

D 12-34
WM S HEGGE
C-ROOM 204
ROCKEFELLER PLAZA
NEW YORK, N.Y.

SPONSOR

VED
1955
KARY

magazine radio and tv advertisers use

17 OCTOBER 1955

50¢ per copy • \$8 per year

vest

HOOPER, NIELSEN, PULSE, TRENDX* clinch it!



IS RUNNING AWAY WITH KANSAS CITY'S RADIO DAY

Every time period.
Monday-Friday.
Hooper finds
WHB in first place.
So does Nielsen.
So does Pulse.
So does Trendex.
So it's unanimous

All 4 surveys have WHB first in every time period. WHB has more than twice the audience of the second station (all day average Hooper 41.5%). Mid-Continent programming, ideas and excitement have achieved this dominance for WHB! The same programming, ideas and excitement can achieve dominance for you. Run over the Kansas City situation with the man from Blair, or WHB General Manager George W. Armstrong.

WHB . . . 10,000 watts, 710 KC



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.

TV'S \$64 MILLION QUESTIONS

page 31

Videotown 1955:
Oldest tv households
tune in the longest

page 34

ABC Radio's new look:
capsule programing
on weekday nights

page 37

Spot radio rescues
a bumper prune crop

page 40

Schick out-advertises
rivals with 90-day,
\$25 million ad splash

page 44

How to keep an eye
and ear on competitors

page 46

Salty radio teasers
sell cars in Iowa

page 48


TOP

Nielsen Circulation in Baltimore City and County!

W-I-T-H's weekly audience in the highly concentrated City and County of Baltimore is 230,530 families—more than any other station in town!

When you combine this big audience with W-I-T-H's low, low rates, you get the lowest cost-per-thousand of any advertising medium in Baltimore. Let your Forjoe man give you the whole story!

IN BALTIMORE THE BIG BUY IS

WITH 

Tom Tinsley, President

R. C. Embry, Vice-President

Represented by Forjoe & Co.

REPORT TO SPONSORS 17 OCTOBER 1955

Significance of \$64,000 moves

Real significance of reports Revlon was promised kitchen sink by both NBC and CBS boils down to this in opinion of Madison Ave. observers: advertiser-agency efforts to bring own show into networks may now be stimulated. Lesson admen haven't failed to note is that bargaining power client couldn't achieve with money alone can be won back—with ideas. But if clients can't open doors for more "outside" shows on heels of "\$64,000 Question," thinking runs, this season will be last for long time in which net program control will be questioned (see article page 31).

-SR-

Private tv set study likely

Tv set count and circulation study by private research firm is likely for 1956 now that NARTB Tv Circulation Committee has stated its first study won't be out before mid-1957. ARB, Nielsen and SAMS have all been exploring interest in study among research buyers (with all 3 impressed demand is great). While there's still danger more than one may actually launch studies, researchers believe field will eventually be left to company which wins approval of networks first. (See editorial on tv set count page 126.)

-SR-

Straw in research wind

Indicative of interest among admen in tv set count is fact McCann-Erickson associate research director, Dr. Leo Bogart, lists need for set study first in article this issue ("Eight big needs in radio-tv research," page 42).

-SR-

NBC TV must-buy web no "must"

NBC TV's requirement of 100 stations for lineups in prime evening time is not must-buy network in usual sense. First, while sponsor must still take 55 specific must-buy stations, he can pick whatever other 45 NBC stations he wants. Second, sponsor can buy less than 100 stations, still stay on network if he accepts reduction in discounts. Third, requirement of 100 stations does not apply to sponsors who participate in Program Service Plan (PSP)—that is, allow their shows to run on unordered stations with commercials deleted. As inducement to sell large networks, NBC is offering 44 small optional stations under Program Extension Plan (PEP), with discounts up to 50%.

-SR-

Angelenas like their radio

Sets-in-use during average quarter hour in Los Angeles is up 60% since 1949. Actual increase: 250,000 to 400,000 homes (Pulse). Fact is one among many heard by agencies, advertisers who listened to unusual presentation given by Frank Crane, president, Southern California Broadcasters Association. Crane, now traveling around U.S. with presentation, titled "Ultraplionic Sound," uses 5-speaker stereophonic sound setup, has such names as Groucho Marx, Tennessee Ernie to add zip to tape-recorded presentation.

-SR-

Godwin joins SPONSOR

Charles W. Godwin joins SPONSOR today (17 October) as v.p. and advertising director, resigning as director of station relations at ABC Radio. (For Godwin's complete background see page 120.)

REPORT TO SPONSORS for 17 October 1955

Radio's best commercials Awards for "8 most effective radio commercials broadcast during 1955" given by RAB in its advertising clinic at Waldorf-Astoria, New York, last week. Names of 8 (alphabetically) with agencies and award recipients follow: American Tobacco (Pall Mall), SSCB, Alan Garratt, ad manager; Coca-Cola, D'Arcy, Paul Lewis, D'Arcy v.p. charge radio-tv; Esso, Marschalk and Pratt Div. McCann-Erickson, Robert M. Gray, ad manager; Ford Motor Co., JWT, Charles Beacham, Northeast reg. sales manager; Metropolitan Life Insurance Co., Y&R, Henry R. Geyelin, manager adv. service; National Carbon Co., Esty, A. J. Housman, ad manager; Nestle, Bryan Houston, Richard F. Goebel, ad manager in charge media; Piel Bros., Y&R, Thomas Hawkes, general sales manager.

-SR-

Radio set sales high in tv areas Not generally realized is fact that pace of radio set sales is just as quick, if not quicker in mature tv markets as in country as whole. ABC Radio research report shows situation in 5 tv markets: New York, Chicago, Detroit, San Francisco, Los Angeles. Radio sets (not including auto radios) shipped to dealers in these cities during 1954 was 62% higher than number of tv sets shipped (RETMA figures). Meanwhile, RETMA has announced that radio set sales for first 8 months of 1955 are 43% ahead of 1954, while tv set sales are 27% ahead.

-SR-

Smog over am spending grows PIB's decision to discontinue reporting of radio network gross billings throws even darker fog over radio spending. Previously, with TvB promising spot tv figures, only spot radio figures had been lacking among major media spending data. PIB will continue running other radio network data. This will permit agencies to calculate spending of their clients' competition but calculation of over-all network spending would be time-consuming and possibly prohibitively expensive. PIB decision was based on fact that changes in am web rates, discounts make it difficult to compare accurately one network with another and current network figures with past data.

-SR-

ABC Radio aims at top Radical revamping of ABC Radio's nighttime programing highlights determination of web to stay in business. In tape-recorded interview with SPONSOR editors, ABC President Robert E. Kintner expressed strong confidence in network radio's future, said ABC Radio had good chance of becoming "number two" network, maybe even "number one." Kintner denied new web plan would undercut national spot rate of affiliates. (For details of new ABC Radio programing and verbatim text of interview see pages 37-39).

-SR-

Fee tv debate at 4A's confab Fee tv issue will be kept humming by debate on subject at Eastern Annual Conference of 4A's. Three-day conference starts today (17 October). Toll tv debate, which takes place 19 October, features pro arguments of James M. Landis, Skiatron Electronics and Tv Corp.; con arguments from Sidney Kaye of law firm of Rosenman, Goldmark, Colin & Kaye. Discussion of fee tv is part of conference's tv-radio programing meeting.

-SR-

4A's radio-tv agenda 4A's meeting will also feature (1) talks on radio network programing in tv age by Robert Sarnoff, executive vice president, NBC, and a CBS representative unannounced at presstime; (2) demonstration of Electronicam tv-film system by James Caddigan of Dumont Labs; (3) demonstration of Cellomatic, device for simulated animation of art work, by Paul Adler of Affiliated Program Service.

(Sponsor Reports continues page 125)

We Had To Turn Out The Lights To Get Them To Leave

"Nighttime radio? Forget it — everybody's watching television."

Tain't so in Philadelphia . . . at least, not on WPEN.

From 9 o'clock at night, people come by the thousands to the WPEN studios to watch and participate in our programs. And we don't give a thing away. (We actually had to hire a hostess to handle the crowds.)

Can you imagine — in staid Philadelphia — a full house every night till five in the morning? Fact is, we have to turn out the lights to get them to go home.

Programming like this is one of the reasons why WPEN has the **GREATEST RATING INCREASE***, the **LARGEST OUT-OF-HOME LISTENING***, and **MORE LOCAL AND NATIONAL ADVERTISERS**** than any other station in Philadelphia.

The Station of Personalities

WPEN

Philadelphia

*Pulse July, August 1955

**B.A.R. July 1955

Represented Nationally by Gill-Perma.

SPONSOR

Volume 9 Number 21
17 October 1955

The magazine radio and tv advertisers use

ARTICLES

Five \$61,000,000 tv questions

In its broad survey of nighttime network programming questions this fall SPONSOR found five which sum up the issues of the season, including: How big will ABC be? Is network program control permanent?

31

Videotown 1955: longest owners watch most

Some startling facts were turned up by Cunningham & Walsh's annual Videotown survey, including: viewing is generally up, with the longest hours put in by oldest tv households; "second-set" rate slowing, showing strong interest in color

34

ABC turns to capsule programming

A tape-recorded interview with ABC President Robert E. Kintner and Charles Ayres, ABC vice president in charge of radio, provides their outlook for the new five- and 10-minute programming segments planned for 7:30-10:00 pm. weekdays

36

Spot radio rescues a bumper crop

Faced with an overabundance of under-sized prunes, the California Prune Advisory Board turned to an 18-week spot radio campaign. Results were so effective, spot radio has become a regular part of the Board's ad campaign

40

Eight big needs in radio-tv research

McCann-Erickson's Dr. Leo Bogart charts key goals for radio research if it is to expand and improve the tools that it offers admen to use

42

Schick push has 76% tv budget

Net radio and tv are used in huge quantities in a frank effort to out-advertise the competition. Newest push for product will dump \$25 million into a 90-day advertising campaign, most of it through the air media

44

How to keep an eye and ear on the competition

Broadcast Advertisers Reports covers 14 markets with a radio, tv monitoring service, sells summaries of taped commercials to subscribers. BAR can provide clients with playbacks of competitors' commercials

46

Salty radio teaser campaign sells cars

Iowa radio listeners were treated to a real nautical teaser campaign to announce arrival of 11-foot ship model in a car dealer's showroom. When the gimmick was triggered, sight-seers and buyers flocked to the sale

48

COMING

Timebuying problems—today and yesterday

The first of a series of SPONSOR articles about the status, functions and problems of admen will deal with timebuyers and the ways in which their job and status has been changing

31 Oct.

4th Annual Farm Section

Survey of the nation's radio and television stations with farm programming, farm advertisers and their agencies provides the 1955 facts on how to reach the farmer best. A self-contained section with all the facts

31 Oct.

DEPARTMENTS

TIMEBUYERS
AGENCY AD LIBS
40 E. 49TH
NEW & RENEW
MR. SPONSOR, Max Banzhaf
SPONSOR BACKSTAGE
RADIO RESULTS
FILM CHART
FILM NOTES
ROUND-UP
SPONSOR ASKS
P. S.
AGENCY PROFILE, William Smith
TV COMPARAGRAPH
NEW TV STATIONS
NEWSMAKERS
SPONSOR SPEAKS

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Alpert, (Production Manager) J...
chok, Charles L. Nash, George Eter...

Circulation Department: Evelyn an...
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Mitchell

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Readers' Service: Augusta B. Shien...

Accounting Department: Laura F...

Secretary to Publisher: Helen L. ...

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7-9863. Los Angeles Office: 6087 Sur... Bou...
Phone: HOLlywood 4-8089. Dallas Office: 11 5...
St. Phone STerling 3591. Printing Of: 31...
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\$3 a year. Canada and foreign \$9. Sin... cop...
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E. 49th St., New York 17, N. Y. MUrris 1-1111
Copyright 1955. SPONSOR PUBLICATIONS

Success like this
proves Ann Rogers
"SOME SALESMAN"



Letters like this that tell of client sales success make us very happy and doubly so when they pinpoint large sales.

Big advertiser or spot campaigner, you can tell your sales story to Rochester (prime Western N. Y. test city) and 17 rich counties that make up this market, best on WHAM-TV.

Considering the fact that this spot schedule was inaugurated as a test of television's effectiveness, WHAM-TV has certainly proven its power and its point.

To tap a rich market with sales success call the Hollingbery office nearest you.



Represented by George P. Hollingbery Co.

POPULATION: 1,095,781 . . . HOMES: 365,000

*NBC calculated

WHAM-TV CHANNEL 5

Rochester, N. Y.'s Most Powerful Station

Walter H. Foertsch and Associates
31 Gibbs Street • Rochester 4, New York
Phone BAKER 6871
Specialists in Services for Management
September 9, 1955

Mr. J. W. Kennedy, Jr.
WHAM-TV
201 Humboldt Street
Rochester 9, New York

Dear Jack:

Your Ann Rogers is some salesman! Listen to this:
As you know, Ann's been plugging Genesee Country Milk in paper twice a week. Last week the sponsor got two big orders for milk in paper cartons, both directly traceable to these announcements.

A local school ordered 2,000 half pints per day, stated in the order that Ann's pitch was responsible. An independent milk dealer told the sponsor that so many customers of his retail grocery route had requested Genesee Country Milk that he was placing a daily order for 1,000 quarts in paper. Since WHAM-TV was the only medium used, the inference is obvious.

I think this is a splendid tribute to Ann and to the Grand cooperation I always get at Channel 5. I might add that the sponsor is delighted, naturally.

Sincerely,

Charley
Charles S. Wilkinson

CS#:jem

Now available to you

TELEVISION'S GREATEST



Adventures of

KITT

A REVUE PRODUCTION

*Except in 24 markets
26 or less first
availab.

**Videodex June-July

the first time

HALF-HOUR WESTERN!

ALL NEW FIRST RUN
SERIES MADE EXPRESSLY FOR TV

CARSON

Starting

BILL WILLIAMS

sponsored nationally
for 4 years by Coca Cola

...g for rating, the greatest buy ever offered
...ocal or regional advertiser. THE ADVENTURES
...T CARSON ranks as the Number 1 Western
...l Westerns, well up in the "top ten" of all
...nally rated syndicated film shows! ** Don't
...nyone beat you to the draw on this one—
...MCA right away!

MCA

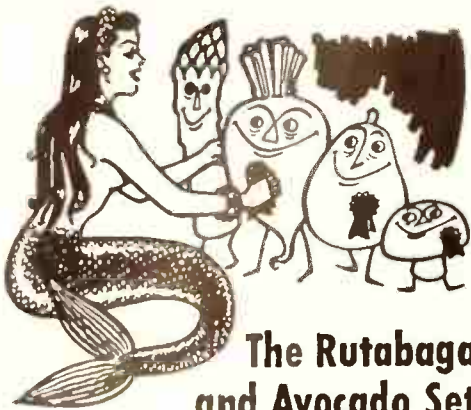
AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

TV

FILM SYNDICATION

9370 Santa Monica Blvd., Beverly Hills

CASE HISTORY—PRODUCE



The Rutabaga and Avocado Set Never Had It So Good!

For 3½ years now, they've had their very own radio program—5 minutes every morning on KBIG Catalina, devoted by the 23 Von's Grocery Company supermarkets of Greater Los Angeles to glamorizing fruits and vegetables . . . highlighting their history . . . suggesting new ways to use them . . . telling both good and bad points of supply and price.

Results: **HOMEMAKERS NEWS** has won awards from the Advertising Association of the West, Radio Advertising Bureau, Inc., **RADIO GETS RESULTS** contest; Los Angeles Advertising Women, for creative excellence.



Item sales tests pay off consistently. Mushrooms mushroomed 32½%, asparagus 21%. Gift bags hidden under checkstands, and given only to customers who mentioned hearing it offered on KBIG, "sold out" 25,000 in a few days.

HOMEMAKERS NEWS, renewed by Von's for its 4th straight year, typifies the creativity of KBIG. Other 5-minute news features can be tailor-made for sponsors who want something besides saturation spots.

Your KBIG representative or Robert Meeker man can show you topnotch results with either technique.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLlywood 3-3205
Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Harry Parnas, media director, Doyle Dane Bernbach, New York, reminds timebuyers of several criteria when buying announcements between programs. "We feel it's most important for the shows we place announcements between to have even ratings," he says. "In fact, we'll sacrifice combined average rating to even rating because the biggest threat to commercials between shows is dial twisting. Of course we always try for a good cost-per-1,000, but equally important is the audience composition of the shows we're adjacent to. In these days of tight nighttime tv availabilities, a buyer can't get into such considerations as mood of a show, but, on the other hand, he can't afford to ignore the proportion of men and women his message will be reaching in a particular time slot."



Vincent Daraio, Hicks & Greist, New York, says that he spends a lot of time at the opening of each fall season studying the context of network tv programming. "You've got to be familiar with the shows to buy adjacent to the right ones for your client," he explains. "For example, with a women's product, you want to have both the lead-in and lead-out from the commercial appeal to a women's audience. With a family product you've got more leeway. I've found that a Roy Rogers program, as one example, delivers a surprisingly high percentage of adults. Now this type of show, followed by, say, a musical show like Patti Page can give me a good family audience. On the other hand, some Western shows that seem in the same category on the surface actually deliver mostly the young kids."



Joan Stark, Grey Advertising, New York, will be happy when October's over. "This is the month of clearance problems," says she. "The big reason, of course, is the discrepancy in Daylight Saving Time. Most of New England, New York, New Jersey and some of Pennsylvania extended DST through October. Other DST areas went to Standard Time at the end of September. Still other areas of the country don't have DST at all. Where the buyer's concerned this may mean buying and placing three different schedules within a period of five or six weeks. It's particularly a problem with network adjacencies because the time you may have ordered last summer may be filled with a different show in October, during the time switchover, from the show you originally intended being next to."

SPONSORS WARM TO AP

Because . . . it's better
and it's better known.

"Riot at the Penitentiary ...going after more details"

Case History No. 13

Manager Jack Vagner of KRAL, Rawlins, Wyo., was one of the first in town to hear about it. He grabbed the telephone and called The AP at Cheyenne. It was 11:37 a.m.

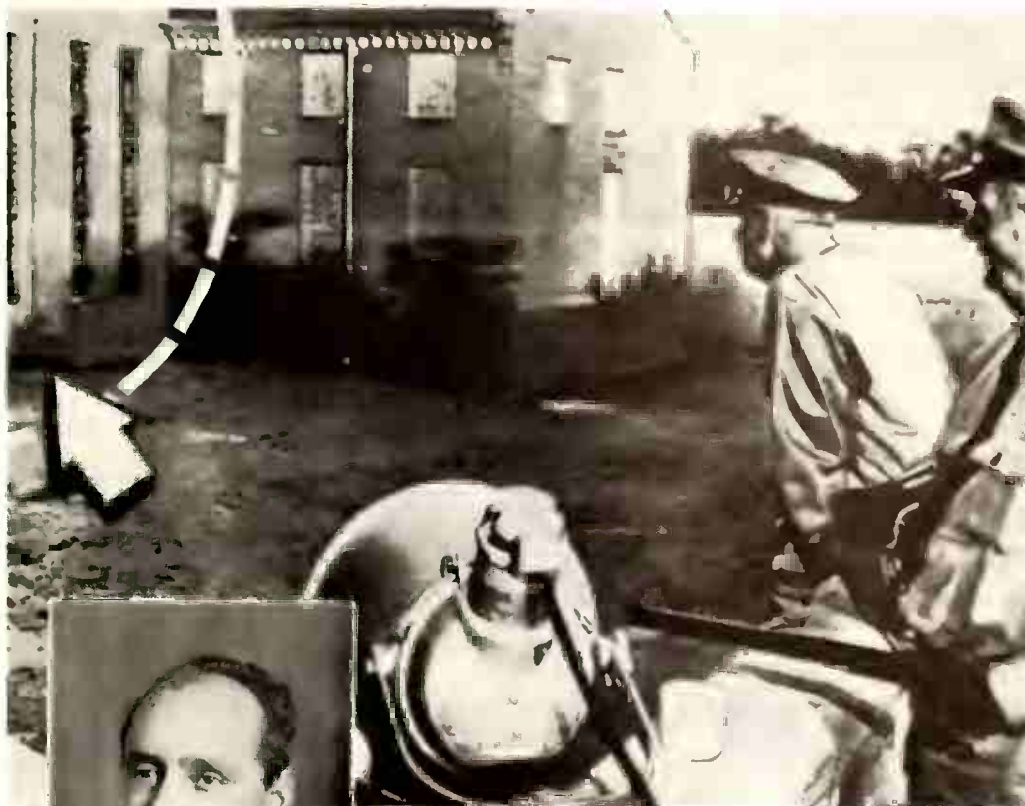
"There's a riot at the penitentiary," he said. "Prisoners seized three guards as hostages. Don't know who the ring-leaders are yet. They want a conference with the warden. Got control of the main cellblock. I'm going out after more details and will call you back."

The state prison was about a quarter-mile from the KRAL studios. Vagner was there within minutes, but the guards were as stone-faced as the prison walls. They weren't saying anything until the warden showed up.

The warden arrived shortly after noon. A bit later Vagner called The AP with the names of the three hostages, word that 75 of the 280 prisoners were involved in the riot, the knifing of a prison guard and the reasons the rioters gave for the break.

Through the rest of the day Vagner relayed details of the story to the KRAL newsroom and to The AP. After an AP staffer flew in from Cheyenne, the two split the load and covered every angle.

Vagner interviewed the wives of the hostages, as well as guards and prison



employees. He also helped a photographer line up pictures which were carried over the national AP Wire-photo network.

Shortly after midnight, the riot was over and the story cleaned up. After 13 hours on the job, Vagner had completed a tremendous job of news

coverage for KRAL listeners—and AP members everywhere.

Jack Vagner is one of thousands of active newsmen who make The AP better...and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...know the most famous name in news is **AP**

The **BOSTON** Story in Capsule



IN BOSTON . . . WNAC-TV, Channel 7, consistently — season after season for over seven years — has represented true value to its hundreds of thousands of viewers and to its enthusiastic advertisers and their discriminating agencies.

Viewers watch most of Boston's top-rated shows — network and film — on Channel 7. WNAC-TV clients sell their products in this atmosphere of quality and success.

Represented by H-R Television, Inc.

WNAC-TV

A GENERAL TELERADIO OWNED STATION

THE YANKEE NETWORK 21 BROOKLINE AVENUE, BOSTON 15, MASS.

AGENCY AD LIBS



by Bob Foreman

Commercials in the spectaculars misfire

Perhaps it's the type of spectacular I've been watching. Maybe it's the fact that I've witnessed them in color. I can't say what but it has struck me that the quality of the commercials I've caught of late in these epics is rather low.

Completely apart from the audience-size, rating successes or lack of them, and forgetting for the moment whether the shows were done well, so-so or poorly, I've been most conscious of what I feel is the poor copywriting and cluttered production of the sales messages.

Take "The Skin of Our Teeth." Whether you liked it or not, marveled at the color or were merely confused and fatigued by the story, I haven't since the neolithic days of tv been so confused by copy. In addition, the commercials were tryingly long. It seemed that one was sandwiched right on top of another, gaining its only relief, if I remember rightly, in *two more* intercepting commercials, one at the chainbreak period, the other at the station identification.

One of the spots in this show seemed so out of place surrounded as it was by erudite gibberish that it must have got the biggest yak in the whole show, both at home and in the studio. This opus was a rather typical and completely uninspired piece of animation with product packages hanging from a tree. It included, as well, an inane ditty. Neither the animation nor the jingle nor the hackneyed concept of the copy would have been so outstandingly bad if viewed in more normal surroundings. But immersed as these elements were in Thornton Wilder the puerile qualities we see exhibited so frequently in tv copy were even more apparent.

All of the above—at least to me—means that someone has got to do a lot more thinking and use a great deal more care on that phase of television advertising which is inserted, magazine-wise, into long, participating shows if these shows are to pan out for the advertiser. Such programs are high in cost regardless of the per-commercial-minute figures blithely tossed about. High in gross cost, that is. And they're astronomical in cost if they do not provide the advertised product with more identification, more recall of sales points.

(Please turn to page 66)

A Captive Market

and It Grows, and Grows, and Grows!

For years this area of Washington State has maintained a lead as an important agricultural center (e.g., more apples are shipped from Wenatchee than any other place in the world!)

In addition, the Columbia River Dam system has enticed new industries, such as Alcoa Aluminum, because of low-cost hydro-power; plus creating hundreds of new farms with controlled irrigation waters.

And all this is hemmed in—waiting for your sales message—surrounded by high mountains that prevent outside radio and TV penetration!

You're passing up an important market if you're not buying KPO Wenatchee... THE CENTER OF GROWING 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



A helicopter crew from Naval Air Station, Cecil Field, Jacksonville, Florida, practices sea rescue operations.

The soaring buying power of the area served by WMBR-TV has rescued many a marketer of consumer goods.

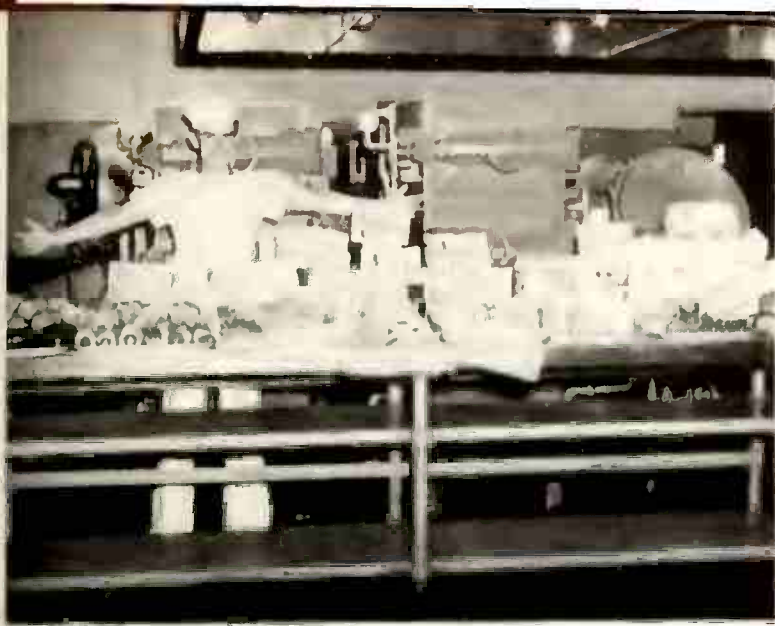
All Official Photographs, U. S. Navy, except as noted.



THE Navy sailed into Jacksonville fifteen years ago and started a business boom that has never stopped gaining knots. Since October 15, 1950, when the Jacksonville area was commissioned, the Navy has spent \$349,000,000 on plant alone (and \$17,645,000 more on deck), is currently paying its 21,000 Jacksonville-based "employees" \$1,000,000,000 in annual salary.

The U. S. Navy, with important installations at suburban Mayport, Cecil Field, Green Cove Springs, as well as the Naval Air Technical Training Center, the Naval Hospital, and the Naval Air Station in Jacksonville, is one of 600 industries in the area. Combining Old Southern traditions with New Southern commercial vigor, Jacksonville is a market of 375,000 inhabitants, a marketplace for 700,000 more, most of whom watch WMBR-TV.

Accessibility to creeks, rivers, and ocean makes the Jacksonville area particularly attractive to fishermen and Navy personnel. Shown are ships in the Florida Group of the Reserve Fleet, U. S. Naval Station, Green Cove Springs, Jacksonville, Fla.



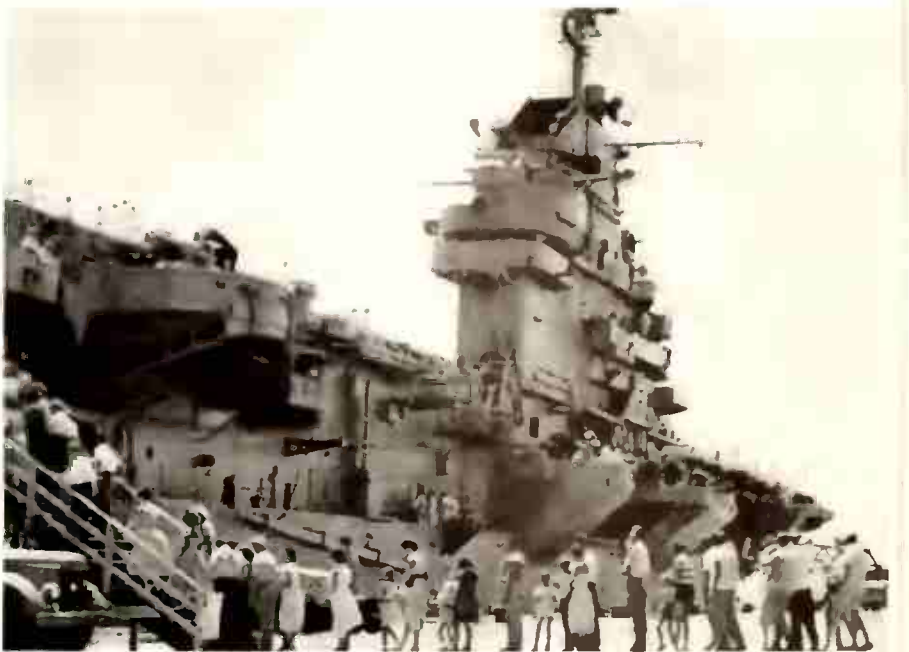
Provisions per capita over a 30-day period aboard ship. Annual Navy purchases of supplies and produce in the Jacksonville area total more than \$4,000,000.

All in a day's work for Navy jet pilots. Powder charge in jet ejection seat model simulates the experience of rescue-ejection from a jet plane.



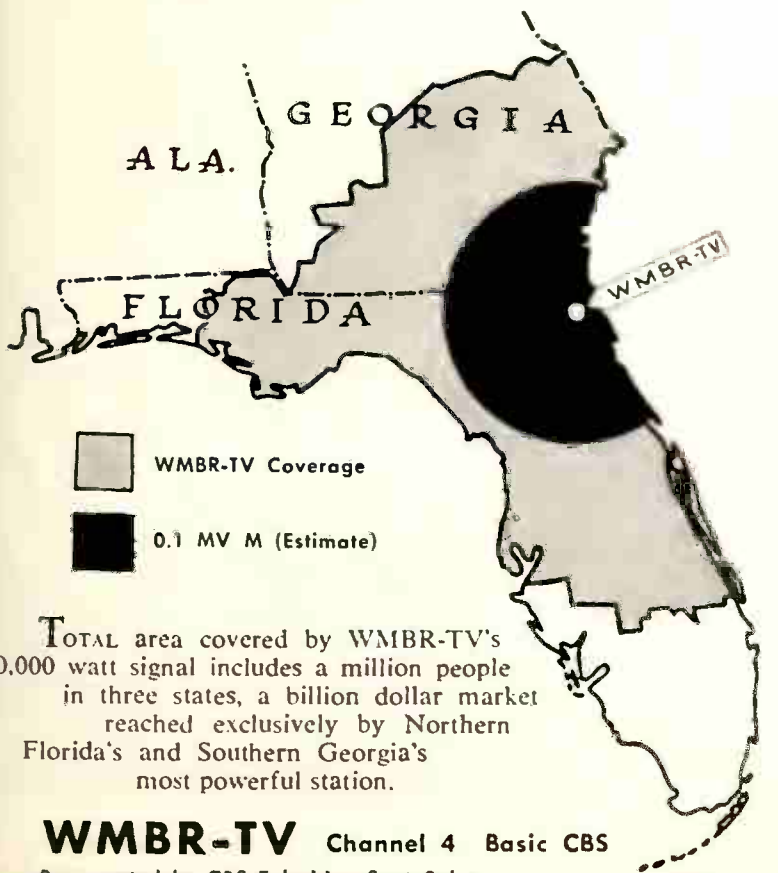
Vapor trails left by Navy jets are familiar sights in the Jacksonville sky. Almost jet propelled, population growth of Florida, up 26% in five years, will show a gain of 53% for the decade as estimated by the U. S. Bureau of the Census.

A trail of visitors are welcomed aboard on aircraft carrier at Mayport, near the mouth of the St. Johns, deep enough to permit ocean-going vessels to make Jacksonville the top port of the South Atlantic states.



Naval Air Station, Jacksonville, where \$6½ million in construction is authorized or recently completed. Navy building, plus \$11½ million in public works construction authorized for 1956, make Jacksonville a center of bustling building activity.

Downtown Jacksonville, showing part of the network of bridges across the St. Johns. \$60,000,000 is being spent to take good care of our visitors. *Charles Smith Studio (Jax) picture.*





TAX COLLECTOR

Not a bad fellow at heart, someone once said, but no one can remember who said it. Neighbors for blocks around keep blinds drawn day and night. Spoils mystery movies for audiences: guesses murderer by end of second reel. Likes plain food, especially roast beef, rare. No gravy. Married, but no exemptions. Drives 1928 Essex—late 1928.

And advertisers in Washington using WTOP Radio find themselves in the driver's seat. 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 in the area.

WTOP RADIO

Represented by CBS Radio Spot Sales

**49th and
MADISON**

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

JINGLES MITHS JANGLED

We enjoyed reading in the August 22 issue of SPONSOR your very interesting and enlightening article "How long before a jingle jangles?" (Thanks too for the title—it helps popularize our slogan.)

Couldn't help feeling a little hurt, though, that some of our long-lived jingles weren't included, as I believe we were one of the earliest to loudly proclaim that a sponsor, once having found a good jingle, should no sooner change it each year than he might change the name of his product.

We know the public agrees, too, because in a couple of instances when certain sponsors switched to other jingles, from ours, the audience reaction was quickly felt and our jingles were reinstated. In Buffalo for example listeners actually sent in letters of protest asking the sponsor to return "that cute jingle with the girl and boy on it." That was several years ago and to this day, over 10 years later the Lanny & Ginger Sattler's Dept. Store jingle is singing merrily away. They give us credit for being the major factor in helping bring their store from third to first place in dollar sales within four years. Our jingles have often received "fan mail."

Our Marlin Blade jingle was on for eight years. Yonkers Raceway jingle is in its fifth year.

We admired the insight and budget that made it possible for K & E to write 30 jingles and then sit back and pick the best one. Not many clients are that generous so we sit back and do our own weeding out, then present the two or three remaining from the throw-away material that accumulates in one of our very thorough and often lengthy research-requiring presentations.

Noting that your article was based mainly on large national accounts, perhaps that is why we were overlooked. While we have had several national accounts, we do a great deal in the way of servicing the smaller local and regional accounts, many of

WGH

The Station of the Stars

1 great station

serving **3**

great markets

**NORFOLK
PORTSMOUTH
NEWPORT NEWS**

INCLUDING HAMPTON AND WARWICK

... the three markets making up the greater Norfolk metropolitan area, **25th** in the United States ...

714,800

WGH

The Station of the Stars

1310 on your dial

5000 watts

* enough power to cover entire market, and more!

WSM-TV

Passes Another
Milestone ...

600 REMOTES IN FIVE YEARS OF TELECASTING!

Only a few stations in the U. S. A.
could equal WSM-TV's record of
remote telecasts.

Why?

Probably because they're expensive ... because each one involves its own peculiarly tricky technical problems ... and because it's a rare remote that adds any black ink to the profit column at the end of the year.

Yet many important, colorful, entertaining events take place outside of TV studios.

That's why a tabulation of remotes is often the key to a station's vigor, vision, aggressiveness, and public service — important factors in building the audience loyalty that boosts sales for your products.

Incidentally, WSM-TV's 600 includes 1952 political campaign speeches by major candidates...the inaugural ceremonies of Tennessee's governor... Grand Ole Opry shows fed to the network... NCAA basketball games from Bowling Green, Kentucky (65 air miles from Nashville) ... steeplechases, stock car races, baseball games, and other events in locales where many miles and mountains separated pick-up point from tower—requiring supplements to WSM-TV's two-truck, two-camera mobile unit, plus the construction of special relay facilities.

WSM-TV was Nashville's first (and is still Nashville's only) TV station equipped for remote telecasting.



STEVENSON

CLEARLY NASHVILLE'S #1 TV STATION

WSM-TV

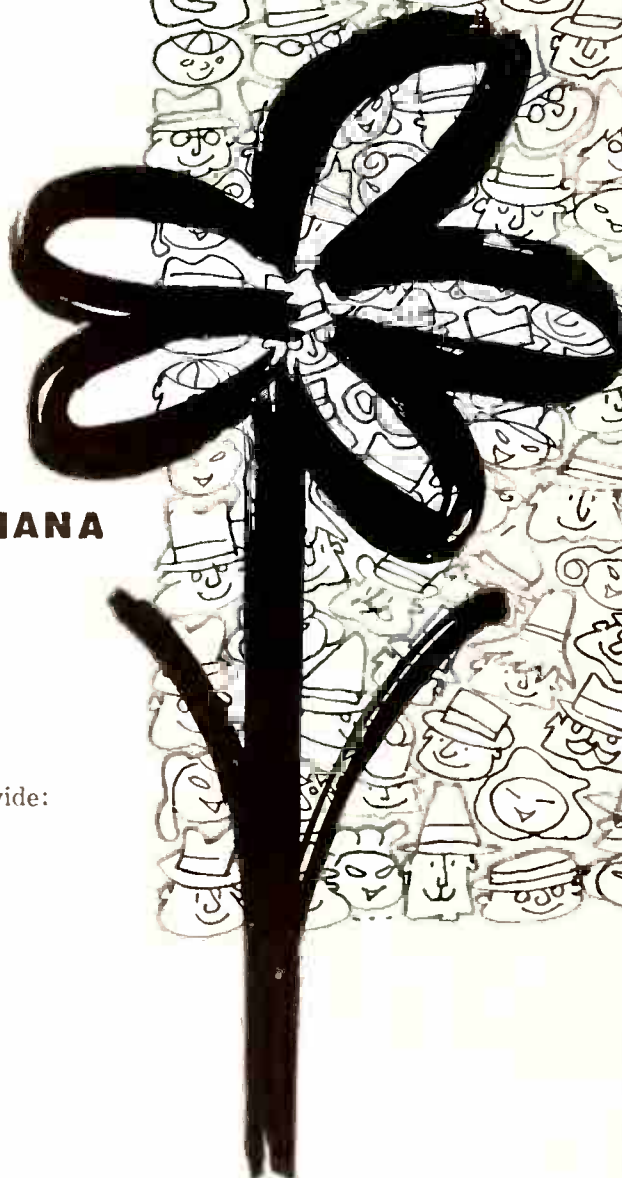
CHANNEL 4

NBC-TV Affiliate — Nashville, Tenn.
Irving Waugh, Commercial Manager
Edward Petry & Co., National Advertising Representatives



OVER HALF THE HOUSEHOLDS IN INDIANA

*are
in the
area
served by
WFBM-TV*



**NO OTHER INDIANA
TV STATION
DELIVERS
SO MUCH**

Households state-wide:
1,305,400
Households WFBM-TV-wide:
695,840

WFBM-TV INDIANAPOLIS
Represented Nationally by the Katz Agency
Affiliated with WFBM-Radio; WOOD AM & TV,
Grand Rapids; WFDL, Flint; WTCN, WTCN-TV,
Minneapolis, St. Paul

100 major advertisers

are now using

Spanish-Language radio...



Over 100 national and major regional advertisers use Spanish-language radio to sell the Mexican-Americans concentrated in the Southwestern United States. Among these Best Foods, Carnation, Cocomalt, General Foods, General Mills, Maine Sardines and others use the facilities of the TEXAS SPANISH LANGUAGE NETWORK.

The stations of the TSLN are all key full time Spanish stations in their area and offer advertisers a combined coverage of over 1,000,000 Spanish-speaking listeners.

