in Billboard's National Promotion Competition

**WGN-TV—THE TOP STATION FOR YOUR ADVERTISING IN CHICAGO!!**

441 N. Michigan Avenue  
Chicago 11  
Illinois

**WGN-TV**  
**Chicago 9**

For your best radio buy in Chicago, it's WGN—reaching more people than any other Chicago advertising medium.

**The Best Buy In  
Wichita's Big Ten-  
County Market**

**KEDD Captures**

**1 1 1**

**Quarter-Hour Firsts\*!**

From 4 p.m. to sign-off KEDD is FIRST in audience preference for 52.6% of ALL quarter-hour segments compared to 31.7% for Station "B" and 15.6% for Station "C"!

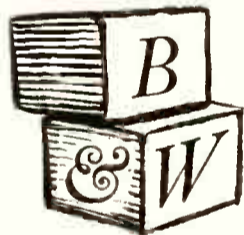
**With Over 50 Blue-Chip NBC Programs And Wichita's Top-Rated Local Shows Every Week!**

**SEE YOUR PETRY MAN TODAY!**

**99%  
CONVERSION\***

\* ARB  
JANUARY  
1955

**KEDD**  
**NBC WICHITA, KANSAS** Channel **16**



**B** is for "Brains"  
**& W** is for "Work"

That's what counts most at "B & W" . . . and nothing does more to bring about a most successful client-agency union.

"Brains" and "Work" . . . and "Experience." We have that, too. Each of us has had more than 30 years in agency work, and in related advertising and selling. Yet our greatest successes have been in the newest advertising medium . . . Television.

We'd like to tell you more about our experience . . . and how we have helped advertisers solve special problems "down South," as well as elsewhere. May we?

**Brinckerhoff & Williams Agency**

928 Gov. Nicholls St.,  
New Orleans 16, La.  
Phone CAnal 6219



E. V. BRINCKERHOFF

AUBREY WILLIAMS

**Network competition**

**Q. What's happening to network competition?**

**A.** It's increasing in one area, decreasing in another. ABC is more firmly ensconced as a third "major" network, while Du Mont, unless there is some sudden change in plans has pulled itself out of the simultaneous networking picture.

**Q. In what direction is Du Mont aiming?**

**A.** Du Mont is placing heavy bets on its Electronicam (see explanation on workings of Electronicam in "Video tape" section). It is out to convince what few advertisers it has and whatever new ones it can get that not only is the Electronicam an economical way of shooting film shows (aside from the residual values of film) but that Du Mont can clear time for these shows. Du Mont, in other words, is aiming at becoming a film network, thus putting itself in a new category somewhere in between live networks and syndicators. Du Mont is also turning itself into a film production organization, will turn out film commercials, industrial films and so forth.

**Q. How far has ABC come since the merger with United Paramount Theatres?**

**A.** There is no disagreement about the fact that since the merger in February 1953 the programing and sales picture have improved considerably. In January 1953, one month before the merger, of the 49 half-hours programed by the network at night, 11 were sold and 38 unsold. Two years later the situation was reversed, with only 11 half hours unsold. So far this season, 14 half hours and two alternate sponsorships remain unsold (excluding co-op shows) with two months of the selling season left.

PIB gross billings figures also illustrate the sales trend. In 1953 ABC billings were 15% above the previous year compared with 26% for all networks. Last year ABC billings were up 64% over the previous year while the increase for all networks was 41%.

**Q. How has ABC built up its programing?**

**A.** By April of this year the new

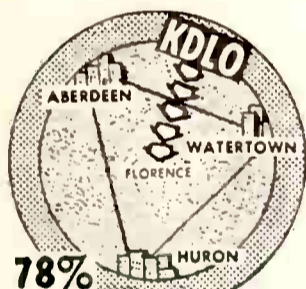
**SPONSOR**



## HOW ABOUT THAT JOE FLOYD TRIANGLE?



Joe's putting a whole new market on the tv map . . . 78,000 single-station homes, massed in the great Aberdeen-Watertown-Huron triangle, with transmitter strategically located at Florence, South Dakota. You can reach this great new market only through the Joe Floyd-operated KDLO-TV (CHANNEL 3), a proud, powerful interconnected companion of KELO-TV Sioux Falls.



**78%**  
Coverage of South Dakota  
— Plus Minnesota and Iowa



**KELO-TV**

JOE FLOYD, President  
NBC (TV) PRIMARY  
CBS • ABC • DuMONT  
represented by  
H-R TELEVISION

ABC had invested more than \$70 million in programing and talent commitments. Half of this has gone for the Walt Disney Enterprises. The network has built its programing in all the basic ways possible: (1) outright acquisition of programs from other networks or producers, (2) attracting advertising-controlled programs and (3) developing its own packages. The importance of shows produced by motion picture studios might be considered, because of their importance, as a fourth method.

### Q. What programs has ABC added to its roster?

A. Before the merger ABC had a basic structure of seven shows. These were *Name's the Same*, *Lone Ranger*, *Stu Erwin*, *Super Circus*, *You Asked for It*, *Walter Winchell* and *Adventures of Ozzie and Harriet*.

For its first season after the merger, ABC added: *Danny Thomas Show*, *Ray Bolger Show*, *Cavalcade of America*, *U. S. Steel Hour*, *The Tv Hour*, *Pepsi Cola Playhouse*, *Break the Bank* and *John Daly and the News*.

This past season, the new shows mounted. Here's the list: *Disneyland*, *Treasury Men in Action*, *Masquerade Party*, *Tv Reader's Digest*, *NCAA Football*, *Dollar a Second*, *Monday Night Boxing*, *20 Questions*, *Rin-Tin-Tin*, *Stork Club*, *Who Said That*, *Star Tonight*, *The Vise*, *Kukla, Fran and Ollie*, *Stop the Music* and *Voice of Firestone*.

### Q. What programs is ABC adding for the coming season?

A. With the selling season not yet open and 11 hours not yet programed, shows added so far include: *Chance of a Lifetime*, *Warner Bros. Presents Wyatt Earp*, *Du Pont Theatre*, *MGM Parade*, *Penny to a Million* (which started last this past season), *Bishop Sheen*, *Down You Go* and *Wednesday Night Fights*.

In addition, ABC is planning a 90-minute feature film show on Sunday, is deciding between *Jungle Jim* and *Sheena, Queen of the Jungle* for early Monday evening, has to pick a show title for Ciba Pharmaceutical, and, most important of all, has to program Saturday night, which is wide open. As mentioned in a previous section, ABC has an hour drama in mind for Saturday.

\*\*\*

## NOW

You can have Song-ads, America's foremost producers of filmed musical and radio jingle commercials work for you! For as little as

**\$150** net

A complete AUDITION package ready for CLIENT SUBMISSION.

You need send us only:—

1. Purchase order for \$150. (So we have something to work with)
2. Tear sheets and scripts about product. (So we know something about it)
3. Five points about product, in order of their importance. (So we know where to put emphasis)
4. Your client's philosophy about account. (So we get the feel of it)
5. Whether for television and/or radio and lengths of commercials wanted. (So we can tailor-make your commercial to fit your plans)

## INSURE

client acceptance of your idea with a complete AUDITION PRESENTATION.

This package will be created especially so your consumers hum, sing and talk about YOUR advertised message . . . . . AND BUY YOUR PRODUCT.

WRITE OR WIRE TODAY



Bob Sande



Don Esrey



De Porter



Larry Greene

YOU CAN  
BE SURE  
IF IT'S A

*Song-ads* PRODUCTION

6000 SUNSET BLVD., HOLLYWOOD 28,  
CALIFORNIA . . . HOLLYWOOD 5-6181

**NEW TOWER**  1330 Feet above  
Average Terrain

 **NEW POWER**

**NOW!** 100,000 WATTS

*for  
Oklahoma  
sales*

**YOU NEED**

*channel*

**TULSA  
TOO**



**BASIC**



*the eyes of Oklahoma*

**KV<sup>OO</sup>-TV**

FOR CURRENT AVAILABILITIES CALL THE OFFICES OF **BLAIR** 

1955 FALL FACTS BASICS—SECTION

2

*television*

# BASICS

**SPONSOR**

**MORE THAN 36 MILLION TV SETS  
ENTERTAIN AND SELL IN U.S. TV HOUSEHOLDS**

*Page Number*

- Q.** How are tv homes distributed in U.S.? **1**
- Q.** Where are tv sets located? **2**
- Q.** How does viewing vary with time of day? **3**
- Q.** How much "out-of-home" viewing is there? **4**
- Q.** Does tv audience composition change? **5**
- Q.** What effect does tv have on new markets? **7**
- Q.** What are network production cost averages? **9**
- Q.** How much money was spent in tv? **10**

*Reprints will be available at 30c each. Quantity prices on request.  
Address Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.*

# Dimensions of TV's audience

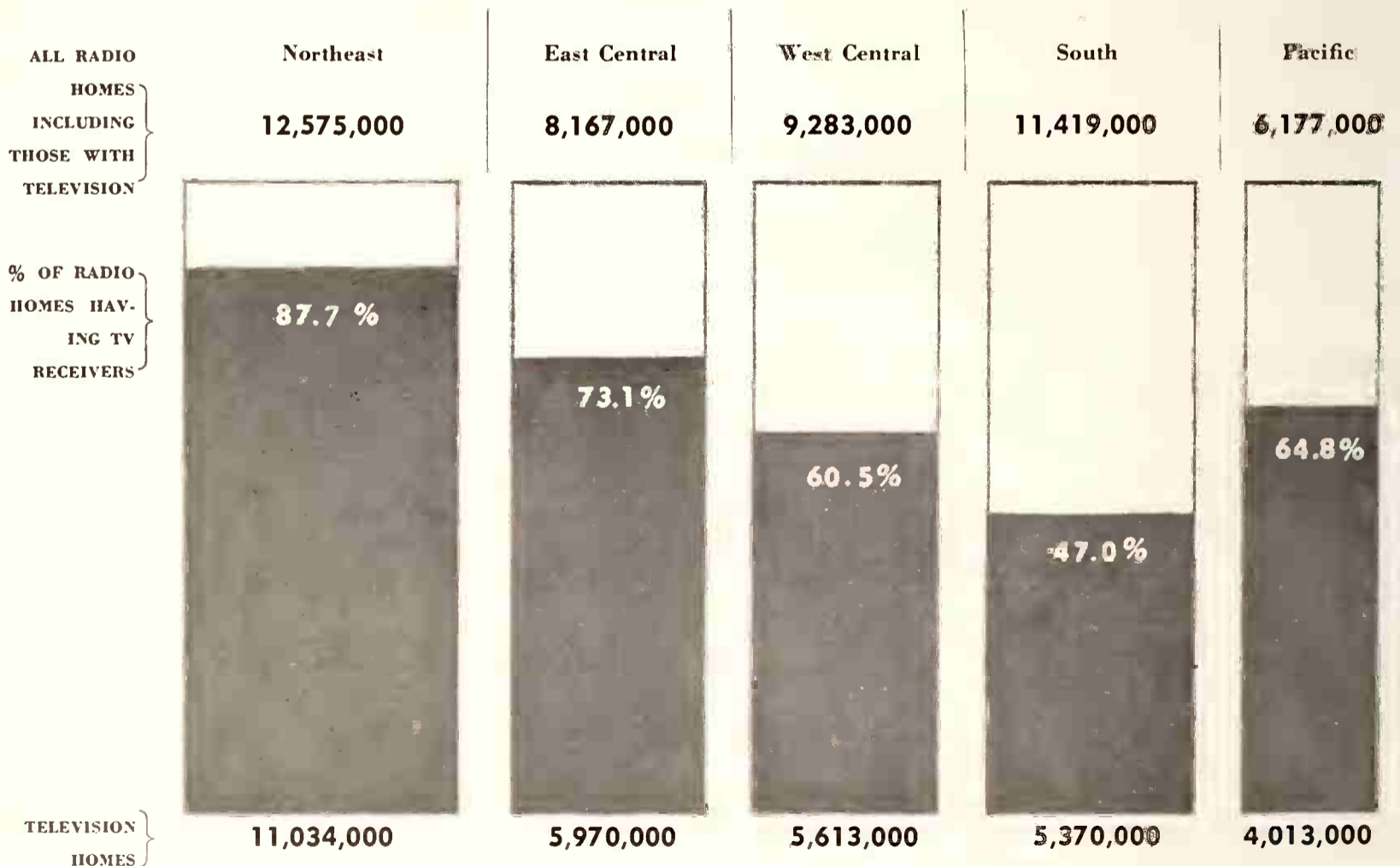
## 1. How many tv sets are there in the U.S. today?

SOURCE: NBC TV estimate



## 2. How are tv homes distributed by major U.S. areas?

SOURCE: A. C. Nielsen Co., May 1955



### 3. How many tv sets were produced and sold in '53 and '54?

SOURCE: RETMA figures for factory production, retail sales

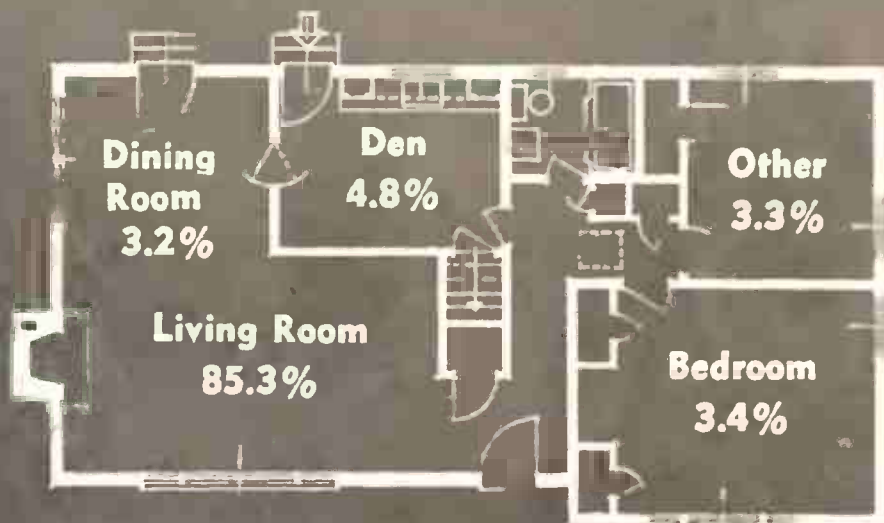
YEAR	PRODUCTION	RETAIL SALES
1953	7,215,827	6,370,571
1954	7,346,715	7,317,034

### 4. Where are tv sets located in U.S. homes today?

SOURCE: "National Survey of Radio and Television Sets," May 1954 by Alfred Politz for ARF

#### Tv is "living room" medium

More than eight out of ten home tv sets are located in the living room, far more than all other home locations combined. This location pattern, found by Politz in '54 study for Advertising Research Foundation, helps explain why tv has often scattered radio into non-living-room locations, and why tv set manufacturers are now busy establishing "second-set" market.



For comparable chart of radio set location see page 2 of Radio Basics.

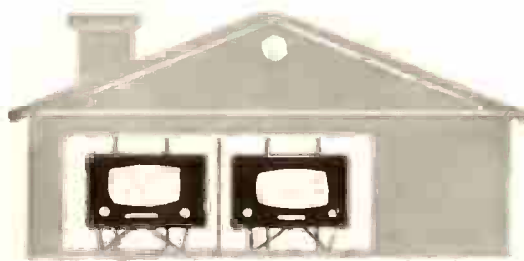
### 5. How many tv homes today are multi-set tv households?

SOURCE: NBC TV estimate for June 1955

ONE-SET HOMES: 94.3%



TWO-SET HOMES: 5.7%



Although two-thirds of U.S. radio households own two or more radios (see "Radio Basics"), most television families own just one tv receiver. However, estimates by NBC TV researchers of number of tv sets and tv homes in U.S. indicates small but noticeable

trend to multi-set tv ownership. Other figures show that multi-set tv families are more likely to be in large urban areas long served by tv; Advertest checkup in New York in '54 showed 9% of families owning two or more. In newest tv areas, figure is small.

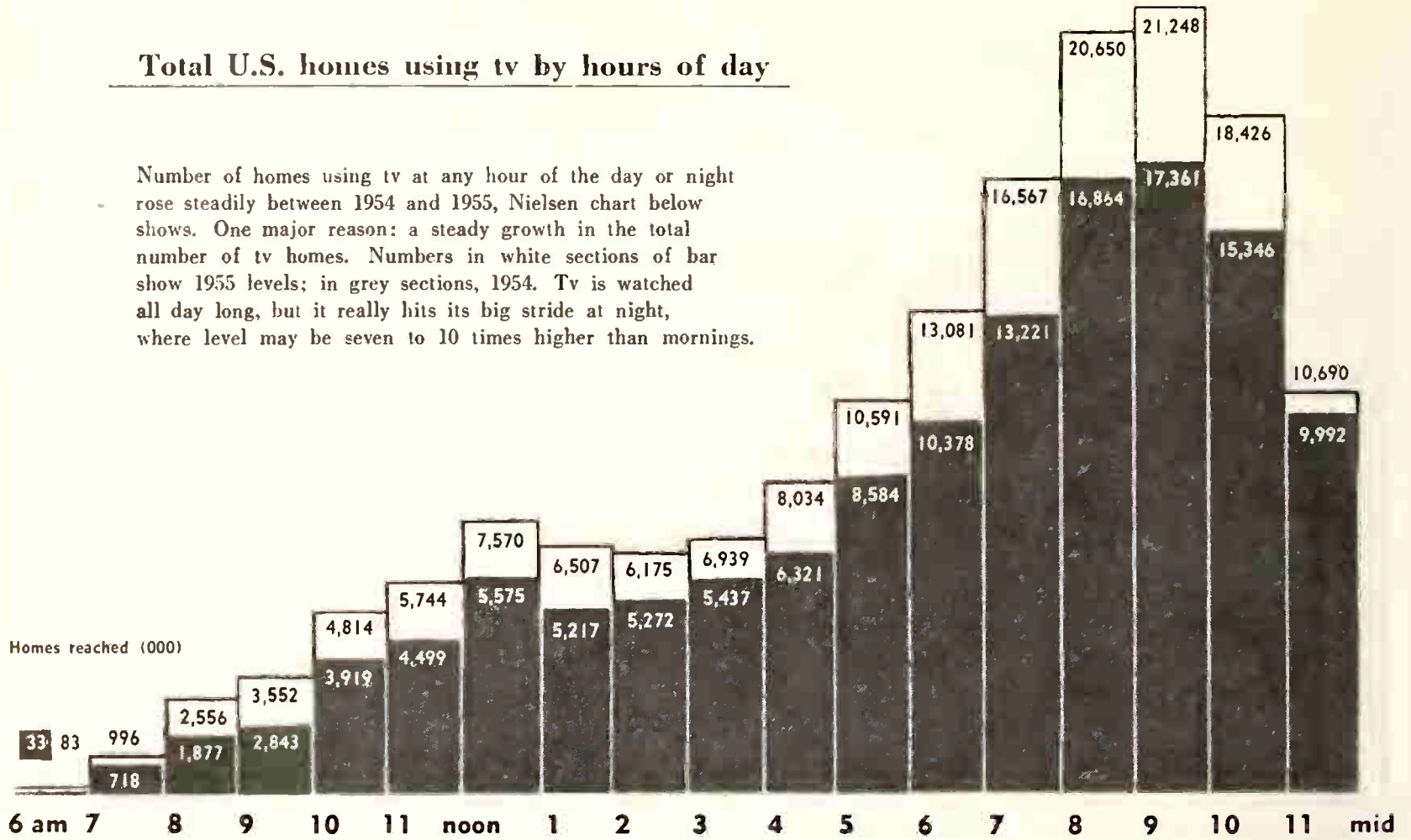
# II Television viewing habits

## 1. How does tv viewing level vary with the time of day?

SOURCE: Nielsen Television Index, March 1955

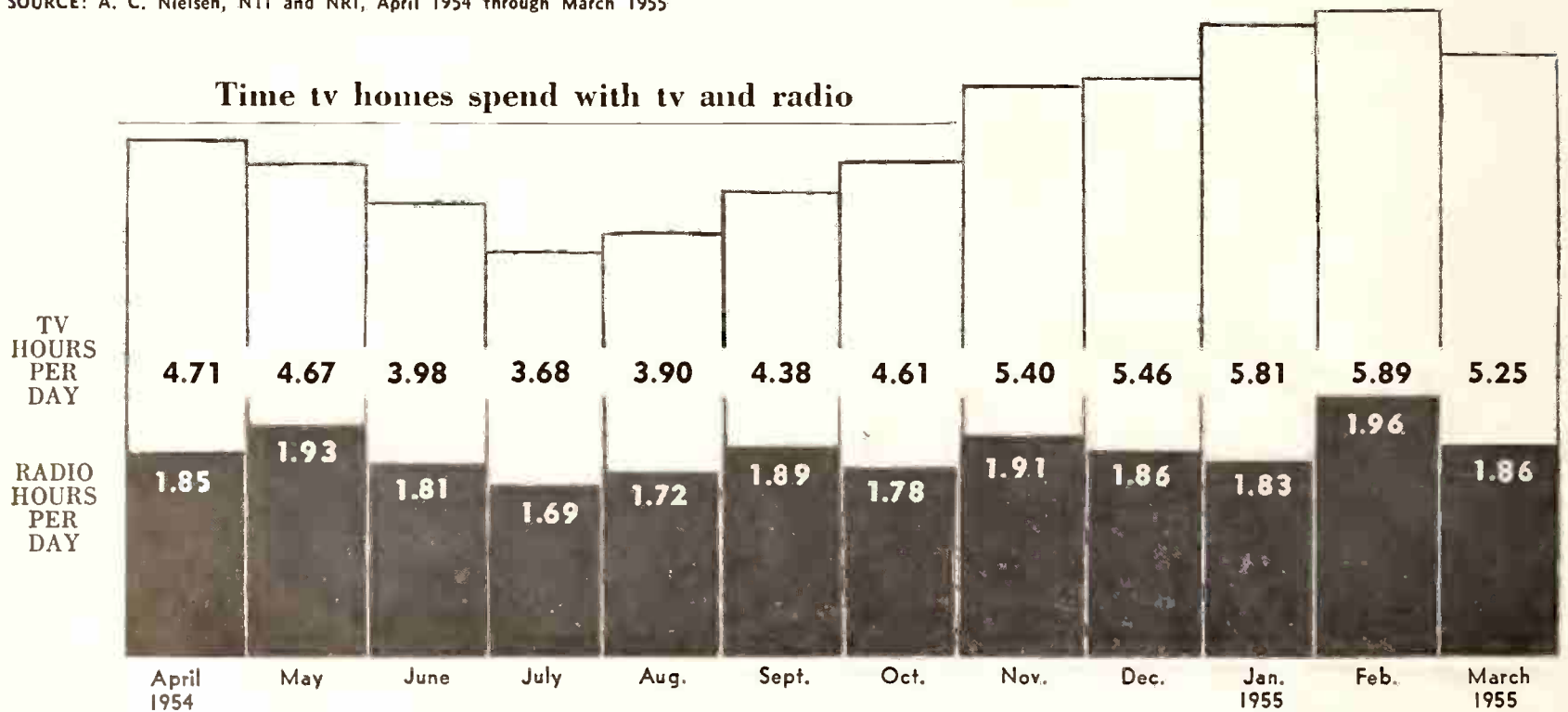
Total U.S. homes using tv by hours of day

Number of homes using tv at any hour of the day or night rose steadily between 1954 and 1955, Nielsen chart below shows. One major reason: a steady growth in the total number of tv homes. Numbers in white sections of bar show 1955 levels; in grey sections, 1954. Tv is watched all day long, but it really hits its big stride at night, where level may be seven to 10 times higher than mornings.



## 2. How does tv and radio usage compare in tv homes?

SOURCE: A. C. Nielsen, NTI and NRI, April 1954 through March 1955



# TO SELL ST. LOUIS

*... TELL your sales story to the people who live  
in the 800,000 television homes who tune in  
regularly to St. Louis' FIRST television station  
... KSD-TV ... the NBC television network  
affiliate in the nation's NINTH LARGEST  
MARKET. To sell St. Louis more effectively ...  
more economically ...*

# SELL ON KSD-TV

*The St. Louis Post-Dispatch Television Station  
100,000 Watts on VHF Channel 5*



*National Advertising Representative.*

**SPOT SALES**

### 3. How widespread is out-of-home television viewing?

SOURCE: "The Kansas Radio-Tv Audience, 1954" by Dr. F. L. Whan

14% of family members see tv away from home

(Percentages based on replies from 6,887 families reached by interview)

	All Families	Farm Families	Village Families	Urban Families
<b>Per Cent Answering Questions:</b>				
Yes	14.3%	10.9%	13.8%	17.0%
No, none do	82.5	84.7	82.3	81.0
I don't know	3.2	4.4	3.9	2.0
	<u>100.0</u>	<u>100.0</u>	<u>100.0</u>	<u>100.0</u>

Out-of-home tv viewing is not by any means as widespread as out-of-home radio listening. But, chart above, part of 18th annual study of Kansas broadcast audience made for WIBW. Topeka, shows that there is a certain amount of

regular away-from-home viewing. Survey was a carefully controlled operation, done with personal interviews in large cross-section sample of town-and-country viewers. Non-home viewing is highest in major urban areas.

### 4. Where does out-of-home tv viewing take place?

SOURCE: "The Kansas Radio-Tv Audience, 1954" by Dr. F. L. Whan

Nearly all of it is in someone else's home

(Replies From 985 families reporting outside use of TV used in analysis)

	All Families	Farm Families	Village Families	Urban Families
<b>Per Cent Reporting Seeing Television Regularly at:</b>				
A neighbor's home	30.2%	37.3%	41.1	22.5%
Some other friend's home	24.0	13.7	19.1	30.6
A relative's home	34.4	37.7	30.3	34.5
At some other town	3.2	5.9	1.1	2.9
At business places	4.4	4.4	5.3	4.0
At "the club"	1.3	-	0.5	2.2
At school	0.4	0.5	0.5	0.2
All other places combined	2.1	0.5	2.1	3.1
	<u>100.0</u>	<u>100.0</u>	<u>100.0</u>	<u>100.0</u>

Chart above gives a good idea of where out-of-home viewing is done. In the strictly rural areas, most of it takes place at the home of a neighbor or relative, during a visit. In the urban areas, the pattern is similar, although "relatives" seem to have an edge over "neighbors," unlike the rural pattern.

Other out-of-home locations are largely in the "marginal" category. One possible influencing factor in this study:

Kansas does not have bars & grills, although as chart indicates, it does have private clubs. In urban areas in the East, taverns would probably claim a share of the tv audience, since there's hardly a saloon that doesn't have its television set going at all hours.

In any event, due to the tremendous penetration of tv in U.S. homes and the relative immobility of tv receivers the patterns above, bars or no bars, are largely true of the U.S.



# stacking up nicely!

WNBQ famous "Chicago School" of television has a bright new honor pupil on its roster—the BOB & KAY WITH EDDIE DOUCETTE show.

Every weekday, 12:15 to 2:00 p.m., these three Chicago favorites turn the pages of their TV Magazine of the Air. Women are making a pleasant daily habit of Bob & Kay's interviews with fascinating people, Eddie Doucette's cooking demonstrations, and musical features by the Art Van Damme Quintet and Joe Gallicchio's orchestra.

Yes, the new show is stacking up nicely! And, backed by an active promotion and merchandising service, it's well embarked on a career of making sure for advertisers that **THE PAY-OFF IS AT THE POINT OF SALE!**

A few weeks after its premiere, BOB & KAY WITH EDDIE DOUCETTE invited its viewers to send in their names, addresses and telephone numbers, to qualify for attractive prizes. For four weeks running, the mail stacked up at the rate of 2,500 pieces a week. A grand total of 10,000 pieces of mail—and the show's just getting going!

For stirring audiences to action, there's nothing like a "Chicago School" television program on WNBQ. That's how things stack up in the Midwest.

**WNBQ** **NBC** TELEVISION IN CHICAGO  
a service of 

represented by NBC SPOT SALES



## 5. How does tv audience composition vary during the week?

SOURCE: American Research Bureau, Fall 1954

### MONDAY THROUGH FRIDAY

TIME SEGMENT	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
SIGN-ON TO NOON .....	15%	49%	36%	1.8
NOON TO 6 PM .....	12%	55%	33%	1.8
6 PM TO SIGN-OFF .....	34%	45%	21%	2.5

### SATURDAY

TIME SEGMENT	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
SIGN-ON TO NOON .....	13%	13%	74%	2.3
NOON TO 6 PM .....	46%	25%	29%	2.3
6 PM TO SIGN-OFF .....	34%	38%	38%	2.7

### SUNDAY

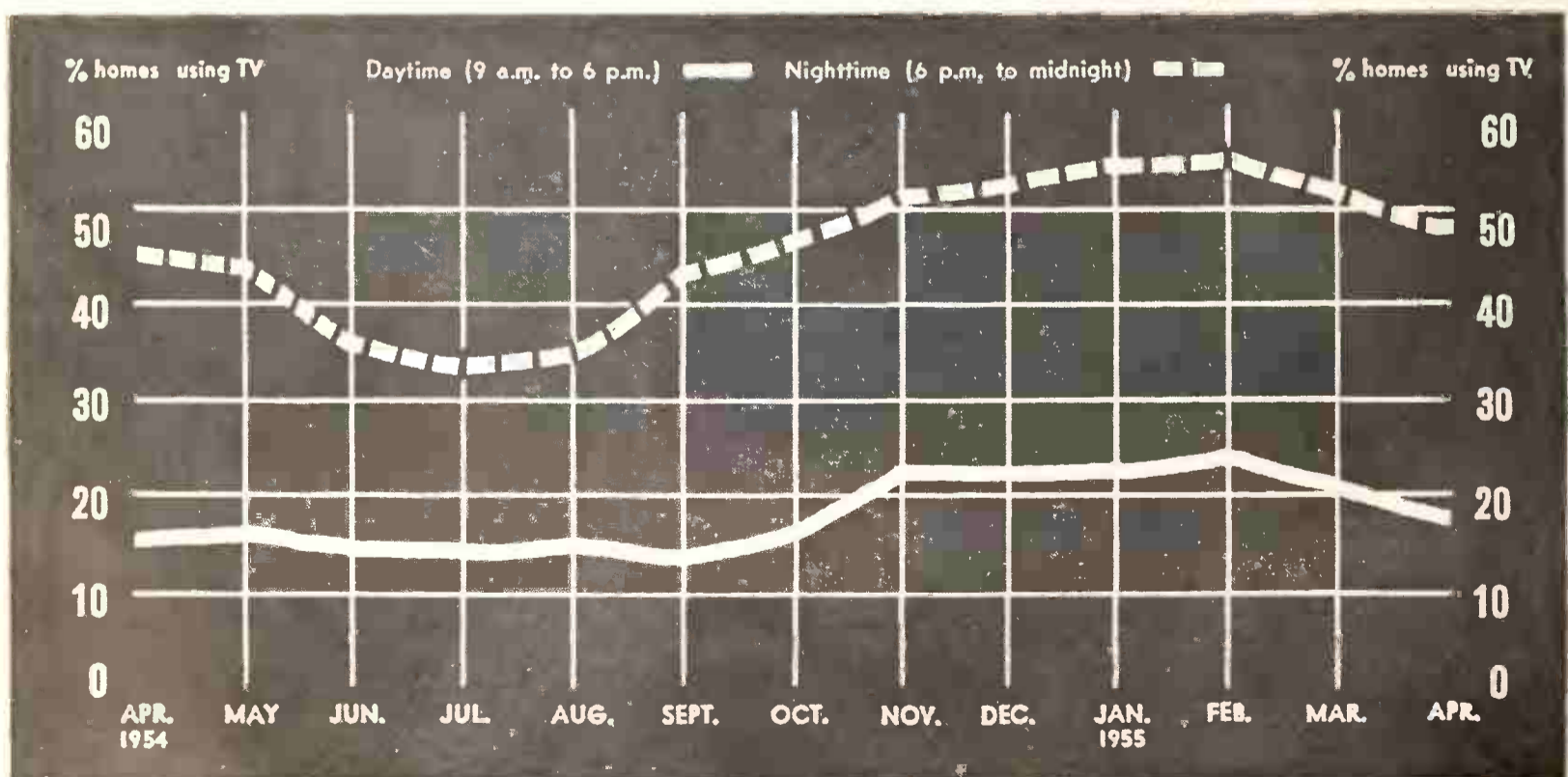
TIME SEGMENT	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
NOON TO 6 PM .....	42%	32%	26%	2.4
6 PM TO SIGN-OFF .....	33%	39%	18%	2.4

In chart above, audience composition and viewers-per-set should be used together. ARB home audience figure should be multiplied

by v-p-s, then percentage of men-women-kids figured. There's a higher percentage of women in daytime, but more viewing at night

## 6. How does tv home viewing vary month-by-month?

SOURCE: Nielsen Television Index, April 1954-April 1955





*the Nation's Super Test Market!*

**COLGATE AD**

**VIV LIPSTICK**

**P.&G. CHEER**

**P.&G. FLUFFO**



**FLORIDA CITRUS COMMISSION**

**WELCH  
GRAPE OF THE VINE**

**PUREX**

Agency people agree that the longest distance in the world is between the retailers' shelves and the customers' shopping basket, particularly when it comes to introducing a new product on the market . . . But that is not so in Erie, Penna., the shopping center of Northwestern Pennsylvania, Western New York and Eastern Ohio where WICU's fabulous growth as an advertising medium has been built on one successful test market campaign after another.

WICU ranks 11th in the nation among cities of

all sizes, and second in the nation, first in the Middle Atlantic States and first in Pennsylvania as a Test Market, for population group.

... SALES MANAGEMENT (1955 Test Market Study)

WICU serves a television market of 235,300 families with retail sales of \$904,928,000 and an effective buying income of \$1,345,555,000 —and a standard metropolitan area of 68,600 families with retail sales of \$303,452,000 and an effective buying income of \$380,357,000.

... TELEVISION MAGAZINE (1955 Data Book)

# WICU ERIE, PA.

CHANNEL 12 • NBC • ABC • DUMONT

• RADIO  
• TV  
• NEWSPAPER



**EDWARD LAMB Enterprises INC.**  
HOME OFFICE—500 EDWARD LAMB BLDG TOLEDO OHIO WASHINGTON OFFICE 1177 NATIONAL PRESS BLDG

ERIE'S FAVORITE RADIO STATION—WIKK • ABC • NBC

WICU—Erie, Pa.  
Edward Petry & Co., Inc.

WHOO—Orlando, Florida  
Forjoe

WIKK-AM—Erie, Pa.  
Edward Petry & Co., Inc.

WMAC-TV—Massillon, Ohio  
Edward Petry & Co., Inc.

WTOD—Toledo, Ohio  
Forjoe

The Erie Dispatch—Erie, Pa.  
Reynolds-Fitzgerald

## 7. How do tv families and non-tv families compare in size?

SOURCE: "Television's Daytime Profile," NBC TV Research Dept.

### Family size and composition of tv homes, daytime homes

	Total Homes (2,871)	TV Homes (1,673)	Non-TV Homes (1,198)	Daytime Homes (1,099)	Non-Daytime Homes (1,676)
One or two persons . . . . .	35.7%	29.3%	44.1%	26.2%	41.6%
Three persons . . . . .	20.4	22.0	18.2	22.3	19.3
Four persons . . . . .	20.9	24.8	15.9	25.7	17.8
Five or more persons . . . . .	23.0	23.9	21.8	25.8	21.3
ALL HOMES . . . . .	100.0%	100.0%	100.0%	100.0%	100.0%
Number of Persons, Per 100 Homes:					
Male Adults . . . . .	102	108	93	110	98
Female Adults . . . . .	118	120	115	116	118
Children . . . . .	127	132	120	145	116
TOTAL PERSONS . . . . .	347	360	328	371	332

## 8. How does annual income of tv families, non-tv compare?

SOURCE: "Television's Daytime Profile," NBC TV Research Dept.

### Tv family's income is 48% larger than non-tv home

	Total Homes (2,871)	TV Homes (1,673)	Non-TV Homes (1,198)	Daytime Homes (1,099)	Non-Daytime Homes (1,676)
Under \$2,000 . . . . .	17.4%	7.7%	30.3%	8.6%	22.0%
\$2,000 - \$2,999 . . . . .	17.0	12.7	22.7	13.5	18.6
\$3,000 - \$4,999 . . . . .	36.4	40.2	31.3	42.2	33.5
\$5,000 - \$6,999 . . . . .	16.7	22.9	8.4	22.6	13.5
\$7,000 and over . . . . .	12.5	16.5	7.3	13.1	12.4
ALL HOMES . . . . .	100.0%	100.0%	100.0%	100.0%	100.0%
Mean Family Income . . . . .	\$4,250	\$4,940	\$3,330	\$4,710	\$4,020

## 9. When do tv families shop for household, grocery products?

SOURCE: "Television's Daytime Profile," NBC TV Research Dept.

### Days of the week on which shopping was done by tv homes

	Total Homes (2,871)	TV Homes (1,673)	Non-TV Homes (1,198)	Daytime Homes (1,099)	Non-Daytime Homes (1,676)
Made Any Shopping Trips On . . . . .					
Monday . . . . .	46.4%	50.8%	40.6%	51.4%	43.7%
Tuesday . . . . .	47.5	50.5	43.3	50.6	45.6
Wednesday . . . . .	48.5	52.6	43.1	52.8	46.3
Thursday . . . . .	47.9	51.8	42.7	51.1	46.1
Friday . . . . .	56.6	62.4	48.7	62.1	53.4
Saturday . . . . .	67.9	66.5	69.8	67.6	68.2
Sunday . . . . .	15.1	18.4	10.6	17.2	13.7

**EVEN WE WERE SURPRISED!**



Results of April, 1955  
California Central Valley  
ARB area survey in  
**SACRAMENTO**  
STOCKTON and MODESTO  
show

**KBET-TV** CBS  
CHANNEL 10

Sacramento's ONLY VHF Station  
LEADS BY MORE THAN

**2 1/2 to 1**  
over its closest  
competitor

Out of 98 Weekly 1/4 hour  
periods between 7:00 and  
10:30 p.m. on a composite  
7 day week.

**KBET HAS 49 FIRSTS  
1 TIE FOR FIRST**

Of the top 1/2 hour weekly  
programs between 7:00  
and 10:30 p.m. KBET IS  
FIRST WITH 11. Its nearest  
competitor is second with 3.

**ALMOST A 4 TO 1 MARGIN  
OF LEADERSHIP AND...  
THIS AFTER ONLY TWO  
WEEKS ON THE AIR!**

*This is  
Leadership*



BASIC



serving 350,000  
television homes  
in Central California

JOHN H. SCHACHT, General Manager  
GEORGE J. KAPEL, Commercial Manager

REPRESENTED NATIONALLY BY

**H-R TELEVISION, INC.** NEW YORK CHICAGO HOLLYWOOD SAN FRANCISCO DALLAS ATLANTA HOUSTON

# 10. What is the effect of tv on a new market or tv home?

SOURCE: "Strangers Into Customers" study for NBC TV Research by W. R. Simmons



## 1. BRAND "AWARENESS" IS RAISED BY TV

In special survey conducted in Fort Wayne, Ind., before and after start (in fall of '53) of local tv service NBC TV found that "awareness" of name group tv-sold products went to new high (see chart) among tv owners compared to non-owners.

## 2. TV-PROMOTED SLOGANS JUMPED UP 54%

Three-quarters of viewers knew slogans of six tv-sold products after watching tv for several weeks: before tv, less than half of the same viewers knew same slogans. Instant Maxwell House slogan, for instance, gained 150% as a result of tv push.



## 3. VIEWERS CONSIDER TV BRANDS "BETTER"

Women were asked to offer their opinion of tv brands on a scale ranging from "Poor" to "Very good." Latter rating for every single tv brand went up. Gain noted among "unexposed" (to tv) group was tripled in video homes. Lilt went from 12% to 17%; Cheer jumped up from 17% to 24%.

## 4. TV BRANDS ARE PREFERRED 2-TO-1

Pairs of competing products (tv brands and non-tv brands) were checked before and after start of local tv. The tv brands all gained, usually at the expense of the non-tv, in general brand preference.

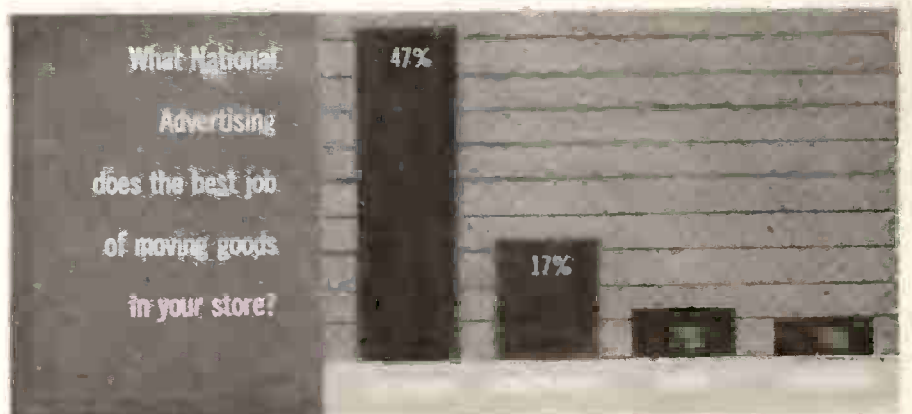


## 5. BUYING OF TV BRANDS SHOT UP 33%

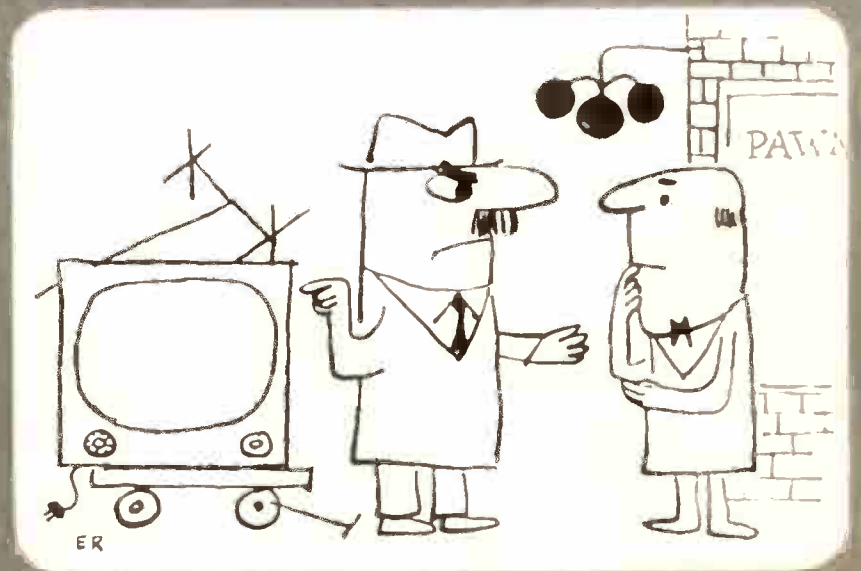
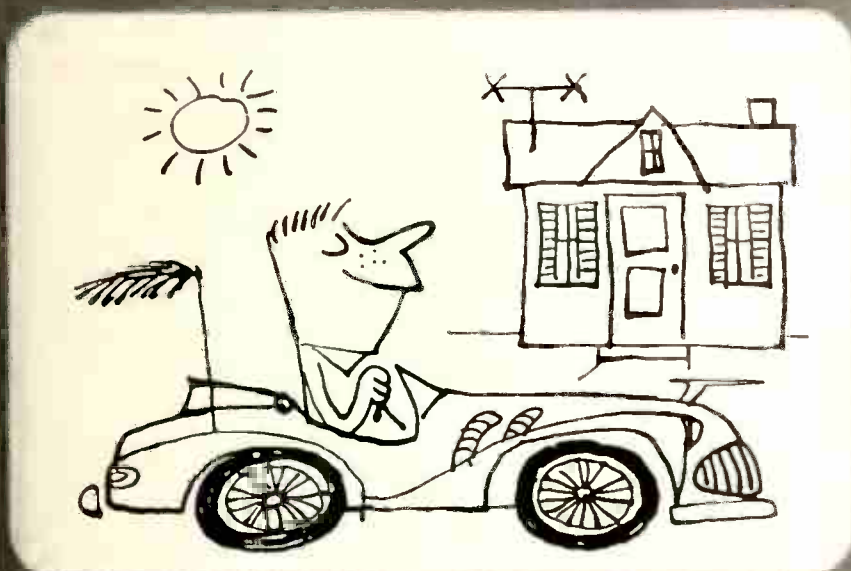
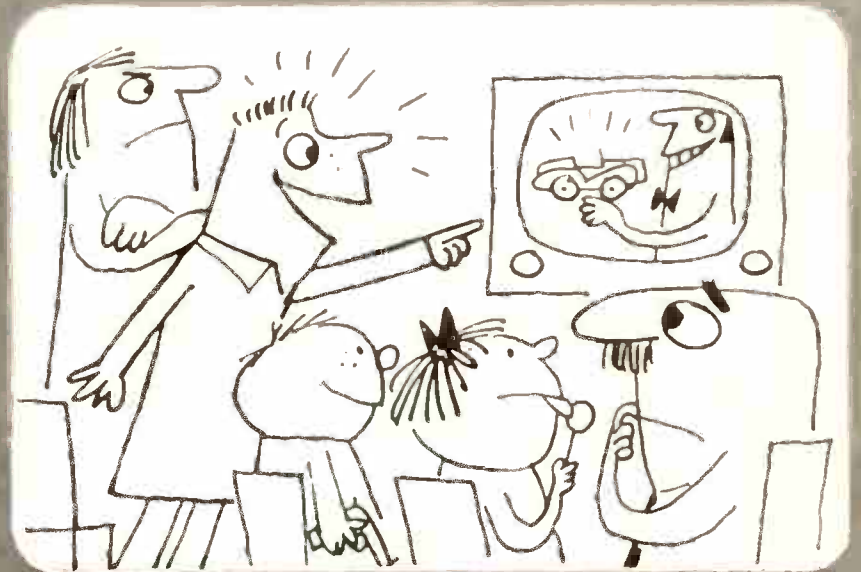
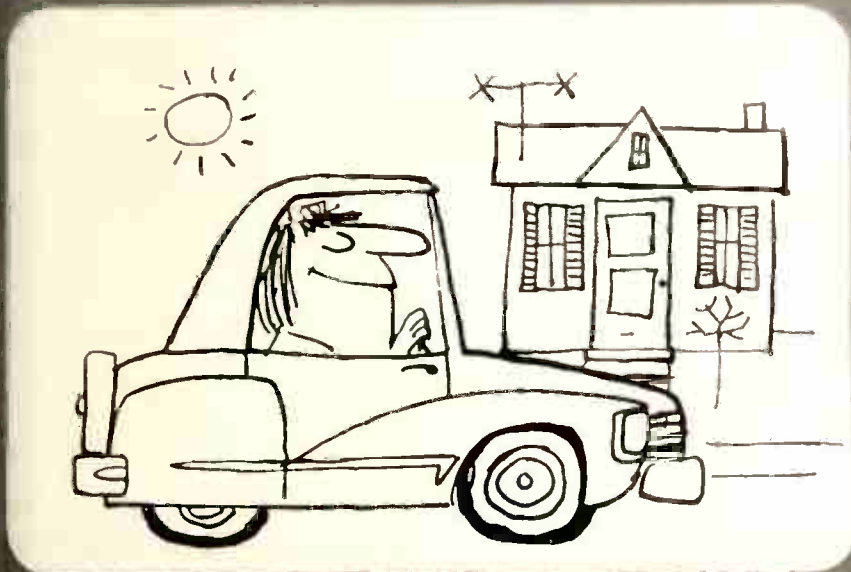
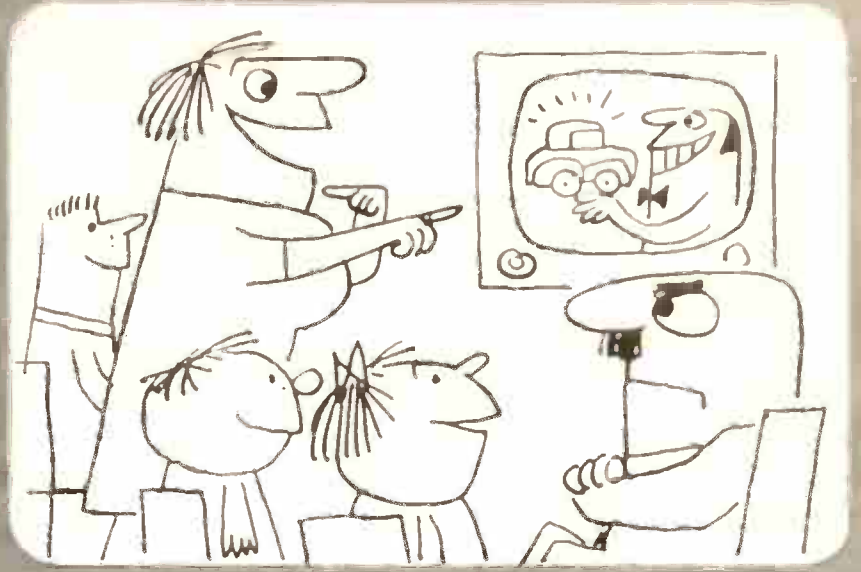
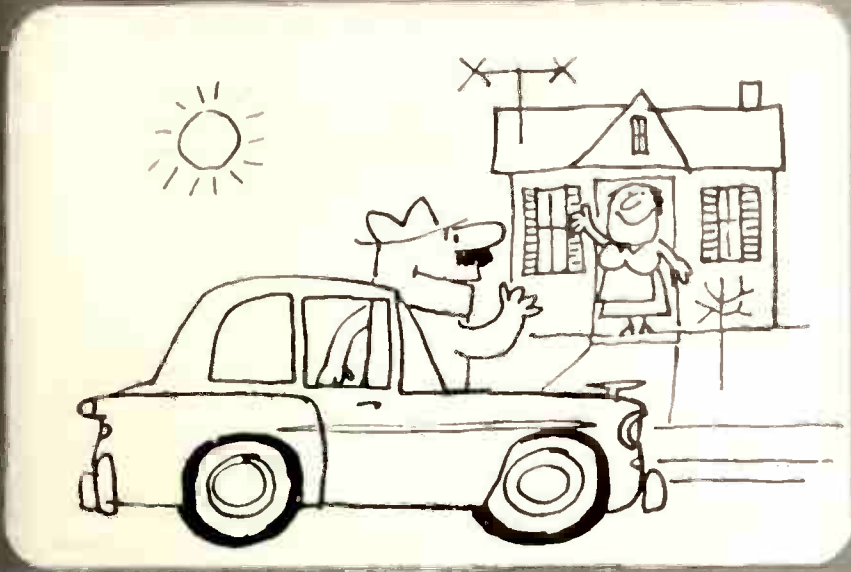
In less than four months, the average tv-sold brand registered a 33% purchase increase among new tv viewers in Fort Wayne. Same brands only jumped 12% among non-tv families. Non-tv brands were hard-hit. Bab-O lost 12% of customers; Ajax gained 47%. Scotties doubled sales over pre-tv.

## 6. TV "SELLS BEST," SAID RETAILERS

Separate study was done among all food and drug dealers in Fort Wayne after tv. Four dealers in every 10 stocked new brands as a result of tv advertising. More than twice as many dealers named tv as "national advertising doing best job of moving goods" compared to those naming other media. Dealers gave the best displays to tv-sold products.



We're moving more motor cars in motorized San Diego!



41% more than in 1951  
for a 1954 total of \$160,956,000\* worth!

This is more "automotive" sales  
than Miami, Louisville or Columbus, Ohio!

We've got more people, making more, spending more  
and watching Channel 8 more than ever before!

\*Sales Mgt., 1955

**KFMB**  **TV**

WRATHER-ALVAREZ BROADCASTING, INC  
REPRESENTED BY PETRY

SAN DIEGO, CALIF

America's more market

# III Cost of television advertising

## 1. What's the cost-per-1,000 commercial minutes of tv shows?

SOURCE: A. C. Nielsen. For two weeks ending 12 Feb. 1955

### Cost-per-1,000 Commercial Minutes, by program type

Half-hour weekly shows:	Cost-per-1,000 commercial minutes	Homes reached (Average-Audience basis)	Number of tv shows
MYSTERY DRAMA	\$3.70	5,816,000	7
TALENT VARIETY	\$2.90	5,787,000	3
SITUATION COMEDY	\$3.67	6,456,000	29
GENERAL DRAMA	\$3.81	6,122,000	15
GENERAL VARIETY	\$3.33	7,805,000	8
QUIZ-AUD. PARTIC.	\$3.53	5,459,000	18
-----			
QUARTER-HR. SHOWS	\$3.04	3,765,000	13
ONE-HOUR SHOWS	\$2.54	8,332,000	18

## 2. How do basic day and night tv buys compare?

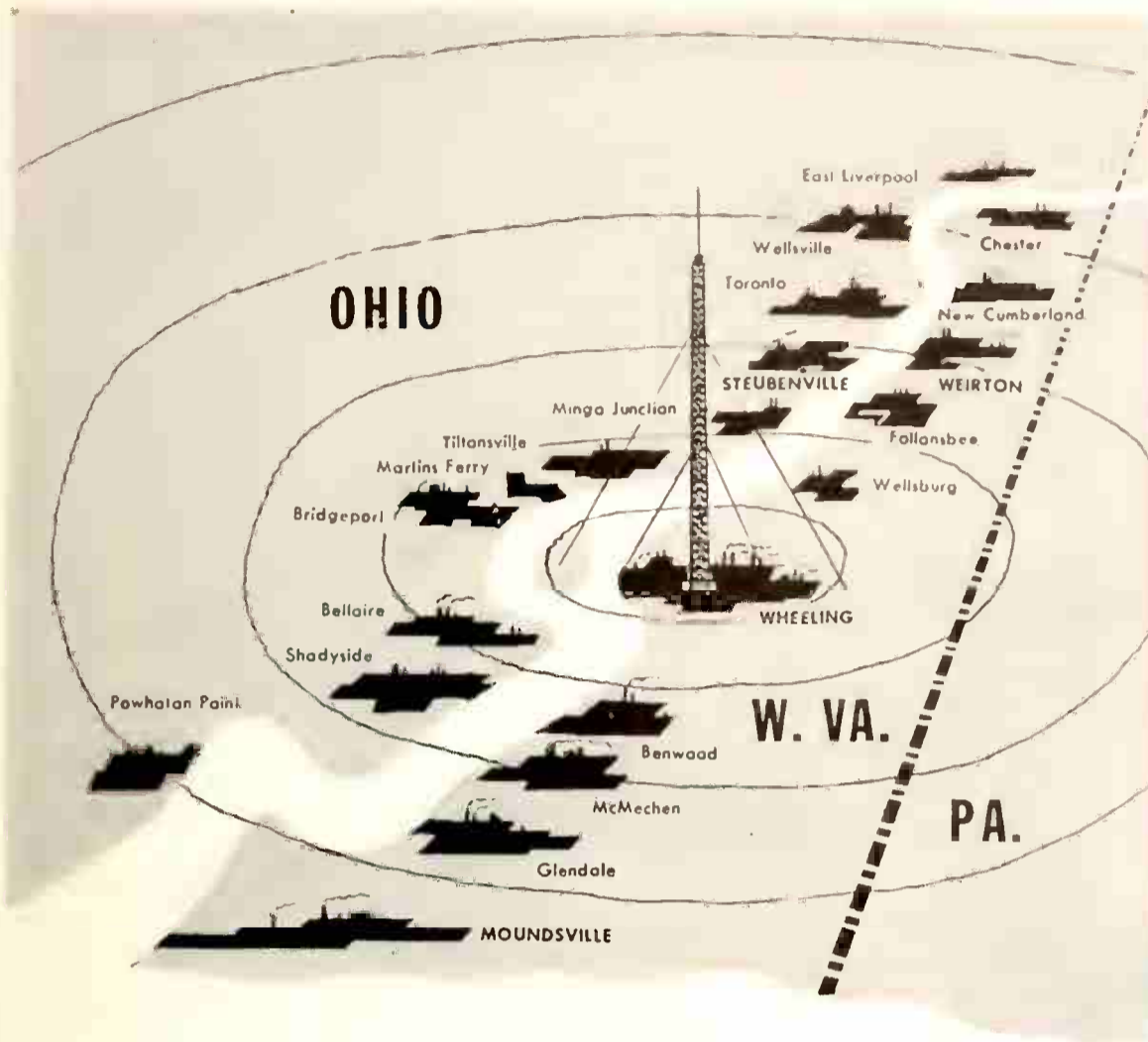
SOURCE: NBC TV Research, based on Nielsen data

### Daytime can offer higher frequency for similar costs

	Alternate week evening half-hour (Average all evening 1/2-hr. shows)	Six daytime quarter hours (Two quarter hours in 3 shows)
Total Cost (1)	\$57,000	\$60,800
Cumulative rating estimate (2)	22.7	21.0
Different homes reached (2)	6,700,000	6,300,000
Frequency per viewing home (2)	1.0	2.0
Home commercial impressions (3)	18,300,000	35,300,000

1. Average all evening half-hour programs as of 1955 television season (time and talent). | 2. Estimate of evening show ratings for 1955. Daytime based on turnover of 3.0 in two weeks. | 3. Using average-per-minute ratings of Nielsen Television Index to estimate commercial minutes.





These are but a few of the national and internationally known enterprises located in the Wheeling-Steubenville Area:

- Bloch Bros. Tobacco Co.
- Columbia Southern Chemical Corp
- Continental Foundry & Machine Co
- Follansbee Steel Corp.
- Fostoria Glass Co
- Hammond Bag & Paper Co
- Harker Pottery Co
- Hazel-Atlas Glass Corp
- Wheeling Machine Products Co
- Imperial Glass Corp.
- Kaiser Motors Corp.
- Louis Marx Toy Co.
- National Analine
- J. L. Stifel & Sons Textiles
- Sylvania Electric Products, Inc.
- U. S. Stamping Co.
- Weirton Steel Co.
- Wheeling Corrugating Co.
- Wheeling Steel Corp.

## ... the Low-Down on the UPPER OHIO VALLEY!

Wheels are whirring in the Wheeling-Steubenville market—aptly called "the rich Ruhr Valley of America." This is a major market with an abundance of natural resources and fuel; a plentiful supply of manpower has attracted and continues to attract more big industry.

The industry is diversified, including steel, steel fabricating, chemicals, pottery, glassware, paint, toys, tobacco and textiles.

Smart advertisers have learned the best medium to reach this rich market effectively and at the lowest cost per thousand is WTRF-TV, Wheeling, West Va. Within its coverage area there are 416,210 families, consisting of 1,409,300 people, owning 307,400 television sets. The combined annual spendable income of this market is

\$1,973,985,000 or an average of \$4,742 per household.

WTRF-TV operates with 316,000 watts on channel 7, broadcasting 120 hours of programming a week including top NBC and ABC shows, supplemented by local originations of widespread interest. Every survey made in the Wheeling-Steubenville area has given WTRF-TV a sweeping majority, the latest Telepulse indicating that 63.5% of the tuned in audience between 12 noon and midnight dialed channel 7.

When planning any television campaign intended to penetrate the major markets of America, remember the "Ruhr Valley of America" and the best medium to reach it—WTRF-TV. For availabilities call Hollingbery or Bob Ferguson, VP and General Manager, Wheeling 1177.

**WHEELING, WEST VIRGINIA**

Channel **7** 316,000 Watts

*Equipped for network color*



### 3. What are network per-telecast production cost averages?

SOURCE: Network Tv Comparagraph, appearing in alternate issues of SPONSOR. Costs below are from 27 June 1955.

Costs by types range from \$200,000 on down

<b>90 Min. "Spectaculars"</b>	
Av. per show:	<b>\$200,000</b>

<b>Half-hour Drama</b>	
Av. per show:	<b>\$28,000</b>

<b>One-hour Variety</b>	
Av. per show:	<b>\$66,000</b>

<b>Quiz, Aud. Partic.</b>	
Av. half hour:	<b>\$14,000</b>

<b>One-hour Drama</b>	
Av. per show:	<b>\$36,000</b>

<b>Network Participations</b>	
Av. per minute:	<b>\$4,250</b>

<b>Situation comedy</b>	
Av. half hour:	<b>\$30,000</b>

<b>Daytime Quarter-Hours</b>	
Av. per show:	<b>\$2,750</b>

COST RANGE of shows included in tabulations for chart above varied widely by categories. Quiz shows ranged from a low of \$4,500

to a high of \$25,000 weekly; hour variety shows ranged from \$45,000 to a peak of \$90,000 apiece. Drama shows all were close to average.

### 4. What's been the trend in spot tv spending in '53-'54?

SOURCE: N. C. Rorabaugh

#### Biggest spot tv users spent over \$30 million

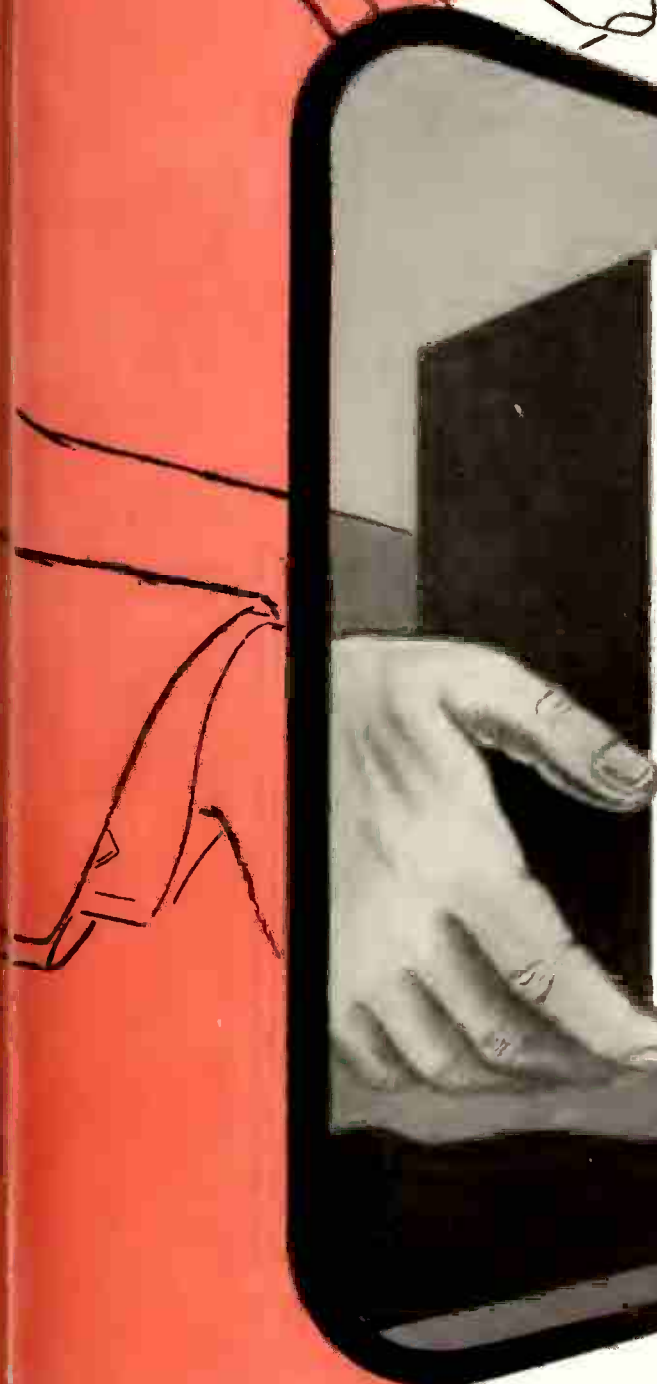
	3rd Quarter 1953	4th Quarter 1953	1st Quarter 1954	2nd Quarter 1954	3rd Quarter 1954	4th Quarter 1954
DETERGENTS, SOAPS .....	\$874,658	\$1,399,101	\$1,157,160	\$2,327,278	\$1,956,100	\$1,521,911
TOILET SOAPS .....	297,242	273,272	240,479	305,530	402,078	344,708
SHORTENINGS .....	92,916	97,620	158,843	209,014	269,410	411,508
MARGARINES .....	42,942	514,836	1,084,022	722,793	240,816	504,702
DENTIFRICES .....	569,812	1,024,254	1,597,352	1,612,558	1,879,553	1,865,458
HOME PERMANENTS .....	663,421	415,415	337,381	699,289	931,765	353,983
SHAMPOOS .....	422,900	511,043	607,987	388,366	705,902	533,986
<b>TOTALS .....</b>	<b>\$2,963,951</b>	<b>\$4,235,541</b>	<b>\$5,183,224</b>	<b>\$6,264,828</b>	<b>\$6,385,654</b>	<b>\$5,536,656</b>

SHIFTING STRATEGY of key brand categories can be seen in chart above, prepared by N. C. "Duke" Rorabaugh. Total net (not gross) spending for time only was computed using maximum fre-

quency discount rates on stations used. Brands in study included those of Colgate, Lever, P&G, Monsanto, Manhattan Soap, Babbitt, Fels. Antell, Jergens, Mrs. Tucker's, Swift, Best Foods, Std. Brands.



To SELL your  
product best  
in *Oklahoma*...



**SHOW** it on  
Oklahoma's Leading  
**TV Station** \*...

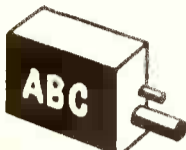

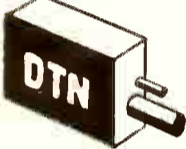
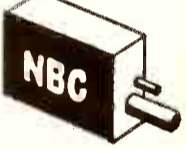


\* SOURCE: Any and every single Hooper, Pulse and A.R.B. in the past 6 years . . . area, metropolitan, recall, diary and coincidental. Check ANY TV rating of Oklahoma and it bears out WKY-TV's continuing dominance. For the latest, call your Katz Representative.

# TV Television's billings

## 1. How much money (gross) has been invested in net tv ('50-'55) ?

SOURCE: Publishers Information Bureau

NETWORK	1950	1951	1952	1953	1954	1955 First 3 Months
 ABC	\$6,628,662	\$18,585,911	\$18,353,003	\$21,110,680	\$34,713,038	\$11,092,316
 CBS	\$13,011,831	\$42,470,844	\$69,058,548	\$97,466,809	\$146,222,660	\$46,562,763
 DTN	(No report)	\$7,761,506	\$10,140,656	\$12,374,360	\$13,143,919	\$1,949,860
 NBC	\$21,185,692	\$59,171,452	\$83,242,573	\$96,633,807	\$126,074,597	\$39,714,529

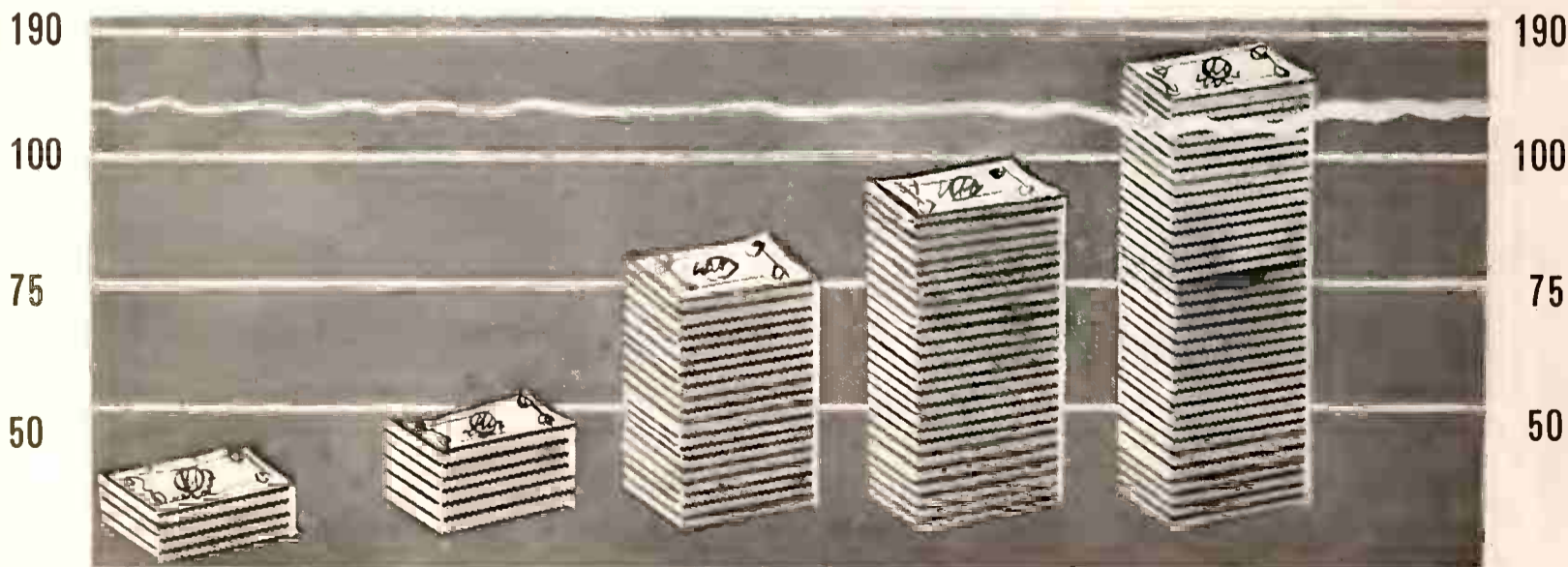
### YEARLY TOTALS

<b>1949</b>	\$12,294,513	<b>1951</b>	\$127,989,713	<b>1953</b>	\$227,585,656
<b>1950</b>	\$40,826,185	<b>1952</b>	\$180,794,780	<b>1954</b>	\$320,130,910

## 2. How much money have advertisers spent for spot tv time ('50-'55) ?

SOURCES: Federal Communications Commission; SPONSOR estimates; McCann-Erickson

MILLIONS



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

<sup>a</sup>SPONSOR estimate based on television industry and rep forecasts.  
<sup>b</sup>McCann-Erickson Central Research Dept. estimate.

**A  
S  
C  
A  
P**

# **THE MUSIC OF AMERICA!**

## **popular songs...**

the hits of today and the enduring standards of tomorrow.

## **production numbers...**

hit tunes from the most successful Broadway shows, past and present, and notable Hollywood musical films.

## **rhythm and blues...**

new Latin tempos, favorite blues, syncopation and jazz—all unmistakably American.

## **folk songs...**

work songs, play songs, regional songs, mirroring the history of the American people.

## **sacred music...**

liturgical music, songs of faith, gospel hymns expressing the religious beliefs of Americans.

## **symphonic and concert works...**

works of distinguished composers of great classics, daring innovators as well as creators in traditional patterns.

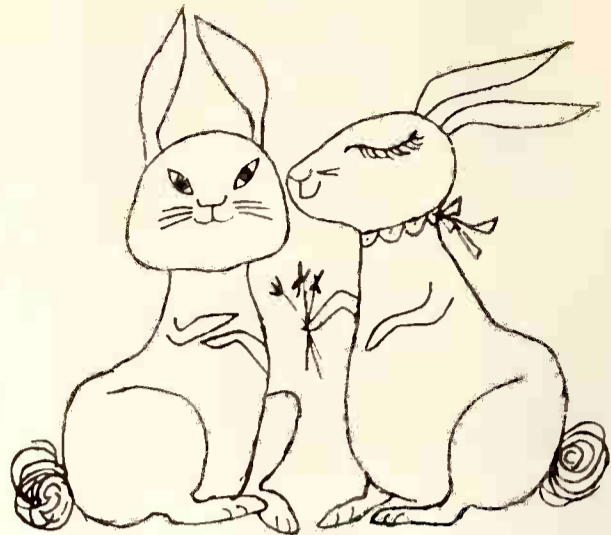
More than 3,900 writers and publishers are constantly adding new works to the extensive **ASCAP** repertory.



**The American Society of Composers, Authors and Publishers**

575 Madison Avenue, New York 22, N. Y.

**what a difference**



**a year makes!**



**JUNE, 1954**

**TWO** FIRST RUN NATIONAL PROGRAMS

**65** 1/2-HOURS OF FILM ENTERTAINMENT

**JUNE, 1955**

**EIGHT** FIRST RUN NATIONAL PROGRAMS

**273** 1/2-HOURS OF FILM ENTERTAINMENT

**Screen Gems 1955-1956 Production Schedule**

**PROGRAM**

Adventures of Rin Tin Tin... ABC-TV... Fri., 7:30 p. m.  
 Captain Midnight... CBS-TV... Sat., 11:00 a. m.  
 Celebrity Playhouse... National TV Spot  
 Father Knows Best... NBC-TV... Wed., 8:30 p. m.  
 Ford Theatre... NBC-TV... Thurs., 9:30 p. m.  
 Patti Page Show... National TV Spot  
 Damon Runyon Theatre... CBS-TV... Sat., 10:30 p. m.  
 Tales of the Texas Rangers... CBS-TV... Sat., 11:30 a. m.

**SPONSOR**

National Biscuit Co.  
 Wander Co.  
 Falstaff Brewing  
 Scott Paper Company  
 Ford Motor Company  
 Oldsmobile  
 Anheuser-Busch  
 General Mills

**ADVERTISING AGENCY**

Kenyon & Eckhardt  
 Tatham-Laird  
 Dancer-Fitzgerald-Sample  
 J. Walter Thompson  
 J. Walter Thompson  
 D. P. Brothier & Co.  
 D'Arcy Advertising  
 Tatham-Laird



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

# 3

1955 FALL FACTS BASICS—SECTION

*film*

# BASICS

## TV FILM PROGRAMS REPRESENT 30% OF ALL PROGRAM HOURS THAT STATIONS CARRY

*Page Number*

- Q. What's the dollar value of tv films? **1**
- Q. What type of film shows do stations use? **2**
- Q. How big is audience of film "reruns"? **3**
- Q. How much "film time" do stations have? **4**
- Q. What are basic tips in buying films? **5**
- Q. What are tips for making commercials? **5**
- Q. Does film audience composition vary? **6**
- Q. How do you convert footage to time? **7**

Reprints will be available at 25c each. Quantity prices on request.  
Address Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.

SPONSOR

# I The extent film is used in television

## 1. What's the dollar value of the tv film program business today?

SOURCE: SPONSOR estimate, based on consensus of industry leaders

A forty-fold increase in seven years  
 Tv films (syndicated shows and features) have become a major branch of entertainment industry in less than decade. Film commercials would add another \$10 million. More than 140 firms are now in the field, from small independents to big "majors."

1948

\$1,500,000

1955

\$60,000,000

## 2. What percent of all programming does local tv film represent?

SOURCE: "Film Manual, 1955" of NARTB. Based on survey of U.S. tv stations.

STATIONS IN  
**Group 1**  
**41.3%**

STATIONS IN  
**Group 2**  
**40.6%**

STATIONS IN  
**Group 3**  
**26.5%**

STATIONS IN  
**Group 4**  
**26.1%**

STATIONS IN  
**Group 5**  
**32.1%**

Explanation of station groupings is under chart below.

## 3. How many hours per week of local station programming are on film?

SOURCE: See question 2 above.

	Average Hours Per Week					All-station average
	Group 1	Group 2	Group 3	Group 4	Group 5	
Network hours	21:17	32:58	57:36	60:23	55:04	50:35
Local hours	42:40	42:56	45:58	53:52	60:12	47:50
Live	16:17	12:07	18:34	24:00	23:15	18:26
Film	26:23	30:49	27:24	29:52	36:57	29:24
Total operating hours	63:57	75:54	103:34	114:15	115:16	98:25

Two charts above are from 1955 survey by NARTB to which 106 tv outlets in all parts of the U.S. replied. Stations are grouped as follows: *Group 1*: up to 50,000 tv families; *Group 2*: 50-150,000; *Group 3*: 150-500,000; *Group 4*: 500-1,000,000; *Group 5*: over 1,000,000 tv families. First chart shows clearly that tv films

(syndicated shows, features) are an important segment of the total programming, network and local that stations carry; the average for all stations is almost exactly 30%. Second chart shows that number of hours of local tv film programming at stations in large or small tv markets tops amount of local live programs.



#### 4. What type of tv films do stations use (by weekly hours) ?

SOURCE: See question 2 at left.

Feature films lead in hours-used each week

	Group 1	Group 2	Group 3	Group 4	Group 5	All stations
<i>Feature film</i>						
Morning	—	.9	1.1	1.5	2.0	1.4
Afternoon	6.0	5.3	5.7	7.7	7.1	6.1
Evening	8.4	7.4	6.5	11.1	11.5	7.9
Total	14.4	13.6	14.0	20.3	20.6	15.4
<i>Syndicated film</i>						
Morning	—	.2	.2	.4	.4	.3
Afternoon	.4	1.6	1.6	1.8	2.3	1.6
Evening	5.5	7.4	6.1	5.0	6.2	6.2
Total	5.9	9.2	7.9	7.2	8.9	8.1
<i>Short subjects</i>						
Morning	—	—	.5	.7	.9	.4
Afternoon	1.1	1.9	1.0	1.1	3.3	1.4
Evening	.7	.9	.5	.2	.9	.6
Total	1.8	2.8	2.0	2.0	5.1	2.4
<i>Film produced by station</i>						
Morning	—	—	—	.1	.2	—
Afternoon	.1	—	.1	—	—	.1
Evening	.8	.4	.2	.3	.5	.3
Total	.9*	.4	.3	.4	.7	.4
<i>Free film</i>						
Morning	.1	.2	.6	1.0	.1	.5
Afternoon	1.3	1.6	1.3	1.0	.8	1.3
Evening	1.4	1.3	.5	.3	.5	.7
Total	2.8	3.1	2.4	2.3	1.4	2.5
<i>Total Film Hours**</i>						
Morning	.1	1.3	3.1	3.7	3.6	2.6
Afternoon	8.9	10.4	9.7	11.6	13.5	10.5
Evening	16.8	17.4	13.8	16.9	19.6	15.7
Total	25.8	29.1	26.6	32.2	36.7	28.8

#### 5. What percent of U.S. stations can telecast tv color films?

SOURCE: SPONSOR survey of U.S. tv stations, June 1955

EQUIPPED NOW	STATIONS WHICH EXPECT TO BE EQUIPPED BY			
	END OF 1955	END OF 1956	END OF 1957	NO DEFINITE COLOR PLANS
17%	10%	21%	2%	50%
	COLOR FILMS			

For further details, see Spot Tv section. Colorcasting of films at local level lags behind telecasting of network color

**NOW** ...the first *top situation*

**THE**

# RAY MILL



**Comedy** to hit syndicated TV

*Available first-run  
in over 100 markets.  
Hilarious half-hour  
comedies starring  
Ray Milland, one of  
America's most  
popular actors. Sponsored  
for two straight years  
by General Electric.*

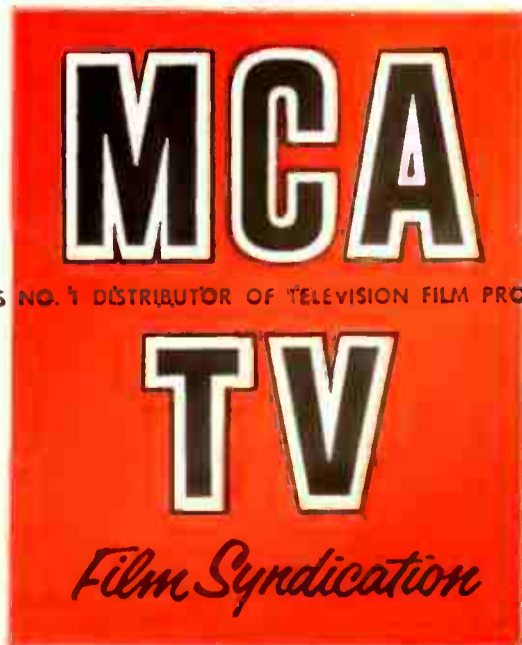
# MILLAND SHOW

**52**  
half-hour  
films

*are immediately  
available for local  
or regional  
sponsorship from*



*Oscar  
Academy Award winner  
for his starring performance  
in "Lost Weekend."*



AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

CALL OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

LOS ANGELES: 9370 Santa Monica Blvd., CRestview 6-2001

ALBANY • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS  
NEW ORLEANS • NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS

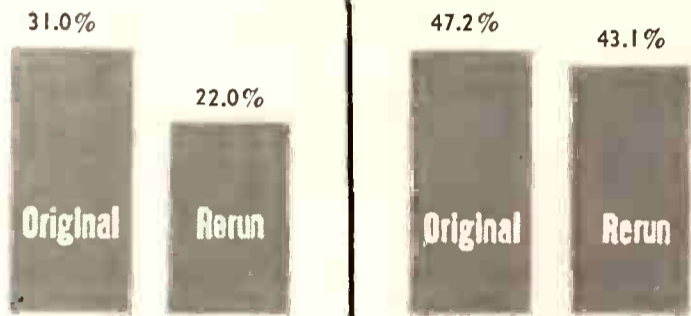
# II Reruns of film programs

## 1. Can film rerun shows still draw large tv audiences?

SOURCE: A. C. Nielsen analysis of repeat telecasts during summer and winter of 1954. Total of 254 reruns on 24 different program series are included in study.

