

MR JOSEPH DERBY
NBC
30 ROCKEFELLER PLAZA
NEW YORK 20 N. Y.

SPONSOR

Magazine radio and tv advertisers use

22 AUGUST 1955

50¢ per copy • \$8 per year



unanimity
s City

For how you count the audience . . . the No. 1 station is

WHB

10,000 WATTS, 710 KC

Buying radio in Kansas City is practically child's play today, because Hooper and Pulse are unanimous in their rating of WHB as the station with the biggest audience. (All-day averages as high as 45.1% . . . This is what Mid-Continent programming, ideas and excitement have achieved for WHB! The same programming, ideas and excitement can achieve leadership for you. Talk to the man from Blair or WHB General Manager George W. Armstrong.

MEMBERSHIP LINE-UP:

PACE—HOOPER

Share of audience, 7 a.m.-6 p.m.,
June-July, 1955

PACE—PULSE

Share of audience, 6 a.m.-6 p.m.,
March-April, 1955

MID-CONTINENT BROADCASTING COMPANY
President: Todd Storz

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

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

WHB, Kansas City
Represented by
John Blair & Co.

NEW RESEARCH MUDDLE COMING

page 39

How long before
your jingle jangles?

page 42

Do sponsors drop
the axe too fast?

page 44

Animal soap opera
pinpoints pet owners
for cat food makers

page 46

Chunky goes national
on 100% tv diet

page 48

Low-cost auto survey
conducted by boy scouts

page 50

CANADIAN RADIO AND TV: 1955

page 51

Now in operation!

WXEX-TV

CHANNEL 8

with the basic

NBC-TV NETWORK

serving

RICHMOND

PETERSBURG and CENTRAL VIRGINIA

The rich market of Richmond, Petersburg, and Central Virginia gets a great new TV station! WXEX-TV has

MAXIMUM POWER - 316 KW

MAXIMUM TOWER HEIGHT-

1049 ft. above sea level

943 ft. above average terrain — 100 ft. higher
than any station in the Richmond market.

CHOICE AVAILABILITIES NOW-

but they're going fast! See your Forjoe man!

REPORT TO SPONSORS

22 AUGUST 1955

NBC mulling night "Monitor"

NBC plans for "Monitor" are even broader than press reports indicate. With well over \$2 million in gross billings already recorded, NBC Radio is mulling over 15 hours or more of nighttime weekday "Monitor." Already reported are NBC plans for daytime weekday. Thus, total weekly hours proposed for "Monitor" came to over 90. Weekday "Monitor" still awaits affiliates' okay. Big operators are understood to be opposed to any "Monitor" extension.

-SR-

New "coverage muddle" coming?

Tv research runs to extremes. For nearly 3 seasons, admen have struggled with lack of up-to-date information on set counts, tv coverage and circulation. Last major checkup was NCS in spring 1952. Now, 4 studies are in offing—ARB, NCS, Statistical Tabulating, NARTB's "Cawl Project." Admen anticipate confusion if plans go through—and if figures don't agree (story page 39).

-SR-

Payment on all tv re-runs now

Some, but not all, network tv film shows will go up in price as result of settlement between Screen Actors Guild and film producers of recent strike last Tuesday. Details of final settlement were still being hammered out as SPONSOR went to press, but it was clear that day when producer of network film show made his annual profit on summer re-run, when talent wasn't paid, is over. First rerun may cost some 35% of price paid talent on initial showing. Producer in such fix will have to hike costs to allow profit.

-SR-

DTN sport shows to continue

While Du Mont tv network was put on shelf by revamping of Du Mont Labs capital structure and operations, profitable elements of web operation will continue. These include Monday night boxing, weekend pro football shows. Continuance of these is reason why there was no specific mention of ending DTN as an organization. However, new Du Mont Broadcasting Corp. (if stockholders approve revamping) will concentrate on local station operation.

-SR-

Metro's movie plug deal

Tv staff for new "M-G-M Parade" series, budgeted at weekly tab of \$45,000, is not from feature production teams at Metro lot. Group is headed by studio's radio-tv publicity chief, and staffers are all on loan from studio's trailer department. Use of network tv shows to hoopla Hollywood was blasted this month by film maker Fred Ziv who termed tv output of majors as "cheap by-product."

-SR-

Spot tv \$ figures on way

Look for announcement soon that spot television dollar spending by companies will be made public, either on quarterly or annual basis. (For background see "Let's bring spot spending out in the open," SPONSOR, 25 July 1955, page 25.)

REPORT TO SPONSORS for 22 August 1955

Color plans for CBS TV revealed Two big show series will be in color on CBS TV this fall. Season will start with bang on 24 September with 90-minute "spectacular," NBC-style, starring Judy Garland and sponsored by Ford. On 6 October, automaker Chrysler returns with color "Shower of Stars."

-SR-

Tv-to-radio is a reverse switch Reversing trend of earliest tv days, growing number of video shows are now on radio as well. Latest is Revlon's highly successful "\$64,000 Question," a tv starter due to air on CBS Radio as a simulcast in September. Others in which tape of tv sound track is now aired on senior medium: "Two For the Money" and "Face the Nation" on CBS; Pabst Wednesday fights and "Life Is Worth Living" on ABC; "Meet The Press" and "Youth Wants To Know" on NBC. ABC TV's "Rin Tin Tin" now has radio version on Mutual. Surviving originally-radio simulcasts: Two Godfrey shows, "Voice of Firestone."

-SR-

"Home" is hit with homemakers NBC TV participation daytimer, "Home," is already near top as chief "source of homemaking information and ideas in urban U.S." New network study shows "Home" is out-ranked narrowly only by "Better Homes & Gardens." Magazine is 33 years old, and "Home" was less than one year old at time of study.

-SR-

Storer reappoints Katz Agency Reappointment of Katz Agency as national rep for 6 tv and 6 radio stations of Storer Broadcasting Co. on 5-year contract is indication of Storer's belief in importance of national representative system in face of considerable speculation. Of all group ownership firms, Storer, with fully staffed offices in key cities, under direction of New York v.p. Tom Harker, is best equipped to develop own national sales setup if so minded. Remaining Storer stations are repped by Blair and NBC Spot Sales.

-SR-

How long to run a jingle? How long can a jingle run? Endlessly, if it's right to begin with, SPONSOR found in survey of jingle craftsmen, admen and accounts using them. Experts advise testing jingles on groups within agency and company to avoid purely personal bias. Kenyon & Eckhardt goes to lengths of having several creative teams—and outside writers—whipping up as many as 30 jingles, then enlisting research outfit to help winnow group down to final selection. (See "How long before a radio jingle jangles?" page 42 of this issue).

-SR-

More teeth for Tv Code? Admen say "no" to question posed in current SPONSOR panel feature (see page 82) "Does the Tv Code need more teeth in it?" Edwin R. Rooney Jr., producer-director, Ruthrauff & Ryan; William P. Warwick, radio-tv director, Warwick & Legler; and Don Blauhut, radio-tv director, Edward Kletter Assoc., concur that code is fine as is. Dissenting voice is that of Jay Nelson Tuck, "N.Y. Post" radio-tv columnist, who claims code has no teeth, is violated "frequently and flagrantly."

(Sponsor Reports continues page 131)

Largest Rating Increase
of any station in Philadelphia*

More Local Advertisers
than any station in Philadelphia**

Largest Out-Of-Home Listening
of any station in Philadelphia*

WPEN

*Pulse March-April, 1954
March-April, 1955

**Source B.A.R. Inc.

Represented Nationally by Gill-Perna

SPONSOR

Volume 9 Number
22 August 1955

the magazine radio and tv advertisers use

ARTICLES

Too many tv "set count" surveys?

If present plans go according to schedule, there will be five different surveys launched to determine national set count, four on station coverage

39

How long before your jingle jangles?

Some sponsors have felt that jingles are overused as advertising tools. SPONSOR presents views of admen long experienced with jingles and proof of their effectiveness. Rules are laid out for the best results from jingles

42

Are sponsors dropping the axe too fast?

Admen think not, say that after just a few telecasts it's possible to tell whether your show is a hit or a flop. High cost of tv makes it necessary to decide fast

44

Animal soaper pinpoints Puss 'n Boots prospects

How can you use a mass media like network radio to reach a small segment of the population? This W. Coast cat food manufacturer used limited-appeal serial

46

Chunky goes national on 100% tv diet

From bankruptcy to \$5 million in sales in five years is the story of Chunky Chocolate's experience with tv. Kid shows with integrated commercials did it

48

CANADIAN RADIO AND TV: 1955

1. Canada: the boom resumes

Though the Canadian economy is on the way up again, not all sales are increasing at the same rate. Advertisers can do better with their sales in certain markets

52

2. Canadian radio: daytime is hot

There is a trend towards more buying of spot saturation announcement packages. Programing is being revamped as tv starts to loom on the horizon

54

3. Canadian tv: 50% saturation by end of 1955

Number of tv stations has nearly doubled in past year, but tv time is still hard to get due to the government's policy of allowing only one station per market

56

4. Canadian radio facts

How many radios are in the Canadian home? How do the provinces compare as to multi-set homes? Chart gives information at a glance for all 10 provinces

58

5. Canadian television facts

Listings of all Canadian tv stations together with a price guide provide advertisers with an over-all picture of tv potential. Repts for each station are given

60

COMING

What the 26-week tv test meant to B&M

SPONSOR analyzes the recently completed 26-week tv market test as it appears to the company, broker, new ad agency, station and test area super markets

5 Sept.

You can get "tear sheets" in radio

Kansas City agency, R. J. Potts-Calkins & Holden, monitors spot radio campaigns by tape, insures sponsors of correct time, delivery, sharpens radio stations

5 Sept.

DEPARTMENTS

TIMEBUYERS

AGENCY AD LIBS

40 E. 49TH

NEW & RENEW

MR. SPONSOR, James Hayes Cobb

SPONSOR BACKSTAGE

RADIO RESULTS

ROUND-UP

FILM NOTES

P.S.

SPONSOR ASKS

AGENCY PROFILE, Walter Craig

TV COMPARAGRAPH

NEW TV STATIONS

NEWSMAKERS

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**MORE HOURS NEGRO
PROGRAMMING THAN ANY
STATION WEST OF THE ROCKIES**

**94%
NEGRO
PROGRAMMING**

**3RD HIGHEST
PER CAPITA
INCOME NEGRO
MKT. IN U.S.**

**OVER
\$1,000,000
A DAY SALES
POTENTIAL**

KSAN

STUDIO & OFFICES—1355 MARKET ST.
SAN FRANCISCO

MERCHANDISING TOO!

- 1. Movie Trailers in Theatres
- 2. Taxi-Cab signs
- 3. Direct Mail to Retail Trade
- 4. Point of Purchase promotion
- 5. Direct contact with trade by personalities

ALL AT NO EXTRA COST!

Richard Bott
Station Manager

Represented Nationally by
Stars National Inc.

*Rhythm & Blues—***JUMPIN' GEORGE**



JOHN HARDY—original "Honey Boy"
Home from New Orleans



*Women's Show—***JACKIE FORD**



*Spiritual—***WALLEY RAY**





on you!

concentrate

They



You get a whole of a lot of concentration when you put this charmed WCBS circle to work for you. Their area of concentration carries them far beyond studio confines... to local supermarkets, to client sales meetings, to high school dances and parent-teacher meetings. And everywhere they go, they're constantly making new friends, building bigger audiences.

All of which really pays off: WCBS Radio consistently places more programs on the list of Top Ten local daytime participating shows than *all the other New York network stations combined*.

They're a dedicated group of performers... realistically dedicated to selling the products *you* advertise. Try concentrating your advertising with these nationally-known local personalities... and let them concentrate their selling efforts on you. Call CBS Radio Spot Sales or Henry Untermeyer at

WCBS RADIO *New York*
Number One Station in the Number One Market

**Anybody
here
you don't
know?**

*Reading clockwise
from Martha
Wright, they are:
Jack Sterling
Bob Haymes
Lanny Ross
John Henry Faulk
Bill Kamille
Bill Leonard
Herman Hickman
Galen Drake*

NEW **KBIF**
NOW FRESNO'S #1
RADIO STATION

One year ago, Conlan's annual Fresno survey showed KBIF the #6 station. Summer 1955... Conlan proves

NEW **KBIF**... most popular of all seven stations. Today KBIF holds one-fourth of the morning audience...one-fifth of the afternoon and evening tune-in...22.1% average sunrise-to-sunset. The next three stations cluster at 16%; the other three, lower.

Fresno Radio reveals a **NEW LOOK** with **NEW KBIF**:

NEW **PROGRAMMING** centered on The Big Four Disc Joekeys—Dave Maxwell, Bill Barnard, Bob Ulrich, Jim Bailey—with "Music You Like, and Just Enough News, All Day Long."

NEW **STUDIOS** moved to lobby floor of Hotel Californian, center of Fresno business and social life.

NEW **TOWER**...400-foot center-loaded, output upped 20%, with transmitter moved to Fresno site of top conductivity.

NEW **COVERAGE** of over a million people in eight rich San Joaquin Valley Counties.

NEW **PROMOTION** in outdoor spectacles, newspapers, theatres, on-the-air.

Check your **KBIF** or Robert Meeker contact for the full story on the **NEW KBIF**.

FRESNO'S GREATEST INDEPENDENT
KBIF
 900 kilocycles
 1000 watts
JOHN POOLE BROADCASTING COMPANY
 General Offices Californian Hotel
 Fresno, Calif. • Telephone: Fresno 6-0791

Timebuyers at work



Dorothy Hanley, MacManus, John & Adams, New York, is on the phone all day these days with Daylight Saving problems. "Obviously, you can't expect uniform time all over the country," she concedes, "but it would help if areas went on and off DST at the same time. With the irregular pattern initiated this year, timebuyers can't get a picture of the program schedules various stations will carry in October and November. There's extra reshuffling and extra clerical work involved in realigning times and adjacencies." And, she adds, it raises havoc with clients who want to inform local dealers of their schedules for the sake of merchandising tie-ins. "The shuffling around of network shows puts spot schedules way out of line. And many network clients haven't decided yet whether to stay live or to go on kine."



Jeane Jaffe, Lennen & Newell, New York, feels that weekend radio has become a new medium over the past few months. "Even before NBC Radio began broadcasting Monitor," Jeane explains, "new concepts of weekend radio programing were changing the program structure of many stations. It isn't only that there's more news coverage, a greater emphasis on service programing and music on weekends, but the nature of the newscasts has changed radically, to take advantage of radio's ability to be on the spot when local news events occur. In buying radio today, we're looking at it as the new and changing medium it is."



Thomas J. Tilson, Ted Bates, New York, believes that daytime radio is among the "best ways of reaching the housewife." The results of a radio campaign, says he, depend largely upon the buyer's ability to key the schedule to the client's specific needs. "I firmly believe that I'll reach more people with a greater frequency over a period of four weeks, if I buy a strip of high-rated announcements, rather than scattering the same number of announcements throughout the day," says he. "Suppose, for example, that I can buy five announcements across-the-board at noon at a 5.0 rating. Well, I'll reach more different people with that schedule over a period of four weeks, a higher cumulative audience, than I could by taking scattered lower-rated announcements."

a cautious lady...

telephoned the other day to say she saw people doing things on WCCO-TV all the time. This she liked, especially since they all looked and talked straight at her. But what had her worried was this: Could the people on WCCO-TV look through something and see *her* doing things at home?

No ma'am, we told her, go right ahead and relax. Take off your shoes, and watch WCCO-TV, confident of your privacy.

If we *could* look through something into

her living room, we'd be peering into a heck of a lot of homes.

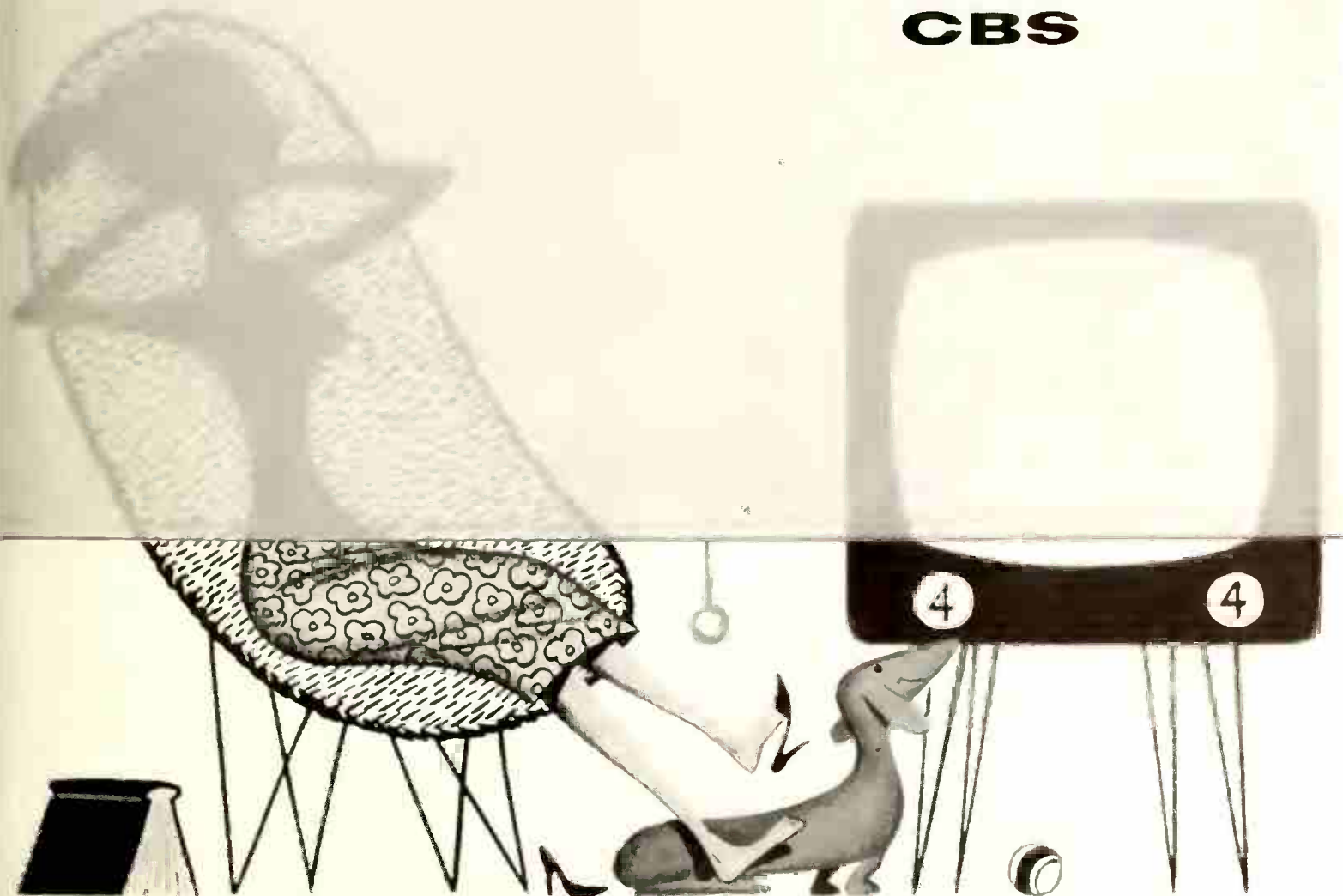
Because we look more Twin City and Northwest viewers straight in the eye than any other TV station in this market— by an average of 28,000 more people every minute, day and night. Month after month after month.

You can look at these figures yourself. Just ask Free and Peters for the undraped rating story in the Twin Cities.

WCCO - TV

The other member of the family
Minneapolis—St. Paul

CBS



A Captive Market

THE HARVEST STARTS NEXT MONTH

In the Apple Capital of the World

The dollar value of the Washington State apple crop exceeds that of the California orange . . . and more apples are grown in the Wenatchee area than any other spot in the world! This crop, plus thriving industries, plus brand new farm development due to the Columbia River dam system, gives us a per capita income 16% above national average, and sales performance 160% above national average. . . . IN A CAPTIVE MARKET SURROUNDED BY 7000 TO 9000 FT. MOUNTAINS, WITH NO OUTSIDE RADIO OR TV PENETRATION. Get your bite of this apple with KPQ, in the middle of Washington State.



5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the BIG 6 Forjoe represented stations of Washington State)

AGENCY AD LIBS



by Bob Foreman

Off-beat shows can be \$2 million gamble

The smart money boys have already figured out the odds on going for *The \$64,000 Question* just as they can tell you, to the decimal point, what your chances are of winning in the Irish Sweepstakes. I would be grateful indeed if they would put their talents to the gamble faced by a network television advertiser of coming up with a show that (a) rates satisfactorily, (b) sells the product sufficiently, (c) insures some degree of longevity. The figures might be quite frightening, for even those as un-mathematical as I know what a long shot any new show is.

The columnists and other thought-provokers in our midst are constantly twitting advertisers and their agencies for reluctance to try something off-beat, and, by the same token, their predilection for carbon copies (attempted, at least) of what already is paying off in the medium.

It is all very nice that daring concepts be proposed by these critics and the other left fielders who risk neither their own money nor the losing of an account. But their opinions will hardly become a motivating force.

This treatise today, however, is not intended as a defense of the stereotyped nor a brickbat for the free-thinkers. It is merely an effort to point out what a long-odds deal *any* buy is today in the medium of network television and why it is fairly safe to expect such "new" shows as the *\$65,000 Question* and *I Led Four Lives* to be the order of the day.

What happens when you take a "different" tack? Let's suppose you put your dough on a little crewcut comic who has kicked around night clubs for a number of years and shown singular lack of success here and there. Perhaps he *does* turn out to be a George Gobel. But for the one real George the number that are less than this—whether the cause is poor writing, a weak time-spot, lack of station clearances, or well-entrenched competition—is a deterrent to the most courageous of admen.

Remember that this gamble taken in behalf of some company will probably entail a firm commitment of two million dollars (on alternate weeks—well over three million for 52 weeks) and no one is so unpleasant to live with as an advertiser locked in to a long-term show who then discovers that his opus is less than great. As the months wear on, the agency-advertiser relationship is bound to be come touchy un-

(Please turn to page 80)

On the air . . .

SEPTEMBER

3

CHANNEL

3



The ONLY low channel, the ONLY
MAXIMUM POWER station serving
E. TEXAS — N. LOUISIANA —
S. ARKANSAS.

VIDEO . . . 100,000 watts

AUDIO . . . 69,800 watts

TOWER . . . 1,403 feet above sea level

It's a BILLION DOLLAR MARKET!*

. . . 1,351,700 Population*

. . . 151,941 TV Sets†

*SM

†RETMA

KTBS-TV

CHANNEL

3

E. NEWTON WRAY
President and General Manager



Nationally Represented by Edward Petry & Company

SHREVEPORT, LA.

PRC

MONITOR, NBC's new radio pattern, showed such tremendous potential that advertisers invested over \$1,500,000 before its premiere.

Now, after 6 weeks of broadcasting, the MONITOR story can be told in hard facts.

MONITOR programming attracts a big cumulative audience... fast! With 15 participations spread over a weekend, an advertiser reaches 3,670,000 different homes... reaches them at the rate of 367 unduplicated homes per dollar.*

MONITOR gives its sponsors more homes per dollar than any weekend sponsor on the service network. If weekend radio advertisers sponsoring conventional-type programs on the next network were to invest comparable sums in MONITOR, here's what they would get:

more homes for your money



MONITOR!

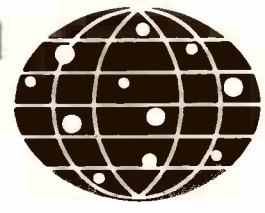
SPONSOR	LENGTH	Current Show on 2nd Network		Same Money Invested in MONITOR	
		COST	DIFF. HOMES REACHED	DIFF. HOMES REACHED	GAIN
A	60 Min.	\$22,800	917,000	4,130,000	350%
B	30 Min.	11,300	1,055,000	3,670,000	248%
C	15 Min.	7,600	1,192,000	3,120,000	165%

This is without counting MONITOR's huge bonus audience listening to car radios and portables. A special Advertest survey of car-riders during the last July weekend showed that more listeners were tuned to NBC than to all other networks combined.

Reach greater audiences with your advertising dollar by switching to radio's future pattern. MONITOR is virtually sold out for the coming Labor Day weekend, but other choice weekend time is still available. Call your NBC Representative today.

*Nielsen Special Report, covering 2 weeks ending June 25.

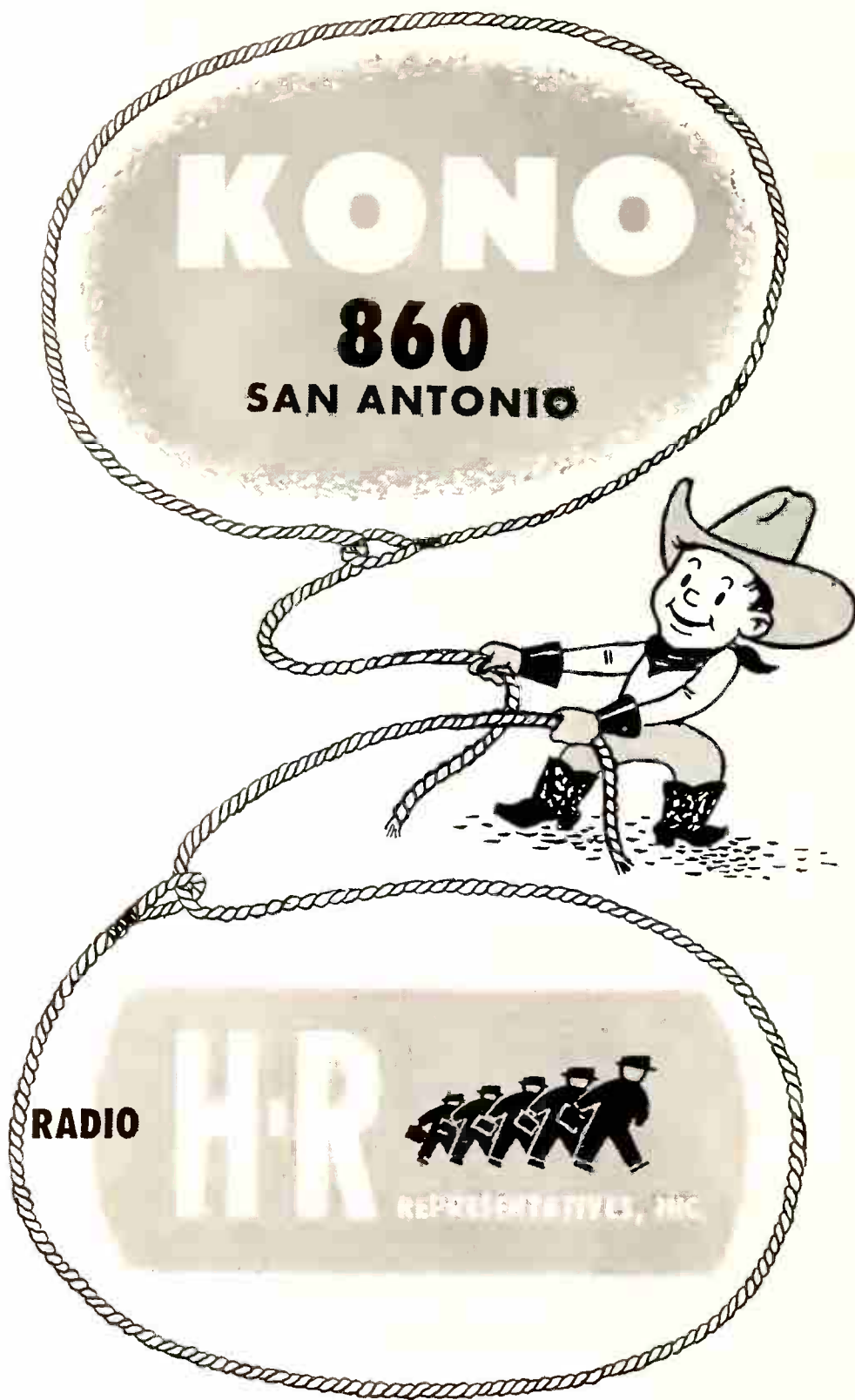
MONITOR



Exciting things are happening on the **NBC** RADIO NETWORK
 a service of 

now tied together!

to better serve YOU



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, California.
Hollywood 2-6453

James Alspough, Mgr.
155 Montgomery Street
San Francisco, California
YUKon 2-5701

Clorke R. Brawn, Mgr.
452 Rio Grande National Bldg.
Dallas, Texas
Rondolph 5149

Bill McRoe, Mgr.
101 Marietta Street Building
Atlanta, Georgia
Cypress 7797

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

49th and MADISON

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

ENTERTAINMENT SELL

After long days of sweating out receipt of my copy of the 25 July issue containing the Noble-Dury television commercial story (interspersed with calls from New York friends, all of whom had read the story and were quite impressed), my only comment is—it was worth it.

Miles David and Al Jaffe have done an outstanding job—and the layout is one of the best I have seen. The story has that SPONSOR “feel” about it, and certainly no higher praise could be devised. Thanks so much for continuing to publish a magazine that is a credit to the advertising business.

BILL GRAHAM
Vice President
Noble-Dury & Assoc.
Nashville

The article in the 25 July SPONSOR, “Can commercials entertain and sell?” is the best I’ve seen on the subject. I’d like to send this to several national advertisers who use tv among other media. I’m enclosing \$1.00 for either reprints of the article or a couple of the magazines.

We have something that may be of interest to your agency readers. I have applied for a patent on a new method of showing sound films, both for tv and film producer or agency use. It eliminates the costly and time-consuming answer print stage in film production, an aid to cutting producer costs. It is also a low-cost method for agencies to make rough story boards on film, with synchronized sound. If any agency is interested, I’ll be glad to provide further details.

JAMES C. GALLAGHER
Gallagher Films
Green Bay, Wis.

STORY BEHIND THE PICTURE

I enjoyed the picture of Frank Silvernail, “the happy timebuyer,” in your 27 June timebuyer story. But there’s a story behind this picture, and here’s what you missed.

After a full staff meeting a few

Pacific Coast Advertisers

REACH MORE

people with the
Columbia Pacific Radio
Network than with any
other Coast network.

For the very good reason
that CPRN delivers
the largest audiences
by far...

32% more radio families
than the second
regional network.

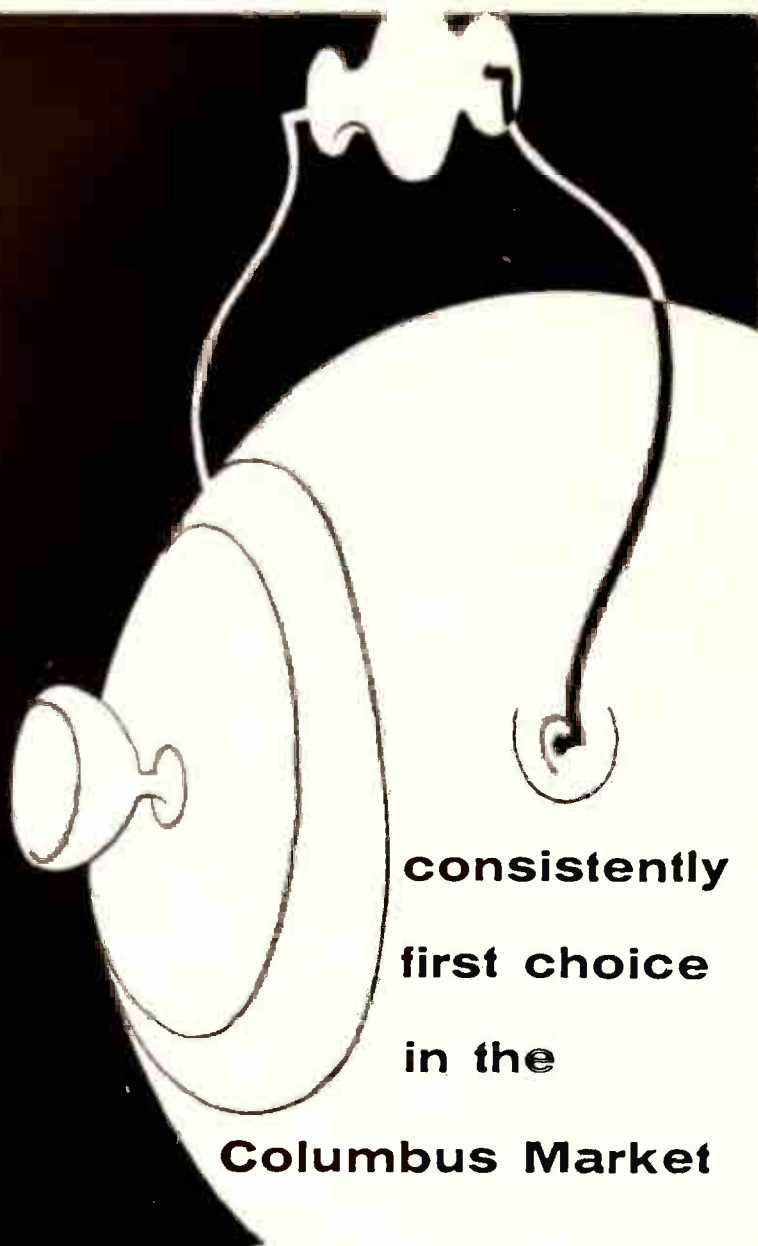
For availabilities,
please call CPRN
or CBS Radio Spot Sales

COLUMBIA PACIFIC
The West's Most Powerful
RADIO NETWORK

Sources on request.



it boils down to this



consistently
first choice
in the
Columbus Market

20 top
pulse
rated
programs

CBS for CENTRAL OHIO

ASK
JOHN BLAIR
WBNS
radio
COLUMBUS, OHIO

months ago, I felt I had not gotten across to the staff the importance of their relationships with our selling staff and with timebuyers. So, on my next trip to New York, I took along my Rolleiflex and systematically made pictures of the network people and timebuyers with whom we have regular contact. The idea was that I would have all of these pictures printed and displayed so that all members of our staff could see whom they were writing and talking to. It would not be quite as helpful as a personal visit, but then Kansas is quite a way from New York.

Of course, Frank Silvernail was a "must" on my list. I phoned and said I would like to see him for a couple of minutes. He was busy but said he would see me, as I knew he would. He hasn't refused to see me in about 20 years, but I knew the moment I walked



Frank Silvernail in picture by Howard Peterson

in his office that he was in no mood for lengthy business. He was very busy, so I said, "Hello, Frank." climbed up on the chair and took the picture used by SPONSOR. Frank said, "What's it for?" and I answered, "To frighten my staff into being accurate so they do not cause timebuyers any trouble."

That's how the picture was taken and our staff got a tremendous bang out of it. All of the photographs were displayed with a brief caption of who they were and what they did. The whole idea was resultful in that it changed names into familiar faces, with much improved business relationships.

HOWARD O. PETERSON
General Manager
KTVH
Hutchinson, Kansas

• Above picture of Frank Silvernail ran with article "Tips on timebuying from 6 veteran buyers." SPONSOR 27 June 1955. It carried this tongue-in-cheek caption: "1. So you missed the spot. 2. I know markets are people. 3. I'm happy about the results. 4. I do not pose for Alka Seltzer pictures. 5. I think reps are fine."

(Please turn to page 115)

Face The Facts!

Let's

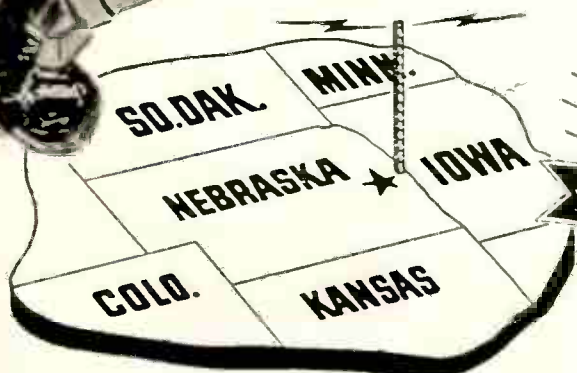


Chicks have been the Hill Hatchery's business for years! And for years KFAB has made Hill Hatchery's CHICKS their business! As Hill Hatchery's President, Roscoe Hill, points out, "Hill Hatchery was pioneering in the hatchery business at the time KFAB was pioneering in the radio business." Together they grew up and prospered . . . together they learned the power of low cost selling on KFAB.

FACING THE FACTS this month with ROSCOE HILL of HILL HATCHERY, Lincoln, Nebraska, is something we are mighty proud to do. As a radio pioneer, KFAB has worked with many pioneering firms — building extra sales, extra profits through effective advertising. If you are interested in building sales, maintaining sales, you'll find the sure way to do it, at low cost, is to use KFAB.

Face the Facts on your sales chart now. Then face the facts concerning results that KFAB can deliver for you. A Free & Peters man will be glad to give you all the facts you need. Or, get "face the facts" data from General Manager Harry Burke.

Gross Farm Income in KFAB area well over a BILLION and ONE HALF dollars.



Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

...“the perfect family entertainment

(The New York Times, August 16, 1941)



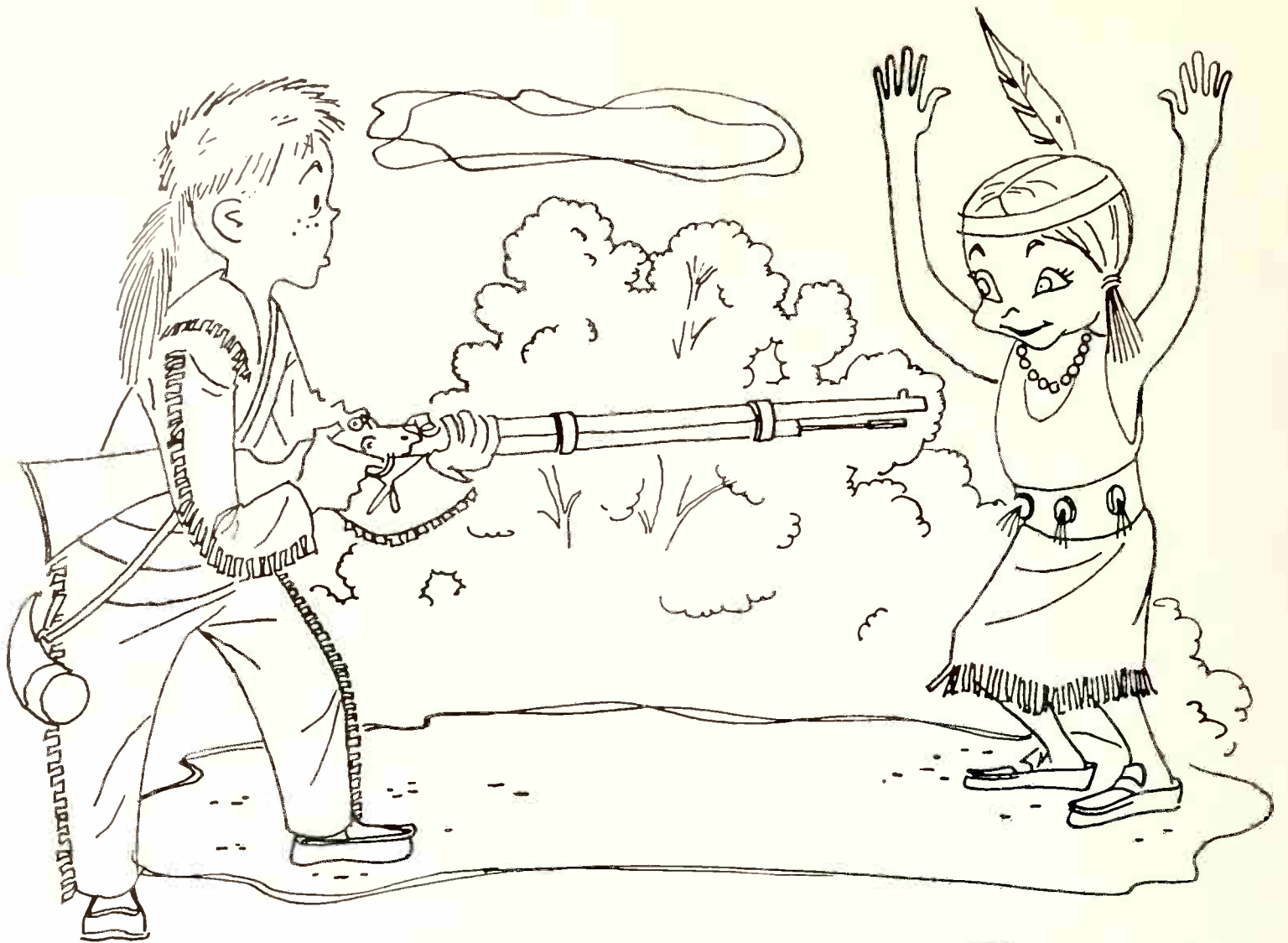
The New York Times said it eight years ago, and it is just as true today in syndicated television as it was then of the motion picture version. On stage, in print, on the screen or on television... *Life with Father* is "perfect family entertainment." And now, for the first time, it's available to all stations for local or regional sponsorship, on a syndicated basis... through CBS Television Film Sales. Probably the best-known dramatic property of modern times, *Father* needs no pearly-worded description. A few capsule statistics tell its story. It was the longest-running play in Broadway history, grossing close to \$10,000,000 in 3,224 performances. The movie grossed another \$6,250,000. The book sold more than 2,000,000 copies. And *Life with Father* on the CBS Television Network played to an average of more than 8,000,000 people per broadcast during the past season!*

Starring Leon Ames and Lurene Tuttle, *Life with Father* is a prestige-packed syndicated film series suitable for almost any time period and any sponsor... in fact, the perfect vehicle for selling the families in your sales areas.

Get details from...

CBS Television Film Sales, Inc.

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



lookin' fer kiverage?...

look to wfmy-tv!

Davy Crockett's big business in the Prosperous Piedmont section of North Carolina and Virginia. Include WFMY-TV in your schedule and your product will be big business here, too.

With nearly six years TV selling experience—plus CBS (basic) network programming—WFMY-TV “puts over” your sales story fast to some 2 million people in the Prosperous Piedmont.

Telecasting with full 100,000 watts power to this 46 county industrial area of the South, WFMY-TV completely covers this entire \$2.3 billion market.

To get Crockett-like sales in the Prosperous Piedmont, call your H-R-P man today.

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco



Now In Our
Sixth Year



New and renew.