TEXAS SPANISH LANGUAGE NETWORK

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

Represented nationally by
NATIONAL TIMES SALES
New York • Chicago

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

40 E. 49TH

(Continued from page 11)

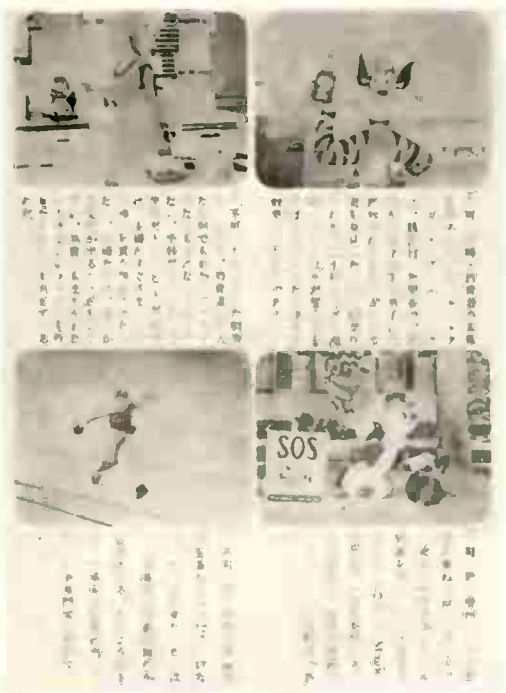
which are outside of New York. We supply a complete package deal for them, performing every function.

LANNY GREY
Lanny & Ginger Grey
Jingles that don't Jangle
New York

* SPONSOR's article used a headline similar to the Lanny & Ginger slogan by coincidence only. Purpose of the article was to sum up trends in jingle craftsmanship, not to provide a roundup on individual jingle firms.

JAPANESE RADIO

I must express my deep gratitude for authorization to reprint two articles from SPONSOR: Harry MacMahon's "Seven deadly sins of tv commercials" (13 December 1954 issue) and "I like



this tv commercial because" (27 December issue).

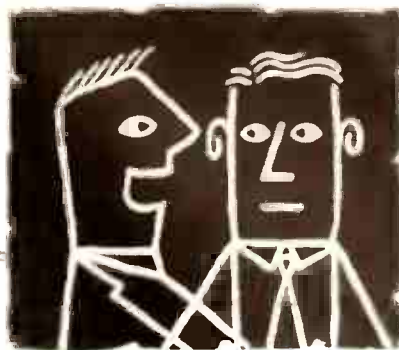
The translations of those articles were highly spoken of and there even appeared a man who wants to put it into Japanese and publish them. Those were the most successful articles in our organ (JOKR's *Commercial Message*).

Y. NIHIRA
Station JOKR
Tokyo, Japan

BUYERS SHOULD TRAVEL

The writer always looks forward to his next issue of SPONSOR and the many idea-provoking articles between its covers.

I've read with particular interest
(Please turn to page 48)



WHEN CLIENTS ASK THE QUESTION...

"What's this I hear about the Sacramento valley—
A new TV station?"

The answer is:

KCRA

TV

Channel 3

SACRAMENTO,
CALIFORNIA

NBC Basic Affiliate
100,000 WATTS
MAXIMUM POWER

**NEW STATION!
NEW VIEWERS!
NEW NBC SHOWS!**

KCRA-TV delivers one of the country's richest markets, with spendable income of more than two billion dollars!

As Sacramento's new station, KCRA-TV, Channel 3, is the only low-band VHF station in the fabulous Sacramento Valley. Full-line NBC programming.

Be sure to review your present television programming and spot schedules. Then call Petry.

KCRA-TV
Channel 3
SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power
BASIC  AFFILIATE
represented by Edward Petry & Co.

"THERE'S LOTS TO SEE ON CHANNEL 3"

Administration Center

Alcoa

Amalgamated Copper

American Electric Co.

American Dairy Assoc.

American Home Products

American Liberty Oil Co.

American Petroleum Institute

American Snuff Co.

Anshel Co.

Art Instruction, Inc.

Bardahl Co.

Bentley

Blanton Co.

Blue Plate Foods

Borden Co.

Crutcher-Myers

Brown Shoe Co.

Business

Bank

Barber-Walker Co.

Automotive Brands

Carroll

Cameron Lumber Co.

Carnation Mills

Carrier Products

CBS - Columbia

CDS Water

Carylar Corp.

Coca-Cola

Colgate - Palmolive Co.

Continental Trailways

Converted Rice

Cook Paint & Varnish Co.

Crosley

DeSoto

Dodge

Doughnut Corp. of America

Dromedary Cake Mix

Dr. Pepper

Electric Companies

High

Herzberg

Herzog Feed Co.

H. K. Pop

Hotel Brewhouse Corp.

Int'l Milling Co.

Jardrich Cigar Co.

Kaffee Coffee

Auto Dealers

Ford Motor Co.

Argentine

Fishes

General Electric

General Foods

General Mills

Gadchoux Sugar

Grant Company

Grzesniack Bros.

Griffin Mfg. Co.

Gulf Oil Co.

Hazel Bishop

Helen Curtis

W. W. Brown

Humbly Oil

Hutchinson Wax

ICI Corp.

Ident Building Co.

Imperial Sugar

International Sh.

Jax Beer

Johnson & Johnson

Johnson's Wax

Kellogg

Kent Cigarettes

Kleener

Kromark Mfg. Co.

Leak

Kocher TV Tower

Lanolin Plus

Lee Optical Co.

Liggett & Myers

Lincoln-Mercury

Lion Oil



These National Advertisers Have All Used the Sales Producing Services of KCMC-TV in

KSLA - FULL POWER

- NOV. 15

**LOWEST COST
PER
THOUSAND**

... because present low rates are in effect for established clients through June 1956!

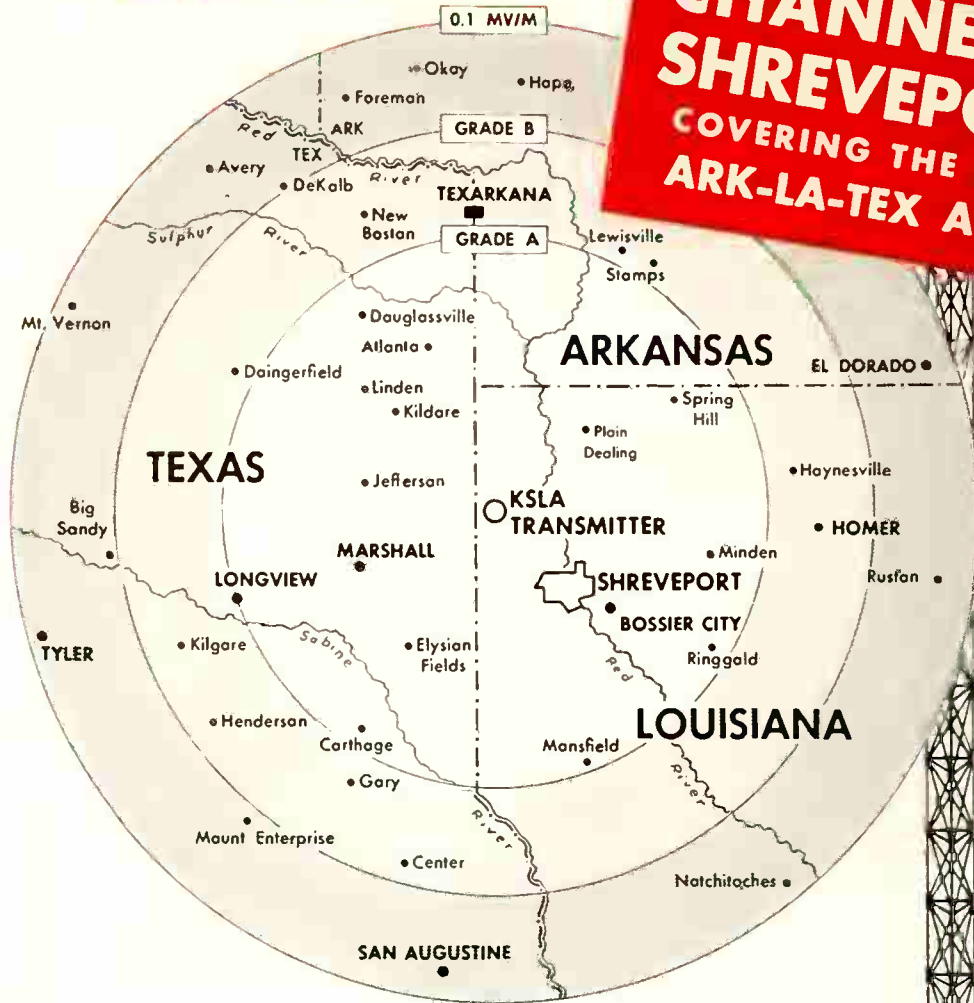
**CBS-ABC
NETWORK
SHOWS**

Sure-fire attractions to draw this huge new audience to KSLA's top-notch local programming.

**22 MONTHS
ON THE AIR**

Shreveport's only experienced television staff, with 22 months of telecasting to its credit.

BUSINESS IS GOOD in the rich **ARK-LA-TEX MARKET...** More people with a higher spendable income! Over \$203 million in grocery sales, \$27 million in drug sales, \$236 million in automotive sales. 77,390 farms with a gross income of \$171,155,000.



... and now, great new **48-COUNTY-3-STATE COVERAGE!**

KSLA'S 316 KW Market Picture

Population	1,178,450
Households	311,235
Shreveport Mkt. Circ.	150,830*
Spendable Income	\$1,275,069,000
Income per household	3,411
Retail Sales	\$ 876,193,000

Source: SRDS 1955 Consumer Markets *TELEVISION MAGAZINE

PAUL H. RAYMER COMPANY, INC. National Representatives
New York • Atlanta • Detroit • San Francisco • Hollywood • Dallas • Chicago

**FIRST
IN
SHREVEPORT,
LOUISIANA**

KSLA

CHANNEL 12

Affiliated with
CBS and ABC



New and renew

SPONSOR

17 OCTOBER 1955

New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Corp, Chi Whist, NY	Russel M. Seeds, Chi Ted Bates, NY	ABC CBS 204	Bishop Sheen; T B 30-9:55 pm; 18 Oct Amos & Andy Music Hall; 5 min seg on M 9:30-9:55 pm; 19 Sept; 26 wks
Whist, NY Whist, NY Filter Corp, NY Stone Hearing Aid Co, Chi	Ted Bates, NY Ted Bates, NY L. H. Hartman Adv. NY Olian & Bronner, Chi	ABC 254 NBC 196 MBS ABC 332	People in the News; F 9:55-10 pm; 23 Sept Top Ten Plan; 3 Oct; 26 wks Tomorrow's World; S 5:55-6 pm; 16 Oct; 26 wks Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
Stol-Myers, NY	Y&R, NY; DCSS, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
Wyn & Williamson, Louisville	Ted Bates, Hollywood	CBS 204	Charles Collingwood; M & F 8:25-8:30 pm, sat 8-8:05 pm; 12 Sept; 16 wks
Printer Products, NY Sackett Co, Cincinnati	Ted Bates, NY Y&R, NY	NBC 196 ABC 332	Top Ten Plan; 3 Oct; 26 wks Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
Mayflower	Caldwell Larkin, Detr Sidener and Van Riper, Indianapolis	ABC 267	News; M-F 11:30-11:35 am, M 9-9:05 pm, T 8:25-8:30 pm, W 8:55-9 pm; 19 Sept
Her John's Medicine, Lowell, Mass	Hermon W. Stevens, Boston	CBS 30	Galen Drake; Sat 10:30-10:35; 8 Oct; 26 wks
General Foods, White Plains	Y&R, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
I. Buick Div, Flint General Motors, Detr	Kudner, Detr Campbell-Ewald, Detr	NBC 196 CBS 204	Top Ten Plan; wk of 1 Nov only Allan Jackson; Sat 10-10:05 am, 12-12:05 pm; 1-1:05 pm, 9:55-10 pm; 1 Oct; 26 wks
General Motors, Detr	Campbell-Ewald, Detr	CBS 204	Robert Trout; 5 10-10:05 am, 12-12:05 pm; 5- 5:05 pm; M-F 9:55-10 pm
Morene, NY	Product Services, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept
Ill Bros, Kansas City	Foote, Cone & Belding, NY	NBC 196	Monitor; 4 Thirty sec spots, 10 six sec spots, 19 Nov; 5 wks
Saling Waters, Tulsa Kson Brewing, New Orleans	C. L. Miller, NY Fitzgerald Adv, New Orleans	MBS 525	Oral Roberts; 5 8:30-9 am; 9 Oct Jax World of Sports; M-F 9:05-9:15 pm & Sat 6:45-7 pm
Engines-Wittnauer, NY	Victor A. Bennett, NY	CBS 204	Longines Symphonette; 5 2-2:30 pm; 2 Oct; 26 wks
Engines-Wittnauer, NY Gregor Sportswear, NY	Victor A. Bennett, NY Grey Adv, NY	CBS 204 NBC 196	News; S-Sat 7-7:05 pm Monitor; only wk of 22 Oct
Mercury Mfg, Chi Slip Morris, NY	McCann-Erickson, Chi Biow-Beirn-Toigo, NY	NBC 196 CBS 204	Monitor; 24 min spots; 3 Oct Bing Crosby; 5 min seg on T & Th 7:30-7:45 pm; 13 wks
Slip Morris, NY	Biow-Beirn-Toigo, NY	CBS 204	Edgar Bergen; 5 min seg on 5 7:05-8 pm; 2 Oct; 13 wks
Parson Pharmacal, NY	Donahue & Co, NY Al Paul Lefton, NY	MBS	Queen for a Day; 15 min seg M-F 11-12 am; 26 Sept; 8 wks
Emari Bros, NY	Norman, Craig & Kummel, NY	MBS	Tomorrow's Front Page Headlines; 5 6:15-6:30 pm; 2 Oct
Union Pharmaceutical, Boomfield, NJ	Grey Adv, NY	ABC 332	Breakfast Club; 5 min seg on M-F 9-10 am; 13 Sept



Bert West (3)



Charles A. Butts, Jr. (3)



Robert H. Teter (3)



James A. Mahoney (3)



Donald M. Ross (3)



Alfred Mendelsohn (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Continental Baking, NY	Ted Bates, NY	CBS 57	Make Up Your Mind; M-F 11:30-11:45 am; 14 Nov; 52 wks
DeSoto Division, Chrysler Corp, Detr General Motors, Detr	BBDGO Campbell-Ewald, Detr	NBC 196 CBS	You Bet Your Life; W 9-9:30 pm; 28 Sept; 52 wks 1 wk saturation via 5 min segments: Amos & Andy, Tennessee Ernie, Jack Carson; all 31 Oct
Willy Graham	Walter F. Bennett, Chi	MBS 309	Hour of Decision; S 10-10:30 pm; 23 Oct. 52 wks
Mutual Benefit Health & Acc, Omaha CA, NY Pharmaco, Kenilworth, NJ	Bozell & Jacobs, Omaha K&E, NY DCSS, NY	MBS 530 NBC 196 ABC 219	Bob Considine, S 6:30-6:45 pm; 23 Oct Monitor & Top 10 Plan; 1 Oct; 12 wks Companion; M-W-F 11-11:15 am; 3 Oct

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles Bernard Iga Blohm Bruce W. Bragg	ABC radio spot sales, NY, acct exec Standard Rate Transcription Services, Chi RCA, NY	ABC radio network, NY, acct exec Same, mgr Westinghouse Elec Corp, tv-rad div, Metuchen, NJ, asst to general sls mgr
Earl Broome Charles A. Butts, Jr. Charles G. Cartony	WGTC, Greenville, NC TIME, Inc, Boston, district sls mgr KIMA, Yakima, sales	WITN-TV, Washington, NC, acct exec WBZ-WBZA, Boston, sales staff Same, sales mgr

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

New and renew

3. Broadcast Industry Executives (continued)

James Poston (3)



James F. Simons (3)



John J. Keenan (3)



Stuart Cochran (3)



Robert L. Stone



John Craig (3)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Win Clark	WVCC, Miami	WTVJ-TV, Miami, acct exec
Stuart Cochran	WDWS, Champaign, Ill, sales mgr	John Blair & Co, Chi, acct exec
Jack Collins	WAGA-TV, Atlanta	Same, mng director in charge of sales
Les Colodny	William Morris Agency, head comedy wrtr & dev dept	WKRC-TV, Cinn
Dick Crago	WCBI, Columbus, Miss	WTSP, St. Petersburg, asst mgr
John Craig	Reuben H. Donnelley, Cinn	NBC, NY, comedy development director
Jack Davis	Holland-Wegman, Buffalo, producer-director	Transfilm, Inc, NY, production supvr
Robert F. Davis	CBS-TV spot sales, NY, asst research mgr	Same, research director
Lloyd W. Durant	Compton Adv, NY, rad-tv exec	Commercial Telecast Networks, NY, pres & programming director
Herman Edel	WABD, NY, prom mgr	Sterling Television, NY, adv-prom mgr
Albert M. Fiala	WCTH, Hartford, acct exec	Avery-Knodel, NY, radio sales
Claude Frazier	WAGA, Atlanta, station mgr	Same, mng director
Kaye K. Gentry	KFI-TV, Hollywood, sales	KTVW, Seattle-Tacoma, acct exec
Robert L. Harris	WTVN, Columbus, acct exec	WKLO, Louisville, sales
James B. Hill	WOW-TV, Omaha	Same, sales coordinator
William F. Hogan	Commodity News Services, NY, pres	Commercial Telecast Networks, NY, vp
Charles R. Howard	KBTW, Denver, prom mgr	KFEL-TV, Denver, prom mgr
Bill Hubbach	KOMO-TV, Seattle, natl sales mgr	Same, sales mgr
Glenn Jackson	WSPD, Toledo, program director	WAGA & WAGA-TV, Atlanta, vp & tv opt director
William F. Johnston	WGRC, Louisville, acct exec	KWLO, Louisville, sales
Donald K. Jones	WSAV, Savannah, commercial mgr	Same, vp in charge of radio
John J. Keenan	WKZO-TV, Kalamazoo	WNEM-TV, Bay City, sales mgr
Carl Kent	KVAR, Mesa, Ariz, annrc	KTVK, Phoenix, program director
John Kent	WDSU, New Orleans	Same, asst sports & Spec events director
Jason Lane	NBC, film div, NY, research supvr	Same, research mgr
Lee Langer	KTLA-TV, LA, acct exec	Blair-TV, LA, acct exec
Larry Lowenstein	Benton & Bowles, NY, pub-prom director	CBS-TV, NY, press info director
Morton Lowenstein	WIBG, Phila, acct exec	Forjoe & Co, NY, vp of sales in phila
Pete McGowan	KWTV, Okla City, local sales	Avery-Knodel, NY, tv sales
James A. Mahoney	Lennen & Newell, NY	CE Hooper, NY
William A. Mapes	Radio Muscle Shoals, Florence, Ala, gen mgr	WOWL, Florence, Ala, exec vp & gen mgr
Alfred Mendelsohn	Universal Pictures, NY, Eastern mgr of rad-tv promotion	Same, United World Films, NY, asst sales mgr
Robert A. Mortenson	Ayer & Son, NY, radio dept	WIIC, Pittsburgh, general mgr
Robert B. Murray	KCSJ-TV, Pueblo, Colorado, sls, cpy & Prod co-ordinator	KNTV, San Jose, sales-prod co-ordinator
Curtis D. Peck	NBC, Cleve exec engineer	WTAM-WNBK, Cleve, director of operations
Kenneth F. Petersen	Du Mont, marketing mgr	Same, tv transmitter sls mgr
Gerard Pick	NBC, NY, film supervisor	Animated Productions, NY, industrial film d
Martin Pollins	WOR-TV, NY, sales staff	NBC spot sales, NY
James P. Poston	Inter-City Adv, Charlotte, pres	Same, Textile Radio Group, Greenville, SC, pr
George Proctor	Hunt Publications, Toronto, US space sales rep	S W Caldwell, Toronto, radio sales rep
Ellis L. Redden	Magnavox Corp, Ft Wayne	Same, also RETMA, Wash, pub rel & adv comm chairman
Roger D. Rice	KTVW, Seattle, sta mgr	WIIC, Pittsburgh, sales mgr
Bob Rierson	WBTW, Florence, So Car, program director	WBTW, Charlotte, prod director
W. R. Robertson, Jr.	NC Bottlers Assoc, Wash, NC, pres	WITN, Wash, NC, pres & gen mgr
Donald M. Ross	KNX, LA	KNX & Columbia Pacific Network, LA
William V. Sargent	NBC-TV, NY, director of bus affairs	Same, director of administration
Dale Sheets	MCA-TV, NY, asst natl sale mgr	MCA-TV, Beverly hills, regional sales direct western div
James F. Simons	Gardner Adv, St. Louis, acct exec	John Blair & Co, Chi, acct exec
Charles Sinclair	Sponsor Publications, NY, sr editor	Rogers & Cowan, NY, acct exec
Robert B. Smith	Grant Advertising, San Francisco, reg adv mgr	KUTV, Salt Lake City, natl sales mgr
Robert L. Stone	ABC, NY, tv prod services dept	WABC-TV, NY, general mgr
Robert H. Teter	KYW, Phila, sales mgr	Same, gen mgr
Meredith E. Thompson	WSAV, Savannah, chief engineer	Same, operations mgr
Perry Walders	WTTC, Washington, sales mgr	Same, acct exec
Robert W. Ward	WSAV, Savannah	Same, commercial mgr
Bert West	KNX-CPRN, LA, sales mgr	KNX & Col Pacific Network, LA, general mgr
Hal Wilson	WIRI-TV, Plattsburg, NY, consultant	WITN, Washington, NC, director of operation

4. New Firms, New Offices, Changes of Address

Animation, Inc., Hollywood, has moved to new offices located at 8564 Melrose Ave, Hollywood 46.
 Bryan Houston, Inc. has moved to 730 Fifth Ave, Plaza 7-6400.
 Bureau of Broadcast Measurement, Toronto, has moved to larger quarters at 96 Eglinton Ave East, Toronto 2.
 Creativision, a new tv production firm, has opened at 1780 Broadway, New York 19, Circle 5-4830.
 Elan-Porter Productions, NY, and Nejski & Co, NY, have become formally associated in an advisory capacity. Both companies, however, remain autonomous.
 Fuchs, Zemp & Celander, Inc., St. Petersburg, has opened a market and product research department, will expand its tv department for production of tv films.
 Mort Goodman Advertising, LA, has reorganized as Goodman-Anderson Advertising: Robert F. Anderson became exec vp. John J. Kehoe has resigned his management executive position with KCCC-TV, in order to open an advertising agency located at 4612 Robertson Ave, Sacramento.
 Lohmeyer, Adleman & Montgomery, Inc, Phila, has reorganized

as Robinson, Adleman & Montgomery, Inc with new offices at 1714 Walnut Street.
 Andre Luotto Productions has opened a Connecticut branch located at 1044 Chapel Street, New Haven.
 Frank McFadden & Associates, Culver City, Calif., has reorganized as McFadden & Eddy Associates.
 Meeker TV, Inc, and Robert Mecker Associates have moved their New York offices to 521 Fifth Ave, New York 17.
 The Personnel Laboratory, Inc. has moved to 1 Park Ave, New York 16, Murray Hill 5-8738.
 Reela Films, Inc., Miami, has moved to larger offices in the Wometco Building at 17 N. W. 3rd Street, Miami.
 Roberts, MacAvinche & Senne, Chi, has reorganized as Henry Senne Advertising, Inc.
 Charles R. Stuart Advertising, San Francisco, has reorganized as the Charles P. Johnson Co.
 TV Guide's New York advertising offices have been moved to 10 Rockefeller Plaza, Judson 6-4300.
 ZIV has opened a new Chicago office at 520 North Michigan Ave in the McGraw-Hill Building.

NOW A BASIC NBC-TV AFFILIATE

KMJ-TV

FRESNO, CALIFORNIA

CHANNEL 24

**more than ever -- the
station in the
San Joaquin Valley**

STRONG PULL

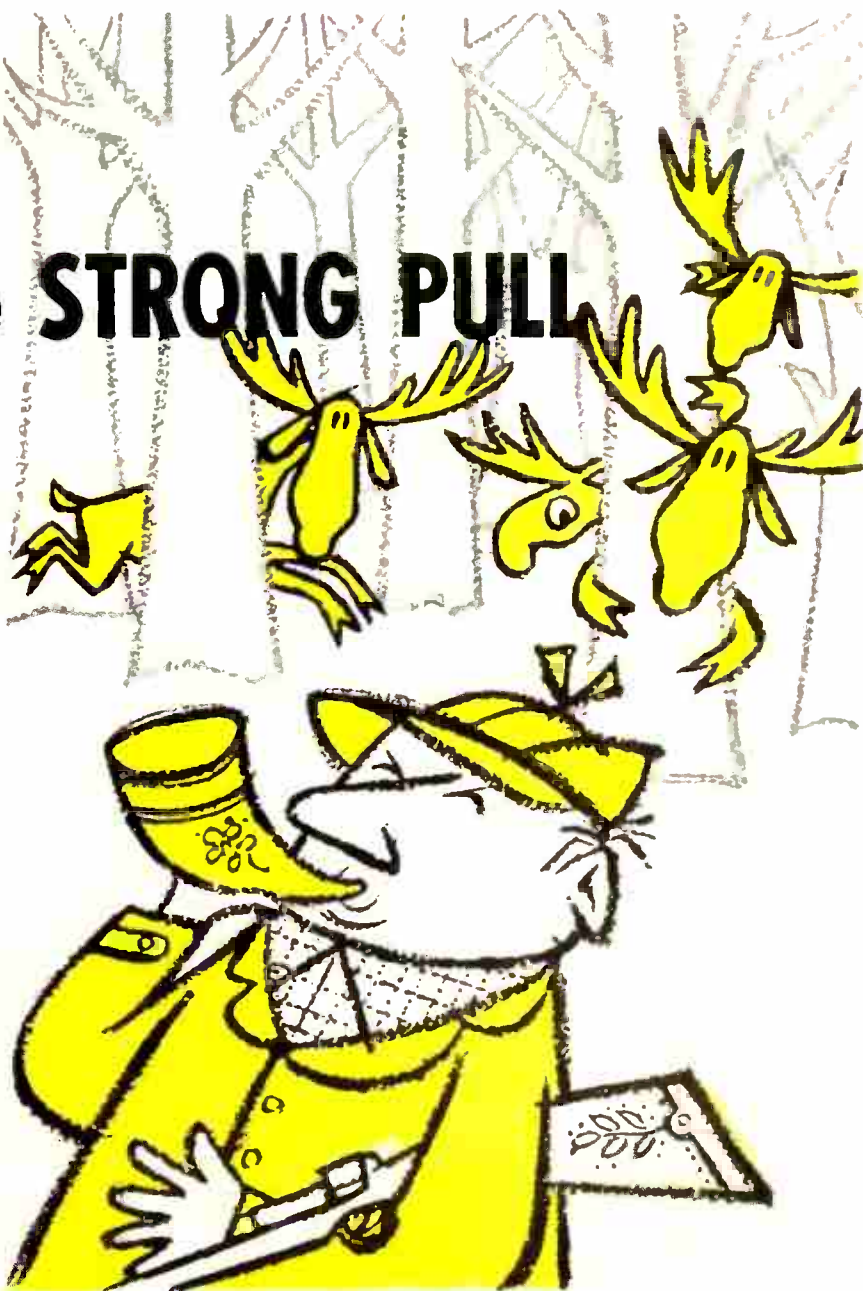
Added NBC shows give KMJ-TV programming more audience pull than ever — make this station a *better-than-ever-buy*.

KMJ-TV is this area's **FIRST** tv station in

POWER 447,000 watts

RECEPTION Viewer survey shows KMJ-TV reception is rated most satisfactory and snow free in the Fresno area

COLOR KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

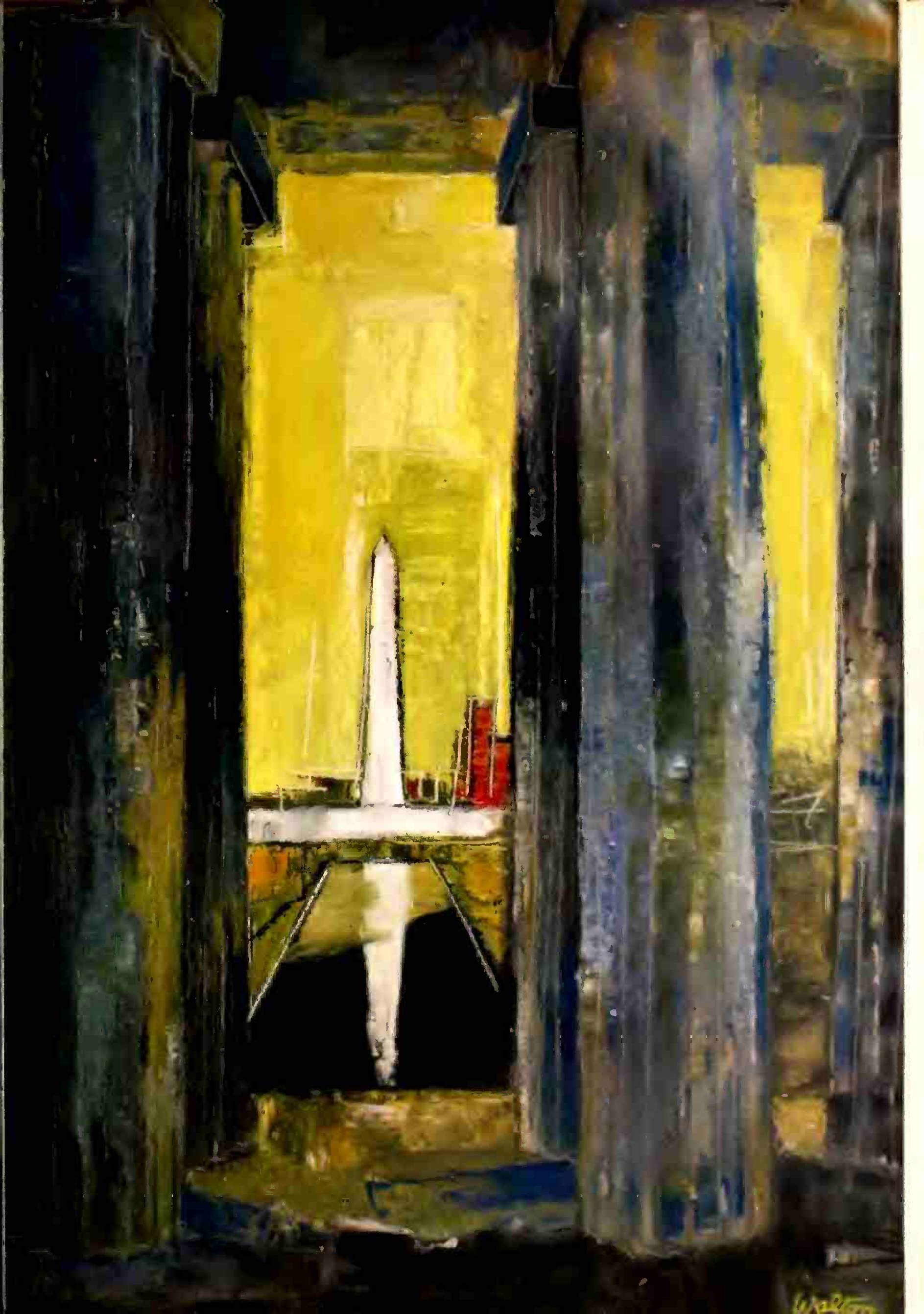


Paul H. Raymer, National Representative

LINCOLN'S VIEW:

*one of a series of paintings
of Washington by William Walton
commissioned by **WTOP Television**
at Broadcast House, Washington, D. C.*

Represented by CBS-TV Spot Sales.



LINCOLN'S VIEW by William Walton.

First of a series of paintings of Washington.

*Commissioned by **WTOP Television**
at Broadcast House, Washington, D.C.*

*Originally published in **Broadcasting-Telecasting**,
September 26, 1955.*

Reprints of this series available on request.



Mr. Sponsor

Max Banzhaf

Advertising Manager
Armstrong Cork Co., Lancaster, Pa.

"We don't want our show to be saccharine; we want it to be the story behind the headlines." So says Max Banzhaf, ad manager of Armstrong Cork Co., discussing the new *Armstrong Circle Theater* currently being produced by Talent Associates in its new one-hour format.

On NBC TV, Tuesdays 9:30-10:30 p.m., this show came in for some veiled publicity in recent weeks when it was rumored that Armstrong's agency, BBDO, was behind the NBC offers to Revlon as an inducement to switch the top-rated \$64,000 *Question* from its CBS TV niche opposite Armstrong over to NBC. Banzhaf categorically denies the rumors.

"I won't say that I'm crazy about the strength of the show opposite," he will tell you, "but I feel that this is something which could be documented if anyone ever did the research: When there's a one-hour show opposite a strong half-hour, and preceding the half-hour by 30 minutes, it's the half-hour show that loses audience."

Hence the emphasis upon timeliness and immediacy in the new one-hour *Armstrong Circle Theater* show, which kicked off on 27 September with a script about Korean orphans.

"Incidentally," Banzhaf elaborated, "we feel that, the Pat Weaver's magazine concept notwithstanding, show sponsorship still offers a valuable plus factor." I mean that we get a brand image carryover to the show which is very important in 'considered purchase items' like our flooring and floor covering. On impulse purchases this may not be as important a factor.

Banzhaf, whose offices are in Lancaster, comes to New York monthly for frantic shuttlings back and forth between commercial and show rehearsals.

"We feel that a sponsor has a social responsibility," he said in a cab rushing him from the NBC Rockefeller Center studios to the commercial rehearsal up on 106th Street. "In other words, our scripts avoid crime, sex and violence. We want viewers to feel after they've seen our show that they're glad they did."

Banzhaf takes his responsibility toward Armstrong stockholders strongly. "People in tv seem to feel that anyone who can afford to bankroll a show is a Santa Claus. Well, we're spending many millions on this effort, and we're determined to see it used economically."

★ ★ ★

Milwaukee's

**best
buy**

here's why:



"the voice
of the
BRAVES"

(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**



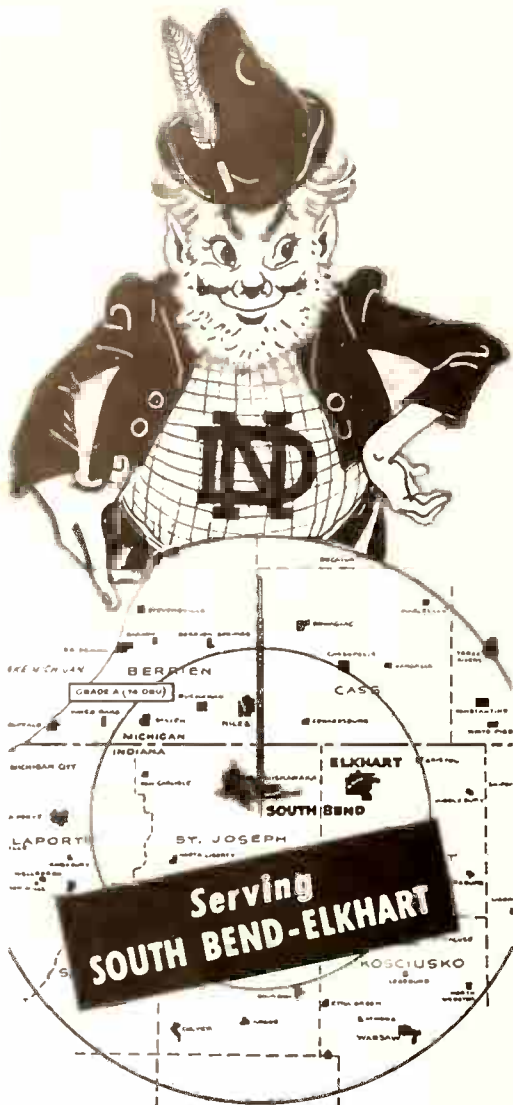
lowest cost
per thousand

HUGH BOICE, JR.
Gen. Mgr

HEADLEY-REED,
National Rep

WN^{DU}·TV

The Notre Dame Station



An "Island Market"

3rd in home ownership in U. S.

5th in per family income in U. S.

9th in per capita income in U. S.
Sales Management, 1955

- ★ Total UHF sets 169,000
- ★ Total Families 206,600
- ★ Total retail sales \$783,927,000
- ★ Total effective buying income \$1,165,620,000

Call MEEKER TV Today!

NBC Primary Affiliate

CHANNEL **46**

WN^{DU}·TV

**SPONSOR
BACKSTAGE**



By Joe Csida

Remember when you were just breaking in?

Let me ask you something. How did you get started in this business? Did some guy in the business help you?

When I was a kid, fresh out of DeWitt Clinton High School. I was working as an office boy-errand boy on a one-man trade paper, and after a while I joined a club called the Association of Advertising Men. One of the older members of the club, and one of the most active guys in it, was a man named Leslie Anderson. He was advertising manager of *The Billboard*. Next thing I knew I was a junior copy and layout man in *The Billboard's* advertising department.

Years later when I was doing a regular weekly column, as editor-in-chief of *The Billboard*, I often found myself doing pieces on new kids in show business. I did the first piece ever written on the McGuire Sisters, when Gordon Jenkins had just brought them in from out in the sticks and gave me a quickie private audition in the upstairs room at Danny's Hideaway. Another time I did the first column anyone had ever done on a kid named Steve Lawrence. Mr. Godfrey and a few million record and television fans can now tell you all about the McGuire girls if you've been hiding in some cave, and Steve Allen can fill you in on the Lawrence boy. These were just two of the newer kids about whom I wrote pieces.

I really don't say this to build myself as any great discoverer of talent or a benefactor of struggling youth. I'm just coming all the way around the mountain to make a point I had forgotten until very recently and which I suspect many of us forget from time to time. The point is that we get so busy doing our day-to-day jobs that we disremember that there are always new people eager and able to take a crack at our wacky business and that guys like us, who were given a helping hand into it, more or less owe it to these new kids to do likewise. We owe it, too, I think, to the general health of our industry, and maybe even our souls.

Industry clubs are, of course, always a good way to help. I'd been a member of the Radio & Television Executives' Society for many years but never a particularly active one until recently. Then a while back my friend Bob Burton, newly elected president of the club, called me and asked me to edit the RTES *News*. I said okay and have since been

(Please turn to page 72)

The EYES of
44 COUNTIES
are on

KTBS-TV



No Wonder! . . .

. . . yes, it's no small wonder that the more than a million people in this area are in love with us . . . they now enjoy the finest of viewing on their more than 167,000 TV sets . . . thanks to KTBS-TV's top-flight programming, low channel, 1153 foot tower, and . . .

MAXIMUM POWER

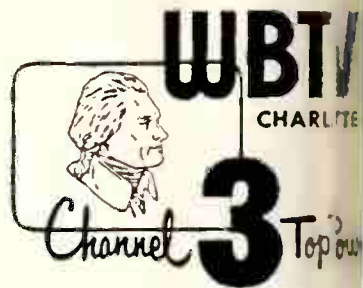
E. NEWTON WRAY
President and General Manager



Represented Nationally by
EDWARD PETRY & CO. INC.

NOW

one **PACKAGE DISCOUNT**
for
two great area stations



and you get . . . **DOMINANCE DOUBLED IN THE CAROLINAS**

One package discount now gives your product special delivery to one of the nation's top 10 TV markets! Advertisers earn 15% discount on WBTV *in addition to regular discounts*—by combining top-power WBTV and WBTV.

The buying habits of more than 50% of all Carolinians are directly influenced by these two great area stations. That's 3,375,000 Carolinians with \$3½ billion in effective buying power . . . over \$2½ billion in retail sales!

Here's a package of sales power, wrapped and ready to work for you. Place your order with WBTV, WBTV or CBS Television Spot Sales.

JEFFERSON STANDARD BROADCASTING COMPANY

IS HOLLYWOOD MAKING THE GRADE?

On answer to that question hinges audience for two key nights at ABC. As article below points out, discouraging first programs of two ABC studio-built shows may not be final story. Hopeful sign Hollywood studios can master tv impact was provided by strong showing of CBS' 20th Century premiere, "Cavalcade" (picture at r.). 20th used stars like Michael Wilding, Merle Oberon



Five \$64,000,000 tv questions*

Patterns of network tv's programing future will be set in next six months.

hinging around questions which include: How big can ABC become?

Is show control shifting? Will situation comedy survive?

At one of television's kingpin agencies they're playing a game this season called Nielsen Roulette. It's said that each executive in the television hierarchy has guessed the ratings of key programs for the last month of 1955. The adman who comes closest on each show stands to win a dollar per rating point by which his contemporaries miss the mark.