### Summer ratings drop but share holds up well on reruns

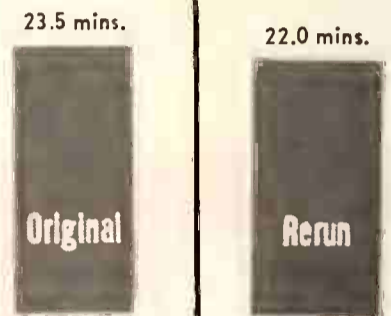
NIELSEN RATING      SHARE OF AUDIENCE



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.

### 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.

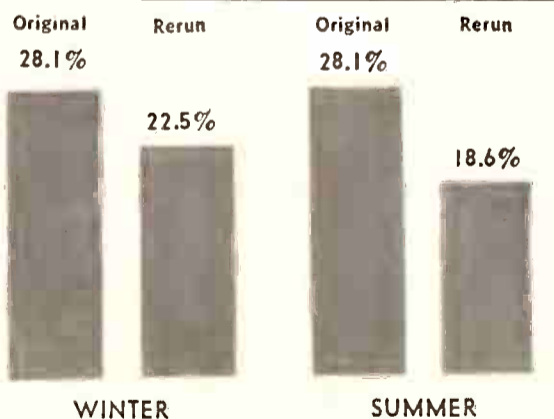


## 2. How do summer and winter rerun audiences compare?

SOURCE: See above.

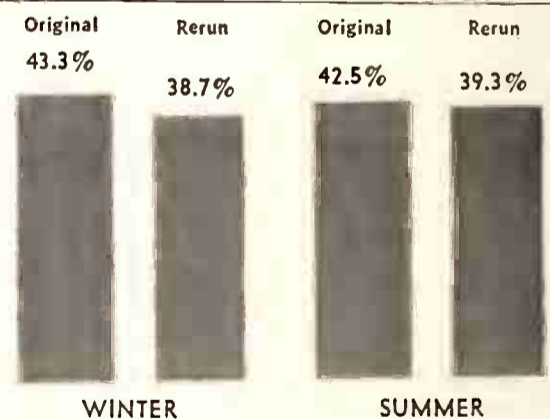
### Winter season repeats are only 20% "off" in rating, and almost a match in share of tv viewing audience

NIELSEN RATING



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.

SHARE OF AUDIENCE




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 reruns will draw at any season.



**greater  
Nashville  
watches  
channel**

**5**

*"The Little Rascals," the fastest audience-grabber on film, is now available on a participating basis on Monday, Thursday and Friday (6:00-6:30 p.m.) on Channel 5. Offered subject to prior sale. Further details from The Katz Agency, our national representatives.*

the  station for 62 Tennessee and Kentucky counties — a billion dollar market reached only by Nashville's highest towered, maximum powered station. Channel 5's signal gets home to at least 43,000 more families than any other Nashville tv station.

**WLAC-TV**

100,000 watts • channel 5  
CBS Basic Affiliate  
Nashville, Tenn.

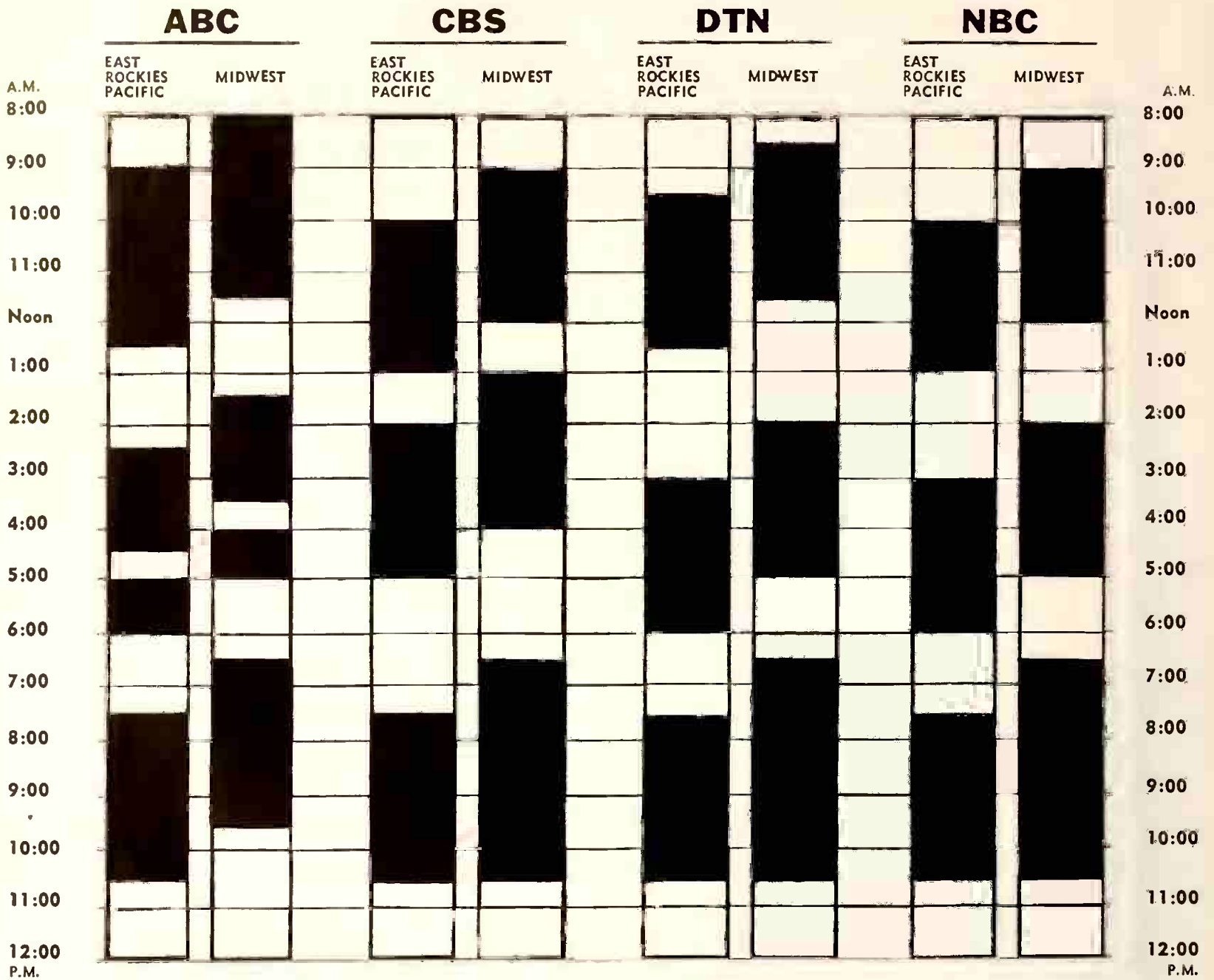
*For more availabilities, check our national reps, The Katz Agency.*

# III Availability of time for film

## 1. How much "film time" is left locally to network affiliates?

SOURCE: SPONSOR survey of major tv networks June 1955

Black portion is "network option"; white is "local option"



**Option setup varies widely:** With the U.S. developing more and more toward eventual pattern of three (and perhaps four) tv stations in major cities, adherence to pattern of "network" and "local" time shown above is more widely maintained than last year.

Generally speaking, non-network film advertisers must look to the "white" portions of the chart above in discussing film availabilities with network-affiliated stations. Hours shown are for regular weekday scheduling. With few exceptions, the same pattern is held on weekends too.

The charted time segments, however, are not strictly held at all times. Since tv viewing peaks at night, networks have edged in earlier, and later, than the times shown here. ABC TV, for instance, televises *John Daly News* for Miles Laboratories across-the-board at 7:15 p.m. NBC and CBS tv webs have a near-full schedule of shows running now in late-evening slots which are technically

"station time." Also, both NBC and CBS have marginal-hour shows like *Morning Show* and *Tonight* which operate in what is strictly "station time," though the station has the right to refuse to carry it.

There is another side to the coin. Powerful affiliates in two-station markets sometimes refuse to clear for a network show in network time, using their 10:30-11:00 p.m. slots as a bargaining weapon. Then, they will occasionally sell a prime slot to a local or national spot advertiser, usually for a film show. This is true to some extent of the stations that make up the Vitapix-Guild tie-up, who have allotted some five hours weekly for the sole purpose of airing only Vitapix-sold shows.

Independent stations do not face this problem at all. Thus, some stations in New York and Hollywood do almost all programming on film.



# NOW-11 KW

## ...with RCA's TT-10AL

### for VHF

With recent design advances, RCA engineers have increased the power output of the TT-10AL VHF transmitter. This popular transmitter now delivers a full 11 KW of peak visual power (low band)—measured at the output of the sideband filter. If you need this extra KW, it's yours now.

Costs no more than the original 10-KW design—and of course it can handle color.

With power increased to 11 KW, RCA's exclusive TT-10AL—in combination with an RCA 12-section antenna—is the most

outstanding VHF system in the industry, delivering 100 KW ERP at the lowest operating cost of any VHF equipment package now available.

RCA 11 kilowatters are ready to ship. Order yours now for early delivery. For complete details, see your RCA Broadcast Sales Representative. In Canada, write RCA VICTOR Company Ltd., Montreal.

Ask your Broadcast Sales Representative for literature describing RCA's new 11-KW design for channels 2 to 6.

*RCA Pioneered and Developed Compatible Color Television*



**For Color  
or Monochrome**



**RADIO CORPORATION of AMERICA**  
ENGINEERING-PRODUCTS DEPARTMENT  
CAMDEN, N.J.

OUT OF THE JUNGLES OF DEEPEST AFRICA

COMES . . .



# "Sheena Queen of the Jungle"

With a true-to-the-jungle supporting cast who will appeal to audiences of all ages!!

'Bob' THE HUNTER (CHRISTIAN DRAKE)

'Chim' THE CHIMP HIMSELF

and thousands of natives and wild beasts in fast, smashing action.

Throbbing Tom Toms — scheming savages — ferocious animals — lost gold mines — rogue elephants — all the splendor, mystery, adventure that points this series as tops in its category!



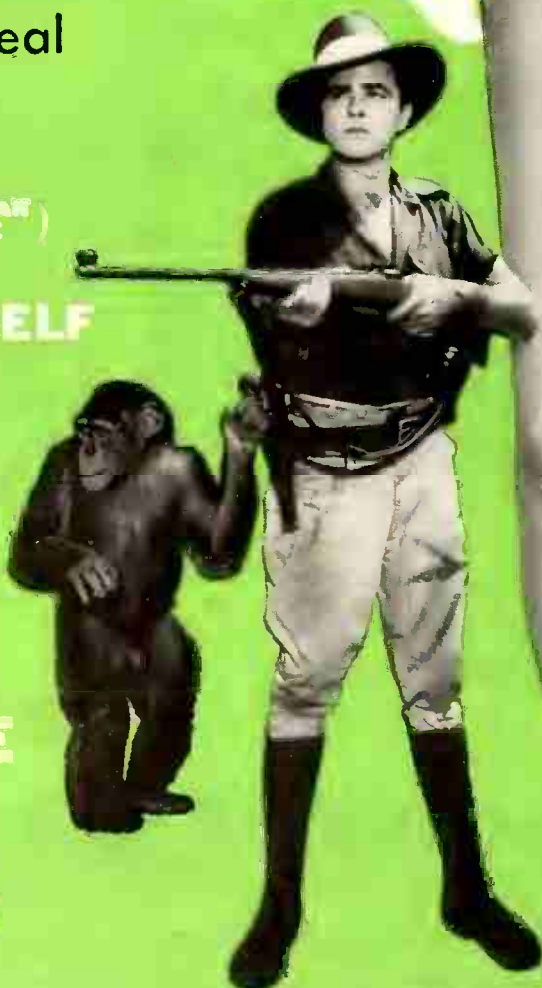
EXECUTIVE PRODUCERS:

**DON W. SHARPE**

the man who entertains 100,000,000 people weekly!

**WILLIAM NASSOUR**

A Nassour Studio Production





THE MOST EXCITING, THE MOST THRILLING, *new* TELEVISION SERIES



*Audience-thrilling action in every half hour episode*

**SHEENA** outwits the ivory smugglers!

**SHEENA** captures the dangerous leopard men's chief!

**SHEENA** finds the stolen idol's eye!

**SHEENA** traps a renegade native!

**SHEENA** matches her jungle skill against a rogue elephant!

*and many more spine-tingling action plots*

**NEVER BEFORE** A SERIES WITH SUCH . . . • AMAZING AUDIENCE APPEAL . . .

• SPINE-TINGLING STORIES . . . • POWERFUL MERCHANDISING . . . • COMPELLING CONSUMER CONTEST . . .

**"SHEENA, Queen of the Jungle" is a "NATURAL" for every product a family wants to EAT... DRINK...PLAY WITH...WEAR...**

**For everything a FAMILY NEEDS!**

# *the Jungle*" Starring IRISH McCALLA

*Here's how Sheena helps you*

**REACH NEW SALES RECORDS IN EVERY MARKET!**

- Up to 50,000 free premiums for every market
- Gigantic point-of-sale program with many powerful advertising aids
- Audience-building promotion
- Jungle safari contest
- Coordinated commercials
- Guest appearances
- Self-liquidating premiums
- Sharp-shooting field sales program

**WRITE • WIRE • CALL FOR AN AUDITION PRINT AND FULL DETAILS!**

**ABC**  
**FILM SYNDICATION, Inc.**

10 East 44th St., New York, SUsquehanna 7-5000  
CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

**ABC FILM SYNDICATION**  
10 EAST 44th STREET, N. Y. Dept. 51

Gentlemen: I'm in a rush for an audition print and full details on your newest series . . ."SHEENA, QUEEN OF THE JUNGLE".

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_



# IV Tips on buying film

## 1. What are the basic tips in buying syndicated film shows?

SOURCE: SPONSOR survey of leading agency men, film distributors

**1. Production quality:** Don't be afraid to check closely on a producer or distributor's industry reputation. The successful veterans are proud to screen samples of series they've produced. Pilot films of yet-to-be-completed series aren't always a good guide. Producers sometimes overspend to get a good pilot, case up on others.

**2. Financial backing:** Most large film distributors today have survived because they are well-financed. Still, always check the financial reliability of film program source. Some clients even require producers or distributors to post bonds. This will guarantee the delivery of a film series that's still in production.

**3. Distribution:** Film is a fragile thing. In major non-network film deals, always check the syndicator's distribution and inspection facilities. Stations are notoriously "rough" on tv film. If prints are to be rotated between stations, it's best that they be returned to a central point for checkups for breaks, bad cutting.

**4. Scheduling:** Non-network lineups for a single advertiser of 75 stations or more are not uncommon. But, syndicators rarely give more than a dozen prints without extra charge. Be sure to allow enough staggering of starting dates so this amount of prints can be "bicycled" between stations. Extra prints can be costly.

**5. Contract protections:** Clients should check carefully as to the coverage they have against nuisance lawsuits, damage to film prints, and other questions of legal protection. With film costs on the rise today, clients should work out an equitable scale of "escalator clauses" in the event of union increases on new film shows.

**6. Reruns of tv films:** The film market is flooded today with rerun properties. Many have excellent pulling power, however. But it's wise to look closely at ratings cited as "typical," whether the show originally ran on a network or in local syndication. Best bet: look at season averages for the nation, or for many markets.

**7. Pricing:** In the tv film field, prices vary widely between similar program series and comparable markets. Reruns generally cost less than brand-new, first-run shows. Don't use a low price as your main guide any more than you'd buy only on the basis of a tv rating. Look also at production quality, audience composition.

**8. Time contracts:** In a multi-market film program deal, check closely on your contracts for time with local stations. Are you guaranteed a "make-good" in your regular time slot if your show is "bumped" for a special telecast? Do you have the proper rate protections? Advice of agency timebuyers can save you much grief.

## 2. What are the basic tips in making tv film commercials?

SOURCE: SPONSOR survey of agencies, commercial producers, syndicators

**1. Show talent:** If you're making film commercials to be inserted in a multi-market syndicated film program series, check to see if star talent from the show is available to make commercials. Most film stars are. Costs are reasonable, since shooting is sandwiched into weekly schedule of producing syndicated film shows.

**2. Audio vs. video:** A good tv film commercial, many experts feel, should be capable of selling through audio portion alone. But don't make your commercial merely filmed radio "sell." Right balance is achieved when you have a good clear product story to tell orally and integrate your selling with proper demonstration.

**3. Talent fees:** Don't try to be a C. B. De Mille. Union charges for actor in commercials come high. Adroit storyboard planning can keep number of actors to functional minimum, perhaps even reduce human element to shots of hands, stock shots, clever vocal "sell." Use of music libraries can cut talent costs.

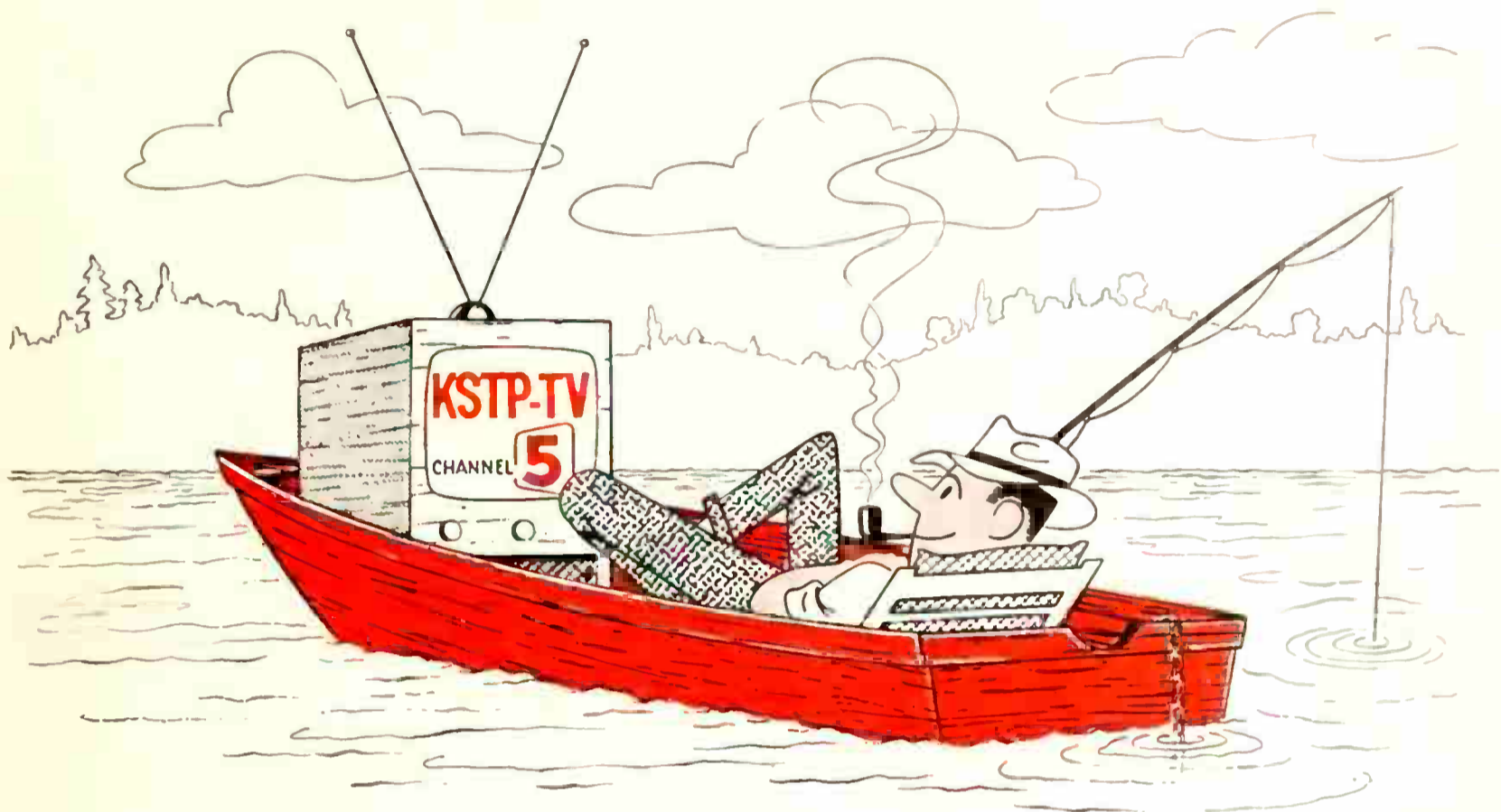
**4. Special effects:** Go easy on the trick opticals. Memorability research (by Schwerin et al.) shows that the over-produced film commercial, replete with fancy splits, wipes, animation, is often pretty to watch, but lacks punch of many simple commercials. Effects should be used sparingly. Besides, they are often expensive.

**5. Scene timing:** A common mistake in film commercials is to jam in too many short scenes with too many copy points. The reverse, leaving a scene on-screen so long it becomes static, also weakens impact, makes viewers fidget. There's no easy solution. It's best to evolve storyboards in conjunction with veteran producers.

**6. Demonstration:** Most effective film commercials, from a sales standpoint, are considered to be those built around smooth, sincere product demonstration. But beware of giving "demonstrator" an overly complicated task. It distracts from his or her sales ability even if done right, means expensive retakes if wrong.

**7. Lip synchronization:** Be sparing with "lip-sync." It means expensive processing and lab work. In demonstrations, you'll cut costs if you start a scene with lip-sync, then shift to a voice-over technique using closeup of hands in action, and then finish off with lip-sync. This also lowers your film talent fees.

**8. Two-for-one shooting:** If your tv campaign calls for both one minute announcements and station breaks, you'll save money if you plan your shooting carefully. Storyboards should be developed so that a 20-second or 30-second segment can be lifted intact out of the minute commercial. This avoids extra talent charges.



## FIRST in the land of 10,000 lakes!

Seven years ago, KSTP-TV went on the air—the *first* television station in the rich Northwest. Since that time, KSTP-TV has added many “firsts” to its record—first with maximum power, first with color TV—and has maintained leadership in this FOUR BILLION DOLLAR market!

This year, KSTP-TV is breaking all sales records with summer sales reaching new peaks. The reasons are simple. Alert advertisers know that more than 2½ MILLION people will visit the

“land of 10,000 lakes” this summer and that they will spend nearly 50 MILLION DOLLARS here in July alone!

These advertisers also know that KSTP-TV has earned a listener loyalty through superior entertainment, talent, service and showmanship that means *sales*. That’s why it’s the *first* buy in this important market.

For further information, contact your nearest Petry office or a KSTP-TV representative *today*.

# KSTP-TV

CHANNEL

100,000 WATTS



MINNEAPOLIS • ST. PAUL      *Basic NBC Affiliate*

*“The Northwest’s Leading Station”*

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES

### 3. How does tv film audience composition vary?

SOURCE: "U.S. Pulse Tv," April 1955

#### Syndicated shows attract wide range of viewers

Segments of the tv viewing audience—men, women, teenagers, children—can be pinpointed through the selection of the right type of tv film program.

The chart below, taken from the spot film section of the April 1955 "U.S. Pulse Tv" report, itemizes the audience composition of all of the well-known tv syndicated programs covered in the Pulse report. The checkup covered 22 major cities.

Examination of these audience figures will reveal many important clues to spot film advertisers. For example, they make clear that different types of film shows definitely attract different audiences. Westerns, like "Annie Oakley" or "Gene Autry" draw nearly half of their audience per 100 viewing homes from small fry; programs with a definitely adult appeal, like "Foreign Intrigue" and "I Led Three Lives" draw more than 80% of their viewers

from the ranks of the grownups in homes viewing the shows throughout the U.S.

There are, however, some interesting variations from these obvious cases. Women viewers have a surprisingly strong taste for high adventure and police drama. They rarely number less than 30% of the viewers of such shows as "China Smith," "Mr. District Attorney," "Passport to Danger," and "The Whistler"; often, they comprise 50% or more of the audience. They also like musical shows.

Teenagers follow no particular pattern. About 10% of recording star Frankie Laine's audience is from the teen group, but about the same percentage can be found in the audiences to "Racket Squad," "Star Showcase," "Waterfront," and "Little Rascals."

Men only represent about 26% of the "Liberace" audience, but soar to 45% of "Inner Sanctum" viewers.

#### AUDIENCE COMPOSITION



Per 100 viewing homes:

Syndicated film show:	Men	Women	Teen	Children	Total
Abbott & Costello	21	41	19	107	188
All Star Theatre	47	72	16	49	184
Amos 'n' Andy	77	74	19	36	206
Annie Oakley	40	52	21	98	211
Badge 714	73	72	22	86	253
Biff Baker U.S.A.	88	80	19	26	213
Boston Blackie	88	81	22	30	221
Captain Gallant	56	51	25	61	193
Captured	79	66	18	43	206
China Smith	79	76	19	34	208
Cisco Kid	48	29	31	96	204
City Assignment	61	74	23	37	195
City Detective	83	79	19	11	192
Colonel March	87	72	15	7	181
Conrad Nagel Theatre	71	89	19	16	195
Corliss Archer	50	74	25	48	197
Cowboy G-Men	51	47	21	85	204
Dangerous Assignment	84	88	15	17	204
Death Valley Days	77	71	21	52	221
Dick Tracy	31	52	23	98	204
Douglas Fairbanks Presents	79	86	18	10	193
Eddie Cantor Show	84	87	22	18	211
Ellery Queen	83	82	18	7	190
Facts Forum	79	76	13	6	174
Falcon	85	85	12	9	191
Famous Playhouse	71	83	12	16	182
Favorite Story	75	91	13	19	198
Flash Gordon	48	55	19	91	213
Florian Zabach	56	85	16	21	178
Follow That Man	69	84	19	27	199
Foreign Intrigue	86	93	25	7	211
Frankie Laine	71	83	19	8	181
Gene Autry	53	60	18	96	227
Hans C. Andersen Tales	51	59	16	66	192
Heart of the City	64	81	16	29	190
Hopalong Cassidy	66	53	19	99	237
I'm the Law	81	86	10	26	203
I Led Three Lives	81	82	18	37	218

#### AUDIENCE COMPOSITION



Per 100 viewing homes:

Syndicated film show:	Men	Women	Teen	Children	Total
Inner Sanctum	89	85	19	8	201
Inspector Mark Saber	67	61	23	48	199
International Police	84	91	22	21	218
Janet Dean R.N.	66	92	16	11	185
Jeffrey Jones	77	80	14	23	194
Joe Palooka	57	77	25	33	192
Kit Carson	51	46	25	86	208
Laurel & Hardy	44	41	24	87	196
Liberace	46	92	22	17	178
Life of Riley	75	72	31	24	202
Life with Elizabeth	72	86	16	32	206
Little Rascals	41	53	24	95	213
Lone Wolf	74	83	16	25	198
Man Behind the Badge	77	79	16	31	203
Mayor of the Town	71	87	22	18	198
Mr. District Attorney	81	89	16	9	195
Mr. & Mrs. North	83	88	24	13	208
My Hero	62	76	16	35	189
Passport to Danger	73	67	19	9	168
Playhouse	63	81	16	28	188
Racket Squad	73	80	17	19	189
Ramar of the Jungle	39	36	23	93	191
Range Rider	59	41	23	88	211
Secret File U.S.A.	67	76	23	31	197
Sherlock Holmes	75	77	17	33	202
Space Ranger	36	31	22	93	182
Star & the Story	71	86	16	21	194
Star Showcase	45	81	19	35	180
Stories of the Century	66	77	19	31	193
Superman	35	27	24	96	182
Terry & the Pirates	38	30	21	83	172
Victory at Sea	69	73	24	56	222
Visitor	66	77	19	34	196
Waterfront	79	79	21	13	192
Where Were You?	64	72	18	34	188
Whistler	81	91	21	9	202
Wild Bill Hickok	38	31	22	93	184

NOTE: Surveying was done in first week of March 1955



**The direction**— of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory.

At Precision, expert guidance through each phase of the processing operation assures producers, cameramen and directors the finest possible results.

All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

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.

PAUL COATES'

# CONFIDENTIAL FILE

## SOLD TO BARDAHL

ON THE VITAPIX STATION LINE-UP  
PLUS NEW YORK AND MANY OTHER MARKETS

COAST-TO-COAST • EVERY OTHER WEEK • STARTING IN SEPTEMBER

### HURRY

ALTERNATE WEEKS IN MOST  
MARKETS STILL AVAILABLE

### ACT NOW

All These Guild Shows...

READY NOW FOR REGIONAL  
AND NATIONAL SPONSORS



### CONFIDENTIAL FILE

Paul Coates' crusading behind-the-scenes report on America...with candid closeups of its people and problems. A new and exciting concept in the presentation of dramatized journalism. It's the show all America will soon be talking about.



### THE GOLDBERGS

On their 25th anniversary The Goldbergs have moved to Haverville, U.S.A. and Molly's having the time of her life...with new friends, a new home, and fresh new adventures. Now, all America will love Molly, (the country's greatest saleswoman, too!) more than ever.

GUILD  FILMS

460 PARK AVENUE • NEW YORK 22, N. Y.

IN CANADA: S. W. CALDWELL, LTD., TORONTO

Murray Hill 8-5365

# It's Here! A National and Regional Spot Plan That Combines Program and Time in a Single Package!

VITAPIX PROVIDES THE TIME... AND GUILD PROVIDES THE PROGRAMS



## I SPY starring RAYMOND MASSEY

Distinguished actor, Raymond Massey, brings you the true and exciting stories behind history's most famous spies. I SPY sets a new trend for impact in mystery, intrigue and adventure.



## INA RAY HUTTON SHOW

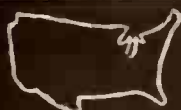
The first truly original musical personality to come along in years... and GUILD has surrounded this vivacious bundle of talent with top guest stars. A show that literally sparkles with glamour and gaiety... music and mirth. Nothing like it on TV!

## THE VITAPIX STATIONS

KGNC-TV	Amarillo, Texas	KTLA-TV	Los Angeles, Cal.
WSB-TV	Atlanta, Georgia	KDUB-TV	Lubbock, Texas
WRDW-TV	Augusta, Georgia	WMCT	Memphis, Tenn.
WMAR-TV	Baltimore, Md.	KSTP-TV	Minneapolis, Minn.
WABT	Birmingham, Ala.	WSM-TV	Nashville, Tenn.
WBZ-TV	Boston, Mass.	WNHC-TV	New Haven, Conn.
WGR-TV	Buffalo, N. Y.	WDSU-TV	New Orleans, La.
WMT-TV	Cedar Rapids, Ia.	WTAR-TV	Norfolk, Va.
WBTV	Charlotte, N. C.	WKY-TV	Oklahoma City, Okla.
WGN-TV	Chicago, Ill.	WOW-TV	Omaha, Neb.
WKRC-TV	Cincinnati, Ohio	KPHO-TV	Phoenix, Ariz.
WXEL-TV	Cleveland, Ohio	WPTZ	Philadelphia, Pa.
WDAK-TV	Columbus, Ga.	KDKA-TV	Pittsburgh, Pa.
WBNS-TV	Columbus, Ohio	WGAN-TV	Portland, Maine
WHIO-TV	Dayton, Ohio	KOIN-TV	Portland, Ore.
KLZ-TV	Denver, Colo.	WJAR-TV	Providence, R. I.
WWJ-TV	Detroit, Mich.	WSLS-TV	Roanoke, Va.
WGBS-TV	Ft. Lauderdale, Fla.	WHAM-TV	Rochester, N. Y.
KFJZ-TV	Ft. Worth, Tex.	WHBF-TV	Rock Island, Ill.
WMBV-TV	Marinette-Green Bay, Wis	KWK-TV	St. Louis, Mo.
WFMY-TV	Greensboro, N. C.	KSL-TV	Salt Lake City, Utah
WFBC-TV	Greenville, S. C.	WOAI-TV	San Antonio, Tex.
KPRC-TV	Houston, Texas	KRON-TV	San Francisco, Cal.
KTVH	Hutchinson, Kan.	KING-TV	Seattle, Wash.
WFBN-TV	Indianapolis, Ind.	WHEN-TV	Syracuse, N. Y.
WKZO-TV	Kalamazoo, Mich.	WSPD-TV	Toledo, Ohio
KCMO-TV	Kansas City, Mo.	KVOO-TV	Tulsa, Okla.
WGAL-TV	Lancaster, Pa.	KWFT-TV	Wichita Falls, Tex.
KOLN-TV	Lincoln, Neb.	WILK-TV	Wilkes Barre, Pa.

VITAPIX provides *desirable time periods* in all markets selected... on stations with *proved audience leadership*. Single billing... single proof of performance... maximum flexibility. To see how VITAPIX-GUILD coordinated facilities can serve you — contact GUILD FILMS today!

VITAPIX



CORPORATION

460 PARK AVENUE • NEW YORK 22, N. Y. • PLaza 8-3013



## 4. How do you convert minutes to footage (and vice versa)?

SOURCE: Screen Gems, May 1955

Admen often face the troublesome task of figuring out what, exactly, is the running time of so-and-so feet of 16 or 35 mm. commercial footage. Just as often, the reverse problem, of determining how many feet of film are in a 20-second announcement or a full-length film program, pops up at agency tv departments.

A handy solution appears below in the form of a chart developed by Screen Gems' Peter Keane, the Columbia Pictures subsidiary's top technical man. It's based on the standard rates of film travel in tv projectors.

It works like this: To convert odd lengths of 35 or 16 mm. footage into running time, accurate to within a third of a second, break the total film length down into the basic lengths shown in the tables (first thousands of feet, then hundreds, then multiples of ten, then single feet) and then look up the running time for each segment. Then, you merely add them up for the correct answer.

The process is reversed to convert time into footage. You add up the footage counts for the nearest number of whole minutes, then seconds, you're working with.

Here's an example: Suppose you have a 16 mm. film reel that's 522 feet long. What's the running time? Well, 360 feet is 10 minutes. And, 144 feet is four minutes. And, 18 feet is 30 seconds. Answer: 522 feet of 16 mm. film is a program that is 14:30 long.

Here's another: Suppose you have to have a 35 mm. film commercial that runs a minute and a half. How many feet is that? Well, 100 feet runs a little more than a minute. And, 30 feet will run exactly 20 seconds. The difference of three and one-third seconds, will be matched with a five-foot length. Answer: 135 feet of 35 mm. film runs 1:30.

Screen Gems even has a slide rule version. It's available to tv admen, film editors without charge.

### TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA

FOOTAGE TO TIME				FOOTAGE TO TIME				TIME TO FOOTAGE in 35mm. . . . in 16mm										
in 35mm				in 16mm				Minutes			Feet		Frames		Feet		Frames	
Minutes	Seconds	Tenths of seconds		Minutes	Seconds	Tenths of seconds		Minutes	Seconds	Tenths of seconds	Feet	Frames	Feet	Frames	Feet	Frames		
1/2	00	00	.33	1/2	00	00	.80	00	00	.33		8		8				
1	00	00	.67	1	00	01	.67	00	00	.50		12		12				
2	00	01	.33	2	00	03	.33	00	00	.67		16		16				
3	00	02	.00	3	00	05	.00	00	01	.00	1	8		24				
4	00	02	.67	4	00	06	.67	00	02	.00	3	0	1	8				
5	00	03	.33	5	00	08	.33	00	03	.00	4	8	1	32				
6	00	04	.00	6	00	10	.00	00	04	.00	6	0	2	16				
7	00	04	.67	7	00	11	.67	00	05	.00	7	8	3	0				
8	00	05	.33	8	00	13	.33	00	06	.00	9	0	3	24				
9	00	06	.00	9	00	15	.00	00	07	.00	10	8	4	8				
10	00	06	.67	10	00	16	.67	00	08	.00	12	0	4	32				
20	00	13	.33	20	00	33	.33	00	09	.00	13	8	5	16				
30	00	20	.00	30	00	50	.00	00	10	.00	15	0	6	0				
40	00	26	.67	40	01	06	.67	00	20	.00	30	0	12	0				
50	00	33	.33	50	01	23	.33	00	30	.00	45	0	18	0				
60	00	40	.00	60	01	40	.00	00	40	.00	60	0	24	0				
70	00	46	.67	70	01	56	.67	00	50	.00	75	0	30	0				
80	00	53	.33	80	02	13	.33	01	00	.00	90	0	36	0				
90	01	00	.00	90	02	30	.00	02	00	.00	180	0	72	0				
100	01	06	.67	100	02	46	.67	03	00	.00	270	0	108	0				
200	02	13	.33	200	05	33	.33	04	00	.00	360	0	144	0				
500	05	33	.33	500	13	53	.33	05	00	.00	450	0	180	0				
600	06	40	.00	600	16	40	.00	06	00	.00	540	0	216	0				
700	07	46	.67	700	19	26	.67	07	00	.00	630	0	252	0				
800	08	53	.33	800	22	13	.33	08	00	.00	720	0	288	0				
900	10	00	.00	900	25	00	.00	09	00	.00	810	0	324	0				
1000	11	06	.67	1000	27	46	.67	10	00	.00	900	0	360	0				
2000	22	13	.33	2000	55	33	.33	20	00	.00	1800	0	720	0				
3000	33	20	.00					30	00	.00	2700	0	1080	0				

COPYRIGHT 1955 SCREEN GEMS, INC.



# ARB PROVES

# KTBC<sup>tv</sup> & KANG<sup>tv</sup>

CHANNEL 7  
AUSTIN, TEXAS

CHANNEL 34  
WACO, TEXAS

## deliver

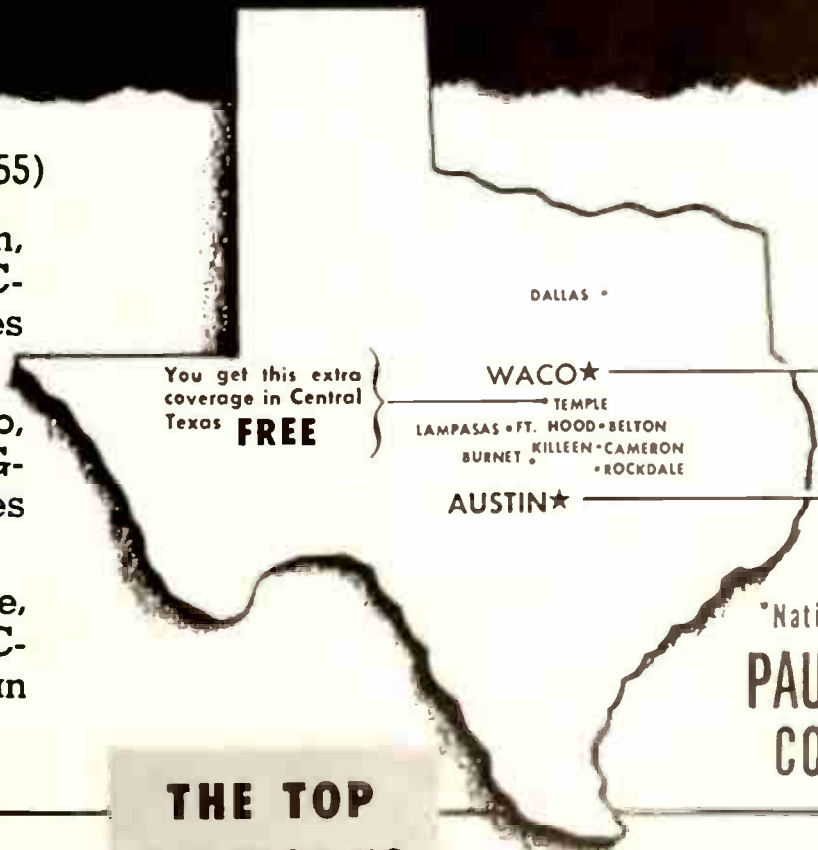
## UNDUPLICATED COVERAGE OF CENTRAL TEXAS

According to ARB (March, 1955)

96% of the viewers in Austin, Texas, watch KTBC-TV more than 3 times per week.

75% of the viewers in Waco, Texas, watch KANG-TV more than 3 times per week.

85% of the viewers in Temple, Texas, watch KTBC-TV, Austin, more than 3 times per week.



You get this extra coverage in Central Texas **FREE**

When you buy **KANG-TV\*** WACO, TEXAS

and

**KTBC-TV\*** AUSTIN, TEXAS

\*National Representatives  
**PAUL H. RAYMER  
COMPANY, INC.**

## KTBC-TV

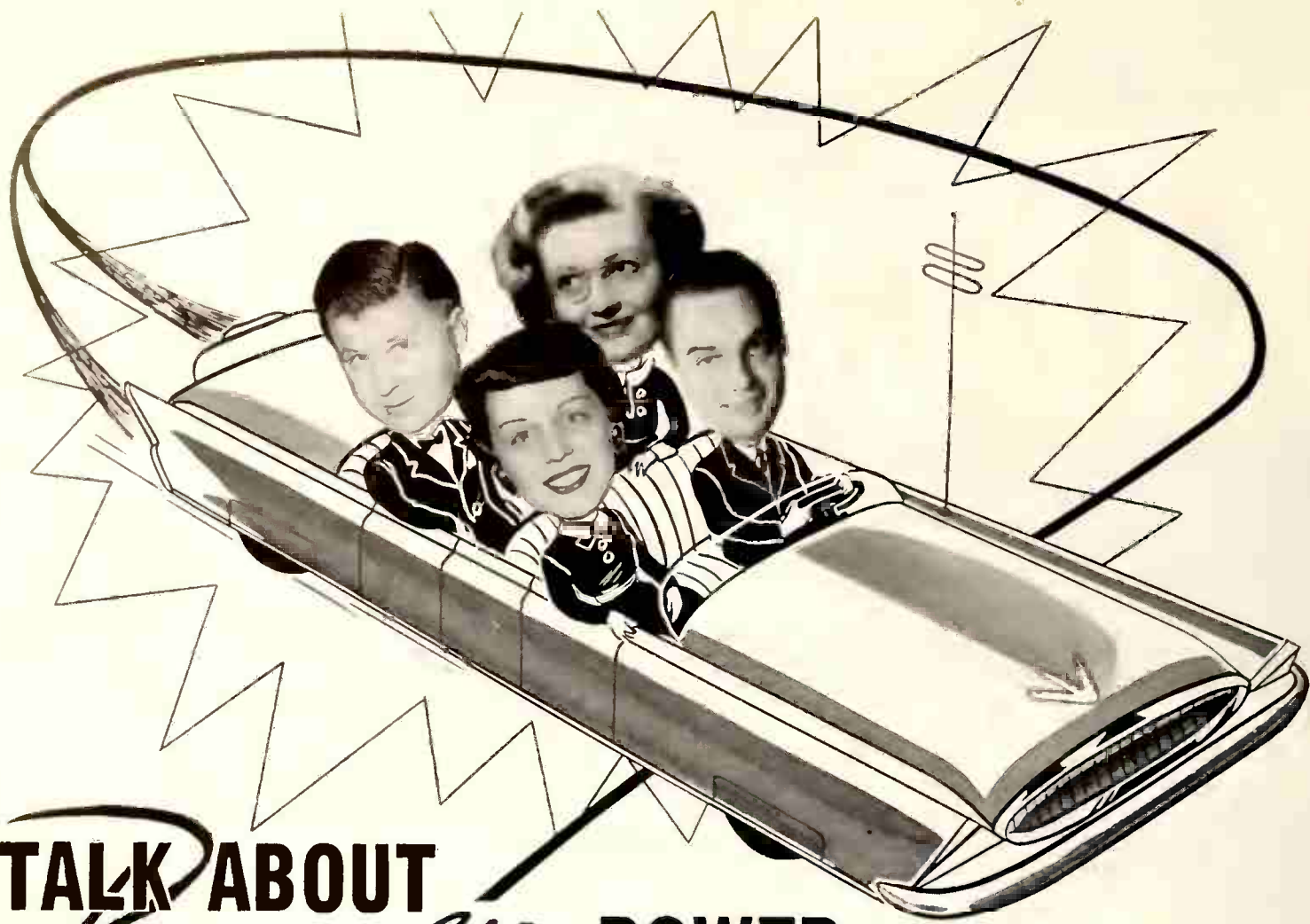
Channel 7 • 245,000 Watts  
Austin, Texas  
CBS • NBC • ABC • DUMONT

THE TOP NETWORKS  
★  
THE TOP PROGRAMS

## KANG-TV

Channel 34 • 18,600 Watts  
Waco, Texas  
CBS • ABC

SOON MAXIMUM **316KW**



# TALK ABOUT *Personality* POWER\*

In Nashville, if you listen, you'll hear a steady "rapping" ...

it's advertisers, knocking on our door to buy time on WLAC radio's TOP daytime personality shows! Yes ... our "Old but New" personality programs are getting results!

Why? Because they are up-to-date ... because their shows are well-rounded ... because they are beamed to specific audiences! WLAC-RADIO'S personalities are getting the best results ever!

• You want to sell the Nashville market? Buy WLAC-RADIO Personalities!

# WLAC Radio

BROADCASTING SERVICE OF LIFE AND CASUALTY  
INSURANCE COMPANY OF TENNESSEE

REPRESENTED BY THE KATZ AGENCY

\* Reading from left to right: BILL JOHNSON, with "Time for Everybody," 7 to 7:50 a.m. Daily;  
MARY MANNING, with "Woman's World," 8:15 to 9 a.m. Daily;  
AUDREY HOLMES, with "Lady of the House," 10:30 to 11 a.m. and 2:50 to 3:15 p.m. Daily;  
BILL "HOSS" ALLEN with "Today's Top Five," 4 to 5 p.m. Daily

SPOT

SPONSOR

NETWORK

# RADIO

## SPOT

Buying strategy is shifting with more advertisers interested in afternoon and evening time. Timebuyers today feel spot radio can be better buy than at any previous time if it's bought creatively and without prejudice (see quotes herein). Coverage starts page 154

## NETWORK

"Strip" network advertisers now outnumber regular program advertisers more than two-to-one as advertisers shoot for big cumulative audiences. Buying patterns offer maximum flexibility, with multiple insertions easy to buy on all nets. Network coverage starts page 170

SPONSOR

# TRENDS and PREDICTIONS

## SPOT RADIO

- Spot radio's steady billings growth over the years of tv's rise will continue. Advertisers won't be spending as much per announcement but saturation frequencies plus use of the medium by completely new accounts will mean greater over-all spending in national spot than ever before
- Concept that it's more important to pinpoint the type of people who buy your product than it is to get a high mass rating will grow
- A big upsurge in use of spot radio will follow regular publication of figures on spending in the medium by individual advertisers. (For first published list of dollar expenditures in spot by major clients as compiled by SPONSOR see page 49.) Some form of industry dollar spending list, like those of other major media (PIB, etc.) is inevitable
- You may not recognize radio programming two or three years hence. It will shoot for excitement with fullest exploitation of tape news and feature techniques designed to get the community talking about radio

### Buying trends

#### **Q. What trends characterize spot radio in fall 1955?**

**A.** One of the most significant changes this year is the reevaluation of periods other than over-crowded early-mornings. Several factors have contributed to the trend toward buying day and nighttime radio:

1. Readjusted rate structures, in many cases eliminating Class "A" prices, have made nighttime radio more attractive.

2. Advertisers and agencies have learned to look at audiences delivered in relation to cost and availability, rather than merely in terms of tv competition.

3. Early-morning radio did such a fine job for advertisers that they looked radio over again whenever early-morning was scarce.

Here is some of recent client activity that characterizes the trend away from morning-only radio:

Regular Maxwell House Coffee, through Benton & Bowles, used to buy mornings only, is now moving into afternoons as well. In this instance, reps sold them on the idea.

Pall Mall used to have a "no radio after 9:00 a.m." ruling. About three months ago the cigarette firm, via SSCB, bought evening radio schedules in virtually every major market. Its reasoning: Nielsen figures proved that the buy gave an excellent cost-per-1,000. Said Walter Bowe, timebuyer for Pall Mall: "Of course, we're just moving in a limited way. It's not a wholesale return to nighttime radio, but a return nonetheless."

Herbert Tareyton's use pretty much a round-the-clock schedule from 6:00 a.m. to 11:00 p.m.

Sunoco, through Ruthrauff & Ryan, which bought mornings primarily last year, now buys 4:30-7:00 p.m. Says the agency: "If we wanted to stay in radio, we had to reexplore afternoons and evenings to get the schedules we wanted."

Lever Brothers' Surf, through BBDO, is exploring local personalities on radio throughout the day for its fall campaign.

Pal Blades, also via BBDO, has turned to news and sports adjacencies during late afternoon, is moving into several markets with 5:00-8:00 p.m. schedules, rather than last year's morning-only announcements.

Beyond the exploration of other than 7:00-9:00 a.m. periods, there's a definite reevaluation of eveningtime listening. Such research as a Pulse Study made for RAB in December 1953 is gradually gaining attention in client offices. That particular study showed that 85% of all businessmen are regular radio listeners, and in this proportion throughout the day: mornings, before work—58% listen regularly; mornings and afternoons at work—17% listen regularly; evenings, after work—58% listen regularly; at bedtime—23% listen regularly. It's significant that evening and early-morning listening are on a par.

#### **Q. How do timebuyers look at spot radio in 1955?**

**A.** Mediamen at the top radio-tv agencies feel that spot radio today can be a better buy than it's ever been, if it is bought creatively and without prejudice. They point out that the rate structures have generally been adjusted and that changes in programming and in selling radio have made spot radio more attractive in 1955.

Here are some typical comments from timebuyers at major agencies:

## HOW BUYERS VIEW FALL SPOT RADIO

Dancer-Fitzgerald-Sample—"Saturation buys are continuing, in fact, we're generally buying more frequency this year than last, all other factors being equal. My definition of saturation is to reach a high (70-90%) of the people at least three or four times a week. In a one-station market this might be achieved with 15 announcements weekly."

This agency is the largest U.S. radio agency, with \$18 million in radio billings in 1954.

Scheideler, Beck & Werner—"Early morning and 5:00-7:00 p.m. are still the most popular times, but people are finding evening more desirable because of rate adjustments. Minutes are more popular than anything, and not as tough to get now as in days when more shows were commercial."

Big radio spenders within this agency are: Manhattan Soap Co., Sterling Salt, Mueller's Macaroni.

Ogilvy, Benson & Mather—"The pressure for early-morning time has let off a bit, because agencies find they can make up for lower ratings of daytime radio through cost and frequency and that it pays out for women's products in terms of pinpointing an audience. We have no formula for saturations, but we feel that 10 to 15 announcements a week won't do a thing today. We figure 50% of the people in a market as an approximate objective and with 2.0 rated spots it might take 70 a week to get 40%, plus maybe another 50 announcements a week to get the other 10%."

Benton & Bowles—"Radio availabilities are tighter this fall than last, because people are coming back into the medium. Some of the so-called prime evening times are popular again because of rate reductions and because advertisers are finding out that there are tv markets where people do listen to radio during the evening."

J. Walter Thompson—"We generally buy early-morning and early-evening for men's products, daytime for women's. The situation hasn't changed materially since last year, except that rates have fallen in line. New developments may, however, result from the effect of *Monitor* on weekend radio and upon the programing structure all told."

Biow-Beirn-Toigo—"It is our firm



**AUBREY WILLIAMS**

*Brinkerhoff & Williams, N. Orleans*

"In order to cover a market well with radio, a buyer is best off by spreading his schedule over all the stations in the market, rather than throwing the full saturation schedule into one."

**CLIFF BOTWAY**

*Dancer-Fitzgerald-Sample, N. Y.*

"This fall spot radio frequency will be up in general. The old ways of buying spot radio on a five- or six-a-week basis have virtually disappeared except in isolated instances."



**ARTHUR PARDOLL**

*Foote, Cone & Belding, New York*

"Among the overlooked buys in radio is weekend radio. The trend toward examining daytime, rather than early-morning only during the week is well underway, but weekend radio still has to come into its own."

**ANN JANOWICZ**

*Ogilvy, Benson & Mather, N. Y.*

"Saturation radio means different things to different clients. However, it may be possible to reach 40% of an available audience with 50 announcements weekly, but it might take 30 more announcements to get 10% more."



belief (with the qualification that this is more applicable to large market areas) that for many products radio presents many more advantages as a selling instrument than television. Besides the obvious cost advantage which allows high radio saturation, there are merchandising and efficiency advantages. But more important are the following facts underscored by a recent Politz survey: (1) in tv areas during an average winter day two out of three adults listen to radio. (2) By the time people go to bed, radio had reached no less than 65 out of every 100 people in tv areas. (3) By the end of seven days it has reached 88 out of every 100. Is it surprising that many advertisers are placing large portions of their budgets in radio?"

(The Politz study referred to above was conducted for three stations represented by Henry I. Christal Co.—WGY, Schenectady; WHAS, Louisville; WJR, Detroit.)

## Programing

**Q. Are there major programing changes underway?**

**A.** During the past year, many stations have done a real job of revamping and changing their programing structure. There's a bigger attempt being made to take advantage of radio's immediacy through greater use of on-the-spot coverage. Many stations are no longer satisfied with merely programing music and news, but have been adding mobile news units to attract listeners, create excitement.

Aubrey Williams, of Brinkerhoff and Williams, New Orleans, makes these comments about one multi-station market, New Orleans: "We have seven independent stations and two network affiliates. Well, four of the indies program just news and music. Then some stations tried to attract people with such gimmicks as Lucky Buck contests, and so forth. But there's only so far you can go with that type of thing, and finally they attacked the programing structure, added mobile news units and gave their station a flavor of being right there and in the swing." (Williams headed up radio and tv buying for many years at Fitzgerald agency, New Orleans, before Brinkerhoff and Williams was organized earlier this year.)

This move out of the studios in most markets preceded NBC Radio's *Moni-*

*tor*, but agencymen around the country feel that *Monitor* will probably accelerate the revamping of programing structures that's been getting underway in a major manner this year.

## Selling trends

**Q. What's different now about spot radio selling?**

**A.** There's been a gradual de-emphasis on the use of ratings with far more qualitative information available and in use than at any time previously. While the conventional sales pattern of individual station sale by representatives remains basic, there have been several instances of new approaches to spot selling of large station combinations.

Quality Radio Group, for example, offers nighttime and weekend programs on its approximately three dozen affiliates covering an estimated 90% of U.S. homes. QRG was organized last fall as a cooperative tape programing group. Its president is Ward Quaal of Crosley Broadcasting Corp.; executive v.p. is William B. Ryan, formerly president of BAB (now RAB).

Two representative organizations which have group sales plans are John Blair and Co. and CBS Spot Sales.

The Blair plan is called National Saturation Group (NATSAT) and provides extra discounts for advertisers buying all of the Blair-represented stations as a group.

CBS Radio Spot Sales calls its sales approach Group Buying Plan. It's set up to offer discounts which increase with the number of CBS Radio Spot Sales stations purchased at night.

## Research

**Q. What characterizes radio research, 1955?**

**A.** Radio research today mirrors the current spot radio philosophy of both sellers and buyers. It emphasizes figures which go beyond the per-announcement or per-program audience.

Pulse, for example, in December 1954 began making cumulative audience studies in New York, Philadelphia, Baltimore, New Orleans, San Diego and Los Angeles. Today Pulse has measured cumulative audience in 22 markets. Done by quarter hours during three periods of the day—

morning, afternoon, evening—the studies show cumulative audiences throughout the day or on a weekly basis.

The new Nielsen Station Index emphasizes qualitative data, including four-week cumulative audience; frequency of listening; audience composition.

NSI (covering both radio and television) has prepared reports on 11 markets to date, expects to add markets at the rate of two a month. It expects to be measuring 30 markets by the end of 1955 and the 50 top markets by the end of 1956.

NSI introduces a new measurement technique into radio and tv measurement—the use of diaries combined with a mechanical reminder and measuring device.

## Negro radio

**Q. Is the Negro radio market still growing?**

**A.** From all reports—definitely yes. The uptrend in Negro radio which SPONSOR reported last fall in its Negro Section (20 September 1954 issue), has continued in high gear.

There has been an increase in stations adding Negro programing to their schedules or expanding this type of programing. Last fall SPONSOR estimated that about 400 radio stations were airing Negro-appeal shows based on stations reporting to the 1954 *Program Guide*); currently, SPONSOR's *Buyers' Guide* lists the number of radio stations programing at least partially for the local Negro audience as 596.

**Q. How can advertisers best sell to Negroes via radio?**

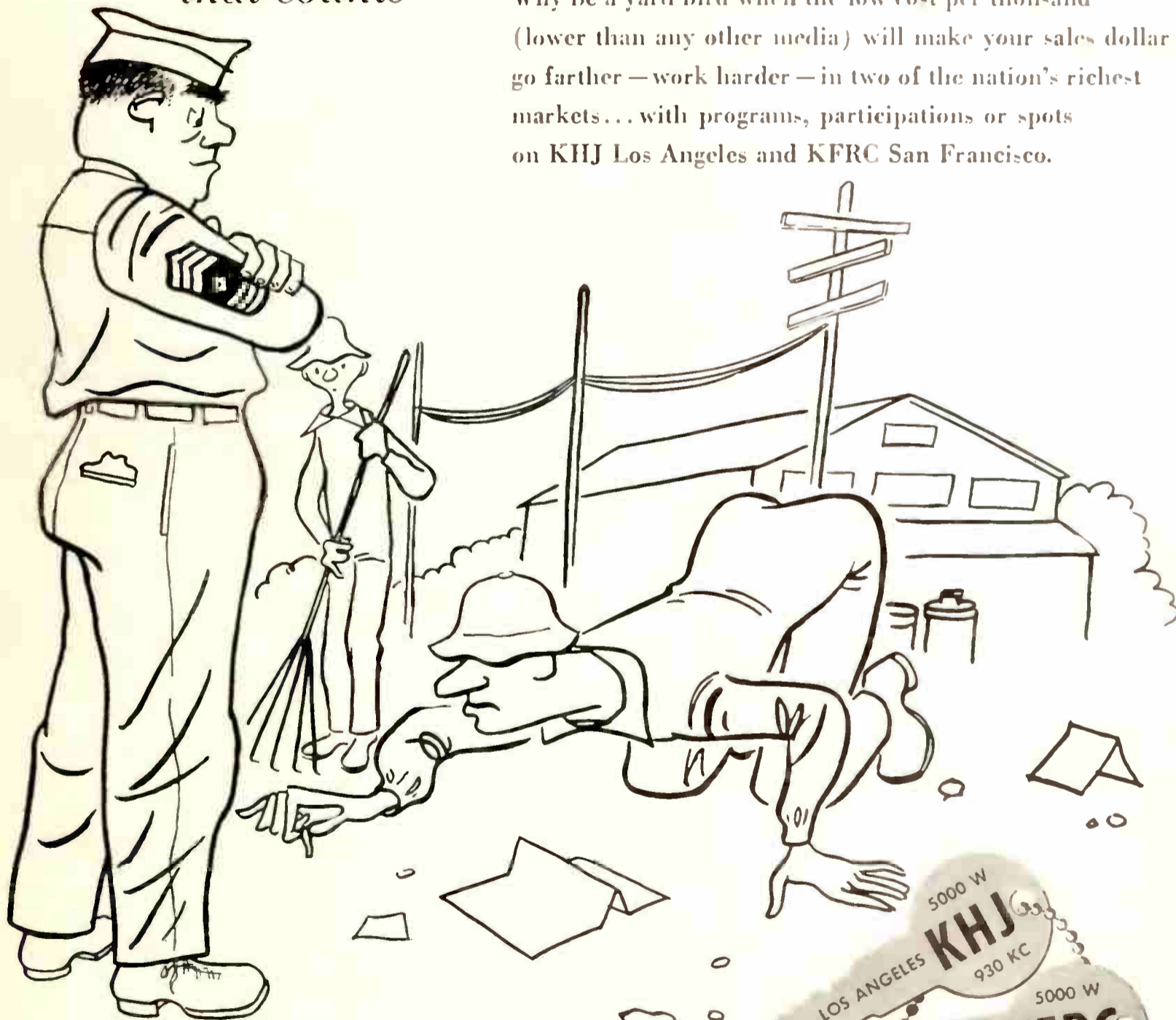
**A.** Don't use high-pressure selling; factual, "reason why" approach brings best results. Let Negro performers or announcers deliver your message in their own style. Never produce commercials in a synthetic "Negro speech;" let the station rewrite your copy, or simply furnish a fact sheet. Don't expect short-term miracles from Negro radio; consistency wins here just as it does in other kinds of radio. Though music shows—from blues to jazz—get a big audience, the gospel programs and homemaking shows reach more Negro women.

**Averages,  
schmaverages,**

*It's the rating*

*YOU* *get*

*that counts*



It won't help you if the average guy in your outfit's a sergeant... it's the rating you've got that counts. In radio consistently good *specific ratings* are available to YOU on KHJ Los Angeles and KFRC San Francisco. Compare them with specific ratings... not averages offered on other stations.

Compare the low, low single day-or-night rates, completeness of coverage and intensity of penetration of these key Don Lee stations with any other stations or, for that matter, any other media.

Why be a yard bird when the low cost per thousand (lower than any other media) will make your sales dollar go farther — work harder — in two of the nation's richest markets... with programs, participations or spots on KHJ Los Angeles and KFRC San Francisco.


Represented Nationally

by H-R REPRESENTATIVES, INC.




**NEW ENGLAND'S FIVE MOST POPULAR**

**... ALL ON WBZ+WBZA**



**Bob  
Rissling**  
*Melody Manor*  
10:15-10:45 AM  
Monday thru Friday  
**WBZ+WBZA**



**BOB & RAY**  
5:00-6:00 PM  
Monday through Saturday  
**WBZ+WBZA**

**WESTINGHOUSE BROADCASTING COMPANY, INC.**

RADIO	TELEVISION
WBZ+WBZA—BOSTON	BOSTON—WBZ-TV
KYW—PHILADELPHIA	PHILADELPHIA—WPTZ
KDKA—PITTSBURGH	PITTSBURGH—KDKA-TV
WOWO—FORT WAYNE	SAN FRANCISCO—KPIX
KEX—PORTLAND	

KPIX REPRESENTED BY THE KATZ AGENCY, INC.  
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS



# RADIO PERSONALITIES



**CARL de SUZE**

6:30 - 9:30 AM  
Monday thru Saturday

**WBZ + WBZA**

**NELSON  
BRAGG**  
on  
**WBZ+WBZA**

12:15  
to  
2:30  
PM

Monday  
thru  
Friday



More New England homes listen to each of these WBZ+WBZA personalities than to any local or network radio program on any other Boston station.\*

The imaginative showmanship and station promotion that won the 1955 Variety Showmanship Award for WBZ+WBZA resulted in more New England homes tuning to WBZ+WBZA programs and personalities between the hours of 6 A.M. and midnight than to any other Boston radio station.†

WBZ+WBZA is an undisputed FIRST in New England radio. FIRST in coverage, FIRST in total audience and FIRST in the popularity of personalities.

Let WBZ+WBZA's popular personalities sell for you. Call Bill Williams, WBZ+WBZA Sales Manager, ALgonquin 4-5670; or Eldon Campbell, NBC National Sales Manager, at MURray Hill 7-0808, New York.

\*v. 1/4 hour total cumulative audience April Nielsen Station Index †April Nielsen Station Index

**NO SELLING  
CAMPAIGN  
IS COMPLETE  
WITHOUT THE**



**STATIONS**

**Program, sales services**

**Q. Is there anything new among radio program and sales services?**

**A.** The radio program and sales services have been coming up with new schemes for selling radio and keep providing stations with new programs, new jingles, new sales aids. World Broadcasting, RCA Thesaurus and Lang-Worth all report new efforts toward sparking radio business, prestige and enthusiasm.

World is currently involved in its biggest radio promotional effort to date. Its "Radio's Big Little Man" campaign which will get underway this fall represents an aggregate investment of \$1,500,000. Since announcing this plan at the NARTB convention, World reports that 54 new stations have joined its roster (of over 1,000 stations).

The promotion is designed to turn a big spotlight on radio, to give radio stations something exciting with which to call attention to themselves. It revolves around a national contest to name Radio's Big Little Man (visually represented with the face of a baby and the body of a strong man flexing his muscles). Stations will conduct the contest in their areas. World will supply them with extensive promotional and merchandising material (via an expanded field staff) to help in the ballyhoo and to aid tie-ins with advertisers. Prizes feature "dream trips" to Paris, the Virgin Islands, Bermuda, in addition to hosts of other awards.

The Big Little Man is being used now as a symbol of radio by World stations.

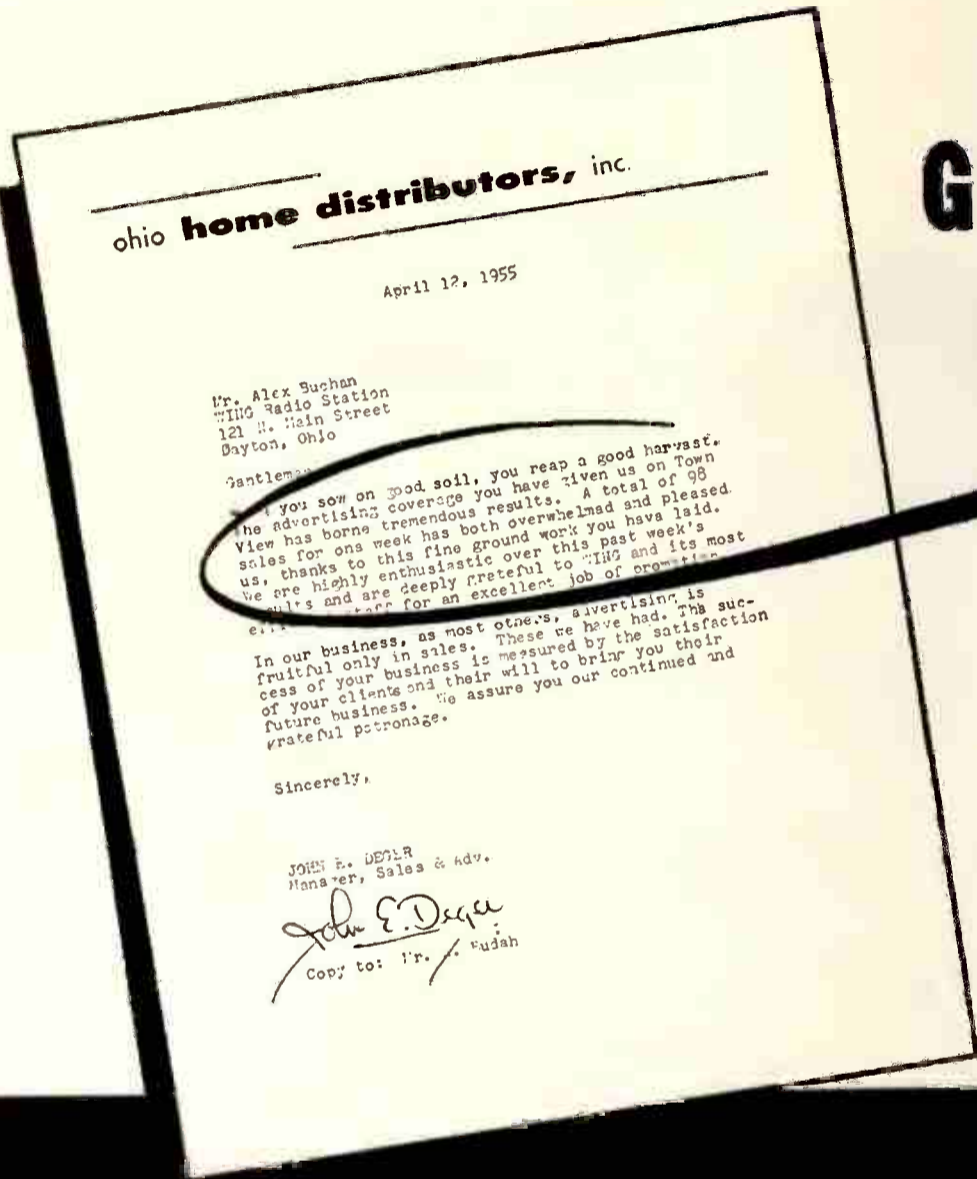
This is the type of promotion no station alone can do, says World, and the stations are quite excited about it. Advertisers tying in with it are practically guaranteed upped store traffic and sales volume.

In June, World released to its stations a package of Radio Public Promotion Songs — sixteen 20-second musical transcriptions calling attention to the services radio offers every day—news, sports, weather, time, music, mystery shows, other programs and services people tend to take for granted. Stations report people are already humming the catchy tunes.

Pierre Weis, general manager of World, states his belief that, "Radio will go forward if the industry is willing to invest in its future unlimited

# AIR TRAILS

**GET**



Buy any 2 of these stations and get a **5%** discount  
 and best of all  
 Buy any 3 or 4 of these stations and get a **10%** discount



SPONSOR

# NETWORK...

## Results

When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us . . .

**\$1,100,000 in SALES**  
for an investment of \$500!

buy Air Trails Network Stations write, wire or phone collect:

Any  
H-R Representatives  
Office

New York • Chicago  
Los Angeles • San Francisco

Pat Williams  
OR  
WING

121 N. Main St.  
Dayton, Ohio • Hemlock 3773



**ATN**  
**AIR TRAILS NETWORK**



growth. The time has come for a revolution in radio and World has decided to light the fuse."

RCA Thesaurus reports, via A. B. Sambrook, manager of RCA Recorded Program services, that it is putting more stress on selling aids to stations than ever before. Early in April, it launched its first full-scale local radio promotion plan. Based on the theme "Shop at the Store with the Mike on the Door," it enables radio stations to offer sponsors an integrated advertising, promotion and merchandising program to help stimulate business. Sponsors are supplied with plentiful tie-in material, including an eye-catching red-and-gold decal showing a radio mike to put on their door or window identifying them as a business offering "quality, value and service." The "Shop at the Store" slogan is plugged on the air by big name stars, reminding listeners to look for that emblem when they shop.

About a month after this plan was launched, an estimated 37,500 stores were displaying the emblem and the promotion is still going strong, says RCA.

Thesaurus is celebrating its 20th anniversary this year. To mark the occasion, it has introduced seven new program features this year, several of them departures from the primarily-music shows Thesaurus has emphasized in the past. Three are fully-recorded programs: *The Grantland Rice Story*; *The Frank Luther Fun Show*, and *Great Days We Honor*, a series for broadcast on religious and patriotic holidays. *Do-It-Yourself* is a quarter hour series designed to help stations cash in on that \$6 billion field. *Week-end Shoppers Special* is designed for participating advertisers who want to hit the week-end shopper; *Presenting the Statesman Quartet* features gospel singing; *Concert in the Park* runs the gamut of concert music.

Lang-Worth indicates a general up-beat in business. C. O. Langlois, president of Lang-Worth, states that stations report enthusiastic acceptance by local advertisers of that company's new copyrighted customized commercial service. Their affiliates secured over \$3,000,000 in new local business during 1954 through the use of Lang-Worth commercial features, indicates Langlois. One 250-watt station, he says, reported that their new selling service had been responsible for \$33,000 in new business.

**WBNS** *wins consistently across the board*

first choice  
in the Columbus Market

20 top  
pulse rated  
programs  
day and  
night

ASK  
JOHN BLAIR

**WBNS**  
**radio**  
COLUMBUS, OHIO

CBS for CENTRAL OHIO

### Transcribed shows

**Q. What's new in the transcribed radio program field?**

**A.** According to the transcription firms, their shows are being welcomed by more stations and advertisers than ever before. The Frederic W. Ziv Co. reports program sales have reached a new high this year, are currently in 800 markets in the U.S. and Canada, according to Alvin E. Unger, v.p. charge sales. RCA Recorded Program Services notes continuing activity in sales of its 24 show series, especially its soap operas (*Dr. Paul, Aunt Mary, Betty and Bob*); just recently, for instance, RCA sold all three of them to the entire Columbia Pacific Radio Network, a group of 23 stations. Harry S. Goodman reports volume in programs sold up around 40% since last year and large program package sales to stations.

Ziv this year enlarged its field sales force to increase merchandising help to advertisers and show them how radio can help them make money. Unger points to a continuation of the trend toward sale of complete programs to advertisers rather than participations.

Heading Ziv's sales list are *The Eddie Cantor Show*, launched last fall, *Mr. District Attorney, I Was a Communist for the FBI, Cisco Kid, Boston Blackie, Philo Vance*. A new show is in the works for the fall.

Grocery chains and independents, food products, banks, automotive clients, appliance distributors are prominent among transcribed show sponsors.

"Very bullish" is the way Everett Goodman, v.p. in charge of sales for Goodman, says he feels about radio, and tells why: "We are finding that many stations we approach are completely sold out in time. One station sales manager I met at the NARTB convention told me business is so good that they have a waiting list and were going to raise their rates 25%. And sure enough, they did!"

### Farm radio

**Q. How important is radio to the farmer?**

**A.** Farm families tune in radio more frequently than the average U.S. family, both day and night, according to recent surveys. They spend 24% more hours per day with radio than do peo-

ple in urban areas (A. C. Nielsen, NRI March-April 1954). Farmers' program preferences run to news and market reports, musical shows (especially folk music), religious programs.

The *Buyers' Guide* notes that 70% of the stations listed schedule some farm programming each week—a whopping 1,531 stations. Of these, 679 program five or more hours per week to the farm audience.

Farm households, of which there are about 5<sup>1</sup>/<sub>2</sub> million, comprise nearly 13% of all households in the country. About 98<sup>1</sup>/<sub>2</sub> of these homes have one or more radios; more than 75% are multiple-set homes. (For further facts on the farm market, see SPONSOR'S Farm Radio-TV Section, 1 November 1954 issue.)

**Q. How can radio advertisers best sell to farmers?**

**A.** Veteran radio-tv farm directors give the following tips to advertisers: Be consistent—farmers are not impulse buyers, must be cultivated. Study the farmer's needs, stress "use" value of goods. Don't "slick up" your message, preferably let talent ad lib from fact sheets. Tie in dealers. Use testimonials, if possible recorded comments from farmers or farm wives about your product. Keep selling in step with changes in farm market, avoid "national" pitch.

**Folk music**

**Q. How large a following does folk music programming have?**

**A.** Large enough to warrant being regularly scheduled on nearly 1,700 radio stations (representing 77% of all respondents to SPONSOR'S 1955 *Buyers' Guide to Station Programming*); and 398 of these stations program 20 hours or more of folk music.

The appeal of folk music (sometimes called Western or hillbilly) continues strong and will probably never wane because it is an expression of a basic spirit, opines one veteran Midwest broadcaster. It is not contrived, rather springs from a friendly and informal way of living. Says he: "You can't do a square dance in full dress evening clothes."

Which may explain why folk music is most popular where evening clothes are worn least: in the South, Midwest and Far West. Three stations told

Morning, Noon and Nighttime, too!

All We Do the Whole Day Through is

**SELL FOR YOU!**



**EARLY:**

More than half of Syracuse's vast industrial worker population goes to work before 7:30. From sign-on until he talks them right to their factory bench, Ed Kaish is selling them his sponsors' goods and services.



**MORNING:**

... and at that point, Denny Sullivan takes over to entertain and keep time for the Syracuse which is up to get breakfast, go to work, go to school, or do the dishes ... it's not just habit that they buy the products he recommends. No! He sells 'em.



**AFTERNOON:**

Names make news and friends. Bill Thorpe uses names, and clubs; births and special events; public interests; and he laces them with Syracuse's favorite afternoon music. That's why people listen. That's when he sells them his sponsor's favorite products.



**NIGHT:**

Bob Ives builds confidence with good music; has 15 years of "radio know-how" ... with 8 of those years as an evening announcer on WFBL. His velvet-tipped voice helps make buying plans for this busy area throughout the week.

You Can Buy Them in Combination

ON SYRACUSE'S **WFBL** ★



contact  
**FREE & PETERS**  
for details

★ *WFBL* has been  
Syracuse's  
Number One  
radio station  
since 1922

**DOUBLE  
YOUR QUAD-CITY  
COVERAGE**

*With*

**K S T T**

*The Quad-Cities (Davenport, Iowa; Rock Island, Moline, East Moline, Illinois) represent only half the Quad-City trading area. KSTT covers both the metropolitan area and the entire 14 county trading area. Davenport retail stores buy KSTT an hour every day to promote shopping outside the Quad-Cities, proof that KSTT is the choice for both halves of the Quad-City area. Your Walker representative has all the impressive story.*

**K S T T**

Davenport, Iowa

1170 Kc

Represented by

The Walker Company

*Buyers' Guide* they program nothing but folk music: KXLA, Pasadena; WCMS, Norfolk; WFPA, Fort Payne, Ala. Many others reported heavy folk schedules of 40 to 60 hours a week. (For a detailed roundup of this type of programming—stations, audiences, costs, sponsors—see "Why sponsors hate to leave the barn dance," SPONSOR, 3 May 1954, page 42.)

A long list of both consumer and farm-product sponsors swing along with folk shows. The roster includes names like Miles Labs, Bristol-Myers, Phillips Petroleum, d-Con insecticide, R. J. Reynolds, Kingan Meats, Warren Paints, St. Joseph's Aspirin, Holmes Bread.

**Foreign language**

**Q. How extensive is foreign-language radio?**

**A.** It is possible to tune broadcasts on U.S. radio stations in 38 different languages, according to SPONSOR's 1955 *Buyers' Guide*; 369 stations program for one or more foreign-speaking segments in their communities (this does not include most Mexican-Spanish stations, dealt with separately below).

One interesting trend noted is that stations, to keep up with the increasing Americanization of foreigners, now frequently divide their foreign-language programs into two categories: one entirely in that language to appeal to the foreign-born and naturalized; the other largely in English for the more integrated listeners but with the flavor and spirit of that foreign segment.

**Q. Where are the major foreign markets?**

**A.** The older urban manufacturing centers are still the chief foreign markets. Some idea of where the greatest concentrations of foreign-speaking peoples are can be had from this rundown of the states leading in number of stations with foreign programming: New York, 36 stations; Pennsylvania, 35; California, 32; Massachusetts, 25; Ohio, 18; Michigan, 16; Wisconsin, 16; Connecticut, 14.

**Mexican-American**

**Q. What is the Mexican-American market?**

**A.** The Mexican-American market is made up of some three million Spanish

**If you want to know about the lowest cost per M buy in Miami—just call your Hollingbery man!**

**WISDO**  
Established January 18, 1926  
MIAMI, FLORIDA

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

speaking people living in the Southwest U.S. — in Texas, California, Arizona, New Mexico and Colorado. They are a permanent population engaged in about as wide a variety of occupations as other segments of the population in that area: They are farmers, factory-workers, sales clerks, storekeepers, and also doctors, lawyers and teachers. The "wetbacks" or migrant farmers who seasonally cross the border from Mexico when there is work for them and then go back, are not included in the three million total.

This Spanish-speaking market is one of two in the U.S. The other is made up of the Puerto Ricans who have been flocking into the country and who are concentrated in New York City. They, too, comprise a live and growing market.

**Q. Is the Mexican - American market a new one?**

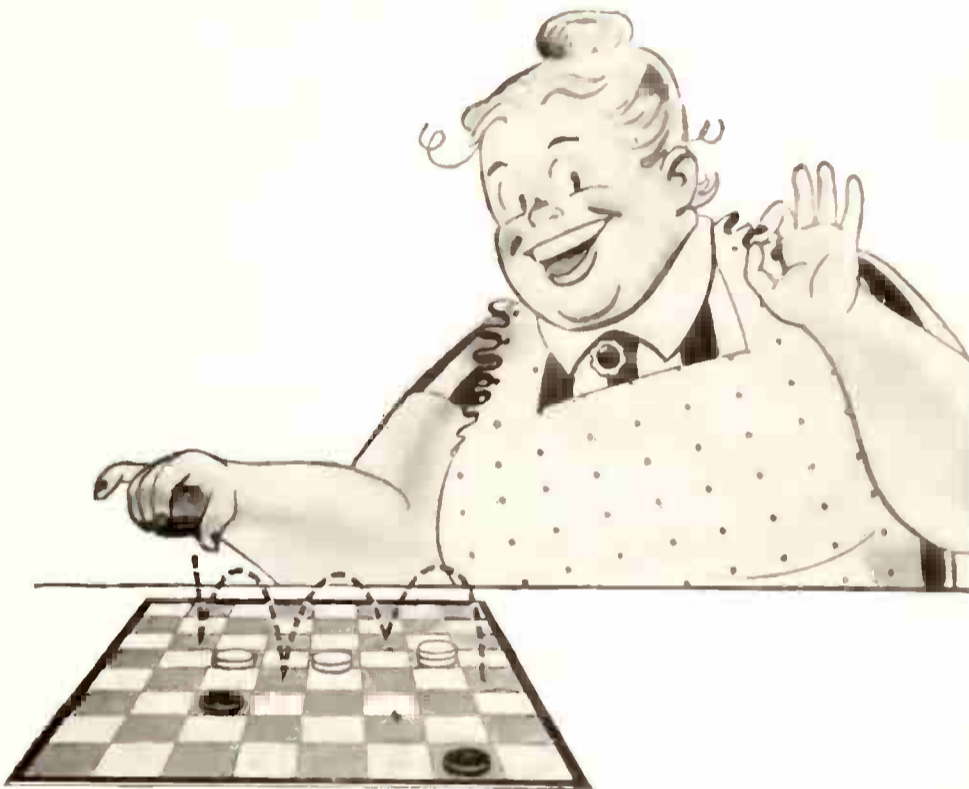
**A.** Since Spanish-speaking peoples have been living in the Southwest U.S. for at least 300 years, they do not exactly comprise a "new" market. However, very little effort was made to cultivate this market by air advertisers till about five years ago. Pioneer was Harlan G. Oakes, a radio rep on the West Coast who saw untapped possibilities in the market and launched a promotional and sales effort in 1950. Since then two rep organizations have come into existence devoted entirely to Spanish radio—Richard O'Connell Inc. and National Time Sales.