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Hazel Bishop, NY	Raymond Spector, NY	CBS 144	Brighter Day; M, W, F 2:45-3:00 pm; (half); 1 Aug; 52 wks
Hazel Bishop, NY	Raymond Spector, NY	CBS 144	Second Mrs. Burton; M, W, F 2:15-2:30 pm; (half); 1 Aug; 52 wks
Brown & Williamson, Louisville	Ted Bates, NY	CBS 205	Disc Derby; T 8:30-9:15, Sat 8:30-9; 5 min segs; 30 Aug; 11 wks
Dromedary Co, div of Nabisco, NY	Ted Bates, NY	CBS 205	Amos 'n Andy Music Hall; 6 min seg W 9:30-9:55 pm; 17 Aug; 18 wks
Dromedary Co, div of Nabisco, NY, for cake, muffin, gingerbread, frosting mixes	Ted Bates, NY	ABC 345	When a Girl Marries; opening commls T, Th 10:45-11 am; 2 Aug; 52 wks
General Foods, White Plains, for Swans Down Cake Mix	YGR, NY	CBS 48	Young Dr. Malone; M, W, F 1:30-1:45 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	YGR, NY	CBS 48	Second Mrs. Burton; M, W, F 2-2:15 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	YGR, NY	CBS 48	Perry Mason; T, Th 2:15-2:30 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	YGR, NY	CBS 48	Brighter Day; M, W, F 2:45-3 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	YGR, NY	CBS 48	Our Gal Sunday; M, W 12:45-1 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	YGR, NY	CBS 189	Romance of Helen Trent; M, W 12:30-12:45 pm; 25 July; 8 wks
General Foods, White Plains, for Swans Down Cake Mix	YGR, NY	CBS 48	Backstage Wife; M, W, F 12:15-12:30 pm; 25 July; 8 wks
Hartz Mountain Prods, NY	Geo. H. Hartman, Chi	CBS 204	Arthur Godfrey Time; Th, F alt wks 10:10:15 am; 22 Sept; 26 wks
Lewis Howe Co, St. Louis	RGR, Chi	CBS 204	Arthur Godfrey Time; alt T, W, every 4th F 10:10:15 am; 31 Aug; 52 wks
Park & Tilford, NY, for Tintex	Storm & Klein, NY	ABC 345	When a Girl Marries; opening commls M, W, F 10:45-11 am; 5 Sept; 52 wks
Quaker Oats, Chi	JWT, Chi	MBS 400	Keepin' Company; partic M-F 11-11:25 am; 5 Sept; 52 wks
Quaker Oats, Chi	JWT, Chi	MBS 400	Here's Hollywood; partic T, Th 12:05-12:10 pm; 5 Sept; 52 wks



Frank Riordan (3)



Donn M. Chown (3)



Bob Manby (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Home Prods, NY	SSCGB, NY	MBS 497	Gabriel Heatter; M, W, F 7:30-7:45 pm; 12 Sept; 52 wks
Bristol-Myers, NY	YGR, NY	CBS 204	Arthur Godfrey Time; M, W, alt F; 10:15-10:30 am; 24 Oct; 52 wks
Kellogg, Battle Creek, Mich	Leo Burnett, Chi	CBS 200	Houseparty; T, Th 3:15-3:30 pm; 30 Aug; 52 wks
Pet Milk, St Louis	Gardner, St Louis	CBS 204	Arthur Godfrey Time; M-F alt days 10-10:15 am; 30 Aug; 52 wks



Harold L. Hackett (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
James E. Allen	WLW, Cin, publ & prom director	Same, director of special projects
Jon E. Arden	Food Fair, Miami, sls prom director	WTVJ, Miami, tv mdsg director
Ralph Backlund	CBS R, public affairs dir	Same, exec prodr in chg radio public affairs programs
Clifford J. Barbarka	John Blair, Chi, acct exec	Same, sls mgr, Chi office
Howard G. Barnes	CBS R, NY, net program dept	Same, vp in chg net programs
Charles A. Black	WSAI, Cin, stn mgr	Same, vp in chg stn rels
Roger Bower	NBC NY, radio director	WROW, Albany, program director
William J. Caroenter	WHYN-TV, Springfield, Mass	NBC Film, NY, sls rep
Emery (Bud) Chase	KSON, San Diego, asst stn mgr	Same, stn mgr
Donn M. Chown	WJR, Dctr, asst prog mgr	Same, mgr of programs
Ralston H. Coffin	RCA Victor, NY, dir of adv	RCA, NY, vp adv & prom
George Crothers	CBS R, NY	Same, dir of educ & rel bcsts
Gene Cuny		KRLD-TV, Dallas, comml mgr
William M. Davidson	WTAM, WNBK, Clev, asst gen mgr & sls director	WRCA (TV), NY, asst gen mgr
Frederick H. Elliott, Jr.	WTRX, Troy, NY, sls stf	WELM, Elmira, NY, local & regl sls mgr



C. L. Richards (3)



Howard S. Meighan (3)

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

3. Broadcast Industry Executives (continued)

Harry Stone (3)



William Grayson (3)



Howard G. Barnes (3)



Al Fox (3)



Marie Gifford (3)



Patrick J. White (3)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles F. Dilcher	John Blair, Chi, vp & mgr Chi office	Same, Atlanta, mgr Atlanta office
Dale Drake	Texas State Net, nat sls mgr	KFJZ-TV, Ft Worth, Tex, natl sls
Bill Fagan	WFBM-TV, Indpls, director-producer	WFBM, Indpls, acct exec
Earl E. Fleming	Liggett & Myers, NY	WOW, Omaha, sls rep
Harry C. Fletcher	Carnation Co. rep	KSL (TV), SLC, msg dir
Arthur M. Ford	KVOO, Tulsa, acct exec	KOTV, Tulsa, acct exec
Harry H. Foster		WFPG, Atlantic City, NJ, gen mgr
Al Fox	Pharma Craft Corp, NY, natl sls mgr, grocery prods div	NBC TV, NY, msg mgr
Marie Gifford	KTBS, Shreveport, La, acct exec	KTBS-TV, Shreveport, La, comml mgr
Charles L. Glett	KNXT, LA, vp	General Teleradio, NY, exec staff
Lester Gottlieb	CBS R, vp in chg programs	CBS TV, NY, director of daytime programming
William Grayson	WRC (TV), Wash, sls exec	Same, program mgr
Jerome D. Greenberg	WAAT, Newark, sls staff	Same, also WATV, Newark, director of msg
Harold L. Hackett	Official Films, NY, pres	Same, also chmn of bd
Albert G. Hartigan	WPIX, NY, asst program mgr	Same, program manager
John Hopkins	KTOK, Okla City, gen mrg	KFJZ-TV, Ft Worth, Tex, comml mgr
Carroll Hansen	KCBS, SF, dir of news & public affairs	Same, CBS, coordinator of news & sports
Erik Hazelhoff	NBC Telesales, NY, mgr	NBC TV, NY, mgr of partic programs
Terry Hatch	KOMO, Seattle, slsman	Ziv, Calif valley territory
Keith W. Horton	WELM, Elmira, vp in chg sls	Same, gen mgr
Robt. Hoskinson	Jones Adv, Okla City	KTVQ (TV), Okla City, adv & public relati
John P. Jefferson	CBS, Deputy Program Dir, Radio Free Europe, Munich	Same, NY, asst dir of public affairs
Bill Jockel	KENS, San Antonio, in chg local & regl sls	Same, radio comml mgr
Charles B. Jordan	Texas State Net, vp & asst gen mgr	KFJZ-TV, Ft Worth, Tex, gen mgr
Bob Kane	AP foreign correspondent	KSAN-TV, hd natl sls dept
James J. Kane	CBS TV, NY, trade publicity mgr	Same, Hillywd, director of press information
Wayne Kearl	KENS (TV), San Antonio, gen sls mgr	Same, tv comml mgr
Walter Kingsley	Ziv Tv, Hillywd, western sls mgr	Same, natl sls mgr
Eugene Litt	Forje & Co, NY, acct exec	CBS R Spot Sls, NY, acct exec
Hank Long	MCA-TV	Same, Beverly Hills, western sls mgr
David E. Lundy	KLAC, KCOP-TV, LA, gen sls mgr	KGO, SF, asst sls mgr
Bob Manby	General Teleradio, NY, exec staff	Same, also vp
Howard S. Meighan	CBS, vp	Same, TV, vp in chg western div
Jack Martin	KOPO, Tucson, asst gen mgr	Ziv, Ariz & N Mexico territory
Allen Martini	Ziv, Chi, acct exec	Same, spot sls mgr
Pete McGowan	KWTV, Okla City, sls staff	Same, natl sls rep
Harry Y. Maynard	BBDO, Hillywd	KNTV, San Jose, Calif, mgr
Morris S. Novik	Radio consultant, NY	Same, also WOV, NY, pres
John R. Overall	CBS R, Eastern sls mgr	NBC TV Sls, NY
William Rambo	KOVR-TV, SF, sls mgr	KTVW, Tacoma, mgr
Paul Ray	John Blair, Chi	Same, mgr of Chi office
Lud Richards	WBZ-WBZA, Boston, adv & sls prom mgr	Westinghouse radio stns, natl acct exec
Frank Riordan	WGBS-TV, Miami, sls mgr	Same, managing director
Bill Roberts	KRLD, Dallas, asst gen mgr in chg r-tv adv sls	Same, mgr
John C. Rome	Leo Burnett, NY, acct supvr	MBS, NY, acct exec
Paul Schiner	KGO, SF, sls mgr	Ziv, Chi, western division
Peter J. Smith	NBC Telesales, NY, writer	Same, mgr
Robert J. Smith	DuMont, NY	MBS, NY, acct exec
Alfred R. Stern	NBC R, NY, director of opers, "Monitor"	Same, director of partic programs
Harry Stone	KCEN-TV, Temple, Tex, gen mgr	WSIX-TV, Nashville, vp & director of tv
Eugene S. Tanner	WSIX-TV, Nashville, tv comml director	Same, also vp
Dudley Tichenor	WFBR, Balt, dir of sls	Same, asst gen mgr
Jim Terrell	WKY, WKY-TV, Olka City, news staff	Same, asst natl sls mgr
John Tilley		MCA TV, Beverly Hills, asst prom mgr
Martin Weiner	Telepix, Hillywd, sls mgr	Same, vp in chg sls
Ralph N. Weil	WOV, NY, gen mgr	Same, exec vp
Charles R. White	KPTV, Portland, Ore, comml mgr	KLEW-TV, Lewiston, Idaho, gen mgr
Patrick J. White	KTBS, Shreveport, La, bus & comml mgr	KTBS-TV, Shreveport, La, stn mgr
Ted Wick	CBS TV, Hillywd, publicity director	Same, mgr special projects
Theodore R. Wold	Goodyear Tire & Rubber, field rep	KSTP, Mnnpls-St Paul, tv sls staff

4. New Firms, New Offices, Changes of Address

John Blair & Co opened a new regional office, their tenth, in Atlanta, at 101 Marietta Street, 22 August

Cunningham & Walsh's Chicago office is moving to larger quarters in the Six North Michigan Building

Campbell-Ewald's San Francisco offices moved to larger quarters in the Russ Building this month

Allen B. DuMont Labs broadcasting division (WABD, DuMont tv net, electronicam production services) moved executive and sales offices to the DuMont Telecentre, 205 East 67th Street, LEhigh 5-1000, 25 July

Mort Goodman and Robert F. Anderson, Southern Californian ad agencies, are merging into Goodman-Anderson Adv and will operate out of the present Goodman quarters at 614 South San Vicente Blvd, LA, WEBster 8-3993

Norman F. Hall and Daniel P. Thompson have formed Hall & Thompson Adv Agency, Okla City. Offices will be located at 1510 First National Building, REgent 6-1425

Kerker-Peterson & Assoc, Mnnpls adv agency, has merged into a corporation: Kerker, Peterson, Hixon, Hayes, Inc. The company is at 2855 Park Avenue

W. Wilson Lang has opened an adv agency, aawl. Offices are at 509 Palace Theatre Building, Cincinnati

Lewis & Martin Films, Chicago producer of tv commercials, moved its offices and studios to larger quarters at 1431 N Wells. They were formerly at 218 S Wabash Avenue

L. F. McCarthy & Co, Cincinnati agency, is celebrating its 25th anniversary and moving into larger quarters at 712 Provident Bank Building

Publicidad Badillo, Puerto Rican adv agency, has opened a New York office in Suite 3610 of the Chanin Building, 122 East 42nd Street, MURray Hill 2-0521

Radio Advertising Bureau will move their offices from 270 Park Avenue, NYC, to the Davies Bldg, 460 Park Avenue, on 1 September

Storyboard Productions, Hillywd, creators of tv commercials, moved to larger quarters at 8490 Melrose Avenue last month

Larry Stevens, local sales mgr of KGMB, Honolulu, has resigned and will re-enter ad agency business with offices at 835 Keaumoku Street, Honolulu

Town Adv Agency, Phila, announced the dissolution of the partnership. Beginning this month, Albert A. Eisenstat, partner, will operate as Marketing & Advertising Assoc, Penn Square Bldg and Sol E. Zubrow, partner, as S. E. Zubrow Co, 1420 Walnut Street

WWJ

The Detroit News

*World's first radio station
and . . .*

WWJ-TV

Channel 4

*Michigan's first
television station*

*Announce
the Appointment of*

FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

**EFFECTIVE
SEPTEMBER 1, 1955**

Milwaukee's



"the voice
of the
BRAVESTM
(the Milwaukee Braves
games are not televised)

am-fm



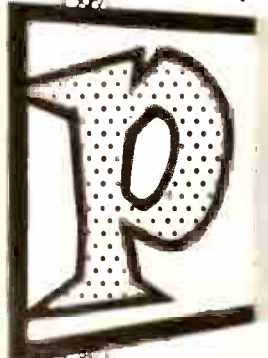
**all-star
programming**

**Milwaukee's
Most Powerful
Independent**



**24 hours
of music
news, sports**

**now
5000
watts**



**lowest cost
per thousand**

HUGH BOICE, JR.
Gen. Mgr.

HEADLEY-REED,
National Rep.



Mr. Sponsor

James Hays Cobb

Director of Advertising
American Airlines, New York

The story Jim Cobb, AA's director of advertising, likes to tell best is the one of the bored wife. "This is the lonely wife of a business exec who travels a lot," he recaps. "She wrote to thank us for our *Music 'til Dawn* program, which pinchhits for her husband, or 'helps keep her company,' as she puts it."

This *Music 'til Dawn* effort has, in fact, become an integral part of American Airlines' advertising, and though it still accounts for only 10% of its total budget, its effects have been cumulative.

"It's not only been our principal radio advertising effort in two years," say Cobb. "But it has also been one unique for the fact that the sponsor approached the broadcaster rather than other way around. In essence, we asked the stations whether they might not like to be on for 24 hours a day. After all, we know what loss is incurred by having equipment stand idle. They said 'yes,' and we got a good buy."

This buy is currently on some nine major metropolitan stations (independents and network affiliates both) with a five-and-a-half to six-hour schedule starting at midnight: WEEL, Boston; WBBM, Chicago; KNX, Los Angeles; WCBS, New York; KCBS, San Francisco; WTOP, Washington, D.C.; WLW, Cincinnati; KRLD, Dallas; WWJ, Detroit. "In keeping with the nature of the program, we do our commercials at very low pressure," Cobb says. He works on commercial contents with AA's new agency, Lennen & Newell, since spring 1955. "After all, you can't have a pitchman following Brahms."

A mail survey conducted by AA in February showed that the policy of soft music and soft pitch has garnered a 27% sponsor identification for American Airlines. "Very high, we feel," says Cobb, modestly.

Beyond numerical response, AA feels convinced that they're reaching the type of people who, if they're not already, will eventually become airline customers. "Our listeners, beyond the insomniacs in our major markets, are professional people of all caliber," explains Cobb.

He himself sleeps rather well in his Hartsdale, N.Y., home, listens mainly on his virtually weekly jaunts cross-country. (via American, of course).

★ ★ ★



NASHVILLE



ST. AUGUSTINE

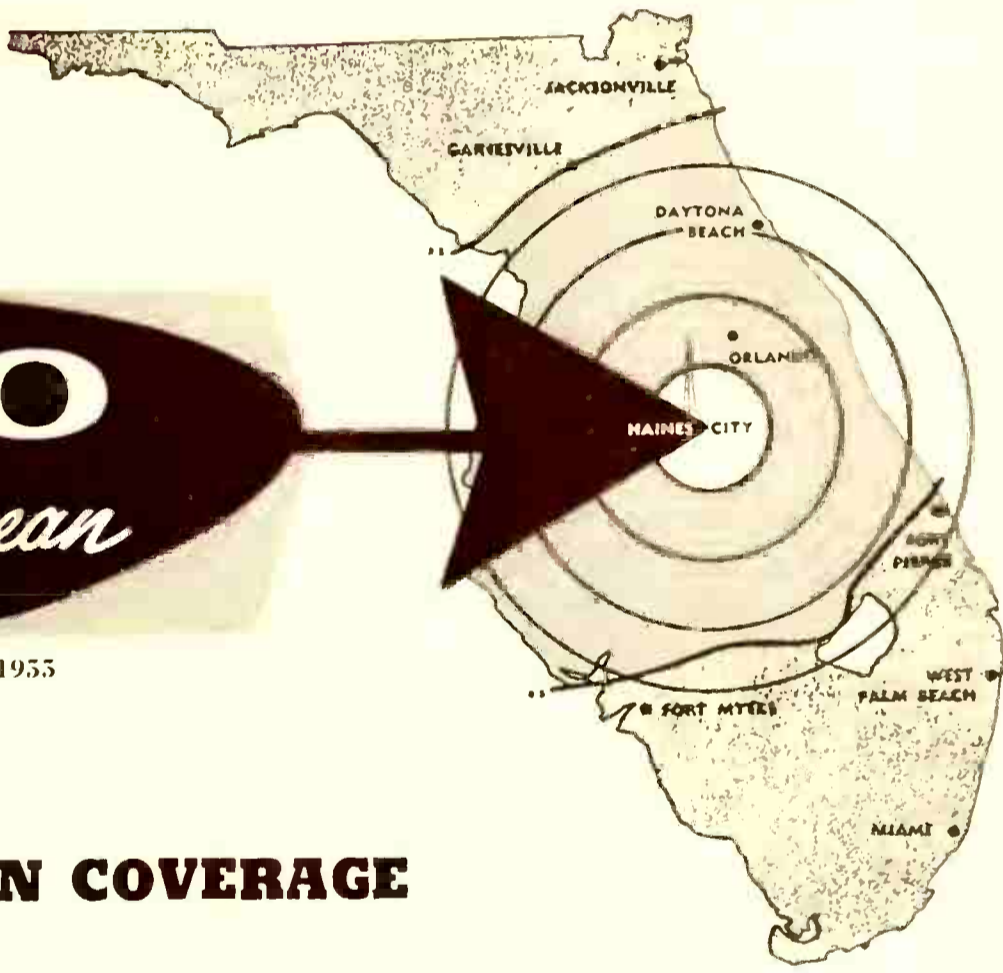


TAMPA



ST. PETERSBURG

HIT the Fabulous Central Florida Market WITH ONE SHOT!



On the air September 9, 1955

CENTRAL FLORIDA'S GREATEST ONE-STATION COVERAGE

540 KC • 10,000 Watts (daytime only) Owned and Operated by KWK Incorporated



DELAND



WINTER HAVEN



ORLANDO



DAYTONA BEACH



Tourist industry: Vacationers account for Florida's largest source of income. They spent close to \$1 billion in the state last year and it is estimated that 65% of it was disbursed in W•GTO's coverage area. Florida is rapidly becoming a year-round vacationing land, attested by the fact that of the 5,200,000 tourists last year, 1,300,000 came during the months of June, July, August.

Citrus industry: Next to tourism, citrus rates as Central Florida's biggest business. It's practically all located within W•GTO's coverage area—the groves, the packing plants and concentrate manufacturers (pictured below). The gross packed value of the 1953-54 citrus crop added up to \$255 million. Citrus concentrate products grossed an additional \$85 million.

W•GTO AREA KEY

Population zooming; making

● Take a look at these facts and figures and you'll agree that the Central Florida market is truly fabulous. And remember, W•GTO covers this market from Gulf to Ocean and from Gainesville to Okeechobee.

POPULATION

There were 1,384,000 people within W•GTO's coverage as of Jan. 1, 1955, with over 66% of them urbanized.

"Skyrocketing" is the word that aptly describes the rate of Florida's population growth. Central Florida has been getting the lion's share of this growth. Every week 1,500 new families are establishing residences in Florida. Only since 1950 Florida's population has jumped 20% and the state is now 15th in population ranking.

A sizable percentage of the new residents are of the retired white collar class, whose pensions and imported wealth, as *Business Week* recently pointed out, have helped much to stabilize Florida's economy.

INCOME AND SALES

After taxes the people in the W•GTO area had \$1,869,606,000 to spend in '54. That was 23% above what it had been in 1952. The retail sales for the area were \$1,347,875,000 in 1954, or 12.8% higher than the 1952 total.

Agriculture within the W•GTO area had a whopping gross of \$342 million in '54. Polk. W•GTO's home county, garnered \$81.7 million by itself and took 11th ranking among the nation's leading farm income counties.



FAST, VIGOROUS ECONOMIC GROWTH

balancing manufacturing with tourism and farm wealth

On the non-farm side of the picture, the income story is equally impressive. The latest figures for non-farm employment and wages cover 1953. Reflecting Central Florida's rapidly expanding industrial and mercantile development, these figures show that 305,205 persons were employed monthly in non-farm pursuits within the W•GTO area and for 1953 grossed \$1,588,524,611 in wages. (This data does not include establishments employing less than eight people.)

CHARACTER OF ECONOMY

Like Florida as a whole, tourism is the W•GTO area's No. 1 industry. That tourist business totalled around \$1 billion for Florida in 1954. It is estimated that the W•GTO area got about 65% of this.

However, Central Florida is endowed with a highly diversified and well-balanced economy. Agriculture gets stronger and stronger. Although the manufacture of food and allied products constitutes Central Florida's leading industrial group, there are thousands of plants throughout the area turning out a huge variety of products. In addition to all this, Central Florida abounds in mineral wealth. And wealth from other of its natural resources, such as its forests.

Central Florida's fast industrial development, outside food, chemical and lumber products, has tended toward the light industrial type. These include wearing apparel, ceramics and glass products, automotive parts, leather goods, machine parts and electronic supplies. Since 1948 hundreds of sub-

contractors have located throughout the area as furnishers of parts to out-of-state industrial plants. This development is due to the fact that the migration into Florida in recent years has included many thousands of highly skilled craftsmen.

AGRICULTURE

W•GTO's coverage area is famed not only for its citrus belt but for the wide and rich diversity of its farm crops. W•GTO's home county, Polk, is the very heart of the citrus belt, producing by itself 30% of Florida's citrus crop. About 95% of the state's citrus fruits were produced last year within W•GTO's coverage area. This represented a gross packed value of \$232,217,750 on the FOB level, according to figures obtained from Florida Citrus Mutual, cooperative marketing organization. The same season accounted for 70 million gallons of locally produced citrus concentrate. The FCM estimates there are 60,000 people employed in the citrus industry, including feeder industries like processing, container manufacturing and byproduct operations (citrus pulp, meal, oil and molasses). Citrus Manual estimates these byproducts grossed around \$10.5 million last season. The three leading can makers, American, Continental and Crown, each maintains a plant in the area.

W•GTO is also in the heart of the great winter truck farming area. This truck and non-citrus fruit farming in the W•GTO area last year, it is estimated, brought in \$160 million. The area is also the biggest producer of



Livestock industry: Central Florida has within but recent years catapulted into one of the country's outstanding centers of beef and dairy cattle. Beef sales alone last year went well over the \$50-million mark. The dairy business is in the \$60-million bracket and climbing constantly.



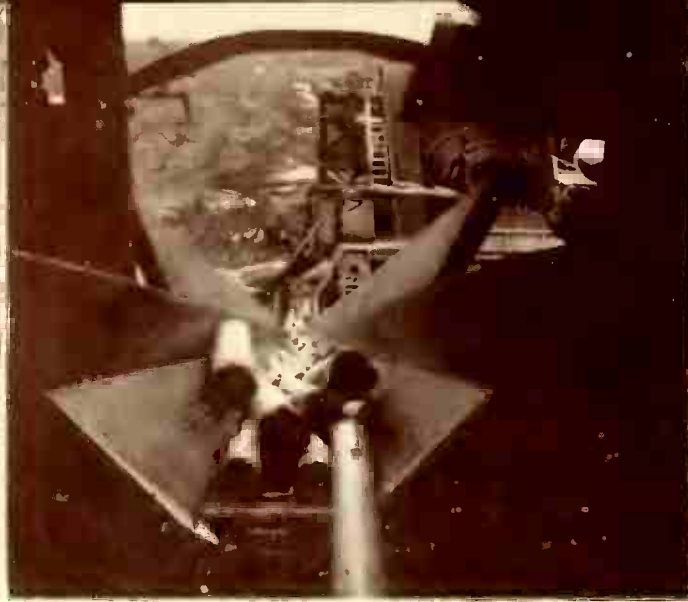
Truck farming: Grown chiefly for fresh consumption in the north via refrigeration shipment, winter truck crops by themselves have pyramided in Central Florida to \$80 million business. Pictured is one of the vast celery sections in W•GTO area.]



Seafood industry: Florida ranks fourth in seafood production, with the Coasts off Central Florida contributing a huge share of the haul. In 1953 about 80 million pounds of food fish, valued at \$12 million, and approximately \$16 million worth of shrimp were landed in Florida.

Here's your quota of the entire Florida market when you buy W•TGO

POPULATION	40%
EFFECTIVE BUYING INCOME	40%
RETAIL SALES	38%
FOOD SALES	40%
GENERAL MERCHANDISE	41%
AUTOMOTIVE SALES	38%
DRUG SALES	49%
GROSS CASH FARM INCOME	63%



Phosphate industry: Topping the W•GTO's great mineral wealth are its phosphate rock mineral deposits, 90 million tons of which were produced here in 1953. This had a value of \$55 million. Large phosphate processing plants are also in this area.

Forestry industry: Of high importance to the W•GTO area's total economy. Over 50 million board logs of 1953 forest haul used for plywood and for veneers of boxes and crates, used to great extent for shipping crops. Industry employs 30,000.

Wood Pulp & Paper: Several of Florida's vast pulp and paper mills (one example is illustrated above) are located in the W•GTO area. In 1953 these mills had a payroll value of approximately \$35 million.

cabbages and potatoes.

Florida now ranks 13th among beef cattle states. The cattle value on farms and ranches within the W•GTO area on Jan. 1, 1953 was estimated at over \$150 million, involving upwards of 800,000 cattle. The area also holds top ranking for its dairy, poultry and hog production.

State-owned farmer markets last year grossed \$50 million in sales, 90% of this within W•GTO's coverage area.

Estimated gross for these three pursuits in the W•GTO area during 1953 (latest figures available): dairy products, \$60 million; hogs, \$22 million and poultry, \$19 million.

MANUFACTURING

The flow of small and varied industries into Central Florida has been consistently on the upbeat. Even in the nation-wide recession year of 1953 this area showed a substantial increase

of both wages and employment for wage and salary workers in manufacturing. In 1953 the average number employed monthly was 16.4% over '52.

The percentage of value added by manufacture and increased manufacturing payrolls in Florida in the past 10 years has been one of the highest in the country.

The three leading counties with Florida's highest rate of non-farm employment and gross wages are, in that order, Hillsborough, Polk and Orange; counties clustered around W•GTO's immediate transmission neighborhood.

MINERAL PRODUCTION

Florida is the largest producer of phosphate rock in the world. The W•GTO area furnished 79% of all U.S. phosphate, 70% of this coming from Polk, W•GTO's home county. The value of phosphate production in the area for 1953, according to the

U.S. Bureau of Mines, was over \$55 million. A number of other commercial minerals are also produced in large quantities in the W•GTO area.

FORESTRY INDUSTRY

Another great source of Florida's wealth from natural resources area its forests, and the W•GTO area is thick with them. The value of forest products delivered to the mill in 1953 was \$35 million. Out of this superabundance of timber have developed the many veneer and packing container plants that dot the area, and, above all, the huge pulp and paper plants. Outside the latter plants, the business of cutting down trees and converting them into various products provided employment last year for around 30,000 people.

In sum, W•GTO's coverage area presents a surefire market for your advertising dollar. ●

Shipping: While Tampa itself handles from nine to 11 million tons a year of ocean-going cargo, there are various smaller ports in the W•GTO area that collectively ship also many millions of tons of coast-wise and Latin-American freight.

Wearing Apparel: There's been a steady and numerous migration of manufacturers of clothing and men's and women's apparel accessories, including leather crafts (like factory pictured below) into the various Central Florida cities.

Glass-Ceramics: Additional offsets of Central Florida's mineral riches are the development in recent years of the fancy and ceramic ware crafts. Production in the two fields are substantially on the



CASH IN ON THIS NEW CONCEPT OF BUYING CENTRAL FLORIDA

When you buy W•GTO you get a combination of metropolitan coverage and mighty rich urban-rural areas. The 17 urban centers within W•GTO coverage did a retail business of well over \$1 billion in 1951, according to Sales Management. On W•GTO also your advertising

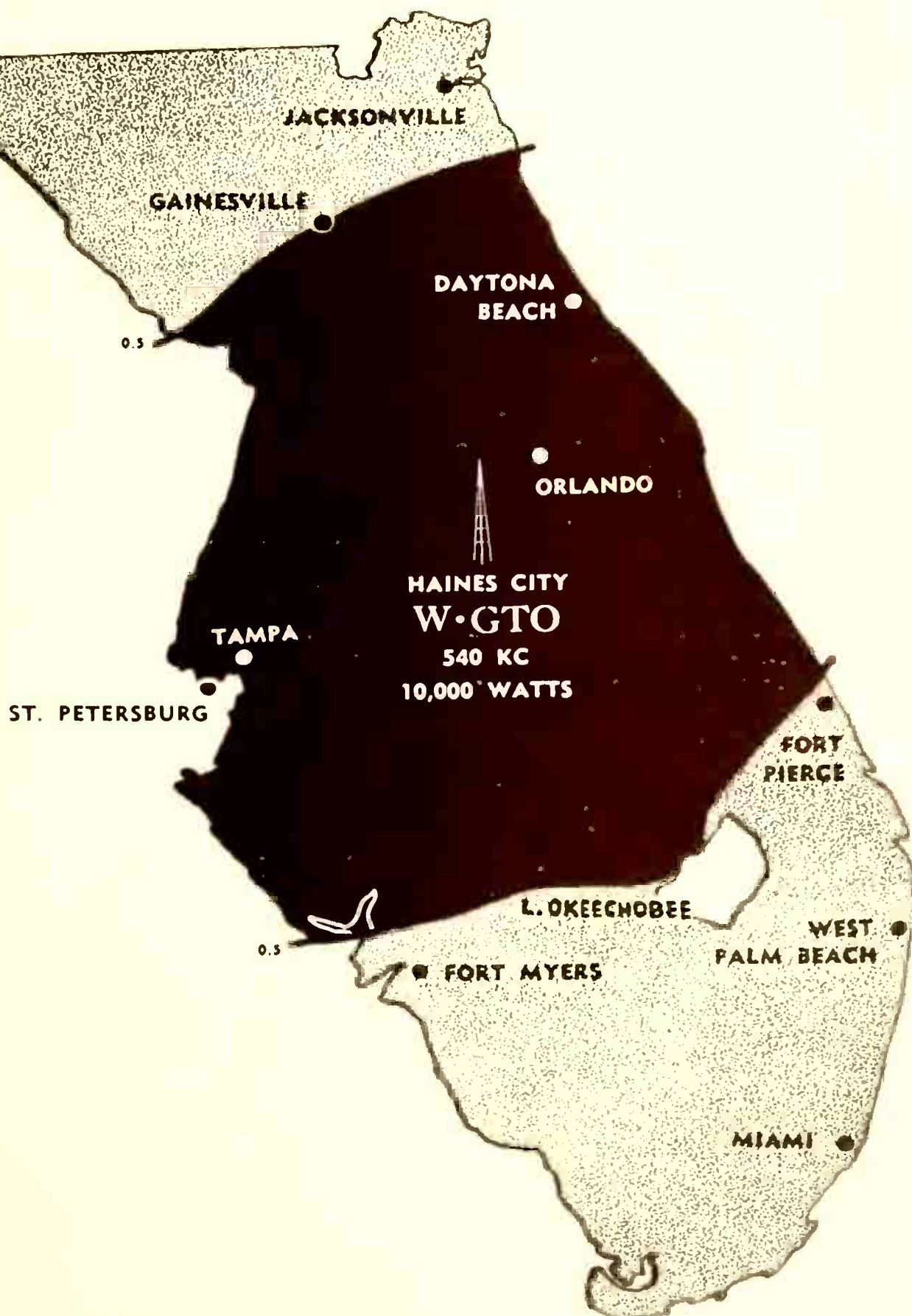
dollar reaches people whose gross income from farm products in 1951 totalled \$312 million. On top of all this, your sales message hits hundreds of thousands of tourists who spend an estimated \$650 million in the W•GTO area annually.

TOURIST FLOW BOOSTS AREA'S CAR LISTENING

Auto listening holds an exceptionally high importance in W•GTO's coverage area. Here's why:

1. Well over 450,000 cars are registered in the area. Because of the year-round weather, these cars receive maximum usage. Since a huge percentage of such cars are driven by people in the higher income brackets, it can be safely figured, according to the out-of-home listening study Alfred Politz did for the American Research Foundation, that 80% (or 320,000) of the area's cars have radios.

2. There's a tremendous flow of tourist cars through and around W•GTO's coverage area. To cite just part of this count: In 1954, according to Florida State Road Department data, an average of 20,000 out-of-state cars travelled southward daily through W•GTO territory. Using Politz's estimate that 75% of all cars have radio, you've got a daily count of 15,000 radio-equipped cars *southbound only*. Extended over the year, this adds up to 5½ million radio-equipped cars. ●





market

Basic market facts on W.G.T.O coverage within 0.5 contour

COUNTY	POPULATION	RADIO HOMES	EFFECTIVE BUYING INCOME	RETAIL SALES	FOOD SALES	GENERAL MERCHANDISE	AUTOMOTIVE	DRUG
ALACHUA	34,000	11,070	\$43,188,000	\$46,755,000	\$10,007,000	\$2,406,000	\$12,391,000	\$1,48
<i>Gainesville</i>	29,500	8,350	41,971,000	43,068,000	9,857,000	2,103,000	11,109,000	1,375
BREVARD	27,300	3,820	30,719,000	23,762,000	7,620,000	647,000	3,661,000	73
CITRUS	62,000	2,160	5,462,000	4,630,000	1,496,000	146,000	425,000	22
DE SOTA	10,700	3,030	9,218,000	6,773,000	2,162,000	213,000	1,237,000	31
FLAGLER	3,800	1,170	3,383,000	2,619,000	658,000	78,000	214,000	4
GLADES	1,400	440	440,000	272,000	161,000	14,000		1
HARDEE	10,700	3,310	9,234,000	7,971,000	2,133,000	275,000	1,405,000	22
HERNANDO	7,200	2,460	6,662,000	5,486,000	1,489,000	80,000	1,742,000	17
HIGHLANDS	17,600	5,490	19,034,000	12,049,000	4,153,000	373,000	2,281,000	41
HILLSBORO	296,500	98,990	360,644,000	304,384,000	71,932,000	37,014,000	58,584,000	10,43
<i>Tampa</i>	222,600	86,350	292,502,000	280,494,000	61,317,000	35,679,000	53,922,000	9,760
<i>Plant City</i>	10,600	3,450	11,191,000	18,514,000	4,425,000	885,000	3,921,000	575
INDIAN RIVER	13,500	4,210	16,030,000	13,065,000	4,005,000	495,000	1,835,000	54
LAKE	43,700	13,670	45,795,000	32,077,000	9,142,000	2,118,000	5,337,000	1,31
LEVY	8,700	2,530	6,252,000	4,279,000	1,402,000	218,000	599,000	12
MANATEE	41,900	14,600	45,713,000	36,745,000	10,206,000	3,726,000	6,395,000	1,41
<i>Bradenton</i>	17,500	6,830	22,595,000	26,155,000	6,886,000	3,254,000	5,965,000	1,120
MARION	44,100	12,900	41,483,000	42,030,000	9,631,000	2,834,000	10,117,000	1,20
<i>Ocala</i>	13,400	4,630	15,976,000	33,612,000	6,177,000	1,809,000	9,153,000	1,005
MARTIN	7,100	2,560	6,875,000	5,952,000	2,062,000	160,000	620,000	23
OKEECHOBEE	3,800	1,250	3,179,000	2,769,000	816,000	64,000	568,000	7
ORANGE	155,100	52,400	211,751,000	167,640,000	37,953,000	19,938,000	35,671,000	6,43
<i>Orlando</i>	63,100	22,770	99,322,000	133,263,000	24,289,000	18,567,000	34,062,000	5,094
OSCEOLA	12,800	4,900	12,289,000	10,172,000	3,461,000	285,000	1,475,000	31
PASCA	25,900	8,110	24,464,000	14,602,000	5,301,000	365,000	2,071,000	45
PINELLAS	220,800	80,300	329,831,000	249,396,000	44,826,000	41,885,000	39,148,000	7,9
<i>St. Petersburg</i>	129,000	49,480	203,418,000	183,776,000	26,131,000	39,158,000	28,010,000	5,57
<i>Clearwater</i>	23,900	8,870	39,216,000	36,277,000	8,414,000	2,351,000	9,260,000	1,24
POLK	153,300	46,400	179,002,000	118,709,000	34,753,000	7,661,000	26,580,000	4,27
<i>Lakeland</i>	37,000	13,000	54,696,000	52,192,000	11,572,000	4,365,000	13,787,000	1,787
<i>Winterhaven</i>	9,700	3,590	13,135,000	20,774,000	4,897,000	1,068,000	5,456,000	651
PUTNAM	28,000	8,150	26,784,000	21,896,000	5,828,000	1,438,000	5,474,000	4
<i>Palatka</i>	12,300	3,360	13,610,000	17,299,000	3,930,000	1,304,000	4,744,000	340
ST. JOHNS	7,200	5,850	8,682,000	6,583,000	2,209,000	281,000	1,396,000	2
<i>St. Augustine</i>	14,600	4,260	8,480,000	5,905,000	1,945,000	268,000	1,189,000	23
ST. LUCIE	30,800	8,510	36,493,000	28,796,000	7,738,000	1,500,000	6,641,000	4
<i>Fort Pierce</i>	18,200	5,630	22,960,000	27,286,000	6,613,000	1,286,000	6,272,000	43
SARASOTA	41,300	13,760	59,170,000	55,355,000	14,237,000	2,065,000	9,594,000	1,8
<i>Sarasota</i>	23,300	9,020	35,604,000	50,052,000	12,256,000	1,605,000	9,225,000	1,58
SEMINOLE	30,000	9,380	27,719,000	22,400,000	6,202,000	857,000	3,323,000	6,00
<i>Sauford</i>	13,000	4,500	14,094,000	19,870,000	4,931,000	772,000	3,100,000	54
SUMTER	12,000	3,680	10,037,000	5,975,000	1,907,000	406,000	716,000	1,00
VOLUSIA	88,600	31,530	115,670,000	94,733,000	25,343,000	8,069,000	16,485,000	3,90
<i>Daytona Beach</i>	34,700	13,200	49,905,000	58,963,000	14,482,000	6,629,000	10,911,000	2,857
<i>De Land</i>	8,900	2,760	12,066,000	16,395,000	4,405,000	775,000	3,782,000	61,70
MARKET TOTALS	1,364,000	456,630	\$1,869,605,000	\$1,347,875,000	\$328,473,000	\$133,811,000	\$255,985,000	\$50,83

SOURCES: Radio homes, SRDS' 1955 "Consumer Markets"; all other categories, Sales Management's 1955 "Survey of Buying Power"

NOTE: All counties are covered 100% by W.G.T.O within 0.5 contour excepting: ALACHUA, 50%; GLADES, 40%; INDIAN RIVER, 90%; LEVY, 80%; MARTIN, 80%; ST. JOHNS, 25%.

A SUREFIRE PROGRAMING CONCEPT TAILORED TO W•GTO AREA

W•GTO's topnotch mike personalities and programing setup can't help but dominate the listening audience in the vast Florida area it covers.

The operators of W•GTO have transplanted a framework and style of air entertainment and informative programing that has proved enormously successful at KWK. This formula has been astutely tailored to fit the characteristics of the W•GTO area.

In originality of program formats and development of disk jockey personalities KWK has for many years been in the forefront among the na-

tion's stations. In fact, it did the earliest pioneering in the disk jockey field and produced a number of turntable personalities who set the national pattern for blending the informal but potentially effective sell with this type of programing.

Applying this clicksome history, the operators of W•GTO have assembled a staff of disk jockeys who have made the grade in a big way in whatever communities they've functioned. Each is not only a master of his craft and an individual stylist but is seasoned at converting a listening audience into a

buying audience.

W•GTO's programing structure centers around these four elements:

(1) Disk jockey personalities who collectively are thoroughly acquainted with all types of music; general and local news at frequent intervals, with the local news of wide regional coverage and import; (2) a broad and integrated farm service—farm community bulletins, farm market reports, latest developments in agriculture, etc., and (3) live programing in which people from all sections of the W•GTO area participate.

These three top flight disc jockeys highlight W•GTO's roster of personalities



DALE STARKEY

Master of the ad lib and the easy, informal style of delivery, Dale Starkey comes direct from KGA, Spokane, where he conducted the same type of d.j. session with outstanding audience and commercial success. He numbers 15 years in the show business world, as a band musician, radio actor and radio-tv o.c.c. His is a resourceful, alert and brilliant flair for showmanship in both entertaining and selling.



BOB WERY

In radio since 1939, Bob Wery has built tremendous acceptance as a personality-showman in such major markets as Milwaukee, Louisville, Hollywood and Lansing. More recently, on WCOL, Columbus, he hosted the longest continuous disk jockey show in the Ohio area. His own originated "Teen Dance Date" in Columbus gained high kudos for its help in combatting juvenile delinquency.



DAR DODDS

Brings 15 years of versatile background in radio. Dar Dodds began his broadcasting career in his home town, on Boise's KIDO, in 1940. He became saturated with the art of selling during five years of staff announcing on KDSH, Boise. After an interval of station managing in Oregon, he returned to Boise to do a series of news, record and variety programs on Boise's KBOI radio and tv.

**By local news W•GTO
Means coverage that
Extends over whole area**



JIM CORBETT

Veteran journalist Jim Corbett brings to his post of director of W•GTO's news department a solid background of radio and newspaper work. In 1952 he won an NARND award for "distinguished over-all news operations at WFIX, Findlay, Ohio. His reporting career included major metropolitan dailies. During World War II he served as section editor in the FCC's Broadcast Intelligence Service. Corbett comes direct from WCCO, Minneapolis.



promotion



Establishes audiences: A key factor in W.GTO's hard-hitting audience promotion campaign are these huge billboards, spotted

on all main highways in area. They cash in on the tremendous flow of auto traffic—tourist and residential—throughout the year.

W.GTO GEARED TO SPEEDIEST AUDIENCE BUILD-UP

Bent on establishing an audience as quickly as possible, the management of W.GTO has applied to the task a wealth of promotional background and savvy. Plus a keen understanding of media uses and values.

The origin of W.GTO and the planning of this audience build-up were activated by the same line of thinking: meeting the needs of the time.

W.GTO is not just another station going on the air but represents a new concept of covering a vast and singularly rich Florida market with a single station—a concept that meets the modern requirements of the advertiser. In going all-out to establish an audience as rapidly and efficiently as possible W.GTO put together a campaign that not only meets the needs of the time but is best suited to the characteristics of its coverage area. It is a plan that assures maximum effectiveness.

The keystones of W.GTO's drive for area-wide audiences are: (1) plenty of mammoth billboards strategically placed throughout W.GTO's listening area and covering the main highways and (2) regular schedules of dominant-sized newspaper ads.

For its opening W.GTO bought 20 45x15-foot billboards and spotted five-column, full-page ads in 43 newspapers located in its primary, with quarter-page ads to follow within the space of a week. In addition to this, W.GTO has contracted for small ads every week for the entire year to be run on radio pages where they are available.

W.GTO's audience-building strategy also calls for hitting hard and consistently on all publicity fronts. Such as getting its broadcast schedules and stories about the station and its personalities in the daily and weekly newspapers within W.GTO's coverage area, and arranging personal appearances.

to buy
W.GTO

write or wire W.GTO, Haines City, Florida
or phone Haines City 6-2621

BEST

by far with television viewers, **KLZ-TV** is again

acclaimed first in Denver, morning, afternoon and night. Any way you look at it—any time

you look at it—**KLZ-TV** is Denver's best television

BUY

For the fourth straight time this year, nationally recognized television audience surveys show KLZ-TV as Denver's undisputed television leader! (Telepulse, January; American Research Bureau, January and April and now, the BEST YET, the June Telepulse.)

KLZ-TV leads MORNING—AFTERNOON AND NIGHT—seven days a week! The TV sets on the right show the way Denver viewers divide their television viewing*.

According to the June Telepulse, KLZ-TV has:

- 7 of the top 10 programs
- 8 of the top 10 multiweekly programs
- Highest rated news, weather, sports
- Highest rated local kids program
- Highest rated afternoon movie
- Three times more half-hour program firsts and quarter-hour firsts than all other Denver TV stations combined
- Highest rated Monday thru Friday late movie, competitive with other channels

More people watch Channel 7 more of the time than all other Denver TV stations combined.

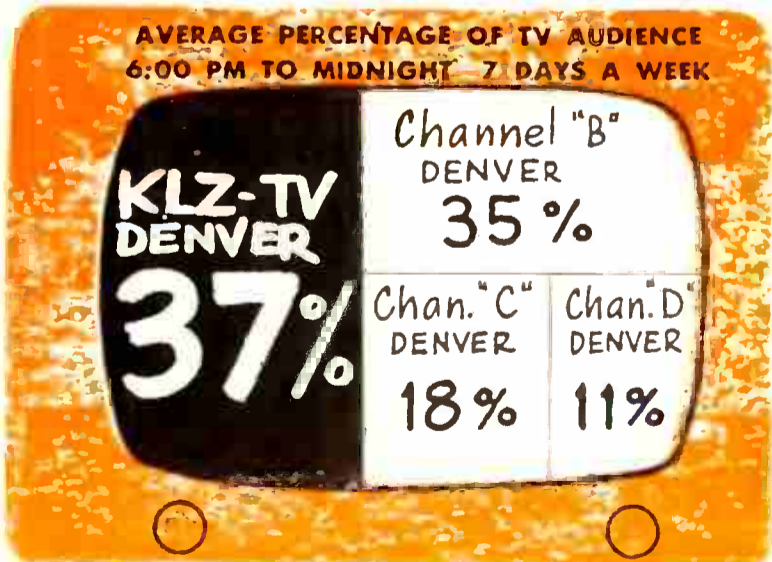
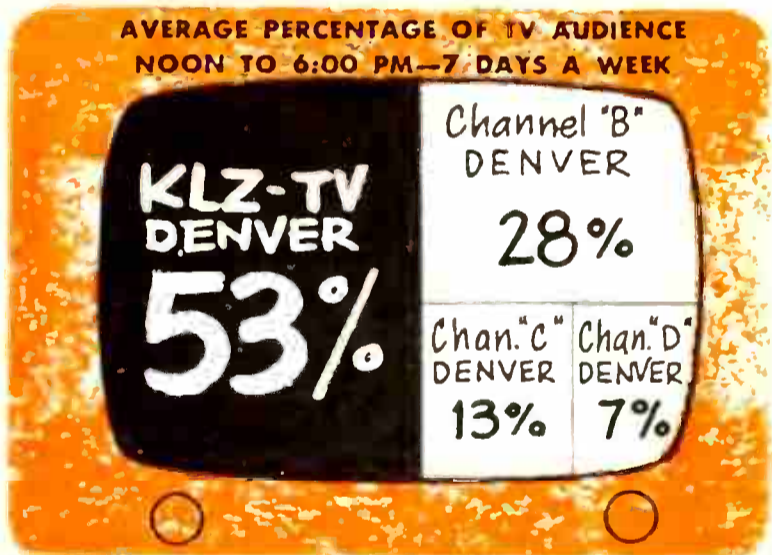
**SEE YOUR KATZ MAN TODAY.
SELL your product on KLZ-TV!**

P.S. Ask to see the ratings on "Starr Yelland Matinee" and "The Dick Lewis Late Show."

Represented nationally by The Katz Agency



D E N V E R



* All stations do not broadcast for these complete periods

1,000,000 customers in
the TSLN coverage area
are Spanish-speaking...



Actually, *well over half* the population covered by the Texas Spanish Language Network is Spanish-speaking. In the Lower Rio Grande Valley it constitutes 76% of the population, in El Paso over 60% and in San Antonio 49%. Together they offer advertisers a combined market of 1,000,000 Spanish-speaking customers. And you reach this market most effectively through the T S L N.

TEXAS SPANISH LANGUAGE NETWORK

KIWW	XEO-XEOR	XEJ
San Antonio	Rio Grande Valley	El Paso

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago

HARLAN G. OAKES & ASSOC.
Los Angeles • San Francisco

SPONSOR BACKSTAGE



by Joe Csida

It's the golden age in tv programing

Just as today's kids take the miracle of television itself for granted, so do today's video industry grownups (including sponsors, agencies and the networks) take for granted the truly staggering and lavish efforts to build better programs. This has become particularly true since Pat Weaver made quarter to half million dollar spectacular show budgets a part of the day's work.

The fact is (and it leaves at least this one observer rather breathless) that in almost every programing category shows have been and are being produced which will make previous efforts seem like 1929 radio productions. Most obvious, and recently most heavily publicized of all, of course, is the Louis Cowan \$64,000 *Question* stanza. Hy Gardner wrapped up what Cowan's bingo has done to the giveaway category when he quipped in his column recently, that they should now start calling another well known and high rated giveaway program *Break the Piggy Bank*. There has already been talk of giveaway formats making the rounds of the agencies and webs, wherein such prizes as substantial stock in producing oilwells, lifetime annuities and other fabulous awards would go to the winners.

In the straight drama category, of course, the full hour daytime dramas, starring top screen and stage actresses, which NBC is planning as part of its color push, should bring more and better drama to tv than any medium has ever known.