Rather than reflecting a blithe attitude toward client investments in the dozens of millions, the game suggests an old truth in showbusiness made even more pertinent in the most volatile, changed and changing season of television's history: Nobody, not even the Ziegfelds, the Goldwyns, or the Weavers, can take the gamble out of show production. In the end the office boy may turn out to have as good an

eye for the public taste as the vice president in charge of programing.

(Even the program with the most meteoric rise in television history—*\$64,000 Question*—slipped through the fingers of at least one major Madison Ave. shop, although in this case it was more a question of letting Norman, Craig & Kummel snap the show up first rather than outright rejection.)

What is certain about television's most dynamic season to date is that industry history will be made on the basis of what happens in the next six months. These are some of the questions awaiting answers which will come more from the nation's 36 mil-

lion television householders than from television's 400 vice presidents.

1. Will ABC make it big? ABC, under the American Broadcasting-Paramount Theatres banner and financing, has come a long way from its status as a nominal network. And behind the scenes advertisers and agencies—even those who have no programs on the network—constitute a silent cheering section. Everyone wants to see ABC make it big. This is true even though in the process ABC can't help but cut into the ratings of longer-running NBC and CBS shows.

(Article continues on next page)

*Multiply \$64,000,000 by five and, by numerological chance, you get the gross total advertiser investment in network tv (PIB 1954). And the five questions asked with interpretations herein add up to another gross total: the broad picture of tv programing's big 1955 issues.

Despite the risks to their own audiences, admen have told SPONSOR repeatedly over recent months that on ABC may hinge their own opportunity to exert leverage in their buying relationships with the two longer-established television networks.

ABC has come into the '55-'56 season with a strategy built around reaching for the audience early in the evening with movies three nights a week and children's appeal shows in-between.

Sunday night at 7:30 it's *Famous Film Festival*. This collection of 20 late-vintage British movies is ABC's 90-minute attempt to grab and hold audience for the rest of a name-studded evening on the senior networks; on Tuesday it's *Warner Bros. Presents*, again at 7:30 to do the same lead-off job; and on Wednesday at 7:30 *Disneyland* continues this season with *MGM Parade* following at 8:30.

In-between the movie nights it's *Topper* on Monday, *Lone Ranger* on Thursday, *Rin Tin Tin* on Friday—all at 7:30 and designed to start the family on the right channel through the children. (CBS, of course, has the same thing in mind with its own new block of early-evening kid shows.)

Up to SPONSOR's presstime the two Hollywood-built movie shows were

weak. The one-hour *Warner Bros. Presents*, for example, got a Trendex of 9.6 in its third week on the air (Tuesday, 4 October). That's a slim return on the SPONSOR-estimated \$65,000 program cost. By contrast *Name That Tune* (7:30-8:00 on CBS) costs only \$15,000 to produce and got a 7.3 Trendex.

MGM Parade on Wednesday, 5 October, lost about half the 22.5 Trendex delivered that evening by the immediately preceding *Disneyland*, with the program sliding to an 11.9 for the half hour. *MGM Parade* costs \$44,000. *Godfrey*, the opposition on CBS, costs \$35,000 per half hour to produce and hit a 20.8 Trendex opposite *MGM Parade*. *Father Knows Best*, the opposition on NBC, costs \$38,000 and got an 18.2.

Famous Film Festival, facing the strength of a CBS Jack Benny-Ed Sullivan lineup and NBC's *Colgate Comedy Hour*-cum-Spectaculars has an even tougher row to hoe; initial ratings were below those for the two Hollywood shows. (The show is available in participations and was nearing a sellout at presstime but at a specially reduced "introductory" price.)

Since tv shows tend to reach these rating plateaus quickly—unless drastic changes are made—it's already ap-

parent ABC's movies may be in for overhaul.

A producer whose activities bridge multiple facets of live and film television made this appraisal of the ABC-movie situation:

"Do not conclude that Hollywood cannot do short-length television magnificently. The studios mastered one entertainment art and they can master this one. It may take time for them to use up the shows that were shot before the audience reaction was in. But wait until they get rolling later this season after some of the contempt has worn off and the studios realize getting all that free promotion isn't going to sell pictures if the programs don't deliver big audiences."

A West Coast v.p. of a major agency not tied in with any of the studio shows added: "As bad as Warner Bros. and MGM looked in their initial shows, that's how well 20th Century Fox came off in its first show of the season. If 20th can do it on CBS, the other two studios will eventually find the way on ABC. Even the plugs on 20th's hour had tremendous pacing and class. To me two studios out of four that hit it right away—Disney and 20th—is a great batting average."

The Trendex on *20th Century Fox Hour* in its 5 October premiere was an



average 19.8. The program's Wednesday night slot from 10 to 11 had been warmed up, however, by alternate weeks of the *U.S. Steel Hour*; and it follows an evening's program rather than leading off. Its budget, moreover, is the highest among the Hollywood entries with a sponsor-estimated \$125,000 production unit per show. That's almost twice the unit on *Warner Bros. Presents* and 20th mastered a star cast contrasted with Warner's freshman team.

Production quality, too, was good compared with the Warner Bros. premiere in which the sound was actually out of sync with the lip motions of performers for about a quarter hour. (This during a program in which Warner Bros. devoted perhaps 10 minutes to a gee-whiz about its advanced audio equipment.)

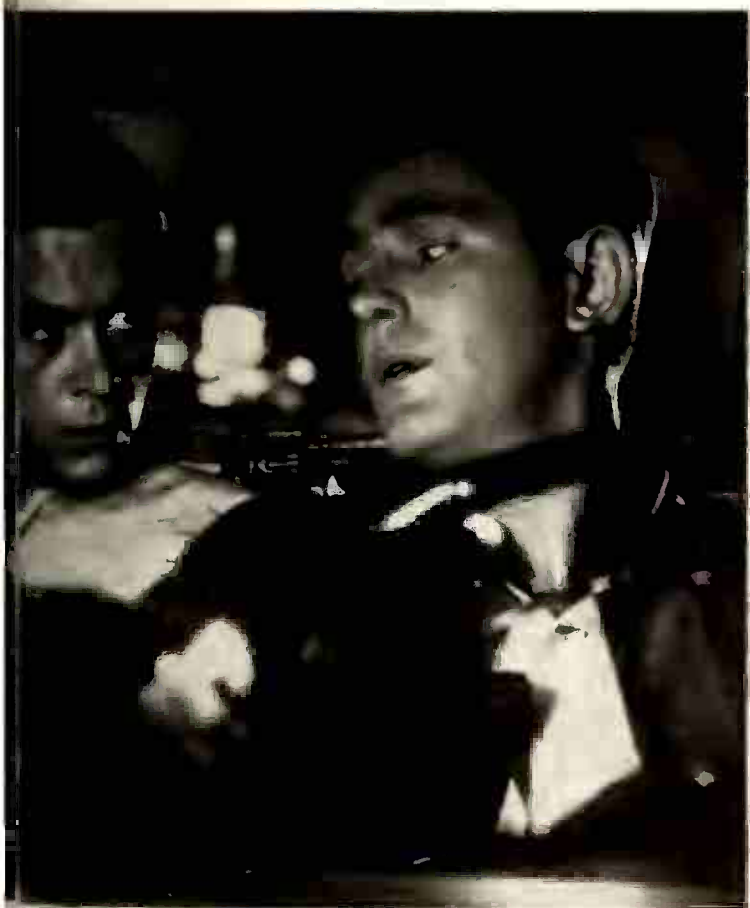
2. Will network program control become permanent? Up until the \$64,000 *Question* came along there weren't many advertisers and agencies who could see the point in debating a *fait accompli*. NBC and CBS had a seller's market at night. To a varying degree both believed they could (a) insure larger audiences, (b) maneuver better competitively and (c) fulfill
(Please turn to page 116)

Battle of the ratings: Here are first October

Trendex ratings averaged for each of the networks night by night

	ABC	CBS	NBC
Saturday (1 Oct.)	5.9	18.7	21.0
Sunday (2 Oct.)	7.8	20.5	13.3
Monday (3 Oct.)	5.6	22.9	19.8
Tuesday (4 Oct.)	9.2	21.0	19.9
Wednesday (5 Oct.)	14.0	19.7	17.2
Thursday (6 Oct.)	5.1	16.7	23.7
Friday (7 Oct.)	10.8	18.7	13.7
WEEKLY AVERAGE	8.3	19.7	18.4

NOTE: Trendex ratings cover metropolitan area of 15 cities which get live feeds from all three networks. Trendex' corps of interviewers wire results from telephone inquiries to New York, where show ratings are tabulated. Network averages above are an indication of relative strengths on the various nights, even though figures for the three networks are not completely comparable. NBC, for example, has no daily Trendex-measured nighttime programming before 8:00 p.m., while ABC and CBS do. It's interesting, incidentally, that CBS and NBC are within one rating point of each other on Tuesday night even though that's the night of CBS' top-rated \$64,000 *Question*.



Question of whether long shows can become permanent fixtures depends on audience reaction to frequent scheduling of spectaculars. CBS' own addition to 90-minute shows is in form of Ford "Jubilee." (Mary Martin and Noel Coward, shown together, go on for Ford Saturday, 22 Oct.)

Success of "\$64,000 Question" (first October Trendex: 15.2) has sent shows opposite searching for new audience lure. Armstrong moved in with newsy scripts like Korean orphan story, pictured, to fight quiz. Ratings of new NBC "Big Surprise" may determine how far quizzes go

With constant fluctuations in popularity of show types, programming execs wonder whether situation comedy is fading as major format. Nets are scheduling fewer situation comedies this season. "Joe and Mabel" is one of only three new CBS entries of this type for the '55-'56 lineup



ANNUAL VIDEOTOWN SURVEY IS DIRECTED BY C&W RESEARCH DIRECTOR GERRY TASKER (FAR LEFT) AND STAFFERS; FIELD WORK IS DONE BY

Videotown 1955: the longer they own, the more they watch

Latest C&W study puts tv ownership at 86%, radio-tv use up to new highs

Last May, the local newspaper in New Brunswick, New Jersey—a tv-minded community well within range of New York's seven video channels—proudly carried a lead story, the gist of which was:

“Here come those men from Cunningham & Walsh again!”

And come to New Brunswick they did. Interviewers rang the doorbells of 1,000 homes, about one in every 10 in the community, and C&W researchers supervised the data gathering for the agency's eighth consecutive Videotown panel survey.

As usual, the survey proved an excellent chance for C&W admen to size up the 1948-1955 growth of television and its impact on a typical, model town that is largely representative of the whole U. S.

And, as C&W Research Director Gerald W. Tasker pointed out to SPONSOR when the Videotown analysis was completed this month, there were “a lot of surprises in store for us.”

A few:

- The public hasn't lost its appetite for enormous helpings of tv. Panel members reported that 96% of all

sets were tuned to tv on the average weekday evening, as compared with 92% in 1954 and 91% the year before. The average number of hours of evening viewing use for all sets was up from an even four hours to 4.08 hours. And the average person in Videotown spends 2.64 hours per evening watching tv, as compared with 2.34 last year—a gain of nearly 13%.

- The newest tv owners are not the families that do the most tv viewing. As C&W puts it, “now that saturation is nearly 87%, the new tv set owner of today cannot be a ‘typical’ or ‘aver-



W. BRUNSWICK, N.J. HOMES

TV VIEWING AND RADIO DIALING TOPS LAST YEAR'S

WATCH TV DURING:	IN 1951	1952	1953	1954	1955
WIVES					
MORNING	2%	10%	12%	22%	17%
AFTERNOON	10%	18%	19%	23%	27%
EVENING	71%	73%	78%	79%	89%
ALL DAY	72%	76%	80%	83%	92%
ALL PEOPLE—AVERAGE					
MORNING	1%	5%	8%	11%	11%
AFTERNOON	7%	15%	14%	16%	20%
EVENING	68%	70%	73%	71%	85%
ALL DAY	70%	72%	76%	77%	87%
LISTEN TO RADIO:					
WIVES					
MORNING	25%	33%	12%	15%	43%
AFTERNOON	15%	19%	16%	17%	13%
EVENING	7%	13%	12%	15%	14%
ALL DAY	31%	12%	50%	52%	52%
ALL PEOPLE—AVERAGE					
MORNING	10%	15%	22%	23%	25%
AFTERNOON	6%	9%	8%	8%	8%
EVENING	5%	8%	9%	10%	10%
ALL DAY	16%	22%	28%	30%	33%

OLDEST TV HOUSEHOLDS VIEW TELEVISION MOST

		DATE OF PURCHASE OF TELEVISION SET					ALL SETS 1954
		PRE-1951	1951	1952	1953	(5 MOS.)	
% SETS TUNED	1951	87%	85%				86%
	1952	87%	84%	82%			86%
	1953	91%	90%	87%	93%		91%
	1954	93%	93%	88%	94%	80%	92%
	1955	97%	98%	97%	96%	84%	96%
AVERAGE HOURS USED WHEN SET IS ON	1951	4.23	1.00				1.10
	1952	4.64	1.20	4.83			4.52
	1953	4.25	1.56	1.05	4.00		1.25
	1954	4.51	1.37	1.53	3.57	2.75	4.35
	1955	4.49	4.31	4.20	4.29	3.62	4.25
AVERAGE HOURS ALL SETS (INCL. THOSE NOT IN USE)	1951	3.66	3.10				3.53
	1952	4.04	3.53	3.96			3.89
	1953	3.87	1.10	3.52	3.72		3.87
	1954	4.20	1.07	3.98	3.36	2.20	1.00
	1955	4.43	4.27	1.15	4.21	3.18	4.08
% PEOPLE VIEWING	1951	67.4%	69.1%				67.9%
	1952	70.2%	69.6%	76.0%			69.9%
	1953	73.0%	76.9%	68.9%	76.3%		73.1%
	1954	75.9%	77.3%	69.4%	69.1%	56.9%	73.9%
	1955	85.2%	87.6%	88.4%	85.5%	73.8%	85.0%
AVERAGE HOURS VIEWING PER PERSON WATCHING	1951	3.16	3.18				3.16
	1952	3.41	3.33	2.77			3.27
	1953	3.25	3.28	3.50	3.64		3.29
	1954	3.22	3.40	3.14	2.86	2.00	3.16
	1955	3.20	2.94	3.08	3.15	2.76	3.11
AVERAGE HOURS VIEWING ALL PEOPLE (INCL. THOSE NOT WATCHING)	1951	2.13	2.20				2.15
	1952	2.39	2.32	2.11			2.29
	1953	2.37	2.52	2.41	2.78		2.40
	1954	2.44	2.63	2.18	1.97	1.14	2.34
	1955	2.73	2.58	2.72	2.69	2.04	2.64
TOTAL HOURS VIEWING PER PERSON, PER WEEK (ALL PEOPLE, WEEK-DAY EVENINGS)	1951	10.65	11.00				10.75
	1952	11.95	11.60	10.55			11.45
	1953	11.85	12.60	12.05	13.90		12.00
	1954	12.20	13.15	10.90	9.85	5.70	11.70
	1955	13.65	12.90	13.60	13.45	10.20	13.20

age' family. First-time owners today are mostly either newlyweds or older couples." Families buying sets in the first half of 1955 for the first time tuned only an average of 3.8 hours each weekday evening.

• Other leisure-time activities are slowly climbing back, having been knocked to a low point back in 1952 and 1953. But the climb (as noted above) is not at the expense of tv. Families, C&W reasons, are rearranging their living schedules to accommodate tv—and other pastimes. Radio usage, for instance, is up slightly in the morning as it was last year. Newspaper reading is holding up strongly; magazine reading is climbing back slowly. Hurt most today: entertaining at home, or visiting other people.

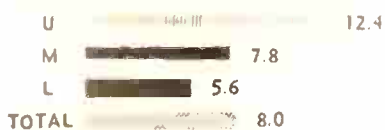
• The "second set" tv home pattern has bogged down. The number of two-set homes climbed only from 5% in April 1954 to 7% in June 1955. Most people feel they "don't need it," or "the house is too small." But, importantly, many of those with large-screen tv sets are waiting patiently to buy a color tv set. Many of the two-set homes have as their second set a receiver that simply wasn't traded in for

(Article continues on next page)

JAN. 1948



JAN. 1949



JAN. 1950



JAN. 1951



JAN. 1952



JAN. 1953



JAN. 1954



JAN. 1955



ONE HOME IN 100 HAD TV IN VIDEOTOWN IN '48; TODAY: 85.5% ARE OWNERS

Booming growth of tv, as well as class breakdown of owners, is reflected in Cunningham & Walsh Videotown figures from latest annual study. Penetration into income levels is now topping 90% for upper and middle groups, is passing 60% in lower family income level.

U,M,L refer to upper, middle and lower class. All figures are percent homes with tv.

the larger one now in the living room, with the older model relegated usually to the recreation room (33%) or the bedroom (44%).

• At the same time, manufacturers who think that Videotown residents are straining at the leash for color sets regardless of cost are in for a jolt. According to C&W research chief Tasker, the average Videotowner is willing to spend "only slightly more than \$330" for a color set. No small screens, either; Videotowners want their color sets to be at least 19-inches or larger—at the price mentioned above. The percentage of respondents who have actually seen a colorcast, incidentally, has doubled over last year. But the

figure stands in 1955 at only 17% of the viewers.

Love that tv: What makes Videotowners so fond of tv?

Adman Tasker offered this choice: "The people who are the most avid television fans seem to fall into two groups. Either they are seeking a painless, pleasant escape from what might be called 'executive tension'—or else they have never been able to entertain themselves by a mental process."

Whatever the reason, there's plenty of tv viewing in the model community's panel. But it tends to vary by individual members of the family.

Using total hours of evening weekday tv viewing. Monday through Friday, as the index, husbands spend 14.3 hours and wives 15.3 hours in front of their tv receivers in "Videotown."

Children, under 10, spend the least amount of time—11.0 hours—but this is caused for the most part by bedtime restrictions, rather than any lack of television interest. Their viewing is highly concentrated in the late afternoon and early evening. About one out of three moppets is watching tv between 5:00 and 6:00 p.m.

Tv's "lost audience," as C&W researchers found it, consists primarily of older children and teen-agers in the (Please turn to page 102)

Latest in net radio revolution:

ABC turns to capsule programming

New night lineup is keyed to in-and-out listening with five-minute shows

It may well turn out that 1955 will be the year that network radio found the answer to its chronic headache of the tv era: programming.

Certainly the past few months have seen more changes (and proposed changes) in programming than during any time in radio's history.

It has been network radio's problem in recent years to come up with a programming format that is indisputably its own. It's been pretty well agreed all along what network radio *shouldn't* do. For example try to compete with video's big shows and glamor or com-

pete with local stations by turning its schedule into a disk jockey's paradise. But what network radio *should* do is another problem.

The first big answer to what the am webs should do was NBC's *Monitor*. Now ABC has come along with a nighttime programming revolution as radical as they come, and they come pretty radical these days. Whether ABC's format is more or less revolutionary than *Monitor* is of little moment. What is important is that ABC has taken a seven-league stride, broken with tradition and formulated a pro-

gram concept which it feels spells Network Radio 1955.

Details of the new programming will be unveiled to admen in an elaborate presentation on 20 October in New York. (Please turn to page 107)

Analysis of ABC Radio's new nighttime programming is given in story starting this page. For the long-term thinking going on at the network, turn page for tape-recorded interview with its two top men, Robert E. Kintner, ABC president; Charles Ayres, v.p. in charge of ABC Radio



Six months of research preceded decisions on ABC Radio's new nighttime programming. The decision-makers are (l. to r.) Don Coe, director of special events and operations for ABC; Fred

Sheehan, news and special events editor; Ray Diaz, the national program manager; Nancy Mazur, assistant to the executive producer of new programming; Drexel Hines, the executive producer



KINTNER ON ABC RADIO'S FUTURE: GOOD CHANCE OF OUTPACING NBC AS NO. 2 NET

MR. KINTNER



For a frank discussion of ABC Radio's prospects in the tv era, SPONSOR editors tape-recorded a talk with ABC President Robert E. Kintner and Charles Ayres, vice president in charge of ABC Radio. In the interview, which covered such controversial subjects as the effect of ABC's new pricing on affiliate's income, questions were asked by SPONSOR's Miles David, editorial director, and Alfred J. Jaffe, senior editor. The verbatim text is run below

MR. AYRES



▼ THIS IS WHAT ABC RADIO WILL PROGRAM AT NIGHT STARTING 24 OCTOBER

EVENTS OF THE DAY

- 7:31-7:35—Today's Sensational Story—The top tabloid story of the day
- 7:35-7:40—Inside Washington—Controversial news from the nation's capital
- 7:40-7:44—Transatlantic Exclusive—Tabloid story of the day from Europe
- 7:45-7:50—Personality of the Day—Hero or heel of the headlines, profile, interview
- 7:50-7:54—News You Live By—Farm, financial, medical, industry, labor, science
- 7:55-8:00—News—(Regular newscast)

THE WORLD AND YOU

- 8:01-8:05—Arrivals and departures—On spot interviews with famous people
- 8:05-8:10—Let's Visit—On spot visits to famous cities and landmarks
- 8:10-8:14—Yesterday at Midnight—on spot recordings with interesting people in interesting places during the late hours
- 8:15-8:20—America at Work or Play—Close-ups—factory, farm, beach, ball park
- 8:20-8:24—From Broadway to Main Street—Visits backstage, Broadway to front row, town meeting
- 8:25-8:30—News

YOUR BETTER TOMORROW

- 8:31-8:35—Your Living Thoughts—Words to live by from spiritual leaders
- 8:35-8:40—Your Marriage and Family—Practical, expert advice on problems that touch everyone
- 8:40-8:44—Your Personality—How to be a more popular, happier person
- 8:45-8:50—Your Success—How to be more attractive, more successful
- 8:50-8:54—Your Home—Do-it-yourself for kitchen, workshop, house and garden
- 8:55-9:00—News

SOUND MIRROR

- 9:01-9:10—Sounds of Today—sounds of modern life
- 9:10-9:14—Sound of No Importance
- 9:15-9:20—Sounds of Yesterday—Stories, readings and voices that make the past come alive
- 9:20-9:24—Soundings—Short editorial-type features. Soundings of people.
- 9:25-9:30—News

OFFBEAT

- 9:31-9:35—Offbeat humor
- 9:35-9:44—Beyond Tomorrow—Sound picture of the future, science fiction, new music for tomorrow's tomorrow
- 9:45-9:54—Soloscope—Readings by expert storytellers and authors themselves.
- 9:55-10:00—News

Note: Titles are tentative

Q. (JAFFE) What is the reason for the complete re-vamping of your nighttime programing?

A. (KINTNER) Before I answer that question, I would like to give you the American Broadcasting Co.'s philosophy concerning radio. We're in an extremely difficult period in radio as it concerns the network. The reason, I believe, is that basically radio has lost its so-called glamor in comparison with television. As a result, we are faced with creating radio networks that produce for the advertiser an excellent cost-per-1,000 and, for the listener, a type of program which is available at various times of the day in large—for want of a better word, I'll call—hunks.

As far as ABC is concerned we have reviewed over the last few years our radio picture and we intend to stay in the radio network business. We believe that this medium is so important that a company engaged in broadcasting should remain in it. We also have extreme confidence in its future.

Nighttime has been a problem for all the networks. About six months ago we started a research study under Don Durgin, who is head of our sales presentation and research department. What we wanted to find out is what type of program service ABC could bring to its stations and their listeners which would be different from other programing available and which should attract listeners and, as a result, attract advertisers. We were also looking for a plan whereby advertisers could buy in relatively short-term periods, and could also get—what for want of a better word, I'll call—saturation.

These research studies showed that there was a great abundance of music through the country, but in their shift away from the old radio patterns, practically all of the stations had resorted to music as a means of attracting listeners—not only in the daytime but also the nighttime.

We also found that there was a demand on the part of listeners for what I will call personalized information. This obviously includes news, weather, but it also includes such types of information as can satisfy the emotional anxieties of people, can satisfy their desire to improve themselves physically and can satisfy their desire to live better. The results of these research studies was very clear: That ABC could serve the purpose by redoing its entire nighttime from 7:30 until 10:00 p.m. five nights a week.

SPONSOR

INTERVIEW

HIGHLIGHTS

Q. (DAVID) *What about the economics of this move? How can you afford to sell time at \$800, less discounts, per minute announcement?*

A. (KINTNER) I would like to answer the question generally and then ask Charles Ayres to answer in particular. First of all, this new nighttime programing is going to cost us many, many thousands of dollars more than our existing programing. This indicates our faith in the future of nighttime radio. Because the desire of the advertisers is to obtain a very low cost-per-1,000 in radio it is necessary perhaps to price network radio lower than we actually think it's worth.

In other words we have to meet the market. But our sales plan is so designed, not only to give the advertiser a very low cost-per-1,000, but if it is successful, to give the ABC Radio network and its stations a profit. I would not say it was a substantial profit, but a profit which will satisfy us. To pursue the point further, let me ask Mr. Ayres to give his comment.

(AYRES) I think the best way to answer that is simply this. We don't expect that many advertisers will buy one single five-minute period at \$800 so, let's talk in terms of a strip: \$800 times five is \$4,000 per strip. Now, let's relate that to what our rate card is, if you please. We sell quarter hours in a strip on a contiguous basis; by that I mean quarter hours at 25% of the hour rate. Now, in round numbers, a quarter-hour strip in the evening would sell in the neighborhood of \$12,000. If we sell five-minute strips at \$4,000 and if we sell three of those within a quarter hour, we will have recovered substantially the same amount of money that we would have recovered had we sold a quarter-hour strip.

Q. (DAVID) *If the plan works out, it is apparent from what you just said that your potential will not be reduced. However, the difficulties for a radio network in obtaining that potential have been considerable. A lot of people are asking for that reason just why does an organization like ABC want to continue in the radio business? Is it partially because the o&o's continue to be profitable even though the network itself may not be profitable? In other words does the network in effect provide a service for the o&o's?*

A. (KINTNER) I'd say, Mr. David, that was a very pertinent question. But I think people underestimate radio by comparing it to 1944 when it was the leading medium in the country. The reason we want to stay in the radio business is that there is a substantial volume of advertising business in it on which we believe we can make a profit. Instead of comparing radio of 1955 with radio of 1944, the volume of radio should be compared with advertising in magazines, newspapers, outdoor billboards, etc.

To answer the second part of your question: It is correct that basically the profits of our radio operation come
(Please turn to page 110)

"As far as ABC is concerned we have reviewed over the last few years our radio picture and we intend to stay in the radio network business. We believe that this medium is so important that a company engaged in broadcasting should remain in it. We also have extreme confidence in its future."

—Kintner

"... this new nighttime programing is going to cost us many, many thousands of dollars more than our existing programing. This indicates our faith in the future of network radio. Because the desire of the advertisers is to obtain a very low cost-per-1,000 in radio it is necessary perhaps to price network radio lower than we actually think it's worth. In other words we have to meet the market."

—Kintner

"We believe we have a good possibility of certainly becoming the 'number two' radio network and perhaps the 'number one' radio network."

—Kintner

"... it is possible that some of our own o&o stations could lose some spot business. On the other hand, their opportunity of getting new business via this network plan is considerably enhanced."

—Ayres

"It is incorrect that this new nighttime program is patterned after *Monitor* ... As you know *Monitor* has the unexpected quality. You don't know exactly what is coming up. We believe that our concept of fixed positions is better."

—Kintner

"There's nothing sacred in the radio business about a 15-minute and a half-hour concept. It just grew up in that way."

—Kintner

Spot radio rescues a bumper prune crop

Large yield of small prunes was tough to sell until radio put over their bargain appeal

Toward the end of 1954 the California prune industry faced up to an emergency marketing problem that called for some drastic promotional activity in a hurry. Use of saturation spot radio played a big part in the events which followed.

An overabundance of small-sized prunes complicated the industry's selling plans. The 1954 total prune crop was a record breaker in the tonnage produced. And the overloaded fruit trees bore an unusual volume of smaller sizes, which normally are marketed to juice processors. It early became apparent that a large tonnage of these small-size "economy" prunes would have to be absorbed by retailers.

A price differential of 5c to 10c per pound over the larger sizes more in demand was the appeal broadcast to thrifty shoppers—and it worked. Bots-

ford, Constantine and Gardner, agency for the California Prune Advisory Board, proposed a \$75,000 spot radio campaign in 21 selected metropolitan markets for the "buy economy prunes" drive.

The impetus of the campaign aroused dealer interest, and leading supermarkets used big space to advertise small prunes at a price. At the end of the crop year, 1 August 1955, the prune industry statistician reported a sales increase over the year before of 4,100 tons or 8.2 million pounds—the biggest gain since 1949. Much credit was given by agency and client to the special spot campaign, supplementing the regular advertising activity carried on the past three years.

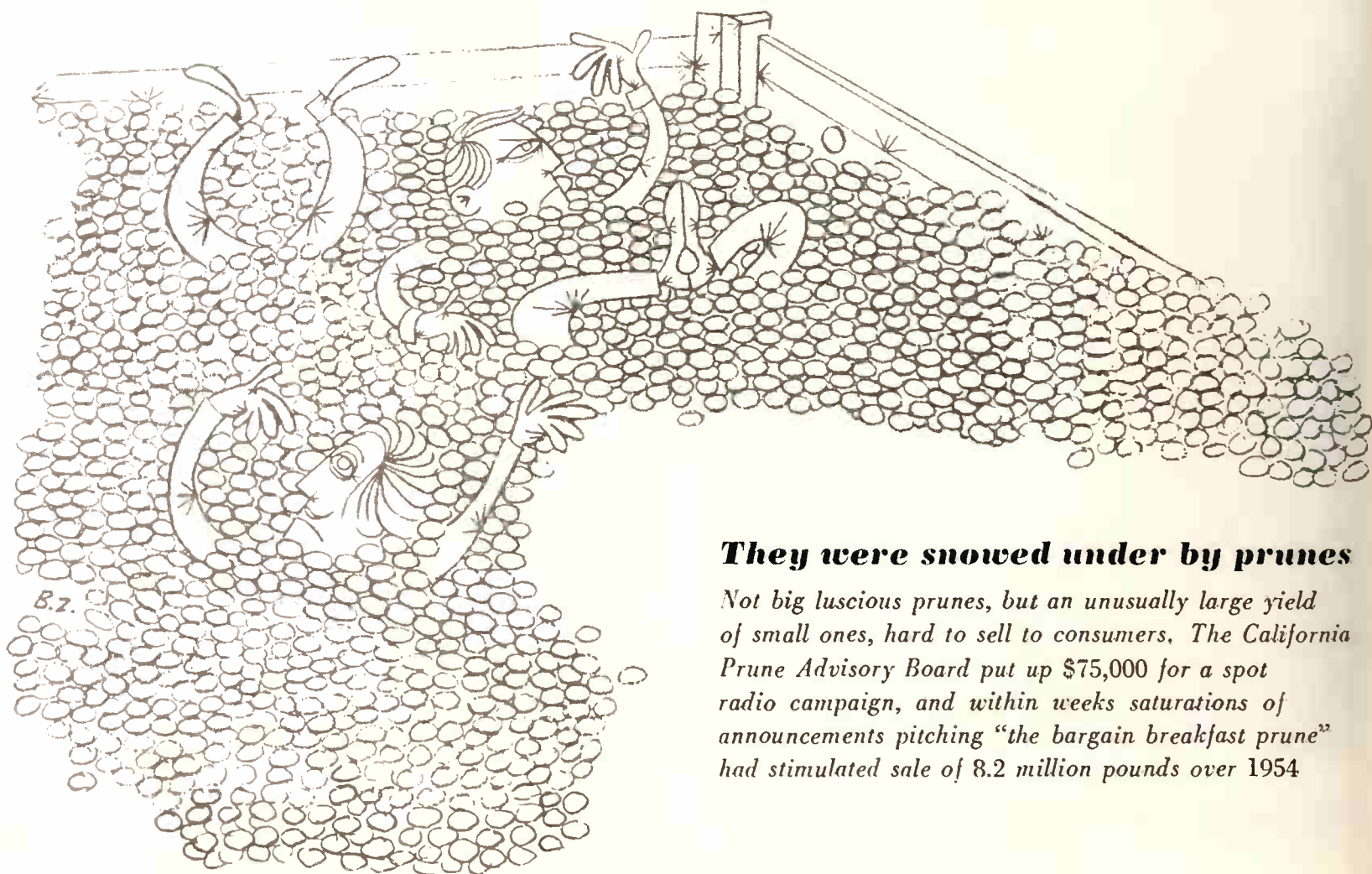
To increase the demand and improve prune sales, the California Prune Advisory Board has to keep in mind

a number of problems that have plagued the industry recently:

1. *With the steady decline of ample three-course breakfasts, eating of prunes to start the day is not the habit it once was.* In the Thirties particularly juice-and-coffee snacks began to replace hot-cereal-and-eggs breakfasts. Prunes, considered a daily staple in earlier days, went the way of the flapper.

2. *In the 1930's the prune industry began suffering from excessive production.* From 1930 to 1940, and in the face of declining prices for all agricultural products, California produced a 225,000-ton-a-year average.

The Depression hit the California prune growers hard and finally forced a decline in acreage and production through subdivision of land and diversion to other crops. The war was a



They were snowed under by prunes

Not big luscious prunes, but an unusually large yield of small ones, hard to sell to consumers. The California Prune Advisory Board put up \$75,000 for a spot radio campaign, and within weeks saturations of announcements pitching "the bargain breakfast prune" had stimulated sale of 8.2 million pounds over 1954



Girl skating (in print ad shown above) represents radio theme, "top of world feeling"

temporary boost to the prune industry as to most food industries and halted the decline in production somewhat. But after World War II California prune producers and packers faced four more lean years and production went on the skids again. This decline wasn't arrested until this year; acreage is estimated at 95,000 acres compared with 94,600 in 1954; total output averaged 156,000 tons during the past five years.

After 1949 came five years of good prices, helped along by a Federal marketing program which brought prune producers' income close to or over parity. However since 1951 there's been no Federal aid, such as export subsidies granted to the prune industry.

3. Prunes have always been intimately associated with their laxative function. But this is not the type of role a food must necessarily play daily in a home, nor for every member in the family. Therefore, in order to promote daily eating of prunes, the California Prunes Advisory Board felt it should come up with some reasons for eating prunes regularly which would better fit into current American eating habits. Nutrition is the big theme of the day. However, some prune packers, members of the board, still stress the effects their product will have upon "regular habits." This is a theme the board's advertising plays in a far lower key.

4. The 21 members of the California Prune Advisory Board represent 6,000 growers and 14 packers. The California Marketing Act of 1937 provides that none of the advertising placed by the board can make use of or reference to a specific brand. Instead it has to be designed to promote prune eating and prune juice drinking in general, with strong emphasis upon "California prunes."

This marketing agreement program, assented to in writing by 55% of the producers and 70% of the packers in 1951, provides for assessments made by the board (usually \$1.50 per ton for each grower and packer), enforceable through the state law. While this method assures a budget, it also implies that all growers and packers are vitally interested in seeing results

produced from their contributions.

In fall 1952 the California Prune Advisory Board, under Robert A. McArthur, chairman of the board, began to advertise in major markets primarily to increase demand, regain the confidence of the food trade which had been shaken by instability within the industry. The relatively small budget (under a quarter million) and decision to advertise intensively dictated advertising in selected markets rather than use of national media. Until August 1955, the board divided its budget among newspapers, trade publications and participations on women's tv programs, with some radio programs used in one or two cities each year.

The board's peak advertising budget was the one in 1954: \$380,000. This year the budget is \$315,000, but the consumer advertising figure runs closer to \$287,000. The main reason for the discrepancy is that the board spends a substantial sum in trade advertising and with the California Dried Fruit Institute for its share in a merchandising program to get grocers to put dried fruit in advantageous locations. The board also has funds for possible export development activities in order to build up exports again.

For fall-through-spring 1955-56 consumer advertising, the board's \$287,000 budget breaks down this way: \$89,000 for spot radio in nine markets; \$182,000 in black-and-white

(Please turn to page 96)

BROGGER, ASST. BOARD MGR. (WITH PIPE), SWANBERG, AGENCY A E (BEFORE MIKE), WORKED WITH SONG ADS IN TRANSLATING AD THEME



McCann-Erickson's Leo Bogart ▶

If all the needs pointed to by Dr. Leo Bogart in the article below were fulfilled, radio-tv research's millenium would be well on the way. Dr. Bogart, who is associate director of research at McCann-Erickson, Inc., here speaks out for types of data not now available as well as a better basis for evaluating existing data. The need he places first on his list is for accurate tv set and coverage data.



big needs in radio-tv research

If researchers are able to fulfill goals Leo Bogart sets, admen will get accurate picture of tv set circulation, better idea of what competition does, sounder media evaluation

What kinds of research on radio and tv would be helpful to advertisers and agencies? This question might be answered either in terms of what we want or in terms of what we ideally need. What we most urgently want is probably the type of "routine" information for which we get day-by-day demands, and which for one reason or another we cannot fully supply on the basis of the services to which we subscribe or the research supplied us by stations or networks.

Here are some of the question areas that come under this heading:

1. Tv station coverage data:

This represents information on how many homes in an area have television, how many can receive a given station, and how many actually watch that station in the course of a week.

In estimating tv station coverage today, we make (or use) projections from long-outdated surveys.

Four different research organizations (Nielsen, SAMS, ARB and NARTB) have indicated plans to get into this field. It would certainly be economically disastrous for two or more such major studies to be undertaken simultaneously—and probably this will not come to pass. The real need is for a service to be offered on a regular basis, at least once a year for at least the next five years.

2. Spot expenditures:

Knowledge of what the competition is doing is vital to all advertising planning. With broadcast media advertisers making increased use of spot, it is harder to keep track of competitors' expenditures and media strategy. In this respect all

national advertisers are in the same boat.

Our knowledge in this area has been full of great gaps, despite the useful services of N.C. Rorabaugh and Spot Radio Reports (whose releases cover activity rather than expenditures). The tough part is getting cooperation from stations and their representatives, who must dig up, at sometimes considerable bother, information they often consider confidential. The spot radio problem is more complex and the available information more meager—though the trend to spot is even more noticeable in radio than in tv.

Recently there have been some encouraging developments. Hooper Monitoring Reports provide detailed information on spot activity in a limited number of cities for particular product fields. Now it has been an-

nounced that the Television Bureau of Advertising has engaged Rorabagh to prepare periodic estimates of tv spot spending (SPONSOR, 3 October 1955, page 38). Our ideal ought to be a service which produces accurate figures on a frequent and continuing basis, along the lines of P.I.B. and Media Records.

3. Audience characteristics: We don't know all we would like to know about the marketing characteristics of individual program audiences. The rating services can give us audience

composition data, but this is limited to a few major variables: sex, family size, age of housewife, family income and so on. An advertiser or agencyman who compares programs with his own special marketing problems in mind must either make assumptions based on this kind of limited evidence or must undertake the expense of conducting a full-scale survey of his own. By contrast, the big magazine audience surveys tell him how many readers of *Look* keep canaries and how many readers of the *Post* drink whisky. The three questions just raised are

all immediate in the sense that if we had the answers we could put them to work without delay. But there are other problems which really ought to be on the agenda, although we're not as apt to come up against them day by day.

4. More frequent ratings on more markets: In the course of the last broadcast season, McCann-Erickson either subscribed to or did business with Nielsen, ARB, Hooper, Pulse, Videodex, Trendex and Conlan. We
(Please turn to page 105)

Wanted: suggestions from readers on best ways to attain research goals article cites

1.
TV STATION COVERAGE DATA: Dr. Bogart feels set count and circulation studies must be done on annual basis for at least next five years of tv's growth era.

2.
SPOT EXPENDITURES: What admen really need will be available when both radio and tv are covered and data is available on frequent and continuing basis.

3.
MARKETING CHARACTERISTICS OF AUDIENCE: Magazines can furnish detailed data on buying habits of their readers. Similar data needed on individual show audiences.

4.
MORE FREQUENT RATINGS ON MORE MARKETS: Research firms ought to agree informally to space reports far apart as possible in markets where ratings are infrequent.

5.
BETTER BASIS FOR EVALUATING RATINGS: ARF has made a contribution with its ratings analysis. But the need now is for actual experiment out in the field.