**Q. Has interest in the Mexican-American market been growing?**

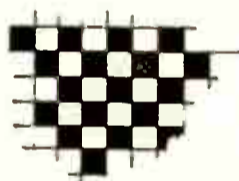
**A.** It's been snowballing, according to both Richard O'Connell and National Time Sales' sales manager, Arthur Gordon, who says: "Business is definitely up! More and more new accounts are coming in and many old accounts are expanding. The prospects are terrific!"

Since last year, O'Connell has organized the 10 Spanish-language stations he represents into a network called the Sombrero Network; he issued the first rate card in December 1954. Stations in the web are: KCOR, San Antonio; KGBT, Harlingen, Tex.; KTXN, Austin; KCCT, Corpus Christi; NELO, Juarez-El Paso; XEDF, Nuevo Laredo, Mex.; KWKW, Pasadena; KLOK, San Jose; KABQ, Albuquerque, N. M.; and WHOM New York. Ad-

# Big Aggie makes a winning move for RALSTON PURINA



*in the land where TV means "Taint Visible"\**

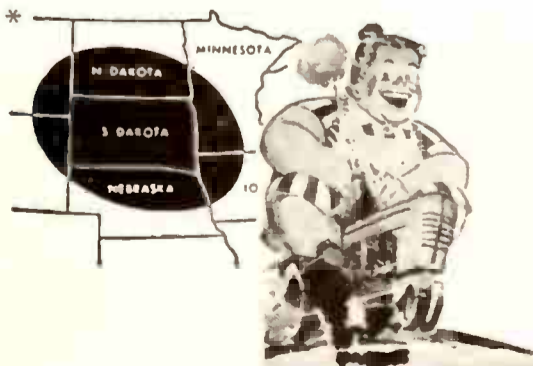


Selling feeds in vast, 5-state Big Aggie Land is no parlor game. But WNAX-570 has the winning system. Take Ralston Purina Feeds in the Checkerboard Bag for example.

Big Aggie Farm Service Editor Chet Randolph airs a 20-minute show for Purina 3 days a week, but his promotion doesn't end there. Chet jumps all over Big Aggie Land promoting Purina. He picks up Purina success stories and makes powerful "local proof" commercials of them . . . he tells Purina dealers how the other guy

is doing it with regular, personal letters . . . he shows up at every major farm show and exhibit to put his popular standing with farmers behind Purina Feeds.

It's WNAX-570's personal interest that clears the board for Purina. And if you'd like Big Aggie on your side, your Katz man can arrange it.



## WNAX-570

YANKTON, SOUTH DAKOTA

A Cowles Station • CBS Radio

Don D. Sullivan, Advertising Director. Under the same management as KFTV Channel 9, Sioux City: Iowa's second largest market.



**NEW CONSTRUCTION  
AT FANTASTIC CLIP  
IN WREN'S BACKYARD!**

Just to give you an idea of the booming Topeka market — take a gander at these figures on construction now underway in Shawnee county alone:

Project	Cost
New Veteran's Hospital	21-million
New State Office Building	9-million
Forbes Air Base Run-Way	10-million
Kansas Turnpike	8¼-million*

\* (Engineers estimate on Shawnee County's share of 160-million total for the turnpike)

Needless to say this leaves out "trifles" like a new million and one-half dollar parking lot, a 5-million dollar real estate development by one private builder and more than ten buildings in the under 1-million class! Why not ask your John E. Pearson man for a really conclusive report on the Topeka market, and why you can't cover it effectively without WREN!



vertisers may buy all the stations or groups of three or more.

O'Connell reports that 15 to 20 new advertisers have bought into the Sombrero network since last December.

Come fall, National Time Sales will sell its 13 stations in Texas, California, Arizona—and Chicago—as a complete package, too. The National Spanish Network, as it will be called will include those stations now comprising the Texas Spanish Language Network (KIWW, XEO-XEOR, XEJ) and the Mexican Quality Network (KALI, XEAC, XED), plus others repped by National Time Sales.

An advertiser wishing to reach the Spanish-speaking Mexican-American actually has 139 radio stations from which to choose; this was the number of stations reporting programing, either in Spanish or English, directed to this audience, according to SPONSOR's 1955 Buyers' Guide. Of these stations, 56 are in Texas, 51 in California.

Another indication of the strength of this market is the fact that there are now two all-Spanish tv stations programing to this audience. XEJ-TV, covering Juarez-El Paso has been in operation since mid-1954; KCOR-TV, San Antonio, started last month. Before the end of the year, XEFE-TV in Nuevo Laredo, which is now testing, is expected to be under way.

**Q. What programs do the Mexican-Americans prefer?**

A. In addition to music—preferably the strong Latin rhythms—this audience seems to go for soap operas, homemaking shows and personality programs. Some stations, such as XEJ, offer 14 or 15 soaps a day—most with "blood and guts" realism and down-to-earth emotional appeal. For home shows, *Club del Hogar* (*The Home Club*) seems to be a listener-attracting name; it is used for programs of this type by many stations.

Most personalities are women and the bulk of the Mexican-American radio audience is composed of women. And of course most advertisers accordingly aim their products and commercials at the Mexican-American women.

**Q. Which advertisers are using radio to reach Mexican-Americans?**

A. Soap and detergent, beer and food (especially baking product) advertisers are probably the largest



- RIGHT!** says Pall Mall
- RIGHT!** says Schlitz
- RIGHT!** says Fels Naptha
- RIGHT!** says Anacin
- RIGHT!** says Standard Oil of Indiana
- RIGHT!** say these blue chip local advertisers:

- Carpenter Baking Co.
- Luick Sealtest
- Boston Store
- First Wisconsin National Bank
- Graf's Beverages

**MATCH THIS COST!**

33⅓¢ per 1000 homes based on 156 time National Rate

**MATCH THIS COVERAGE!**

54% of population in Wealthy Wisconsin

Make the shrewd buy . . .



1000 watts at 920  
24 Hours a Day

National Representative:  
**THE BOLLING COMPANY, INC.**



categories in Spanish radio. Falstaff, Rheingold and Hamm's are among the beers; Tide and Cheer among the detergents; Gold Medal Flour, Calumet Baking Powder and Fluffo, a new P&G shortening, are three of the baking products. Two of the biggest Spanish-language advertisers are Carnation and Pet evaporated milks, who use more than one Spanish station in a market. New advertisers include such accounts as Ex-Lax (which uses early-morning announcements on the Sombrero stations to reach a male audience); Armstrong Cork, for inexpensive linoleum; Lydia Pinkham.

### Religious and gospel

**Q. How many stations put on religious gospel shows?**

**A.** According to SPONSOR's 1955 *Buyers' Guide*, religious and gospel shows are increasing faster than any other category. Of the 2,172 radio station respondents this year, 83% report some programming of this type as against 54% of the stations responding last year. Stations scheduling 10 hours or more of religious programming rose from 100 (6%) in 1954 to 373 (17%) in 1955. About 40% of those stations featuring this type of programming are also Negro-appeal outlets.

### Concert music

**Q. To what extent do stations program concert music?**

**A.** Of the stations responding to SPONSOR's *Buyers' Guide*, 1,684, or 78%, regularly schedule concert music, either light orchestral or classical; 44% feature light concert music predominantly. Stations now scheduling 10 hours or more a week in this category amount to 23% of the total respondents this year, a considerable rise from the 9% doing so in SPONSOR's 1954 survey.

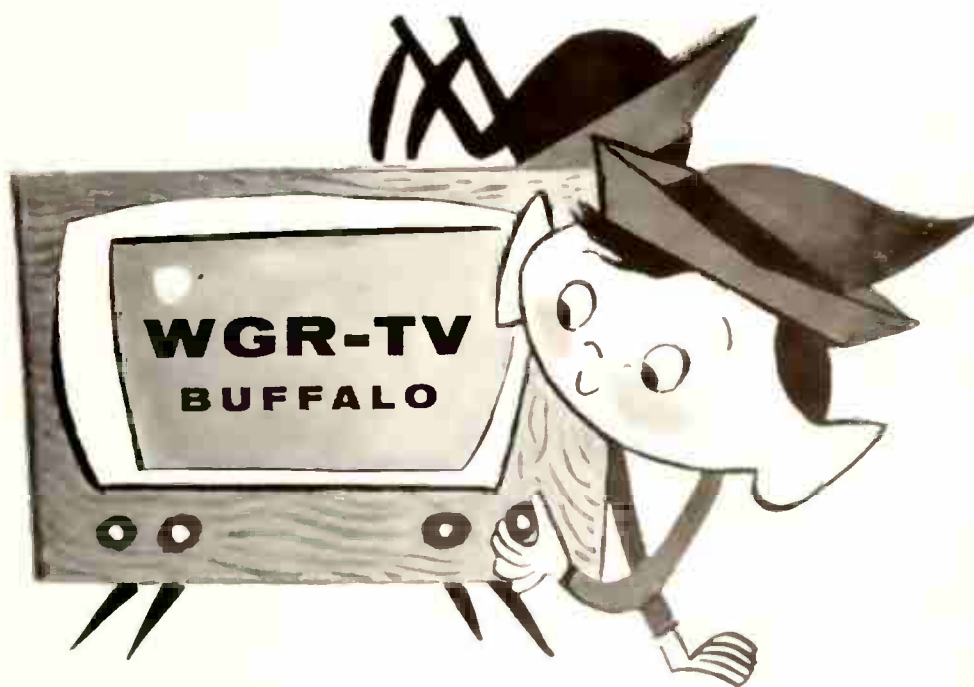
**Q. How popular is concert music?**

**A.** Quite popular, and growing from all indications. According to Good Music Broadcasters Inc., which represents 14 stations specializing in concert music programming, 35 million Americans spend more than \$50 million for admissions to good music events yearly.

# 2 FACTS

**Buffalo - Niagara Falls is the nation's 14th largest market.**

**WGR-TV completely dominates\* this rich market, serving 447,938 U. S. sets and a bonus of 407,619 in Canada.**



## Channel 2

*Buffalo's favorite station*

REPRESENTATIVES — Headley-Reed

In Canada — Andy McDermott-Toronto

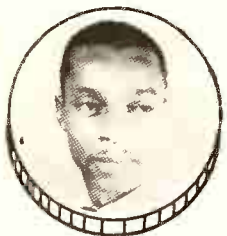
★ **WGR-TV** leads in 21 of the 24 weekday quarter-hour segments between 6 PM and midnight. (Pulse)

# MORE THAN ANY STATION WEST OF THE ROCKIES



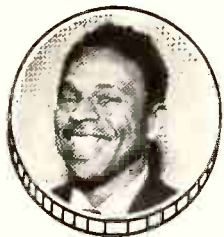
Yes . . . more  
sepia program  
than ANY sta-  
tion west of the  
Rockies!

Full 95% Negro  
programing dom-  
inating the 165,  
000 bay area Ne-  
gro mkt. — with  
purchasing power  
in excess of ONE MILLION DOLLARS  
A DAY!



Featuring the  
famous person-  
alities of Jumpin'  
George, Jackie

Ford, Wally Ray,  
Honeyboy Hardy  
—and their loyal  
following . . . mean



## MORE DOLLARS FOR YOU!



1355 MARKET STREET  
SAN FRANCISCO, CALIF.

“Our stations have experienced an average total audience increase of 11% over last year,” says Dorothy J. Wall, head of GMB’s New York office. “And our biggest audience increases have been in prime tv evening time.” GMB reports the weekly audience for its stations standing at about two million families; and these families listen an average of three hours a day, says GMB.

### Fm radio

**Q. What is the status of fm?**

**A.** As of 1 June, 540 fm stations were in operation. According to a survey made by Politz in November 1954, Americans owned 11,210,000 fm-equipped sets and 21.6% of America’s radio households had fm reception. However, the penetration of fm is not evenly distributed (several states have no fm stations at all); fm tends to be more heavily concentrated in major metropolitan markets. In New York City, for instance, a Pulse study showed a 53.7% penetration of fm among 2,100 homes selected as an economic cross-section (January 1955).

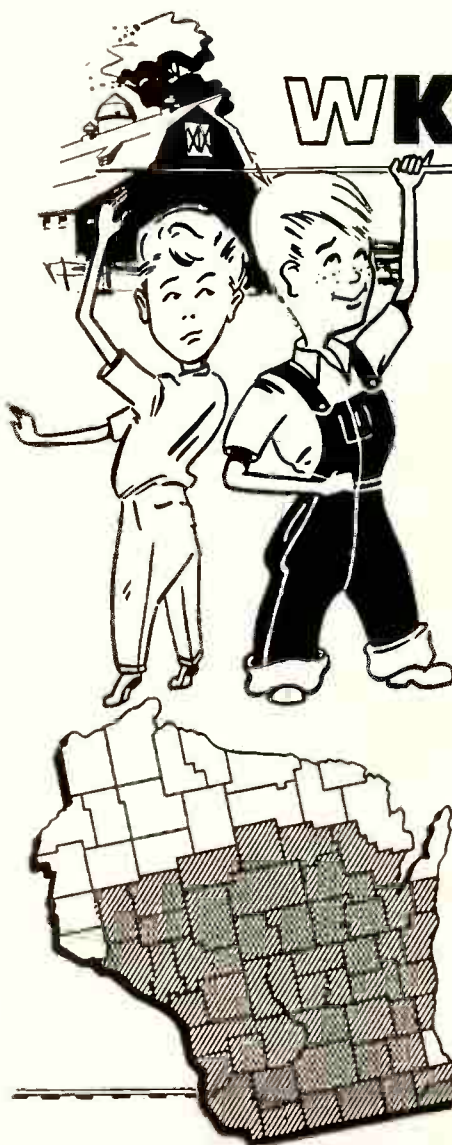
**Q. What is the outlook for fm?**

**A.** Fm men are taking new hope for the future from two developments: multiplexing and hi-fi.

As of 1 July, the FCC authorized the practice of multiplexing by fm stations. This is a means of broadcasting two signals simultaneously on the same channel; it enables an fm station to use part of its facilities for beaming background music to restaurants and stores on a subscription basis and another part for regular “home” broadcasting, available to advertisers. Naturally, such an arrangement offers new economic promise to fm station operators (That multiplexing works was proven by WGHF, New York, which has conducted successful experiments for over a year.)

Multiplexing equipment will probably be available by August, according to one trade source. It remains to be seen how quickly fm stations will equip themselves with it.

Hi-fi and fm are really first cousins. To most hi-fi aficionados, an fm or fm-am tuner is an indispensable part of their hi-fi-rigs. The fact that the hi-fi market continues virile and growing is encouraging for fm stations.



## WKOW Country...

### Bigger than St. Louis!

The 50 county market covered by Wisconsin’s most powerful radio station is bigger than St. Louis in retail sales, more than twice as big as Milwaukee. Like these metropolitan areas, WKOW COUNTRY is a group of shopping centers. Unlike them, however, the land between one rich WKOW COUNTRY shopping area and the next produces valuable farm products and an average annual family income of \$6,921 for the producers. Madison, the capital of WKOW COUNTRY, with over 105,000 population, has an average spendable income per household of \$8,067. You can sell it all at bargain rates on WKOW at one-fifth the price you pay for St. Louis, one-half the price for Milwaukee.

**WKOW** CBS  
Affiliate  
MADISON, WIS.

Represented by  
**HEADLEY REED CO.**

## After-midnight radio

**Q. How much of an audience is there for radio after midnight?**

**A.** Evidence that it is substantial is afforded by the fact that 17% of the station respondents to the 1955 *Buyers' Guide* reported programming past 12 midnight—a total of 332 stations. Of these, 106 stay on the air 24 hours.

**Q. What sponsors use radio in the wee hours?**

**A.** American Airlines is one of the more prominent and consistent users of post-midnight radio; it sponsors a 12 midnight-to-5:30 a.m. program, *Music Till Dawn*, on nine major radio stations. The show was launched in April 1953 on six CBS stations: WCBS, New York; WBBM, Chicago; KNX, L.A.; WEEL, Boston; WTOP, Washington, D.C.; KCBS, S.F. Recently American Airlines added three more: KRLD, Dallas; WWJ, Detroit; WLW, Cincinnati.

These nine stations, says Ernest Hartman, director of radio and tv for American Airlines at Lennen & Newell, carry the program to every state of the union as evidenced by mail response. The big unsolicited mail pull, plus public reaction, plus actual statements made by people buying tickets all add up to belief by the sponsor that the show is bringing results. "In our mail—all unsolicited—27% of those writing make a favorable reference to the sponsor," says Hartman. The show features music ranging from instrumental pop to the heavy classics. The audience is composed largely of housewives, professional people, shut-ins and students, according to Hartman.

Another indication that post-midnight programs are picked up by listeners far and wide comes from Max Buck, director of advertising, merchandising and promotion of WRCA and WRCA-TV, New York. He reports that WRCA's *Music Through the Night* (12:30 to 6:00 a.m.) gets letters from listeners as far away as Hudson's Bay and, in the other direction, Florida—to say nothing of ships at sea. All types of listeners respond, including night truckmen who listen while they drive. The program features "medium to long-hairish" music. Regent cigarettes is the biggest single sponsor on the show, bankrolls it two and one half nights a week on WRCA. Other advertisers like Ronzoni and Simon & Shuster buy announcements.

*proof positive*

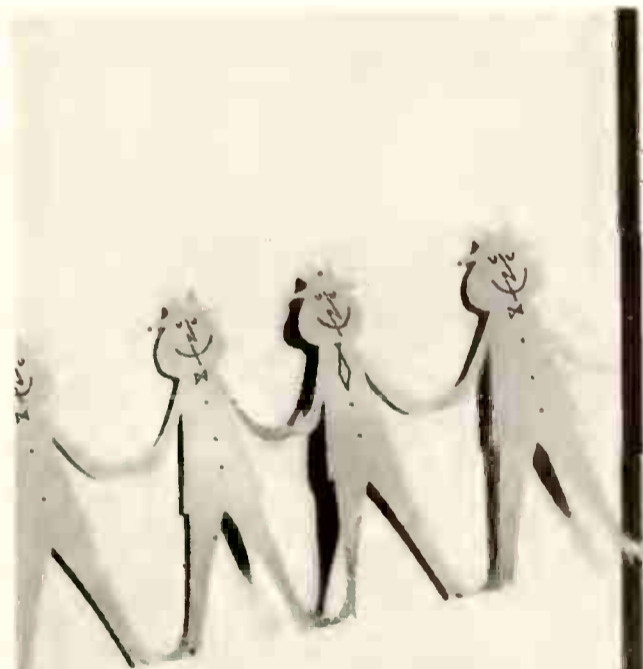
# WCUE FIRST in AKRON

*latest  
Hooper  
ratings*  
March-April  
1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
<b>WCUE</b>	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

**Wcue** . . . Akron's only Independent—we're home folks.  
TIM ELLIOT, President

John E. Pearson Co., National Representatives



the big  
food  
and drug  
chains  
are  
on **CKWX**

5000 friendly watts

*If your products are sold in grocery and drug stores (and these days what isn't!), consider this fact: In Vancouver the big food chains like **SAFEWAY** and **B & K** and **SUPER-VALU**, and the **CUNNINGHAM** and **OWL** drug chains, all choose **CKWX** for day-to-day radio selling. Last year, chain stores placed seven times more business on **CKWX** than the year before! How's that for chain reaction?*

**reps:** All-Canada  
Radio Facilities Limited  
Weed & Company

RADIO VANCOUVER

# SPONSOR TRENDS and PREDICTIONS

## NETWORK RADIO

- Single-sponsored half-hour show is vanishing from network. In the future practically all purchases will be on the announcement level
- Current trend to the single rate is temporary. Eventually day rates will be double those at night, a complete reversal of the past
- There will be no sudden revamping in the way radio networks operate. Webs will continue to program, sell time, share proceeds with affiliates
- Webs may provide more programming for affiliates to sell locally, in either station or network option time. In return for these shows, affiliates would get less money from the webs for network sales. This would enable the networks to sell announcements at a cheaper price
- Two contrary programming trends will continue to dominate web radio in future. These are: more strips at night, more multi-hour programs

### Buying patterns

**Q. What are the outstanding features of network radio buying this fall?**

**A.** Above all, flexibility. This flexibility takes various forms:

1. Flexibility in the size of announcements, especially in lengths shorter than a minute. Both Mutual, through its participation programs, and NBC, via *Monitor*, sell announcements as short as six-second "billboards."

2. Flexibility in network lineups. Both ABC and CBS are pushing the sale of regional networks. Even within the regional network structure, however, there is flexibility in the choice of stations. Mutual will sell almost any network that can be conveniently tied together with lines. NBC continues its formula of no must-buy stations but requires a minimum buy equal to at least 75% of the gross cost of the full network.

3. Flexibility in terms of "scatter buying." There are more ways of buying network radio these days. One reason, of course, is that there is more

time to buy, but the networks in addition are offering a variety of inducements, such as contiguous rates, for buying combinations of time. Although the networks don't like to mention the word "announcements," what they are doing more and more, in effect, is selling units of commercial time within programs rather than selling programs themselves in which advertisers place their own commercial time.

*Monitor* is an outstanding example of this and MBS is carrying the scatter concept to new heights in its run-of-schedule plan (explained in detail later). Scatter buying is also done via packages of five-minute news shows, dispersed throughout the week and weekend. While these involve "full" sponsorship, single-show sponsorship is not what it once was.

The decline of single-show sponsorship in the traditional half-hour once-a-week pattern is nowhere so evident as at night. The trend at night is toward buying of weekday strips, both five- and 15-minutes, with some advertisers buying the complete strip and others buying part. Other kinds of multiple-show buying are also evident.

**Q. Is this nighttime strip trend a sudden development?**

**A.** Multiple show and strip buying got underway in earnest during the past season and proved to be one of the answers to selling nighttime network radio. For this coming season the pattern has been more or less permanently nailed down.

A glance at the weekday nighttime network sponsorship picture this past April shows how far this buying pattern has developed. Here's a summary:

**ABC:** Of seven nighttime sponsors, five had strips. Of the five, three had 15-minute strips, one (General Mills) had two half-hour shows alternating in the 7:30-7:55 slot five days a week and one (Aero-Mayflower) had three five-minute news shows daily in the same slots Tuesdays through Fridays. Of the non-strip sponsors, the *Christian Science Monitor* bought a single five-minute news analysis show but its show was part of the 9:25-9:30 news strip during the week. Only the *Voice of Firestone* could be said to represent the traditional single weekly show sponsorship pattern and even here there is some question of "tradition"

since the show is a simulcast.

It is interesting to note that though ABC will have two new single-show sponsors in the fall, both sponsorships are, like Firestone, adjuncts of tv advertising. The two new sponsors are Pabst and Admiral. Both have come over to ABC as part of a shift in tv networks. The Pabst fights were shifted from CBS TV to ABC TV and Admiral brought over Bishop Sheen from Du Mont to ABC TV. However, it is significant that radio versions of the fights and Bishop Sheen were not on an last season but will be this coming season. The fights will be on 10 or 15 minutes after the tv show (via tape) but the Bishop Sheen radio lectures will differ from the tv program.

**CBS:** Of 14 sponsors, 11 bought into strips one or more days. The exceptions: Lipton's sponsorship of *Arthur Godfrey's Talent Scouts*, a simulcast; Bristol-Myers' sponsorship of the *Arthur Godfrey Digest*, which is taped from a simulcast and Wrigley's sponsorship of *FBI in Peace and War*. The latter two shows are 25 minutes each.

**MBS:** There were no single half-hour sponsorships. Of the 10 sponsors, two

bought into shows on a single night. Bankers Life & Casualty bought Gabriel Heatter one night a week but the news show is a strip. Sleep-Eze bought one participation on Friday night in the Multi-Message Plan, which is a half-hour strip of five different mystery shows in the same slot. Half of Mutual's nighttime weekday clients are MMP sponsors, but none has one of these shows to itself.

**ABC:** Only on NBC was there a substantial number of single show sponsorships. The total in April was 10 single-show sponsorships and nine multiple or strip show sponsorships. All of the single shows, with the possible exception of *Lux Radio Theatre* may be back in the fall but there is a good possibility they will be grouped together to make the room for strips.

**Q. What's the reason behind these evolving buying patterns?**

**A.** Advertisers are less interested in buying program identification and more interested in buying sheer circulation. Basically, this change has come about as a result of tv with ratings going down in any one particular time segment but with the gross vol-

ume of radio listening holding up what with multi-set homes, auto listening, and so forth. To capture a fair-sized audience, advertisers are going into "scatter" buying and paying more attention to cumulative audiences. In other words, the emphasis on measuring radio audiences is shifting from the single-show rating to the total audience over a period of time, usually one week or four weeks.

**Q. Is the aim of cumulative audience buying to get as high a total audience as possible?**

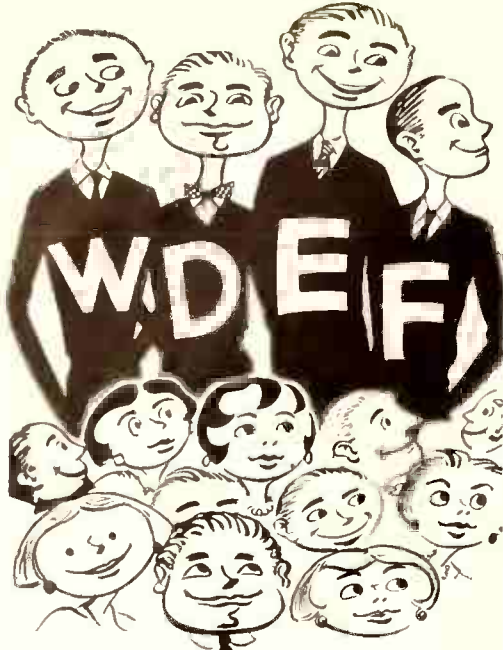
**A.** Generally, yes. All advertisers try to get as big an audience for their commercials as possible. However, in buying cumulative audiences two aims are actually discernible. One is to reach as many different homes as possible and the other is to hit each home as many times as possible.

Actually what the advertiser buys is home-impressions. For example, let's say a sponsor buys a group of news shows and let's say all these shows add up to a total number of 10 million impressions in four weeks. (An impression is one home reached one time.) To illustrate what these 10 million impressions mean in terms of

New "Woolworth Hour" was CBS Radio coup but trend is away from such single sponsored shows. Like other webs, CBS stresses strips. Below, left to right, are producer-director Howard G. Barnes, host Donald Woods, and musical director Percy Faith

NBC Radio's weekend "Monitor" is tailored to fit current demand for cumulative audiences, cheap circulation. Shown discussing show below are, l. to r., NBC President Pat Weaver, Jim Fleming, who heads "Monitor"; NBC Exec. V.P. Bob Sarnoff, Dave Garroway





## HEADS 'N SHOULDERS ABOVE THE REST!

Top "Hooperatings" in 41 out of a total of 62 measured quarter hours (7:00 a.m., - 10:30 p.m.) Monday thru Friday. See the January-February 1955 Hooper Report.


*It's a TERRIFIC Story!*

### Ask BRANHAM!

**RADIO** NBC AFFILIATE IN CHATTANOOGA, TENN.

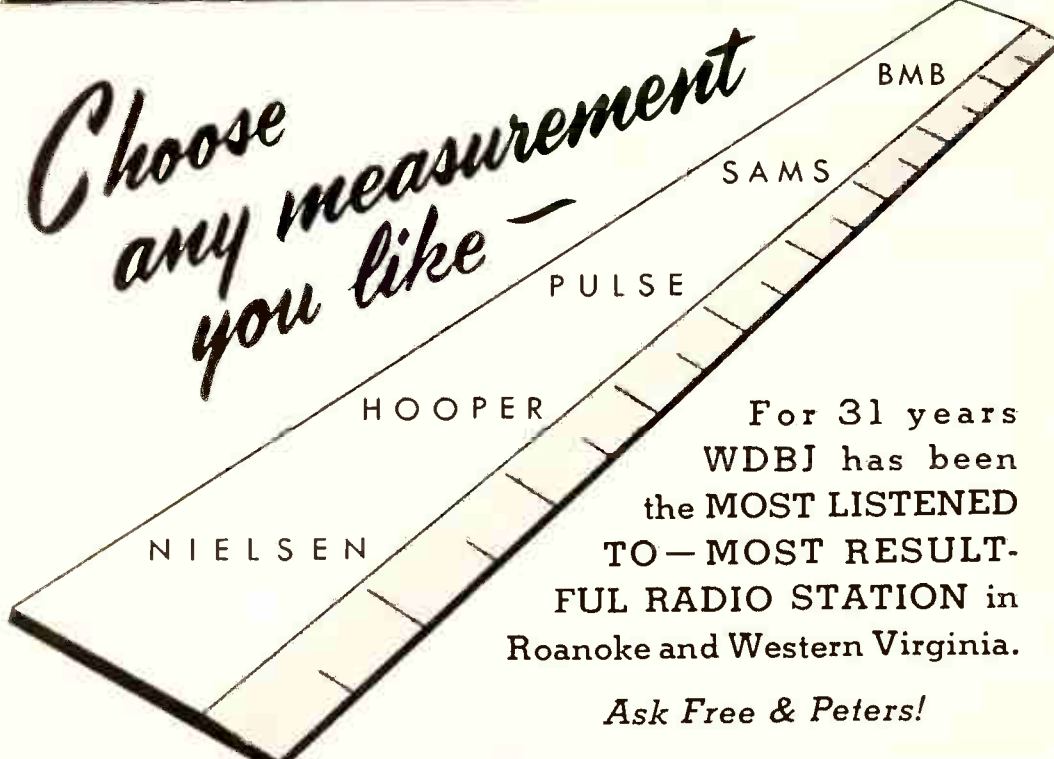
CARTER M. PARHAM, President

KEN FLENNIKEN, General Manager



SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*Choose any measurement you like -*




For 31 years WDBJ has been the **MOST LISTENED TO - MOST RESULTFUL RADIO STATION** in Roanoke and Western Virginia.

*Ask Free & Peters!*

# WDBJ

Established 1924 • CBS Since 1929  
AM • 5000 WATTS • 960 KC  
FM • 41,000 WATTS • 94.9 MC  
ROANOKE, VA.

Owned and Operated by the **TIMES-WORLD CORPORATION**  
FREE & PETERS, INC., National Representatives



extremes, they could mean that the sponsor (a) reaches one million homes 10 times each or (b) 10 million homes once. Since ratings are based on the number of *different* homes reached this means that the four-week cum rating in the first case is only one-tenth the rating in the second case. But this does not mean that the bigger rating is necessarily better.

Of course, it never works out in quite that way. It is more likely that it would work out to 3.3 million homes reached an average of about three times. However, there are differences in frequency of listening for different kinds of shows. Soap operas, for example, generally have a higher frequency of listening than other types of shows.

Therefore, when buying cumulative audiences, the network radio advertiser should keep in mind that while total audience is a helpful measure of whom he's reaching, there's more to the story.

**Q. Is it better to get a high cumulative audience or to hit fewer homes more often?**

**A.** There is no flat answer to this. High frequency per home may be better for one purpose and high total audience may be better for another. An auto advertiser who wants to announce via teaser ads that his new model is on the way would want to reach a high total audience. If the same advertiser wants to explain some new shock absorbers via radio, he would want more frequency of listening to his commercial because of its more complicated nature.

Generally, speaking, however, advertisers use radio today to reach mass audiences because of radio's wide reach. It is probably safe to say, therefore, that most advertisers are after a high total rating with the further proviso that the proportion of homes reached only once should not be too great. To some advertisers, thin coverage is waste coverage.

**Q. What kinds of cumulative audiences will advertisers be able to reach via network radio this fall?**

**A.** While future ratings are speculative, a good idea of radio's reach via multiple shows can be gotten through looking back at what advertisers have racked up during the past season.

While network ratings will probably be down this fall, the decrease is not expected to be much.

In examining the cumulative ratings below the precautions mentioned above should be kept in mind and it should also be remembered the value of a come rating is also determined by the dollar cost to the advertiser.

- This past spring Aero-Mayflower bought a news package on ABC Radio at night during the week. The package was three shows nightly on four nights. Total homes reached according to Nielsen was 8,348,000 in four weeks or 13.5% of U.S. radio homes. This homes total is roughly equal to a tv rating of about 25 or more. Monthly cost to the sponsor for this news package was about \$45,000, less than the time-and-talent cost of a single half-hour tv show. Of the total homes reached by this nighttime package of 43 shows, 3,926,000 were tv homes.

- The ABC Radio weekend news package of 22 five-minute shows (the typical station carries 17) has been bought by a variety of clients. Current advertiser is Texaco. Between August 1953 and December 1954 the show averaged more than nine million

home impressions per weekend, according to Nielsen. In June 1954 home impressions were broken down as follows: 1,163,000 impressions in tv homes and 5,721,000 impressions in radio-only homes—this during a single weekend. The unduplicated homes audience in June 1954 for one weekend was 5,377,000, representing a cumulative rating of 12.6% of all U.S. radio homes. In one month from June to July 1954 the package reached 26.9% of all U.S. radio homes or 12,518,000 homes. During this month each home was reached an average of 2.8 times. Home impressions for the month were thus 35,131,000. None of these figures include out-of-home listening. Cost of the package per week is \$14,500 before agency commission.

- While Nielsen figures on NBC Radio's weekend program *Monitor* were not yet out at SPONSOR's presstime, previous Nielsen figures on weekend listening to NBC provide a good sample of what a *Monitor* client can expect. A "typical" 10-announcement schedule on *Monitor* could get a rating of 9.5 (or 4,357,000 homes) while a 15-announcement schedule could get

a 10.8 (or 4,953,000 homes). NBC feels sure the show will get an average minute rating of at least 1.5 or around 700,000 homes. At the special summer rates now in effect, this would give the advertiser a cost-per-1,000 of 96¢ for a minute announcement, 73¢ for a 30-second announcement and 29¢ for a six-second billboard. At the regular rates for the coming fall an average audience figure of 1.7, which NBC feels confident the show will reach, would bring in the minute announcement at under \$1-per-1,000.

**Q.** Are there any new sales plans in the works for pushing network radio's new selling concepts?

**A.** Aside from *Monitor* (for details, see "Monitor: network radio's future pattern?" sponsor, 13 June 1954) probably the most revolutionary idea in network radio selling is Mutual's new run-of-schedule plan. The plan is aimed at advertisers with saturation on their minds, but a client can buy one announcement a week if he wants to.

Here's the way it works: It envisages the sale of one-minute announce-

## NEW YORK, CHICAGO LOS ANGELES, PHILADELPHIA AND SALT LAKE!

GOING PLACES? . . . then include the big 'n booming billion-and-a-quarter dollar Salt Lake market — and use KSL Radio, the *only* station that fits this 4 state, 61 county area like a glove.

In Salt Lake City, home of KSL, per family retail sales are 35% above the national average! Population growth is 29% above the average.

Get the complete KSL Radio story: market data, audience statistics and availabilities from CBS Radio Spot Sales or . . .

### KSL Radio . . . Salt Lake City

50,000 watts . . . CBS in the Mountain West



**33%  
MORE**

**QUARTER  
HOUR FIRSTS**

*Than all other  
Stations Combined*

STATION	QUARTER-HOUR FIRSTS
WKBN-Radio	129
Station B	68
Station C	27
Station D	2
Station E	0
Station F	0
Ties	8

**WKBN-RADIO SHARES**

Morning	38.2
Afternoon	36.6
Evening	40.0

Source: C. E. Hooper, Inc., Nov. 1954 thru March, 1955.

*The only station  
completely serving  
the  
YOUNGSTOWN  
MARKET!*

**WKBN  
CBS-RADIO  
YOUNGSTOWN, OHIO  
5000 Watts · 570 KC  
Represented Nationally  
by Paul H. Raymer Co.**

ments in five-minute shows especially programed for the run-of-schedule plan. In buying the five-minute shows, the advertiser can designate in what time segment or segments he wants them run. These time segments are 8:00 a.m. to 1:00 p.m., 1:00 p.m. to 6:00 p.m. and 6:00 p.m. to 11:00 p.m. This is local time. In other words, if he buys a show for the morning, he is guaranteed it will run with its commercial between 8:00 a.m. and 1:00 p.m. He can buy one show for the morning and another for the afternoon, or he can buy three in the afternoon and five at night, etc.

Here's where the run-of-schedule comes in: While the show will originate at a fixed time, the stations are under no obligation to carry it at the same time. They can tape it and play it back whenever they want, providing the show is run during the time segment designated by the client. As a matter of fact—and this is one of the revolutionary features of the plan—the stations don't even have to carry the show at all. They can just tape the commercial and play only the commercial back in one of their local shows during the time segment designated.

While the network has no way of predicting how many stations will carry a five-minute show at origination time, it is felt that a large number of them will do so.

**Programing**

**Q. What are the network radio programing trends for the fall?**

**A.** There are two contrary trends occurring at the same time. The more general trend is to the use of short-length shows for nighttime strips during the week. This started in earnest last season and is being accelerated this coming season. On the other hand, there may be more of a trend toward multi-hour shows to be sponsored in segments. NBC Radio's *Monitor* is an extreme example of this but NBC is planning multi-hour shows during the week, too, though not as all-embracing as its present weekend format.

**Q. What are the reasons behind these programing trends?**

**A.** There is at least one common reason for both programing trends

**"BEFORE-TV"  
RATINGS  
when you buy  
K-NUZ  
Radio Ranch, in Houston**

**MORNING**

"Laura Lee's Ranch"  
9:45 to 10:00 A.M.

3.3 IN HOME  
.7 OUT OF HOME

4.0 Total Pulse<sup>\*</sup>

**AFTERNOON**

"Bill's Bandwagon"  
4:30 to 4:45 P.M.

4.0 IN HOME  
.8 OUT OF HOME

4.8 Total Pulse<sup>\*</sup>

**NIGHT**

"Houston Hoedown"  
8:45 to 9:00 P.M.

2.8 IN HOME  
.6 OUT OF HOME

3.4 Total Pulse<sup>\*</sup>

**GET THE WHOLE PICTURE....  
COUNT ALL THE LISTENERS!**

**K-NUZ is No. 1**  
in OUT OF HOME PULSE  
12 noon to 6 P.M. — Mon. thru Fri.  
Tied for No. 2 mornings

**\* PULSE RATINGS**

OUT OF HOME—Jan. '55  
IN HOME — Jan.-Feb. '55

*First in Houston*  
**K-NUZ**

NAT'L REPS.—FOR JOE AND CO.  
IN HOUSTON, CALL DAVE MORRIS  
JACKSON 3-2581



mentioned above. And that is cost. Generally speaking, the longer the show, the cheaper the talent per time segment sold. While the strips are often short in their daily length, a 15-minute strip is, after all, basically an hour-and-a-quarter show spread over the week. This economy, naturally, is passed on to the advertiser.

From the production point of view, long shows and strips are easier to operate and put together compared with, say, a series of different half-hour shows. This also comes down to a matter of economy.

One important reason for strip programming at night is that the radio listener can easily remember that such-and-such a show is on at the same time each evening. The networks consider this an advantage because it is felt that at night the audience has enough to remember in the way of competitive tv programming. So if there is any way to make radio programming easy to remember, they're for it.

As indicated above in the section on radio buying patterns, strips also offer a way of selling short segments to the advertiser and give the advertiser a method of building up large cumulative audiences.

**Q.** What are the networks planning in the way of new programming for the fall?

**A.** Radio network lineups, both as to advertisers and programs, are not usually set until late in the summer these days but the rundown, by networks, below will give some idea of what's going on in the minds of network programmers.



"Maybe I should have left his radio tuned to KRIZ Phoenix."

**ABC:** Determined to find a formula for getting into tv homes, especially at night, ABC has put research to work to find an answer. A researcher, Nancy Mazur, has been brought over from the research department to work on this programming problem. Miss Mazur is starting from scratch, with no preconceptions, to study available research data in an effort to find what kinds of people listen when and why.

**CBS:** The network made an important program decision last season in de-

coding to go into nighttime strip programming. This policy is being re-evaluated for the coming season. It is the network's intention to devote its entire evening weekday periods to strips. This would involve moving two Arthur Godfrey shows out of the way. A third single sponsored show, *I'll be Home for Christmas*, which has been used by Wrigley this past season, is on the cancellation roster. The show will probably be tossed out in line with CBS Radio's policy of reducing the number of dramatic shows.

## ACRE for ACRE

**YOU CAN'T BUY BETTER**

KMA's .5 M.V. Primary Market\*  
Leads the Nation in Production  
of Corn, Hogs and Cattle!

### **The Most Successful Farm Advertisers Are Selling the Nation's No. 1 Farm Market with the No. 1 Farm Station**

## ... **KMA**

What better market is there for your sales messages than an area that leads the nation acre-for-acre in production of corn, hogs and cattle? Every year KMA-landers harvest the profit of more than 425 million bushels of corn, 99 million hogs, and 2 million cattle according to U. S. Census Bureau figures.

And there's proof aplenty that these rich-from-the-soil Midwesterners with an annual farm income of \$1,989,914,000 turn to KMA. A recent Pulse survey of 21 counties in Iowa, Nebraska, and Missouri showed KMA leads in a full three of the six-hour periods of the broadcast day and is the most popular station in 6 of the 72 quarter-hour time segments.

*Sell the Nation's No. 1 Farm  
Market with the Nation's No. 1  
Farm Station . . . KMA*

*As filed with FCC	
<b>KMA's .5 M.V. PRIMARY MARKET**</b>	
Population . . .	2,859,300
Radio Homes . . .	817,379
Retail Sales . . .	\$3,081,010,000
Farm Income . . .	\$1,989,914,000
**SM-SRDS Estimates	

Get the full story from your Petry man or write KMA

**"THE HEARTBEAT OF THE CORN COUNTRY"**

5000 WATTS • 960 KC

SHENANDOAH, IOWA

Represented by Edward Petry & Co., Inc.



## NUMBER ONE FORD RADIO SALESMAN

AWARD—MADE TO WVOK, WBAM ANNOUNCER, DAN BRENNAN BY O. Z. HALL—TOP FORD DEALER IN SOUTH. LET DAN SELL FOR YOU.

*Call Collect:* Ira Leslie—  
WVOK - WBAM National Sales,  
Birmingham 6-2924

Radio Representatives, Inc. • New York, Chicago, Hollywood

While CBS has been turning its old nighttime programing format during the week topsy-turvy, it is retaining its top stars. The Bing Crosby strip may be enlarged from 15 to 25 minutes and would probably run back-to-back with *Amos 'n' Andy Music Hall*, which is a 25-minute show now, in the 9:00-

10:00 period. There is a possibility of an Edgar Bergen strip also at night.

CBS has also been showing an interest in disk jockeys, a type of programing fare the web has avoided in the past on the notion that network programing should be easily distinguishable from that of the independent station. Already on at night is Fred Robbins' *Disk Derby* and Robbins has also been slotted in a 25-minute daytime strip. Hazel Bishop has signed up for a portion of the daytime Robbins show. Following its cancellation of *FBI in Peace and War*, Wrigley decided to sponsor d.j. Howard Miller in a morning strip. Miller is from Chicago, which is also Wrigley headquarters, starts 18 July.

Aside from the two new d.j. shows the only other daytime change on CBS up to the present will be the dropping of *Rosemary and Hilltop House*. The former will be replaced by *Backstage Wife*, moving over from NBC, while the latter's slot will be filled by moving *House Party* up a quarter hour to 4:00. P&G cancelled two days of *Perry Mason* and axed completely *Young Dr. Malone* and *Brighter Day*. The latter three soapers will remain where they are and are being offered in whole or in part by the network. As mentioned previously, Toni and Sleep-Eze have taken segments of *Young Dr. Malone*.

**MBS:** Mutual has assembled a number of five-minute shows for its run-of-schedules plan (see explanation above in network radio "buying patterns"

section). They are varied in nature but there won't be music in any of them because the network feels its affiliates are satisfying that need now. Among them are a food show, a do-it-yourself show, a crime reporter show.

However, the network has an open mind on the subject of programing these short shows, and the advertiser can have pretty nearly anything he wants. They will not be run unless sold, but if a number of them are purchased they will probably originate as a block to avoid upsetting the network program schedule. Though they would originate in a block, they will not necessarily run on all stations together since, as explained previously, the stations can run them at any time within the particular segment of the day purchased by the advertiser.

Mutual has already started programing the first of what it hopes will be a series of programs to build a "personality" for the network. On since 1 July is *Mutual Morning*, a weekday strip aired from 10:30 to 11:00. If the show is sold, there will be a *Mutual Matinee* and, maybe, a *Mutual Evening*.

A brain-child of Robert Monroe, Mutual's new programing chief. *Mutual Morning* was described as "a guy visiting the home with interesting things to demonstrate and talk about." It is not a music show. The format includes dramatic segments, interviews, taped pickups of interesting events and people. Mutual's aim is to find personalities for the show who can be identified with the network. These per-

## KPO Blankets a Rich and Growing Market

WENATCHEE, WASH.

Serving Central Washington . . . an area with a per capita income 16% above national average, and sales performance 160% above national average. In addition, new families are arriving daily to fill the famous COLUMBIA BASIN — America's fastest growing irrigated farm area. Cover this entire area with KPO.

Glad to help you. Call Pat O'Halloran or Jim Wallace for market information, merchant contact, campaign follow-through.

Central Washington's  
ABC-NBC Radio

5,000 WATTS      560 KC

Grand Coulee Dam

COLUMBIA BASIN  
1,000,000 NEW ACRES

Reg. Rep.  
Moore & Lund, Seattle

Nat'l Rep.  
Forjoe & Co.

sonalities would be exposed on other shows, would also do commercials.

**NBC:** While no weekday *Monitors* are in the works, NBC is concentrating its thinking on long shows. It has already made a start at night with its *National Radio Fan Club*, which had its debut 17 June. The show, for which NBC has great expectations, replaces *Friday with Garroway* in the 9:00-10:00 period; it is slated to be extended to an hour and a half this month and two hours later (probably minus a five-minute news show). The show is aimed at teenagers, and, indirectly, at their parents, too. It will be sold at a special package price with segments as small as 15 minutes. The price for 15 minutes will range from \$4,500 to \$4,050, depending on the size of buy. Host is d.j. Bill Silbert.

The program will be built around various name bands and singers such as Eddie Fisher and the Fontaine sisters and NBC is busy recruiting listeners by organizing fan clubs; hence the name of the show. Gimmicks include NRFC membership cards and a monthly magazine.

Other long shows are being mullied over but there is nothing crystallized

as yet. However, the new shows will probably follow the Weaver pattern of "service" features and intermittent exposure to culture. They may resemble NBC TV shows like *Home, Today and Tonight* with possibly more entertainment elements than appear in *Home and Today*. There has been some talk about organizing a company of actors who would put on vignettes or excerpts from Broadway plays. There may even be educational "classes" with courses in such subjects as psychology.

In all likelihood, these shows would

appear first at night but they are not being considered solely as nighttime fare. However, there is more time available at night than during the day and strips are harder to program at night on NBC, because of the comparatively large number of single-sponsored half-hour shows scattered around and still expected to be on the web's schedule in the fall.

Two soap opera cancellations—P&G's *Backstage Wife* (4:00-4:15) and Manhattan Soap's *Woman in the House* (4:15-5:00)—highlight the day.



**NOW 34<sup>TH</sup>\* IN HOME FURNISHING STORE SALES**

Home Furnishing Store Sales	Millions
32 ALLENTOWN - BETHLEHEM - EASTON	35.8
33 COLUMBUS	
<b>34 PHOENIX</b>	<b>33.6</b>
35 TAMPA - ST. PETERSBURG	

\*SRD Consumer Markets '55

This gratifying position in local Home Furnishing sales reflects the sharp increase in home-building in the Phoenix area — an increase that is expected to continue indefinitely.

Don't skip this profitable market in YOUR sales-planning! Reach it the sales-building way through KPHO, and KPHO-TV. They take your sales story right into the homes you most want to reach!

~~SOLD~~ reached most effectively through . . .

**KPHO-TV and KPHO**

Channel 5  
First in Arizona since '49

Dial 910 • ABC Basic  
Hi Fidelity Voice of Arizona

**YOUR MEREDITH STATIONS**

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ

**THE QUAD-CITIES**

Rock Island • Moline • East Moline, Ill. • Davenport, Ia.

**NOW 1/4 MILLION PEOPLE**

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of \$5843 per family or \$1794 per capita. Cover this rich 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.



*Quad-Cities' favorite*

**WHBF** AM FM TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Kaedel, Inc.

time program changes. Two other P&G soapers will be thrown into the breach and the periods the latter two programs vacate (3:30-4:00) are expected to be filled with conventional serials. While NBC has no specific plans to program in the noon-3:00 p.m. period—the three hours have not been programed for some time—the pattern set by *Monitor* makes it conceivable that something may be done about it in the future.

As for *Monitor* itself, it will, of course, be continued in the fall. The basic format is not going to change

but some shows within *Monitor* will. When *Monitor* began some of the regular shows which had been on were carried along with it, *Monitor* being big enough to swallow these programs without changing its shape much. For example, *Grand Ole Opry*, that grand old veteran, will remain within the voluminous confines of *Monitor* next fall, occupying its regular 9:30 p.m. Saturday time. *Meet the Press* also remains, though it will be moved from 10:30 to 6:00 p.m. Sunday. A few other shows will also stay put within *Monitor's* umbrella.

In addition, a new show, sponsored by Nutrilite, will occupy 55 minutes of *Monitor* (5:05-6:00 p.m.) on Sunday afternoons starting 6 September. Not only is Nutrilite going against the trend by sponsoring a show all by itself (Woolworth has already gone against the trend with its hour show on CBS Radio) but it is defying all the smart hoys by putting on drama. The show will feature Pat O'Brien and a script contest.

**Q. What's been the trend in listening to network radio, day and night?**

**A.** The move away from the evening, once-a-week show is more than a change in buying strategy as Nielsen figures show. This type of show has suffered the greatest loss in audience. During the first week in April 1954, the evening, once-a-week show averaged 1,959,000 homes. During the first week in April 1955, the average was 1,146,000 homes. (This decline is partly accounted for by the dropping of some top-rated once-a-week shows.)

The daytime and nighttime strips have held up much better, though they still show average declines in audiences. For the same April weeks in 1954 and 1955, respectively, the eve-

**HERE'S A MARKET**

**52% ABOVE U.S. AVERAGE!**

From their farms alone, each Kansas farm family wound up the year with \$8,830 in the bank—*after taxes!* That's 52% *above* the national average!\*

What's more, WIBW delivers this entire market—all tied up in a single package. Year in and year out, every Whan survey consistently shows that these big-income farmers listen *more* to WIBW than any other radio station.

We've got the listeners. They've got the cash. Give us the word and we'll give you the sales.

\*Consumer Markets. 1955.



**TOPEKA,  
KANSAS**

Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in Topeka  
KCKN in Kansas City  
Rep: Capper Publications, Inc.

**WEAS** WITH ITS 50,000 WATTS REACHES OVER 314,000 RADIO HOMES!

**WEAS** REGULARLY DRAWS MAIL FROM 5 OF THE MOST IMPORTANT SOUTHERN STATES!

**WEAS** HAS COMPLETE SATURATION THROUGHOUT THE NORTH GEORGIA "BROILER CENTER OF THE WORLD, AS WELL AS THE LUCRATIVE PEACH AND CATTLE RAISING AREAS.

**WEAS** BY JUDICIOUS USE OF COUNTRY AND GOSPEL MUSIC PROGRAMMING, HAS BECOME THE "FAMILY'S FAVORITE STATION".

**WEAS**  
50,000 WATTS  
1010 K.C. DECATUR, GA.

CALL STARS NATIONAL  
Chicago — New York — Los Angeles

ning multi-weekly shows have dropped from 1,026,000 to 825,000 homes on the average while weekday daytime shows dropped from 1,679,000 to 1,467,000 homes. During the 12-month period these figures span, daytime shows passed nighttime once-a-week shows as top audience-grabbers.

These daytime averages hide the fact that in some cases 1955 Nielsen audiences are greater than the year before. For example CBS Radio points out that most of the leading soapers are topping their 1954 audiences this year, according to the second April reports. For example, *Guiding Light* went from 2,006,000 to 2,476,000 homes, *Young Dr. Malone* from 1,446,000 to 2,385,000 homes.

**Costs and rates**

**Q. How do network radio costs compare with tv networks?**

**A.** A recent Nielsen calculation showed the following comparisons in terms of cost-per-1,000 homes per commercial minute:

Average daytime costs: radio, \$1.79; tv, \$1.47.

Average nighttime costs: radio \$2.26; tv, \$2.71.

**Q. Have network radio costs been keeping in line with reduced audiences?**

**A.** A recent study by NBC illustrates how changing show formats and lower time costs during the past two seasons have brought network radio down to economical levels.

The NBC study deals with *Fibber McGee and Molly*, which had been a

half-hour once-a-week show through the 1952-53 season and then changed to a strip. The figures cover 1946 until the present. To illustrate the cost trend in terms of "real" dollars, the cost-per-1,000 figures have been weighted according to the reduced purchasing power of the dollar, which declined more than 25% during the past nine years. In order to compare the old format with the new, the ratings for the strip have been calculated in terms of cumulative audience over three broadcasts.

Here's what happened during the nine-year period:

The rating declined from 31.4 to 7.2 or from 11,696,000 homes reached to 3,312,000. Total cost of the show also declined, going from \$30,000 to \$8,750. Cost-per-1,000 was \$2.61 in 1946 and only three cents more in 1955. However, in terms of the real purchasing power of the dollar, the cost-per-1,000 in 1955 was only \$1.95 or 66c less than in 1946.

**Q. Will network radio rates be changed this fall?**

**A.** The rate cards of all the networks except ABC have been or will

**NOW! — A Second Printing**

**"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 past 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.

(If you attended one of the BMI-TV Clinics you only heard about 1/3 of the talks)



"I'll take the advice of KRIZ Phoenix today and try your scrambled brains."



**BROADCAST MUSIC, INC.**

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

be changed this summer. At least one card will involve lower nighttime costs. Part of the reason for the changes is the desire of the networks to simplify their rate cards, which had become so complicated that only experts could understand them.

What had been happening was this: By leaving gross rates unchanged and setting up all kinds of discount formulae for various segments of the day, the networks had been quietly moving toward more or less a single rate for day and night. However, it was only apparent when specific night and night buys were worked out mathematically. The new cards will formalize the single rate, though this does not mean in all cases that actual dollar cost for equal-sized shows will be identical morning, noon and night. For example, morning time will remain premium time in some cases.

**Q. What specific changes will be made in the rate cards?**

**A.** ABC was first to publish a single-rate card. It was put out last October. Though Mutual had been mulling over a single-rate card for more than a year, it was not published until less than two weeks ago (1 July). The ABC card provided for a single gross rate, but varied weekly dollar volume discounts going up to 30% in the morning, 42% in the afternoon and 36% in the evening with maximum annual discounts reaching, respectively, 43, 54 and 45%.

The Mutual rate card change is the most drastic of all the networks. It is

completely new and at Mutual is considered a thing of beauty in its simplicity. It not only provides for a single gross rate but also for a single discount schedule from 6:00 a.m. to midnight (nighttime costs will be slightly lower since Mutual's full network is 34 stations smaller after dark). The basic gross rate (one-time, one-hour) is around \$14,000. Discounts are figured on a weekly dollar volume basis, which is the standard method on networks these days. These discounts start at 20% for billings of more than \$2,000 and go up to 40% for billings of \$23,000 or more weekly. There is an annual rebate of 7½% for 52-week clients and an over-all discount (in lieu of weekly discounts and annual rebate) of 47½% for spending of more than \$1.2 million during a year's time.

The net effect of these rates, which are for standard buys and do not apply to participation package prices or run-of-schedule purchases, provides for reduction in nighttime costs of from about 10 to 30% compared with the old rate card. Daytime is about the same cost as before.

Mutual also set up a schedule in its new rate card for the various-sized announcements in its participation shows. These are, as mentioned previously, one-minute, 45-second, 40-second, 30-second, 20-second and six-second billboards. In the past, only minutes were available on participation shows. These minutes included opening and closing billboards and went as low as \$1,500 per announcement. In the new schedule, minutes and billboards are

separated. That is, an advertiser can buy a minute without buying a billboard. With maximum discounts, these minutes are as cheap as \$1,000 now, and with two billboards the price, at maximum discounts, comes to \$1,420.

Depending on both frequency per week and number per year the participation announcement schedule has the following maximums and minimums: one-minute—\$1,500 to \$1,000 each; 45-second—\$1,200 to \$800; 40-second—\$1,100 to \$750; 30-second—\$900 to \$600; 20-second—\$750 to \$450; billboards (available only in conjunction with the purchase of announcements in participation shows)—\$330 to \$210. The rate for minute announcements on the five-minute run-of-schedule shows starts at \$975 and goes down to \$625. In all cases the maximum discounts are given for buys of at least 260 announcements running at the rate of 10 or more a week within 52 weeks.

Mutual's new gross rates are actually the regular daytime rates now applied to nighttime. This means that the nighttime gross was brought down 50%. However, this had practically been in effect previously since Mutual's old rate card provided for a flat nighttime reduction of 50% for stations in tv markets.

CBS is going to a single growth rate card. Actual cost to advertisers will remain the same with morning and night rates equal, afternoon a little less. Weekend rates will be raised slightly, however. NBC is expected, as in the past, to make rate changes competitive with CBS. ★ ★ ★

## WMGY COVERS AND SELLS CENTRAL & SOUTHERN ALABAMA

with Hillbilly—News—Sports—Pop—Race Programing

Featuring

"Uncle Bob Helton"  
Dean of Alabama's D.J.'s

Red Ryan—  
9 years State Capitol  
newscaster

Chuck Elliott as  
"Charlie the Square"  
7 year veteran with a  
huge loyal following

Chucks—Atomic Boogie  
Rhythm & Blues

# WMGY

MONTGOMERY,  
ALABAMA

clear Channel 800 kc—1000 watts

Another Independent  
Metro-Market Station

Thomas W. Sewell, Gen. Mgr., Rep. Forjoe, Inc., New York City  
Dora Clayton, Inc., Atlanta



*only a combination  
of stations can cover  
Georgia's major markets*

## **THE GEORGIA TRIO**

**WAGA**

*Atlanta*  
5000W. 590KC  
CBS Radio

**WMAZ**

*Macon*  
10,000W. 940KC  
CBS Radio

**WTOC**

*Savannah*  
5000W. 1290KC  
CBS Radio

*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



**"My Ideal Rep"**

says JIM LUCE of  
J. WALTER THOMPSON

"strives for automatic improvement of my client's schedules. He works with his stations to give me a better spot as they become available."



**"My Ideal Rep"**

says MAC DUNBAR  
of TED BATES

"delivers availabilities promptly and always includes pertinent data such as ratings, costs and, most important, indicates premium rates for programs not so listed in SRDS."



**"My Ideal Rep"**

says ARTHUR S. PARDOLL  
of FOOTE, CONE & BELDING

"provides the necessary information in his first presentation and eliminates unessential data. In the careful preparation of his material, he tries to anticipate all questions."



**"My Ideal Rep"**

says HALE BYERS  
of BBDO, MINNEAPOLIS

"knows his markets, is completely honest in his presentations, and doesn't try to sell me a pig-in-the-poke."



**"My Ideal Rep"**

says MILDRED FULTON  
of McCANN-ERICKSON

"uses the valuable time buyer's office to sell his station rather than to undersell competition. He sells his stations honestly, thereby assures the advertiser of sales results that match the sales plan."

**"MY IDEAL REP"**

*ask any top timebuyer*



JEPSCO knows how the wind blows

The quotes on this page might well serve as a standard of ethics and activity for any conscientious national representative. JEPSCO knows that application of these yardsticks comes close to being a guarantee of success. Success for the rep, success for the stations represented. You can fully expect any JEPSCO salesman to faithfully live up to this philosophy of doing business.

**John E. Pearson Company**

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • ATLANTA • LOS ANGELES • SAN FRANCISCO



**"My Ideal Rep"**

says BETH BLACK of  
HARRY B. COHEN

"knows his stations' program. He can tell quickly whether 'Aunt Tillie's Note Book' is a k show or a cooking school. usually makes a difference."



**"My Ideal Rep"**

says CHET SLAYBAUGH  
of TED BATES

"shows ingenuity in 'digging out' and cooperation in 'working out' schedules that meet my clients' requirements. He does not merely submit a cut and dried list of availabilities."



**"My Ideal Rep"**

says CHUCK WILDS of  
N. W. AYER,

"doesn't hesitate to use the teletype or telephone when a quick decision is needed from a station."



**"My Ideal Rep"**

says TED KELLY of  
McCANN-FRICKSON

"My ideal would provide the intangible data concerning a market or station area not found in the general statistical sources, i.e., would provide data either common to other markets or specific to the market's makeup. Such information would aid the buyer in selecting the audience most suitable for the product."



**"My Ideal Rep"**

says BILL KENNEDY  
of TED BATES

"gives me straight information on his availabilities and his stations."





*radio*

# BASICS

## NEARLY 46,000,000 HOMES HAVE RADIOS; TWO-THIRDS ARE MULTIPLE-SET

*Page Number*

- Q.** How many radios are there in U.S.? **1**
- Q.** Where are radio sets located? **2**
- Q.** How many auto radios are there? **3**
- Q.** How many homes does radio reach weekly? **5**
- Q.** What does "out-of-home" radio add? **6**
- Q.** How does radio compare to other media? **10**
- Q.** What is "saturation" radio? **11**
- Q.** How much money was spent in radio? **12**

# Dimensions of radio's audience

## 1. How many radios (all types) are there in the U.S. today?

SOURCES: NAB records for Jan. 1945 figure; Jan. 1955 estimate from NBC and CBS Radio research departments.

More than 100% increase in decade  
Total number of radios in U.S. (counting those needing repair) has more than doubled in decade between close of WW II and today, despite postwar growth of U.S. tv.



1945



1955

## 2. Does radio set production reflect "post-tv" listening habits?

SOURCE: RETMA 1947 and 1954 industry production figures

PRODUCTION BY TYPES:	HOUSEHOLD	CLOCK	PORTABLE	AUTO
BEFORE TV: 1947	70%	1%	12%	17%
AFTER TV: 1954	29%	18%	13%	40%

Trend to "secondary" auto sets  
With much radio listening moving from living room to other locations with coming of tv, set production has shifted strongly to "clock," "auto" types.

## 3. How many U.S. homes today have one or more radios?

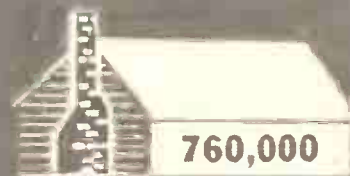
SOURCES: NBC and CBS Radio research depts. estimate for January 1955



Homes with one or more radios

96.3% of U.S. homes have radio

Radio has the widest penetration of any mass communications medium. Joint network estimate is based on Politz-ARF ownership against updated Census base.



Homes with no radios

#### 4. What percent of radio homes now have two or more radios?

SOURCE: "National Survey of Radio and Television Sets," May 1954 by Alfred Politz for ARF

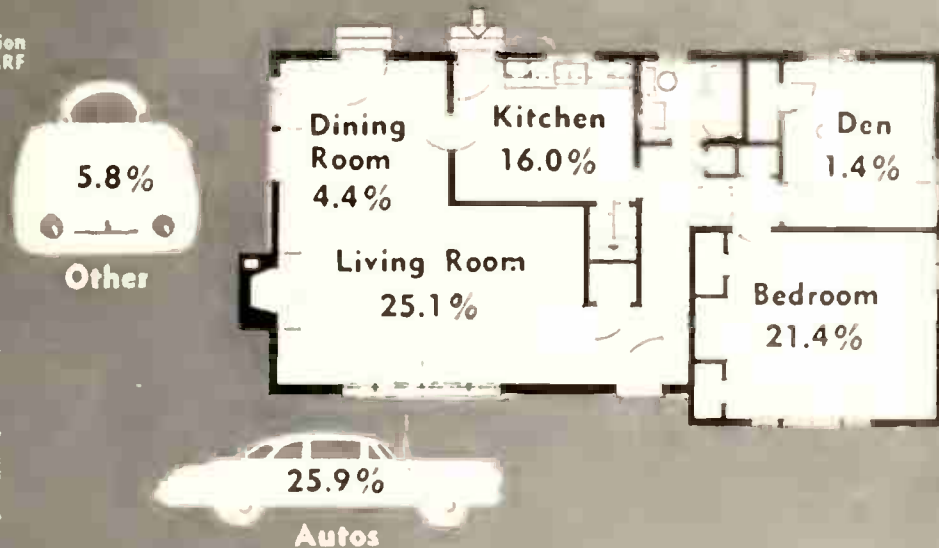


Two-thirds are "multi-set"

Key to "diffused" listening to radio in many different locations is found in preponderance of multi-set radio homes. According to nationwide study by Politz for Advertising Research Foundation, two out of every three homes has at least two radio receivers in working order.

#### 5. Where are U.S. radios located (in and out of homes)?

SOURCE: "National Survey of Radio and Television Sets," May 1954 by Alfred Politz for ARF



70% of radios are within homes

There are more radios in U.S. autos today than there are in the living room; there are almost as many in bedrooms, or in kitchens and dining rooms, according to '54 study by Politz for Advertising Research Foundation. Main reason for "scattering" of radio receivers: coming of U.S. video.

#### 6. How does the total number of radio sets compare with tv set total?

SOURCE: NBC Radio and Tv Research departments. Radio: Jan. '55; Tv: June '55

Radio: 132,400,000 sets

Tv: 36,200,000 sets

Radios outnumber tv three-to-one

Unlike radio, tv is a "living room" air medium. Radios are distributed (see chart above) in multi-set homes.

## 7. How many cars in the U.S. are radio equipped?

SOURCES: 1946 figure from NAB, Feb. January; 1955 figure from Crowell-Collier annual "Automotive Survey."

Car radios have quadrupled  
American families own more car  
radios than there were radio  
homes just 15 years ago. Number  
of car radios approaches the  
total number of television homes.



1946



1955

## 8. Do owners listen? What percent of cars have radios?

SOURCES: (A) Advertest Research "Do they listen?" study for CBS Radio, November 1954. (B) Crowell-Collier "Automotive Survey," 1954

### A. Car radio listening to programs, commercials

#### THE QUESTIONS:

1. "Do you have a radio in working order installed in your automobile?"
2. "Did you happen to listen to any parts of the "Jack Benny" or "Amos 'n' Andy" program tonight?"
3. "Can you tell me as much as you remember about the advertising which was presented on either program this evening?"

#### THE ANSWERS:

1. Of the 344 cars interviewed, 77% had working car radios.
2. The "Jack Benny" and "Amos 'n' Andy" programs had an average rating in the test of 23.1%.
3. Of all those tuned to "Jack Benny" or "Amos 'n' Andy" shows, three-quarters (75.4%) could repeat substantial portions of commercials.

### B. Car radio ownership, by model years and income groups

SPECIAL EQUIPMENT ON CARS NOW OWNED	TOTAL CARS — By YEAR MODEL							BY INCOME GROUPS					
	Cars Total %	1953- 1954*	1952 %	1950- 1951 %	1948- 1949 %	1946- 1947 %	Before 1946 %	\$7000 or more %	\$5000- \$6999 %	\$4000- \$4999 %	\$3000- \$3999 %	\$2000- \$2999 %	Under \$2000 %
Heater	94	96	95	98	96	93	86	96	95	95	96	91	89
Radio	75	78	78	77	82	78	56	84	77	77	75	67	66
Seat Covers	68	41	62	76	81	78	71	57	65	70	71	75	77
Turn Indicators	56	94	87	62	42	28	14	81	64	53	51	41	29
Backup Light	37	57	55	36	36	22	12	55	42	32	31	29	24
Automatic Transmission	29	50	52	36	18	12	5	50	37	26	22	18	15
Power Brakes	6	14	11	4	2	3	2	10	4	5	6	6	4
Power Steering	5	14	10	3	1	**	2	11	4	5	4	4	3

if **you** lived in **OMAHA...**



you'd listen to **KOIL**

... for **MUSIC** you like

old—new  
mood—blue  
semi-classic too

you'd listen to **KOIL**

... for **NEWS** you like

5 minutes of fresh  
news reports on the  
hour and half-hour

you'd listen to **KOIL**

... for **SPORTS** you like

**EXCLUSIVE**  
voice of  
**OMAHA CARDINALS**

you'd listen to **KOIL**

... for **PERSONALITIES** you like

who love their  
listeners more  
than themselves

you'd listen to **KOIL**

... for **RESULTS** you want

**BUY**

DIAL **KOIL** 1290

5000 WATTS

FULL TIME

**COMING SOON**

**24-HOUR PROGRAMMING**

Omaha's **ONLY** Full-Time  
Independent Station

also **"KOIL KASH BOX"**

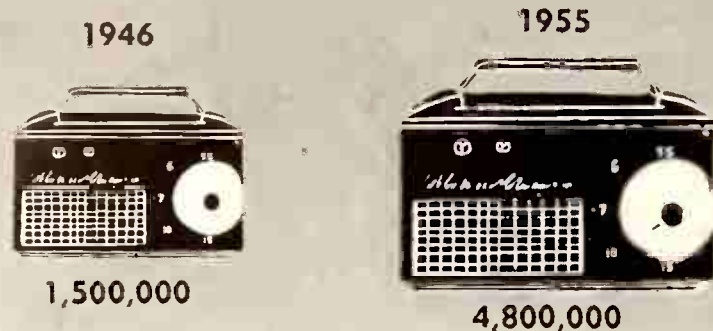
**EXCLUSIVE  
NAT'L. REP.**

**AVERY-KNODEL INC.**

New York Chicago Los Angeles  
San Francisco Dallas Atlanta

## 9. How many portable radios are there in this country?

SOURCES: SPONSOR estimate based on RETMA data; NBC Radio Research Dept.



Portables: one in 10 homes  
Production of portable radios, both "personal" and battery-a.c. types, has boomed in past decade, now amounts to over million a year. These figures are set totals.

## 10. What is the ownership status in U.S. homes of ALL receivers?

SOURCE: "National Survey of Radio and Television Sets," May 1954 by Alfred Politz for ARF; updated household figures from NBC and CBS Radio Research

Most households have radios, or radio-tv; few tv-only

	%	Number
<b>TOTAL NUMBER OF U.S. HOUSEHOLDS</b>	100.0	46,600,000
<b>HOUSEHOLDS WITH RADIO, AUTO RADIO AND TV</b>	33.1	15,400,000
<b>AUTO RADIO, TV BUT NO HOUSEHOLD RADIOS</b>	13.4	6,250,000
<b>HOUSEHOLDS WITH RADIO, AUTO RADIO, NO TV</b>	21.8	10,150,000
<b>HOUSEHOLDS WITH RADIO, TV, NO AUTO RADIO</b>	1.5	700,000
<b>HOUSEHOLD RADIO(S) ONLY</b>	24.2	11,275,000
<b>AUTOMOBILE RADIO ONLY</b>	0.7	326,000
<b>TELEVISION SET ONLY</b>	1.7	792,500
<b>NO HOUSEHOLD RADIO, AUTO RADIO, TV SET</b>	3.6	1,675,000

### RADIO IN THE UNITED STATES TODAY:

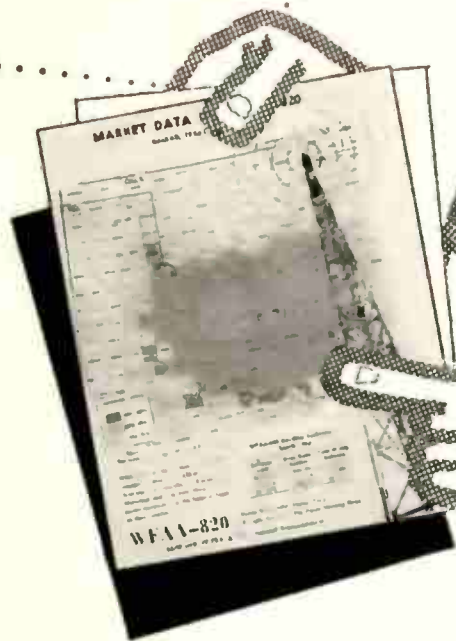
Chart above will show admen at a glance how deeply radio penetrates into U.S. households. Homes without one or more radio receivers, in or out of home itself, are a rarity in the average community. On the other hand, less than 2% of nation's homes are "television-only" households. Politz study for ARF used a stringent definition of "sets in working order" in making its nationwide study of a cross-section of some 12,000 U.S. homes in all areas and income brackets. Interviewing was done on a personal basis, between 3 May and 28 May 1954.

As charts in pages to follow will show, the effect of tv on most radio-tv households has been to "disperse" radio listening to locations other than the living room, and to

make radio a "companion" medium that follows listeners around the house and out of home as they go about their daily living and working routines. Same trend also increases greatly the complexity of proper measurement of size of radio program audiences, with much of audience out of reach of some forms of radio audience measurement.

Over-all trend indicated in radio ownership and set retailing surveys is that radio will continue to grow in the paths of "secondary sets" (clock radios, portables, small table receivers) and, to some extent, with fancy "hi-fi" radio-phonograph sets in homes. Out-of-home, the trend is definitely on toward auto radios, which are actually selling faster than tv receivers in most of the major U.S. markets.

Just the **facts**, sir



That's what you want.

And that's what you'll get in these two new Market Data Folders — one for WFAA - 570, one for WFAA - 820.

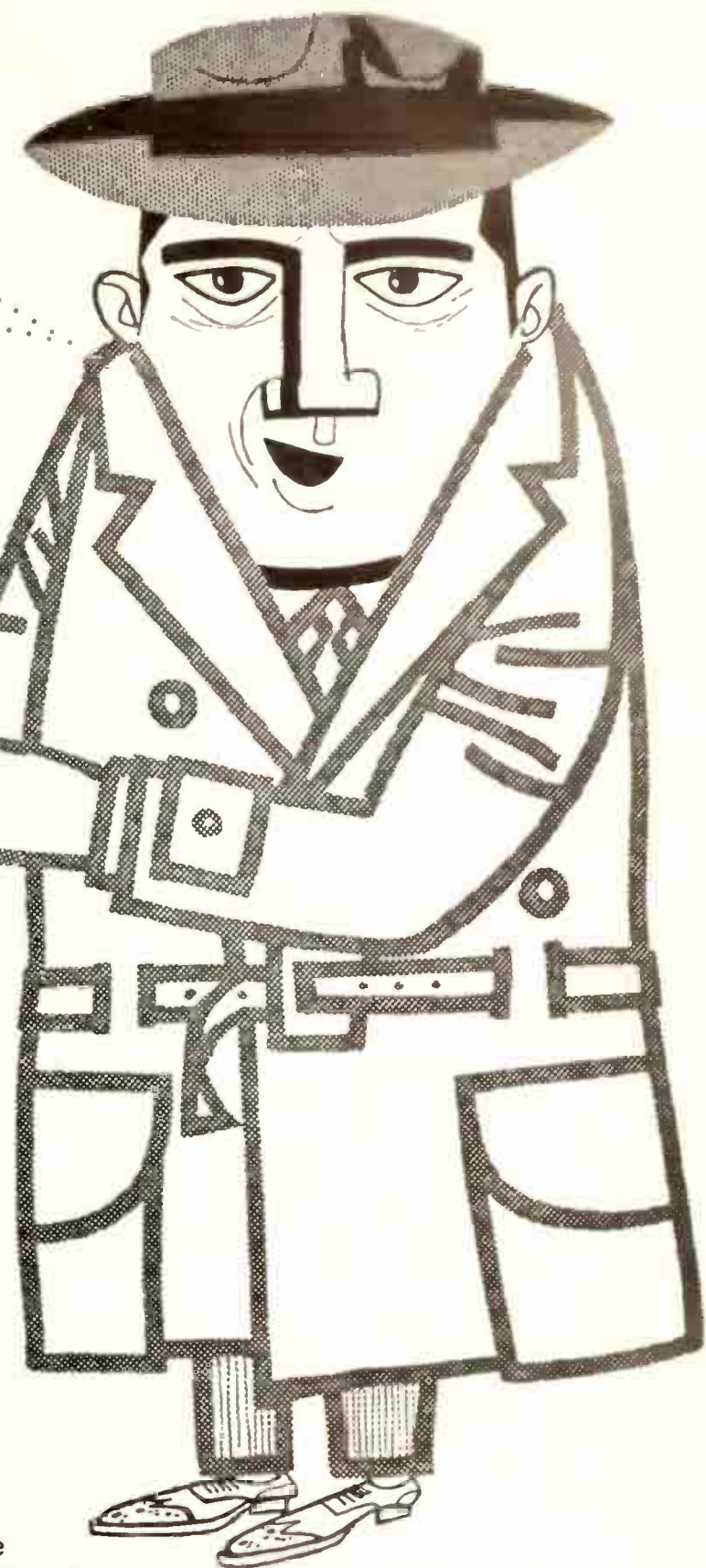
They're just off the press and contain the most complete information available about Texas' Dallas-Fort Worth area.

You'll find:

- ★ Coverage data, county by county
- ★ Audience figures, by NCS market areas
- ★ Market data for the coverage area
- ★ Population and home-ownership figures
- ★ Farm market and income
- ★ Retail sales and other statistics

These folders bring into sharp focus the facts about the biggest market in the biggest state in the nation. They're part of WFAA's client-service program planned to make your advertising on this station effective and profitable.

For the facts, write for these NEW Market Data Folders. They're yours for the asking.



Also available soon  
"North Texas Radio Audience"  
A study in radio listening  
by Dr. Forrest Whan  
Kansas State College

A Clear Channel Service of the Dallas Morning News

**WFAA** *Dallas* **820**  
**570**

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

NBC

ABC

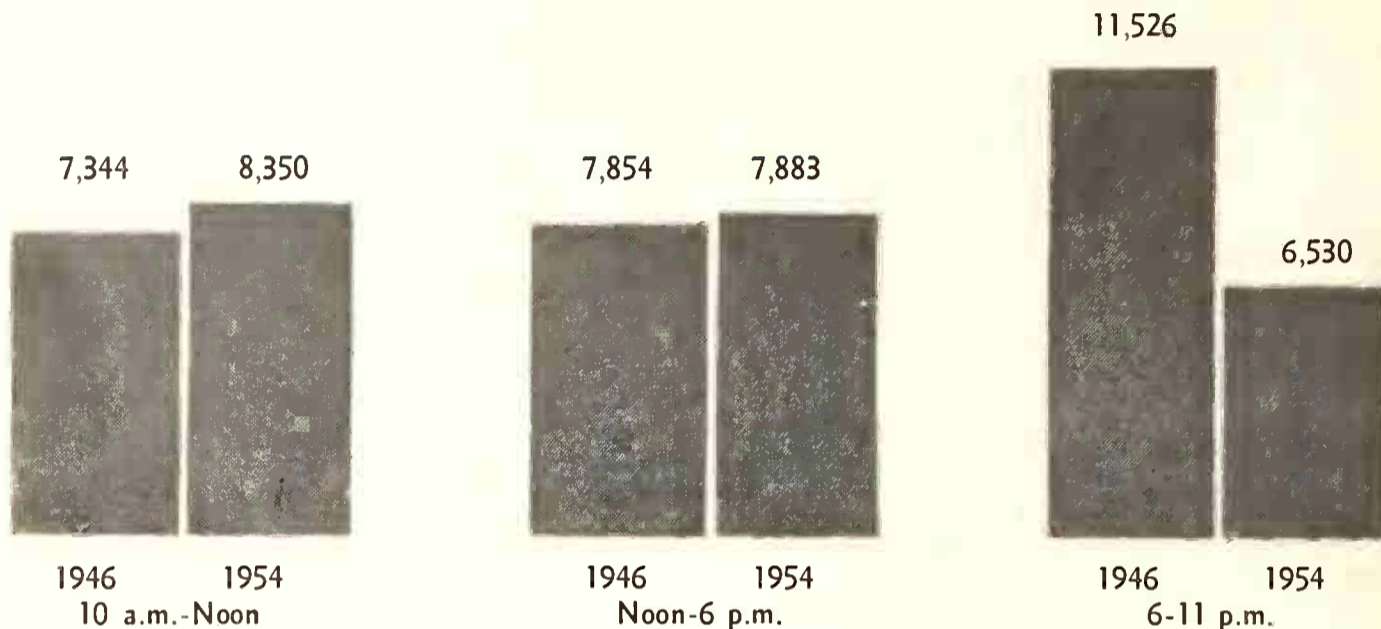
TQN

# II Radio listening habits

## 1. How does daily radio listening in homes compare with "pre-tv"?

SOURCE: A. C. Nielsen NRI, first six months each year; seven-day averages for nighttime and afternoon periods. 1946 radio homes: 34,000,000, 1954: 46,646,000 homes. Prepared by ABC Radio

Number of homes using radio (000)\*



\*In the morning, 14% more homes are tuning radio during the average minute than did in 1946. Afternoon radio, in terms of listening homes, is slightly ahead of 1946 level. Only at night has

the number of homes tuning radio within the home made a noticeable decline. These levels are general, however. Careful time-buying will often produce nighttime buys that top daytime.

