

SP D 12-56 103
 MR EDWARD J STEGEMAN
 NBC RM 510
 30 ROCKEFELLER PLAZA
 NEW YORK 20 N Y

SPONSOR

28 MAY 1956

50¢ per copy • \$8 per year

the magazine radio and tv advertisers use

Time-Buying Simplified

Just turn to the **STORZ** station)

MINNEAPOLIS-ST. PAUL
WDGY

MID-CONTINENT
 "The Storz stations"

OMAHA
KOWH

KANSAS CITY
WHB

NEW ORLEANS
WTIX

WQAM*

It's happening fast!
 Mid-Continent took over 3 months ago. WDGY already is in 2nd place in audience. Hooper says so. Up 93% daytime, says Nielsen, 50,000 watts, and nearly perfect-circle daytime signal. Talk to GM Steve Labunski or Avery-Knodel.

Name your survey. Hooper? 42.5%. Pulse? First morning and afternoon, first in 204 out of 240 quarter hours. Trendex? First every time period! That's KOWH, dominant in Omaha year after year. Coverage is good, too, on 660 kc. Have words with GM Virgil Sharpe, or the H-R man.

49.1% (Hooper). 42.0% (Metro Pulse). 42.9% (AREA NIELSEN). 263 1st place ¼ hours out of 288 (AREA PULSE). So it's WHB's region as well as city. 10,000 watts on 710 kc. Such dominance should be your dominance. Chat a while with GM George W. Armstrong or the man from Blair.

Now with 25% of the radio audience — WTIX is widening the gap, after having completely overturned generations of listening and time-buying habits. If you haven't studied New Orleans radio afresh lately . . . question GM Fred Berthelson, or Adam Young.

*Coming soon — WQAM, Miami, Florida — Florida's first radio station serving all of Southern Florida with 5,000 watts on 560 kc. Transfer subject to FCC approval.



MID-CONTINENT BROADCASTING COMPANY

"The STORZ Stations"—Todd Storz, President

WDGY, Minneapolis-St. Paul
 Represented by

KOWH, Omaha
 Represented by

WHB, Kansas City
 Represented by

WTIX, New Orleans
 Represented by

SPOT TV, RADIO ARE SOARING

page 29

Shulton builds specs on firm spot media foundation

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Let's get an award system that's really for television

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Du Pont puts spot tv to the test

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Fall net tv schedules firm up

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Can radio sell atmosphere?

page 42

WHAT ADMEN ARE TELLING FBI

page 32

16%

**more viewers*
per rating point!**

Here's *proof* of dominance! In the Grade B area of WXEX-TV, there are *16% more TV homes** than in the Grade B areas of either Station B or Station C. You get a *bonus of two TV homes* with every 12 homes you buy on WXEX-TV.

The dominant station serving

RICHMOND

Petersburg and Central Virginia

WXEX-TV

NBC-TV Basic Network — Channel 8

*Service contours of stations considered are for maximum power and tower calculated from information on file with FCC, and based on latest available ARF figures. Station B now operating on interim low power and tower. On this basis, the Grade B area of WXEX-TV delivers *57% more* TV homes than does Station B.

Tom Tinsley, President

Irvin G. Abeloff, Vice Pres.

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

REPORT TO SPONSORS

28 MAY 1956

Do admen want "divorcement?"

SPONSOR survey of agencies and advertisers reveals admen don't see solution to tv's problems in divorcing networks from show production. Net show control is outgrowth of sellers' market, they say: Increase number of tv stations and balance of show control between advertiser and networks would be restored. (For full story see page 32.)

-SR-

Single rate widespread

Single rate in radio is an accomplished fact in all but top 40 markets. This is shown in new compilation of day, night rates by Station Representatives Assn. Compilation showed: (1) in all markets of 100,000 population and under program rates are practically same day and night, minute rates are from 1 to 3% higher at night; (2) in 137 markets between 100,000 and 500,000 population, night program rates are 3 to 5% higher, minutes are 3 to 4% higher; (3) in markets above 500,000 population, night program rates are 30% higher than daytime, announcements 14% higher.

-SR-

The market rank problem

Problem of advertisers buying markets according to metropolitan rank rather than coverage of media in those markets is reason for new WOW, Omaha, presentation. Developed as joint effort of station and its rep, Blair, presentation, delivered by Bill Wiseman, WOW Radio sales-manager, will hit top agencies in about 10 cities from coast to coast. WOW pitch is that, while Omaha is 51st market, its widespread coverage is equal to 9th market.

-SR-

Daytime tv gets to smokers

Cigarette advertisers can reach more smokers at same cost with daytime tv ID's than nighttime ID's, says Katz Agency. Calculation is based on fact 60% of men, 40% of women smoke. Translating into viewers per set, Katz' sales development unit calculated there are .48 smoker-viewers per set during day, 1 smoker-viewer at night. Taking average daytime, nighttime web-tv ratings, assuming 15 daytime ID's equal cost of 3 at night, Katz figured "smoker rating" of 69 during day, 67.2 at night.

-SR-

Now it's kids' spectaculars

International Shoe's Friedman-Shelby Division will be first client to air 90-minute children's spectaculars. Shoe company (via D'Arcy, St. Louis) has signed with ABC TV for 3 "Red Goose Kiddie Spectaculars" on 25 August, 6 October and 8 December. First show will be from St. Louis zoo, featuring chorus line of baby elephants.

-SR-

Tv awards can be improved

Findings of committee appointed by Tv Academy for study of what went wrong with Emmy awards system agree on general points for future: (1) awards be cut in number; (2) categories be cleared up semantically; (3) shows prepared for other media should not compete against original tv material; (4) no account be taken of whether show is film or live, high or low budget. See article page 36.

REPORT TO SPONSORS for 28 May 1956

TvB compares tv with newspapers

TvB's video presentation at New York City's Waldorf-Astoria 22 May took strong, competitive tack. About 1,200 admen, probably largest audience in air media annals, saw comparison of tv viewing with newspaper reading. Comparison showed more homes watch tv than read newspapers during all hours of week except during Sunday morning. Study was done in Chicago area for TvB by Pulse using association-recall technique. Fact study was done in home town of "Chicago Tribune," whose researchers have hit hard at tv, was not lost on audience. Study was first revealed at NARTB Convention in Chicago.

-SR-

Network tv audiences up

Aside from foray against newspapers, bulk of TvB presentation devoted itself to spot. However, some interesting new network data was aired. Using Nielsen figures comparing average audiences during January-April 1956 with same period in 1955, TvB showed: (1) average daytime Monday-through-Friday programs increased from 2.7 million homes in 1955 to 3.2 million this year; (2) average weekend daytime show went from 4 to 4.9 million homes; (3) average nighttime show up from 6.4 to 7.5 million. Percentage gains, respectively: 19, 23, 17.

-SR-

All-media buying takes big leap

Trend toward integrated media buying has become strengthened during past year. Most widespread type of organization is system with all-media associate directors heading up groups of air and print specialists. J. Walter Thompson, long-time exponents of divided function, created intermediate level with 6 associate media directors in last 10 months. Agency finds system "most effective in producing media strategy patterned to client's marketing and copy plans."

-SR-

All-media buying means more calls

Many reps concerned about new pressures coming from formation of more all-media buying departments in agencies. Under this set-up, salesman who used to see one buyer on 5 accounts now frequently sees 5 buyers. In addition, many buyers are new to air media. It all adds up to this, reps feel: Much more work for salesmen in what's already too short a work day.

-SR-

Franchises more solid today?

Admen note recent reluctance on part of tv networks to dislodge clients with weak shows. Threat of Washington intervention may be carving out franchises big budgets couldn't achieve in past seasons.

-SR-

WBC programers exchange ideas

Latest step in Westinghouse Broadcasting Co. idea exchange program was seminar last week for its radio station programing and news directors. Dick Pack, WBC v.p. charge programing, asked station men to concentrate their public service activity in 4 areas: (1) gaining more stature for teachers; (2) interesting more youngsters in scientific careers; (3) acquainting listeners with American history; (4) Project X. Latter is WBC designation for local public service objective which stations select individually and ride hard.

-SR-

Philco dramatizes ad plans

Recent 100-city closed circuit Philco Corp. sales "convention" demonstrated values of tv for inter-organization use. With spectacular flair, meeting introduced 18 new Philco home laundry models (formerly sold under Dexter label) via such personalities as Arlene Francis, John Daly, Al Capp. Musical backgrounds, rotating sets added to spec flavor of presentation staged in ABC TV studios.

(Sponsor Reports continues page 123)

in Philadelphia **WPEN** is the station of

per **SELL** nalties

STEVE ALLISON



*Monday through Sunday
11:05 P.M.—2:00 A.M.*

The personality with the highest "excitement" rating in broadcasting anywhere. Firecracker-nones and issues keep studios packed and even staid Philadelphians up 'til after 2 A.M.

FRANK FORD



*Sunday
4:05 P.M.—6:00 P.M.*

The world's only living disc jockey who doesn't play jazz, barrelhouse, or rock 'n roll. He features songs that were popular when you and I were young, Maggie, as well as hits from Broadway shows. Two hours of relaxation on Sunday afternoons.

SOLD OUT

FIRST IN PULSE RATINGS

THE 950 CLUB CAL MILNER & LARRY BROWN



*Monday through Saturday
1:05 P.M.—7:00 P.M.*

For 15 years the 950 Club has been passing an inheritance of the best in popular music from generation to generation. Top ratings, the highest city mail-count and daily studio-jamming crowds, prove that all generations are loyal to this legacy.

PAT AND JACK



*Monday through Saturday
9:05—10:00 A.M.*

The only team in Philadelphia that rivals the Phillies in popularity. Leads all other food shows with the "Angel-in-the-kitchen", "Princess-in-the-parlor" and — delivers guaranteed merchandising extras in the Penn Fruit Company, the food chain named Brand Name Retailer of the year.

FIRST IN RATING INCREASES*

SOLD OUT

Represented Nationally by Gill-Perna, Inc.
New York, Chicago, Los Angeles, San Francisco



* Pulse

SPONSOR

advertisers use

28 May 1956
Volume 10 Number 1

ARTICLES

Why spot tv and radio are soaring

Spot buying is bigger and better than ever. It's up as much as 30% in both media, as radio and television no longer scrap for the same dollars

29

How admen feel about net show control

Washington's investigating the networks; the FBI is in on the study. And along Madison Avenue the question's posed: who but the webs can afford to produce programing fare which audiences have come to expect?

32

Shulton builds on spot foundation

Consumers select "Old Spice," "Bronztan" at point of purchase; but ask them who makes it and you draw a blank. Shulton is campaigning for name recognition—building specs on firm spot tv and radio drive with institutional ads

34

Let's get a new tv award system

Since the March, 1956 Emmy awards, many people have voiced strong criticisms of the Tv Academy. A Californian gives his comments and suggestions, while Mark Goodson tells of "Emmy's faults and potential" in reply

36

How Du Pont put spot tv to the test

Before-and-after surveys showed how 13-week campaign increased share of market; so Du Pont has upped its scheduling from three to 40 markets

38

Fall net tv lineup changes

In a continuing report on autumn programing, SPONSOR brings to the fore latest changes in network lineups that occurred up to presstime

40

Can radio sell atmosphere?

Chalet on the Lake, a Milwaukee restaurant, sells atmosphere first—food follows—via music broadcast that attracts 5,000 diners weekly

42

Are spot radio \$ figures for companies coming?

If SRA is coming out with dollar figures on spot radio, then can company-by-company breakdowns be far behind? For this is what industry needs

43

COMING

How timebuying is changing

At agencies all over the country new patterns in media department operation are emerging. In particular there's greater emphasis on an all-media approach. Why? How well is it working?

11 June

Madison Avenue on the move

Where are agencies and other firms in the air media orbit moving? Why has there been such a rapid series of migrations?

11 June

DEPARTMENTS

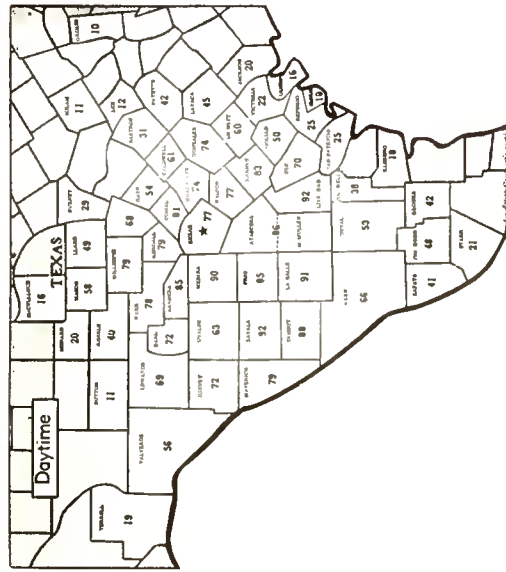
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may we announce our engagement to a beauty
from San Antonio . . .

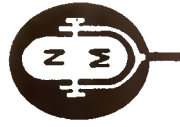
KTSA, newest star in the NOEMAC crown, operates with 5,000 watts both day and night on 550 kilocycles . . . non-directional during the day on 550 kilocycles, KTSA covers more territory daytime than San Antonio's best-known 50,000 watt station. Look for the biggest explosion since the Alamo as NOEMAC know-how comes to KTSA, a great San Antonio call letter since 1928.



KTSA



- KLIF . . . DALLAS**
- KELP . . . EL PASO**
- KNOE . . . MONROE**
- KNOE-TV . . . MONROE**
- WRIT . . . MILWAUKEE**
- KTSA . . . SAN ANTONIO**
- WTAM . . . GREATER ATLANTA**
- WNOE . . . NEW ORLEANS**



NOEMAC
NEWS

STATIONS
MUSIC



Doubles Sales!

Doubling sales volume in 3 years is a king-sized achievement for an established product—even in mushrooming Southern California.

Sakrete readymix concrete products did it, using just one basic piece of consumer advertising; a daily noon-time newscast on KBIG.

"KBIG has been the motive power of our steady rise to the best year in our history in 1955" says John O'Connor, general manager of Associated Products Corporation, Puente, California. "During the period of our relationship, Sakrete business has doubled, and this year to date is substantially ahead of even peak 1955. We are being forced to double our bagging capacity to meet increasing demand."

Sakrete dealerships have climbed in all eight Southern California counties served by KBIG. "Southern California is big, thinks big, acts big" writes Ray Prochnow of Glenn Advertising Agency. "KBIG, covering all Southern California at the lowest cost-per-thousand listeners, is just what we need to do a BIG job for this client . . . which is why we're giving you the overwhelming bulk of our budget in 1956 as we did in '55 and '54."

KBIG can cement your relationships with Southern California's 7 million, too.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

Timebuyers at work



Margaret Haulon, Scheideler & Beck, New York, warns buyers against selling summer tv short. "Bypassing obvious considerations," says she, "the advisability of buying summer tv is somewhat similar to investing in today's stock market. They say both are overpriced. Yet, for the canny investor, both offer profit possibilities. Summer offers opportunity to the advertiser who hasn't been able to get a look-in on tv during the peak-traffic months, without too heavy a commitment, and with an unusual degree of market selectivity. For such an advertiser, it offers perhaps the least risky opportunity to discover whether he should contemplate competing for a permanent place in the medium. For the advertiser pitching to good summer seasonal demand, it can spell a capital-O kind of opportunity."



Joe Gans, Maxwell Sackheim, New York, says that radio stations, advertisers and agencies may be losing a good bet in the buying and selling of weekend radio during summers. "Some stations are doing a fine job of offering packages of run-of-station announcements from Saturday sign-on through Sunday sign-off," he told SPONSOR. "But other stations are neglecting this choice time in terms of unmeasured circulation as a means of reinstating radio's stature. Certainly, radio is more of a companion during summer than winter, and is an effective and reasonable medium for selling anything from ice cream, which is seasonal, to tires, which are not. And it's a time period that offers advertisers a way out of that early-morning squeeze. Week-end buying of radio may eventually set year-round patterns because that's when it reaches women about to shop."



Hubert Sweet, Atherton & Currier, New York, stresses television merchandising. "Tv has become a major advertising medium, with the highly competitive factor pertaining thereto," he explains. "Today, tv stations are realizing the importance of merchandising as an adjunct to an advertising schedule. The routine 'postcard' mailing is not enough these days, since stations are generally setting up full-scale merchandising departments complete with field men who're experienced in the food and drug trade. Local tv personalities are a natural tie-in for merchandising programs with personal appearances at retail outlets, display cards, etc. Some stations have as a daily feature of their schedules, local, live audience participation shows which lend to tie-ins."

What do YOU want from YOUR

SHREVEPORT Station?—



150,900 PEOPLE? (Shreveport only)

426,800 PEOPLE? (30-mile radius)

747,200 PEOPLE? (50-mile radius)

2,259,800 PEOPLE? (KWKH's 80 S.A.M.S. counties)

Latest Hoopers for Shreveport-Bossier City (Jan.-Feb., '56) show KWKH leading in almost as many 1/4-hour periods (46.1%) as all other Shreveport stations combined.

But Shreveport represents only a fraction of the audience you get with KWKH. S.A.M.S. credits us with 80 counties having a population of 2,259,800. That's more people than live in St. Louis or Washington! And KWKH actually reaches 22.3% more daytime homes than ALL other Shreveport stations combined!

When you buy radio in Shreveport, don't be content with anything less than the entire region. Ask The Branham Co. to prove how KWKH can deliver FAR more listeners per dollar!



EFFECTIVE MERCHANDISING SERVICE

Some of the nation's largest advertisers say that KWKH's merchandising services are important helps to them. Ask The Branham Company for a copy of our new, descriptive merchandising folder, "Aids To Advertisers"!

K W K H

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

A Captive Market



RADIO KPQ GETS
Results . . .

2 TO 1

And We Challenge
All Other North Central
Washington Media To Disprove
Us!

Yes, that's a strong statement, but we are prepared to back that claim to the hilt . . . with money on the line.

So if you're buying—or plan to buy—the heart of Washington State, why waste money testing? Use the **ONE MEDIUM** that produces 2 to 1! Use **KPQ Wenatchee**.

AN ABC-NBC AFFILIATE



**5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON**

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the Big 6 Forjoe Represented
Stations of Washington State)

AGENCY AD LIBS



by Bob Foreman

Wit or wisdom? A bleak look at the "ha-ha sell"

One of the strange anomalies of the advertising business is the hold that whimsey has over the people who create advertisements and conversely their sadness at lack of opportunity to be funny. Show me a copywriter who doesn't think he's a wit and I say he's merely shy. Feed him a drink or two and watch him work at the yoks, twist the phrases, and invent the innuendoes.

This conflict seeks and finds its release in much of today's advertising, generally in places where humor is sadly unnecessary—perhaps even detrimental.

Since I am handsomely reimbursed by this publication to expertize on broadcast advertising (*ED. NOTE: How funny this man can be!*), I shall avoid bearing out this premise in the area of print copy where misplaced wit is commonplace and confine my remarks to television and radio advertising where it is getting to be.

The temptation to create funny advertising is, I suppose, even greater in broadcast media because (1) so many copywriters are secretly convinced that they are capable of surpassing the efforts of the writers who create comedy programs and (2) so much of the editorial matter which surrounds television copy is alleged to be humor. (In contrast, look through the stories in the general magazines and you'll find hoffs few and far between.)

As a corollary to point 1, remember that the temptation to integrate copy with program is great which gives further encouragement to the chuckle-heads in the tv copy department.

But whatever the reasons, there are many garden varieties of commercial whimsey appearing on our screens these days. Among them, as I have made comment before, is the trend in animation to that grotesque type of drawing which can best be described as *New Yorkerish* (the magazine). Every day one sees new footage which gives evidence of the hold this style has over the creative souls in the agency.

Can it be possible that the characters thus Steinberged and Partched are intended to personify typical consumers and by so doing the advertiser is attempting to build a bridge of identity between viewer and person depicted in the copy? This is hardly a flattering concept!

Precept Number One in the Copywriter's Handbook is and
(Please turn to page 54)

CAPITAL BOOM...



..... IN FAMILIES !



Developments in the nation's Capital today are astounding. Everywhere you look, things are booming . . . business, building, bank balances and *babies*.

Population has nearly tripled since 1930. It's up 24% in just the last five years, making Washington today the second fastest-growing market in the entire nation. And during these five years, enough new dwellings have gone up to house all the families in a city the size of Omaha, for instance, or Jacksonville, or Sacramento!

Of all media, Radio and Television alone have more than kept pace with this expansion. And WRC and WRC-TV, Washington's *leadership* stations, attract more and more of the Capital's mass audience. In five years, *WRC's average weekly audience has increased 35% . . . WRC-TV's has more than doubled!*

To capitalize on the great and growing Washington market, more and more advertisers are going with the biggest guns in Washington's selling boom . . .

WRC AND WRC-TV . . . SOLD BY **NBC** SPOT SALES
NBC LEADERSHIP STATIONS IN WASHINGTON, D. C.



**DICK
POWELL***



DAVID NIVEN*



**CHARLES
BOYER***



**IDA
LUPINO***

and guests

plus

RONALD COLMAN • MERLE OBERON • JOAN FONTAINE

Thomas Mitchell, Broderick Crawford, Angela Lansbury, Frank Lovejoy, Joanne Dru, Edmond O'Brien
and over 30 other top stars!

***FROM THE FAMOUS "FOUR STAR PLAYHOUSE"**

the most flexible package in TV syndication!

STAR PERFORMANCE

1 to 5 Complete Series

to be programmed the way you want them!

QUANTITY

153 half-hour programs!

QUALITY

Plus—

Produced at top budget by FOUR STAR PRODUCTIONS, INC.
Entire cost over \$5,000,000!

FLEXIBILITY

Equals—

Drama — Mystery — Comedy — Romance — Intrigue
1 to 5 times a week!

SUCCESSFUL

Four smash years on CBS Network for Bristol-Myers, Singer Sewing Machines and Parker Pen. Winner of 4 National Awards!

PROGRAMMING

Flexible programming — "Strippable" Across-the-board
or as many as 5 separate, weekly programs!

phone
wire
write
the man
from Official
today!



OFFICIAL FILMS, INC.
25 West 45th St., New York 36, N. Y.
PLaza 7-0100

Representatives in:

Beverly Hills — San Francisco —
Minneapolis — Chicago — St. Louis
— Boston — Atlanta — Philadelphia



KEN SCOTT

Star of

CLOUD ROOM

10:30 pm to Midnight
Monday-Friday

Stars Sell on
Alabama's
greatest RADIO station

W A P I
Birmingham

Night after night Ken picks the tunes for the late listeners. Night after night thousands of people go to sleep by his tunes—favorites of those with clock radios. Unconsciously, they retain the selling messages Ken gives them, and act on them the next day, or the next.

You can **SELL**
Your Products
to Alabama folks
If you **TELL**
them on programs
they enjoy hearing

Represented by

John Blair & Co.

Southeastern Representative:

Harry Cummings

49th and
MADISON

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

IS YOUR RADIO COPY PRE-TV?

The article in the 30 April issue of SPONSOR entitled "Are you still using pre-tv radio commercials?" is exceedingly important to the cause of radio.

Expertly conceived and professionally produced radio copy will produce results for advertisers. And, once advertisers in large numbers again get results from radio, the medium will begin to realize its true potential in the advertising scheme of things.

H. W. SHEPARD
Director of Spot Radio Sales
NBC, New York

WANTED: INFORMATION

We would appreciate your sending us the latest figures on the tv families in the following counties:

- New York: Erie
Monroe
Niagara
Onondaga
- Pennsylvania: Erie

JOHN J. STARR
The Moss Co.
Buffalo, N. Y.

• The information which Reader Starr seeks may be obtained in "First all-industry tv set count," 30 April issue of SPONSOR. In the order above, figures are 239,320; 135,210; 50,900; 93,900; 58,500.

TALE OF TWO ISSUES

I'm not in television, but I do like to read magazines like SPONSOR because knowing what fellows on the inside are thinking gives me a certain feeling of satisfaction. When I hear a White Rock commercial, I like to know it's McCarthy and Mahoney (SPONSOR, 14 May), not Psyche behind the sales spiel.