6.
COMPARATIVE EFFECTIVENESS OF MEDIA: Like many of those SPONSOR quoted in its All-Media Evaluation Study, Dr. Bogart cites need for ways to compare media.

7.
GETTING FULL VALUE FROM AIR MEDIA: We need to know more; for example, what are the benefits of full program sponsorship vs. today's big-show tv participations?

8.
QUALITATIVE RESEARCH: Radio was once qualitative research-conscious. Tv can use analysis today to determine how its program types should differ from radio.

Schick bids for razor supremacy

with 76% tv budget

90-day ad splash puts most of \$2.5 million budget on the air

In the heart of the Pennsylvania Dutch country, where long, flowing beards are often a matter of family pride, stands the shiny new plant of a company dedicated to a never-ending war on America's morning whiskers—Schick, Inc.

And, in his trimly modern plant headquarters near Lancaster last month, Schick President Joe Elliott

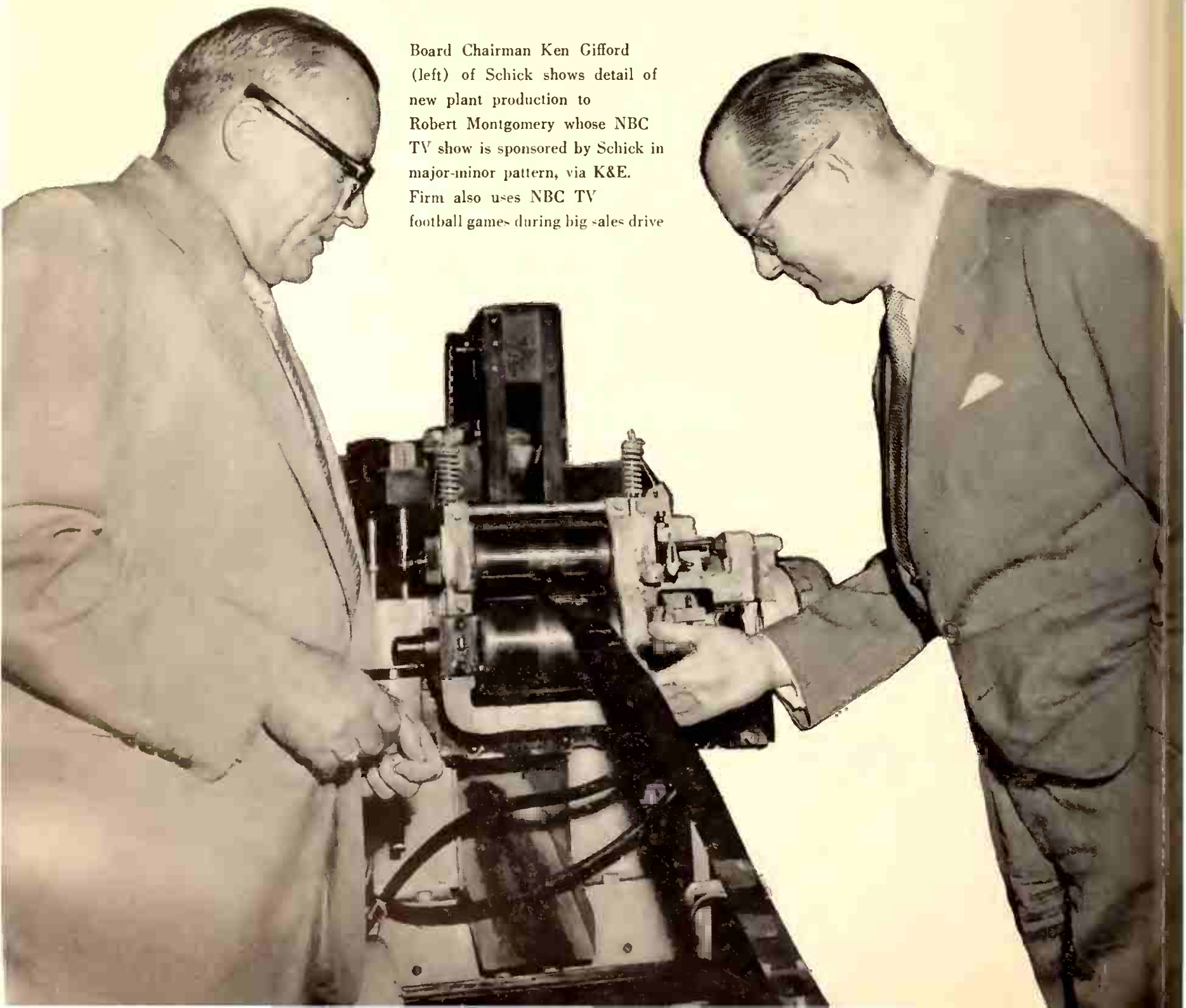
rubbed his clean-shaven chin thoughtfully and told SPONSOR:

"Electric razors are the biggest thing in U.S. small appliance sales today. One out of every three American men today uses an electric razor. The annual retail volume of electric shavers in this country has gone from \$50 million in 1950 to more than twice that much today.

"We're setting the pace. More men are using Schick Electric Shavers than any other make. But that's only the beginning. We'll be shaving the bulk of American men 10 years from now."

Selling the steady stream (the amount is secret, but it runs into five figures daily) of white-plastic-and-chrome "Model 25" razors that pour from the Schick assembly lines is not

Board Chairman Ken Gifford (left) of Schick shows detail of new plant production to Robert Montgomery whose NBC TV show is sponsored by Schick in major-minor pattern, via K&E. Firm also uses NBC TV football games during big sales drive





New plant: On site of former Pennsylvania Dutch farm Schick built new Lancaster plant, moved in and started new model rolling in just one year at \$3 million cost. New precision manufacturing methods are heavily plugged in Schick's television commercials

quite as easy as tall, lanky Joe Elliott or jovial Board Chairman Kenneth Gifford make it seem.

It takes plenty of sales strategy. And plenty of advertising. That's where television enters Schick's picture today.

There are few ad budgets of major advertisers that are as heavily tv-minded as that of Schick. And there are few one-product manufacturers who will be making the kind of video splash that Schick will cause this fall during its peak sales season.

In the next 90 days:

- Schick will spend some \$2.5 million to advertise its razors and repair service facilities—slightly more than 10 times as much as the company spent for advertising during the entire 12 months of 1940.

- Three out of every four dollars of this \$2.5 million—76%—will wind up in network television, or spot radio and television on a dealer cooperative basis, via the Kenyon & Eckhardt agency.

- Schick "25's" will be the most air-sold razor in the field. The company is out-advertising any of its principal competitors (see box at right) by a noticeable margin.

- According to K&E account executive Joe Moss, Schick will be reaching some 30 million viewers each week with its alternate-week, major-minor ad schedule on *Robert Montgomery Presents* (NBC TV) and another 10 million or so with *NCAA Football* (eight national, five regional, also on NBC TV).

- Backstopping this tv barrage will be a print splash of 18 full-color ads (spreads and single pages) at the rate of more than an ad a week in *Life* and *Satevepost* which K&E estimates will reach a combined audience of over 75

million readers from September to Christmas.

- Schick's 57 salesmen and six distributors will be out hustling for orders in a stepped-up sales program, and will be plugging the big tv and print campaign, as well as pushing the advantages of a co-op program (a liberal 50-50 deal) that includes such dealer aids as radio commercial copy, tv film announcements and other air material.

Big gamble: Behind this concerted advertising and sales push there is a major gamble on Schick's part.

In just 12 months, Schick executives picked the site near Lancaster for its new plant, authorized the design and construction of the factory by Austin Co., moved 92 families and tons of equipment from Stamford, Conn. (the old headquarters), paid a sizable sum in severance pay to others, moved into the new quarters and be-

gan manufacturing a brand new razor model. Cost to Schick: some \$3 million—and it was paid out of company funds, not borrowed money.

As if the problems of corporate logistics created by the move were not enough, Schick faces a fiercely competitive lineup of rival firms today. Remington and Sunbeam are out after Schick's sales scalp and use a heavy schedule of network television in their efforts. Dutch-controlled Norelco, and Ronson (currently importing its razor works from Germany but planning to make them soon in, of all places, Schick's old Stamford plant) are also crowding on Schick's heels. Other low-priced European and Japanese electric shavers are beginning to appear on the U.S. market.

But Schick's top brass feel that the gamble will pay off. In fact, they talk confidently of a \$25 million sales year—about \$2 million higher than last.

Reason: Tv, they feel, will play a major role in accomplishing the big goal. The visual air medium has already racked up an impressive record for Schick.

In the second half of 1951, Schick bought, via the Kudner Agency (then Schick's ad counsel), a CBS TV package, *Crime Syndicated*. The program was aired in some 33 markets (see story in SPONSOR, 25 August 1952).

Within a few weeks, the results were startling. Tv-covered markets ran 100% or higher in sales vs. non-tv markets. And the dealers loved tv.

(Please turn to page 38)

SCHICK OUT-ADVERTISES RIVALS IN TV, RADIO

REMINGTON

Features razors (among other Remington products) in its alternate sponsorship of "What's My Line" (CBS TV) and one-third slice of "Caesar's Hour," Mondays on NBC TV

SUNBEAM

Features razors (and other appliances) in participations in "Color Spread" spectaculars, part-sponsorship of Milton Berle, Martha Raye shows. Also in tv "Home"

RONSON

Plugs new line of Razors (and cigarette lighters) on Wednesday, Friday segments of "Douglas Edwards & the News" on CBS TV, with periodic spot campaigns

NORELCO

Primarily a magazine user (four-color spreads, pages). Norelco is currently considering use of tv, either spot (via dealer co-op) or network for its imported razors



How to keep

Broadcast Advertisers Report

The staid citizens of Darby, Pa., were startled one day several years ago to see what looked like a full-fledged horseroom operating in the heart of their downtown business area. Through the windows over a barber shop several men could be seen from the street, earphones clearly visible, bending intently over a battery of mysteriously whirring machines.

Someone yelled for the cops. The raid, however, was a disappointment. No front-page stuff; not even a pinch. Instead of bookies, the investigation uncovered a quiet group of unobtrusive men alternately fingering the controls of ordinary tape recorders and turning to scribble hurried notes on nearby pads.

The suspected bookies were *not* on a direct hookup with the track; they were simply tuned in to the local radio stations, and what they were doing was noting the time, the name of the show, station, and sponsor.

This was Broadcast Advertisers Reports at an early stage in its history. Darby was its first and, at that time, only base of operations.

That was three years ago. Today the firm is doing a similar monitoring job on both radio and television in 14 markets. Here's the way BAR goes about providing a service which is as yet not widely known among admen (though its in use already at shops like JWT, Y&R. Dancer, and accounts like Toni):

BAR executives (l. to r.) Bob Morris, exec. v.p.; Phil Edwards, pres.; and David Allen, v.p., discuss plans to expand from 14 markets (x's on map) to 30 (circled areas)



Recording equipment is synchronized by technician in Chicago hotel room for week-long monitor of local radio and tv stations. Scene is duplicated in 13 other markets



Transcribing at BAR headquarters in Darby, Pa., takes less time than actual recording as trained listeners can skip program bits between commercial announcements

Eye and ear on the competition

local, spot, net radio and tv commercials; to be in 20 markets this year

For a full week, once every two months, BAR tape records the signals of all stations in these markets. Trained technicians then play back the tape at an adjusted speed that enables them to condense the transcribing time to a small fraction of the original recording time. The firm then publishes two summaries within a single mimeo-



Report, compiled for week-long period, lists programs, sponsor, specific brands plugged, station, time, and length of announcement

graphed report: one a complete breakdown, by products, of each advertiser's schedule; the other a chronological, minute-by-minute operating log of each station showing, in order of occurrence, every commercial broadcast.

There are, of course, monitoring firms that record a specific program or commercials for a given product category, on assignment. But BAR does a blanket job, including every minute of the broadcast day, then sells its service to subscribers. Along with its West Coast affiliate, BAR of Sherman Oaks, Cal., owned by Pat and Tonie Kelley, it is believed to be the only service of its type operating on a multi-market basis.

Use for admen: With a complete schedule of his own and his competi-

tors' radio-tv activity in the 14 BAR markets an advertiser has a tool with which he can analyze his relative position. BAR provides or can provide:

- An accurate rundown on competitors' activity in each of the 14 markets, together with data on the type of time they buy.
- A basis for judging availabilities in the light of surrounding programming and commercials on a given station and those opposite, with incidental information about the commercial spotting practices of each station.

(One national advertiser who thought he was doing a successful mid-morning job of whetting his listeners' appetite for his brand of biscuit learned, he told SPONSOR, that in at least one Western market the whetting was being somewhat offset immediately beforehand by a minute announcement for beer and, immediately following, by another plug for a laxative.)

- The opportunity to review, by listening to tapes or reading transcripts, any announcements aired by competitors in the markets concerned.
- A way to figure expenditures of competitors (by applying station rate cards against BAR's poop on announcement the competition is using).
- The means for critically analyzing the substance and format of successful shows with a view toward creating a comparable effort or improving a going one.

Besides providing local broadcast-telecast information in these 14 markets, BAR constantly monitors and compiles similar data on all network programs. Separate reports for network radio and television are published every week describing all announcements by product and brand name and giving the length of each commercial.

Suppose you're laying out a campaign. With the BAR data you have the complete rundown on what your competition is doing and, perhaps most important, how much back- ing each specific brand gets.

By using the network reports and the local ones—as far as they go—an advertiser has a complete record of actual performance in the areas monitored. At present these include seven in which both radio and television are monitored: New York, Chicago, Los Angeles, Philadelphia, Boston, San Francisco, and San Diego; six with tv only: Detroit, Baltimore, Cleveland, Washington, D. C., Minneapolis, and Cincinnati; one with radio only: Pittsburgh.

During the next few months BAR plans to include six more markets: St. Louis, Atlanta, Denver, Seattle, Portland, and Salt Lake City. By the end of 1956 these additional markets: Dallas, New Orleans, Kansas City, Milwaukee, Indianapolis, Miami, Houston, and Buffalo—for a total of 30.

With this extended coverage the reports could conceivably open the way toward obtaining spot radio dollar expenditures of national and regional advertisers—at least in those 30 markets. Using BAR's compilation of activity in these markets, tabulating the outlays would be a matter of arithmetic. (Spot dollar figures for television will be available through the

(Please turn to page 119)



Library of BAR holds some 5,000 7-inch (1,200-foot) reels of taped recordings



RADIO LISTENERS DID MORE THAN LOOK AT SHIP MODEL: THEY BOUGHT CARS

SALTY RADIO TEASERS SELL CARS

Local radio station draws attention to car promotion built around 11-foot Japanese ship model. Visitors' gift certificates boost sales

Burlington, Iowa, radio listeners were surprised to hear ship's whistles blowing recently. When Japanese voices were added they became more than curious. Which was the whole idea. KBUR's, that is, or, more accurately sponsor Harry Murray's. This Chevrolet-Buick dealer was launching what turned out to be a highly successful promotion for his Hawkeye Motor Co.

The entire plot hinged about an 11-foot model of the Japanese ocean liner Hikara Maru, the only major Japanese ship to survive the war. The model came into the hands of Murray, an ex-coast guardsman, who decided to place it in his showroom for inspection.

Incredibly detailed, complete with workable winches, tiny deck furniture, and wheel house steering, the model was used to draw listeners to the car showroom. There they were given gift certificates to apply toward the price of new or used cars bought at Hawkeye.

The promotion began with a teaser campaign of ships' whistles and voices in Japanese describing features of the model. As soon as there was interest in the promotion, announcements began to describe the one-ton miniature ship, and gave the date and location of its exhibition.

Despite the extreme night heat, the showroom was so jammed by unveiling time that the announcer had a struggle to get near the model to broadcast the proceedings. A 20-minute broadcast created additional interest by describing the ship first-hand, and that kept the flow of visitors coming in. In three days over 10,000 gift certificates were given out, 27 of which were turned in on new and used cars. More were turned in during the weeks that followed, with the latest figures totaling 98 used cars and 31 new ones, with more likely to arrive. The promotion cost Hawkeye \$615, in addition to its regular campaign over KBUR.

Says Murray: "I'm still getting little thrills from the way this promotion paid off, is continuing to pay off, and apparently will continue to pay off for months and years to come. It has proved conclusively that a radio campaign carefully thought out and enthusiastically pursued is tops."

Says KBUR: "He's right."

★★★

40 E. 49TH

(Continued from page 17)

your articles concerning the promotional material which national representatives and timebuyers say they'd like to receive from stations in the field. We always supply whatever material is requested, and much that is not requested, and often wonder where this evidence of a station's popularity ends up.

Even so, I cannot help but wonder if either national reps or timebuyers can really know a station from the material which we send them.

Certainly I recognize the value of promotional data but I also contend that reps and timebuyers alike could get a far more comprehensive picture of any market if time could be taken to visit given cities. I think that safaris—not all the markets, naturally, but the major ones. Especially those with seven to 10 stations. Not that our corporation can't stand a cold yardstick test—in Dallas KLIF is first in both Hooper and Oulse; in El Paso, KERP has Hooperatings which break all records; in Milwaukee, WRIT has in only 150 days risen to nip-and-tuck fight for first place in that city's Hooperatings. So, all our stations are willing to subject themselves to any survey. And all of us are virtually sold out. Even so, in the very best interest of national reps and timebuyers, we believed that buyers and sellers would be better off if they visited the few highly competitive top cities, went to our night clubs, talked with people on the street, visited briefly with local agency personnel, played golf and, through brief but intensive questioning, sought to implement the information gleaned from ratings and promotional data. In many cases, a national rep or timebuyer might be surprised at what he or she learns. It won't jive with a lot of the promotion pieces they receive. But they'll be prepared to do a better job for their client. First hand information is always more accurate than hearsay.

To sum up what I've tried to say: be very careful when you apply that slide rule—when not used properly, it's as dangerous as a fifth of whiskey. It can promise you more and give you less than anything I know.

CECIL HOBBS
General Manager
KLIF
Dallas

EVERYBODY WHO HAS
SOMETHING TO SELL
WILL WANT A STAKE IN
CBS RADIO'S SEGMENTED
PROGRAM PLAN... THE
MOST DYNAMIC, FAR-
REACHING, PROFITABLE
SELLING FORCE EVER
OFFERED TO NATIONAL
ADVERTISERS. EVEN

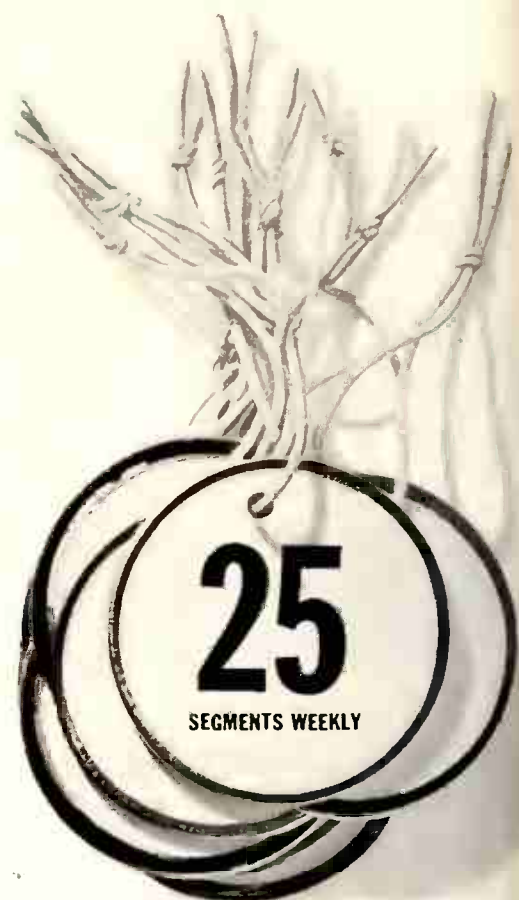
**BIG-REALLY BIGTIME-
SHOWS ARE LINED UP ON
A BASIS THAT COMBINES
LARGEST AUDIENCES AT
LOWEST COST, GREATEST
MERCHANDISING VALUES,
MIX 'EM OR MATCH 'EM
FLEXIBILITY. FOR THE
FIRST TIME, THIS PLAN
MAKES POSSIBLE TESTED**

SHOWS AND TOP STARS IN FIVE-MINUTE SEGMENTS TO BE COMBINED BY YOU TO FIT YOUR NEEDS.



1. *Bing Crosby Show*
2. *Kathy Godfrey Show*
3. *Juke Box Jury (Peter Potter)*
4. *Bergen-McCarthy Show*
5. *Amos 'n' Andy Music Hall*
6. *The Mitch Miller Show*
7. *Tennessee Ernie Show*
8. *Galen Drake Show*
9. *On A Sunday Afternoon (Del Sharbutt)*
10. *Jack Carson Show*
11. *Young Ideas (Fred Robbins)*

Turn to next page for examples . . .



... If you want big-name, low-cost advertising the year round, here's one possibility. A five-minute segment weekly on the GALEN DRAKE SHOW, KATHY GODFREY SHOW and EDGAR BERGEN-CHARLIE MCCARTHY SHOW:

GROSS WEEKLY LISTENERS* 15,040,000
WEEKLY COST** \$4,710

... For an impressive and merchandisable star line-up, with daytime, nighttime, Sunday through Saturday spread: BING CROSBY, AMOS 'N' ANDY, PETER POTTER's all-star JUKE BOX JURY, BERGEN-MCCARTHY and GALEN DRAKE.

GROSS WEEKLY LISTENERS* 22,393,000
WEEKLY COST** \$8,400

... And for concentrated, saturation selling, here's a powerhouse plan. Twenty-five segments a week for two weeks on BERGEN-MCCARTHY, ON A SUNDAY AFTERNOON, THE MITCH MILLER SHOW, GALEN DRAKE, KATHY GODFREY, JUKE BOX JURY, TENNESSEE ERNIE, BING CROSBY, JACK CARSON and AMOS 'N' ANDY!

GROSS WEEKLY LISTENERS* 92,268,000
WEEKLY COST \$48,000

*Est. from NRI full net AA, Jan.-Apr. 1955; Auto-Plus to SIU, Feb.-Apr.; Audience composition, Feb. **For 52 weeks.

THREE OF A BIG RANGE OF SALES-POWERED, LOW- COST COMBINATIONS

Those are just three examples. Whether your budget is large or small...whatever your sales problem, there's a combination of stars and shows tagged to sell for you in the Segmented Program Plan...on

THE CBS RADIO NETWORK

GASOLINE

SPONSOR: Major Gasoline Co.
of El Centro

AGENCY: Direct

CAPSULE CASE HISTORY: Using only KXO radio, the advertiser has become the second largest gasoline dealer in El Centro, selling 60,000 gallons per month. Radio schedule consists of regular usage of one announcement daily in the Monday to Friday Afternoon Varieties show (\$3.00 each) plus sponsorship of the five-minute Let's Swap program, also a popular local strip. In addition, the sponsor sometimes runs special seven-second announcement saturations of 10 per day for five to 10 days to feature a special phase of its operation.

KXO, El Centro, Calif.

PROGRAMS: Afternoon Varieties, announcements and Let's Swap

DOG FOOD

SPONSOR: Sturdy Dog Foods

AGENCY: Mogge Priddy Inc

CAPSULE CASE HISTORY: Most advertisers are not happy to report that their business is going to the dogs, but Sturdy Dog Food President Craig Sandford is very happy about it. Using only KBIG on a year-round basis, Sturdy sales gained 17 $\frac{1}{2}$ % in 1954 over 1953 and has already notched a 22 $\frac{1}{2}$ % increase for the first eight months of 1955 as compared to the same period last year. Sturdy sponsors the 9:25-9:30 a.m. news strip on a yearly basis, pays \$23.25 per show and is nearing the end of its second year of sponsoring the same news show.

KBIG, Avalon, Catalina Island,
Calif.

PROGRAM: KBIG News

HELP WANTED


SPONSOR: N.C. State Employment Service

AGENCY: Direct

CAPSULE CASE HISTORY: WFNC saved the dam when it looked doomed. As a flood breach threatened to wash out the city reservoir's dam, the North Carolina State Employment Service called WFNC, Fayetteville, and asked it to broadcast two want ads for 25 to 50 laborers. Less than an hour after the ad was aired, there were enough men on the job to stem the breach and save the dam. Only one announcement was needed and the second was cheerfully canceled.

WFNC, Fayetteville, N. C.

PROGRAM: Announcements



RADIO results

JEWELERS

SPONSOR: Lord's Jewelers

AGENCY: Tel-Ra Productions

CAPSULE CASE HISTORY: Since starting a six-announcement per week schedule on WKLO four years ago, the sponsor has grown from one location to six outlets. Today Lord's uses two quarter-hour programs and two announcements each day on WKLO, credits the station with 50% of its total volume. Despite the growth of the jeweler, it has retained the same hillbilly vehicle for its radio advertising. The original schedule had been in Jimmie Osborne's Noontime Roundup, and the present sponsorship is of the same show.

WKLO, Louisville

PROGRAM: Noontime Roundup, p.m.
segments and announcements

PEACHES

SPONSOR: Collins' Open Air Market

AGENCY: Direct

CAPSULE CASE HISTORY: A phone call to WDAV saved Harry Collins' stock of fresh peaches. He called Farm Director Homer Thomasson while The Virginia-Carolina Farm Hour was on the air and asked him to insert a one-minute commercial as soon as he could. Within 15 minutes of the 7:15 a.m. commercial, Collins had sold the entire \$250 worth of perishable fruit. Before this he had unsuccessfully tried other media to move the same stock. Cost of the commercial was \$3.50 or just 1.4% of the sales price.

WDAV, Danville, Va.

PROGRAM: The Virginia-Carolina
Farm Hour

OUTBOARD MOTORS

SPONSOR: Island Outboard Motors

AGENCY: Direct

CAPSULE CASE HISTORY: A single flash (15-second) announcement over CHUB, Nanaimo, B. C., resulted in the sale of \$1,600 worth of boating equipment at an advertising cost of \$6. "Al the Beachcomber" aired the announcement in his Beach House show, plugging an outboard motor. An American tourist heard the broadcast, traveled to the store and bought the motor plus a 28-foot boat to go with it. Beach House is a personalized show designed to serve advertisers with limited capital.

CHUB, Nanaimo, B.C.

PROGRAM: Beach House,
Announcement

MEATS

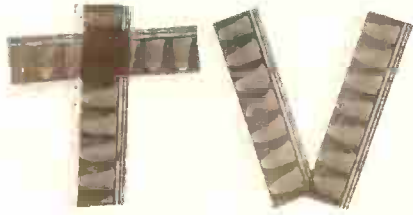
SPONSOR: Rutland Meat Market

AGENCY: Direct

CAPSULE CASE HISTORY: Low-cost advertising on radio can mean the difference between selling and not selling at all. The Rutland Meat Market is located off the main Okanagan Valley Highway, seven miles north of Kelowna, B. C., in a sparsely populated area. Yet, using only two announcements per week costing a total of \$1.70, it draws customers from Westbank, which is 14 miles and a 15-minute ferry ride away. This despite the fact that there are two butchers in Westbank.

CKOV, Kelowna, B.C.

PROGRAM: Announcements



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)
Mandrake the Magician	ABC Film Synd.	Bermuda Prod.	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
Sea Hawk	MCA-TV	Rawlins	30 min.	1 (pilot)
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)
Tropic 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 Glidersleeve	NBC Film Div.	NBC TV	30 min.	1 (pilot)
Little Rascals ("Our Gang")	Interstate	Roach	10 min. 20 min.	22—1 reel 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
O. 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
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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 Liberace Show	Guild	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
Hollywood Preview	Flamingo	Balsan Productions	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)
It's Fun To Reduce	Guild	Guild	15 min.	150
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)

You can't—in Yuma



but...

IN EACH OF THE OTHER **266** TELEVISION
MARKETS IN THE UNITED STATES

You can

ENJOY AT LEAST ONE OF OUR
GREAT PROGRAMS EVERY WEEK

National Network

Ford Theatre *presented by Ford Motor Company*

Adventures of Rin Tin Tin *presented by National Biscuit Company*

Father Knows Best *presented by Scott Paper Company*

Damon Runyon Theatre *presented by Anheuser-Busch*

Tales of the Texas Rangers *presented by General Mills*

Captain Midnight *presented by Wander Company*

National Spot

Falstaff Celebrity Playhouse *presented by Falstaff Brewing*

The Patti Page Show *presented by Oldsmobile*

National Syndication

Celebrity Playhouse – Premiere Oct. 1955

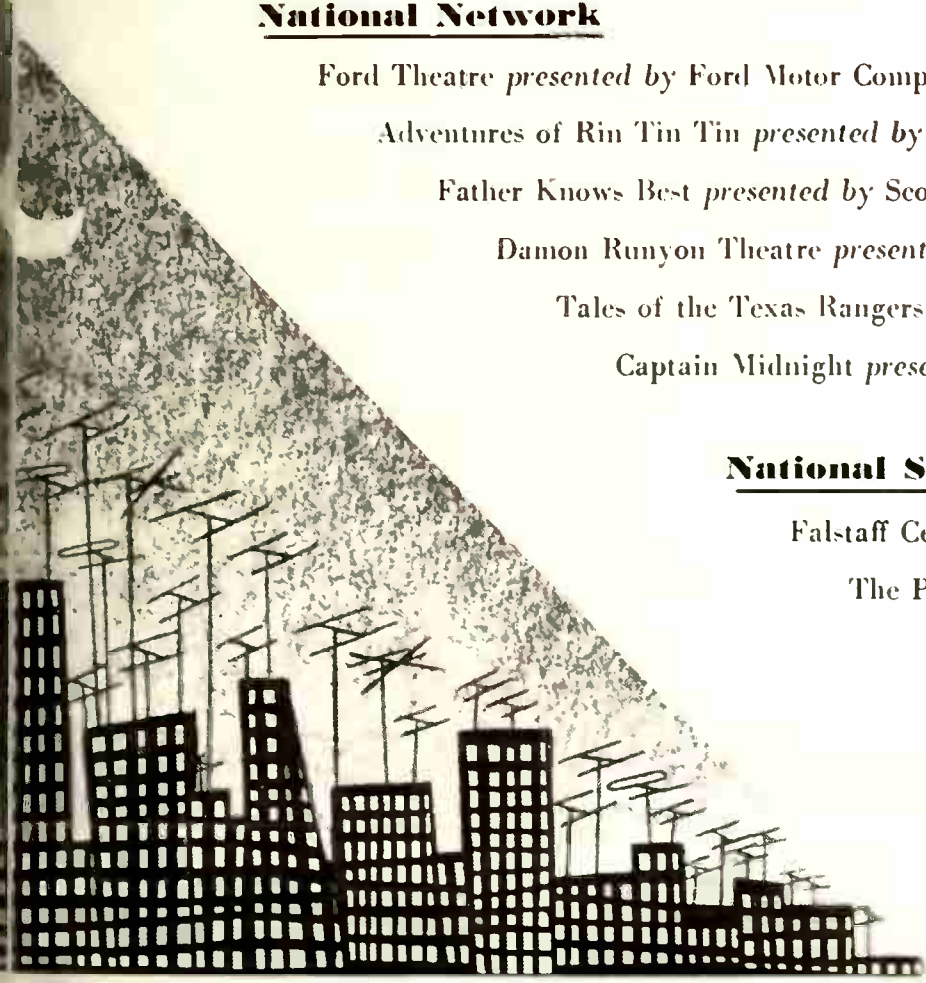
Jungle Jim – Premiere Oct. 1955

All Star Theatre

Top Plays of 1955

Jet Jackson

Big Playback



TV sets in Yuma, Arizona . . . 18,900

TV sets in the rest of the United States . . . 36,081,100

SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

233 WEST 49TH STREET, NEW YORK 19 N. Y. • CIRCLE 5-S044



JIM DELINE, The Jim Deline Gang



DEACON DOUBLEDAY, Farm Director



FRED HILLEGAS, News Editor

CENTRAL NEW YORK

They are part of the largest local talent roster maintained by any radio station in Central New York. They are old hands in the business of serving the needs and tastes of this great area. They have become, over the years, the TRUSTED daily companions of a great share of the 428,000 radio families in WSYR's coverage. They are RELIED UPON for good entertainment, authoritative news, and important public service. Naturally, the products which they advertise share in their public acceptance.



JENNIE-BELLE ARMSTRONG, Women's Director

NBC AFFILIATE

WSYR

5 KW

SYRACUSE

570 KC



ROD SWIET, News Commentator



BILL O'DONNELL, Sports Editor



ELLIOTT GOVE, Timekeeper Show

BEST SALES FORCE!

The market which they serve is one of America's truly important markets.

Metropolitan Syracuse is ranked by Sales Management Magazine as the

country's best test market. The great trade area served by WSYR

embraces a population of 1.5 million, with annual buying

power of \$2 billion. WSYR's superior population coverage,

and WSYR's superior local program-

ing service, is clear beyond dispute.



CARL ZIMMERMAN, News Commentator



ED MURPHY, The Ed Murphy Shows



ROBERT NELSON, News Commentator



Represented Nationally by
THE HENRY I. CRISTAL CO., INC.

NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO

Big

REASONS
WHY, WICS
IS YOUR
BEST BUY

ILLINOIS
STATE
CAPITAL
MARKET
SPRINGFIELD

LAND OF LINCOLN

Served only
by **WICS**
SPRINGFIELD

ONE OF THE BEST UHF
MARKETS IN THE U.S.

(98% Converted, March 1955 ARB)

That's Right . . . SERVED ONLY BY WICS
WICS has the biggest audience with all top
15 once-a-week shows and all top 10
multi-weekly shows. (Pulse, Nov. 1954)
WICS has a TELEVISION market—not a "U"
market. 98% conversion home (Sangamon)
county (ARB, Mar. 1955) and 87.1% con-
version other primary counties. (Videodex,
Jan. 1955).

WICS, and WICS only, puts a consistently
clear, excellent picture into ALL homes of
ILLINOIS' STATE CAPITAL MARKET.

WICS

Channel 20



NBC
PRIMARY

DU MONT

Call, write or wire for further info or con-
tact our national reps—Adam Young Tele-
vision Corp.



film notes and trends

Reruns: Despite the obvious success of reruns, advertisers are often bothered by certain questions: How many viewers of my sponsored rerun are seeing it for the first time? Are most rerun viewers watching a show they saw before? One reason for these questions is the feeling that a viewer who is seeing the show again may not be watching as intently and, hence, may not watch the commercials as intently.

If the figures on the film show *Topper* are any indication, most of the tv homes watching a rerun will be seeing it for the first time. *Topper* reruns are being shown for the 1955-56 season on ABC TV, Monday nights, 7:30-8:00. (The show had been running first run on CBS TV Friday nights.) At present Standard Brands is sponsoring the show on alternate weeks.

ABC researchers calculate that the chances of an average tv home seeing this coming season a *Topper* show that it had seen during the 1953-54 season are one out of 32, assuming the show gets an average rating of 20. If the average rating this coming season is 25.9, the chances are one out of 24.

When the odds are narrowed to those homes likely to be tuned to a typical 1955-56 *Topper* repeat telecast, the figures are as follows: The chances are one in six that the home viewing a repeat had seen it during the 1954-55 season (assuming an average rating of 20 for the repeats) and one out of four if the rating average comes to 25.9.

In other words, according to ABC, the odds are about five to one that a tv home viewing a *Topper* episode this season will be seeing it for the first time.

One of the reasons for these odds is the fact that new tv homes are appearing constantly. It is estimated that 36% of all tv homes in January, 1956, did not have a tv set two years previously and, hence, were unable to see

any *Topper* telecast. Of course, in the case of most shows, most of the homes with tv sets do not watch a particular episode. That is, most shows get ratings under 50.

Employee promotion: Most employees of large companies using spot tv film don't know (1) the name of the show, (2) the time it's on the air or (3) the channel on which it's shown.

This has been brought out in a series of surveys by the Ziv Tv Research Dept. It was discovered that between 50 and 70% of employees were not aware of this information.

In the belief that the success of an advertising campaign is partly dependent on a company's employees' awareness of what it's all about, Ziv has brought out a special "Enthuse Kit" for employee promotion in connection with all future film show sales. The company states the kit was first tested out with *Science Fiction Theatre*, now placed in well over 150 markets, and has been used for more than a month with *Highway Patrol*, newest Ziv tv property.

The kit embodies suggestions and ideas on four levels:

1. *Executive level:* suggested memos, plans for previews and staff meetings to brief corporate brass on details of the show and its advertising.

2. *Salesman-dealer level:* suggested mailings, telegrams, "citation" tickets and the like to acquaint salesmen and dealers with the program series.

3. *Office-factory worker level:* Suggested cafeteria streamers, public address announcements, letters to employees, postage meter designs, payroll enclosures to generate interest among employees and word-of-mouth advertising to friends of employees of the company.

4. *Follow-up:* Additional ideas for house organ publicity, contests, meetings of employees, coordination with local tv stations are outlined. ★★ ★



BIG ONES for little ones . . .

You have a problem? Want to demonstrate how something tiny works? Want to bring something enormous into the studio before the TV camera? Your answer is... Film—for shows that tell all about everything, without change or "fluff," day after day, on or off network. What's more, it's easy, economical to **USE EASTMAN FILM.**

For complete information, write to:

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

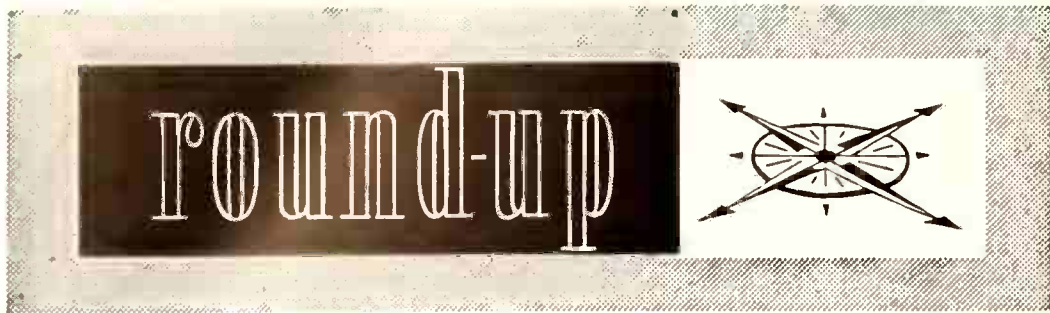
East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

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

AND BE SURE to film it **IN COLOR** . . . You'll be needing it soon.



WING promotes auto advertisers with free car offer

To promote some of its advertisers in conjunction with the annual picnic of the Dayton Retail Merchants, WING whipped up a novel hole-in-one contest. The station offered a \$3,000 new car to the first person to get a hole-in-one on any of the three three-par holes. All of the auto dealers who advertise on WING were offered an opportunity to have one of their cars on display for the winner to pick.

When the picnic day arrived, 10 brand-new cars were drawn up with WING signs on them awaiting the winner's choice. The models included Ford, Chevrolet, Oldsmobile, Mercury, Buick, Studebaker and Packard.

Signs were posted throughout the picnic area telling of the opportunity

to win a car. The station personnel who attended all wore "hole-in-one" pins, and good-looking young gals were guards at each of the qualifying greens to certify the winner.

Although there was no winner, the station felt that the promotion was a success from the amount of favorable interest it aroused both among the picnickers and dealers who participated.

The idea for the promotion was evolved to take the place of the customary door prize WING had been contributing. After the success of this year's picnic attraction, station officials indicated that they would be interested in another off-beat promotion for next year and hope to receive a similar response from the public. ★ ★ ★

KBTV uranium stock grows 2,000% since its delivery

When Denver's ABC TV affiliate, KBTV, sent uranium stock certificates out to admen recently it did not expect to enrich the recipients with much more than information about its new fall lineup. But 25,000 shares of penny stock given away are now worth 20c a share.