Mystery drama, too, will get some strong new product. The old master, himself, Alfred Hitchcock is producing a 39-week half hour film series, and in the choice of his first script he has already indicated that he will bring his own unique brand of offbeat suspense stuff to video as it's never been brought before. He's doing, I understand, Roald Dahl's titillating tale of the lady who kills her husband by bashing in his skull with a leg of lamb she has just taken out of the family freezer. Comes the cop crew to investigate friend husband's demise, and the lady cooks up the murder weapon and serves it to the detectives, thus destroying the vital item of evidence.

CBS has completed and practically sold another crime show in the "documentary" style, which holds some promise of making *Dragnet* seem like an old Dick Tracy film. This

(Please turn to page 94)

**MORE POWER FOR
MORE COVERAGE IN
America's **MORE** Market...**

with 316,000 watts* on Channel-8,
KFMB-TV, SAN DIEGO

* directional

San Diego County alone
has grown **52%** ^{★★}
**IN POPULATION
SINCE 1950**

San Diego County alone
has grown **51%** ^{★★}
**IN RETAIL SALES
SINCE 1950**

A Market **GREATER** than: [★]
Atlanta, Georgia,
New Orleans, La.,
Portland, Oregon,
Dallas, Texas,
Denver, Colo., or
Seattle, Wash.

The Nation's **15th** [★]
Market in Bldg. Materials
●
*KFMB-TV's Coverage is
where the West grows fastest*

★ Consumer Markets, 1955

★★ San Diego Chamber of Commerce

**CALL YOUR
PETRY MAN**

KFMB TV



WRATHER-ALVAREZ BROADCASTING, INC.
REPRESENTED BY PETRY

SAN DIEGO, CALIF.

America's more market

HOLLYWOOD TELEVISION SERVICE

Now being sponsored by GENERAL FOODS!

COMMANDO CODY

(SKY MARSHAL OF THE UNIVERSE)
26½ minutes each

Now ready for National Sponsorship!

BEHIND THE SCENES

Situation comedy about Hollywood
ALL STAR CAST • 26½ minutes each

Now ready for National Sponsorship!

SAX ROHMER'S World Renowned
**ADVENTURES OF
DR. FU MANCHU**

Adventure! Mystery! Intrigue!
26½ minutes each

Now Syndicating!
"EMMY" AWARD WINNER

STORIES OF THE CENTURY

Outstanding Entertainment! • ALL STAR
39 Subjects • 26½ minutes each

NOW READY! (13 completed)

STRYKER OF SCOTLAND YARD

Mystery at its best!
ALL STAR CAST • 26½ minutes each

Now in Production!

REX ALLEN in FRONTIER DOCTOR

26½ minutes each

HOLLYWOOD TELEVISION SERVICE, Inc. is STILL FIRST in the Television Business!

NOW IN RELEASE: 237 QUALITY FEATURES ★ 93 TOP WESTERNS

32 Branches in the United States and Toronto, Canada

SERVICE, INC. proudly presents

THE *NEW*

THIRTY MILLION DOLLAR PROGRAM

ALL NEW FEATURES

NEVER BEFORE OFFERED TO TELEVISION!

Here's the sensational *NEW EMERALD GROUP!*

5 starring *JOHN WAYNE!*

THREE FACES WEST starring John Wayne with Charles Coburn, Sigrid Gurie

WHEEL OF FORTUNE starring John Wayne with Frances Dee, Ward Bond

LADY FOR A NIGHT starring John Wayne with Joan Blondell, Ray Middleton

LADY FROM LOUISIANA starring John Wayne with Dorothy Dandridge

IN OLD CALIFORNIA starring John Wayne with Binnie Barnes, Patsy Kelly

and

WYOMING starring Vera Ralston, John Carroll

EARL CARROLL'S VANITIES Dennis O'Keefe, Eve Arden, Pinky Lee

THAT'S MY MAN, Don Ameche, Catherine McLeod

ROMANCE AND RHYTHM, Kenny Baker, Frances Langford, Ann Miller

I, JANE DOE, Vera Ralston, John Carroll, Ruth Hussey

THE FLAME, Vera Ralston, John Carroll, Broderick Crawford

HIGH AND HAPPY, Eddie Albert, William Frawley, Bill Goodwin

LAKE PLACID SERENADE, Vera Ralston, Harry Owens & Orch.

and other *NEW TOP DIAMOND* and *HILLBILLY GROUPS*

now available at *HOLLYWOOD TELEVISION SERVICE, Inc.* Branches



To serve Quality Pictures, *DIRECTLY, PROMPTLY* and *EFFICIENTLY!*

ADVENTURE SHOWS (26½ min. ea.) An outstanding selection of Drama, Mystery, Action!

OFFICE: 4020 Carpenter St., North Hollywood, Calif. Telephone: SUNset 3-8807

EIGHTH
IN
THE
NATION

DOMINANCE **DOUBLED** IN THE CAROLINAS

Top-power WBTW raises the Jefferson Standard in a rich new area . . . gives your ad dollars TV power in a fresh market of a million people.

Combine WBTW with pioneer WBTW and the two stations create an *unduplicated* TV market comparable to the eighth largest in the nation

It's a double market of 3,375,000 people, over \$2½ billion in retail sales and \$3½ billion in buying power. You can capture it at a cost per thousand measured in pennies. Let CBS Television Spot Sales detail the story.



JEFFERSON STANDARD BROADCASTING COMPANY



FOUR services below may count sets, map tv coverage in '56

- 1** Amer. Research Bureau Target date: Spring 1956 **2** A. C. Nielsen Co. Target date: summer 1956 **3** Statistical Tabulating Target date: Nov. 1956 **4** The "Cawl Project" Target date: fall 1956

No tv set and coverage studies, so everyone's planning them

Admen predict new tv data could breed new problem of conflicting figures

Another television "research muddle" is now in the making. This time, the mixup is due to come in national and local tv set counts, tv coverage and circulation data.

For nearly three seasons, the tv industry has been playing a multi-million dollar guessing game in these matters. Answers come from many sources: complicated research projections, bootleg information, wild guesses.

During this period, which dates from the issuance of the Nielsen Coverage Service tv study of 1952, admen have campaigned for more research as tv grew rapidly. They have argued for a continuing, industry-accepted tv set

"census" to be done at the national level, and in the 3,070 U.S. counties.

Other admen have pressured for up-to-date data on station coverage and weekly audiences, meanwhile arriving at their own brand of slide-rule answers.

SPONSOR has often covered the topic in reports, and has campaigned on its editorial pages for some form of industry-supported measurement to chart the dimensions of tv today. There's hardly a tv market that hasn't seen new vhf or uhf stations, power changes, tower-height changes and channel-jumping since the 1952 NCS report. CBS TV's projections based on Nielsen

data in 1953 have helped, but these "bench marks" are out-dated.

Admen certainly want new data. "Coverage and circulation information, as well as accurate set and home counts, are basic tools in television buying," was the typical comment of Benton & Bowles' Hal Miller, a media research executive.

Added the B&B man: "We need new data, what with fall campaigns in the works, and we need the data quickly."

But a new problem faces tv admen today. Instead of a lack of set count and coverage-circulation information, admen may find themselves with too many surveys from which they

will have to select data.

No less than four different organizations now plan to provide county-by-county television set totals which will add eventually to a national figure. These same firms plan to provide new station and network figures showing television coverage and circulation.

There's a fifth set count, too, the nearest thing in sight to an official job. This is the periodic checkup being made by the U.S. Bureau of the Census for the ARF, details of which will be summarized later in this report. The Census-gathered data will yield a national set count and tv set ownership by four U.S. regions.

This sudden burst of research activity, after the long lull, is already beginning to worry admen, many of whom recall with no great pleasure the NCS-SAMS radio coverage arguments of 1952, and the whole industry history of misunderstandings caused by a multiplicity of tv rating service.

Said Dr. Leon Arons, research director of the TVB:

"The situation points up all the more the need for setting up industry yardsticks, rather than partisan battles. If we really have a number of set-counts and coverage studies to choose from, it's bound to be tough on tv media analysts."

Said Julie Brown, media research director of Compton:

"Here we go again. We certainly need new data desperately. But we certainly can't back two or three or four different services. We'll have to fall back on our old standby of evaluating all of them, picking the one we feel does the best job and discarding everything else."

Said Jack Denninger, Eastern sales director of Blair TV rep firm:

"Tv station coverage is much more closely matched in almost any market than it was in radio, so differences between tv research reports may not be

as wide or as explosive as radio differences. But there will undoubtedly be differences in any variety of tv coverage and circulation studies. And there'll probably be enough to start arguments."

Said Gordon Gray, general manager of New York's WOR-TV:

"So now four separate and distinct tv set counts and coverage studies are to be made for the New York area by as many separate and distinct research and statistical companies! This news causes us more annoyance than alarm—history still repeats. The rating waters have been muddied for years by conflicting figures and the tv 'circulation' figures promise to be equally confusing. It's a downright shame that a billion-dollar industry like ours can't get together and come up with one authoritative set of data by which we could all abide."

Big research lineup: Here, in order of their estimated target dates, is the lineup of firms and organizations that propose to measure television coverage, weekly audiences and number of tv-equipped homes:

- **American Research Bureau:** (Target date: spring 1956) ARB is a newcomer to the coverage-charting ranks, being best known for its regular tv rating reports (national and local) and for its checkups on uhf conversion in intermixed markets.

However, ARB has already wet its feet in tv coverage. In March, it released a telephone survey it had made in 140 small tv markets (from Abilene to Zanesville) not regularly covered by tv rating services. This was, essentially, a "circulation" study made in the home county of each tv market. It showed the number of tv homes, how many stations they could receive, and what stations were viewed three times (or more) each week.

Agency response to the "A to Z" study was, according to ARB's New York Manager Jack Gross, "terrific." This reaction helped make up ARB's mind to do a national tv study in all tv markets.

ARB proposes to do:

A full-scale, county-by-county study of tv coverage, circulation, sets in all U.S. counties. Sample: 500,000 homes. Method: personal interviews. Cost: over \$1,000,000, according to the company. The study would be repeated annually, if enough subscribers want it. The study would be sold

E D I T O R I A L

DON'T MUDDY THE WATERS

As the article on these pages reveals, a new research muddle is in the making. For the past few years the industry has suffered for lack of authentic tv set count and coverage data. Now, lo and behold, there may be four separate studies launched by NARTB, ARB, SAMS and NCS (all planned for completion during 1956).

If there was confusion when two services last measured coverage in 1952 (NCS and SAMS), four separate studies would compound the confusion to the point of madness.

It's obvious that what advertisers and the industry need is *one* (and only one) study conducted on a high level of accuracy and accepted universally. The NARTB plans to provide this through its Cawl study which is designed to serve television for all the years to come as a measurement with the kind of standing Audit Bureau of Circulations provides for printed media.

So here's our advice to research firms interested in commercializing a tv set count and coverage study: If you knew what we know about the sentiment of broadcasters who do not want a multiplicity of private measurements, you'd know you're running into stormy waters. Make a careful check of your commercial possibilities before venturing heavy outlays for tv study. We think you'll thank us for this advice.

And here's our advice to NARTB: Tell the industry what you're doing. Let everyone, including firms who might be ill-advised to do competitive set counts, know how determined station operators are to have their own industry measurement. And work fast to get your project into practical operation.

E D I T O R I A L

to stations, networks, agencies and advertisers.

- *Nielsen Coverage Service*: (Target date: summer 1956) The only nationwide study of tv station coverage in the field actually made so far was the NCS 1952 survey, which covered both radio and television. The tv figures were updated, on a projection basis for the most part, by CBS TV in May and November 1953.

Since that time, agencies have used these figures—now largely out-dated—as the basis for their own projections.

Nielsen feels that it has much of the machinery of a national coverage study already set up, since the firm has a large field force and a local-level operation now with its NSL.

NCS proposes to do:

A nationwide, county-by-county study of tv coverage, circulation, sets in all U.S. counties. Sample: about 100,000 homes, on a probability basis. Method: Personal interviews by Nielsen field men. Costs, borne mostly by broadcasters: "less than the last one," according to Nielsen's John Churchill. SPONSOR's rough guess: about \$800,000.

- *Statistical Tabulating Co.*: (Target date: November 1956) This organization is the parent firm of Standard Audit & Measurement Services (SAMS), compiler of a national coverage study, county-by-county, of radio in 1952. SAMS, in turn, is a lineal descendant of the industry-supported (by broadcasters) BMB, which made its last radio coverage survey in 1949.

Tv wasn't measured by SAMS in its 1952 study, but it will be in 1956 if the firm's present plans go through, according to Statistical's President Owen Smith. "We've gotten an excellent response to our contract survey so far among both broadcasters and buyers," he told SPONSOR.

SAMS proposes to do:

A nationwide, county-by-county study of tv station coverage, circulation, sets. Sample: about 500,000 homes. Method: mail ballots and mail follow-ups. Costs: indefinite, but probably in the neighborhood of \$750,000. This would be borne almost entirely by stations and networks, with agencies getting subscriber data for free. Non-subscriber data and or special tabulations could be made for agencies at additional expense.

- *The "Cawl Project"*: (Target date: tentatively, late 1956) This project is as close as the industry has come so

WHAT THE FOUR "SET COUNTERS" PROPOSE

AMERICAN RESEARCH BUREAU

Already measuring tv programs via ratings at national, local level, ARB plans a full-scale national study of tv's coverage, circulation and sets in early 1956. Proposals call for a sample of 500,000 homes and a personal interview technique. Cost would top \$1 million. Service would be paid for by both broadcasters and tv buyers.

NIELSEN COVERAGE SERVICE

Of the four firms, A. C. Nielsen's NCS is the only one to have already made a nationwide television coverage study on county-by-county basis. NCS proposes second NCS along same lines next summer. Study would report county-by-county tv homes, station coverage and circulation with 100,000-home sample, personal interview technique.

STATISTICAL TABULATING (SAMS)

Standard Audit & Measurement Services, a subsidiary, did a national radio coverage study in '52 along lines of old industry BMB, now proposes another, this time covering tv as well. Study would utilize mail ballots and a sample of some 500,000 homes. Statistical has surveyed tv ad trade interest, has set goal of November 1956.

THE "CAWL PROJECT"

This is the nearest thing to "industry"-supported mapping of coverage and set counts in sight, but is currently lagging behind private firms. Study, already field-tested by Politz, would be late 1956 series of regional checkups of county-by-county coverage, circulation, tv ownership. Sponsored by NARTB, it is brain-child of consultant Dr. Franklin Cawl.

far to an "industry-supported" coverage and television set count study.

The project is under the wing of NARTB, the broadcasting industry trade association, which is handling it through a research committee.

For nearly two years now, the NARTB has kept the "Cawl Project" under security wraps. However, some information has leaked through.

"Cawl Project" proposes to do:

A series of regional coverage, set count, and circulation studies, including county-by-county figures. Eventually, these regional studies would add up to a national picture, and a national set count when the study is complete. Method: under wraps, but it's rumored to be a mixture of several existing techniques including personal interviews, diaries somewhat like SAMS, electronic meters—à la Nielsen's rating service—to check on the reliability of diary data, possibly even telephone coincidental. This combination of research methods was designed by Dr.

Franklin Cawl, former Kudner research chief who is now an independent consultant. Field work would be done by Alfred Politz.

Methodology of the "Cawl Project" has gone through a series of field tests; a test study in one market is planned for this fall.

Even the government: Since all of the above coverage-and-circulation checkups will produce a national set count, if they become realities, they would inevitably be compared by admen with the job being done by the U.S. Census for the tv industry.

Currently, the Census has been "hired" by the ARF, the three networks, the TvB and the NARTB to make a series of quarterly reports on the total number of tv sets and homes in the U.S.

These checkups are being made by Census staffers who are periodically gathering additional Census data any-

(Please turn to page 111)

How long before a radio jingle jangles?

You can use good jingle virtually forever, unless copy change requires new approach

Do any of you old-time radio listeners remember this singing commercial of the late Twenties?

When the curling white smoke drifts away

*To the tune of a Spanish guitar,
All the world is a dream*

In this moment supreme

When you're smoking a Blackstone cigar.

Joe Stone, young cigar-smoking Ford copy v.p. at JWT, is still able to rattle off the lines though he was a boy when this refrain was popular. "Twenty years later, when I started to smoke cigars," he recalls, "Blackstone was a big name to me."

Such is the power of the singing commercial.

It is why the jingle has become big business today. So widespread has its use become, in fact, since Pepsi-Cola's historic verse ushered in the jingle era back in 1939, that the question is arising whether the jingle has outlived its usefulness by and large.

Check the average radio station and you will think there is nothing but jingle advertising left, particularly in platter shows of the early-morning variety. Are there too many? Is the ear being surfeited? Do they in effect tend to cancel each other out?

SPONSOR surveyed clients, agencies and jingle experts in an effort to develop a set of guiding principles for the benefit of advertisers who are wondering whether to go into jingle

advertising. Although there are almost as many opinions as there are individuals, there is a surprising amount of agreement on fundamentals:

- The singing commercial remains one of the best forms of selling via radio; it is not that there are too many jingles around, but that there are too many inferior ones which do not do a job, runs the consensus.

- A first-rate jingle is a long-term investment that builds up an ad-equity over the years.

- A jingle's limitations should be respected; it should not be loaded with an excessive number of copy points.

- The characteristics of the good jingles are what they have always been—a catchy, simple, whistleable melody;

K&E WROTE 30 JINGLES FOR RCA-VICTOR, THEN RESEARCHED

30 jingles were written by Kenyon & Eckhardt and outside teams in hopes of finding one winner. Here is one team at work, composer Hank Sylvern (l.), and Barrett Brady, agency v.p. and copy director

Auditions before agency personnel in radio-tv conference narrowed down list to nine. These were then forwarded to Horace Schwerin research organization for additional e



non-clichéd, sharp short-worded lyrics; a distinctive character that makes the total combination impress itself on the listener's mind for long remembrance.

• It must not be forgotten that a jingle is, after all, advertising—that it does not exist as a musical oddity, but as an integrated, tailor-made ad tool designed to fit quite specific needs of product and campaign.

How long? Why and when should a jingle be changed, or dropped entirely? Let's look at a few cases.

Pepsi-Cola's refrain has been in use 16 years and shows no sign of aging. Slogan "Brush your teeth with Colgate" has been around for about seven years. The values have been going up for Robert Hall about eight years now. National Shoes has been ringing the bell for over nine years. And so forth.

Pepsi-Cola account executive at Biow, George Haller, points out that although the music of the Pepsi jingle hasn't changed, the lyrics have, in order to accommodate the new copy story. The "twice as much for a nickel, too" theme of the late-depression days has given way to the calory-conscious notion that the drink, whose sugar content was lowered two years

ago, is perfect for "Modern folks who watch their weight," that it is "refreshing without filling."

From time to time, says Haller, the productions are changed, with different arrangements and treatments, in order to keep the melody ever-fresh.

Some advertisers prefer to switch jingles completely when a new copy story is developed. One of the most successful musical commercials in the East during recent years is the Piel's Beer bit beginning: "Piel's is the beer for me, boys. . . ." After four years, it is finally going into gradual retirement and another is taking its place on the airwaves.

A company spokesman explains. The jingle was created in 1951 to tie in with the "less n-f-s (non-fermented-sugar)" copy story. In April of this year Piel's began to hit the theme that its beer tastes better because of its dryness. Rather than retain the tune which had served so well, the firm decided to put its all behind a brand new one, in the belief that it is possible, and more effective, to create a brand new association between melody and product.

Midway between those who hold on to the musical theme and those who drop them for new ones is Gillette,

Advertisers like to stick to proven jingles

PEPSI-COLA, first big jingle success, has been aired since 1939; lyric changes made two years ago when product and copy story changed

ROBERT HALL jingle has had new arrangements, but no lyric changes for 9 years; firm also runs Christmas and back-to-school jingles

GILLETTE "Be sharp" refrain goes back to 1945-46, is now used as theme song for shows; new jingle asks: "How are ya' fixed for blades?"

PIEL'S BEER prefers to change entire jingle with copy story; last ran four years in East, made by-word of "Piel's is the beer for me, boys"

OLDSMOBILE seems to have been using variations of the old favorite "Merry Oldsmobile" since time immemorial, because of unique history

LINCOLN-MERCURY, on the other hand, likes to have new jingles for its dealers every quarter, wants exciting, to capture new-model spirit

which tries to do both. Since 1945 it has relied on the "Be sharp" jingle. But in recent years the copy platform has been changed, with the new company trademark "How are you fixed for blades" receiving the ad emphasis.

"A new jingle was created to fit the changed copy platform," explains Ed Wilhelm, Maxon agency's director of radio and tv. "But we still keep the 'be sharp' number as a theme song for our various shows."

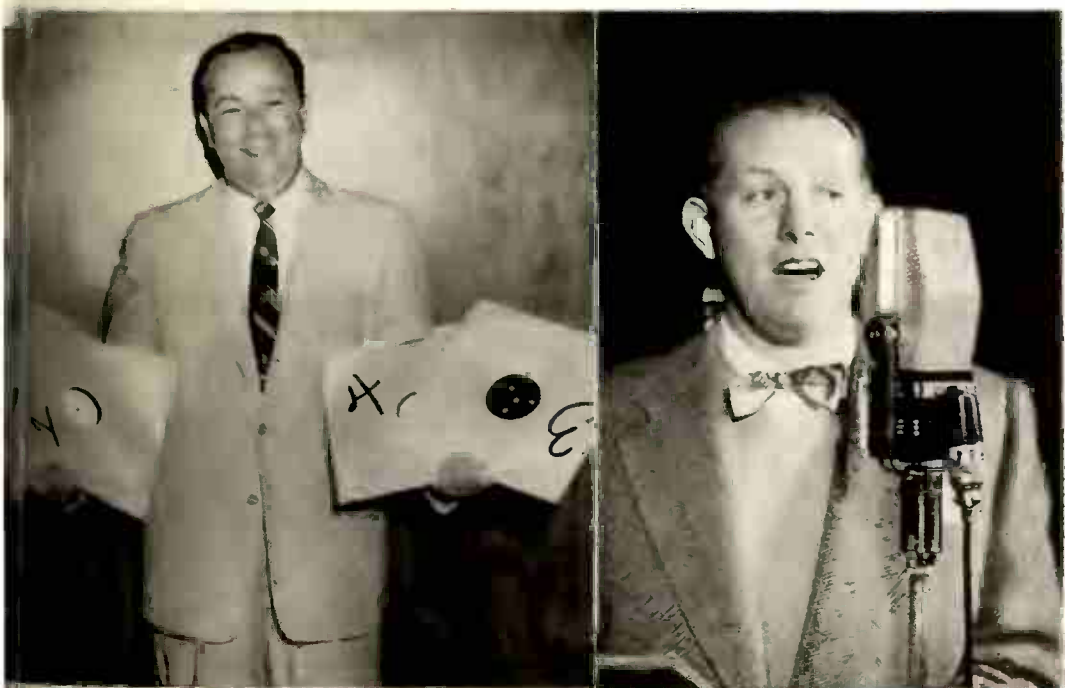
Despite the success of the later jingle, the earlier one still does a job. Wilhelm reports that the Milton Berle program recently requested permission to use it in a boxing sequence featuring Rocky Graziano and Martha Raye, evidence of its hold on the tv and radio public.

Robert Hall is in the enviable position of having at least *two* jingles that are popular and constantly used, and hopes to add more. The company is jingle-happy because it attributes most of its success to the broadcast media. "Radio made Robert Hall a by-word," says a company spokesman.

(Please turn to page 103)

THOROUGHLY TO FIND BEST ONE TO USE

Jingles emerged from the group of nine as a result of the Schwerin testing on 1921 they are held below by agency copy supervisor Al Sarasohn. Agency finally selected for two jingles for recording by singer Vaughn Monroe for heavy advertising campaign





Costly Kodak series *Norby* premiered in January, was axed in April; as with other cancelled shows its flop-pattern was soon evident

Are sponsors dropping the axe too fast?

On the contrary, say admen—a few tv shows are enough to tell you if you've got a hit or a flop

How long before you know where you're going with your new fall television show?

Practically no time at all. You should have a pretty good idea before the first month is over whether you have a tv success or failure on your hands, and by the end of the second month at the outside, there should be little question left.

This conclusion emerges after a review of last season's show cancellations. With an eye on the slew of upcoming new program ventures SPONSOR studied rating histories, talked with research

analysts and agencies and clients involved in axed shows.

Television has become the most responsive medium in ad history, with program impact almost immediately felt. General tendency is for a show to reach its viewing "plateau" with amazing rapidity. The show which builds its audience slowly over a long period of time seems to be becoming the rare case today.

Common denominator of shows dropped was their inability to increase appreciably their share of audience with time. In some cases, the first

figures were the highest they achieved. For example, the much-heralded color film show *Norby* gathered 33.3% of the audience when it first came on for Eastman Kodak on 5 January in the 7:00-7:30 p.m. slot, Wednesday, on NBC TV. February saw *Norby's* share falling to 15.3%; in March it was 14.0% (all data Trendex unless otherwise noted).

Mickey Rooney's *Hey Mulligan*, on the same network Saturdays 8-8:30 p.m., arrived in September with a 31% share, dropped to 22% the next month when rating powerhouse Jackie Gleason

returned after the summer hiatus, and remained generally below 20.

On CBS TV, Lorillard's *Father Knows Best* could never get consistently above the 26% share it grabbed with its first showing on 3 October at 10:00 p.m. Sunday, while *Willy*, on at 10:30 p.m. Saturdays for General Mills, couldn't move above an average of about 17%.

In every case agency and client knew the score within the first few weeks.

The pressure to size up a show quickly stems from the simple fact that tv costs continue to go up. Line-ups increase and show expenses mount. Declares Young & Rubicam, account man on Bristol Myers, Bob Osburn: "You simply can't afford any longer to risk losing a long-term investment. The important thing is the ability to turn on a dime. This is the only way to protect your client's interests."

It's a far cry from the pre-tv days when the Madison Avenue bromide had it that you had to give a show at least a six-month ride before you could intelligently evaluate its performance, that you had to give a show a chance to build its following over a year or so.

The surprising fact is that today high rating first time out appear to be the rule rather than the exception, with tv publicity achieving a primacy never even dreamed of in years past. Hoopla helped deliver a healthy 44.6% share of audience to Imogene Coca's first solo show effort last October, a figure it was never able to approach again.

Highlighted here is a fundamental difference between radio's continuous listening and the greater selectivity of tv viewing. Viewers tend today to seek clues to show appeals in newspaper tv pages and from magazines like *TV Guide*. They respond as they might to theatre advertising to names of performers and shows and descriptions of program content. In addition there is the potent promotion of tv itself, and recently of publicity via radio as well.

Earnest agency and advertiser assessment of show values now tends to being very early in the game. Says a Campbell Soup spokesman: "We regard the first four shows as of critical importance. If the trend is unsatisfactory, we feel it is important to take immediate steps to rectify things."

(Please turn to page 112)

Willy, sponsored by General Mills, was a CBS TV situation comedy that was never able to get more than about 17% of the audience. Agency and client knew things were amiss very soon, but D-F-S holds that 10:30-11:00 p.m. Saturday slot was too tough a hurdle for show

Dear Phoebe was not dropped because of ratings, says Campbell Soup, though NBC TV show never captured a large share of the audience; firm, which conducts qualitative research studies with launching of show, concluded it wanted show with different "character"

Professional Father received a critical drubbing, opposite well-rated *George Gobel*, the CBS TV show never got very far, averaging a 15-20% share of audience. Still, show may very well have served temporary needs of Sponsor Helene Curtis, and been useful nevertheless



"Talking animals"
played by human stars
in daily *Hotel For Pets*
on NBC Radio

Animal soap opera

It takes a pet to catch a pet owner, ca



Do you like animals? Are you a sucker for a floppy-eared, sad-eyed pup or a dainty, frisky kitten?

Or can't you abide the creatures? If not, then you probably won't care much for the odd little radio serial, *Hotel for Pets*, which debuted on NBC Radio last September for an experimental run. And therein lies the secret of its success.

For this is network radio in a minority-seeking mood. It represents a carefully calculated effort to "screen" the audience through program content, to reach prospective purchasers with as little waste coverage as possible. The product is a cat food, Puss 'n Boots.

Premise of the show is a variation on an old saw: It takes a pet to catch a pet owner. Featured are talking animals: Lord Byron the bull dog, Serena the cat, and other four-legged and feathered personalities, all guests of the kindly Mr. Jolly, a retired mailman who established his animal hotel to provide for homeless, wandering pets. Mr. Jolly and his human companions are vital to the serial, too, it should be noted.

What makes the program significant far beyond what its modest cost and limited network reach might indicate is the relative scarcity of the prospect—in this case the cat owner—when compared to the total available radio audience. This means that the show must do an outstandingly efficient job of reaching prospects.

The fact that *Hotel For Pets* is coming back on a regular network basis following the summer hiatus is the hard evidence that Coast Fisheries, the Wilmington, Cal., division of the Quaker Oats Co., is apparently satisfied that the program was able to accomplish the goals set for it by the company and the Lynn Baker, Inc. agency during its test period.

The Puss 'n Boots radio story has a number of intriguing elements:

- It's a case where radio is becoming an important advertising weapon, for a product that is primarily associated with *visual* advertising.

- It demonstrates that there is a daytime audience for a whimsy-laden serial that leans toward humor rather than tragedy.

- It shows how network radio can be used today. The NBC Radio lineup employed was developed in non-option time and was unorthodox, since it covered the country on a selective market basis.

- It shows advertisers how it is possible to test a program and copy appeals under actual network conditions before going to a full network.

- It proves once again that radio remains one of the most economical advertising buys around, that one can get outstanding coverage and entertainment via a program on a radio network for a very modest sum.

To Coast Fisheries a whole new concept of cat food promotion was riding with *Hotel For Pets*. SPONSOR estimates that the show took about 15% of the total budget. Approximately the same amount was spent concurrently on the *Today* show over NBC TV. With next season's expanded lineup on NBC Radio, the air medium's percentage could easily pass the 20% mark. Television plans for the coming fall have not jelled completely yet, but should the firm go back on tv, it will not be at the expense of the radio show.

Although Puss 'n Boots, which has been on the market for about 20 years got spot radio exposure in 1955 through twice-yearly 13-week announcement schedules in selected markets, and had done some regional network advertising, the past season's venture marks its first national network try.

For the Lynn Baker agency it represents the second of two accounts new to network radio. This agency brought Woolworth to CBS Radio in the biggest radio show in recent years (see "Why Woolworth went into network

Points Puss'n Boots prospects

Reasons, in tailoring net radio show to attract high percentage of cat-owners

radio," SPONSOR, 18 April 1955). Puss'n Boots account executive at Lynn Baker, Don Cutler, explains the media thinking which made radio look attractive:

1. Radio provides one of the lowest cost-per-1,000 of all the media.

2. It makes possible a very great amount of ad repetition for the money spent.

3. It is flexible, allowing for last-minute commercial changes.

4. You can move quickly in radio when the competitive situation warrants.

Screening the audience: Minority-slanted products are no novelty, of course. What complicates the cat food promotion problem, says Jack Kline, Lynn Baker v.p. and research director, is that it is so difficult to screen out your prospects through media directly channeled to them. There are no large circulation publications regularly read by cat owners exclusively.

This means that waste circulation is unavoidable whatever your medium, for only about 20% of the country owns cats, according to Kline. It happens, he points out, that your general media are also those with the most impact.

"The electronic media," says Kline, "are the most general of all. But we felt that radio could be adapted to do a large-scale special market job."

In print, he explains, you can only rely on your ad copy to select your readership. "The air media alone, however, give you the opportunity to create the editorial matter. The show is thus an experiment whose aim is to determine whether it is possible in practice to create an editorial content which can perform that selective function effectively."

How well does it succeed in attracting a "dense cat-ownership?" A recent survey by J. A. Ward, Inc. reveals that the density of cat owners among listeners to *Hotel For Pets* is substantially greater than among the public at large. The fan mail confirms this finding.

It should be pointed out, incidentally, that the show assumes that cat owners are fond of animals in general, rather than of cats only, and that therefore its appeal is deliberately broadened to reach all pet owners.

Even if you disregard the research evidence concerning the number of cat owners in the audience reached, you can't help being impressed by the sheer size of the listenership. You might think such a specially slanted show would develop a very small following, but the ratings are surprises.

A Pulse study of the fall and early spring of last season showed the program leading its period in Seattle with a rating of 5.0. In Spokane it rated 5.6. In Chicago it was the number two show with a 4.0 (the number one program rated 4.7). In New York, at 5:30 p.m. it was again second highest with a 2.9.

Most impressive evidence yet of the show's impact to agency and client is a recent heavy mail-pull. At one period last season the story line had the

(Please turn to page 98)

Spectacular mail pull brings smiles to Lynn Baker agency account exec Don Cutler (l.), agency principal Mary Bentley and r-tv head David Durston. Audience was asked to comment on contemplated marriage of lead. Interested listeners sent in over 10,000 letters.



NEW PUSS'N BOOTS RADIO SHOW IS BREAKING RECORDS FOR FAN MAIL...AND SALES!

have you heard

the new Puss'n Boots radio show is breaking records for fan mail on the National Broadcasting Company network. For instance it's a #1 favorite in the West.

it's proved itself a business-builder for your Puss'n Boots Cat Food sales

we know!

We tested our audience before we started the show. How many they are, how many they are to buy Puss'n Boots. We staged a special situation in the show between Joseph Jolly, the lead, and Paulina Toman, his neighbor. Then we asked "Should Mr. Jolly marry Paulina?" What happened?

a record-breaking response!

We received nearly 10,000 letters, following announcements of the program. The biggest response of its kind ever seen at NBC. And we let you know it was

pet lovers...cat owners...cat food purchasers!

Hard-hitting merchandising seeks to overcome casual attitude of grocers

Chunky goes national on 100% tv diet



**Spot tv buys brought Chunky from bankruptcy
to \$5 million annual sales in five years**

“**T**v has built Chunky Chocolate Corp. from bankruptcy into a \$5-million-a-year business in less than five years.” Chunky’s 34-year-old president, Jeff Jaffe, told SPONSOR.

Chunky’s success is the more spectacular in view of the heavy-weight competition from the chocolate-bar ti-

tans which the firm faced when it got into business in 1950. Yet, starting with a slim five-figure budget in 1951, Chunky built distribution of its unusual-sized chocolate bar from New York into a national operation, on a 100% spot tv advertising effort.

“We’ve used nothing but tv from the

start and the results have convinced us that our course is right,” says Al Erlich, Chunky sales promotion manager.

The firm set up its advertising pattern in New York in 1951 and kept up the same basic strategy, adding markets as the sales, distribution and advertising budget expanded. The strategy boils down to this:

1. Sponsor a half-hour kid-appeal film show. Chunky’s earliest film buy was *Talent Shop* in 1951. During the next year, the firm sponsored *Dick Tracy* and *Ramar of the Jungle*. In 1953, 1954 and through spring 1955, Chunky bought *Abbott and Costello* for most of their markets.

2. For stronger identification with the program, have the commercials delivered by the stars of the show. This provision has generally been part of the deal when Chunky buys a film show. The candy manufacturer feels the heroes of kid-appeal program particularly lend more credibility to the commercials, make them more palatable to youngsters and grown-ups alike

CHUNKY PRESIDENT JAFFE (RIGHT OF MARY HARTLINE, STAR OF SUPER CIRCUS, ABC TV) WILL BACKSTOP SUPER CIRCUS WITH SPOT TV



by adding an entertainment factor.

3. Schedule the program on a major tv station in each market during that period which has the highest children's audience, with a bonus of adults. Chunky feels they achieved this by picking late-afternoon hours on weekends, rather than mid-morning times on Saturdays when children dominate the audience. The firm therefore generally bought Saturdays or Sundays somewhere between 5:30 and 6:30 p.m.

Originally on New York's WABD with a \$21,000 budget for the 1951-1952 season, Chunky wound up spring 1955 in 11 markets: *Abbott and Costello* on Saturdays 6:00-6:30 p.m. on WRCA-TV, New York; WBZ-TV Boston; WPTZ, Philadelphia; WNBQ, Chicago; CKLW-TV, Detroit; WNBK, Cleveland; WAAM, Baltimore; WRC-TV, Washington, D. C.; WSB-TV, Atlanta. In Pittsburgh's KDKA-TV, the show was seen Sundays 1:30-2:00 p.m., and on Buffalo's WGR-TV, Chunky sponsored *Ramar of the Jungle* late Saturday afternoons.

"A graphic illustration of our sales success," says Chunky sales v.p. Oleck Abrahamson, "would have to show Chunky sitting by a tv set. We have keyed our distribution to the metropolitan centers that are major tv coverage areas."

Today, Chunky sells in some 250,000 retail outlets out of an estimated 750,000 in the country. The bulk of the sales, perhaps 85 to 90%, however, derive from 50 major tv markets. This fall the firm (through its agency Hiltor & Riggio) intends to blanket these cities by sponsoring a half-hour of *Super Circus*, ABC TV, on alternate Sundays 5:00-5:30 p.m. in 47 cities. (The show had a 15.2 rating in January-April 1955 on Nielsen's multi-network average audience study against NBC TV's 9.3, CBS TV's 7.7.) While the bulk of the firm's SPONSOR-estimated \$350,000 budget will go into this network tv effort, Chunky expects to use spot tv in selected cities.

Chunky's sales problems: From the beginning, tv helped Chunky in its tough up-hill fight. When Jeff Jaffe bought out the bankrupt Chunky firm, he faced considerable resentment from the trade against the previous management. Beyond this difficulty with the trade, the new owners found themselves stuck with a product that had not managed to get consumer acceptance during its previous 10 years on



CHUNKY BUILT SALES BY SPONSORING FILM PROGRAMS, LIKE MCA TV'S ABBOTT & COSTELLO

the market. The main reason for this was Chunky's odd, stubby, virtually square size, that made the chocolate bar seem smaller than competing 5¢ bars, despite its equal weight and content.

As if this dual handicap weren't sufficient, Chunky entered the field during a critical year in the candy business. The war had been over for a sufficiently long time so that the chocolate demand had leveled off.

"It was a particularly competitive year in the candy business," Jaffe recalls. "In fact, Chunky would have seemed like a very poor bet to a gam-

bler, but gamble we did."

The new Chunky executives managed to hedge the bet from the start by turning a handicap—the chocolate bar's size—into an advantage. "In a very competitive business, our odd size made us stand out," says Erlich.

From that point onward, however, Chunky's fight for retail outlets and consumer acceptance was on. The firm and its agency (Peck Advertising until spring 1955) decided that the advertising budget was too slim to spread over several media. And, since every candy manufacturer's aim is the small

(Article continues on next page)

CHUNKY'S TELEVISION STRATEGY

Sponsor half-hour film shows geared to juvenile audiences, so that product becomes identified with entertainment. Shows should have some adult appeal

Have stars of show deliver commercials. Heroes of kid-appeal programs lend more credibility to the pitch and make commercials more memorable

Schedule programs in early-evening hours when kid viewing is high, but adult viewing is starting. Chunky concentrates on top tv outlet in each market

Capitalize on unusual visual angle of product. Chunky turned size handicap into selling point by talking quality, stressing recognition of odd shape

fry primarily, tv entertainment on a limited scale seemed the answer to the advertising problem.

Sales strategy: Tv was also a partial answer to building good will among the trade. Chunky management soon found that tv program sponsorship gave them prestige among the wholesalers, made it easier for them to sell the product to retail outlets.

Just to keep the pressure on the wholesalers going from both ends (manufacturer and retailer), Chunky used a system of "missionary men" whom the firm still employs. These "missionary men" are salesmen employed by Chunky to go to retailers and sell them no more than one or two boxes of Chunky in order to perk up interest in new outlets. "A pump-priming operation," Jaffe calls it.

Chunky actually sells directly through brokers, who in turn sell to the retail outlets. These outlets include many large grocery chains or super markets, the large syndicate stores, vending machine operators, independent grocers, and theater concessionaires.

Chunky used two other devices to insure a rapidly expanding distribution: (1) lower price to wholesalers; (2) trade deals to retailers. In terms of the wholesalers this has meant that Chunky generally undersold its competition slightly, operating on a slimmer margin of profit. That is, Chunky would sell to wholesalers at about 80¢ a box, when the going rate is 85¢. One of the trade deals one can give to retailers is to package perhaps 26 rather than 24 in a box.

Expanded line: In order to get a broader range in distribution outlets, Chunky has continuously expanded its line to include various price ranges and package sizes. Five years ago, the firm started with just the 5¢ Chunky and a side-line of sugar-toasted peanuts to somewhat equalize the seasonal sales dip (fall-through-spring) of chocolate.

In 1951, Chunky added a line of 2¢ Chunkies, six months later a 10¢ grocery package Chunky. This year the firm is introducing a 39¢ family-size bar. "The super markets really started the trend toward a wider range in price and packaging," says Erlich.

The firm now has the following packages of chocolate: 2¢, 5¢, 10¢, 25¢ for theater distribution, 29¢ and
(Please turn to page 108)



SCOUTS ASK: "IS YOUR RADIO ON? TO WHAT STATION ARE YOU LISTENING?"

BOY SCOUTS MEASURE CAR RADIO

KONO surveyed auto listening inexpensively using Boy Scouts, national auditing firm. 33,736 cars were covered for \$1,500

Boy Scouts are good for more than helping old ladies cross the street and starting fires with wet wood. With their training in discipline and efficiency they are well suited to conduct local level surveys at a low cost.

KONO, San Antonio, recently completed a survey of automobile listening, using 11 Boy Scout troops to conduct the interviews. The San Antonio Police Department selected the traffic centers where the boys could safely approach cars stopped for traffic lights and ask: "Is your radio turned on? To what station are you listening?"

The scouts worked in two-hour periods (from 5:00 a.m. through 9:00 p.m.) for seven days under the supervision of Scoutmasters. After each interview period the Scoutmaster in charge assembled the questionnaires and mailed them in pre-addressed, pre-stamped envelopes to Ernst and Ernst, national auditing firm.

Neither the boys nor the people approached knew that KONO, an independent, was sponsoring the survey. The survey cost the station \$1,500, most of which went to the Boy Scout troop funds and to individual scouts as compensation.

The questionnaire sheets listed the number of passengers in the car, whether the radio was on or off and if on, tuned to which station. The boys also made a count of the total number of cars which passed through each traffic center.

A total of 33,736 cars were covered. The average percentage of sets-in-use was 25.42. The greatest listening period was between 7:00 a.m. and 9:00 a.m.—29.54% of sets were in use. The lowest period was between 9:00 and 11:00 a.m., when only 20.0% of the sets were on.

KONO rated an average of 30.13% in the seven-day period. Commercial Manager Bob Roth commented, "Imagine the spot we would have been in if we showed up unfavorably in the share-of-audience rating." General Manager James M. Brown summed up the experiment: "This plan makes it possible for even an individual station to make an accurate survey at reasonable cost, with a heavy concentration of interviews and still make use of an outside service."

KITE, also an independent, ranked second, earning a 19.82% average share-of-audience. They sent out a letter complimenting KONO and pointing out that it's the independents in San Antonio who have the greatest percentage of automobile listening. ★ ★ ★

SPONSOR

5th Annual Canadian Section

Advertiser's guide to . . .

Canadian radio and television: 1955

This year's radio-television highlights

With last season being television's first big one, nighttime network radio felt the brunt of video's glamor. However, radio listening in tv markets in general has not been affected too much and in French-speaking homes daytime listening is actually up. Nighttime network sponsors are moving to spot radio and saturation packages are in demand. Tv time is hard to find, one reason being the single-station-per-market policy of the government but this policy may be on its last legs. Tv network costs are high but considered realistic by ad agencies. Production costs are low compared to U. S. prices. As for the Canadian market itself, the people are more prosperous than ever with wages rising and prices remaining relatively steady. Farm areas still represent a soft spot in Canada's economy.

PROJECT EDITOR: ALFRED J. JAFFE

- 1 **Canadian market: boom resumes after slight recession ends last year** page 52
- 2 **Canadian radio: daytime, saturation packages are in demand by advertisers** page 54
- 3 **Canadian tv: Saturation of 50% in tv homes is expected by year's end** page 56
- 4 **Radio facts: charts on radio saturation, multi-set home figures** page 58
- 5 **Tv facts: latest data on stations on air and tv set sales by areas in Canada** page 60



Malak, Ottawa

HIGH TENSION LINES SILHOUETTED AGAINST RAPIDS SYMBOLIZE CANADIAN EFFORTS TO TAME ST. LAWRENCE



1 Canada: the boom resumes

Economy's basic strength keeps effect of '53-'54 recession to minimum

Canada is like the U.S. and yet unlike it. It is a blend of British and U.S. influences, plus French-Catholic, plus something indefinably Canadian. There is nothing mysterious about it, but you can't do very much of a job advertising to Canada by remote control. You need experts and know-how. But once you've gotten the knack you'll find Canadians are responsive. And they've got more money to spend than ever as the questions and answers starting below indicate.

Q. How is the Canadian market doing at the present time?

A. In the words of C. D. Howe, the Dominion's Trade Minister: "The Ca-

nadian economy is booming like never before." Trade Minister Howe recently completed the 1955 midyear survey of capital spending plans, a crucial indicator of economic trends, and upped his previous estimate of total 1955 spending in this category. The first estimate had been \$5.8 billion, the newer one \$5.95 billion. This latter figure represents a record amount of spending for the Dominion and is 8% above 1954. Already disclosed are figures showing gross national product for the first quarter of 1955 is up.

Some of the increases in capital spending are well above the average. For the mining and oil industries the expected jump over 1954 is 28%. The

figure for manufacturing is 14%; for housing, 13%; for government, 12%.

Q. What's behind the Canadian economy's post war boom?

A. Canada is rich in natural resources, some of which have just begun to be exploited. Most important in terms of Canada's growth are water power, iron ore and oil. Canada's exploitation of water power is dramatically symbolized by its work on the St. Lawrence Seaway (picture above). This was begun last year as a joint project with the U.S., following decades of vacillating on the part of Canada's southern neighbor. First shipments of iron ore from northern Lab-

rador's Ungava fields also began last year. With the discovery of oil in the Dominion's prairie provinces in 1947, Canada became more self-sufficient in a resource as important to peace as it is to war.

The market for Canada's ever-growing production—its population—is also growing. The total population on 1 March 1955 was an estimated 15,432,000, up 287,000 from the previous 1 June. This may look small beside the increases registered in the U.S., which are almost 10 times greater, but the rate of increase in Canada—about 2½%—is greater than that in the U.S., which is less than 2%.

Canada's population is a modern population, buying the products turned out by an industrial society. Contrary to the impression in some quarters (though less and less common), the Dominion is not inhabited primarily by Indians and Eskimos. According to the 1951 census, there were 155,874 Indians and only 9,493 Eskimos.