FRANK CONNORS
New York, N. Y.

Thanks to the folks on the SPONSOR staff for a most helpful issue—the one for 30 April. It was chuck full of in-
(Please turn to page 15)



KSL-TV ratings
are up—even higher
than before!*

KSL-TV has more shows
in the top ten, fifteen and
twenty—and more quarter-
hour "wins"—than any
other competing station.
Thus, this station is your
best buy to get sales **up**
in the Mountain West.

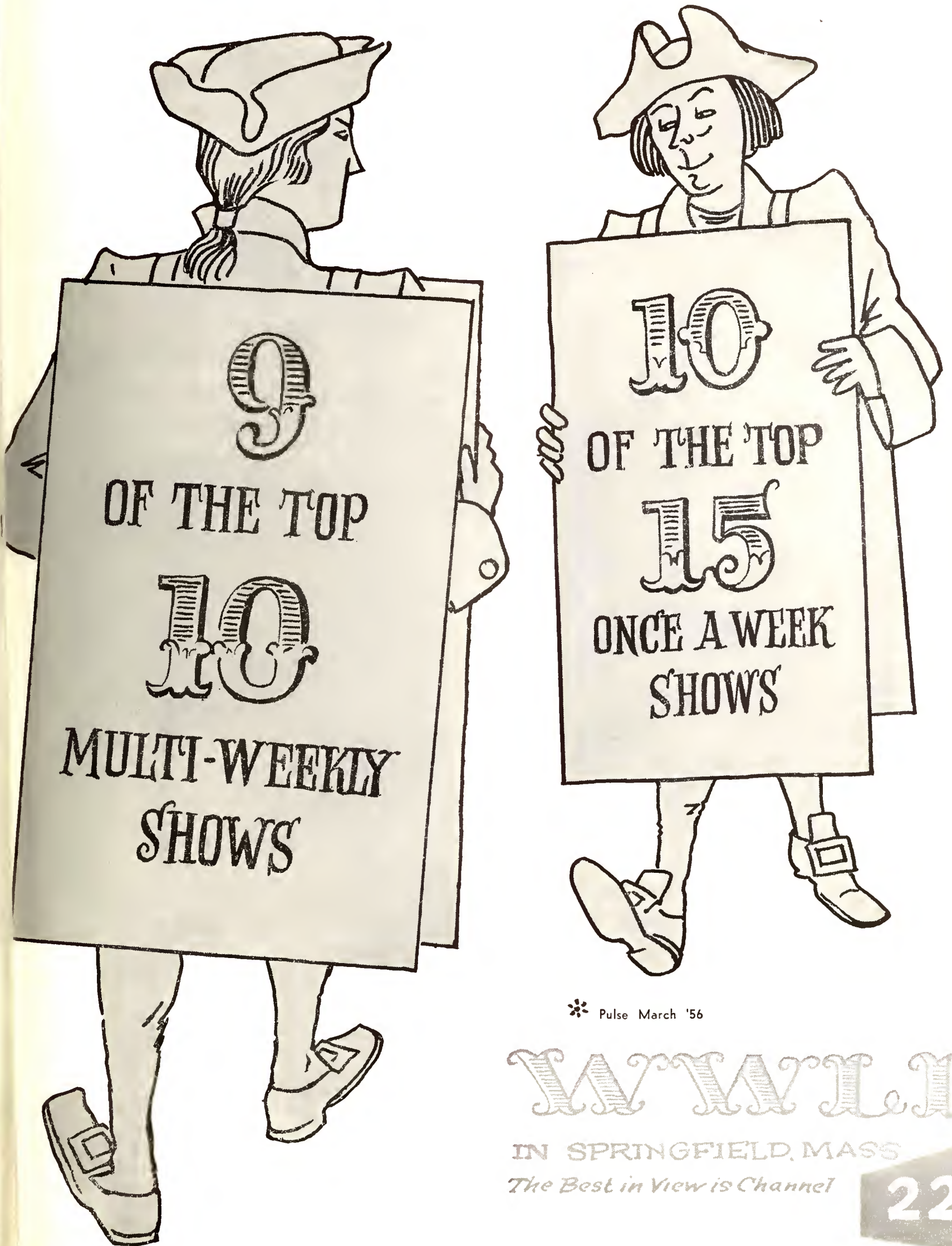
*March, 1956 ARB

KSL-TV
Salt Lake City

Represented by CBS-TV Spot Sales
Serving 39 counties in 4 Western states

We don't know about the rest of the country but . . .

In Springfield Mass. it's WWLP Ch. 22 and NBC programming
that rate high



* Pulse March '56

WWLP

IN SPRINGFIELD, MASS
The Best in View is Channel

22

Represented by Hollingbery

Get to the heart of the nation's rich timberland

. . . and discover a

HEART OF GOLD



Covering Oregon's 2nd Market
Eugene — KVAL-TV
Channel 13
Roseburg — KPIC
Channel 4

*. . . any way you measure it, you'll
find this combination a surefire prescription to boost
sales in this rich market, reaching 130,190 families with
spendable income of*

\$681 Million

Put the team to work for you with a call to
your Hollingbery man, or Moore and Lund
(Seattle-Portland).



KVAL - TV - KPIC

EUGENE

ROSEBURG

In The West

The Best Negro Market

Buy!

PETRI WINE BELFAST ROOT BEER
 EX-LAX B. C. REMEDY COMPANY
 BURGERMEISTER BEER COCA-COLA
 FORD DEALER ASSOC CARNATION MILK
 MOTOROLA
 FEENAMINT ELEVEN CELLARS WINE
 BUDWEISER BEER PET MILK
 FOREMOST MILK
 CHEVROLET DEALERS ASSOCIATION
 RCA CORPORATION
 LUCKY LAGER NORTH AMERICAN AIRLINES
 ALL-PURE MILK
 SAFEWAY STORES
 HAMMS BEER

94% NEGRO PROGRAMMING

KSAN

SAN FRANCISCO

RICHARD BOTT, Station Manager

Represented Nationally by
Stars National Inc.

49TH & MADISON

(Continued from page 12)

formation that can help a fellow do a better job of using radio and tv.

W. JUDD WYATT
Director of Advtnng.
MFA Mutual
Columbia, Mo.

AGENCY TRANSITION

I appreciated your interesting articles on marketing and advertising under the title "The advertising agency in transition." I thought you would want to know that some copy is apparently missing at the top of one of our pages (reprint), since there is no flow from the preceding page.

GENE SEEHAFFER
Needham, Louis & Brorby
Chicago, Ill.

• Reader Seehafer is correct in his observation. The material which he mentions was missed from reprint copies.

HANDY HANDBOOK

Would appreciate your forwarding to me your latest pocket-size radio and tv directory. It certainly is a well-conceived publication.

DON HILLMAN
N. W. Ayer & Son
New York, N. Y.

Would you please forward a copy of your radio and tv directory of New York and Chicago?

Thanks for a fine magazine. It helps us a great deal in training people for a career in radio and tv in that it aids in giving them insight into the business.

JOHN C. WEISER
Asst. Dir. of Radio
Kent State University
Kent, Ohio

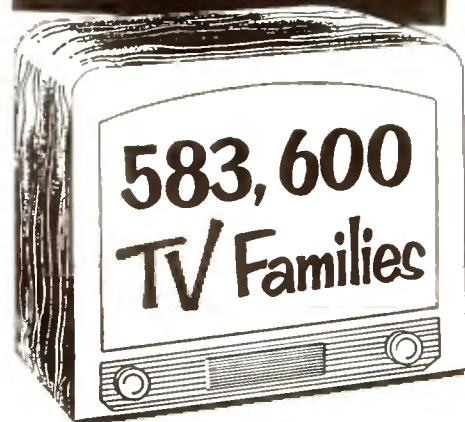
• SPONSOR's Radio and Tv directory of New York and Chicago is available on request.

STANDARD TIME SUFFERER

I certainly was terrifically interested in your story on Daylight Saving Time and I hope the potency of the story gets something done for us poor sufferers in the Standard Time zone.

BEN LUDY
General Manager
WIBW, Topeka, Kans.

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



WJAC-TV is the Number One Station not only in Johnstown, but in Altoona as well, and this one-two punch covers an area that rates 4th in the rich state of Pennsylvania, and 28th in the entire country.

Well over half a million (583,600 to be exact) television families look to WJAC-TV for the best in television entertainment.

Add to this the free bonus of WJAC-TV coverage into Pittsburgh, and you have a total market for your sales message that just can't be overlooked, if you really want to tap the potential of Southwestern Pennsylvania.



Get full details from your KATZ man!

advertisers
who
sell
quality
competitively are

SOLD



Canada Dry Ginger Ale and its agency, J. M. Mathes, are Sold on Spot as a basic advertising medium! An acknowledged leader in the highly competitive carbonated beverage field, Canada Dry again in 1956 is buying heavy spot schedules in all NBC Spot Sales markets. **Here's why:**

- SPOT tells the Canada Dry "quality story" against any and all competition when, where and as often as needed . . . at unmatched economy.

- SPOT sparks seasonal pushes . . . cashing in on warm weather peak consumption.
- SPOT is lightning fast . . . goes to work instantly . . . gives Canada Dry perfect timing for weekend grocery shopping.
- SPOT alone has the market-by-market flexibility that enables the advertiser to exploit varied local market characteristics.
- SPOT brings Canada Dry full merchandising



to right:
 L. M. E. BRAYTON, V.P. and Acct. Exec., J. M. Mathes, Inc.;
 W. A. CATHCART, Timebuyer, J. M. Mathes, Inc.; FRED BENSEN,

Advertising Mgr., Canada Dry, Inc.; JACK KOWET, New York Division
 Manager, Canada Dry, Inc.; FRED LYONS, Radio Sales Representative,
 NBC Spot Sales.

ON SPOT

om stations represented by NBC Spot Sales.
 L. M. E. Brayton, J. M. Mathes Vice-President
 Account Executive, says:
 "fills the bill . . . especially NBC Spot Sales
 and Television. Proof is in the 15 consecutive
 that NBC Spot Sales has helped sell more and
 re Canada Dry."
 ot radio and Spot TV can sell for you in the 14
 om markets represented by NBC Spot Sales.



SPOT SALES

represents:

- Los Angeles KRCA
- Philadelphia WRCV, WRCV-TV
- San Francisco KNBC
- St. Louis KSD, KSD-TV
- Washington, D.C. WRC, WRC-TV
- Buffalo WBUF-TV

- Seattle KOMO, KOMO-TV
- Portland, Ore. KPTV
- Denver KOA, KOA-TV
- Louisville WAVE, WAVE-TV
- Schenectady-Albany-Troy WRGB
- Honolulu KGU, KONA-TV
- New York WRCA, WRCA-TV
- Chicago WMAQ, WNBQ
- and the NBC
 Western Radio Network



**4 looks at the way
Kansas City listens
(all see WHB)**

Jan., 1956

Metro **Pulse:** WHB 1st

360 out of 360

¼ hours in and out of home,
Mon.-Fri. 6 a.m.-midnight

March, 1956

Area **Nielsen:** WHB 1st

every time period,
1st all day and night

42% share of audience

Mon.-Sat. 6 a.m.-midnight

Latest available

Area **Pulse:** WHB 1st

263 out of 288

¼ hours . . . with 25—2nd place
¼ hours, Mon.-Sat., 6 a.m.-6 p.m.

Jan.-Feb., 1956

K. C. **Hooper:** WHB 1st

every ¼ hour,
1st all day with

49.1% share of audience

Mon.-Sat. 6 a.m.-6 p.m.

Dominate? And *how!* Listen to the way
Kansas City looks the way Blair tells it—
or talk to WHB General Manager *George W.
Armstrong.*

WHB

10,000 watts — 710 kc

Kansas City



MID-CONTINENT BROADCASTING COMPANY

"The Storz Stations"—President: Todd Storz

WDGY, Minneapolis-St. Paul
Represented by
Avery-Knodel, Inc.

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

WHB, Kansas City
Represented by
John Blair & Co.

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

Coming Soon—WQAM, Miami—Transfer Subject to FCC Approval

L. New on Radio Networks

| SPONSOR | AGENCY | STATIONS | PROGRAM, time, start, duration |
|---|---|----------|--|
| Asphalt Inst. NY | Marshall-Kratt, NY | CBS 203 | Weather along the Highways; Sa 12:55-1 pm, 4:05-4:10 pm; Su 5:55-6 pm, 7:55-8 pm; 16 June; 13 wks |
| Bauer & Black, Chi | Burnett, Chi | CBS 203 | Arthur Godfrey Time; Tu 10:30-10:45 am; 5 June; 10 wks |
| Bazel Bishop, NY | Spector, NY | NBC 192 | Monitor; 10 weekend news segs; 26 May; 15 wks |
| Bristol Myers, NY, for Sal Hepatica | Y&R, NY | ABC | Breakfast Club; M-W-F 9:30-9:35 am; 2 July; 52 wks |
| Corn Prods, NY | C. I. Miller, NY | CBS BI | Road of Life; W 1-1:15 pm 1/2 spon; 2 May; 26 wks; Young Dr. Malone; Th 1:30-1:45 pm 1/2 spon; 2 May; 26 wks; Romance of Helen Trent; F 12:30-12:45 pm 1/2 spon; 2 May; 26 wks |
| Con Co, Chi, for Roach-Prufe & Ant-Prufe | Meyerhoff, Chi | CBS | Galen Drake; Sa 10:45-10:50 am; 5 May |
| Con Foods, White Plains for Jello | Y&R, NY | ABC | Breakfast Club; M&Th 9:25-9:30 am, Tu 9:30-9:35 am; 14 May |
| Fl Minerals & Chemical, Chi, for Accent | BBDO, Chi | ABC | Breakfast Club; W 9:20-9:25 am; 2 July; 52 wks |
| Wis Howe, St. Louis | R&R, Chi | CBS 203 | Roelet Q. Lewis; Sa 11:50-11:55 am; 28 April |
| Jack Truck, NY | Doyle, Kitchen & McCormick, NY | NBC 192 | Monitor; 41 partics; 30 June thru 2 Sept |
| Manhattan Soap, NY | Scheideler & Beck, NY | CBS 203 | Arthur Godfrey Time; Thurs 10:30-10:45 am; 5 July; 52 wks |
| Myers, Portland, Ore | Carvel, Nelson & Powell, Portland, Ore | NBC 192 | Monitor; 12 partics; 30 June thru 28 July |
| Pharmaceutical, Bloomfield, N.J. for Inhiston, Imra, Saraka | Grey, NY | ABC | Whispering Streets; M-W-F 10:50-10:55 am; 4 June; 52 wks |
| Whitney Frozen Foods | Weiner, Ohleyer, Reynolds & Baker, San Fran | ABC | Whispering Streets; M-W-F 10:50-10:55 am; 9 April |
| W. Woolworth, NY | Lynn Baker, NY | CBS | Woolworth Hour; Su 1-2 pm; 3 June; 52 wks |



Milton F. Allison (3)



James S. Bealle (4)

M. Renewed on Radio Networks

| SPONSOR | AGENCY | STATIONS | PROGRAM, time, start, duration |
|-----------------------------------|-----------------------------|----------|---|
| Wenters Life & Casualty, Chi | Grant, Schwenk & Baker, Chi | ABC | Paul Harvey News; Su 6:15-6:30 pm; 1 July; 39 wks |
| Truck Cigars, Phila | Lefton, Phila | NBC 192 | Meet the Champions; F 10:30-11 pm approx; 1 June; 5 wks |
| Crysler Corp, Detroit for De Soto | BBDO, Detroit | NBC 192 | You Bet Your Life; W 9-9:30 pm; 29 Sept; 52 wks |
| Firestone, Akron | Sweeney & James, Cleve | ABC | Voice of Firestone; M 8:30-9 pm; 52 wks; simul |
| Lette, Boston | Maxon, Detroit | NBC 192 | Cavalcade of Sports; F 10-10:30 pm approx; 6 July; 13 wks |
| Mer Bros, NY | BBDO, NY | CBS 195 | House Party; M-W-F 3-3:15 pm; 28 May; 52 wks |
| Osbury, Minneapolis | Burnett, Chi | CBS 202 | Arthur Godfrey Time; T&Th 11:15-11:30 am; 5 June; 52 wks |
| Radio, NY | K&E, NY | NBC 192 | Top 10; partics; 26 wks; 4 Aug to 10 Dec. |



John R. Cookson (5)



Louise Crocker (4)

N. Broadcast Industry Executives

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|-------------------------|--|--|
| Joseph P. Aley | KGLO, Mason City, Ia, sales | Weed & Co, NY, sales |
| Milton F. Allison | CBS Radio Spot Sales, NY, asst gen sales mgr | Same, eastern sales mgr |
| Robert Bartell | KTIM, San Rafael, Calif, mgr | KLX, Oakland, Cal, acct exec |
| Ernest Berman | P&G Prod, NY, exec prod | CBS TV, NY, director daytime programs |
| Edward Carlton | UM&M, NY, eastern sales mgr | Trans-Lux TV, NY, vp sales |
| William R. Codus | Univ. of Chicago, Chi, research asst | Weed & Co, NY sales |
| William B. Colvin | TvB, NY, sales prom | Same, in chrg station services |
| James Dundes | KCBS, San Fran, gen mgr | CBS Radio, NY, vp adv- promotion |
| Wing A. Fein | CBS Radio, LA, vp sales promotion-adv & press | J&M Prods, LA, president |
| Norman S. Ginsburg | DuMont, NY, mgr adv & Prom | NBC TV Films, NY, mgr adv & prom |
| Herbert Gottlieb | CBS TV, NY, director daytime programs | Same, program dept gen exec |
| Harold L. Gray | WITV, Miami, vp-gen mgr | Reela Films, Miami, gen sales mgr |
| Harold Green | WCBS, Chambersburg, Pa, sta mgr | WTEV, Elmira, NY, sales mgr |
| Jack B. "Jack" Hearne | WCSC, Charleston, sales mgr | Same, Mgr |
| Robert S. Hix | KOA, Denver, sales mgr | Same, Mgr |
| Frederic C. Hughes | NBC TV, NY, promotion mgr | ABC TV, NY, asst mgr sales development |
| George "Buck" Hurst | CBS Radio Spot Sales, NY, sales development dept | WCBS, NY, sales mgr |
| Bill Lambert | WABD, NY & WTTG, Wash, DC, sales super | WOR, NY, sales exec |
| Robert J. Leder | WOR, NY, gen mgr | Same, vp-radio division & member Gen Teleradio Plans Board |
| Alfred Lloyd | WENT, Gloversville, NY, pres | KTRK-TV, Houston, sales |
| William Lowe | Telepictures, Chi, central division mgr | Same, vp-director domestic sales |
| James Mahoney | E. C. Hooper, NY, research exec | MBS, NY, sales acct exec |
| Herbert N. Meyer | NBC Spot Sales, NY, sales writer | RAB, NY, sales writer |
| Richard J. Monahan | WAYV, New Haven, comml mgr | Same, vp & board of directors |
| Bill Morgan | KLIF, Dallas, sales mgr | Same, gen mgr |
| Thomas J. Paisley, Jr. | WFIL, Phila, sales | WRCV TV, Phila, sales |
| Thomas H. Peterson | CBS Radio Spot Sales, Chi, acct exec | Same, western sales mgr |
| John W. Reavis, Jr. | NBC, NY, research dept | KRON-TV, San Fran, adv-merchandising director |
| William D. Salmon | WSOK, Nashville, salesman | Same, sales mgr |
| Robert Sandison | WISN, Milwaukee, sales mgr | WITI-TV, Milwaukee, gen sales mgr |
| Frederic P. Shaw | Ala Bcsting Sys, Birmingham, exec asst to pres | WSUN AM-TV, Tampa, gen mgr |
| Richard "Dick" Shireman | KCRG AM-TV, Cedar Rapids, Ia, operations coordinator | WISN-TV, Milwaukee, local sales mgr |
| Douglas A. Smith | Orders Mattress, Greenville, SC, adv-sales prmtn mgr | WFBC-TV, Greenville, commercial dept |
| Bob Spielmann | G. P. Hollingbery, NY, sales | NBC Spot Sales, NY, rad acct exec |
| Norman Stewart | WSOK, Nashville, sales mgr | Same, vp-stn mgr |
| Herbert Untermyer | WCBS, NY, sales mgr | KCBS, San Fran, gen mgr |



Dr. E. L. Deckinger (4)

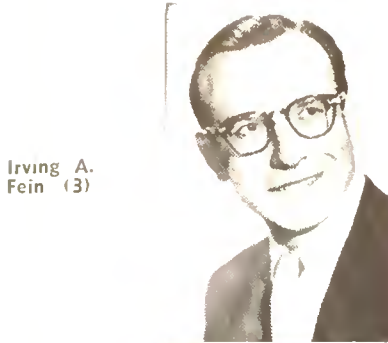


James Dundes (3)

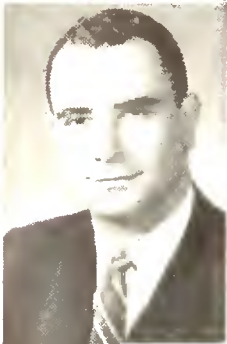
New and renew

4. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|-------------------------|--|---|
| James S. Bealle | K&E, NY, asst director am-tv | Same, vp-am-tv |
| Edmund Burke | DFS, NY, acct exec | Same, vp |
| Louise Crocker | W. B. Doner, Balt, media director | Applestein, Levinstein & Golnick, Balt, media director |
| Donald C. Cutler | Lynn Baker, NY, vp-acct super | Erwin Wasey, LA, acct exec |
| Dr. E. L. Deckinger | Biow, NY, vp-Research-media | Grey, NY, vp-director media |
| Richard Eckler | KFCC, NY, director am-tv | LaRoche, NY, am-tv dept |
| Lou Epton | WREX-TV, Rockford, Ill, director | Sheldon M. Heiman, Chi, am-tv director |
| Jack W. M. Floto | Campbell-Mithun, Chi, acct exec | Fred M. Randall, Detroit, acct exec |
| D. A. "Doug" Grout | James Alexander, Toronto, gen mgr | S.W. Caldwell, Toronto, rad program sales mgr |
| Stephen H. Hartshorn | Geyer, NY, research director | Same, vp |
| Russell Jones | Fulham Bros, Chi, central regional sales mgr | McC-E, Cleveland, regional adv-sales promotion specialist |
| Henry E. Karpus | E. W. Reynolds, Toronto | Same, vp am-tv |
| Fred Klein | Toni, Chi, adv suer | Ludgin, Chi, vp-acct super |
| Robert K. Malkmus | Lawrence Fertig, NY | Calkins & Holden, NY, acct exec |
| James P. McCleery | Kudner, NY, acct exec | DCSS, NY, acct exec |
| Albert W. Metzger | Alexander Smith, NY, adv director | Donahue & Coe, NY, acct exec |
| Kelso Norman | Kelso Norman, San Fran, owner | Merchandising Factors, San Fran, vp |
| Rod C. Parkin | KUTV, Salt Lake City | Ross Jurney, Salt Lake City, acct exec-chief time bu |
| Paul Ross | NBC, NY, co-op program sales dept | LaRoche, NY, am-tv dept |
| Ashby Starr | Ashby Starr, LA, owner | Barnes Chase, LA, acct exec |
| Franklin C. Snyder | WXEL, Cleveland, vp gen mgr | McC-E, Cleveland, vp acct service director |
| Jerome S. Stolzoff | Biow, vp acct suer | Grey, vp acct super |
| Edward F. Sullivan | Crowell-Collier, Detroit | McC-E, Detroit, acct exec |
| Jack D. Tarcher | Biow, NY, vp | Lennen & Newell, NY, senior vp-mgmt acct super |
| Harold H. Webber | FCB, Chi, gen mgr & vp | Same, exec vp |
| Clinton F. Wheeler, Jr. | K&E, NY, vp acct exec | Same, assoc director am-tv |



Irving A. Fein (3)