The first 10 shares went to Alfred R. Beckman, ABC TV's director of station relations. In the photo below Beckman, right, is shown receiving his stock certificates from KBTV's general manager, Joe Herold. KBTV didn't mention whether Herold's look of pleasure was due to the fall schedule or the stock. ★ ★ ★



KBTV's fast-growing uranium stock is issued

\$64,000 Question winner to star in own new show

The \$64,000 Question has not only captured a large share of the audience in its own time segment, but now it has given birth to another show. One contestant who appeared on the show as an amateur expert in the Bible is going to have her own tv show. Mrs. Catherine Kreitzer took \$32,000 as her reward for her knowledge of biblical subjects, and in so doing captured the imagination of the viewing audience. Now under the joint guidance of Monumental Films and ERB Productions, both of Baltimore, she will be the star of her own tv and radio show called *The Bible and Mrs. Kreitzer*.

General format of the five-minute show will be Mrs. Kreitzer reading her favorite passages from the Bible. The shows are to be syndicated by Monumental to radio and tv stations throughout the country. ★ ★ ★

Bavarian Brewing starts heavy tv film campaign

A tv film campaign totaling 14 weekly half hours in four markets has been launched by Bavarian Brewing Co. This buy of five NBC Film Di-

vision shows in Cincinnati, Columbus, Dayton and Zanesville is said to be one of the most intensive regional advertising campaigns in brewing history.

Properties involved include *Victory at Sea*; *Steve Donovan*, *Western Marshal*; *His Honor*, *Ilomer Bell*; *The Adventures of the Falcon*. ★ ★ ★

Briefly . . .

When WRCA, New York, announced *The Bill Cullen Show*, it had an edition of the *New York Journal-American* printed with a replated front page all about Cullen and the show. Some 1,800 issues were run off.

The effect was probably startling for some people, as the paper's style was followed exactly down to the red "fudge headline" reading "WRCA Finds Morning Man." Needless to say, the *Journal-American* is one of the sponsors of *The Bill Cullen Show*. The issue was the brain child of Max E. Buck, director of advertising, promotion and merchandising for WRCA, and Sumner Collins, promotion director of the paper.

* * *

Hedges Pontiac Indianapolis, played host to a flagpole sitter for a month recently and managed to attract a lot of attention to its used car lot in the



Ann Wagner talks by phone to pole sitter process. Flagpole sitter Curt King clammered up to his perch above the lot in August as radio station WFBM covered his ascent with a broadcast directly from the scene.

For three days *Make Mine Music* was broadcast from the lot, with disk jockey Ann Wagner describing the situation. Three times a week during King's record attempt, Monday, Wednesday and Friday, a five-minute recorded phone interview with him was aired at 4:45 p.m. This segment of *Make Mine Music* was used because it marked the time that King went up.

(Please turn to page 65)

The *Magic Tree* is not for sale...



The *Magic Tree* is a
program which re-creates the fairy
stories loved through the ages.

In presenting it, WDSU-TV render
real service to a large
New Orleans audience

(Latest Pulse Rating: 25)





The New Orleans TV audience has shown by its warm response that WDSU-TV's unsponsored programs not only fulfill a station's public responsibility, but satisfy a public need.

That is why the *Magic Tree* is not for sale.



ROUND-UP

(Continued from page 60)

The interest in the flagpole sitter drew listeners to the lot, who while there bought many used cars. Even after King climbed back to the ground, people remembered the lot and that is what Hedges wanted them to do.

* * *

During the recent anti-Peron revolt that resulted in the ousting of the Argentine dictator, KITE, San Antonio, got a phone call through to the United States Consul in Buenos Aires, recorded his description of the rebels' tank attack, and aired it along with news of Texans in the city on business. The station scored a beat with the on-the-spot voice report, it says, though the wire services later got the account of the successful junta tank attack.

* * *

Around the country one of the ways in which Negro radio stations build the loyalty of their audiences is through beauty contests like this one.



held recently at WMRY, New Orleans. Winner, dubbed Miss WMRY, is shown with two runners-up.

* * *

When Lee Jahncke visited Seattle on a tour of ABC affiliated stations, KING helped him celebrate his 43rd birthday. Singing "Happy Birthday" to Vice President and Assistant to the President Jahncke are, left to right: Mel



Anderson, director of promotion and publicity for KING; Bill Jahn, tv editor of the *Seattle Post-Intelligencer*; Harvey Long, editor of the *Pacific* (Please turn to page 115)

WBNS

radio spring- board to sales in Central Ohio

consistently

first choice

in the Columbus Market

20 top pulse

rated programs

day and night

CBS for CENTRAL OHIO

WBNS

ASK
JOHN BLAIR

radio

COLUMBUS, OHIO

63%*
LISTEN

To

Local Sports

in

ROCKFORD, ILLINOIS*

* 1st in FOOD SALES in Illinois
(except Chicago)

* 2nd largest machine tool center
IN THE NATION



WROK

is the **ONLY STATION**

in this \$809 million market

OFFERING LOCAL SPORTS COVERAGE

*10th Annual Consumer Analysis Survey



**John Dixon,
Gen. Mgr.**

WROK

**FIRST in Rockford, Illinois
for over 30 years.**

**H - R
Nat'l. Reps.**



**AGENCY
AD LIBS**

(Continued from page 11)

and more attention-holding value than what appears before us these days.

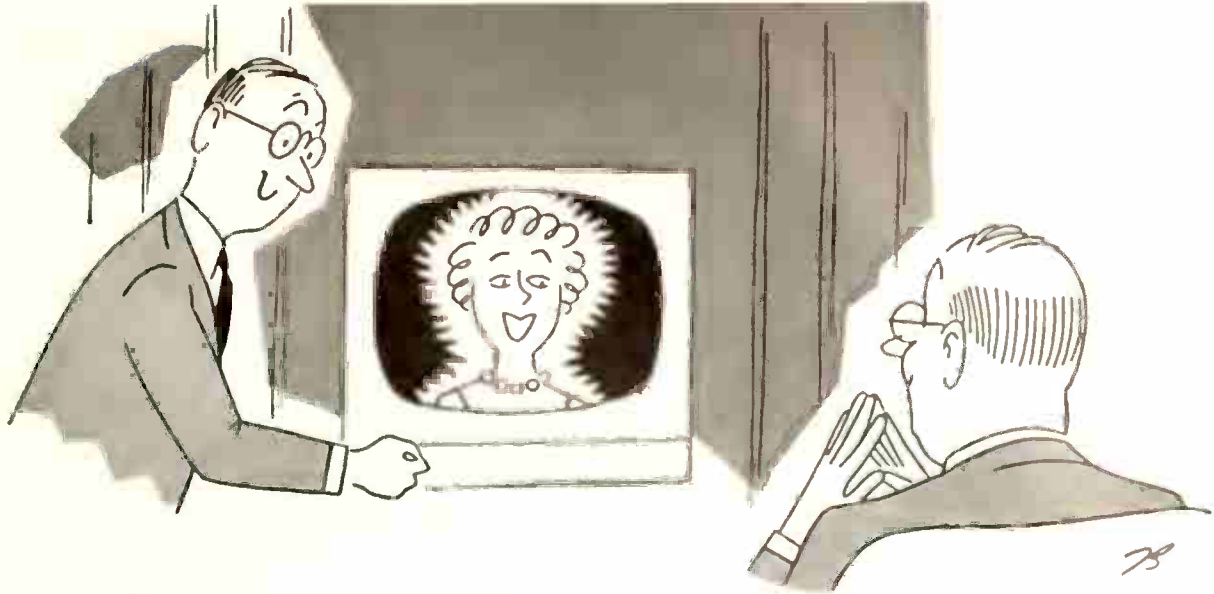
Color itself, while startling and lovely and a tremendous sales plus (the cars recently shown were gorgeous), is also a bear to work with. Unless extreme skill is used, backgrounds submerge the important close-up elements. Distractions are common. And the biggest of these, as it will be for a long time, is the very wonder of color *per se*.

Integration too is a big problem in these participations. Complete lack of integration puts the advertiser in the class of a spot buyer, not that there is anything unsound about being a buyer of spots since many successes have been attained via chainbreaks and minutes and I.D.'s. But in this case the products sponsored must bear sizable talent costs; also they have available to them, unlike the spot-user, a segment of a show. This does or should permit some copy flexibility which can be used in some manner to make that copy a part of the program rather than apart from it.

One of the simplest techniques of integration, far from complete, however, is the lead-in delivered live by a narrator or announcer who comes on laughing at the joke or with some verbal reference to the show-portion which immediately preceded the commercial. Unfortunately, the same gentleman wearing the same grin, usually follows each product participating in the program; furthermore. The Human Transition has no real part in the program so the integration is to a degree contrived.

Smoother, but more difficult to achieve, is the commercial lead-in that takes some show element and warps it to the copy (with no loss of commercial time). This technique adds relevance to the commercial copy and interest for the viewer, assuming, of course, these lead-ins are plausible. But it also means no filmed copy (unless the films are altered each time they are projected).

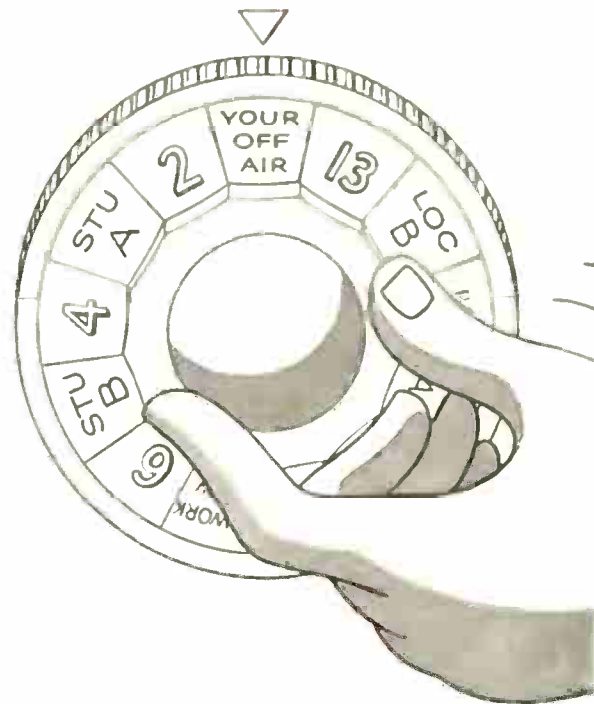
There are dozens of other methods of integration, each of which requires effort, ingenuity, and perhaps money. All, however, are well worth it. Ask Gallup-Robinson, Schwerin or anyone. Even your wife. ★★★



How adequate house monitoring can HELP YOU sales-wise

WHEN a client visits your office, are you able to punch up any on-air signal . . . color or monochrome . . . on the channel selector of your nearest TV receiver? Or, are you limited when it comes to station monitoring? Wouldn't it be you a "selling aid" to be able to go to your channel selector and receive:

- Any rehearsal . . . live program . . . preview of sponsor's film
- Any on-air show . . . from studio . . . from transmitter
- Other local stations' off-air signals . . .



sales plus in the sales Manager's office

With a modern RCA signal distribution system you can flip the switch and bring in whatever your customer requests. Handles studios in rehearsal, on-air signal, or any local station. Up to seven channels are available . . . tailored to your own special requirements . . . for monochrome and color.

How the house monitoring system works

Local and remote signals (audio and video) are fed to a closed circuit transmitter of the monitran type. An RCA monitran handles local signals—one monitran is used for each signal.

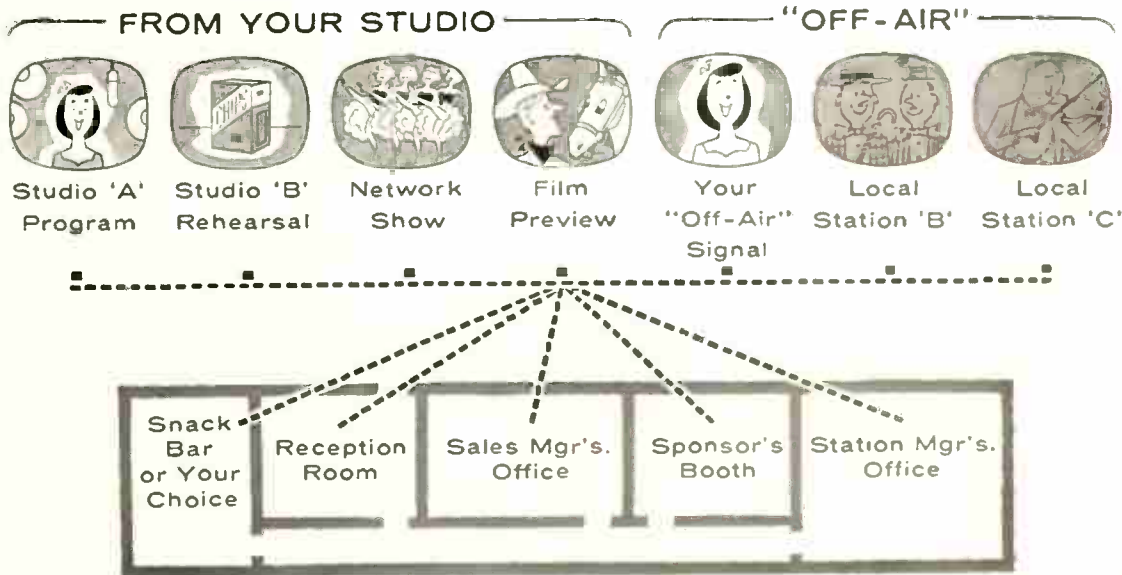
The output of the monitran is then fed to an AF amplifier. Off-air signals go directly to the input of the amplifier. All signals are carried via a single coax cable to any standard TV receiver. In the RCA system, the receiver need not be "jeepered." No expensive video monitors are required since standard receivers are used.

Fully rated for color

Whether for color or monochrome you'll find the RCA house distribution system—low in cost, easy to install and operate, and fully satisfactory for picture quality.

Your RCA Broadcast Sales representative will be glad to advise you on the equipment best suited to your needs.

SEVEN PICTURE SOURCES TO ANY LOCATION VIA A SINGLE CABLE



Ask the Engineer — he knows



RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

The background is a dark, moody landscape. At the bottom, there is a range of mountains or hills, possibly covered in snow or illuminated by a low light source. On the right side, the head of a dog, possibly a Border Collie, is visible, looking towards the left. The overall tone is mysterious and somber.

He walks by night...

and runs well wherever he goes!

David Stone Martin



The Whistler is death on criminals . . .
but he breathes new life into television
programming wherever he's scheduled.
Evidence? Here's how this syndicated
series is doing in representative markets
around the country . . .

SAN FRANCISCO: Wednesday 10:30 pm.
Sponsored by Signal Oil and White King
Soap. It's the highest-rated show in its
time period — with virtually *twice* the
audience of competing programs *on all
other television stations combined!*

DETROIT: Friday 10:30 pm. Sponsored
by Household Finance Corporation.
Highest-rated show in its time period!

BOSTON: Saturday 11:05 pm. Sponsored by
Block Drug. Tops in the time period!

TULSA: Thursday 9:30 pm. Sponsored by
Safeway Stores. Tops in the time period!

PORTLAND, OREGON: Sunday 9:30 pm.
Signal Oil. Tops in the time period — with
more audience than competing programs
on the other two stations combined!

And so it goes. For The Whistler is one
of the most successful film series in all
television. Suggest you contact us and see
whether it's available in your area.

CBS TELEVISION FILM SALES, INC.

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

Source: ARB, latest reports

SPONSOR Asks...

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

How can advertisers make the most effective use of closed-circuit telecasts



Richard H. Depew
Television Operations Manager,
ABC-TV

UTILIZE ITS UNIQUENESS

● With the ever-increasing expansion of advertising and the tremendous impact and growth of television, it seems only practical for the advertiser to turn the medium to his own internal use. More and more meetings, conferences and liaison are necessary for the advertiser to keep both himself and his far-flung representatives abreast of what's going on. Old fashioned meetings and get-togethers result in high costs for travel, entertainment and the ever-present detail work. Probably of greater importance is the loss-of-time element.

In this age of television and inventiveness there must be an easier way. Indeed there is.

Today the advertiser has closed-circuit television, a money saver and a time saver. Take a look at the advantages:

1. Selected, pin-pointed audience.
2. Can have more than one point of origination.
3. Immediate audience reaction by audio and video, if desired.
4. Information is fresh and first-hand.

5. Viewing facilities can be tailor-made, as conservative or lavish as required.

6. The program content may be preserved on film for reference and further use.

7. Audience impact, created by the immediacy and presence of the tv screen.

8. Lower per-viewer cost than the old-fashioned conference involving travel and subsequent time loss.

9. Arrangements and details formerly handled by the advertiser can be made by closed circuit personnel.

These are the facts. The advertiser can best use closed-circuit television by merely turning his attention to it.



Peter J. Smith
Manager, TeleSales
NBC

COLOR INCREASES REALISM

● Because of the nature and purpose of closed-circuit telecasts, there can be no hard and fast rules as to how one can be more or less effective than the next. An advertiser who recognizes that a closed-circuit telecast is uniquely "his own," and that each closed-circuit should be tailor-made to his own merchandising goals will at least be starting properly.

However, regardless of all other considerations, the show is the thing, and showmanship should be a compelling factor in any closed-circuit plans. Whether the advertiser is introducing to his dealers a new line of cars, announcing to his entire distributive organization the new television show he has just purchased, or even holding his regular sales meeting, his manner of presenting should complement and take full advantage of the most exciting and dramatic of the communications arts.

Today the most exciting closed-circuit telecasts are those done in color. Not only does the attraction of color television insure the high pitched enthusiasm of the viewers, but the resultant trade "talk," the prestige factor of utilizing the ultimate—all have proven to be more than worth the comparatively slight extra cost of color.

Color, besides bringing a new life and dimension to the tv screen, always draws the plaudits when products are shown. And because the association of the tv picture of the product with the "real McCoy" is one of the most important factors in the advertising business, color tv becomes increasingly more important. A closed circuit in color gives the advertiser, perhaps for the first time, a chance to gain invaluable knowledge of color.

At NBC, the TeleSales Department was organized to implement Pat Weaver's and Bob Sarnoff's philosophy that it should become the network's aim to aid the client in completing his advertising and sales program by making available to him all the great resources of NBC to maximize the merchandising possibilities of his television sponsorship. Aside from the technical-facilities advantage of NBC, the client is able to draw on the talent and producing wealth of the experienced NBC staff.



Wallace A. Ross
Vice president
Box Office Television, Inc.

LOW COST, HIGH IMPACT

Common sense decrees that multi-million dollar consumer advertising campaigns incorporate pre-orientation of wholesalers, jobbers and dealers to insure their maximum cooperation.

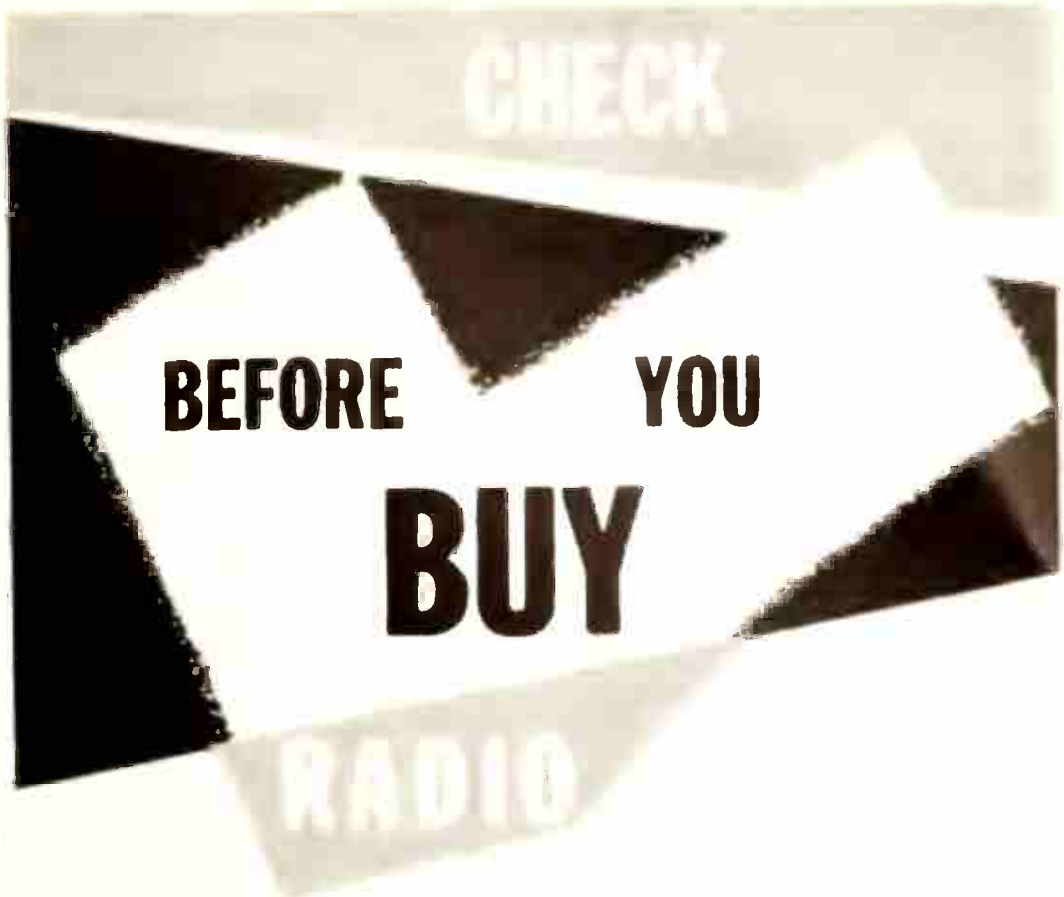
Similarly, since modern advertising campaigns break simultaneously throughout the nation, they cannot tolerate antiquated, slower techniques that require many months to introduce new products to dealers' shelves.

Of course the personal contact achieved by route salesman is valuable, if slow. How much more valuable is the personal contact between selling agents and a company's president, sales and advertising managers and other top executives that closed-circuit large-screen telecasts can achieve dramatically, authentically, simultaneously in cities all over the country?

Closed-circuit tv is today serving national advertisers in every brand category, helping them to introduce new products, kick off a new tv or radio show, or establish new policy. Ford and Chrysler have used Box Office Television for national sales meetings and contest inaugurals in as many as 39 cities. Kaiser-Willys introduced new models simultaneously to all its dealers. Dow Chemical, Pontiac and many, many other national network advertisers kicked off expensive tv shows with closed-circuit telecasts calculated to arouse dealer enthusiasm and cooperation.

Pan American Airways briefed independent travel agents with details of new foreign travel plans. Wyeth Pharmaceutical Laboratories told physicians details of a new drug prepara-

(Please turn to page 112)



IN HOUSTON

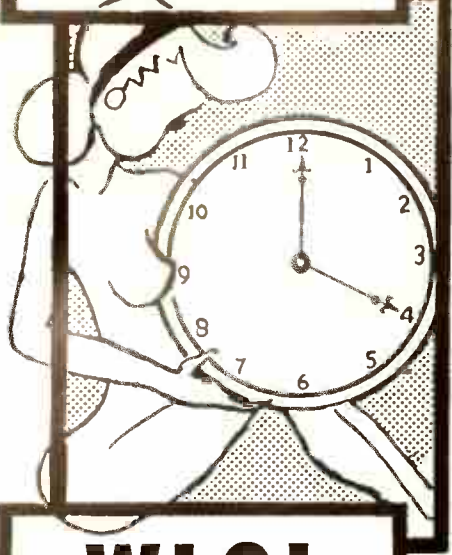
**FOR OVER SEVEN YEARS THE LEADING
INDEPENDENT RADIO STATION
IN HOUSTON HAS BEEN . . .**

K - N U Z

- ✓ **LOWEST COST PER 1000**
- ✓ **FIRST IN PERSONALITIES**
- ✓ **FIRST IN NEWS**
- ✓ **LEADS ALL LOCAL STATIONS IN RATINGS ALL THE TIME . . . MOST NETWORK STATIONS, TOO.**

NAT'L. REP. Forjoe & Company
IN HOUSTON. Dave Morris • Jackson 3-2581

around
the clock



WLOL
IS THE HOTTEST
STATION IN
THE NORTHWEST!

Whether it's five after five in the evening, or it's quarter to three in the early morn... Twin Citians always get the best in Music, News and Sports from WLOL. The "1330 Habit" is really goin' strong right around the clock. WLOL leads all independent stations and three networks in Day and Night Pulse ratings. . . Take the time now to buy WLOL for one of your important clients.

THE TOPPER IN
INDEPENDENT RADIO

WLOL

MINNEAPOLIS - ST. PAUL

1330 on the dial—5000 watts

LARRY BENTSON, Pres.

Wayne "Red" Williams, Mgr.

Joe Floyd, Vice Pres.

Represented by AM Radio Sales

SPONSOR BACKSTAGE



(Continued from page 28)

attending committee meetings regularly, and laboring lightly on the paper. What this little activity has done is to bring home to me anew that things haven't changed much since the days when a nice older fellow named Leslie Anderson hired me for *The Billboard*.

Anderson and a handful of other guys did all of the work in the Association of Advertising Men, and, similarly, Bob Burton and a handful of other guys, year after year, do all the work in the RTES. Anderson and Burton and the guys who were working for the AAM then and the RTES now were and are just as busy as you and I, but they find time to do a little extra in the way of working in industry organizations, a substantial part of whose purpose is to help younger and newer people get into, and progress in, the industry.

In the RTES, for example, there are three separate committees doing a really fine job of helping younger people in the industry. The first is the Listening Post (see "The industry's personnel pool," SPONSOR 19 September 1955, page 42) chairman of which is Roger Pryor. But to repeat or re-emphasize here, the simple task of the Listening Post, and one on which Pryor and his committeemen spend hundreds of hours, is to help people (particularly younger people) in the industry to get jobs.

A second activity of the RTES is the Radio-Television Seminars. Here a group headed by Frank Pellegrin of H-R Representatives, Inc. and Mary McKenna of WNEW, run season-long timebuying and selling seminars. This committee didn't feel it had done enough work last year with a single course, so this year they've split the operation up into two seminars, one a basic course, and the second an advanced course on these complex phases of our business. Each of the courses runs eight weeks. Many a young man and lady will derive benefits from these seminars that will help their careers immeasurably.

A third operation of the RTES is the Radio-TV Workshop headed up by Don McClure. Always one of the industry's hardest workers, Don has built the workshops into one of the finest sources for practical knowledge of current industry problems any group has yet devised. The workshops last season were attended by an average of 100 people per meeting, and there's little doubt that this year's workshops will break all previous records. ★ ★ ★

LOUD & CLEAR W·GTO



from Gulf To Ocean • Gainesville To Okeechobee

THE COMMENTS BELOW ARE TAKEN FROM THOUSANDS OF LETTERS RECEIVED AT OUR STUDIOS DURING OUR FIRST TWO WEEKS OF OPERATION.

(Names and addresses furnished upon request.)

Bradenton

"Heard your station Saturday and enjoyed it very much."
Mrs. S. D. S.

Sarasota

"Like your news and choice of music." Mrs. M. A.

Titusville

"Comes in good here." Mrs. C. C.

Tarpon Springs

"Your signal strong. Heard you on auto radio—no fading." V. C.

St. Petersburg

"Your friendly station first on the dial. It is clear and powerful." I.D.

Hollywood

"Heard your station with good volume." Mrs. W. G. S.

Tampa

"You have a terrific signal in Tampa." F. N. R.

Orlando

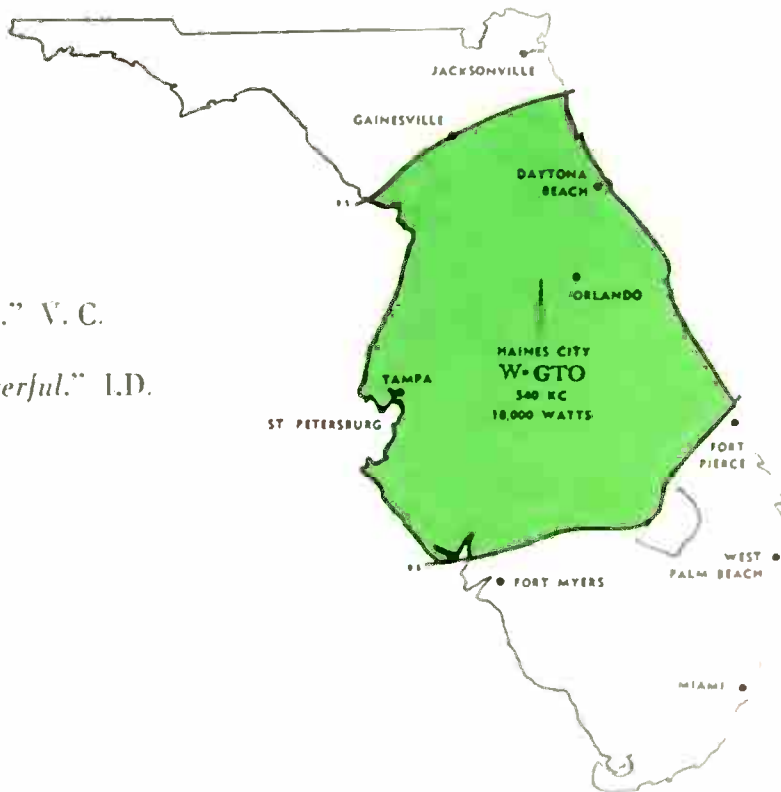
"Your announcers are exceptionally good." Mrs. E. A. W.

Cocoa

"Reception is good and enjoyed morning news." P. G. S.

Gulfport

"Very good reception." Mrs. J. F. C.



Included in our mail up-to-date are letters from 197 towns and cities in Florida, as well as Atlanta and Thomasville, Georgia, and Gulfport, Mississippi.

**10,000 WATTS
540 KILOCYCLES**

W·GTO

HAINES CITY, FLA.
PHONE 6-2621

owned and operated
by KWK, St. Louis, Missouri

Represented by
WEED & COMPANY



Pioneer Station Representatives Since 1932

FREE & PETERS, INC.

NEW YORK
250 Park Avenue
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

buy

and we can tell you why

If you really want more business and will tell us a few basic facts about your sales policy, distribution, and sales objectives, we will research your industry, competitive sales strategy and media patterns. If our study shows promise of greater impact, economy and RESULTS through Spot Radio, we will submit campaign ideas and budgets. You then decide for yourself.

Product and media research is one of the many services we offer to advertisers and their agencies. Please call or write us today.

EAST, SOUTHEAST

WBZ+WBZA	Boston + Springfield	51,000
WGR	Buffalo	5,000
WWJ	Detroit	5,000
KYW	Philadelphia	50,000
KDKA	Pittsburgh	50,000
WFBL	Syracuse	5,000

WCSC	Charleston, S. C.	5,000
WIST	Charlotte	5,000
WIS	Columbia, S. C.	5,000
WPTF	Raleigh—Durham	50,000
WDBJ	Roanoke	5,000

MIDWEST, SOUTHWEST

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

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

MOUNTAIN AND WEST

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

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Murray 8-5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

IN
SALT LAKE CITY
KNAK IS FIRST



KNAK's "Uncle" Will Wright

Will conducts 2 shows daily. "Original Old Corral," oldest western show on the radio in the Intermountain area. 5 to 7 a.m. Western music. Max. share of audience 46.1. "Wright side of the day" 7 to 9 a.m. Popular music. Max. share of audience 31.5.

AVAILABILITIES MON. THRU SAT.

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.



See: What spot did for Old Spice shave lotion

Issue: 6 October 1952, page 40

Subject: Spot radio and tv use made Old Spice lotion largest seller

Shulton's Old Spice Clipper Ship has sailed out of the shallows of 1951 and 1952 when its radio and tv budget sounded a depth of only \$300,000 and \$350,000 respectively. Today the Clipper ship is in waters sounding \$1.3 million annually: \$300,000 to spot radio and \$1 million to spot tv, according to trade estimates.

The campaign that Shulton runs today in 30 tv and 36 radio markets differs in size too from the campaign it ran three years ago. In 1952 one-minute tv commercials were used in 20 markets and radio announcements in 70 market to plug the line, especially the lotion. In 1955 30 markets are covered via tv announcements in one-minute and 20-second lengths, 20 markets are covered with a half-hour syndicated film show, and 76 radio markets get announcement schedules, though only 10 on a 52-week basis

Shulton carries the UM&M film series *Paris Precinct* in 20 markets on a 13-week spring and fall schedule, taking a 12-week hiatus in the summer. Other campaigns run from time to time during the year in both radio and tv to plug special events and boost products at special times. Examples are the spring and summer weekend radio saturation pushes given to Bronze Tan, a sun tan lotion; the special gift package promotion for Father's Day and Christmas sales; the April promotion for Old Spice Stick deodorant.

The extent to which these special promotions have been effective when tied to the regular advertising program is readily seen in the case of the stick deodorant. First promoted a year-and-a-half ago, it is now the company's number two seller. Shulton also has a leading after-shave lotion in the industry.

Media Director Joe Knap Jr. of Shulton's agency, The Wesley Associates, states Old Spice's change-over from strictly morning use of radio to a combination of minutes in morning and late afternoon is based on a realization that men are more likely to take the time to buy the product when they are not caught in the rush on their way to work. Tv time is bought in both one-minute and 20-second segments.



See: Timebuying Basics

Issue: 11 July 1955, page 209

Subject: Summary of the 13 RTES Timebuying seminars

The second annual Radio & Television Executives Society Timebuying and Selling Seminar will open in New York on 18 October. The aim of this year's series is the same as the first one: to reduce the confusion existing between the buyers and sellers of time and to give them both knowledge of the basic tools which they have to work with.

This year the lectures will take the form of two series of eight lectures each; last year there was one 13-week series. All lectures will be held at the Old Brewhouse Restaurant in New York.

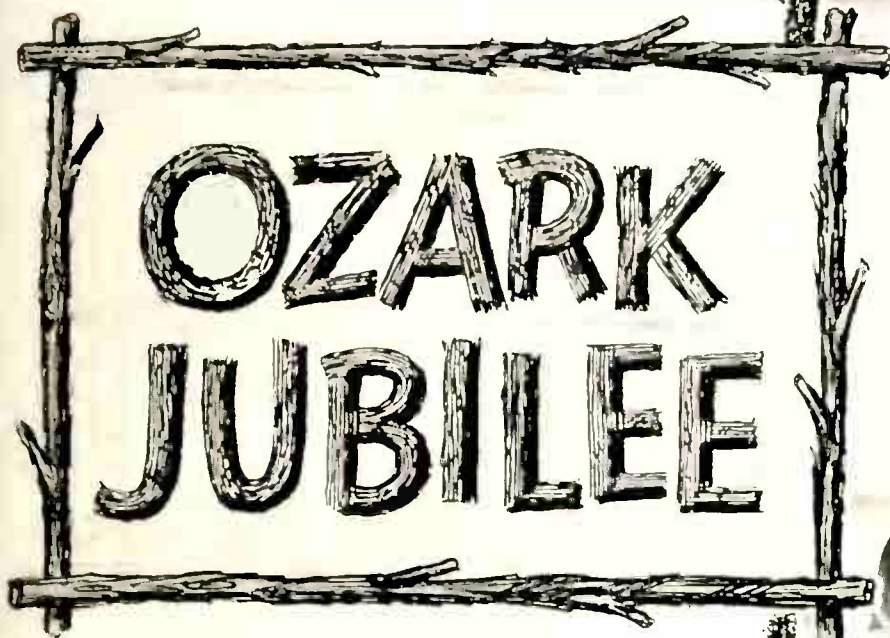
Reason for the two series is to provide one of a more basic nature and another with more advanced courses in such subjects as color tv, specialized uses of radio, trends of timebuying and the like for the more experienced members of the industry.

Last year's seminar was condensed in the Fall Facts Basics issue and the 40,000-word, edited text of the talks has been published as a book by Sponsor Services Inc. (price: \$2.00).

Looks like **EVERYBODY** watches...

TV's TOP FAMILY PROGRAM

*For the past three months OZARK JUBILEE has led all other programs in viewers per set with a decisive 3.40. (ARB, May, June, July 1955). No other program in television attracts a more even percentage of men, (31%), women, (38%), children, (31%), than the OZARK JUBILEE!



Starring
RED FOLEY
with other top country-music artists



OZARK JUBILEE, with its informal format, is a relaxing kind of program . . . enjoyable to look at . . . easy to listen to. That's the secret of its phenomenal success. Headed by Red Foley, a star who has stayed at the top in his field for over 14 years . . . augmented by a versatile regular cast and visited weekly by some of the biggest names in the business . . . the OZARK JUBILEE presents a perfect balance of country music, comedy and variety that increasing millions of people watch and enjoy each Saturday night. There's no getting around it, the OZARK JUBILEE has "caught on" . . . not only in smaller towns and rural areas where you would expect it . . . but in cities, too. Tulsa, for instance, with a recent local ARB rating of 26.0; Minneapolis, 13.8; Denver, 23.6; Washington, 15.0; Atlanta, 17.2 and Fresno, 22.3. Twenty metropolitan areas averaged 19.6. Late Nielsen gives Ozark Jubilee 13.6 national rating . . . 23.6 share of audience.

Ask your ABC-TV Representative for full particulars.

a **Crossroads TV**
production
SPRINGFIELD, MISSOURI

ABC

TELEVISION NETWORK



Jacksonville, Florida . . . a City whose metropolitan area now has 363,000 residents. A city that has become the insurance center of the southeast; the industrial, financial and distribution capital of a vast southeastern area. Jacksonville has grown.

WJHP-TV

has grown too!

MORE . . . Spot Sales

MORE . . . Conversions

MORE . . . Satisfied Clients

MORE . . . Happy Viewers

MORE . . . Quality Programming

N B C AFFILIATE A B C

WJHP-TV

Channel 36

JACKSONVILLE, FLORIDA



agency profile

William Philip Smith

V.p. in charge of radio-tv
Charles W. Hoyt, New York

When it comes to putting animals on tv, Bill Smith, Charles W. Hoyt v.p. in charge of radio-tv, wishes he could forget the evening that made him a full-fledged expert. It was last spring, right in the midst of Kentucky Club Tobacco's annual contest which promised an honest-to-goodness live racehorse to the contest winner. This same horse was appearing on Steve Allen's show in conjunction with the contest announcements, and here's how Bill tells the story:

"Well," says he, "we wanted to get the horse on from the side entrance during the last possible minute because we were afraid he'd get nervous, but Steve wanted him there early, and apparently the horse did have a nervous reaction, because while I watched on my tv set, the close-ups on the horse were getting tighter and tighter. and finally the horse just grinned into the camera with a very benign, thoroughly relieved expression and the audience roared."