Q. Are Canadians buying more goods now than last year?

A. Though Canada's gross national product declined from \$24,449 million in 1953 to \$24,041 million in 1954, personal expenditures on consumer goods and services did not lag. As a matter of fact they increased. Part of the increase was due to a slight jump in the price level but even in terms of constant dollars there was an obvious increase in expenditures.

Actually Canada's recession was non-existent outside of the farm picture, which, as in the U.S., has not

THESE FACTORS HIGHLIGHT CANADA'S BOOM

- 1** CAPITAL SPENDING, an important indicator of economic trends, is on the increase in Canada. Estimate for the first six months of 1955 indicate this kind of spending will be 8% above same period last year.
- 2** NATURAL RESOURCES, the fuel for Canada's boom, are just beginning to be exploited. St. Lawrence Seaway was begun last year. Also, shipments of iron ore from Labrador wilderness have gotten under way.
- 3** DESPITE RECESSION IN 1953-54, consumer expenditures on goods and services did not flag. Now, gross national product figures are on the rise again. Like U.S., farming represents soft spot in economy.
- 4** PRODUCTS FOR HOME showed up among biggest rises in retail sales during past decade and a half. Appliance, radio-tv stores and lumber, building material dealers had sales increases above 700%.
- 5** WAGE EARNERS have been getting more money while the price index has remained relatively stable during past three years, showing a rise in real income among the Dominion's five-million-plus workers.

been as bright as the rest of the economy. According to J. A. Calder, president of the Canadian Manufacturers' Association, the decline in physical output (primarily in farm production) in the nine months from mid-1953 was not as great as in the U.S. In addition, he said, consumer goods and services increased relatively more in Canada than for its southern neighbor.

The upturn in Canada began after mid-1954 and was particularly prominent in last year's fourth quarter. The gross national product for that quarter (excluding net income of farm operators) was higher than the peak third quarter of 1953.

Q. What kinds of products have Canadians been buying most?

A. Between 1939 and 1954 all retail sales increased 389%. Among the leading retail groups two stand out in registering sales increases during that period. Appliance and radio and tv set dealers showed increases of 789% while lumber and building material dealers boasted a hike of 714%, illustrating that the Canadian's heart is in his home and that he is making it a better place in which to live.

With his increasing wealth, however, the Canadian is eating out a lot more. Between 1939 and 1954 restaurant bus-

(Please turn to page 116)

OIL WELLS in farm belt dramatize riches of Canada in both industry and agriculture

AVALANCHE-resistant pylons carry power for famed aluminum smelter at Kitimat

HIKE OF 240% in industrial production at Sarnia, Ont., means more new homes





2 Canadian radio: daytime is hot

Saturation buying, move from network to spot mark adjustment to video

Canadian radio covers Canada's vast distances like a blanket, evokes the loyalty of its listeners, effectively advertises the goods of its sponsors. It is meeting the competition of tv with methods similar to those used in the U.S. That's the over-all picture. Here are the details in question-and-answer style on the latest trends.

Q. How much has Canadian radio grown in the past year?

A. There are now 176 commercial stations in Canada, nine more than last year at this time. Of the total 155 are private and 21 are government-owned and operated by the Canadian Broadcasting Corporation. The new

stations are all privately operated.

There have been no recent tabulations of the number of radio homes but based on last year's figures. SPONSOR estimates the number to be about 3,850,000. This is a projection of radio homes counted last year by the Bureau of Broadcast Measurement, the agency-advertiser-broadcaster supported measurement agency. BBM measures radio station circulation as well as radio homes on even-numbered years and the count as of 1 January 1954 was 96.4% of 3,866,000 households or 3,727,000 radio homes. Since the population is increasing at the rate of 2 1/2% a year, the number of households at present is assumed to be about

four million. (The Dominion Bureau of Statistics estimated the number of radio household in all of Canada last September at 3,598,000.)

Q. How many places to listen are there in Canada?

A. The DBS last September estimated there were about five million home radio sets in Canada plus about 850,000 auto radios (or 1.6 radio sets per household). Including radios in public places, DBS put the total figure at more than six million sets.

Since the DBS calculation more than 400,000 new radio sets have been purchased of which about a third are in

Daytime web shows now get bigger audiences than nighttime. Soap operas are popular but so is U.S.-originated "Breakfast Club" (top photo). French-Canadians also like soapers. "Maria Chapdelaine" (bottom photo) is on French network during the day

• Stations are pinpointing shows to specific audiences. Kid show sponsored by Robin Hood flour on CHUB, Nanaimo, B. C., features bicycle prizes (top photo). Cooking show sponsored by Swift on CKOV, Kelowna, B. C., pulls 3,500 women to arena (bottom photo)



autos. There are no figures on how many of these sets represent replacements and how many represent new places to listen but a safe guess would be that about half are new places to listen. Thus, there are about 6,250,000 places to listen to Canadian radio.

Q. Where in the home are these new radios going?

A. Canada has had no studies like those in the U.S. which pin down specifically how many radios are going into bedrooms, dens, kitchens and so forth. But just as was apparent to the naked eye that tv in the U.S. was dispersing home radios all over the house, so this trend is apparent in Canada today.

The one million or so auto radios As for sets in the home, a look at the types now being sold is a tipoff as to where they are going. RETMA of Canada reports that during the first six months of this year 145,143 non-auto radios were sold by manufacturers. Of these more than 46,000 are standard am receivers selling for under \$30. Another 35,000 fell in the \$30-\$50 price range. Only 4,205 were for sale at more than \$50.

In addition, there were 18,315 clock sets, which usually go into the bedroom. There were more than 20,000 battery radios which usually go all over the map. About 5,600 were multi-band radios, 2,600 of which were for sale at less than \$65.

The remainder of the 145,000 sets are accounted for by radio-record player combinations, which is the only RETMA category including the console-type radios which could end up in the living room and which could be in competition with tv. There were 14,795 sets sold in this category, of which 3,251 were table or portable models. The remainder were console-type radios.

It is apparent, therefore, that the auto radios, the small radios, the portable radios—which make up about 90% of all radios now sold in Canada—are either not in competition with tv or can be easily removed from competition with tv. It must be remembered, too, that most Canadian homes are non-tv homes at present so that probably many of the radios bought have no tv competition to speak of in the first place.

(Please turn to page 121)



BEN AND ED DUECK OF DUECK ON BROADWAY START "PARTNERS IN PROFIT" DRIVE

5 STATIONS SELL 500 AUTOS

They teamed up, coordinated copy and promotion, helped push \$1.25 million in car sales for one Vancouver area dealer

A tremendous selling and merchandising campaign, in which five Vancouver area radio stations participated as a team, resulted in new car sales of \$1.25 million during four weeks this spring for one auto dealer. This represented 500 cars or triple the normal sales volume. Total ad cost: \$16,000.

The advertiser, Dueck on Broadway, said to be Canada's largest auto dealer, bought 880 announcements on CJOR, CKWX and C-FUN, Vancouver; CKLG, North Vancouver, and CKNW, New Westminster. An identical schedule, 30 15-second announcements and 146 one-minute announcements, was used on all outlets. The stations worked together coordinating copy ideas and attention-getters.

Key gimmick in the campaign, which moved 500 Chevrolets, Oldsmobiles and Cadillacs, was Dueck's "Partners in Profit Program." Each new car buyer received at least 10 certificates worth \$4.50 each. The certificates entitled the buyer to additional dividends, depending on how many cars were sold. At the campaign's end each certificate was worth \$8.25. Nearly \$50,000 in cash was distributed to car buyers.

In addition to the new cars sold, a reported \$500,000 in used cars were moved. Hundreds of other prospects were in Dueck's files due to the weight of the saturation drive. The \$16,000 in ad money was divided between radio and newspapers with radio getting 55%. The drive began with teasers on 15 May, ended 13 June.

(A complete story will appear in a forthcoming issue.)



3 Canadian tv: 50% saturation

Time hard to find but government's one-station-per-market p



Q. What are the dimensions of tv in Canada?

A. Last season was Canada's first big tv year as 14 additional stations came on the air, making a total of 27 at present. Another seven stations have been approved, all but two of which will be on the air by the end of the year. Licenses for two more stations have been recommended by the Canadian Broadcasting Corp. Their owners await final approval by the Department of Transport, but CBC recommendations are almost invariably approved.

As of the end of last May, according to the CBC, 36% of all Canadian homes were tv-equipped or a total of about 1,350,000 homes. However, the pace of tv set sales has been increasing steadily since 1953 and, if this faster pace continues, a conservative estimate of additional tv homes by the end of the year would be about 550,000, making total tv saturation about 50%.

CBC figures also showed that at the end of May 75% of all Canadian homes were within range of at least one tv signal while 49% of those within range had tv sets. The phrase "at least one tv signal" is used advisedly since, with two exceptions, there is a government policy at present of permitting only one station per market. (The two exceptions are Montreal and Ottawa, where the CBC operates French as well as English stations.) This has made it difficult to find commercial time on Canadian video.

One-third of time devoted to Canadian produced shows on CBC's tv network are sponsored, one of them being the weekly "Frigidaire Entertains" (see top photo)

U.S. produced programing on Canada's tv network takes up almost half of all time. "Our Miss Brooks" is sponsored by General Foods in Canada as well as U.S.

Coast-to-coast live web is set for 1958. Until then shows like "Burns Chuckwagon" from Vancouver must be shown in eastern and midwestern markets via kine

Year's end

le on last legs



27 tv stations are on air, five more will be on soon, including CJOX-TV, St. John's, Nfld. Photo shows CJOX-TV wave-stack tower being readied

Q. What's behind this single-station policy?

A. This policy was instituted by the government on the theory that, if there was no such prohibition, there would be a rush on by broadcasters to get into the big markets while the smaller and less profitable markets would be ignored. The government felt that, taking Canada's vast distances into consideration a single station policy would provide national tv service sooner than a *laissez faire* policy.

In carrying out this policy, the government set aside for itself six top markets in Canada. In order of population they are Montreal, Toronto, Vancouver, Winnipeg, Ottawa and Halifax. Except for the last-named area, they are the largest markets in Canada. The other markets were left to private enterprise. Thus, including the two French stations, CBC has eight video outlets now operating, while private broadcasters have 19 now on the air with another nine either approved or recommended.

Q. Will this single-market policy be junked, thus opening more time to advertisers?

A. The government's claim that private broadcasting would not provide national service as quickly as under the present policy has been denied by broadcasters, who also point out that Canadians are being deprived of a choice in their programming (aside from border areas).

The single-station policy had never been considered as a permanent affair, of course, but until recently there was little inkling as to when it would be revoked. Early this month, however, the government disclosed that a Royal Commission to study radio and tv in Canada will be set up soon. The single-station policy will undoubtedly be one of the subjects probed by the commission.

A hint of which way the wind is blowing came from a House of Commons committee which declared two

months ago that while the single-station policy "has proved to be a desirable one . . . its application involves certain technical and other difficulties which would warrant further study of the question."

Q. Aside from the single-station policy, would a Royal Commission study of broadcasting go into other areas affecting air advertising?

A. Two other hot subjects are expected to be studied by the Royal Commission. One is that of an independent regulatory board for broadcasting. The Canadian Association of Radio and Television Broadcasters has been urging this for some time. In the words of CARTB's sales director Charles Fenton, private stations face a situation whereby CBC is "judge, jury, policeman, competitor, prosecutor, hangman, all in one." The CARTB would continue CBC as a national broadcast and programming service, but would not permit it to regulate the stations it competes with. The idea of a regulatory body was recently rejected by a Commons Committee and the Administration is opposed to it.

The other issue is the money being spent on tv by CBC. Though CBC now has a monopoly in six rich markets and sells time to advertisers, it spends more than it takes in, one reason being that only a limited amount of time is commercially sponsored. This makes it even harder to find time on Canadian tv than it would otherwise be.

Q. Why is commercial time limited on tv?

A. The government-owned CBC, which controls network tv programming (and network radio programming as well) plus eight tv outlets is not primarily interested in making money but in providing what it considers to be a national programming service, Canadian-oriented and with something in it for everybody. As a result these factors discourage sponsorship:

1. The CBC wants to encourage Canadian talent as a matter of policy. Some Canadian-produced shows get good audiences but quite a number do not. At the same time it sets limits on the amount of U.S. programming, which is quite popular in Canada.

2. The CBC programs to all kinds of audiences, some of which, of course, are bound to get small ratings.

3. The CBC has a hard-to-describe but nevertheless effective policy against "too much" commercialism on the air.

Q. Has there been any evidence of a change in CBC policy toward commercial sponsorship?

A. CBC has been more liberal toward sponsorship on tv than it was on radio. Even in 1953, when tv had just gotten under way in Canada, only about 20% of network radio programs were sponsored. However, according to a study of last season's CBC tv network schedules, more than half of the

(Please turn to page 119)

U.S. station competition in border areas is met by local-slanted shows. Privately-owned station CHCH-TV in Hamilton, telecasts Canada's national sport, lacrosse





Canadian radio facts

Charts cover multi-set homes, auto radios, other key facts

Figures on this page are latest government data on radio in Canada but it has grown since last fall. Auto radio sales are running at twice the rate of last year and during the first six months of this year total radio set sales by manufacturers came to 217,121, of which 145,143 sets were for the home. SPONSOR's estimate of current radio homes is 3,850,000, a projection of the 1 January 1954 radio homes figure of the Bureau of Broadcast Measurement.



HOW MULTI-SET RADIO HOMES VARY BY PROVINCES

	HOMES WITH ONE RADIO		TWO RADIOS		THREE RADIOS		OVER THREE	
	NO. (000)	%	NO. (000)	%	NO. (000)	%	NO. (000)	%
CANADA	2,602	(72)	758	(21)	173	(5)	65	(2)
Newfoundland	65	(89)	7	(10)	1	(1)		
Prince Edward Island	20	(91)	2	(9)				
Nova Scotia	107	(73)	30	(20)	7	(5)	3	(2)
New Brunswick	89	(80)	17	(15)	4	(4)	1	(1)
Quebec	737	(79)	155	(17)	27	(3)	9	(1)
Ontario	828	(65)	318	(25)	86	(7)	35	(3)
Manitoba	144	(68)	52	(24)	12	(6)	4	(2)
Saskatchewan	175	(80)	36	(16)	6	(3)	1	(1)
Alberta	200	(73)	58	(21)	11	(4)	5	(2)
British Columbia	237	(68)	83	(24)	19	(6)	7	(2)

SOURCE: Dominion Bureau of Statistics, September 1954



HOW HOMES HAVING CARS AND CAR RADIOS VARY BY PROVINCES

	TOTAL WITH AUTO (000)	WITH RADIO (000)	WITHOUT RADIO (000)
CANADA	2,044	804¹	1,240
Newfoundland	16	5	11
Prince Edward Island	9	2	7
Nova Scotia	74	24	50
New Brunswick	45	16	29
Quebec	357	154	203
Ontario	885	329	556
Manitoba	126	48	78
Saskatchewan	146	63	83
Alberta	172	82	90
British Columbia	214	81	133

¹Including 115,000 automobile households with 2 or more automobiles where at least one automobile is radio-equipped.

SOURCE: D.B.S., September 1954



PERCENT HOMES HAVING RADIOS IS NEAR SATURATION LEVEL IN CANADA

	NO. (000)	PERCENT
CANADA	3,598	96
Newfoundland	73	91
Prince Edward Island	22	92
Nova Scotia	147	96
New Brunswick	111	94
Quebec	928	97
Ontario	1,267	97
Manitoba	212	95
Saskatchewan	218	96
Alberta	274	97
British Columbia	346	96

SOURCE: D.B.S., September 1954



Here are the facts:

- 1 Since the inception of Canadian TV in September 1952, Canada has experienced proportionately the fastest growth of population coverage by TV of any country in the world. Today, the CBC Television Network, including CBC-owned stations and privately-owned affiliates, serves 1,500,000 television homes in 25 major market areas from coast to coast.

- 2 Additional stations will soon be on the air . . . in St. John's, Newfoundland (CJON-TV) and Barrie, Ontario (CKVR-TV). New stations are scheduled for operation later in the year in Jonquieres, P.Q., Sherbrooke, P.Q., Charlottetown, P.E.I., Wingham, Ontario, and Lethbridge, Alberta.

- 3 75% of the Canadian population is now within the service range of television stations . . . and of this number, 50% have television sets.

- 4 More live television programs are now produced in Canada than in any country other than the United States.

- 5 Canada is second in the world in the number of TV stations, and second in the proportion of the public who watch television.

The CBC welcomes the opportunity to work closely with advertising agencies and their clients and to cooperate with them to the fullest possible extent in the effective use of Canadian network television, and in the creation and production of Canadian talent programs, both French and English.

CANADIAN BROADCASTING CORPORATION

Commercial Division

354 Jarvis Street, Toronto 5, Ontario—1425 Dorchester St., W., Montreal, P.Q.

Stations of the CBC Television Network

Atlantic Region:

CJON-TV	St. John's Nfld.
CBHT	Halifax, N.S.
CJCB-TV	Sydney, N.S.
CKCW-TV	Moncton, N.B.
CHSJ-TV	Saint John, N.B.

Mid-Eastern Region:

CBLT	Toronto, Ont.
CHEX-TV	Peterborough, Ont.
CKWS-TV	Kingston, Ont.
CBOT	Ottawa, Ont.
CBMT	Montreal, P.Q.
CHCH-TV	Hamilton, Ont.
CKCO-TV	Kitchener, Ont.
CFPL-TV	London, Ont.
CKLW-TV	Windsor, Ont.
CKVR-TV	Barrie, Ont.
CKSO-TV	Sudbury, Ont.
CJIC-TV	Sault Ste. Marie, Ont.
CFPA-TV	Port Arthur, Ont.

Prairie Region:

CBWT	Winnipeg, Man.
CKX-TV	Brandon, Man.
CKCK-TV	Regina, Sask.
CFQC-TV	Saskatoon, Sask.
CHCT-TV	Calgary, Alta.
CFRN-TV	Edmonton, Alta.

Pacific Region:

CBUT	Vancouver, B.C.
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Quebec Region: (French)

CBFT	Montreal, P.Q.
CBOFT	Ottawa, Ont.
CFCM-TV	Quebec, P.Q.
CJBR-TV	Rimouski, P.Q.



Canadian television facts

Set sales by areas and latest data on video outlets shown

While Canada had 36% tv set saturation by last May figures at right show nearly all of this was concentrated in two provinces, Quebec and Ontario, which contained in May all but about 270,000 sets. However, 14 stations came on the air last season and new set sales are expected to set a fast pace in areas other than Central Canada. More than 75% of Canada's homes are covered by tv signals and by now more than 50% of the homes in tv areas have tv sets. A coast-to-coast microwave relay network is planned and is expected to be completed sometime in 1958. It will be 3,800 miles long.



SET SALES VARY BY AREAS

AREA	NUMBER OF SETS SOLD
NOVA SCOTIA	25,667
NEW BRUNSWICK	25,801
NEWFOUNDLAND	583
QUEBEC PROVINCE	413,055
TORONTO AREA	316,511
HAMILTON-NIAGARA AREA	138,143
WINDSOR	96,113
OTTAWA AND EASTERN ONTARIO	87,165
REST OF ONTARIO	106,477
PRAIRIE PROVINCES	112,793
BRITISH COLUMBIA	105,661
TOTAL	1,427,969

SOURCE: RETMA of Canada, manufacturers' sales through May, 1955



27 STATIONS NOW ON AIR. 6 MORE EXPECTED BY END OF YEAR

City	Call letters	STATIONS ON AIR			Date on air	U. S. Reps.	Can. Reps.
		Ch. no.	Inter-connected	Class A l-hr. rate			
SYDNEY, N. S.	CJCB-TV	4	no	\$230	9 Oct '54	Weed	All-Canada Tv
HALIFAX, N. S.	CBHT	3	no	\$220	20 Dec '54	CBC	CBC
ST. JOHN, N. B.	CHSJ-TV	4	no	\$240	23 Mar '53	Weed	All-Canada Tv
MONCTON, N. B.	CKCW-TV	2	no	\$220	3 Dec '54	Canadian Stn Repst	All-Canada Tv
RIMOUSKI, QUE.	CJBR-TV	3	no	\$200	21 Nov '54	Canadian Stn Repst	Horace N. Stovin
QUEBEC, QUE.	CFCM-TV	4	yes	\$280	17 July '54	Weed	Jos. A. Hardy
MONTREAL, QUE.	CBFT	2	yes	\$800	6 Sept '52	CBC	CBC
MONTREAL, QUE.	CBMT	6	yes	\$600	10 Jan '54	CBC	CBC
OTTAWA, ONT.	CBOT	4	yes	\$320	2 June '53	CBC	CBC
OTTAWA, ONT.	CBOFT	9	yes	\$230	2 June '53	CBC	CBC
PETERBOROUGH, ONT.	CHEN-TV	12	yes	\$220	28 Mar '55	Weed	All-Canada Tv
KINGSTON, ONT.	CKWS-TV	11	yes	\$240	9 Dec '54	Weed	All-Canada Tv
TORONTO, ONT.	CBLT	9	yes	\$950	8 Sept '52	CBC	CBC
HAMILTON, ONT.	CHCH-TV	11	yes	\$400	7 June '54	Canadian Stn Repst	Horace N. Stovin
KITCHENER, ONT.	CKCO-TV	13	yes	\$350	1 Mar '54	Weed	Jos. Hardy
LONDON, ONT.	CFPL-TV	10	yes	\$370	28 Nov '53	Weed	All-Canada Tv
WINDSOR, ONT.	CKLW-TV	9	yes	\$450	16 Sept '54	Canadian Stn Repst	All-Canada Tv
SUDBURY, ONT.	CKSO-TV	5	no	\$200	17 Oct '53	Weed	All-Canada Tv
SAULT STE. MARIE, ONT.	CJIC-TV	2	no	\$170	28 Nov '54	Weed	All-Canada Tv
PORT ARTHUR, ONT.	CFPA-TV	2	no	\$170	26 Sept '54	Weed	All-Canada Tv
WINNIPEG, MAN.	CBWT	4	no	\$320	31 May '54	CBC	CBC
BRANDON, MAN.	CKX-TV	5	no	\$170	28 Jan '55	Weed	All-Canada Tv
SASKATOON, SASK.	CFQC-TV	8	no	\$230	5 Dec '54	Canadian Stn Repst	Radio Reps
REGINA, SASK.	CKCK-TV	2	no	\$235	28 July '54	Weed	All-Canada Tv
EDMONTON, ALTA.	CFRN-TV	3	no	\$260	17 Oct '54	Canadian Stn Repst	Radio Reps
CALGARY, ALTA.	CHCT-TV	2	no	\$250	8 Oct '54	Weed	All-Canada Tv
VANCOUVER, B. C.	CBUT	2	no	\$400	16 Dec '53	CBC	CBC

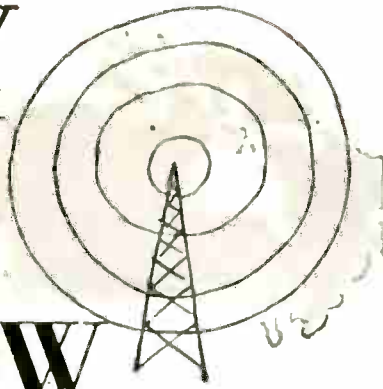
STATIONS NOT YET ON AIR							
ST. JOHN'S, NFLD.	CJON-TV	2	no	\$160	15 Sept '55	Weed	All-Canada Tv
CHARLOTTETOWN, P. E. I.	CFCY-TV	13			May '56	Weed	All-Canada Tv
JONQUIERE, QUE.	CKRS-TV	12			Fall '55		
SHERBROOKE, QUE.	CHLT-TV	7			1 Oct '55	Canadian Stn Reps	
WINGHAM, ONT.	CKNX-TV	8		\$200	1 Oct '55	Canadian Stn Reps	All-Canada Tv
BARRIE, ONT.	CKVR-TV	3	yes	\$220	1 Sept '55	Canadian Stn Reps	Paul Mulvihill & Co.
LETHBRIDGE, ALB.	CJLH-TV	7		\$160	Spring '56	Weed	All-Canada Tv
NORTH BAY, ONT.*	CKGN-TV	10			Dec '55		
TIMMINS, ONT.*	CFCL-TV	6			Fall '56		Omer Renaud

†Branch of Adam J. Young.

*License recommended by CBC but no decision reached by the Department of Transport.

For 11 more pages on Canada see page 116 ▶

WHAT EVERY ADVERTISER SHOULD KNOW ABOUT CANADA...



**All-Canada provides
the best . . . the most
effective Radio-TV
Advertising Service
in Canada.**

HERE'S WHY

- ✓ All-Canada represents 30 key radio stations—(a combined coverage of 5,112,070 radio homes).
- ✓ All-Canada represents 17 strategic Canadian television stations—(a combined coverage of 723,470 TV homes).
- ✓ All-Canada Programs distribute the finest packaged radio and television shows in Canada.
- ✓ All-Canada offers fast, authoritative coverage data and Canadian market information as a service to all clients.

CHWK	Chilliwack	CKBI	Prince Albert
CFJC	Kamloops	CKCK	Regina
CKOV	Kelowna	CKRC	Winnipeg
CKPG	Prince George	CJSH-FM	Hamilton
CJAT	Trail	CJCS	Stratford
CKWX	Vancouver	CKOC	Hamilton
CJVI	Victoria	CKSO	Sudbury
CFAC	Calgary	CFRB	Toronto
CJCA	Edmonton	CFPL	London
CFGP	Grande Prairie	CKLW	Windsor
CJOC	Lethbridge	CFCF	Montreal
CHAT	Medicine Hat	CHNS	Halifax
CFNB	Fredericton	CJLS	Yarmouth
CHSJ	Saint John	CJCB	Sydney
CFCY	Charlottetown	CJON	St. John's

CJON-TV	St. John's, Nfld.	CKLW-TV	Windsor
CJCB-TV	Sydney	CKNX-TV	Wingham
CHSJ-TV	Saint John	CKSO-TV	Sudbury
CFCY-TV	Charlottetown	CJIC-TV	Sault Ste. Marie
CKWS-TV	Kingston	CFPA-TV	Port Arthur
CHEX-TV	Peterborough	CKX-TV	Brandon
CHCH-TV	Hamilton	CKCK-TV	Regina
CFPL-TV	London	CHCT-TV	Calgary
		CJOC-TV	Lethbridge

ALL-CANADA TELEVISION



**ALL-CANADA RADIO
FACILITIES LIMITED**

VANCOUVER • CALGARY • WINNIPEG • MONTREAL • TORONTO

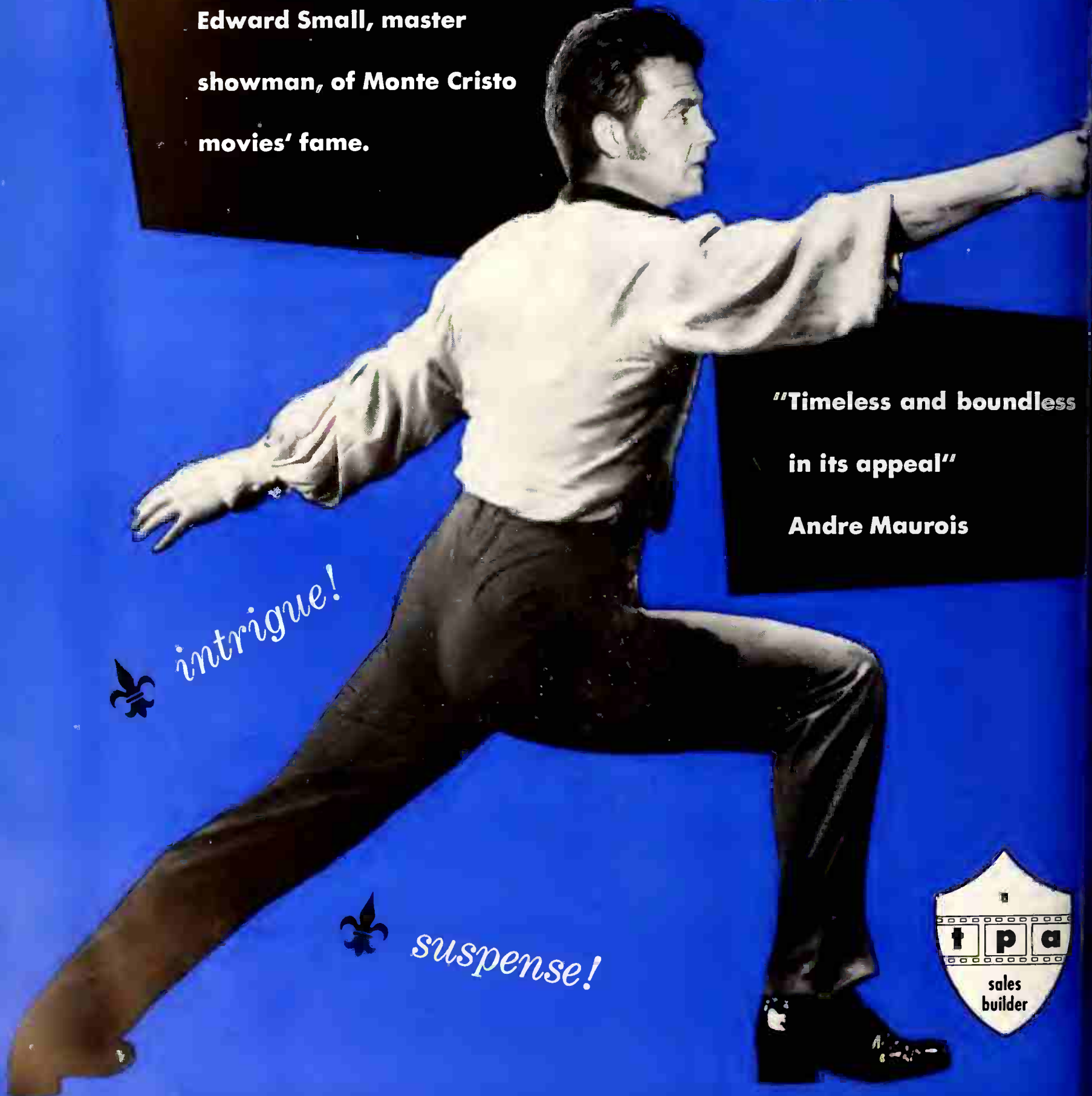


from the pages of the most popular book in the world...

Alexandre Dumas'

THE COUNT OF

**Produced for quality by
Edward Small, master
showman, of Monte Cristo
movies' fame.**



**"Timeless and boundless
in its appeal"
Andre Maurois**

 *intrigue!*

 *suspense!*



MONTE CRISTO

starring

GEORGE DOLENZ

the coming idol of the TV screen

co-starring

FAITH DOMERGUE

This brand new half-hour TV series is for
advertisers who want the very best!

If your product calls for an exciting, quality,
dramatic program which appeals to every
member of the family—"The Count of Monte
Cristo" is the treasure you are seeking.

For higher sales through quality programs



Television Programs of America, Inc.

CLEANING

SPONSOR: 7 Hour Cleaning & Laundering

AGENCY: Direct

CAPSULE CASE HISTORY: *This laundering service offered to launder two shirts and clean and press a suit if a single button were lost. This "missing button" gimmick was advertised exclusively on WFBL. Four announcements a day were to run six days a week for a month. After three weeks and two days the cleaning store had to halt their campaign as the volume of business exceeded their capacity. The monthly cost: \$450. Another shirt finishing unit is on order which will enable them to handle the additional business.*

WFBL, Syracuse

PROGRAM: Announcements

The logo features the word "RADIO" in a bold, white, sans-serif font inside a black circle with a lightning bolt symbol. To the right of this circle, the word "results" is written in a large, black, lowercase, sans-serif font. The entire graphic is set against a white background within a thin black border.

CARS

SPONSOR: Pinney & Topliff

AGENCY: Direct

CAPSULE CASE HISTORY: *A local Dodge-Plymouth dealer, Pinney & Topliff, had an overstock of used cars. The firm bought a three-day package on KXO: one hour and 15 minutes on Thursday and Friday, broken up into five programs, and five hours on Saturday. The dealer himself, his sales manager and salesmen, were on the air in a direct broadcast from the lot, but most of the time was devoted to music. Fourteen used cars were sold over the three-day period; usually three or four are sold. The total sales amounted to \$18,600. Total cost of the radio advertising: \$210.*

KXO, El Centro, Calif.

PROGRAM: Direct broadcast

PLANTS

SPONSOR: Cedar Ave Nursery

AGENCY: Direct

CAPSULE CASE HISTORY: *The Cedar Avenue Nursery bought a five-day schedule, but had to suspend announcements after three days to replenish stock. It took 25 10-second announcements over KBIF to produce what owner Joe De Lecce describes as "without a doubt the most successful advertising campaign I have ever had. From this advertising I have had the best run of business experienced since I have had my nursery." The three-day campaign cost \$30.*

KBIF, Fresno

PROGRAM: Announcements

CRUISES

SPONSOR: Geyelin, Inc.

AGENCY: Ecoff & James, Phila.

CAPSULE CASE HISTORY: *The client believed the tourist and travel section of the Sunday papers was the accepted medium for selling ocean cruises. With considerable skepticism he agreed to a campaign of announcements a week on WCAU. The client's problem was to round up 2,000 passengers for five Bermuda cruises sailing late in the summer season. Within two weeks 1,000 inquiries were received as a result of the advertising. They were amazed by their radio advertising results. The cost: \$300 per week.*

WCAU, Phila.

PROGRAM: Announcements

CONTRIBUTIONS

SPONSOR: Chamber of Commerce

AGENCY: Direct

CAPSULE CASE HISTORY: *In the spring the Fairmont Chamber of Commerce needed \$800 to send the high school band to the state Basketball Tournament. Noon News (12:15-12:30) KSUM asked listeners to phone their contributions into the radio station. Before the newscast was over \$917 had been pledged. Another \$350 came in within an hour. A total of \$1,297 was pledged and the high school band got to the tournament in fine style.*

KSUM, Fairmont, Minn.

PROGRAM: Noon News

DRESSES

SPONSOR: Oslind's Shoppes

AGENCY: Direct

CAPSULE CASE HISTORY: *Oslind's Shoppes planned a sale with CFCF promotion manager T. M. Abramo to move 2,000 dresses. Announcements went on the air at various hours for six days. After two days they had to reorder another 1,000 dresses. Three complete sellouts in five days made it necessary to stop the radio promotion, as no more of the dresses were available. In several of the announcements "Oslind's girl Sylvia" was mentioned as the station's contact at the store. Thousands of customers in the shops asked to meet "Oslind's girl Sylvia." Each announcement cost \$21.00.*

CFCF, Montreal

PROGRAM: Announcements

TOBACCO PLANTS

SPONSOR: Frozen Food Service

AGENCY: Direct

CAPSULE CASE HISTORY: *Within 50 minutes of the first announcement on WDVA, 244,000 tobacco plants had been sold by the Frozen Food Service. Orders for 210,000 more had been taken. On the next day 236,000 tobacco plants were sold. Five announcements were used during the two days—four before 6:00 a.m. on the Virginia-Carolina Farm Hour and the fifth at 1:30 p.m. on the Clyde Moody Show, a hillbilly feature. The total cost: \$16.75.*

WDVA, Danville, Va.

PROGRAM: Announcements

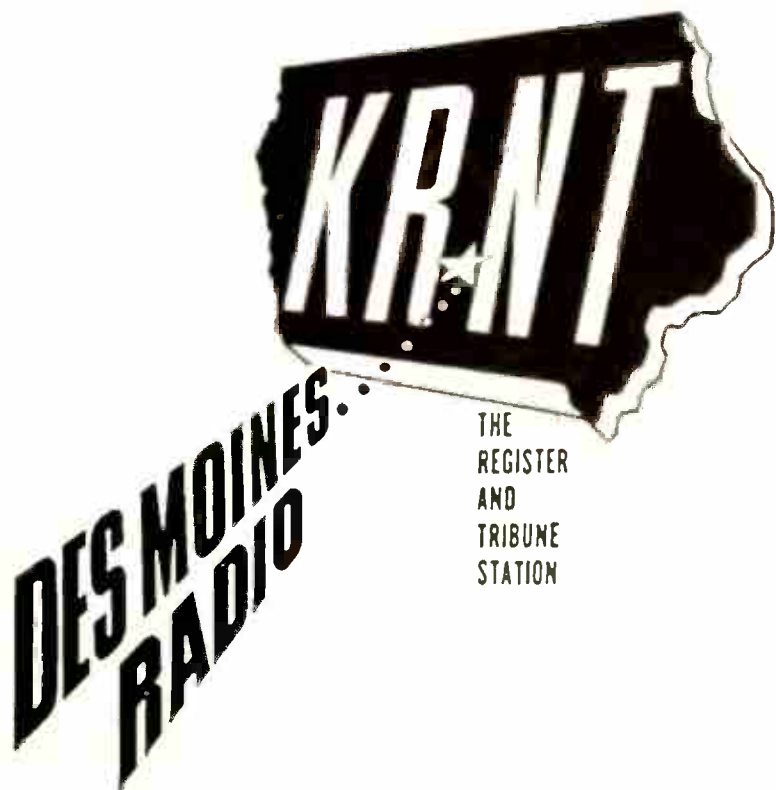
For 3 Solid MONTHS Now...

LOCAL BUSINESS Hits NEW HIGH on KRNT, DES MOINES!

Yes — for three straight months, local business has hit a new all-time high in dollar volume and in number of accounts on KRNT, Des Moines. Repeating — the biggest local weekly billings in the history of this very successful station, regardless of year or season, have been racked up in the last three months. Much of this gain was made in nighttime sales, with 66 shrewd advertisers buying nighttime radio on KRNT.

KRNT has proved that it can sell anything from aspirin to swimming pools . . . from diamonds to cake mix. No wonder! This is the station with the fabulous personalities that sell for you . . . the station that's the Hooper and Pulse leader in Des Moines — morning, afternoon and evening.

If you're not selling like you know you should in Iowa, take a tip from the many KRNT sponsors who must have cash register results the very next day . . . put your chips on KRNT-CBS, the BASIC BUY in Iowa.



KATZ HAS THE FACTS ON HOW
YOU, TOO, CAN GET THE "LOCAL SELL"!



WNAO-TV cameras help locate escaped mental patient

Viewers of WNAO-TV's *Summer Scene* witnessed an unexpected real-life drama recently. The Raleigh station's show is normally telecast in a spontaneous manner from the edge of the Pullen Park swimming pool in that city. Because it was raining, the camera was kept in the studio looking out onto the highway in front of the station, U.S. No. 1.

The cameras picked up a man crossing the highway and climbing the embankment on the other side. He looked strange to the station personnel, but familiar to viewers at the Dix Hill

State Hospital. Soon after the "new tv star" vanished into a clump of bushes, a patrol car from the mental institution arrived "on-camera." The traditional "men in the white suits" stepped out to pick up the patient who had wandered from the hospital. All of the action had been picked up by the *Summer Scene* cameras.

WNAO-TV General Manager John H. Bone commented, "This was another example of a tv viewer rushing to the spot to pick up just what he was looking for, minutes after he'd seen it on television." ★ ★ ★

Westinghouse brochure invites comments of admen

"How would you have done them?" is the theme of the brochure Westinghouse is sending to 4,000 admen throughout the United States.

The brochure contains reprints of what WBC considers its best ads of the past 15 months. Each of the 13 double-spreads is accompanied by a short statement of WBC's particular problem and the reasons for attacking it the way they did.

David E. Partridge, WBC national advertising and sales promotion manager, explains the purpose of the brochure as an attempt to show how WBC solved the problem of dramatizing a number of different phases of their operations. "To the outsider an advertising campaign may seem like a lot of unrelated fireworks. But advertising people know that an ad campaign needs unity that adds up to something."

The ads included have appeared in the principal broadcasting and advertising trade publications, in general business magazines and in a number of general publications. In addition to admen, the brochure is going to college teachers of journalism and advertising. ★ ★ ★

KBIG using mobile studio for regular, remote shows

There seems to be a trend toward the use of the miniature German Volkswagen bus for conversion into mobile studios by radio stations. Latest one in service is used by KBIG, Avalon, Calif. (Catalina Island). The studio is equipped with the latest turntables and other disk jockey equipment. The d.j.'s drive to various sites in Southern California from which they proceed to broadcast their regular shows.

(Last issue, 8 August, there was another station reported to have designed a similar rig. It is used to stir up local interest in the music shows as well as enable the station to have good coverage of local events. The station reported then was WPDQ, Jacksonville, Fla.)

In the photo below, KBIG's mobile studio is in the Los Angeles Pan-Pa-



KBIG uses Volkswagen bus as mobile studio

cific Auditorium, while disk jockey Carl Bailey (6'10") conducts his *Catalina Bandstand* show. ★ ★ ★

Department store, radio promotion stops traffic

WAPL, Appleton, Wis., combined a drawing contest with a department store promotion and stopped traffic on Appleton's busiest corner.

The contest, in which listeners were to sketch what they thought a new disk jockey would look like, brought in close to 1,000 entries. Some were so good WAPL felt they ought to be on display in a prominent downtown location. William H. Pifer, manager of the H. C. Prange Company, Appleton's leading department store, agreed to the "Smiley Riley" window display, tying the contest in with children's and teenage clothes.

WAPL broadcast the event, called attention to the window display, ran a short commercial describing the merchandise. ★ ★ ★

Briefly . . .

Not to be frustrated by time and space, KGUL-TV arranged a helicopter tour of their facilities when stockholder Jimmy Stewart and his wife Gloria visited the station.

The Stewarts had but two hours to cover the station's Galveston and Houston studios, some 50 miles apart. President Paul Taft arranged for Stewart to fly from the Houston studios atop the Prudential Insurance Building past the transmitter to the main studios in Galveston.

Stewart proclaimed the whirlwind tour an enjoyable way to see the growth and expansion of the entire Galveston-Houston area, as well as the station. * * *

More than one-fourth the population of Fort Lauderdale, Fla. (17,221 people), helped celebrate the opening of a bank thanks to a WGBS-TV promotion.

The bank bought 21 announcements spread over six days hailing the opening and promising those attending the opportunity to see themselves on television. A closed-circuit telecast was set up in the lobby. The turnout was so large the bank ran out of soft drinks shortly after opening. Nearby business was also affected. Two local thea-

(Please turn to page 71)

2nd BIG YEAR...

Now in Production!

RATINGS LIKE THESE BRING QUICK RENEWAL!

- 30.2 In CINCINNATI
Beats My Favorite Husband, Our Miss Brooks, Godfrey and Friends, Fireside Theatre, This Is Your Life, Burns and Allen.
ARB—September, 1954
- 26.5 In HOUSTON
Beats What's My Line, Jack Benny, Our Miss Brooks, Jackie Gleason, Toast of the Town (Ed Sullivan), Godfrey and Friends.
Telepulse—May, 1954
- 35.8 In SAN ANTONIO
Beats Jackie Gleason, Jack Benny, Fireside Theatre, Burns and Allen, Godfrey and Friends, Toast of the Town (Ed Sullivan).
Telepulse—May, 1954
- 29.8 In DETROIT
Beats Robert Montgomery Presents, Kraft TV Theatre, Our Miss Brooks, Groucho Marx, Rabbit Blue, Ribbon Bowl, Two For The Money (Herb Shiner).
ARB—August, 1954
- 59.8 In RICHMOND
Beats Dragnet, George Gobel, Fireside Theatre, Bob Hope, This Is Your Life.
Telepulse—December, 1954
- 27.0 In MINNEAPOLIS-ST. PAUL
Beats Godfrey's Talent Scouts, Our Miss Brooks, Groucho Marx, What's My Line, This Is Your Life, Two For The Money (Herb Shiner).
Telepulse—August, 1954
- 30.6 In BALTIMORE
Beats Robert Montgomery Presents, Groucho Marx, Toast of the Town (Ed Sullivan), Ford Theatre, Burns and Allen, Kraft TV Theatre.
ARB—July, 1954

78 thrilling half-hour episodes Now Available!

"Mr. DISTRICT ATTORNEY"

THE BEHIND-THE-SCENES DRAMA OF OUR LAW ENFORCERS IN ACTION!

Champion of the people!
Starring Hollywood's Dynamic
DAVID BRIAN

Technical supervision through the cooperation of the Los Angeles law enforcement agencies.

Let us show you how the ZIV Sales Plan can put "Mr. District Attorney" to work for you. Write, phone or wire TODAY!

HURRY! Here are some of the markets already renewed!

- | | |
|-------------------|---------------|
| Wilkes-Borre | Minneapolis |
| South Bend | Kansas City |
| St. Louis | Dallas |
| Binghamton | Houston |
| Grand Rapids | Seattle |
| Erie | San Antonio |
| Johnstown | Toledo |
| New York City | Huntington |
| Lansing | New Haven |
| Memphis | Louisville |
| Buffalo | New Orleans |
| Philadelphia | Denver |
| Los Angeles | Wheeling |
| Chicago | Dayton |
| Detroit | Atlanta |
| Cleveland | Columbus |
| San Francisco | Oklahoma City |
| Baltimore | Des Moines |
| Washington, D. C. | Milwaukee |
| Cincinnati | |



Hollywood CINCINNATI New York
Lynn - 54

ZIV-TV

Proudly Presents the

BIG NEW IDEA

in TV Programming!

COMBINING
ALL THE
ELEMENTS
THAT BUILD
HIGH
RATINGS

PLUS!



LIFT PAGE HERE

BOLD! VIVID! IMAGINATIVE!



SCIENCE FICTION THEATRE

AMAZING BECAUSE IT'S SCIENCE! *COMPELLING* BECAUSE IT'S FICTION!

A WEEKLY SERIES OF *DRAMATIC* HALF-HOUR STORIES! GEARED TO TODAY'S *ATOMIC* AGE!

Out of scientific truth comes **STIRRING TV DRAMA** . . . thrill-packed with romance, adventure, suspense!

A fresh new approach . . . so different and so sensational you'll win **NEW VIEWERS** week after week!

Wire, phone or write today for an audition of **TV'S HOTTEST NEW SHOW!**



OF TV SHOWMANSHIP!

Every story based on scientific facts dramatically demonstrated by your host **TRUMAN BRADLEY**, famed network news commentator and Hollywood personality.



ROUND-UP

(Continued from page 66)

tres showing mediocre films played to standing room only and restaurants were jammed to capacity.

* * *

American Stores Company, one of the nation's largest retail food chains, which has been sponsoring programs on WCAU, Philadelphia for 25 years, recently bought the 7:05 to 7:10 a.m. news. This means that American Stores has tripled its schedule within the last two years from five to 75 programs a week.