Emanuel Goren (5)



Lester Gottlieb (3)



G. E. "Buck" Hurst (3)



Henry E. Karpus (4)



A. C. Lloyd (3)

5. Sponsor Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|-------------------------|--|---|
| John R. Cookson | Vick Chemical, NY, asst research director | Bristol-Myers, NY, adv mgr products division |
| Warren Dills | Stokely-Van Camp, sales mgr frozen foods | Same, sales mgr Van Camp division |
| Jack Doran | Simoniz, Chi, adv-sales promotion director | Helene Curtis, Chi, marketing director, toiletries divisi |
| Emanuel Goren | Lehn & Fink, NY, merchandising mgr | Same, adv-merchandising mgr L&F division |
| Edward A. Hueston | Gemex, Union, NJ asst adv mgr | Pharmaco, Kenilworth, NJ, asst adv mgr |
| Thomas B. Kalbfus | Westinghouse, Metuchen, NJ, am-tv sales mgr supply | Same, gen sales mgr am-tv division |
| David J. Mahoney | David J. Mahoney, NY, president | Good Humor Corp, Bklyn, president |
| Charles McKinney | Magnecord, Chi adv-merchandising director | Zenith, Chi, adv mgr |
| C. W. Plattes | General Mills, Minneapolis, pub relations mgr | Same, adv creative services mgr |
| Richard K. Van Nostrand | Bristol-Myers, NY, adv mgr products division | Same, asst adv director |

6. New Agency Appointments

| SPONSOR | PRODUCT (or service) | AGENCY |
|----------------------------------|-------------------------------|-----------------------------------|
| Campbell Soup, Camden, NJ | Franco American Food Prods | Leo Burnett |
| Helene Curtis, Chi | Stopette | Earle Ludgin, Chi |
| Dormin, NY | Dormin | Fiore & Fiore, Jersey City |
| Elgin National Watch, Elgin, Ill | Elgin & Wadsworth Hadley Divs | JWT, Chi |
| Gunther Brewing, Balt | beer | SSCB, NY |
| Hudson Pulp & Paper, NY | consumer products division | Norman, Craig & Kummel, NY |
| S. C. Johnson, Racine | Raid insecticide | FCB, Chi |
| Langendorf, San Fran | all baking prods | Compton, San Fran |
| Lanolin Plus, Chi | all prods | Russel Seeds, Chi |
| Lever Bros, Canada | Pepsodent | FCB, Toronto |
| Lever Bros, Canada | Rinso & Sunlight soap | BBDO, Toronto |
| Lever Bros, NY | Wisk detergent | BBDO, NY |
| Pabst, Chi | sparkling beverages | Grey, NY |
| Pabst, LA | beer | Burnett, Hywd |
| P&G, Cinn | Biz liquid detergent | DFS, NY |
| P&G, Cinn | Fluffo | Tatham-Laird, Chi |
| P&G, Cinn | Lilt & Shasta Shampoo | Grey, NY |
| P&G, Cinn | Spic & Span | YGR, NY |
| R. J. Reynolds, Winston-Salem | Salem cigarettes | Esty, NY |
| Role-Rite Pen, Culver City, Cal | B.B. Ball Point Pens | Hixson & Jorgensen, LA |
| Shasta Water, San Fran | beverages | Hofer, Dietrich & Brown, San Fran |
| TWA, KC | U.S. adver | FCB, Chi |

Norman S. Ginsburg (3)

Douglas A. Smith (3)

Henry Untermeyer (3)



Richard J. Monahan (3)

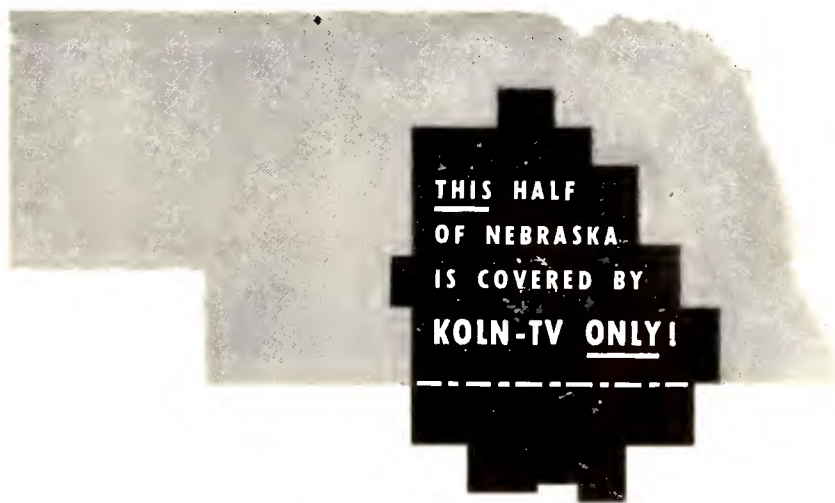
Jack D. Tarcher (4)

R. K. Van Nostrand (5)



ARE YOU HALF-COVERED

IN
NEBRASKA'S OTHER BIG MARKET?



**42-COUNTY
LINCOLN-LAND AREA TELEPULSE**
Share of Audience — September, 1955

| | KOLN-TV | "B" | "C" | "D" |
|----------------------------|---------|-----|-----|-----|
| MONDAY THRU FRIDAY: | | | | |
| 1:00 — 6:00 p.m. | 50 | 21 | 13 | 11* |
| 6:00 — 11:00 p.m. | 53 | 18 | 14 | 11* |
| SATURDAY: | | | | |
| 1:00 — 6:00 p.m. | 52 | 15 | 15 | 8 |
| 6:00 — 11:00 p.m. | 50 | 13 | 15 | 17 |
| SUNDAY: | | | | |
| 1:00 — 6:00 p.m. | 34* | 36 | 13 | 16* |
| 6:00 — 11:00 p.m. | 35 | 22 | 14 | 23 |

*Does not broadcast for complete period and the share of audience is unadjusted for this situation.

KOLN-TV covers Lincoln-Land 200,000 families, 125,000 of them unduplicated by any Omaha TV station!

95.5% OF LINCOLN-LAND IS OUTSIDE THE GRADE "B" AREA OF OMAHA! This 42-county market is farther removed from Omaha than Hartford is from Providence . . . or Syracuse from Rochester.

September, 1955, Telepulse figures prove that KOLN-TV gets 194.4% more nighttime viewers than the next station—138.1% more afternoon viewers!

Avery-Knodel has all the facts on KOLN-TV—the Official CBS-ABC Outlet for South Central Nebraska and Northern Kansas.

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives



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

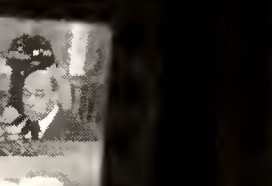
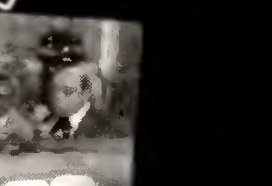
72148

NITRATE FILM



RECORDED

EASTMAN KODAK



FASTEST-MOVING COMEDY TEAM

72148

EASTMAN KODAK

72148

EASTMAN KODAK

72148

24

5

22

27



IN SYNDICATION

AMOS 'N' ANDY, after 28 years, are still adding new pages to their fabulous history. The fastest-moving comedy team in the syndicated film field, Amos 'n' Andy have appeared in *more than 200 markets* to date...and they're still going strong, growing stronger!

Daytime or nighttime, weekday or weekend, first run or re-run — regardless of market size or program competition — the 78 Amos 'n' Andy half-hours now completed consistently draw top ratings in their time period. Ratings like these: Atlanta 28.4; Detroit 24.6; Toledo 25.6; Washington, D. C. 22.8; Los Angeles 21.7; Providence 27.8; Indianapolis 39.3.*

Naturally such audience favor means a fast-growing list of satisfied sponsors. Food Fair, Sav-on Drugs, Sears Roebuck, Sinclair Dealers, Safeway, Tri-State Motors are just a few of the important local and regional advertisers currently sponsoring Amos 'n' Andy.

For quick sales action in *your* market, join America's most endearing, most enduring comedy team. Call or write the distributors of the fastest-moving films in television...

CBS TELEVISION FILM SALES, INC.
New York, Chicago, Los Angeles,
Detroit, San Francisco, Boston, Atlanta,
Dallas and St. Louis. Distributor in
Canada: S. W. Caldwell, Ltd.

*ARB, latest available reports.

WILS

**CONTINUALLY
INCREASING
AUDIENCE
documented by
C. E. Hooper
Inc.
1956**

**37.1% audience
increase since 1955**

SHARE OF AUDIENCE

| MORNING | AFTER- NOON | EVENING |
|-----------|----------------|-----------|
| WILS 49 | WILS 62 | WILS 49 |
| STA. B 25 | STA. B 16 | STA. B 23 |
| STA. C 19 | STA. C 14 | STA. C 23 |

Michigan's Liveliest Station

Call
Venard
Rintoul
McConnell
Inc.



WILS
5000 WATTS
LANSING, MICHIGAN



Mr. Sponsor

Andrew B. Shea

President
Panagra, New York

"To get people to travel, you've got to lure them with appealing visions or dreams about far-off places," Andrew Shea, Panagra's president, told SPONSOR.

In the past year, Panagra (through J. Walter Thompson) has been attempting its luring on *Meet the Press*, NBC TV, Sundays 6:00-6:30 p.m. with eight program sponsorships for the year. Panagra shares this tv buy with Pan-American, which acts as Panagra's ticket agents, but also competes on the Buenos Aires-New York flight. However, this competitive factor doesn't discourage Shea.

"Our biggest competition is Europe," says he. "Last year some 550,000 people flew to Europe. Only 45,000 went to South America. We're carrying on a continuous campaign with the South American countries to further promote tourist travel. Europe does an excellent job on this. And so does Mexico. Last year, one-third of Mexico's dollar revenue came from tourists."

On tv, Panagra does its luring with film commercials that show sights to whet the well-heeled traveler's appetite. "Only these days you don't have to be so well-heeled to travel," Shea added quickly. "We're now advertising an excursion fare that gives 30% reductions for group travel for two or more persons."

This special fare is also being advertised on *Nights in Latin America*, WQXR, New York, Mondays and Fridays 10:05 to 10:30 p.m. A musical show, it has been sponsored by Panagra for seven years. "And it's been getting good results for us," says Shea.

The network tv effort, Panagra's first, is still in the experimental stages. For the year, it's costing the airline less than 10% (\$60,000) of the company's total ad budget. Three-quarters of the budget is spent in the U. S., one-fourth in South America.

"We're heavily in radio down there," says Shea, who's sufficiently versed in Spanish to have broadcast speeches personally in South America. An inveterate traveler, Shea considers himself one of Panagra's best customers, averages 10 to 12 trips each year.

Between jaunts, he makes his home in Great Neck with his wife and youngest son, the only one of three who's still at home. The oldest is currently traveling, compliments of the U.S. Air Force.

"There's just nothing like traveling for enjoyment," Shea added heartily. "And I'm happy for more reasons than one to see that Americans are just about the travelingest people in the world." ★ ★ ★



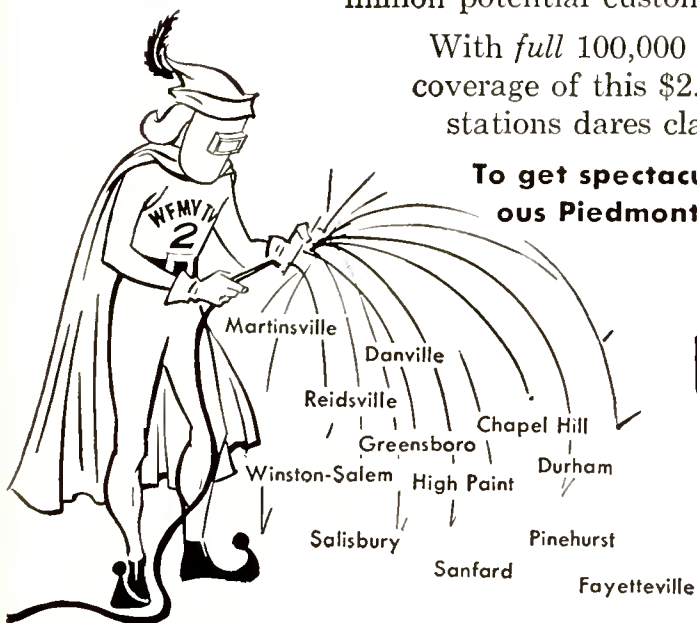
Southern SPECTACULAR!

Spectacular things are happening in the Prosperous Piedmont Section of North Carolina and Virginia . . . home of WFMY-TV.

Today, heavy industry such as steel fabricators, machine tool builders and giant lumber producers help make this area one of the most lucrative TV markets in the nation. And WFMY-TV . . . The *only* CBS station completely covering this 46 county area . . . has been **playing** and **selling** to more than 2 million potential customers here since 1949.

With *full* 100,000 watts power on Channel 2, WFMY-TV gives you coverage of this \$2.5 billion market that no other station or group of stations dares claim.

To get spectacular sales results for your product in the Prosperous Piedmont, call your H-R-P man today.



WFMY-TV...Pied Piper of the Piedmont

wfmy-tv

Channel 2

GREENSBORO, N. C.

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



Now In Our
Seventh Year

Survey Figures Show

Sales Figures Prove

Most Negroes in the Norfolk Area Listen Most to WRAP

5000 watts 850 kc

The ONLY Full Time
All-Negro Station
in Norfolk

ROLLINS BROADCASTING, INC.
National Sales Mgr.: Graeme Zimmer
New York Office: 565 Fifth Ave., EL 5-1515
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

SPONSOR BACKSTAGE



by Joe Csida

C&C potential: Spot time control worth millions

Among the advantages of commuting weekly between Springfield, Mo., and New York City (as I have been doing for the past three weeks in pursuance of my duties in connection with the ABC TV network *Eddy Arnold Show*), is the simple fact that one gets to spend some 14 hours per week on airplanes. I don't mean this as a plug for sky travel nearly so much as I do a hearty recommendation for meditation. In 14 hours you can ponder yourself some mighty fascinating pictures.

Pictures were exactly what I was pondering a good part of the time on this last trip. RKO Radio Pictures, to be specific, and the earliest deals being made for their showing on television by C&C Super Television Corp., which organization purchased some 740 feature length films and over 1,000 short subjects a while back. The deals C&C makes with stations for showing of this Hollywood product, it seemed to me, would be a tip-off on the effect generally of the increasing availability of more and more feature-length Hollywood film to tv. In previous columns I've hazarded the guess that in spite of this feature-length film being made available, not too much station time would be consumed by it too rapidly to seriously hurt the sales chances of tv film makers.

One aspect of several of the first station deals C&C has made seems to indicate this was a pretty fair guess. Westinghouse Broadcasting Corp. program director Dick Pack, in announcing his deal with C&C for the 740 feature films, for example, stressed the point that the contract is on such a long-term basis that it will not be necessary (and indeed won't be practiced) for the WBC stations to show the pictures on any kind of a grind basis. They will be used judiciously, spotted carefully and sparingly over a long period of time.

While neither Pack nor C&C went into any details concerning the deal for WBC stations (KDKA-TV in Pittsburgh, KYW-TV in Cleveland, KPIX in San Francisco and WBZ-TV in Boston), it was admitted that while WBC is paying cash for the films, C&C is agreeing to purchase at card rates a substantial number of announcements on the WBC stations. Concerning money, the only clue revealed by anyone concerned in the WBC-C&C transaction was that it ran into many "millions of dollars."

Highly educated guesses as to the terms of the WBC-C&C
(Please turn to page 58)

MEMO: TO TIMEBUYERS!

Are YOU up to DATE?

Are you aware of *TODAY'S* story in the important Northeastern Pennsylvania television market? Do you know that WILK-TV now *leads the field*? Do you know that complete saturation of this top dollar market is *IMPOSSIBLE* . . . unless you use WILK-TV. We've worked hard with top programming, promotion and sales know-how. *NOW* . . . ARB has *proven* our leadership.

Here are the results of the ARB 15 county regional survey, (March 25th thru March 31st, 1956). Here is the rating story for the valuable time period from 5 P.M. to 11 P.M.

FIRST PLACE QUARTER HOURS

| | |
|----------------|-----------|
| WILK-TV | 71 |
| STATION "B" | 65 |
| STATION "C" | 32 |
| STATION "D" | 1 (tie) |

★ **COVERAGE** . . .

WILK-TV reaches better than 85% of the 314,984 TV sets in its coverage area. With WILK-TV, you reach nearly 2 million with an annual spending power of over 4 billion dollars! WILK-TV reaches more cable subscribers than any other local TV station! This *IS* Coverage!

★ **POWER** . . .

WILK-TV speaks with **PERFORMANCE!** ONE MILLION sales-packed watts carry your message to ALL the rich Northeastern Pennsylvania market area. From Reading to New York state . . . from Lock Haven to New Jersey . . . they're watching WILK-TV!

LEADERSHIP . . . COVERAGE . . . POWER!

NOW . . . more than ever . . . WILK-TV gives you **TOP AUDIENCE** at **LOW COST** per THOUSAND! GET THE FACTS!

AVERY-KNODEL, INC.

- ★ NEW YORK
- ★ CHICAGO
- ★ LOS ANGELES
- ★ SAN FRANCISCO
- ★ ATLANTA
- ★ DALLAS

Affiliated with ABC



WILKES-BARRE
SCRANTON



"THE SURVEY WITH THE FRINGE ON TOP"

Recent ARB* survey offers proof positive that WBTV, 15th ranking television market in the nation, dominates the Carolinas.

Look at the coverage map!

See how far into the "fringe" areas WBTV popularity reaches!

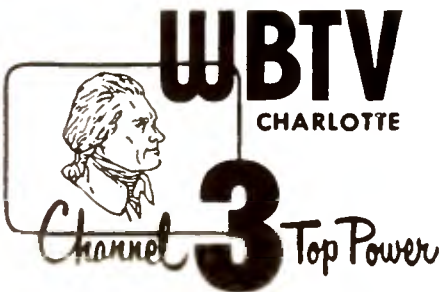
WBTV ranks second only to the local VHF station in Asheville—89 airline miles from Charlotte. This, in spite of the fact that WBTV is almost twice as far away from Asheville as the 3rd ranking station.

WBTV ranks 1st in TV popularity . . . capturing 89% of the audience in Hickory—50 airline miles from Charlotte . . . with 4 competing stations!

WBTV is rated 3 times more popular than the next 2 VHF stations combined in Salisbury—43 airline miles from Charlotte.

Obtain your copy of the new folder, "Survey with the Fringe on Top."
Contact WBTV or CBS Television Spot Sales.

*AMERICAN RESEARCH BUREAU, INC.
JANUARY, 1956



JEFFERSON STANDARD BROADCASTING COMPANY

"VISION IN THE CAROLINAS"

TV SPOT

- New product types, such as soft goods, moving in
- Resistance to marginal time fading
- More year-'round buying to safeguard good slots
- Growing trend for sponsors to support retailers with tv prestige

RADIO SPOT

- More regional advertisers turn to radio for new distributor outlets
- Low cost-per-1,000 attracting back many former sponsors
- Interest in auto radio audience increasing
- Mounting use of radio in conjunction with tv

Why spot tv and radio are soaring

Buying gains are about equal in both media, as radio and tv no longer scrap for the same client dollar

Spot buying is bigger and better than ever in both television and radio.

That's what SPONSOR learned in tracing the phenomenal growth in spot radio and television billings during the first five months of this year. It was the usual, rather than the exceptional, station representative firm which reported the number of accounts and the billing on those accounts increasing by a third in this period of time. Many say this is a peak year for both spot media.

The reasons, of course are many. But in this era of shrewder and sharper buying, more efficient and effective usage of the media, spot is emerging as a healthier, more exciting and more productive vehicle for all kinds of advertisers.

SPONSOR reports on these spot developments in the following two-part survey—one detailing tv, the other, radio. Reasons for new activity in each medium are diverse, but very specific. In some cases, similar factors contribute to the lustiness of each. Both similar and dissimilar factors are outlined in each summary.

Whatever the reasons, it looks as though new money and new methods are here to stay because increased advertising and imagination are making sales.

The consensus of station reps is: Spot never looked—or sold—better.

Articles covering both spot tv and radio begin next page 



SPOT TV ROCKETS PAST THE '55 DOLDRUMS

Tv spot has never had it so good and it's had many a great season!

Here's why it's better than ever. The spring selling season isn't as soft as anticipated. Revenue so far this year is as much as 30% higher than last in some station representative firms. Summer business is gaining ground and fall buying looks heavy.

This is the report from most top executives of station representative concerns queried by SPONSOR. They were asked about the status of television spot today, where the money is coming from, about current buying patterns as well as trends.

They all report more buying—and "more" applies to the number of advertisers, the dollars they're spending and the number of announcements they're buying. This current boom is the logical extension of a buying push which started last fall, a push in

sharp contrast with the softness of spot during the first half of last year. After a lackluster '55 start, buying spurred ahead in the fall. This pattern was outlined by SPONSOR 19 Sept. 1955 in an article which predicted the intensive winter buying which was to follow and gave the reasoning behind such a trend.

The reasons for this continuing tv spot boom are many.

Buyers, of course, are increasingly interested in tv's coverage and sales. And even though station rates are rising, so are audiences and circulation. New markets continue to open up. New tv sets are adding to circulation in these new tv areas and in old tv markets as well. Improved network and local programing is developing larger audiences, and advertisers are interested in capturing those audiences—regardless of the hour.

Perhaps the biggest single boost to the boom is advertisers' realization that they are not locked out from prime or results-getting availabilities. They still prefer prime nighttime spots, but they're happy with others.

Reps maintain that an effective slot can be manipulated for almost any kind of an advertiser with any size budget. They say buyers can find Class "A" and double "A" gilt-edged availabilities. And they say buyers are learning now that announcements in non-prime times, Class "B," "C" and "D" slots, can prove just as effective as the gilt-edged in terms of coverage, frequency and cost.

Another moving force behind the upsurge of tv spot buying is more subtle—but equally effective. Many reps, when they muddled through those fallow months at the end of 1954 and early in 1955, had all too much time



SPOT RADIO BUYING SURGES BACK TO MA

There's a lot more talk of radio on the street—the street being, depending on your base of operation, Madison Ave., Michigan Ave. or Vine. There's a lot more radio money around too.

SPONSOR asked top executives in major radio station representative firms two major questions: What is happening in spot radio? What *will* happen in spot radio?

SPONSOR wanted to see if the big buying boom in spot radio was holding, or if the boom of last fall had been followed by a bust. A SPONSOR article published 19 September 1955, which analyzed the status of spot, outlined many of the whys behind the rather sudden fall business spurt which followed a lull during the first half of 1955. But winter, 1955, buying matched SPONSOR's predictions, carrying the industry full tilt into a spring

season which reps say is the best in many a year.

Business for several reps is up as much as 30% thus far this year over the same period last year. Business for all reps, however, is considerably ahead of early '55. Some secondary markets have lost advertiser revenue, because of a tendency among some majors to concentrate their ad budgets on bigger markets and to eliminate smaller ones. But all in all, radio spot business is heading for a banner year.

Here's how the head of a network radio spot sales organization describes the situation today:

"We're not fighting for the same dollars that television is, as we were a year ago. Advertisers these days aren't taking away radio money and throwing it into tv. They have a healthy attitude toward spot radio, and tele-

vision can take a big share of the credit!

"Advertisers are thinking big, which they didn't before tv. Today, they're putting a whale of a lot more money into all their advertising—and into radio."

Advertiser demand is accented because radio audiences are growing. There are three main factors which contribute to increasingly large radio audiences.

- Population growth, alone, adds 7,500 more persons to the population every day.

- Radio set circulation has hit an astronomical high. Last year, alone, 14,900,000 radio sets were shipped to dealers.

- Stations are working hard to develop better local programing which, in turn, develops loyal listeners.

Many stations are using the tech-

A NEW PEAK ERA

to contemplate their errors of (selling) omission. One of these, many of them feel, was neglecting to broaden the base of advertisers sufficiently. Some of the more progressive rep firms at that time—and they've been followed by many more since—instigated unofficial sales development units.