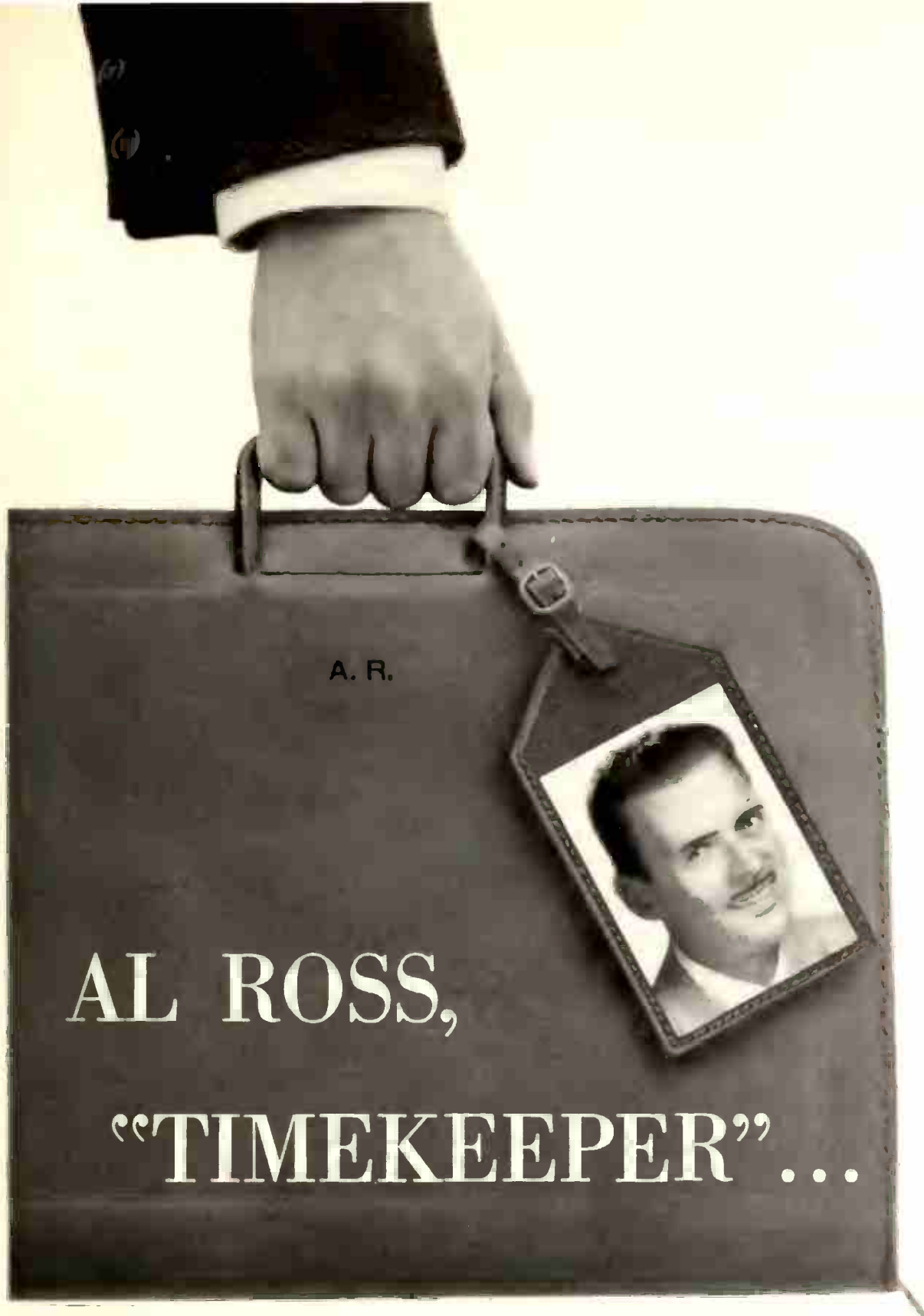
## 2. What is the size of "weekly cumulative" home audience of radio?

SOURCE: A. C. Nielsen NRI, spring 1955

During average week, nine out of 10 homes have dialed radio

		HOMES REACHED		AVG. HRS. LISTENED PER HOME PER WEEK
		% TOTAL	HOMES '000	
MORNING (6 AM-NOON)	ALL HOMES	77.8	35,678	7:02
	TV HOMES	75.4	24,580	6:30
	RADIO ONLY	83.7	11,098	8:17
AFTERNOON (NOON-6 PM)	ALL HOMES	79.0	36,217	7:35
	TV HOMES	75.1	24,483	6:20
	RADIO ONLY	88.5	11,734	10:12
NIGHT (6 PM-MID)	ALL HOMES	70.0	32,116	6:16
	TV HOMES	62.4	20,342	3:42
	RADIO ONLY	88.8	11,774	10:43
TOTAL DAY	ALL HOMES	90.6%	41,527	17:32





A. R.

AL ROSS,

"TIMEKEEPER" ...

*your personal radio salesman in Washington*

Beginning July 1, Al Ross will bring his personal touch to a great new early-morning radio show . . . and its commercials. He's "Your Timekeeper" on WRC, 6:15-9:30 Monday through Friday and 6:15-8:00 Saturday mornings.

Al is one of the most phenomenally successful disc jockeys in the East . . . and for very good reasons. His entertainment has that personal touch. Al has a knack of selecting the hits from the current releases and picking everybody's favorite old timers. And as "Your Timekeeper" he delivers a smooth, easy blend of headline news, time checks, weather reports and sports that's just right for the early morning. The commercials get the same treatment. Al uses sound effects, recorded excerpts and several different voices to make commercials a joy to hear and a goldmine to sponsors.

For years national advertisers such as Wildroot Hair Tonic, Pall Mall Cigarettes, and Fels Naptha have been building their spot radio schedules in Baltimore around Al Ross. Now if you want a personal representative in Washington to carry your story home to America's richest mass market, Al Ross is your man. Call your NBC Spot Sales representative or

**WRC** **NBC** **RADIO**




























**IN WASHINGTON**

*represented by NBC SPOT SALES*

### 3. How much does "out-of-home" audience add to "in-home" radio?

SOURCE: The Pulse, Inc., winter 1955. Markets are those in which Pulse conducts monthly o-o-h studies

"Out-of-home" listening adds "bonus" of nearly 22%

		In-home <sup>1</sup> ▼	+	Out-of-home <sup>2</sup> ▼	=	This plus <sup>3</sup> ▼	
Atlanta	17.8		+	3.2	=	18.0	%
Baltimore	16.3		+	3.5	=	21.5	
Birmingham	19.4		+	3.3	=	17.0	
Boston	19.2		+	4.2	=	21.9	
Buffalo	17.4		+	3.2	=	18.4	
Chicago	18.6		+	4.1	=	22.0	
Cincinnati	16.4		+	3.6	=	21.9	
Detroit	16.9		+	3.9	=	23.1	
Houston	19.7		+	4.0	=	20.3	
Kansas City	18.1		+	3.4	=	18.8	
Los Angeles	19.4		+	4.5	=	23.2	
Memphis	21.6		+	4.2	=	19.4	
Miami	21.0		+	3.3	=	15.7	
Milwaukee	17.2		+	3.3	=	19.2	
Minn.-St. Paul	18.3		+	3.7	=	20.2	
New Orleans	19.3		+	3.3	=	17.1	
New York	18.7		+	4.4	=	23.5	
Philadelphia	15.4		+	3.9	=	25.3	
Pittsburgh	18.8		+	3.5	=	18.6	
Portland, Ore.	23.6		+	3.6	=	15.2	
Richmond	17.2		+	2.9	=	16.9	
San Diego	18.6		+	3.5	=	18.8	
San Francisco	20.2		+	4.2	=	20.8	
St. Louis	17.5		+	3.8	=	21.7	
Seattle	19.4		+	4.4	=	22.7	
Wash., D. C.	18.4		+	3.7	=	20.1	
<hr/>							
<b>AVERAGE</b>							
<b>26 markets</b>	<b>18.5</b>		+	<b>4.0</b>	=	<b>21.6</b>	<b>%</b>

<sup>1</sup>Average quarter-hour sets-in-use of in-home radio listening. <sup>2</sup>Average quarter-hour set-in-use of out-of-home radio listening. <sup>3</sup>The percent of listening added by out-of-home. (This is derived by

calculating the ratio of out-of-home to in-home listening.) All figures in this chart cover 6 a.m. through midnight, Sunday through Saturday. Out-of-home dialing is done mostly in automobiles.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# Beeline

RADIO

delivers more  
for the money



These four *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand! (SAMS and SR&D)

In this mountain-isolated market, the Beeline serves an area with over 2 million people and 3¼ billion in spendable income.

(1955 Consumer Markets)

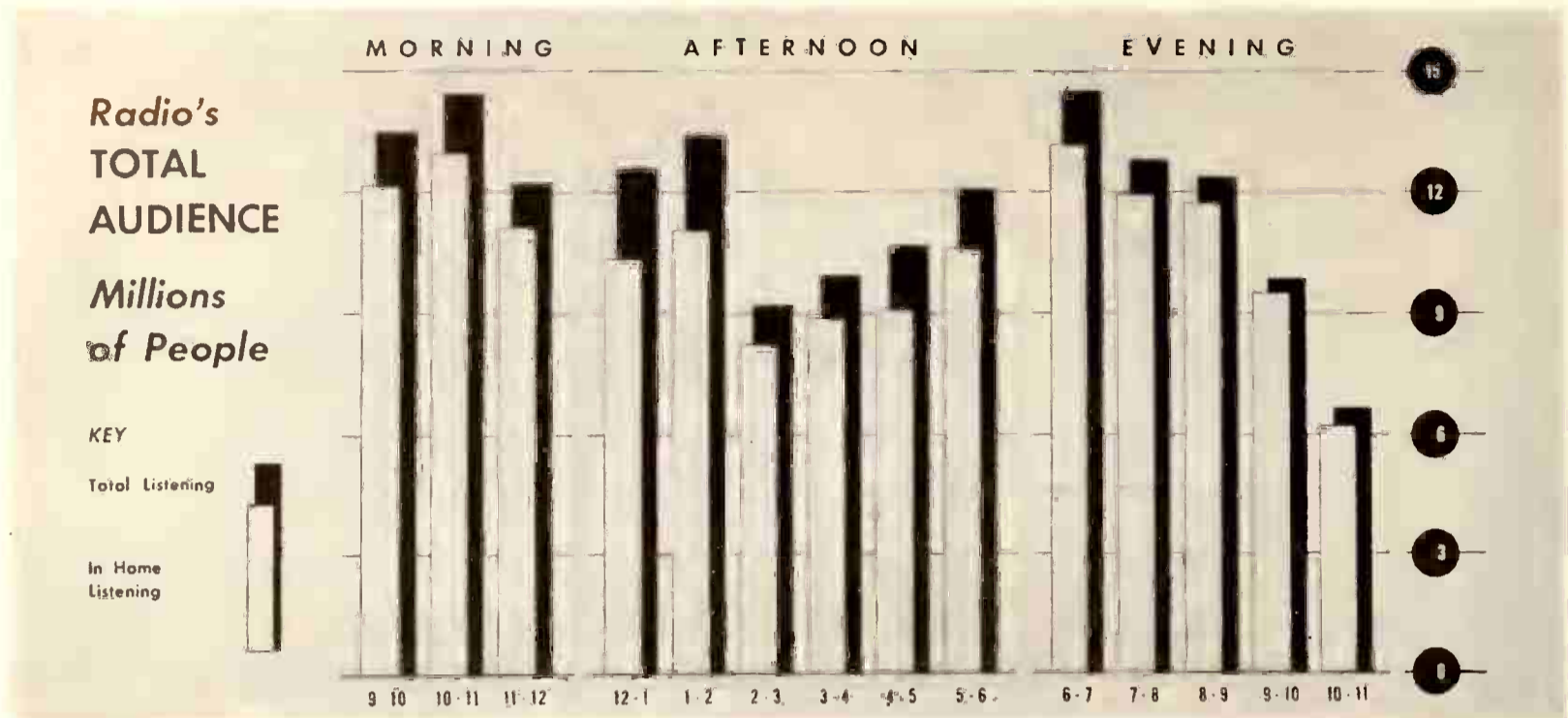


## McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

#### 4. How does radio's total audience vary during day?

SOURCE: "Ward Daily Living Habits Survey" for MBS, fall 1954

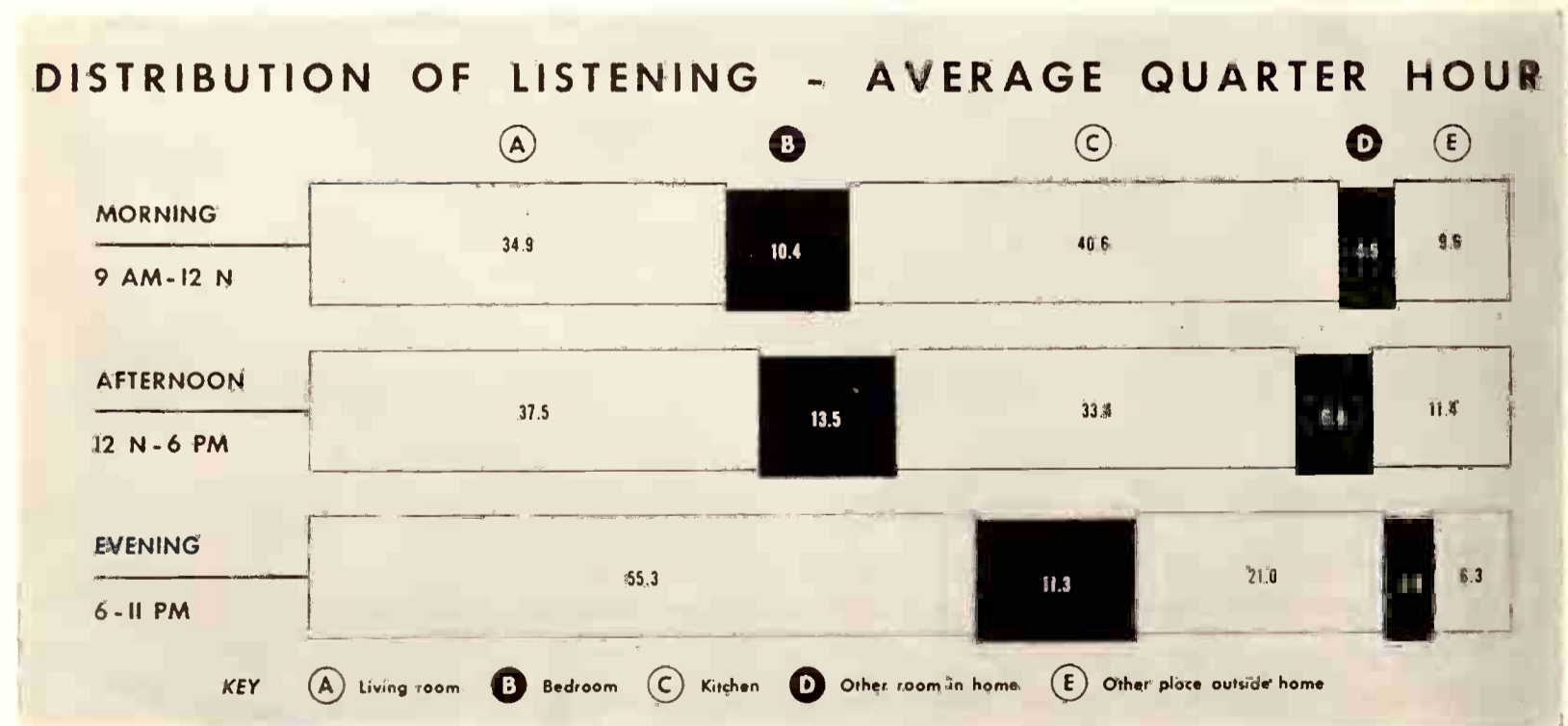


Ward study measures both in-home and out-of-home radio audience by millions of individuals throughout day, as shown in chart of "total audience" above. Peak of "total" listening comes in late mornings (10-11 a.m.) and in early evening (6-7 p.m.). The \$150,000 study utilized a

sample of some 7,000 households, employing a diary technique to record radio listening as it shifts (see chart below) around the house, and out of home. Complete study for MBS gives listening totals by quarter-hours for each day of the week. Full study is available to admen,

#### 5. How does location of "in-home" audience vary, hour-by-hour?

SOURCE: "Ward Daily Living Habits Survey" for MBS, fall 1954



Radio follows the listener around the house today; no longer must he trek into the living room. As Ward chart for MBS shows, half of morning radio is listened to in

kitchens and bedrooms. In the afternoon, the pattern is similar, with out-of-home radio (mostly in autos) becoming a major factor. Only at night does living room lead.

# WTIC... By Every Measurement A GREAT RADIO STATION

**MANAGEMENT**  
WTIC's management is in the hands of experienced executives who present that memorable program.

**FACILITIES**  
From most modern studios to professional equipment.

**PROGRAMMING**  
Many top stars of radio had their start over WTIC produced programs - such as...

**PUBLIC SERVICE**  
WTIC has earned the loyalty and confidence of its listeners by placing public welfare above all other considerations. Not only in times of emergency and disaster but every day the public welfare is our concern.

**MARKET**  
Connecticut, the center of the great WTIC market, ranks first\* in the U. S. in per family income. WTIC dominates this prosperous Southern New England Market.

Total Number of Families	810,600
* Effective Buying Income	\$4,939,775,000
* Total Retail Sales	3,163,558,000
* Total Food Sales	856,644,000

\*Copr. 1955 Sales Management Survey of Buying Power; further reproduction not licensed



Measure of a Great  
Radio Station

REPRESENTED NATIONALLY BY  
**THE HENRY I. CRISTAL CO., INC.**

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

## 6. Where does "out-of-home" listening take place?

SOURCE: The Pulse, Inc. surveys in August 1953 and November 1954

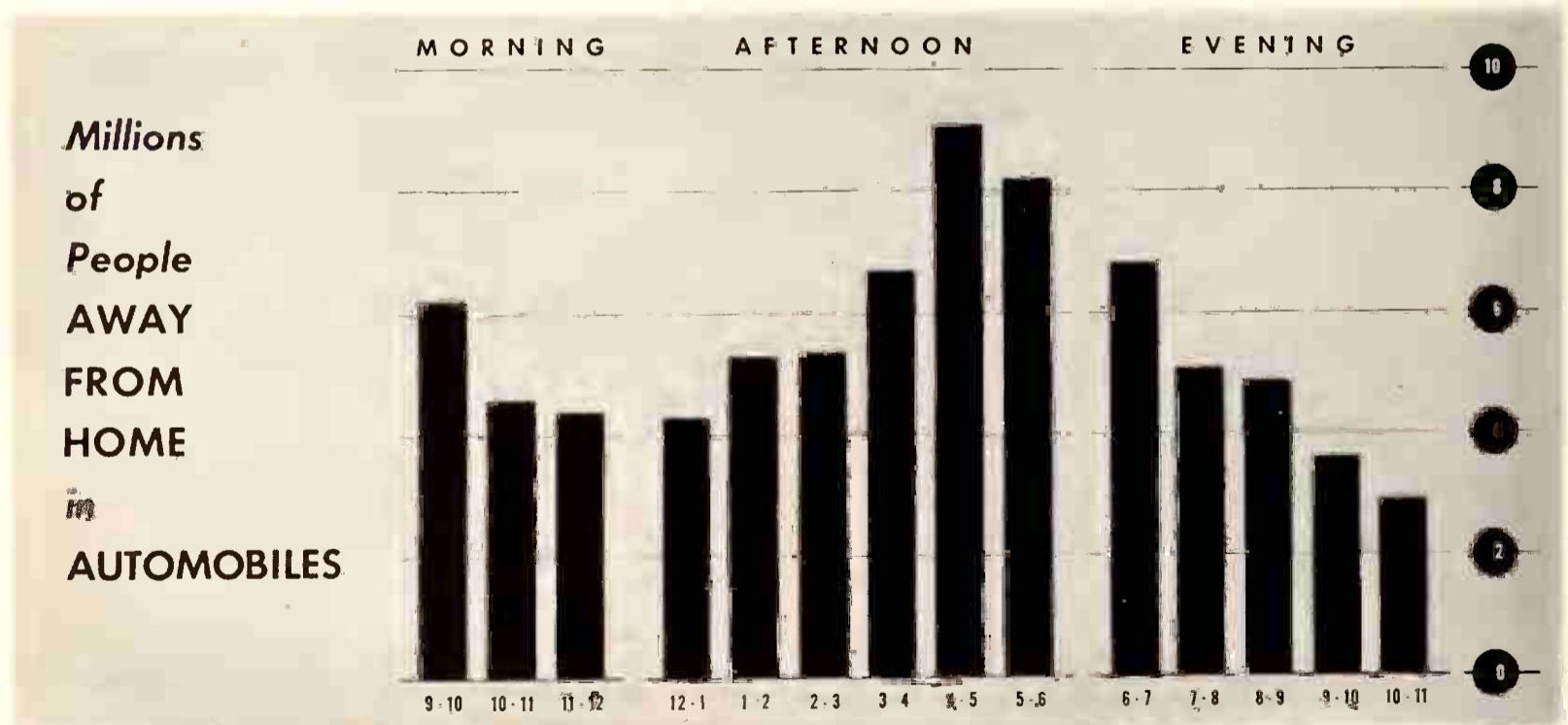
Location shifts to autos, portables in summer

		Summer '53	Winter '54
Location of "out-of-home" listening	Auto	61.8%	54.8%
	Work	25.5%	29.4%
	Visiting	14.1%	16.8%
	Portables	5.0%	0.9%
	Restaurants	3.9%	3.5%
	Retail shops	6.3%	10.0%
	Schools, etc.	1.0%	1.6%
		<b>117.6%*</b>	<b>117.0%*</b>

\*multiple responses

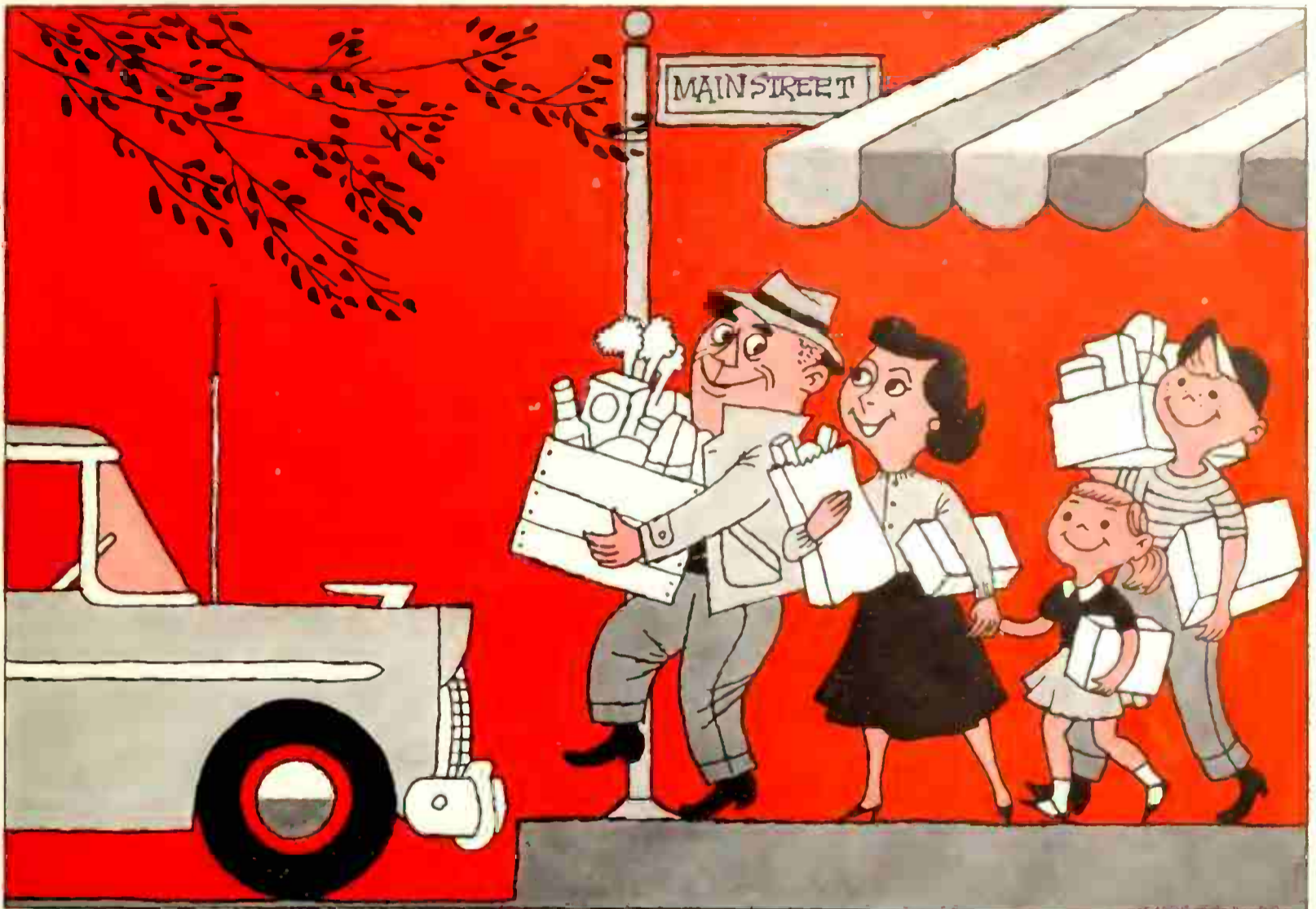
## 7. How does "auto audience" size vary, hour-by-hour?

SOURCE: "Ward Daily Living Habits Survey" for MBS, fall 1954



The U.S. is the world's most auto-minded nation. And, with 75% of the cars equipped with radios, the radio audience on wheels is sizable. Ward chart above shows how this listening peaks in the morning, and rises again to a high point in the afternoons, between 4 and 5 p.m.

when some nine million listeners on the average are dialing radio in cars all over the United States. Nielsen reports, meanwhile, that car radio listening has as high as 3.4 listeners per set, and that this out-of-home listening can add an additional one-third to home tuning.



## It Happens Every Day...Millions Of Times

Yep—the family goes to market in Hometown and Rural America and they really “live it up.” Cleaning tissue, automobile wax, hamburger and tenderloin, toothpaste and toiletries. You name it . . . they’ve got it at home and they buy it in huge quantities. Here is a rich and responsive market better and more effectively covered by the Keystone Broadcasting network than by any other advertising medium. Here is a market that TV overlooks!

Nice thing about Keystone is that you don’t buy speculatively. You can cut and try. You can pick a group of eighty or eight hundred markets and discover quickly whether 15 minutes across the board will do the job or whether spots will move the merchandise and at a greatly reduced cost. The KEYSTONE story is a juicy one. It’s all meat and no bone, fat or gristle. Why not let us tell you how we can serve you?

● WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

**CHICAGO**  
111 West Washington St.  
STate 2-6303

**NEW YORK**  
580 Fifth Avenue  
PLaza 7-1460

**LOS ANGELES**  
3142 Wilshire Blvd.  
DUnkirk 3-2910

**SAN FRANCISCO**  
57 Post Street  
SUtter 1-7440



### ✓ TAKE YOUR CHOICE

A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs,

### ✓ MORE FOR YOUR DOLLAR

No premium cost for individualized programming. Network coverage for less than “spot” cost for some stations.

### ✓ ONE ORDER DOES THE JOB

All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.



# Keystone

## BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

# III Cost of radio advertising

## 1. How does network radio compare with other media as to cost?

SOURCE: CBS Radio Network research, May 1955

People reached per advertising dollar spent,  
national advertising media, December 1954

MEDIA	PEOPLE PER DOLLAR
ALL NETWORK RADIO	575
ALL NETWORK TV	356
MAJOR MAGAZINES	277

**Radio efficiency:** On a conservative basis (see below) network radio reaches 61.5% more people-per-dollar than network tv, and nearly 110% more than the top U.S. magazines.

### SOURCES OF DATA:

**Radio:** "All Network Radio" data are based on 722 broadcasts, or 72% of all rated broadcasts whose ratings and estimated time and production costs were listed by NRI for the two-week report period ending 11 December 1954. All calculations are by CBS Radio Network research.

Homes-per-dollar data were weighted by the number of broadcasts for each program. Listeners-per-100 homes based on Multi-Market Pulse. November-December 1954.

**Television:** "All Network Tv" data are based on 607 broadcasts for which ratings and cost data were available in NRI for two weeks ending 11 December 1954; these 607 broadcasts represented 80% of all rated broadcasts. Homes-per-dollar data were weighted by the number of broadcasts for each program. Number of viewers-per-home is from ARB-TV National report for December 1954.

**Magazines:** Data are for seven leading publications (*Life*, *Look*, *Sat. Eve. Post*, *Colliers*, *Good Housekeeping*, *Ladies' Home Journal*, *Woman's Home Companion*). Average for one-page and two-page ads, including black-and-white, two-color, four-color and bleed. ABC circulation as of 30 June 1954. Readers-per-copy from Magazine Audience Group Study, 1949. Percent ad-noting from Starch Adnorms Report, July '53-June '54; men and women noting for four general magazines, women only for three women's magazines. Space costs are one-time rates in effect or announced for April 1955; production costs excluded.

Noters-per-dollar data for each magazine were weighted by the number of ads of each kind and size reported by Starch.



**big**...and growing every day!

AGRICULTURE  
OIL AND URANIUM  
MANUFACTURING  
TOURISTS



**The Western Market**

Served and *Sold* by **KOA** Radio

**KOA** Delivers Boom-Town Denver and 302 counties in 12 states (Nielsen)

**KOA** Is the leader in creating local programs and personalities for Western tastes.

**KOA** Serves a farm and ranch population of 700,030 with 18 hours per week of informative and entertaining agricultural programs. To many of these listeners, KOA has long been their only day-in, day-out source of vital news and weather information.

**KOA** Is heard by more people who can't get TV than any radio station in the U.S.A.!

**KOA** Sells this ever-increasing market, developing and keeping phenomenal listener-loyalty, as proved by 39% greater mail response in 1954 over 1953.

	FARM	TOTAL
Population . . .	700,030	3,633,000
Households . . .	191,140	1,088,420
Radio Homes . . .	175,850	1,049,020
Buying Income . . .	\$2,044,714,000	\$5,226,724,000
Retail Sales . . .		\$4,071,951,000

Source: 1955 Survey of Buying Power

LET **KOA** SELL FOR YOU!



Covers The West... *Best!*

NBC • 850 kc • 50,000 WATTS • CALL PETRY

Send us your name and address for monthly factual "Western Market" information folder.

## 2. What is the cost-per-1,000 of the three basic network buys?

SOURCE: NBC Radio Research Department, January 1955

BASIC BUY <b>A.</b>	PENETRATION	WEEKLY IMPACT	COST-PER-1,000
NETWORK DAYTIME QUARTER-HOUR STRIP PROGRAM	1 week ..... 1,145,000 homes	More than six commer- cials heard per daytime listener weekly. 33,200,000 commercial impressions	66c-per-1,000 impressions
	4 weeks ..... 8,083,000 homes		
<hr/>			
BASIC BUY <b>B.</b>	PENETRATION	WEEKLY IMPACT	COST-PER-1,000
NETWORK EVENING HALF-HOUR ONCE WEEKLY	1 week ..... 1,550,000 homes	More than 2½ commer- cials heard per evening radio listener. 6,327,000 commercial impressions	\$1.58-per-1,000 impressions
	4 weeks ..... 3,600,000 homes		
<hr/>			
BASIC BUY <b>C.</b>	PENETRATION	WEEKLY IMPACT	COST-PER-1,000
THREE SCATTERED NETWORK RADIO PARTICIPATIONS	1 week ..... 4,082,000 homes	More than 1.2 commer- cials heard per radio listener. 6,857,000 commercial impressions	\$1.28-per-1,000 impressions
	4 weeks ..... 7,307,000 homes		

Basic network buys, as chart above compiled by NBC Radio reveals, can deliver a thousand listener impressions for as little as 66c. They are part of recent four-network

radio presentations shown to agencies. Source of home data is Nielsen's NRI, whose homes-reached figures were multiplied by Pulse listeners-per-set averages for chart.

## 3. How does network radio compare with network tv on a cost basis?

SOURCE: A. C. Nielsen, January-February 1955 NRI average network program

### Cost-per-1,000 commercial minutes

	Radio	Tv
<b>DAYTIME</b>	<b>\$1.04</b>	<b>\$1.56</b>
<b>NIGHTTIME</b>	<b>\$2.50</b>	<b>\$3.29</b>

Radio vs. tv: Daytime television costs 50% more than daytime radio network shows in order to reach the average home with one minute's worth of commercial in a network program. Nighttime tv also lags behind nighttime radio on the same efficiency yardstick. Tv's nighttime "cost-per-1,000

commercial minutes" is 32% higher than radio's. This cost measurement is a Nielsen concept designed to make longer-length shows with longer commercials comparative with shorter network programs containing more brief commercials. It draws comparison of spectaculars, soap opera.

# FIRST IN SPRINGFIELD

# WTXL

## ✓ AUDIENCE ACCEPTANCE

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

Springfield, Massachusetts, November 1954 Hooper

## ✓ ADVERTISER ACCEPTANCE

(Jan.-June, 1955)

### ACCOUNT

Ballantine Beer  
Blue Cross—Blue Shield  
Bond Bread  
Camels  
Clapp's Baby Foods  
Colonna Cheese  
Colgate Shaving Cream  
Dawson's Beer  
Ford Motor Co.  
Hathaway Bread  
Hostess Cakes  
Hudson Paper Napkins  
Ladies Home Journal  
Life Magazine  
Loew's

### AGENCY

William Esty Co.  
Sutherland Abbott  
B. B. D. O.  
William Esty Co.  
Young & Rubicam  
Paris & Peart  
Bryan Houston  
Reingold & Co.  
J. Walter Thompson  
Bresnick Co.  
Ted Bates  
Biow, Biern, Toigo  
B. B. D. O.  
Young & Rubicam  
Dorahue & Coe

### ACCOUNT

Mass. Dept. of Commerce  
National Biscuit Co.  
National Electr. Contr. Assn.  
New England Tel. & Tel.  
Pall Mall  
Readers Digest  
Rheingold Beer  
Robert Hall  
Ruppert's Beer  
Sanka Coffee  
Saturday Evening Post  
Silicare  
Simonize  
Sun Oil Co.  
Turtle Wax  
Wonder Bread

### AGENCY

James Thomas Chiruz  
McCann-Erickson  
Fuller, Smith & Ross  
Harold Cabot  
S. S. C. & B.  
Schwab & Beatty  
Foote, Cone & Belding  
Sawdon  
Biow, Biern, Toigo  
Young & Rubicam  
B. B. D. O.  
Weintraub  
S. S. C. & B.  
Rebrauff & Ryan  
W. B. Doner  
Ted Bates



MEMBER STATION

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



# SOUND

*to do real selling . . . to achieve continuous  
big season (and small fortune) elsewhere  
CBS Radio Network, where they'll be making  
50¢ a thousand . . . and they'll have to  
customers what to ask for when they'*

still the most attractive way  
posure, economically. After spending a  
Hazel Bishop will now be selling on the  
commercial minute impressions for less than  
fferent occasions every week to tell the

# BUYING

ening this summer, Hazel Bishop will sell cosmetics on Wendy Warren and the News, and the new midafternoon  
Robbins Show on CBS Radio. Other major purchases recently made on CBS Radio. McKesson & Robbins, now sponsoring  
Godfrey Digest Friday evenings, F W Woolworth Company, sponsoring the hour-long Sunday afternoon musical  
am, The Woolworth Hour; Amoco, also on Sunday afternoons with Rhythm on the Road.



## 6. How much spot radio is needed to reach "saturation" levels?

SOURCE: Various Colgate agencies; SPONSOR research

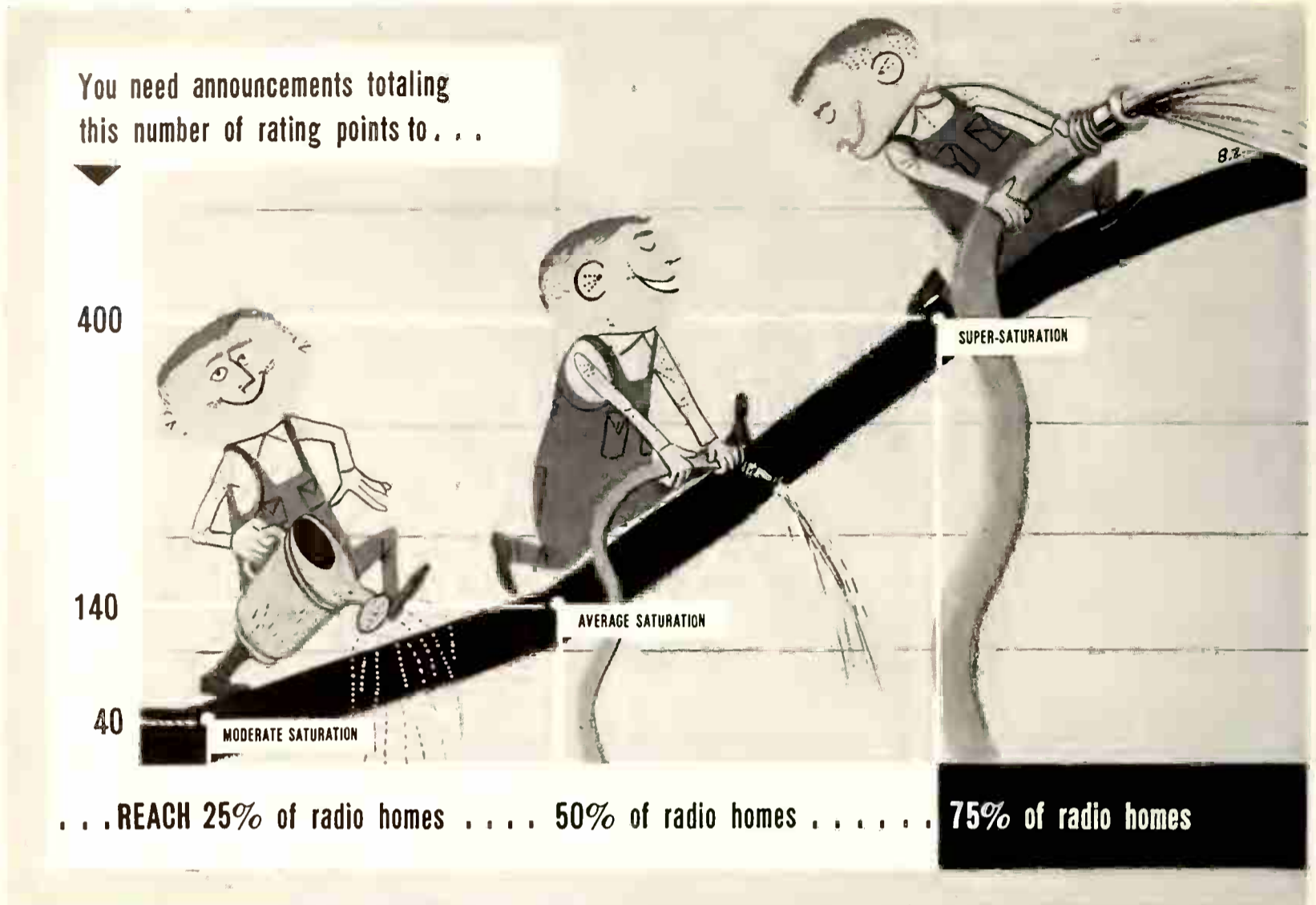


CHART ABOVE is based on formula developed as planning aid for Colgate's ad agencies. Note that spot frequency is geometric; to triple homes-reached, you must boost spot frequency about 10

times. Rating point levels in chart refer to simple arithmetic sum of ratings of time slots you're buying in major city. Formula is guide, not absolute, but most veteran timebuyers use comparable formulas.

## 5. What are the costs of spot radio campaigns in top markets?

SOURCE: "Spot Radio Guide, Free & Peters, based on A.C. Nielsen NCS data, current radio rates for highest-cost stations.

Markets	13 Weeks	26 Weeks	39 Weeks	52 Weeks	
<b>20 Daytime Minutes Per Week</b>					
<b>DAYTIME</b>	The Top				
	50.....	\$458,234.40	\$ 801,910.20	\$1,202,865.30	\$1,603,820.40
	75.....	558,864.80	978,013.40	1,467,020.10	1,956,026.80
	100.....	644,727.20	1,128,272.60	1,692,408.90	2,356,545.20
	125.....	702,353.60	1,229,118.80	1,843,678.20	2,458,237.60
161.....	794,447.68	1,390,283.44	2,979,178.80	3,972,238.40	
<b>20 Daytime Station Breaks Per Week</b>					
50.....	\$350,261.60	\$ 612,957.80	\$ 919,436.70	\$1,225,915.60	
75.....	439,088.00	768,404.00	1,152,216.00	1,536,288.00	
100.....	509,454.40	891,545.20	1,337,317.80	1,783,090.40	
125.....	564,990.40	988,733.20	1,483,099.80	1,977,466.40	
161.....	651,499.68	1,140,124.44	1,710,186.66	2,280,248.88	
<b>10 One-Minute Nighttime Announcements Per Week</b>					
<b>NIGHTTIME</b>	50.....	\$324,773.28	\$ 577,374.72	\$ 866,062.08	\$1,010,405.76
	75.....	396,095.44	704,169.44	1,056,254.16	1,232,296.52
	100.....	456,950.52	812,356.48	1,218,534.72	1,421,623.84
	125.....	497,792.88	884,965.12	1,327,447.68	1,548,688.96
	161.....	563,064.84	1,001,004.16	1,501,506.24	1,751,757.28
<b>10 Nighttime Station Breaks Per Week</b>					
50.....	\$275,831.01	\$ 490,366.24	\$ 735,549.36	\$ 858,140.92	
75.....	345,781.80	675,123.80	1,012,685.70	1,254,642.48	
100.....	401,134.50	713,128.00	1,069,692.00	1,247,974.00	
125.....	444,929.94	790,986.56	1,186,479.84	1,384,226.48	
161.....	513,055.53	912,098.72	1,368,148.08	1,596,172.76	

\*Prices shown are maximum, unadjusted (no discounts figured) rates on highest-cost outlets.

**"WPEN**

Shows the greatest rating increase  
of any station in Philadelphia"

*Pulse Jan.-Feb. '54-'55*



**AGAIN!**

In the latest Pulse period

**WPEN**

shows the  
Greatest Rating Increase  
of any station in  
Philadelphia\*





Represented Nationally by Gill-Perna

*\*Pulse March-April 1954  
March-April 1955*

# TV Radio's billings

## 1. How much money (gross) has been invested in net radio ('50-'55) ?

SOURCE: Publishers Information Bureau

NETWORK	1950	1951	1952	1953	1954	1955 First 3 Months
	\$35,124,624	\$33,708,846	\$35,023,033	\$29,826,123	\$29,051,784	\$7,320,805
	\$70,744,669	\$68,784,773	\$59,511,209	\$62,381,207	\$54,229,997	\$12,524,418
	\$16,091,977	\$17,900,958	\$20,992,109	\$23,176,137	\$20,345,032	\$4,109,505
	\$81,397,650	\$54,324,017	\$47,927,115	\$45,151,077	\$34,014,356	\$8,282,310

### YEARLY TOTALS

<b>1930</b>	\$27,694,090	<b>1949</b>	\$187,800,329	<b>1952</b>	\$163,453,466
<b>1935</b>	\$49,293,901	<b>1950</b>	\$183,358,920	<b>1953</b>	\$160,534,544
<b>1940</b>	\$96,455,603	<b>1951</b>	\$174,718,594	<b>1954</b>	\$137,641,169

## 2. How much have advertisers spent for spot radio time ('50-'55) ?

SOURCES: Federal Communications Commission; SPONSOR estimates

MILLIONS



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

\*SPONSOR estimate based on industry and station rep forecasts.



Where listening gains most (3-TO-6 P.M.)

# WOLF has the most . . .

Station WOLF leads all stations with 38.2% of the audience; nearly twice its share.

RADIO SETS IN USE — JAN. TO APRIL

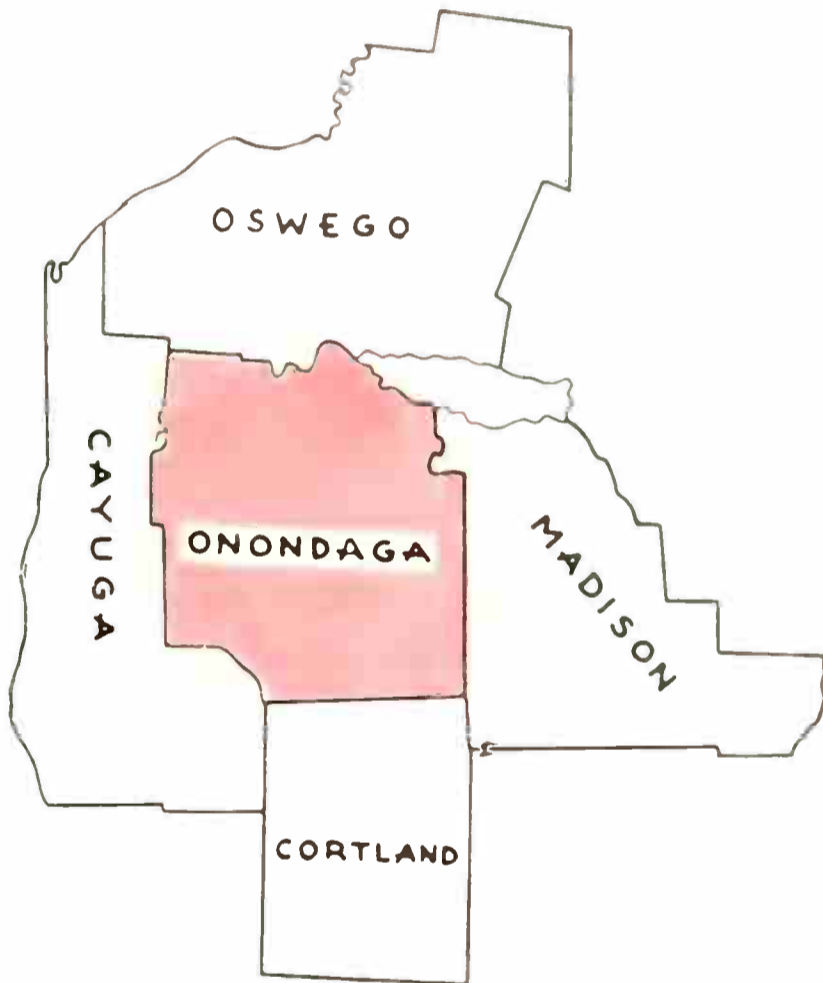
	1954	1955	1955 ABOVE OR (BELOW 1954)
3:00	7.5	9.5	+ 26.7%
3:30	7.5	8.3	+ 10.7%
4:00	7.2	9.6	+ 33.3%
4:30	6.2	13.3	+114.5%
5:00	9.0	12.4	+ 37.8%
5:30	12.5	13.8	+ 10.4%

HOOPER RATINGS

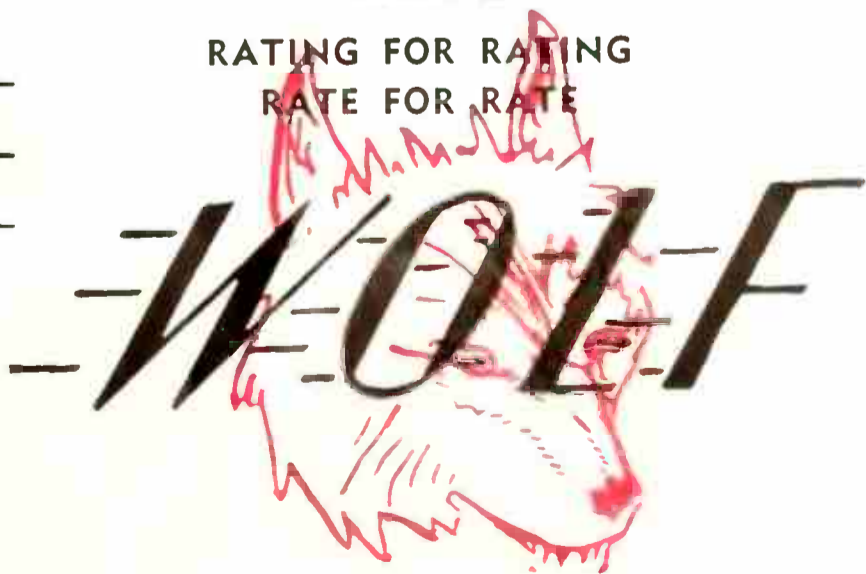
STATION	WOLF RATING	SHARE
	2.6	27.3
	3.0	36.4
	4.3	44.9
	6.3	47.4
	4.8	38.7
	4.8	34.7

**SPRING 1955**

- POPULATION • LABOR FORCE
- AUTOMOBILES • BUSINESS FIRMS
- MONTHLY SALES COMPARISONS
- INDUSTRIAL WORK HOURS
- SALES ESTIMATES
- TELEPHONES
- HOOPER DATA
  - HOME LISTENING
  - AUTO LISTENING
  - STORE LISTENING
  - 4 YEAR TRENDS
  - 8 YEAR AUDIENCE TREND
  - T.V. OPERATING HOURS
  - 4 YEAR SETS-IN-USE
  - COMPARISON BY ½ HOURS
  - SEPTEMBER - DECEMBER INDEX
- PROGRAM SCHEDULE
- RATE CARD
- WOLF SPONSOR BREAKDOWN
- FIELD INTENSITY MAP



RATING FOR RATING  
RATE FOR RATE



*Send for the Free Complete, detailed study...*

**NATIONAL SALES REPRESENTATIVES - THE WALKER COMPANY**

# REGIONAL **WOW** IS NOW



## BASIC **CBS** RADIO



## IN **OMAHA** and in **170 RICH** **COUNTIES**

(One-third in rich Western Iowa!)

Tops in *Every Way* . . . that's Radio WOW . . . now proudly a basic CBS Radio affiliate.

Top WOW personalities . . . great names like "Jolly Joe" Martin . . . Connie Cook . . . Mal Hansen . . . and Ray Clark . . . are eager to sell your product!

Radio WOW is a top buy . . . a *must basic buy* in every national schedule!

Call your John Blair man today!

*Frank P. Fogarty, Vice Pres. & Gen. Mgr. ● Represented by John Blair & Co. Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.*

Regional  
**RADIO**

# **WOW**

**OMAHA**

**Dial 590**  
**5000 WATTS**

## timebuying

## BASICS

**40,000-word book-digest of 13 RTES seminars**

	<i>Page</i>
<i>Seminar</i> 1. The basics of audience measurement	<b>2</b>
<i>Seminar</i> 2. Pitfalls-pratfalls in audience research	<b>4</b>
<i>Seminar</i> 3. Guides to more effective timebuying	<b>8</b>
<i>Seminar</i> 4. How to engineer a good buy	<b>10</b>
<i>Seminar</i> 5. Know your markets	<b>13</b>
<i>Seminar</i> 6. Agency practices—saints and sinners	<b>16</b>
<i>Seminar</i> 7. What buyers, sellers expect of each other	<b>19</b>
<i>Seminar</i> 8. How networks work: how to buy them	<b>22</b>
<i>Seminar</i> 9. Can you do better with spot?	<b>26</b>
<i>Seminar</i> 10. What does coverage cover?	<b>29</b>
<i>Seminar</i> 11. Does merchandising sell merchandise?	<b>32</b>
<i>Seminar</i> 12. Discussion of the ARF Report	<b>34</b>
<i>Seminar</i> 13. There's a rainbow in your future	<b>37</b>

# timebuying BASICS

First practical  
textbook (40,000  
words) on tv  
and radio buying

Here for the first time is the world of radio and television timebuying—in breadth and depth—as seen by America’s foremost experts in the field. On succeeding pages are edited transcripts of the 13 seminars held under the auspices of the Radio and Television Executives Society of New York. Objective of RTES was to provide the thousands of timebuyers of the U.S. and Canada with best possible radio and tv timebuying background and tips. This book within a book will prove of exceptional value to everyone identified with radio and television and interested in its problems and their solutions. (Timebuying Basics reprints will be made available.)

## RTES TIMEBUYING SEMINAR COMMITTEE MEMBERS AND MODERATORS



CLAUDE BARRERE, BMI Eastern director, tv; chairman of RTES seminar committee



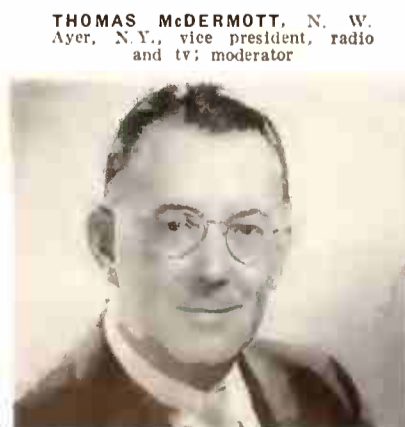
ROGER PRYOR, FC&B, N.Y., v.p. radio-tv; RTES president during period of timebuying seminars



VERA BRENNAN, Scheideler, Beck & Werner, N.Y., head buyer; committee member, moderator



GORDON GRAY, WOR and WOR-TV, New York, v.p.; committee member, moderator



THOMAS McDERMOTT, N. W. Ayer, N.Y., vice president, radio and tv; moderator



MARY McKENNA, WNEW, N.Y., director of research & sales development; committee member, moderator



FRANK PELLEGRIN, H R Reps, N.Y., v.p.; committee member, and a moderator



FRANK SILVERNAIL, BBDO, N.Y., manager of station relations; committee member

## Seminar 1.

## THE BASICS OF AUDIENCE MEASUREMENT

Speakers: Ward Dorrell, vice president and research director, John Blair and Co.; Donald Coyle, director of television research, ABC. Moderator was Gordon Gray, vice president-general manager WOR and WOR-TV, N. Y. C.

## HISTORY OF RATINGS



**WARD DORRELL:** Fan mail was one of the earliest methods of judging program popularity, but it was soon evident that the people who wrote the station and network were not typical. Some better method of determining the listeners' likes and dislikes was mandatory, and upon this concept audience measurement was born. Have any of you who

are harried, upset and bedeviled by the current confusion of audience measurements ever wondered who started it all? Do you often wonder if his conscience bothers him? I don't know exactly who first thought of audience measurements, but in 1929 Archibald Crossley started using a telephone recall method asking respondents what programs they had heard the previous day. Not long after this the 4 A's and the ANA formed an organization called the Cooperative Analysis of Broadcasting, or "CAB." They initiated the first continuous plan for measuring program popularity and retained the Crossley Co. to produce the measurements. The operation was non-profit and reports went to members confidentially.

This unaided recall system, making use of the telephone home sample, had obvious deficiencies. But it served the advertising agency and advertiser in limited fashion for approximately five years.

About 1934 the firm of Clark-Hooper engaged in the measurement of newspaper and magazine readership, was invited by an advertiser to do a special survey of radio listening using the telephone home sample. They asked the respondent what they were listening to now, rather than during some previous span of time—and the coincidental method was born. Soon the method was expanded to 33 cities and the Hooperating popularity service became a strenuous competitor to the CAB. Many of you remember The Green Pocket Piece.

Alas, even then, as now, large differences were noted in comparisons of the competing ratings. Battle lines were drawn, and the war was on between "telephone recall" and "telephone coincidental." We might refer to it as the Twenty Years War, for it is still continuing with other contenders in the lists, replacing the vanquished.

The mechanical recorder reared its electronic head about 1943 sponsored by the A. C. Nielsen Co. They were engaged in producing a Food and Drug Index upon a large scale serving manufacturers of food and drug products, and they entered the radio audience measurement field with the Nielsen Radio Index produced by the Audimeter. The recorder provided the industry with a projectable sample, whereas the Hooper method was confined to reporting relative popularity between programs and networks. The competition was rife between the so-called "national ratings." About 1950 Nielsen and Hooper made a deal and Hooper withdrew from the national field, abandoning his 36-city Popularity Ratings upon payment by Nielsen.

While the coincidental rating was in its hey-day, publishing a so-called "national rating," the growth of the coincidental rating as a measurement of local station popularity grew rapidly. The evolution of these city reports was a logical outgrowth of the 33 (later 36) city ratings. The number of calls was relatively low but by accumulating the

interviews for a five-month basis, the sample was sufficient to report the measurements of local stations and programs.

The sample size was respectable when large portion of broadcast time such as "morning," "afternoon" and "evening" were reported. But constant pressure was put upon the measurer to report on smaller and smaller segments by using sub-sample, until the measurements reached a minimum "conclusive" base.

These city measurements received wide acceptance by the stations during the middle Forties, but dissatisfaction grew and grew. The Hooper measurements could only be projected to the number of telephones in the calling area. Many said that by the time the five-month report was produced it was ancient history. Because of assaults upon the measurer for more frequent reporting, measurements on a base of approximately 225-homes-called in a shorter period were published. But the station subscriber soon realized the instability of measurements upon such a small sample and a variety of arrangements were made to amplify the sample size. During this period the 36-city popularity rating was sold to Nielsen and the regular interviewing conducted in these cities was abandoned. The stations were on their own and able to order reports based upon sample sizes according to their desires and pocketbook.

Dr. Sydney Roslow—encouraged by the shortcomings of the telephone coincidental—introduced the Pulse reports in 1941. During this year Dr. Roslow conducted three or four experimental studies in audience research, perfecting the roster technique with financial support of a half-dozen broadcasting organizations. In October, he launched The Pulse of New York as a new audience research organization, with four of his summer clients—NBC, CBS, WNEW and WOV as regular subscribers.

The technique then used is substantially the same as that which The Pulse uses today. In the intervening years the sample size has increased, the number of day-parts stepped up from three to four and the quota sample system, which starts with a pre-conceived sample comprising the correct proportions of economic and other groups, changed to a probability sample method. This involves the random selection of every nth family in the area to be surveyed so that, while nothing is known in advance about any individual family, the overall sample is representative of all families in the area. Personal interviews and a house-to-house survey with a scientifically selected sample are the foundation of the Pulse surveys.

During the period between 1940 and 1950 many cities accepted the Pulse technique. The basic reason for the growth was the inherent advantage of the technique in producing larger sample sizes than those commonly used by the telephone coincidental, the practicality of producing more frequent reports, generally on a bi-monthly basis for the important markets, and the complete cross-section of the market, rather than just the telephone homes. Today Pulse is produced in over 100 cities on a continuing basis, and is used by many advertising agencies and nets.

While audience measurement history was being made the medium of television appeared on the scene. Experiments were made to obtain measurements of this new medium in a combined survey technique, using the one interview, whether telephone or personal, to produce the raw figures for both tv and radio reports. It was during this experimental procedure that much damage was done to the radio industry by incomplete measurements on a combined interview basis. The telephone technique was introduced using the now discarded and fallacious question, "Are you looking at television or listening to the radio just now?" and experiments were conducted by my company that proved rather conclusively that this technique sold radio down the river, and gave television larger audiences than was actually the case.

It was soon discovered that the only technique which was inherently satisfactory to measure both television audiences and radio audiences at the same time was the personal interview. The reason is simple, for when the interviewer is in the home it is easy to establish that the

## The 1954 Billion Dollar Club

	SALES OR REVENUES		% GROWTH SINCE 1946
	1954 (in millions of dollars)	1946	
→ General Motors Corp. ....	\$9,824	\$1,963	400.5
→ Standard Oil Co. (N.J.) ....	5,661	1,622	249.0
→ Bell Telephone System ....	4,784	2,094	128.5
→ Great Atlantic & Pacific Tea Co. . .	E4,000	1,435	178.7
→ U.S. Steel Corp. ....	3,241	1,496	116.6
→ Sears, Roebuck & Co. ....	2,965	1,045	183.7
→ General Electric Co. ....	2,959	679	335.8
→ Swift & Co. ....	2,511	1,308	92.0
→ Chrysler Corp. ....	2,072	870	138.2
→ Armour & Co. ....	2,056	1,184	73.6
→ Safeway Stores, Inc. ....	1,814	847	114.2
→ E. I. du Pont de Nemours & Co. ....	1,709	662	158.2
→ Gulf Oil Co. ....	1,705	562	203.4
→ Standard Oil (Ind.) ....	1,660	651	155.0
→ Bethlehem Steel Corp. ....	1,657	788	110.3
→ Westinghouse Electric Corp. ....	1,631	378	331.5
→ Socony-Vacuum Oil Co. ....	1,609	761	111.4
→ Texas Co. ....	1,574	587	168.1
→ Shell Oil Co. ....	1,312	443	196.2
→ National Dairy Products ....	1,210	742	63.1
→ Standard Oil (Calif.) ....	1,113	373	198.4
→ Kroger Co. ....	1,109	574	93.2
→ J. C. Penney Co. ....	1,107	677	63.5
→ Goodyear Tire & Rubber ....	1,090	617	76.7
→ American Tobacco Co. ....	1,069	859	24.4
→ ①Boeing Airplane Co. ....	1,033	14	---
→ ①Sinclair Oil Corp. ....	1,021	376	171.5
→ Ford Motor Co. ....	②	②	②

E—Business Week Estimate

①New member

②Does not report sales, but is in billion class.

©BUSINESS WEEK

# 25

of the

# 28

members of the

Billion Dollar Club realize:

*“No selling campaign is complete  
without the WBC stations”*

In 1954, twenty-eight companies in the United States sold over a billion dollars' worth of goods each. These companies certainly know something about selling. And *twenty-five* of them were among the more than 250 national advertisers on WBC. Keeping them company are lots of smaller guys who know something about advertising, too. Over 1,200 local advertisers put WBC in their selling campaigns.

National advertisers *know* that 1/6 of America's sales are made in the six markets served by the WBC stations . . . that they *need* the WBC stations to complete their selling campaign. And local advertisers have found that no other station gives them the coverage and sales impact of their WBC station. If your selling campaign doesn't include the WBC stations, call Eldon Campbell, WBC National Sales Manager at MUrray Hill 7-0808, New York, or your WBC station.



**WESTINGHOUSE BROADCASTING COMPANY, INC.**

**WBZ + WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia. 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.

home is a television home, and to conduct the complete radio interview before going on to the tv interview. There is not the possibility of the respondent being too eager to report their tv viewing and neglect the fact of radio listening as was the case with the combined telephone interview. In fact, it is only because the interviewer is in the home that she can probe as she must, to elicit all of the radio listening that takes place in multiple-set homes today. It is believed even today with the abandonment of the combined telephone tv and radio question that the telephone interview is incapable of obtaining all the facts on radio listening, not only *in the home* but "out-of-home" listening.

A recent release by Pulse, Inc. which reports the out-of-home-audience states that the increase due to out-of-home listening adds 23.8% to the in-home sets in use. Projected nationally, these results would indicate that any time of day over 2,000,000 families are listening out-of-home.

We are now entering the history of confusion on the part of the user of audience measurements. Confusion established by attempting to report the listening and looking audience on small inadequate samples, of a limited area of station coverage and by the use of techniques that cannot elicit the facts of entire radio listening.

Certain basic changes were made in the Hooper technique, particularly in the production of television reports. After the exposure of the inadequacies of dual telephone questions in the interview, Hooper started using diaries in conjunction with the telephone coincidental, using the telephone calls to adjust the responses from the diary homes. The coincidental telephone portion of this combined technique is still used to provide limited city reports of radio listening. Smaller and smaller samples are being attempted to report radio and it is my belief that in many cases estimates resulting from this limited sample have inherent statistical variations much too large to make these reports particularly useful. If you want to learn more, and every user of audience measurements should have considerable knowledge of the standard error inherent in all sampling operations, I suggest you get a booklet produced by my firm which treats this subject in detail, providing you with simple charts from which you can judge the reliability of measurements based on various sample sizes.

To those of you who are using audience measurements in your daily activities, I suggest that before you use the figures in these reports as categorical measurements of audience size, you keep in mind that all are based on some form of sampling, and it is axiomatic that *all* forms of sampling have inherent statistical errors. Keep in mind that these figures are only estimates, having a wide range of possible variation, and that many other factors should be considered before you base serious decisions involving many thousands of dollars of your client's money on them.

#### WHY RATINGS DIFFER



**DONALD COYLE:** It is stimulating for me to work in an industry which unquestionably spends more money than most other industries for research performed outside the realm of the "laboratory." And like all researchers, I resent the gibes (whether real or unfounded) which are made about the art we are discussing here today.

Some weeks ago an article appeared in a leading national magazine which, while extremely damaging, summed up neatly all of the broadcasting industry's own unfavorable thoughts and expressions on "The Tv Numbers Game."

In the preparation of the story, interviews were sought with some of television's recognizable talent, as well as some of the so-called experts in the field of ratings research. Here are some of the revealing comments which appeared in print:

*A network official:* "You won't learn anything from rat-

ings. One rating service has you No. 3 just behind *I Love Lucy* and *Dragnet*; but another, which is supposed to be measuring the same audience, has you No. 24."

*A tv performer:* "It's just like you go to Lindy's Restaurant and see three people eating sour cream and then you say 'Everyone in the United States eats sour cream'."

*The Author:* "Broadcasting executives are aware of a deep-rooted fear of the rating services throughout the industry, based on a suspicion that harm can come to those who criticize the system."

It sounds like chaos; it most certainly is confusion. "Who knows who's on top?"

Fortunately, several years ago, the industry took steps to "get its own house in order" through the Advertising Research Foundation. At that time subscribers were polled to determine what projects the Foundation should undertake first. The resulting vote showed an overwhelming desire for a study of the widely divergent radio and television rating methods and results, and so the first study was begun. The culmination of two years of work is soon to be out. (Editor's note: published December 1954.)

Basically, there are three reasons for *differences* in audience measurements:

Difference of . . .

1. *Method:* such as the technique employed in gathering data; elapsed time between broadcast exposure and the act of obtaining the audience information; and the type of measurement reported.

2. *Sample:* such as type of sample employed, sample size and geographical area covered.

3. *Procedure and processing:* such as handling of tabulations, reporting period used and the particular broadcasts covered.

Bearing in mind these three fundamental factors which can cause rating divergences, I would like to discuss briefly the two tv national audience measurement services with which we, at ABC, are principally concerned—the American Research Bureau and the A. C. Nielsen Co.

*As to method:* ARB employs diaries. National reports are issued monthly, covering a one-week period which is usually the first week of every month. Reports for alternate-week programs are issued also, based on a smaller sample.

Nielsen uses a metering device which records tuning activity on a receiver. The published national Radio and Television Reports cover broadcasting activity for a two-week period. Nielsen reports this activity during all but four weeks a year.

*As to sample selection:* The universe for the ARB national sample is the entire United States. A completely new sample is chosen every month. The sample is selected so that every television home in the country (insofar as possible) has an equal chance of being selected.

All diaries are mailed to tv homes which have indicated no disinclination about accepting a diary. Where possible a telephone request occurs on the day before the diary week is to begin and again during the middle of the week. In areas which cannot be reached by interviewers a premium device is used to insure cooperation. Self-mailers accompany the diaries and the families are requested to return them to ARB at the end of the survey week.

Final tabulations are usually based on 1,700 or 1,800 completed diaries, although as many as 2,800 are sometimes mailed out.

Unlike ARB, the basic Nielsen sample was chosen only once. Here, too, the sample was selected so that every home in the United States had the same probability of being chosen (with the exception of the Mountain Zone which Nielsen, for economic reasons, has omitted from his sample). In order to obtain wide geographical dispersion, a 451-county sample was chosen.

Inducements are offered to participating homes in the form of premiums. In addition, I understand, the Nielsen Co. offers to pay 100% of cost of maintaining the radio sets in working order; 50% of the similar cost for tv sets.

In the case of the mailable Audimeter, in which the





## **Most comprehensive survey ever made of a radio audience**

There's a new report out on radio listening. Advertisers will find it absorbing . . . for a good many reasons.

- It measures audience quality as well as quantity.
- It measures station preference as well as program preference.
- It measures listening habits 24 hours a day, upstairs, downstairs, indoors and out.
- Its sample is big—so big that the report is conclusive, definitive.

The survey was made by Alfred Politz Research, Inc., in an area that includes parts of four states. There are 197 radio stations to choose from in that area. But survey results show that

41.4 per cent of the adult listening audience is tuned daily to one station—WJR, Detroit.

Whether it's news, drama, farm reports, sports, homemaking shows, music, or variety—makes no difference. Morning, afternoon, evening, all night—no difference. The overwhelming percentage of people prefers WJR.

That's because WJR is a radio station with a personality. The personality accounts for circulation—millions of steady listeners who tune to WJR for the kind of programming they want.

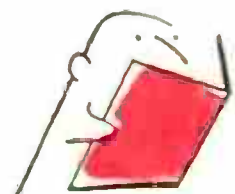
The Politz report is fascinating—don't fail to read it! Either write WJR, Detroit 2, Michigan, or ask your local Henry I. Christal Company representative for a free copy.

*The Great Voice of the Great Lakes*

# **WJR** *Detroit*

50,000 Watts CBS Radio Network

*More for your advertising dollar . . . this year!  
That's the new, free WJR-Politz Survey. Get it today  
if you want to sell Detroit and the Great Lakes Area.*



sample home is required to mail the filled cartridge back and replace it with the new cartridge, 50c is offered per replacement. Where tape Audimeters are still being used, a Nielsen representative calls every two weeks, removing the consumed tape and installing new tape.

*As to the data they produce:* Both ARB and Nielsen report audience data on a household base, with the former reporting viewing data as recorded by sample homes and the latter reporting set tuning activity as it takes place within the home. Both techniques theoretically can measure all household sets, with Nielsen's sample currently limited to program data on a maximum of five receiver units; two of which can be tv sets.

Both report a cumulative-type audience figure: *ARB*, the total number of different households viewing for each 15-minute segment measured, or for shorter periods when programs of lesser duration are involved; *Nielsen*, the total number of homes tuned six minutes or more to a given broadcast. In addition, Nielsen can produce average instantaneous audience figures as well as total cumulative figures for the duration of a program or a segment of time.

Both services can report unduplicated household audience data for two or more broadcasts, with ARB being limited to the measured week of broadcast activity. Both organizations report program audience characteristics—Nielsen based upon households and ARB based on viewer characteristics.

Here, briefly, are some of the typical applications of audience material by a network.

*Station Relations:* Principal interest is at the local level, particularly with reference to the relationship of local ratings with national data. Such information as can be supplied us by ARB is extremely helpful in examining the relative strengths and weaknesses of our affiliates in delivering audiences to a network program. Where delayed time periods have to be purchased, very interesting analyses are possible against "new" competition. Often trends are more readily discernible which occasionally lead to scheduling changes and perhaps even format changes.

Then, too, there is always the problem of station rates and compensations, on which recommendations from Research are possible only after an analysis of delivered audiences for stations of comparable size in somewhat similar markets.

*Programming:* Here principal interest lies in the so-called "popularity" reports as published by Trendex and Nielsen, the latter under the name Multi-Network Area Report. Each program trend which develops is quickly noted and digested by management, whether it be caused by the entrance of a new show in a time period, a format change or a time period shift. Trendex, which employs the telephone coincidental technique, is our principal source for this type of information.

Trends are later reviewed in light of published Nielsen data which, although slower in arrival, lends itself more fully to special analysis work.

*Sales:* A program's full audience size measurement is of major import to the sales department. All favorable data are funneled to this unit whether it be a good cost-per-1,000 study on the *Breakfast Club*; relative rating gains against competitive net shows; or the story of the large cumulative audience reached by a weekend radio news package.

#### QUESTIONS AND ANSWERS

**Q.** How is cost-per-1,000 figured?

**A.** (From Ward Dorrell) There are as many ways of figuring cost-per-1,000 as there are people in this room. Basically, the formula is very simple.

When you project your rating and you know from this projection the number of homes that are listening or looking at a program if you have that number in thousands, you simply divide it into the number of dollars. Divide dollars by the thousands of listeners, and you will have a

**Q.** Is that for number of homes or number of people?

**A.** (From Ward Dorrell) What did you want, the number, the cost-per-1,000 homes or the cost-per-1,000 people? If you want the cost-per-1,000 people, then you convert homes into people. You can use your census definition, 3.3 average people per home, or you can find a report which gives composition of the audience—the number of listeners per listening home. The Pulse report gives you listeners per listening home. I don't believe the Hooper reports do. If you know the exact number, the ARB TV report gives you composition of audience, the number of listeners per set, so you can convert sets to listeners, or, if you wish, by applying an average factor which you get from census data, about 3.3.

If you want it more specifically and the type of report that you use gives you audience composition and listeners and lookers per set, convert homes into people and divide people into dollars and you get cost-per-1,000 people. ★ ★ ★

#### Seminar 2.

#### PITFALLS AND PRATFALLS IN RESEARCH

*Participants in this seminar on audience ratings and rating services were Tom Lynch, Young & Rubicam media buyer with 19 years' experience; Lloyd Venard, president of the station representative firm of Venard, Rintoul & McConnell; and Dr. E. Lawrence Deckinger, vice president and research director of Biow-Beirn-Toigo and chairman of the Ratings Review Committee of the Advertising Research Foundation. Miss Mary McKenna, director of research and sales promotion at WNEW, New York, and formerly a Benton & Bowles timebuyer for many years, was moderator.*

*Because of the integrated nature of this session and for clearest understanding of a complex subject, SPONSOR is presenting the commentary under four divisions: (A) meaning of ratings, (B) use of ratings, (C) calculations with ratings, and (D) questions and answers.*

#### A. MEANING OF RATINGS



**LARRY DECKINGER:** What I say now concerns pitfalls that stem from a misunderstanding of the *meaning* of ratings. Let's remember that "ratings" are *audience size measurements*, nothing less and nothing more.

One of our great difficulties is that we *expect* "ratings" to do more than they are intended to do. They are not, unfortunately, *sales* measurements. No one has yet figured out a way to get *sales* measurements from most programs for most products. And even if sales measurements were possible, we would want audience size measurements anyway. Audience size measurements tell us something about one of the elements that go into sales productivity. Instead of being so apologetic about what we *don't* have in this field we ought to be awfully grateful for the things we *do* have.

Don't the other media wish they had *half* as many measurements as we have here in radio and television! Yet, somehow this seems to be open season for attacks on the ratings. There is the story that recently appeared in *Collier's*. I think that was a rather unfair attack on the ratings people.

What causes all this trouble?

What causes the *confusion* that's responsible for the *attacks* on what is really a *good thing*? Norman Glenn, the Doherty, Clifford, Steers & Shenfield Norm Glenn, at the Ohio State Conference recently said that the trouble is that the ratings services are measuring different things. He says that's why they get different *results*. Well, that is true. But we can't *accept* that as a full explanation.

# MICHIGAN'S SARAN WRAP GOES NATIONAL

Good Michigan raw materials have been transformed by The Dow Chemical Company's *product research* and marketing ability into a new "best seller" in grocery stores — fabulous Saran Wrap! Dow makes 600 other chemical products, employs thousands of Michigan citizens.



First a "bubble" — then a film — then Saran Wrap!



Saran Wrap preserves food flavor and freshness!

## WOODland-TV is big territory!

Dow's rapid growth to a position of prominence in the chemical industry, has stimulated the growth of Western Michigan as a whole. Dow . . . and other nationally famous companies throughout WOODland-TV . . . have made this a *big* market, in every sense of the word.

WOOD-TV's constantly expanding facilities are the natural outcome of this sound area

development. First station in the country to deliver 316,000 watts from a tower 1000' above average terrain, WOOD-TV gives you all the important communities like Midland, Muskegon, Battle Creek, Lansing and Kalamazoo — plus the primary trading center of Grand Rapids. For top coverage of this rich Western Michigan market, schedule WOOD-TV, Grand Rapids' *only* television station!

# WOOD-TV

GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, DJMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH. WEOA, EVANSVILLE, IND. WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

You ask the ratings-maker *how big is the audience for a program*. That seems like a very simple question. But when you analyze the answers, and you find out *why* they are different, you find, as Mr. Glenn says, they are all answering somewhat different questions.

It is sort of like getting up in the morning and asking your wife, "Is my face red?" and she were to say "Well, if it is, then you are wearing suspenders." You might be able to figure out what she is saying, but you would probably feel that she has answered your question in a rather peculiar way.

And if she insisted on answering all your questions that way, you might proceed to have her head examined.

Some of us feel from time to time that maybe we ought to have the ratings methods examined, we want to know more about why they are different. That is why the ARF appointed its Committee to study the ratings services, to help us get rid of some of the confusion.

Ratings tools are not the beginning and end-all of *anything*. They are only *indications*. They are based on relatively small samples, and quite properly so. Nobody could afford to pay the cost that would be necessary to get big samples. So we have a sampling process, and we get these indications. And since they are only indications, they are not absolutely accurate.

There are ranges of error about them. I hope you won't try to attach any false accuracy to ratings. If you *don't*, then you and ratings will get along just fine.

The principal point is that the ratings are different because they measure different things, and we wish they would measure the same thing. And you can do your share in *getting* them to measure the same thing if you will support the ARF's suggestions when they are out.



**TOM LYNCH:** An audience measurement is nothing but an audience measurement. Many people feel that a good rating or audience measurement will insure commercial selling. No one can be sure that commercial selling will be assured unless they have a good commercial and a good product to put across.

Ratings are only evaluations—and no one should be a sliderule slave. Numbers are no substitute for thinking. They aid your ideas. Also don't forget program association. A cigar company recently bought a sports show that looked very good, should have covered everything they wanted, but it didn't sell cigars. When they got the audience composition figures they found that 80% of this audience was children.

Many people see a national rating and assume that they can use it for everything. I have noted buyers using national rating services as the criterion in every individual market. See what the audience rating covers.

## B. USE AND MISUSE OF RATINGS

**LARRY DECKINGER:** One point that should be considered in the use and misuse of ratings is that one should be sure to use ratings *in the environment in which they were obtained*. That is to say, if you have a rating that was obtained in a certain market, it applies only to that particular market and not nationally.

Second, *don't use the numerical rating in a vacuum*. If you are appraising a show, unfortunately, the rating alone won't do the whole job for you. The rating is not the result of just one force. It is the result of a *combination* of forces. So it must be interpreted that way.

What about the competition at that time? Maybe the show is a success, but the spot was a failure. What about the hour of broadcast? Maybe it was on too early or too late. What about the trend? Maybe its present rating is low, perhaps it is four times what it was about two months ago. So it is *going up*.

I remember some years ago I was asked for a flash statement on how the *Inner Sanctum* Show with Boris Karloff was doing. This was in the days of Hooper's 30-city ratings. So I looked up Boris Karloff. And there was Boris Karloff with a fat 0.3 rating. Of all the 100 or so shows on the air that Hooper was rating, that was the lowest. So I reported "Boris Karloff is the lowest-rated show on the air, I guess it isn't doing very well."

Well, it so happened that that was *Inner Sanctum's* first rating for its first broadcast. We all know that *Inner Sanctum* grew and grew and grew to become one of the most durable shows on the air. I was evaluating *Inner Sanctum* in a vacuum.

And that brings one to a third point in the misuse of ratings. Don't let anyone slip you just one rating for a show and try to get you to conclude something on the basis of that one rating. It can be a freak.

Another point is this. Don't put all your eggs into one basket. I guess it would be grand if we had one method which would tell us everything. But unfortunately, there just isn't one such perfect method. There are things that one method tells us that other methods don't tell us. Now, it is true you can't buy every rating service. We have to make a decision on what we are going to buy, just as you do in your shops. You, of course, should buy what your research department suggests that you buy.

When a station representative calls on you and shows you a figure for Y service and you are buying X service, I think generally it is a wrong thing to say, "We use X service in our shop, we don't use Y. You will have to take those figures to some other agency." I think it is wrong because no one method, at least at the present time, is that much better than the others. You should therefore have as much information as you can *get* to help you make as good a decision as you can when you buy.

The ratings people really are very conscientious. I hope you believe me on that. They are very earnest and I don't say that just because they *sell* very conscientiously. They genuinely try to do a good job, and they are delighted to have you help them do it.

**TOM LYNCH:** Dr. Deckinger mentioned the misuse of single ratings as the basis for a buy. One rating in a market is never any good. A good client had a habit of going out into the hinterlands and doing a little buying on his own. At one time a contract came back saying that this client had bought a radio baseball show. I looked it over and could find no reason whatsoever for his choice. Looking further, I found that the station had shown our client a 12 rating, which was very, very good. We dug deeper and found this rating was gotten on the day of a Dodger-Giant playoff game. Everyone who carried baseball got a rating that day.

A buyer should know his client's marketing strategy. When using ratings, know whether it is advantageous to hit a smaller audience more often or a larger audience less often.

In analyzing rating services, read all the fine print, whether local, national or regional. Different bases and formulas make for confusion. They also make a great difference in many decisions.

Seasonal variations in ratings are important. Some of the markets still only have two rating services a year, and you have to go back—if you are buying in the winter—to the previous winter for any indication. Yet by that time the program has changed, and everything about the market could be changed.

Check all calculations on sales pitches. Usually the more complicated the figures, the more carefully they need analysis.

In projection make sure that the service is projectionable, and if local that it is projectionable to city limits or station area.