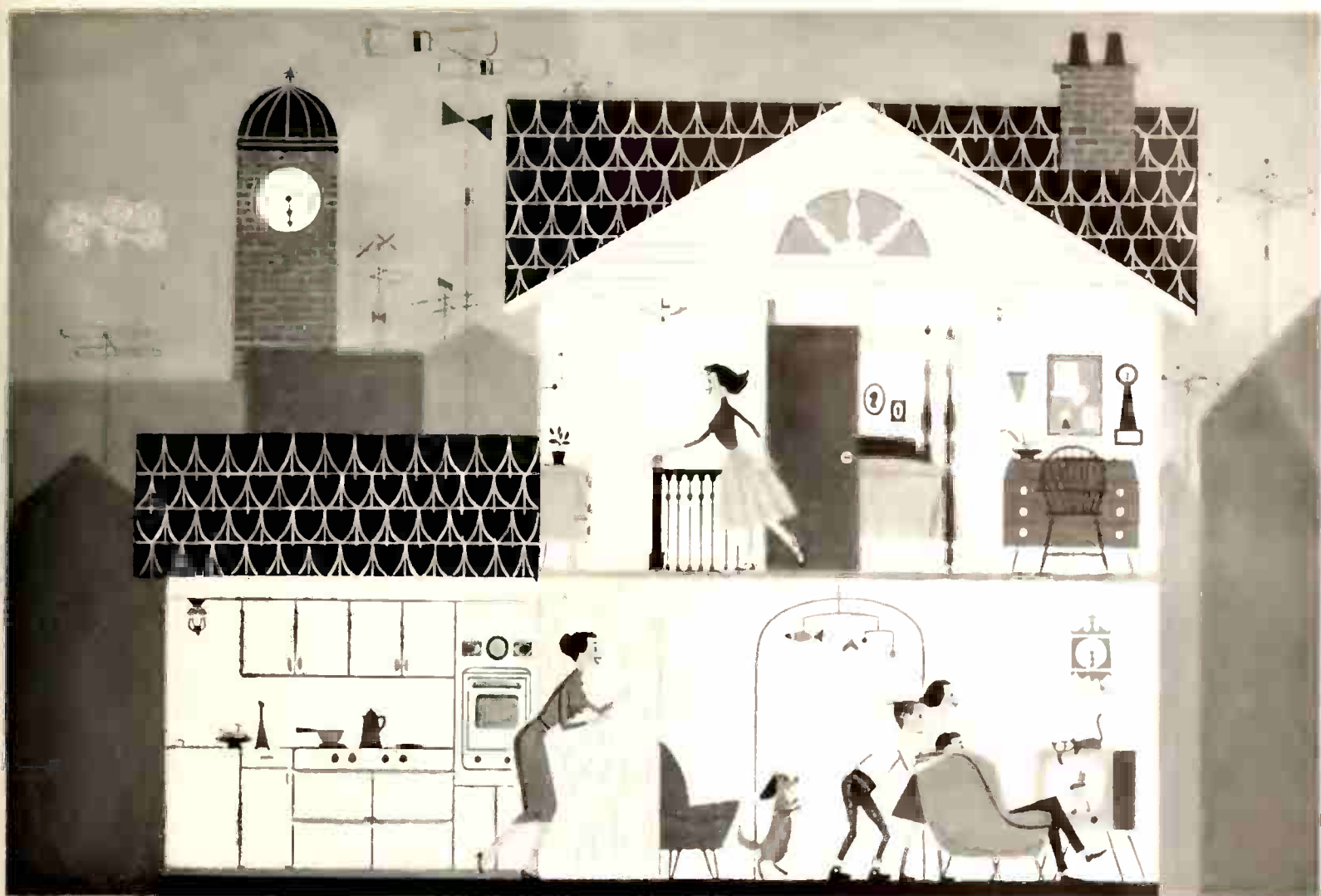
Anyway the contest pulled well for Kentucky Club, and the firm has already bought its racehorse for next year, as well as time for a six-week campaign this fall on the Steve Allen show.

Bill Smith, whose agency radio-tv men have been with Hoyt for an average of seven years or more, has seen the air media billings grow rather spectacularly from \$300,000 three years ago, to \$700,000 in 1953, to \$1.2 million in 1954 to a guestimated \$2 million this year. "Out of a total \$9 million in thoroughly diversified accounts," he says, "we figure that's fairly nice going."

Bill has his own pet theory about wise uses of the tv medium. "If a sponsor has millions to play with, he can do well either with a snow job (saturation announcements) or by sponsoring a show of his own. But if you're dealing with the smaller fellow, we feel that you often do best with participations in top-talent shows like Garroway and Allen. That way you're getting personality identification virtually for announcement cost."

A versatile showman even when not engaged in agency-tv efforts, Bill Smith has had paintings hung on 57th Street and at the Provincetown Art Association. He sums up his life thus:

"Born in New York City. Went to school there. Never left the island, except to go back and forth to Europe with my father, Consider my age and salary my own private business. Will show scripts and paintings upon request." ★ ★ ★



Philadelphia's Sunday Best!



Ever since August 14th, when WPTZ introduced "Silver Screen Theatre," more and more people are going to WPTZ for the *finest full-length feature films* ever seen on television in Philadelphia! Films like "Algiers," with Charles Boyer and Hedy Lamarr — "Pardon My French," with Paul Henreid and Merle Oberon.

At 6:30 on Sunday evening it's a family time and a family audience . . . two-thirds adults, one-third children and teenagers, an amazing three viewers per set!

Commercials are carefully integrated, so that even a one-minute participation rates a big payoff. "Silver Screen Theatre" is Philadelphia's "Sunday best" in entertainment . . . Sunday best in advertising value. Get the complete scoop from Alexander W. Dannenbaum, Jr., WPTZ Sales Manager, at Locust 4-5500, or Eldon Campbell, WBC National Sales Manager, Murray Hill 7-0808, New York.

WPTZ First in Television
in Philadelphia

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 INC
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS INC

No selling campaign is complete without the WBC stations

AROUND FARGO, IT'S WDAY-TV BY A COUNTRY MILE!



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)

FARGO-MOORHEAD Hoopers prove that WDAY-TV outruns all television competition by a comfortable country mile. Day and night, WDAY-TV gets 5 to 6 times as many Metropolitan Fargo viewers as the next station.

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

With the next nearest stations 50, 185 or 200 miles away, you can be sure WDAY-TV is amazingly popular throughout the heavily saturated Red River Valley. Let Free & Peters give you the whole story — it's really something!

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC., Exclusive National Representative



Main grid table showing TV programs for Sunday through Saturday across various networks (CBS, NBC, ABC, etc.) with columns for time slots and program titles.

THE DOMINANT TV STATION IN A 2 BILLION DOLLAR MARKET IS WTRF-TV, WHEELING, WEST VA.

By every accepted standard of audience measurement, WTRF-TV is the dominant station in the 2 billion dollar Wheeling-Stuebenville market. This important and fast growing market, called the Ruhr Valley of America, consists of 416,210 families, 1,409,300 people, owning 307,400 television sets, with a combined spendable income of \$1,973,985,000, an average of \$4,742 per household.

WTRF-TV, operating on channel 7 with 316,000 wats, penetrates the Wheeling-Stuebenville market with amazing results. Intelligent programming combined with alert, aggressive promotion means your budget buys more sales impact than offered by any competing media. Take a long, concentrated look at the important Wheeling-Stuebenville market, bearing in mind that WTRF-TV is the dominant TV station—the BIG selling medium.

ATTENTION FOOD ADVERTISERS: Have you heard about our sensational Merchandising Plan?

Bob Ferguson, VP & Gen. Mgr., Represented by Hollingbery NBC Primary—ABC Supplementary

WHEELING, WEST VIRGINIA

Equipped for network color

WTRF-TV Channel 7 logo and contact information for advertising and viewers.

and explanations to help you use this chart... News of the Night: Sports of the Night... No network programming...

Sponsors Listed alphabetically with agency and time air... Aluminum Co. of Canada, J.W.T., CBS, Sun 5-6... Campbell Soup, BBDO, NBC, Tu 9:30-10 pm...

News of the Night: Sports of the Night... No network programming... News of the Night: Sports of the Night...

News of the Night: Sports of the Night... No network programming... News of the Night: Sports of the Night...

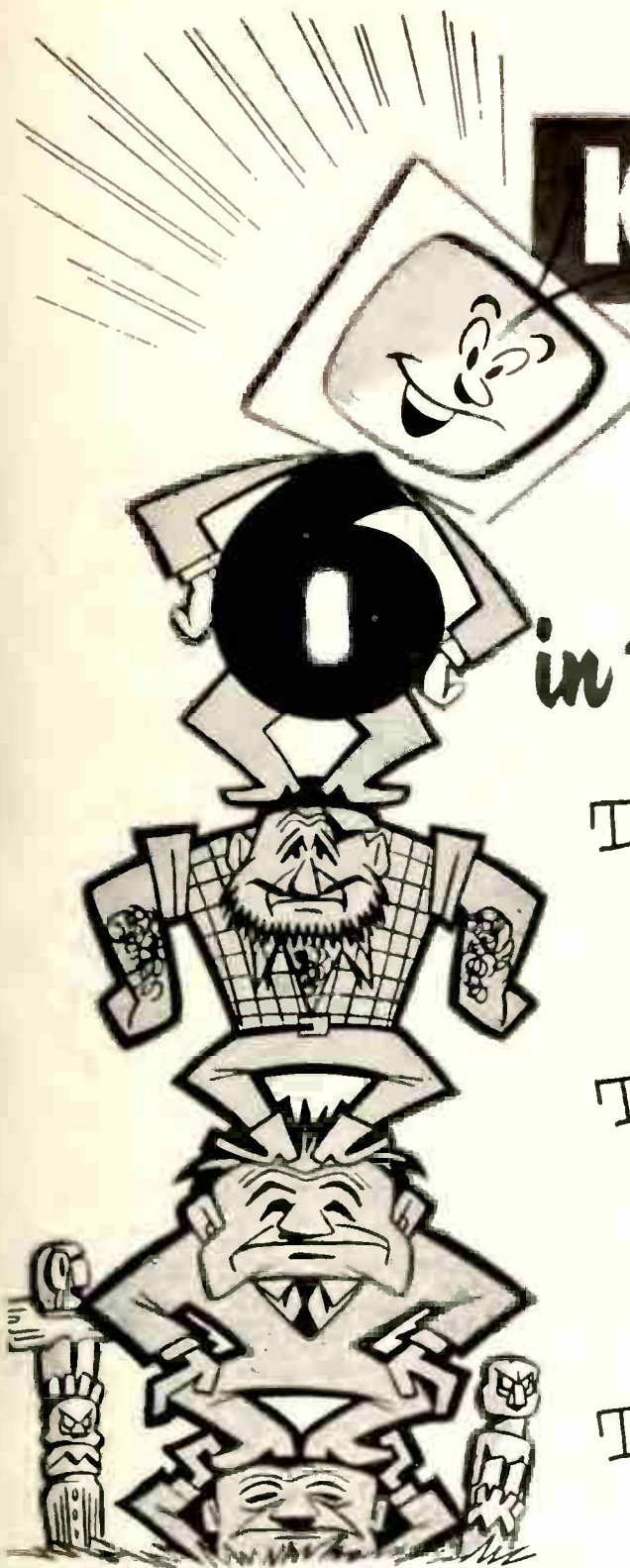
News of the Night: Sports of the Night... No network programming... News of the Night: Sports of the Night...

News of the Night: Sports of the Night... No network programming... News of the Night: Sports of the Night...



"Pa . . . afore you answer . . . by all means take the full 30 seconds."

KOIN-TV



"HIGH MAN on the
TOTEM POLE"

in the Portland, Oregon Market

TOP COVERAGE...

Exclusive coverage of the full 30-county
Portland Market with KOIN-TV's highest
tower, maximum power.

TOP RATINGS...

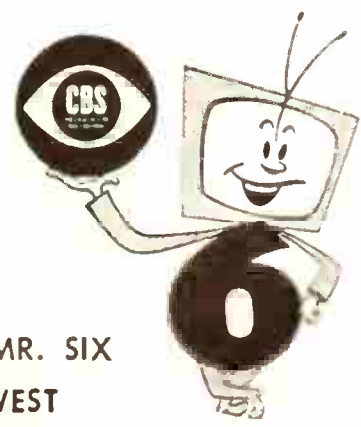
KOIN-TV has 80% of the top shows—
weekly, multiweekly . . . 63% more av-
erage audience than Station B, 115%
more than Station C.*

TOP VALUE...

Lowest cost per viewer any way you
figure it . . . in coverage, in audience
delivered morning, afternoon, night.

*June 1955 Portland ARB

KOIN-TV
CHANNEL 6
PORTLAND, OREGON



THE **BIG** MR. SIX
IN THE WEST

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES

move their whiskers, and that a Schick is indeed a long-term (five years or even longer) investment in comfort and convenience.

Market: Certainly, the market is there. As the authoritative trade publication *Electrical Merchandising* stated in its 1955 "Statistical and Marketing Issue":

"The market for electric shavers is like no other market in the appliance

industry. It is figured on the number of men in the country of shaving age—roughly over 50 million men, plus an estimated 1.5 million boys who reach shaving age each year.

"Obsolescence and replacement also occur more frequently in the shaver business. The constant wear and tear of daily use limits the average life of a shaver to approximately five years.

"Today, approximately one out of three men owns an electric shaver.

But approximately 62% do not own electric shavers."

Other marketing facts about Schick: Younger men outnumber older men when it comes to shaving electrically, Schick has learned. This makes the young market of key importance in Schick advertising and sales strategy.

Other surveys have shown that nine out of 10 boys of high school age who own electric shavers receive them as gifts from parents.

Although Schick "Model 25" razors couldn't be a more masculine product, probably over half of them will be bought as gifts—mostly by women.

Effect on tv: All of these marketing and selling factors influence the shape and direction of Schick television advertising, according to Advertising Director Charles Whitmer.

For example, tv film commercials (made under K&E's supervision by MPO in New York) for the new Schick model usually feature younger men using the razor, or show attractive young wives buying them as gifts.

To impress the high-school and college set with the Schick brand name, Schick is using NCAA college football games as part of its NBC TV schedule. And commercials are aimed at this age group—even though many won't actually pay for their razors but will receive them as gifts.

Schick's slick black-and-silver packaging for the new model, too, plays a role in marketing. Its bold lettering and handsome design were tailored with television in mind. But, more importantly, the package is designed to catch the eye of style-conscious women who are shopping for gifts for their menfolk.

Marketing factors also played a role in the selection of the *Robert Montgomery* show. Analysis of the audience by Schick and K&E revealed that it was just what Schick had ordered—a sizable (the show gets ratings in the low 30's) audience, primarily young adults, with a better-than-average income picture, balanced about evenly between men and women.

Technique: On the air, Schick's tv commercials—supervised by K&E account chief Tom Fry, account executive Joe Moss, and tv film producer Jud Whiting—are fairly straightforward and contain plenty of "sell."

The commercial used on the 12 September introduction of the "Model



KTVH REACHES MORE KANSAS TV HOMES THAN ANY OTHER TV STATION!

- 4 out of the last 4 PULSE REPORTS show that KTVH delivers more homes in Kansas.
- 2 out of the last 2 ARB's give KTVH a vast majority of the rich Kansas TV audience.

And Talk About Coverage —

- KTVH covers 2 times as many Kansas homes as Kansas' largest newspaper...and reaches this audience with unduplicated CBS coverage!

To Sell in Kansas...Buy KTVH!

KTVH
HUTCHINSON
KANSAS

VHF
240,000
WATTS

CHANNEL
12

CBS BASIC

Represented Nationally by H-R Representatives, Inc.

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager



KANSAS MACK
Western Film M. C.



JOE MacCONKEY
News, Sports Editor



CHARLOTTE BRISCOE
Kansas Kitchen



GENE McGEHEE
Popular M. C. of
Million Dollar Movie



SAMMY SCARECROW
Loved by Thousands of
Kansans "Little Kids"

portrait of a market

... where these factors combine for your sales' success



... a proven high-income industrial area ...



... a proven year-round vacationland ...



... where, with outstanding local and network productions, one station brings dreams to life for 446,200 television families.

Serving Albany, Troy, Schenectady, N. Y. and 30 counties of New York and New England

WRGB

A General Electric Television Station ★ Represented Nationally by  SPOT SALES

**Decision-makers who plan nation-wide
sales strategy are**

SOLD



ON SPOT

**Benrus and its agency,
Biow-Beirn-Toigo, Inc.,
are Sold On Spot as a
basic advertising medium**

More and more advertisers are switching to Spot Radio and Spot Television. Benrus, for instance, now places 99% of its total advertising budget in Spot . . . 52-week schedules in selected markets.

The key word is *selected*. Benrus, like many other advertisers, must reach varied consumer groups — men and women, young and old, in all income strata. Spot enables Benrus to *select* its markets, time periods, and types of audiences. In this manner Benrus-sales messages are assured of reaching a wide range of potential customers.

Spot can sell for you, too . . . whether your prospects are in a specific audience group or in a cross-section of consumers. Call your agency or an NBC Spot Sales representative. You'll see what Spot can do for your campaign in twelve major markets, accounting for 45% of the nation's retail sales.



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

representing Radio Stations:

KNBC San Francisco, KSD St. Louis, WRC Washington, D. C., WTAM Cleveland, KOMO Seattle, WAVE Louisville, KGU Honolulu, Hawaii, WRCA New York, WMAQ Chicago, and the NBC Western Radio NETWORK

representing Television Stations:

KRCA Los Angeles, KSD-TV St. Louis, WRC-TV Washington, D. C., WNBK Cleveland, KOMO-TV Seattle, KPTV Portland, Oregon, WAVE-TV Louisville, WRGB Schenectady-Albany-Troy, KONA-TV Honolulu, Hawaii, WRCA-TV New York, WNRQ Chicago

Left to right:

Len Tarcher—Account Executive, Biow-Beirn-Toigo
Bill Decker—Television Salesman, NBC Spot Sales
Oscar M. Lazarus—Benrus Watch Company
Jack Tarcher—I. P., Account Supervisor, Biow-Beirn-Toigo
Harvey Bond—Director of Advertising, Benrus Watch Co.

*Jerry Vandeventer,
Nightbeat city editor*

NIGHTBEAT

*The most exciting
night-time radio show
ever created in Atlanta*

Nightbeat is a reflection of the energy, dreams, the happiness and sorrows of a great city.

Nightbeat deals with people who are up and around, working and playing at night, all over Atlanta.

Nightbeat walks the dark hours with the police, the firemen and the ambulance drivers . . . talks to the cabbies, the cooks, the charwomen and the cabaret singers.

Nightbeat goes to fires, to wrecks, in the air with a B-47, on the rails of the Nancy Hanks.

Nightbeat reports spot news, sports, features, fads, fancies and favorite stories.

Nightbeat goes behind prison bars, behind theater curtains — and if Atlanta ever should have any iron curtains, behind those too.

Nightbeat is Atlanta by night, brought into focus by the WSB Radio staff, and fitted into a framework of wonderful music!

The time is 10:15 to 12:15 midnight, Monday through Friday.

Contact your Petry man for information and availabilities on Nightbeat.

*Bob Noble, Nightbeat
reporter covering Atlanta
police station*



*Jerry Keane, Nightbeat reporter
covering Grady Hospital
emergency clinic*



*Jim Wesley, Nightbeat
reporter at city desk, The
Atlanta Constitution*



*Ted Hightower, Nightbeat
reporter covering downtown
Atlanta fire*

WSB RADIO

ATLANTA, GEORGIA

NBC Affiliate. Represented by Petry. Affiliated with The Atlanta Journal and The Atlanta Constitution

partment stores, electrical appliance and drug stores, hardware stores, gift shops and men's furnishing stores. New target: supermarkets, drug stores.

Zeal: Schick executives are confident that their current tv splash will indeed familiarize practically every American male with the merits of Schick and turn an ever-increasing number from prospects into customers.

Recently, on a visit to K&E's New York headquarters, Schick President Joe Elliott was walking down a corridor with a group of K&E admen when

he drew up before a picture on a wall—a large, framed portrait of the Civil War President of the U.S. Elliott looked long at the kindly, familiar, angular face with its dark beard.

There was an uneasy silence.

"Let's put a television set across from the picture," quipped Elliott, suddenly, "and see how long he can hold out." ★★★

At presstime Schick announced it had switched its account to Warwick & Legler effective 1 January. The change does not alter the campaign described in this article.

RADIO SAVES A PRUNE CROP

(Continued from page 41)

newspaper ads (eight 1,000-line ads in two papers in each of nine top markets); \$16,000 for transit station posters.

It's interesting to note that the fall 1955 approach to spot radio is quite different from the January-May 1955 effort. In the case of the board's first use of spot radio, the objective was to move a specific type of item, the small prune, in as many markets as fast as possible. Therefore, the \$75,000 radio budget went into singing quickie announcements on stations in 21 cities. These announcements stressed that "the small, economy prune" is the bargain breakfast food. It was mainly on radio that the board advertised this bumper crop of tough-selling mid-get prunes. Newspapers and transit station posters just carried on with the regular message, promoting California prunes in general. Tv also stressed foreign prunes.

This fall, tv has been dropped in favor of a radio announcement schedule. The radio copy this time will coincide completely with the newspaper copy, rather than promoting any special item. Generally, the pattern is use of two radio stations in each of the nine markets for a total of nine weeks in the 1955-1956 season: four weeks this fall starting 10 October, and then from 9 January through 22 April. Newspaper advertising will appear during the same period.

Here's a profile of the radio schedule:

On the average, Botsford, Constantine and Gardner advertising agency bought 30 announcements a week per station, with a minimum of 12 weekly, maximum of 43 a week. The stations in each market are used on an alternate-week basis, one station carrying its quota of announcements one week, the other one the next. Emphasis is upon early-morning and daytime for maximum women's coverage. In each instance, stations were picked for the type of audience and circulation they can deliver. In some markets, the announcements will be on two independents, in others on two network affiliates, in one market only one is used for 18 weeks.

These are the stations the board is using and the number of announcements weekly that will be heard on each of them: New York, WRCA

Here's a Market 52% Above U. S. Average

\$8,830—after taxes—52% above the national average—that's the yearly income of the average Kansas Farm Family!*

Kansas is booming! Kansas Farm families are buying as they have never bought before! And they listen to WIBW more than any other radio station.†

Give us the word and we'll sell 'em your product in volumes you never thought possible. We've done it before, and we've got a stack of success stories to prove it.

*Consumer Markets, 1955.

†Kansas Radio Audience, 1954.

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.

WIBW & WIBW-TV in Topeka

KCKN in Kansas City

Rep: Copper Publications, Inc.



... as advertised in



the sensational

NOE MAC

independent stations

KLIF, Dallas — number one in both Hooper and Pulse

KELP, El Paso — highest rated station in radio history

WNOE, New Orleans — tops all independents in August Hooper

WRIT, Milwaukee — in 6 months nearly first in Milwaukee Hooper

KNOE, Monroe, La. — first by far in Hooperatings

and

KNOE-TV, Monroe, La. — Channel 8

KOKE-TV, El Paso — Channel 13

NOE MAC
STATIONS
NEWS MUSIC

KLIF, Dallas

WNOE, New Orleans

WRIT, Milwaukee

KNOE, Monroe, La.

KELP, El Paso

KNOE-TV, Monroe, La.

KOKE-TV, El Paso

Represented by **H-R**



DOUG ARTHUR



FRED KNIGHT



JOE NIAGRA



RAY WALTON



BOB KNOX



TONY BOURG



TOM DONAHUE



TOP

AIR SALESMEN

in Philadelphia

Combining **STRONG LISTENERSHIP** with **SPONSOR APPEAL** is a **MAN-SIZE JOB**.
WIBG Announcers do BOTH effectively and consistently.

Every WIBG sponsor also gets **EXTRA PROMOTION BONUSES**
... Car Cards with sponsor credit throughout the year ...
24 Sheet Billboards blanketing the complete Philadelphia market, Window Displays of Sponsor's Products right on busy traffic-heavy, center city Walnut St.
PLUS hard hitting **DIRECT MAIL** to regularly scheduled lists.

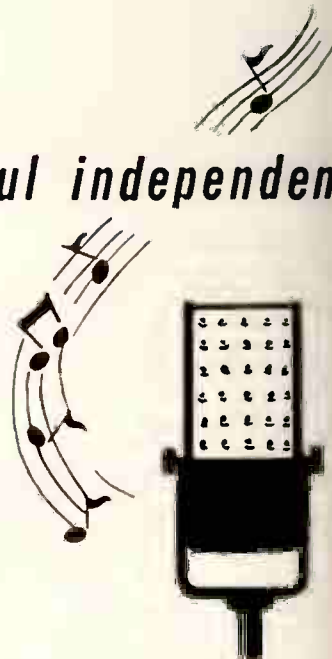
If you want to do a **TOP SELLING JOB** in Philadelphia you'll jump on the **WIBG bandwagon**.
Just ask **RADIO REPRESENTATIVES** for the facts!

pennsylvania's most powerful independent

WIBG

990 | 10,000 WATTS

PHILADELPHIA 2, PENNA. RI 6-2300



(15), WABC (15); Philadelphia, KYW (40); WHP (43); Detroit, WWJ (20), WXYZ (24); Cleveland, WFAM (21), WERE (24); Pittsburgh, KQV (20), WWSW (24); Boston, WNAC (20), WHDH (12); Los Angeles, KMPC (28), KFWB (38); San Francisco, KNBC (22), KCBS (17); Chicago, WMAQ (21).

The major copy theme of the campaign is "Get that top of the world feelin', eat California prunes." On radio this theme is carried through with a musical jingle sung to a jazzy tune. The announcements vary in length between 20's, 30's and minutes, but each one kicks off with the jingle:

*Get that top of the world feeling
Eatin' California prunes
For health and verve, be sure to
serve
California prunes.
Prunes give energy, pep to spare
and wings to your feet
So get that top of the world feelin'
Eat California prunes.*

Actually, the jingle itself contains all the ideas the board is trying to get across in its effort to go beyond the

"strictly laxative" approach to prune selling.

"The American housewife today is very nutrition conscious," Stan Swanberg, agency a. e. told sponsor. "Virtually every food product advertised that stresses vitamin contents, energy aspects and health factors have shown large sales gains. California prunes are rich in several healthful ways which have never been adequately exploited in the advertising."

"Besides," added the board's Harold Brogger, "the basic quality of prunes" (and he grinned) "has been exploited to the point where prunes could become a joke."

The recorded jingle is always followed with a live announcement which stresses the 1955 reasons for eating this dried fruit:

"Yes . . . eat California Prunes . . . they're so good and they're so good for you! Prunes are extra rich in iron, minerals and vitamins—the life-giving nutrients you need to enjoy that top of the world feeling!"

The newspaper copy translates the "top of the world feeling" into modern, story-telling, emotional 1,000-

line ads. For example, there's the ad which will appear the weeks of 10 October and 24 October in such papers as the *New York Daily News* and *World-Telegram*, *Los Angeles Times* and *Examiner*, *Philadelphia Bulletin* and *Inquirer* and 16 other metropolitan newspapers:

Headlined, "How long since you felt like this?", it shows a 10- or 11-year-old boy in a Huckleberry Finn outfit, fishing rod over his shoulder, two small fish in hand, walking along barefoot with a wide grin on his face.

Among the projects for the future, but already underway, is development of new recipes that will incorporate prunes. Currently, the board is spending \$5,000 for development of such new cooking ideas. It also plans to have a booklet, "The Nutritive Values of California Prunes," printed and distributed to home economists, pediatricians, and dieticians all over the country. There are no plans for making these booklets available to consumers on a write-in basis.

Subway and in-store posters put equal emphasis on "top of the world feeling" and the implication of youth-

Here's Toledo hub of the nation's spray painted world...

Look around you—there's almost nothing which has not been coated with some sort of spray, whether for protection, beauty or decoration, and the Vibbis 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? If not, get it by calling your nearest Katz representative or phone 6201 in Toledo, Ohio.

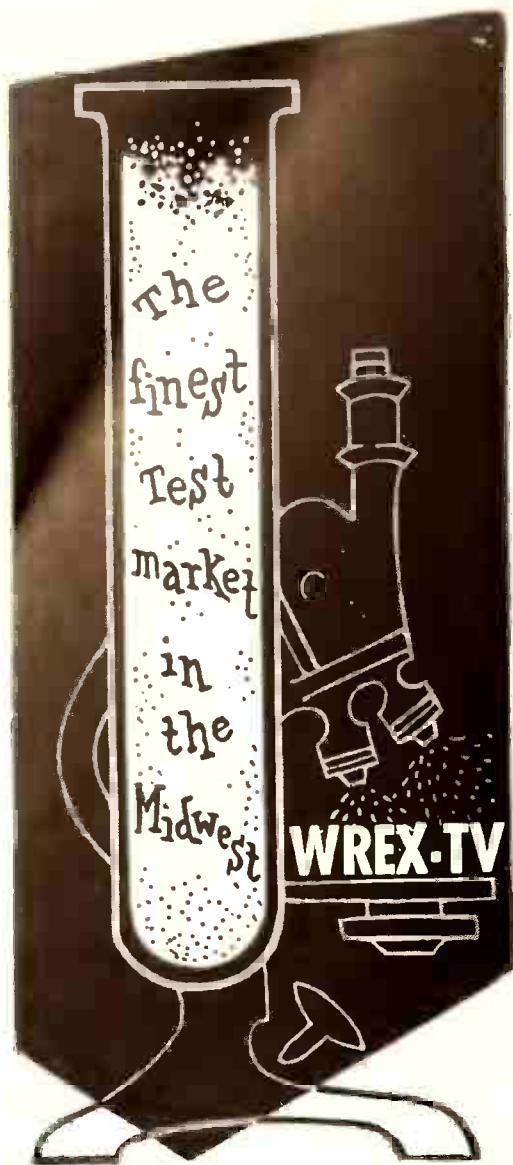
WSPD

RADIO
TELEVISION
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company

TOM HARPER NAT. SALES CR. 10 E. 57th ST. NEW YORK 19



WREX-TV reaches the finest test market in the midwest—a perfect cross section of industrial and agricultural market potential!

1,000,000 pairs of eyes in a Billion Dollar Area! Top CBS and ABC New York shows capture the attention of this vast market and DELIVER your sales message.

For positive coverage in this area, contact H-R for availabilities!

WREX-TV channel 13
ROCKFORD, ILLINOIS
CBS-ABC AFFILIATIONS

represented by
H-R TELEVISION INC.

ful energy. In bright multicolors with a sunny yellow background, these posters show such photographs as a girl figure skating, a man playing tennis, and always, on the bottom, a brightly colored dish of a prune and cottage cheese and apricot salad, or a bowl of breakfast prunes.

"When you're working with a relatively small budget," Swanberg explained. "you can stretch it immeasurably by following some basic rules: (1) be choosy about your markets or you'll spread yourself too thin; (2) pick the most active-selling months of the season and bunch your entire advertising effort in short waves of saturation to get real impact; (3) make sure that all your media get across the same message, simply, strongly and memorably."

It's a formula that has already paid out for the California Prune Advisory Board.

As prunes evolved from store bins some decades ago to attractive consumer packaging, opportunities for promoting them in a big way became ripe. As far back as the 1930's the Prune Prorate, a state marketing association, used spot radio (through Lord & Thomas) to promote the consumption of prunes. During the Depression years it eventually died, to be replaced by the California Prune Advisory Board under the 1937 state law. After a lapse of nine years, the board resumed an industry advertising program.

One of the fastest growing prune products today is prune juice, which has had a considerable share of the board's and private brand promotion. It recently increased distribution through newly evolved processes and fewer shipping and marketing problems. Prune juice has increased from 4.5 million case sales in 1949 to over six million in the season ending in September 1954. This year, increases are even greater, at a rate of 10 to 33% a month nationally.

"Part of the reason for it," says Brogger, "is the popularity of juice in general. Today the housewife looks for easy-to-fix products. Prune juice fits into people's search for the convenient."

As one of 32 marketing orders in California, the California Prune Advisory Board estimates that it ranks fourth in size of appropriation, behind California peaches, wine and lemon products. Its effort on behalf of the

prune industry is comparable to the large-scale advertising done by such other state marketing organizations as the Florida Citrus Commission (through Benton & Bowles), which is a heavy spot tv user.

There seems to be something of a trend in fruits taking to the air. The California-Washington-Oregon Pear Bureau took to stations in metropolitan markets last spring, liked the results of its intensive two-week pitch sufficiently to return to radio in fall 1955.

The largest effort in the fruit industry is marshalled by the Florida Citrus Commission. The latest phase in the Commission's strategy is the use of an intensive campaign of tv I.D.'s via

★ ★ ★ ★ ★ ★ ★ ★
 "The public appetite for radio is on a constant increase. Here at WMGM, we are currently enjoying our biggest audiences in years with business at an all-time high for the past five years. Our over-all programing of music, news and sports has been carefully brought to new and high standards of delivery which has shown a remarkable increase of some 30% in listening audience to WMGM alone in the past year."

ARTHUR TOLCHIN
 Director
 WMGM, New York

★ ★ ★ ★ ★ ★ ★ ★

Benton & Bowles. These tv I.D.'s are designed to sell oranges, grapefruit, grapefruit sections, etc., separately. In the past the Florida Citrus Commission had lumped its messages for the various Florida produce.

Benton & Bowles won the Florida Citrus Commission account in competition with its previous agency, J. Walter Thompson, and other agencies with its proposal for the current I.D. campaign. ★ ★ ★



"No, ye don't!" KRIZ Phoenix says we Arizonans gotta conserve water!"

Buy the Maximum —

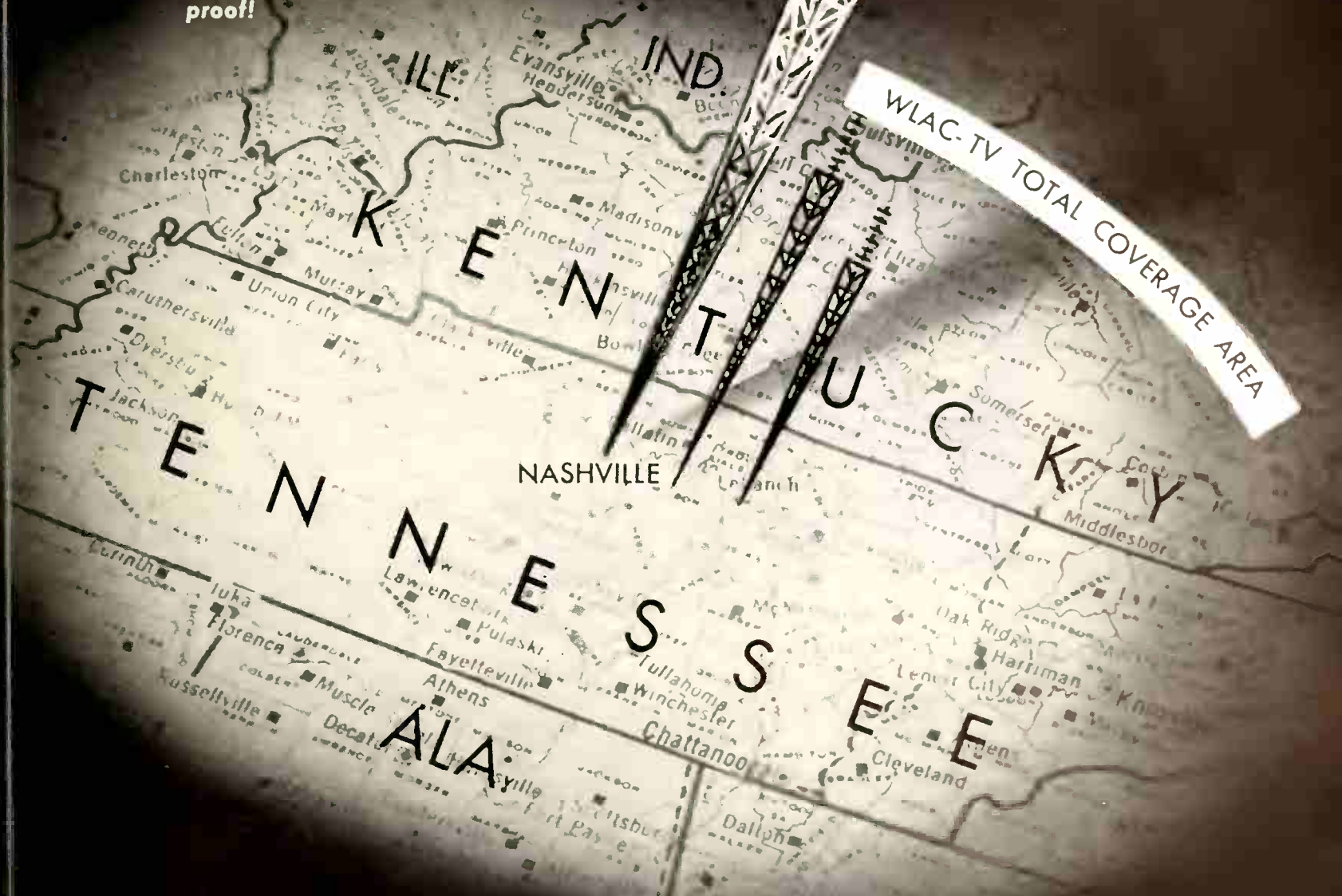
Sell = 319,667 TV Homes

with **WLAC-TV**

**CBS BASIC
NASHVILLE**

Channel 5

WLAC-TV's vast multi-market total service area contains 2,601,300 people, 726,300 families, and 407,795 TV homes. Fully documented to date are 319,667 TV homes within WLAC-TV's ARB Area Survey and Measured 0.1 MV/M Contour. Buy the maximum—buy WLAC-TV, Channel 5—the only big area station with positive market proof!



Buy **AREA** Impact on WLAC-TV, the South's Great **MULTI-MARKET STATION**

BAKER, JR.
Executive Vice-President
General Manager

NATIONAL REPRESENTATIVE: THE KATZ AGENCY, INC.

NEW YORK
ATLANTA

CHICAGO
DALLAS

DETROIT
LOS ANGELES

KANSAS CITY
SAN FRANCISCO

ROBERT M. REUSCHLE
National Sales Manager

VIDEOTOWN

(Continued from page 36)

10-through-18-year-old group. Although they have more freedom to watch tv than the under-10 group, the average total hours of evening weekday viewing for the teen set is about 12.7 hours.

Said Tasker:

"Teen-agers are the least likely to be home and watching tv in the evening."

Daytime viewing is on an upbeat; 20% of all Videotowners watch some tv during the afternoon now, up from 16% in 1954 and 14% in 1952. Morning viewing is also on a steady increase, is now just about half the afternoon level.

Housewives are viewing somewhat less in the mornings this year as compared to last year's "Videotown" checkups (17% in 1955; 22% in 1954; 12% in 1953). But the basic trend is upward.

Afternoon viewing by housewives is up even over last year (27% of them viewing in 1955; 25% in 1954; 19% in 1953). The total hours of viewing on the average weekday in 1955 is

2.97 for all people and 3.54 hours for housewives.

Effects on radio: Radio usage in tv homes took a nosedive in "Videotown" in the early days of the visual medium. The percentage of people listening to radio on weekday evenings in tv homes dropped down to 5% in 1951.

Since then, the picture has gradually changed. The percentage listening to radio in the evenings has slowly crept upward. In 1952, the figure was 8%; in 1953, it was 9%; in 1954, the figure was 10%. In 1955: no significant change. The trend for the present at least has stabilized at 10%.

About one out of every four Videotowners listens to radio in the mornings—a gain of nearly 9% over last year's level. The figure for afternoons—8%—remains the same as last time, as does the 10% evening figure.

In terms of hours, Videotowners reported that they spend about the same number of hours each day listening to radio as they did in 1954—despite increases in the amount of tv viewing being done.

As they do nationally, Videotown-

ers who own tv sets were more likely to have more than one radio set in their homes. Of all families, 95% had at least one set, a bit under the national average; 49% of tv homes, however, had more than one radio, as opposed to 32% of the non-tv homes being multiple-set homes.

Tv, as it has in the U. S. generally, has "dispersed" radio listening in radio-tv households of Videotown, C&W noted again this year.

Half of the multi-set radio homes that also have tv sets, for example, have a radio in the kitchen. But only about a third (34%) of the non-tv homes have a kitchen radio.

The effect of tv is most clearly seen in homes that have just one radio and which may—or may not—have a tv set as well. In the tv homes owning just one radio, only 32% reported that they had it in the living room—and even then around 13% of these radios were part of a radio-tv combination.

In a one-set radio home that *didn't* have a tv set, the situation was practically reversed. Two-thirds (67%) of the radios were in the living room; the rest were scattered around the house.

The popularity of car radios, however, stood up well in both tv and non-tv homes, although tv homes had the edge both in number of cars and in the level of radio saturation of those cars.

Among tv owners, 76% owned a car (up from 72% last year). And 85% of the cars were radio-equipped (up from 80% in 1954). Of the non-tv households, 29% owned a car (down from 33% last year) and 73% of these cars had radios (up from 70% in the previous study).

Other effects: The latest checkup in Videotown confirmed something that Hollywood has been happily observing for the past couple of seasons: movie attendance is picking up.

In the earlier days of tv in Videotown, when a tv set crossed the threshold of a home the movie boxoffice took a beating. The number of people attending a movie on a 1951 weekday evening fell off a whopping 77%, in fact. The downward trend continued until 1953 when a 17% increase over the 1952 level began to show. In 1954, the increase was substantial; about twice as many people reported movie attendance on weekday evenings as compared with 1953.

LUCKY HOUSE NUMBER

... featured on several WAPI shows, averages a winner a week. This proves how regularly people stay tuned to WAPI.



"I was ironing a dress," says pretty Nannette Parrish. "Of course I had the radio tuned to WAPI. The program was Wright with Records. Suddenly I heard our own house number called. I put down the iron (not on my dress) and called WAPI.

The next day I went up to WAPI and Bill Wright handed me the check. I have given 10% to my church and the rest is in my education fund." Miss Parrish is a 15-year old Junior High student.