These were set up to achieve two primary goals: first, to attract more companies into the spot tv fold so that the industry and stations were less reliant on a few so-termed majors; second, to solicit client companies and manufacturers who had never used the medium and, in many cases, never planned to.

But whatever the reasons for specific accounts moving in, the end result is the same—tv spot business has never been so good.

SPONSOR, in talking with managers—
(Please turn to page 96)

A GREAT SEASON

nique of bettering the program schedule and attracting larger audiences with new local personality shows, which feature commentators and homemakers, for example. They're putting new money into building popular—and more generalized—personalities who can effectively handle integrated commercials.

"One thing is sure," said one station rep. "If a station has good, strong local personalities, that station is successful in the eyes of any national advertiser. They get a loyal audience, and that's what a client wants. Interesting local station performers, selling by chatting informally, attract serious and attentive listening. And they sell."

A noticeable audience gain, of course, inevitably leads to an equally

(Please turn to page 108)

CROSS-SECTION OF CLIENTS CONTRIBUTING TO SPOT BOOM

TV

Harold F. Ritchie Co. Brylcreem pioneered late-night time slots; goes from \$50,000 to \$2 million ad budget

Deering Milliken Agilon, Milium enter from soft goods field; aimed at dealer, fabricator support

Du Pont New business hits 40 major markets for No. 7 car polish; other product entries planned

General Electric New half-hour dramatic show to remain on air in 66 markets throughout the summer

General Foods Maxwell House coffee (instant, regular) is bell-cow account in 'big buy' saturation

Procter & Gamble Because of its multi-product activity, P&G ranks as nation's top tv spot buyer

RADIO

Best Foods Nucoa margarine adds markets, buys saturation after radio hikes LA market share

Chock Full o' Nuts Premium coffee expands from local to regional; may seek national distribution

Gillette Safety razor sells Boston teen-agers and adds markets to combat dry-shaving concept

Kiwi Polish Co. Shoe polish cuts multi-market tv spot allocation to swing heavily into radio

Lever Bros. Heavy buying for Pepsodent, new Whisk detergent, makes Lever No. 1 spot radio buyer

Tilo Roofing Co. Regional roofer enters spot with 28-station newscasts to set up field organization

What are admen telling the

SPONSOR surveyed agency men, advertisers to gauge their views on network sh

In the past few weeks investigators from the FBI have been interviewing admen on the subject of network program control. They have been gathering facts for the Dept. of Justice, whose anti-trust division chief, Stanley Barnes, has gone on record as saying that if there is evidence indicating advertisers must buy network-controlled shows in order to get prime time an anti-trust suit may result.

Just what have admen been telling the FBI?

How do they stand on the question of government action to "divorce" networks from production of programs (which some have suggested is what

Dept. of Justice officials have in mind)?

SPONSOR sought to find out by speaking in confidence to a carefully balanced cross-section of leading agency and advertiser executives. While no attempt was made to seek out precisely those advertising executives who had themselves been interviewed by the FBI, a number of admen SPONSOR spoke to were among those seen by government investigators. In any case, SPONSOR's survey, since it produced a

fairly uniform response on major issues, seems to provide a clean-cut indication of what the FBI has been hearing. These are the broad areas of agreement SPONSOR found among its sources:

- The majority of admen do not believe divorcement makes sense. Nor do they believe it is in the cards.
- The basic solution to television's problems does not lie in the realm of program production, admen say. There would be opportunity for increased competition in program production as well as every other phase of television—if there were more stations.
- Removing the networks from pro-

To round out coverage on this issue SPONSOR is gathering the point of view of the television networks for a subsequent report.



FBI about "divorcement?"

rol and found admen don't want networks divested from production

gram production would harm the medium, admen agreed. They pointed out that only the networks had the resources to produce programing like the spectaculars, opera, multi-hour drama.

Here, in more detail, is the way admen view the whole picture of network program production.

1. Network contributions: Advertiser and agency executives are concerned about network show control. But they do not want to see the government step in and decree any measure of network divorcement from show production through governmental edict.

HOW FBI QUIZZES ADMEN ON NET PROGRAMING

● Several agency men SPONSOR interviewed had recently been visited by the FBI. Here's how one described the proceedings: "Agency lawyers and I sat down with them for over an hour. Their questions were real professional. They really knew what they were after. It seemed obvious that they'd had thorough briefing from people in the business, probably those disgruntled few who pointed the finger originally. I don't know how many agencies they've interviewed, but from the comments of my friends, I would say it's a thorough job that they're doing."

NETS CAN DO THIS

Admen feel that certain shows of scope, like these three network-produced packages, can only be created by impartial network sources. Problem of industry does not lie in show packaging, but in allocations muddle, they say. Programs shown: "Producers Showcase," NBC; "Firestone Spectacular," ABC; "Ford Jubilee," CBS.



There's a strong feeling among admen that effective programing results from maximum competition. And maximum competition cannot be achieved, admen say, by excluding any segment of the industry from programing development.

Admen interviewed, including advertisers who had themselves been required by the networks to accept program changes they did not care for, agreed that some forms of programing and new show development could be created and financed only by the networks.

"No one packager or agency could undertake the production of such shows as *Today*, *Home*, *Tonight*, spectaculars, or any program in which a number of advertisers and agencies participate," the tv-radio v.p. of an agency billing over \$50 million, told SPONSOR.

Because of the high cost of show production, individual sponsorship of programs has been declining, admen pointed out. Agency men and clients who've been involved in alternate-week or co-sponsorship of programs are particularly aware of the difficulties implicit in the negotiation between two or more advertisers sponsoring the

same show or buying participations.

"Only an impartial program source in an objective position concerned with over-all program popularity can effectively put together a one-hour or longer variety show," said the top radio-tv executive of an agency billing \$85 million a year. "The networks are the only programing source with such a point of view. Moreover, divesting them of all control over programing would tend to encourage a conservative, play-it-safe approach to programing by advertisers concerned only with immediate audience opportunities rather than development of new programing appeals."

The networks have a public responsibility as carriers of programing that makes it inevitable and necessary for them to exercise control over programing content, several pointed out. Someone beyond the individual seller of goods needs to evaluate the tv entertainment of the country, admen agree. And they feel that in this capacity, the networks have often had a broader approach to new program development, than a single packager, agency or advertiser concerned with the stability of one show could have. Separating net-

(Please turn to page 116)

WHEN IT COMES TO EXPLOITING ALL ITS TELEVISION

Full CBS Network

EDWARD R. MURROW

"SEE IT NOW"

"AFRICA—the AWAKENING GIANT"

A TWO-PART SERIES: APRIL 23 and MAY 17
11:30 P.M. EASTERN STANDARD TIME

Edward R. Murrow will present one of the most exciting subjects ever covered on television... sure to capture a tremendous audience in his repeated trips to Africa, Mr. Murrow has caught on film the continent's vast natural resources and wonders... diamond and uranium mines, Victoria Falls... store-ups of the Mau Mau tribe... interviews with Hafeez Jassir and other leaders. He'll show why this "Awakening Giant" is so important to us and the rest of the world.

DISPLAY AND MERCHANDISE THESE FEATURED PRODUCTS
Keyed to special promotions and radio, newspaper and magazine advertising.



Full CBS Network

VICTOR BORGE

"COMEDY IN MUSIC"

JUNE 14

11:30 P.M. EASTERN STANDARD TIME

Victor Borge has been called "the funniest entertainer in the world". "Master of a million tricks... a joy from start to finish." His "Comedy in Music" ran almost three years on Broadway, breaking all records for a one-man show. Half a million people have paid more than a million and a half dollars to be captivated by him. Imagine the same audience he'll create when Shulton brings "Comedy in Music" to television. Mr. Borge's first full TV show.

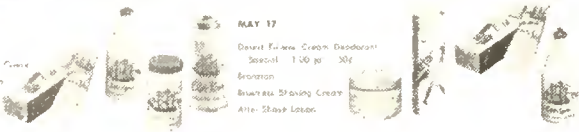
DISPLAY AND MERCHANDISE THESE FEATURED PRODUCTS
ON THE VICTOR BORGE SHOW — JUNE 14
At the Peak of Your Father's Day Business!



APRIL 23

OLD SPICE

Brushless Shaving Cream
After Shave Lotion
Shed Conditioner
Smooth Shave

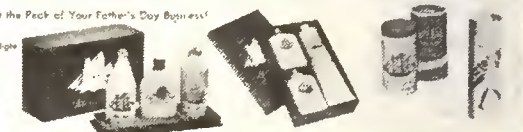


MAY 17

Deodorant Talcum Cream
Deodorant Soap
Shampoo
Shampoo
Shampoo
Shampoo

Old Spice Gifts for the Scourge

Price —
\$1.00 (Deodorant)
\$1.00 (Shampoo)



SHULTON dealer promotion piece gives drug and department store outlets advance notice of sponsorship of three hour-long CBS-TV spectacles. Brochure details tie-in possibilities for extra sales

ONE-SHOTS include Murrow's two-part African series on *See It Now* and Victor Borge's *Comedy in Music*. Spectaculars are selling the Shulton company name as well as branded toiletry products



Shulton builds tv "specs" on strong spot foundation

The toiletry product house that advertising built moves into its first institutional campaign; Old Spice maker also seeks regular tv show

What do you do when consumers know your brand names, but have little idea who makes those brands?

This is the problem of Shulton Inc., large Eastern toiletries manufacturer, which is in the anomalous position of having "saturation" awareness among consumers of its Old Spice products but with almost no one knowing the line is made by Shulton.

Shulton management is enthusiastic about consumer and dealer acceptance of its 100-plus products in men's and women's toiletries. Shulton executives

have labored for many a year with those from the advertising agency, The Wesley Associates in New York City, to build the foundation for that acceptance.

The biggest stones in that solid foundation of consumer and dealer acceptance are radio and television. From a total broadcast media investment of only about \$300,000 in 1952, the advertising appropriation has grown today to the level where radio and television get more than \$2 million annually in the push toward greater sales.

This represents more than half of the total media budget.

The biggest share of the broadcast money has gone—up until now—to spot radio and spot television. Radio and tv have helped develop a many-faceted media operation which has carried the company to the \$25 million sales class and enabled it to branch into the new, costly institutional part of its advertising program.

Although happy with acceptance and sale of its products, Shulton management is a bit disgruntled that so few

RADIO EFFORTS, SHULTON DOESN'T MISS A TRICK

Radio Spots



The 3-weeks' campaign will feature all four items . . . with daily spots in these 60 top markets:

- | | | |
|--------------------|------------------|--------------------|
| Albany-Troy | Greensboro | Portland, Ore. |
| Allentown | Hartford | Providence |
| Atlanta | Hartford | Quad Cities |
| Baltimore | Houston | Richmond |
| Boston | Indianapolis | Rochester |
| Bridgeport | Kansas City, Mo. | Rockford |
| Buffalo | Lexington, Ky. | St. Louis |
| Charleston, W. Va. | Louisville | San Francisco |
| Charlotte | Los Angeles | Seattle |
| Chattanooga | Madison | Sioux Falls, S.D. |
| Chicago | Memphis | South Bend |
| Cincinnati | Milwaukee | Spokane |
| Cleveland | Minneapolis | Springfield, Ill. |
| Dallas Ft. Worth | New Orleans | Springfield, Mass. |
| Denver | New York | Tulsa |
| Des Moines | Oklahoma City | Washington, D.C. |
| Detroit | Omaha | Wichita |
| Evansville | Peoria | Wilmington |
| Ft. Wayne | Philadelphia | Worcester |
| Fresno | Pittsburgh | |

TV spots



Smooth Shave, Stick Deodorant, After Shave Lotion and Shaving Creams will be viewed day after day for eight weeks on TV sets in these 30 major markets:

- | | |
|------------------|------------------|
| Atlanta | Louisville |
| Baltimore | Memphis |
| Boston | Milwaukee |
| Buffalo | Minn.-St. Paul |
| Chicago | New Orleans |
| Cincinnati | New York |
| Cleveland | Ozark |
| Dallas Ft. Worth | Philadelphia |
| Denver | Pittsburgh |
| Detroit | Portland, Ore. |
| Hartford | Providence |
| Houston | St. Louis |
| Indianapolis | San Francisco |
| Kansas City, Mo. | Seattle |
| Los Angeles | Washington, D.C. |

RADIO advertising plans are explained in dealer mailings with sales techniques for Old Spice men's toiletries and grooming aids. Announcements are used year-round, morning and afternoon

TV announcements are concentrated on fall-winter season, with dealers getting merchandising, promotion and display pieces. Tv plugs men's and women's lines during gift buying season before Christmas

people know the Shulton firm name and associate that name with a concept of quality in product, stature in the industry, breadth in manufacturing operations and depth in national distribution.

Confronted with this situation, executives and Wesley ad experts decided to go into action.

They decided to sell all of these concepts, as well as the Shulton name, in three big extra media pushes this spring—each push being a special one-shot television spectacular. Shulton as a company is getting the No. 1 commercial mentions, with specific toiletry products sharing the commercial time but in somewhat secondary fashion.

The tv vehicle is three special hour-long spectaculars on some 100 stations of the CBS TV network.

The three: a two-part series of Edward R. Murrow's *See It Now*, concerning his visit to Africa and his observations on the political and economic conditions there, telecast on 23 April and 17 May; and the 60-minute *Comedy in Music* with Victor Borge on 14 June, representing bits from his music and humor repertoire taken largely from his recent one-man Broadway show of the same name.

An institutional slant was introduced for the first time into the Shulton com-

pany's advertising copy late last year.

In mid-December, the company ventured into two realms for the first time: institutional advertising and network tv. It picked up the tab on Ed Murrow's *See It Now* show which featured Grandma Moses and Louis Armstrong as "two American originals."

Natural copy tie-ins for Shulton were in behalf of its Early American Old Spice women's line and for its Old Spice men's brands. Aired at the height of the pre-Christmas gift buying season, the show netted Shulton immediate over-the-counter sales from consumers, multiple re-orders from dealers and a lot of favorable fan mail.

The purchase of the three one-shots this season was predicated on the success of that earlier one-shot as well as on the effectiveness of Shulton's extensive announcement schedules in both the air media.

A presentation of straightaway informational material about the company and its operations familiarizes the general public with the character and objectives of Shulton Inc., which for the first time floated a public stock issue this spring. Until now, it has been a privately owned concern since being founded in 1933 by the late W. L. Schultz in Clifton, N. J. The founder's son, George Schultz, continues as

president and the major stockholder. The institutional drive also ties manufacturer name and product name more closely together in the public mind, and, by indirection, helps foster a more stable and solid base for the company in its dealer and jobber relations.

Side-by-side with this new institutional goal, Shulton has continuing product objectives. Here, also, it wants to cement dealer relations and gain more consumer acceptance for its vast product line. It's even more involved in the competitive marketing race than many toiletry goods manufacturers be-

(Please turn to page 112)

Ed Murrow and *See It Now* visit Libya's prime minister, Mustapha Ben Halim



by Stuart W. Hyde
*who is assistant professor of telecommunications
at University of Southern California. He also
has written dramatic and nondramatic
scripts for television and radio*



Let's get an award system that really fits tv

**Are the Academy judges working in the dark, awarding "bests" on
the basis of viewing only a fraction of shows telecast? Is Emmy
doing right by television? Here's a new system idea**

The hue and cry which emanated from diverse quarters both before and after the recent "Emmy" awards must have been extremely gratifying to those who have "known all along that television was a flash in the pan." Certainly there was little in the entire proceedings to reassure those who maintain that television has demonstrated remarkable growth.

The complaints came not only from congenital critics of the medium but from friends, enemies, and neutralists in equal measure. Many suggested that the entire proceeding was dull, pointless, and without significant reward to spectator and award-winner alike. Of one thing there can be little doubt—if the Emmy awards were a true reflection of the total achievement of tv during the past year, then there is, indeed, not much to crow about. This is not to say that those receiving awards were not deserving of them. It is to say, however, that the real breadth and depth of television's achievement was not revealed in the course of the proceedings, and was, to the contrary, rather completely misrepresented. The inescapable conclusion of anyone who is aware of the true magnitude of the medium's accomplishment is that the Emmy awards are totally incapable of achieving the results for which they were designed.

It is, of course, not difficult to understand how television came to pattern its self-congratulatory activities after those of motion pictures. After all, back in the early days of television—ca. 1948—those who pioneered

the field were groping for direction and for status. It was inevitable that the tendency would be toward the more firmly-established, and not totally unrelated, industry. Examples of similar follow-the-leader tactics abound in the entertainment industry, and a dissimilar though related example might be submitted in evidence. The young Hollywood motion picture



Phil Silvers got Emmy for best comedian, best comedy series, best acting in series

industry prior to the First World War, failing to realize that it was a new medium (true of all new media) which had new problems, new challenges, and new opportunities turned to the theatre, from which it drew its limitations, and with which it sought to identify. The result was a motion picture industry which confined itself almost exclusively to the production

of dramatic presentations—in spite of the fact that it was so admirably suited to a great many other kinds of communication.

Today, less than a decade after the general introduction of television, we find an industry which has outgrown its foster parent, the motion pictures, in virtually every way: in impact, as well as in artistic achievement; in form, as well as in content. The "poor man's Academy Awards," the "Emmy's," which served television neither wisely nor too well during the early years have now even less to commend them. While we may understand the human sentiments which caused the Television Academy to become a grainy kinescope of an increasingly dissimilar institution, there would seem to be no reason to continue the farce.

Television has come of age, and no longer needs to look outside its orbit for inspiration. The motion picture Academy Awards, subject to criticism for many years, are barely justifiable to an industry which produces three or four hundred shows a year. How much less acceptable they are to an industry which exceeds that output in a week.

The nonsense of weighing the excellent performance of Ernest Borgnine against the excellent performance of James Dean, and then trying to say that one is better (and, by implication, that one is worse), and to say, too, that this one performance was better than that of any other male during
(Please turn to page 114)

REBUTTAL

MARK GOODSON, OF GOODSON-TODMAN PRODUCTIONS, REPLIES

Mark Goodson, well known producer and member Board of Governors of New York Chapter, Academy of Television Arts and Sciences, has recently been named chairman of a special committee to study the present system of awards.

We in the Tv Academy are very much aware of the difficulties involved in setting up categories for the approximately 1000 network shows aired during a year for industry awards. Mr. Hyde stresses some of them. In some cases, however, the difficulties are not as great as he envisions, and we do not believe the problems are insoluble.

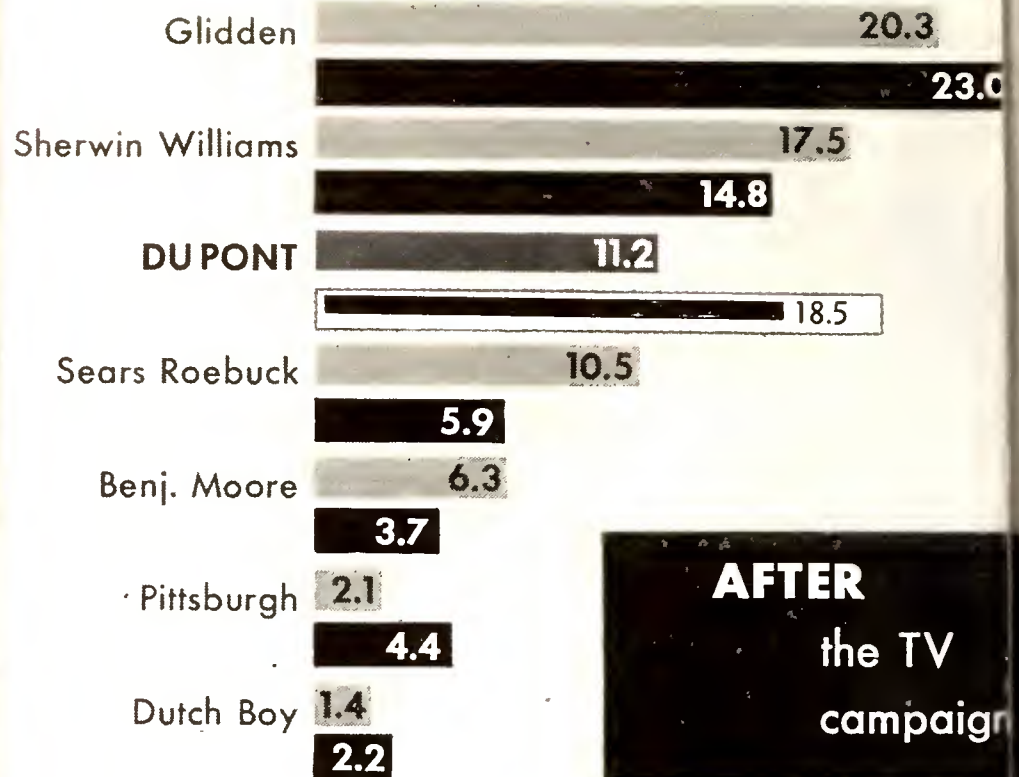
One of the difficulties we are faced with in setting up categories and awards is a problem in semantics. Unlike in the motion picture industry where years of tradition

have established what certain terms mean; i.e., "leading man," "best supporting player," etc., it is much more difficult in TV. How, for example, do we determine whether Lucy or Desi is the supporting performer in *I Love Lucy*? Likewise, do we classify Loretta Young as an "actress" or a "comedienne?" And how is Robert Young to be classified, as an "actor" or a "comedian?" What, for example, is a "situation comedy?" What kind of a show is *Omnibus*?

There's no question that in our attempt to cover the vastness of the industry, we made mistakes. There were *too many* awards. At the same time the *nominating* machinery was not well put together or well-oiled, and as a result many deserving people were not even suggested for nomi-
(Please turn to page 115)

PAINT BRANDS

BEFORE
the TV
campaign
what brand
was
purchased
by % in
3 previous
months



BLACK BARS REPRESENT
AFTER TV CAMPAIGN

Du Pont's paint sales increased 65% after a minimal 13-week test campaign on WBTV, Charlotte, N. C. Test campaigns consisted of seven 10-second I.D.'s weekly. Increase is based on percentage of tv owners who said they bought Du Pont paints before and after tv campaign

How DuPont put spot tv to the test

Before-and-after surveys showed how 13-week campaign increased share of sales, so Du Pont now goes from three to 40 market scheduling

Can you tell what brand recognition your product got as a result of your spot tv campaign?

Do you have figures to show the impact your tv campaign has had on your competitors' share of the market?

Are you sure you have to buy minutes to produce sales, or can I.D.'s do a job for you?

Too often such questions are answered after the fact, when big chunks of money have already been spent on national spot tv campaigns. At other

times, small-budget advertisers have hesitated to use tv because they could not afford the expense of a limited test prior to making full-scale plans.