Take small rating changes with a grain of salt. As Ward Dorrell pointed out in the last meeting, the chance of error statistically is great depending on the size of the sample.



**BOO!**  
We're Gonna GET YOU ...  
**SALES**  
...in the Negro Market!

We entertain ... inform ... and SELL two big Negro Markets!

The interest shown by the Negro communities of NASHVILLE-MIDDLE TENNESSEE and the TAMPA-ST. PETERSBURG BAY AREA in WSOK and WIOK has been phenomenal! The sales records chalked up for our clients among the more than 225,000 Negroes have been just as phenomenal!

It will pay you to let our ALL-NEGRO programming and our ALL-NEGRO staff work for you in the wealthier-than-ever Negro communities of these two great markets ... NASHVILLE-MIDDLE TENNESSEE and the TAMPA-ST. PETERSBURG BAY AREA!

WSOK  
Represented by  
Forje  
Doro-Clayton

WIOK  
Represented by  
Joseph Hershey McGilvra, Inc.  
Doro-Clayton

**Buy the combination and get 5% discount ...**



**LLOYD GEORGE VENARD:** I am not an expert on ratings, but perhaps I can reflect some of the pitfalls that a salesman runs into—the pitfalls for the salesman, and pitfalls for the buyers.

I am going to confine myself strictly to spot because I don't get into the network picture. The first and the most important pitfall is failure to take into consideration the statistical variations.

Statistical variations are based upon the law of permutation, and the curve by which they are determined is based on a 1.9 sigma. Now, do we have that clear? Let's go ahead.

I don't know what a 1.9 Sigma is, but if men like Deckinger and Tom Lynch will take that kind of a definition, it must be right.

When that chart that is in the back of many audience reports is analyzed and put into something that I can understand, it means that a 5.0 can be as low as a 3.0 or as high as a 7.0. It means that a 3.0 can be as low as a 1.5 or as high as a 7.0. It means that a 3.0 can be as low as a 1.5 or as high as a 4.7. And that isn't a theory; that is an actual fact.

Now here is how that is applicable when you are buying time. If you buy a 3.0 you might get a larger audience than when you buy a 5.0. And moreover the 3.0 show may be of a type reaching the audience that you want to reach while the 5.0 is not.

There are certain products and certain conditions where this is especially true, for instance, women's shows, kid shows, teen shows.

There is another pitfall on which all program salesmen will agree. The program changes that are made from the time a program survey is made and the time the figures got into your hands are enormous. If you are buying a participation show, is the program in the spot in which it was rated? Is the preceding program the same that was there when the rating was made? Is the following program the same? Are the preceding and the following program on the major important competitive stations unchanged? Did you get the date of the survey?

Do you read the fine print in the surveys? That's important—not because the survey organization wants to deceive you, but because the facts that they put in there are pertinent to each individual survey and each individual city. You have to know how many calls are made, how many reports are made, let us say, for each 15 minutes. If there are 300 reports made for each 15 minutes, and half of those are coincidental, there is going to be a larger variation than if 1,000 calls are reported for the same 15 minutes. You can pretty well be sure the 5 rating in a 1,000-call survey doesn't have the variation that would be indicated with a 300-call survey.

Currently many timebuyers forget that radio ratings ignore out-of-home listening—that is, beach, club, schools, gasoline stations, public places, and, of course, automobile listening, which is enormous and very hard to tabulate.

Here is another pitfall for both the salesman and buyer. Your Monday through Friday daytime ratings are average ratings Monday through Friday. Now, a program participation program could easily have a 10 four days a week and on Friday, because the competition has changed or because the preceding program is stronger or the following program is stronger, you could have a 35. When you get your Monday through Friday rating, the average will be 15. If you are not buying a strip five days a week and you are buying two days a week or three days a week, check show appeal carefully. A 10 and the 15 actually could average out four days a week to be the same audience.

Now another thing to watch if you accept a survey in your agency is: in Boston they may make 300 calls or 300 reports for 15 minutes, and in Miami they may make 1,000. You cannot accept the same survey report for all cities without an investigation into the individual report for each city.

I am going to touch on something that both Larry and Tom spoke about—the failure to read and know the individual research services, which is a fault not only of timebuyers but of representative salesmen and station people. There is a great deal of information if you will sit down and read those from cover to cover.

One research service puts a little curlecue in their reports. I have asked at least 25 people in the last 15 years what that curlecue means, and just a few of them know the answer. That curlecue says, "indicative but not conclusive." Then there is another little curlecue for the 30-minute interviews. This little curlecue says, "conclusive with a less variation than the symbol that indicates indicative." It indicates to you that the 30-minute rating is more conclusive than the 15.

Now all worthwhile rating services survive, and that is why it is a good thing for you to know each new one as it comes up, particularly in the Western market where a new survey organization opens every time a salesman gets out of a job. Not many of these survive and come to New York. Here is a 10-second warning that applies to all buyers, representative salesmen and myself, and it is something that has brought many a timebuyer to a dead end. Don't let the station men or the representative men think for you. Get all the facts. If you are making a buy, facts are really important. Investigate all the ratings and when those ratings were made. Investigate every station. Then you are going to get your job out of the dangerous clerical sphere into which it can fall.

I personally live in constant fear that some day the clerical timebuyer and the clerical salesmen are going to have us end up individually or collectively in a great big room where there is a Univac punching out the numbers and none of us is going to get paid.

### C. CALCULATIONS WITH RATINGS

**LARRY DECKINGER:** Unfortunately most of us don't like to work with numbers. We are just not mathematicians. Remember the story of the Pullman porter and the fellow who didn't know what to tip him? He said, "George, what is the size of your *average tip*?" The porter scratched his head and said, "Well, Boss, the *average* I suppose is about a dollar."

So the fellow gave him a dollar. And George scratched his head again and said, "Thanks, Boss, but you know you is the first one that has come up to the average!"

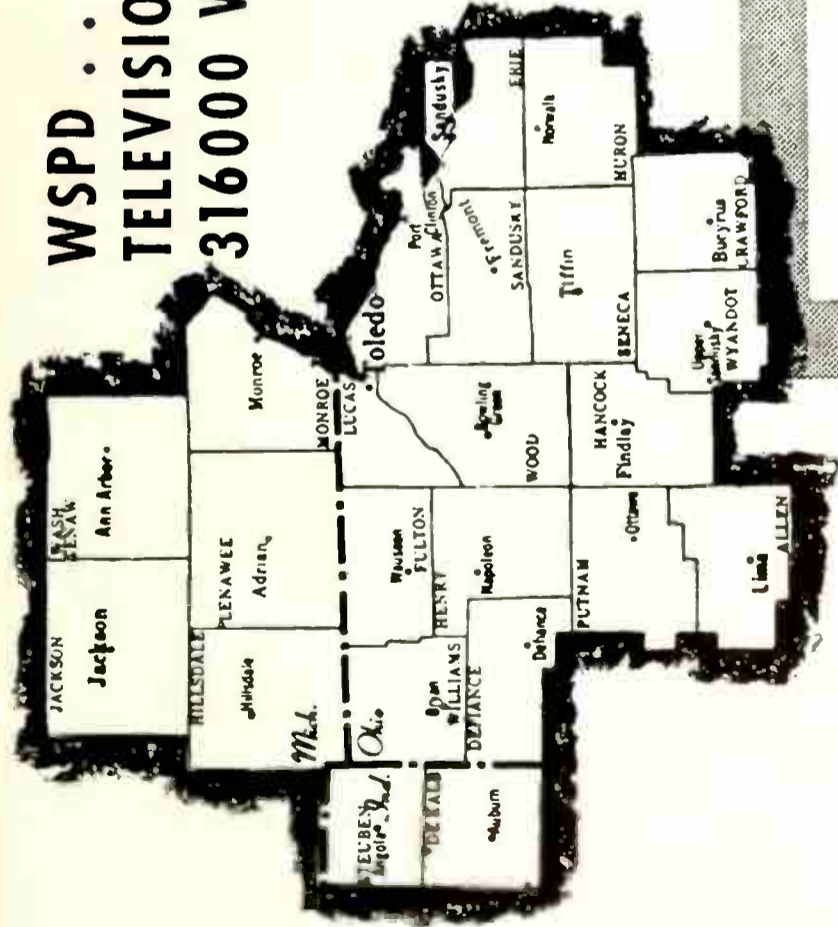
We just don't like to work with numbers, but we have to. The ratings come off the line and they are numbers, and we have to do *something* with them. Now, what *should* we do with them?

One of the pitfalls that we should watch for is the blind use of ratings as something beyond the measurement of homes. They are percentages of homes or they are numbers of homes, and that is all.

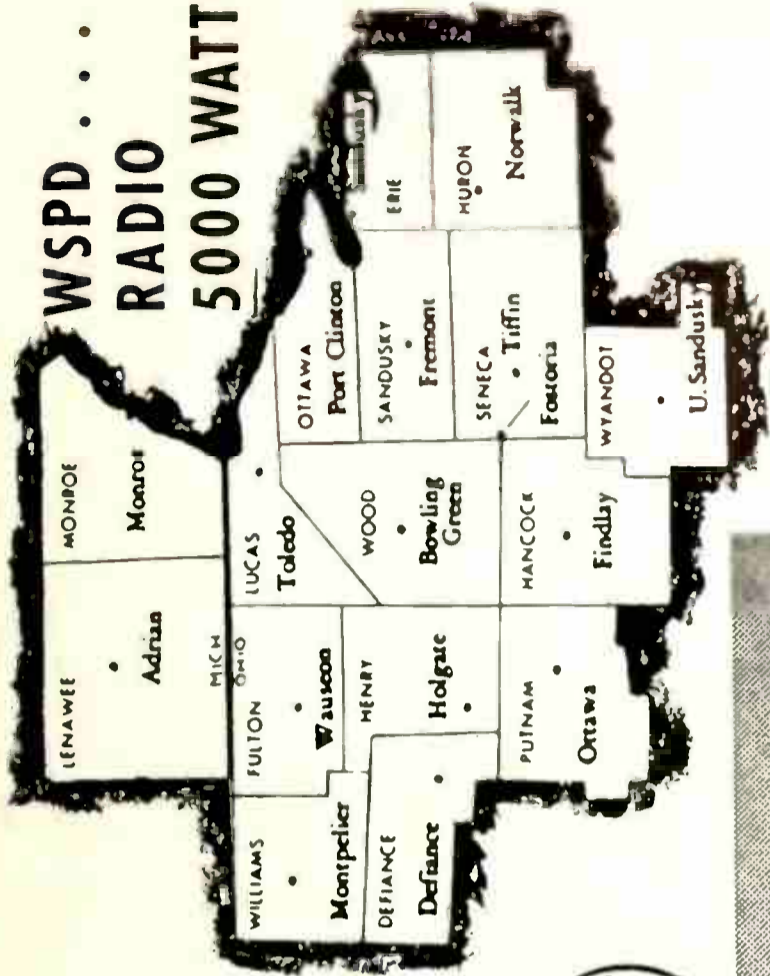
A 10 rating in the afternoon could be quite different qualitatively from a 10 rating in the evening. That would be particularly true, say for a cigarette. If you know what percentage of men smoke, and you know what percentage of women smoke, and you know that men who smoke consume 50% more cigarettes than women who smoke, you can apply those figures. You can thus get a better *index* of the cigarette consumption by the audience to two different shows. That can give you a better clue as to which of the two programs is the one you would buy. If you don't have such consumption figures for an item, at least you can make some broad general estimate to sharpen your "home-audience size data" where necessary.

Secondly, you should know something about the *brand strategy* to make sense out of rating points. Take a 60-rated 8-second I.D., or take an 8-rated one-minute spot. Mathematically, you probably take the 60 and multiply it by the 8 and say that is 480 rating-second points, or you multiply the other 8 by the 60 and you get the same answer numerically. But certainly they are qualitatively different. The same type of problem surrounds three 20-

# WSPD . . . TELEVISION 316000 WATTS



# WSPD . . . RADIO 5000 WATTS



Population	1,573,000
Families	496,600
Television Homes	374,910
Percent tuned to WSPD-TV	
Daytime	78%
Nighttime	91.5%
<b>EFFECTIVE BUYING POWER</b>	
E. Buying Power	\$2,646,007,000
Per Capita	\$1,723
Per Family	\$5,634
<b>RETAIL SALES</b>	
Retail Sales	\$1,791,607,000
Per Family	\$3,608
Spent for:	
Food	\$436,065,000
Gen. Mdse.	\$162,459,000
Furniture & Household	\$87,519,000
Automotive	\$360,120,000
Drug	\$52,185,000

## Toledo ranks high in the nation's 200 leading areas . . .

- 38th in population • 33rd in total income • 37th in retail sales
- 39th in effective buying power • 6th in buying power per capita
- 7th in buying power per family • 34th in Food sales • 34th in Auto-Gen. Mdse. • 37th in Furniture and Household sales • 31st in Automotive sales • 35th in Drug Sales.

Speedy daily entertains the people whose buying habits account for Toledo's high rating. Authority for above listening and market information: Nielsen Coverage Service; Sales Management Survey of Buying Power.

Population	934,300
Families	336,060
Radio Homes	332,350
Percent tuned to WSPD	
Daytime	56.8%
Nighttime	48.6%
<b>EFFECTIVE BUYING POWER</b>	
Total	\$1,766,650,000
Per Capita	\$1,505
Per Family	\$4,948
<b>RETAIL SALES</b>	
Total	\$1,189,187,000
Per Family	\$3,653
Spent for:	
Food	\$185,812,000
Gen. Mdse.	\$114,494,000
Furniture & Household	\$40,552,000
Automotive	\$246,974
Drug	\$32,28

# WSPD RADIO TELEVISION TOLEDO, OHIO



Represented Nationally  
by KATZ

Storer Broadcasting Company

TOM HARKER, NAT SALES DIR 118 E 57th STREET, NEW YORK

second spots. Are they equal to one one-minute spot, if they total the same rating and cost? Unfortunately that is just another of those questions that we are awful good at *asking*, but not so good at *answering*.

The third calculation pitfall is this. We should be careful not to mix ratings from different *cities* or *places*, and, also, we shouldn't mix ratings of different types. If a salesman comes in and he tells you a show has a 42 Nielsen, ask him to slow down a minute and tell you just what kind of Nielsen rating is that. There could be so many of them. Does it mean 42% of all television homes? Does it mean 42% of those in the area served by the program? Is it the average audience rating or a total audience rating? Certainly, you can't compare a 42 total audience rating on one show with a 35 average audience rating on another.

One ought to be awfully careful about comparing ratings for shows of different sizes, particularly in time period evaluations. A total audience rating gives an advantage to an hour show over a 15-minute show, because the show has a longer period in which to build up its rating.

Next, one should watch for *average* tendencies as opposed to *peak performances*.

Be sure that some conniving soul doesn't slip over a *share-of-audience* figure to you as an *audience size measurement*. Shares of audience are, of course, relative measurements. They are not audience sizes. And when the rating gets a little low, there may be tendency to slip in the share of audience instead of the audience size.

When you figure cost-per-1,000 commercial minutes, maybe you do it this way. You take the rating, multiply by the coverage of the show. Then you multiply by the number of commercial minutes and finally, you divide by the cost. That is all right if the rating happens to be an *average* audience measurement. If it is a total audience measurement, unfortunately you *can't* do it because the calculation is spurious.

In getting cost-per-1,000-homes reached by the program, you can *only* do it properly by using some kind of *total* audience type of rating. If you use an average audience measurement, you can get some *index* of homes per dollar, but the *index* has a *time* measurement mixed in, because average audience is the average audience for one minute. Not that that's wrong, or not usable. Simply, it's *not* a per homes per dollar figure—it's an average number of homes per dollar during an average instant.

For a spot announcement, most of us average the rating of the preceding show with that of the following show. Unfortunately, you can't do that with total audience measurement. You can only do that with an average audience measurement. Total audience means people listening at any time of the show.

Now, the reason I point out these differences is that some audience size measurements are *total* audience figures. Some of them are *average* audience ratings. *Both* have a function.

Watch out what you do with cumulative ratings. It seems to be a fetish in this industry to figure what is the *cumulative*. The *Life* continuing study measures how many homes *Life* reaches in 13 issues which very, very few ever buy anyway. And for those who do, their ads don't get that coverage anyway. Cumulative audience has a place. You want to know what your reach is. If you have a product like Tide which is a prospect for every home, then you want to get your message into many homes. You want a big cumulative coverage. But if you have a specialty like Lux Flakes, in perhaps a smaller percentage of homes, then you don't want such broad coverage.

#### D. QUESTIONS AND ANSWERS

**Q.** Can we have an analysis and discussion of the various audience measurement services with emphasis on the strong points and weaknesses of each?

**A.** (From Larry Deckinger) Let's do it this way. Let's talk *methodology*, not services. Let's start with the meter.

matic. It is an automatic measurement of something. Let's call it "set-tuning." Another advantage of this system is that it can give you both an average type measurement and a total type audience measurement. It can give you a measurement for every *minute* of a program that you want.

The great disadvantage of the meter system is that it doesn't tell you anything about the people who are at the other end of the set. The set is tuned in, but you don't know whether it is a man, a woman, or both or neither.

Unfortunately, one of the great disadvantages of the meter system is that it is costly to install and operate the system. The only reason we don't have meter systems so far for local ratings is that nobody has been able to figure out a way to do the job cheap enough so that most of us can afford to buy what they do. (Editor's note: Since this talk A. C. Nielsen has launched a local rating service using meters called Recordimeters plus diaries to get local measurements.)

However, the Pulse people have been working on a new system which if it works will give us local ratings on a meter system. They are going to try to sell it in New York within the next year. I think it is remarkable that they are adopting a meter system. Their whole livelihood has been built on another kind of system, yet they are willing to work on and adopt this one if the industry feels strongly enough *that* is the system they really want.

Another system is the telephone coincidental. The telephone coincidental has this great disadvantage—you cannot get out too far, you cannot make a completely national coincidental survey. Another disadvantage is that the telephone coincidental gets only into telephone homes, but telephones are gradually expanding so that this disadvantage is diminishing.

The real advantage of the telephone coincidental is that you check at the moment the program is on the air. You ask him, "What were you listening to just now when the telephone rang?" And it is unlikely that he will have forgotten.

However, there may be three or four radio sets in the house, and you cannot very well expect the interviewee to rush around the household to find what everybody is doing with the other sets.

Diary is a third system for recording audience-size measurements. Most of us feel that to a large extent people who cooperate with the diary may be kind of funny. In a word, they are people who are willing to do this thing. The diary provides a reminder to use the set because there is a diary on the set. Maybe kids fill in the diaries. Or do people *over-fill* diaries, getting overly enthusiastic perhaps? Yet the diary can cover all hours of listening, which no coincidental method can.

A fourth system that is in commercial use today is the roster recall. Its principal advantage is its economy. You can cover a lot of ratings hours in one interview. You can cover a six-hour or longer listening span. But, like the others, this system has disadvantages too. For example, I may ring the doorbell at 6:00 p.m. tonight and ask about listening at two o'clock in the afternoon. Unfortunately, the man who was home at 2:00 may not be home at 6:00, so you can't ask him what he listened to.

You show people a list of program and ask them to tell you what they are listening to. It is a reminder for some, but others might not even know the names of the programs, particularly on small stations. All they know, for example, is that they were listening to the *news*, but they don't know which news program it was.

There are problems in all systems. *No* system is *perfect*. All have *advantages* and *disadvantages*. The type of information you get varies. I would say that as a *source of information* the electronic system, the recorder system, probably gets you more information than any other. You can get information minute-by-minute. You can get the total audience, the average audience, the cumulative audience. You can have it accumulated over seven years if the tapes last that long. You can do more tricks with those data than you can with most of the others.



When you  
buy the Memphis  
Market, remember:

1. From Monday morning through Sunday  
night from sign-on to sign-off,  
WMCT Memphis, leads Station B  
in total audience \*  
\* ARB report March, 1955

2. Of all top rated programs, WMCT,  
Memphis, has led Station B  
consistently \*\*  
\*\* all reports, all years

3. Of all top-rated film  
programs, WMCT  
Memphis, leads  
Station B

Convincingly \*\*\*  
\*\*\* ARB reports,  
March, 1955  
Pulse,  
May, 1955

## WMCT

WMC • WMCF • WMCT

## MEMPHIS

## CHANNEL 5

Memphis' First T.V. Station

## 100,000 WATTS

NATIONAL REPRESENTATIVES—THE BRANHAM CO.

Owned and operated by THE COMMERCIAL APPEAL

NBC BASIC • ALSO AFFILIATED WITH ABC AND DUMONT



## *Famous on the local scene . . .*

The Old Man of the Mountains never fails to impress the visitor,  
but those living in the shadow of this remarkable formation  
feel the inspiration of its quiet dignity.

Storer Stations too, have achieved similar  
positions in the communities they serve.

Known afar, but loved at home . . .

a Storer Station is a local station.

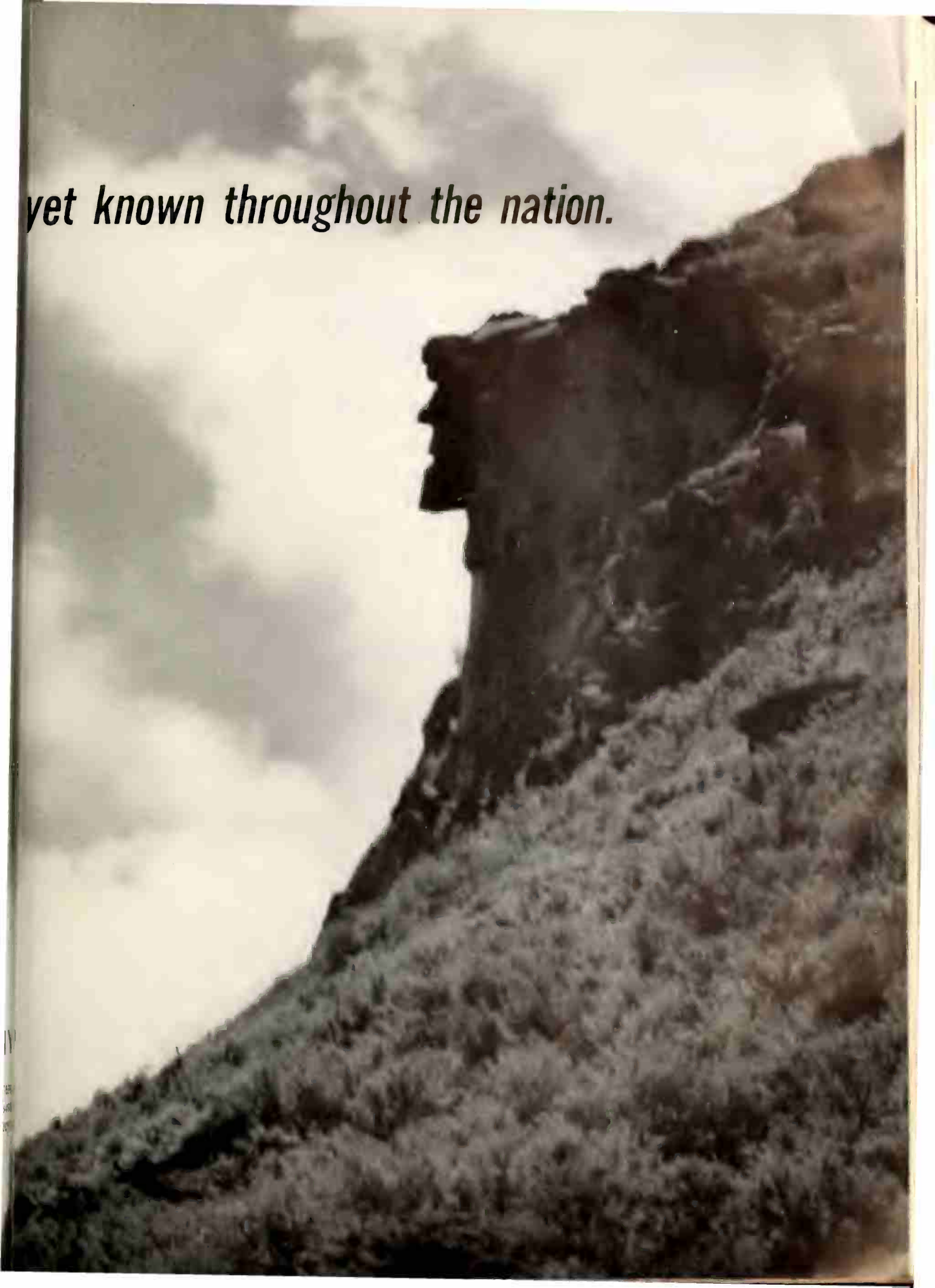


## **STORER BROADCASTING COMPANY**

### **NATIONAL SALES HEADQUARTERS:**

<b>TOM HARKER</b> , National Sales Director	•	118 E. 57th St., New York 22, Eldorado 5-769
<b>BOB WOOD</b> , Midwest National Sales Mgr.	•	230 N. Michigan Ave., Chicago 1, FRanklin 2-649
<b>GAYLE V. GRUBB</b> , Pac. Coast Nat'l Sales Mgr.	•	111 Sutter Bldg., San Francisco 4, Calif., WEst 1-209

*yet known throughout the nation.*



W  
第 五 卷

The coincidental is the only way you can get average audience composition. The Roster Recall and the diary make it possible to get out-of-home information which you cannot get through the other systems.

**Q.** Why is it sometimes said that Pulse tends to inflate smaller station ratings as compared to Hooper?

**A.** (From Larry Deckinger) You say "inflates." That's a little loaded. Pulse certainly gives a *higher* rating. The roster recall system, which Pulse uses, produces higher ratings for small shows, for low-rated shows relative to high-rated shows, than does the coincidental. For example, while a high-rated show might have a 20 on both systems, the low-rated show might have a 10 on the roster recall and a 5 on the coincidental.

I don't think anyone knows exactly why that happens. But I think that the roster recall system gives a better break to the long-lasting low-rated shows. If you listened to 15 minutes of an hour disk jockey show, you *might* identify *two*, or more quarter hours as having been heard.

But it's really a very mysterious effect, because there would seem to be a *contrary* effect, with the roster which really *should* emphasize the *high*-rated show. Maybe people would "identify" having listened to some show today, when actually they listened to it regularly, but just not today. There is that possibility. Hence, just *why* is the Pulse coincidental gap greatest for lowest-rated shows? Well, I guess we don't really know.

**Q.** What degree of credibility do you attach to a survey subscribed to by only one station in a given market? What is the panel's opinion of station area reports, i.e., the WOR Nielsen or the WHDH or WIBC Pulse studies?

**A.** (From Tom Lynch) When only one station subscribes to an audience service in their area, there are a lot of other elements that come in. Did another station subscribe to a different one? If so, you should evaluate both services. If it is the only rating service in the market, then the station man has enough guts to at least have his station rated. The other fellows do not. I'd go along with him.

**LARRY DECKINGER:** If you mean that there is only one subscriber to a given service in a given market, then I would say that I firmly believe this, and I hope you will too. The rating service people as a group have *integrity*. If they didn't, they wouldn't stay in business long. The one most important ingredient that any researcher has is his honesty, and I think it is almost an insult to ask that question about a service. I hope whoever asked the question will reconsider on the basis that whether one station subscribes, or 40 stations, or no stations, that the survey *itself* is basically honest.

When the station knows that a survey will be conducted, it may do some promotion. These things can happen. How to guard against them, I don't know, except you can do a little investigating. I think you will find the survey itself is honest. It reports what the *men in the field* find.

The questioner might have meant, "What is the panel's opinion of station area reports, that is, the WOR Nielsen or WHDH or the Pulse studies?" Area studies are wonderful. They are certainly a lot better than city reports. Of course, there are exceptions. But you generally do not buy a station just to cover a small area. You are hoping to get whatever that station covers. The *station area* report gives you some idea of what that coverage is.

However, I don't know whether the asker of the question meant "Is the sample big enough?" Is that what he means, or did he mean "What does one think of an area report as against a city report?" I answered the latter.

**Q.** How do you find out how many homes are reached?

**A.** (From Tom Lynch) Applying the percentage to the total audience is dependent upon what rating service it is. Does the service cover a city only or an area sample as the Nielsen studies do? Some of these ratings cannot be projected. However, we have to project some in order to get a basis of statistics for comparison with other media. The *base* is the important thing. Apply percentage against any base. ★ ★ ★

### Seminar 3.

## GUIDES TO MORE EFFECTIVE TIMEBUYING

*Speakers: Frank Minehan, vice president for media, SSCB; Robert E. Dunville, president, Crosley Broadcasting Corp. Moderator was Mary McKenna, director of research and sales development, WNEW, and a timebuying veteran.*

### A MEDIA DIRECTOR LOOKS AT TIMEBUYING



**FRANK MINEHAN:** I want to help, if I possibly can, contribute to a better understanding of the aims of timebuying and its part in developing marketing and media plans.

Media, as you know, is a means through which an advertising or sales idea can be demonstrated or conveyed to the public. In many respects, the different media represent diverse ways of reaching the over-all public or some selected part of it.

Of course, your immediate job is to buy time. But the only reason for your existence as a timebuyer is to sell your client's merchandise, not to be a specifically wonderful timebuyer. You might think you are a good timebuyer, but if you are not contributing to the sales of the product that you are supposed to sell, you are wasting time and money.

Programs, adjacencies, time periods, ratings, audience composition and costs must be coordinated to fit the sales pattern of the product you are trying to sell. Media cannot be selected until the advertising problem is completely outlined.

Before you can even start to sell anything you must first outline the product's marketing and advertising problem. These are the questions you should ask yourself:

1. *What are we selling?*—the product, its merits, values.
2. *To whom are we selling?*—what kind of people, sex, age, income, etc.
3. *Where are we selling?*—geographically, city size, type of outlets utilized.
4. *How are we selling?*—how the merits or values of the products are to be demonstrated to the public (length of commercials, type of commercials).
5. *When are we selling?*—seasonal aspects of sales and consumption.

After learning the answers to these questions you should select the best media to help increase the product sales.

There are at least 10 primary types of media and there is no single yardstick or footrule which can measure their advantages and disadvantages. We must select the medium or media which comes closest to fulfilling the requirements of the budget, market, copy and advertising effectiveness for the product under consideration.

To help us do this job intelligently, media research has provided us with a wealth of media and market information. Circulation, ratings, audience composition by times of day and day of week, areas of circulation, ARB, BMB, Hooper, Pulse, Trendex, Nielsen and so forth.

The extensive data sources we have can all be used in one way or another to help us do a better job. For example, we can check to see how sales for types of products are concentrated in various portions of the country. Take the 168 metropolitan areas. They contain 60% of the families in the United States. But these families account for a varying percentage of retail sales, ranging from a high of 78% of apparel store sales to a low of hardware store sales of 42%.

You can check to determine how media circulation relates to total population. The coverage of radio is about 95% in both metropolitan and non-metropolitan areas, and television is 75% in the metropolitan areas and about 45% in the balance of the United States.



**it takes KPTV's Television Giant  
to cover the Portland, Oregon  
scene!**



**KPTV**

**NBC**

**TELEVISION**

*channel*

**27**



**STORER NATIONAL  
SALES HEADQUARTERS**

TOM HARKER, V. P., National Sales Director, 118 E. 57th Street, New York, ELdorado 5-7690  
GAYLE V. GRUBB, V. P., West Coast Sales Manager, 111 Sutter St., San Francisco, SUTter 1-3631  
BOB WOOD, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago, FRanklin 2-6498

**Represented  
Nationally by  
NBC Spot Sales**

We have products using magazines and radio, and we have combinations of newspapers, Sunday supplements, magazines, network radio, network spots and network television with a spattering here and there of tv spot.

My main purpose for mentioning this is to leave with you, if I can, this thought: There is no specific set formula for developing a media plan. You must go back originally to the basic questions: what are we selling?; to whom are we selling?; where are we selling?. Then determine what your budget is, find out what the copy is going to be. Tie the whole thing into your plan and come out with a combination of media or a single medium.

Now, it is important for you to remember that as the complexities of this business increased, there was a corresponding demand for imagination, increased skills in analysis, interpretation and the presentation of your ideas on media and markets.

All media directors and buyers have to continue to be alert as to the development of all media. You as buyers must know the advantages and disadvantages of television and radio when compared to other media. You can't bury your head in the sand. They exist. You can do a more intelligent job if you can point out why your medium is best.

I would like to mention that a research source not mentioned in this talk is the salesman who calls on you. If he does a good job in supplying you with competent and up-to-date information and you continue to use it wisely with the research at hand, you can't help but do a good job.

#### WHAT QUALITATIVE RESEARCH DOES



**ROBERT E. DUNVILLE:** I would like to touch upon the significant difference between quantitative and qualitative research. Any of the audience research studies such as Nielsen, ARB, Pulse, Hooper, etc. will obviously help determine the size of an audience or the quantity of that audience. Now, some of the research companies, in addition to

giving information as to quantity on a single program, will give information on certain qualitative factors such as the number of people looking, or listening, broken down as to male or female and age groups. To my knowledge this is about as far as any of the five or six major audience research companies go into "qualitative research."

Qualitative research is in itself as complex as the circuitry of a radio or television receiver. A few of the factors encompassed in qualitative research: (1) age, (2) sex, (3) education, (4) family size, (5) income, (6) city size.

You might assume that an experienced buyer can determine the age group to which a radio or television program is directed and simultaneously determine the general appeal, male or female. This is extremely dangerous.

A good example of this would be the matter of wrestling on television. I think it was generally contended that wrestling appeals to men from 30 to 45, or maybe 50 years of age. An analysis of wrestling in the Midwest has indicated however, that 47% of the wrestling television audiences were composed of women and of the 47%, over 60% were 40 years old, or older. Prize fights, that is the pro fights, however, appeal, according to our figures, to 97% men, slightly less than 3% women and the age group is from 20 to 45 predominantly, with a small percent being 45 or older. I mention these two program types because they are both exhibition of personal contests and, still, the make-up of the audience is entirely different. Only through qualitative research can these determinations be made with any degree of accuracy. (For article containing data on audience programming preference based

on age, sex, education and income, see "Does your show reach people—or customers?" SPONSOR 18 October 1954, page 38.)

As regards rural vs. urban—you probably know in the Midwest so-called hillbilly programs are extremely popular. The quantitative research companies mentioned before will, I am sure, substantiate the popularity of hillbilly programs throughout the entire Midwest part of the country. They have even proved to be popular, both radio and television, on a network basis. However, in over 25 years of selling hillbilly programs, I have constantly heard the statement from well informed timebuyers that the client would not be interested as his particular product is not one that is generally purchased in rural communities. Authoritative analyses of hillbilly programs reveal, however, that there is no significant difference in the degree of listening or viewing in the urban areas, small towns, villages or farms. As a matter of fact there is a slight edge on the listening in the urban centers.

As to income groups, while the hillbilly program is listened to more in the upper-lower income group and the upper-middle income group—really the heart of the buying power—they are not listened to or watched to a great degree in the upper income group, however, though strange as it may seem, hillbilly programs have a higher index in the upper income group than do symphonies, operas, or what is generally classed as good music.

At WLW we have for over 12 years conducted a regular, week to week, running account of nearly every form of qualitative research. While there are several methods that might be employed, they are generally the personal-interview type where there is a door-to-door interviewer asking a number of questions that have been prepared by the research firm or the research director of the agency. There is the other method using a "captured panel" in which a recording of a program, or a film of a television program, is presented to the panel and after listening or watching they fill out a questionnaire or in some cases a mechanical device is used to voice approval or disapproval. A method we use is a stratified panel in which questionnaires are sent on a regular weekly basis, and in which the members of the panel receive remuneration in the form of points that may be applied to a great variety of useful items ranging anywhere from umbrellas to complete living room suites, bedroom furniture and all sorts of appliances, etc. In our opinion this method is by far the best, though extremely expensive. The success or failure of this method depends entirely upon (1) the size of the panel and (2) the degree of perfection of stratification. Bear in mind also that there are always members of the panel who eventually lose interest or move from the area or, because of illness, deaths, births, graduation, etc., cause changes in the stratification. Then too, people have a way of getting older each day and this too has an effect on the stratification. A good part of the expense is the continual replacement of members in order to keep this stratification as nearly perfect as humanly possible. Peoples Advisory Council, is the name of the panel (and none of the members of the panel has any knowledge whatsoever that Crosley Broadcasting Corp. is conducting the studies as this may lead to bias). It operates from a Dayton address and all questionnaires are prepared and signed by Dr. Richard Hepner, Syracuse University, Syracuse, New York. The questionnaires are tabulated by IBM, reducing as far as possible the human error. The questions asked range from "What is the most desirable length of a news program?" to questions relative to types of commercials, acceptance or rejection. There is one annual study conducted on "buying intent." In other words, what do these people intend to buy. Many studies are made each year on what has been purchased and the reason for so doing. These purchases are broken down into categories such as dentifrices, coffee, soap, both hand and package variety. This qualitative research is conducted with a two-fold purpose. The most important is to inform our management as to the proper program procedure; the other, also

# Traveling Salesman!

**WJBK-TV GOES FAR AND WIDE  
TO MAKE SALES FOR YOU  
THROUGHOUT THE HUGE DETROIT-  
SOUTHERN MICHIGAN MARKET**

*Area Survey Figures Show  
WJBK-TV Tops 'em All!*

Look at these typical ARB figures for March, 1955, for example:

*IN FLINT, 58 miles from downtown Detroit:*

**47%** tune most to WJBK-TV before 6:00 P.M.  
14% to 2nd Detroit station; 3% to 3rd Detroit station

**48%** tune most to WJBK-TV after 6:00 P.M.  
14% to 2nd Detroit station; 3% to 3rd Detroit station

*IN ANN ARBOR, 40 miles from downtown Detroit:*

**26%** tune most to WJBK-TV before 6:00 P.M.  
18% to 2nd Detroit station; 13% to 3rd Detroit station

**43%** tune most to WJBK-TV after 6:00 P.M.  
25% to 2nd Detroit station; 8% to 3rd Detroit station

There's a lot more to the "Detroit Television Market" than just Detroit alone! More than 800,000 TV homes out of 1,590,000 are outside Wayne County. For real area coverage, you need the station that's most welcome in those homes, as well as in Detroit . . . WJBK-TV.

Success story after success story in our files show the far-reaching selling power of WJBK-TV's top CBS and local programming, 1,057-foot tower and 100,000 watt maximum power. We'd welcome a chance to do a selling job for you in this multi-million dollar Michigan market.

**WJBK-TV** CHANNEL  
**2**  
**DETROIT**



Represented  
Nationally  
by THE RATZ AGENCY

National Sales Director,  
TOM HARKER  
118 E. 57th, New York  
ELDORADO 5-7690



important, is to aid and assist our clients in making the proper purchase.

From these studies it will become evident over a period of time that the program with the highest audience rating does not necessarily do the best advertising job for any given product. Conversely, it does not necessarily follow because an audience rating is low and loyal that it will successfully sell any product. Many agencies and advertisers are beginning to put more faith in qualitative research than in quantitative research. I could give you several examples of extremely low-rated programs advertising a given product or products, that do a far better job than programs on our same stations having two to three times the audience. Because of the lethargy that has existed for a good number of years in the matter of buying time, it is extremely difficult for our sales department to convince the timebuyer or client that he is making a better buy on a lower-rated program than a higher-rated program. However, I am sure each of you has in your career experienced this and, unless your agency has a continuing method of "opportunity pattern type" of qualitative research, the answer to why this occurs will be extremely difficult, if not impossible to determine. On the other hand with proper use, and I want to stress the word "proper" use of qualitative research, you will have placed in your hands what I consider the most valuable tool that could be used by you as a timebuyer. May I implore you, if you do not have available to you qualitative research material, that you obtain and analyze that material that is made available to you through radio and television stations and other sources?

#### QUESTIONS AND ANSWERS

**Q.** In buying tv or radio spot time, what weight do you give to station merchandising and promotion services? May they overshadow a poor rating picture?

**A.** (From Frank Minehan) As far as our agency is concerned, merchandising comes into the picture only when all other factors are even. If, when you are buying a spot, the cost-per-1,000 of one station vs. another is about even, if the audience you are trying to reach is about even, if everything else is even and one offers merchandising, the station with the merchandising is likely to get the business. There must be some little advantage for one station or the other, and whichever has the advantage we buy from the straight consumer's point of view.

**MARY MCKENNA:** Since the Crosley Broadcasting Corp. has one of the most well-known merchandising services in the country, I think Mr. Dunville wants to comment.

**BOB DUNVILLE:** I want to make this one observation. I think that the term "merchandising" is oftentimes loosely used. There is a difference between merchandising and impressing the client with how a program has been merchandised. All products advertised do not necessarily lend themselves to good, sound merchandising, and I think any good, sound merchandising organization recognizes this and will not attempt to use it as a means of trying to cover up a low rating. As far as we are concerned, the rating has absolutely nothing to do with the merchandising efforts put behind it; it is the product, its distribution, and the merchandisability of the product.

**Q.** Should radio and television timebuyers be more militant in agency-client conferences to get a larger share of the appropriation, because of radio's greater economy and effectiveness?

**A.** (From Frank Minehan) Granted that everything you say is true, I think that your militancy depends upon your client and your account executive, and your ability to be militant and get away with it. I am not trying to dodge the question. You all realize that circumstances alter your conduct in a meeting. If you are strong enough and a good enough salesman and have enough influence with a client, certainly you can afford then to be militant.

Seminar 4.

#### HOW TO ENGINEER A GOOD BUY

*Speakers: Earl M. Johnson, vice president in charge station relations, MBS; Robert L. Coe, director of station relations, Du Mont. Moderator was Frank E. Pellegrin, vice president, H-R Representatives and H-R Tv.*

#### RADIO STATION COVERAGE



**EARL M. JOHNSON:** It is impossible in this brief rundown to more than scratch the surface on the subject of radio station coverage.

Basically, the reception of a radio signal depends on only two factors:

1. The strength of the signal, and
2. The interference present.

The strength of the signal in turn depends upon power, frequency, ground conductivity and the type of antenna. To discuss these items briefly:

**Power** of a radio station varies from 100 watts to 50,000 watts.

**Frequency** ranges in steps of 10 kilocycles, from 540 kilocycles to 1600 kilocycles, thus creating 107 broadcast channels.

**Ground conductivity**, which is the ability of the earth to conduct radio waves, and is measured in specific electrical units, varies from a low of  $\frac{1}{2}$  for the sandy soil of Long Island, to 40 for the plains of the Dakotas, and to 5,000 for sea water!

**Antenna** can be either non-directional, radiating the same amount of power in all directions, or it can be directional, expanding the radiated power in certain directions and suppressing it in others. Stations using directional antennas are usually *required* to do so in order to minimize interference to other stations. The use of directional antennas enables a great many stations to operate on the same frequency without causing excessive interference to one another. Also, a station will sometimes use a directional antenna to provide a greater signal to the more populous areas of a community.

With all other factors equal, the greater the amount of power, the greater is the resulting coverage area. However, these other factors can be of more importance than power in determining coverage area. For example, a 250-watt station in one city may have the same size coverage area as a 50,000-watt station in another city because of superior ground conductivity.

The 0.5 millivolt per meter contour is often used as the "boundary line" of a station's coverage. It has a special significance in the assignment of frequencies by the FCC and is often considered to be a fairly good signal. Actually, to determine whether or not a 0.5 mv/m signal is a listenable one, we must consider the second factor mentioned at the beginning of this talk, namely the interference present at the point of reception.

There are three general types of interference:

1. Atmospheric noise, due principally to thunderstorms.
2. Man-made noise, due to automotive ignition, electric motors and switches, neon signs.
3. Interference from other radio stations operating on the same or adjacent frequencies.

To determine whether a listenable signal is available in a specific location, the two factors of signal and noise *must* be considered together. For example, a relatively strong signal might be useless if the noise or interference present were excessive, whereas a relatively weak signal might be perfectly satisfactory, if there were but little noise present.

These interference factors are not constant, but vary greatly, and their analysis is quite involved. At Mutual,

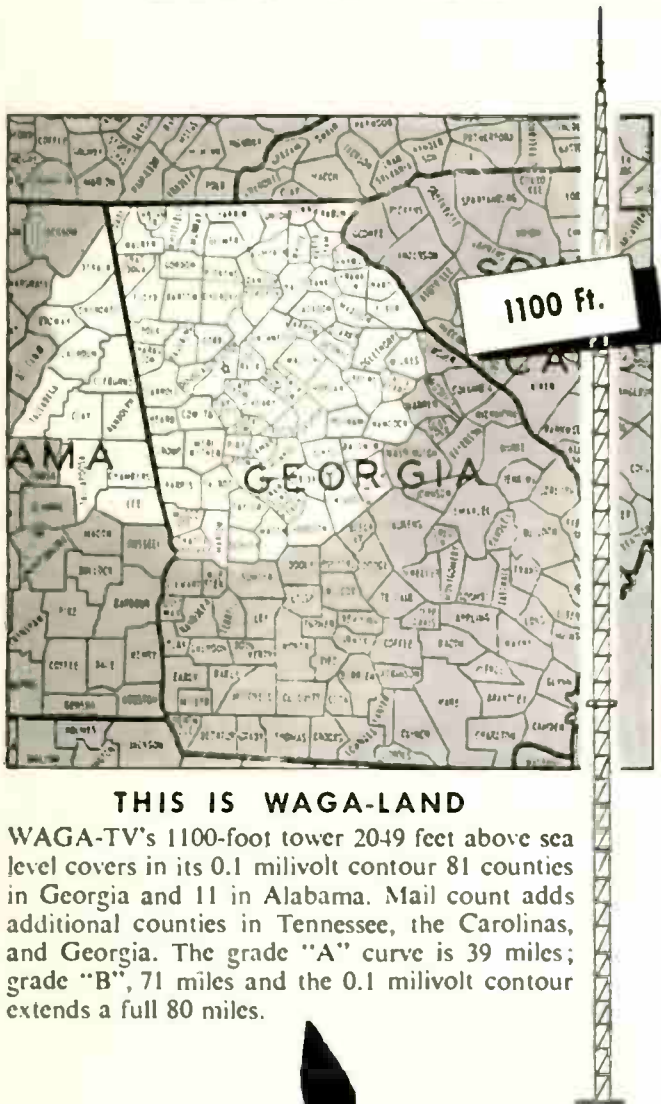


# ATLANTA POPULATION 808,853

# RETAIL SALES \$888,692,000

# WAGA-TV REACHES AN ADDITIONAL 1,986,900

# WITH RETAIL SALES OF \$1,202,594,000



### THIS IS WAGA-LAND

WAGA-TV's 1100-foot tower 2049 feet above sea level covers in its 0.1 milivolt contour 81 counties in Georgia and 11 in Alabama. Mail count adds additional counties in Tennessee, the Carolinas, and Georgia. The grade "A" curve is 39 miles; grade "B", 71 miles and the 0.1 milivolt contour extends a full 80 miles.

Atlanta's standard metropolitan area population has jumped 20% in the past five years. It now ranks as the 21st market in the nation. But to this market, WAGA-TV adds nearly two million more people and more than a billion dollars in retail sales. Here are market data of the area covered by WAGA-TV, based on its 0.1 milivolt contour:

Population . . . . .	2,795,753
Disposable Income . . . . .	\$3,314,323,000
Retail Sales . . . . .	\$2,091,286,000

*Pulse* shows 86.1% television ownership in Metropolitan Atlanta. In the area beyond, it's a rare sight to find a home without TV.

Only WAGA-TV, with its new 1100-foot tower, 2049 feet above sea level, and its full 100,000 watts on Channel 5—plus CBS-TV and outstanding local shows—can cover this market completely.

Get the facts on *Waga-land* from your representative.



# waga-tv

100,000  
watts  
channel  
**5**

**CBS-TV in Atlanta**

Represented Nationally by the  
KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES:

New York—118 E. 57th St.

Chicago—230 N. Michigan Ave.

San Francisco—111 Sutter St.

Tom Harker, Nat'l Sales Director; Bob Wood, Nat'l Sales Manager

we have developed a set of engineering standards that take into account all the factors we have mentioned. We call it "listenability." Time does not permit a discussion of these standards now, but an example might be helpful. It can be determined that for a specific station in Florida, a signal of 2.0 millivolts per meter is required to constitute what is called Grade 1, or Primary Service, whereas another specific station, located on the West Coast, is capable of providing this same quality service with a signal of only .1 millivolt per meter, or one-twentieth of the signal strength. This is due to lower noise or static level on the West Coast as compared to parts of Florida.

All the preceding discussion pertains to the so-called ground wave emission of a broadcast transmitter. This transmitted ground wave provides the basic coverage for all stations both during the daytime and nighttime. During the nighttime hours, however, there is an *additional* transmission known as "skywave." As the sun sets, a layer of ionized particles, known as the ionosphere, is formed about 70 miles above the earth. This layer acts as a reflector and during the hours of darkness bounces radio signals back to earth at very great distances from their transmitters, and with relatively little loss of signal intensity.

For all but a small percentage of the standard broadcast stations, this phenomena has a detrimental effect on their nighttime coverage area. Most of the 2,600-plus radio broadcast stations share their operating frequency, so that on one given frequency there may be as many as several hundred stations throughout the country. Consequently, with the ionosphere reflecting these signals back to earth, the resulting interference on that particular frequency is severe. For this reason, the nighttime coverage of many stations extends only slightly beyond their principal cities.

For the small number of stations we mentioned before, namely the "clear-channel" stations, the skywave effect is a very desirable one. A clear-channel station is one which operates on a frequency that is not assigned to any other U.S. station, or that is assigned to only a *very few* other stations. In such a case there is little or no interference from other stations to the skywave signals, and consequently they are capable of affording satisfactory reception. It should be pointed out, however, that skywave service is not as satisfactory as groundwave service. The ionosphere does not remain at a fixed elevation above the earth, but actually varies considerably. This causes the reflected signals to vary in intensity; the condition referred to as "fading." In spite of this fact, however, skywave signals furnish the only available nighttime reception to millions of rural listeners, who live beyond the range of ground waves.

Now, let me summarize very quickly some of the points I have discussed. In general, it can be stated that greater coverage will result from:

1. Stations with higher power.
2. Stations operating on the lower frequencies.
3. Stations located in areas having high conductivity.
4. Stations operating with non-directional-antennas.
5. Stations operating in areas where noise factor is low.

#### TELEVISION STATION COVERAGE



**ROBERT L. COE:** Admittedly television is highly technical, but I think just as true is the fact that the technical facilities of the stations and how they are operated play a tremendous part in the job that that station will do for your client. So I think it is essential that all of you who are engaged in buying time have some understanding of some of the principal factors involved, because

you certainly are barraged with all kinds of charts, maps, diagrams, and everything else, attesting that this station is the best station in the country. And considering the

factors which probably would be of most interest and importance to you, the three that come to my mind first are frequency, power, and antenna height. Those are the three major factors, which, everything else being equal, will determine the coverage of the specific station.

With respect to frequency, I think there are two terms probably all of you are familiar with by now, vhf and uhf. Actually, there are three bands in this television spectrum of ours. The band from Channel 2 to Channel 6, which is sometimes referred to as the low-band of vhf, the high-band of vhf, which is Channel 7 to Channel 13, and uhf, Channels 14 to 83.

When the first postwar stations came on the air right after World War II, they were all on the low band, Channels 2 to 6. Why? Well, simply because it was much easier then to build equipment for those channels and besides, as some of you will remember, no one was breaking down any doors to get television channels. I think, incidentally, some of us are prone to forget the skepticism which greeted many of us when we talked about starting television stations back in those early days.

Then in 1948 in some of the major cities at least, all those low-band channels, 2 to 6, were exhausted. So stations started opening up on the high bands, Channels 7 to 13. Some of us, and I am one, well remember the problems of those high-band stations when they first opened up. The receiving antennas were not installed for high-band operation. In many cases they weren't designed for proper operation. Many receivers had never been adjusted for Channels 7 to 13, and it soon became evident that you needed more power and more signals to produce the same picture on the higher channels.

Now we have uhf, and the memories of that—they are really not memories at all, they are experiences on uhf—are still very fresh. Certainly at the outset uhf has had all the problems that we had on Channels 7 to 13, and a lot more thrown in—and not all technical by any means.

In the matter of power, television stations, as most of you know, are generally referred to as so many kilowatts E.R.P. I have long suspected that maybe E.R.P. threw a lot of people for a loss. It stands for *effective radiated power*, and it is something slightly new to most of us who have had a lot of radio experience.

In radio if a man had a 50-kilowatt transmitter, he had a 50-kilowatt station. In tv we can't make things that simple. It has to be a little more mysterious, and perhaps I can explain to you in layman's language just what effective radiated power is and how we arrive at it.

The simplest components of any television station, as you know, include a transmitter, a tower, and on top of it some kind of an antenna. Assume, for instance, that we had a 25-kilowatt transmitter—and let me point out right there that 25 kilowatts can be referred to as 25,000 watts. (I think most stations prefer the latter designation, because it sounds like an awful lot more.)

Assume the simplest form of antenna on top of this tower of ours and that the necessary transmission line connects the transmitter to the antenna, and we will disregard the factor of power losses in that line.

If you were at some distance from the antenna and looking crosswise at it and could see the television waves emanating from the antenna, you might conceivably be radiating equal power in all directions in a vertical plane. Now, just as gradually in radio we have come to use more and more directional antennas, it is possible in television to directionalize to a certain extent and change the pattern so that energy that is going clear up in the sky, for instance, and is completely wasted can be to a certain extent saved.

In other words, with this new antenna, a more complicated one to be sure, more signal is being concentrated out toward the horizon where the people want to watch it. The effective radiated power, is the result of the concentration of the signal by a directional antenna. It actually gives you a gain in power, a multiplication of power of an amount varying anywhere from four to 20 to 40 times the power from a simple antenna.

# Vital

## TO THE LIVES OF DETROIT'S MILLIONS

At work, at play . . . in their homes, in their cars . . . WJBK Radio is the constant companion, the entertaining friend, the handy, ever-reliable source of news, weather, sports and music for the millions of folks in the Dynamic Detroit area. What better spot for your sales message than the station with the consistent high tune-in, night and day . . .

## WJBK Radio DETROIT



Represented Nationally  
by THE KATZ AGENCY

National Sales Director, TOM HARKER,

118 E. 57th, New York 22,  
ELDORADO 5-7690

So assuming that with a directional antenna we have a gain or power multiplication of four in useful directions, there is four times as much power being radiated as would be normal with a simple antenna. Then the effective radiated power, the power that is effectively being pointed toward the home is four times the power being fed in the antenna. In this case your effective radiated power would be 100,000 watts since the transmitter power is 25,000 watts.

It is probably obvious to you that on the higher frequency more power is needed to produce a given picture on a receiver at a given location. Partially recognizing this, FCC has set a limit on the power of Channels 2 to 6 of 100 kilowatts, on Channels 7 to 13 of 316 kilowatts, and on all the uhf channels a maximum power of 1,000 kilowatts. Today vhf transmitting equipment is capable of developing these maximum powers and there are a number of stations already operating with such powers.

In the case of uhf we don't know too much about building equipment; we haven't had as much experience, and the problems are considerable. I believe, however, there are a few uhf stations about to come on the air with maximum effective radiated power.

The matter of antenna height, I think, is probably the one facet of this business that really doesn't need much explanation. I suspect you all visualize that pretty easily, because it is so closely akin to line of sight. Obviously, when you are up on the Empire State Building, you can see a lot farther. You can see over intervening obstacles. At a lower floor, you can't see as far. Your view may be blocked by some adjacent building. By the same token, a television station with a low antenna may well have buildings somewhere in the vicinity or at a considerable distance that will block off reception, or there may be a range of hills. So that the higher the antenna, the greater the coverage.

Then there's the matter of shadows and nulls. Shadows explain themselves. They are occasioned by some obstacle interjecting itself between the television transmitting antenna and the receiver. All stations, I think without exception, have some bad spots, shadows. With the increased power that our stations are using today, and even more important the increased height they are using, those areas are disappearing very fast.

The matter of nulls is something else again. There are stations that have found that they do not actually radiate signals equally in all directions. Some misadjustment of the antenna, or some other factor, may produce a somewhat crazy pattern. The coverage is by no means circular. That can sometimes be corrected by a readjustment of the antenna, and in some cases I know of, actually, the antenna itself has been turned around so that its bad side, so to speak, is pointed where there are the fewest people.

One of the first, if not the first piece of promotion that any station produces and puts on your desk, is a coverage map. You must have seen hundreds of them by now and certainly some of them can be pretty confusing because in many cases each station owner has a different idea of what constitutes coverage. Some maps, for example, will have two perfect circles on them, one indicating Grade A coverage, one indicating Grade B coverage. Others will have a third circle farther out labeled 100 microvolts. Still others will just have a plain circle on the map with no identification of what it is. All of those, I submit, represent a sincere effort on the part of the station to tell you something about coverage, but certainly there is a need for more standardization in our presentation of coverages.

But remember this, Grade A and Grade B stem from classifications of service areas established by the FCC, Grade A being an area within which in about 70% of the possible locations within that area and with your normal receiver (that is roof-top antennas, no towers) the television viewer will get a reasonably perfect picture with no snow. Grade B, on the other hand, goes out considerably farther; it embraces that area in which 50% of the possible locations can receive an acceptable picture with no appreciable amount of snow.

Within the 100 microvolts circle of a vhf station with the present-day receiver (assuming *no interference* from other stations) there's a picture that is certainly acceptable; particularly so when there isn't anything else available. This matter of interference is something that I wanted to touch briefly, because I feel that that is a factor that you people will have to be considering more and more with the development of increasing numbers of stations.

Obviously, in the early days with one station operating in a tremendous area with no other stations around it, people 100, 150 miles away and farther, enjoyed reception from that station. There wasn't anything else. Probably most of them never saw any other television signal. So that if they got anything that was recognizable, that constituted a television picture. Since the lifting of the freeze, there are more and more vhf stations coming on the air, and actually they are not required to be separated—and I am speaking of stations operating on the same channel—by any more than 175 to 200 miles. Obviously, if Station A has been reaching out 150 miles and 200 miles away Station B starts up on the same channel with a service area of 100 miles or so, there is going to be a large area between where there is going to be terrific interference and, generally speaking, a non-usable signal.

When new stations come on the air, the first coverage maps they generally show you are a perfect circle because they are usually based on the predictions of their engineers as to what the coverage will be. After they have been on the air a while they have the opportunity of making actual measurements and you will frequently find the results considerably different from the predicted coverage. Measurements will show, in many cases, greater coverage in some directions, but in others there will be less.

No coverage map that I have seen to date has taken into consideration the matter of interference. There is one other factor of interference that I might just touch on, and that is what is known as adjacent-channel interference. For example, a station operating on Channel 8 has stations nearby operating on Channels 7 and 9. There is an area where that interference will be something of a problem. But my impression is that the modern receivers have reduced that to the point where it is not as substantial a problem as the co-channel interference from other stations on the same channel.

You radio people certainly know what has happened to radio over the years with more and more stations coming on. Their coverage has been reduced. Inevitably that same thing must happen with many television stations of today, as additional stations start using the same channel.

#### QUESTIONS AND ANSWERS

**Q.** Does the FCC make available coverage maps of radio and television stations to agencies and representatives?

**A.** (From Earl Johnson) You can write to the Broadcast License Bureau of the FCC. They have a photostating service which charges a small fee. You have to be pretty specific about the particular map you want. You have to ask for a particular kind of coverage, a Grade A map or a Grade B map, daytime map or nighttime, but you can get a map for any station you wish.

**Q.** Where can you get a schedule of areas classified according to conductivity?

**A.** (From Earl Johnson) There is a conductivity map put out by the FCC as well. It is in the FCC rules and standards. This little packet encompasses some 150 or 200 pages. One of the pages has a soil-conductivity map.

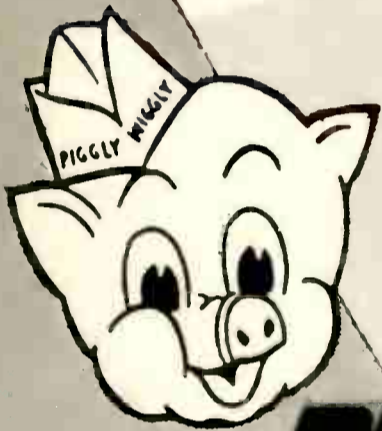
**Q.** Does the sky-wave factor enter into television reception as it does in radio?

IN ALBUQUERQUE, NEW MEXICO IT'S

# KOAT-TV

ALVARADO TELEVISION CO. INC.

PHONE 5-8716



## Channel

REPRESENTED  
NATIONALLY BY  
George P. Hollingbery

ALBUQUERQUE

# PIGGY WIGGLY

PRESENTS  
WORLD PREMIER

# "GANG BUSTERS"

THURSDAY  
JULY 7  
1955  
7:30 - 8:00 P.M.

DISTRIBUTED BY  
GENERAL TELERADIO, INC.  
1440 BROADWAY  
LONGACRE 4-4000

AL CADWELL  
President

WALTER STILES  
Vice President - General Manager

TED L. SNIDER  
National Sales Manager  
Albuquerque, 5-8716

JOHN L. McGUIRE  
Denver National Bank Bldg.  
Cherry 4-8191

ABC  
AND  
DUMONT  
TELEVISION NETWORKS

**A.** (From Robert Coe) Not to the same extent by any means. There is a skywave factor and as you know periodically and without much explanation station A will be received 1,000 miles away. But this is not taken into consideration in the allocation of stations or in their normal estimated coverage.

**Q.** What effect does receiver sensitivity have on tv signal strength as far as a good picture is concerned?

**A.** Receiver sensitivity obviously is an important factor, and modern receivers by and large represent a considerable improvement over the receivers we originally had.

**Q.** How much difference is there in coverage between vhf and uhf?

**A.** (From Robert Coe) At the present time and with the equipment available, it is my impression and opinion that quite easily a vhf station utilizing the maximum power can obtain a considerably larger service area than an existing uhf station. On that subject, let me hark back to the preceding one on receivers, too, because uhf admittedly has something of a problem with receivers too. Their sensitivity is such that they require considerably more of a signal on the uhf band than does the receiver on the vhf band.

**Q.** The FCC has authorized three levels of power for the three frequency bands. Would the effect of that be to equalize the physical coverage of the three types of station?

**A.** (From Robert Coe) That, I am sure, was the intention. That was adopted several years ago. I think something more than that is needed, but one important factor now is that you can't get one million watts on uhf to attempt to equalize the coverage with your vhf competitor. I think there are a few stations that are about ready to break with it, but that will be somewhat experimental.

**Q.** Wouldn't it be true that power alone would not be the answer, because antenna height would have a lot to do with it?

**A.** (From Robert Coe) Certainly power is not the factor. We can't take anything for granted and go by a set of generalizations; we have to judge each station examining all specific factors involved.

## Seminar 5.

### KNOW YOUR MARKETS

*Speakers: George J. Abrams, vice president, Block Drug Co.; J. A. Ward, President, J. A. Ward, Inc. Moderator was Vera Brennan, head buyer, Scheideler, Beck and Werner, New York, an RTES seminar committee member.*

#### HOW MARKET POTENTIAL VARIES



**GEORGE J. ABRAMS:** A speaker who wanted to get this subject over with quickly would just dismiss it by saying "Markets are people" and sit down. He'd feel on pretty safe ground, too, knowing that others before him had echoed this sentiment and, after all, who can argue with the basic fact that without people you obviously don't have a market?

But knowing your market is a different matter. Now it's just not a matter of saying this is a market and it contains people, but of digging qualitatively into the market and determining whether it is a good market.

For people, alone, don't make a market a good market. It takes other considerations such as race, color, religion, income, seasonal factors and psychological factors, mar-

riages, births and deaths and age. And it depends upon what you're selling.

And I think in those last few words are the key to really knowing your market. It depends on what you sell.

Let's consider the elements you need to know if you really want to know your market.

Ask yourself, first, do we have distribution in the market or markets under consideration. Does this sound fundamental? Actually, if you check you'll find there are many advertisers on networks—or in *Life*—who haven't gotten national distribution. There are many who have been misled, in effect, in their marketing thinking by becoming a national advertiser overnight, and yet do not actually have the goods in the store when the customer goes in for it as a result of the advertising.

But let's assume you do have the distribution. However, your resources are limited. You can't go into every market you'd like. So your problem is to pick and choose those offering the likelihood of a satisfactory pay-out.

These, then, are the considerations you must weigh.

Buying power. What do the people in this market spend? And more importantly from your standpoint, what do they spend for your type of product? The U. S. Census of Business will give you this data, but let me show you how it varies from market to market for a variety of products.

In the city of Norfolk, Va., sales per thousand families for handbags were \$6,000 a year as compared to \$15,000 a year in Dallas; hard surface floor coverings, \$4,000 a year in Washington, D. C., compared with \$16,000 in Salt Lake City; lingerie, \$18,000 in Spokane compared with \$44,000 in Memphis. The gals in Spokane are mighty warm individuals.

But, now suppose you were advertising these items? Wouldn't you be smarter to select a market where you knew folks were already buying them on a four to one ratio over other cities? Of course you would! Well, the same thing applies to soda pop and baking soda. There are buying differences market by market, and it's up to you to find out what they are.

Next take the question of race, color or religion. Now these are all factors which influence buying, selling, and advertising. And consequently, you must know about them if you want to know your market.

As a specific example, we have a dry shampoo called Minipoo. The South offers poor potential for this product because it can only be used on long hair. That rules out most of the Negro population and it means that we are much smarter to spend a buck advertising Minipoo in Rome, N. Y., than in Rome, Ga.

Or take the factor of age. You might say, offhand, that age shouldn't be a consideration; that the life insurance tables show a fairly even spread of age groups nationally. But the actual fact is that there are sections of the United States (California, for example) where you have an above-average older population. And, as in our case, if you're promoting the sale of denture products, a knowledge of where they live can be most important. Our tv expenditure for Polident is heaviest this year on the Pacific Coast; so is our mouthwash advertising cost. Both items are used more by persons over 40 years of age than under.

Seasonal factors, too, will affect your choice of markets. So know your markets, seasonally. In the drug business, for instance, the peak months of the year are usually the winter months and for a simple reason. As it gets colder people generally require medication more than during those balmy spring days or during those summer months, or the spring and fall. These are the months when advertising of drug products are heaviest. But it isn't winter everywhere all year 'round, as the Florida and Southern California public relations boys skillfully promoted. And consequently, the cold tablet advertiser looks at these sections differently than he looks at Kennebunkport, Me. And similarly, the sun tan lotion advertiser doesn't have to wait for June and July everywhere. He can start his

# KTSA



## SOUND *Investment*



**KATY**  
*Essays:*

With 16 million radios in KITCHENS, 21 million in BEDROOMS, 26 million in AUTOMOBILES, and millions more in even less likely places, KTSA's programming has undergone a major operation in reaching special audiences. It's not only **WHAT** you say and **WHEN** you say it...but **WHAT** you say at the **TIME** you say it!

### NEW SOUND IN THE NEWS

Strictly in line with the above, **NEWS** in the hands of **NEWSMEN** is making a new sound in the South Texas air. Now, veteran newspaper men edit and rewrite a continuous flow of news from UP, AP, and KTSA's own staff. This is fast, accurate reporting specially edited for the audience **AT THE TIME** of the broadcast. **FOUR** main news periods, **PLUS** news **HEADLINES** **20 TIMES** each broadcast day!

### MARKETING SCOOP!

"THE SAN ANTONIO TOO FEW ADVERTISERS KNOW" is the title of a study made by KTSA of **MILITARY** San Antonio. This is a condensed compilation of facts about an **UNUSUAL** and **HARD-TO-REACH** market that buys and buys and buys to the limit of a \$255 MILLION annual payroll. How KTSA reaches 92.4% of this **READY-TO-BUY** audience while they are actually on their way to shop is the story of a unique program called "**BUMPER-TO-BUMPER**." If you'd like to know more and have a copy of the study...just say so!

### DID YOU HEAR KATY SAY?

Katy, a charming brunette in a black mask, recently crystalized this phrase for South Texans when she appeared almost life-size in a six-column KTSA newspaper advertisement in three metropolitan newspapers. KTSA's new programming and promotion is paying off. To be **QUOTED** is an unflinching barometer of any station's popularity with the home folks. That's why we are so proud that more and more South Texans are saying, "**DID YOU HEAR KATY SAY?**"

### STUDIO WISE

New studios, new facilities, new talent, new programming, new promotion, new merchandising...these are the things that are creating the **NEW LOOK** at KTSA and the **NEW SOUND** on South Texas radios.

In Metropolitan San Antonio and KTSA's  
**70-county South Texas Market.**



• **POPULATION**  
**2,122,700**

• **HOUSEHOLDS**  
**559,800**

• **EFFECTIVE**  
**BUYING INCOME**  
**\$2,640,193,000**

• **RETAIL SALES**  
**\$1,984,050,000**

### SAN ANTONIO METROPOLITAN AREA (CM)

POPULATION 1/1/55 **559,700**

HOUSEHOLDS 1/1/55 **152,560**

RADIO HOMES 1/1/55 **140,510**

Source: CM

TOTAL RETAIL SALES . . . \$535,749,000

Food Stores . . . . .	\$125,094,000
Drug Stores . . . . .	17,297,000
Eating & Drinking Places . . . . .	36,985,000
Gen. Merchandise Stores . . . . .	72,284,000
Apparel Stores . . . . .	36,327,000
Home Furnishings Stores . . . . .	28,920,000
Automotive Stores . . . . .	107,741,000
Filling Stations . . . . .	30,836,000
Building Materials, Hardware . . . . .	36,073,000

### SAN ANTONIO TRADING AREA

As Designated by  
Rand-McNally

POPULATION 1/1/55 . . . . . 811,200

RADIO HOMES . . . . . 218,030

CONSUMER SPENDABLE INCOME . . . . . \$1,091,982,000

RETAIL SALES . . . . . 749,678,000

GROSS FARM INCOME . . . . . 162,982,000

Includes 23 counties of San Antonio's immediate Retail Trade Area  
all within KTSA's primary coverage.

## RADIO STATION



OWNED AND OPERATED BY O. R. MITCHELL CO.  
5000 w. 550 kc Full Time Cleared Regional Channel  
Studios: 1130 Broadway P. O. Box 1161  
SAN ANTONIO, TEXAS

Represented Nationally by: PAUL H. RAYMER CO., INC.

schedules in the middle of winter in Miami. Again, the moral: Know your markets.

Regionally, too, there are differences in general consumer buying attitude that might surprise you.

You learn this when you launch a new product and then interview consumers in various sections of the country.

The folks on the Pacific Coast are the most progressive. They'll try anything new. The folks in New England are just the opposite. Being of a conservative nature, they adopt a "We'll wait and see" attitude. This applies incidentally, to both retailers and consumers. And in the South, the great regional difference which can make or break a new product is a price factor.

This is the land of the 10c aspirin, and the 5c stomach remedy. Sure, you can sell higher-priced drugs in the South, but it's a much tougher proposition than in almost any other section of these United States.

Regional factors, too, can affect your distribution pattern. In the Southwest, for example, the food stores were among the first to start carrying drug items. Today they still lead the United States from that standpoint. So unless you know your market, you can easily go wrong in Texas by concentrating on the drug stores when the food outlets there deserve as much or more attention.

And geographically you have price considerations the uninitiated will often learn about too late. Texas doesn't observe the Fair Trade price laws, so you bring a new toothpaste into the Lone Star state and find that unless they cut price on it, your 63c size is fighting the same number of ounces of the leading brand priced at 35c. This is true in other non-Fair Trade States, too; so again, know your market, or suffer the consequences.

Now if you happen to be in the business of advertising items used by families who own their own home, knowing your market can be all-important. For example, while across the United States generally 50% of our families own their own homes, this average varies from two out of three, or 67% in Michigan to only one out of three, 33%, in the District of Columbia. Similarly, as you study products by classification you find wide swings geographically in consumer buying. And to make things even more complicated, you find that the buyer varies.

On this latter point, if someone asked you who does most of the purchasing in the United States, you probably would say that women do 85% of the buying. And then gasp when you discover that 68% of men—not women—shop for groceries once a week or more.

Know your market in terms of media, particularly in setting up test campaigns. This is emphasized first because so often advertisers will make a long-lasting mistake of far-reaching importance in the testing stage.

I offer these simple, basic rules for selecting test markets. They have stood the test of time for us and we have rarely had to discard a test market after once establishing it. When we have, it's been primarily a case of unforeseen local conditions forcing it, such as a sudden unemployment situation or a distributor who unexpectedly refused to cooperate.

1. Don't choose too large a market. You'll learn just as much at a fraction of the cost in a Fort Wayne or a Dayton. Why pick New York or Chicago as a testing ground?

2. Make certain the market is isolated from other important markets. For example, Paterson, N. J., is a good city, but a poor test city.

3. See that the test market is diversified. Not too strongly rural, but not too heavy industrially; a good mixture of working classes.

4. Check to see that the media you use will adequately cover your testing area. And make certain, at the same time, that you know what the coverage area will be.

5. Test long enough to find out what you want to know. Don't be so impatient that you wind up cutting off your advertising just when its cumulative effect is starting to sell your product.

6. Cover your test market with research. Store audits, consumer interviews, retailer visits, wholesaler checks. In

that way you won't have to guess from your factory shipments as to how you're actually doing.

This means, in effect, knowing your market. And a test market can be deceiving, unless you choose it carefully and check it even more carefully.

Know your market, too, in terms of competition.

Quite often a test market is selected in which all of the above outlined basic requirements are met. Then, suddenly, you discover a strongly entrenched local brand, the kind you'd never encounter on a national basis. Or, just as suddenly, you discover that your competitor is using the market for a testing operation which, while interesting, influences your result in an abnormal way.

Know your market, too, in terms of advertising cost to sales. All this means, of course, is that you know what it is costing you in advertising dollars to secure sales—market by market. Not all markets will come in at the same advertising to sales ratio, but you must pre-determine how much you are willing to spend to obtain sales in each individual market.

We do this by setting up a sales potential for each important city in the United States. Alongside of this figure we plot what our proposed or actual expenditures are for advertising in these cities. It's up to us, then, whether we want to keep it, lower it, or increase it as an expenditure designed to secure sales.

But you would be surprised at the number of national advertisers who completely neglect the simple method of checking advertising cost to sales. At the heart of their neglect is an illusion of being "national," of running in national publications or even on national networks, and feeling that the only way to look at advertising cost to sales is on a U.S. basis.

Well, it just isn't so.

Such advertisers, I think, would be wise to remember what the words "United States" mean. They mean just what they say. United States—a collection of states, a collection of markets. And no national publication or network reaches into all states on an equal basis. That being so, the advertising costs will differ by states just as the sales results will also differ.

So know your market in terms of cost. State by state, or city by city, you should have a clear-cut picture of what your advertising expenditure amounts to and what it is costing you to advertise in these respective markets.

Which brings us to another media point—the buying of media, by markets.

Set out, as we often do, to buy radio or television across these United States and you soon discover you've taken on a complex job. I don't want to go into the rudiments of timebuying, especially with people like yourselves who are the experts on the subject. But isn't it a fact that since you can't buy at the same cost-per-1,000 everywhere that automatically each market becomes different?

And since every market doesn't contain the same number of stations or the same amount of transmitting power per station that you can't buy radio or tv with a simple formula, such as five announcements per week in all cities?

#### HOW RADIO AND TV DIVIDE THE MARKET



**J. A. WARD:** Frankly, I don't know the answer to "What constitutes a market?" The answer requires a knowledge of the product to be sold, its uses, its competition and its distribution. In the final analysis markets are people who may buy the item you are trying to sell. It is to them you aim all your sales ammunition.

The first step usually taken in defining your markets is to classify people into convenient groupings so that you can analyze your marketing problem more systematically. Standardized groupings based on objective nose counts of age, sex, geographic location



Nothing —  
but nothing  
outsells  
good old radio!

OUR ADVERTISERS HAVE KNOWN IT FOR YEARS

**WIP**

610 KC

PHILADELPHIA

and buying power are essential to knowing your market; but they may be misleading unless further evaluations are made in terms of interest in the product and its competition.

As a market researcher, I'm the last one to minimize the importance of these definitions of markets—but I think I can make a better contribution to your thinking today by restricting myself to the application of my subject to your field—radio and tv.

Our organization has just completed a study of air media which I believe permits for the first time market interpretations of these media in terms of people. Practically all previous measurements of the size and characteristics of the various markets reached by air media have been expressed in terms of sets or families. This means these measurements give equal value to all families regardless of the number of people they contain. Our study differs from these because we have given equal value to each individual person, thereby permitting a specific examination of the markets represented by air media.

This difference in the unit of measurement developed information that is in many respects, dramatically different from previous data.

Perhaps the most startling difference we found was in a comparison of the amount of time spent with each media during a given day. Previous measurements have indicated that the average tv set use is much greater than average radio use during a day. Our study indicates that among all viewers about two hours a day is spent viewing television and approximately the same amount of time is devoted to listening to a radio by the average radio listener.

The point is that most research has measured total set use, which obviously is greater than the amount of time most individuals can spare from their normal daily activities. For example, in my home the television set is on for probably more than five hours each day; however, there is not a single person in the family who can or does spend that much time viewing television. They come in and out of the audience at different times.

Thus, by one form of measurement, the family unit, the casual interpretation would be that tv enjoys clear superiority over radio. Our study clearly indicates that this is not so—that there is a high degree of equality between both media over a full day of operation.

For example, we found that in the course of an average weekday, both radio and tv reach about 60% of all the people in the country over the age of five. And, instead of the commonly accepted idea that tv dominates the major proportion of air time—by air time I mean the total radio-television exposures combined—the amount of time devoted to each medium is about the same.

The reason the study shows this is simple; we measured people and their activities. And in doing so, we measured markets.

Now, of course, there are some major differences between the markets reached by radio and those reached by tv. Television reaches more six-to-12-year-olds than does radio. Radio reaches more persons in rural areas than does tv. Radio reaches more adults, especially women.

But this is over a full day. And nobody can buy or sell all of radio or all of tv, so the question of what sort of market you can reach by using one or the other medium narrows down to specific time periods and networks. In each such segment of the total time, the markets or people you can reach may vary considerably.

For example, before 6 p.m.; of all the time people spend with radio or television 70% is devoted to radio listening. After 6 p.m., 75% of all such time is devoted to tv. And furthermore, of the total time people devote to air media, roughly half occurs before 6 p.m., the other half after 6 p.m.

A part of the process of knowing your markets involves knowing why these things occur. We developed some fairly clear reasons as to why radio-tv markets divide up the way they do. The basis of our study was a complete measurement of the daily living habits of the people in this country. We studied their activities throughout the

day, from the time they got up in the morning until they went to bed at night.

Of all this waking time each individual has during a full day, a certain proportion is devoted to dressing, eating, working and leisure time. What we found was that people can and do listen to the radio when engaged in any of these activities. Of course, the nature of the medium permits this. The housewife can listen while she works. Also, most homes have kitchen radios or car radios, in addition to a living room radio. So people can listen in more than one place.

Tv, on the other hand, is more restricted. In the first place, almost nine out of 10 tv sets are located in living rooms. In the second place, full use of tv requires the use of the eyes as well as the ears and makes more difficult the performance of other chores simultaneously. Thus the vast majority of all tv viewing is done during leisure time—and most leisure time occurs in the evening hours.

All of this points up the fact that radio and tv as a whole, are not what you could call a market, but represent many, many markets, different for each broadcast period.

It was one of the objectives of our study to examine the characteristics of these hundreds of individual markets. To do so we made analyses of individual time periods by the age, sex, geographic location and income of the people we studied. Some of each type were, of course, listening to the radio, some were watching television; thus we are able to examine the audience composition of both media, and to study the market factors that buyers and sellers of time require for the best implementation of these media.

Up to this point, I have been making comparisons and contrasts between radio and tv. Now I would like to tell you a little about what we found with respect to how these characteristics vary by periods. For the sake of avoiding confusion I'll stick to radio.

I mentioned earlier that there are always some subjective standards for measuring markets—such as the degree of interest people have in your product. Let me take this point and develop it a little in the light of our findings about radio.

As I said before, we found that radio listening goes on even while the listener is engaged in other activities. Now, if you are concerned with a food product, it might seem important to you to reach women while they are in the act of preparing or eating food. There are certain times each day when most women are doing just that.