WAPI

Birmingham

Represented by John Bair & Co.
Southeast, Harry Cummings



YOU MIGHT WIN 3 WIMBLEDON TITLES* —

**BUT . . . YOU NEED WKZO RADIO
TO "NET" BIG RESULTS
IN KALAMAZOO-BATTLE CREEK AND
GREATER WESTERN MICHIGAN!**

**6-COUNTY PULSE REPORT
KALAMAZOO-BATTLE CREEK AREA—MARCH, 1955
SHARE OF AUDIENCE MONDAY-FRIDAY**

	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
WKZO	41%	37%	35%
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

NOTE: Battle Creek's home county (Calhoun) was included in this Pulse sampling, and provided 30% of all interviews. The other five counties: Allegan, Barry, Kalamazoo, St. Joseph and Van Buren.

If you want to star in Western Michigan, use the 5000-watt voice of WKZO—CBS radio for Kalamazoo-Battle Creek and greater Western Michigan.

Pulse figures, left, tell the story. WKZO is the big favorite 18 hours a day—*actually gets more than TWICE AS MANY LISTENERS as the next station 75% of the time!*

Your Avery-Knodel man has all the impressive facts.



The Felzer Stations

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

WKZO

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

Avery-Knodel, Inc., Exclusive National Representatives

**In 1920, Suzanne Lenglen of France won the Wimbledon Women's Singles and shared the title in the Women's Doubles and Mixed Doubles.*

The latest C&W checkup shows the same trend continuing. Today, about 67% more people are going to movies on weekday nights as compared with last year—a fact for many an adman to ponder.

Similarly, magazine reading is climbing upward. During the first big year of tv in the home, magazine reading on weekday evenings dropped off 53%. In 1953, the downward trend was reversed, and magazine reading was up 5% over tv's first year. There was an additional 70% increase in 1954, and the trend is continuing. One

big reason, according to Cunningham & Walsh: "We've noticed that housewives will rearrange their daily work schedule in order to free themselves for evening television viewing."

Newspaper reading has been least hit by tv. In 1951, newspaper reading among adult tv owners was up about 9%. In 1952, the gain was 20%; in 1953 it was 12%. Levels in 1954 and 1955 are about the same as those of 1953.

Effects on C&W: The findings of the Videotown checkups are considered

extremely important by Cunningham & Walsh executives, particularly since comparisons with various national figures (Nielsen tv usage levels, for instance) show a close correlation.

"They're not the only yardstick we use in picking media or buying programs," said Research Director Tasker, "but Videotown certainly plays an important role."

In addition, Videotown has served as a laboratory to test out research techniques that have ultimately resulted in similar "model city" research operations.

Cunningham & Walsh now has two other "towns" functioning. The newest of these is Movietown, a large city—probably in the Midwest—in which researchers check a standing panel to determine factors of movie attendance, likes and dislikes towards stars, audience composition and other items of high interest to C&W client Universal Pictures. Movietown is now in its second year.

Another is Durable Goods Town, in which C&W makes panel studies of consumer interest, purchase intention and preferences concerning such household items as china, sewing machine attachments, home movies and the like. This project is now going into its third year.

C&W is naturally reticent about the findings of these operations, and about the results of special studies (on audience composition, tv commercials, etc.) that are conducted in Videotown between the major annual surveys.

Unlike the big Videotown study, which is released to the trade as an industry service and a prestige-builder for Cunningham & Walsh, the results of the other studies are usually marked "Top Secret"—and are used in making important media decisions by C&W's various air-minded or research-minded clients.

Outside of C&W, the Videotown operation has stimulated considerable interest among researchers, and is said to be one of the models on which NBC TV drew for its recent television panel studies in Fort Wayne, Ind.

What about the effects on New Brunswick, N. J.—the real-life Videotown?

According to C&W's Tasker, New Brunswickites are peculiarly proud of the fact that they are a sort of electronic guinea pigs, to be measured annually by big-city admen intent on acquiring new tv knowledge.

KING OF A NEW FRONTIER



NOW! MAXIMUM POWER

**with 25% more sets than
any other N. C. station**

WSJS-TV Winston-Salem—now one of the South's biggest TV markets! Its maximum power taps over 4 billion dollars in buying power and reaches 636,421 TV homes—25% more than any other N. C. station! And its heart is the rich Golden Triangle of key industrial cities—Greensboro, Winston-Salem and High Point.

**NEW — MAXIMUM POWER—316,000
watts!**

**NEW — MAXIMUM HEIGHT — 2,000
feet above average terrain.**

**MORE—COVERAGE—91 counties, in
five states.**

**MORE—TV HOMES—636,421 sets,
3,943,000 people,
\$4,530,000,000 buying
power.**

WSJS-TV

WINSTON-SALEM, N. C.
CHANNEL 12



NBC for WINSTON-SALEM
GREENSBORO
HIGH POINT

HEADLEY-REED, REP.

Tasker's favorite story about the agency's big panel study, in fact, goes like this:

Two small-fry members of New Brunswick's younger set one day were having a school-yard argument about whose family was "best."

The argument waxed hot. One youngster glared at the other, and shouted "My family has a brand-new, three-toned, automatic, air-conditioned Lincoln Capri."

With lordly disdain, the other mop-pet drew himself up for the Perfect Squelch.

"My family," he said, "is part of Videotown." * * *

RESEARCH

(Continued from page 43)

learned something from every one of these services. All of them have a part to play in helping to make broadcast advertising more effective. But as a group, the services duplicate each other in providing a considerable amount of rating information for the major markets and all-too-infrequent reports (or no reports) on the minor ones. No individual service can economically provide a rating report on Eureka, Cal., with the same frequency as one for Chicago. But buying time in Eureka can be complex too.

There is no easy solution to this dilemma, because every organization which reports local ratings seeks to offer a complete service—although in fact a substantial number of reports in each case are for different markets. No one is going to be foolhardy enough to suggest that the rating services establish a cartel arrangement to divide big and little markets among them so that the timebuyer can have a maximum of up-to-date information on all markets at all times. If this is not the answer, we should not be discouraged from looking for an answer.

One first step might be to get the services to agree informally to try to time their surveys and releases for the less-frequently reported markets in such a way that they'd be spaced as widely apart as possible. Of course this would require the cooperation of stations which underwrite the surveys in the smaller cities.

5. Better basis for evaluating rating methods: The Advertising

Research Foundation's committee on the rating services has moved the discussion of this perennial problem substantially ahead by setting up criteria for appraisal. But the ARF committee's judgments of the strengths and failings of the individual services are not the last word on the topic.

There is still a surprising degree of naivete about the meaning and validity of ratings in some sectors of the broadcasting industry. We are now at a stage where what is most required is empirical research comparing or investigating experimentally the meth-

ods of the services. For example, here are some of the things that remain to be looked into:

(a) What kinds of biases and distortions, if any, arise in keeping a diary? Are certain types of viewers or listeners more prone than others to show these biases and distortions, and if so, does this affect the ratings for some types of programs more than others?

(b) To what extent, if at all, does a long-term panel begin to show bias in its composition? Do the people who stay faithfully with the panel over

11,717 TONS OF FLOUR!



Mr. Flour Miller—Just one five pound sack of your flour sold in a month to the radio homes in WGN's area would mean more than 11,717 TONS sold per month!*

WGN reaches more homes than any other advertising medium in Chicago, and our Complete Market Saturation Plan has proven it can sell your products to these homes.

*Nielsen Coverage Service

*A Clear Channel Station
Serving the Middle West*
MBS



**Chicago
11
50,000 Watts
720
On Your
Dial**



Eastern Advertising Solicitation Office.

220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston

Representative: George P. Hollingbery Co.

Los Angeles—411 W. 5th St. • New York—500 5th Ave. • Atlanta—223 Peachtree St.

Chicago—307 N. Michigan Ave. • San Francisco—625 Market St.

For your best buy in Chicago television, it's WGN-TV—delivering top audiences for spot advertisers.

a period of time become untypical in their viewing habits, or in any other respect?

(c) Is there a substantial difference between cooperators and non-cooperators in surveys made by the various methods?

(d) What, if any, are the limitations of the recall method in surveys of daytime viewing or listening, where the character of individual programs may be indistinct in the minds of the audience?

(e) What percentage of diaries are actually filled in at the time of viewing or listening?

The above are only illustrations of the range of problems to which we hope the ARF will shortly turn its attention in the form of actual research.

6. Comparative effectiveness:

The biggest question advertisers and agencies ask about radio and television is the big question for every advertising medium. What is its actual dollars-and-cents effectiveness in selling a given product? Every medium has case histories of success, and NBC, for example, has convincingly documented the case for tv's sales effectiveness. But in advertising we are never called upon to judge a medium

in and of itself, without relation to other media which might be even better buys. Studies which compare the effects of various media on sales are full of methodological pitfalls.

Yet the scarcity of such comparative studies makes it hard to compare media on any basis other than cost-per-1,000 with oranges and apples all mixed up. The only solution, over a period of time, is to accumulate case histories in which specific comparisons are made. These will surely not tell us that one medium is superior to another by a given degree. They will, however, begin to define for us the kinds of product fields and marketing situations in which each medium performs best.

7. Effective utilization of the broadcast media:

The fixed program schedule in which radio and television shows appeared at predictable times and with predictable frequency is today a thing of the past, as scheduling becomes more fluid and flexible. This is the era of the one-shot, of the spectacular, of the multiple participation plans. Isn't this worth some scrutiny from the advertiser's standpoint? What differences has it made in the pattern of television viewing and

in the association which the viewer draws between a particular product and a program?

This leads to a basic, and still unanswered, question. What value does an advertiser get out of being the full sponsor of a program as opposed to being a participant sponsor or simply a buyer of spot? We have always assumed that the *U.S. Steel Hour*, the

★ ★ ★ ★ ★ ★ ★ ★
 "One does not have to be an Einstein to see how great a function public service advertising could perform in helping to build a new and decent foundation under our system of political finance. Through tv, magazines, radio, newspapers, billboards, car cards—even match boxes—the average decent American could be reminded, and reminded again of the importance of good government."

PHILIP L. GRAHAM
 Publisher

Washington Post, Times Herald

★ ★ ★ ★ ★ ★ ★ ★

Calvacade of America—or for that matter Jack Benny's association with Lucky Strike or Arthur Godfrey's with Chesterfield—contributed a special value to the advertiser beyond what it brought him in air time for his commercials. It is time we examined this assumption in the light of fresh evidence.

8. Qualitative research: In radio's growing years, the difficulties of conducting broad-scale quantitative surveys with the resources then available to the industry created an interest in qualitative research. Out of this interest came the pioneer studies of radio's psychology by people like Paul Lazarsfeld, Herta Herzog, Rudolf Arneheim, Hadley Cantril, and Ernest Dichter. For a while in the 30's and 40's there was vivid interest in learning what listeners got out of soap operas or quiz shows, of investigating who wrote fan letters, and of examining outstanding cases of radio's influence, like Kate Smith's marathon war bond appearance or Orson Welles' over-realistic dramatization of the War of the Worlds.

At about the time television appeared on the scene, interest in this type of study declined on the part of the broadcasters, though under the rubric of motivation research it marched on to dazzling success in the general area of marketing. Probably the main reason that television re-

HERE'S WHERE YOU
 ORDER
 THOSE SALES-WINNING
 SPONSOR REPRINTS!

SPONSOR SERVICES, INC., 40 E. 49 ST., New York 17, N. Y.

PLEASE SEND ME:	RATES
<input type="checkbox"/> copies TELEVISION BASICS (12 pages)	1-24 30c each 25-99 25c each 100 or more 20c each
<input type="checkbox"/> copies RADIO BASICS (16 pages)	1-24 30c each 25-99 25c each 100 or more 20c each
<input type="checkbox"/> copies FILM BASICS (8 pages)	1-24 25c each 25-99 20c each 100 or more 15c each

Payment enclosed Bill me later
 (Minimum order for billing privileges: \$2!)

Name _____

Company _____

Address _____

City _____ Zone _____ State _____

search has not followed this qualitative bent is that the medium has changed things so fast that we have had our hands full just keeping our statistics up to date without worrying about their deeper interpretations.

It has also been generally assumed that what was true for radio was also applicable to tv, that the reasons why a woman listened to a radio soap opera were no different from her reasons for

★ ★ ★ ★ ★ ★ ★ ★
 Over 90 drug items were introduced in 1953. I doubt if there are 50 left. The biggest reasons for product failure, the lack of research and consumer testing, are only a part of the inevitable warning signs. Failures follow a pattern—there is the lack of sufficient funds, marketing and merchandising knowhow, even down to proper packaging, pricing and design.**

JOSEPH UNGAR
 Director of Marketing and
 Sales Development,
 Grey Advertising
 New York

★ ★ ★ ★ ★ ★ ★ ★
 watching a tv daytime serial. This may be so—but we cannot explain the success of the \$61,000 Question audience in terms of the answers we got for the \$61 Question.

Take television news, as an example. Can there be any question that

the listener to radio news is after something entirely different from the viewer of a television news show? The radio news listener wants to know the latest, something he hadn't yet heard. The tv news viewer probably expects a pictorial round-up of what he already knows, so that he has a set of visual reference points to make the news real and intelligible. Most tv news shows today are a kind of cross between a movie newsreel and the old radio news format. Maybe they should be altogether different. We can never tell without doing some research.

What utility does this kind of study have for the advertiser? Simply that it gives us a better basis, by understanding our audience, to produce the kinds of programs, and the kind of commercial messages, than can compete successfully for attention amidst the ever-growing tumult of demands on the public's leisure time.

If all the questions posed here seem unrealistic or over-ambitious, it must be remembered that this is a preliminary attempt to set down our agenda for the next five years or 10 years, and not a detailed proposal on which we can act tomorrow. ★ ★ ★

ABC'S NEW SCHEDULE

(Continued from page 37)

York City's Hotel Pierre and also in Chicago, possibly the same day. However, some of the details of this programming as well as some basic thinking about ABC Radio's present and future have been elaborated in conversations between sponsor and ABC President Robert E. Kintner, as well as Charles Ayres, vice president in charge of ABC Radio. (A condensed, verbatim report of these conversations is reproduced starting on page 38.)

The talks with ABC executives and a look at the programming itself makes certain things apparent:

1. ABC Radio's nighttime programming which starts 21 October, is tailored for the in-and-out listening habits of radio's audience today. This is accomplished by breaking down the two-and-a-half-hour evening schedule (7:30-10:00, Monday through Friday) into five-minute segments with a few 10-minute segments thrown in. Thus, ABC hopes, the listener will be attracted to its network shows by the assurance that he can turn off the radio at almost any time without any

TV FILM PERSONNEL, FILM REQUIREMENTS, SLIDE REQUIREMENTS AND EQUIPMENT OF STATIONS IT IS THE ONLY EXCLUSIVE TV FILM DIRECTORY PUBLISHER

IF YOU USE

FEATURE FILM

There's Only One "Buying Guide" and Yardstick

TV FILM PROGRAM DIRECTORY OF FEATURE FILM

Listing Titles, Stars, Story Line, B&W or Color, Gauge, Year Produced, TV Distributor, His Name and Address, Theatrical Distributor, Case History.

Test [Introductory] Directory \$15.00 [APPLICABLE TO FULL ANNUAL SUBSCRIPTION]

BROADCAST INFORMATION BUREAU 535 Fifth Avenue
 New York 17, N.Y.

PUBLISHERS OF "WHO'S WHO AND WHAT'S WHERE AT TV STATIONS", "TV WHO'S WHO AND WHATS WHERE AT FILM PRODUCERS AND DISTRIBUTORS"

BROADCAST INFORMATION BUREAU WAS ESTABLISHED IN SEPTEMBER 1951 TO FILL THE NEED

the big talk



is about kbis

bakersfield
california

970

The ONLY popular music and news independent station in Bakersfield and Kern County, dominating California's Southern San Joaquin Valley 24 hours a day!

NEW YORK
CHICAGO
ST. LOUIS
SAN FRANCISCO
LOS ANGELES

ADAM YOUNG, JR.
representative

fear of missing the rest of the show. This is particularly important in auto listening, when the end of a trip makes tune-out mandatory.

2. In a neat compromise with longer length program demands of listeners, these miniscule segments are tied together in units of 25-minutes, with a common theme dominating each unit. (The half-hour is filled out with the network's regular five-minute news shows.) Moreover, ABC takes issue with *Monitor* (and its emphasis on the "unexpected") by programming these units at the same time every night—that is, in strips. ABC feels scheduled programming is fundamental to radio listening, if only to make it easier for the listener to remember what is on.

3. The five-minute segments also serve another, and possibly more important, purpose: they permit the network to sell single announcements in a clearly defined program segment. The sale of individual announcements is certainly not new. The network principle is well ensconced in radio network practice. ABC, however, has added a new twist by surrounding each announcement with its own piece of programming.

4. The programming itself is clearly programming of the new era. It is notable for the absence of music. There is nothing coincidental about this. The network put in six months of research before putting together its new lineup. "These research studies showed," Kintner told SPONSOR, "that there was a great abundance of music through the country, but in its shift away from the old radio pattern, practically all of the stations had resorted to music as a means of attracting listeners." There was no need, obviously, for more music.

But the studies also showed a demand for what Kintner calls "personalized information." This includes news and weather but also includes such information "as can satisfy the emotional anxieties of people and satisfy their desire to improve themselves physically and can satisfy their desire to live better." Thus, the first group of segments contains news and news-features; the second, visits to interesting people and places; the third devotes itself to home, family and personality problems; the fourth emphasizes the aural nature of radio by bringing "sounds" of various kinds into the home, sounds of people, stories, modern life and sounds of no importance at

all: the fifth unit provides off-beat material, including humor, science fiction and story-telling.

The cost picture: The face-lifting that is taking place this year on the various radio networks involves a variety of different program and sales

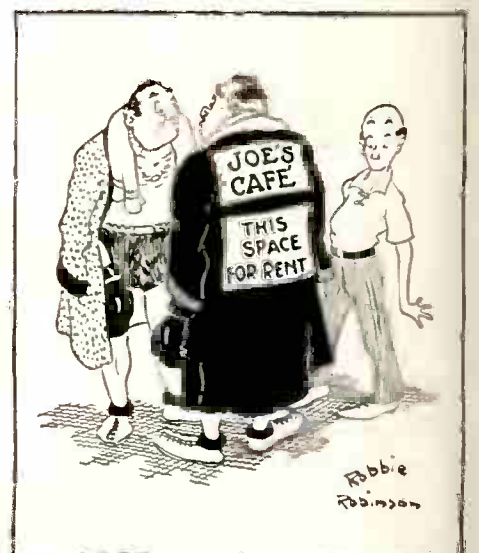
★ ★ ★ ★ ★ ★ ★ ★
"The segmented and regimented network plans (for spot programming) offer little on the program side that local m.c.'s and talent, news wire services and record and transcription libraries cannot equal or surpass. And on the plus side for genuine spot are program identity, community merchandising and sales tie-ins and promotions—right in the local areas where the programs are heard and consumer sales are made."
JOSEPH J. WEED

Founder
Weed & Co.

★ ★ ★ ★ ★ ★ ★ ★
plans but there are many similar aspects.

For one thing, all the am webs are aiming at one thing insofar as sales are concerned and that is to provide the advertiser with a flexible method of buying announcements so he can reach large cumulative audiences over a period of time and at a low cost-per-1,000.

NBC does it with *Monitor* and will do it with *Weekday*. CBS does it with its new segmentation plan, in which certain nighttime and weekend shows are offered on a participation basis. Mutual does it with its long-running Multi-Message Plan and its run-of-schedule plan under which advertisers can buy five-minute shows which the stations can play back at any time during either the morning, afternoon or evening.



"I got the idea from KRIZ Phoenix—it's advertising with a punch!"

These spot carrier plans are almost invariably in the low-price category, though, of course, cost-per-1,000 is another question. In many cases, the cost of an individual station on the network is less than the national spot rate of the station and this price spread has been attacked, particularly by station representatives, as a factor that can undermine the economic base of station operation and thus effect the entire medium.

The final rate of ABC's new evening programming plan was not set at SPONSOR'S presstime but it will probably be similar to the price for the five-minute news shows which are now on at night and which will be incorporated into the new nighttime schedule. These are sold at \$800 per show with frequency discounts bringing the price down to \$700.

Kintner told SPONSOR that the prices now being charged for ABC Radio during both daytime and nighttime "are comparable to the prices that our affiliated stations are charging for spot. In other words, there is no real incentive other than the advantages of a network buy for an advertiser to buy the network rather than buying locally."

Ayres added he "could, perhaps, disagree a little bit with" Kintner to the extent that it is possible that stations would lose business to the new nighttime sales plan. But, Ayres said, the chances of getting new business are enhanced by the new programming.

A comparison was made by SPONSOR between what advertisers pay for ABC stations on a spot basis and what they could get them for, assuming the evening announcement rate on the network was set at the \$700-\$800 level.

In making this comparison, SPONSOR chose four typical large stations and four typical small stations. To find out what an advertiser pays for a station in a network buy, the following was done: The network's gross one-time evening rate was divided into the station's gross one-time evening rate to find out what percent of the gross network cost was apportioned to each station. This percentage figure was applied against both the \$700 and \$800 cost and this was compared with the station's published rate for one-minute evening announcements, the one-time station rate against the station's share of \$800 and the maximum published station rate against the station's share of \$700.

In the figures below, the right-hand column shows the spot rate, the left hand column the cost of the station to the advertiser in a network buy. The top of each pair of figures is the one-time rate, while the bottom is maximum discount rate:

STATION	NETWORK	SPOT	
WABC New York	{ }	\$13.12 37.73	\$95.00 71.25
WLS Chicago	{ }	27.68 21.22	150.00 50.00
KCMO Kansas City	{ }	11.61 12.81	30.00 18.00
WJW Cleveland	{ }	9.20 8.05	15.00 10.50
KOAT Albuquerque	{ }	3.07 2.69	8.50 5.19
KPMC Bakersfield, Cal.	{ }	2.05 1.79	12.00 5.00
WELL Battle Creek, Mich.	{ }	1.02 .90	7.50 5.00
WTNT Tallahassee, Fla.	{ }	.53 .47	5.75 3.35

ABC Radio's future: The new nighttime programming offered by ABC is a clear vote of confidence in network radio's future. The cost of putting on and promoting the new schedule

involves, said Kintner, the largest radio expenditure of ABC since 1944.

The network executives feel sure there is enough advertising money around for ABC Radio to exist and make a profit. As a matter of fact, they feel they have improved their competitive position vis-a-vis NBC Radio so that there is a good possibility that ABC Radio will become the number two network; they even have their sights on the number one position. Kintner made clear in talking to SPONSOR that while "basically the profits of our radio operation come from our own stations," ABC Radio is not in business merely to supply programming for the o&o's. He said he actually believed that the o&o's could make the same money as independents as they make as network affiliates and, perhaps a little more.

Kintner also indicated that while ABC had considered the possibility of converting itself into a program service *a la* the Associated Press kind of operation, the idea was rejected because ABC believes the present operation combines the advantages of both a program service and a conventional network service. ★ ★ ★

proof positive

WCUE

FIRST

now

AKRON

in

*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

JAZZ-UP YOUR SALES IN THE SHREVEPORT AREA WITH DR. JAZMO

Hardie Frazier

"Dr. Jazmo",

...ringing the bell
with a selling tell
that makes
cash registers
chime all the
time . . .



**Rhythm and Blues for 2
"well listened to" hours.**

3-5 P.M. Daily.

KANV can proudly boast of its all Negro Air Personnel . . . who know the Negro Market and know how to sell it.

Contact our Rep. in your region. He's got the KANV facts for you.

Dora Clayton, Atlanta, Ga.

Harlan G. Oakes, Los Angeles, Calif.

Bob Whittig, United Broadcasting, N. Y.

Richard Eaton, United Broadcasting,
Wash., D. C.

KANV

1050 Kc.
250 Watts
DAYS

SHREVEPORT, LOUISIANA

KINTNER-AYRES

(Continued from page 39)

from our own stations. However, we are not in the radio business to supply a program service for our own stations in order to let them realize a profit. We actually believe that our own stations as independents, could make approximately the same amount of money or perhaps a little more than they do as affiliates to our radio network. The reason we're staying in the network business is because we have made a profit on the radio network. We have improved our basic position as it relates particularly to NBC. We believe we have a good possibility of certainly becoming the "number two" radio network, and perhaps the "number one" radio network. We're in the radio network business to make a profit; not to supply program service for our own stations.

Q. (JAFJE) *Is it possible that you will be taking revenue from the o&o's they are now getting from national spot by segmented selling, thus losing revenue at that end?*

A. (KINTNER) I'd like to have Charles Ayres answer this more in detail, but I think there was a great fallacy growing up, particularly contributed to by the arguments of the associations for spot representation. First of all, the prices at which we are selling the ABC Radio network in the daytime and at nighttime are comparable to the prices that our affiliated stations are charging for spot. In other words, there is no real incentive other than the advantages of a network buy for an advertiser to buy the network rather than buying locally.

If you'll make a study of the spot rates through the country and the network rates you will find that they are comparable and that we are charging for stations in proportion to the prices that they themselves set upon them. I don't believe that the theory that the networks are destroying spot business is a correct one. It is true that there is only a certain amount of advertising dollars which must be divided among various media. Rather than pose spot versus the network, I think the problem should be posed in connection with all media. There are certain advantages to local buying and

national advertisers will always use local stations. There are certain advantages to buying networks for national coverage. We do not think that our local stations that we own will lose any spot business to the new ABC Radio network plan. Charlie, perhaps you would like to elaborate on this.

(AYRES) I could perhaps disagree a little bit with Mr. Kintner's last statement, in that it is possible that some of our own o&o stations could lose some spot business. On the other hand, their opportunity of getting new busi-

TIMEBUYING BASICS

(just out)

40,000 key words by 33 timebuying and timeselling specialists in the only book of its kind. Invaluable to timebuyer, account executive, ad manager, station executives, reps. \$2.00. Write Sponsor Services, Inc., 40 E. 49th St., New York 17.

ness via this network plan is considerably enhanced. Within the last week, for example, we have signed six new advertisers to this network on the *Breakfast Club*. Now, whereas we all know that the amount of revenue that our affiliated stations receive on network business is considerably lower than on a national spot, you can theorize this way: That here is some business that ABC affiliates are going to get, which, chances are, they otherwise would not have received had it not been through a segmented plan.

The same thing applies to some other five-minute operations: our news operation in the evening as well as the

1,000,000
WATTS
1st in Power
and Coverage

Wilkes-Barre
Scranton

Call Avery-Knodel, Inc.

6 BILLION MARKET \$

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:
WING WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

experimental program that we used in testing this five-minute, or rather segmented, plan *When a Girl Marries*. That was the first program we used as sort of a blueprint to see whether or not this thing had enough sex appeal for advertisers to come aboard. So you can argue the pro's and con's of network versus national spot, but the fact remains that many ABC stations will be getting business that they had not heretofore received.

Q. (DAVID) *Assuming that there are a number of affiliates who feel you're in competition with them for the spot dollar, have you considered the possibility instead of providing this programing to the affiliates and charging them for it? They would then sell it on a spot basis.*

A. (KINTNER) It would obviously be possible to supply a programing service for a fee—somewhat similar to the Associated Press or the United Press. However, we have decided not to do it because we believe our present plan combines the advantage of a program service together with the advantage of the present affiliation contracts. If you look at the segmented plan that has been developed both in the daytime and nighttime on ABC, you will find certain definite periods that have been allocated to the stations for local and spot sale without payment to the ABC Radio network. We believe that a combination whereby our programing is made available locally as well as nationally and the continuation of the basic affiliation relationship is the proper course. As to the future, it's anybody's guess, but I believe we are quite ways away from this so-called program service concept.

Q. (JAFFE) *What is the status of the affiliates now as far as the new programing is concerned?*

A. (KINTNER) The ABC segmented plan in the daytime and nighttime is

in accordance with the basic contracts between ABC and its affiliated stations, which permit the sale of five-minute segments by the network. Therefore, there is no necessity for a contractual change in our relationship. We have discussed the nighttime plan and the daytime plan with our stations' Advisory Committee, which is unanimously favorable to the idea. We've obviously fully informed our affiliates and while there is no necessity for a response we've received approximately 100 responses from our top stations. All but a very few were favorable.

Q. (JAFFE) *How large an investment does the new programing and its promotion represent? We would assume that it's important with a new concept like this to get the entire country aware of the fact that something is happening on ABC.*

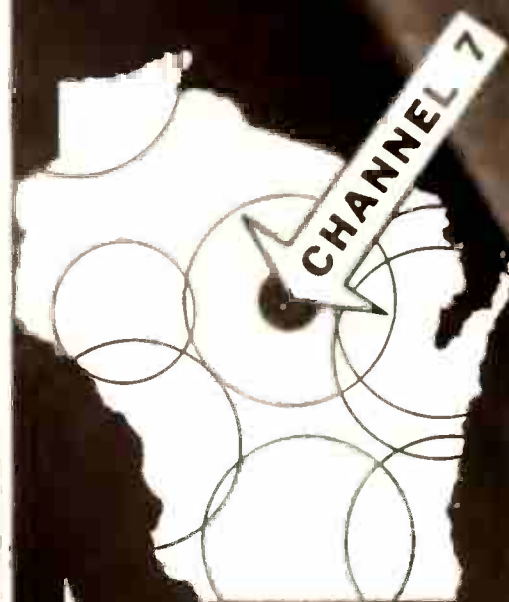
A. (KINTNER) I don't think we should tell you the exact amount of money that we are putting into the nighttime programing and into the improvement of the daytime, but I can tell that it's the largest radio expenditure that ABC has made since 1944. You're correct in that we believe our sales promotion extremely important, as is audience advertising.

Q. (DAVID) *Well, one question that has just occurred to me—and it may be that I am not sufficiently familiar with the new pattern—but it somehow seems to be reminiscent of Monitor. And I note that ABC has stated in the past that you are beating Monitor all-hollow on the week end. Why go into a Monitor operation therefore?*

A. (KINTNER) It is correct that our weekend news out-rates many times the *Monitor* operation. It is incorrect that this new nighttime program is patterned after *Monitor*, although as you say, any time you break a program from a 15-minute and half-hour concept into a five- and 10-minute concept, it may be reminiscent of *Monitor* or of the CBS segmentation plan which has been used in the daytime on Columbia. The difference between this program and *Monitor* in our judgment is that we have created five basic themes and that the seg-

WSAU-TV

WAUSAU, WISCONSIN



CBS • NBC
ABC • DuMont

CHANNEL 7

110,000 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.

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**OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.**

**\$99.00 INVESTED in the
NASHVILLE, TENNESSEE**

NEGRO MARKET

SOLD \$3,500.00 in appliances

VIA **WSOK**

ments will be set as to the type of program on the same time each day, Monday through Friday. As you know, *Monitor* has the unexpected quality. You don't know exactly what is coming up. We believe that our concept of fixed positions is better. As you will see when you hear the program, we are devoting a great deal more attention to try to solve the personalized demands of the individual. I think when you hear the ABC nighttime programing you will see how different it is from *Monitor*.

We feel that our research shows the people would be more satisfied if they knew of a particular time of the night a particular type of program was coming on, which, of course, is the basic concept of radio over its 28 years of history. I'd just like to add one thing: There's nothing sacred in the radio business about a 15-minute and a half-hour concept. It just grew up in that way. Basically what we are putting in are five- and 10-minute segments of half-hour theme programs, which is no different than having a show that changes its tempo and no different than having a variety show that brings on different acts because each of the five half hours will have a common theme. ★★★

SPONSOR ASKS

(Continued from page 71)

tion, thereby saving themselves some six months' time on normal methods.

Cost? About that of a one-hour network telecast to a similar number of markets.



William P. Rosensohn
Executive Vice President,
Sheraton Closed-Circuit Television, Inc.

SHOULD AID AD CAMPAIGN

● Closed-circuit television is basically a medium of communications. It is a medium which employs the full tech-

niques of television as we know it at home, but which, by its method of transmission, allows only selected audiences to be reached. In short, it is private television.

The marvels of television itself are known to all of us. The impact that can be achieved, the demonstrations that can be made and the program matter that can be covered are familiar to every set owner. To these basic advantages, closed-circuit adds three important ingredients.

First, it provides the use of a theater-size screen for viewing purposes. Needless to say, the impact of any program so viewed is heightened tremendously. The fact that you can see the president of your company or your sales manager addressing you on a 15x20-foot screen makes it a most effective form of communication.

Second, closed-circuit television is a completely flexible medium. It does not require audiences of several thousand people in each city, but networks can be set up so that a handful of men can be made to feel at home. This flexibility means that cities on the network can have audiences ranging from 10 to 2,500. In addition, the telecast can provide the highlight of a meeting. The men who assemble for the closed-circuit program can remain to hear their local leaders discuss matters of local importance.

Third, one of the unique and perhaps most important advantages of the closed-circuit medium is that it offers a real opportunity for local participation. This can be done through the utilization of two-way audio lines. This would make possible questions and answers from any city on the network.

The foregoing qualities of closed-circuit have been outlined without any reference to the basic advantages in using the medium, such as the great economy that can be effected, the travel time that can be saved, the time away from the job that can be minimized, the fact that the real leaders of a company can now become familiar figures to each employee or agent of the company.

As to the best method of using the medium, my own feeling is that it should be used as a *regular* means of communication. It is a well established policy of many companies to hold scheduled sales meetings either once a month, once a quarter, or twice a year. Closed-circuit, if used in this manner, could well establish a highly

AT THE CENTER OF CONVENIENCE

When you aim to visit New York shoot for the

HOTEL LEXINGTON

Lexington Avenue
at 48th Street

home of the famous Hawaiian Room

desirable, close-working relationship between a company's top management and its field forces.

The medium should be used not only to launch a new product. It should be used not only to discuss startling new sales plans for a coming campaign. It should also be used for a discussion of the day-to-day, week-to-week, and month-to-month problems that confront all the men in the field. As business conditions grow more competitive, the need for selling—and hard selling—will become a more dominant factor in the market. Closed-circuit offers a tremendously powerful and economical means of getting a maximum amount of selling power from one's sales force.

Interestingly enough, the power of the medium is perhaps best attested to by the fact that most of the major

★ ★ ★ ★ ★ ★ ★ ★
 "Giving the public a chance to see subscription television in operation and to determine for itself whether it can have the right to pay for subscription programs such as the recent Marciano-Moore heavyweight championship fight and great first-run motion pictures which cannot otherwise be seen in the 36 million tv homes is the only way it can be decided. . . . Prohibiting subscription tv before the public has a chance to try it is Prohibition in its worst form."
 ★ ★ ★ ★ ★ ★ ★ ★

COMMANDER E. F. McDONALD
 President
 Zenith Radio Corp.

★ ★ ★ ★ ★ ★ ★ ★

companies which have used closed-circuit have already come back for a second and, in some instances, a third use of the medium. In the month of September, for example, we put on telecasts for the American Management Association and Wyeth Laboratories. In each instance this marked the third time that these organizations have used closed-circuit within a one-year period.

We look forward to an expanding use of the medium by a continuously growing number of companies. It is my firm belief that closed-circuit television, because of its impact, its flexibility and its unique ability to let local audiences participate, offers a dramatic, effective and unique medium of communications. I think that advertisers who now rely on home television to sell their products to the public will soon come to rely on closed-circuit television to sell their ideas and enthusiasm to their field forces.



Fanshawe Lindsley,
 General Sales Manager
 TNT Tele-Sessions

FOR MEETINGS, NOT ADVERTISING

● Closed-circuit tv, as conceived by TNT for business and industry, means a simultaneous, private, bigger-than-life-size tv presentation to selected groups assembled by the sponsor in meeting places of his choosing.

By taking people and products direct to the field whenever and wherever the sponsor desires, closed-circuit tv brings a completely new and exciting

tool to sales promotion and merchandising.

By bringing top management directly to salesmen, dealers, distributors and other people with whom a national company does business, closed-circuit tv performs a vital and effective role in informing the field directly from the horse's mouth. As such, closed-circuit tv is a completely different medium from broadcast television.

Among the most compelling elements in closed-circuit tv is the tremendous impact delivered by bigger-than-life-size pictures. And it is here that TNT differs from the broadcast networks that offer a small-size picture in studios on ordinary home sets for the primary purpose of merchandising their own programs either to potential sponsors or new sponsors who have bought programs to be televised into the home. The type of small-size closed-circuit tv offered by broadcast networks in studios hasn't brought forth either the sponsor or audience satisfaction that TNT's highly specialized and carefully tailored big screen presentations have. At the present time, TNT is the only company which owns and operates big screen facilities



**facts
 is
 facts...**

%%% % % % % % % % % % % % % % % %

The third largest metropolitan market in Canada is the Vancouver retail trading area. The first radio station in this rich buying market is CKWX

and...

the fact is more people listen to CKWX, day and night, month in and month out, than to any other station serving this market.

CKWX RADIO VANCOUVER
 FIRST IN CANADA'S THIRD MARKET

reps: Weed & Company • All-Canada Radio Facilities Limited

W B R E

YOU GET

- 1,000,000 WATTS
- 17 COUNTY COVERAGE IN N. E. PENNSYLVANIA
- NBC BASIC BUY
- FASTEST NEWS SERVICE TO COMMUNITIES OF AREA
- ENGINEERING KNOW-HOW
- NBC-RCA COLOR
- BEST PICTURE

-TV Ch. 28 Wilkes-Barre, Pa.

National Rep. The Headley-Reed Co.

IN EVANSVILLE INDIANA

WISE BUYERS CHOOSE



WRESTLING FIFTY

SALES WITH SHOWMANSHIP HILLSIDE HOEDOWN

Saturdays 9:30-11:30 P.M.

Evansville's ONLY weekly Barn Dance—televised LIVE from downtown Evansville every Saturday night.

PARTICIPATIONS AVAILABLE

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS

WENT CHANNEL 50
NOW OPERATING WEOA—CBS RADIO

from coast to coast, and it should be noted that a TNT closed-circuit network is, in effect, a highly mobile system of disseminating important business information in hotel ballrooms, theaters or auditoriums.

The creation of a closed-circuit program requires different techniques from home broadcast programs. The stars on our medium are corporate management, their products and services. Thus the use of big-name talent is apt to distract attention from the job at hand. This does not mean that talent is inappropriate for closed-circuit tv, but rather that it occupies a position of second billing.

It is fast becoming apparent that in this age of specialization, successful closed-circuit business presentations require the knowhow, experience, facilities and services of a company such as TNT that is wholly committed to building a substantial business from closed-circuit tv alone.



Morris A. Mayers
General Manager
Closed-Circuit Operations
Du Mont Television Network

EFFECTIVENESS WITH ECONOMY

● Closed-circuit telecasts are proving to be a most effective means of closing the gap between the advertising and sales departments in many organizations. In the days before this modern medium of visual communication was readily available, it was a common experience for an advertiser to find that while his heavy expenditures for advertising developed consumer and trade interest in his product, a desired volume of sales failed to materialize because the salesmen on the firing line were not securing the orders.

An attempt to correct this condition

resulted in the familiar sales meeting—usually at the distributor level and, for the very-well-heeled organization, even at the dealer level. These meetings gradually became more and more costly in both money and time and, strangely enough, their effectiveness diminished proportionately. The reason for this phenomenon was that the increase in cost was due largely to non-essential trimmings—entertainment, liquor, parties, etc. which actually interfered with the main purpose of the meeting. The decrease in effectiveness was partly due to the distractions mentioned above but even more to the fact that the increased cost made it necessary to limit attendance to the distributors' or dealers' "top brass." Another factor contributing to this result was the time taken up by these meetings, not only during the meeting itself, but in traveling to and from the place at which the meeting was held.

Closed-circuit television has made it possible to maintain closer, more effective and more continuous contact with a widely dispersed organization than was possible with the old-fashioned sales meeting—and at lower

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!



Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

cost in both money and its important equivalent, time.

It is almost trite to refer to the salesman's area of operation as the "firing line." If, however, we think of it as such, we will recognize the importance of keeping this front line soldier well equipped with ammunition and, of equal importance, doing everything possible to maintain his morale. Nothing is more demoralizing to soldier or salesman than to feel that he is working alone, directed by some remote and faceless commanding general who doesn't know he exists. The proper use of closed-circuit telecasts will enable an advertiser to feed sales ammunition, not just to the top brass in his distributing organization, but directly to the front line salesman. It makes it possible for these men and women to know the men who direct their destinies and to feel that they are part of a team and not a group of isolated individuals.