But recently three Du Pont products got the answers to these questions and to several others on the basis of a minimal 13-week effort and without having to deploy spot tv money for the research project. These three Du Pont products were among the first brands to buy CBS TV's Spot Check Plan, which provides a sales efficiency test

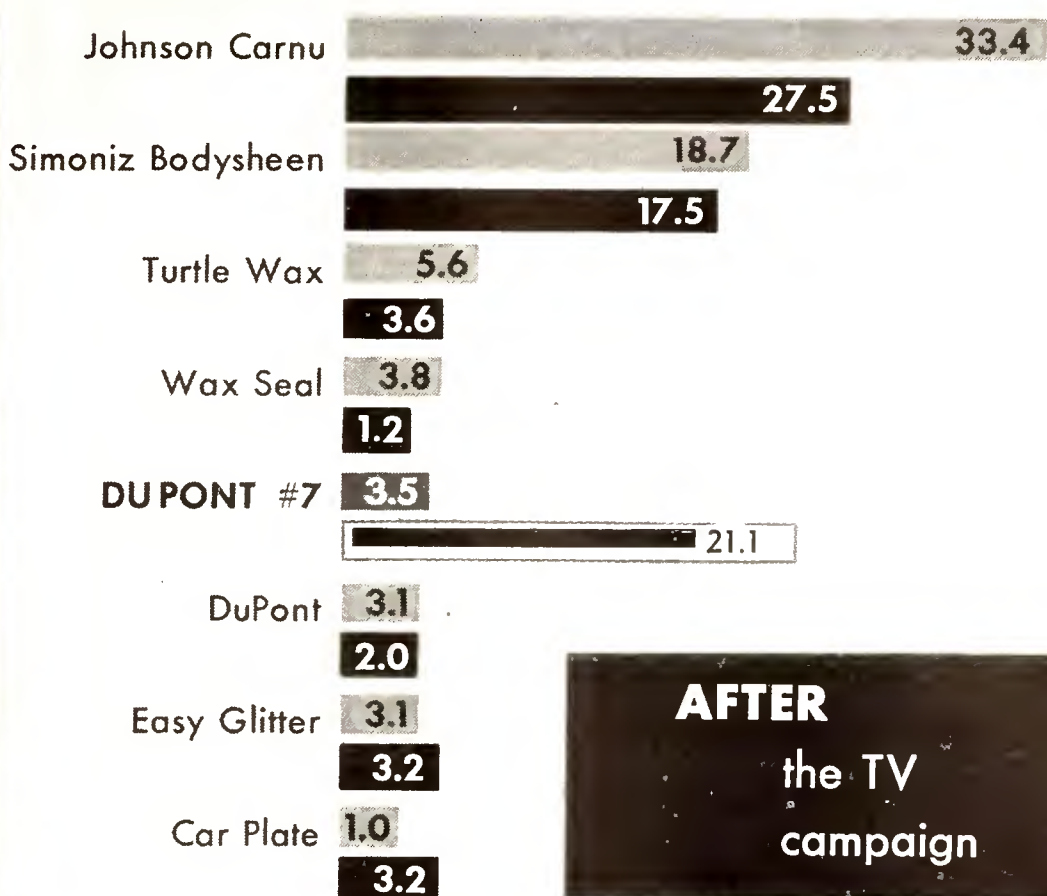
for any client who buys the CBS TV 12-Plan or its equivalent (in dollar cost of spot tv).

In the three-city tests all other advertising and merchandising factors remained unaltered during the tv campaign. Only tv was added. Here's what the three Du Pont products found out:

- Du Pont's #7 Polish increased its share of the Jacksonville market in tv homes that had bought auto polish in past three months from 6.6 to 23.1%. This was accomplished as the result

GRAY BARS REPRESENT
BEFORE TV CAMPAIGN

BEFORE
the TV
campaign
what brand
was
purchased
by % in
3 previous
months



AFTER
the TV
campaign

BLACK BARS REPRESENT
AFTER TV CAMPAIGN

Du Pont's #7 Car Polish increased its share of Jacksonville tv owners interviewed from 3.5 to 21.1%. In unaided recall, some people mentioned just Du Pont, without "#7." Those figures appear below Du Pont #7 and raised the share of market to 6.6 and 23.1% before-and-after-tv

of seven I.D.'s weekly on WMBR-TV. (The share-of-market percentage is based on a projection from a before-and-after study of a cross-section of 500 consumers. Du Pont carried on independent research based on store checks to test the validity of the Spot Check Plan, and found that the store-check figures correlated with the Tele-Pulse share-of-market percentages upon which CBS TV Spot Sales bases its report to clients.)

• In Houston, Du Pont's Duco paint held its share of the market against a seasonal slump affecting all its competitors, and did so with a similar minimal I.D. campaign over KGUL-TV.

• Du Pont paints showed a 65% increase among those tv owners who bought paint within past three months from such an I.D. campaign on WBTV, Charlotte, N. C.

"The tests (pre- and post-campaign) showed our client that even a very small tv effort had immediate effects upon his sales," Bob Uhl, BBDO v.p.

and Du Pont account supervisor, told SPONSOR. "And since Du Pont was interested in truly testing spot tv, we did not make any extra merchandising efforts to promote the tv campaign. Nor was our regular advertising in print media in those markets altered in any way during the 13 weeks."

As a result, several Du Pont products, "spot tv dabblers" until this spring, now have active spot tv campaigns in 40 markets throughout the country. And spot tv as a medium benefited from the CBS TV Spot Check Plan, since Du Pont bought not only (Please turn to page 78)

Clark George, CBS TV Spot Sales general mgr. (l.) makes Vugraph presentation to BBDO'S George Polk, media liaison (c.) and Bob Uhl, v.p. and Du Pont account supervisor



Sunday spectacular. The net effect is still more long shows since NBC is putting on a 90-minute once-a-month show on Friday and six 90-minute Hallmark shows on Sunday.

The relatively quiet daytime network tv picture has begun to show signs of activity. Some of the signs are negative. Ominous moves are the daytime desertions by two of the Big Three soap firms. Colgate has given up its daytime shows on NBC and Lever has dropped its two quarter-hours on CBS's morning Godfrey show.

In both cases this means more money for nighttime tv, with Lever already in for alternate weeks of *Sir Lancelot*, an Official Films package already set for

Monday on NBC at 8:00-8:30 p.m.

An interesting development on NBC during the day is the sudden appearance of three 45-minute shows, all of them in afternoon time.

All three involve changes in length of existing shows. They are *Tennessee Ernie* (2:30 to 3:15), *Matinee Theatre* (3:15 to 4:00) and *Queen for a Day* (4:15 to 5:00). ★ ★ ★

Gleason's "Honeymooners" format is dumped for hour show, varied comedy characters

Moving of "Omnibus" from CBS to ABC means cultural show gets prime time slot

At least 14 of the 20 "Chevy shows" will feature Dinah Shore, Bob Hope on Tuesday



This light type means no word yet on whether old show and sponsor will renew
This heavy type means show and sponsor are definitely scheduled for fall

†Sponsorship in part or in full has not yet been determined
*Show cancelled. No replacement has as yet been announced

| Service | WEDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|-----------------------------------|--|--|--|--|---|---|---|---|--|--|--|
| | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | |
| Service | No Net Service | Kukla, Fran & Ollie Gordon Baking | No Net Service | No Net Service | Kukla, Fran & Ollie Gordon Baking | No Net Service | No Net Service | No Net Service | Cene Autry Wrigley | No Net Service | |
| News wards | No Net Service | News—John Daly | CBS News Doug Edwards | No Net Service | News—John Daly | CBS News Doug Edwards | No Net Service | No Net Service | | | |
| theater | Coke Time Coca Cola News Caravan | The Lone Ranger Gen Mills Alt Amer Dairy | Sgt Preston Quaker Oats | Dinah Shore Chevrolet News Caravan | Rin-Tin-Tin Nabisco | My Friend Flicka Colgate | Coke Time News Caravan | Ozark Jubilee | Bucaneers † | Big Surprise Speidel Alt Purex | |
| ny mbia g ry | Screen Director's Playhouse? Eastman Kodak | Life Is Worth Living? Admiral | Bob Cummings R J Reynolds Alt Colgate | You Bet Your Life DeSoto | Adven. of Jim Bowie Chesebrough- Ponds Alt Amer Chiclé | West Point Story Gen Foods | Life of Riley † | Ozark Jubilee | Jackie Gleason | Perry Como Noxzema-Toni Goldseal Kleenex Sunbeam | |
| y mbia g ry | Father Knows Best Scott Paper | Stop The Music Necchi Alt Quality Goods | Climax Chrysler Shower of Stars 1 wk in 4 8-9 pm | Dragnet L&M | Crossroads Chevrolet | Our Miss Brooks Gen Foods | Jack Carson P Lorillard Alt Toni Spectaculars 8:30-10 1 wk in 4 | Ozark Jubilee | Jackie Gleason † | Perry Como Noxzema-Toni Goldseal Kleenex Sunbeam | |
| TI hoire lge | Kraft TV Theatre Kraft | Wire Service R J Reynolds | Climax Chrysler | People's Choice Bordens | Treasure Chest Mogen David Alt Helene Curtis | Crusader R J Reynolds Alt Colgate | Big Story Simoniz Alt Amer Tob | Lawrence Welk Dodge | Two For The Money? P Lorillard Alt Bulova | Sid Caesar knemark Bab-O Quaker Oats | |
| C A lids | Kraft TV Theatre Kraft | Wire Service R J Reynolds | Playhouse 90 † | Tennessee Ernie Ford Ford | Program TBA Sterling Drug | Playhouse Of Stars Schlitz | On Trial Campbell | Lawrence Welk Dodge | Jeannie P&G Star Jubilee Ford 1 wk in 4 9:30-11 | Spectaculars 9-10:30 1 wk in 4 Olds-RCA Whirlpool Sid Caesar knemark Bab-O Quaker Oats | |
| our Al Ceury x Fr G | This Is Your Life P&G | No Net Service | Playhouse 90 † Alt Ronson | Lux Video Theatre Lever Bros | Theater Guild Gaieties † | Lineup P&G Alt Brown & Williamson | Cavalcade of Sports Gillette | Masquerade Party Lentheric Alt Emerson Drug | Gunsmoke L&M | George Gobel Amour Alt Pet Milk | |
| tee our Al Ceury x Fr | Midwestern Hayride Whitehall Pharm | No Net Service | Playhouse 90 † Alt Ronson | Lux Video Theatre Lever Bros | No Net Service | Person to Person Amer Oil Hamm † | Cavalcade of Sports Gillette Red Barber's Corner | No Net Service | Damon Runyon Theater Anh'ser-Busch | Your Hit Parade Amer Tob. Alt Warner-Hudnut | |



The birch framed Chalet where nature and radio beckon Milwaukeans. Bistro Room and Gardens are innovations built with profits.

Can radio sell atmosphere?

Milwaukee restaurant finds it can with music broadcast that helps attract 5000 diners weekly

Most restaurateurs when they consider advertising think of selling "good food." Milwaukee's Sam Perlson sells "atmosphere."

His prospective customers are invited to his Chalet on the Lake "to dine" instead of "to eat." He offers "tempting menus" instead of just "good food."

Perlson's prime medium is radio. It hasn't always been, but then the Chalet on the Lake hasn't always grossed over half a million dollars a year either.

The Chalet will celebrate its 10th anniversary under Perlson's management this coming November on the day before Thanksgiving. An easy date for any restaurateur to remember but especially so for Perlson whose opening day business consisted of four customers. He has forgotten who those first customers were and if they were to return today they would probably find it difficult to recognize the Chalet; so much has it changed as profits have been turned into improvements. Each year Perlson has made at least one major innovation in the building or the grounds.

It was in Perlson's fourth year with

the Chalet that he first ventured into radio advertising with a program over the Milwaukee *Journal's* station WTMJ. Until that time he had limited his advertising to newspapers.

In 1949, in an effort to select a program that would best represent the

Chalet on the Lake, Perlson decided on sponsorship of a morning interlude of classical music. He bought 15 minutes every Sunday at 11 a.m. and keyed his commercials to the mood of the show and the "personality" of the Chalet. He didn't assault

Chalet owner Sam B. Perlson, seated right, contracts for another year's sponsorship of Invitation to Beauty. Seated left, WTMJ's Neale Bakke, also Fred Kunz (l), Donald Hacker



his listeners with a "grab 'em by the collar" sales approach and limited his announcements to just one for every 15 minutes of air time.

Invitation to Beauty, as the show was named, expanded to a half hour in 1951. In '52 Perlson bought an additional 15 minutes and then last year he settled down to a full hour. That's where it stands today, one hour of classical music from 11:00 a.m. to noon every Sunday morning.

Invitation to Beauty is now going into its sixth year and Perlson feels that it is "indispensable." He sees no change in the show's format nor does he foresee any possibility of dropping it.

"When we first went on the air," says Perlson, "response was immediate and terrific." It has continued in the same way. Perlson tells stories of people who come from as far away as Fort Wayne or New Orleans telling him that they had once heard his show when reception was particularly good and had promised themselves to stop by when in Milwaukee.

Sam Perlson is an attorney by profession. When he got the urge to become an innkeeper 10 years ago it took an initial investment of \$55,000 to put him in business. Since then he has never stopped putting money and imagination into his place. It has been suggested that professional men go into the restaurant business out of a need to satisfy gregarious natures and to be able to create an atmosphere ideally suited to their personal concepts of what a restaurant should be. Such an explanation would seem to fit Perlson. Like a man who is proud of his home he is continually thinking of new ways to make the Chalet more pleasant. Every year since he's opened Perlson estimates he's been able to add \$125,000 to the value of the Chalet.

Just a few of the innovations that he has incorporated are an all-electric kitchen, air conditioning, and beautiful landscaping. It was done by an artist who he sent to Europe for three weeks before allowing him to go to work on the gardens of the Chalet.

Says Perlson, "We are self-contained and self-sustaining. The Chalet needs nothing but raw materials to keep operating."

The Dayton Johnson and Hacker advertising agency, which handles the *Invitation* program for Perlson has been doing business in Milwaukee

(Please turn to page 72)

SPOT RADIO \$ REPORTS BY COMPANIES COMING?

By mid-July the Station Representatives Association plans to release the first of its newly announced monthly reports on spot radio spending. The reports will cover total dollar volume for each month compared with the same month the previous year.

Does this mean admen are closer now to getting reports on spot radio spending by individual companies—comparable to spot tv data now made available by TvB?

The answer is a qualified yes, although SRA plans have not gone beyond the announced total dollar volume reports.

Here's how the SRA report will work and why it could open way to company-by-company data:

1. Monthly figures on national spot radio spending will be sent by cooperating representative firms to Price-Waterhouse & Co., public accountants well known for their work in tabulating Academy Award votes and other confidential data. (All members of SRA are cooperating and cooperation of non-members is being sought. One medium-sized non-member firm has already agreed to furnish figures.)

2. Price-Waterhouse will arrive at a total for the cooperating reps and project this to an industry total figure. (It's believed SRA members account for over 50% of total national spot radio billings.)

3. No one but Price-Waterhouse ever sees anything but the end product figures.

Thus there will be machinery set up which can be adapted to a company-by-company report. A major obstacle: the increased clerical time rep firms would have to put into breaking down their reports by companies.

Probably the biggest factors in whether admen get their long-awaited report by companies: (1) how effective the dollar volume figures prove in focussing attention on spot radio; (2) how hard they holler.

SPONSOR-TELEPULSE ratings of top

Chart covers quarter hour, half-hour and hour

| Rank now | Past rank | Top 10 shows in 10 or more markets Period 1-7 April 1956 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE | Average ratings | 7-STATION MARKETS | | 5-STATION MARKETS | | 4-STATION MARKETS | | | | | | 3-STATION MARKETS | | |
|----------|-----------|---|-----------------|--------------------|--------------------|--------------------|--------------------|-------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|--------------------|-----------------|
| | | | | N.Y. | L.A. | Boston | S. Fran. | Chicago | Detroit | Mnpls. | Phila. | Seattle-Tacoma | Wash. | Atlanta | Balt. | |
| 1 | 1 | Highway Patrol (M) ZIV | 21.7 | 15.8 | 12.3 | 19.7 | 11.0 | 14.2 | 26.4 | 15.9 | 12.5 | 18.3 | 14.3 | 18.7 | 12.7 | 5.8 |
| | | | | wrcv-tv 7:00pm | kttv 9:00pm | wbzt-tv 10:30pm | kron-tv 6:30pm | wbkb 9:00pm | wjtk-tv 10:30pm | wcco-tv 10:00pm | wfil-tv 10:30pm | komo-tv 7:00pm | wtop-tv 7:30pm | waga-tv 8:30pm | wmar-tv 7:30pm | cr-tv 1:30pm |
| 2 | 6 | Amos 'n' Andy (C) CBS FILM | 20.4 | | 9.1 | 16.4 | | | 13.2 | 12.9 | 10.8 | | | | | |
| | | | | | knxt 9:30pm | wnac-tv 2:30pm | | | wwj-tv 7:00pm | wcco-tv 3:30pm | wrcv-tv 2:00pm | | | | | |
| 3 | 7 | I Led Three Lives (M) ZIV | 19.9 | 3.3 | 14.9 | 21.7 | 16.2 | 15.9 | 18.0 | 17.9 | 13.9 | 18.6 | | 17.7 | | 3.9 |
| | | | | wpix 7:30pm | kttv 8:30pm | wnac-tv 7:00pm | kron-tv 10:30pm | wgn-tv 9:30pm | wjtk-tv 10:30pm | kstp-tv 9:30pm | wcau-tv 7:00pm | ktnt-tv 10:00pm | | wsb-tv 7:00pm | | 1:00pm |
| 4 | 3 | Waterfront (A) MCA, ROLAND REED | 19.4 | 3.7 | 10.3 | 19.9 | 20.4 | 12.7 | 15.0 | 8.2 | 21.9 | 17.9 | 21.0 | 20.5 | 17.9 | 7.5 |
| | | | | wabd 7:30pm | kttv 9:00pm | wnac-tv 7:00pm | kpix 10:00pm | wgn-tv 9:00pm | wwj-tv 10:30pm | keyd-tv 8:00pm | wcau-tv 6:30pm | komo-tv 10:30pm | wtop-tv 10:30pm | waga-tv 7:00pm | wmar-tv 10:30pm | cr-tv 1:30pm |
| 5 | | Soldiers of Fortune (A) MCA, REVUE PRODUCTIONS | 18.9 | | | | | 12.5 | | | 15.9 | | | 12.2 | 16.5 | 2.9 |
| | | | | | | | | wbkb 5:30pm | | | wcau-tv 6:00pm | | | waga-tv 6:00pm | wbal-tv 7:00pm | cr-tv 1:30pm |
| 6 | 4 | Annie Oakley (W) CBS FILM | 18.5 | 12.8 | 11.0 | 18.5 | 12.0 | 13.0 | 19.9 | 21.4 | 21.7 | 20.1 | 13.2 | 14.9 | 23.0 | 7.5 |
| | | | | wbs-tv 4:30pm | kttv 7:00pm | wnac-tv 5:00pm | kgo-tv 6:00pm | wbbm-tv 5:00pm | wxyz-tv 6:00pm | wcco-tv 4:30pm | wcau-tv 5:30pm | king-tv 6:00pm | wtop-tv 7:00pm | wlv-a 6:00pm | wbal-tv 5:30pm | cr-tv 1:30pm |
| 7 | 8 | Badge 714 (M) NBC FILM | 18.2 | 6.2 | 12.7 | 19.4 | 23.7 | 14.4 | 14.5 | 16.9 | 13.7 | 22.3 | 18.7 | | | |
| | | | | wpix 8:30pm | kttv 7:30pm | wnac-tv 6:30pm | kpix 9:00pm | wgn-tv 8:00pm | wwj-tv 7:00pm | kstp-tv 9:30pm | wcau-tv 7:00pm | king-tv 9:30pm | wrc-tv 7:00pm | | | |
| 8 | 10 | Douglas Fairbanks Jr. Presents (D) ABC FILM, DOUGFAIR CORP | 17.9 | 13.1 | 11.4 | | 17.0 | 10.0 | 10.2 | | | | | | | 7.5 |
| | | | | wrcv-tv 10:30pm | krea-tv 10:30pm | | kpix 10:00pm | wbkb 10:00pm | wxyz-tv 7:00pm | | | | | | | 1:00pm |
| 9 | 9 | Superman (K) FLAMINGO FILM | 17.6 | 11.0 | 9.8 | 24.2 | 11.7 | 11.9 | 18.0 | 13.0 | 19.7 | 18.7 | 14.4 | 27.4 | 13.9 | 7.2 |
| | | | | wrcv-tv 6:00pm | kttv 7:00pm | wnac-tv 6:30pm | kgo-tv 6:30pm | wbkb 5:00pm | wxyz-tv 6:00pm | wten-tv 6:30pm | wcau-tv 7:00pm | king-tv 6:00pm | wrc-tv 7:00pm | wsb-tv 7:00pm | wbal-tv 7:00pm | cr-tv 1:30pm |
| 10 | 2 | Mr. District Attorney (M) ZIV | 17.3 | | 11.9 | 19.4 | 15.5 | | 17.4 | 10.8 | 9.5 | 25.1 | 15.0 | 21.2 | | 7.5 |
| | | | | | kttv 9:00pm | wnac-tv 10:30pm | kron-tv 10:30pm | | wwj-tv 10:30pm | kstp-tv 10:30pm | wrcv-tv 10:30pm | king-tv 9:00pm | wrc-tv 10:30pm | waga-tv 10:30pm | | cr-tv 1:30pm |
| Rank now | Past rank | Top 10 shows in 4 to 9 markets | | | | | | | | | | | | | | |
| 1 | 1 | Eddie Cantor (C) ZIV | 25.0 | | | | | | 10.7 | 5.0 | | | | | | |
| | | | | | | | | | wjtk-tv 7:00pm | wten-tv 11:00pm | | | | | | |
| 2 | 2 | Stars of the Grand Ole Opry (Mu) FLAMINGO FILM, GANNAWAY PROD. | 18.9 | | 3.2 | | 25.5 | | | 6.7 | 8.7 | | | 19.5 | | |
| | | | | | kcp 10:00pm | | kpix 9:30pm | | | keyd-tv 9:30pm | komo-tv 6:00pm | | | waga-tv 7:00pm | | |
| 2 | 3 | Life of Riley (C) NBC FILM, TOM MC KNIGHT | 18.9 | | 13.2 | | 26.0 | | | 13.5 | 30.2 | | | | | |
| | | | | | kttv 8:30pm | | kpix 7:00pm | | | kstp-tv 6:00pm | king-tv 6:30pm | | | | | |
| 4 | | Range Rider (W) CBS FILM | 16.6 | 2.0 | | 20.9 | | 9.2 | | | 14.5 | | | | | 1.4 |
| | | | | wrcv-tv 7:30pm | | wbzt-tv 7:00pm | | wbbm-tv 12:00N | | | ktnt-tv 7:00pm | | | wl-tv 6:00pm | | |
| 5 | 8 | San Francisco Beat (M) CBS FILM, DESILU PRODUCTIONS INC. | 15.8 | 5.7 | 12.3 | | | 8.2 | 10.2 | | 15.3 | | 16.0 | | | |
| | | | | wpix 8:30pm | kttv 9:30pm | | | wgn-tv 9:00pm | wjtk-tv 7:00pm | | wrcv-tv 10:30pm | | wtop-tv 7:00pm | | | |
| 6 | 6 | Jungle Jim (A) SCREEN GEM | 14.7 | 7.8 | 16.1 | 16.7 | 12.4 | 22.4 | | | 13.3 | 10.3 | | 18.7 | | |
| | | | | wrcv-tv 6:00pm | kttv 6:00pm | wbzt-tv 7:00pm | kgo-tv 6:30pm | wxyz-tv 6:30pm | | | komo-tv 7:00pm | wmal-tv 6:00pm | | wlv-a 6:30pm | | |
| 7 | | Kit Carson (W) MCA | 13.9 | | | 9.3 | | 9.4 | | | | | | 13.0 | | |
| | | | | | | kron-tv 6:00pm | | wwj-tv 6:30pm | | | | | | wlv-a 6:00pm | | |
| 8 | | Ellery Queen (M) TPA | 13.1 | 4.2 | 2.9 | | | | | | | | | | | |
| | | | | wpix 9:00pm | kcp 8:00pm | | | | | | | | | | | |
| 9 | 10 | I Search for Adventure (A) GEO. BAGNALL, JULIAN LESSER-SOL LESSER PROD. | 13.0 | 2.7 | 11.6 | 22.9 | | | | 13.9 | 18.6 | | | 8.5 | | |
| | | | | wpix 7:30pm | kcp 7:00pm | | kpix 7:30pm | | | wcco-tv 9:00pm | king-tv 7:00pm | | | wbal-tv 7:00pm | | |
| 9 | | Laurel and Hardy (C) GOVERNOR | 13.0 | | | | | 17.5 | 10.8 | | | | | | | |
| | | | | | | | | wxyz-tv 2:30pm | wten-tv 5:00pm | | | | | | | |