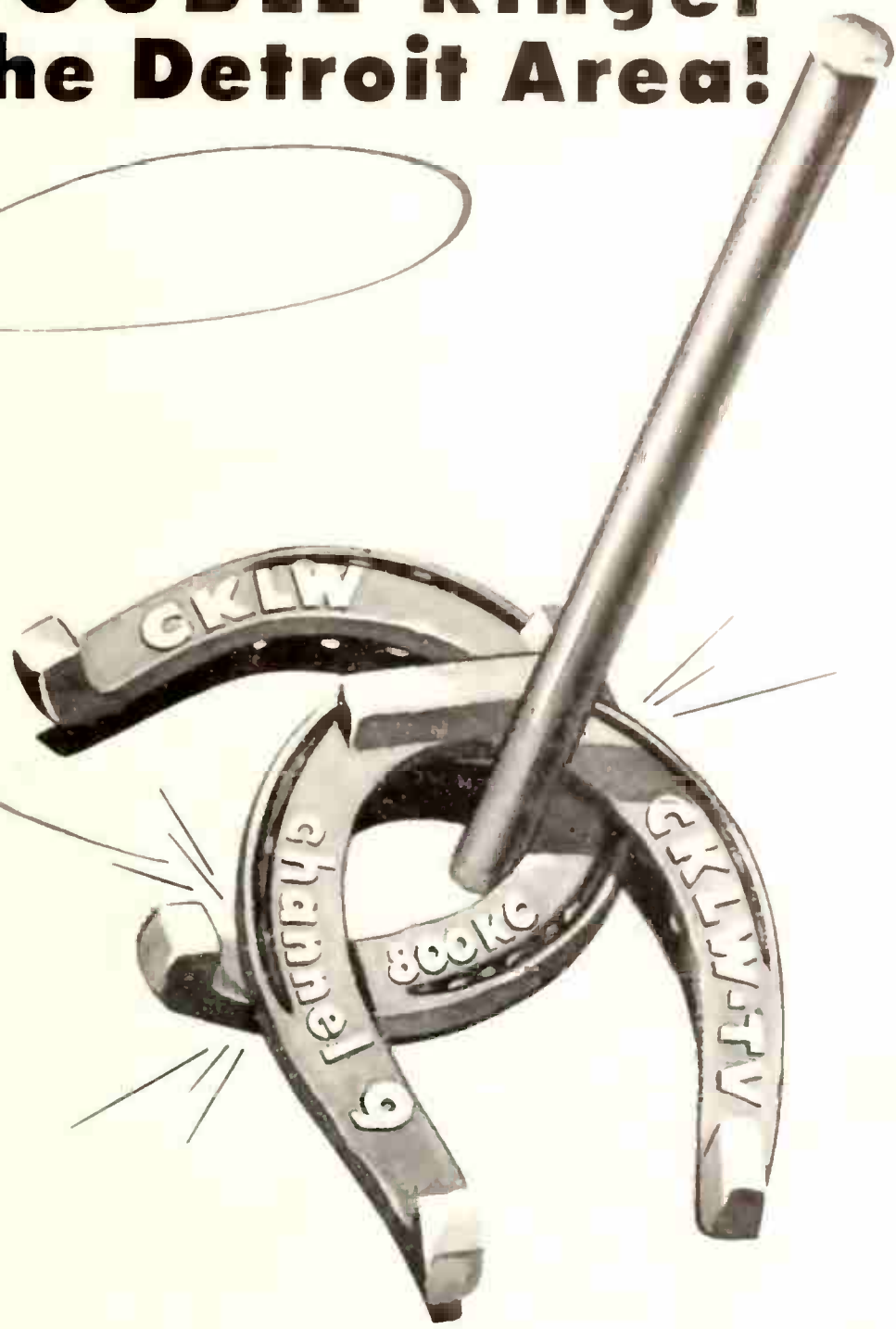
Many of them are also listening to the radio while they work. Radio has the peculiar ability to reach people at the point of use. For instance, we have analyzed a number of time periods and networks and find that there is a period where one network delivers over three and one half million listeners, of which over one-third are women who are in the process of eating or preparing food.

Exactly 45 minutes later, this same network delivers the same total audience but only one-tenth of this audience is composed of women preparing food at the time.

We also found that during the period between 4 and 5 p.m., New York time, there are more people in this country riding in automobiles than at any other weekday time. The gasoline manufacturer who wants to reach potential customers by means of the auto radio will examine such a time period carefully. He might ask who are the people riding in automobiles at this time; what proportion are men, because there is another time period, where fewer people are riding in automobiles but when more men are in the auto-radio audience.

It is my belief that it's more important for you to know the composition of the audiences in the time periods you are buying or selling than it is to know the sheer size of the audiences, whether the size is expressed in terms of total sets, total families or total individuals. Any measurement you can obtain, of course, adds to your knowledge of the market—but in radio and tv, circulation or audience is shifting so constantly that its characteristics become vitally important, lest you waste your ammunition on the wrong targets.

\* **a DOUBLE Ringer  
in the Detroit Area!**



\* **-all adds up to a greater sales winner!**

*Check the Cost!*

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

*Check the Facts!*

<b>Channel 9 325,000 Watts</b>	<b>CKLW</b>	<b>800 kc. Radio 50,000 Watts</b>
------------------------------------	-------------	---------------------------------------

GUARDIAN BLDG., DETROIT

ADAM YOUNG TELEVISION CORPORATION, NATIONAL REPRESENTATIVE • J. E. CAMPEAU, PRESIDENT

I wish I could tell you of some simple, easy way to get these facts. Unfortunately, there is none. Even the study we have just completed (for MBS) covers only the broad highlights and will become rapidly obsolete. It is too costly a process to put on a month-to-month basis. It will take us another six months just to analyze it in detail.

One thing I can recommend—and this I do very strongly—and that is that you use your influence to get more data about the internal composition of audiences—ages, sexes, and so forth, of listeners—in other words, people—so that you can know your markets better.

#### QUESTIONS AND ANSWERS

**Q.** After selecting a test market how long should a test campaign last and how many announcements should be used?

**A.** (From George Abrams) I don't think there's any single answer to that question, but I think I can give you an answer based on the number of variations that we've employed in using test cities for various types of products. In the first place don't make your test too short. We rarely go into a test operation without running for at least six months. However, there are certain types of test operations which you may call saturation or penetration. We go in with great intensity and you couldn't keep this pace going with a heavy spot tv or spot radio schedule longer than a 13-week period. After your advertising runs, don't stop your test operation there; keep your research going so that you know what the after-effects of your advertising are. I mentioned that our test advertising is over a six-month period. We look at test markets for as long as two years.

**Q.** Where market A has a record of buying more mouthwash per thousand population than market B, would you consider going into B rather than A with your mouthwash in an effort to create a greater demand?

**A.** (From George Abrams) I think the answer to that one is that you don't select your market on one fact alone. I would say offhand that you're better off in going to a market where more mouthwash is used than going into a market where people use less. But I mentioned before that age is an important factor, and competition is an important factor. You take a variety of factors and assemble them before you make your decision.

**Q.** Is it not true that increases in television and radio listening have cut down on reading time of magazines and newspaper advertising?

**A.** They have. There's been a tremendous redistribution of all leisure time. This is particularly true of magazines and television too. The longer a television set lasts in a home the less time is devoted to it, because it demands leisure time; it demands attention.

**Q.** Do you have any proven test markets in New England?

**A.** (From George Abrams) Yes. Actually one of the best test markets in the United States, and the one that generally shows up in *Sales Management's* list of test cities, is Hartford, Connecticut. But isn't typically New England. Hartford happens to be a market with good diversified industry, a good office worker category, has good media, and we've used it in the past with fairly good results. However, it was being over-tested. South Bend, Ind., for example, calls itself the number one test city of the United States. But the fact that Nielsen uses it as a test city; the fact that so many advertisers quickly think of South Bend or Hartford makes it right from the start unattractive. Indiana is exposed to the words of "amazing new discovery" so often that it loses its golden ring after awhile.

**Q.** Jim Ward said tv viewing per home is much higher than radio listening per home, but that tv viewing per

person is about equal to radio listening per person. How does he explain that?

**A.** (From Jim Ward) Measurement of a set accumulates the total exposures of all people. Your set at home undoubtedly will be in use at sometime when you're not there. You will undoubtedly use it yourself. Any mechanical or over-all measurements of the set would total the use while you were not at home and the use while you were at home. When divided by the number of people who were exposed, that will show a material difference. For example, I think I said that my set at home is in use about five hours a day. This is true. It seems to go all the time. But if you were to measure the actual exposure of any individual in my family you'd find that in total he does not spend more than an hour or an hour and a half with the set. He then has the demand of other activities which will pull him away from it.

**Q.** How do you judge market potential for a new product?

**A.** (From George Abrams) That's not an easy one, because in many cases you go into a market with a new type of product as we just recently did, and suddenly through the sales recorded you suddenly realize that potential of this market of this type or category of product is much larger than you ever realized; that suddenly people find a need for it and maybe a latent need that they've always had; that suddenly they're going out and buying the type of product that they formerly didn't buy. In most cases, though, we judge potential for a new type of product through either recorded information, such as Nielsen, who will let you know the total market or through whatever public trade information we can get. ★ ★ ★

#### Seminar 6.

#### AGENCY PRACTICES: SAINTS AND SINNERS

*Speakers: George Kern, associate media director, Lennen & Newell; Bob Reuschle, national sales manager, WLAC-TV, Nashville (then national sales manager WHUM-TV, Reading, Pa.). Moderator of seminar was Vera Brennan, head timebuyer, Scheideler, Beck & Werner, New York.*

#### RELATIONSHIPS AND RESPONSIBILITIES



**GEORGE KERN:** In discussing the subject for this meeting with the Planning Committee, they agreed that we would deviate somewhat from the topic "Agency Practices—Saints and Sinners," at least as far as my talk was concerned, in order to cover two subjects which we felt were particularly important to younger buyers and sellers of broadcasting time:

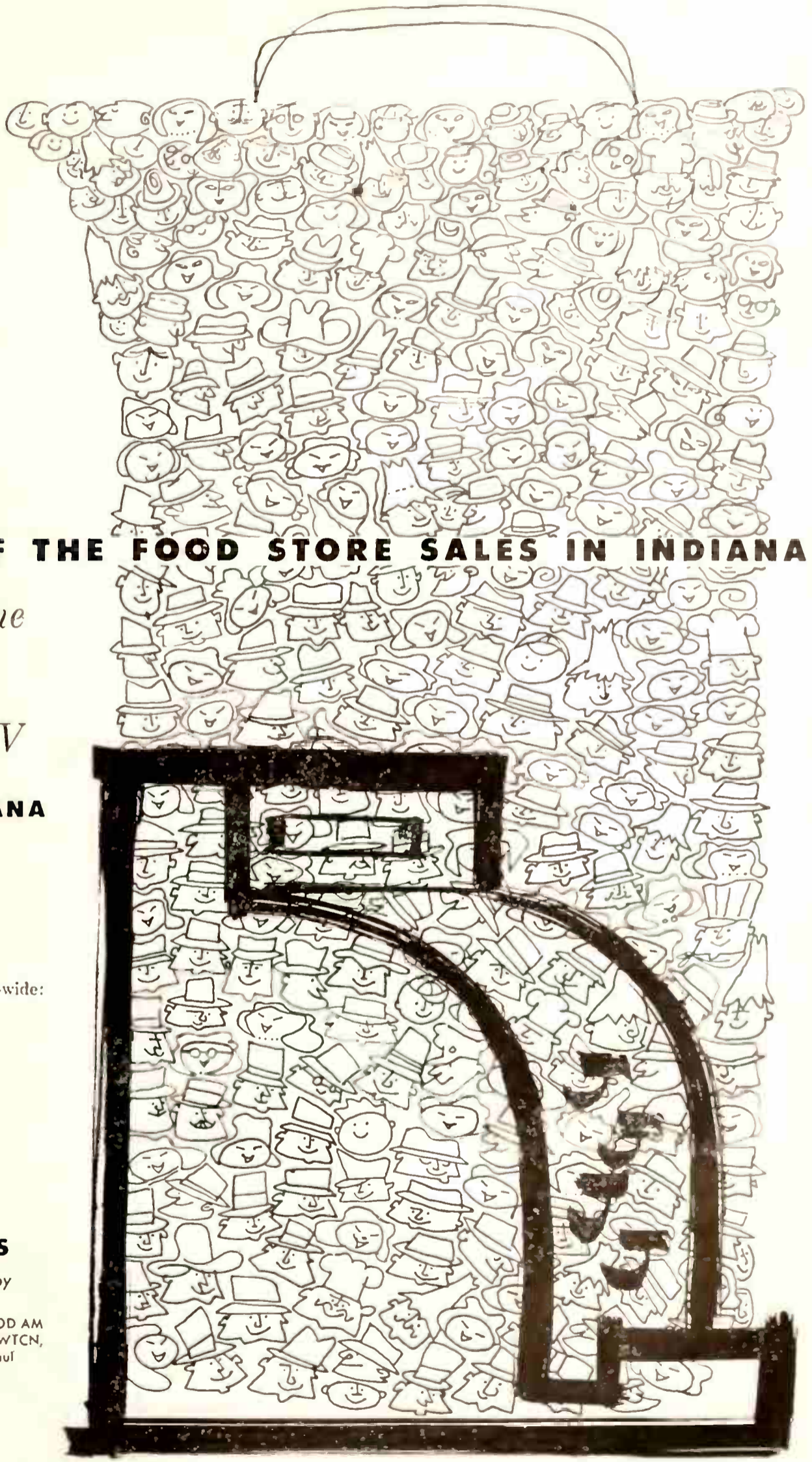
1. The agencies' *relationship* with their clients and with the broadcasters, and
2. The agencies' *responsibilities* to their clients and to the broadcasters.

This might be "Old Hat" to many of you, but we thought it a worthy reminder to all of us.

If we all have a clear *understanding* of these two subjects (1) our *relationship* with each other and (2) our *responsibilities* to each other and keep them always in mind, we are going to get along a lot better. It's understanding the other fellow's problems and assuming our own responsibilities that makes for a smooth working team.

Now let's look at the agency and its *relationship* with its client and the broadcaster:

An agency's position is a peculiar one in that it acts as an agent for both the client and the broadcaster. An agency therefore becomes a buyer and a seller and as a



**OVER HALF THE FOOD STORE SALES IN INDIANA**

*are made to the  
people served  
by WFBM-TV*

**NO OTHER INDIANA  
TV STATION  
DELIVERS  
SO MUCH**

Food store sales state-wide:  
\$1,049,984,000  
Food store sales WFBM-TV-wide:  
\$536,054,000

**WFBM-TV  
INDIANAPOLIS**

*Represented Nationally by  
the Katz Agency*

Affiliated with WFBM-Radio; WOOD AM  
& TV, Grand Rapids; WFDF, Flint; WTCN,  
WTCN-TV, Minneapolis, St. Paul

result is right in the middle. It buys for its client and sells for the broadcaster. The agency takes its orders from the client and gives orders to the broadcaster who pays the agency its commissions.

This is a point most agency timebuyers, their bosses and their clients too often lose sight of. It's the broadcaster who pays the agency commission—not the client. So let's treat him with the respect he deserves.

The thing we must all remember—advertiser, broadcaster, agency—is that we are a team and that we are in this together. We survive and succeed only so long as we work as a team. We need each other. The advertiser needs the vehicle to carry his advertising message—and he needs the agency to prepare the kind of message that will produce sales results which will enable him to continue to use the vehicle. The station needs the agency to represent him in selling the effectiveness of his vehicle and keep it sold by the results gained from the sales-producing messages he prepares. The agency needs both the advertiser and the broadcaster—the advertiser to hire him and the broadcaster to pay him.

Let's remember this when we deal with each other—we have a direct relationship with each other.

Now let's talk about *Responsibility*:

You remember I said that if we all assume our responsibilities, we'll get along a lot better—and do a better job. As far as an agency is concerned its first responsibility is to its client—the advertiser.

The agency acts on behalf of its client in all his dealings with the broadcaster. As an expert in the advertising profession, it recommends *without prejudice* the stations and time periods which will best fit its client's needs and is responsible for producing the best selling messages that result in the continued use of the stations which produce the results.

The agency is responsible for protecting its client in every way possible in its negotiations with the broadcaster. It must see that its client gets the best available time periods at the lowest possible cost. It must protect its client contractually on rates, rebates, preemptions, cancellation privileges, legal entanglements—and every other way. And remember it is the agency who is solely liable to the broadcaster to fulfill all of the terms, and conditions of the contract it signs on behalf of its client.

The agency has a responsibility to the broadcaster beyond its contractual commitments.

It should respect the important part the broadcaster plays in the community he represents. It should regard the broadcaster as an equally important part on a three-man team. It should give the broadcaster an opportunity to submit proposals on a competitive basis—and be ready to tell him why he did not get the order.

In the interest of its client and the industry as a whole, the buyer should be fair in his dealings with broadcasters in requests for: make-goods, credits for interruptions and preemptions, publicity and merchandising.

Remember, any request which puts a higher overhead on a station's operation is ultimately going to be reflected in the rate card. So let's not force stations to render services which raise the rates to the point where they kill the medium. Sure, take advantage of all the services a station has to offer—but don't abuse them to the point they affect the rate structure.

Now, I want to get back to the subject of contracts:

We are fortunate in having a standard contract which was developed after many months of work on the part of the NARTB and the 4 A's and is accepted pretty generally in the industry. It contains a few clauses which some of you may not agree with, but as one of the 4A representatives who labored over the drafting of all the clauses, I feel we ended up with something we can all live with. It seems to cover the agency and the broadcaster in an equitable way. The thing I want to explain however, is that you should not just take this contract for granted. Don't just sign it because it has the seal of approval of the NARTB and the 4A's.

Know what the contract contains. What are the agency's

obligations to the stations? What are the stations' obligations to the agency? What are the cancellation privileges on the part of the agency—the station? What happens when your program is preempted? What protection do you get on rate increases? Who indemnifies whom—and for what? The knowledge of the terms and conditions of this standard contract on the part of buyer and seller has resulted in the unusual relationship which exists between agency and broadcaster. Because of the close cooperation between broadcasters and agencies through their respective associations in the development of a standard contract, verbal orders get the acceptance they do. A timebuyer's word to a station or network is all that is necessary to kick off a million-dollar campaign.

There is a code of ethics in this business that says a man's or woman's word is all we need. Let's keep it that way.

Let's not have any one—the client, account executive, or anyone else have us try to get out from under a commitment, just because it is not in writing—or because the contract has not yet been signed.

#### A SELLER'S ADVICE TO BUYERS



**ROBERT M. REUSCHLE:** I think you will admit, today's subject, Agency Practices, is a broad one to say the least. The part that bothered me was the second part of the title: Saints and Sinners! Well obviously, there isn't a Sinner in the house!

We can cover the whole subject quickly by simply saying: "Every timebuyer should try being a salesman . . . and every salesman should just try being a timebuyer." Or, to put it more bluntly, "did you ever have to stay home and feed and diaper the kids while your wife spent the whole day in New York shopping?" No—the other fellow's job is not always as easy as it looks.

Somebody said the other day, "The best advertising men are those who best understand women" . . . and I like to think, "The best timebuyers are also those who best understand salesmen." Salesmen are the catalyst in our whole economy . . . something like the sparkplug in your car. Therefore let's begin by recognizing that saleswork, like timebuying, is a profession too . . . it's not "piddling" . . . nor it is "peddling."

Probably some of you might be asking yourselves how to learn timebuying quickly. One of the best ways is to ask questions of salesmen. (I know it helped me tremendously.) Take the salesman into your confidence whenever you do so. You might be surprised how much he can help you. Admit what you don't know, or don't understand. Don't try to bluff—an inquiring mind will pay you great dividends, and you and the salesman will both profit by it.

Salesmen can often help you sell your ideas on radio-tv values if you will welcome sales calls on your account executives and clients. Timebuyers feel they have the right to contact stations direct, and rightly so, for it leads to a better understanding and a solution of many problems all the way around. Of course, timebuyers should let the salesman know this is being done, just as the salesman should first cover the agency before going to the client. Sales calls on clients is not a serious complaint. However, it is a fact that the print media boys have a better working relationship in this regard.

In other fields of endeavor, many thousands of dollars are exchanged or committed by a simple raising of the hand, or a nod of the head. When a station representative gets a telephone order, many wheels start to turn. For example, here is an actual experience (names of all "characters" will be omitted.):

The timebuyer has just called the rep, and apparently gave him an order.

The time purchase is written, wired, phoned or tele-



**It's Easy When You Know How!**

**MEREDITH**  
*Radio and*  
*Television*  
**STATIONS**

<b>KANSAS CITY:</b>	<b>KCMO Radio &amp; KCMO-TV</b>	The Katz Agency
<b>SYRACUSE:</b>	<b>WHEN Radio &amp; WHEN-TV</b>	The Katz Agency
<b>PHOENIX:</b>	<b>KPHO Radio &amp; KPHO-TV</b>	The Katz Agency
<b>OMAHA:</b>	<b>WOW Radio &amp; WOW-TV</b>	John Blair & Co. and Blair-TV

Affiliated With **Better Homes** and **Successful**  
and Gardens **Farming** Magazines

typed to the station for final clearance and confirmation.

The rates are double-checked at station and reps offices. At the station, the traffic or sales service department checks to be sure the schedule is not adjacent to competitive advertising and that the time is available, or can be cleared. This often means checking with the commercial manager to be absolutely sure the time wasn't on option, or that the spots weren't sold that morning by the local sales force. Maybe the commercial manager has to chase around and find his local sales manager. He finally gets him on the phone. "Joe, he says, can you move that Monday 9:00 p.m. break for Meyers Music Store so we can take a national spot in there and confirm a 52-week order, five a week, from a big national account?"

Joe has to call the boss back because he fainted at the phone when he thought of what Meyer was going to say. But somehow, Joe does the impossible.

Traffic calls programing and film departments to be on the lookout for the film . . . you see, it's supposed to arrive by *late plane* Saturday, and the first spot starts Sunday!

Meanwhile, at representative headquarters in New York, the salesman is beginning to sweat. He has already had *two calls* from the timebuyer who says, "Well, what about it . . . do you *want* the order or *don't* you?"

Also, the salesman has already told his boss the good news. "Finally cracked it . . . 52 weeks too!"

Why he had *even* entered the sale on his SECRET billing record!

The station comes through with the confirmation okay, and the rep calls the timebuyer to give him the good word. BUT, lo and behold the buyer says he couldn't wait any longer . . . the competition came in and offered spots next to *Gobel & Groucho!*

You see, the timebuyer *thought* he had told the salesman . . . "If you get me that spot next to *Lucy*, you've got a firm order for the *other four.*"

Three weeks later our hero gets off the hot seat with his station by getting *half* the schedule back.

Ten weeks later the *big 52-week account cancels* and switches to—spot radio.

Maybe that story sounds exaggerated to you, but I hope it helps make a point—how important it is to be clear and precise because in our business *telephone orders are a commitment.*

Further, just because this is a pressure business is no reason to keep the pot boiling all the time.

Station people would like to see timebuyers make more trips into the field to see markets and observe local conditions first hand. Your clients and account executives usually have this experience or go out and get it by riding delivery trucks; calling on jobbers; selling their products from behind the retail counter; checking shelf display and merchandising etc. While it is true that the busy timebuyer is often confined to his desk, it is hoped the buyers will take every opportunity to get out in the field and at the very least, get the feel of some local markets. When you see the local shows and meet the personalities, you will have a much better idea of what you bought and the kind of audience this show reaches. You will discover new ways to use and merchandise these programs. Just think of some of the New York programs you are so familiar with and I think you will agree, if you can make more trips to stations you will be even better buyers. Imagine yourself as a salesman talking to a timebuyer about a market west of the Hudson River, when the buyer has never visited that market . . . particularly when you have never been there yourself!

In my early days as a buyer I once had a tendency to have preconceived notions about—

"My client will only buy 50,000 watters." or "We can only buy network stations" etc.

Just as the character of our business keeps changing so do the relative values of radio-tv stations. You all know that power, frequency, network affiliation and program or personality changes can sometimes quickly affect

a station's audience pulling power. It is possible for one station to go from *independent* to *network affiliate*, and increase its audience. The same thing can happen in *reverse*. Perhaps just a short six months ago you considered station "X" to be the buy in its area but something happened in the meantime. I remember once calling the client to announce happily: "I have been able to get your spots in that hot disk jockey show, *The Katzenjamer Kid* only to have the client tell *me*, *Katzenjammer* moved over to the other station two months ago!

Remember the station rep has a responsibility to his client too, the station. He is at least responsible for knowing what campaigns are breaking and getting a shot at the business. The point is, you can do a better job for your client, and yourself, if you ask for availabilities on *all* stations in the market *before* you buy.

The sales fraternity is always a little concerned about the way some media market lists are prepared for print and radio-tv . . . (and that's probably the understatement of the year) and while it is true that the seller of time can never be in a position to know the intimate details of an advertiser's marketing and media strategy, just one word of caution: ranking markets for local media use by such yardsticks as Households; Effective Buying Income; Population; Retail Sales; ETC. . . may all be important and useful approaches, but we wonder at times whether sufficient attention is given to the fact that you can't build a fence around a radio or television station signal. These media and their programing fare have large audiences beyond the metropolitan city, where people in the urban-rural areas are influenced by the advertising on these two electronic media. Many urban-rural families do a large share of their purchasing in the big cities . . . thus inflating the meaning perhaps of *retail* sales in that city. To assume that magazines have deep penetration right across the country is a mistake.

For example: (and here comes a commercial) one of the largest weekly magazines reaches about 14% of the families in WHUM-TV's area . . . and only 19% of *all the people* if we allow 4.75 readers per copy to account for pass-on circulation. Remember this 19% is its total potential audience; we haven't taken into account any research ratings on the *reading* or *noting* of any ad. Markets are people, wherever they are, and *radio-tv reaches them best.* Salesmen would like to see more emphasis put on radio-tv's total audience by the timebuyers who help to sell it.

There is one small gripe salespeople have. It is the amount of time wasted in advertising agency reception rooms. Timebuyers calculate cost-per-1,000, cost-per-rating-point, cost-per-commercial. But did you know that: the cost-per-hour, in reception rooms, per salesman is about \$5.48?

Please try to remember that a salesman's time is just as valuable as yours. We know that all too often timebuyers are called into those inevitable meetings at the last minute . . . but do the guy a favor and see that he isn't told of this after waiting around for half an hour. Brief your pretty secretary on this problem. . . . "Marilyn" might be able to come to the lobby and handle the call for you. And for us, the call won't be a total loss.

#### QUESTIONS AND ANSWERS

**Q.** The salesman honestly thinks a certain timebuyer is doing a very poor job. Is it considered unethical for the salesman to say something to the timebuyer's superior?

**A.** (From Bob Reuschle) I think that depends an awful lot on individuals and the problem itself. Perhaps I can best answer it by citing an experience I had as head of a timebuying department. The sales manager for a group of stations called me and said, "Bob, our fellow is having an awful tough time with Mr. X at your company." I said, well, so are a lot of other fellows, including me. But he's still a good buyer. The sales manager wanted to get together with me and see if we could smooth it out. The



**Above everything else!**



**Serves Southern New England**

**BEST**

**WJNC**  
**Television**

Population — 3,607,600

No. of Families — 1,045,800

Retail Sales — \$4,127,897,000

Conn. Fam. Income — \$6,786

Only VHF in Connecticut

TV Families — 934,448

SOURCE 1955 Sales Management

represented by the katz agency, inc.

SERVING HARTFORD & NEW HAVEN AREAS

salesman was so distraught he told his boss, "You better take me off that agency." I said, don't do that, we like him, he is a helluva good salesman. Why not try this: Tell your salesman to go in and see the timebuyer, and I will not say anything about this phone call, and make the guy go to lunch, and sit down with him and say, "Look, I don't like you and you don't like me; let's find out what's wrong and try to straighten it out." In other words, put their cards on the table. About a week later the sales manager called back and said it worked beautifully. I don't know whether that answers the question, but it seems to me you have got to go right to the source of the problem, the individual you are dealing with.

**Q.** How much should a buyer tell a salesman about a campaign?

**A.** (From Bob Reuschle) Tell him how many markets you are going into and name the markets. Certainly tell him the buying pattern: that goes hand in glove with the number of markets. How much budget? I think that is none of his business. I think budget is between the client and the agency. In an individual market perhaps you have it worked out according to slide rule, and as long as you tell the other stations the same thing, sure, tell the salesman. If it is an undisclosed account, whether the product is in the house or in solicitation, well, I will skip that one and say maybe that is one of the things we could talk a lot longer about. No time salesman likes to work on an account being solicited by an agency. Post mortems after the buyer has completed the deal—should he tell what he bought: I agree with George 1,000%. I think the salesman is entitled to know what you did buy and maybe he can come up with something else and improve the schedule. Why make a big secret of these things? ★ ★ ★

## Seminar 7.

### WHAT BUYERS, SELLERS EACH EXPECT

*Speakers: Ruth Jones, Procter & Gamble timebuyer, Compton Agency; Lewis Avery, president, Avery-Knodel. Moderator of this seminar was Gordon Gray, vice president and general manager, WOR and WOR-TV, New York.*

### WHAT TIMEBUYERS EXPECT OF SALESMEN



**RUTH JONES:** Every timebuyer appreciates how much a salesman can contribute to his learning in the business, particularly when the buyer is a trainee. When I first started to buy time, much of what I learned I learned from the salesman.

The salesman can really be of terrific help to you. You all know that in your personal life you rely on your friends to help you and certainly your salesman is your friend. When I first started buying time, which was 10 years ago, I was a pretty scared person, and there were many times I didn't want to go in and ask my boss questions, because it is pretty elementary that you not let him know where your weaknesses are. It was really amazing to me how many times salesmen would come to me and offer to help me; not only with their own stations and with their own markets, but with stations in which they had absolutely no interest. So first I want to remind you to look upon your salesman as your friend.

Now, as to what a timebuyer should expect of a salesman, I marked it down as three things: first, that he know the agency and the client; second, that the salesman help create ideas (at the right time); and third, which of course we all realize, that he provide good service.

When you talk about knowing the agency and knowing the client, it would really help the buyers if the salesman would get to know how an agency is set up and who has responsibility for what. There are no two agencies that operate alike, even within the Procter & Gamble agencies, of which there are seven. Even though they are working for the same client, each one has a different way of operating. The salesman should know which timebuyers make the decisions as to what media will be used and which timebuyers make the decisions as to which market will be used. The salesman should know what the client expects, particularly if it is a client that has very definite media strategies such as your soap companies and your food companies. Then, when the salesmen call on the buyers, they are not wasting time talking to them about things that either the buyer has very little control over or about ideas that the clients themselves should be approached on.

As for point two, creating ideas, I am talking about times when the buyers run into trouble spending money—when they are trying to outline a campaign and are at a loss as to how they could spend the money properly—that is where the salesman can be of great help.

However, a salesman should not try to help in the middle of a heavy buying campaign, because that is when a buyer is terrifically harrassed; he should make suggestions between buying campaigns when a buyer has time to sit back and listen. Maybe at that particular moment the buyer will look at the salesman and say "I am not interested," but he won't forget what has been said, and three months later the conversation will suddenly come from the subconscious to the conscious and he will act.

Service, however, is most important. You always hear buyers complain that salesmen don't give them the proper service, and salesmen are always complaining about the agencies. But I repeat, service is the most important thing to a buyer, and I think perhaps the easiest way to explain what I am thinking of is to begin at the start of a buying campaign.

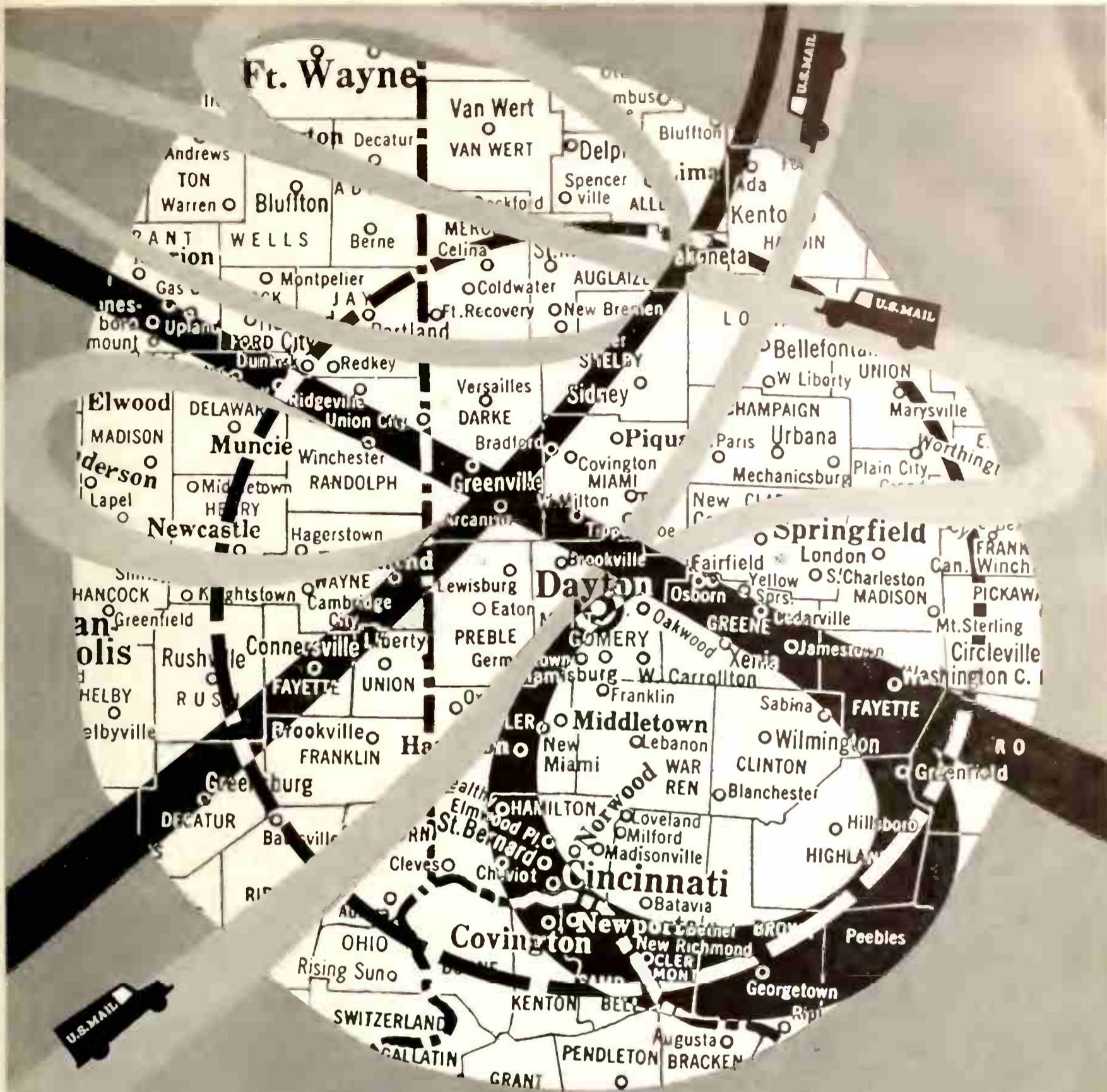
Let us say that the markets and the stations have already been selected and the buyer is getting ready to place the business. The first thing that a buyer asks for is availabilities. It would be a great help if the salesman would give the buyers exactly what they ask for.

I have to assume that we buyers will be explicit. If we call up and say we want daytime announcements only, there is no point in giving us a lot of nighttime announcements; it isn't because we don't like nighttime announcements; it may be that the product is the type of product that should be advertised for women only. The copy department, the account section, and the client have agreed that it is going to be daytime advertising. It is not a whim of the buyers. They want daytime availabilities.

If we ask for minutes only, again that is something over which the buyer does not have control in many instances. (And I might add, also, it is a source of a number of arguments between the copy department and the buying department.) So instead of giving us an argument or filling the availability sheets with a lot of breaks in the hopes that we will buy them, just give us the minutes.


The next point: Being a buyer on Procter & Gamble you can appreciate that I can use only about one-tenth of the availabilities for my client, either because they are next to other Procter & Gamble shows, or Lever shows or Colgate shows, *ad infinitum*. Sometimes I get a sheet of paper and out of, maybe 25 or 30 announcements, there are only two that I can use. If the salesman would screen the spots and know that Procter & Gamble cannot buy next to *Strike It Rich*, or Colgate cannot buy next to *Search For Tomorrow*, it would make it a heck of a lot easier for us.

Then the third point, and this is really a personal gripe: It would be very helpful if the reps could get together and have a standard, legible form for submitting availabilities. If each rep submits them in a different way and a buyer is tired, it really becomes a very serious practical problem, and sometime the salesmen do lose out.



During 1954, more than 60% of all WHIO-TV mail came from areas outside Metropolitan Dayton. In fact, 13% of WHIO-TV mail carried postmarks—outside the estimated primary and secondary viewing areas. Further proof that when you want an area station, you want WHIO-TV, one of America's great area stations. And when you want WHIO-TV, call our national representative, George P. Hollingbery.



He's Our   
National Mailman

Channel **7** Dayton, Ohio  
ONE OF AMERICA'S GREAT AREA STATIONS

For example, about two years ago I was buying a big radio campaign. I had exactly three days in which to buy. As every timebuyer knows, you don't do your buying during the day, you do it after hours. I had to buy about 10 nighttime radio announcements in 180 markets. Well, you can imagine—180 markets with an average of three stations in a market, and any number of availabilities—you must sympathize with what it is for a buyer to try and screen 5,000 to 7,000 announcements in three nights. It is pretty horrible. You are trying to do a good job for your client, but you get tired and by 10 or 11 o'clock at night you've just about had it.

There was one rep who sent in the availabilities, and, honestly, it wasn't a question of reading down, it was a question of turning sheets around. And finally at 11 o'clock at night, and I hope that no one at Procter & Gamble hears about this, I got so mad that every time I picked up an availability sheet from this rep, I just threw it right into the wastebasket. I know it sounds terrible, but wait until you have to do it, and you will see what I mean. Maybe I cheated my client on one or two good spots, but after all, we are only human beings, and it's just tiring.

I know the salesmen think we are asking for miracles. We call up at 4 o'clock in the afternoon and we say, "must have availabilities right away." We are sorry to have to do it at the last minute, but what can we do with clients? Anyhow, it is easier to argue with the salesman than it is with the client, let's put it that way.

I think if the salesman could find some way to make it easier on our eyes and our disposition, it would help the buyers, and in the end it would really help the salesman.

Another thing that we need from the salesman is more complete information on what schedules will cost, and that is particularly true these days in television where no matter how experienced you are, you can't be too experienced, because new problems are constantly arising. You forget if you are buying a show that there might be an editing charge, because you are going to splice in film, and it is very difficult and very embarrassing for a timebuyer to have to go back to an account executive or to the client later and say, "Gentlemen, I didn't know, but can I have another \$25 for this or that?"

Another thing (this happens to be a very controversial issue) is the question of salesmen arguing with buyers about ratings. I think perhaps I should state it in the positive way and say it would help the salesman a great deal if he would submit availabilities with the ratings that are acceptable to the agency or to the client. I am certainly not going to get into a discussion as to whether Hooper is better than Pulse or Pulse is better than ARB, and so on down the line. But we do know that different agencies have different rules and different regulations, and there is very little to be gained by salesmen continually arguing that we don't use the right rating service or the station doesn't use it or you have no right to use it, and on and on. Many times it isn't up to the buyers to decide what the rating service is. The only way I can ever answer is that if I am buying based on ARB, for example, and a salesman comes in and says, "I have better spots on Pulse," I think a good idea for him is to sell the Pulse spots to the agency that prefers Pulse and I will buy spots where ARB ratings are good.

It will all work out in the end. The salesman will sell all his spots, and he will certainly save an awful lot of wear and tear on both of us.

The last part of the service is the problem of quick confirmations. I know that lots of work has to be done on the telephone, but you know as well as I do with people being trained and with the confusion that can arise during a heavy spot campaign, particularly when you have so-called saturation plans, that we need quick confirmations in writing.

It may seem a formality to you, but it isn't a formality to us, because we must confirm our schedules to the client. They are rightfully interested in how their money has been spent. If we are constantly being told later on, "Well, there was a change here, or there was a change there,"

we have to notify the client, and they in turn have to notify the sales department four and five times. All that happens is that eventually everybody builds up a kind of antagonism and the buyer resents the salesman because he isn't quick, and the account executive begins to think that the buyer is not doing a job, and he goes back and gets mad at the salesman. Quick confirmations could help a great deal.

One other thing, a salesman has an obligation to maintain as good a relationship between an agency and a station as possible. Occasionally, a station man will come in to see you without his rep. (The reps don't like it, but every once in a while they manage to sneak in) and I will find that my feelings or the agency's feelings or the client's feelings have not been properly transmitted to the station. The salesman should always tell the station exactly what happened and not always make it sound as if the timebuyers are pretty stupid or they are arbitrary. It is particularly true if a timebuyer tries very hard to be cooperative and to explain a situation in advance, and then that is not passed on to the station.

Here is an example of what I am thinking. Recently we placed a campaign on a radio station. We told the salesman exactly how much money we had and how long the campaign was going to run. I believe it was something like eight weeks.

We asked him to please tell the station to help pick out spots on the basis of a short campaign. In other words, we did not want the station to go to the trouble of moving, let's say, local advertisers to give us what we wanted, and then suddenly turn around and discover it was a short-term campaign. That is the way we presented it. Why the rep did not pass this on to the station I do not know. Perhaps he hoped that there was going to be a renewal. But as a result, the station went ahead with the schedule and also did a marvelous promotion job for us on the particular product.

Well, obviously, the station is angry with me, and I am angry with the rep, and it might take six months for me to see the station manager and explain to him that really and truly we had told the salesman that we were not going to run a long campaign.

I guess probably what it all narrows down to is that we are not always creatures of logic; sometimes we can be creatures of emotion and the people we like are the people we try to do things for, and the people that we don't care about, well, they are the one's that aren't going to get as much of a break.

And so, I think, that probably the personal relationship between the agency and the salesman and the station can be very important for everybody getting exactly what they want.

I can end this up by saying that I hope that the salesmen sitting here don't think that we want miracles, but, remember, my client does! So, there is nothing personal in it, but every time I buy a spot, regardless of the market, all I want is the *I Love Lucy* spot.

#### WHAT SALESMEN EXPECT FROM BUYERS



**LEWIS H. AVERY:** Back in the summer of 1943 when I was associated with the NAB, now the NARTB, and I knew all there was to know about buying and selling time, I wrote a booklet with the heading, "How to Buy Radio Time." I hope nobody can find a copy because it is a little bit obsolete right now. I am now beginning to learn something about the business. However, in the foreword of the booklet, which I wrote for Mr. Paul Morency's signature, there are some comments that I think we ought to keep in mind in this relation of buyer and seller.

# WISH-TV

ONE OF THE NATIONS  
GREATEST TELEVISION STATIONS

## CHANNEL 8

- ✓ NEW 1,000 FOOT TOWER
- ✓ 316,000 WATTS OF POWER
- ✓ EXPANDED SERVICE TO THOUSANDS OF NEW VIEWERS



WISH-TV  
A BASIC  
CBS  
AFFILIATE

*Serving the great Indianapolis  
and Indiana trading area with  
a more powerful signal*

Represented by  
THE BOLLING COMPANY



"The purchase of radio time is neither a fine art nor an exact science. It does involve art in the sense of skill and performance acquired by experience, study or observation. It likewise involves science to the extent that facts and figures must be analyzed and interpreted."

Actually, the approach to the purchase of broadcast time is not such an awesome and fearsome task as that description might suggest. As one leading advertising agency timebuyer put it, what you really buy is the possibility to develop an audience; what happens after you buy will be largely determined by the amount of imagination you use.

What are the ingredients of buying and selling time? I think the most important is availabilities. In that same booklet, I wrote that in my estimation availabilities whether related to time for a 20-second film, a one-minute participation or a newscast, were the most important commodity in radio or tv.

Now, when that availability is presented, as Miss Jones has pointed out, it should be handled promptly by the salesman who presents it. It should be analyzed as quickly as possible, and obviously she was doing that when she received the 5,000th availability at 11 o'clock at night—and it should be purchased carefully.

Since availabilities are the very lifeblood of this business, the seller ought to submit as complete and detailed information as he possibly can, preceding and following programs, competitive programs, ratings, and as Miss Jones has pointed out, by the preferred rating method. We will get to that a little later. Also, the correct rate for availability, the length of copy that can be employed at that time, and whether or not there are any competitive products nearby that might spoil its value.

When I said they should be submitted promptly, I mean they should be submitted promptly in detail that will be helpful to the buyer. Now, the buyer has an equal obligation in my estimation to make as prompt a decision as possible. Obviously, the very perishable nature of availabilities is such that the best ones are going to go quickly, and you cannot tell whether you were the only individual to whom those availabilities were submitted.

Miss Jones mentioned confirmation of schedule. That, it seems to me, is one of the most important facets of our business in building confidence on the part of the buyer in the radio or television stations with which we may be doing business. Unfortunately, it is rarely possible for an advertising agency to issue a contract until sometime after the schedule may even have been started. In such cases, I think some simple form which ties down a meeting of the mind between buyer and seller is most essential.

Now, let's take the case where an advertising agency asks for availabilities for a specific account. First of all, I think it is the obligation of the buyer to let the seller or the salesman know the name of the account, and if it is a multiple product the name of the product involved. I am a little bit bored with requests for availabilities for unidentified food accounts. It is almost impossible under those circumstances, in my estimation, for the seller to prepare an intelligent list of availabilities taking into account the possibility of competitive situations, and I quite agree with Miss Jones when she points out that during the active buying seasons there is little opportunity for the person who is doing the buying to go into a detailed analysis of the market or the station or to review a new presentation on both. There is ample time to make those at a time when that is appropriate.

On the other hand, it seems to me this stresses an equal obligation on the part of the buyer to devote sufficient time to presentations from salesmen of market and station statistics so as to gain added knowledge of the market and the station.

It seems to me that the seller has an obligation to prepare presentation material concisely, to present it with a minimum number of words, to respect your time as a buyer, and correspondingly the buyer has an obligation to listen with reasonable attention. It may seem impossible to you when you request special information about a

market or a station that representatives have such a scarcity of that information in their files. May I remind you that our relation to radio and television stations is not unlike your relations to the account you serve? We are in effect the agents of the radio and television stations who have appointed us to represent them. As such we can only seek from the principal the information we want. If the station has in response to repeated requests failed to identify what a rumpus room program is, for example, we are just about as helpless as you are. But I can assure you that every representative makes a concerted and thorough effort to get information about local programs in which you may have an interest.

In the course of her talk, Miss Jones mentioned that she hopes we would furnish availabilities using the ratings of that rating service which was acceptable to the agency to whom we presented the availabilities. Actually, as most of you know, the majority of station managers, I surmise, would like to throw all rating services out of the window, even those who have the top ratings. We have in this industry the worst condition I have ever seen, and I have been in it since 1926.

For example, there are currently seven research services on television viewing in New York City. I suppose you pays your money and you takes your chance, but it certainly is a hopeless mess. On the other hand, I would not myself advocate the extreme measures that many station managers urge. I think these rating services can serve us well. We must, however, be conscious of the weaknesses of all rating services and in so doing be aware that there is wide latitude in any specific rating. Be aware, too, that any rating must be at least 30 days old, and maybe older, and nothing is subject to more rapid change today than radio and television.

There are other facets of the problem that seem to me to deserve a careful exploration on your part and ours. I have heard many agency people say that we as the sellers don't understand agency problems, and that may be true. I do think that if we are going to understand agency problems that you must be equally frank with us in telling us the individual problems with the accounts that you serve and the individual problems with an account for whom you may be buying at any specific time. There is also a corresponding facet of this—understanding the advertiser's problems. On that score, I think we have been widely criticized as sellers, and yet the advertising agencies have long countenanced direct calls on advertisers by newspapers and magazines and their representatives and yet for the most part frown on calls that radio stations and television stations salesmen might make on those same advertisers.

Actually, I think we have a distinct obligation never to tell an advertiser anything that we haven't already told you as the buyer. If you don't take action on something that we think ought to be done, are we or are we not wrong in going to the advertiser? Let's go back for a moment to the relationship I pointed out to you, that we are the agent of the radio and television stations we serve, and as such it is our job to make sales. We want to make them cleanly, properly, to our mutual benefit, but that is our responsibility to the station and only secondarily to you. Once we have an order, the obligation, I think, switches to the other side of the fence, and it is then up to us to see that you get the fairest and fullest possible treatment from the radio or television station which you are employing for a specific campaign.

I think there is much ground for a better and richer understanding between us to improve this business in which we are both engaged.

#### QUESTIONS AND ANSWERS

**Q.** If a representative's station does not subscribe to Rating Service X used by the agency but only to Service Y, how can he propose the best spots?

**A.** (From Ruth Jones) This question implies that you have to know what the separate ratings are in order to

Win With . . .

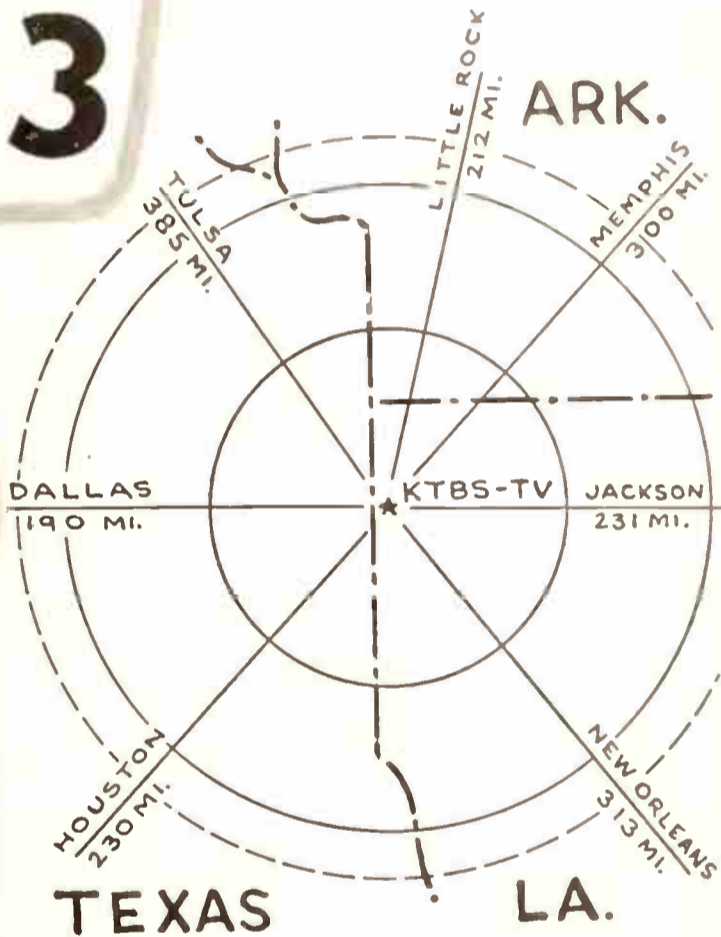


Going on the air  
SEPTEMBER  
RD  
**3**

**KTBS-TV**  
CHANNEL  
Shreveport, La. **3**

Will Cover Heart  
of the  
**ARK-LA-TEX**  
where **3** states  
join!

THE **3-R** MARKET  
RICH—Spendable income—over  
one billion dollars\*  
READY—TV Set count—100,000 plus†  
RESPONSIVE—Retail sales  
857,709,000\*  
\* SRDS † NBC



KTBS-TV Statistics:  
VIDEO—100,000 watts  
AUDIO—69,800 watts  
TOWER—1151 ft. above ground

Represented by  
**PETRY**

**KTBS-TV**  
CHANNEL **3**

**SHREVEPORT, LA.**

propose the best spots and assumes that we buy on ratings only. I should say that there isn't any good buyer in this business who buys by ratings only, and this applies to Procter & Gamble accounts for which we are always accused of buying on ratings and cost-per-1,000 only. It isn't true. I don't know how many people believe it among the salesmen, but it is a fact. You cannot assume that if you do not have the best ratings you won't get the business, because there are a lot of other things that go into it; one of which is the kind of audience we want to reach.

In other words, you might sit down and say, well, according to ratings, there is a spot that has a 10 rating, and there is another that has a 4 rating, and the 4 rating is out. It might happen that the 4 rating is adjacent to the program that has the kind of audience in which we are interested, and in that case we would buy the 4.0 rating rather than the 10 rating. Therefore, it really isn't of any great disadvantage if you don't have the rating service.

If you will provide the spots that can be bought without any competitive problems, you will get your fair share of the business, because the agency will be able to look up the ratings themselves. It is impossible for the salesman to pick out the best spots for us.

**Q.** What are Ruth Jones' views about calling on accounts direct?

**A.** (From Ruth Jones) I agree with Lew that there is no reason why a salesman shouldn't call on a client. There is only one thing that I think is important. Any time a salesman is going to call on a client, he first should tell the timebuyer that he is going to make the call and explain exactly what he is going to say. A lot of times it will help the salesman because the buyers, for the most part, are pretty grateful, if they get help. Sometimes salesmen have come in to me and said, "This is what I am going to say to your client, do you mind if I go there?" And I say "No." Then he will give me an idea of what he is going to say, and I can help point out the pitfalls and say, "Well, don't talk along those lines, because I happen to know so and so."

I don't think a good buyer will ever ask a salesman not to see a client. All he will ask is that he is not put in the embarrassing position of having a client call up afterwards saying, "What do you think of such and such a show," and have the buyer sit there and think, "I will kill that salesman, because I don't know what the client is talking about."

**Q.** Why is a rating inevitably 30 days old?

**A.** (From Lew Avery) It takes about that long to tabulate them, unless they are telegraphed in or the method of tabulating is speeded up. My point was simply that since this whole industry is in such a state of flux at the present time, no rating can be particularly meaningful except as a guide or as an indication of a trend.

**Q.** Lew, don't you think that your salesmen should approach the agency with the rating service they use rather than the highest number they can find?

**A.** (From Lew Avery) Once I was a salesman. I always used the highest number I could find. I think a salesman should give the agency the rating service they request if it is available through the station represented by that salesman. On the other hand, if there are two or more rating services in the market and they are all available to this salesman, I think he ought to explain any wide points of variation in the rating service to the buyer in order that he or she may be fully informed about the existence of the rating services and their variations in that market.

**Q.** Should timebuyers call a station direct without telling the salesman beforehand?

**A.** (From Ruth Jones) I said that I think a salesman owes a timebuyer the courtesy of telling the timebuyer first what he is going to say before he goes to a client. By the same token, the salesman is entitled to the same

courtesy. I am sure that there are many times when a salesman doesn't mind if we call direct. Sometimes we can accomplish a job because we have known the manager a long time or because there are other deals that are in the works. But don't embarrass the salesman by calling the station without telling him first. It has to work the same way as our request not to go to the client first.

**Q.** Salesmen also sell ideas. A salesman may have a sales approach or a merchandising idea that might change the client's buying plans. What does the timebuyer do to pass this on?

**A.** (From Ruth Jones) I guess the candid answer is half the time they don't do anything, because, unfortunately, very often by the time the merchandising plan has come through, the buying has been done and the timebuyer isn't going to bother to change everything around.

I will say this though, that if there is an unusual merchandising plan or a promotion plan and that is subject to the buyer's own discrimination, he generally will send it down to the account executive or out to the client with a note on it. Incidentally, it is rarely true that a merchandising plan will change a client's plan, because when you come down to it, except in very few instances, we are not in the business of buying merchandising; we are in the business of buying circulation. Merchandising is really an appendage rather than the basic effort, and therefore should not be the basis for our day-by-day buying. If we wanted to buy merchandising, we would be buying something entirely different.

**Q.** Lew, what makes a time salesman really tick?

**A.** (From Lew Avery) Probably what makes him tick most is that he is that type of aggressive individual who derives a real pleasure from the consummation of a sale. I think it is somewhat the same characteristic that a fighter pilot possesses, judging by a report I recently read on psychological tests on a most successful fighter pilot.

**Q.** What do you consider reasonable separation between competing accounts; also, would you rather do business over the phone or in person?

**A.** (From Ruth Jones) The answer to the last one is that depends on the salesman.

The question about the separation between competitive accounts, that is an impossible one for me to answer, particularly when you stop to consider the way Procter & Gamble buys time and splits up their shows, and may have a similar copy approach right in the same show.

I would say what we try to do, on buying spots, is to stay about an hour apart from any competitive product. But, if you are buying participating spots and have a local personality, he should never sell any products that are competitive. Insofar as spots between programs, if you can get a better spot by being a half hour away from a competitor, you might just as well go and buy it. ★ ★ ★

## Seminar 8.

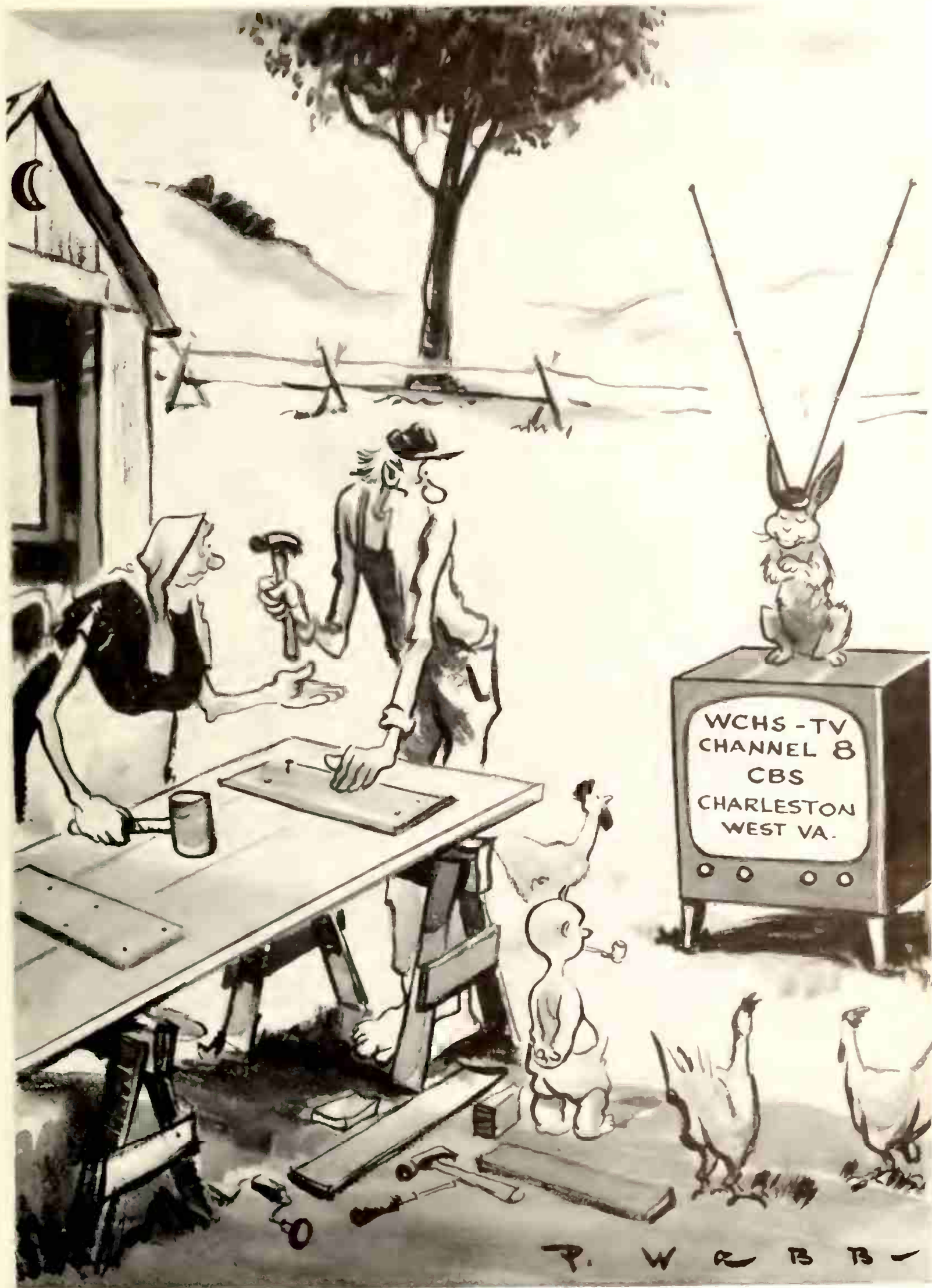
### HOW NETWORKS WORK AND HOW TO BUY

*Speakers: John Karol, vice president in charge of network sales, CBS; Jim Luce, head timebuyer, J. Walter Thompson. Moderator was Thomas McDermott, v. p., radio-tv, N. W. Ayer. Historical background from McDermott follows:*

#### HISTORICAL BACKGROUND

**TOM McDERMOTT:** Broadcasting, as we know it, is commonly conceded to have started in 1920 when the first pre-scheduled broadcast took place on November 2. That was an election-return broadcast. Obviously it was a sus-





*"B'rer's been mighty uppity since he got the job."*

tainer. But good old American free enterprise soon started to work and not quite two years later on 28 August 1922 the first sponsored broadcast took place. The advertiser was the Queensborough Corp. and the particular air at the time belonged to WEAJ, then owned by AT&T.

One more significant date was 4 December 1923. Now, despite rumor to the contrary, this is not exactly the date when Frank Silvernail (BBDO) began to buy time. That occurred about four or five days later. But on 4 December 1923, the first national advertiser used the airways. The advertiser was National Carbon Co., again on WEAJ.

These were examples of spot radio which is how broadcasting began. But again free enterprise started to work and in a very short time a very important change had taken place. Advertisers who were then on the air, although few in number, began to feel its effect and began to seek a wider circle of listeners.

The AT&T, too, had a stake in this new medium, because they had a network of wire stretching out all across the country and obviously they were able to accommodate more messages on those wires.

The solution was obvious and on February 22, 1924, just a couple of months later, the first network broadcast occurred, and it was our old friend, the National Carbon Co. with the *Everready Hour*.

Thus network broadcasting started, and now to cover how networks work, here is John Karol.

#### HOW NETWORKS WORK



**JOHN KAROL:** Network radio grew out of a combination of stations, originally by the National Broadcasting Co. Of course the networks don't own all the stations. They are limited by FCC ruling to ownership of no more than seven stations in radio. They can also own seven in the case of television, five vhf and two additional uhf.

As you know the networks are mainly joined together in the case of radio (and I will refer to radio very specifically for the moment) by telephone lines and the stations are affiliated with networks by contracts. The rate of payment between the networks and the individual stations varies.

There is a separation, as you know, today between radio and television, at least in our network, and I think it is true elsewhere, because we look on them as separate and distinct media. I am sure all of you know that the radio audience—and now the television audience too—has probably been measured more than any other advertising medium since its very inception. Advertisers were not satisfied to know the gross dimensions of radio; that is, not satisfied with just how many homes were equipped with radio but they wanted to know how many were listening at the particular time the program was on over the particular combination of stations that the advertiser might be using, and even more specifically how many could identify the sponsor.

So radio has been a very well and much-measured medium. I don't know how much longer we can stand, of course, for the kind of inadequate measures that we have been getting in radio. Unfortunately, in the early days of radio, I think, we were blessed with the same kind of exaggerated measurements that television seems to be getting today.

I don't want to get competitive, but, actually, the fact remains that in the case of radio now we are being short-changed considerably. We are getting the measurement primarily, of the living room set although we are now getting some indication of listening in car radios. But how long it will be before we can measure listening to such radio sets as the little transistor set that you can carry in your pocket—and other portable sets—I really can't say.

I am sure that you timebuyers and media people are already aware of some of these problems. Someone once said that sometimes things go from bad to worse and then they come back to bad again. That might be what happened to us. Someone commented on the fact that network radio grew out of spot radio, and now we find that spot radio is in the ascendancy again, and we have to adapt ourselves to these changing conditions. This may be difficult but certainly not impossible since many other businesses have had to do the same and sometimes came out of the adjustment stronger than before. It is in this process of adaptation that we become stronger, and if we are going to survive, we have got to adapt. (Later in the seminar Mr. Karol discusses network sales.)

#### HOW NETWORKS ARE BOUGHT



**JIM LUCE:** This short talk can't cover all the ramifications of anything as important as purchasing a network program. Actually, of course, many of the advertising considerations used in the purchase of spot apply also in network. The research tools are about the same and the major difference is in the method of application. However, before considering these, I would like to discuss the timebuyer's responsibility in relation to network because I feel a person new in the field of timebuying might feel that his only function is to follow through on all of the detail involved after a purchase has been made. Moreover, many timebuyers are apt to feel that when a network decision is pending they are almost completely cut out and can do nothing constructive because no one is going to ask their opinion.

I think it fair to say that the purchase of network immediately involves more action on the part of both agency and advertiser management than is true in spot. This does not mean that these managements are not extremely active when a decision is made to allocate budgets for spot but once this has been done they count on the timebuyer very heavily to make the actual buys. Since both the allocation of the budget and the actual purchase is almost simultaneous in the case of network, management might seem more concerned over network. Also, in network the advertising is going to receive much more publicity than national spot decisions in individual markets and will immediately be compared with the performance of other network advertisers. It will be measured by network program rating services and these ratings will be published in broadcast and advertising trade papers much more so than anything done on a spot basis.

Within these agencies, television and radio directors and their script writers, producers, directors, etc., may come into play if the program is agency produced and there will be many meetings on this which a timebuyer need not really attend. Another fact of life that the timebuyer has to learn is that if the advertiser involved is a very large one with other network programs being broadcast, this advertiser might be able to obtain a piece of time not believed available. The appropriation in the case of television will probably be anywhere from two to five million dollars and it is only right that the agency put only their most influential people into the negotiation and I don't think any timebuyers have to apologize for the fact that we recognize that the head of a radio and television department or an account representative with many years of experience might have an ability to negotiate with more authority and perhaps at a higher level than the timebuyer.

What then can the timebuyer do in the case of network? I think I can best recite an actual example which occurred recently. We had an advertiser using television announcements in a number of markets and they had indicated interest in network if and when the right vehicle became available. One of our timebuyers who does a good

# The South—Problem or Opportunity?

By John Pepper and Bert Ferguson



Does it actually cost you more to get sales in the South? Is it really a difficult area for your sales organization? Then—is it possible that you may have been missing the key to the whole problem?

There's good reason for saying the South is different. You'll see it in the way people walk along the street. The way they catch a bus, talk things over during a coffee break, get a day's work done in the office. The way they offer to serve you in the stores. And: *the way they buy.*

**Decisive element:** All the things people live with in a place will make it different—things like weather, income, density of population, quality of leadership, a changing economy.

But there's one important factor—perhaps the most important of all to men who think of the South in terms of sales—which until just recently has been overlooked. This factor is the size and power of the *Negro market.* You take a market the size of Memphis, for instance. The Memphis area is *forty percent Negro.* Not many people stopped to think of that when they got ready to break into the Memphis market.

This group had never been directly reached until our radio station WDIA became the first to program exclusively for them. It wasn't long before we were impelled to call this market the "Golden Market." Here is why this de-

scription is more true than ever right now.

In the first place, there are in the WDIA coverage area 1,230,721 Negroes. That is more than there are in Chicago, plus Los Angeles, plus Cleveland. In this one area are concentrated almost *ten percent of the entire Negro population of the United States!*

Second, this "Golden Market" is absolutely dominated by WDIA. WDIA is the only 50,000-watt radio station in Memphis, the area's hub and metropolis. It jumped to 50,000 from 250 watts in just one move.

WDIA is regarded by the Negro listeners as their *own* station. As far as most of them are concerned it's the *only* station. It uses only Negro voices and Negro music. You turn the dial just once—and you'll know when you've got WDIA. It has a language and a flavor these listeners know, enjoy and respond to. They take pride in it.

Still another result of this devotion is that WDIA has shot straight to the top of both Hooper and Pulse ratings day and night. And it has stayed there five straight years. For these listeners stay put.

**They spend 80%:** And there's still another consideration that counts heavily for WDIA. That's the fact that when you present your sales message to these people, you're singling out a group that by actual record spends eighty percent of their income. And they'll earn a quarter billion dollars in 1955.

Look at that 40 percent of the Memphis trade area. That 40 percent buys more than you'd think it would. It buys 56.8 percent of the salt, 40.6 percent of the women's dresses, 53.4 percent of the hosiery, 60 percent of the deodorants, 64.8 percent of the flour.

Nor is this low-income buying, either; these folks buy national brands and quality items like other folks—only more of them. They have special reasons for doing this way. Habit—and

the circumstances from which habit grows. The necessity of centering most of their social activities at home, for example, and therefore buying all the comforts they can for their homes. The comparatively large size of their families, and their affection for them. The willingness to enjoy and make the most of the present, when the future may be problematical. These are some of them.

Because we've had the customers and the medium, we've been able to see the healthy effects of WDIA's impact on a lot of advertisers. We've got success stories aplenty at WDIA, including those of

**Colgate Dental Cream, Dodge Automobiles, Folger's Coffee, Fletcher's Castoria, 666 Cold Remedy, Carter's Little Liver Pills, Continental Trailways, Cheer.**

That's a few of them—there are many more.

But the important thing is to give you a clear idea of what results this combination of market, medium and approach can deliver, for the particular products that interest you most. We believe we can do that.

All that's necessary is for you to drop us a note here at WDIA on your letterhead, indicating the kind of product you've got in mind. Leave it up to us to get the proof of performance into your hands promptly. There's some first rate factual data on how WDIA's powerful advantages can turn your problems into profits. It's yours if you want it.

WDIA is represented nationally by the John E. Pearson Company.

*John Pepper*  
JOHN PEPPER, President

*Bert Ferguson*  
BERT FERGUSON, General Manager

*Harold Walker*  
HAROLD WALKER, Commercial Manager

job in keeping abreast of network changes and maintaining contact with network sales personnel learned that a certain program might open up. This information was transmitted to the television director and the account representative along with some good reasons and some fairly simple research that did not take much time to pull together as to why this might be what we needed.

When the client presentation was ready, it was delivered to the timebuyer to check and several very good points were added at the timebuyer's suggestion. Most of these suggestions I think anyone here might have made, but at a moment like that account representatives are apt to be pretty nervous and accept any suggestions with welcome arms.

The purchase of both radio and television networks today is just about as interesting as at any time in broadcast history. In the case of television two networks are still in an extremely dominant position and the ability to negotiate time and decide which of the sales formats available to use is most important. For example, what about alternate vs. regular-week sponsorship; a participation in a network program vs. full sponsorship; day vs. evening. The interpretation of these new sales formats to the advertising problem involved certainly offers a timebuyer a great opportunity in analyzing any network purchase being considered. In addition, the timebuyer can interpret such important things as discounts on one network vs. another if that network is already being used; possibility of station clearance; desirability of present station line-ups and what improvements might be made; interpretation of research services available as regards such things as audience composition, history of other programs in the time, what the competition is doing. Actually, few people within the agency are in as desirable a spot as the timebuyer to answer many of the questions which inevitably arise during a network purchase. The thing he must guard against is (1) feeling that the entire negotiation should be handled by himself alone and (2) acting hurt because he personally didn't make the phone call to the network sales executives.

John Karol, in a speech some time back, made a statement to the effect that radio network is now out of agency-advertiser-program departments and into where it belonged, namely, the media department. To an extent this is true in that the limelight of publicity now is more apt to fall on the *Dragnet's*, the *Lucy's*, and the spectaculars rather than the fact that *Amos 'n Andy* is on network radio five nights a week. Many times today network radio costs are very similar to spot radio budgets and I often-times think that as timebuyers we are too slow to reevaluate one in light of what could be done in the other. Of course, this is a two-way street and a network radio user should always be alert to what might be done for the same amount of money in spot. I am not making a plea for either but only saying that the timebuyer should periodically make such a review. Actually, it is his responsibility to do so but in the hustle-bustle of every day it is one of those easy things to put off doing. If it is done, I can assure you that a head timebuyer or account group will be very glad to have it done and I am sure will commend you for seeing that it is done.

As we all know, timebuyers are apt to spend more hours seeing and talking with individual stations and their representatives than with network sales personnel. And sometimes when a spot budget is put into network either partially or entirely the buyer feels he has personally let down his friends. This is an attitude to shed just as quickly as possible. We must all strive to be advertising people but I can still remember one of the first meetings I was in when a decision was made to cancel radio and put the budget into newspapers. As I recall, there were excellent reasons why this should be done but at the time I felt I would never be able to show my face again.

**TOM McDERMOTT.** In preparing this topic, the speakers felt that the sales patterns of television were fairly well

known to most of us, and they also felt at the same time that radio has such a different face for most of us that they wanted to discuss in some detail not the past of network radio but what network radio is now and what it is going to be, and John Karol is going to do just that.

**JOHN KAROL:** The observations of Jim Luce, I think, are particularly pertinent. It is true that in the early days of network radio, it was so often the front office that was important—the wife of the president became an important person in deciding what kind of program would be used, and the one-man survey was really in the forefront in the early days of network radio. So often the president of the agency would deal directly with the head of the client organization in deciding on network radio, and to that extent the timebuyer was left out of the picture, excepting in so far as he had to pick up the pieces and send out the order and make sure that the contract was correct.

Now network radio has perhaps fallen from grace or fashion and been replaced in that rather unique glamor role by another medium, television, and when we go into the average advertising agency the first talk is about television and not about radio. I would say that I think network radio has returned to the media department. This is fortunate from our standpoint, because network radio—radio generally I think—is one of the few media to adapt itself to its audience; that is to say, we have reduced our costs to conform with the audiences delivered, and very few advertising media can make that statement.

There are many cases, as you well know, when magazines would increase rates simply due to the increased cost of operation. Radio did try to adapt itself, and is still doing so, as you well know. The rate card today doesn't look anything like it did 10 years ago. Daytime rates are holding up well, but nighttime rates are down.

I say we are glad to be back in the media departments because we feel on a straight cost comparison of radio with other advertising media, that radio still shows very favorable odds. I think that is important for you to observe, because I believe the same pattern will eventually take place with all other advertising media. Sooner or later they will have to turn to the media experts. Sooner or later media have to be analyzed. Sooner or later the glamor begins to wear off and the advertiser says, "How much does it cost and how does it compare with other ways in which I might spend my money."

Naturally we feel that radio as an advertising medium is going to play a very important role in the expanding U. S. economy and we think radio is very much here to stay. A couple of agencies have recently viewed network radio as an advertising medium as if it was just discovered today. There are 111 million different places where radio can be heard and this makes it a great advertising medium. But you can't view radio this way alone because it does have a past.








I think it is worth pointing out again that radio has attempted to adjust its costs to its changing audiences. For example, in 1948 when nighttime network radio was very fashionable and everybody wanted it, the average evening half-hour program cost about \$19,000, time and talent, and delivered in the neighborhood of 4,800,000 homes—with three minutes of commercial. This, according to Nielsen Radio Index.

Today it is true that the audiences have gone down, but costs have also gone down. The audience has gone down from an average of around 4,800,000 to about 2,500,000 homes for the average half-hour program. The costs have gone down in proportion.

We are changing our nighttime program structure based on what we have learned from our past. One of those things we see is that daytime radio is still very successful with the five-time-a-week pattern, Monday through Friday. The programs are just about the same now as they



## Facts and Figures on WIBW-TV's Market That You Won't Find Elsewhere!\*

 Consumer spendable income—\$2.8 billion.    CSI per household — \$5.726.    Total retail sales—\$1.85 billion.     TV homes — 449,358.    Retail sales per household — \$3.755.    Food sales—\$376 million.     Drug sales—\$79 million.    Gen. mer.—\$277 million.     Eat & drink—\$115 million.    Apparel store sales—\$94 million.    Home furn. sales—\$88 million.     Filling station sales—\$120 million.    Automotive store sales—\$364 million.    Building material, hdwe. sales—\$154 million.     Gross farm income—\$385 million.    Gross income per farm—\$7,192.     Farm livestock income—\$238 million.    Crops income—\$123 million.    Total farms—53,605.

### WIBW-TV IS THE PREFERRED STATION FOR NEWS—SPORTS—WEATHER—FARM SERVICE!

News, Sports, Weather, Farm service—the TopekAREA Audience prefers to view them on WIBW-TV! This was proved by the Whan TV Study of the TopekAREA—a personalized depth study of the viewing habits of this region, made during Jan.-Feb. 1955 by F. L. Whan of Kansas State College. A free copy of this valuable survey

with all facts and figures is waiting for you. Call your Capper man or Topeka.

Throughout the small towns and farms that make up TopekAREA, WIBW-TV is the first viewing choice! (Whan Study) We now deliver 156,630+ homes . . . 73% saturation . . . in a \$1,300,000,000 market.

\* Consumer Markets — 1955

+41 . . . excluding urbanized Kansas City and St. Joseph, Mo.



CBS  
DU MONT  
ABC

TOPEKA, KANSAS  
Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in Topeka  
KCKN in Kansas City

were 10 or 15 years ago and daytime radio has held up very well.

If we program our nighttime like the daytime, we think it will make it easier for the listener to tune in radio. Take the *Amos 'n Andy Music Hall* program, Monday through Friday, for example. If an advertiser right now comes in and buys five periods of that throughout the week, he can buy that for \$15,000, and during a single week he reaches over five million different homes compared with the four million for \$19,000 that I spoke of in 1948. And he gets five minutes of commercial. Because he reaches some of those homes more than once because the program is on five times a week, during the course of the week the advertiser makes impressions in over 9 million homes. In other words more homes reached with more commercial time for less money now than in 1948.

That is just one little example of what I am talking about, and I use it only to illustrate the point which I am trying to make—that you have to analyze, you have got to study all the values that are available today.

We are just beginning to do that in some media. I think we can learn a lot from studying the past, present and particularly the future of this medium, network radio.

#### QUESTIONS AND ANSWERS

**Q.** What gives a network tv program more impact than a tv announcement? Was this your client alone who felt this way? (Asked of Jim Luce)

**A.** (From Jim Luce) We have yards of comparisons back in the office on network vs. spot. It actually is a question of weights. By the time you compare network and spot, almost all the advantages are on the side of spot. It is more flexible. You can place shorter-term contracts. I think a lot of it depends on the weights given, and one of the important weights in network is this thing which we might call prestige and importance. In the particular instance I was thinking of, it was felt quite important that the prestige factor, the merchandising value of a program, the greater ability to work within the commercial format within the allotted period of three minutes or six minutes depending upon the amount of network time—did outweigh the value of the spot announcements that we were using. The announcements, we felt, had done a splendid job, but in this case the program—there is no doubt about it—does have an impact which you just don't get with announcements. Not that they haven't done a superb job and will continue to do so, but they are not as identified. Sometimes the importance of that can depend on the advertiser and the job to be done.

**TOM McDERMOTT:** Do you have anything to add, John, on the comparison between network and spot?

**JOHN KAROL:** Network radio has changed a great deal so that now there are more opportunities for timebuyers to use network radio. It is now possible to make a network operation closely parallel a spot operation. In short, here again is the challenge to examine the availabilities.

**Q.** How best can radio change the buying of time from the basis of listenership to the basis of circulation? In other words, instead of selling quarter-hour ratings, how about selling weekly audiences?

**A.** (From John Karol) That is one of the things that just comes from a process of education. I think that when we get a five-time-a-week pattern, such as I have talked about in nighttime, and such as we have had in daytime radio since radio networks' very inception, you do have a different kind of audience than a daily audience. For example, in the old days when Procter & Gamble was among the earliest users of daytime radio, lots of people thought they were silly to spend their money that way. A typical network rating was 3 in the daytime but its weekly rating was not 3. Somewhere between 3 and 15 is the true audience of the five-time a week show. Actually its average weekly audience is about five times the daily audience in terms of different homes reached.

**JIM LUCE:** When you take the quarter-hour ratings and what you pay, it looks like a silly buy. Yet there is an impact with the identification that may be the deciding factor in the sale. So I think it is all part of our responsibility to know how to interpret these figures to the people we work with, and not let them grasp the easiest thing—the end figures. They want only end figures. Our job is to find out how these figures should be interpreted.

**Q.** Are cost-per-1,000 comparisons generally made between network and spot? If so, how?

**A.** (From Jim Luce) I think I can promise you that cost-per-1,000 comparisons are made between network and spot and they are not easy to handle. I was making one just the other day between a quarter-hour network program and some local programs we had on for a client, and in some markets he used announcements and in some he used five-minute weather, in other places a quarter-hour news program twice a week, and the cost-per-1,000 needed quite an amount of interpretation. We tried to bring it down to cost-per-commercial-minute, which we felt was a move in the right direction. Of course, the announcements won hands down on any cost-per-1,000, as they always do.

**TOM McDERMOTT:** Maybe I can add a little to it. I think in most cases that the decision as to whether to buy network or spot is usually made before you look at cost-per-1,000 figures. The decision isn't going to rest on whether or not a schedule of spot delivers a better cost-per-1,000 than a network buy. Probably the best reason for that is that there is usually no standard of comparison, except if you have a prearranged schedule of spots, and have Nielsen make a special run of his cards.

**Q.** Could you compare an individual market and come out with anything? Say, for instance, your cost-per-commercial-minute on a network program in Jacksonville, Fla., as compared with a minute spot evening time; would you come out with anything valid in that?

**A.** (From Tom McDermott) I think you'd come out with several items of information, and it depends on what you wanted to do with them, because, again, you usually are comparing things that you don't have the opportunity of buying competitively. In other words, if you are looking at the Bing Crosby show in Miami, vs. a schedule of announcements in Miami, you can get a measure of comparative performance there using local rating services.

**Q.** Would it give you any kind of an answer as far as buying a particular station or network is concerned?

**A.** (From Tom McDermott) If we are buying Bing Crosby for a motor car manufacturer and we're trying to show the local dealer committee how smart a buy was made, I think we would have some numbers to show them. It depends on what we want to do with those numbers.

**Q.** Do you think network radio must compete more directly with spot in order to forge ahead? What advantage does network offer over spot?

**A.** (From John Karol) Yes, I think that network radio and spot are more competitive in going after the same kind of business, and yet by the same token they are more alert because we have joined forces to sell radio as a medium.