* * *

WTAM, Cleveland, has a captive audience 369 miles away from their studio in the Federal Penitentiary at Terre Haute. The acting warden of the 1,300-inmate prison wrote to the station asking for a program schedule. WTAM sent the schedule with no puns about "hard cell" commercials, or "the unseen audience."

* * *

When KTVX, Muskogee, Okla., assembled its fleet of rolling stock used in the coverage of news in the Oklahoma area, it included 15 motor vehicles plus two planes. In the motorized section are two news cars, five engineering vehicles, two sales cars, a promotion station wagon, a "remote" truck, two prop trucks, an administration car, and a jeep-hauled circus-type bandwagon with a calliope. The two Navion planes are used for emergency news coverage and special events.



KTVX uses planes, cars to cover area news

* * *

WAVE-TV, Louisville, celebrated the first anniversary of their live amateur boxing program last month.

Tomorrow's Champions is telecast each Friday from 6:00-6:30 p.m. Safety Director of Louisville, W. George Matton, congratulated the station on the amateur boxing series. It provides youngsters with a wholesome outlet for their high spirited energies, he said.

(Please turn to page 107)



Experience makes a world of difference when it comes to quality TV production. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet, with television know-how that has been seven long years in the making.

Nearly every man on the WBEN-TV staff has been with this pioneer station since its early beginning. These skilled veterans work in two fully equipped studios that permit staging with unhurried care.

The fact is, WBEN-TV means Q-U-A-L-I-T-Y. And in a field where quality is crucial, here's good news: *There's no need to settle for anything less when quality production by WBEN-TV costs no more.*

in Buffalo-TV dollars count for more on channel 4

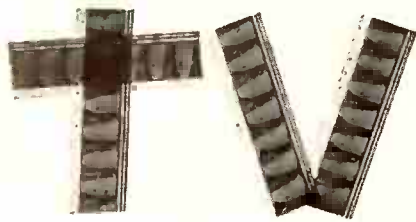
WBEN-TV DELIVERS

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



film shows recently made available for syndication

New or first-tv-run programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
-----------	------------	----------	--------	---------------

ADVENTURE

Adventures of Long John Silver	CBS TV Film	Joe Kaufman	30 min.	26
Adventures of Robin Hood*	Official	Sapphire Films	30 min.	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min.	In production
Captain Gallant	TPA	Frantel	30 min.	39
Count of Monte Cristo	TPA	Ed Small	30 min.	In production
Crunch & Des	NBC Film Div.	Bermuda Prod.	30 min.	In production
I Spy	Guild	Guild	30 min.	In production
Jungle Jim	Screen Gems	Screen Gems	30 min.	1 (pilot)
New Adventures of China Smith	NTA	Bernard Tabakin	30 min.	26
Passport to Danger	ABC Film Synd.	Hal Roach, Jr.	30 min.	39
Rin Tin Tin*	Screen Gems	Screen Gems	30 min.	39
Sheena, Queen of the Jungle	ABC Film Synd.	Sharpe-Nassour	30 min.	26
Soldiers of Fortune**	MCA-TV	Revue	30 min.	In production
Tales of the Foreign Legion	CBS TV Film	Tony Bartley	30 min.	1 (pilot)
Tropico Hazard	Sterling	Sterling	15 min.	In production

*Available in markets not currently bought by network advertiser.

**Sponsored by 7-Up in 120 markets, but many are open on alternate-week basis.

COMEDY

The Goldbergs	Guild	Guild	30 min.	In production
Great Gildersleeve	NBC Film Div.	NBC TV	30 min.	1 (pilot)
Little Rascals ("Dur Gang")	Interstate	Roach	10 min.	22—1 reel
			20 min.	70—2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library

DOCUMENTARY

Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3
Science in Action	TPA	Calif. Academy of Sciences	30 min.	52
Uncommon Valor	General Teleradio	General Teleradio	30 min.	26

DRAMA, GENERAL

Dr. Hudson's Secret Journal	MCA TV	Morgan & Solow	30 min.	In production
Celebrity Playhouse*	Screen Gems	Screen Gems	30 min.	None
Confidential File	Guild	Guild	30 min.	In production
Brother Mark	Guild	Guild	30 min.	In production
His Honor, Homer Bell	NBC Film Div.	Galahad	30 min.	In production
D. Henry Theatre	MCA-TV	Gross-Krasne	30 min.	26
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Tugboat Annie	TPA	Edward H. Small	30 min.	In production
Wrong Number!	John Christian	John Christian	30 min.	1 (pilot)

*Very similar to Screen Gems' "Ford Theatre." Pilot unnecessary.

Show name	Syndicator	Producer	Length	No. in series
-----------	------------	----------	--------	---------------

DRAMA, MYSTERY

Highway Patrol	Ziv	Ziv	30 min.	In production
New Orleans Police Dept.	UM&M	Minot	30 min.	26
Paris Precinct	UM&M	Etolle	30 min.	39
Police Call	NTA	Procter	30 min.	26
Sherlock Holmes	UM&M	Sheldon Reynolds	30 min.	39

MUSIC

Bandstand Revue	KTLA	KTLA	30 min.	6
Bobby Breen Show	Bell	Bell	15 min.	1 (pilot)
Ina Ray Hutton	Guild	Guild	30 min.	In production
New Liberate Show	NLS	Guild	30 min.	In production
Song Stories of the West	Gibraltar	Althea Pardee	15 min.	13
Stars of the Grand Ole Opry	Flamingo	Flamingo	30 min.	39
Story Behind Your Music	Randall-Song Ad	30 min.	1 (pilot)
This Is Your Music	Official	Jack Denove	30 min.	26

RELIGION

Hand to Heaven	NTA	NTA	30 min.	13
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SPORTS

Jimmy Demaret Show	Award	Award	15 min.	In production
Mad Whirl	NTA	Leo Seltzer	30 min.	52
Sam Snead Show	RCA Programs	Scope Prod.	5 min.	39
Touchdown*	MCA TV	Tel-Ra	30 min.	Approx. 13

*Available with start of fall football season. New film each week. No reruns.

VARIETY

Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
Showtime	Studio Films	Studio Films	30 min.	39

*Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets.

WESTERNS

Buffalo Bill, Jr.	CBS TV Film	Flying "A"	30 min.	In production
Frontier Doctor	Studio City Tv	Studio City Tv	30 min.	39
Fury*	TPA	TPA	30 min.	In production
Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Red Ryder	CBS TV Film	Flying "A"	30 min.	1 (pilot)
Steve Donovan, Western Marshal	NBC Film Div.	Vibar	30 min.	39

*Available in markets not currently bought by network advertiser.

WOMEN'S

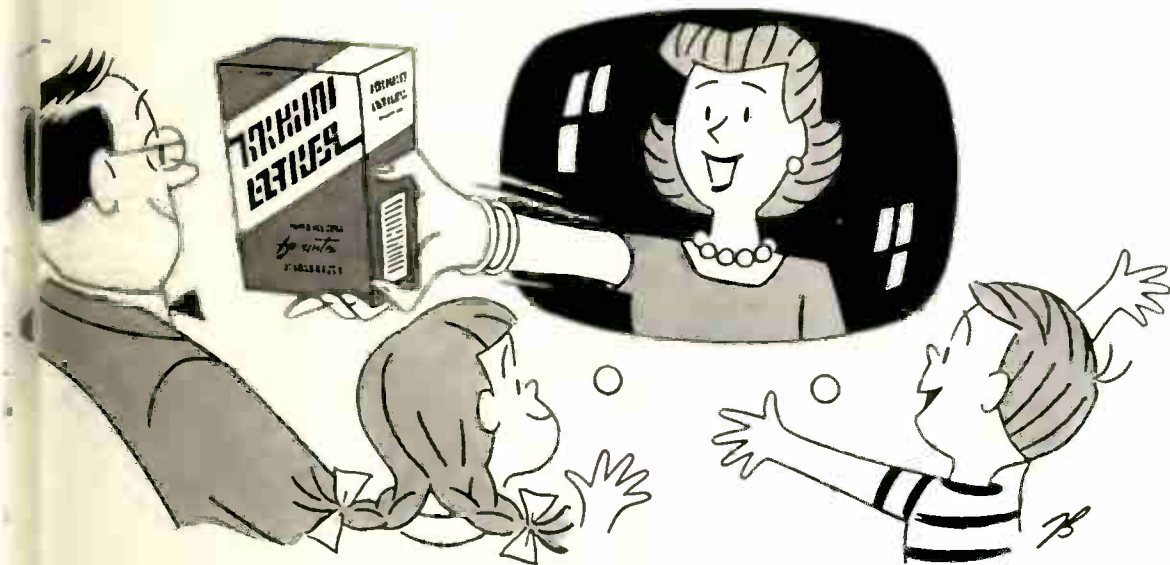
Amy Vanderbilt	NTA	United Feature Synd.	5 min.	1 (pilot)
Hollywood Preview	Flamingo	Balsan Productions	30 min.	In production
It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)

How to make your **film programs**

produce "live" picture interest

WHEN your film programs have the "snap" and realism characteristic of "live" pick-ups, you have a client benefit that sells itself and pays handsomely. If you can achieve picture quality which will make it difficult for a television viewer to know whether the program coming to his home is "live" or "on film," you're in business!

It's possible to do just this with good black and white films—simply replacing outmoded equipment.



Studio realism— highest picture quality

RCA's TK-21 Vidicon Film Camera is the answer. This improved equipment offers the dimension associated with "live" programs, provides studio realism and highest picture quality. It's so life-like, the viewer gets the impression that the show is being presented in the studio just to him! Thus, the spot advertiser is offered the psychological advantage of "live" programming at the low cost of film. Competitively, this is your bread-

and-butter business and its growth will be measured in direct proportion to its effectiveness.

A check of some of the more technical advantages shows why the TK-21 Film Camera is a station's best investment for extra profits . . .

"Live" picture sharpness

The TK-21 is the only film system with enough signal output to use aperture correction to bring picture detail up to

maximum sharpness (detail resolution 100% at 350 lines) with a high signal to noise ratio.

"Live" picture contrast

The Vidicon tube is ideal for film reproduction. It has unexcelled contrast range and assures realistic gray scale rendition over entire picture. This means you can get studio realism in your film pictures.

Edge-lighting, shading eliminated

The RCA Vidicon operates entirely without edge-lighting, electrical shading, or any other form of supplemental lighting. This camera virtually runs by itself.



Used for finest quality reproduction of monochrome motion picture films or slides in a television system, the TK-21 may be mounted directly to projectors or multiplexed.

For complete information about the TK-21 Vidicon Film Camera, call your RCA Broadcast Sales Representative.

Ask
the Engineer
—he knows



**RADIO CORPORATION
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

Don't Overlook ILLINOIS' STATE CAPITAL MARKET

WICS CHANNEL 20
SPRINGFIELD, ILL.

ONE OF THE BEST UHF
MARKETS IN THE U. S.
98% CONVERTED—ARB MARCH 1955



**20
COUNTIES***

510,578
POPULATION
165,241 FAMILIES
22,260 FARM FAMILIES
\$785,390,300 EBI
\$595,717,000 ANNUAL RETAIL SALES
*Source: SM, Survey of Buying Power,
May 1954

IT'S A FACT:

Sangamon County (WICS Channel 20 home county) ranks **58** in the nation in **GROSS CASH FARM INCOME**.* (SM, Survey of Buying Power, May 1955) with 7 other counties of the WICS coverage area ranking in first 171 counties, **AND IT'S ALSO A FACT THAT . . .** Al Pigg, WICS Farm Director, ranks top man with the farm families of Channel 20's coverage area. Al **knows** farm work and the farmers' problems. He attends their meetings, visits their farms — he's one of them and they know it when Al conducts his daily "HIGH NOON" (12 noon to 12:30) and "DOWN ON THE FARM" (5:45 P.M. to 5:55 P.M.) shows on Channel 20. Why not have Al sell **YOUR** product?

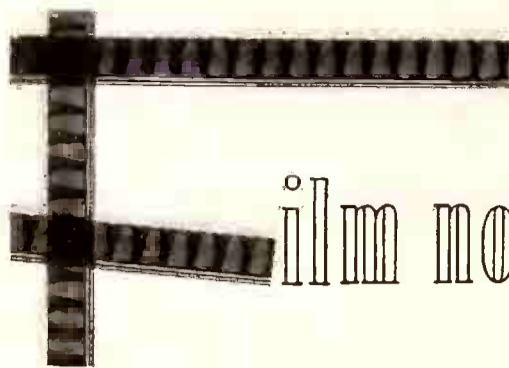
**ANOTHER BIG REASON WHY
WICS IS YOUR BEST BUY**

WICS SERVING
ILLINOIS'
STATE
CAPITAL
MARKET

Channel 20

SPRINGFIELD, ILLINOIS
ADAM YOUNG TV CORPORATION

Ask your Adam Young rep, for complete
details and new market brochure on this
outstanding State Capital Market.



ilm notes and trends

Add movie move-ins: Hollywood studios with fall tv network tie-ups have been making loud pleas lately that their programs will be "100% entertainment," and that they won't be getting a free ride for "trailers" for non-tv films. (See story, 8 August).

However, the field will be watching *M-G-M Parade* with considerable interest. Heading Metro's tv department as executive producer is Les Peterson, the studio's radio-tv publicity director, for years a master of the free air plug. Latest additions to his staff include: Ira Heymann, for 14 years a Metro film editor; his assistant, Al Sarno; associated producer Jack Atlas and writer Ray Wander. All of these new staffers are being transferred over from—guess what?—Metro's trailer department. Peterson & Co. will handle the "new" film portion of the show.

The rest of the show will be made up of old short subjects culled from the huge Metro library. Many have played the theatrical circuits several times. Yet the show has a good-sized budget (\$45,000 weekly) with General Foods and American Tobacco carrying the full load.

"For \$45,000 weekly I could build two good shows," snapped one New York independent radio-tv producer to SPONSOR, "and forget about the free plugs."

TvB bags client: Since early summer, the National Spot Sales department of the TvB, headed by Ray Nelson, has been working closely with the Friend-Reiss ad agency to build a tv spot campaign for the Toy Guidance Council.

The deal has just been wrapped up, with the TvB getting credit for persuading another advertiser to join tv's ranks.

The campaign will be a series of quarter-hour films, starring Paul Winchell and featuring the products of leading toy manufacturers. The schedule will start on 1 November in about

75 markets on a budget of some \$500,000. Acceptance from reps and stations has been virtually 100%.

Cartoon click: First came local live puppet shows. Then came vintage westerns. Now, the latest thing in local moppet-appeal programs is a live format built around a film cartoon package.

A good example is the Guild Films *Looney Tunes* library, once distributed on theater circuits by Warner Brothers. The big library (approximately 200 cartoons) is sold on an unlimited use basis to stations for a two-year period. As part of the package, Guild provides a whole kit of programing and merchandising ideas, including suggested formats and settings (a live emcee dressed as Porky Pig, a clown in a circus, a ship captain on a schooner, etc.) for building a local show.



Delight of moppets is Guild's "Looney Tunes"

Stations have reported some high ratings for the shows they've thus built. In Los Angeles, for instance, ARB gives it a 15.6 to out-pull six competing programs including *Pinky Lee* and *Producer's Showcase*. It gets a 56% share of audience in Cleveland, a 61.5% share in Houston, and so on.

Guild has available a number of point-of-purchase and merchandising aids with which stations and spot tv advertisers can backstop the show. A "mystery mask" giveaway on KMTV, Omaha, drew 20,000 letters in two weeks, for instance, and a drawing contest in New York telecasts pulled 30,000 entries. ★ ★ ★

SPONSOR

Pulse Pounds it Home:

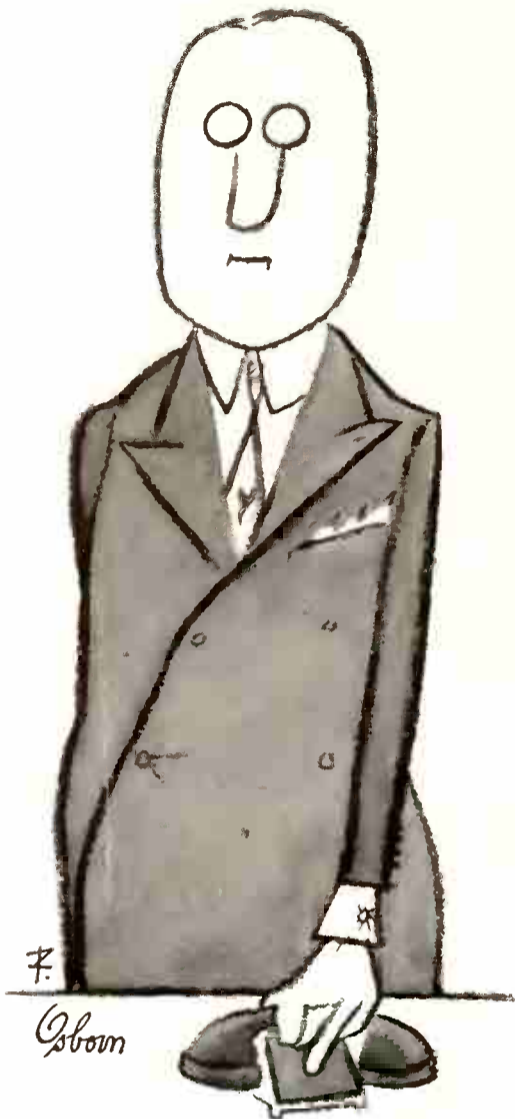
“Clearly Nashville’s #1 TV Station”

- 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



THE INSIDE DOPE

First cousin of The Unimpeachable Source; easily identified by a faint pallor. Small tipper.

Among insiders in Washington, the Word is that you can't go wrong on WTOP Radio. WTOP has (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. For the inside story of what WTOP can do for you, just put in a call for Washington's top station.

WTOP RADIO

Represented by CBS Radio Spot Sales

New developments on SPONSOR stories



See: How CIO uses radio to prove "union doesn't have horns"

Issue: 11 January 1954, page 34

Subject: Union uses network radio newscast as p.r. aid

For the third consecutive year, the CIO (through Henry J. Kaufman and Associates) will put \$600,000 of its million-dollar budget into sponsorship of *John W. Vandercook and the News*, ABC Radio, Mondays through Fridays 7:00-7:15 p.m.

The CIO executive board, under President Walter Reuther, authorized the 1955 expenditure because the news show had brought in consistently good results. Says the CIO board:

"The results since that program began on Labor Day 1953 have fully justified our decision. Mr. Vandercook's independent and thoughtful commentary has established for him a well-deserved reputation as a leading liberal, who fearlessly speaks out against all who would undermine our democratic way of life."

Since the union's purpose in sponsoring the show is entirely one of creating good will and explaining the purposes of the CIO, the agency explains, it was particularly important that the "commercials" be heard within the framework of an analytic news-commentary program rather than anything smacking of a soap box.

Said CIO executives: "The 'commercial' portions of the program, through which the CIO brings its message to the general public have been received in an extremely favorable manner. All audience tests demonstrate that this program is reaching the general public in ever increasing numbers and acquainting it with the views and achievements of the CIO."

In the closing stages of the election campaign, CIO offered listeners its "Report on Congress" showing the records of their Congressmen and Senators on key issues. Over 6,000 requests for the booklet were received in answer to three brief announcements on the show. The agency considered this response particularly gratifying since it is generally far more difficult to enlist reader interest in a serious topic like a report on Congress rather than the usual recipe booklet offer. ★ ★ ★



CIO President Walter Reuther (right) and Vandercook talk over public relations

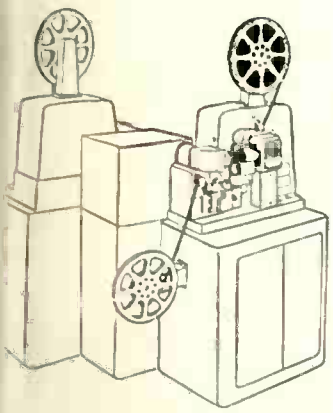
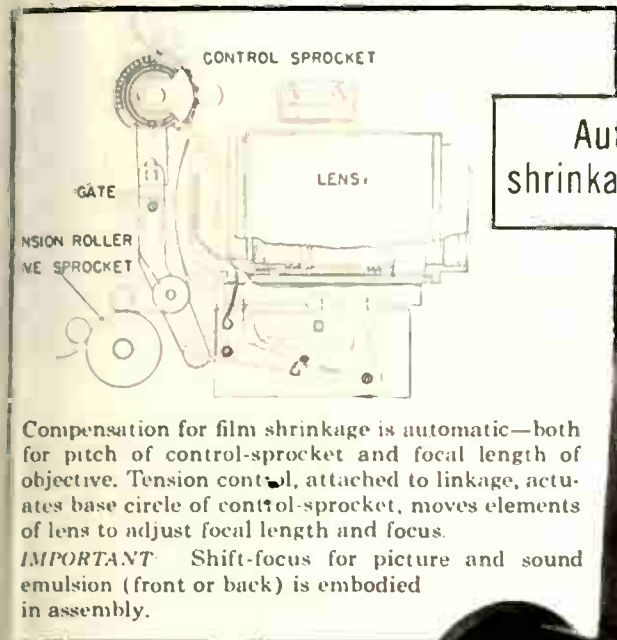
New Eastman Continuous Motion Projector assures

sharp, bright, clean television

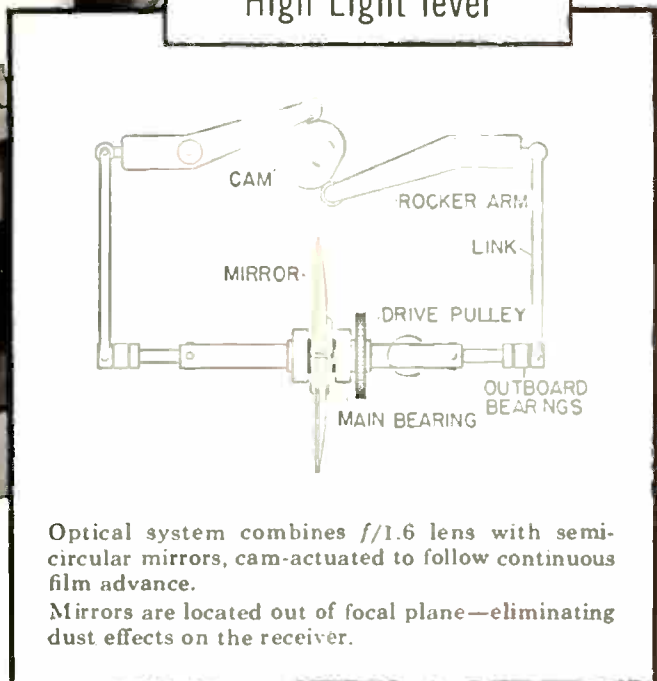
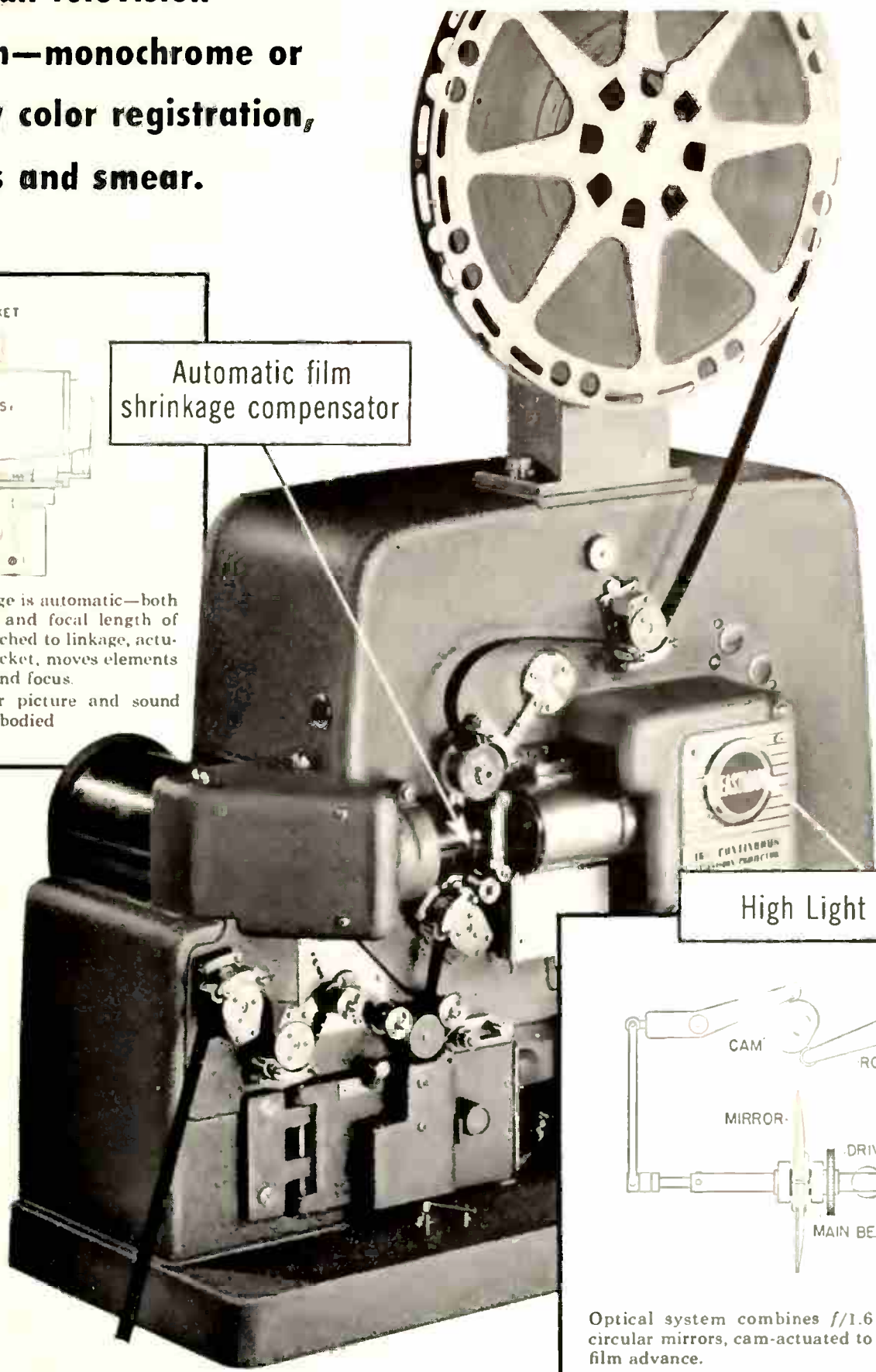
pictures from film—monochrome or

color; ends faulty color registration,

stading problems and smear.



Eastman Continuous Motion Projector Model 300, mounted upon artist's conception of scanner unit and phototube pickup.



What does the new Eastman Model 300 mean to station, sponsor, and home-viewer?

Because of uniform high light level, full color values are obtained from varying densities of color film.

Because shrinkage compensation is automatic, film condition requires little or no attention. System, in fact, is easy on *all* film.

Because projector is simple, sturdy and built to remarkably close tolerances, quiet, year-after-year, trouble-free operation is assured.

For further information, consult your customary source for television station equipment or inquire direct.

EASTMAN KODAK COMPANY
Motion Picture Film Department
Rochester 4, N. Y.

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

Midwest Division
137 North Wobash Avenue
Chicago 2, Illinois

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

NICHE

it's always there to do the heavyweight
the Campana Sales Company chose to
sell Ayds Reducing Candy during the
a 59.7% increase in sales. And
what counts most is a healthy sale

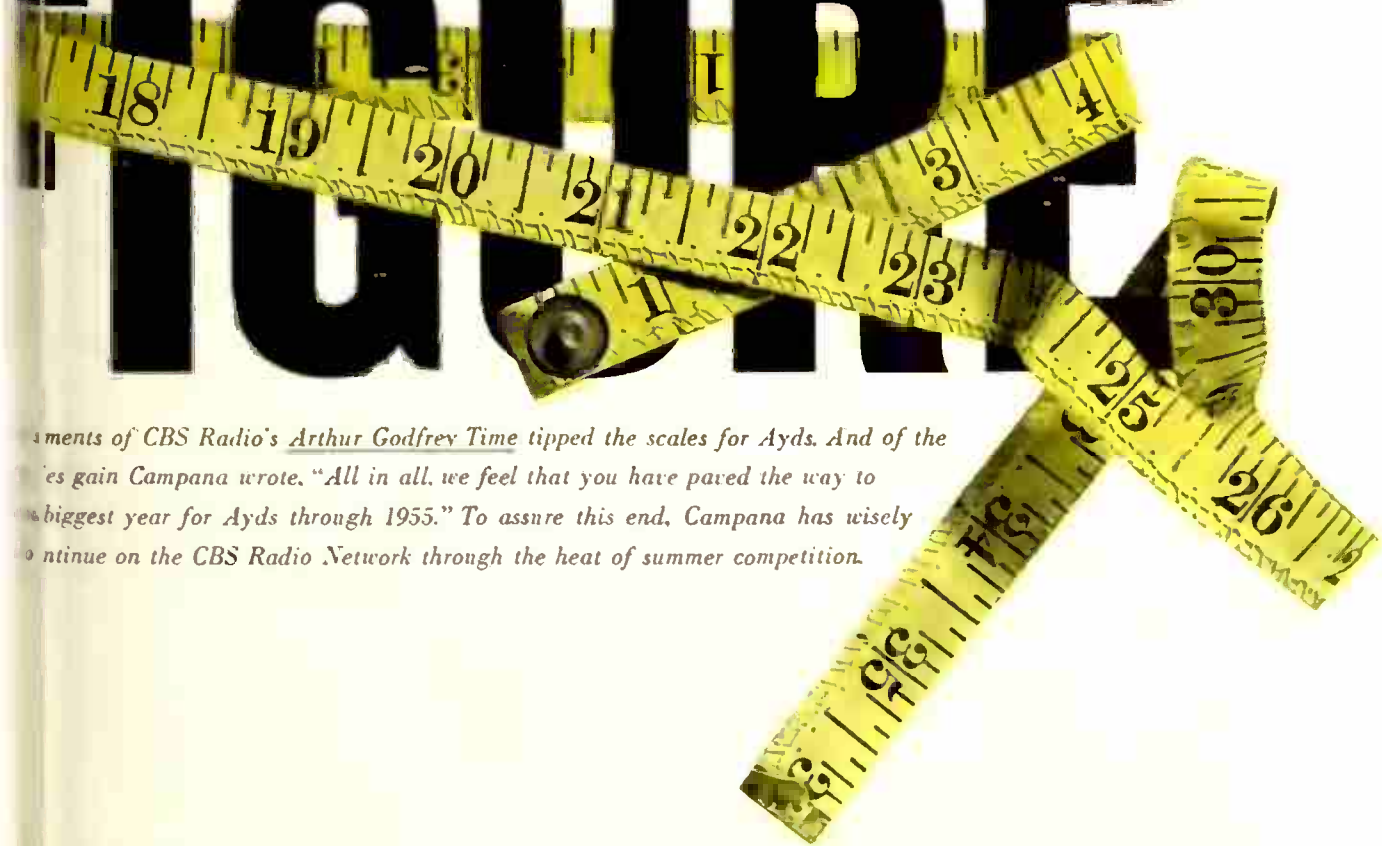
ing about network radio . . .

ing. Of all the ways to advertise,
CBS Radio Network exclusively to
nmost selling season. Result:

matter how you measure media,

MEASURE

ments of CBS Radio's Arthur Godfrey Time tipped the scales for Ayds. And of the
es gain Campana wrote, "All in all, we feel that you have paved the way to
biggest year for Ayds through 1955." To assure this end, Campana has wisely
o ntinue on the CBS Radio Network through the heat of summer competition.





Bill Wright

Star of

"Wright with Records"

2 to 2:45 p.m. Monday-Friday

**Stars Sell on
Alabama's
greatest RADIO station**

W A P I
Birmingham

According to the ratings, Bill Wright is right at the top among Birmingham's TV personalities. Now he is back on radio where, back in 1948, he got his start to stardom. On this new show of his, Bill opens with a specially written theme song and continues with selections he believes "most people want to hear" and, from the early response, Wright must be right!

You can **SELL**

Your Products
to Alabama folks

If you **TELL**

them on programs
they enjoy hearing

Represented by

John Blair & Co.

Southeastern Representative:

Harry Cummings

**AGENCY
AD LIBS**



(Continued from page 10)

less, of course, the agency man is son-in-law to the sponsor. Furthermore, the pleas that "This property has to build" are bound to fall on unsympathetic ears because the building period is so costly, these days, and a full fee has to be paid even at the lowest point of the program's development with no real assurance that it ever will improve.

On the other hand, this is precisely the gamble which makes the job of buying television programs and television time not just harrowing and harassing to that segment of agency and advertiser which is saddled with the responsibility but exhilarating and rewarding as well.

Therefore, crying towels are *not* in order because I shall wind up this essay with the up-beat thought that the realization of what the medium can do when it *is* working for you is what keeps people in the business and willing to take the chances.

The above state of affairs has not only been brought home to me and other of my contemporaries in the offices of agencies and advertisers first hand. But it is made even more apparent when we read some of the fear copy published by competitive media in an effort to combat the effects of *effective* tv. The greatest example of this I know of is a recently published newspaper page advertising a weekly magazine.

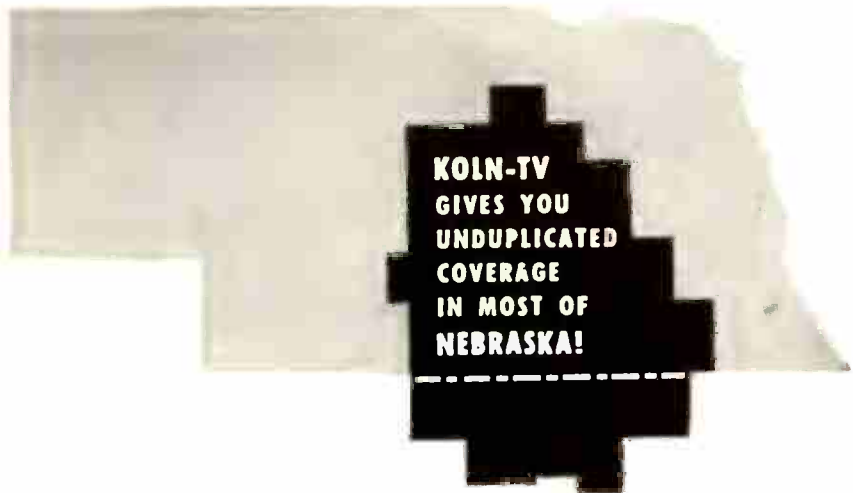
In an effort to joust with television, this ad appeals to advertisers on the grounds that "the written message is the one that lives." The advertiser peddles its brand of boilerplate and cheese cake by suggesting that Thomas Jefferson resorted to writing to make his Declaration "calm" and "clear" and by implication at least we are led to believe that Mr. Jefferson had dismissed television as his means of communication because, I suppose, it didn't offer either the calmness or clarity of print.

While this may have been the case. I don't recall the history classes I attended dwelling at any length on Mr. Jefferson's media selections. However, even if it *is* what took place at Monticello I hardly think the parable applies to soap and cigarette copy, neither of which is attempting to be deathless prose but merely listened to and acted upon immediately. To a task such as this, television despite its hazards is admirably adapted. Were Mr. Jefferson alive, I think he'd agree. ★ ★ ★

ARE YOU HALF-COVERED



IN NEBRASKA?



VIDEODEX JULY, 1955 REPORT
LINCOLN-LAND STUDY

Summary Table — Average Ratings — % TV Homes

	KOLN-TV	"B"	"C"	"D"
SUNDAY: 1:00— 5:00 P.M.	12.2	3.0	7.9	2.7
5:00—11:00 P.M.	19.0	7.9	9.3	3.9
MONDAY THRU FRIDAY:				
1:00— 5:00 P.M.	11.6	4.6	6.1	2.2
5:00—11:00 P.M.	20.3	8.5	9.3	3.3
SATURDAY: 1:00— 5:00 P.M.	16.4	4.2	5.5	2.4
5:00—11:00 P.M.	19.1	9.7	8.6	3.6
TOTAL: 1:00— 5:00 P.M.	12.3	4.6	6.2	2.4
5:00—11:00 P.M.	19.9	8.5	9.2	3.4

YOU'RE HALF NAKED IN NEBRASKA COVERAGE IF YOU DON'T REACH LINCOLN-LAND — 42 counties with 200,000 families — 125,000 unduplicated by any other station. Videodex proves that KOLN-TV gets 98.4% more afternoon LINCOLN-LAND viewers than the next station — 116.3% more nighttime viewers!

95.8% of LINCOLN-LAND is outside the Grade B area of Omaha. This market is farther removed from Omaha than South Bend from Fort Wayne, Hartford from Providence or Syracuse from Rochester.

Let Avery-Knodel give you all the facts on KOLN-TV — the official CBS-ABC outlet for Southern Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative



The Feltzer 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

SPONSOR Asks...

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

Does the NARTB television code need more teeth



MOST TROUBLE LOCAL

By Edwin R. Rooney, Jr.

Producer-Director
Ruthrauff & Ryan, Inc.



There are actually two parts to this question: (1) Are the regulations strict enough? (2) Is the enforcement power adequate?

First off, the regulations as set forth in the code are certainly comprehensive and adequate. In effect, they define what is not good taste. So actually, it is up to the networks and stations as to what goes out over the air. Responsibility also rests with producers, agencies, and sponsors.

Having worked with network continuity clearance on many occasions, I know how conscientiously and constructively these gentlemen labor to keep the air waves clean. It is at the local level that most of the trouble occurs. Behind this is often just out-and-out carelessness, lack of proper management supervision, or the root of all evil, money. Time and again stations will take overly long or offensive commercials because revenue makes the wheels go round. If sponsors and agencies involved in this type of operation would own up to their responsibilities, it wouldn't happen—but nevertheless, the station is the one who can accept or reject.

Aside from commercials, there is a very real problem in regulating program content — particularly where arbitrary censorship destroys dramatic values or robs documentaries of the whole truth. If the code is too strict in this category, we will end up with the old Hollywood standard of mediocrity. Recently we have had a number of network productions which have

treated touchy subjects with maturity and good taste. There is no sensation involved when situations are handled with honesty and are placed in the proper perspective.

When we come to the enforcement of regulations, it's rather a bare gum policing. The worst that can happen to a station under the code is suspension or revocation of the NARTB subscription—and this happens after the fact. It won't put the station off the air by any means but results only in the black eye of adverse publicity. A much more powerful check on stations is the continuing pressure of public opinion and the critical efforts of many capable broadcast newspaper columnists. Monitoring all stations is obviously out of the question. Imposing heavier penalties is a possibility. But realistically we will have to depend on the growing maturity and responsibility of station management.

NO POLICING NEEDED

By Don Blauhut

Radio-Tr Director
Edward Kletter Assoc., N. Y.



Why? Is it obvious to the networks and the home audience that advertisers have become abusive of this self-controlling code? Are we presenting programs or commercials in bad taste . . . allowing licentious acts to be portrayed as innocence? And, at the same time, are we taking advantage of excessive commercial time?

As the code now stands it is essentially basic and sound. As situations arise, naturally modifications can

occur. Like anything else, "we can always do better."

However, if you mean by "teeth"—should we have some form of policing action? Then I say no. A method of guidance, "yes"—a policeman, "no."

No advertiser wants to create a sale under the stigma that he is creating something unpalatable to his viewing audience. It would be ludicrous for an advertiser to expect to sell his product by creating "resistance." One of his primary jobs is to create "acceptance." No one, to my knowledge, deliberately goes out of his way (in trying to create a sale) to be in bad taste and to be rejected by the audience. Remember, advertisers, too, have morals. So the answer here is very simple.

There are instances, however, of bad taste. But these are the exception rather than the rule. These attempts to become overly aggressive are soon controlled by the network and the advertisers themselves. However, it can become just as dangerous to be so "middle of the road" in our thinking that we become lethargic and naive; producing sameness, creating dullness and accepting ennui.

When an advertiser is paying \$50,000 or \$75,000 a week for a half-hour program and is trying to uphold the standards set forth in the NARTB Code, it is not unusual to receive the Monday morning phone call from the broadcaster, who reports, "You were eight seconds over last night."

Bravo, then, to the advertiser who, when selling a headache compound, has on his 30-minute program, 12 minutes of straight commercial hard-sell pitch, and the remaining 18 minutes devoted to suggestive burlesque acts, a nude chorus line and a bump and grind artist. If this ever gets on the air, perhaps, then, we will need more "teeth" in the tv code.

CODE FLAGRANTLY VIOLATED

By Jay Nelson Tuck
Radio-TV Columnist
New York Post, N. Y.



More teeth? You mean some teeth. Here in New York, the Better Business Bureau and the law enforcement agencies have been biting broadcasters and some

advertisers for commercials that were worse than in bad taste, but I have yet to see a toothmark on the pants of any broadcaster that was left there by the NARTB.

The code provisions governing length of commercials are violated frequently and flagrantly. To begin with, it is standard network practice to allot advertisers 10 "free" seconds at the beginning of a program for a billboard. The code doesn't say anything about a free 10 seconds; it just lays down its limits.

On and off in recent months, I've held a stopwatch on commercials. The networks say their continuity acceptance departments try to keep sponsors within bounds, but in practice many programs violate the limits every single week. *The George Gobel Show* commercials, as just one example, ran consistently over three and a half minutes.

There is also frequent and flagrant violation in the business of background signs, which are supposed to be visible only for "fleeting and not too frequent" glimpses.

There is scarcely a moment on *The \$64,000 Question* when the sponsor's name is not painfully obtrusive. Such programs as *What's My Line?* and *Down You Go* do not show the signs for quite as much time, but would be hard to surpass in obtrusive vulgarity when they do show them.

To pretend that the code is enforced in these areas is hypocrisy. The violations are an irritation to viewers and unfair to those advertisers who exercise decent restraint.

The code should be either enforced or dropped. The British will limit their commercials by legal regulation far tougher than the NARTB code pretends to be. Continued code violation could invite the same thing here.

(Please turn to page 102)

wbns-tv

the nation's no. 1

test market station



It takes **wbns-tv** to give you the true, complete picture of product testing in Columbus, Ohio.

The nation's leading advertisers have found **wbns-tv's** showmanship facilities, backed by valuable merchandising and promotion, a guarantee for successful test campaigns. A wide range of products, from appetizers to zippers, finds a reliable consumer demand in **wbns-tv's** rich industrial, agricultural and metropolitan area.


wbns-tv



COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK — Affiliated with Columbus Dispatch and W'BNS-AM • General Sales Office: 33 North High St.

REPRESENTED BY BLAIR TV



SALES STORY

Spot Sales Up
110% in first 3
Months of '55

Conversions
Pass 66%
in 14 Months

62% of UHF
Homes Devote
50% or More
Time to Ch. 36

Fulltime Operation
+
Good Programs
+
High Power = Client
& Viewer Confidence
and SALES
IMPACT!

DEC JAN FEB MAR

NBC ABC DUMONT

WJHP-TV

Channel 36

JACKSONVILLE,
FLORIDA



agency profile

Walter Craig

V.p. in charge of radio-tv
Norman, Craig & Kummel, New York

"It's not merely the big money, it's the people," said Walter Craig, Norman, Craig & Kummel's radio-tv v.p., referring to the stakes in *The \$64,000 Question*. "When they see the cop with his five kids trying for something they get interested in his fortune."

Twenty-four hours after the first mention of Revlon's new Living Lipsticks, sales had jumped 50-200%. "Remember, if it doesn't sell, it's not good," Craig recapped for SPONSOR. "Of course, it doesn't have to be bad entertainment to be good sell."

It's a philosophy that Craig's been applying to Norman, Craig & Kummel clients since the start of the year, with the result that the agency now bills over \$11 million in tv, "from a dead start in January."

Craig's a dapper Madison Avenueite who lives and breathes show business. Says he about his only child, a seven-and-a-half year old girl: "She uses the right words in the right places, and she's learned her vocabulary from tv."

Craig has his own theory about getting that all-important network tv slot. As he figures it, the radio-tv brass took over media a long time ago. A few years ago, he recalls, just before tv broke, radio in some big companies, took 75% of the budget.

"In between, till tv grew to that point, the media department took over," he explains. "But in a successful agency, the key today is the tv department."

"At 4A's meetings, while I was at Benton & Bowles, I used to scream about agencies letting the networks take over production. I think it's wrong, because America's entertainment is being selected today by three men: the program directors of the three networks. The reason for it was that to try something on tv is a very costly proposition and the advertiser, generally without tv knowledge, was always afraid to risk it. God knows, the agency can't afford to. The networks got the programming pie by default."

His solution: The way *The \$64,000 Question* developed. "Lou Cowan brought us the idea, and I locked myself and some of the boys into a conference room from 9:00 a.m. until 3:00 a.m., with the idea on paper. I said, 'No one leaves till it's signed,' and so we worked the bugs out of it."

Because of the show's success, Revlon's putting \$500,000 into a 52-week radio simulcast. ★ ★ ★

SPONSOR



WDAY-TV WINS BY A KNOCKOUT!

HOOPERS show that in Metropolitan Fargo, WDAY-TV wins all audience-preference honors, hands down. Actually, five to six times as many Fargo-Moorhead families tune to WDAY-TV, as to the next station!

Look at the TV sets-in-use—65% at night!

But Metropolitan Fargo is really just a small portion of the story. WDAY-TV is the preferred station throughout the rich Red River Valley — one of agricultural America's heavily-saturated television markets. Ask Free & Peters!