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (SF) Science Fiction; (W) Western. Films listed are syndicated, 1/4 hr., 1/2 hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this

market 1-7 April. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. Should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all in last chart or was

shows

ated film programs

| MON MARKETS | | | 2-STATION MARKETS | | | | |
|------------------|--------------------|-------------------|--------------------|-----------------|--------------------|--------------------|--------------------|
| Bus | Milw. | St. L. | Birm. | Charlotte | Dayton | New Or. | Providence |
| 17.7 | 13.9 | 19.7 | 27.8 | 46.8 | 40.3 | 40.3 | 23.0 |
| wu-tv 10:30pm | wtmj-tv 9:30pm | kwk-tv 9:30pm | wbre-tv 10:00pm | wbtv 10:30pm | whio-tv 9:00pm | wdsu-tv 10:00pm | wjar-tv 10:30pm |
| 1.4 | | | 26.8 | 33.5 | | 49.8 | 22.8 |
| | | | wbre-tv 10:00pm | wbtv 4:00pm | | wdsu-tv 9:30pm | wpro-tv 7:00pm |
| 17.7 | 23.0 | 20.4 | | 57.3 | 25.5 | 25.8 | 14.8 |
| wu-tv 10:00pm | wtmj-tv 10:00pm | ksd-tv 10:00pm | | wbtv 8:00pm | wlw-d 9:30pm | wdsu-tv 10:30pm | wjar-tv 10:30pm |
| | | 19.5 | 18.5 | 57.3 | | | 14.8 |
| | | kwk-tv 10:00pm | wabt 9:30pm | wbtv 8:30pm | | | wpro-tv 7:30pm |
| 5 | 17.5 | 22.4 | | 30.8 | 14.5 | 38.3 | 18.8 |
| wu-tv 10:00pm | wtmj-tv 10:00pm | ksd-tv 10:00pm | | wbtv 5:30pm | wlw-d 6:00pm | wdsu-tv 5:00pm | wjar-tv 6:30pm |
| 7 | 20.9 | 18.7 | 17.8 | | 15.3 | 32.3 | 19.8 |
| wu-tv 6:00pm | wtmj-tv 4:00pm | kwk-tv 4:00pm | wbre-tv 6:00pm | | wlw-d 6:00pm | wdsu-tv 12:00N | wjar-tv 6:30pm |
| | | 21.5 | 32.5 | | 21.0 | | 17.0 |
| | | ksd-tv 9:30pm | wbre-tv 10:00pm | | whio-tv 11:00pm | | wjar-tv 6:30pm |
| 5 | 16.0 | | | | 27.8 | 44.3 | 5.9 |
| wu-tv 10:00pm | wxix 10:00pm | | | | wlw-d 7:00pm | wdsu-tv 9:30pm | wpro-tv 1:00pm |
| 20 | 10.9 | 14.3 | | 34.0 | 15.5 | 26.0 | 18.3 |
| wu-tv 3:00pm | wisn-tv 3:00pm | ksd-tv 5:30pm | | wbtv 5:30pm | wlw-d 6:00pm | wdsu-tv 5:00pm | wjar-tv 6:00pm |
| 4 | 18.8 | 21.0 | 14.3 | | 15.3 | 26.5 | 21.3 |
| wu-tv 11:00pm | wtmj-tv 10:00pm | ksd-tv 10:00pm | wbre-tv 10:30pm | | wlw-d 10:30pm | wdsu-tv 10:30pm | wjar-tv 10:30pm |
| | | | | | | | |
| | | | 54.5 | | | 29.8 | |
| | | | wbtv 9:30pm | | | wdsu-tv 10:00pm | |
| | | 17.8 | 38.3 | | | 31.3 | |
| | | wabt 9:30pm | wbtv 6:00pm | | | wdsu-tv 5:00pm | |
| 11.4 | | | | | | | |
| wxix 6:00pm | | | | | | | |
| | 13.5 | | | | | 33.3 | |
| | ksd-tv 11:30am | | | | | wdsu-tv 5:30pm | |
| | | | | | | 47.8 | 12.8 |
| | | | | | | wdsu-tv 9:30pm | wpro-tv 11:15pm |
| | 15.9 | 29.3 | | | | | |
| | kwk-tv 6:00pm | wbre-tv 9:30pm | | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | 10.3 |
| | | | | | | | wjar-tv 12:00N |

WANTED

ARE YOU THE SALES MANAGER SPONSOR NEEDS IN THE MIDWEST?

Due to advancement of its Midwest sales manager, SPONSOR is looking for his successor in the Midwest with Chicago as headquarters. This is our top-notch sales area and requires a top-notch man who is looking for an exceptional opportunity and is willing to work for it. You'll be calling on key station executives in 10 states. There's plenty of prestige, sales advantages, and interesting activity to this assignment—plenty of travel, too. If you're the man, you'll have a proven sales record, some knowledge of station operation, a reputation for square dealing, and a deep down desire to improve your financial position. Please rush full details.

BOX 528, SPONSOR, 40 E. 49, NEW YORK 17



... In The 11-County Core of Our Coverage Area —

Pulse* Proves Audiences Prefer

WRBL-TV 4 CBS CHANNEL ABC

*Area Telepulse, Nov. 1955

Share of Audience

| | DAYTIME | NIGHTTIME |
|-----------|---------|--------------|
| WRBL-TV | 64 | WRBL-TV 62 |
| Station B | 27 | Station B 27 |
| Misc. | 9 | Misc. 11 |

The top 48 weekly and multi-weekly shows are on WRBL-TV

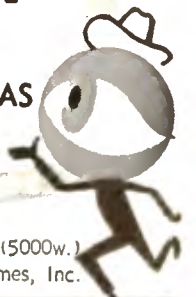
CALL HOLLINGBERY CO.



17
out of
19

TOP AMERICAN ADVERTISERS USING PROGRAMS IN THE EL PASO MARKET ARE ON KROD-TV

KROD-TV CHANNEL 4 EL PASO TEXAS CBS - ABC



AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

10. Classification as to number of stations in market is Pulse's term; number by measuring which stations are actually in the metropolitan area of a given market even though they may be outside metropolitan area of the market.

SCHOOL TERRORIZED BY
RADIOACTIVE EXPLOSIV

**Murderess Incites
Prison Riot**

prison at Ch

a new concept in TV realism

... gets into the heart as well as the home

CODES

COMMUNITY THREATENED BY
JUVENILE GANG WAR

One Gets Lesser Term
Ward drew four years and
0,000 fine from Judge

CHILD LOST IN CANYON

mother can stay with the boy
are until I bring them back."

ARSONIST BUILDS FIRES
WITH COMIC BOOKS

Wife, Daughter Flee
the painters trip to heat on



Gripping dramas based on real-life police cases which made front page news — taken from the files of the world-famous Sheriff of Los Angeles County, Eugene W. Biscailuz, creator of many *firsts* in law enforcement.

- 1,500 man organized reserve
- Volunteer mounted posse
- Aero squadron
- Police radio cars
- Honor system prison farms
- Youth rehabilitation centers

Phone, write, wire **ABC Film Syndication, Inc.**



Sold! Sold! Sold! Prior to release

Liebmann Breweries, Inc.

Signal Oil

National Biscuit

Many choice markets still available

CODE 3 top-priority emergency code — signal for flashing lights and screaming sirens — races members of the Sheriff's Department into action!

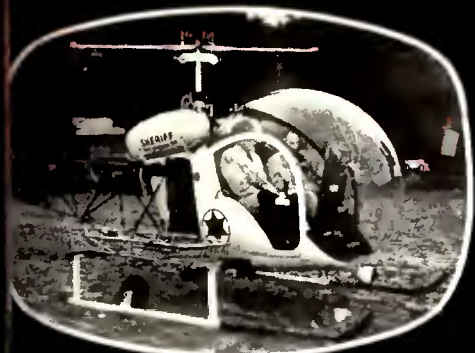
CODE 3 — bringing the headlines to life with stirring realism — reaching into the pocket book via the heart!

A top commercial vehicle for any product or service!

Hottest new show in years

Executive producer: Hal Roach Jr.

Producer: Ben Fox



East 44th Street, New York City • OXford 7-5880

NEW AND USED CARS

SPONSOR: Packard Motors

AGENCY: Direct

CAPSULE CASE HISTORY: *During the second week of August, 1955, Packard Motors of Omaha, Neb., scheduled a spot saturation campaign on KOWH. During this period, 145 one-minute spots were aired at a local package rate of \$1,000. In that time, the advertiser sold \$120,000 worth of automobiles. The Packard Motors ad manager stated that all customer reaction was from radio and that continued use of the medium is being very seriously considered by Packard Motors.*

KOWH, Omaha, Nebraska

PROGRAM: Participations



RADIO results

HOMES

SPONSOR: Home Construction

AGENCY: Direct

CAPSULE CASE HISTORY: *In order to sell homes ahead of the building schedule, the sponsor used 75 half-minute r.o.s. spots in a 4-day period. Subsequently, six homes were sold, with a total dollar value of more than \$60,000. The "direct sell" advertising cost on units sold was less than .002%, according to Home Construction's sales manager D. Hansen, who also stated, "We were swamped. Without having even a fully completed 'show house,' we sold every one available." Cost: \$125.*

KLMS, Lincoln, Neb.

PROGRAM: Announcements

SHEEP

SPONSOR: George Umphlet

AGENCY: Direct

CAPSULE CASE HISTORY: *Early in January, 1956, George Umphlet, a sheep buyer, bought 200 head of sheep. During early morning farm time he broadcast three announcements on KFEQ at a cost of \$27. Later that morning, all the sheep were sold to buyers who had either stopped at Mr. Umphlet's office or who had phoned him. All buyers indicated that they had heard the announcements on the air earlier. Radio Station KFEQ was the only advertising medium used to publicize this sale.*

KFEQ, St. Joseph, Mo.

PROGRAM: Announcements

STORE OPENING

SPONSOR: Lee Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *No other medium was used to announce the opening of a Sioux Falls, S.D., Lee Store. Therefore, the client attributes results entirely to KELO and the announcements aired via that station. They were broadcast for two days only; nevertheless, the variety store was filled to capacity on the day of the grand opening. According to the sponsor, sales were above the goal that had been set. Cost of the two-day campaign, announcements totaled \$75.*

KELO, Sioux Falls, S. D.

PROGRAM: Announcements

NEW CARS

SPONSOR: American Motors Ltd., Nash

AGENCY: McKim

CAPSULE CASE HISTORY: *The Nash Division of American Motors contracted for five one-minute announcements and six shorter "flashes" on CHUB recently. At the end of the drive, McKim Advertising stated that the sponsor wanted to renew the contract. However, immediate renewal was impossible because the Nash dealer in Nanaimo asked that the date of commencement of the second campaign be set a few weeks later. He was sold out from the first campaign. Cost: \$75.*

CHUB, Nanaimo, B.C.

PROGRAM: Announcements

AGRICULTURE MEETING

SPONSOR: First National Bank

AGENCY: Direct

CAPSULE CASE HISTORY: *The bank sponsored a meeting explaining irrigation loans. Previous meetings, where radio had not been used, drew about 75 attendants. During the participation campaign, 15 half-minute spots were aired in three days. The meeting drew over 350 farmers. According to a bank spokesman, it was the largest group of its type the bank had had. This "standing room only" response was credited entirely to the station. Cost of the two-day campaign was \$24.75.*

KAWL, York, Neb.

PROGRAM: Participation

ENGINEERING COURSES

SPONSOR: Radio Engineering Inst.

AGENCY: Direct

CAPSULE CASE HISTORY: *From February 1 through 7, the Radio Engineering Institute scheduled 35 one-minute spots at a total cost of \$325. The sponsor felt that four or five enrollees would have been profitable response. However, 20 listeners enrolled at a cost per student of \$400. On the basis of an approximate 25-1 volume-to-outlay result, Radio Engineering Institute renewed its contract for 100 additional "t.f." spot announcements on the Omaha, Neb. outlet.*

KOWH, Omaha, Neb.

PROGRAM: Announcements



GREATEST IN THE NATION!

Only WCCO Radio Delivers

56.1%

Share of Audience!

WCCO Radio's stature as the Northwest's 50,000 watt giant is greater than ever. Fact is, its 56.1 per cent share of audience in the Minneapolis-St. Paul market is a national record. This 56.1 per cent is the largest share captured by any station in any of the 27 major markets currently measured by the A. C. Nielsen Company. It's the result of unmatched program popularity and enormous power which carries your sales message throughout 109 primary counties in four Northwest states. Check with WCCO Radio or CBS Radio Spot Sales for full details about this record-making buy!

More People Listen to WCCO Radio Than All Other Minneapolis-St. Paul Stations Combined!

| | |
|-------------------------------------|--------------|
| WCCO Radio | 56.1% |
| Station B | 9.3% |
| Station C | 8.2% |
| Station D | 8.2% |
| Station E | 7.5% |
| Six other stations | 10.7% |

Nielsen, March 1956, total station audience, total day, seven-day week.

WCCO Radio

*The Northwest's 50,000-Watt Giant
Minneapolis - St. Paul*

Represented by CBS Radio Spot Sales

How do you view the effect on television of the greatly increased availability of feature film

PART II



Robert Salk
Director of Sales
Screen Gems, New York

VIEWERS WANT FEATURE FILMS

● The viewing public wants and enjoys feature films as television entertainment. Ratings in market after market bear this out. WCBS here in New York tops competition with its *Late Show* that currently rates 12.2. Chicago reports 24.3, Boston 32.5, San Francisco 17.4, to mention just a few.

A long-time station problem has been the dearth of quality feature films. This has been eliminated by the flow of features recently released to television by major film companies. In our case, Columbia Pictures, through Screen Gems, is offering *Hollywood Movie Parade* which consists of 104 full-length pictures that were big box office successes at movie houses throughout the country.

The influx of features has caused stations to observe new concepts in buying. In the past, features were purchased primarily on the basis of date of release—now, the major consideration is quality.

Musicals generally had not been considered exciting television fare. The fact was that a top-flight, top-budget musical had never been available. But pictures such as *You'll Never Get Rich*, the Fred Astaire-Rita Hayworth clas-

sic, also from *Hollywood Movie Parade* are sure-fire television entertainment.

The growing importance of features means more revenue for stations. Spot advertisers, national and regional as well as local, have long recognized the commercial value and success of their spot announcements during feature film telecasts.

The need for flexibility of programming, vital to the station, has played an important part in Screen Gems' thinking. Its assortment of sales plans permits the station operator to purchase the number of pictures that will meet his own needs and allows for expansion as required.

A strong, fully-rounded, all-week program schedule is the aim of every station manager. With the addition of fine feature films to its ever-growing roster of first-run and second-run syndicated and network shows, Screen Gems is answering today's stations' needs and audience demands for outstanding television entertainment.



George T. Shupert
President
ABC Film Synd., New York

FEATURES SHOULDN'T BE FEARED

● In almost every industry or business, there is a small group of alarmists who become panicked by new

ideas or innovations. This is true in our television film business as well. From where I sit, I see no real cause for alarm. I believe that the increased amount of available features will enhance station program schedules but not saturate them. Film buyers will be able to be more selective in their buying. They will not be forced to run as many repeats as previously. They will be able to retire older, inferior films more quickly.

In order to attract and hold audiences, to achieve ratings which will attract advertising dollars, stations must have varied, interesting schedules. They cannot afford to load up on feature films or any other type of television program indiscriminately.

I don't believe either that current sponsors of local live or syndicated film shows can be easily persuaded to drop their current programs in favor of feature films. This is due principally to the cost factor. Many advertisers cannot afford or do not want to sponsor an hour-and-a-half of programming. If given a choice between participating in a long show or full sponsorship of a shorter one, they more often than not choose the latter because it offers greater opportunity for product identification and merchandising possibilities.

Therefore, if the influx of feature films will not materially affect other types of programming, will the feature film distributors be able to realize a profit from their investment? I believe that most of them will if their packages contain high quality product and if they sell them as programs rather than as just so many feet of feature film material. It will be necessary for distributors of mammoth packages to break their packages and thus create different program formats. This will take planning, originality and showmanship.

As a case in point, I cite our "Anni-

versary package" which station people have told us is outstanding, particularly from the aspect of the quality of the entire group of features.

With the increased amount of available feature films and with the upgrading of syndicated film in the past few years, it is becoming increasingly evident that film of all types has finally achieved the position of prominence in station programming which it so richly deserves.



Bob Rich
Gen'l Sales Mgr.
Associated Artists, New York

NETS AND STATIONS FEEL IMPACT

● The impact of *good* feature film is already being felt in network and local television. I stress the word "good" because top quality programming is the only kind that really interests stations. It alone attracts large audiences and sells sponsors' products in large quantities. This is true, of course, not only of feature film but of all programming.

Top feature film is already raising ratings for stations in one- to seven-channel markets, and for networks as well. And it is attracting more and more national advertisers, steadily joining the ranks of local and regional advertisers who have proved at the cash register that sponsorship of top features is more successful than any other type of programming. In Washington, D. C., for example, the Safeway Theatre, a 10:30-12:30 nighttime Saturday feature program, draws an average rating for the entire two hours of 16.0 as against a combined average for the other three stations in Washington of only 14.5 (ARB; April, 1956).

With the 90-minute program concept well-established and growing season by season, time is being opened up
(Please turn to page 117)

*and only one

In the Baltimore market
one station*
delivers the most listeners
at the lowest cost per thousand



WFBR Baltimore's Best Buy
REPRESENTED BY JOHN BLAIR AND COMPANY

you're right
on *cue!*

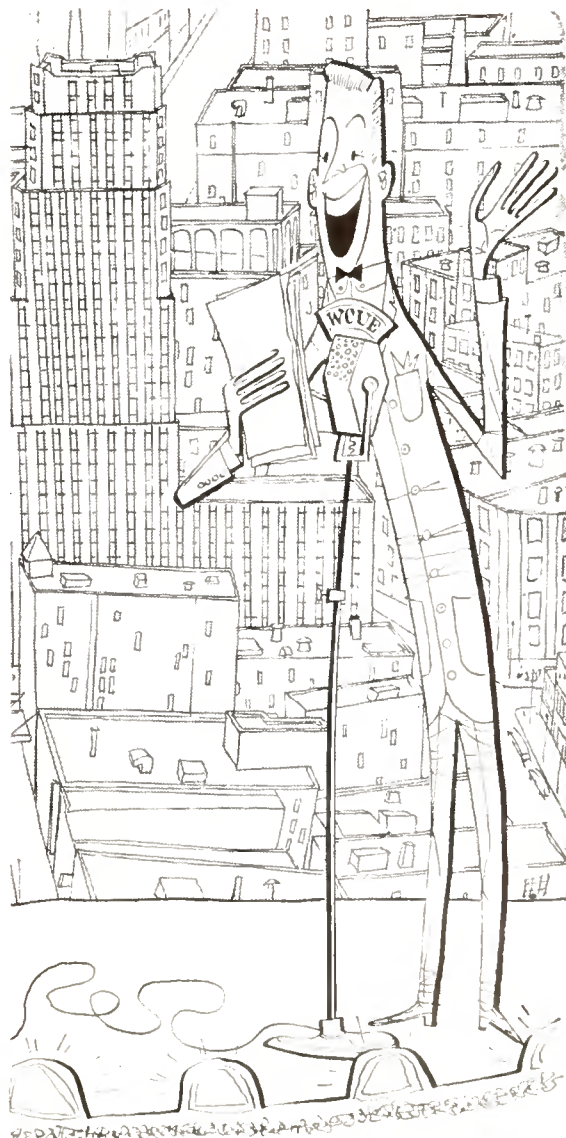
No need to fluff your lines. There's only one CUE to follow when your stage is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

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

Wcue

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

John E. Pearson Co., National Representatives



A black and white photograph of a man's face in profile, looking down at his hand. He is wearing a suit jacket and a tie. His hand is raised, and he is holding a ring on his ring finger. The background is plain and light-colored.

“\$1,500?”

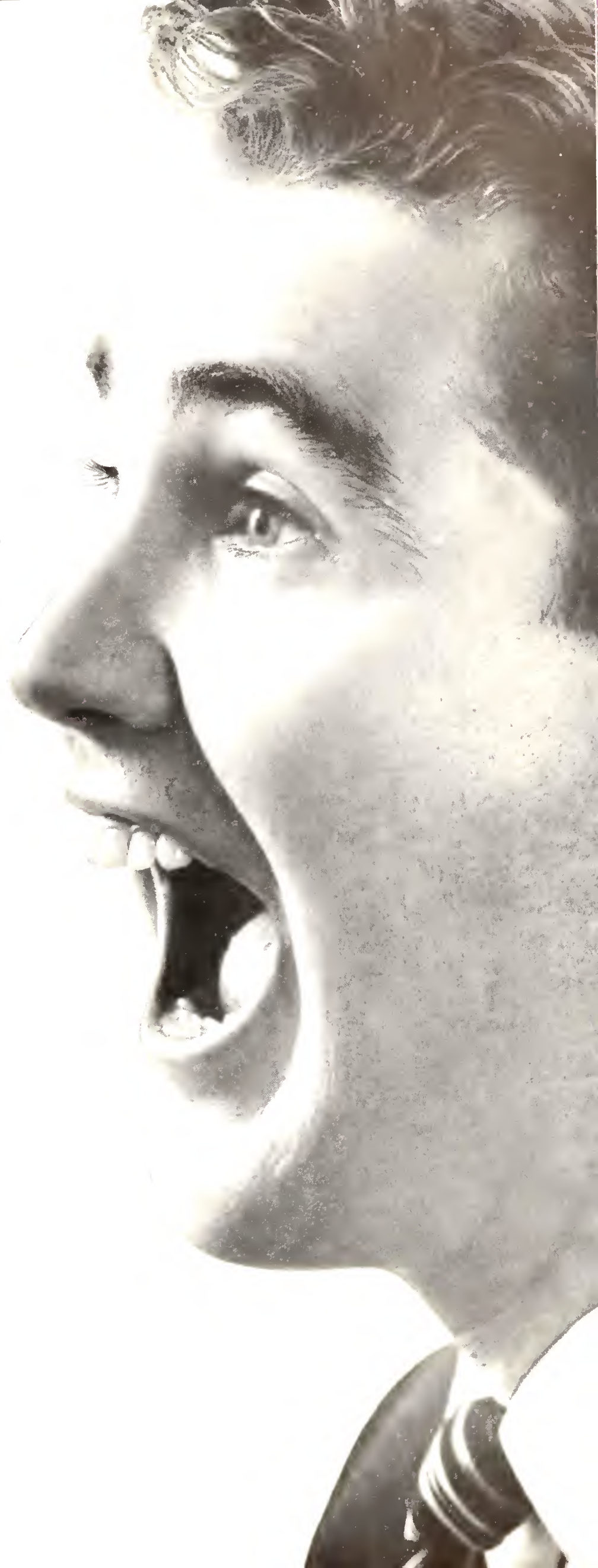
First skeptical. Then wildly enthusiastic. That's a standard reaction you see demonstrated by Jim Lowe—to WCBS Radio's Run-of-Schedule Station Break Package Plan. It's the greatest steal since the Indians sold Manhattan for twenty-four bucks worth of bangles and beads.

NEW YORK!"

The Plan delivers your message *21 times a week* in the New York market—for a staggering total of 6,300,000 listener impressions—at a cost of 23¢ per thousand listeners! And a typical schedule gives you announcements adjacent to top-rated programs and personalities like Godfrey, Art Linkletter, daytime serials, major news shows and the entire roster of nationally-known WCBS local performers. For more happy details, phone CBS Radio Spot Sales, or Buck Hurst, at PLaza 1-2345.

WCBS RADIO

New York • 50,000 watts • 880 kc



IN
PHILADELPHIA
FOR THE
8TH

CONSECUTIVE
MONTH ON
WIBG
PULSE

RATES HIM
NO.



*Doug
Arthur's*

DANCELAND

OVER **3½ HOURS**
DAILY

pennsylvania's most
powerful independent

WIBG

**990 | 10,000
WATTS**

Phila. 2, Pa. • RI 6-2300

Nat'l Representatives — Radio Representatives, Inc.