When you have a national program, you do have a period of time that you can call your own. It has promotion and merchandising values. It has good-will value.

We have learned from the development of television to adapt ourselves still further in network radio. By that I mean this, that television has because of its high cost made it necessary for many advertisers to share programs or to buy what amounts to spots in network television shows. You are familiar with the several advertisers in the so-called spectaculars, because very few advertisers could afford to sponsor the whole program. We are adapting the same kind of technique to radio. There are ad-

# THE STEERE STATIONS

N  
E  
W  
S

W  
K  
WMAK  
I

5000  
Watts  
NASHVILLE  
TENNESSEE

5000  
Watts  
Kalamazoo  
Michigan

M  
U  
S  
I  
C  
·  
S  
P  
O  
R  
T  
S

● When the Steere Stations' representative calls on you, here are some basic facts you ought to know about these two rich regional markets:

**WMAK, Nashville** — 56th U.S. city. WMAK, 5,000 watts full time at 1300 kc., covers 1,385,000 population area with \$924,427,000 total retail sales. The Mid-South's most powerful MUSIC, NEWS and SPORTS station.

**WKMI, Kalamazoo-Battle Creek** combined metropolitan Twin City area . . . 270,000 population, 76th in U.S. The WKMI signal covers 1,719,000 population . . . over one billion retail sales. 5,000 watts at 1360 kc. . . . Western Michigan's most powerful independent.

*Big Coverage Value . . . Basic Spot Rate per station . . . \$5  
(Discount for twin-buy)*

**STEERE BROADCASTING CORPORATION**

KALAMAZOO, MICHIGAN



vertisers who share network programs. There are advertisers who buy segments of programs in which you are entitled to a minute of commercial time.

To answer your question, network radio may very well be getting closer to a spot than it was before.

**Q.** How many networks can the United States really support in radio, in television?

**A.** (From Tom McDermott) From my viewpoint—and this may sound like a silly answer, but I don't mean it to be that way—there will be as many radio and tv networks as American advertisers find it profitable to support. We tend to think of major networks but a lot of us buyers are acutely aware of the fact that there is a Collegiate Radio Network and the Keystone Network and there are several operations of stations that are organized in network fashion to deliver service and as long as advertisers find that that kind of operation produces for them efficiently those networks will remain in effect. I don't think anybody can say there will be one network or three or how many.

**Q.** What are the requirements of a station to become basically interconnected on a network; what are the requirements for other classifications?

**A.** (From John Karol) I suppose that means tv, but basically it is the same thing in radio as in tv. The size of market determines that. The radio network was set up for covering broadly the northeastern half of the U. S., and most basic network cities are of 100,000 population or more.

**Q.** How important are regional networks, like Yankee, Don Lee?

**A.** (From Jim Luce) I think it depends on the problem. If you get an advertiser, and he is in New England only, or he wants to use New England, I think all you can do is compare Yankee vs. programs available on each vs. the market that you want to cover. Maybe you just want to cover Boston. There is no pat answer to it, but certainly regionals have filled a very valuable need, more so in some areas than in others, because in certain other areas where there are regionals they are not as identifiable. They are just combination discount, that is all they are. I don't think they serve much purpose beyond that, but we love them because we like to save money. If we can save money, we may use them where appropriate. ★ ★ ★

## Seminar 9.

### CAN YOU DO BETTER WITH SPOT?

*Speakers: Kevin Sweeney, president, Radio Advertising Bureau; Ned Midgely, media supervisor, Ted Bates. Moderator was Frank Pellegrin, v. p., H-R Representatives.*

### WHY YOU DO BETTER WITH SPOT RADIO



**KEVIN SWEENEY:** Let me define the sidelines I am going to run down. Some of what I say that spot radio can do probably applies to spot television, but I am going to talk only about spot radio, and why it is better than any other advertising media you can buy when you are buying markets selectively.

Weather, local competition, distribution, local folkways, legislation, per-capita income, these and a dozen other factors materially affecting sales must also affect advertising. I hesitate to even cite examples of why you may have to advertise selectively, except that some of us came directly from

Princeton or Stephens without ever seeing the outside world in which the following can occur:

1. You have a grocery specialty which is a sensation except in a market where A & P and Kroger have all the grocery business, and the buyers of those chains are singularly unimpressed by your claims. Result: no distribution. Sometimes it is better to go around a market like that until they, too, see the vision.

2. Your product's sales curve follows temperature. When it is hot or cold or even wet, things happen to your product. Well, obviously, if it is 70 degrees in one market and 10 degrees in another, there will be different sales potentials and different advertising may be indicated.

3. In several major markets you run into entrenched local competition—the silly jerks prefer the product their papa bought for 80 years. Sometimes it takes time to dig them out, depending on the bravado of the client, it may indicate far heavier expenditures than normal or none. Obviously, a medium with a national pattern is not indicated there.

These are the kinds of problems where selective marketing is sometimes indicated, and when it is indicated you can do the advertising job better—better than any other medium with spot radio.

Here are the reasons why.

First of all—and in most of these cases I will eliminate the basic advantages which I feel that radio has and concentrate on the selective marketing aspect of this story—spot trades on one of radio's basic advantages when compared with other selective advertising tools in that it reaches all the people. The purchasing power now lies with all the people, 100% of the families. With spot you can talk to all of them because radio is the only medium that gives you access to them. And most important when you are weighing the major selective media, the only medium that gets you out into the suburbs, the whole vast complex of cities, small towns, and rural areas that surround the great markets of America. You reach out there easily with metropolitan radio stations with the same force and vigor. With other selective media, your penetration, coverage or whatever you dub it falls to a half, a third, a sixth even of what you get in the city.

Second, spot radio allows you to engineer an advertising budget if you are going to relate it to sales, because it provides multiple choice of facilities. In markets like Kansas City, Oklahoma City, Toledo, Akron, and to a lesser degree, in hundreds of other areas, there is far less opportunity to make sales potential and advertising budget mesh in an estimate because in other media there is such limited access to facilities—which in English means there is only one newspaper. Maybe you can afford to spend only \$5,000 in the market, but there is no way of buying what you need in these markets except through radio for less than double that amount.

Third, advertising is becoming a more exact science—or at least we are trying. And the old shotgun technique of advertising at the whole market is giving way to reaching the right people within a market. If your product is beer, it's men you want. They select the brand. If it is such a product that hides skin blemishes, it is girls and women 12 to 35. (After that they have either captured a guy or to hell with it.)

So when you advertise in St. Louis or Dallas or Houston or Minneapolis, it is not the concept of advertising to the entire market. That went out with button shoes. It is the idea of advertising to the people within the market who will respond frequently enough to make your advertising profitable.

Now, radio's wealth of facilities—its terrific smorgasbord of programing—enables you to single out in each of these markets just the group that you want, and while it would be pretty expansive of me to say there is no waste, there is less than in any other selective medium by far.

Fourth there is no question that in many cities it is important to localize your message. Any type of radio provides you with localization equal to that provided by



# RADIO CITY DESK



**GET ALL THE NEWS—  
GET IT FIRST—GET IT**

**RIGHT—ON WHAM RADIO  
THE ONLY STATION IN AREA WITH  
AN INDEPENDENT NEWS GATHERING STAFF**

Reporters with a news-beat concept of reporting deliver the news to WHAM Radio listeners. Leg-work gathers the news and seasoned newsmen report it. They don't just "rip and read," they dig.

Emphasis on news personally gathered by WHAM newsmen has made the station the official area public service station. Throughout WHAM's 22-county coverage area, hundreds of officials have come to call WHAM automatically with news of schools closing, epidemics, floods and other weather situations.

Through the years, news sources give stories to WHAM reporters first. Many notable news-beats have been scored by WHAM, on major stories.



DAVE KESSLER



JACK HOOLEY



HOMER BLISS

**TOP SPORTS COVERAGE**  
*Important sports stories  
reported twice daily.*



BOB TURNER



RAY LAWS



JACK ROSS

**LET WHAM RADIO SELL FOR YOU**

ROCHESTER RADIO CITY



The **STROMBERG-CARLSON** Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc  
GEORGE P. HOLLINGBERY COMPANY, National Representative

the best of other so-called purely local media—network programs are released over local facilities. When you want to really localize though, it is spot radio that gives you that wealth of long-established local personalities who can slant your product message today in a way to meet local competition; or take advantage of local weather conditions; or just use local jargon to give the product that extra push. Most important, to give your product that benediction that they—who come into a home 250 times or more a year—can provide.

Fifth, one of the most important concepts in all advertising is to insert your product in the right framework. It will one day be automatic—if I may venture a prophecy—a great deal of advertising will be run only in those media that relate to the general field of the item, and at those times when the product is being used or considered for use.

Obviously, in the latter area spot radio is six feet tall and everyone else is a pygmy. You can reach the man in his automobile for your tire, motor oil, or gasoline message. You can reach women in the kitchen as they are actually preparing food or eating. You can time your message's arrival better with spot radio than with any other medium.

I can tick off some other advantages:

The one of getting your message in just before the woman goes to the store is a clear advantage to spot.

The one of building up the really huge circulation you need to influence people in these days when someone politely yawns after you announce you told half of all Americans about the advantage of that sensational new product Boozits. With spot you can tell half of all the people in a city your message in 36 hours with only 20 announcements.

Another advantage is the far lower cost of spot than comparable selective media; one-fourth and one-fifth the cost-per-1,000 of newspapers.

The advantage of out-selling other media, actually bringing people into stores in greater numbers and extracting more dollars from them despite great rate advantages to the competition.

I see three significant trends—I don't know whether they are short or long-term—that are building in national spot. Two of them will make spot radio more productive, one will complicate your life.

*First* is saturation as a standard national advertiser tool. For a half dozen years the concept of a great many announcements poured into a relatively short period has been growing. During the 40's a few advertisers would use more than one strip of five announcements per week but they were very few. Now that pattern is slowly being erased, although it will always be an important one.

Now the concept of 40, 100 or even 800 announcements per week for relatively short times is growing more and more important and justly so, because it capitalizes on one of radio's great advantages—the ability to reach all the people repetitively for low cost. I think the next five years will see dozens of advertisers using radio almost exclusively that way.

*Second*, I detect a growing willingness on the part of all national advertisers to let local personalities take liberties with their sales messages when those liberties mean more impact and more sales. The continuing campaign by *Life* in which local radio personalities are allowed complete freedom in selecting the features of the magazine they wish to promote is the extreme example of this trend to allow proven personalities absolute latitude in advertising products to the market they have the best grip on.

*Third*, the increasing competition of retail advertisers to dominate the medium is going to be a harrasing one for people buying time.

Retailers were a negligible source of revenue for radio up until six years ago, and it is only in the past year that the largest retailers have become convinced that dominance—saturation—is the method.

When a single retailer comes in and takes 18,000 announcements annually on only five stations out of those

available in a market, and when his competitors gobble up another 10,000 annually, the competition not only for good times but any time is considerably sharpened for national advertisers. Especially when these schedules are superimposed on local advertisers and retail schedules that have been steadily expanding for six years.

We—the Radio Advertising Bureau—are helping to complicate this problem because this is the kind of problem we enjoy, the problem of the seller's market. Since we, like those radio stations who support us, like all money, whatever the source, we will be happy to help you cope with the problem this poses for the national advertiser.

## THE SPOT TELEVISION STORY



**NED MIDGLEY:** It would be very easy to start off by saying, "television, too," to everything that Kev has said about spot radio. They are very similar in a number of ways. In their flexibility: The same concentration of markets exists for television advertising that exists for radio advertising. Spot television is available for national advertisers as a complete national campaign

or as a supplementary campaign and is available for regional advertisers. It is the only method in which local advertisers can possibly use tv.

The units of time are the same pretty generally. There are exceptions of course. You can't buy football locally on television due to some rules of the NCAA in recent years. The I.D.'s in television are a new development which radio didn't have. I think announcements in radio were pretty well confined to one minute and to station breaks. Then some person with fiendish glee decided when television came along that the station should reap the benefit of two announcements at the chain break and invented the I.D., to get half again as much for the I.D. as he gets for the chain break.

I like to speculate every once in a while about the five minutes around each half-hour, especially in the evening. The average television station will conclude, let us say, a half-hour evening program somewhere short of five minutes of the hour with a closing announcement. Then they will unravel a long line of credits for everyone who had anything to do with the production—the producer, the director, wardrobe mistress, hats designed by, make-up, script writer, assistant script writer, fourth assistant script writer, all backed with some very dull music on the calliope or something.

After this reel is unrolled, you get your chain break announcement followed quickly by an I.D., followed quickly by some identification of the station. It is like Times Square in the rush hour when you stop to think about it.

I say I only speculate on it, because, after all, it is our bread and butter, and try and buy an I.D. or a station break on any station that is worthwhile. However, there is congestion there, and maybe some day with increasing competition in the field some of the log jam will be broken.

One thing that always strikes me very forcibly about spot radio or spot television is the concentration that there is in the United States; concentration of people, concentration of buying power, retail sales, gasoline sales, drug, food sales. Actually, in 162 markets you can hit 56.7% of the total population of the United States. Those markets are very clearly defined geographically.

You don't have to use 162 television stations, nor 162 radio stations in each of the 162 cities, because you cannot build a fence around radio or television signals at the city limits. Of course, you have to admit that radio signals get out further than television signals, especially at night on clear-channel stations, but I think that we are underselling spot television coverage.

For the past four or five years I have marveled each time I go through a town called Red Hook, N. Y., which is about 86 or 87 miles from New York City, and, practi-



aren't  
week ends  
wonderful?

Along with the week end comes WWJ's perfect package—"Music Over the Week End" and "Monitor."

Combining the proved sales strength of WWJ's well established "Music Over the Week End" with NBC's exciting new "Monitor," you can reach an audience of men and women whose minds are on the things they want for themselves—from frosted drinks to furniture.

Sales-minded advertisers are now using over 100 announcements every Saturday and Sunday on WWJ when three of the station's top disc-jockeys—Bob Maxwell, Ross Mulholland, and Shelby Newhouse—sell to week-ending Detroiters and suburbanites while they're relaxed and ready to listen.

Check up on special saturation discounts and plan to sell to Detroit during these wonderful week ends.

"MUSIC OVER THE WEEK END"  
Saturday and Sunday  
12:15-2:00 P.M.  
5:00-6:30 P.M.

"MONITOR"—all other  
times, with local news  
every hour.

AM—950 KILOCYCLES—5000 WATTS  
FM—CHANNEL 246—97.1 MEGACYCLES  
Associate Television Station WWJ-TV

**WWJ**

**AM**  
**FM**

Basic **NBC** NBC Affiliate

WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.

cally from the time television started, the antennas on the houses in this place have increased and increased and increased. I don't think in the early days of television, at least, that anybody would claim an 87-mile coverage for a station in New York.

The point that comes back on this particular thing is that if you go after a concentration of markets and try to knock off the big ones through either spot radio or spot television, you will be surprised at how few stations you can use to do it, because these stations reach out and cover other markets that are included in the 162 as well.

The use of radio or television depends entirely upon the job you have to do. There should be no great struggle on the part of the media department in any agency to come up with an answer to it, and a lot of times the correct answer is a combination of the two. Any of you who have not been reading recent research on radio will do well to review it, because it is showing an amazing vitality for continued radio listening.

There are certain suggestions that I would like to make to those who buy and to those who sell, especially for those people who are relatively new in the business.

There is no black magic to buying or selling spot radio or spot television. It is a business. It is sound. Common sense prevails in the long run, and there is no sense in tilting at windmills or slanting off at a tangent. It is a matter-of-fact, precise business proposition. I think that it pays to study the markets, the concentration of populations, where the food and drug sales, or whatever categories you are interested in, are most highly concentrated.

It is very important to keep posted on the stations, what stations there are in both spot radio and spot television that are available in each important market and the job they are doing, through their sales promotion. Any station that does not have a definite 52-week campaign of sales promotion direct to advertisers and advertising agencies is missing a bet.

There are many ways to keep posted. Of course, you must follow developments through trade publications, but the thing to do is to keep abreast of what is going on as far as you can in every important market in the country. You should see the station managers when they are in town. Get first-hand reports, prejudiced as they will be. Sometimes you get two sides of the story and you can come up with the truth.

Another thing that is rather important, especially in television, is to keep your *Standard Rate and Data Service* up to date on the supplement service, because the rates change every time you wink an eye. You don't want to get an estimate out to the client and find that the rates have increased overnight.

Familiarity with network schedules is important, because when you are buying spot time, most generally, you are buying in relation to network programs and ratings, and a terribly important thing to learn is to interpret program ratings.

I don't know how to tell you to do it, frankly. There are ratings and ratings, and ratings, and you just have to depend upon your native intelligence to pick out what you think is the correct answer. Don't be blinded by a difference of .2 per cent in a rating and throw the business to a station that is perhaps a bit better on a single availability.

Once you have evaluated the stations and considered all the factors of the particular job to be done, be positive about it, say "this is the station that I want in the territory and I know the reasons in my mind why I want it."

I am afraid a lot of timebuyers today try to lay a stack of mattresses to fall on in case somebody challenges their selection of a station. Once you have made up your mind, stick to it and be positive about it.

As far as the selling end of it is concerned, there are a couple of suggestions here which I hope that you sellers will take in the spirit in which they are given.

In calling on agencies and advertisers it is a very smart idea to try to make an appointment in advance, to have at least one important fact to present. Don't go in just to

you saw Joe Zilch on such and such a day and "nothing doing" on that account. Have something important to present. Make your point and be brief. Recognize the pressure that the buyer or the advertiser is under.

Sometimes you have to be most understanding, because even if you do make an appointment, it is broken by the time you get there. That is one of the occupational hazards of the advertising business. Don't think that the guy is trying to give you a run-around. If you are in a representative firm, be sure to expose your station managers to as many agencies and advertisers as possible on each visit. You don't have to take people out to lunch—but it's nice! If out-of-office presentations are made sometimes at a luncheon, try to time them accurately so that you meet the two p.m. curfew. After two it is an awfully short afternoon, and it is better for you and better for the advertiser or agency person.

In the in-the-office presentation, you should call and ask for an appointment to set up a meeting of everybody concerned—account men, buyers—in the conference room. Present your story to as large a group as possible to conserve time.

As far as the actual functioning on availabilities is concerned, there are improvements necessary there from the agency standpoint. I know what you are thinking, you sellers. You say that the agencies get availabilities and sleep on them for a week or two, and, of course, you must expect the station to sell, to get out from under as quickly as possible. There is a give and take there which I think you can work out with your agency and advertiser contracts. Try to push availabilities through as quickly as possible, train your stations to reply promptly and get the whole thing cleaned up and the confirmation out to the agency or advertiser in the shortest possible time.

I don't know how many of you do it—I think some—but it is always appreciated if the confirmation not only confirms the time but confirms the exact rate of the service that is being bought.

In conclusion, don't flood the agency with tears if you lose an order. You should have sold the station long before that particular order was placed. The station is not sold when an account is coming up to buy a schedule. If you ask the buyer to review the schedule for you for one or two or four specific markets, he might have to do the same thing for your competitor, and the net result is that the whole campaign would be opened up again. The time-buyer would have twice the work to do. And you might end up losing a few markets that you thought were set. Once the decision is reached, start selling for the next order, even if it isn't in sight.

## QUESTIONS AND ANSWERS

**Q.** Has any research been done to show if the law of diminishing returns sets in during one of these saturation campaigns? In other words, can you over-saturate to the point of reaction against a product?

**A.** (From Kevin Sweeney) I will be honest. I haven't the vaguest idea. There is one agency in this town, a very large agency in the top 10 that I think knows as much about it as anybody, and they admit they know nothing.

There's a campaign which I think most of you are familiar with, Maxwell House. You know the history of that one. It went from about 50, I believe, announcements up to as high as 800 and more announcements per week, and I don't think that either General Foods or Benton & Bowles really knows at what point saturation was reached. I think that they have made an attempt to find out. We have quite a lot of data based on department stores which shows a point of diminishing returns above 400 and some odd announcements for a specific one-time event. This is a point at which we don't seem to get much more reaction. But up to about 400 announcements in a two-day period we seem to get pretty good results.

**FRANK PELLEGRIN:** I think the purpose of the first



for  
well  
rounded  
coverage  
look  
to

**wfmy-tv**  
*Channel 2*

**GREENSBORO, N. C.**

**Now In Our 6th Year — Full 100,000 Watts Power**

*Represented by*

**Harrington, Richter & Parsons, Inc.**

**New York — Chicago — San Francisco**

question, and maybe Midgley can throw in a thought on this, is where does the point of listener objection or over-saturation, where does the resentment set in? Ned, have you any thought, has there been any research of that that you know of?

**NED MIDGLEY:** Frankly, I don't know a thing about that. I have never seen any research that would indicate it. I think the best thing to do is to go from 800 to 1,000 to 1,200. When sales start dropping off, cut back.

**Q.** For a moderately heavy saturation radio campaign, say, 100 announcements weekly on an average, do you feel there should be a minimum length of the campaign for maximum effectiveness, say, six weeks?

**A.** (From Kevin Sweeney) Well, I owe a debt to Lincoln. It is one of those how-long-should-a-man's-legs-be question. The truth is I don't know. We have been doing a large amount of work to find out, and we have been finding different patterns. We have worked in two markets with nighttime announcements and we find different patterns in people's ability to remember the announcements, both of which are in our opinion extremely good radio announcements. We think it has something to do with the type of products, but we don't know anything about that yet. It is a guess, and, thank God, other media don't have better answers than we have.

**Q.** In connection with the wide coverage of radio and to a lesser extent television circulation, what kind of coverage or circulation within a week's time do you feel is desirable?

**A.** (From Kevin Sweeney) We bought a saturation campaign for an advertiser, and found again that the ability of the human male and female to withstand advertising messages is miraculous. For this particular advertiser we evolved a scheme under which every family in this area, which was a city of 500,000, would be reached 16 times. Into his store the next day came the biggest mob of people he ever had, a tremendously successful sale. And yet only 60% of the people who were in that store had heard about this particular sales event via their radios. ★ ★ ★

## Seminar 10.

### WHAT DOES COVERAGE COVER?

*Speakers: Julie Brown, director of media research, Compton; Ed Shurick, national director of station relations, CBS TV. Moderator of this seminar was Vera Brennan, head timebuyer, Scheideler, Beck & Werner, New York.*

#### HOW TO DETERMINE COVERAGE



**JULIE BROWN:** There has never been one single standard for coverage in the broadcast industry. Actually, this is perfectly understandable, because coverage, per se, is used for so many different types of media evaluation.

Coverage can mean the intensity of a station's signal, or it can mean the degree of a station's penetration. It can determine the extent of a media plan by markets or by sales territories. It must be defined in order to determine where coverage is lacking. Coverage is needed for station evaluation and selection and, in some instances, must be tied in with marketing strategy.

Some brands may only have distribution in a metropolitan area. A station whose coverage area best fits this market probably should be used. A brand with national distribution, however, might want to choose the larger, or largest station in the market.

Thus, although we have only cited a few reasons, it

should be self-evident that a timebuyer must have good sound coverage data for radio and television stations in order to do an adequate job in making broadcast purchases.

Coverage, as we define it, is the area in which people can receive the signal of the station and do listen or view the station on some kind of a regular basis. Thus, the primary or effective coverage area of a station is the area in which we may assume that most people can and do hear or see the station.

If we wanted to be able to develop sound coverage areas for all radio and television stations, we should have an up-to-date county by county survey showing the percent of homes that listen to or view each station with some degree of frequency. Unfortunately, this type of study has not been made since 1952, when Nielsen conducted its coverage study and the Standard Audit Measurement, commonly called SAMS, was made. These studies still are valid for the majority of the radio stations. But, unfortunately, the pre-freeze tv stations which were on the air at that time have almost without exception changed power, antenna height, or channel position and therefore the 1952 data can no longer pertain to television coverage.

The NCS and SAMS studies were a source of data showing the percent of homes that listened to radio stations, day and night, at least once a week. These percents cannot be used as an absolute measure of the percent of homes which actually listen to the station on any regular basis. Subconsciously, program popularity must have entered into the respondent's mind when he listed the stations listened to regularly. Therefore, the figure derived from the study may be inflated or deflated depending upon whether the station carried programs that were uppermost in the respondent's mind at the time the ballot was filled in. These figures also cannot be used as an indication of the share of audience of the stations in a particular county as they do not relate to any one program but merely to total unduplicated listening within a given period.

Many will say that television has affected radio to such an extent in the last three years that the 1952 figures are no longer valid. However, we believe that if the NCS and SAMS data is used to define coverage areas rather than to determine the actual size of the station audience, there is no reason why the 1952 data is still not true today. The levels of station listening may have changed in the last three years, but the area in which people can and do listen to the station should not have changed, all other things being equal.

However, the 1952 data is out-of-date for stations which have changed power and frequency, have had a change in network affiliation or for new stations which have come on the air in the last three years. For these stations, it is necessary to develop coverage patterns based on an engineering concept. We like to consider the 0.5 millivolt area as the primary coverage area of a radio station. This must be calculated according to its power, frequency, and the ground conductivity in its service area. Many stations have these maps available. When there is no map available, it is necessary for the agency to calculate the coverage area themselves.

If one of these stations has a map showing measured field strength (popularly called "proof of performance" maps) on the 0.5 millivolt, we prefer to use it since it shows the actual rather than the theoretical engineering coverage area for the station.

There are two other types of coverage data which all of us are plagued with from time to time. These are mail maps and miscellaneous coverage claims by the stations. Usually these are put out by overzealous station managers or promotion people who are trying to claim all outdoors for their station to be able to get more business. Mail maps, we believe, do not indicate a station's true coverage area. On any type of mail promotion, it has always been felt that those who write in (whether it be just a fan letter or whether it be for a special offer) are a different type of person than the majority of listeners and are therefore not typical of the entire audience of the station. Further,



**YOU MIGHT RUN THE 120-YARD HURDLES  
IN 13½ SECS.\* —**

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

6-COUNTY PULSE REPORT  
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955  
SHARE OF AUDIENCE MONDAY-FRIDAY

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
<b>WKZO</b>	<b>41%</b>	<b>37%</b>	<b>35%</b>
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

*NOTE: Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews. The other five counties: Allegan, Barry, Kalamazoo, St. Joseph and Van Buren.*

The smart way to hurdle the competition in Western Michigan is to use the 5000-watt voice of WKZO—CBS radio in Kalamazoo.

Nielsen figures show that WKZO gets 177.7% more average daily daytime families than Station B. Pulse figures, left, credit WKZO with more than TWICE AS MANY listeners as Station B, day and night!

Your Avery-Knodel man will be glad to give you full details.



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

**WKZO**

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

Avery-Knodel, Inc., Exclusive National Representatives

\*Richard Attlessey set this world's record in Fresno, California, in May, 1950.

mail offers are influenced too much by the personality making the offer, the type of offer, and the time that the offer was made. We have seen mail maps that claim coverage from such distant areas that only freak signals could possibly have been received by those writing in. Others show coverage in areas where local rating services do not show any listening. For all of these reasons, we do not believe that a mail map is any indication of a station's coverage area. (This holds true, of course, for television, as well as radio.)

These days it seems that every station is coverage conscious. We believe the majority of them are honest in their coverage claims, but it is absolutely necessary for them to document them very carefully before we can accept them. If it is an engineering map, the basis of the measurement should be labeled. If it is not an engineering map, then the basis of the station claims should be stated. We have seen maps that were based on interviews by the station manager with friends in towns possibly 100 miles distant which could not conceivably be within the primary coverage area of the station. These are the kind of coverage claims we must be very leary about. On the other hand, other coverage maps are shown to us by station men which are based on a combination of engineering, proof of performance, and local rating services. These, when well documented, can certainly be used for station coverage since they show the area in which people can listen to the station and in which there is good evidence that people do listen to the station. (Again, these comments apply equally well to television as radio.)

There is absolutely no television data today which shows county-by-county the percent of homes that can and do view television stations. Some of the networks have this data in one form or another for their own affiliates but cannot or will not supply it to agencies and advertisers for individual stations (mainly, we understand, for political reasons). The networks will, however, show us the total coverage area for a specific station lineup, but this does not help us in determining the coverage of any one station (either on a spot or network basis) nor does it tell us how much duplication exists between stations on the lineup.

Advertisers are spending vast sums of money today in television, but the broadcasting industry is reluctant to support a survey which will show these advertisers what kind of coverage they are getting. We believe that the burden of proof is on the networks and the stations and that they should supply the advertisers and agencies with good sound television coverage data. When NCS and SAMS were conducted in 1952, it was believed that they or some other similar survey would be conducted again in a couple of years so that tv coverage data could be kept up to date. However, except for the private study done by Nielsen for CBS in the fall of 1953, we know of no other nationwide survey that has been conducted. We hope that, before too long, the networks will bury the hatchet and get together in sponsoring a national television coverage study.

In the absence of any available method for determining the "can and do" area for all television stations, we must rely on an engineering concept to define a television station's primary coverage area. The one that we believe is the best measurement is the FCC definition of Grade B area. This is an engineering concept of signal strength and is defined by the FCC as the area in which an acceptable signal is available to the average home in 50% of the area 90% of the time. This can be determined according to formula, given the effective radiated power, antenna height above average terrain, and channel number. In many cases, these maps (for current operating conditions) were filed with the FCC at the time the application for the station was made. In other instances, however, a station is now on a higher power, has changed its transmitter location, or is using a different height tower than that filed with the original application. If no map is available under these circumstances, we have found the Headley-Reed slide rule invaluable. This slide rule translates the engineering formula based on power, antenna height,

and channel number into the FCC definition of Grade B service area, so that it is possible to determine the Grade B service area of the station. The coverage area, so determined, has to be a circle. Topography, of course, has a great deal to do with a station's coverage area, but it is impossible for the layman to translate the Headley-Reed slide rule circle to a topographical map.

This can be done by the station engineers and in many cases, where topography plays an important part in the station's coverage area, stations actually have made measured field strength maps (or proof of performance maps) which show the Grade B service area for the station and take into account peculiar problems of terrain, adjacent channel and co-channel interference, etc. These are the most accurate tv coverage maps available to us today.

We do have several "do view" sources available to us which enable us to define more accurately a station's coverage area. These include the local rating surveys such as ARB, Hooper, Pulse, and Videodex, and also the ARB and Videodex uhf studies. Since the rating surveys show the percent of homes who actually view stations and the uhf studies show the percent of homes that are able to receive stations and the percent that view most, all of this data should be considered in developing coverage areas for a station. Once information from local rating and uhf studies are combined with engineering maps, we have a "can and do" definition of a station's coverage area. (Unfortunately, these surveys have usually been conducted in major television markets where no real coverage problems exist or else, on a limited scale, in problem areas where the local data cannot be used anywhere except where the survey was made.)

Television stations are making as many and possibly more exaggerated coverage claims than radio stations and certainly are pressuring agency timebuyers to a much greater extent. Thus, as in radio, it is necessary to weed out the promotional color from station claims before we can get anywhere near a sound definition of a station's coverage area. However, all stations' stories should be listened to. Many times they have data not available anywhere else (such as independent surveys and information from local television service men). These are certainly important and should be considered in deciding coverage.

#### HOW A NETWORK CHECKS COVERAGE



**ED SHURICK:** I want to divide my portion of today's discussion into three parts. The first part is what techniques are employed by CBS TV. Part two, how is such information applied. And three, what are the needs for coverage information.

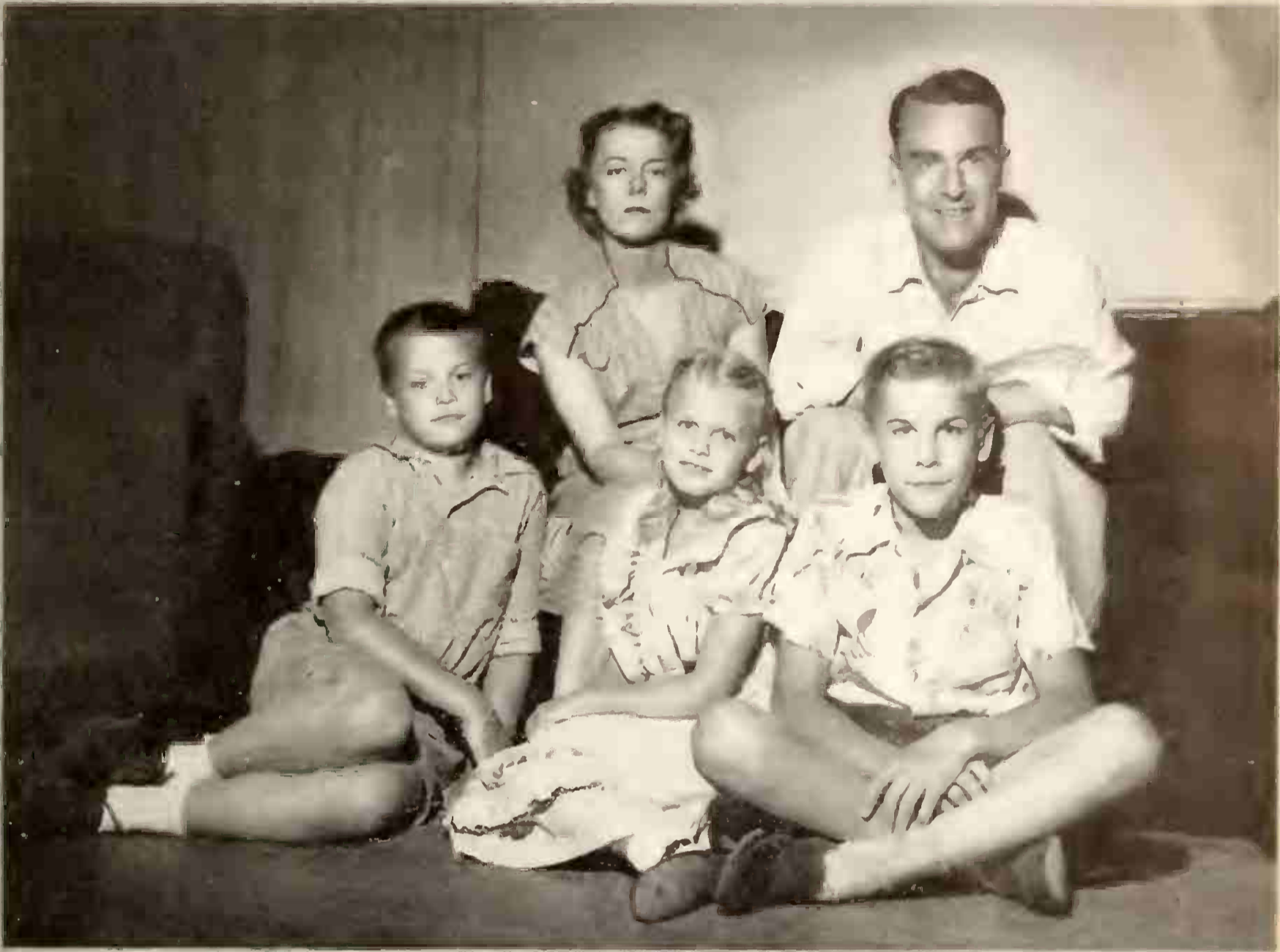
First, what are the techniques employed by CBS TV.

Engineering-computed contours. Engineers have a somewhat involved definition. CBS TV includes within the service area of each station all of the homes to which the station delivers a signal having the minimum required field intensity.

Sometimes, this is where we are at odds with our affiliates. One might consider our standards as being somewhat exacting. We require for Channels 2 to 6 that the station have a signal of at least 40 dbw minimum intensity. For Channels 7 through 13, the minimum standard is 50 dbw. Above 13, at least 64 dbw.

Now, this is what our engineers consider will result in day-in and day-out dependable service. Of course, an important reservation cannot help but be the terrain of the area. As you can appreciate, with a transmitter located on one side of a mountain, you cannot draw a circle indicating effective service on the other side. This, therefore, brings us to the second type of criteria (of seven types) used at CBS TV in the determination of coverage. This is an actual measured engineering contour.





### CROSS SECTION OF THE IOWA AUDIENCE

When they bought their first television set almost six year ago, their program source was WOI Television. Through the years they have found that WOI-TV programming kindles their interest, maintains their loyalty.

Multiply their story by the 315,600 television families in the WOI-TV area, and you'll see why WOI Television is the key station in Central Iowa.



## WOI-TV

AMES-DES MOINES 

IOWA STATE COLLEGE

ABC FOR CENTRAL IOWA

REPRESENTED BY WEED TELEVISION

It is all right to sit down with a slide rule and determine theoretically where a station covers, but we also should know what homes the station actually does cover. In most cases the station, if they can afford \$4,000 or \$5,000 for this, will commission a licensed engineer to make an on-the-scene, measured contour map of its coverage. The engineer measures along radiants from the transmitting point, the strength of the station's signal.

Such a measurement is very important. It is important because in many wide open areas like, let us say, Oklahoma and Kansas, the "computed" contour can short-change a station. But when one gets into an area like the New England states, it might be found that a station which considers that it covers the entire market does not get down into the valleys where population of important cities is concentrated. So we are always anxious to see this kind of information.

Now, for the third source of coverage data. The A. C. Nielsen set count and "circulation" studies. I would like to repeat that the first study was made in May 1952, at which time it was a network cooperative effort. The personal interview-type approach was used, and the survey encompassed a nationwide sample of 100,000 homes. It not only determined by counties and county-clusters how many homes owned television sets, but at the same time found out how many families viewed a given television station at least once a week.

In 1953 (May 1953) CBS TV went to the expense of up-dating the set ownership portion of the survey. This was accomplished through mathematical growth curves, indicating growth of set ownership, county-by-county. A book was published on the estimates. CBS TV tried to get the industry together again in 1953 for the purpose of making another national study. This was found to be impossible. Therefore, CBS TV went to the expense itself of undertaking a set count study, costing some \$75,000. This study up-dated the figures as of November 1953.

At the same time we obtained some additional data that has been somewhat on the Q.T. In the questionnaire that Nielsen sent out at the time was a question: "Which channels can you receive?"

From that, after a great deal of experimentation, we were able to convert the station reception data into "circulation." This was a very complicated process, and a great deal of time went into it. But we do have this exclusive information and daily use is made of it.

Now, the fourth type of coverage data is that of mail response. I have the same lack of appreciation for this type of information as evidenced by Julie. It is interesting to see it. It is interesting to learn that somebody out one hundred miles from the transmitter point can pick up a given station, but it can be very misleading information. We want to know about the hundreds of people living around the correspondent who did not write. We would like to know what kind of reception they are getting. The chances are that since the station didn't hear from them, there is not only reason to believe that maybe the people are different from those who did write, but quite possibly such people cannot and did not pick up the particular station.

Another example of coverage information is the television dealer comments on installations. We have used this approach to good success at CBS TV. Our engineering people will call individual television set dealers in a given market and ask what kind of problems they have run into in trying to install sets in the particular area.

Next are the ARB uhf studies. We use them primarily in regard to the problems peculiar to uhf. The studies consist of 1,000 telephone calls selected at random from the published phone book for the particular area. Such an approach has its limitations, but it does give us an indication as to how conversions are progressing.

Now, the seventh type of coverage data we use is "on the spot" inspection of a given station's reception. Most of us in station relations (and in engineering) from time to time have made door-to-door surveys in various cities to see how the station under consideration is doing reception-

wise. We are subjected to the same promotional approach by affiliates that the agencies face—maybe even more so.

On various occasions we have received photographs of the wonderful reception of a station. At first, I took the pictures at face value. But when one takes a photograph off the tube, the image looks fine for it moves slowly. But "snow" moves about so swiftly that it can't be photographed. Therefore, the picture you see is the object minus the snow.

The second part of this discussion is—how such information is actually applied by CBS Television. In the first place we do utilize the findings in a composite picture of our CBS Television facilities in terms of the network as a whole. We find that today television per se represents potentially about 94% of all the United States homes.

I will underline "potentially." We don't necessarily reach them because not all own television sets—and of the 94% of total U.S., 98.6% of the homes are potentially within the reach of the television signal of a CBS Television affiliated station.

We also use our coverage data to determine coverage for a specific program's lineup of stations. If Julie wanted a coverage map of her particular lineup for a Procter & Gamble program, we could and would produce such a map. We do not indicate areas of station overlap, but provided is a composite map showing coverage for the country as a whole. Today we have something which is a little bit unusual as far as television coverage maps are concerned. Two levels of coverage are indicated: "intense" coverage and "secondary" coverage.

Another use for coverage information is very, very important today—certainly to use as a network. This concerns the coverage of individual stations. And here is something we keep under lock and key for what I hope are obvious reasons.

We have had in operation now for over a year a CBS TV Affiliation Plans Committee. It is made up of representatives of engineering, research, sales and the station relations department. Each request for an affiliation or a rate increase must be passed upon by this committee.

Over the past year, this committee has processed over 200 requests for rate increases, of which close to 50% have been denied because the stations did not come up to certain circulation standards. I have regretted our inability to publicize such activities for it is quite obvious that many agencies today have the impression that all an affiliate has to do is to ask for a rate increase and it is automatically given.

As you are aware, certain stations, no matter how you set up the network, cause problems of overlap. If you specify such overlap, you have to be absolutely sure you are right. An affiliate has a perfect right to question what overlap is charged against his coverage and there are many instances of such overlap discussions within the family.

The fourth way in which we use coverage data is to develop and maintain a master blueprint for the network. I don't know whether or not you remember the talks of Dr. Frank Stanton and Mr. Jack Van Volkenburg before the ANA about a year and a half ago. They discussed the future costs of tv. The promise was made that we would keep our costs in line. On returning from these meetings, CBS Television went to work on blueprint plans of the future. Our Basic Required network and our Basic Optional stations total 100 stations. They represent 83.4% of the total homes in the country.

Now, if an advertiser at some future date buys an hour on these particular stations when there is 100% set saturation, the cost will be in the neighborhood of \$112,000 an hour. These are cost projections based upon pricing policies now in effect. Of course there are numerous "holes" in the network coverage pattern that have to be filled in by supplementary stations.

In conclusion, what are the shortcomings and the needs for coverage information? First, it is not enough merely to show by engineering estimates that a signal theoretically reaches 50, 60, or even 100 miles out into an area, and secondly, it is not enough either merely to know by mail



With innate immodesty, we call your attention to a Fact:

*Amarillo is again No. 1 for the nation in retail sales per household . . . for the third consecutive year. If this suggests that we're worth an advertising investment, it's no coincidence.*

**KGNC AM**  
**KGNC TV**

*Amarillo, Texas*

NBC Affiliate

**Nat'l reps: The Katz Agency**

response that with ideal weather conditions Mrs. Kalabash out here in some small outlying district can pick up the station during unusual favorable climatic conditions existing at the time she saw the station. This is something we are very greatly interested in, just as the agencies are. It would be helpful to know that X number of families tune in once, three, five and even seven times a week. We would like to know this, too—not every two years or so—but for every month of the year or at least on a quarterly basis.

CBS Research recently investigated the up-to-date cost of such a survey, on only a one-time basis. According to A. C. Nielsen, the cost is well over half a million dollars. CBS TV is willing to contribute its share of that cost, but I am afraid by the interest prevailing throughout the industry in terms of dollar outlay, Nielsen may have to pass the hat to make up the remainder.

### QUESTIONS AND ANSWERS

**Q.** Which would you say is more important, a county by county set count or a can-view and do-view count by counties?

**A.** (From Julie Brown) They go almost hand in hand, but if we have a set count county by county, we have no idea how to cover those homes if we don't have a can-view county by county. So I think first we would have to know how many people there are in the counties that are equipped to receive the signal.

**Q.** Even though families sending in mail are not typical, isn't there some significant county by county correlation of ratio to home county population?

**A.** (From Ed Shurick) For the lack of something else, we can always use this kind of a relationship. From our Nielsen reception data we applied the old NAB-type home county formula to determine "intense" and "secondary" coverage counties. The home county was considered as 100%, and those counties reporting 75% as good reception as the home county were included as "intense" coverage. Between 25% and 75%, the counties were considered as "secondary" coverage. But remember again, it isn't only important that we hear from people who have seen the station's signal. Another important thing is to find out about the others who did not write in to us. ★ ★ ★

## Seminar 11.

### DOES MERCHANDISING SELL MERCHANDISE?

*Speakers: Howard Abrahams, then manager of sales promotion, visual merchandising, NRDGA, now executive staff, Amos Parrish, Inc.; Stanley Arnold, head of sales promotion division, merchandising department, Y&R. Moderator was Mary McKenna, research director, WNEW, New York.*

#### HOW DEPARTMENT STORES MERCHANDISE



**HOWARD ABRAHAMS:** When stores think of merchandising, they think of buying merchandise and offering it for sale. You in radio and television, on the other hand, have an entirely different interpretation of the word "merchandising". It is what we call sales promotion.

By sales promotion retailers mean the use of the various types of media, radio and television included, to produce sales. And the different media, as you all know, includes in addition to radio and television all the other tools of selling we use in stores.

any advertising medium as the one medium which is going to produce all the sales it needs. Rather, it is the coordination of all these things (and that word is terribly important in stores) the coordination of every medium which you can pull together and use successfully to make sales.

For example, the store runs an ad in the newspapers. It is logical and normal for that store to immediately take that ad and develop the merchandise which the ad portrays in other ways—window display being device number 1. So if you walk past the store that evening or that afternoon of the next day, you may have already forgotten about the ad as a technique which brought you there; but if you see the window, you will get the extra reminder. Then when you get inside the store, other things in the store, point-of-sale, will help to try to recall to your mind the reason why you got there and thus increase the store's sales.

What I want to do is indicate some of the promotional devices, merchandising you would call them, which stores use to take all the juice out of the orange, all of these different things we use to make sales.

Stores actually divide the thinking or promotions in terms of external and internal promotion devices.

External promotions include publications like the magazines and the newspapers which stores use; shopping news where they use them; school papers; religious papers; directories; theatre programs; and the stuffers you get in your packages. It includes merchandise tags which you see tied on to the merchandise when you get it home. It includes the car cards which are used in the subway. It includes the placards and the painted walls and posters, and every other sign device possible.

Now we come to the internal store promotion:

By internal we mean the kinds of promotion which the store uses and doesn't have to go out of the store to buy from the newspapers or radio or tv. These include, of course, the house organs, which practically all stores have in one form or another, in order to communicate with their employees. The house organs will often include blow-ups of store ads. They will also include advance proofs of ads and displays which the store uses.

Then we go on to other internal promotion which include the actual window displays themselves, and that is something which the stores consider extremely important today in their full promotion outlook. Then we get into giveaways which stores at times will offer as gimmicks to customers in and around the store.

Now we get on to signs, differing from the other signs I mentioned. These are internal signs—signs on the counters themselves. This is one point where radio and television is usually merchandised within a store. Those signs include bulletin boards to the store people as well.

Internal devices also include packages—and I recall a store which did quite a bit of radio and some television fashion shows as well. They used a device in their actual packages, where on the underside of the box had a message about the radio program the store was using.

Then we get down to the public address system. Many stores are experimenting with various types of internal P.A. systems in order to sell a message to the people in that store. If you go up the escalators today in Altman's, you will hear a store message. It could be a tie-in—at present it isn't—but it could be a tie-in for a radio or television operation which they might possibly be doing.

The elevator announcements fall in the same category. Then we jump to the different kinds of public relations activities within stores—the cooking schools, fashion shows, the sewing classes, which stores do internally. The employee contests, clubs, anniversaries, birthdays, holidays, stunts, and so forth, come next.

Then there are the various things which some stations in the country offer to stores to help them with their promotional tie-ins and to help them merchandise their programs: pre-announcements, courtesy announcements, newspaper ads in which you tell the readers who is on the air, magazine ads. Some stations run advertising columns about the programs on the air. Some stations in the



IN NEW ENGLAND'S  
*2nd Largest*  
 MARKET

WPRO  -TV

PROVIDENCE, RHODE ISLAND

CHERRY & WEBB BROADCASTING COMPANY

REPRESENTED  
 BY BLAIR-TV

*Channel* **12**  
 316,000 WATTS



...and...  
 MORE  
 New Englanders  
 LISTEN TO

WPRO 

THAN TO ANY OTHER  
 RHODE ISLAND

**RADIO**  
 STATION

5000  
 WATTS

CBS RADIO

630  
 KILOCYCLES

REPRESENTED  
 BY  
 JOHN BLAIR  
 & CO.

country will provide signs which they get into theatre lobbies, hotel lobbies and other public locations. Some stations do individual displays, prepare them for the store to use in order to tie in to the station itself.

Another technique is "remotes" from the store. You know what I mean by that—the technique of helping the store in putting on a show or even commercial within the store itself.

I only want to leave you then with one thought as a result of all this. If you are working with retailers, don't think that radio and television is the only one medium which they have to use and which they should use perhaps to the elimination of everything else. Store people think strictly in terms of a great big promotion package, and they try to use that package in every way they can, one to build the other.

### THE SUPER MARKET REVOLUTION



**STANLEY ARNOLD:** For 17 of the past 20 years I have been in the super market business. We in this country have been going through a real retail revolution.

Up to 1937 the bulk of the U.S. food business was done by the small retailer. Starting in about 1937, we had the growth of super markets; large self-service stores, selling nationally advertised brands at popular prices and with plenty of parking. Today 50% of all the food business of the United States is done in 5% of all of the food stores. There are 360,000 food stores in this country, 18,000 of them are self-service super markets. They do half of all the food business done in the country.

The super markets are getting bigger and bigger. While it is true that there are perhaps 40 or 44% of the counties of the country that do not have any super markets, still you can see what a grip the super markets do have on the food business.

Super markets have in some cases been the outgrowth of companies that have been in the food business for 25, 50, or 100 years, but in many cases, they are the outgrowth of the imagination and the ingenuity of old-time single store operators, men who had great courage and had convictions. Some of these men who used to be lucky to do \$10, \$15, \$20,000 a year today are doing \$100,000,000 a year, and it is not too unusual a success story.

These men have built these large markets and have put in all types of retail innovations. They have introduced new products.

For example, you can find rattlesnake meat in many a super market. And French-fried caterpillars.

Now if there is one thing that nobody could ever sell at retail, that is water, but I went down to Gimbel's and I got a can of drinking water they are selling at two cans for a quarter. So I guess you can sell anything in food in this country today. Actually this can is marked for use—a frightening thought—in case of bacteriological or atomic warfare. We hope that they don't ever have any market for it.

In Cleveland we experimented with a little showmanship in food retailing, which I'll tell you about. We used radio and radio personalities to sell food and they did some job for us. For example, last 24 May we opened a store in Cleveland, and although the population of Cleveland and its suburbs is 1,600,000, the opening of this unit was witnessed by 55 million people, because this store was opened by Arthur Godfrey. We asked Arthur Godfrey if he would open the store and tie in a sale which we would put on featuring all of Godfrey's merchandise from Bufferin to Kleenex to National Biscuit Co. products, Good Luck Margarine, and on and on through the sponsors. He was willing to and did, and we had the biggest opening we ever had in history. It was intensified by the Godfrey

before we opened, telling people that for the first time in his life he was going to actually open a super market.

The highlight of the year, as far as we were concerned, took place twice—on 1 March and on 19 July. On the first of March we had a blizzard in Cleveland. It was the last of the big snowfalls of the year. We stood in our offices and looked out of the window and wondered what we were in business for, because certainly nobody could get out to do any shopping.

We got an idea. We had every person employed by the company go outside and we started from nine in the morning to make snowballs the size of an indoor baseball. We packed them in banana crates and we put them in cold storage at twenty degrees below zero, and we let them sit there until 19 July.

At that time we took them out. We used 900 snowballs for publicity purposes. We sent them packed in dry ice to every radio and every television celebrity whose shows were beamed into Cleveland. The result was that Arthur Godfrey was throwing snowballs on his program. Ed Sullivan was throwing them on his, Dave Garroway, Walter Kronkite, Arlene Francis, and so on, and in each case we sent a card along telling folks that we were going to put on the biggest blizzard of values ever seen in the history of Cleveland. And these people talked about it.

We sent Harry Truman a box of snowballs with a card reading, "Hope you recover as fast as these melt." We sent the President a box of snowballs with a card reading, "Hope international tensions melt away as fast as these snowballs."

We attracted tremendous publicity. Mr. Truman was kind enough to call in a wire release and this made the first pages of the Cleveland papers.

So on Monday everybody knew if you went to the Pick & Pay Stores you could get a snowball, although it was 99 degrees in the shade. We gave away 500 snowballs, in each of the 15 stores. When we rang a bell, whoever was checking out would get a snowball. The snowball would be worth a prize. We had the biggest week in the 17-year history of the business.

Now, what can you do to improve the use of radio or the use of television as far as super markets are concerned? I can't think of a lot of things that are new, because you are doing a great many things, but I can think of a few.

First of all, I think what the average super market operator is interested in is this. You folks sitting in this room certainly know more about radio and television than I will ever know, and certainly, more than super market operators across the country know, or will know. So I think that it is one of your duties to keep these people informed on what is around in radio and television and on ingenious ideas that can be used by them to increase their business.

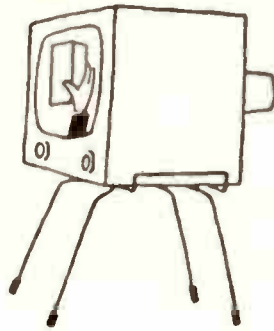
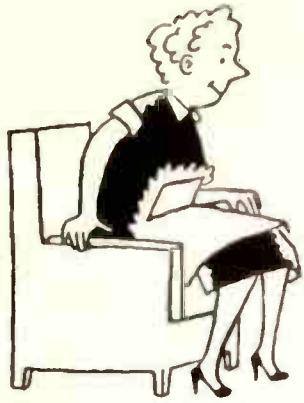
Second, we used the chain lightning broadcast in our stores, and I found that mass displays are what everybody is interested in. Now, in our case we had 12 end tables. We carried 4,000 grocery items. So that when a man came in and asked for end table display, much as we might want to give it to him, he was really asking for the moon. In many cases super market chains sell this valuable space in connection with newspaper or circular advertising.

So I think that it should be borne in mind that a cart loaded with merchandise can do as good a job in many instances as an end table display, and that if you ask for a cart display you might open up a new avenue of merchandising that is not now being exploited.

I think, also, that when radio people operate in conjunction with super market people, they should operate on the headquarters level in addition to the store level. What I mean is this. In our case, we had instances, and I have heard of this from other operators, where a promised display was not up and the man from the radio station would go out to the store and would bawl the jibbers out of the store manager for not having the display up. Actually, the store manager doesn't care very much because it isn't his job to care. The people who are paid to care are those in the downtown offices, and sometimes

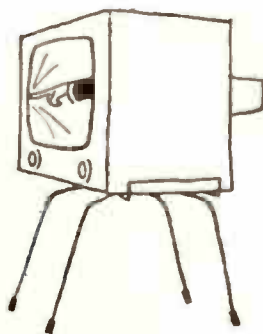
# "SEE-PAY" TELEVISION!

2,770,528  
People,



434,912  
TV Sets

*(As of May 1, '55)*



in Kentucky  
and Indiana,  
VIA



# WAVE-TV CHANNEL 3 LOUISVILLE

*Reaching As Many Families in Its Kentucky  
and Indiana Area As:*

Affiliated with NBC, ABC, DUMONT



**SPOT SALES**

Exclusive National Representatives

- 26 Daily Newspapers Combined!
- 115 Weekly Newspapers Combined!
- 12 Leading General Magazines Combined!
- 16 Leading Farm Magazines Combined!
- 14 Leading Women's Magazines Combined!
- All Home and Fashion Magazines Combined!

you can alienate a man on the firing line by going to him whereas if you approach the headquarters level and they are advised about it they will straighten it out with their stores and you have complete cooperation with a minimum of difficulty.

Further, I think that the one point that I would like to stress more than anything else is that these super markets across the country carry names like Hinky Dinky and Humpty Dumpty and Red Owl, and Big Bear, and so on, and that is something that tells me—and I am sure tells you—that these are men of imagination and daring who are not afraid to explore new fields and do not try to do business by the staid old formulae. That means that you don't have to be conservative or hesitant about going to them about ideas that may seem radical to you. They are all looking for something unusual. They are all looking for something new to do, something that hasn't been done before, and they are perfectly willing to try almost anything that seems reasonable or realistic for them. ★★ ★

## Seminar 12.

### ARE ARF STANDARDS ADEQUATE FOR RADIO?

*Speakers: Daniel Denenholz, in charge of research & sales promotion, The Katz Agency; Maxwell Ule, Chairman of the Committee on Standards & Methods, ARF audience measurement committee and v.p. in charge of research, K&E. Moderator was Gordon Gray, v.p. WOR, New York.*

#### ARF FINDINGS HURT RADIO



**DAN DENENHOLZ:** I can well appreciate the time spent, the discussions held, and the headaches endured by the ARF Working Committee in the preparation of this Report. I am sure that most of the points that I will raise have been given a thorough airing by the ARF Committee, whose members are to be commended for a brave attempt at a difficult job. BUT!

In trying to cover both radio and television with a single set of standards the ARF Committee has failed to recognize differences between the two media, to the detriment of radio!

What are some of these differences?

First, of course, is the number of stations to be measured.

On the national level there are more than 2,600 am stations against 430-odd tv stations. And, locally you have such situations as in the New York-Northeastern New Jersey Metropolitan district with 34 am stations (not to mention 20 fm) vs. seven tv; or in Washington, 15 am, four tv; or New Orleans, 11 am, two tv.

But it's not only the number of stations, it's the variety—in coverage and in audience appeal.

Within a given market there is a rough equality in potential coverage of tv stations but in radio you may have a coverage range from the 250-watt local channel station to the 50,000-watt clear channel.

As to audience appeal you find a wider diversification and growing trend toward specialized programming among radio stations. You not only have programs beamed to special audiences and age groups but you have farm stations, Negro stations, foreign-language stations, good-music stations, sports stations, etc.

What does this mean for audience measurement? Can a sample that is used to measure the audience of two, three, four or perhaps seven tv stations—with more or less of the same type of audience appeal—be adequate to measure the audiences of 11, 15 and up to 34 or more

radio stations—many with specialized audience appeal, that can be received in one locality?

And how about the multiple radio sets and their wide dispersal throughout the home? And the increasing volume of out-of-home radio listening: the portable sets, the automobile sets, and the listening to sets not "associated with the household?" Or the fact that radio is becoming more and more an individual rather than a group activity? Don't these factors argue for differences in standards of measuring radio audiences as against tv audiences?

As I read the ARF Report it struck me that there are four major areas of controversy:

1. Minimum sample size.
2. Exposure to a broadcast should be measured in terms of set tuning. (Basic Information Standard 1 of the ARF report.)
3. The unit of measurement should be the household. (Standard 2.)
4. The measurement should report the average instantaneous audience. (Standard 6.)

Let's look at these, one by one:

First, Sample size. I have indicated above a feeling that the recommended minimum sample might be inadequate for radio, not only because of the number and types of stations to be measured but also the dispersal of receivers and the growing individualism of listening. These are some of the factors that result in a lower range of ratings for radio than for tv. Larger samples are necessary to minimize the sampling error which can make quite a difference at these lower rating ranges.

The Report gives a table (page 29) showing the ARF Maximum Sampling Error Standard for ratings ranging from 0.5 to 75.0 based on a sample for a local report using 400 cases to represent a universe of one million households. From this table we read that for a rating of 1.0 representing an estimated audience of 10,000, the ARF maximum sampling error standard is 4,975. In other words, the true audience would range between 5,025 and 14,975. Reinterpreted in ratings, the range would be from 0.5 to 1.5. That's quite a difference. As the ratings increase, the sampling error is not so important. With a rating of 75.0 representing an estimated audience of 750,000, the table shows a maximum sampling error standard of 21,651. The true audience, therefore, would range between 728,349 and 771,651; a rating range between 72.8 and 77.2. That's nothing to get excited about.

The second likely area of controversy is the Standard, "Exposure to a broadcast should be measured in terms of set tuning."

So that you'll know what I am talking about, let me read from the Report:

"There are various levels of attentiveness which could serve for the definition of an 'audience'. On the one extreme there is the minimum requirement of set tuning. By set tuning we mean that a set be both turned on and receiving the program for which an estimated program audience size measurement is being obtained. On the other extreme one could require that the exposed individual be giving his undivided attention to the broadcast. This could be called an 'attention' level of exposure. Between these two extremes there are various levels, such as:

"a) 'attended sets'—which could mean all tuned in sets that have one or more persons physically present.

"b) 'listening or viewing'—which could be the subjective opinion of the respondent as to whether or not he was paying attention to a program."

The Report recommends the "concept of tuning as its standard of exposure" since in the words of the Report it "is the most objective of various levels of exposure . . . it is the only measurement which does not require a subjective evaluation of some kind on the part of the exposed person."

Although I'm not a partisan of any of the rating services, this concept of "tuning" seems to me to rule out all methods except the "Recorder"—since it is the only method that can be considered truly "objective." The



SPONSORS WARM TO AP

Because . . . it's better  
and it's better known.

# "Bank has just been robbed... *I'm going after details!"*

## Case History No. 10

It was the start of a routine day. At Station WMRE, Monroe, Ga., Al Brown was at the microphone. Manager Deral Morris studied a list of sales prospects. In nearby Mansfield, the Bank of Mansfield opened as usual for another day of business.

At 9:20 a.m., a bandit entered the Mansfield bank, pulled a gun on the cashier and scooped up \$6,300. He escaped by car.

Morris got the word—fast—from Walton County law enforcement officers. He reached Brown in the news room.

**"Al! The Bank of Mansfield has just been robbed! I'm going after the details!"**

Morris raced to the sheriff's office and relayed details to Brown, who called The Associated Press bureau in Atlanta. Between them, Morris and Brown also called the bank... interviewed the officials... called AP again.

WMRE covered all the angles of the robbery for its listeners and for all other AP members as well.

Cooperation? *At the time of the robbery, WMRE had not begun to receive AP teletype service because technical difficulties encountered by the wire company had delayed completion of a line to the station.*

"But," says Brown, "we wanted to cooperate because we know that our fellow members also cooperate."



Al Brown

Deral Morris

*Al Brown and Deral Morris are two of the many thousands of active newsmen who make The AP better...and better known.*

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is **AP**

Recorder is the "method which electronically or mechanically records, automatically, individual set tuning." It is true that the Report states "all methods can produce estimates of set tuning," but if absolute objectivity is to be the standard, how can any method that requires response from a human being qualify?

Adoption of "tuning" as a *basic* standard automatically relegates such important factors as *number* of listeners and viewers and their characteristics (age, sex, etc.) to a supplementary standard since it is impossible to count and identify individuals with a machine method.

Further, the use of "tuning" as a standard will increase the difficulty and problem of measuring the *full* audience. This is not so important, at the present time, for tv but the "tuning" standard will seriously short-change radio.

If my premise is correct that the Recorder is the only method that can meet the standard of absolute objectivity, how will it be possible to measure the *full* radio audience? The Report concedes that a "Recorder cannot produce estimates of exposure to all radio sets in the household because it cannot measure exposure to battery and portable sets." How about auto sets? (I suppose it's possible but not practicable.) How about listening to sets not associated with the household—such as in stores, offices, factories, and somebody else's home?

Which brings us to the next controversial standard: The unit of measurement should be the household.

I do not quarrel with this so long as the standard requires that *all* listening be measured and related to a household base.

In defining household sets the Report says. "This concept includes both in- and out-of-home tuning, whether it is in the home itself, in an automobile, or a portable set used away from the household, just so long as the set is associated with the household being measured."

It then goes on, "This definition excludes such tuning as that which occurs in bars, restaurants, and places of employment since these sets are not part of a household universe." Why exclude this part of the audience so long as the individuals who are exposed to radio or tv in these places can be related to a household universe? Here we see one of the dilemmas created by the use of "tuning" as a standard. If the standard were "listening," office or factory listening could be measured by interviewing the listener in his home using one of the recall methods.

According to the recommendation, "A household is considered to be exposed to a program if at least one set associated with the household is exposed to the program."

But if a household should be counted because the man of the family, for example, tuned to the radio in his own car, why shouldn't it be counted if he listened in while riding in his friend's car?

The fourth potentially controversial point is, "The measurement should report the average instantaneous audience."

In justifying the standard of "average instantaneous audience" as against "total audience" the Report says: "A total audience measurement while counting all households which were exposed over an arbitrary minimum of time counts them all equally, regardless of how long they were exposed over that minimum. For this reason a total audience size measurement will not permit comparison of audience size measurements for programs of different duration."

This comparison of measurements for programs of different duration is a favorite game on the network level—but on the station level, for national-spot and local advertisers, the primary need is for measurements in 15-minute segments regardless of the length of the program. If all measurements were in 15-minute segments it should not make much difference, from a practical point of view, if the measurement was "average instantaneous audience" or "total audience."

This illustrates another facet of the measurement problem. I'm referring to a possible difference in standards for local audience measurements as against national. Such differences are implied throughout the Report but do not

appear to have been sufficiently explored. For the most part, the Report seems to be primarily concerned with the national level.

To many the ARF Report is likely to prove a disappointment. Let's face it! It is not *the* report for which the industry has been waiting. It's, perhaps, but a first step, necessary, I suppose, to provide a frame of reference for the *real* evaluation of audience measurement services which is yet to come.

#### AIMS OF THE ARF REPORT



**G. MAXWELL ULE:** Unfortunately, what Dan has just said has been covered many times in our general discussions. This is not new. It is the considered judgment of the people on this committee that this report was conceived in controversy, born in controversy, and I think the controversy will rage for a long while.

We think we are justified in making these recommendations for a number of important reasons. First of all, there is no simple solution to the rather complex problem of radio and television measurements. We should however, be playing in the same ball field, so to speak.

In other words, over the past generation, much of the controversy resided in the fact that we were measuring different universes, so to speak, or different areas. We were measuring with different techniques which measured different aspects, so-called, of listening or exposure.

Now, in our general discussion, we realized very early that unless we had some common, or agreed upon standards, we could live with, there was no possible way of reconciling the differences among rating methods. Our basic objective was to set up criteria which would tend to reduce or minimize the variation among the various rating methods or among the various audience size measurements that are received, regardless of who the practitioner was, regardless of the methodology used. Without that we will continue with the same general confusion as we have had in the past.

Now, let me say this, that like all problems in the social sciences these are not all black or all white. We think that our suggestions are reasonable standards that we can defend rather vigorously in terms of our objectives on the one hand and what we know in general about the limitations and strengths of the various research methodologies in trying to get radio and television measurements.

On a number of occasions there was not unanimity in this committee, but we think there was a high degree of toleration of the fact that in this imperfect world these are the best of all possible standards that we can agree upon and still have some sort of general recommendation for the industry over-all.

In this group activity, of course, we have drawn ourselves backward and forward in each of these things. And I would like very much, first of all, to review some of the highlights of the criticisms that Dan has made.

On this question of understating radio as opposed to television, I think that largely depends upon the individual involved as to whether or not we have or have not understated an interest in radio measurement. Certainly, our general objective was to do two things: first of all, to set up general standards which would be applicable to over-all national or network operations; second of all, to set up standards which would be applicable to the local operations regardless of where they are.

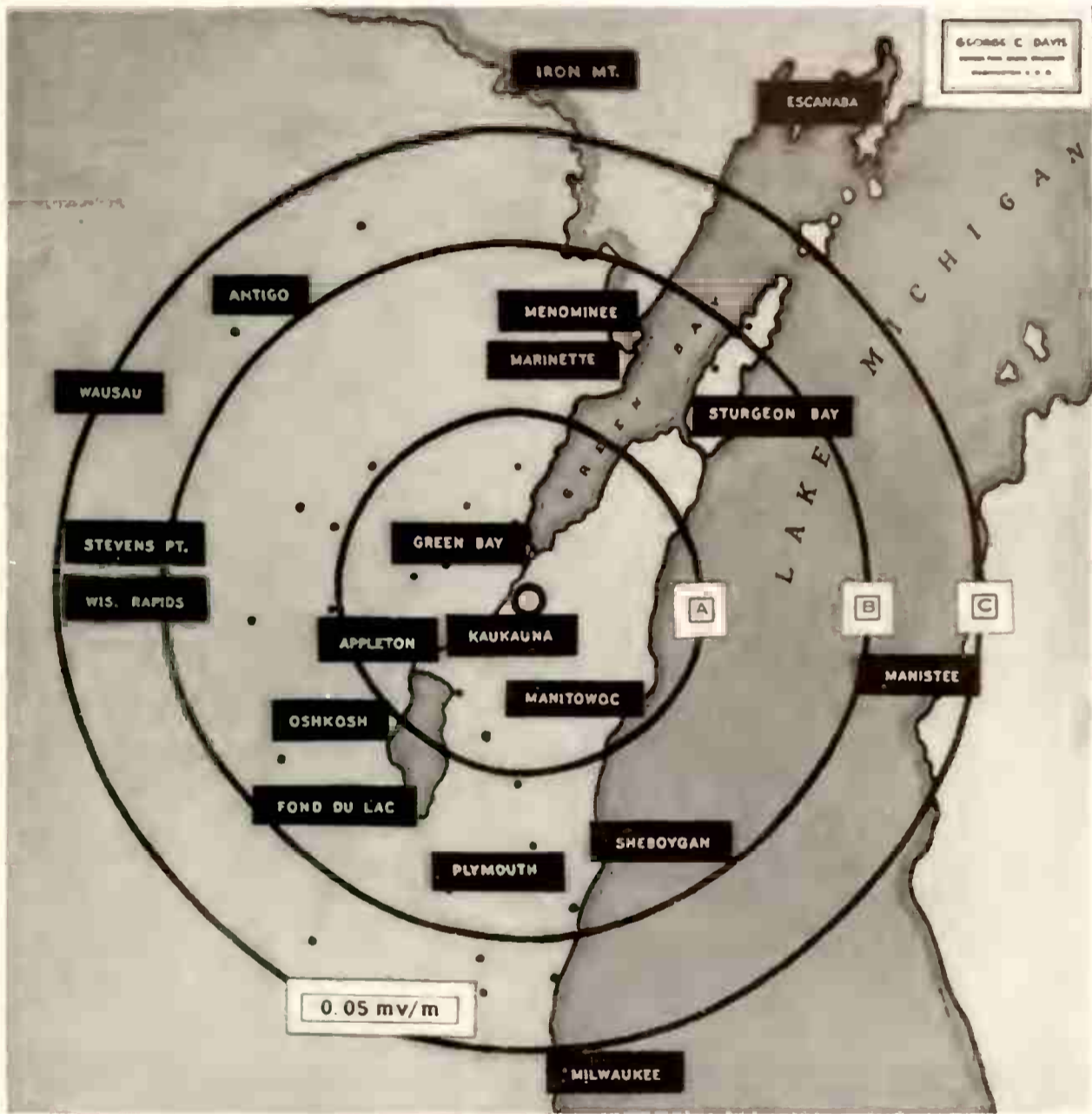
Now, we know this much, that when an average advertiser spends millions of dollars per year on a program through one of the air media on a national basis, his stakes are larger than when he spends literally thousands of dollars in a local operation.

There are, of course, a lot of local operations that cannot afford the investment in national broadcasting. The

# Channel 2

runs rings around...

<sup>M</sup>  
the Land of *Milk and Honey!*



... and nearly a million people  
live within that "B" ring!

*Yep-Bigger'n Baltimore!*



HAYDN F. EVANS, Gen. Mgr.  
P.O. BOX 1000

result, therefore, is that the research funds for measurements in local areas are substantially smaller than they are for national ratings.

Using a rule of reason that the greater your investment the greater are your needs for accuracy, it was our general stipulation that we could afford to relax the level of accuracy that we need in the local ratings—relax it only in one respect—in terms of sample size. In all other respects, we were just as rigorous in our requirements, we think, as we were at the national level.

Certainly, you can quibble with us all you want to whether or not a sample of 400 households locally is an adequate sample. We think for practical purposes, for most of the measurements that are involved, it is adequate.

We have, also, set up two escape hatches. One of them is that in areas where we have relatively small radio audience saturation, particularly some of the local radio operations, it is possible to accumulate a number of individual ratings to get a larger base, and, therefore, give us average estimates of greater reliability. That is not new in the industry; it has been done for years by some of the practitioners. It will tend to give us greater stability over-all, provided the samples are well drawn.

Secondly, we have stipulated what we call, in statistical terminology, a random sample. A random sample has a couple of very basic hooks in it. It does not mean what the unsophisticated think it means. It does not mean a sloppy or haphazard sample. It means a sample done according to the very highest levels of research practice in which every member of the universe has an equal or known probability of being included.

In doing that, however, it means that you set up inordinately high standards of research performance on the one hand and increase your costs very substantially on the other. What it really means is that if you put all the households in New York City in a big vase or big vat and draw at random one by one until you drew 400 households you would have a random sample. If you did that, you probably would get one household up on Riverside Drive, another one maybe on Park Avenue and 60th Street, another in Gramercy Park, and so on. You would have to do a tremendous amount of work to complete such a sample.

In general practice we know that most research organizations will not use a random sample. They will, however, use a more relaxed method—clustering. In clustering, four or five or six households will be interviewed within a reasonable area around some centrally designated point. All points will be chosen by random processes and households chosen by random processes. We know statistically that that requires a sample from two to three times as large as a random sample!

So, therefore, when we very naively talk about a sample of 400 locally, for practical purposes we mean samples of 800 to 1,200, implemented at the general level of accuracy we stipulated in our report. Therefore, we think in that respect that there is more than usual emphasis on getting adequate sample sizes for local measurements.

We are not going to debate whether or not a rating of 1% on radio should have the same accuracy as a rating of 15% or 20%. It would be our general submission to you that when a rating becomes of that general level (1%), other methods must be used for making the evaluation as to whether or not the program is worth your while.

We know, first of all, that unless costs are very low, the cost-per-1,000 will be very high, regardless of whether the rating is one-half of 1% or 1% or 1½%. Therefore, we have again some escapes in this general direction. If the levels are particularly low, regardless of the sample size, you will have to use some other method of deciding what you want to do.

Dan has also raised a very important point on the subject of set tuning vs. some other less objective method of reporting on exposure to programs. Well, we are interested in setting up standards which could be used for measuring the total circulation of a program in the universe which we are measuring. We have deliberately defined circula-

tion to mean set exposure in a household for the reason that we have stipulated before. It does not mean, however, that within that framework you can't do a lot more additional work, if you so desire, more subjectively.

We are trying to get a measure of the total circulation for the particular program, defining "total" as set tuning. Whether anybody is there at the time to listen is another matter. We submit that this can be done by other techniques without in any way jeopardizing the value of the so-called circulation of the program itself. Once you get measures of program circulation, it is no problem at all to make some estimate of relationship between set circulation, program circulation by sets, and exposure of individuals within that if you so desire. Since we could not agree on a decision outside of the exposure or non-exposure, that became our general decision.

We also say that set tuning can be easily handled by any known method. My own position is that I don't agree with Dan that a diary method cannot give us set tuning. Whether there is almost a perfect correlation between set tuning and listening we do not know. But we can ask individuals answering a diary if a set had been tuned in at a particular time. You can still get other information if you desire on whether anybody has been exposed to the set at that time. So that is no problem in terms of one method over another.

In addition, the general tenor of our report is this, that we are making a distinction between, say, the actual reporting of tuning in sets and the human bias involved in reporting. We have said in another specification we should minimize human errors on reporting and recording.

Insofar as the human element is involved in errors of reporting and recording on set tuning, that is another problem. The point is this; we say set tuning can be obtained by any of the methods which we have analyzed. The degree of accuracy is largely, however, a problem of the amount of human error or bias involved which is covered by another standard in our general specifications.

Now, the next point of controversy was the question of the unit of measurement being the household. Here was our general thinking on the household. There are some 45 million households in this country today. Most all purchases are made within or around the household. The evidence that we have is that most of the decisions are made by the housewife in the house or by some form of joint activity or discussion among a number of members of the household.

Furthermore, most of our statistical thinking is involved with the household.

The household gives us a very easy base from which to measure all of the circulation of our program, regardless of whether it is radio or television or both if we make certain exceptions as was done in the report.

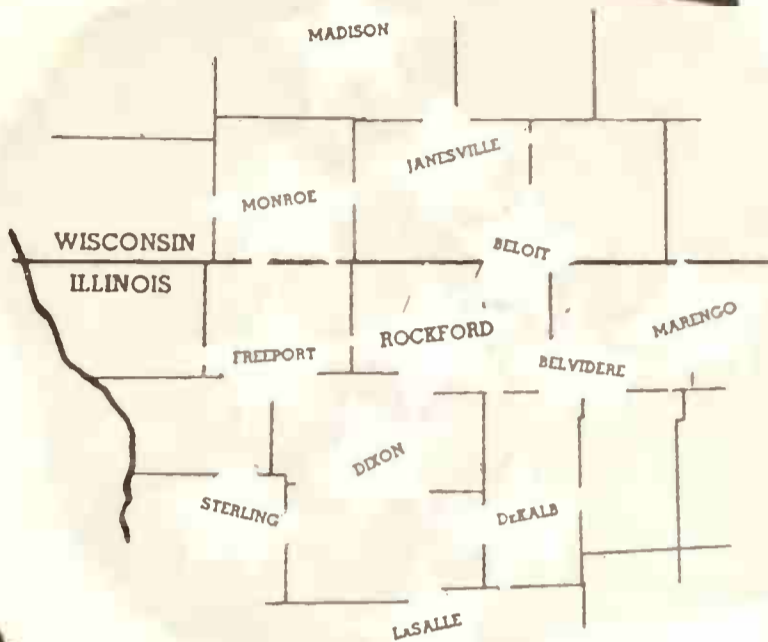
Then Dan raised the question of why did we eliminate the institutional listening, exposure to institutional radio, such as restaurants, hotels, places of work and so on. Well, it was our judgment that we could find no way of doing that which would be theoretically sound or worth the costs involved. That is, the amount of improvement in the estimate, in our judgment, would not be commensurate with the amount of work involved or the cost involved. Working in a relatively practical world, we decided that the marginal or the additional increase in total number of sets tuned in would not be worth the additional cost.

Therefore, that was one important reason why we decided not to include the institutional listening in audience estimates. Certainly we agree that when you tie in all exposure to the sets in the household you have some underestimating, because you have visitors coming in from the outside or you are visiting other households or riding in other household's automobile.

Of course, that works both ways. Therefore, you will find in some cases there will be inflation, deflation in others. But our general thinking, again, is that if we want to designate specifically that the listening or tuning should be in terms of household sets, it would be impossible to reconcile any additional listening of people who

# WREX-TV

# RULES THIS DOMAIN!



PULSE SURVEY TELEVISION AUDIENCE INDEX				
SHARE OF TELEVISION AUDIENCE			NOVEMBER, 1954	
TIME	TV SETS IN USE	WREX-TV	STATION B	ALL OTHER TV
SUNDAY 12:00 Noon - 6:00 P. M.	35.3%	63%	19%	18%
SUNDAY 6:00 P.M. - Midnight	50.7%	66%	20%	14%
MON. THRU FRI. 10:15 - 12:00 Noon	9.1%	62%	*	38%
MON. THRU FRI. 12:00 Noon - 6:00 P.M.	22.8%	61%	21%	18%
MON. THRU FRI. 6:00 P.M. - Midnight	50.1%	55%	24%	21%
SATURDAY 9:30 - 12:00 Noon	29%	77%	*	23%
SATURDAY 12:00 Noon - 6:00 P.M.	37.7%	53%	12%	35%
SATURDAY 6:00 P.M. - Midnight	54.6%	64%	18%	18%

\* DESIGNATES STATION NON-OPERATIONAL DURING TIME SEGMENT

### WEEKLY AVERAGE SHARE AND AVERAGE TUNE-IN

	TIL NOON	NOON 6:00 P. M.	6:00 P. M. MIDNIGHT
WREX-TV	69.67%	59%	61.67%
STATION B	0	17.3%	20.67%
ALL OTHER TV	30.3%	23.3%	17.67%
AVERAGE 1.4 HOUR HOMES USING TV	14.5%	27.13%	51.59%

\*Share of TV Audience indicates the percentage of total television audience watching a particular station. Total TV owning homes and TV sets in use.

**"REX"** rules supreme in this rich industrial and agricultural area.

## WREX-TV "Fit for a King" Channel 13

**ROCKFORD, ILLINOIS**      **CBS-ABC Network Affiliation**

J. M. BAISCH General Manager

Represented by H-R TELEVISION, INC.

are not members of the household. In that respect the standards are limiting, but we again think that over-all it will not be an important loss in general estimates of listening for all program types.

The question of the average instantaneous audience vs. the total: We know enough about the dynamics of programming to know that even 15-minute programs have substantial differences in the accumulating of audiences. We wanted audience data for each quarter-hour period. We wanted audience data for each quarter-hour period. We wanted to make these comparable with each other. Also, we wanted estimates for the full program, whether it is a half hour or an hour long. It was our judgment, therefore, that the average instantaneous estimate is a better estimate over-all, because it will minimize the substantial differences in audience ratings which are based upon differences in the way people tune in and out of different types of programs. As a case in point, a variety program has a greater turnover than, say, a strong drama where the intensity of interest is maintained throughout.