If anyone doubts the effectiveness of television as a motivating force, he will be interested in a statement made to the writer by Billy Graham, the well-known Evangelist who used closed-circuit television in Scotland and Canada to sell salvation. Dr. Graham said that it was found that among those people who attended these crusades, the results, in terms of "decisions" and contributions, were at a higher level among those who saw and heard him on television than among the people who were actually in the auditorium where he spoke.

It is a regrettable fact that salvation is harder to sell than toothpaste, television sets or automobiles. Advertisers would do well to take a leaf from Billy Graham's book, putting this electronic tool to work more consistently to build bigger sales. ★ ★ ★

SPONSOR'S FOURTH ANNUAL FARM SECTION

(31 October issue)

The industry's annual analysis of farm radio and television. How admen buy time to reach farm homes, latest trends in commercials, programing for farmers.

ROUND-UP

(Continued from page 65)

Northwest edition of *TV Guide*; John Eichhorn, assistant to the general manager of KING; Jack Sullivan and Ed Baker, manager and assistant editor respectively of the Pacific Northwest edition of *TV Guide*; Otto Brandt, v.p. and general manager of KINK; Lon Guzzo, drama-tv editor of the *Seattle Times*; Ned Hullinger, director of station relations for ABC, who accompanied Jahucke on the tour; Jack Lynch of the promotion and publicity department at KING.

A new group of radio and tv stations have formed an advertising alliance called NOEMAC. The name is derived from the names of Trinity Broadcasting President Gordon McLendon, and his father-in-law, former Governor of Louisiana James A. Noe.

Five independent radio stations and two tv stations are members of the NOEMAC group at this time, but more may be added at a later date. The stations involved include, Trinity's KLIF, Dallas; WRIT, Milwaukee; KELP, El Paso; KOKE-TV, El Paso; (which

goes on the air in December) and Noe's WNOF, New Orleans; KNOE and KNOE-TV, Monroe, La.

Trinity Broadcasting recently announced its intention of acquiring other am and tv properties as rapidly as possible. Trinity's key station, KLIF, is affiliated sales-wise with KFJZ, Fort Worth.

The Minneapolis Chamber of Commerce Promotion and Publicity committee recently completed a booklet called "Twin City Radio-Television Directory." This booklet is designed for local publicity chairmen anxious to get their material on the air.

The booklet describes the procedures for utilizing the public service facilities of the 11 radio and four tv stations in the area, including the proper preparations of material, persons to contact and deadlines. The purpose of the project is to standardize the material fed to these stations to enable them to do a better job.

St. Louis' KMOX received the Certificate of Merit for outstanding cooperation with the U.S. Army Recruiting Service last month. In presenting



PAL says:

"What are people doing with all the radios they're buying? Using them for door stops?"

*Big Brother WMT (also a radio station) gave me permission to reprint the above. I just couldn't resist it. Anything they say about radio I subscribe to, too!

W-PAL

of Charleston
South Carolina

Forjoe & Company

**SKYLINE
GROUP
DISCOUNTS**

worth
investigating
NOW

SALT LAKE CITY KDYL-KTVT
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.

Discover this Rich Market

Covered Exclusively by KHOL-TV

NEBRASKA
KHOL-TV LINCOLN OMAHA

- 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 Mc-Phillamy, Sales Manager, or your nearest MEEKER representative.

KHOL-TV
Holdrege & Kearney, Nebr.
CBS • ABC • NBC • DUMONT

the award, Lieut. Col. Allen M. Hunter, recruiting commander in the area, commended KMOX for its "fine contribution toward adequately maintaining our defense position with its public service announcements in behalf of the recruiting service".

* * *

The latest step in the expansion of service facilities of KWWL and KWWL-TV, Waterloo, Iowa, is the completion of the 1,125 foot tv tower which was just completed in September. The tower and the 316,000-watt transmitter were rushed to early completion.

Present at the ground breaking ceremonies when the tower was started



were (l. to r.); Lyle Harvey, public relations; T. W. Kirksey, director of engineering; R. J. McElroy, general manager; Don E. Inman, sales director of the station. ***

FIVE \$64,000,000 Q'S
(Continued from page 33)

public interest responsibilities more effectively with their own programing.

But \$64,000 Question makes those who have not wholeheartedly accepted network program control more hopeful. For the first time in years the networks have been seen to be eager to get something from a client (of all people). One red-hot idea has been able to accomplish what having millions of dollars to spend could not do. It's probable that the promises of NBC to Revlon and the counter-proposals of CBS have been exaggerated in translation. But the irrefutable moral for the advertiser is that if you can find a property with surpassing sex appeal, and then get a slot for it, you have

obtained the bargaining position of an advertiser five years ago with money to spend in television.

If the stimulus of \$64,000 Question doesn't prove sufficient to partially bring back the independent packager and the client-owned show, it's considered likely this season will mark the last occasion on which network program dominance is seriously questioned.

It's a matter, perhaps, of how long \$64,000 Question keeps Revlon in a commanding position, not to mention its agency, Norman, Craig & Kummel. The successor to William Weintraub Co., NC&K had only a toehold left in big-stakes network television after the decline of Weintraub from its major status in network television four or five years ago. With the success of just one show, the agency is suddenly re-established among those shops able to go to the head of the line when a time period opens up. Hence it looms as more attractive to new clients, a lesson which will not be lost on other agencies

MAKE

Filmack Studios

YOUR HEADQUARTERS FOR

TV Film Commercials

STOP MOTION!

LIVE ACTION!

OF EVERY KIND

Modest Prices - Quality Work

NEW YORK
367 W. 44th St.

CHICAGO
1331 S. Wabash

if there's a noticeable payoff for NC&K. (Editor's note: A sign of progress in the making is the reporter's inadvertent bestowal of initials on the agency, a form of abbreviation what is usually years in coming.)

3. *Will the long show be a permanent fixture?* Wherever the cognoscenti gathered at the beginning of last season, it was said that the spectaculars were built with color tv in mind. The assumption was that NBC wanted to light a fire under color television, and as a result decided to turn to Broadway-length shows. The poop had it as well that NBC sought to dominate the audience, and leave gaps in the Nielsen pocket piece where the other networks used to live.

The spectaculars have become established to the point where CBS has added its own 90-minute series simply because even at ratings which are only good rather than stupendous spectaculars have something certain advertisers want: namely conversation value, merchandisability to dealers, stature over and beyond their circulation.

What remains to be seen is (a)

whether this stature will carry through a season in which the spectacular becomes a frequent part of the schedule and (b) whether the automotives which have been the major supporters of the spectaculars can continue to sell cars at a rate which encourages extravaganza advertising.

Whatever the future of the long shows, there seems little question among advertisers and agencies that the half-hour format will remain a staple on networks for many seasons to come. Most types of products, admen point out, will always depend on regular advertising impressions which a client can get from a half-hour show of his own, and which the cost of spectaculars makes prohibitive.

4. *Will the big-money quiz cycle develop and last?* The second Lou Cowan big-money show, *Big Surprise*, premiered on NBC just prior to SPONSOR's presstime. Capsule comment from SPONSOR: Slick reshaping of the \$64,000 *Question* elements a la Goodson-Todman's multiple variations on the original *What's My Line?* format. But what works with a low-key panel programing may not work with emotional-appeal programing like the big-money quiz. In an apparent attempt to build the money excitement quickly, the m.c. on *Big Surprise* twice told contestants in the premiere show that he "was sure they could win the \$100,000," if they came back to try again.

It remains to be seen whether newspaper editors will give the second round of suspense stories the same continuing play as was accorded \$64,000 *Question*. Missing, too, from *Big Surprise* is the natural story quality of paradox; in other words, the switch: the shoemaker who knows opera, the cop who knows Shakespeare. *Big Surprise* contestants start out answering questions about their own past, a subject they should know.

Too, *Big Surprise* is an early-evening program (Saturday 7:30 to 8:00) contrasted with \$64,000 *Question* on Tuesday night at 10. If the show overcomes these obstacles, it will encourage other imitators; there's no patent on giving nice people money. It could, moreover, help the *Perry Como Show* with its audience carryover. However, on its opening night, *Big Surprise* scored a mere 11.5 against *Beat the Clock's* 20.4 on CBS.

Whether *Big Surprise* pulls well or not, \$64,000 *Question's* future could be

TIMBER-R-R

POWER
LUMBER
AGRICULTURE

(October 11, 1955)
The Lone County Market is 5th in the Pacific Northwest. 5th in Population. 5th in Retail Sales. 5th in Buying Income. And it's Oregon's 2nd Market. A MUST for Notional Advertisers.
*SM 1955.

CBS Radio
5,000 WATTS - 1280 KC

KERG

EUGENE, OREGON
WANT MORE FACTS?
-CONTACT WEED & CO.

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

Tillie Vision
IN THE LAND OF
MILK AND MONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!

From 7 A.M. to 1 A.M.

Yep! Bigger'n Baltimore!



HAYDM R. EVANS, Gen. Mgr. • WEED TV. Rep.

adversely affected. The accompanying newspaper publicity is pointed to as a big part of \$64,000's phenomenal suspense buildup. If there are two suspense stories for newspaper editors to choose from, one may cheapen the other. In any case \$64,000 *Question* is running into tougher sledding as the season unfolds. Its Trendex the first week of October was down 9 points to 45.2 from the week before. This may be a reflection of the fact no big-winnings were in the cards for that evening, however.

5. Will situation comedy fade as a major tv format? At NBC situation comedy has virtually washed out. Today only *Life of Riley* and *It's a Great Life* are left from a lineup which last year included the following: *Mr. Peepers*, *Dear Phoebe*, Mickey Rooney's *Mulligan*, *I Married Joan*, *My Little Margie*, *Ethel and Albert*, *Red Buttons*—in addition to the two *Lifes*.

A possible indication of the decline in situation comedy popularity may be the fact that *Lucy* began this season with a 33.3 Trendex—some 10 points below its 1954 fall opener. (One of the new program types being introduced this season is the "adult Westerns." They don't seem to be starting with the strength shown by the first situation comedies, however. Their first ratings have been low.)

An even dozen situation comedies go on CBS this fall, down four from last year's peak. The dozen: *Burns & Allen*, *Private Secretary*, *Lucy*, *December Bride*, Phil Silvers' *You'll Never Get Rich*, *Joe and Mabel*, *My Favorite Husband*, *Bob Cummings*, *Our Miss Brooks*, *Mana*, *Damon Runyon Theatre*, and Jackie Gleason's *Honeymooners*.

Three of the dozen are new (compared with last season's spate of new CBS situation comedy entries). It's in these—*You'll Never Get Rich*, *Joe and Mabel* and *The Honeymooners*—that most interest centers. If the situation comedy form can't keep coming up with fresh hits, it's destined for a fade-out as older entries lose appeal.

The Phil Silvers half hour achieved a 13.3 Trendex the first week of October opposite the debut of the Milton Berle show at 30.7. Silvers is at his best as an army sergeant with more side business ventures than a squad of GIs in the Paris of 1945. But Silvers on a \$38,000 budget with a new show is outclassed against Milton Berle; Berle has a near-\$150,000 budget for a one-hour semi-spectacular which rotates with Martha Raye and the over-\$200,000 Bob Hope shows.

Joe and Mabel, scheduled to follow Silvers, had not premiered as scheduled late in September. CBS stated there weren't sufficient shows in the can to keep the original starting date, despite the fact that it had previously given *Joe and Mabel* closed-circuit buildup on the same press showing as the Phil Silvers show.

The show, from the sample shown the press several weeks back, is built on winsome values rather than big-laugh contretemps and as such faces tough competition in the long-running and recently revamped Jane Wyman *Fireside Theatre* on NBC.

The Honeymooners, Gleason's most popular characterization of seasons past, translated into a half-hour film, is still a moot question in terms of audience-appeal. Its opening night 37.2 Trendex reflected the star's popularity last season. On its second exposure, the show dropped to a 28.6

against a sharpened Como program. Como introduced Gino Prato of \$64,000 *Question* headline fame just at the 8:30 p.m. station break. This helped pull his Trendex from 15 the week previous to 22.1.

Whether or not Gleason holds on to his edge on Como will depend as much on the popularity of the new *Honeymooners* format as it will on NBC's ability to introduce top-drawing acts at the crucial switchover time.

What *Big Surprise* and its \$100,000 prize money will attain in the way of early-evening ratings on NBC with the possible building effect on Como; and how much the switch to film will detract from Gleason, time will tell.

In any case it seems a fair assumption that CBS will fight to keep situation comedy alive. As the network's programing v.p., Hubbell Robinson, put it recently "only bad situation comedies are dead." Said Robinson:

"At CBS it is our belief that it is not what you do but how well you do it. The entertainment business is loaded with cases in point. Formula is nothing. Execution is everything . . ."

★ ★ ★

Where your Boast
Meets the Coast
and Pays You
Greater Dividends



COVERING SOUTHERN CALIFORNIA
WITH 5000 WATTS

Beverly Hills
419 So. Robertson
Boulevard
BRadshaw 2-3429

Long Beach
3745 Atlantic Avenue
L.B. 407-907

NEED A PRO TO RUN YOUR STATION?

More than 20 years a practical broadcaster, writer, producer, commentator, sales manager, station manager, agency executive, station representative.

Now employed as station manager of a network station in a southern market. Seeking a greater outlet for talents. Creative, hard-working, steady, professional. Top references.

Write or wire box 1017. SPONSOR,
40 E. 49th St., N.Y. 17, N.Y.

EYE, EAR ON COMPETITION

(Continued from page 47)

joint efforts of N.C. Rorabaugh and TvB beginning this January. See SPONSOR, 3 October 1955, page 38.)

Already a by-product has been developed by BAR in conjunction with C. E. Hooper in what they call "Monitored Commercials with Audience Ratings." Using BAR's transcribed reports of aired commercials, Hooper adds its audience ratings to each ad-

TIMEBUYING BASICS

(just out)

40,000 key words by 33 timebuying and timeselling specialists in the only book of its kind. Invaluable to timebuyer, account executive, ad manager, station executives, reps. \$2.00. Write Sponsor Services, Inc., 40 E. 49th St., New York 17.

vertised brand within separate categories, thus providing advertisers with an index of commercial exposure of each brand in relation to its competitors.

Accuracy: One Washington, D. C. radio station reamed BAR out for allegedly submitting a completely wrong report for a half-hour period one Saturday. The program, a home-making show interspersed with music and commercial announcements, was presented live Monday through Friday, taped on Saturday. As it turned out, the engineer had put the wrong tape on the air. BAR Exec. V.P. Bob Morris likes to cite this instance to illustrate the stark accuracy of reports actually monitored off the air, as contrasted with information obtained secondhand.

for
time and space
sales personnel

contact
richard brough, director
time and space
sales division

salesmen unlimited agency
509 fifth ave., n. y. 17 murray hill 7-7892
the employment agency for sales personnel

Stations, however, with few exceptions, says Morris, have become outspoken — and paying — supporters of the service. Wrote Don Lee's Sales Vice President Norman Boggs to BAR recently: ". . . While, as a buyer of your service, I shouldn't put myself in this position, I will confess that we could continue it for a good many years on the traceable revenue it has produced from the first three reports."

Cost: Charges for the service, or portions of it, vary with the type of coverage and the customer. Advertisers and agencies pay much less for the service than stations per market but large agencies are usually interested in the reports on a multi-market basis which ups their over-all outlay.

Reports are sold on a yearly contract, with reports for some markets with fewer stations issued only four times a year instead of six.

For a large agency the annual cost based on the current 14-market reports at \$35 per radio or tv report (55 combined) and including the weekly network radio and tv product study, is \$5,500.

Stations pay from \$250 to \$500 per report, per market, depending on the number of stations monitored and the frequency of the reports.

Recalling its early Darby days, when it aroused the suspicions of the local constabulary, BAR executives still bristle when someone jokingly calls them "touts to the trade." prefer to describe themselves as impartial reporters who merely provide their clients with an extra set of eyes and ears. ★ ★ ★

COMPARAGRAPH NOTES

(Continued from page 36)

Swift, JWT: McC-E: DTN, Th 1:45-2 pm
Sylvania, JWT: CBS, Sat 7:30-8 pm
Texas Co., Kudner: NBC, Sat 9:30-10 pm
Tide Water Assoc. Oil, Buchanan: ABC, T, Th 7:15-30 pm
Toni Co., W&G, CBS, M 8:45-9 pm; W 8-8:30 pm; M, W 11-11:15 am; alt Th 10:15-30 am; Burnett: NBC, Sun 7-7:30 pm; CBS, Th 3:30-4:45 pm; Sat 9-9:15 pm; Tatham-Laird: ABC part 1 8:30-9 pm
TV Time Foods, direct: CBS, Tu 5-5:15 pm
U.S. Steel, BBDO: CBS, alt W 10-11 pm
Vicks, BBDO: W 5 5:15 pm
Wander Co., Tatham-Laird: NBC, W 10:15-30 am
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
Webster-Chicago, JW Shaw: NBC, M 7:30-45 pm
Weich Grape Juice, DCSS: NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm
Western Union, Albert Frank Guenther-Law: Th 9:30-10 pm
Westinghouse, McCann-Erickson: CBS, M 10 11 am
Whelan Drugs, Product, Du Mont, T 9-10 pm
Whirlpool, K&E, NBC, T 8 9 pm
Whitehall Pharm., Blow-Belrn-Toigo: CBS, Sat 9:30 10 pm; CBS, M 7:30-7:15 pm; T 7:30-8 pm; NBC W 10:30-11 pm
Wrigley, R&R: CBS, Sat 7-7:30 pm
Yardley, Ayer: CBS F 11-11:15 am

The Only

COMPLETE BROADCASTING
INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

STATEMENT REQUIRED BY THE ACT OF AUGUST 21, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1916 (Title 39, United States Code, Section 243) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

SPONSOR, published bi-weekly at Baltimore, Maryland for October 1, 1955.

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

Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.

Editorial Director: Miles David, New York, N. Y.
General Manager: Bernard Platt, New York, N. Y.

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

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

Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neil, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; Paell Bloom, New York, N. Y.; Pauline H. Popple, New York, N. Y.; Edwin D. Cooper, North Hollywood, Calif.; Henry J. Cooper, Brooklyn, N. Y.; Judge M. S. Kronhelm, Washington, D. C.; Norman Reed, Washington, D. C.; Adele Lebowitz, McLean, Va.; J. P. Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Harold Singer, Washington, D. C.; Bernard Platt, New York, N. Y.

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

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

Bernard Platt
Business Manager.

Sworn to and subscribed before me this 14th day of September, 1955.

SEAL Frank E. Marra

My commission expires March 30, 1956.

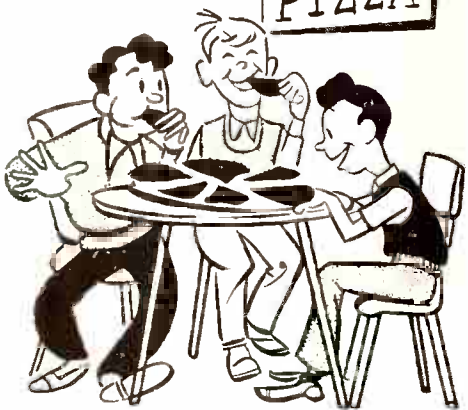
1 buy



covers

3

PIZZA



That's right! When you buy a slice of WJAC-TV, Johnstown . . . you get a generous portion of the entire Southwestern Pennsylvania market: Johnstown, Pittsburgh AND Altoona! Check these Hoopers on WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Sure recipe for fast sales is the 1 buy that covers 3 . . .



Get full details from your KATZ man!

Newsmakers in advertising



J. Ward Maurer, new vice president for advertising for Wildroot has been with the company 26 years. He entered the advertising department in 1935, became advertising manager in 1942, and director of advertising in 1947. Three years ago he was elected chairman of the board of the ANA, is currently vice chairman of the Advertising Research Foundation and a member of the ANA-AAAA joint committee for better understanding our economic system. His other interests include publicity work for local Community Chest activities.



Charles W. Godwin joins SPONSOR today as vice president and advertising director, having just left the post of director of ABC Radio Station Relations, which he held since October 1954. He had previously been assistant to ABC V.P. Ernest Jahncke and immediately prior to that director of Radio Station Relations for the Mutual Broadcasting System. Active in the broadcast industry since 1933, he has experience both in actual broadcasting and station management. His duties at SPONSOR will include supervision of all sales operations. He will headquarter in New York.



Wendell B. Campbell becomes new vice president in charge of CBS Radio Spot Sales. The newly created post is necessary because of the increasing importance of the spot sales operation to the radio division, CBS Radio President Arthur Hull Hayes commented. In his 17 years with CBS Radio, Campbell has held the following posts: Western sales manager for CBS Radio Sales; sales manager and general manager for KMOX, St. Louis; general sales manager of CBS Radio Spot Sales; vice president in charge of station administration. The latter, Campbell's most recent post, will be filled by J. Kelly Smith, CBS Radio administrative v.p.



William D. Shaw has been named network sales manager for CBS Radio, having been with the network nearly 16 years. He joined CBS Radio in the sales departments of KNX, Los Angeles, and the Columbia Pacific Radio Network. From 1948 to 1950 he was assistant sales manager for the CPRN and eastern sales manager for CBS Radio Spot Sales from July 1950 until his appointment as general manager of KNX and the CPRN in September 1951. He has been succeeded in both slots by Bert S. West, former general sales manager under him in both KNX and the CPRN.



JOHN S. COLEMAN

Portrait by Fabian Bachrach

“I am proud that
80% of Burroughs
Employees...”

I am proud that 80% of Burroughs employees are enrolled in systematic savings in U. S. Savings Bonds through the Payroll Savings Plan. The record of the response of our men and women to our recent campaign speaks for itself. It is evidence of the desire to save, and to save in a way which benefits both the individual and the nation. I hope that every employer will take advantage of this opportunity to serve the interest of both his employees and the country by cooperating with the Department of the Treasury in the U. S. Savings Bonds campaign.”

JOHN S. COLEMAN, *President
Burroughs Corporation*

What is the percentage of employee participation in *your* Payroll Savings Plan?* If it is less than 50%, your State Sales Director will be glad to show you how easy it is to raise participation to 60% or higher. He will furnish Payroll Savings Application Blanks, and all the printed promotional material you can use. Write today to Savings Bonds Division, U. S. Treasury Department, Washington 25, D. C.

*If your Company does not have the Payroll Savings Plan, your State Sales Director will help you to install it.

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

SPONSOR PUBLICATIONS, INC.



How Service-Ads help agencies select TV markets and stations

WISCONSIN
WISN-TV
ABC(Basic)-DuMont Networks

LOOK
at this new WISN-TV Coverage

IT'S TREMENDOUS!

WISN-TV

THE BIG TOP
Now
WISN-TV
12
POWER-1105 ft • POWER-316,000 watts • NETWORK-ABC & DUMONT

top tower...
 Milwaukee's greatest natural performance! For 24 hours a day, the top tower...
 Milwaukee's top TV tower, You'll be dominating the city of Milwaukee and 23 surrounding counties.

top power...
 of 316,000 watts. Milwaukee's TV tower has a 6 million watt...
 Milwaukee's top TV tower, You'll be dominating the city of Milwaukee and 23 surrounding counties.

WISN-TV purposely positions its Service-Ad next to its listing for your convenience when using SRDS.

The Service-Ads that hundreds of stations place in Standard Rate help advertisers and their agencies by giving them more of the kind of information they are looking for... when they want it. They are called Service-Ads because they offer service information in a service position.

an agency man says

"We are continually adding new TV markets... what we keep watching for is favorable TV situations for a client in markets we think he might be interested in; improved set saturation; suitable, well-timed programs on stations with good coverage, etc...."

SRDS

Standard Rate & Data Service, Inc.

The National Authority Serving the Media-Buying Function

Walter E. Botthof, Publisher, 1740 Ridge Ave., Evanston, Ill.
 Sales Offices: New York, N. Y. • Evanston, Ill. • Los Angeles, Cal.



Exclusive
 Ways
 Service-Ads
 in SRDS
 Help you

They provide useful information that expands the listed make it quickly available to you in client meetings, when you're working late in the office or at home week-

They give you the gist of a fact or medium story, help you recall all the information you have absorbed from literature and from representatives.

They boil down facts to the terms that you can expect and include in your own proposals.

They give you the story as when you are entering a new market, or preparing a schedule for a new account.

They give you a handy list of media information to protect you against the inadequacies of central filing systems that may be unable to supply what you want when you want it; or worse, may contain only out-of-date material.

They give you information at the very time you seek it, and do not intrude or ask for attention at any other time.

They give you quick access to additional information when a medium's general promotion arouses your interest.

They give you a "last word" source from which you can get a final briefing on a medium's story before you make your final decision.

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BMI

"Milestones" for
 November:

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

November's release features four complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

"GUARDIANS OF THE OPEN ROAD"
 (Rise of American Automobile Association) November 1-7, 1955

"PIANIST, PATRIOT, PREMIER"
 Ignace Jan Paderewski
 Born: November 6, 1860

"LEST WE FORGET"
 (Veterans Day) November 11, 1955

"MAKE US TRULY GRATEFUL"
 (Thanksgiving Day)
 November 24, 1955

"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

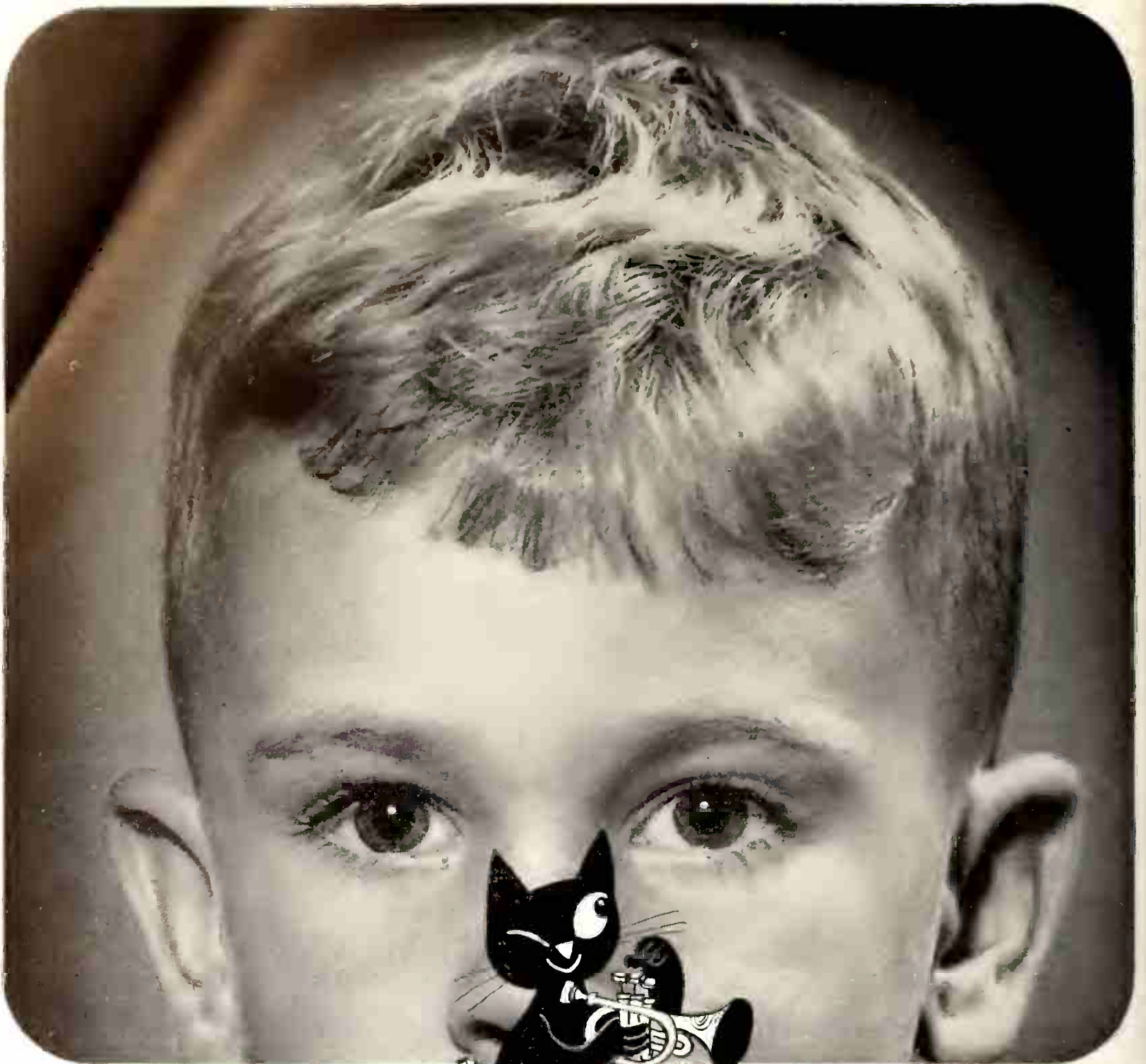
Kansas City's
 Most Powerful
 TV Station



"BIG TIME DAY TIME" programming with any commercial handling you want... live cameras always available.

"BIG TIME DAYTIME" precedes the sensational new ABC-TV evening schedules. Contact Free & Peters or:

Don Davis, First Vice President
 John Schilling, Vice Pres. & Gen. Mgr.
 George Higgins, Vice Pres. & Sales Mgr.
 Mori Greiner, Director of Television



THE PIED PIPER OF HOUSTON

KiTiRiK-Channel 13's black magic mascot has enchanted the children of Houston, and changed the Houston market in less than a year. Houston has become Hamlin Town with the grateful parents joining in the parade to KTRK-TV.

July ARB shows our daytime combination of children's programs, films and family features leading network competition in 56 out of 160 weekly quarter hours, and a close second in 60 others. More than 60% of the audience hears KiTiRiK's "Piper's tune" at 5:45 daily to lead into the great new lineup of ABC family shows—Warner Brothers Presents—Disneyland—Lone Ranger—Rin Tin Tin. And KTRK-TV still programs more sports for Dad each week. Good shows make good adjacencies. Call us or Blair-TV.

THE CHRONICLE STATION, CHANNEL 13 **KTRK-TV** P. O. BOX 12, HOUSTON 1, TEXAS — ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO., General Mgr., Willard E. Walbridge; Commercial Mgr., Bill Bennett
NATIONAL REPRESENTATIVES: BLAIR-TV, 150 E. 43rd St., New York 17, N. Y.

REPORT TO SPONSORS for 17 October 1955

(Continued from page 2)

**Tv allocation
merry-go-round**

FCC session today (17 October) on uhf-vhf de-intermixture petitions may provide tip-off on what agency will do re allocation. Common talk is that extensive de-intermixture is not likely if vhf drop-in policy proves practical. One vhf drop-in plan was submitted by CBS on 7 October. Plan provides for dropping in 25 new "v's" in existing tv spectrum via mileage-power cuts with de-intermixture in 2 markets (Peoria, Madison) only. Second CBS plan would eliminate uhf if 3 more vhf channels could be obtained from government, military, fm bands. Latter plan assumes significance in light of FCC's exploring possibility of giving military 3-4 uhf channels in exchange for same number of vhf channels. ABC allocation plan, submitted same time as CBS', proposes saving uhf via extensive de-intermixture.

-SR-

**Film merger
complications**

On-and-off merger negotiations between Screen Gems, TPA have dragged so long that memo was distributed to TPA staff for guidance in answering questions. Memo expressed management's feeling that less said the better at present since no agreement has yet been hammered out. It also said that if 2 parties get together, merger could not take effect before first of year.

-SR-

**New RTES talks
start this week**

Air advertising analysis frequently overlooks one of most basic factors in selling: markets. Markets is subject of first meeting of RTES timebuying and selling course, which starts tomorrow (18 October) in New York City's Old Brewhouse. Speakers will be H. H. Dobberteen, v.p. and media director, Bryan Houston; Eugene Petterson, v.p., Nielsen food and drug division. This season's RTES Seminar is divided into 2 parts: 8 luncheons in October-December period on general subjects, 8 luncheons in January-February on specialized subjects.

-SR-

**Products trade
I.D. schedule**

Saturation I.D. campaign for Maxwell House instant coffee (via Benton & Bowles) has multiple usefulness for General Foods. Same schedule is also used for Sanka (although in this case agency is Y&R). With Maxwell House tonnage I.D.'s as well as I.D. campaign for Florida Citrus Commission, B&B is probably biggest user of nighttime tv I.D.'s.

-SR-

**Campbell Soup
spot buy**

Spot radio campaign for Campbell Soup in 64 markets (via BBDO) asks stations to provide dividend of extra announcements in return for extreme flexibility in manner announcements may be scheduled. BBDO bought more than 15 announcements in each market but requires that only minimum of 15 weekly be used--sometime between 7 a.m. and 7 p.m. Request that stations provide dividend brought letter of protest to BBDO President Ben Duffy from John Pearson Co. salesman, William M. Wilson. BBDO official, commenting on campaign, expressed view it was unlikely to set precedents. "It's based on faith in stations and we doubt many will want to enter a voluntary arrangement of this type."

-SR-

**Vitapix sales
staff in offing**

While Vitapix, in wake of dissolution of exclusive ties with Guild Films, will probably set up own sales staff, fall is bad period in which to start selling. Station time is committed in most cases, so big sales push may not begin until next spring. Vitapix will not make another exclusive tie with a film firm, officials state.



Are net radio billings out?

The campaign which SPONSOR is waging to bring advertisers the kind of dollar data on tv and radio appropriations that they get on magazine and newspapers was rewarded when TvB announced that spot television figures will soon be available.

But on the heels of that cheery report we learn that Publishers Information Bureau, as of August 1955, has dropped publication of net radio billing figures. This is a decision which we keenly regret. Our regret is based not only on our conviction that sponsors and agencies are entitled to the same up-to-date comparable dollar data on the four radio networks as on other ad media, but because the action may be grossly misinterpreted.

PIB's decision came solely because the new network rates and discounts do not lend themselves to comparable data for all four. The problem is that the ratecards of three radio networks (CBS, ABC, MBS) allow only a small

gap between gross and net prices. NBC's ratecard shows a substantially larger gap between gross and net.

PIB traditionally shows only gross billings—whether the medium be magazines, newspapers, net tv, or net radio.

We don't know the answer to this one. But there must be an answer. We believe that the health of every advertising medium is closely linked to the steady flow of vital statistics which the medium makes available to its clients and prospective clients. Spot radio has suffered because it hasn't provided such data. Now net radio data is withdrawn. All other major media are fully represented.

Will radio broadcasters sit back and let this happen?

* * *

Tv set count

Report #6: Good news to advertisers and agencies, as well as to all tv broadcasters, was contained in a release issued last week by the NARTB Committee charged with development of an industry tv set count formula.

Signed by Chairman Robert Swezey, the statement contained these points: (1) the NARTB's goal is *one* system acceptable to the whole industry. In this it seeks to eliminate confusion and provide the industry with the counterpart of ABC for printed media; (2) the process of getting one valid system has been a long one and the method is now being field tested by Politz; (3) the Politz results will be ready for analysis early in 1956. If the method proves sound a full-scale pilot study will be done in two markets during 1956; (4) the Committee hopes

that the NARTB's first national tv set count will be available by mid-1957; (5) The Committee pledges itself to proceed with all possible speed and to keep the industry informed.

Chairman Swezey told SPONSOR that these three steps are the big ones: (1) develop and decide on a suitable method, (2) set up an industry corporation as soon as the tested method is ready, (3) farm out the tested method for implementation. He said that the Politz conclusions, to be ready in early spring, will go to the NARTB Research Committee for further analysis and conclusions, then to the NARTB Tv Board.

SPONSOR's articles and editorials calling for an industry set count were commended during the Committee's New York meeting on which the release was based. The profusion of present tv set estimates, and the danger of still more to confuse the advertiser, was cited as sufficient reason for a "full speed ahead."

The Committee contains some of the nation's top tv broadcasters, including, in addition to Chairman Swezey: Campbell Arnoux, WTAR-TV, Norfolk, Va.; Richard A. Borel, WBNS-TV, Columbus; Kenneth L. Carter, WAAM, Baltimore; Harold Hough, WBAP-TV, Fort Worth; Clair R. McCollough, KGAL-TV, Lancaster, Pa.; Ward L. Quaal, WLW-TV, Cincinnati; Paul Raibourn, KTLA, Los Angeles; J. Leonard Reinsch, WSB-TV, Atlanta; Donald W. Thornburgh, WCAU-TV, Philadelphia; Lee B. Wailes, Storér Broadcasting Co., Miami Beach; Hugh M. Beville, Jr., NBC; Donald W. Coyle, ABC; Oscar Katz, CBS.

Applause

Radio's unusual pitch

For most of October and November, timebuyers, account executives, advertisers and station representatives in seven key cities will listen to an unusual sales presentation on Southern California radio prepared by the Southern California Broadcasters Association, probably the most active group of its kind in the industry.

The presentation is *unusual* in its conception and presentation. It is unusual in its use of arresting techniques,

including ultraphonic sound and six speakers scattered throughout the presentation room. It is unusual in the conversational technique between Frank Crane, president of SCBA who makes the presentation, and taped comments of such personalities as Groucho Marx, Mel Blanc and Bill Thompson. It is unusual in the market and result facts it presents.

The presentation will go from New York to Philadelphia to Detroit to Chicago to Portland to Los Angeles to

San Francisco. The Portland showing came about when members of the Oregon Broadcasters' Association, eager to get the advantage of this outstanding radio pitch, pledged a gathering of 1,000 and two plane loads of timebuyers from Seattle.

Four Southern California broadcasters, in addition to Mrs. Crane, will assist Mr. Crane in the presentations. We've just heard the presentation—and we label it one of the most effective in radio's history.



5

has moved to channel

KCMO-TV

Kansas City's Dominant Station

MEREDITH Radio and Television STATIONS

affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

KANSAS CITY

**K
C
M
O**

RADIO
810 kc.
ABC

**K
C
M
O**

TV
Channel 5
CBS

SYRACUSE

**W
H
E
N**

RADIO
620 kc.
ABC

**W
H
E
N**

TV
Channel 8
CBS

PHOENIX

**K
P
H
O**

RADIO
910 kc.
ABC

**K
P
H
O**

TV
Channel 5

OMAHA

**W
O
W**

RADIO
590 kc.
CBS

**W
O
W**

TV
Channel 6
NBC

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC.

RADIO WINS NEW YORK

50 THOUSAND

NEW HOMES REACHED PER 1/4 HOUR IN 2 YEARS BY

NEW YORK'S FASTEST GROWING STATION

WINS



50,000 WATTS NEW YORK

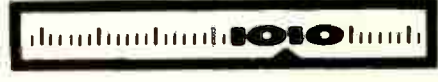
SHARE OF AUDIENCE **UP** 77%*
RATINGS **UP** 138%

* Average 1/4 hour increase radio families 6:00 AM - 12 midnite Monday - Fri. Sept. 1953 - Sept. 1955
** New York Pulse average 1/4 hour increase rating 6:00 AM to 12 midnite Monday through Sat. Sept. 1953 - Sept. 1955.

THE STARS THAT BROKE ALL RECORDS

Bob & Ray	Alan Freed	Jack Lacy
Stan Shaw	Tom Reddy	Brad Phillips
Peter Roberts	The N.Y. Yankees	The Flying Studio
The Birdland Show	Rock & Roll Party	Game of the week Football

WINS



28 West 44 St., N. Y., BRyant 9-6000

50,000 Watts Day and Night

One of America's 2* Great Independents

***KYA** San Francisco

Represented by:
Burke Stuart Co.
75 East Wacker Drive, Chicago
DEarborn 2-0826

KYA
Fairmont Hotel, San Francisco
DOuglas 2-2536

The WINS Story

194 new advertisers have shared our two year growth. We'd like to tell you the WINS Story. Call or write, WINS, 28 West 44 St., New York City, BRyant 9-6000 or our representatives.

President, J. Elray McCaw
Vice President, John Keating
Vice President General Manager, [Name]