Continued
from
page 8

AGENCY AD LIBS



always has been that the advertisement, regardless of medium, should appeal basically to the self-interest of the reader, viewer, listener. Since most products advertised offer the prospective buyer an opportunity to become more beautiful, more leisured, longer lived, more successful, more secure, less of a wastrel, or less hungry, we are in general appealing to rather basic instincts in our copy.

And since each of these appeals is of vital concern to the human being to whom the advertisement talks it is difficult to see why the approach should be *even slightly amusing*.

For the advertiser to treat such lightly is not only stupid but actually an affront to the prospect. If the manufacturer does not himself consider his product and the need for it seriously, how can he expect the prospect to? And I hope Harry and Bert won't hate me for posing the question.

The most successful commercials—by sales figures—in the history of television (you all know which cosmetic I refer to—especially if you read the stock market page) are as devoid of humor as Gray's Elegy.

They get to the point fast. They are never irrelevant. They present the problem literally (with real people). They demonstrate graphically (even when animation is employed). They employ personalities to sell on camera. They talk directly to their audience. They use music only to create mood and to register basic copy points (never to amuse or entertain). They are live.

As a result of this absence of whimsy and because of their intensity of concentration on the serious job of selling they are fabulously well endowed to do what they set out to do.

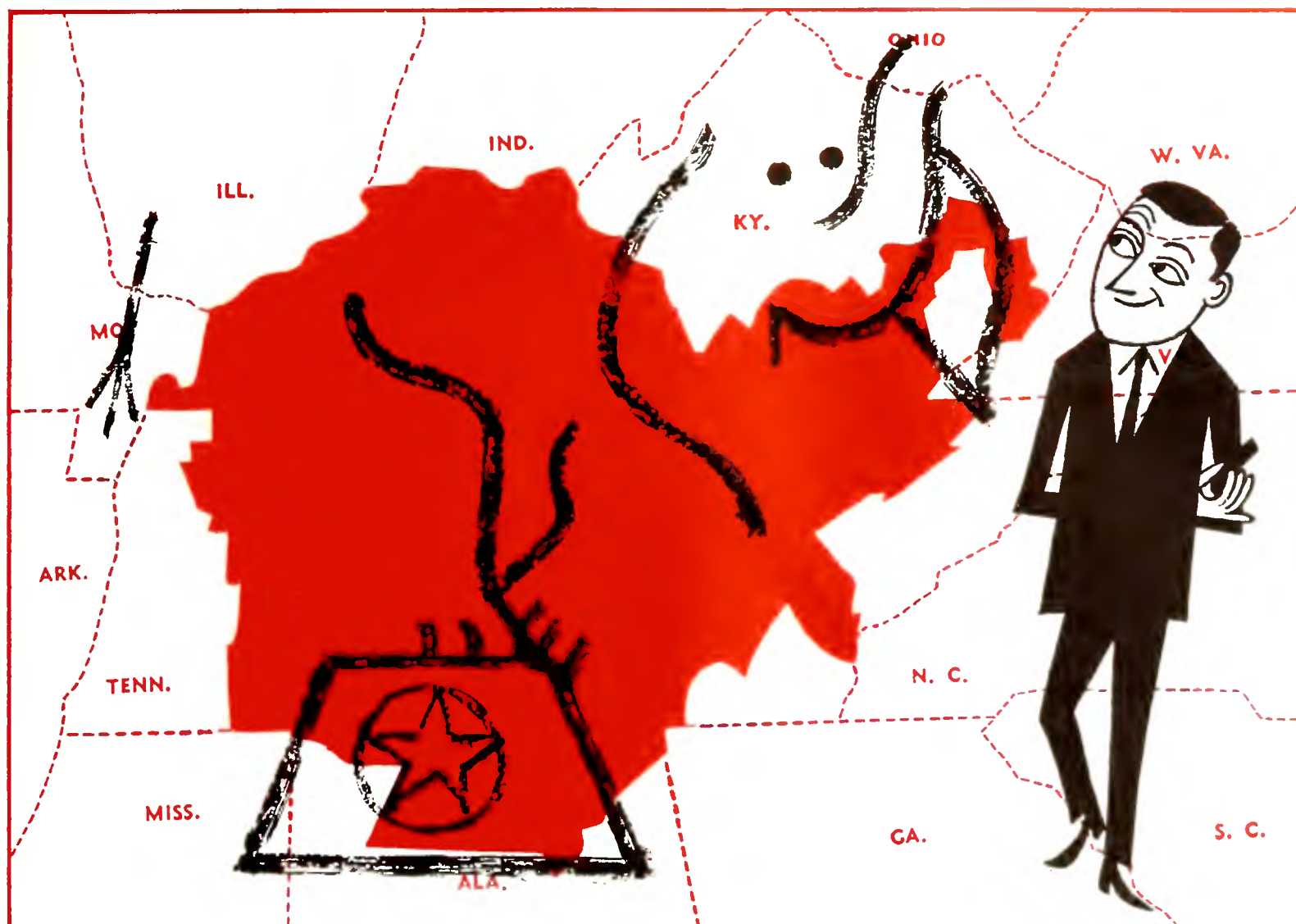
The day after a new product is introduced, sales impact is not merely felt but shelves are emptied, dealers aroused and profits garnered so that new products can be born to be given the same chance in life.

Believe me, this is exciting! Exciting from an advertising, a television and a marketing point of view. Furthermore, it decidedly is not funny! ★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St., New York.

AN ELEPHANT?



No, that mystery shape isn't really an elephant, though it is a jumbo-sized bargain for advertisers.

Actually it's a map of "The Mystery Market" ...one of America's richest...The Central South ...a \$2,713,371,000 market—richer than the cities of Denver and New Orleans put together ...or Atlanta and Dallas put together.

A RICH MARKET, IN FACT, THAT'S COVERED BY ONLY ONE MEDIUM...and that's WSM Radio in Nashville.

If you attempt to cover The Central South with a combination of other radio stations or with a combination of newspapers in the area, the coverage would still be incomplete—and the cost would be three to 15 times greater than that of a WSM custombuilt program. As for TV, all TV viewers in the market put together still represent less than half the market's buying power!

For the full story on this unique situation, send for your free copy of our booklet, "The Mystery Market," containing complete facts and figures as compiled by independent authorities.

650 KC **WSM** RADIO

BOB COOPER, Sales Manager
JOHN BLAIR AND COMPANY, National Advertising Representatives
Nashville — Clear Channel — 50,000 Wa'tts

Not headline claims but the fine print comparison of rates, ratings,* audience composition and location count most. Check the cost per thousand on strong NBC adjacencies on high powered WJHP-TV, Jacksonville, Florida.

*For ratings, see Telepulse.



agency profile

William T. Okie

President
J. M. Mathes, New York

William ("Ted") Okie, newly elected president of J. M. Mathes, sees agencies' function expanded into many areas in past 15 years.

"We used to be in the business of making up and placing ads," he told SPONSOR. "But today an agency isn't fulfilling its job unless it gets into marketing philosophy, sales strategy and the merchandising and public relations efforts necessary to implement campaign."

Okie hesitates to make any one medium responsible for the current emphasis on marketing counsel from agencies. But he does say that "the combination of today's competitive markets and the emphasis on high-efficiency advertising that clients get from tv have made it impossible for an agency to do effective planning for a client without over-all marketing knowledge."

A particularly active man in his mid-forties (Okie calls his age "another Jack Benny story"), he has been with the agency since it was founded in 1933. Today the agency billings are at the rate of \$15.5 million, with 22% in the air media. Clients fall into two categories: 65% consumer products, 35% industrials.

"There's been an undeniable trend of industrial advertisers getting into tv," says Okie. "Management of heavy industry realizes today that it's important to sell company personality and its philosophy as well as its product. There's a level of humanities that enters into effective selling."

"Furthermore, decisions by industries to buy from heavy goods manufacturers are generally made by management committees and not by individuals. In appealing to such management groups with educational messages about new processes or heavy machinery, industrialists can't overlook a mass demonstration medium like tv."

While Okie does not consider himself a tv specialist, he feels that a successful agency today needs to know many parts of showbusiness, even when it does not produce programs within the shop.

"We certainly helped produce *Terry and the Pirates* for Canada Dry a few years back. And even when we had this client on ABC TV's *Super Circus*, agency production people were involved in shaping the show content."

Okie says he's surrounded by tv fans in his Connecticut home. His wife, daughter and two sons compete for the right to dial. "But what we like best is to get on our yawl and sail away." ★ ★ ★

KABC & KABC-TV

THE ABC STATIONS FOR AMERICA'S
NUMBER ONE COUNTY IN RETAIL SALES

LOS ANGELES

ANNOUNCE THE APPOINTMENT OF

THE KATZ AGENCY, INC.

AS NATIONAL ADVERTISING REPRESENTATIVES

EFFECTIVE JUNE 1, 1956

FOR INFORMATION ON KABC & KABC-TV

Call or wire one of these 8 Katz Agency offices:

New York 22, 477 Madison Avenue, PL 9-4460
Chicago 1, 307 N. Michigan Avenue, Central 6-7343
Detroit 26, Penobscot Bldg., Woodward 3-8420
Atlanta 3, 1321 Fulton Bank Bldg., Jackson 5-1637
Kansas City 6, Bryant Bldg., Victor 7095
San Francisco 4, Russ Bldg., Sutter 1-7434
Los Angeles 5, 3325 Wilshire Blvd., Dunkirk 5-6284
Dallas 1, 2006 Bryan Street, Riverside 4036

HERE'S A NEW DOLLAR SIGN



A sign that means more dollars for you in the profitable Twin Cities Market.

B-5 means WLOL's big 5 disc jockeys. It means programming that puts you in tune with a million-and-a-half radio listeners. It's one of the reasons why more advertisers sell more products on WLOL than on any other indie station in the twin cities.

TOPS IN
INDEPENDENT RADIO

W O L

MINNEAPOLIS-ST. PAUL
1330 on your dial—5000 watts

LARRY BENTSON, Pres.

Wayne "Red" Williams, Mgr.

Joe Floyd, V.P.

represented by AM RADIO SALES

Continued
from
page 26

SPONSOR BACKSTAGE



deal may, however, be made if one has the opportunity to ponder on an airplane about the deal C&C made for the same films with the Triangle stations, which are WFIL-TV in Philadelphia, WFBG-TV in Altoona, Pa. and WNBF-TV in Binghamton, New York. In this deal Triangle pays C&C something more than \$2,500,000 for unlimited use by its three stations for a 10-year period for the full RKO library. This \$2,500,000 is payable in monthly installments over a five-year period. C&C, on the other hand, contracts to purchase \$1,000,000 worth of announcements on the Triangle stations over the same five-year period, for advertisers and products to be approved by Triangle.

Pittsburgh, Cleveland, San Francisco and Boston are certainly substantially larger markets than Altoona and Binghamton (and more or less as large as Triangle's Philadelphia) so it's a safe bet that WBC paid considerably more than the \$2,500,000 Triangle is paying. \$3,500,000 is a decently reasonable guesstimate, wouldn't you say? And how much in spot purchases did C&C commit itself for to Westinghouse? More than the \$1,000,000 they committed to Triangle seems likely, no? Say \$1,250,000 at least.

To agencies and advertisers this whole situation should continue to hold ever greater interest. First, and obviously, the Triangle and WBC stations, and whichever other stations make the C&C deal, are going to be offering these new film shows to sponsors. But secondly and not so obvious, an organization named C&C Super Television Corp. now has approximately \$2,250,000 worth of spot time available, and conceivably for sale to advertisers and agencies.

Pretend you're sitting in a DC 6 for a few hours and project this situation. Using the Triangle case as an extremely conservative example, C&C agrees to purchase an average of \$333,000 worth of announcements on each station with whom it makes its deal. The deal has been made so far with seven stations (three Triangle, four WBC). Assume it's made with 50 stations in as many markets. This gives C&C control of over \$16,650,000 worth of spot tv time. See what I mean about pondering some mighty fascinating pictures?

If C&C is getting something over \$2,500,000 from the three stations, it figures they're getting an average \$833,333 per station. From the same 50 stations in the same 50 markets as we used in the example of their spot time purchases, C&C would end up with \$41,666,650 from RKO properties.

That airplane pondering makes one point about this television business mighty obvious. Buying and selling approaches are still far from being standardized, and the advertising agency and client most aware of this will come up with the best cost-per-1,000 most of the time. ★ ★ ★



THESE ARE THE RAMPARTS WE WATCH, FROM ROCKLAND, MAINE TO POINT JUDITH, FROM RHODE ISLAND AND BOSTON WEST THROUGH WORCESTER

THE RAMPARTS WE WATCH



- 1 LEWISTON
- 2 BATH
- 3 PORTLAND
- 4 BIDDEFORD
- 5 DOVER
- 6 MANCHESTER
- 7 PORTSMOUTH
- 8 NASHUA
- 9 HAVERHILL
- 10 NEWBURYPORT
- 11 LAWRENCE
- 12 LOWELL
- 13 LYNN
- 14 MEDFORD
- 15 CAMBRIDGE
- 16 BOSTON
- 17 FRAMINGHAM
- 18 FITCHBURG
- 19 LEOMINSTER
- 20 WAKEFIELD
- 21 CLINTON
- 22 MARLBOROUGH
- 23 WORCESTER
- 24 QUINCY
- 25 SOUTHBRIDGE
- 26 BROCKTON
- 27 WOONSOCKET
- 28 ATTLEBORO
- 29 TAUNTON
- 30 PAWTUCKET
- 31 PROVIDENCE
- 32 FALL RIVER
- 33 NEW BEDFORD
- 34 HYANNIS

This, the fourth annual area survey conducted by Pulse Inc., in the WHDH 25 county coverage area is coincident to the completion of ten years of the present management of WHDH. In that decade, challenges have been made and met along the ramparts we watch—our half-millivolt contour. These have been intra-medium and inter-media challenges. In the early part of the decade, WHDH met the challenges of powerful network outlets by programming against the networks and promoting our format to the hilt. Proof of the success of this programming and promotion is the fact that in 1946, WHDH was low station on the rating poll. In 1956 WHDH leads all the rest. Today rumors running rife and rampant along the ramparts indicate that network affiliates have copied, or are about to copy the WHDH format. The challenge of television which began in 1948 has become stronger every year. Now there are eight television outlets in the WHDH coverage area. Yet, in spite of this extra-media competition, the WHDH rating picture has improved each year. An exact proof of this is a comparison of the first area survey in 1953, and this one in 1956. Whereas the 4.2 average quarter hour rating in 1953 meant 59,686 homes listening to WHDH per quarter hour, the 4.5 average quarter hour rating in 1956 means that 67,212 homes per quarter hour listen to WHDH. This is an increase of 7,425 homes per average quarter hour, for a gain of twelve and a half percent in four years. In order to meet the inter-media and intra-medium challenges ★ WHDH is placing 200 line advertisements in 27 daily newspapers in the area (designated by ●) every other week totaling seven hundred two advertisements annually or 140,400 lines of space. As an adjunct to the newspaper campaign, ★ WHDH places one minute sign-off spots on seven daytime-only stations in the area (designated by ■) totaling 2,548 spot announcements annually. WHDH believes in its coverage area and will continue to do its utmost to protect those ramparts we watch.

50,000 WATTS

BOSTON

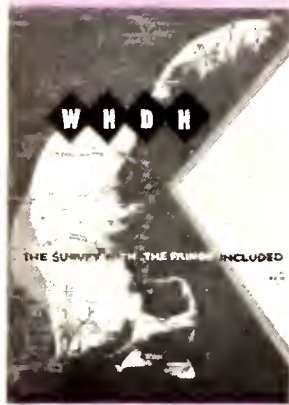
850 KC

WHDH

Since the first of these four annual surveys was taken in 1953, some 32,800 interviews have been conducted in the WHDH 25 county coverage area by Pulse, Inc. (Pulse is the same organization which has conducted the five county Pulse of Boston survey since January 1947 and has interviewed some 474,100 homes since that date.)

In the first area survey, January, 1953, ►

it was proved that: The listening habits of people in the twenty counties outside the city area differed from those of the 5 county city area. Listeners-per-hundred-sets differed in the two areas. The WHDH city ratings were projectable to the total area, whereas those of network affiliates were not projectable.



In the second area survey, January, 1954, ►

it was proved that: There is a difference in audience composition between at-home and out-of-home listening. Audience composition varies when the total audience is counted. The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.



In the third area survey, January 1955, ►

it was proved that: The listening audience to radio comprises the greatest circulation of any medium, because the Cumulative Pulse Audience figures showed that radio reaches into 93.6% of the homes in the course of a week. WHDH became more dominant in its area than in the preceding two years. WHDH reached into 71.2% of the homes in the area in the course of a week.

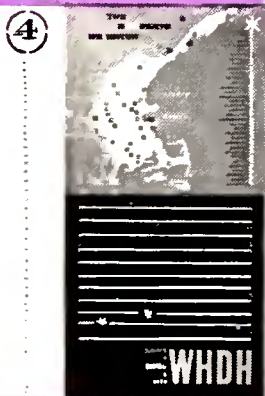


COUNTY % OF INTERVIEWS & POPULATION

| | |
|----------------------|----|
| MAINE | |
| Cumberland | 3 |
| Knox | ½ |
| Lincoln | ½ |
| Sagadahoc | ½ |
| York | 2 |
| MASSACHUSETTS | |
| Barnstable | 1 |
| Bristol | 8 |
| Dukes | ½ |
| *Essex | 10 |
| *Middlesex | 21 |
| Nantucket | ½ |
| *Norfolk | 8 |
| *Plymouth | 4 |
| *Suffolk | 18 |
| Worcester | 2 |
| NEW HAMPSHIRE | |
| Belknap | ½ |
| Hillsboro | 3 |
| Merrimack | 1 |
| Rockingham | 1 |
| Strafford | 1 |
| RHODE ISLAND | |
| Bristol | ½ |
| Kent | 1 |
| Newport | 1 |
| Providence | 11 |
| Washington | ½ |

TOTAL 100

1956



In this, the Fourth Area Survey, January 1956, in addition to other pertinent data, we show:

The Metropolitan Factor of WHDH and six other Boston radio stations.

This Metropolitan Factor is proved by two different methods of computation:

1. Average of 500 quarter hour ratings, Pulse of Boston January-February 1956 vs Pulse of WHDH area January 1956.
2. Cumulative Pulse Audience penetration of five counties of Metropolitan Boston vs the Cumulative Pulse Audience penetration in the 25 counties of the WHDH area.

The counties listed to the left are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total 25 counties contain 1,493,600 radio homes.

This 25 county area contains 75% of the population of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. And this 25 county area accounts for 77% of the retail sales of the four states.

The people in the area bought seven and two thirds billion dollars worth of retail goods last year, an increase of one and a third billion over the previous year.

Therefore, we believe that time buyers should be aware of the facts about this seven and two thirds billion dollar market.

METRO

RELATIONSHIP OF THE CITY AREA AUDIENCE TO THE TOTAL AREA AUDIENCE

● The Metropolitan factor is simply the percentage of the number of homes in the metropolitan area opposed to the number of homes in the total area. In this 1956 Total Area Study there are 1,493,600 homes in the total 25 county area and 926,700 in the 5 county Boston metropolitan area. The percentage of the city homes to the total area is 62%. This 62% becomes the ideal Metropolitan factor and indicates that any station approaching this ideal may project its city ratings to the total area with accuracy.

● In the tables to the right, the average of the 500 rated quarter hours for WHDH is given for the city area and for the total area. The table also includes similar information on other Pulse-rated Boston stations. By applying the city reports on each station to its penetration of the total area, an individual Metropolitan factor for each station is developed. Thus, the Metropolitan factor of each station may be compared to the ideal of 62%.

● It will be observed that WHDH more closely approaches the ideal Metropolitan factor than do any of the other stations thereby showing intense listening to its facilities outside the metropolitan area.

OR PROJECTABILITY OF CITY RATINGS TO TOTAL AREA

| STATION | AVERAGE ¼ HOUR RATING 6 AM—12 MID. MONDAY THRU SUNDAY, JAN. | | METROPOLITAN FACTOR | |
|---------|---|-------------------------|---------------------|--------|
| | PULSE OF 5 COUNTIES | PULSE OF 25 COUNTIES | IDEAL | ACTUAL |
| A | 3.27 | 2.32 | 62.0% | 87.4% |
| B | 3.16 | 1.78 | 62.0% | 100.0% |
| C | 4.19 | 3.12 | 62.0% | 83.3% |
| D | 2.98 | 2.00 | 62.0% | 92.4% |
| E | 2.68 | 1.40 | 62.0% | 100.0% |
| F | 1.84 | 1.14 | 62.0% | 100.0% |

OR PROJECTABILITY OF CITY RATINGS TO TOTAL AREA

| YEAR | 5 COUNTY | 25 COUNTY | IDEAL | WHDH |
|------|----------|-----------|-------|-------|
| 1956 | 5.0 | 4.50 | 62.0% | 68.9% |
| 1955 | 4.47 | 4.32 | 61.8% | 64.2% |
| 1954 | 4.43 | 4.30 | 61.6% | 63.5% |
| 1953 | 4.22 | 4.20 | 61.2% | 61.6% |

The 1956 Pulse of the WHDH area includes for the first time an actual breakdown of the penetration of each of the rated Boston Radio Stations into the 25 counties of the Total Area. This has been done as a cumulative Pulse audience study on a weekly and daily basis. For simplification in the following table, we have compressed the report into five 5-county breakdowns—the five Maine, New Hampshire, Rhode Island, Metropolitan Boston and other Massachusetts counties. This table shows the percentage of penetration and the number of families in each group, for the total week. The 5 Metropolitan Boston counties have been placed next to the total area penetration figures so that it will be easier to realize the Metropolitan factor of each radio station. Bearing in mind that the ideal Metropolitan factor for 1956 is 62%, it can be seen that WHDH comes closest to this ideal figure, and that the Metropolitan factor for WHDH, based on the average rating of the 500 quarter hours (above), and based on the Cumulative Pulse Audience penetration are within 1% of each other.

CUMULATIVE PULSE AUDIENCE —

PENETRATION OF 25 COUNTY TOTAL AREA IN 5-COUNTY GROUPS AND METROPOLITAN FACTOR FOR EACH STATION

| STATION | MAINE S MAINE COUNTIES | NH S NH COUNTIES | RI S RI COUNTIES | MASS S OTHER MASS COUNTIES | BOSTON S BOS. METRO COUNTIES | TOTAL 25 COUNTIES | METRO FACTOR |
|-----------------------------|------------------------------|------------------------|------------------------|-------------------------------------|---------------------------------------|-------------------------|-----------------|
| PERCENT WHDH FAMILIES | 65.1% 54,200 | 61.6% 56,800 | 41.9% 94,100 | 66.6% 110,300 | 78.3% 726,400 | 69.8% 1,041,800 | 69.7% |
| PERCENT WBZ FAMILIES | 49% 41,500 | 44.1% 40,700 | 20.7% 46,400 | 54% 89,400 | 69.6% 645,400 | 57.8% 863,400 | 74.7% |
| PERCENT WCOP FAMILIES | 11.3% 9,600 | 7.2% 6,600 | 4.6% 10,300 | 32.3% 53,500 | 62.3% 578,100 | 44% 658,100 | 87.8% |
| PERCENT WEEI FAMILIES | 51.8% 43,200 | 39.5% 36,400 | 31.2% 70,100 | 58.1% 96,100 | 77.7% 719,400 | 64.6% 965,200 | 74.5% |
| PERCENT WNAC FAMILIES | 24.6% 20,500 | 28.7% 26,500 | 13.4% 30,200 | 28.8% 47,700 | 67.5% 627,300 | 50.3% 752,200 | 83.3% |
| PERCENT WORL FAMILIES | 5.1% 4,300 | 5.1% 4,700 | | 12.4% 20,500 | 38.4% 356,000 | 25.8% 385,500 | 92.3% |
| PERCENT WVDA FAMILIES | 26.7% 22,300 | 18.5% 17,100 | 10.6% 23,900 | 20.8% 34,500 | 43.4% 402,600 | 33.5% 500,400 | 80.4% |

MONDAY THROUGH FRIDAY

PULSE OF THE

WHDH

AREA JANUARY, 1956

WHDH

FIRST 455

OUT OF

500

RATED QUARTER

HOURS!