#### QUESTIONS AND ANSWERS

**Q.** Isn't it true that the recorder system already measures all sets in the home?

**A.** (From Dan Denenholz) The answer to that is obvious. No. That's admitted in the report. Every set in the home would have to have a recorder attached to it. I don't know to what extent that is being done, but the report says, "The recorder cannot produce estimates of exposure to all radio sets in the household because it cannot measure exposure to battery and portable sets." In other words, you need a set, I take it, that is connected to an electric current in order to attach the recorder to it.

**Q.** With ARF-accepted minimum national sample of 1,200, how many homes would be included in a city like Atlanta?

**A.** (From Max Ule) If we had a true sample done on a random basis, the proportion or number that would be put in Atlanta would be in true proportion to the Atlanta population as a ratio to the total United States population of households. That would be just automatic within the limits of sampling fluctuations. There is an automatic way of arriving at this figure. Now, however, if you are going to use a form of cluster sample, it may be that there wouldn't be any Atlanta included in there in the first place; the point being that we do not care how many interviews there are in Atlanta or in Podunk or any place else: all we want is a random sample of the total United States household base over-all, regardless of where they occur, because by doing that we know we shall get unbiased estimates of the total circulation of the particular program, regardless of these individual households' locations.

So therefore, except in a case of wanting to have a special survey in Atlanta, we think it is not important whether there are one, two, 10 or 15 interviews in Atlanta. Atlanta may be included or excluded, depending upon what the loss of probability indicates when we choose a sample of households for a particular survey.

**Q.** With the heavy premium paid for television for an oral and visual impact, don't you think the payoff to an advertiser is how many people were consciously exposed to a commercial rather than a television set on while the person is X feet from the set?

**A.** (From Max Ule) I think a lot of that depends upon your general philosophy or basic theory about how advertising works. There are no agreed-upon hypotheses on that score that I know of yet. There is a school of thinking which says that much of our activity is irrational, subliminal or sub-conscious, and, therefore, because people cannot play back mechanically all that they have heard in a television commercial, it does not mean that there is no residual effect that cumulatively will have some effect upon preference and purchase decisions. It would seem to me

that there is an awful lot of sense in that particular point of view as opposed to the more rational, the more logical theory, which is based on conscious exposure.

Until we have a better knowledge about the real dynamics of television advertising or any advertising, it is my judgment that we are on safer theoretical ground to, first of all, measure the total reach of the medium in terms of the circulation, and within that framework you can apply any hypothesis you desire, depending upon your own predilections, your own organized theory of advertising. ★ ★ ★

#### Seminar 13.

#### "THERE'S A RAINBOW IN YOUR FUTURE"

*Speakers: Robert Foreman, vice president and director, BBDO; Richard Pinkham, vice president in charge network programs, NBC TV, then in charge of participating programs. Moderator: Roger Pryor, then president, RTES, who is vice president, radio-tv, Foote, Cone & Belding.*

#### WHAT COLOR TV WILL COST



**ROBERT FOREMAN:** I don't know whether you know that Miss Beatrice Lillie has described television as "Summer stock in an iron lung." She was talking about the black-and-white version. What she will do when color arrives I can't say, but I can perhaps ask a few questions and I can try and answer a few.

Some of the more pertinent ones, for example, how much will color television cost for a half-hour show on film? Our guides tell me it will cost about a third more.

How much will a half-hour live cost? Some 15 to 25% more.

How much will the one-minute film commercial cost? About one-third more.

So you can see that we are going to have to pay more for this thing that is coming along.

How many sets will there have to be before we can achieve a satisfactory cost-per-1,000? Well, that is not an easy answer because we don't actually know what a satisfactory cost-per-1,000 is in black-and-white or any other medium, but let's draw conclusions from what we are achieving now.

By the time there are one million color sets out, there will be three million more black-and-white sets. Now, let's take one of our shows, because I do know the cost. I am only taking this as an example. Take the *Hit Parade*. At the time there are one million color sets out there will be a cost added to the *Hit Parade* to do it in color of some \$15,600. That is the best estimate I can get. That is not only a cost of added production but cable costs and so on. Our present \$6.12 cost-per-1,000 homes will then jump to \$6.88, but we will be able to reach three million new black-and-white homes. More important than that, there will be available to us one million homes that can receive color.

Now, we have to take into consideration how much more impact we are throwing against one million color homes with our color advertising. That is worth money. How much I don't know.

In addition to that fact, in each one of these color homes, and we saw that in black-and-white television, there will be more people because they will flock over. I happen to have a set, and I am going through the same liquor problem I had at the beginning of black-and-white. So you will get more people per home when you have color at the very beginning.

POWER  
POWER  
POWER  
**POWER**

*Power is the only answer for the advertiser who wants to get more for his money in 1955-1956*

Within the far-flung limits of influence exerted by Atlanta's radio station WSB and television station WSB-TV are a given number of homes. This is ALL the homes there are in this great area. Use the power of WSB plus WSB-TV and you reach them all. These *first* stations, used individually or as a team, give you a lower audience cost per thousand than can be obtained on any other Georgia station or combination of stations. Get more for your money—get on WSB and WSB-TV.



**NBC Affiliate. Represented by Petry. Affiliated with The Atlanta Journal and Constitution**

That, again, will help or tend to offset the added costs. Those are factors we all have to consider.

Now, for some time to come, of course, there will be black-and-white television programming side by side with color programming. One of the many reasons for that is the fact that the people who have made film shows and have sold those shows for less than the negative cost—that is, for less than it costs to produce them—have done that so that they can get their rerun money out and then come out with a profit. It will be for that reason as well as other reasons that plenty of black-and-white programming will appear side by side with color for a long while.

However, it is my belief that advertisers rather than networks, agencies, package producers, or what have you, will force the turn to color television a lot faster than any of us can imagine. In other words, as soon as advertisers can take advantage of color commercials, they will do that, and in turn will necessitate or actually speed up the use of color programming.

Now, this may sound like a reverse twist, but I firmly believe that it is advertising that will force the medium into color simply because never before in the history of marketing, and certainly in the history of advertising itself, has an advertiser ever been offered so much with which to reach mass audiences.

Obvious as this sounds, and is, none of us can fully appreciate today what it is going to mean when an advertiser can have not only the facilities of black-and-white television (that is, use of motion, sight and sound, it is the only medium that give you that) but also when you can add color to that.

You are going to see package identification—a very mundane thing, but darned important to an advertiser—that is lifelike. Remember that today the way your product looks on the shows is not the way you see it on television. Black-and-white is a complete cheat of what the actual product looks like. It is a very dull approximation. That is just one thing that color can overcome.

You are going to see products the way they look in use. If you can compare black-and-white products such as cake and ice cream in black-and-white against what you are going to get in color, I think you can see the difference that this is going to offer advertisers.

I have had a color set since April, I believe it is, and something that struck most forcibly—other than the price of the set—was when my wife saw her first color television program. I think it was the *Kraft Theater*. She and the kid sat there and they oohed and aahed, not at the show which was wonderful, but when Kraft presented its first commercial in color to us. The remarks went like this—“Makes me hungry.” We had just finished eating.

As they saw the melted cheese being poured over the broccoli, my wife spoke in awe about that, a very simple but a very important thing. She said, “That is exactly what the Cheez-whiz package looks like.” She took the time to comment on it.

If some electronic Michaelangelo had just painted the Sistine Chapel, she couldn't have been more awe inspired by this silly little package that is on every grocer's shelf. But it is important.

What a tribute that is to color television, and what a tremendous value to any advertiser to have the public sit there and gape at the realism of a package. All women are going to react that way to commercials and the products sold in commercials for a long, long time to come.

Many of the problems that an agency and an advertiser have to face when they are doing color television are going to seem to take us back, and actually will take us back, to the beginning of black-and-white. That is a wonderful thing, I think, about television. Every one of us can remember the beginnings of black-and-white television. This is something that has grown up over night. All that color will do is sandwich what happened fast in black-and-white into fewer weeks and months than black-and-white did.

You are going to get the same problems with color we had in black-and-white.

First, you are going to get distortion. We have had it

already. There will be illegibility of design, name identification, and strange aberrations. That is why we and many other agencies—in fact all of them—are doing a lot of color work right now on film—and live—and commercials, too, in color to work these bugs out. This is an investment on our part, and the advertisers just as NBC has made an investment, a tremendous investment, in the imminent and wonderful future that this thing holds for us.

Here's one of the things we found, and I am sure a lot of people have done the same: we had an angel cake on color, and the wedge of the cake was out of it as always to show the height of the cake. Every place there was a shadow, the shadow was green! There will be many problems like that. The chocolate icing on the cake looked exactly like tar. These are problems that, if we can face today, we can lick by the time color is around enough to be worthwhile as an advertising medium. If you remember back to black-and-white, we had the same or similar problems.

We used a girl on one show who had a dress on—I can attest to this—and it didn't look like she had a dress on. Color did that. We have got to be very careful.

We have found that color copy requires far more simplicity than anything we have ever done in black-and-white, that backgrounds, for example, just by the very fact that they are in color, tend to distract. So we have got to keep things much more simple, and the center of interest has to be a real center of interest even in contrast to what you can do in black-and-white.

There are going to be a lot of problems. However, once we can make use of color, there is no limit to what good advertising can achieve, and whatever the added price is going to be—and I just gave you some rough figures, and they are pure guesses—it is my feeling, and that of a lot of people, that the cost will be of little consequence compared to the added values in the realism and the drama, and the impact which color is going to provide.

Recently I saw an Oldsmobile commercial. That is a competitive account, so I shouldn't even mention it. It was a series of two-tone blue Oldsmobiles reeling off one right after another across the screen. I don't know what the audio was. However, it was the most beautiful sight I ever saw. It made you want to do that. Black-and-white automobiles are pretty darn dull in television. They all look alike. It is very hard to differentiate between one and the other. You do all sorts of stunts. We run them in the ocean on the Groucho show. We have helicopters looking down at them. However, when you add color to it, you are going to get the same kind of appeal that the car has on the showroom floor, and when you can do that, then you are really selling.

I saw *Hit Parade* in color twice. It was pretty darn effective, just tremendous. In the middle of the show we took a trip to the tobacco fields, and those fields were just—you cannot compare the two.

Now just over the horizon—and it is not a distant horizon—is a thing called video tape, which is exactly like sound tape, except for the fact that it shows pictures. (See “Video Tape: programming revolution on the horizon” SPONSOR, 21 March 1955, page 42.)

Tape will do away with all the involved laboratory processes and expensive time delaying things that we have to face today. You will go into a studio and you will shoot something and play it back instantly. If you don't like it, you will erase it, just as you do on a sound tape. Reproductions from that are absolutely perfect because they are electronic, which is not true of the present film reproduction. This is a tremendous thing, and it is a black-and-white facility, but it is also a color facility. It is much cheaper than anything we are doing today, fast, wonderful.

I want to read you, if I may, a memorandum on this that came not out of Mars or tomorrow but out of the past, 22 October of this past year. It was sent to me from our Coast office on 27 October. “Thought you might be interested in knowing that Crosby Enterprises took the Bob Crosby show (CBS does that, too) of 22 October color-





people  
make  
the best  
prospects

*WRCA—Radio and TV—does a big-league job of turning prospects into customers.*

By keeping tuned to the heart of New York, WRCA and WRCA-TV ensure a neighborly reception for every sales message they carry.

Take the recent contest to select an honorary bat boy for the Dodgers and Giants. By the time the contest closed, 12,000 boys had written compositions titled "Why I Want to Be Bat Boy for the (Dodgers or Giants)." 50,000 fans saluted the winners on special WRCA Days at Ebbets Field and the Polo Grounds. And hundreds of thousands of New Yorkers cheered from the sidelines, as they watched and listened to the winners during their many on-the-air appearances.

WRCA and WRCA-TV's community promotions *always* have one sure result: they make New Yorkers good friends of the stations and good *customers* for the stations' advertisers.

By participating in these community promotions, WRCA and WRCA-TV program-personalities are solidly established as the warmest, friendliest people in town. And that's why we always say . . . **PEOPLE MAKE THE BEST SALESMEN!**



WRCA radio 660

WRCA-TV-4



in New York

• Represented by NBC Spot Sales  
NEW YORK • CHICAGO • DETROIT • CLEVELAND  
WASHINGTON • SAN FRANCISCO • LOS ANGELES  
CHARLOTTE • ATLANTA • DALLAS

\*Bomar Lawrence Associates

cast off the air on their new video tape process. The cost of doing same amounted to the ridiculous figure of \$28, and according to Crosby and our director, results were terrific. Believe it or not, they took the show off a home color receiver, so you can imagine what it might have looked like had they been doing it professionally and taken it right off the line. They said that our General Mills products looked beautiful and that the color was extremely true. I have asked to see this, as I think it would be extremely educational as well as exciting.

"According to Crosby, now that the Army has given them the go-ahead on video tape (this, by the way, is Bing Crosby) they are really going to town. Rumor has it that color prints will average about \$8 per half-hour show (I understand it is a little higher, but not much) and black-and-white about \$3.50. . . ." and so on, but that is the thing that is fabulous. In color, tape will save us a lot of time and give us great reproduction qualities.

Now, where will the new money for color tv come from? I think it is going to come from out of increased budgets. I think advertisers never realized that they would have to increase their budgets to get in black-and-white television, but if you look at any of the accounts you work on and carry back five or six years when they were worried about a radio show costing \$12,000, somehow they have done it. True, the country is doing well, the entire economy is up, and so forth. Maybe it is inflation to a degree. However, I think advertisers will acclimate themselves to the increased budgets necessary for color.

However, I am also sure and others in the trade are, too, that a lot of it is going to come out of the color plates in the magazines. Magazines for a long while have been trying to knock television and their own stronghold has been the fact that they can reproduce things in color.

I think that color tv is the greatest thing that has ever hit the advertising business. Advertisers can only welcome the added facility and the wonderful selling tool that color is going to bring to us. All I can say is that we as one agency welcome color television, and the sooner the better. And we are going to help it get here all we can.

#### HOW WE'LL SELL COLOR TV



**RICHARD PINKHAM:** Color television is coming fast, and it is coming faster than 90% of the advertising business and 99% of the publishing business wishfully predict. It is coming with an express train speed that is only starting to pick up momentum now with the arrival of the 21-inch color television sets.

There are now more than 35,000,000 television sets in this country. Seven years ago there were 16,000. It took 17 years for there to be 30,000,000 radio sets in American homes and 36 years for there to be 30,000,000 electric refrigerators. I don't know how many years it will be before there are 30,000,000 color tv sets but I'll predict that it will take less time than it took radio.

Because good as black-and-white television is, color television is infinitely better. In fact, to be dramatic, we are presently living like dogs. Dogs, as you know, only see in varying shades of gray. They cannot see color at all. This may account for the woebegone expression on most dogs' faces. Think how much more enticing a good steak bone would be to Fido if he could actually see the bright red color. And the same is going to be true for people in color television.

Because to see color is to want it. Those of you who have seen shows in color I am sure will agree that it is compelling for the simple reason that color shows you things as they are. The screen suddenly reveals reality. We are so used to having reality filtered out through the smoked glass of black-and-white movies and television that we forget how really great reality is. With color, you

see what is there. It even gives you a certain 3-D quality because of the spatial relationship. Color helps to add to that. It enables you to see all products better.

Because it does so, the statement of an advertising agency president recently makes real sense. He said, "We are about to have ready for our use the perfect advertising medium. Sight, sound, and demonstration in full color."

I think not quite perfect. We won't have the perfect advertising medium until television is also able to take orders electronically from the living room.

And this is quite possible, too. You may have heard the new word "center-casting." By installing a small gadget in each television set which transmits a tiny radio impulse, a central reception point can easily collect all sorts of different information from each set so equipped. What show is being watched, how the audience likes the show, and eventually perhaps it will be possible to sign on the dotted electronic line and order the product advertised without moving from an easy chair. A machine called "Ultrafax," which can scan *Gone With The Wind* in 90 seconds, will be able to take down all the orders regardless of the volume.

When this device is ready and is built into every tv set sold, perhaps at no extra cost to the consumer since the advertiser and the network would benefit so much by its presence in the home, then, indeed, color tv will be the perfect advertising medium. The imagination boggles at what this will do to the orthodox marketing patterns.

Let me get right to the point: programs, what will they be and who is going to pay for them and how?

I think the programs are going to be great, much better than they were in black-and-white, much better than they are in movie form as put out by Hollywood. I think they are going to be expensive, and I think that national advertisers are going to fight to pay for them. I agree with Bob Foreman that it is going to hurt magazines, because that is the one place presently you can go for color. I think it may even limit newspapers largely to local ad revenue.

I further believe that color television will be so effective that money spent presently on salesmen on the road selling in person will be channeled out of the sales department budget and into the advertising budget. I finally believe that color television will help explode the United States economy to productive heights that seem impossible today.

I believe that the expense of color will be adjusted to, just as the rising costs of black-and-white television are being adjusted to. Look at the situation today. Television is fantastically expensive by radio standards.

The Milton Berle show, *Caesar's Hour*, *The Colgate Comedy Hour* cost about \$160,000 per broadcast, time and talent. The same is true of the big shows on CBS. And some of the NBC spectaculars are costing as much as \$300,000 for a single broadcast, and *Peter Pan* came to \$400,000, which is the equivalent of a full-fledged Broadway musical comedy.

These black-and-white costs which must be borne by the advertiser are not going down either. They are going up. As more stations are added to the basic line-ups of networks, as union scales continue to rise, as prices demanded by the performers increase, it is completely conceivable that within five years the cost of a full-hour show on one of the major networks, coast to coast live television, will be \$250,000 a week—and be worth every penny of it. And when color is added, you have got to add at least 10%.

I rather challenge Bob's figures of 25 and 33%, but more of that later perhaps.

Now how many advertisers are going to be able to afford that even in black-and-white? When network radio was in its heyday, it was dominated by the blue-chip advertisers who could afford to spend millions of dollars a year in that one medium and still have enough left over to conduct their necessary campaigns in other media. In 1948, for example, just eight advertisers accounted for one-third of the total radio network billing for the year. It was almost impossible for a new advertiser to find a decent time slot on any network because the big boys were in there so heavily that there just wasn't any room.

# KCOR-TV

SAN ANTONIO

## America's First Spanish-Language Television Station

BY RAOUL A. CORTEZ



Raoul A. Cortez, President of KCOR Stations, is shown with famous Latin-American entertainment stars at KCOR-TV inaugural.

June 10 was a red-letter day in and around San Antonio. For on that date the 50% of the population that speaks Spanish got their own television station.

Their enthusiasm is beyond description. By June 15 a survey showed 32,800 conversions and tv set sales—all due to the advent of KCOR-TV, Channel 41. By July 15 the estimate is 50,000. Why do Latin Americans of South Texas open their homes to a Spanish-language tv station? If you have advertised over KCOR-AM or other radio stations down this way you know that their appreciation for air communications is truly phenomenal. And Latin Americans have been waiting a long time for the air medium that combines sight and sound. You can expect outstanding results from Spanish language television advertising.

Housed in a half-million dollar television building, equipped throughout by RCA, with the highest tower

in the San Antonio area, KCOR-TV is designed to be now, and henceforth, the Spanish language leader in the tv field. KCOR-TV emphasizes novelty in its programming approach. Bullfights, news, and variety films are rushed from Mexico City; live entertainment by leading artists of Mexico, Spain, Portugal, and the U. S. takes up a good part of the program day; local and public service events are spot covered with a fresh approach.

*My advice*—keep your eye on Spanish-language tv and KCOR-TV. And don't hesitate to write me or Dick O'Connell about availabilities.

### LATIN-AMERICAN MARKET FACTS IN SAN ANTONIO

HAVE HOME RADIO IN WORKING ORDER	91%
HAVE MECHANICAL REFRIGERATOR.....	79%
HAVE WASHING MACHINE.....	81%
HAVE AUTOMOBILE OR TRUCK.....	62%
HAVE RADIO IN AUTOMOBILE (AMONG AUTO OWNERS).....	62%
HAVE TELEPHONE .....	40%
OWN OR ARE BUYING HOME .....	68%



## KCOR-TV

AND

KCOR-AM  
San Antonio

REPRESENTED NATIONALLY BY  
RICHARD O'CONNELL

Television started off the same way. The biggest advertisers moved in first, gained priority on the prime time, and the smaller advertisers were either frozen out completely or had to spend more money than they could afford, because they had to use the new glamor medium to build up enthusiasm in their sales and distributive organizations or lose out in the market place.

Television has changed rapidly and very dramatically in the last few years. If the same eight advertisers who accounted for one-third of the radio billing in 1948 were to dominate television in the same way, they would need a combined appropriation of over \$300 million a year instead of the \$60 million they spent to dominate radio. Obviously, even they cannot afford that kind of money.

Consequently, the alternating sponsorship that you are all familiar with; consequently, the participating principle like NBC's *Today*, *Home* and *Tonight*, the magazine concept. I believe that the same solution we applied to black-and-white television can also be applied, and, in fact, will be forcibly applied to color television. I think that only the few big advertisers who can buy an hour's worth of time a week and \$150,000 worth of show and broker it among four or five different products and divisions will be able to afford color in the orthodox radio half-hour and one-hour pattern. All the rest of the color programs, I think, will be sold on a participating basis, just like *Today*.

In addition, we may have 10-second announcements, 20-second and 30-second network announcements. We will have available all-night spectaculars in color. We will also have seasonal saturation campaigns which you can buy to fit your marketing pattern. We may even have for sale five-second color billboards which will compete, I think, quite successfully with the 24-sheet outdoor billboards which get about five seconds' notice as you drive by.

Now, the conservative advertising man will continue to rebel at the idea of not owning his own television show. What about the gratitude factor, he will keep saying until the day he retires; what about the identification of the star with his product?

Well, the gratitude factor must be analyzed thoroughly before you get to know how much you really dislike it. The philosophy behind the gratitude factor is that the audience, enjoying the show, will be moved by pure gratitude to buy the product advertised, not by the persuasive copy, not by the illuminating demonstration, not because they are convinced, but because they are grateful.

That I submit is not a strong enough motivation to get people to spend money. I submit that the advertising men who cling to the gratitude factor don't have the courage of their convictions that they can move people to buy with logic and salesmanship.

On the other hand, identification of star with product is a much more important and vital subject. The answer to that one, for my money, lies in the one word, merchandising. I think that the broadcast media got into some pretty bad habits during the lush years of radio and during the first standing-room-only years of television. We kind of lost sight of the basic relationship between media and the client. We were in such a strong position in the networks that with virtually no time left to sell, we didn't have to sell. We didn't have to help make the advertising campaigns work. If we were able to make a time period available to an advertiser, he was one of the lucky ones. We had done him a big favor. From here on the success of the campaign was his problem.

Well, I believe that color television is going to force back into the awareness of networks and agencies and advertisers alike the real importance of merchandising at point-of-sale.

I believe that more and more of the big stars of television will be giving their own commercials, lending their own personal endorsements to give conviction to the advertising message. This is a healthy trend which I think will continue as we go into high-cost color production. But

this endorsement by the star has got to be carried to its logical conclusion to really pay off. Of what use is it to spend hundreds of thousands and even millions of dollars a year on advertising if, at what the Spanish call the "Moment of Truth," the moment when the matador kills the bull, the moment when the customer decides between two competitive products, there is no visual reminder which says "Buy this product. Remember, it is the one George Gobel told you about."

If this opportunity is missed, the advertiser is only getting part of the potential efficiency of the advertising campaign. Television, and particularly color television, is uniquely equipped to give glamor to point-of-sale merchandising.

This then is the way I believe we will be able to sell color television, regardless of how expensive it is. By selling it in participations, by broadening the base so that even small advertisers will be able to take advantage of the enormous consumer and point-of-sale impact of this great medium.

How soon, you ask? Well, there are presently about 15,000 color sets in use. Nobody seems to be very much interested in buying 15-inch sets at \$500 apiece. However, the 21-inch set is here. In addition, over 10 million black-and-white sets will be five years old this year and getting obsolescent. A lot of these owners will be sorely tempted to spend the extra money to get color. RCA predicts that by 1958 there will be 10 million color sets. I think this is a conservative estimate. I think color sets will snowball.

Just wait until the baseball games are in full color, or the football games, with the green grass and the bright uniforms. You'll see them this fall.

All very well for 1958, you may say, but what of the years between now and then. That is a tough one. The period immediately at hand presents us with the same problem identically that television had in black-and-white in 1949. We had to sell advertisers on using television at once rather than waiting for additional circulation, rather than waiting until the slide-rule boys came back and said, "Now it's a good buy." And just as in those days, those who decide to wait for circulation, those who decide to wait for cost-per-1,000 are going to miss the boat, because an advertiser's color television campaign will determine more than anything else his share of the market in color television homes. These will be the homes of the leaders in each community whose influence is felt on down the line. This is starting on a small scale now, and for those companies which need effective advertising to survive, particularly packaged trademarked brand items, the time to start color television is now, while color is still very much of a conversation piece, and the place to get the money is from management as extra budgets to insure that the company learns how to use at once the most vital selling force in history.

In addition, many such advertisers' success depends on the elan, the spirit, the enthusiasm of his selling, dealer and distributor organizations. The only way to win enthusiasm from his phlegmatic group who have long been blasé about contests and bonuses and big prizes is to do something dramatic, exciting and new, and there is simply nothing more dramatic and exciting and new than color television, and companies who have used it and those who will use it are finding out how effective this kind of enthusiasm can be.

Far-sighted advertising men recognize that color television will make new leaders in many categories of marketing. Black-and-white has already changed some white-chip products into the bluest of the blue. Whoever heard of Hazel Bishop five years ago? And color television will accelerate this change of leadership to the detriment of the big conservative companies who stand back from the new medium because it looks like an expensive luxury.

So my position is a very simple one. I think color television is coming, and coming fast. I think it will be expensive. I think the expense will be worth it. I think that

color television will be sold primarily on a participating basis. I think that the smart media men amongst the advertising agencies recognize that in color television, just as to a certain extent it is true in black-and-white television, the important thing is not the cost; the important thing is not even the cost-per-1,000; the important thing is the cost-per-sale.

### QUESTIONS AND ANSWERS

**Q.** Will advertisers be able to use one half or a full hour's time on television time in black-and-white and still have their commercials in color, or will the webs force full color programming?

**A.** (From Bob Foreman) I am not competent to say what the webs will force. However, I am fairly sure there will be colored commercials in many black-and-white shows, because for that little bit of difference in the commercial you can reach the people who have color sets with color copy and do a better job on them, while your show is in black-and-white. I cannot see any reason during this transition stage why we wouldn't have commercials in color ahead of a lot of color programming. I don't know what your rule would be. I doubt if you would be faced with that problem.

(From Dick Pinkham) We are not going to force anybody.

**Q.** Why are there still so many good black and white movies?

**A.** (From Bob Foreman) Well, in the first place, I would draw no conclusion whatsoever about the advertising business from what I see, from what you see, or all of us see in large-screen motion pictures. In the first place, there are very many fewer in black-and-white. If you have noticed it, the trend is to color today in the big-screen releases. You are going to see more and more of it as television moves into color. They are going to be forced to do it. However, there is nothing comparable, because you don't have commercials in big-screen releases, and the commercials are the things that a sponsor is spending money for. Therefore, he will want to get into color.

**Q.** Why has color set production failed to reach predicted figures?

**A.** (From Dick Pinkham) I am no engineer. My connection with RCA is a tenuous one, even temporary. I think the main problem is a production problem in that in the color tube the rejections ran as high as 66%. In other words, one out of three is good enough to include in the set, the other two have to be thrown away. As soon as that bug is successfully ironed out, which, I understand, is happening in the new 21-inch tube, then they will be coming off the production line a lot more quickly.

**Q.** What additional charges will be made for color facilities?

**A.** (From Dick Pinkham) From a network point of view, the basic additional cost is in the facilities. The line cost for color television, the actual cable, is very little more. The costs of production, its facility costs, depend so heavily on the show itself. Some shows will be almost the same price production-wise as in black-and-white, others like the *Hit Parade*, which is a classic example, will be very expensive from the color point of view, running as high as 25% more. So that when you average it out time-and-talent, the total increase will be about 10%.

Somebody who spends \$1 million in black-and-white can have the same campaign in color for about \$1,100,000.

**Q.** Will the added impact of color television permit the advertiser to have less frequency in television and still maintain his competitive marketing position?

**A.** (From Bob Foreman) Well, it depends. If his competitor moves into color, then you have to up your fre-

quency, too. I don't think I can answer the question like that. All I know is that there will be more impact in color, and the cost will be higher. So you will have to have less frequency to achieve what you did before. However, when the other guy moves in, you are going to have to step up your old frequency, and the rat race begins again.

**Q.** Will they increase the commercial time per hour to help reduce the cost-per-1,000?

**A.** (From Dick Pinkham) I do not think the number of commercial minutes per hour will be increased. All the pressure is in the other direction. After all, the networks are at the mercy of the affiliated stations. They are very, very adamant on that point. I think they will stay the same as far as color television is concerned.

**Q.** What are the all-night spectacles you mentioned earlier, Dick?

**A.** (From Dick Pinkham) I believe that we will get away from predictable schedules eventually, and something like this might occur: that every night of the week would be assigned to a different producer. You might have Leland Hayward on Monday, Josh Logan on Tuesday, Max Liebman on Wednesday, and a lot of people's names who haven't come up as yet. On Monday night the advertisers would have enough faith in Leland Hayward's ability to attract a big audience just as they have enough faith in the editor of the *Saturday Evening Post* to attract a big audience. So they would buy into Monday night without even knowing what the program is going to be. It might be something like this. The first 11 minutes might be Milton Berle, the next hour and a half might be the Sadler's Wells Ballet, followed by a prize fight. The following Monday night it might be a bullfight in color direct from Madrid, followed by a dramatic show, followed by *Meet the Press*. You wouldn't know from week to week. These, I submit, would be spectacles in color.

**Q.** Do you believe that the traditional package designs will be changed to benefit by color television?

**A.** (From Bob Foreman) Yes, definitely, because there has been a tremendous change made since black-and-white television came into the picture. I can remember six years ago when we had a package with 16 lines of type telling you how to use it on the front of the carton, and the name was in a thin script that couldn't be picked up. We changed it. Certainly, in color the same thing will happen. You are going to have to do an awful lot of playing around with your packages to accommodate color television just as we did in black-and-white, and even more so. ★ ★ ★

**Reprints of Timebuying Basics will be**

**available at \$2 each. Quantity**

**prices on request. Address Sponsor**

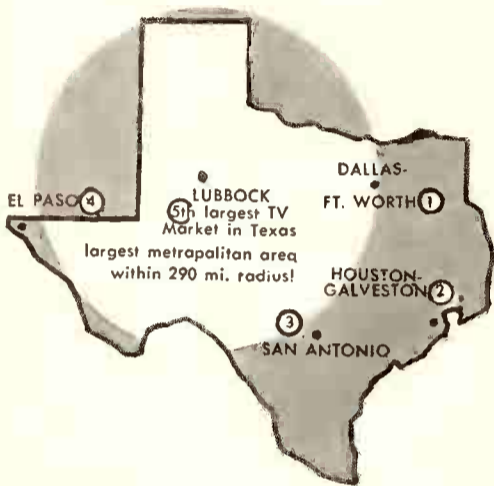
**Services Inc. at 40 E. 49th St.,**

**New York 17, N. Y. Other reprints**

**available: Tv, Film and Radio Basics**

# LUBBOCK, TEXAS market via KDUB-TV

now  
**316,000** watts  
(MAXIMUM)




\*602,900,000 POTENTIAL CUSTOMERS  
\$1,021,361,000 ANN. BUYING INCOME  
\$685,156,000 ANNUAL RETAIL SALES

The Lubbock market, consisting of thirty-eight oil and cotton-rich counties, is COMPLETELY covered by KDUB-TV. Channel 13's tremendous power increase combined with Lubbock's rapid growth gives you these increases over last years coverage data:

\*Population up — 156,200  
Retail Sales up — \$137,492,000  
Buying Income up — \$265,622,000

"MORE VIEWERS PER DOLLAR THAN ANY OTHER TEXAS TELEVISION"

\*S.M. 1955

affiliated  DuMont  
**KDUB-TV**  
LUBBOCK, TEXAS

NATIONAL REPRESENTATIVES: AVERY-KNODEL, INC

PRESIDENT AND GEN. MGR., W. D. "DUB" ROGERS  
GEORGE COLLIE, NAT'L. SALES MGR.

## REP ADVICE

(Continued from page 53)

vision continues its unprecedented, fabulous development as the most effective advertising medium yet developed, and the advent of color on a wider basis this fall will give new acceleration to this phenomenon. Radio is being rediscovered as the most economical and highly efficient mass medium.

By contrast, print costs continue to rise and their values to fall. If subjected to measurements half as critical as those applied to the broadcast media, I doubt if half the print campaigns now running could survive.

My best fall buying tip to advertisers, therefore, would be to put their promotional dollars where they will go farthest — in radio — and where they will be most effective — in television.

**Scott Donahue**, sales manager for tv, The Katz Agency: Alert agencies can improve their clients' positions by securing approval of tv markets, budgets and commercials before August for fall placements. In past years most buyers of fall tv time have scrambled for their schedules simultaneously from August to mid-September, producing delays and compromises in clearances and confirmations. While the 30-day confirmation rule is partly responsible for this congestion, there are two steps that can be taken by agencies to improve their fall time-buying effectiveness:

1. Make definite budget provisions for advance starting dates. The ability to advance a starting date by as little as two weeks can make an enormous difference in the quality of the schedule obtained when buying competition is heavy.

2. Let the representative know in advance *when* you are going to buy and *what* you intend to buy. The representative can alert his stations to your upcoming needs and both will have a chance to watch for opportunities to fill your prescription. While no concrete "priorities" can be offered in most cases, advance information to the representative of *what* you want and *when* you will want it will pay off in better results for the advertiser.

**Sidney J. Wolf**, president, Keystone Broadcasting System: Recently one of our clients conducted a survey in Key-

# COVER LOS ANGELES

Use Spanish Radio  
FOR EFFECTIVE ADVERTISING

## KWKW

FULLTIME BLOCK PROGRAMS

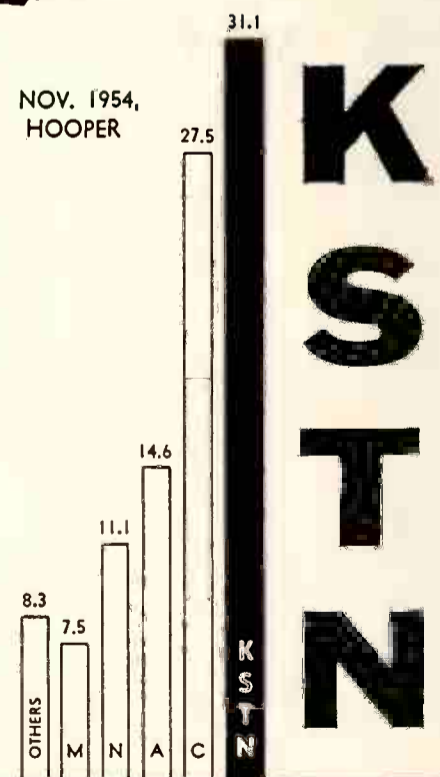
2-1 FAVORITE 8 PERSONALITIES



representatives:

New York—Richard O'Connell, Inc.  
San Francisco—Broadcast Time Sales  
Chicago—Broadcast Time Sales

*Stockton's Most  
Listened to Station*



*Music · News · Personalities*  
Represented by Hollingbery



**WLS**  
gives you  
**All 3**  
**Market...  
Coverage...  
Programming**

Contact us  
or call your  
John Blair man  
**TODAY!**



**CHICAGO 7**  
THE PRAIRIE  
FRONTIER  
STATION

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

# KFAL

A BIG LOCAL MARKET  
MORE THAN 65000  
RADIO FAMILIES

Fulton-Mexico-  
Columbia-  
Jefferson City

## KFAL COVERS!

30 COUNTIES—½ MV.

INFLUENCES SALES!  
FROM DAWN TO DUSK  
STUDIOS & OFFICES AT  
FULTON, MISSOURI

Represented Nationally By  
Benton Paschall Company

stone towns. This survey revealed that people listen to their home town station and depend on it for news, local events, and entertainment.

This study showed that ratings in our type of markets averaged 13.4 in multiple station markets, and that in single station markets, these ratings actually rose to an average of 19.1. All of the stations surveyed were within tv coverage areas.

This study is available to advertisers and their agencies.

**Robert Meeker**, president, Robert Meeker Assoc.: An often quoted remark of Mark Twain's was to the effect that everyone talks about the weather, but nobody does anything about it.

With all respect to the thousands of words written, spoken and quoted recently about the fundamental value of radio, not enough agency people have put their opinions into radio contracts. Quoting again—and who doesn't—Emerson once said that reform never becomes general until it becomes a private opinion. When buyers of radio time become privately convinced of the tremendous sales value of radio, they will start again to translate it into orders. Theory is wonderful—but orders are better. The faith that industry once had in radio years ago, and the sales volume that radio created, made it possible for this same industry to have enough money available today to invest it in radio's younger brother, television. The golden egg that radio put—not laid—in the nest is being hatched today. But never forget that where there's an egg, there was a rooster.

There is little need of giving tips on television spot buying today—it is a problem only of getting acceptable time.

**Tom McFadden**, v.p.-director, NBC spot sales: During 1955-56, more tv stations and advertisers will be using eight-second station I.D.'s. The advantages offered by the eight-second I.D. over the conventional 10-second shared announcement are many: The audience's attention is focused exclusively on the advertiser's message; greater flexibility of art work; and lower production costs. A new specifications book, soon to be issued by NBC Spot Sales, will provide full details.

Further, many more advertisers will be saturating close to 100% of their prospective customers by taking ad-



## Portland Grad Works in Film


Ever since his graduation from Northwest Radio & Television School's Portland Studios nine months ago, Otto Allen has been working as Film Director for WKXX-TV in Saginaw, Michigan.

Broadcasters, agencies, and production companies all over the country are finding that screened, professionally-trained graduates like Otto are saving them both money and time. Let us help you by referring qualified people to you with complete details, as they fit your specific need.

There's no charge, of course, and we assure you of prompt, personal attention.

Write or call collect, John Birrel, Northwest Radio and Television School, 1221 N. W. 21st Ave., Portland 9, Oregon.

We have schools in Hollywood, Chicago, Washington, D. C. and Portland.



Covering the entire  
Northwest from Spokane

## PEOPLE LISTEN WHEN - MONEY TALKS

KGA HAS THEIR EAR WITH  
THE FABULOUS "KASH  
BOX"—a program that has  
to date GIVEN AWAY MORE  
THAN

# \$3,885.00

That's a small investment for the  
big sales it gets for the products  
advertised. You'll sell more for  
less when you advertise on  
KGA's KASH BOX program.  
NATIONAL PRODUCTS THAT KNOW  
RESULTS . . . FROM KGA!

Reps.: Everett-McKinney, Inc  
New York, Chicago,  
Los Angeles, San Francisco

# KGA

Box 141 - Spokane, Wash.

the  
big  
look



is  
to

**kbis**

bakersfield  
california

**970**

DOMINATING CALIFORNIA'S  
SOUTHERN SAN JOAQUIN VALLEY  
WITH POPULAR MUSIC AND NEWS  
24 HOURS A DAY!

representatives:

SAN FRANCISCO DAREN McGAVREN

NEW YORK  
CHICAGO  
ST. LOUIS  
LOS ANGELES

ADAM YOUNG JR.

vantage of the tremendous cumulative audiences which spot radio offers. Saturation advertising will become the basic buying pattern; the days of the two or five announcements per week buying pattern are definitely gone.

**John E. Pearson**, John E. Pearson Co.: I suggest that advertisers and agencies take a good, long look at local personality programs on all stations. Surveys show that this local programming far out-pulls the network.

However, I would recommend that these local personalities be considered in all time segments. The 7-8:00 a.m. slot is not the only high tune-in period on radio. Radio costs are low in comparison to rates for other media. Advertisers should consider using radio with great frequency, since they can do this with a limited budget.

Frequently, advertisers restrict themselves to the use of minute announce-

★ ★ ★ ★ ★ ★ ★ ★  
"Broadcasting is a force in its community, not alone because it delivers the news, and fair comment upon it, not only because it entertains and educates, but also because it has a conscience that is in tune with its home town. Any broadcaster who places a higher value upon economic progress than upon that 'conscience with the community' will not prosper very long."

HAL FELLOWS  
President  
NARTB

★ ★ ★ ★ ★ ★ ★ ★

ments. They overlook the great potential of program buys. Personality shows can be bought on most stations in five-, 10- or 15-minute segments. The five-minute newscast too is an outstanding buy. A check of most rate cards will prove that a five-minute newscast can be bought for only slightly more than a minute announcement, and the impact and merchandising possibilities are infinitely greater.

**Lloyd G. Venard**, president Venard, Rintoul & McConnell: In time of prosperity, advertising dollars compete not only with competitive products but for dollars that might be spent for other items. Therefore, market study is increasingly important. Rely increasingly on district sales managers and food brokers for market conditions as well as for relative strength of tv and am stations in markets. District sales managers know market conditions and station dominance six to eight months ahead of published surveys. Decline of network station popularity and in-

**KXLA**

LOS ANGELES  
SPECIALIZES  
IN TWO THINGS

**1.** WESTERN &  
HILLBILLY MUSIC  
24 HOURS A DAY.

**2.** RESULTS FOR  
ADVERTISERS 7  
DAYS A WEEK.

★ ★ ★ ★ ★ ★ ★ ★

For PROOF that specialization  
pays, contact—

**KXLA** 10,000 watts  
1110 kc

Loyal K. King, P. & G. M.

**ATTENTION, RADIO  
SPONSORS**

NOW YOU CAN REACH  
THAT BIG RICH  
CHICAGO BILLION DOLLAR  
NEGRO MARKET  
**721,500**  
LATEST FIGURES  
"JAM WITH SAM"



The disk jockey show that  
is the talk of the town

Monday Thru Saturday—  
9:30 P.M.-12:00 M.

**WGES**—5,000 Watts —  
1390 Kc.

PARTIAL LIST OF SPONSORS  
ARMOUR—Carnation—Coca-Cola  
Ebony Magazine—Illinois Bell  
Telephone—Lucky Strike  
Miller High Life

WRITE, WIRE OR PHONE FOR  
AVAILABILITIES

**SAM EVANS PRODUCTIONS**  
203 N. Wabash Ave., Chicago, Ill.  
Phone Dearborn 2-0664



IN EVANSVILLE INDIANA

WISE  
BUYERS  
CHOOSE



THIRTY  
FIFTY

SALES WITH SHOWMANSHIP

**HIGH NOON RANCH**

Mon. thru Fri.—11:45 to 12:15

Featuring Doug Oldham and the Dixie Six, Jeannie Lamb and Ulysses Carlini—the tops in "live local" programming.

PARTICIPATIONS AVAILABLE

Represented by  
MEEKER TV, INC.—ADAM YOUNG  
ST. LOUIS

**IT  
WENT**  
CHANNEL 50



with **H  
I  
G  
H  
E  
R**  
than the National  
**I  
N  
C  
O  
M  
E**

Montanans Buy More!  
**KGVO-TV Sells 'em**

**MAGNIFY YOUR SALES**  
IN THIS STABLE \$140,000,000.00



**MARKET**

• University City

• Rich Lumbering and  
Agricultural Area

GILL-PERNA, regd.

167 Mountainous Miles from Spokane

creasing number of tv stations plus switching of networks in tv requires real market analysis not from books but from the market itself.

*Wythe Walker*, president Walker Representation Co.: My suggested "buying tip" is to radio station owners. I suggest they don't "buy" network encroachment in national spot sales. Fall appropriations will be good. How much of them go to the stations rests entirely with the stations. No station can have its cake and let the networks eat it.

I hope tv stations never "buy" the idea of becoming an outlet for network encroachment in national spot. There's no sense in giving away what they used to sell.

*J. J. Weed*, president, Weed Television Corp.: Radio and television are both tremendously powerful media. In spite of the fact that they both use the magic of electronics to reach the public, they are very different from each other. They are different in their impact upon the listener or viewer, they are different in the techniques which must be used to secure the best results and they certainly vary in cost.

My suggestion, therefore, is that advertisers and their agencies separate radio and television in their thinking, look to each for the type of results each individually is uniquely capable of and plan their advertising approach and expenditure accordingly.

*Adam J. Young, Jr.*, president, Adam J. Young, Jr.: The best buying tip I can pass on to accounts for this fall's buying is to make plans well in advance of the starting date. It appears that the more important television and radio stations are going to have very tight schedules during the coming fall season and I believe the advertisers who get in there first are going to be able to do better than those who wait too long.

I think that most advertisers and agency people realize how difficult it is going to be to buy good television time during the coming fall but I strongly suspect that few realize that it is going to be almost as tough to buy good radio time.

My advice, therefore, is to make plans early and buy time as early as the stations will accept orders. ★ ★ ★

**Muncie**  
leads the nation!



**31½ hours per week**

**1st** { Muncie is 1st  
in the nation in  
HOURS PER WEEK  
SPENT VIEWING TV  
WLBC-TV is 1st  
choice in  
MUNCIE FOR  
TV VIEWING

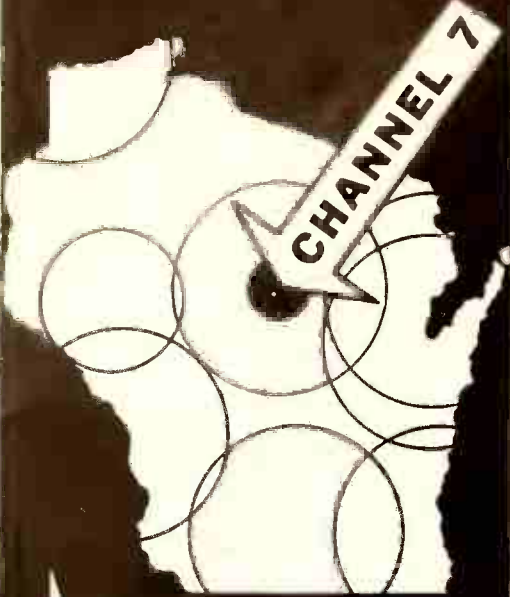
They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

CBS - NBC - DUMONT - ABC NETWORKS



MUNCIE, INDIANA

**WSAU-TV**  
**WAUSAU, WISCONSIN**



**CBS • NBC**  
**ABC • DuMont**

**CHANNEL 7**

**100,000 watts**  
**1,921 ft. above sea level**  
**540,000 population**  
**\$662,899,000**  
**spendable income**  
**152,000 homes**

*Represented by*  
**MEEKER, TV.**  
 New York, Chi., Los Angeles, San Fran.

*Stockholders Include*  
**RADIO STATIONS:**  
 WSAU - WFHR - WATK  
**NEWSPAPERS:**  
 Wausau Daily Record-Herald  
 Marshfield News Herald  
 Wis. Rapids Daily Tribune  
 Merrill Daily Herald  
 Rhinelander Daily News  
 Antigo Daily Journal

**OWNED AND OPERATED BY**  
**WISCONSIN VALLEY TELEVISION CORP.**

**NETWORK ADVICE**

*(Continued from page 48)*

these broadcasts is spectacular. Other clients, on the other hand, still choose to buy radio by the hour or half hour, in order to create a special atmosphere in which to do their selling. This was one of the major considerations behind the new *Woolworth Hour* on CBS Radio Sunday afternoons.

In radio, as in any medium, the advertiser must interest the customer, and this means having *good commercials* as well as good programs. Granted, radio is inexpensive. But this is no reason for commercials to be inexpensive. They should be every bit as imaginative as those prepared for the most costly television program. They should be as carefully written as those prepared for the most expensive four-color magazine spread.

The major trend in selling today seems to be diversity. It is no longer fashionable, or even practicable, to concentrate on one medium at the expense of others. We have been accustomed to thinking of the automobile companies, for example, as "newspaper advertisers." Yet today all the major manufacturers are represented not just in newspapers but in magazines, television and in network radio. Even advertisers who have literally built their companies in one medium, today are beginning to branch out. Hazel Bishop created one of the nation's largest cosmetic firms by using virtually nothing but television. Today, they have begun spreading into other media, and it is significant that they have not overlooked network radio. Beginning this summer, they will be on CBS Radio nearly an hour every week.

**RADIO**

**Thomas F. O'Neil**, president, MBS: The coming season will find radio entering a new phase of selling and programming. The trend—and it is quite obvious—is toward multiple broadcasts and shorter time period purchases. Actually the most popular categories, according to a recent survey of advertisers include the 15-minute broadcast, accounting for 52% of all segments sold; the five-minute broadcast, accounting for 21% of all segments sold, and the five-minute participations, a newcomer to network  
*(Please turn to page 300)*



**NORMAN BOGGS**

*V.P. in charge of sales*

*Don Lee Broadcasting System*

**LIKE MOST**  
**"Newsworthy"**  
**BROADCASTING**  
**EXECUTIVES**  
**Mr. BOGGS'**  
**LATEST**  
**BUSINESS**  
**PORTRAIT**  
**IS BY ...**

*Jean Raeburn*

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

*It could happen to you... or the  
strange, strange story of*

252

*week contracts*

*It could happen to you...or the*  
strange, strange story of two 52 week contracts

*by Norm Glenn*

To begin with, this is a true story. And this is exactly how it happened—so help me.

I was sitting in a stuffy hotel room in the French Lick Hotel, French Lick, Indiana, listening to Todd Storz, Bob Enoch, Chuck Balthorpe and other members of the AIMS group of independent stations exchange chatter, ideas, and jokes. Came a lull in the conversation and Larry Reilly, WTXL, Springfield, said: "I guess I shouldn't lay myself open like this, but I sure want to thank Norm Glenn for a fat 52-week contract from Household Finance."

Suddenly I was all ears. "Who, me?" I asked.

"Well, SPONSOR anyway," said Larry. "My last ad was clipped from the magazine by the client and he showed it to me when he came to Springfield. The contract he gave me totaled \$2600."

"I'll double that," said Sherm Marshall, WOLF, Syracuse. "The same guy clipped my page from SPONSOR and signed up for 52 weeks. Only my contract came to \$5200."

"Honest, fellers?" I asked.

"Honest," said Larry and Sherm.

"Nobody will believe this gold-dust-twin story," said I.

"Do you want my affidavit?" said Sherm.

"No," I said, "a letter will do."

Trade paper advertising is often regarded as an "intangible" purchase. But, WTXL, WOLF, KBTW, KPQ, WPAL and many other tv and radio stations will argue the point — at least with respect to SPONSOR, The magazine radio and tv advertisers use.

1490 KILOCYCLES  
50 WATTS, FULLTIME

**WTXL**

W SPRINGFIELD, MASSACHUSETTS  
June 26, 1955

*This is what  
Larry wrote*

Mr. Norman R. Glenn  
Editor and President  
SPONSOR  
40 East 49th Street  
New York, N.Y.

LAWRENCE A. REILLY, President  
JAMES L. SPATES, Vice President

Dear Norm:  
Here is a success story I'm sure you'll want to know about because it backs up what you have been saying for many years, that SPONSOR is the magazine that people want to read. One of the full-page ads we ran in SPONSOR was responsible for getting WTXL a fifty-two week contract for twenty spots a week. It's a fact, Norm, and I know it happened. The Eastern Manager for a well known finance company made a flying visit to town one day and, while on a phone call to our office. An hour later he was on a nice juicy contract. Then, I opened his brief case and pulled out a copy of SPONSOR, across which he had written "all this station when in Springfield." There is a case of a fine piece of over-the-hill advertising that came our way just because the key man acted on it.

Cordially yours,  
*Larry Reilly*  
Lawrence A. Reilly  
General Manager



*This is what  
Sherm wrote*

**CIVIC BROADCASTING CORPORATION**  
Van Rensselaer and Kirkpatrick Streets, Syracuse 1, N. Y.

June 28, 1955

Mr. Norman R. Glenn  
SPONSOR  
40 East 49th Street  
New York 17,  
New York.

Dear Norm:

Just finished a phone conversation with R.J. Hall of Household Finance Corporation in which he indicated he was renewing his year-round contract with us for another year. As I told you at French Lick, he was influenced to WOLF in the first place by our page ad in SPONSOR. This one account has more than paid for our trade journal advertising during the last two years. Sorry I'll miss you on my July trip to New York, but hope you have fund on that vacation.

Cordially,  
CIVIC BROADCASTING CORPORATION

*Sherm*  
**SPONSOR**

**SPONSOR**

THE MAGAZINE RADIO AND TV ADVERTISERS USE

gets "tangible" evidence from everywhere

from Pat O'Halloran  
in Wenatchee, Washington

**WPAL**  
1000 WATTS  
730  
Mr. Norman R. Glenn, Public  
Sponsor Publications Inc.  
40 East 49th Street  
New York 17, N.Y.  
Dear Norm:  
I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.  
About three years ago we entered into a national promotion contest, using only SPONSOR, with a series of ads relating to the "Tel" trademark and utilizing the specialized program programming, and high ratings at WPAL. We continued this ad schedule for two years.  
During the period to which the ads were running I met constantly with the strong identification of our little dog. After our ad had been running about six months the buyers would call me and I called, "Oh yes, you're from the 'little doggy' station." All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.  
So we'd like to restate our schedule of three page ads effective with the first April issue over a month for one year. Lots of one time buyers in the business who ought to get acquainted with "Tel." Would you be good enough to send me a contract—same rate, I trust.  
Cordially,  
*Larry*  
Lawrence Moore  
Executive Vice President

from Larry Moore  
Charleston, South Carolina

**Colorado Television Corporation**  
10300 N. HIGHWAY 101  
DENVER, COLORADO 80231  
March 2, 1955  
Mr. Edwin D. Cooper  
Western Manager  
SPONSOR Magazine  
6007 Sunset Boulevard  
Los Angeles, California  
Dear Ed:  
I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KFTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KFTV ad and were quite impressed with the story on the program ratings of KFTV.  
Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.  
Sincere regards,  
*Joe Herold*  
Joseph Herold,  
Station Manager

**KPD**  
WENATCHEE WASHINGTON  
Mr. Edwin Cooper  
Western Manager  
SPONSOR Magazine  
6007 Sunset Boulevard  
Los Angeles 26, California  
Dear Ed:  
Every one and then some hear from our readers. I know it's hard to get a good idea of how many of our readers are reading SPONSOR. I know it's hard to get a good idea of how many of our readers are reading SPONSOR. I know it's hard to get a good idea of how many of our readers are reading SPONSOR.  
Sincerely,  
*Pat O'Halloran*  
Pat O'Halloran  
Sales Manager

from Joe Herold  
in Denver

# FIRST

in

## Rockford, Ill.

second largest  
machine tool center  
in the nation

### 10th annual Consumer Analysis Survey\*

Results: DISTRIBUTION OF LISTENERS  
**WROK 25.6%**  
Station B 13.5%

**WROK**

has twice as many listeners  
as Rockford's #2 station

\*Illinois Research & Survey in co-  
ordination with Illinois Daily News-  
papers Markets and Winnebago News-  
papers, Inc.

# WROK

AN **ABC** AFFILIATE

Full Time for  
more than 30 years

**John J. Dixon** **H-R**  
Gen. Mgr. Nat'l. Reps.

selling which accounts for 12%.

A few months ago we made a six-figure investment with the J. A. Ward research organization in one of the most ambitious research projects ever undertaken by a single network. Its basic theme was to study people and their listening habits. We sought the answer to "How Typical Americans Spend Their Day." We wanted to know how many people listened to radio each day, how long they listened, and where? Also how much of this listening was in the car, how much in the kitchen, the living room and when were the best times to reach them in each of these locations.

The findings proved astounding. We discovered that in a typical day 77,568,000 different people listen to their radios. And their listening habits have taken on new significance.

Radio today is a concurrent activity, done while the listener is driving—

★ ★ ★ ★ ★ ★ ★ ★  
"The war between copy and research, which goes back to the 1930's, has cost advertisers millions and millions of dollars and has kept the advertising profession from reaching its proper level of performance. Peace and a new kind of cooperation are being achieved and should be speeded up for the good of all. Three things are behind this: 1) motivational research instead of "opinion" research; 2) a new kind of communications research and 3) the activation of research and copy planning committees inside the agency."

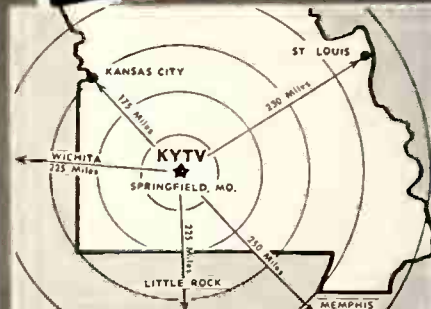
**ALFRED J. SEAMAN**  
Executive V.P. & Creative Director  
Compton Advertising  
New York

★ ★ ★ ★ ★ ★ ★ ★  
cooking — making up the beds — or, even making up the marketing list. Actually, more listening is done in the morning in the kitchen than in any other place. And this new style of listening is no longer done all at once — in the same half hour. You can no longer reach as many people through radio at a specific hour as was possible in pre-television times—but within the average day you can reach more than 50% of all Americans.

And that is the prime reason for the growth and success of scatter programs in radio today. We, at Mutual, have found the answer to cope with this phenomenon. Flexibility of time buys is the keyword at Mutual. We can help an advertiser reach the class of people he wants to reach—and at the proper hour, too. We look forward to prosperous years by meeting each new problem each new day in a new and challenging way. ★ ★ ★



**KYTV**  
Channel 3  
SPRINGFIELD, MISSOURI  
NBC-ABC AFFILIATE



In the **BIG**  
**MIDDLE** of a  
**BILLION \$ \$**  
**MARKET!**

**283,600**  
FAMILIES WITH  
**\$1,146,950,000**  
SPENDABLE INCOME  
(Sales Management May 1954)

**84,500**  
TELEVISION SETS IN AREA  
(Television Magazine Report  
March 1, 1955)

The **ONE** way to reach **ALL**  
of **MISSOURI'S 3RD**  
**LARGEST MARKET!**

**R. L. STUFFLEBAM**  
Commercial Manager

NATIONAL REPRESENTATIVE  
**GEORGE P. HOLLINGBERRY**  
NEW YORK CHICAGO  
LOS ANGELES ATLANTA  
SAN FRANCISCO

ORIGINATING STATION ABC  
"OZARK JUBILEE"

SPONSOR

## El Paso County

5th in Texas  
In Drug Store  
Sales\*



### TEXAS' TOP TEN COUNTIES

1	Dallas County (Dallas)	\$37,611,000
2	Harris County (Houston)	37,219,000
3	Tarrant County (Ft. Worth)	18,926,000
4	Bexar County (San Antonio)	17,828,000
5	EL PASO COUNTY (EL PASO)	8,744,000
6	Jefferson County (Beaumont)	8,356,000
7	Travis County (Austin)	7,818,000
8	Nueces County (Corpus Christi)	7,811,000
9	Lubbock County (Lubbock)	6,613,000
10	Galveston County (Galveston)	6,078,000

\*1955 Sales Mgmt. Survey of Buying Power

## KROD-TV

CHANNEL 4

EL PASO TEXAS  
CBS - DUMONT - ABC



AFFILIATED with KROD-600 kc (5000w)  
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

When you buy

# KLX

you buy the entire  
**\$3 BILLION**  
San Francisco bay  
area market!

#### IN THE EAST:

Grant Webb & Co.  
New York, 270 Park Ave.  
Murray Hill 8-4254  
Chicago, 69 W. Washington  
State 2-3155  
Detroit, 600 Woodward Ave.  
Woodward 1-8290

#### IN THE WEST:

Tracy Moore & Assoc.  
Los Angeles,  
6381 Hollywood Blvd.  
Hollywood 2-2351  
San Francisco,  
607 Market St.  
Garfield 1-0426



#### OR CONTACT KLX OFFICES:

Tribune Tower  
Oakland  
Glencourt 1-0660  
Monadnock Bldg.  
San Francisco  
EXbrook 2-5790

Bud Foster, General Manager

### BRIEFLY

The size and wealth of Texas are widely discussed but infrequently documented. WFAA, Dallas, has a 90-page brochure designed to bear out North Texas' contentions of wealth and prestige with pictures of Dallas and some of its newest buildings.

A new group has been formed in the tv industry devoted to producing better shows through more thorough knowledge of the lighting problems that are present in the trade. The Society of Television Lighting Directors, with headquarters in New York, has a membership of over 80 network lighting directors from the three major networks. The Society will set standards, discuss new equipment, exchange views on various problems in their realm, publish pamphlets.

The latest promotion on its way to admen by KNX, Los Angeles, is also designed to be their hottest. A thermometer, with the temperature scale drawing attention to 84 degrees, points up the station's claim that 84% of the radio families in the Metropolitan Los Angeles area listen to KNX in the course of a week. A series of illustrations on the thermometer card also draws attention to other high spots of KNX's coverage.

Radio strength and coverage figures have been expressed in nearly every possible dimension, but Nashville's WSM has come up with a new measurement. WSM covers 250,000 gourds, according to Farm Director John McDonald.

When McDonald found that the familiar gourds that once were common in almost every home were now something of a rarity, he got a supply of the seeds together and then offered them to his listeners. Accordingly, listeners to McDonald's *Noontime Neighbors* sent in for the seeds which the station reports will result in the harvest of 250,000 gourds this year.

When San Antonio golfer Joe Conrad won the British Amateur Golf Championship. KITE News Director Coit Butler had a phone interview with Conrad on the air in less than an hour. KITE's speed in reaching Conrad was understandable since it was the first time that a Texan had ever won the Championship, though it had been won by Americans nine times previously.

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

### SPECIALIZED NEGRO PROGRAMMING

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the the only radio station in a community of 118,000 active prospects.

1,000 W. 1590 KC.

# KPRS

KANSAS CITY, MISSOURI

For availabilities call Humboldt 3100

Represented Nationally by-

Joseph Hershey McGilvra, Inc.

# if

there's an  
**AIMS** station  
in the market-

*it's the BEST*  
**INDEPENDENT!**

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evanston, Ill.	WNMP	San Francisco	KYA
Evansville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYW	Warcester, Mass.	WNEB
Milwaukee	WMIL		

#### Canada

Calgary, Alberta, Canada  
New Westminster, B.C.

CKXL  
CKNW

Only one  
in each  
market



Membership  
by invitation  
only

## RADIO GROUP

By Any Measure . . .



**KTVH IS THE "BIG ONE"  
IN THE WICHITA AREA**

Strong CBS shows, plus high-interest local programming (day and night), put KTVH first in Wichita, Hutchinson, and the entire Central Kansas area. Pulse (March 1955) and ARB show KTVH first, by far! WINDY says, "To be a big ONE, join a big ONE."

**KTVH**  
HUTCHINSON CHANNEL  
VHF 240,000 WATTS CBS BASIC—DUMONT 12

Represented Nationally by H-R Representatives, Inc.

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

**FIRST  
IN  
PUEBLO  
COLORADO  
KKTU**

CHANNEL 11  
**FIRST IN  
COLORADO  
SPRINGS, TOO**

Covering Colorado Springs and Pueblo for CBS, ABC, and DuMont television networks  
NATIONAL SALES OFFICE  
KKTU, PUEBLO, COLORADO  
Represented by GEO. P. HOLLINGBERY

**ADVERTISERS' INDEX**

ABC Film	142-143	KXJB TV, Valley City, N. Dak.	100
AIMS	301	KXJB TV, Valley City, N. Dak.	89
Air Trails	Backbone, 160-161	KXLA, Pasadena	294
ASCAP	131	KYTV, Springfield, Mo.	300
Assoc. Press	279		
BBDO	7	WABT, Birmingham	102
BMI	179	WAFB TV, Baton Rouge	18
Brinkerhoff & Williams	110	WAGA, Atlanta	231
CBS Radio Net	202-203	WAVE TV, Louisville	277
CBS TV Net	8-9	WBAM, Montgomery	176
Sam Evans Prod.	294	WBAY, Green Bay, Wis.	281
Free & Peters	38-39	WBEN TV, Buffalo	83
Georgia Trio	181	WBNS, Columbus, O.	162
Guild Films	148-149	WBOW, Terre Haute	303
Harrington, Righter & Parsons	62	WBZ (Westinghouse), Boston	158-159
H-R Repts	67	WCAO, Baltimore	10
Keystone	197	WCBS TV, Charleston, S. C.	255
Kudner	13	WCSH TV, Portland, Me.	68
Don Lee	157	WCUE, Akron	169
MCA TV	136-137	WDBJ, Roanoke	172
McCann-Erickson	14-15	WDEF, Chattanooga	172
McClatchy	193	WDIA, Memphis	257
Meredith	245	WEHT TV, Henderson	295
Mid-Continent	22	WFAA, Dallas	189
NBC TV Net	88-89	WFAA TV, Dallas	71
NWTV	293	WFBL, Syracuse	163
Pearson	182	WFBM TV, Indianapolis	243
Petry	FC	WFMY TV, Greensboro	267
Precision Film	147	WGN TV, Chicago	109
Pulse	101	WGR, Buffalo	167
Raeburn	296	WHAM, Rochester	263
Ray & Berger	78	WHBF, Rock Island	177
RCA Equip.	141	WHIO TV, Dayton	249
Screen Gems	132	WHO, Des Moines	25
Song Ads	111	WHTN TV, Huntington, W. Va.	70
Stars	178	WIBW, Topeka, Kans.	178
Steinman	3	WIBW TV, Topeka	259
Storer	224-225	WICS TV, Springfield, Ill.	81
Studio Films	34-35	WICU, Erie	121
TPA	80, 84, 97, 103	WILK TV, Wilkes-Barre	93
Westinghouse	212-213	WIN-T, Fort Wayne	108
Young & Rubicam	17	WIOD TV, Miami	164
		WIOK, Tampa	219
CKLW, Detroit	241	WIP, Philadelphia	239
CKWX, Vancouver	169	WISH TV, Indianapolis	251
		WITH, Baltimore	33
KBET TV, Sacramento	123	WJAC TV, Johnstown	102
KBIG, Hollywood	6	WJBK, Detroit	233
KBIS, Bakersfield	294	WJBK TV, Detroit	229
KCBS, San Francisco	29	WJR, Detroit	215
KCMC TV, Texarkana	41	WKBT, La Crosse	108
KCOR, San Antonio	289	WKBN, Youngstown	174
KDUB TV, Lubbock	292	WKMI, Kalamazoo	261
KEDD TV, Wichita, Kans.	110	WKOW, Madison, Wis.	168
KELO TV, Sioux Falls	111	WKY TV, Oklahoma City	129
KFAB, Omaha	19	WKZO, Kalamazoo	269
KFAL, Fulton, Mo.	293	WLAC, Nashville	152
KFMB TV, San Diego	125	WLAC TV, Nashville	139
KFRC, San Francisco	157	WLBC TV, Muncie	108
KGA, Spokane	293	WLS, Chicago	293
KGNC, Amarillo	273	WMAR TV, Baltimore	32
KGUL TV, Galveston	42	WMBG, Richmond	1FC
KGVO TV, Missoula	295	WMBV TV, Marinette, Wis.	85
KHJ, Los Angeles	157	WMCT, Memphis	223
KHOL TV, Kearney, Nebr.	104	WMGY, Montgomery	180
KIEM, Eureka, Calif.	303	WMT, Cedar Rapids	11
KING TV, Seattle	40	WNAX, Yankton, S. Dak.	165
KKTV, Colorado Springs	302	WNBQ, Chicago	119
KLX, Oakland	301	WNDU TV, South Bend	37
KMA, Shenandoa, Iowa	175	WNHC TV, New Haven	247
KMBC, Kansas City, Mo.	BC	WOL TV, Ames, Iowa	271
KMTV, Omaha, Nebr.	106	WOKY, Milwaukee	166
KNUZ, Houston	174	WOLF, Syracuse	207
KOA, Denver	199	WOOD TV, Grand Rapids	217
KOAT TV, Albuquerque	235	WOW, Omaha	208
KOIL, Omaha	187	WOW TV, Omaha	105
KPHO, Phoenix	177	WPEN, Philadelphia	205
KPQ, Wenatchee	176	WPRO, Providence	275
KPRS, Kansas City, Mo.	301	WRC, Washington, D. C.	191
KPTV, Portland, Ore.	227	WRCA, New York	287
KRIZ, Phoenix	175, 179	WREN, Topeka	166
KRNT TV, Des Moines	29	WREX TV, Rockford	283
KRRO TV, El Paso	301	WRGB, Schenectady	79
KRON TV, San Francisco	77	WROK, Rock Island	300
KSAN, San Francisco	168	WSAU TV, Wausau, Wis.	296
KSBW TV, Salinas	30	WSB TV, Atlanta	285
KSD-TV, St. Louis	117	WSBT TV, South Bend	99
KSDO, San Diego	16	WSEA TV, Montgomery	20-21
KSL, Salt Lake City	173	WSJS TV, Winston-Salem	76
KSL TV, Salt Lake City	72	WSM TV, Nashville	31
KSLA TV, Shreveport	74	WSOK, Nashville	219
KSTN, Stockton, Calif.	292	WSPD, Toledo	221
KSTP TV, St. Paul	145	WTIC, Hartford	195
KSTT, Davenport, Iowa	164	WTOP, Washington, D. C.	28
KTBC TV, Austin	151	WTRF TV, Wheeling, W. Va.	127
KTBS TV, Shreveport	253	WTTV, Bloomington	73
KTHS, Little Rock	5	WTVW, Milwaukee	69
KTNT TV, Tacoma	107	WTXL, Springfield, Mass.	201
KTRK TV, Houston	98	WVEC TV, Hampton, Va.	81, 85
KTSA, San Antonio	237	WWDC, Washington, D. C.	1BC
KTVH, Hutchinson, Kans.	302	WWJ, Detroit	265
KTVW, Tacoma, Wash.	75	WNIX, Milwaukee	26-27
KTXL TV, San Angelo, Tex.	82		
KVOD TV, Denver	112		



40 EAST 49TH ST.  
(Continued from page 12)

**SEPARATE CONVENTIONS?**

How many stations feel that this year's NARTB joint convention of radio and television ought to be the *last one* — and that henceforth, our esteemed trade association should operate two *separate* conventions—one restricted to radio only, the other to television?

The split of competition is now obvious. The good of such conventions is now divided, and with the increasing emphasis being placed on tv, it is high time the *radio only* interests had a meeting to themselves. . . .

Personally, we see no more reason to attend any future convention where tv dominates than to go into a motion picture or newspaper publisher convention. We have elected to follow the radio only course and know there are many others who would welcome a fast-moving meeting of sales and program and promotion ideas applicable to *radio*.

Such a change is inevitable. The question is, will the NARTB manage-

ment recognize it, before radio forces the action?

And why don't you trade press people get behind a display of outstanding radio station promotion ads, booklets, etc., from every state. Perhaps a few awards or recognition might stimulate wider participation.

STEVE CISLER  
*President*  
KEAR, San Francisco

**COLOR PROGRESS**

Sincere congratulations to the Tierney Co. and WCHS-TV for their vision and courage in joining the ranks of the pioneers of color tv. When WSAZ-TV inaugurated color network service in March, 1954, there was a general apathy on the part of the public for this miraculous new development. We have seen a heartening increase in interest and response both within and outside the industry since the overwhelming success of our *Peter Pan* presentation both in monochrome and color. When WSAZ-TV began local color program originations in March of this year it was with the hope that this new service could be rapidly made available to the public in significant numbers. Now with both stations serving substantially half-a-million tv homes with network and local film color programs, the public will be the greatest beneficiary.

We confidently expect the advent of the new simplified circuit, 21-inch tube color sets to achieve widespread public acceptance by fall of this year. We are confident that color tv will be in general home use in 1956, with a subsequent impact on the social and economic structure of the nation that will be phenomenal. Now that both major tv outlets in this area have completed the giant investments and complex technical improvements necessary to originate color pictures, the public may well be proud of this comprehensive service. Between WCHS-TV and WSAZ-TV, it is likely that there will be available in the area 12 to 20 hours of regularly scheduled color programming weekly, before fall.

L. H. ROGERS  
*V.P. & Gen Mgr.*  
WSAZ-TV  
Huntington, W. Va.

WBOW  
1927

WBOW  
1930

WBOW  
1935

WBOW  
1940

WBOW  
1945

WBOW  
1950

WBOW  
1955

For 28 years your Growing Salesman in the Greater Wabash Valley

WBOW

1230 kc NBC 250 w

TERRE HAUTE, IND.

*Always Pleasing*

*Always Serving*

*Always Selling*

Ask

**WEED & CO.**

They Know the Story

The **CALIF.-ORE.**  
**TV TWINS**

**KIEM** CHANNEL 3  
Eureka, Calif.  
**KBES** CHANNEL 5  
Medford, Ore.

two markets  
one billing

**MARKET FACTS**

POPULATION . . . . . 291,906  
FAMILIES . . . . . 91,220  
RETAIL SALES . . . . \$378,018,000  
CONSUMER SPEND-

ABLE INCOME . . \$426,188,000

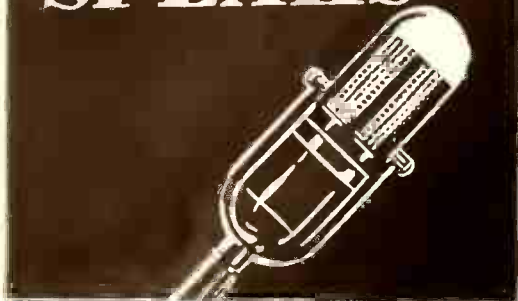
"The Calif.-Ore. TV TWINS bridge the gap between San Francisco & Portland with EXCLUSIVE VHF Coverage on Channels 3 & 5."



for CALIF.-ORE. TV TWINS  
call Don Telford, Gen. Mgr.

or ask  national representatives

# SPONSOR SPEAKS



## Fall Facts Basics No. 9

When SPONSOR published Fall Facts No. 1 back in 1947, it contained 68 pages and under 25,000 words. With this ninth Fall Facts issue, SPONSOR reaches a new record size of 304 pages containing over 100,000 words.

This growth is a reflection of the dynamic rise in importance of the air media themselves over the past eight years. Where radio in 1947 billed a total of \$506,400,000, radio and tv together in 1954 billed \$1,417,200,000 (by McCann-Erickson estimates). At the same time the percent of total advertising dollars going to the air media has risen almost 50% between 1947 and 1954.

Fall Facts was designed to provide advertisers and agencies with the over-all briefing they need to make wise fall buying decisions—and to serve the year-round as a desk-top manual of the air media. The fact that it takes four times as many pages to do the job today is an index of the increasing complexity as well as growth of the air media.

It was out of a desire to cut through the complexity that SPONSOR has always taken a simple, down-to-earth approach in Fall Facts. The question-and-answer style was introduced in 1950 in order to pinpoint each topic for readers. Radio Basics was introduced in 1951 to give readers the fundamental facts about radio, charted and sorted for easiest understanding. Television Basics followed in 1952 and Film Basics in 1954. With this issue SPONSOR presents the completely new Timebuying Basics, a 40,000-word book-within-a-book on timebuying.

The word basics so well expresses the editorial objective of Fall Facts

that this year we decided the issue should henceforth be called Fall Facts Basics.

What's in Fall Facts Basics that you must read now for immediate guidance? We've asked SPONSOR's 10-man staff, who've been hard at work preparing Fall Facts Basics over the past two months, to answer that question. Each staff member who headed up research and writing on individual Fall Facts Basics sections was assigned this job: "Tell the readers—briefly—what's in your section for them." In their own words, this is the staff's report:

**TELEVISION:** "In researching television, we had assumed that this year would find spot buyers anticipating an easier job clearing nighttime availabilities. But it's apparent advertisers who have had any such notion will be in for a surprise. In fact, as our coverage of spot tv availabilities indicates (page 64), advertisers will do well to start buying earlier this year.

"Several reps point out that even where plans for a campaign are not quite set advertisers would be smart to suggest that timebuyers notify reps about the account's needs long in advance.

"One conclusion we've reached, and this seems quite important in planning for the coming year, is that a major national advertiser should not allow the tight nighttime situation to hold him back from planning a spot tv campaign. The account with substantial, long-term plans will eventually come up with the right kind of slots even where the picture at night is bleak for the smaller account with less bargaining power.

"Advertisers who have been thinking about daytime, ought to be on the alert to move fairly soon. There's more interest in daytime spot.

"On the network front it seems apparent to us that clients who have network programs in prime time will experience more impact this fall than ever. Even more than in the early days when people used to crowd around sets, a dozen to a living room, and eat you out of house and popcorn. Tell your dealers to stock up. And tell 'em like you mean it if you have a piece of the audience network television will deliver this fall.

"We might point up for the readers the fact that we have a complete chart of the nighttime and daytime television lineup for next fall (as far as it's

yet set) on pages 90-95. Useful for both spot and network considerations."

**RADIO:** "A lot that's going to happen this fall in spot radio is a culmination of the things we've been reporting on in SPONSOR over the past few years. Our research in the past has shown strong reasons for radio effectiveness. Now many of the points we've been making seem to be increasingly accepted and reflected in buying plans.

"Our conclusion is this: Admen will do well to think about buying spot radio a good deal earlier than last year because more accounts are active and availabilities are tighter. And that's true of nighttime as well. There's something of a nighttime rediscovery trend running in fact.

"Network radio merits really close study on the part of the advertiser who has been putting his money into other forms of air media over recent years. This is a new medium. The conventional pattern of half-hour show sponsorship is almost non-existent. Net radio today is a multi-unit and smaller-unit buy. Maybe our enthusiasm is showing but we can't help but think a lot of print budgets will get a very careful screening alongside the advantages this new network radio has to show."

**BASICS:** "Television, Film and Radio Basics have so much meat, all we can say is: read 'em, file 'em, stuff 'em under your desk blotter. When you need the fundamental facts, they'll be there. But the big new service in this issue is Timebuying Basics.

"We took the perhaps 100,000 words that were spoken at the RTES Timebuying and Selling seminars at Toots Shor's in New York and boiled them down to a 40,000-word book. It covers every aspect of timebuying—and that doesn't mean merely the aspects of concern to buyers alone. This is for everybody in the business. There are talks which make the technical side of radio and television clear. Talks on agency-seller relations. And in the give and take of post-session question and answers, which we've retained as caught by a stenotypist, you get the real flavor of the business. What else can we say? Tell 'em to read it."

\* \* \*

After two months of digging, editing, digesting, SPONSOR's staff isn't in the mood for inhibitions. Neither are we. So we'll tell you: Read it.

# WWDC 2<sup>nd</sup>.

**in Washington, D. C.\***

WWDC has the second biggest audience in Washington—12 hours a day, 7 days a week! At WWDC's low rates, it's really *first*—on a results-producing basis. Get the whole story from your John Blair & Co. man.



\*Complete Pulse: In-home Jan.-Feb. 1955, Out-of-home Jan. 1955 - 6:00 AM to 6:00 PM

# the SWING is to ABC and KMBC-TV

*Kansas City's Most Powerful TV Station*

KMBC-TV is proud to announce its new television affiliation (effective September 28) with America's most dynamic and fastest-growing television network, the American Broadcasting Company. With this swing, KMBC-TV makes a significant, forward-looking change. Television is the medium of today and the future, and we are planning, building and doing things for the future — along with ABC-TV.

Maybe Davy Crockett did it, single-handed. When there is a nationwide Davy Crockett craze — stemming from one wonderful program on one network, it's reason to stop and think about that network.

Walt Disney and his fabulous *Disneyland* show have meant a great deal to ABC-TV, and to television generally. With the upcoming Walt Disney *Mickey Mouse Club*, a full-hour of excitement every weekday, we can all look forward to more TV miracles. Surprised? We're not, for Walt Disney is a product of Kansas City and its schools. Naturally we're proud of Mr. Disney — and loyal, too!

And we Kansas Citians like fights. As you know, the famous Wednesday Night Fights are now on ABC-TV.

We are also men of peace and contemplation... so we are justly pleased that Bishop Sheen will be on ABC-TV and KMBC-TV this fall.

There is more, much more: *Wyatt Earp*, the first adult western on television. *Warner Brothers Presents*, a full-hour each week of new Warner-produced television, each program built around their highly successful motion picture properties, such as "Casablanca," "Cheyenne" and "King's Row."

With our 1079-foot KMBC-TV tower (tallest in this area) and 316,000 watts of power on Channel 9, we know that families on the perimeter of the Kansas City market (as well as our closer neighbors) will be seeing the fine new programs, and many of their old favorites, on ABC-TV. Network programming available on a dependable service basis only from the KMBC-TV tall-tower transmitter.

Then, there's the matter of time for more local programming. KMBC-TV leads in every local category: highest-rated locally produced women's show... highest-rated locally produced weekday kid shows... highest-rated locally produced news-weather-sports shows... highest-rated late movie. To these we want to add other fine local features for which plans have long been in the making.

So it's off with the old and on with the new, at KMBC-TV—as The Swing to ABC continues and our station identification in late September will proudly announce to viewers: "This is Channel 9, Kansas City, affiliated with the American Broadcasting Company."

## KMBC-TV

*Kansas City's Most Powerful TV Station*



DON DAVIS, Vice President  
JOHN SCHILLING, Vice President and Gen.  
GRODGE HIGGINS, Vice President and  
MORI CREINER, Director of Television

And in Radio, it's the KMBC-KFRM



In the Heart of America  
KMBC of Kansas City  
KFRM for the State of K



FREE & PETERS, INC.  
Exclusive National Representatives