WDAY-TV

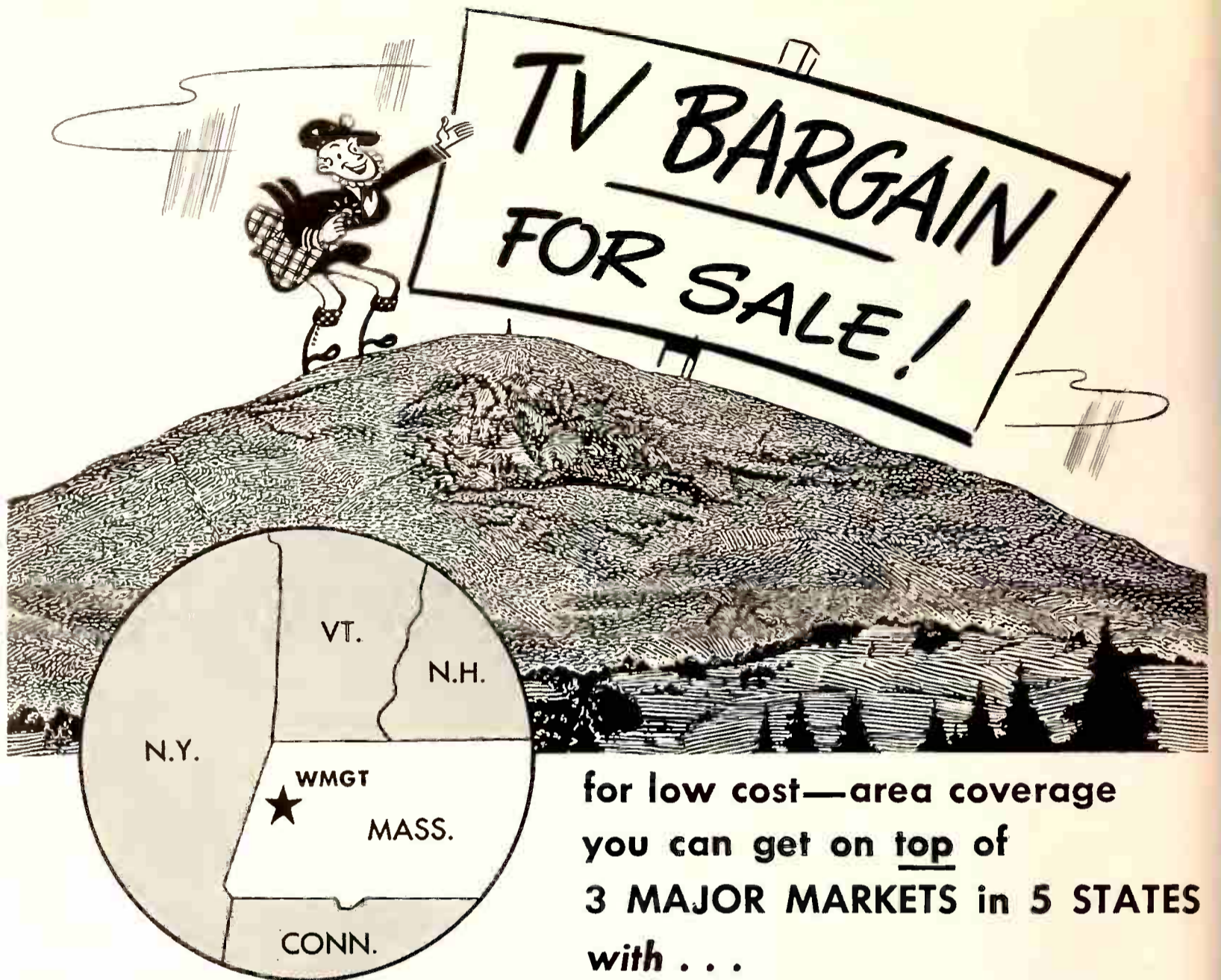
FARGO, N. D. • CHANNEL 6
Affiliated with NBC • ABC



FREE & PETERS, INC.
Exclusive National Representatives

HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS- In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

(*Adjusted to compensate for fact stations were not telecasting all hours)



for low cost—area coverage
 you can get on top of
3 MAJOR MARKETS in 5 STATES
 with . . .

WMGT CHANNEL 19

ON TOP OF MT. GREYLOCK, MASSACHUSETTS . 3700 FEET ABOVE SEA LEVEL

Here is a station for the buyer who has to s-t-r-e-t-c-h his TV dollar to the utmost and yet get solid coverage. WMGT is on top of famous Mt. Greylock—3,700 feet above sea level. Everywhere you look you see people—355,720 TV families—with money to spend! Albany and the Hudson Valley, Berkshire Hills and

Springfield and the Connecticut Valley are all effectively covered by the high and mighty WMGT transmitter. No other station can cover these 3 MAJOR markets in 5 states at such a low cost. Alert advertisers are discovering WMGT is the key link in their national merchandising plans.

TOP TRANSMITTING SITE GIVES TOP AREA COVERAGE

GREYLOCK BROADCASTING CO.
 8 Bank Row • Pittsfield, Massachusetts
 Represented by THE WALKER COMPANY

Want to know more? 
WRITE TODAY FOR MARKET DATA FOLDER

AFFILIATED WITH A.B.C. and DuMont TV NETWORKS

HAPPENS EVERY YEAR!

*just as though Topeka, Kansas
moved to South Florida*



During 1954 Over 115,500* Persons (equivalent to the entire City of Topeka, Kansas) Moved to, and Became Permanent Residents, of Fabulous South Florida.

• • •

THIS MARKET NOW CONTAINS 1,185,200 PEOPLE

• • •

For your best sales results use WTVJ, Channel 4, MIAMI . . . The only TV station giving complete coverage of the entire market.

See Your
Free & Peters
Colonel Now

* Sales Management
1955



Basic Affiliate

WTVJ
Channel 4
MIAMI

FLORIDA'S FIRST TELEVISION STATION
100,000 Watts Power—1,000 ft. Tower

k

a

m

Q

NOW

5000

WATTS IN

AMARILLO

**Greater
Coverage of the
Fabulous
Panhandle of
TEXAS and
Tri-State Area**

1010 KC

REP: FORJOE AND COMPANY
Affiliated with the
MUTUAL BROADCASTING SYSTEM

SPONSOR BACKSTAGE



(Continued from page 34)

is a stanza called *Wanted*, wherein participants in actual unsolved criminal cases of note are the cast of the show. The pilot episode, I'm told, dealt with the Arnold Schuster murder, and before it was completed, a number of people involved in producing the show were threatened with the same fate which befell Schuster. Seems some of the irate still-suspects, approached to appear before the *Wanted* cameras, not only refused but made violent promises about what they would do if the CBS crew didn't lay off.

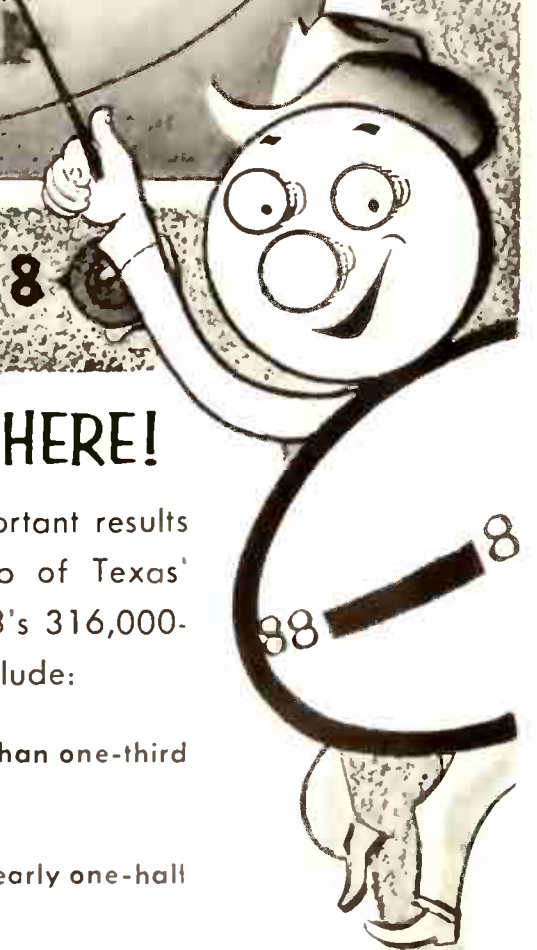
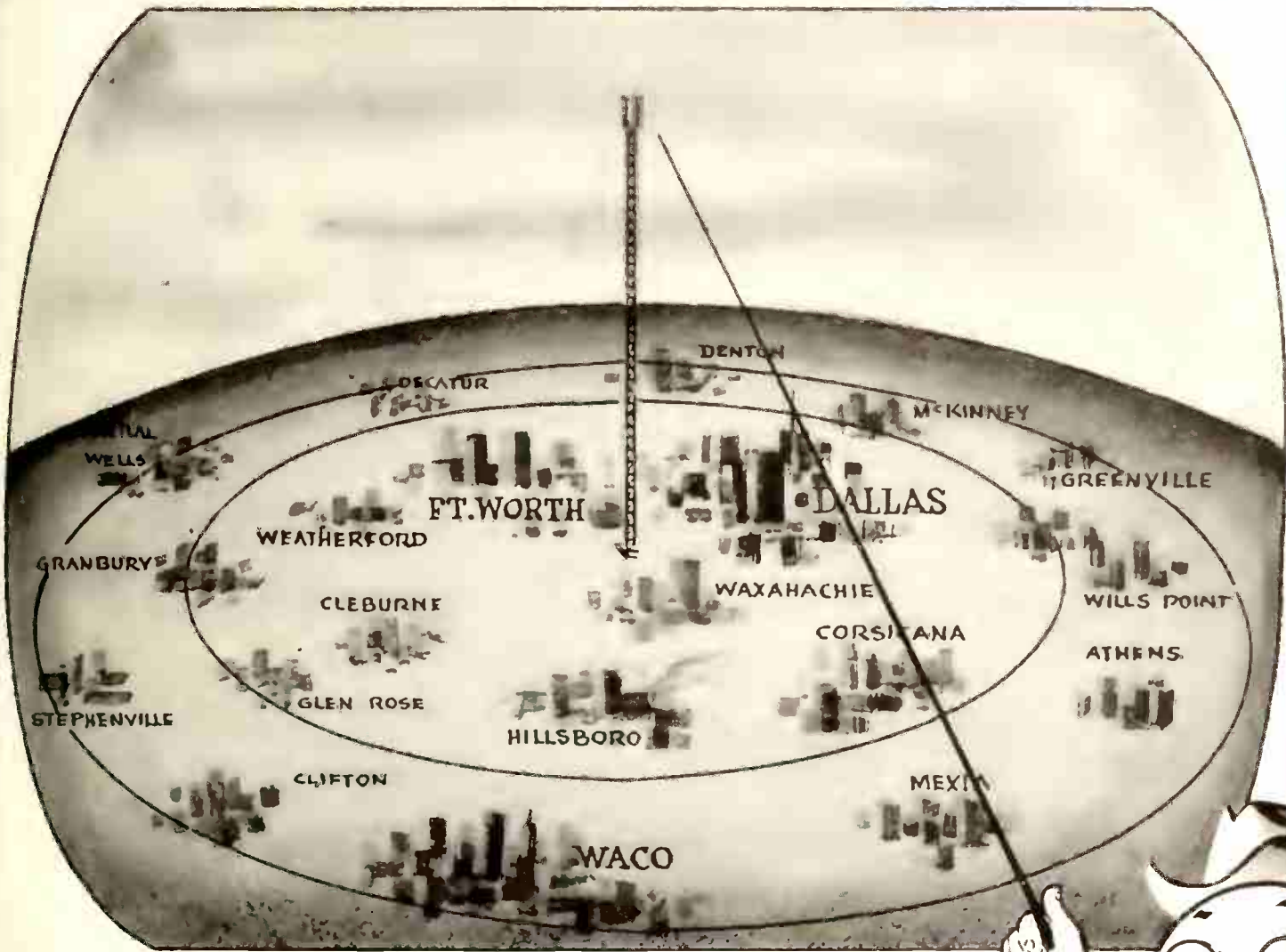
This situation, it seems to me, demonstrates as graphically as any, that the golden programing era I'm discussing here involves not only staggering sums of money where warranted, but whatever else it takes in the way of ingenuity, courage and small amounts of sheer insanity. (Would you take on the *Wanted* production, or direction job?)

In the children's field, substantially sparked by Walt Disney's blockbuster entry into the medium, powerful new program efforts are also being and will continue to be made. I don't know how many tens, if not hundreds of thousands of dollars, Roger Muir and his NBC crew have spent and are planning to spend on *Howdy Doody*, and to a lesser extent on *Pinky Lee*. But it's substantial. And I do know that CBS, in trying to come up with a one hour children's strip for the 8 to 9 morning spot, Monday through Friday, has already spent better than \$50,000 producing pilot TVRs for the inspection of the brass and prospective buyers. Frank Luther, the daddy of all kid entertainers, who has sold more than 65,000,000 Decca records, turned in a kind of a show called *Frank Luther's Wonderful Island*; Martin Stone and company are completing an elaborate "real child's world" TVR; Bob Keeshan, ABC's *Mr. Tinker*, turned one in; as did Sheriff Bob Dixon.

Nothing points up, as does this situation, how far the networks are going these days to invest in pre-air testing of formats and ideas. And this condition is substantially true of virtually each program category.

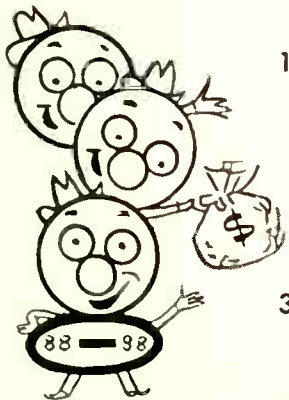
And a fellow would need two or three more columns to talk about the golden era of new programing coming up on tv film. What it all adds up to, at any rate, is that tv must inevitably win new and larger audiences than ever before, which should make you fellows who pay the bills happy people. ★★★

PREVIEW MONITOR



BUSINESS LOOKS GREAT FROM UP HERE!

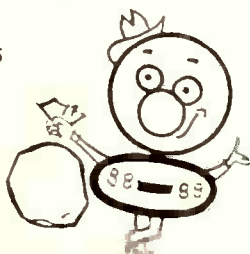
More People – More Retail Sales. These are the important results of WFAA-TV's upcoming coverage increase.* From the tip of Texas' tallest structure, 1685 feet above average terrain, Channel 8's 316,000-watt signal will create new "A" and "B" contours which include:



1. **MORE PEOPLE** — a population increase of more than one-third million over the present "A" and "B";
2. **MORE RETAIL SALES** — a whopping gain of nearly one-half billion dollars annually;
3. **THREE** recognized metropolitan areas — Dallas, Ft. Worth and Waco.

As Egbert, the Chanel 8 Electron, says: Business Looks Great — for sponsors who use WFAA-TV to cover one of the nation's top dozen markets in one easy operation.

*Target Date: October, 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



WIN THIS 21-INCH

in this history-making contest sponsored

Just as color television adds an important new dimension to advertising
so "BUYERS' GUIDE TO STATION PROGRAMING" adds an important
new dimension to the buying of tv and radio time

In the two years BUYERS' GUIDE has been published, we've heard of scores of ways
it has been used. But we'd like to hear still more uses so they can
be passed along for the profit of our readers

And so this exciting contest was conceived to get the answers from SPONSOR subscribers . . .
all of whom received "1955 BUYERS' GUIDE TO STATION PROGRAMING" on May 16th

Enter the Contest today. The rules are simple. The prizes are exciting. And win, lose
or draw . . . your rewards from using "BUYERS' GUIDE" will be great

Extra copies of BUYER'S GUIDE are available @ \$2 each

*Non-subscribers may get one by entering a subscription to
SPONSOR @ \$8 for 1 year, \$12 for 2 years*

1ST PRIZE

Magnificent 21-Inch RCA Portable Color Set!

Enjoy the thrill of big screen Color TV— the endless reality of high drama—the color of Broadway musicals, the superb performance goes stunningly cinematic. For here is television's new bouffant, stylish and low— a show— rich maligany or blond tropical finish. Brings you all the programs in color, too! Magnificent "color-casts" in color—and all the other shows in black and white.

RCA COLOR TV SET

BUYERS' GUIDE TO STATION PROGRAMING

2ND, 3RD AND 4TH PRIZES—

RCA "Slumberette" Clock-Radio

Slumberette is designed to give you a round the clock. At bedtime, enjoy an hour of music—inviting sleep, then turns off automatically. In the morning, automatic switch turns radio on and buzzes ten minutes later. Automatic coffee maker. Built in phonocket.

ENTER, HERE'S ALL YOU DO!

100 words or less tell one way you are a BUYERS' GUIDE TO STATION PROGRAMING" (mailed free to all SPONSOR subscribers on May 16th)

Entries will be judged on the basis of originality and freshness of thought by a panel of judges that includes Pete Cash, Director Station Relations, IYB; R. David, Director Local Sales & Service, and Lawrence Webb, Managing Director, IYB.

Delicate prizes will be given in case of employees of SPONSOR are not eligible.

Mail your entry to:

BUYERS' GUIDE CONTEST
 c/o SPONSOR SERVICES INC.
 East 42nd St., N. Y. 17, N. Y.

Entries must be post-marked no later than September 30, 1955.

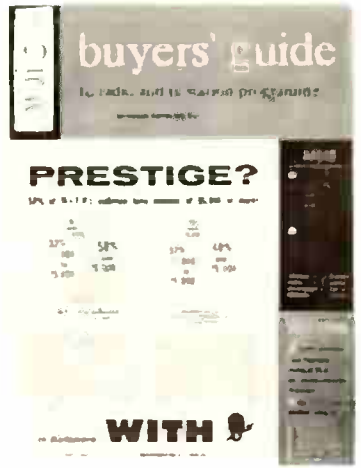
5TH THROUGH 10TH PRIZES—

RCA DeLuxe "Personal" Portable

Powerful little performer is housed in a durable "impac", won't dent, crack, or break. Here's sensational sound, too... plus room-size volume and it's all in a portable about the size of a book, less than 6 inches high. Plays continuously... no warm-up... no waiting... powered by self-contained batteries.

THESE EXCLUSIVE FEATURES GIVE BUYERS' GUIDE HUNDREDS OF USES

- ✓ catalogs the local programming of 2172 radio stations and 381 television stations in U. S. and Canada.
- ✓ tells at a glance the program character, audience interests and facilities of each individual station.
- ✓ provides separate lists of stations appealing to specific groups and tastes.
- ✓ shows the number of weekly hours each radio and tv station devotes to 10 principal categories of programming.
- ✓ gives studio facilities and film and slide specifications of tv stations.
- ✓ gives power, national rep, network program hours, services.



PUSS 'N BOOTS

(Continued from page 47)

lead, Mr. Jolly, about to marry his lady fair, Paulina Truebell. The audience was asked to voice its approval or disapproval of the contemplated marriage. The only inducement offered was a picture of the cast. Seven announcements were made on successive shows.

The letters poured in, over 10,000 of them. So unexpected was this response that neither agency nor network was really prepared to handle it. What makes the mail-pull even more outstanding, according to NBC, is the fact that the program was carried on only 84 stations, including sustainers.

The test network: Of the total NBC

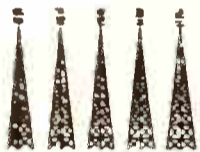
lineup carrying the program, only 31 were on the Puss 'n Boots list.

Coverage was spotted to tie in with Puss 'n Boots marketing needs. All of the West Coast was hit, through NBC's Pacific Coast Network. WMAQ, Chicago, carried the ball for part of the Midwest, while individually selected stations covered New England and portions of the East, including Philadelphia, New York and Baltimore.

NBC Radio Sales Manager Fred Horton explains that this was possible to arrange on a network basis for two reasons: (1) no extra line charges were involved, since the standard network lines were used; (2) the 75% minimum rule of NBC Radio need not apply in non-option time. The 5:30 period falls in a mixed period, says Horton, and includes non-option time

in the East, some option time as you go West. Horton points out that any advertiser can take advantage of a similar setup, if he is willing to try to clear time in non-option periods. NBC Radio will work with clients in developing unorthodox network patterns in such periods, provided they are thought of primarily as first steps toward ultimate regular network use. (For present selling provisions on all four radio networks see "Do you know all the ways you can buy net radio?" SPONSOR, 8 August.)

Economy: How small the program investment can be on national radio is shown by the \$1,800 Coast Fisheries lays out weekly for production. This is the client's share of the weekly production nut for five programs. NBC



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
BLUEFIELD, W. VA.	WHIS-TV	6	29 July	50.1	1,225		None	NFA	Daily Telegraph Printing Jim H. Shott, pres & vp

II. 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 AFFI
CHEBOYGAN, MICH.	4	18 July	1.3	281	\$ 84,730	\$30,000	None	R. E. Hunt, d/b as Straits E (owns WCBY, Cheboygan; is owns 80% of WITW, Piqua.
LAUREL, MISS.	7	18 July	100.4	472	\$192,000	\$90,000	None	S. A. Rosenbaum & Wm. S. d/b as Laurel Tv Co
HAYES CENTER, NEBR.	8	11 July	28.4	707	\$188,166	\$24,000	None	Bi-States Co. ¹ F. Wayne Brewster, pres C. E. Freas Jr, vp
ELMIRA, N. Y. ²	18	18 July	15.1	700	\$ 95,579	\$30,000	None	Central NY Bestg Corp E. R. Vadeboncoeur, pres

BOX SCORE

U. S. stations on air.....	422
Markets covered.....	253§
U. S. tv sets (1 July '55)	36,477,000§

*Both new c.p.'s and stations going on the air listed here are those which occur 1 August and 15 August or on which information could be obtained in that period, considered to be on the air when commercial operation starts. **Effective radiated power usually is one-half the visual power. ***Antenna height above average above ground. †Information on the number of sets in markets where not designated from NBC Research, consists of estimates from the stations or reps and must be deemed. §Data from NBC Research and Planning. ¶In most cases, the representative station which is granted a c.p. also represents the new tv operation. Since at present generally too early to confirm tv representatives of most grantees, SPONSOR lists the radio stations in this column (when a radio station has been given the tv grant figures available at presstime on sets in market. ¹Bi-States also operates KHOL, Nebr., from which all programs of proposed satellite station will originate. ²Sate will broadcast programs of WSYR-TV, Syracuse.

Radio carries the show sustaining on Tuesdays and Thursdays. Time costs last season came to about \$4,100 weekly after discount.

The contract allows NBC Radio to seek other, non-competitive, sponsorship in those areas not utilized by Coast Fisheries. But so far no other clients have shown up. Still NBC Radio is interested in carrying the program on Tuesday and Thursday, even if not sponsored, so as to provide continuity for the five-time-a-week show, which redounds to the benefit of the advertiser in the long run. Coast Fisheries will stick to the three-time-a-week schedule in the fall.

The show: *Hotel For Pets* is one of those programs you either cotton to strongly or not at all. The agency reports that while some listeners appear to take the show very seriously, others seem to be aware of its basic light-fantasy approach. It definitely has a flavor all of its own, which is suggested in these excerpts from a typical script by Bob Cennendella of NBC Radio.

ANNCR: The time has finally arrived for the wedding of Mr. Jolly and

Paulina. . . .

The pets have taken it upon themselves to go to the church and wait for glimpses of the bride and groom as they enter and leave. Just now the other pets have strolled off, and Lord Byron the English Bull Dog, and Serena the cat, are left talking to each other. . . .

(MUSIC: TRANSITION TO ANIMAL SPEECH, THEN UNDER)

SERENA: Meow.

LORD BYRON: What was that Serena?

SERENA: Nothing Lord Byron. I was just meowing . . . nerves, I guess.

LORD BYRON: But why should you be nervous, Serena. You aren't getting married. Cats don't get married.

SERENA: I know . . . but wouldn't it be nice if we did.

LORD BYRON: It isn't necessary with pets. We prove our love and loyalty in other ways.

SERENA: Yes, but I do love to hear the church organ play. It makes me purr. There's such a nice sound to it.

LORD BYRON: Then purr, by all

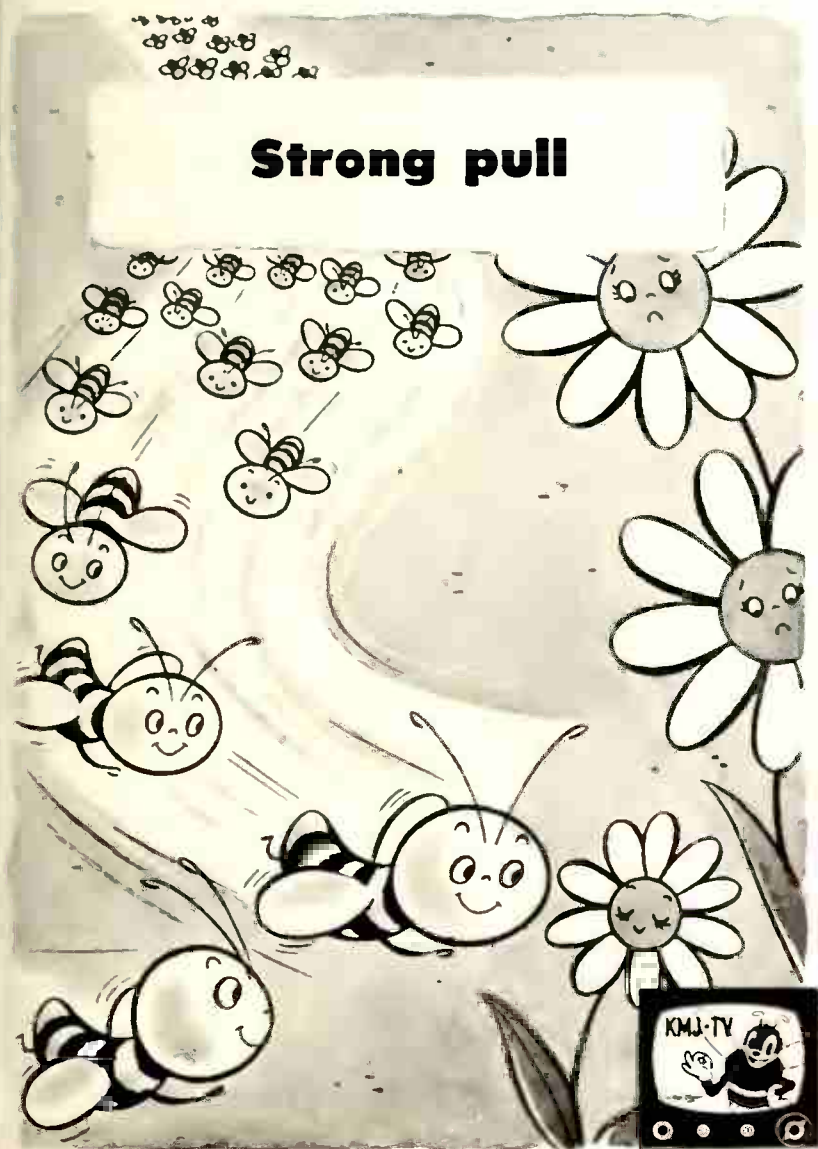
means . . . don't meow.

NBC staffer Fred Weihe directs. Agency tv-radio head David E. Durston produces.

Commercial approach: For many years the Puss 'n Boots campaigns have been visually conceived. It was believed essential to *show* a healthy, beautiful cat. Magazines have thus been the traditional backbone of the firm's advertising. Television is considered important for this reason. Coast Fisheries was happy with its Garroway ride last season.

Despite the loss of visual advantages on radio, the commercial impact of the aural medium is considered strong. Agency researcher Jack Kline outlines the Puss 'n Boots commercial approach on *Hotel For Pets*.

1. The pet owner is presumed to be affected by a dramatization of something that is of benefit to her pet.
 2. It is not enough to stress the cat's preference for the product, since you assume the animal likes what it is being currently fed anyway.
 3. Women try to feed their pets a
- (Please turn to page 102)



... keeps viewers tuned to

KMJ-TV

FRESNO, CALIFORNIA • CHANNEL 24
NBC affiliate

**the San Joaquin Valley's
FIRST TV station in . . .**

- POWER** now 447,000 watts.
- RECEPTION** Pacific Coast Measurement Bureau Survey (Oct. '54) shows KMJ-TV reception "most satisfactory" in area.
- RATINGS** KMJ-TV carries 24 out of the 35 top-rated nighttime programs in the Fresno area (ARB report, March '55).
- COLOR** KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

Paul H. Raymer, National Representative

MEET THE BIG

NEWS



OVER WBZ

Meet News Director ROD MACLEISH! He's the gallivanting globe-trotter who literally covers the news for WBZ+WBZA. He analyzes it. Reports it. With clarity, color and completeness. Among his many exclusives: Interviews with Adenauer, McCarthy, many others! Articles and stories published in Saturday Evening Post, American, Red Book, Family Circle. Monday-Friday, 12:05-12:15 P.M.

Meet LEO EGAN! New England's number-one man, according to Nielsen! Most often found on WBZ's News Wagon, equipped with mobile microphone and tape-recorder to scoop the news exactly where and when it happens. At the Charlestown riot, for instance, Egan scored his usual first. Monday-Saturday, 7:30-7:45, 8:00-8:05, 8:30-8:55-9:00 A.M.

Now you know them. You know the men who make the news *more* than the wire service copy over WBZ+WBZA. These Big 4 are reporters. Their own eye-views, objective interpretations and presentations keep New England on its ear. Families by the hundreds of thousands follow this station that keeps them dramatically up-to-date.

If you want to give your products a newsworthy pitch, do it dramatically on WBZ+WBZA. Talk to Bill Williamson, Sales Manager, at ALgonquin 50. Or call Eldon Campbell, WBC National Sales Manager, MURray Hill 08 New York.

BEHIND THE BIG

WWS



WBZA RADIO!

IRVING STUART! Veteran WBZ+WBZA news-
man for on-the-spot descriptions and dynamic
news with people who make the news. Typical
taking bulletins: taped interview with com-
mandant of an Alaskan air base when Russian MIG's
down an American patrol plane off Alaskan
coast Monday-Friday, 6-6:05 P.M., 7-7:05 P.M., 11
-11:15 P.M., and 11:55 to 12:00 P.M.

Meet ARCH MACDONALD! Outstanding broadcaster
recently cited for "personality, diction, adaptability,
voice, and versatility," won the coveted Davis
Memorial Announcer's Award. Famous program
pioneer and ad-lib reporter par excellence. Monday-
Friday, from 9:25-9:30 A.M., 1:00-1:05 P.M., 2:00-
2:05 P.M.

WBZ+WBZA Boston+Springfield

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

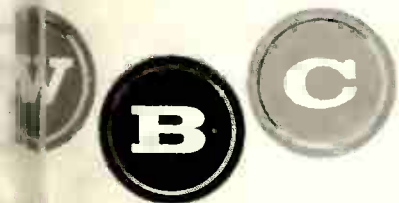
BOSTON WBZ+WBZA
PHILADELPHIA KYW
PITTSBURGH KDKA
FORT WAYNE WOWO
PORTLAND KEX

TELEVISION

BOSTON WBZ-TV
PHILADELPHIA WPTZ
PITTSBURGH KDKA-TV
SAN FRANCISCO KPIX

KPIX REPRESENTED BY THE KATZ AGENCY IN

ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS INC





PAL says:

"Summer Radio Stations . . . and Summer Not! w-PAL is a summer radio station. By that we mean we take pride in doing a selling job for our clients *all year long*—including the summer. Our clients know this, and the majority of them are year 'round residents with us! To reach the lush negro market in Coastal Carolina, you really *need* w-PAL! This 'little doggy station' can really 'put on the dog' for you!"

w-PAL
of Charleston
South Carolina

Forjoe & Company

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.
WCUE	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

PUSS 'N BOOTS

(Continued from page 99)

balanced diet, and they have their own checkpoints—pep, coat, appearance, contentment and so forth.

4. Women are interested in the techniques of nutrition generally.

For these reasons, the Puss 'n Boots commercials usually start with a listing of benefits and follow with nutrition information. The product pitch is essentially that Puss 'n Boots is made of *whole fish*.

Coast Fisheries claims that its cat food is the number one in national distribution, that it does more business than all its competitors combined.

SPONSOR ASKS

(Continued from page 83)

PUBLIC IS FINAL JURY

By William P. Warwick
Director of Tv and Radio
Warwick & Legler, N. Y.



The television code is a thorough set of standards designed by the industry to inspire greater appreciation of its programs by the public and to forestall or elimi-

nate altogether any direct censorship supervision by federal agencies. The "biting" action to make the code more effective must come from two sets of teeth.

First, responsible advertisers, advertising agencies, networks and stations must maintain moral interest in enforcing code requirements. This means complete familiarity and agreement with contents of code.

The second set of teeth belong to the viewing public who after all, constitute the final jury and must be encouraged to protect the privacy of their living rooms by pointing out violations of commercial excesses and bad taste.

The code is not so much a set of rules as a description of fair play and as long as good remains a matter of individual conscience, there will be violators who will take advantage of the good intentions of their competitors.

So let's ask the "jury" to put the "bite" on those who make mistakes.

INGLE COMMERCIALS

Continued from page 43

Eight years ago the catchy refrain "The values go up, up, up," hit the airwaves in New York, and Robert Hall began a swift climb on a "low overhead" spiel that has made it a national company with retail outlets throughout the country. The lyrics have remained untouched, but the arrangements are altered frequently.

In addition, Robert Hall has its agency, Frank Sawdon, Inc., create jingles for the numerous special occasions retail operations find so helpful in building sales. A full-time jingle writer, Jack Wilshire, is retained for his purpose.

In November, the time-tested jingle disappears temporarily while the second Robert Hall perennial makes its six-month debut. It begins: "I'm doing my Christmas shopping at Robert Hall this year." This contrasts beautifully with the hard-hitting year-round fall favorite, and seems more like a pop song than a commercial.

A third Robert Hall jingle used early is geared to the going-back-to-school period of late August and early September. As for Easter, agency v.p. Perry Bess wryly comments: "We haven't yet come up with a jingle to compete with Easter Parade."

Robert Hall policy generally is to favor the one-minute commercial, in which there are 20 seconds of jingle introducing 40 seconds of talk.

The car companies: Following an entirely different practice is the Ford Motor Co., which sees the function of its musical commercials to be primar-

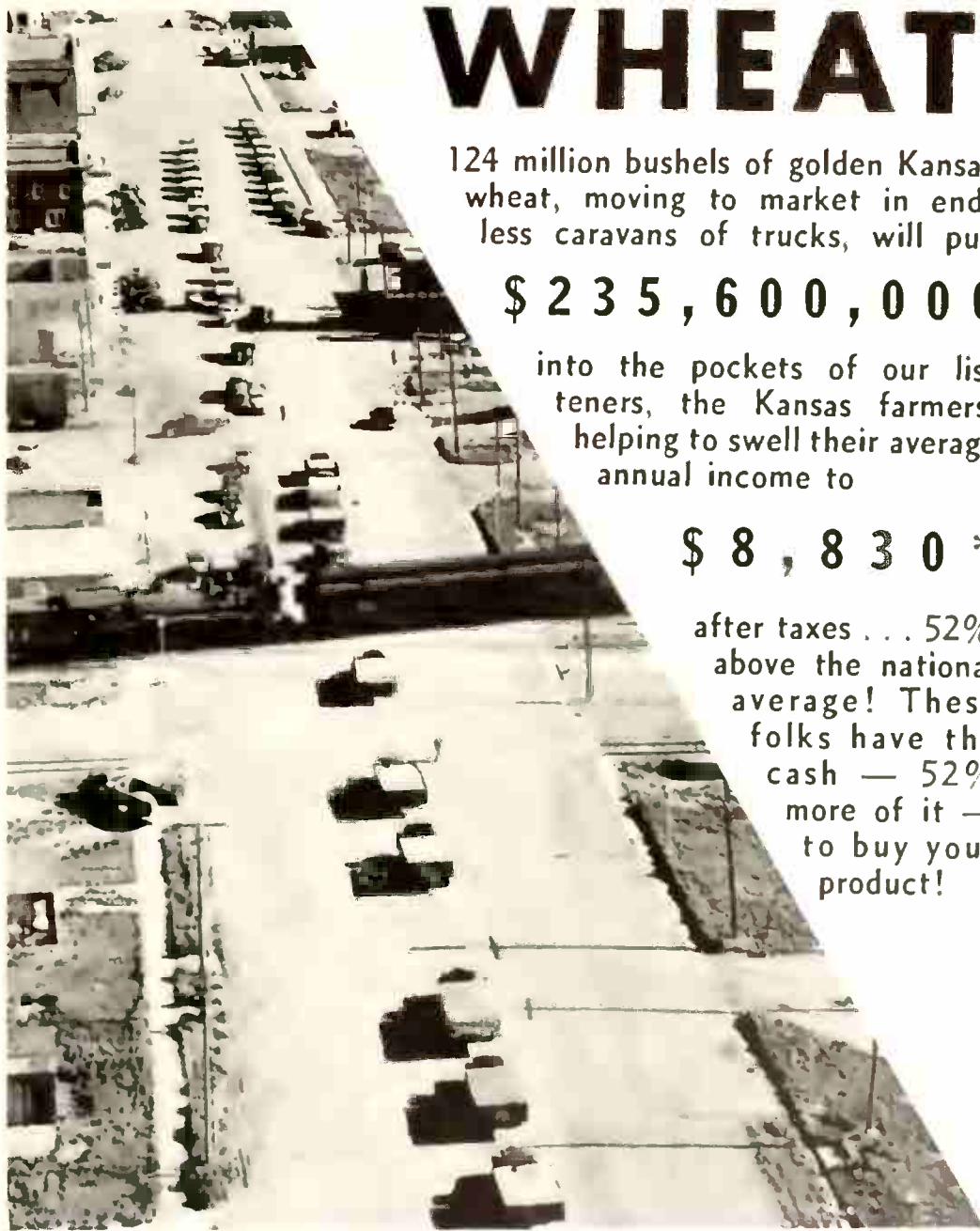
ily that of luring customers into the showrooms when the new models are announced.

This means that the jingles must be newsy, full of the excitement of new-model talk. In recent years its agency, JWT, has created special versions of hit songs, employed big-name stars and dressy productions. Among the numbers used to sell Ford have been "Come-On-A-My House" and "This Old House" featuring Rosemary Clooney and Mitch Miller's orchestra (see

"The diary of Ford's 'This Ole House' jingle," 10 January 1955, page 10), and a "Glowworm" rendition by the Mills Brothers.

An opposite policy is followed by Oldsmobile, whose "Merry Oldsmobile" seems destined to go on forever stopping only for yearly lyric overhauls to keep the copy fresh.

Testing jingles: With so much riding on a jingle—especially since it takes time for any song to catch on



WHEAT

124 million bushels of golden Kansas wheat, moving to market in endless caravans of trucks, will put

\$ 235,600,000

into the pockets of our listeners, the Kansas farmers, helping to swell their average annual income to

\$ 8,830 *

after taxes . . . 52% above the national average! These folks have the cash — 52% more of it — to buy your product!

Sell these upper-income Kansas Farmers with WIBW—the radio station they listen to most†



* Consumer Markets, 1955
† Kansas Radio Audience, 1954

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City
Rep: CAPPER PUBLICATIONS, INC.



"I'M glad KRIZ Phoenix said to visit the Grand Canyon of Arizona—but which way did Junior go?"

When you say TV
**in Hartford
 County**
 everyone knows
 you mean
WKNB-TV
 channel 30

210,400 watts m. r. p.

**LOCAL
 RECOGNITION**

★ Civic movements . . . charity drives public appeals: They turn *first* to WKNB-TV for support, and get it.

★ More than 40 women's clubs on the air every month—82,000 visitors to our new studios in first 10 months.

★ The most live shows . . . local news, local programs . . . local civic service . . . special studio-produced spectaculars.

★ Channel 30 is *the* TV vehicle for Hartford County and the New Britain-Hartford market.

**CONCENTRATED
 COVERAGE**

More than 300,000 WKNB-TV families. (UHF conversion 81%. ARB Feb. '55)

HIGH RATINGS

Ability to capture audience with network or local programs.
 42.4 CBS Jackie Gleason Show
 18.7 WKNB-TV Early Show
 (ARB-Feb. '55)



WKNB-TV
 1422 New Britain Avenue
WEST HARTFORD
 Connecticut

Represented by The Bolling Co., Inc.

it becomes imperative to lower the risk as far as possible. Sometimes, you just know you have a winner. This was the case with the "Man O Manishevitz" jingle coming out of the Emil Mogul agency.

Reports Chairman of the Executive Board Seth Tobias: "The client was so excited by the audition record that he decided to put it on from coast-to-coast. Those cuts ran nationally for about a month before we were ready with the final production. By that time it had already caught on quite a bit, faster than anything we had had experience with before."

But what do you do when your intuition is not hitting on all cylinders and your crystal ball may be a bit clouded? Play your audition material before as wide a group of agency and company personnel as possible, say the experts. The combined judgment will be more likely to come close to popular judgment than yours alone.

Kenyon & Eckhardt's experience with the recent group of RCA tv set jingles leads it to the conclusion that testing can contribute a great deal to a jingle campaign. To make final choices of jingles for the 1954-55 campaign as objective as possible, K&E retained the Schwerin research organization to conduct a special series of tests.

Nine commercials created by the agency and outside writers were tested by Schwerin on 1,921 respondents. Objective was to hand the agency a list showing the ranking of the nine jingles in terms of their ability to win the favor of the subjects; four different measurements were used to compile the rankings.

Five of the nine were immediately eliminated as being unacceptable, owing to their very low ratings on the test. Number seven on this list was a surprise, for the agency had confidently expected it to rank way above average. It was dropped, however, despite its popularity with agency personnel.

Of the four leaders, one ranked far ahead of all the others; actually it stood out in terms of its appeal to the test audiences. Yet it was never used. This illustrates, according to both the Schwerin organization and the agency, the limits of research in this field. Says Schwerin v.p. Don McCullum: "Research cannot be used mechanically. Judgment based on many other considerations must enter into an eval-

**ALL
 AGREE!
 IT'S
 WKNB-TV**

WKNB-TV RATINGS

PULSE
 22 of the first 26 programs
 (March, 1955)

ARB
 17 of the first 25 programs
 (Nov., 1954)

HOOPER
 18 of the first 26 programs
 (Oct., 1954)

**WKNB-TV
 QUARTER-HOUR
 FIRSTS**

PULSE
 406 of 444 Weekly Quarter
 Hours (March, 1955)

ARB
 312 of 466 Weekly Quarter
 Hours (Nov., 1954)

HOOPER
 363 of 451 Weekly Quarter
 Hours (Oct., 1954)

**YOU NEED WKNB-TV
 TO COVER THE
 YOUNGSTOWN
 MARKET**

WKNB-TV
CHANNEL 27
 YOUNGSTOWN, OHIO
CBS-ABC-DUMONT
*Represented
 Nationally By*
PAUL H. RAYMER CO.

uation of the research findings."

"At K&E we use research as a guide to judgment, as one of our tools in creating better commercials," states V. P. Barrett Brady, K&E's copy director.

The most popular jingle of the group of nine contradicted a price policy of RCA, reports Brady, of which the copy group was unaware at the time. It was therefore eliminated.

One of those tied for second place turned out to be too complicated, involving a switch in rhythms from bounce to square dance, in the agency's later opinion. This left two possibilities.

The first, which has shared the number two spot, carried the now well-known phrase "R-Dependable . . . C-Dependable . . . A-Dependable" at its theme. This fit it with RCA Victor's copy platform perfectly and it was the one selected.

Not only did research play a vital role in the selection of the two RCA Victor jingles which were finally used, it played a similar role in the selection of Vaughn Monroe as company spokesman.

Monroe was one of a number of personalities tested as announcers by the Schwerin organization. Interestingly, the tests were not for radio, but tv purposes, with the contestant's appearance and visual personality playing an important part. The tests indicated that Monroe and another announcer would be good choices.

Here again you can see how research is best used as a *guide* rather than as a mechanically applied tool. Monroe could sing, he had a famous name as a musical personality, he had a following too; these were considerations which when added to his high ranking in the test prompted the agency to pin their hopes on him.

With this experience under their belts, RCA Victor and its agency are inclined to favor similar testing in the future, on the grounds that it provides for an organized and scientific, rather than an informal procedure for pre-testing singing commercials.

Jingle trends: Where once the jingle was a simple tune sung by a soloist or small group to modest instrumental accompaniment, today it is just as like-

ly to be a lavish production on a symphonic scale. In many agencies it is dignified with the designation "musical commercial" or "minute commercial."

"Singing commercials have had to grow," says JWT's Joe Stone, v.p. and Ford copy chief. "from the jingle, to the popular song, to the musical production." The recent Coca-Cola jingle is a case in point (see "Coke's new look," 21 February 1955, page 10).

Stone believes this a natural development arising out of the importance of this form of advertising today. "The 'big' commercial," he says, "dresses up the message, makes the product look big, is especially important for the company that is large; its advertising should be appropriate."

To Stone the trend to increased use of the jingle is all to the good. "There are only three ways to advertise on radio: by talking, dramatizing or singing. The only reason that you are more conscious of the singing commercial is that it has a greater penetrating power—but you remember it, and that's the point."

The possibility that all radio ad

Here's Toledo hub of the nation's spray painted world...

Look around you—there's almost nothing that has not been coated with some sort of spray. Whether for protection, beauty or decoration, the WSPD Vibris Company is internationally famous for its spray equipment that does the job.

Here's just one more reason why the Toledo area is a billion dollar market—why WSPD can offer you a top dollar area coverage that racks up sales.

Got your share of WSPD? Get it by calling your nearest Katz representative at 1-800-6201 in Toledo, Ohio.



WSPD

RADIO
— TELEVISION
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company
TOM HARPER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK



PUBLICIDAD BADILLO, INC.

ADVERTISING AGENCY

takes great pleasure in announcing the opening of its new branch office in
NEW YORK

**CHANIN BUILDING • 122 EAST 42nd ST.
Murray Hill 2-0521**

PUBLICIDAD BADILLO, INC.

ADVERTISING OFFICES

SAN JUAN, PUERTO RICO NEW YORK, NEW YORK



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.

messages may someday be sung is amusingly dwelled upon by BBDO jingle specialist Joe Hornsby. "Jingles are now successfully used by all sorts of products, where you might have thought them inappropriate a few years ago," comments Hornsby. "Felder's air conditioners, De Soto cars are examples."

"There may be such a thing as a saturation point," he believes, "but a good jingle can go on for years. Music is the basic element; it becomes a theme which provides for instantaneous product association."

No matter how elaborate jingles may yet become, say the experts, they will fail unless they are distinctive and melodious enough to catch on easily. Says Chuck Goldstein, president of the jingle-house, Goldswann Productions, "The thing that hits your ear is liable to stick in your mind."

On the way to camp with his and some other kids, relates Goldstein, he started to sing some of the commercials he had done recently. The youngsters chimed in immediately. "When they are able to do that," he says, "it means you've got them."

At WNEW, New York, where jingle-making is a big activity, they caution advertisers that it is not enough, however, to have a good jingle; it must also be used properly. Says Program Director John Grogan, "The vital job of framing is frequently neglected. When the best of jingles is poorly or incompletely integrated into a surrounding program, and followed up by a weak or inept comment, its effectiveness as a sales message can be considerably reduced. I've heard light, melodious jingles featuring soft vocal styling between hot and harsh open-brass records—and vice versa! How much more effective if the program material preceding and following a jingle is planned to avoid a jolting contrast of mood and sound. I've heard announcers practically ruin the most sparkling jingle by a perfunctory, attention-losing introduction and a cas-

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

WSOK

NORTH CAROLINA'S
GOLDEN TRIANGLE
LISTENS

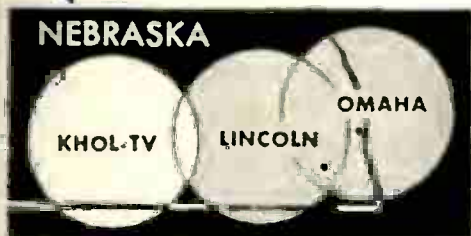


TO THE BIG VOICE
WJSS
RADIO
WINSTON-SALEM
NORTH CAROLINA

MBC for { WINSTON-SALEM
GREENSBORO
HIGH POINT
5000 W • 400 KC • AM-FM.
HEADLEY-REED, REPRESENTATIVES

**Discover this
Rich Market**

Covered Exclusively
by **KHOL-TV**



- 30% of Nebraska's Entire Farm Market
- 128,000 Families
- With a 1/2-billion dollars to spend

High per capita income based on irrigated farming, ranching, light industry and waterpower.

For information, contact Al McPhillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV

Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT

ual "I'm glad that's over" kind of follow-up. In short, the effective jingle is the one which is not only well-conceived and created, but the one which is framed by the broadcaster with the maximum of pacing and taste." * * *

ROUND-UP

(Continued from page 71)

WLOW, Norfolk, Va., has opened small savings accounts for local agencies and mailed the savings book to agency executives. An accompanying letter pointed out that clients always save money when they use WLOW, that merchants had been using WLOW for eight years and banking the profits.

This is part of a hard-hitting sales promotion campaign. Earlier in the month WLOW sent parakeets to local agencies with a card which read, "Any advertising campaign in Norfolk that does not include WLOW—is strictly for the birds."

* * *

Talk about the flexibility of radio—while relaxing in a shady grove during their visit to Shenandoah, Iowa, the Russian farm delegation was startled to hear a voice speaking Russian blare out from a P.A. system: "Gentlemen, this is Dick Mills, representing KMA here in Shenandoah. We hope that you are enjoying your watermelon (this was one of the features of the shady grove) and your visit. We would like to extend to you, all feelings of good will and hope to do so with this message in music. While you relax, enjoy a little piece of your native land."

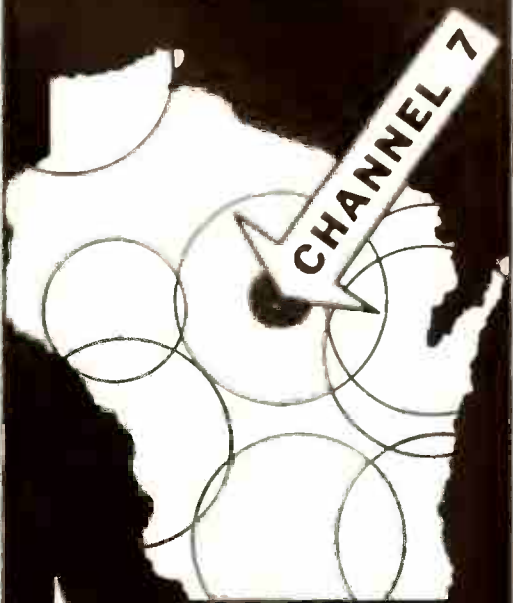
KMA proceeded to broadcast 15 minutes of Russian music including the Red Cavalry Song, Caucasian Folk songs and other traditional songs. Vladimir Maskevich, deputy minister of agriculture in the USSR said, "This is one of the finest surprises the hospitable people of Iowa have shown us. It is wonderful."

* * *

Studio Films has a promotional booklet in the mails that is bound to be noticed by admen on the basis of shape alone, if not for its layout. Each page measures 17 by 3 3/4 inches. Opened, the booklet is almost a yard across while less than four inches high. Purpose of the novel-sized booklet is to plug Studio Films' *Showtime*.

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

Rhineland Daily News

Antigo Daily Journal

OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

YOU'LL SELL MORE BREAD with these \$60,000* Animated Cartoon TV BREAD COMMERCIALS

* Original production cost. This has already been paid by one of the country's largest bakers. This is what it cost to produce these films from the start, but you can get them for a tiny fraction of the original cost.

Here's what you'll get:

FULLY ANIMATED FILMS—Animated cartoons are top salesmen on TV. You get full, not partial, animation.

SHOWS YOUR WRAPPER OVER AND OVER—Your wrapper appears in the animated cartoon sequences. It's also shown full screen size repeatedly.

YOUR BRAND NAME REPEATED OFTEN—Your brand name, slogan and the sales slant you are now using are made part of each commercial. Entire sound track is made to your order.

FAST-MOVING ACTION THAT PACKS A SELLING WALLOP!—This series was created by baking industry people to fill the need for top-flight television film commercials for bread. It's tested and proved—is now doing an outstanding job of increasing bread sales for bakers in one-fifth of the country.

EXCLUSIVE USE—No one else can use it in your market—ever! Extra prints guaranteed available up to three years.

POINT-OF-SALE TIE-IN—Attractive cartoon youngsters (named for your bread in the film) offer many possibilities for merchandising.

USE AS TV SPOTS AND IN PROGRAMS—Strong appeal to both children and adults makes these commercials appropriate for use at any time during the television day—as spots, in programs, or within participating shows.

TAILORED TO YOUR BRAND—You get strong identification of your brand name throughout, in both sight and sound. These films look as though they were specially made for you—top quality production puts your commercials up with those of America's biggest television advertisers.

LOW COST—Because original production costs have been paid, this series is practical for even LIMITED ADVERTISING BUDGETS.

AVAILABLE QUICKLY—Prints will be delivered ready for use within 35 days.

DON'T DELAY!

This series is available to only one baker in a market.



TELEVISION DIVISION



201 Alexander Bldg., Colorado Springs, Colo.

Mail the coupon now for full details — no obligation

Television Division, ALEXANDER FILM CO.
201 Alexander Bldg., Colorado Springs, Colo.

Send detailed description of Animated Cartoon TV Film Commercials for bread.

NAME _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____

CHUNKY CANDY

(Continued from page 50)

39¢. Two years ago, Chunky also began packaging raisins because "we felt that there was a big void in promotion on the part of the people who had been selling raisins. Tv gave us a good chance to push this line," Jaffe explains. (The raisins account today for less than 15% of the total Chunky sales volume.)

Commercial technique: Chunky uses its tv programming to advertise its entire line, but the stress is on "the Chunky bar" of varying sizes, which accounts for better than 75% of the firm's total sales. Each commercial makes mention of the different packages and prices at which Chunky is available. And there are separate commercials for the raisins.

Most of Chunky's past commercials have been film commercials starring the performers of the syndicated film shows the firm bought, e.g. *Abbott and Costello*. Occasionally, the firm used cartoon commercials and live announcements, as within *Ramar of the Jungle*.

This fall, on its network show, Chunky will again use the mixture of cartoon and live commercials—the latter in order to get the benefit of Mary Hartline's personality. Chunky's new agency, Hilton & Riggio, has developed storyboards starring a boy and girl (virtually, the Chunky kids, though there's no intention at the moment of developing them into a trademark), who're heroes of brief adventures in their search for Chunky. The projected cartoons were still to be approved by the client at SPONSOR's presstime.

The copy, also still in the tentative stage at SPONSOR's presstime, will continue along the broad lines set forth five years ago: The stress is upon quality not bigness, though there's mention of the odd size for identification.

This minute film commercial, planned for *Super Circus*, is typical of Chunky's approach:

Announcer (Indian staccato):

"Big eyes bright

On hand to greet.

"Heap big shopper . . .

Lots to eat.

"Food aplenty

Food galore . . .

"Young brave scouting party

Hunt for more . . .

"Search 'um bag . . .

SKYLINE

GROUP

DISCOUNTS

lower
selling
costs

★ SALT LAKE CITY **KDYL-KTV**
★ DENVER **KLZ AM-TV**
★ ALBUQUERQUE **KOB AM-TV**

SKYLINE GROUP, RADIO-TV
Covering the Uranium
Triangle—Colorado, Utah, New Mexico

J. I. MEYERSON, 3432 RCA BLDG., N. Y.
THE KATZ AGENCY - BRANHAM CO.

TIMBER-R-R
POWER
LUMBER
AGRICULTURE

Lane County is the 5th
largest market in the
Pacific Northwest with
\$162,675,000 in retail
sales last year.* Served
by KERG and CBS.
*SM 1955.

CBS Radio
5,000 WATTS - 1280 KC
KERG
EUGENE, OREGON
WANT MORE FACTS?
-CONTACT WEED & CO.

1 buy



covers 3



Finding those rich Southwestern Pennsylvania markets hard to sell? It's child's play with WJAC-TV. Powerful WJAC-TV boxes in Johnstown, Pittsburgh, Altoona and everything in between. Hooper rates WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

You'll corner the market with the one buy that covers three . . .



Ask your KATZ man for full details!

Look for prize
"Extra thick chocolate
Meet the eyes . . .
"Give 'em a whoop
One long blast.
"Chunky in sight . . .
At long last.

"What a heavenly sight Chunky bars are . . . humm . . . humm . . . with cashew nuts from far off India, raisins from sunny California, brazil nuts from South America, and luscious, mouth-watering milk chocolate that gives Chunky a delicious taste and aroma all its own. They're so tempting, perfect for anytime, anywhere eating. At school . . . work . . . play . . . or at home.

"Chunky bars are *extra thick* for extra flavor, everyone of them. The 2¢ Chunky Cutie . . . the 5¢ bar, the twin Chunky and the new half-pound family size bar the whole town's talking about . . . there's enough for everyone . . . and so economical too! Hmm! . . . humm!"

"Just stack delicious eating Chunky up against ordinary chocolate bars, you'll see that solid size and yummy taste is really a standout."

Each commercial ends with a musical jungle sung to the tune of "Mulberry Bush," which is just a repetition of this line: "Extra thick chocolate with raisins and nuts. . ."

Like all chocolate bar advertising, Chunky's copy is slanted toward children, with a mention of economy and quality factors to appeal to mothers. The really unusual aspect of the copy is the stress upon size and the selling against competition on that score. It is by drawing attention to the Chunky shape and size that the firm managed to turn the handicap into a salespoint.

Chunky's competitors: Chunky's competition in the field is considerable. In a broad sense, of course, Chunky competes with all manufacturers in the \$970 million-a-year candy business (*The Candy Industry Magazine*). More directly, Chunky is a part of the \$180-million-a-year chocolate bar business. "And we're one of the top 20 candy bar manufacturers," says Jaffe, "in a business that has thousands of major and minor manufacturers."

The biggest and most unusual of these competitors is Hershey, of course, since this candy maker maintains his No. One sales position without any advertising at all. Hershey's

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's Joe Lee, top newscaster of the Intermountain West. Five minute periods every hour. "On the scene" broadcasts of all LOCAL headline stories plus UP. KNAK is FIRST with the news in Salt Lake City. Hooper 39.1.

MUSIC
NEWS
SPORTS

24 HOURS A DAY

NOW GRANTED
5000 WATTS

LOWEST COST

Per Listener in

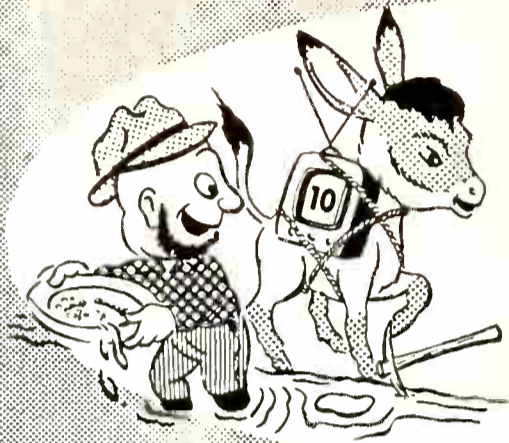
SALT LAKE CITY

(Hooper Feb. 1955 12 noon to 6 p.m.)

Represented Nationally by
FORJOE & CO., INC.

GREATEST COVERAGE

in *wealthy*
Central California



... and the rapidly growing
2 3/4 BILLION DOLLAR ANNUAL INCOME that goes with it!



plus

K 351,000 televiewing families who love basic CBS programs.

B KDET... you can BET, is a cinch to have *2 1/2 to 1

E families as steady night time audience.

T-V CHANNEL 10

Sacramento, Calif.

H-R Television Inc.

© APRIL 1953

annual chocolate bar volume is estimated at \$70 million. Next-largest, Mars, with an annual volume of \$40 million or more, has been a consistently large air media user. Though Mars is not truly in the chocolate bar business (they make a chocolate-covered nougat), this manufacturer is interesting for having preceded Chunky on *Super Circus*.

In fact, Mars used *Super Circus* in 1952 and 1953 on a weekly basis with a 36-station line-up, at \$750,000 a year for time and talent. The firm used this program to reach mainly kids, although Mars' v.p. in charge of sales and advertising, Victor Gies, pointed out that the program's audience was half adult and half kiddie. (See "Radio and Tv greatest sales tools we ever had - Mars," 15 December 1952 SPONSOR.) It's a program that pulled strong results for Mars. The firm also used *People are Funny* on CBS Radio to get a mixed family audience.

Nestle, another major Chunky competitor, had sponsored *Space Patrol* Saturday mornings both on ABC TV and ABC Radio to advertise not only the chocolate bars but also two Nestle chocolate drinks. Nestle's chocolate

★ ★ ★ ★ ★ ★ ★ ★
"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 tv 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."
RICHARD PINKHAM
V.P., Net Programs
NBC TV

★ ★ ★ ★ ★ ★ ★ ★
bar sales are estimated at \$15 million. The firm now advertises them mainly through Sunday supplements, partly with spot tv. Nestle had offered premiums like plastic space ships on its tv show. Chunky may try premiums this fall, but does not intend to go into premiums too heavily.

M&M, with sales estimated at \$16 million a year, uses spot tv to advertise its M&M bar. Peter Paul, Mounds and O'Henry are all currently spot advertisers.

Despite the greater dollar weight these giant competitors can put behind their advertising, Chunky outgrew its Manhattan plant within two years, built a larger Brooklyn plant, then reopened the Manhattan one in addition when demand continued to grow. ★ ★ ★

29 of the Best Independent Radio Stations

ALWAYS BEST in the MARKET
the AIMS station!

Boston	WCOP	New Orleans	Y X
Cleveland	WDOX	New York	Y X
Dallas	KLIF	Omaha	K H
Denver	KMYR	Portland, Ore.	J L
Des Moines	KCBC	San Antonio	A L
Evanston, Ill.	WNMP	San Francisco	A L
Evansville, Ind.	WIKY	Seattle	A L
Haustan	KNUZ	Springfield, Mass.	V L
Indianapolis	WXLW	Stockton, Cal.	I N
Jackson, Miss.	WJXN	Syracuse	V L
Kansas City	WHB	Tulsa	V L
Huntington, L.I.	WGSM	Wichita, Kan.	K L
Louisville	WKYW	Worcester, Mass.	W B
Milwaukee	WMIL		

Canada
Calgary, Alberta, Canada C L
New Westminister, B.C. CK V

Only one in each market



Member by invitation only

RADIO GROUP

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

TV SET COUNT

(Continued from page 41)

way. The sample each quarter will be of the "probability" variety; i.e., a miniature "cross-section" of the U.S. numbering about 25,000 homes.

Final reports will show the following:

The total number of sets and homes throughout the nation. Also it will give breakdowns for the number of sets in the four major U.S. regions. Possibly, breakdowns will even be made for the largest U.S. states, and if the sample is large enough—set counts calculated for the largest U.S. cities like New York and Chicago. In addition, the study is expected to provide data about the relationships of tv ownership to income, home-owning, education, and the like.

The figures will find widespread use, by all indications, in tv advertising. They will serve as the national "bench mark" against which television's national ratings (such as those of Nielsen, ARB and SAMS) will be rejected. They may even stand as the "official" mark, against which the average studies above may "correct"

their figures so that, at least, their national figures will be in line with an industry-accepted count. The Census figures will also form the basic selling tool of national tv networks.

Client pressure: Why are so many tv research firms getting into the tv set count-and-circulation act after such a long time lapse? Chiefly, the answer lies in the fact that agencies and advertisers need this kind of information, and are stepping up the pressure on research firms to get it.

Assistant Research Director Harvey Spiegel of the TvB calculated recently that the trade association gets "between 15 and 20 phone calls per week from large and small agencies wanting the latest set counts for various markets or counties." And, he added, "the number gets larger every week."

One explanation for the step-up in industry demand for the latest tv data was offered to SPONSOR by a McCann-Erickson research executive, who declined direct quotation: "We've been carrying out our market estimates of tv sets on a projection basis ever since the 1952 and 1953 NCS reports. We revise them as often as we can, particularly to allow for changes in tower height, power, the coming of uhf and intermixed markets, and channel changing. But, a projection gets wilder the further you get away from your original 'bench mark.' That's why we're trying harder than ever to prod *someone* into doing a national survey."

ROUND-UP

(Continued from page 107)

American working women, married and single, are more thoroughly covered by radio than by any other medium, two studies made by Pulse for RAB reveal.

The studies, conducted this past May in Milwaukee, Cincinnati, Philadelphia, Atlanta, Los Angeles, and Washington, D. C., show that 95% of working women listen to radio every week. The bedroom is the favorite listening spot for single women, while married women do more listening in the kitchen.

The average sets-in-household of married women is 2.6, in those of single women 2.3, the study revealed. ***

QUEEN ISABELLA

locked her jewels for a fella to prove the world was round. The chance she was taking was rather world shaking, suppose he had run aground? But Christopher knew what his three ships could do and his discovery of America was in.

To parallel his feat we repeat and repeat, you can discover success on WPIN.

When you discover WPIN, you have unearthed the daytime station preferred by more local advertisers.

WPIN's clear channel signal serves a market of 790,300 people with a buying income of \$989,640,000.00. This dominant news station is the West Coast of Florida's best daytime radio buy!

WPIN

680 Clear Channel

Offices and studios in the Royal Palm Hotel St. Petersburg, Florida

Arthur Mundorff, Owner-Manager

Represented Nationally by Walker Co., Inc.

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

IN EVANSVILLE INDIANA

WISE
BUYERS
CHOOSE



THIRTY
FIFTY

SALES WITH SHOWMANSHIP
NANCY THOMPSON

Homemaker Supreme

Every survey for 18 months shows WEHL'S NANCY THOMPSON "tops" as the Evansville, Indiana, 1st State's NUMBER 1 Homemaker

PARTICIPATIONS AVAILABLE

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS



CHANNEL 50

WENT

NOW OPERATING
WEOA—CBS RADIO



*any way
you look
at it!*



WLOL
IS THE HOTTEST
STATION IN
THE NORTHWEST!

Size it up from your latest PULSE report. Or judge it by the remarkable rush of advertisers to WLOL. The answer comes out the same. WLOL now leads all independent Twin Cities radio stations . . . outdraws three of the four network stations . . . delivers more radio homes per dollar by far. And that's 372,300 city and suburban homes we're talking about!

THE TOPPER
IN INDEPENDENT RADIO!

WLOL

MINNEAPOLIS - ST. PAUL

LARRY BENTSON, Pres.
Wayne 'Red' Williams, Mgr.
Joe Floyd, Vice-Pres.

DROPPING THE AXE

(Continued from page 45)

From the start of a series, a qualitative survey of employees within its own ranks and a similar survey among the employees of its ad agency.

"You know pretty fast," opines Hank Fownes, head of the New York office of MacManus, John & Adams, which handled the *Red Buttons Show* last season for Pontiac, "Your show is right there and if you've got a great hit you know it."

A dramatic example is *Disneyland*. It premiered on 3 November to a 49% share of audience and has stayed up there right along. Competitor Godfrey was pulled down from 53% the month before to 34%, and *I Married Joan* from 26 to 16%.

Most sensational case of the season is that of *The \$64,000 Question* on CBS TV. A Lorillard spokesman sadly reflects: "We were doing fine with *Truth Or Consequences*, then along came *The \$64,000 Question* and murdered us." *Truth Or Consequences'* share of audience went down from 48.2% in May to 27.7% in June as a result of the competition.

Why does everything happen with such suddenness in television? A leading research analyst offers this explanation:

"Let us say a program has a potential share of 30%. The first show hits 15%. Some of these viewers will return to the program next week. Some will go elsewhere. And new viewers will tune in. This process goes on show after show. By the time eight shows have passed, you will have sampled in this way 75% of all tv homes, there will be very little room left for 'turn-over.'" By this time about 30% of the audience should be staying with you consistently. In a way it's like a P&G sampling operation for a new product with product purchase telling you the story quickly after you've given out your samples."

Some cite the presumed gradual growth of Gobel's popularity as evidence that shows still can build slowly. Examination of two separate sets of rating figures reveal that while Gobel's popularity did indeed climb during the season, by the end of eight weeks he had reached his general plateau. Furthermore, his very first month's ratings were already in the substantial class. In October Gobel began with an audience share of 47%; in Novem-

BMI

"Milestones" for
September:

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

September's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"V-J DAY"

(Tenth Anniversary) September 2

"EDUCATION '55"

(School's In) September 12-19

"TO FORM A MORE PERFECT UNION"

(Constitution Day) September 17

"THE FIRST BAND CONCERT"
John Philip Sousa (Plainfield, New Jersey) September 26

"Milestones" is available for commercial sponsorship—see your local stations for details.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

the SWING is to...

ABC
and
KMBC-TV

Kansas City's
Most Powerful
TV Station



Effective September 28, 1955, KMBC-TV joins the nation's most dynamic and fastest-growing television network, the American Broadcasting Company. For programming details, consult your Free & Peters Colonel or:

Don Davis, First Vice President
John Schilling, Vice Pres. & Gen. Mgr.
George Higgins, Vice Pres. & Sales Mgr.
Mori Greiner, Director of Television

ber it was 42%, in December 56%. Gobel illustrates another important factor involved in evaluating shows. Almost from the beginning he generated talk among the public, in the trade, in the press. In almost no time his expressions became national coin and take-offs were being done by others.

Ratings alone, in short, are hardly enough. You've got to take all sorts of reaction into account, say admen, like general talk, press notices, agency and client responses—they are part of the audience too.

The slow-starting show is not necessarily doomed, for its appeal may be changed for the better by doctoring efforts on script, production or talent. Basic changes in show treatment lifted *This Is Your Life* from an audience share in the 40% range to 60% in a month's time. Milton Berle showed the industry how a fundamental change in comic character and situation was able to revive a falling rating.

Person-To-Person went along a slowly declining curve during its first season, beginning October 1953. Not until the winter of 1954-55 was it able to match its opening high audience shares. One of the reasons appears to be a policy of selecting guests with greater popular appeal, with the emphasis on Hollywood names, as well as a general improvement in the program.

The General Electric Theater is another case where basic changes have helped lift the ratings from one season to the next. The show is on CBS TV, Sunday, 9:00 p.m., opposite the long-established *Television Playhouse*—alternately sponsored by Philco and Goodyear. This season's budget was about doubled, with bigger names, better scripts and slicker production sought. Result has been a 15-20%

increase in share of audience over last year.

Such experiences cause admen to caution against panic if immediate ratings aren't up to hopes. "A show needs six to eight weeks to settle down, it needs a 'shake-out' period," goes the typical comment. One agency man compares the first few weeks to the tryout period for a Broadway show.

A research analyst puts it this way: "In many cases it takes time to crystallize the show's appeal. Many intangibles are involved." Where a show has built, you will invariably find it is associated with a changing show character as the bugs are shaken out."

Serious attempts were made to rectify troubles before cancellation in almost every case last season. Bristol-Myers casualty *Honestly Celeste* was one that couldn't make the grade despite a complete reupholstering job on script and production and the valiant efforts of charming Celeste Holm. A big publicity push helped start the first show in the Nielsen mid-thirties, but it subsequently dropped into the mid-twenties.

Bristol-Myers finally concluded that the situation comedy featuring a female photographer simply did not have the "built-in" strength that could make it a good property for the long pull.

The Red Buttons case shows what can happen when a comic's basic appeal is played with too radically. Under General Foods sponsorship in 1953-54 Buttons started out well on CBS, but lost viewers when the format changed to its situation comedy base. Interestingly, he began to climb toward the end of that season.

Under Pontiac sponsorship on NBC he began the past season with a 29% share of audience on Friday night at 8:00 p.m., only to decline swiftly thereafter. A musical format was tried, but it proved too ambitious a project

Tillie Vision
IN THE LAND OF
MILK AND ^MHONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!

From 7 A.M. to 1 A.M.

Yep! Bigger'n Baltimore!



HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

WMRY
NEW ORLEANS

KNOK
FT. WORTH-DALLAS
formerly KWBC

KCOH
HOUSTON

1 order delivers the Negro Population of the South's 3 Largest Markets ...cuts cost, too!



COVERING SOUTHERN CALIFORNIA WITH 5000 WATTS

Los Angeles
541 So. Spring St.
MAdison 5-2551

Long Beach
3745 Atlantic Avenue
L.B. 407-907

Where your Boast Meets the Coast and Pays You Greater Dividends



Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

to develop fresh musical comedy material weekly. In addition, Buttons had a spell of illness.

A costly casualty was the ill-fated *Norby*, whose short, sad career ran from 1 January to 23 March. So painful is this tv disaster to those who cherished fond hopes at its birth, that mum's the word at the J. Walter Thompson agency, where they are indulging the pleasant pretense that it never happened at all. At least they prefer that the whole thing be forgotten.

The cases of *Willy* and *Father Knows Best* raise the crucial question of the time period. A D-F-S spokesman says that while the agency was aware soon enough of the show's faults, the most important factor was the time period. 10:30-11:00 p.m. Saturday night. The General Mills show stayed in the low Nielsen 'teens, but in some areas where delayed broadcasts found it in better periods, the ratings went up five points, the agency claims.

Lorillard believes that it's Sunday 10:00 p.m. slot on CBS was working to the disadvantage of *Father Knows Best*. This is a "family-appeal" type show on which the company set high store. Ratings were down below that of its previous show *The Web*, which leads the firm to believe that the time slot is too late for a family show. Lorillard says it tried hard to get a better slot, but in vain. It has gone back to a mystery-adventure show in the same period, *Appointment For Adventure*, convinced now that this type of show has a greater appeal at that time of night on Sunday.

A check of recent ratings shows that the mystery show is riding higher than the family show if you rely on one rating service, but below it if you rely on another.

An example of importance of time slot is *Guiding Light*, the P&G serial



**TO BUY
AIR TRAVEL
NETWORK
STATIONS**

write, wire or
collect:

Pat Williams, Ale B
Geo. Lenni g

WING, 121 N. A
Dayton, Ohio • HEr d

**1st in Power
and Coverage
1,000,000
WATTS**

WILK-TV

Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.



AIR TRAILS NETWORK



**5000 WATTS 1080 KC
ABC AFFILIATE**

NOW! YOU CAN SELL IN

- LOUISVILLE
- DAYTON
- COLUMBUS
- SPRINGFIELD
- ASHLAND • IRONTON
HUNTINGTON

REPRESENTATIVES
FOR
WCOL • WIZE • WCMJ
BLAIR & CO.
FOR
WKLO

WIZE
FIELD



A T N
AIR TRAILS NETWORK

on CBS TV. In the 10 Trendex markets, the show increased in audience share about 30% when it moved from the 2:30 p.m. to the 12:45 spot immediately following high-rated *Search For Tomorrow*.

Practically everybody agrees on this fundamental: You can't look at your show in isolation; it is part of a competitive situation. ★★★

40 EAST 49TH

(Continued from page 16)

BASICS

I have just returned from a vacation and have been looking over your ninth Fall Facts Basics issue, 11 July. May I compliment you on the fine subjects that you have published over a period of many years?

I am very much interested in making distribution, not only to the sales staff associated with this station, but to present advertisers as well as prospective advertisers, of Radio Basics, pages 183-208.

Please let me know if you have available 100 copies of subject information and, if so, what would be the charge for the 100 copies.

Again congratulations for the many splendid articles that continually appear and which are so helpful to the radio broadcasting industry.

GAINES ALLEN
WEZB
Homewood, Ala.

• 1955 Radio Basics (as well as Tv Basics, Film Basics and Timebuying Basics) are all available in reprint form. Radio Basics is priced at 25c per reprint in quantities from 25 to 100; 20c per reprint for 100 or over.



"Daddy, how about persuading KRIZ Phoenix to broadcast rhythm and blues?"

CANADIAN BOOM RESUMES

(Continued from page 53)

ness went up 814%. And Canadians are traveling to work and traveling around in their own cars in increasing numbers. Automobile dealers upped sales 579% during the decade and a half. For some reason, however, garages and filling stations showed a business increase of only 347%.

Canadians are eating better, too. The Dominion's grocery and combination stores upped sales at a faster rate

than the national retail average during the past 15 years. The food store percentage increase was 541.

Not doing so well in the long pull as other important retail categories were department and drug stores. The former increased sales only 266% while the latter showed a 15-year hike of 306%—substantial, but below the average.

Q. What do recent retail trends show?

A. While personal expenditures on consumer goods and services increased last year over 1953, actual retail sales were down slightly. However, a healthy advance was shown during the last two months of last year and this continued into 1955. During the first four months of this year retail sales were up 2.1% over 1954.

The quickening of retail sales this year is not uniform in all provinces. The Maritime Provinces, Ontario and British Columbia show healthy jumps for the first four months but Saskatchewan and Manitoba—especially the former—registered declines, a reflection of the Canadian Midwest's farm problem.

The quickening of retail sales was not uniform in all categories, either. The best showing was made by grocery and combination stores, where this year's sales through April were 6.6% above the corresponding period last year. Canada's rapidly growing super markets did better than the independents with the former racking up higher sales of 11.5% while the independents increased their sales 3.5%. Independent grocery and combination stores still have a bigger share of business than super markets. For example, independent sales in April 1955 were \$122 million while chains sold \$83 million worth of goods.

Next best increase in 1955 sales was among the furniture, appliance, radio and tv set groups of stores. Other increases were listed by lumber and building material dealers and drug stores. Apparel sales in general were down slightly and so was the restaurant business.

Q. Do retail sales slump in the summer?

A. In Canada as in the U.S. people buy, buy, buy all-year-'round. Last year third quarter sales for all retail outlets were well above the first quarter and only slightly below the second quarter. In some businesses, the hot quarter of the year is the best. Garages and filling stations do their best business during July, August and September in Canada. Grocery and combination stores do more business during the third quarter than the first two quarters. Drug store sales run practically level through the year, except for December when they jump up. Lumber and building material dealers hit

**CALDWELL
OF
CANADA**

DISTRIBUTORS

S.W.
Caldwell
LTD.

447 Jarvis St.

Toronto 5, Ontario

Walnut 2-2103

their peak business during the summer last year.

Actually, Canadians take in more income from July through September than during any other quarter of the year. While the third quarter is not the peak spending period, it certainly has the potential to be.

Q. Is the average Canadian earning more money?

A. Yes. His dollar as well as his real income is going up. The average weekly wage of Canadians on 1 April 1955 was \$60.66. A year previous it was \$59.06. Since the war, the general trend of wages has been up, while consumer prices, after hitting a peak at the end of 1951 have been fairly level and right now are actually lower than they were at the end of 1951.

An interesting sidelight to the individual income picture is provided by the American Management Association which released a study this year of 1953 salaries of Canadian executives.

The study showed that salaries of Canadian executives in 1953 compared with 1952 increased more than in the U.S. Canadian executives received increases of 6.6% more on the average while their U.S. counterparts received 4.2%. The AMA study also showed that 60% of Canadian executives received bonuses averaging more than one-third of their salaries.

Q. Do many Canadians own automobiles?

A. The latest available government figures on auto ownership (September 1954) show that 55% of Canadian households own one or more autos. That means 2,044,000 households, of whom 1,866,000 own one auto and 178,000 own two or more. It is estimated that that number of autos at present is about 300-400,000 greater.

Ownership of autos varies widely by province. Top ownership is in Canada's most populous province, Ontario, where 68% of all households own au-

tos. This is almost equal to the U.S. figure. Ownership is also high in the Midwest and West Coast with Saskatchewan, Alberta and British Columbia sporting ownership percentages of 60 or above.

East of Ontario, the ownership of autos is lower. In French Quebec, the figure is 37%. Lowest of all is Newfoundland with 20% ownership.

Q. Are different kinds of appeals necessary in advertising to Canadians?

A. Three typical comments from Canadian agencies reflect one important difference:

"I would say that our messages are more subtle and not so full of claims," says D. G. McMaster, media department manager, James Lovick & Co., Ltd.

"Generally speaking, advertising is more conservative in tone," explains W. D. Hannah, manager, radio and tv

CKCK-TV

CHANNEL 2
REGINA, SASK.
CANADA

SERVING

**a Potential 50,000
TV HOMES**

one year young in ambition
enthusiasm for the future



JULY 28th, 1955
ONE YEAR OLD
IN EXPERIENCE,
LOCAL SUCCESS AND
ACCEPTANCE.

ARE YOU ADVERTISING - - -

1. IN VANCOUVER AREA?
2. ON VANCOUVER ISLAND?

CHUB — NANAIMO & CJAV-PORT ALBERNI CAN DO THE JOB FOR YOU AT OH — SO LITTLE COST!

CHUB—NANAIMO is now a suburb of Vancouver with 21 ferries each way daily! CHUB is always 3rd, often 2nd in Vancouver Area Elliott-Haynes ratings! CHUB's Vancouver Island population is now 100,000!

CJAV—PORT ALBERNI has more than 85% of local business firms as your fellow advertisers. CJAV covers the rich mainland area of Powell River where CJAV is "Home" station. CJAV has dominant listenership in the industrial heart of Vancouver I-land.

FOR FAST INFORMATION SEE OUR REPS TODAY

Stephens & Towndrow Ltd.	— Toronto & Montreal
Horace N. Stovin & Co.	— Winnipeg
John N. Hunt & Assoc.	— Vancouver
Donald Cooke Inc.	— United States



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

department, Cockfield, Brown & Co., Ltd.

"The major difference lies in the actual copy, which in Canada is more restrained and avoids any extravagant claims," states W. L. Charland, vice president, McKim Advertising, Ltd.

Government regulations affect advertising, too. Says Henry E. Karpus, manager, radio and tv department, E. W. Reynolds, Ltd.: "Perhaps the biggest difference in advertising between Canada and the U.S.—as it applies to the broadcasting and telecasting business—is our food and drug advertising. We are required to submit all food and drug copy to our Department of National Health and Welfare and to the Canadian Broadcasting Corp. before it can be put on the air."

Canadian regulations are fairly tough and many a commercial which would be acceptable in the States would not get by the DNHW. An example of official attitudes is given by Mrs. Hazel A. Blair, manager, radio and

★ ★ ★ ★ ★ ★ ★ ★
"There is no magic to buying or selling spot radio or spot tv. 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."

NED MIDEGELY
Media Supervisor
Ted Bates
New York

★ ★ ★ ★ ★ ★ ★ ★
tv commercial department, Baker Advertising Agency, Ltd.:

"Two favorite adjectives applied un-failingly to any U.S. food product from cereals to desserts are 'creamy' and 'rich,' both of which are anathema to DNHW. According to their very direct logic, nothing is 'creamy' unless you can prove it's made from cream; and 'rich' had better be followed by 'flavor' or else the public might be falsely led to believe the advertiser means rich in vitamins or nutrition, or something else the product undeniably is not."

Of course, the French-Canadian market requires another language as well as knowledge of the people and of the market. Like English-speaking Canadians, the French-speaking group are not terribly different from modern people anywhere in the world. The differences, however slight, still require on-the-scene experts to do the job.

To get some specific ideas of how Canadian and U.S. audiences react to the same or similar commercials and

programming, SPONSOR went to Schwerin Research Corp., which now tests audiences for Canadian advertisers. Henry H. Newell, Schwerin vice president, reported as follows:

"In general, Canadians and Americans seem to absorb about the same amount of information and copy points from commercials and to be just as much influenced by them.

"It appears to us, though, that Canadians are more impressionable than Americans in at least one major product category we have studied. This product is cigarettes and Canadians' high remembrance and belief in this area may be due to their not being bombarded as heavily with cigarette claims.

"We have tested a few of each country's programs before audiences in the opposite country. So far, it seems that U. S. audiences react fairly well to Canadian 'informative' programs and not so well to Canadian comedy. Canadians strongly like certain elements of our top comedy and variety and do not like other elements—not necessarily following the same lines as American audiences on these particular elements." ★ ★ ★

CANADIAN TV

(Continued from page 57)

time was sponsored. The study was made by the *Canadian Television and Motion Picture Review* during an undisclosed week. Actual percentages were 57.28 commercial and 42.72 sustaining.

Q. How much U.S. tv programming is shown in Canada?

A. As in the case of commercial sponsorship, CBC is getting more liberal toward U.S. shows. While CBC reports that only about 15% of Canadian radio network shows come in from the U.S., a *Canadian Television and Motion Pictures Review* study revealed that 44.12% of programming time on the CBC tv network was U.S.-produced last season. The Canadian-produced programming occupied 53.02% of tv network time while other programming totalled 2.86%.

Illustrative of CBC policy on sponsorship is the fact that twice as much Canadian programming was unspen-

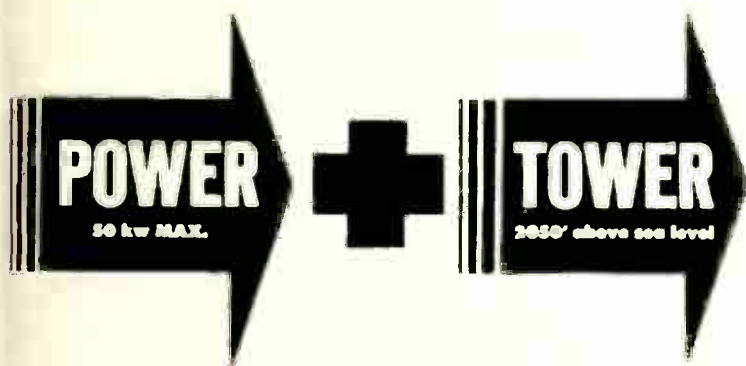
sored as was sponsored, with the actual figures being 9:25 hours sponsored and 18:25 hours sustaining during one week's time. All of the Canadian sponsored shows were live while all the Canadian film time (4:15 hours) was sustaining.

On the other hand, most of the U.S.-produced programming was sponsored only 2:15 hours (all film) out of the total of 18:25 hours was sustaining. A breakdown of sponsorship of U.S. programming in Canada showed there were 9:25 hours of live commercial time and 11:30 hours of film commercial time.

Q. Who's advertising on Canadian television today?

A. A rundown of the list of tv network sponsors looks like a *Who's Who* in U.S. air advertising. The purely Canadian firms are greatly outnumbered by the Canadian subsidiaries of U.S. firms.

Some of the names on the English network are Procter & Gamble, General Foods, General Motors, Ford.



on CKCO-TV
CHANNEL 13 KITCHENER

REPRESENTED IN USA BY WEED TELEVISION CORP.
IN CANADA BY JOSEPH A. HARDY—TORONTO-MONTREAL
AND JOHN N. HUNT & ASSOCIATES IN VANCOUVER.

EFFECTIVE SEPTEMBER 30th

Coverage
1.5 MILLION

Serving 1/10 of Canada's
population in the rich
Central Ontario market

Canada's first buy is:

CKCO-TV channel 13

Bristol-Myers, RCA Victor, S. C. Johnson, Westinghouse, Kellogg, Goodyear, Goodrich, Lehn & Fink, Prudential, Carnation, Singer, Nabisco, Standard Brands, Campbell, Colgate, Borden, Dow Chemical, Admiral, Gillette, Swift, American Motors, Shaeffer, Schick, Whitehall, Hazel Bishop, Pillsbury, Remington Rand.

Q. What are the sponsored programs on Canadian tv?

A. Again, a rundown of the list of sponsored programs looks like a

Who's Who of U.S. tv network shows. Most of them are sponsored by the same firms who sponsor them in the States. Exceptions include *Dragnet*, sponsored by Liggett & Myers in the U.S. but S. C. Johnson and Elna in the Dominion.

Some of the U.S.-produced sponsored shows this past season included *Ray Bolger Show*, *You Are There*, *Burns & Allen*, *My Favorite Husband*, *Our Miss Brooks*, *Toast of the Town*, *Four-Star Playhouse*, *Howdy Doody*, *Caesar's Hour*, *Bob Hope Show*, *Mar-*

tha Raye, *Milton Berle*, *Super Circus Medic*, *Producer's Showcase*, *Jackie Gleason Show*, *What's My Line*, *Dea Phoebe*, *Cavalcade of Sports*, *Ro Rogers*, *Red Buttons*, *Dinah Shore*, *Mickey Rooney*, *Disneyland*, *Jimm Durante-Donald O'Connor Shows*.

Q. Are U.S. produced shows popular in Canada?

A. Yes, indeed. Of the top 10 shows in Elliott-Haynes' four-market (Montreal-English, Toronto, Winnipeg, Vancouver) Teleratings for April, seven were U.S. shows. Of the top 20, 13 were U.S. shows.

The top 10 in order were *Toast of the Town*, *Jackie Gleason Show*, *Dea Phoebe*, *Studio One*, *Holiday Ranch*, *Caesar's Hour*, *Our Miss Brooks*, *Showtime*, *On Camera* and *Four-Star Playhouse*.

The ratings range for the top 10 went from 70.4 to 41.1. It must be remembered that two of the markets—Montreal and Winnipeg—are "captive" markets with no station competition except for the French station in Montreal, and an undetermined number of French-speaking homes view English tv. As for the Toronto and Vancouver areas the competition is fierce, with U.S. stations getting about half the audience. (E-H Teleratings include Canadian viewing of U.S. stations.)

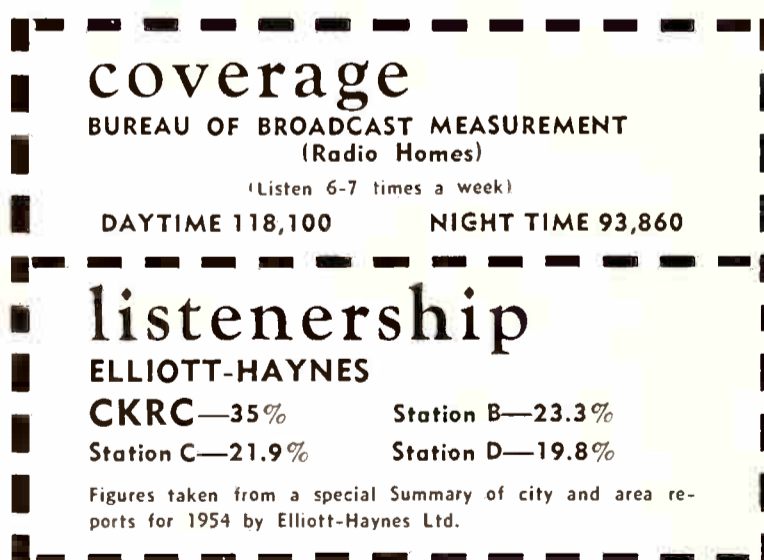
Q. What are tv costs like in Canada?

A. Agencies consider them high but realistic. Production costs are kept down for advertisers in two ways. In the first place, shows piped in from the U.S. are already paid for. In the second place, advertisers who will sponsor Canadian-produced live shows will find CBC ready to contribute from 30 to 50% of the production cost.

Canadian shows are not as lavish as those in the States, which keeps down costs considerably. An average Canadian half-hour tv show costs about \$5,000. Costs might be even less if Canada had a fully-developed theatre. There are only two costume houses in Montreal and two in Toronto. As a result, CBC's programming department has to make its own costumes and wigs very often.

no matter
how you
measure...

**MORE PEOPLE LISTEN TO CKRC
WINNIPEG THAN ANY OTHER
MANITOBA STATION**



CKRC

WINNIPEG MANITOBA

Representatives:
All-Canada Radio Facilities Ltd.
Weed & Co. in U.S.A.

Private broadcasters, who maintain that time rates are about half of what they should be, say rates are kept down by CBLT, Toronto, CBC's flagship station for the tv network. It is explained that CBLT rates are a kind of yardstick which private stations must adhere to, even though the CBC does not try to make money out of its tv operation and even though some of the private stations do not face the same competitive situation which CBLT has.

Q. What's offered in the way of syndicated film?

A. Mostly programs from the U.S. Canadians find it hard to compete with U.S. programming sources, who can bring programs north of the border with their costs already borne by U.S. sales and some profit beside. All Canada Tv offers the large Ziv lineup of shows. S. W. Caldwell represents CBS TV Film Sales and Guild Films. Screen Gems of Canada, Ltd., set up in June, syndicates Screen Gems shows plus those of Telepix Movies, Ltd., whose officers now head Screen Gems of Canada.

Q. Are tv film commercials made in the U.S.?

A. When it comes to advertising Canadian thinking works best and Canada has the facilities for making any kind of commercial. When tv first started in Canada, ready-made U.S. commercials were "Canadianized." S. W. Caldwell, which did quite a bit of this kind of work finds the emphasis now is on Canadian-originated material. Others doing film commercials include the Tv Division of Crawley Films, Rapid Grip and Batten, Dominion Broadcasting.

Q. Is there much done in the way of local advertising on tv?

A. There is a substantial interest in tv by local retailers and a raft of success stories from the stations to prove it. For example:

CKEK-TV, Regina Sask.: An appliance dealer, Sun Electric, advertised GE "Airline" ranges on one telecast with two commercials. The following day 33 ranges were sold.

CHCT-TV, Calgary, Alta.: During a test run, a department store used seven one-minute announcements on men's

wear. Over \$1500 worth of merchandise was sold, exceeding the volume of a competitor who advertised the same goods at a lower price in a printed ad.

CJIC-TV, Sault Ste. Marie, Ont.: Soo Mill and Lumber Co. advertised a new subdivision on Saturday night's "Weather Window." By noon Monday five homes were sold. No other advertising was used.

An unusual program and sales twist to attract retailers was cooked up on CKCW-TV, Moncton, N.B. It was a half-hour fashion show, which ran every week for four weeks and is being planned again for the fall by its sponsors. Called *From Head to Toe*, the program had three participating sponsors. Acadian Beauty Shoppe, Peake's Women's Wear and Lister's Shoe Store. A rear-screen projector was used to give the illusion that the fashion showings were taking place in the stores.

CANADIAN RADIO

(Continued from page 55)

Q. Has tv affected the amount of time families spend with radio?

A. Not too much. A study by International Surveys in three top tv markets—Toronto, Montreal and Vancouver—indicates that tv has increased the total time families spend with both radio and tv compared with the time spent on radio in radio-only homes.

The study was made in May, was published last month in "Marketing" magazine. It shows that in the three markets the total time per day spent by the average tv home in listening and viewing came to 6:06 hours. Of this total, 3:32 hours were spent before the tv screen, while 2:34 hours were spent listening to radio. The 2:34 hours in tv homes compares with an average of 3:19 hours of radio listening in radio-only homes.

An interesting aspect to this study are the figures in Montreal, which is heavily French-speaking. The French-Canadian has been a radio lover par excellence and this loyalty apparently has not been shaken by tv. As a matter of fact, the figures suggest that radio listening increases in Montreal after tv comes into the home. Unbelievable? Take a gander at the figures:

The Montreal tv family spends more time with radio than tv. Total viewing time per average family per aver-

**NOTHING BUT
FACTS**

**FROM OKOV, KELOWNA,
BRITISH COLUMBIA,
CANADA**

Okanagan Valley:
1955 Apple Crop: 6,463,340 Boxes.
(An increase of 109,823 boxes over last year)
1955 Pear Crop: 1,645,512 Boxes.
(An increase of 948,737)
1955 Cherry Prediction: 276,180 Crates.

- ★ OKOV, KELOWNA, is right in the heart of Canada's \$25,000,000 fruit-growing Valley.
- ★ The Kelowna area markets over 1500 carloads of produce annually.
- ★ With 60 lakes within a 25-mile radius of OKOV, there is a tremendous Tourist business.
- ★ Tenders will soon be called for an \$8,500,000 bridge across Okanagan Lake, such is the Highway traffic—California to Alaska—growing. A recent check revealed visitors from 20 States and every Province in Canada.



630 K.C. 1000 WATTS

**KELOWNA
BRITISH COLUMBIA
CANADA**

Representatives:
ALL-CANADA RADIO FACILITIES LTD.
WEED & CO.

EDMONTON'S GREAT CFRN-TV
PARTICIPATION SHOWS
 LOCALLY PRODUCED PROGRAM FEATURES
 PROVIDE PEAK AUDIENCE FOR NATIONAL ADVERTISERS



- ★ Sports Beat
- ★ Weatherman
- ★ Shufflin' Shore
- ★ Kitchen Show

At the sign of the totem pole
 —top rated vehicles that
 move products fast!



CFRN-TV
 EDMONTON

Representatives

Radio Representatives Ltd., Canada
 Adam J. Young Jr. Inc., New York, Chicago
 Harlan G. Oakes, San Francisco and Los Angeles

Showmanship!

We've built on "showmanship" with a solid foundation of local programs, involving local people. For example:

- ★ "The Little Red Schoolhouse"—a quiz show with local schools competing against each other.
- ★ "Teenage Forum"—conducted by the general secretary of the YMCA and presenting four high school students discussing problems of teenagers.
- ★ "Kids on Kamera"—a talent show of youngsters drawing talent from as far as 100 miles away.
- ★ "The Jack Armstrong Show"—an adult talent program conducted by the versatile and personable staff organist after whom the show is named.

54 live originations a week—more than 18 hours!

Throughout the three Maritime Provinces, *CKCW-TV* is the *only* station working with CBC on a co-operative newscast including pictures, both movie and stills.



CKCW-TV

CHANNEL 2
 Moncton, N.B.

Representatives: U. S.: Canadian Station Reps.
 Canada: All Canada Tv

age day is 3:00 hours. Listening time per day is 3:48 hours. But in the Montreal radio-only home the average listening time per day is 3:18 hours.

In other words, in Montreal—as well as for the three markets as a group—tv doubles the amount of time during which the air advertiser can reach the average family via radio and tv combined.

Q. How has tv affected radio sets-in-use patterns?

A. Canadian sets-in-use figures in four big markets (where tv is now located) during the first four months of this year averaged 25.6%. During January to April 1954 the average was 29.8%.

These figures are from Elliott-Haynes, the most widely-used rating service in Canada. They cover 9:00 a.m. to 10:00 p.m. (E-H gathers ratings via the telephone coincidental method, hence does not call early in the morning nor very late at night), Monday through Saturday daytime and Monday through Sunday nighttime. Markets covered were Montreal (English and French), Toronto, Winnipeg and Vancouver.

Daytime sets-in-use figures declined slightly from 27.2 to 25.5%. Nighttime declined from 35.4 to 26.1. Top daytime listening hour this year is noon to 1:00 p.m. with a 30% sets-in-use figure but there is not much spread with 22.5% being the lowest daytime sets-in-use figure. Similarly, the spread at night is not great either, the range going from 28% during the 6:00-7:00 p.m. hour to 24.6% during the 9:00-10:00 p.m. hour.

For French Montreal alone, the overall average came to 34.6% this year compared to 37.5% last year. This average, however, hides a slight increase in daytime listening (34.7% to 35%). At night there was a decline of 9.9 percentage points from 43.5 last year.

Q. Have there been any significant changes in the popularity of national shows?

A. By and large, the same shows that have been leading in popularity in the past are still tops in popularity. However, English nighttime network radio has been hard hit by tv and the top English daytime shows now do better than the top nighttime English shows. As a matter of fact, the top

French shows in Quebec at night now reach more actual homes than the national English nighttime network shows, according to the April report of International Surveys, which uses the diary method.

The French shows are strips (mostly soap operas) which have always gotten high ratings and are holding up well in the face of tv competition. They are especially popular in rural areas, as are English soap operas. The top show, *Un Homme et son Peche* (*A Man and His Sin*), which is on at 6:45 p.m., got an average daily rating in April of '66, but in the farm areas its rating was 80 (with a cumulative five-day rating of 87). This show got an 80 in April of 1951, a 76 in April of 1953 and a 66 in April of 1952. While this year's rating is the same as that of three years ago, a 66 in 1955 represents 490,000 homes while in 1952 a 66 represented 420,000 homes.

Q. What are the trends in the use of radio by advertisers?

A. Spitzer & Mills, an ad agency which handles such clients as Colgate, Toni, Quaker Oats, RCA, reports: "Probably the most significant change (as a result of tv) has been the decrease in the use of network radio on the part of some advertisers. Many are dropping network radio in favor of network and spot tv and selective (spot) radio." Two of S&M's accounts, Colgate and Toni, use network radio now.

A similar comment comes from Cockfield, Brown & Co., whose clients include Campbell, Ford, Pepsi Cola, Nestle, Socony-Vacuum. Of Cockfield's 42 air clients, four use network radio and all but four use spot radio.

There is a big demand for daytime radio. Except in the border areas, where Canadian audiences can tune in U.S. tv, there is no tv in the morning in Canada. Some of the private tv stations start programing about 1:00 p.m. In Canada's big markets, which are at present monopolies of the government's Canadian Broadcasting Corp., programing does not begin until 5:00 p.m.

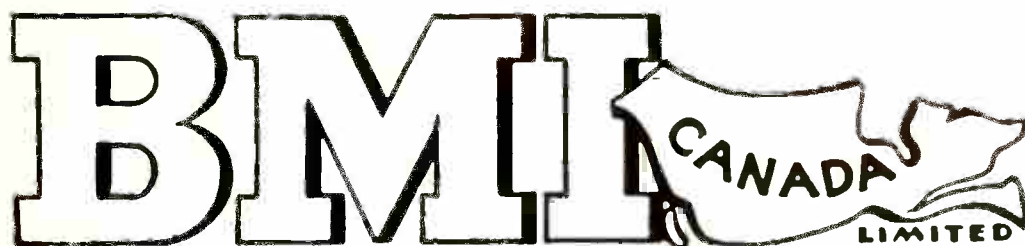
Saturation announcement packages are beginning to catch on. With the expansion of Canadian suburban life and the building of suburban super markets, weekend saturation packages aimed at weekend shopping are becoming popular, it is reported by All Can-

ada Radio Facilities, important Canadian rep and programing firm.

There are other forces pushing Canadian radio stations toward saturation packages. From CKOM, Saskatoon, Sask., comes this explanation: "Many of the larger national concerns, particularly appliance manufacturers, are looking to the local retail outlet to advertise their product on a co-operative basis at the local rate, and in conjunction with this we took steps some time ago to introduce the saturation technique and establish a new rate card for volume purchasing."

CKOX, Woodstock, Ont., has a special rate card for short-term saturation campaigns for local sponsors. Its "basic" campaign is 13 flashes (15-second announcements) or spots (minutes) over 24 hours. The card is run-of-schedule with a guarantee that 30% of the announcements will fall in Class "A" time. The card also provides for special rates for 26 announcements in 60 hours, 52 in six days and 104 in two weeks.

CFPL, London, Ont. sells packages with announcements as short as eight



The tremendous post-war growth of industrial Canada, so well measured by economists, sociologists and historians, is matched by the music coming from the minds and hearts of the people of Canada.

YES, THERE IS CANADIAN MUSIC!

... and it is the music that Canadians want to hear on Canadian radio and television programs.

By encouraging and stimulating the efforts of Canadian composers of both popular and concert music, **BMI CANADA LIMITED and BROADCAST MUSIC, INC.**

are making it possible for Canadian music to be published, recorded and performed, not only in Canada but throughout the world.

Written and composed by Canadians, published in Canada by Canadian publishers, this music should become the first choice of those advertisers and program producers who want their programs to find the widest possible favor with Canadians.

For further information on the subject of Canadian Music call or write

BMI CANADA LIMITED

229 Yonge Street
Toronto, Ont.

1500 St. Catherine Street, W.
Montreal, Que.

SURE-FIRE



of **QUEBEC'S GIANT**
French speaking
MARKET

by

CHRC

Your advertising
French Buy
in QUEBEC area

Richer-than-ever

Quebec area Market

Buying Income : \$894,462,000

Retail Sales : \$410,995,000

For all the facts, write to CHRC
or ask our representatives

CANADA

Jos. A. Hardy & Co. Ltd.

U. S. A.

Adam J. Young Jr. Inc.

seconds "or less." These are called "flashettes." Discounts are given for packages of 15 and 25 one-minute, 15-second and eight-second-or-less announcements.

There is less interest in programing and more in buying circulation via announcements. Stations are buying syndicated shows (hour and half-hour strips are not uncommon) but they find more interest in participations in these shows, rather than full sponsorship.

Some of the attitudes toward radio in Canada are dictated from the U.S. This story comes from Sid Boyling, manager of CHAB, Moose Jaw, Sask.:

"Our station has done a great number of local productions for national advertisers and I feel that we have more than our share of national advertising for this. Consequently, we are more susceptible to a number of cuts (to put money into tv). One of our shows was lost despite the very strong recommendation of the Canadian advertising manager that it be kept on our station. The orders had come from the States to cut all local productions and that was that."

While many stations report that this past season saw a decline in national business in many cases local business more than made up for it. There is evidence, moreover, of a new appreciation of radio among advertisers and agencies as stations become more active in promoting the merits of the medium. James Lovick's D. G. McMaster told SPONSOR:

"In this agency the accounts are beginning to see what a good selling job radio can do. The feeling that radio is dead is no longer here. I expect our radio billing to increase greatly in the next year."

McKim Advertising's W. L. Charland said: "The agency's list of national radio accounts continues to expand. This is not essentially due to the addition of new accounts. Several accounts served by the agency for many years have turned to radio in the past two years. During the past year two accounts, one in transportation and the other in the communications field, made effective use of radio for the first time in their long history of advertising."

Q. What are radio stations doing to meet the challenge of tv?

A. There is steady activity in the

revamping of programing. J. A. Hammond, manager of CFCF, Montreal, reports:

"There has been a decline in the number of contests and giveaway programs on CFCF resulting in a more broadly-based, overall programing appeal. We are currently buying two five-a-week daytime syndicated shows—*Eddie Cantor* and *Clubtime*. So-called western and folk music continues to thrive and the coming months should show more of this type of music appearing on our schedule."

Hammond said that after an initial dip national billings have been going up "steadily but moderately." On the other hand, he went on, "local business shows a greater rate of increase and now for the first time in our history, local billings out-strip national billings on a regular basis." Weekend saturation buys have been going well.

More and more one hears statements like the following from CHEX, Peterborough, Ont.: "We are placing great stress on local news and special events coverage, plus musical programs slanted to the out-of-home audience."

What does a radio station do when its owner puts a tv outlet on the air? T. H. Tonner, manager of CKCW Radio, Moncton, N. B., said that it works harder than ever on programing and sales. "Our local business has climbed to almost unbelievable new heights," he told SPONSOR. "The station is carrying more sponsored newscasts than ever before. We are covering community affairs like a blanket. We are taking advantage of the thing radio does best—immediate coverage of special events, newscasts, music and general information type of programs." CKCW has had success in local selling via "on the spot" auditions of proposed announcements. Salesmen take taped commercials to the sponsor's place of business so he can hear what the commercial will sound like before it is on the air.

CJBQ, Belleville, Ont., is halfway between Toronto and Montreal, Canada's two biggest cities and is in an area which can receive U.S. tv in addition to Canadian video. Seven tv stations and 22 radio stations are available to local audiences. Yet CJBQ reports it is doing better all the time. The answer, says the station, is in heavy coverage of local and national events that are of interest to those in the station's area.

THEY COULDN'T

BELIEVE US . . .

BUT

THEY DO NOW

CJOR

has the BEST

MERCHANDISING

IN CANADA

We hired EXPERTS.

TWO Vancouver sales supervisors for a national food product sold direct through food and drug stores **NOW** merchandise full time for our sponsors' products.

Want a survey made?

Want increased sales?

Want proof of our claims?

Contact our Reps for full details

Horace N. Stovin & Co.
Toronto, Montreal, Winnipeg.

Canadian Station Representatives
New York, Chicago, Los Angeles

CJOR

VANCOUVER, B. C.

What does a station do in a border market covered by a cross-fire of signals from both U. S. and Canada? CKTB, St. Catharines, Ont., says: "We find that where tv has been in the market for five years or more (as in our case) the audience becomes more selective and returns to radio for good music and news. We find that d.j. shows are very popular as well as quiz and mystery shows. Business has been holding its own and we look for a big upswing by fall."

Q. What are Canadian stations doing in the way of merchandising?

A. Ad agencies report an increase in merchandising support. Fred Smith of Spitzer & Mills told SPONSOR:

"Radio stations seem to be getting more conscious of the merchandising of a client's products. Some stations have always given good support, but more and more are willing to call on chain stores and small druggists or grocers in an attempt to get better floor space or window displays for their advertised products. Some will even work in co-operation with an advertiser's sales force and conduct independent surveys or spot checks before and after the campaign."

All-Canada Radio Facilities points out that it wasn't so long ago that broadcasters knew very little about merchandising. Now, the firm said, advertisers commonly get at no additional cost the following: (1) broadcast promotion, (2) direct mail promotion, (3) billboard promotion, (4) newspaper promotion, (5) window displays, (6) point-of-sale displays, (7) product sales checks.

Stations are hiring people with merchandising know-how. CJOR, Vancouver, now offers a merchandising service operated by Sales Manager G. E. Ryan and two assistants. Ryan was formerly sales manager for Canada Dry, Ltd., in British Columbia and the two men under him, "Bud" Olson and "Mike" Harris were sales supervisors for the same firm.

Q. What kind of sales results have stations been getting for sponsors these days?

A. Here are four examples:

CHOV, Pembroke, Ont.: Salada Tea switched two years ago from participating in one of the "casino" shows (quiz shows with proof-of-purchase

ELEVISION
DEPT.



**They got
my last scent!**[™]

Nobody, advertising to consumers, should place all their resources in one medium alone — nor believe that anything has taken the place of radio as a powerful, profitable medium. Remember—radio is the most economical mass medium available; it reaches more people more of the time than any other medium . . . it reaches people when they are eating, working, playing, relaxing, driving, retiring, rising, reading a book — or, yes sir, even standing on their heads. Radio does it . . . what else can?

In Montreal, one of Canada's biggest and most profitable markets, your advertising can be most effective with CFCF-RADIO. Our staff is lively, imaginative, and happy here. We do great work because of it. In this huge market, CFCF-RADIO enjoys both MASS and CLASS audience. Your advertising will pay off sales-wise because of it. Now, how about it? CFCF-RADIO is represented by All-Canada in Canada, and Weed in the U.S.A.



RADIO

MONTREAL

* Inv. similarity between characters as portrayed in this ad and actual advertisers, living or dead, is purely coincidental.

**BEST
NON-METROPOLITAN
BUY
IN
B. C.**

All day averages
sets-in-use 44.1%

95% of listeners

41.9 program
rating

CKOK

PENTICTON, B. C.

Maurice Finnerty
President & Managing Director

Roy Chapman
Vice Pres. & Station Manager

Representatives
Don Cooke, USA
Paul Mulvihill, Canada

answers that are so popular in Canada to a 10-minute money merchandising quiz of its own. It consists of a mystery jingle and an addition of \$10 to the jackpot each day it is unsolved. Although the jackpot seldom reached more than \$375 mail pull this year has been running at the rate of 7-8,000 letters per month. The station said: "One of the most gratifying features of the show has been that each letter contains a proof of purchase and not a facsimile, which has been a bug in many label-pulling quiz type shows."

CJOY, Guelph, Ont.: Simpsons-Sears opened a new store in Guelph recently and although the manager, an American, was frankly outspoken in his views that more of the store's advertising should be in white space, he decided to try a saturation campaign as a test. Through a misunderstanding as to the actual days of the sale, the announcements started one day early. "So many people flocked to the store," the station reported, "that the manager was forced to start the sale a day early in spite of his prior arrangements. Needless to say, we are now doing a much greater volume of business with Simpsons-Sears."

CKGB, Timmins, Ont.: Timmins has always been a very competitive market so far as bread sales were concerned and Westons Bakeries decided on a heavy effort to increase their share of sales. The firm changed the texture of the bread and the name to Sunbeam. Westons then bought a campaign of five announcements a day for a six-week campaign. "Right from the first day the response was terrific," the station said. "Stores were visited by drivers at least twice a day to keep their shelf space filled but, even at that, it was difficult to get Sunbeam bread unless you were right there at the time of delivery." The station reported that sales were doubled as a result of the campaign.

CKLC, Kingston, Ont.: Last fall CKLC asked Marion Earl, a city alderwoman to do a woman's show. The show attracted good audiences and Canada Packers, one of Canada's leading soap firms bought three 15-minute segments weekly on the daily show for four of its soap brands. Sales distribution and display space were checked at the beginning of the advertising and after a two-month period. Said the station: "The results showed that the four products made large gains in sales, distribution and dis-

play space in six of the seven chain and independent stores used in the test."

Q. Are French-speaking audiences confined to Quebec?

A. No. There are groups of French speaking people in Canada's midwest CBC's French network goes out to these provinces and the stations also have, of course, their own local shows many of them of a homey, intimate nature. For example CHFA, Edmonton, Alta., invites listeners from all over the province to drop in at the station and tell friends on the air how they are, how their relatives are whether anyone is in the hospital, and so forth.

Two Saskatchewan French Stations CFNS, Saskatoon; and CFRG, Gravelbourg, were built with the funds of their listeners, about 50,000 in all, who contributed \$400,000 so they could have their own radio stations in a sea of English air programming.

There has been considerable immigration from East European countries (especially Slavic) since the war. More than a million immigrants have come in during the past 10 years. ★ ★ ★

CKDA

BRITISH COLUMBIA

Your

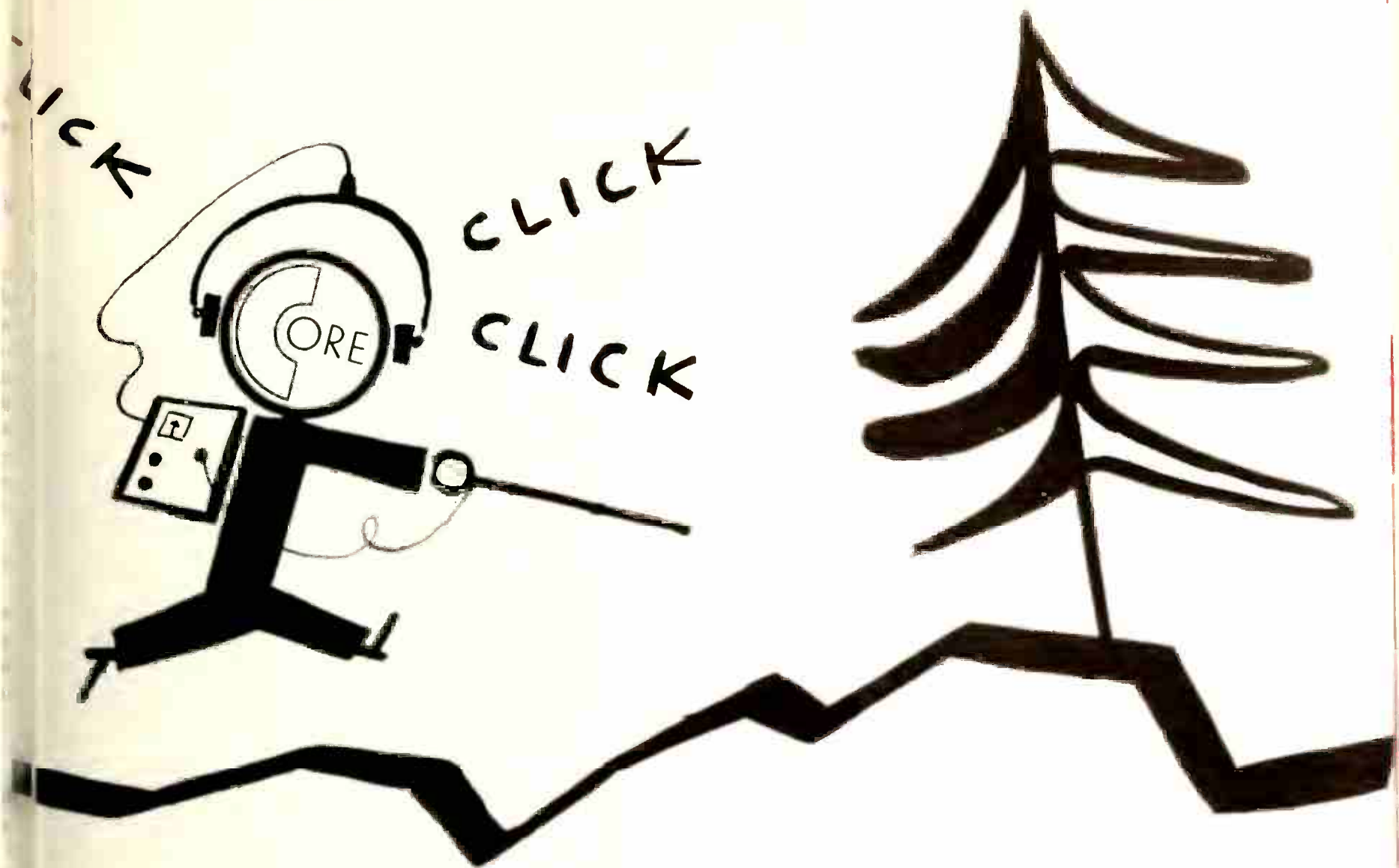
"swim" station!

From CKDA's own boat—Chatham Chief—B. C. listeners are kept posted on all Juan de Fuca straight swimmers.

CKDA

now 5000 watts

Dial 1280



THOSE **CLICKING** NOISES . . .

The loud, clicking noises you hear from UP NORTH are not just Geiger Counters announcing more uranium.

The cash registers are also clicking mightily up here in Canada.

We suggest that you explore the Canadian market with Core Research as your guide. Research is our business, with market, media and motivation research our specialties. But, basically, *service* is what we offer.

Write or telephone. It will be a pleasure to explain how we can help you earn handsome returns on your Canadian activities.





- 256,000 TV sets . . . serving over a million people
- Only VHF station covering this multi-billion dollar market
- Well outside the range of either Chicago or Milwaukee television signals (90 air miles)
- Only VHF station feeding top CBS and ABC network shows to this densely populated rich, midwest area
- Combined rural and industrial following . . . ideal for test campaigns
- YES, THERE'S REAL SALES POTENTIAL IN REX-LAND

WREX-TV
CHANNEL **13**

ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS  • ABC

REPRESENTED BY
H-R TELEVISION, INC.

ADVERTISERS' INDEX

AIMS	110
Air Trails Group	114-115
Alexander Film	108
BMI	112
CBS Radio Network	78-79
CBS TV Film	18-19
Columbia Pacific Radio Net	15
Eastman Kodak	77
Evans Productions	110
Hollywood TV	36-37
Mid-Continent Broadcasting	FC
NBC Radio Network	12-13
Negro Radio South	113
Publicidad Badillo	106
Pulse	90
RCA	73
Skyline Group	108
TPA	62-63
TSLN	34
Adam Young	BC
Ziv	67, 68, 69, 70

All Canada, Toronto	61
BMI, Toronto, Montreal	123
Caldwell, Ltd. Toronto	116
Canadian Broadcast Co., Toronto	59
CFCF, Montreal	125
CFRN, Edmonton	122
CHRC, Montreal	124
CHUB, Nanaimo, B. C.	118
CJAV, Port Alberni, B. C.	118
CJOR, Vancouver	125
CKCO-TV, Kitchener, Ont.	119
CKCK-TV, Regina, Sask.	117
CKCW, Moncton, N. B.	122
CKDA, Victoria, B. C.	126
CKOK, Penticton	126
CKOV, Kelowna, B. C.	121
CKRC, Winnipeg	120
CKWX, Vancouver	113
Core Research	127

KAMQ, Amarillo	94
KBET-TV, Sacramento	110
KBIF, Hollywood	8
KBIS, Bakersfield, Calif.	128
KERG, Eugene, Ore.	108
KFAB, Omaha	17
KFAL, Fulton, Mo.	111
KFMB-TV, San Diego, Calif.	35
KGER, Long Beach, Calif.	113
KHOL-TV, Kearney, Nebr.	107
KLZ-TV, Denver	33
KMBC, Kansas City, Mo.	112
KMJ-TV, Fresno, Calif.	99
KNAK, Salt Lake City	109
KOLN-TV, Lincoln, Nebr.	81
KONO, San Antonio	14
KPQ, Wenatchee, Wash.	10
KRIZ, Phoenix	103, 115
KRNT, Des Moines	65
KSAN, San Francisco	5
KTBS-TV, Shreveport, La.	11

WAPI, Birmingham	80
WBAY, Green Bay, Wis.	113
WBEN-TV, Buffalo	71
WBNS, Columbus, Ohio	16
WBNS-TV, Columbus, Ohio	83
WBT, Charlotte, N. C.	38
WBZ, Boston	100-101
WCBS, New York	6-7
WCCO-TV, Minneapolis	9
WCUE, Akron, Ohio	102
WDAY-TV, Fargo, N. D.	85
WEHT-TV, Henderson, Ky.	111
WEMP, Milwaukee	24
WFAA-TV, Dallas	95
WFMY-TV, Greensboro, N. C.	20
WGR, Buffalo	129
WIBW, Topeka	103
WICS-TV, Springfield, Ill.	74
WILK-TV, Wilkes-Barre	114
WJAC-TV, Johnstown, Pa.	109
WJHP-TV, Jacksonville, Fla.	84
WKBN-TV, Youngstown	104
WKNB-TV, W. Hartford, Conn.	104
WKOW, Madison	106
WLOL, Minneapolis	112
WMGT, Pittsfield, Mass.	86
WOW TV, Omaha	IBC
WPAI, Charleston, S. C.	102
WPEN, Philadelphia	3
WPIN, St. Petersburg, Fla.	111
WREX-TV, Rockford, Ill.	128
WSAU-TV, Wausau, Wis.	107
WSJS, Winston-Salem, N. C.	107
WSM-TV, Nashville	75
WSOK, Nashville	106
WSPD, Toledo	105
WTOP, Washington, D. C.	76
WTRF-TV, Wheeling	89
WTVJ, Miami, Fla.	93
WWJ, Detroit	23
WXEX-TV, Baltimore	IFC

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 MCGAVRE

NEW YORK
CHICAGO
ST. LOUIS
LOS ANGELES

News-makers in advertising



Richard N. Heath, who has been with the Leo Burnett Company for 19 of the 20 years the firm has been in business, has just been elected president of that agency. He succeeds Leo Burnett who becomes board chairman. The agency is one of the "top 10" in air billings, ranked sixth in that category in 1954, placing \$33.8 million in air advertising (by sponsor's estimate). It represents such prominent air-users as Procter & Gamble, Kellogg Co., Toni Co., Philip Morris, Campbell Soup, Mars, Inc., Pillsbury Mills.



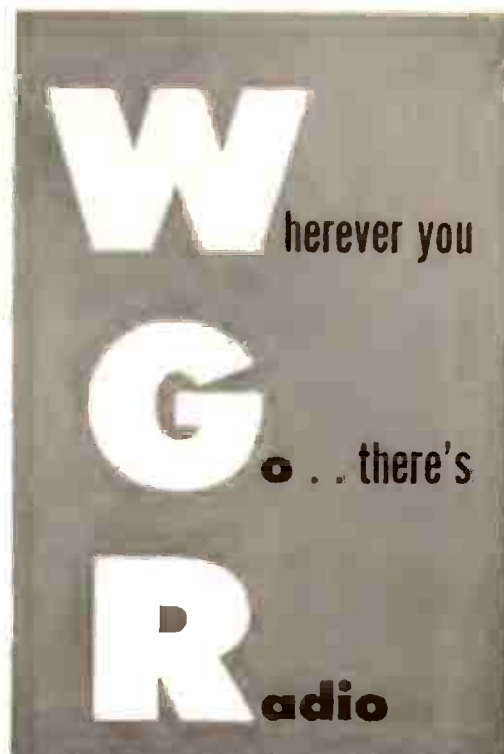
Ralston H. Coffin has been named to the vice-presidency of advertising and sales promotion of the Radio Corp. of America; he has been director of the same activities for the past 18 months. He is responsible for the administration of the RCA advertising budget, of which approximately 30% is devoted to radio and television. Coffin joined RCA in 1949 as director of advertising of the former RCA Victor Division. He came to RCA from McCann-Erickson where he had held an account executive post for five years.



Louis G. Cowan, creator of the Revlon-sponsored tv success, The \$64,000 Question, has joined CBS TV as a producer and program developer on a full-time basis. His production company, Louis G. Cowan, Inc., will continue with Harry Fleischman as president, Steve Carlin as executive v.p. At CBS, Cowan will be responsible for the creation of new tv ideas and programs. His programing ideas have been setting trends for over 15 years with such shows as Kay Kyser's College of Musical Knowledge, Quiz Kids, Stop the Music.



William A. Hart will take over the presidential post at the Advertising Research Foundation on 1 November, succeeding Edgar Kobak. Hart has just retired after 31 years as director of advertising of E. I. duPont de Nemours, Inc. He has long been an active figure in advertising associations, is a former president, vice president and director of the Association of National Advertisers and an ex-v.p. of the National Better Business Bureau and the Advertising Federation of America. He is also a director of the Audit Bureau of Circulations, has been on the ARF board since 1953.



**Sell the Nation's
14th Largest Market!
... use WGR's
Salesmen of the Air**

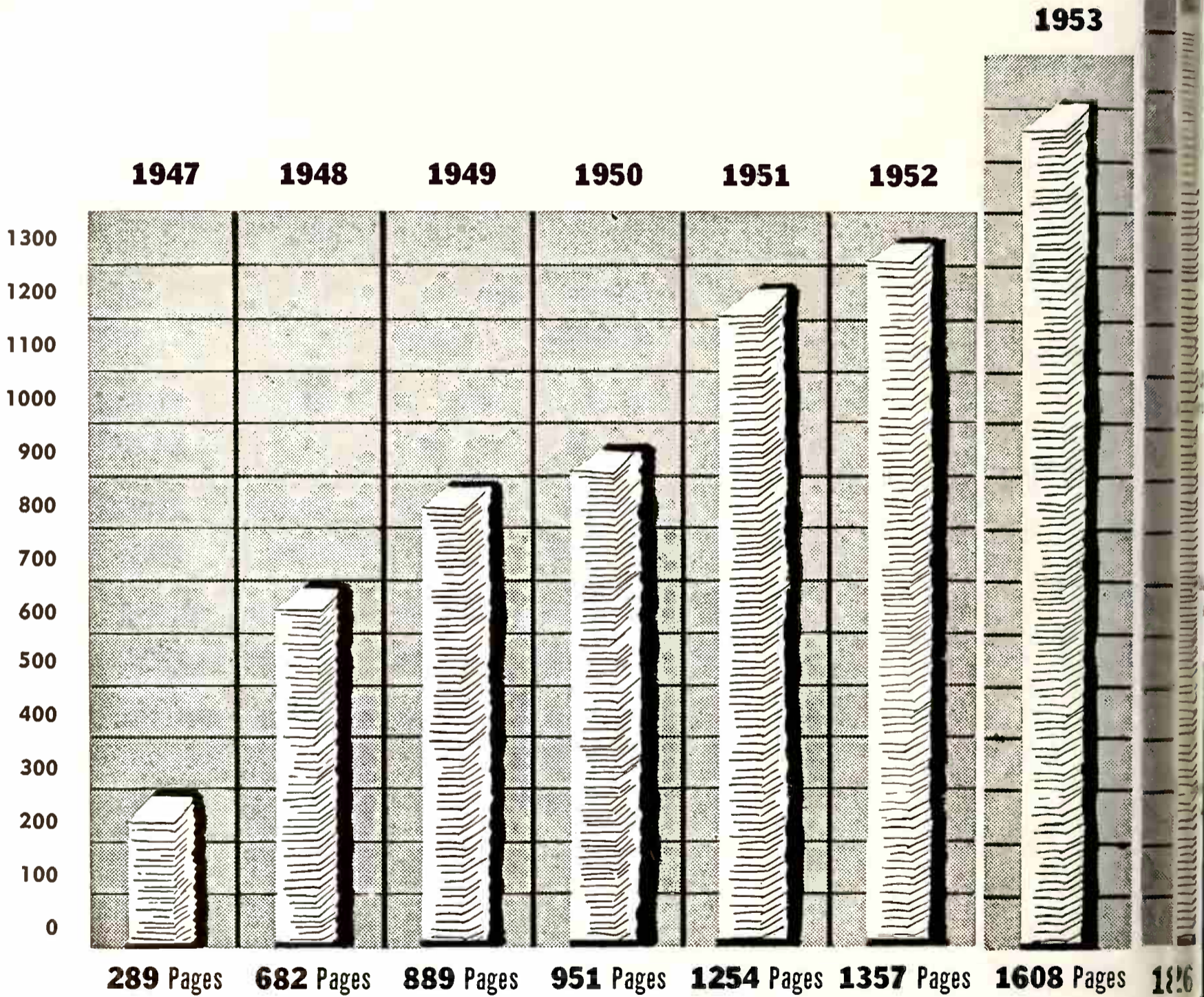
<p>THE KEATONS 9:15 - 9:50 AM Mon. - Fri. Buffalo's only Mr. and Mrs. Show. Interesting discussions of topics of the day. Their "Stamp of Approval" on your product means sales.</p>
<p>BOB GLACY SHOW 2-6 PM Mon.-Fri. Music, humor and interviews. Ideal show to reach Buffalo housewives.</p>
<p>PLUS Outstanding 5 and 10 minute News and Weather Spots</p>

Buffalo's FIRST RADIO Station
Hotel Lafayette
Buffalo, N. Y.

NBC Basic Affiliate

Representatives:
FREE AND PETERS

BUILDING!



SPONSOR

The magazine radio & tv advertiser
 SPONSOR builds on a solid basis. Our policies are based on issues of tangible value to national advertisers and ad agencies—and the advertising will follow. This sense approach to tv and radio trade paper publishing has appealed to station advertisers increasing since our first issue in November 1946. Today SPONSOR's circulation and lineage are at an all-time high. And 70% of our readers are buyers of tv and radio advertising.

REPORT TO SPONSORS for 22 August 1955

(Continued from page 2)

Tv shows hit peak quickly

With big new batch of tv shows soon to break for fall, admen are focussing on question: "How long before you know if show's a hit?" Consensus among advertisers, agencies surveyed by SPONSOR is that you can tell from first few shows. (See article page 44.)

-SR-

Canada French radio is strong

French-Canadians, traditionally loyal to radio, are even more so after tv comes into home. Study by International Surveys, published in Canadian "Marketing" magazine, shows Montreal tv homes do more radio listening than Montreal radio-only homes. Listening increase is primarily during day, which is in high demand in Canada on both English and French radio. For full details on 1955 Canadian radio, tv, see section starting page 51.

-SR-

Big money quiz cycle

Flow of new quiz shows with spectacular prizes has begun following meteoric rise of "\$64,000 Question." First is MBS's planned "Quarter Million Quiz," scheduled for fall start if sold by then. Prizes alone, however, aren't secret of a quiz show's success, points out Lou Cowan, "\$64,000 Question" packager who joined CBS TV as producer-idea man last week. It's appeal of contestants chosen which is vital, he feels.

-SR-

60% gains for atz "I.D." sales

Plan of Katz rep firm to package daytime 10-second "I.D." availabilities and price them at a flat rate has paid off in nearly 60% increase in business on Katz-represented tv outlets. Gain was made between March and June. Under Katz plan, stations offer 15 daytime "I.D.'s" at cost of 3 at night. Tv Sales Manager Scott Donahue now expects a sellout on daytime "shorties" in a few months.

-SR-

Radio booms at local ad level

Radio continues to make rapid growth at level of local advertisers, with local business running some 12.5% better than last year on average, says RAB's Kevin Sweeney. With May and June setting local radio sales records, Sweeney predicts banner \$390,000,000 year at grass roots level. Biggest category of local customers, in order: auto dealers, grocers, department stores, according to survey.

-SR-

Admen discount Hearst tv rap

Propaganda score of Hearst Advertising Service in listing 174 firms who have exited network tv in past 5 years was made, many admen feel, with loaded dice. Many firms on list (Bulova, Babbitt, Charles Antell, Canada Dry, Max Factor, Hudson Paper, Peter Paul, Ronson, Tea Council, etc.) merely moved into spot tv, now spend millions. Many others were (a) too small, (b) too regional to keep in step with network growth. Biggest laugh-getter on list is General Tire, whose General Teleradio is now one of heavyweights of tv broadcasting, tv film features (it just bought RKO) and tv syndication.

-SR-

"Margie" to do daytime strip

Innovation in local-level daytime programing is slated by Philadelphia tv outlet WPTZ. Starting 5 September, station will run syndicated (by Official) film series "My Little Margie" on 5-day-a-week basis. Station believes this is first time former nighttime network show has been given daytime strip treatment.



Where's "Monitor" going?

In a few short weeks NBC's *Monitor* has emerged as the hottest subject in radio. Some see it as the most stimulating thing to happen to network radio programming in years. Others are convinced *Monitor* is a danger to the medium's economic health. Whether you're pro or con, this is not the kind of development any adman or broadcaster or national rep can ignore.

Monitor raises so many questions for the future of radio, we haven't space to note them all. First: How far does NBC intend to go with *Monitor*? (At presstime NBC was studying expansion of *Monitor* to weekdays and nights.)

Will one or more competing networks follow suit with similar programming on a major scale? And is there room for more than one *Monitor*? Or is that segment of the audience which enjoys a pot pourri of information, service and entertainment

served sufficiently by one such program service?

The most basic question of all is: Will *Monitor* drain billings which might have gone into spot radio to the point where stations are hurt financially?

You'll find the debate over the answers raging hot and heavy this fall and while it's the broadcasters and national reps who are most directly concerned over the economic implications, in the long run it's the advertisers who will be making the most basic decisions. It will be up to the advertiser to decide whether the *Monitor* pattern becomes widespread by the way he spends his dollars.

* * *

Reminder 2: avoid a muddle

Since 1952 there's been no measurement of tv coverage and set counts. Now there may be four launched next year (not to mention the Census Bureau project), as a *SPONSOR* article this issue reveals (page 39). Obviously we're headed for a muddle which will make the confusion of 1952, when there were only two studies (NCS and SAMS), look clean-cut by comparison.

SPONSOR believes the private organizations planning studies would be ill-advised to proceed when NARTB is now on the verge of establishing an official industry circulation body—to be called Audited Television Circulation (ATC).

But as we point out in an editorial accompanying this issue's article on the subject, NARTB can do its part in preventing the impending muddle by (1) moving fast and (2) making its

progress and intent to move ahead clear to all (see page 40).

* * *

Before you kill that jingle . . .

The phone rang a few weeks ago and it was an agency man in the Midwest calling to ask if *SPONSOR* had ever done an article on how long you can run a radio jingle. We hadn't recently so we assigned a reporter to get the answer. The conclusion that emerged after a canvass of some of the best words-and-music craftsmen in the business was that a good jingle can be ageless.

So this is what we wrote the Midwest agency man.

"You say your client is concerned because some of his friends ask him when he's going to change his jingle. Our advice is that a client's best friend may be the worst judges of his advertising. If you have confidence in your jingle, if there's no basic copy change requiring dramatization by a new musical identification, why change?"

"Radio jingles, because they command attention, are frequently maligned by the people who have a low tolerance for advertising in general. But a jingle does the most for an advertiser after it's become established through long use as his radio trademark. It becomes as much a part of a company as its logo in print advertising. Like anything else, however, there are good, bad and indifferent jingles. If you're interested in talking to some of the best craftsmen in the field, drop us a line and we'll be glad to suggest a few names."

For more on jingles see page 43

Applause

Producer's producer

Because \$64,000 *Question* is the fabulous success it is, you can expect to hear of programs proposed in which contestants can win anything from the Hope diamond to the state of Texas. But those who attempt to go Lou Cowan's brainwork one better by multiplying the boodle, will be missing the point Lou grasped with his first big hit, the *Quiz Kids*, 15 years ago. It's not the size of the prizes alone that makes a quiz show click, it's the people themselves, the human stories which unfold naturally in the attempt to win.

Into each of his programs over the years, like *Quiz Kids*, *Stop the Music*, *Down You Go* and *Conversation*, to name a few, Lou has put the kind of attention to detail in staging and selection of cast or contestants which have given him a reputation as the producer's producer. \$64,000 *Question* went through 17 auditions in front of live audiences before Lou Cowan had finished polishing the basic idea.

\$64,000 *Question* has so captured front pages and living rooms across the nation that many are inclined to link his current move over to CBS as a producer and idea-generator with the

success of this one show. But it was back in March long before the program started on the air that Bill Paley, Frank Stanton and Hubbell Robinson began discussing the assignment with Lou Cowan.

Lou, though he's best known for his successful quiz show formats, has interests as broad as television itself. We see him as playing an important role in the battle of ideas waged on the one side by NBC with its whirlwind of Pat Weaver-inspired programming and on the other, now tooling up to seek to swing the pendulum of excitement back in its direction.

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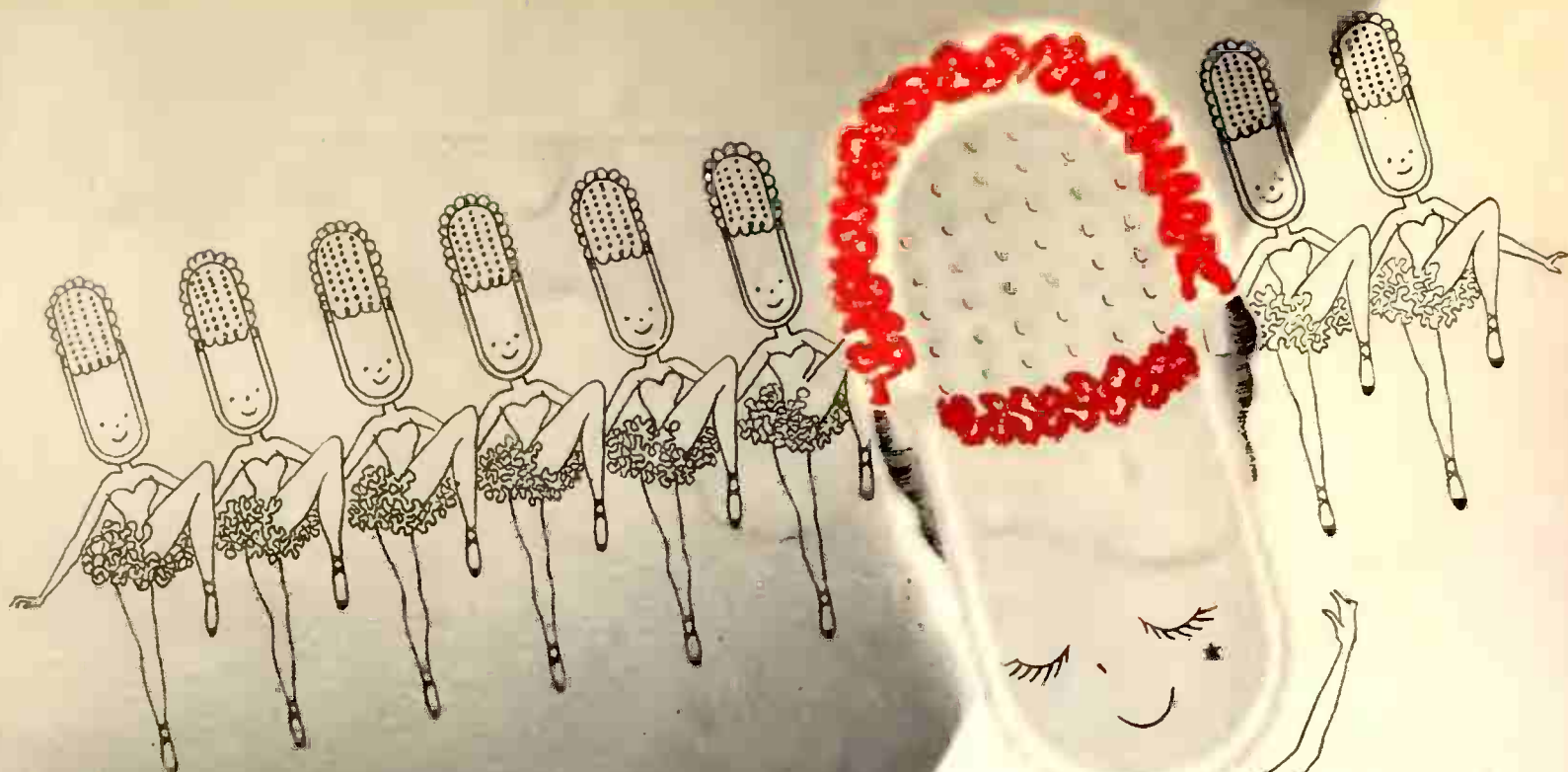
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