WHDH

FIRST OR SECOND 497

OUT OF

500

RATED QUARTER

HOURS!

MORNING
6:00 AM TO
12:00 NOON

| 6:00 AM | 6:15 AM | 6:30 AM | 6:45 AM | 7:00 AM | 7:15 AM | 7:30 AM | 7:45 AM |
|------------------------|----------|----------|----------|----------|----------|----------|----------|
| WHDH 1.5 | WHDH 2.0 | WHDH 2.7 | WHDH 3.4 | WHDH 4.2 | WHDH 4.1 | WHDH 5.5 | WHDH 5.6 |
| WEEI 0.9 | WEEI 1.0 | WEEI 1.4 | WBZ 2.3 | WBZ 2.9 | WBZ 3.2 | WEEI 3.9 | WEEI 4.5 |
| WCOP 0.8 | WCOP 0.8 | WCOP 1.3 | WEEI 2.0 | WEEI 2.6 | WNAC 3.1 | WBZ 3.6 | WBZ 3.5 |
| WNAC 0.6 | WNAC 0.8 | WNAC 1.3 | WNAC 1.4 | WNAC 2.5 | WEEI 2.7 | WNAC 3.3 | WNAC 3.2 |
| WBZ 0.5 | WBZ 0.6 | WBZ 1.2 | WCOP 1.2 | WCOP 1.5 | WCOP 1.6 | WCOP 1.7 | WCOP 1.5 |
| WORL WORL 0.1 | WORL 0.1 | WORL 0.1 | WORL 0.2 | WORL 0.6 | WORL 0.7 | WORL 0.9 | WORL 1.1 |

AFTERNOON
12:00 NOON TO
6:00 PM

| 12:00 N | 12:15 PM | 12:30 PM | 12:45 PM | 1:00 PM | 1:15 PM | 1:30 PM | 1:45 PM |
|----------|----------|----------|----------|----------|----------|----------|----------|
| WHDH 4.6 | WEEI 4.4 | WEEI 4.3 | WEEI 4.6 | WEEI 4.2 | WEEI 4.3 | WEEI 4.5 | WEEI 4.6 |
| WEEI 4.2 | WHDH 4.3 | WHDH 3.8 | WHDH 3.2 | WHDH 3.8 | WHDH 3.6 | WHDH 4.0 | WHDH 3.9 |
| WBZ 2.5 | WBZ 2.1 | WBZ 2.0 | WBZ 1.9 | WCOP 2.2 | WCOP 2.3 | WCOP 2.0 | WCOP 2.1 |
| WCOP 2.1 | WCOP 2.0 | WCOP 1.8 | WCOP 1.7 | WBZ 2.1 | WBZ 2.2 | WNAC 2.0 | WNAC 2.0 |
| WORL 1.6 | WNAC 1.6 | WNAC 1.8 | WNAC 1.7 | WNAC 2.0 | WNAC 1.9 | WBZ 1.9 | WBZ 1.8 |
| WNAC 1.5 | WORL 1.5 | WORL 1.8 | WORL 1.6 | WORL 1.5 | WORL 1.3 | WORL 1.4 | WORL 1.5 |

EVENING
6:00 PM TO
MIDNIGHT

| 6:00 PM | 6:15 PM | 6:30 PM | 6:45 PM | 7:00 PM | 7:15 PM | 7:30 PM | 7:45 PM |
|----------|----------|----------|----------|----------|----------|----------|----------|
| WHDH 5.9 | WHDH 5.8 | WHDH 5.8 | WHDH 5.6 | WHDH 4.3 | WHDH 4.4 | WHDH 4.5 | WHDH 4.3 |
| WEEI 3.7 | WEEI 3.6 | WBZ 3.4 | WEEI 3.9 | WNAC 2.8 | WEEI 3.0 | WBZ 3.1 | WEEI 4.3 |
| WBZ 3.6 | WBZ 3.3 | WEEI 3.4 | WBZ 3.8 | WBZ 2.7 | WBZ 2.9 | WEEI 3.1 | WBZ 3.0 |
| WNAC 2.9 | WNAC 2.6 | WNAC 2.4 | WNAC 2.1 | WEEI 2.6 | WNAC 2.7 | WNAC 3.1 | WNAC 2.5 |
| WCOP 1.6 | WCOP 1.7 | WCOP 1.7 | WCOP 1.9 | WCOP 1.5 | WCOP 1.6 | WCOP 1.8 | WCOP 1.6 |

SATURDAY 6:00 AM

MORNING
6:00 AM TO
12:00 NOON

| 6:00 AM | 6:15 AM | 6:30 AM | 6:45 AM | 7:00 AM | 7:15 AM | 7:30 AM | 7:45 AM |
|----------|----------|----------|----------|----------|----------|----------|----------|
| WHDH 1.0 | WHDH 1.5 | WHDH 1.8 | WHDH 2.3 | WHDH 3.0 | WHDH 3.5 | WHDH 4.0 | WHDH 4.3 |
| WEEI 0.8 | WNAC 1.3 | WEEI 1.3 | WEEI 1.5 | WBZ 3.0 | WNAC 3.3 | WBZ 3.3 | WEEI 3.0 |
| WNAC 0.8 | WCOP 0.8 | WBZ 1.0 | WBZ 1.3 | WNAC 2.5 | WBZ 2.8 | WNAC 3.0 | WBZ 2.8 |
| WBZ 0.5 | WEEI 0.8 | WCOP 0.8 | WCOP 1.0 | WCOP 1.5 | WEEI 1.8 | WEEI 2.3 | WNAC 2.8 |
| WCOP 0.5 | WBZ 0.5 | WNAC 0.8 | WNAC 0.8 | WEEI 1.5 | WCOP 1.5 | WCOP 2.0 | WCOP 2.0 |
| | | WORL 0.3 | WORL 0.3 | WORL 0.8 | WORL 0.8 | WORL 1.0 | WORL 1.0 |

AFTERNOON
12:00 NOON TO
6:00 PM

| 12:00 N | 12:15 PM | 12:30 PM | 12:45 PM | 1:00 PM | 1:15 PM | 1:30 PM | 1:45 PM |
|----------|----------|----------|----------|----------|----------|----------|----------|
| WHDH 6.5 | WHDH 6.5 | WHDH 6.3 | WHDH 6.0 | WHDH 5.3 | WHDH 5.0 | WHDH 4.0 | WHDH 4.3 |
| WBZ 3.0 | WEEI 2.8 | WEEI 3.5 | WEEI 3.8 | WEEI 2.8 | WCOP 2.8 | WBZ 2.8 | WCOP 2.8 |
| WEEI 3.0 | WNAC 2.5 | WNAC 2.0 | WNAC 2.3 | WCOP 2.5 | WEEI 2.5 | WEEI 2.8 | WEEI 2.8 |
| WNAC 2.3 | WBZ 2.0 | WBZ 1.8 | WBZ 2.0 | WNAC 2.5 | WBZ 2.3 | WCOP 2.5 | WBZ 2.5 |
| WORL 2.0 | WCOP 1.8 | WCOP 1.8 | WCOP 2.0 | WBZ 2.0 | WNAC 2.0 | WNAC 1.8 | WNAC 2.0 |
| WCOP 1.8 | WORL 1.8 | WORL 1.8 | WORL 1.8 | WORL 1.5 | WORL 1.5 | WORL 1.3 | WORL 1.3 |

EVENING
6:00 PM TO
MIDNIGHT

| 6:00 PM | 6:15 PM | 6:30 PM | 6:45 PM | 7:00 PM | 7:15 PM | 7:30 PM | 7:45 PM |
|----------|----------|----------|----------|----------|----------|----------|----------|
| WHDH 5.5 | WHDH 5.8 | WHDH 5.5 | WHDH 5.3 | WHDH 4.5 | WHDH 4.3 | WHDH 4.8 | WHDH 4.5 |
| WBZ 2.8 | WEEI 3.3 | WNAC 2.8 | WCOP 2.3 | WEEI 3.0 | WEEI 3.3 | WEEI 2.8 | WEEI 2.5 |
| WEEI 2.8 | WBZ 2.5 | WCOP 2.5 | WBZ 2.0 | WBZ 2.0 | WBZ 2.3 | WBZ 2.0 | WBZ 2.3 |
| WNAC 2.8 | WNAC 2.5 | WBZ 2.3 | WEEI 2.0 | WCOP 2.0 | WCOP 2.0 | WCOP 2.0 | WNAC 2.3 |
| WCOP 2.0 | WCOP 2.3 | WEEI 2.3 | WNAC 1.5 | WNAC 1.5 | WNAC 2.0 | WNAC 2.0 | WCOP 2.0 |

SUNDAY 7:00 AM

MORNING
7:00 AM TO
12:00 NOON



| 7:00 AM | 7:15 AM | 7:30 AM | 7:45 AM |
|--------------------|--------------------|--------------------|--------------------|
| WHDH 1.0 | WHDH 1.3 | WHDH 1.0 | WHDH 1.0 |
| WBZ 0.8 | WBZ 0.8 | WBZ 1.0 | WBZ 1.0 |
| WEEI 0.5 | WEEI 0.8 | WEEI 0.8 | WEEI 0.8 |
| WCOP 0.3 | WCOP 0.3 | WCOP 0.3 | WCOP 0.3 |
| WNAC WNAC | WNAC WNAC | WNAC WNAC | WNAC WNAC |

AFTERNOON
12:00 NOON TO
6:00 PM

| 12:00 N | 12:15 PM | 12:30 PM | 12:45 PM | 1:00 PM | 1:15 PM | 1:30 PM | 1:45 PM |
|----------|----------|----------|----------|----------|----------|----------|----------|
| WHDH 6.5 | WHDH 6.3 | WHDH 5.8 | WHDH 5.5 | WHDH 4.5 | WHDH 4.3 | WHDH 4.3 | WHDH 4.5 |
| WEEI 1.3 | WEEI 2.0 | WEEI 1.8 | WEEI 2.0 | WEEI 2.5 | WEEI 2.8 | WEEI 2.3 | WEEI 2.5 |
| WNAC 1.3 | WNAC 1.3 | WNAC 1.5 | WCOP 1.3 | WORL 1.8 | WORL 1.8 | WORL 2.0 | WORL 1.5 |
| WORL 1.3 | WORL 1.3 | WCOP 1.3 | WNAC 1.3 | WCOP 1.3 | WCOP 1.3 | WCOP 1.5 | WCOP 1.3 |
| WBZ 1.0 | WCOP 1.0 | WORL 1.0 | WORL 1.3 | WNAC 1.3 | WNAC 1.0 | WBZ 0.8 | WBZ 1.0 |
| WCOP 0.8 | WBZ 0.5 | WBZ 0.8 | WBZ 0.8 | WBZ 0.8 | WBZ 0.8 | WNAC 0.8 | WNAC 1.0 |

EVENING
6:00 PM TO
MIDNIGHT

| 6:00 PM | 6:15 PM | 6:30 PM | 6:45 PM | 7:00 PM | 7:15 PM | 7:30 PM | 7:45 PM |
|----------|----------|----------|----------|----------|----------|----------|----------|
| WHDH 4.3 | WHDH 4.5 | WHDH 5.3 | WHDH 4.8 | WHDH 3.3 | WHDH 3.5 | WEEI 4.0 | WEEI 3.8 |
| WNAC 3.0 | WNAC 2.8 | WEEI 3.5 | WEEI 3.8 | WEEI 3.3 | WEEI 3.5 | WHDH 2.3 | WHDH 1.8 |
| WEEI 2.5 | WEEI 2.3 | WNAC 3.0 | WNAC 2.5 | WNAC 2.0 | WBZ 2.0 | WBZ 1.8 | WBZ 1.5 |
| WBZ 1.3 | WCOP 1.5 | WCOP 1.8 | WBZ 1.5 | WBZ 1.8 | WNAC 2.0 | WCOP 1.3 | WCOP 1.5 |
| WCOP 1.3 | WBZ 1.3 | WBZ 1.5 | WCOP 1.0 | WCOP 1.8 | WCOP 1.5 | WNAC 1.3 | WNAC 1.5 |

PULSE OF
WHDH

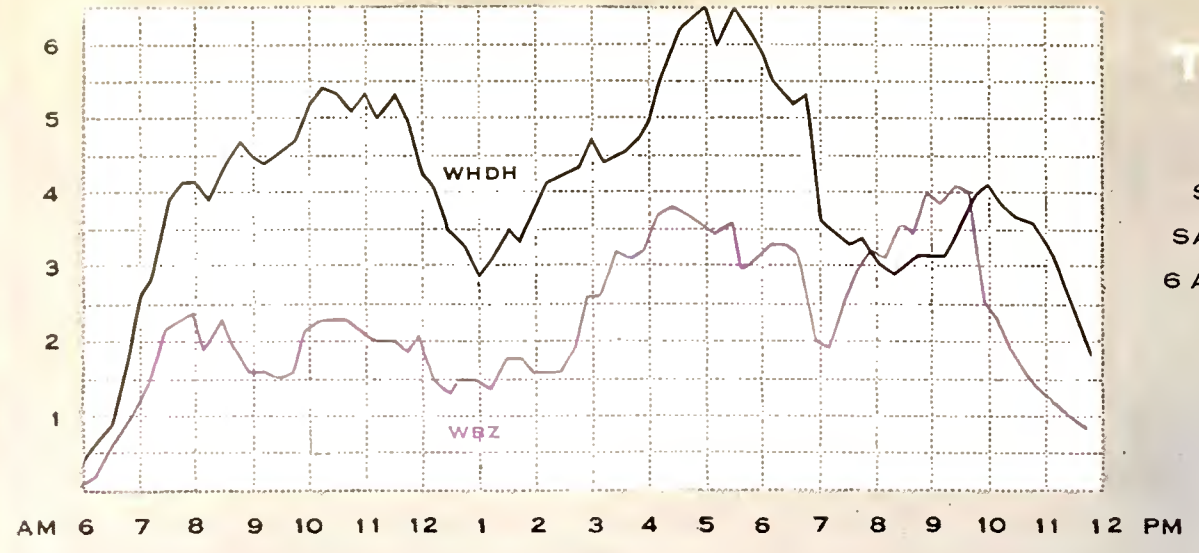
AREA
1953
VS.
1956

AVERAGE QUARTER
HOUR RATINGS

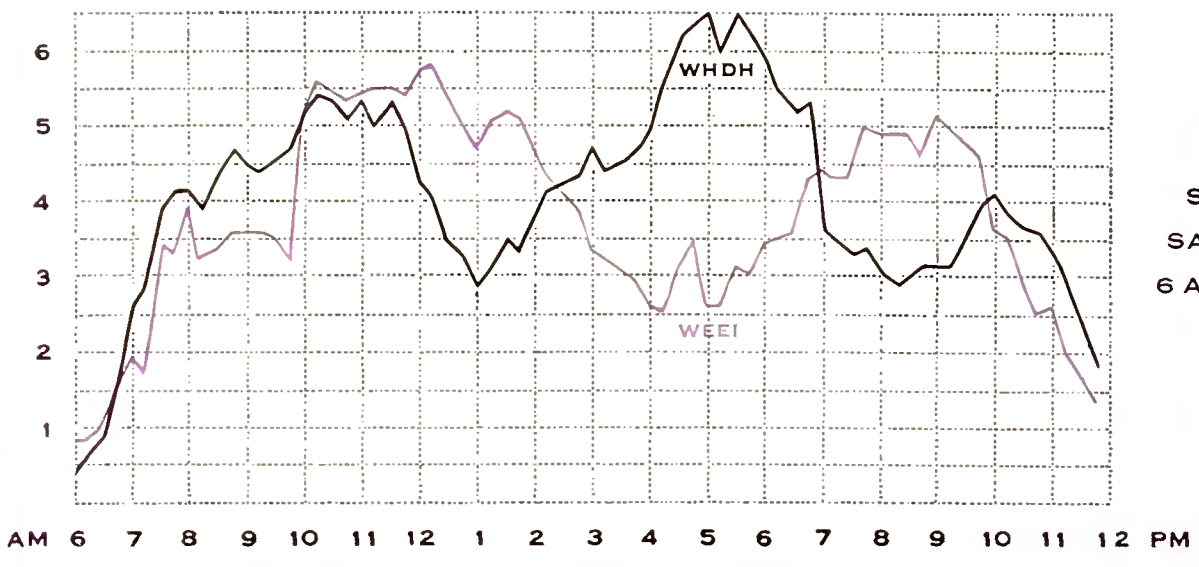
6 AM TO 12 MIDNIGHT
MONDAY

THROUGH SATURDAY

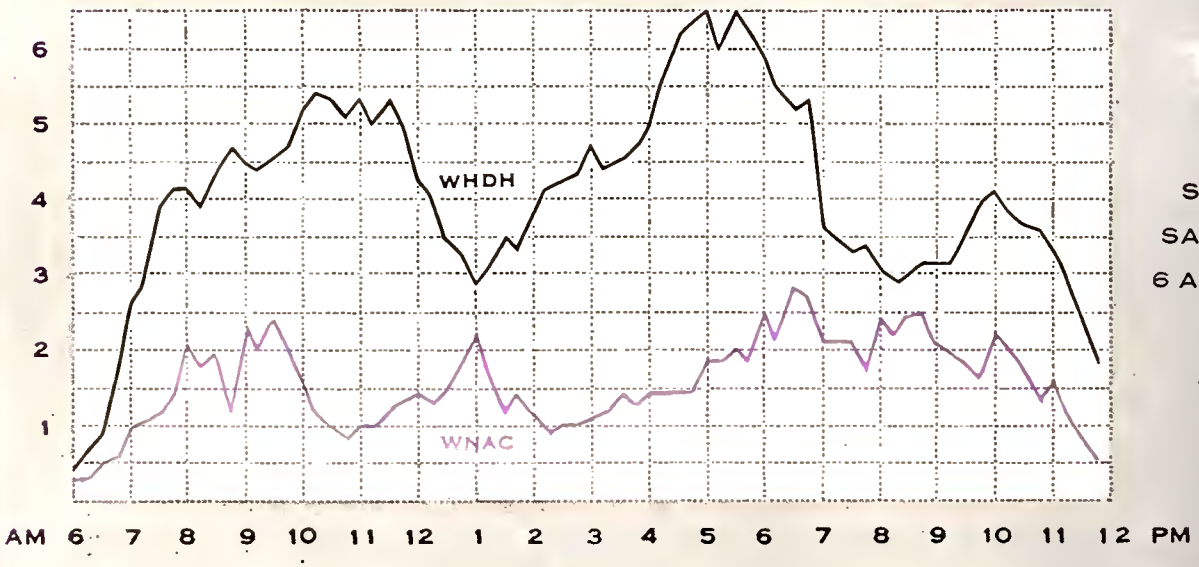
7 AM TO 12 MIDNIGHT
SUNDAY



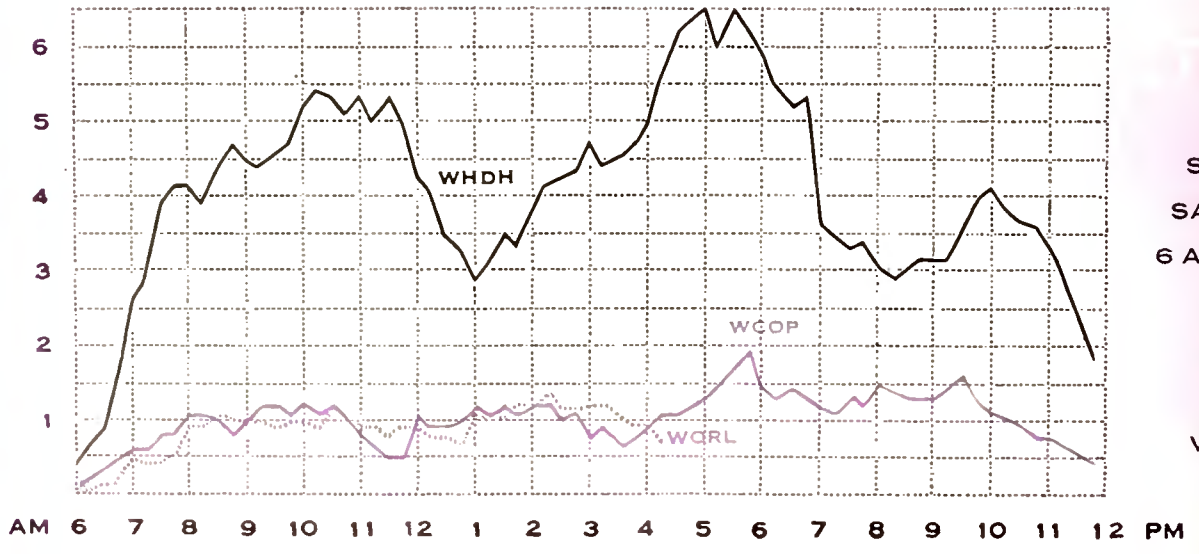
THIS
(1956)
SUNDAY
SATURDAY
6 AM-12 MIDNIGHT
WHDH
vs.
WBZ



(1953)
SUNDAY
SATURDAY
6 AM-12 MIDNIGHT
WHDH
vs.
WEEI



THIS
(1953)
SUNDAY
SATURDAY
6 AM-12 MIDNIGHT
WHDH
vs.
WNAC

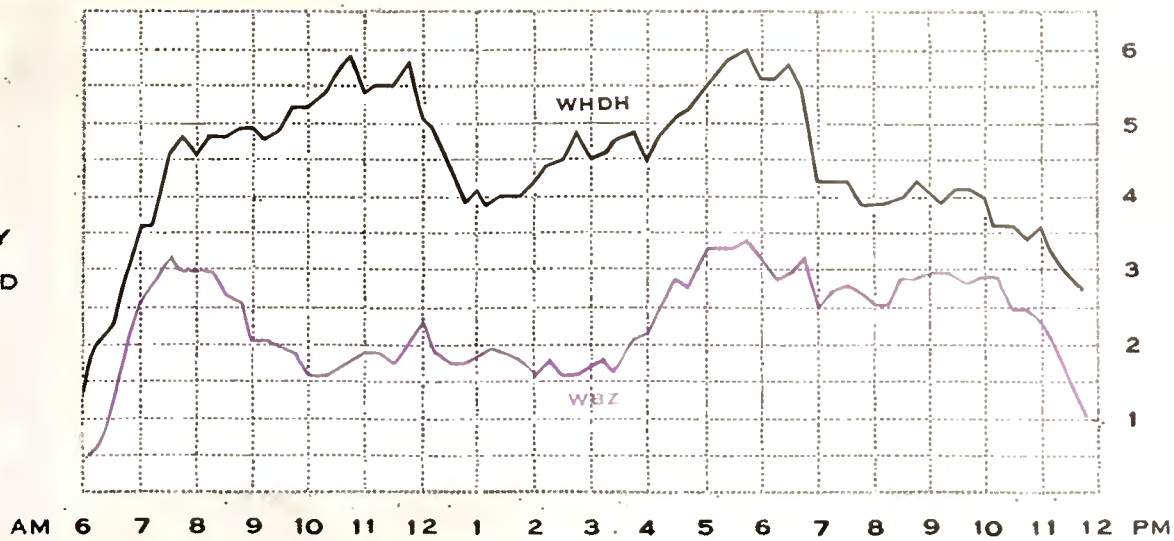


THIS
(1953)
SUNDAY
SATURDAY
6 AM-12 MIDNIGHT
WHDH
vs.
WCOP &
WORL

The 1953 comparison graph between WHDH and WBZ is shown on the left and is based on average quarter hour ratings Monday through Sunday.

In the 1956 comparison graph between WHDH and WBZ, shown on the right, based on the average quarter hour ratings Monday through Sunday for the 25 county area, the ascendancy of WHDH over WBZ in the 25 county area can be ascertained.

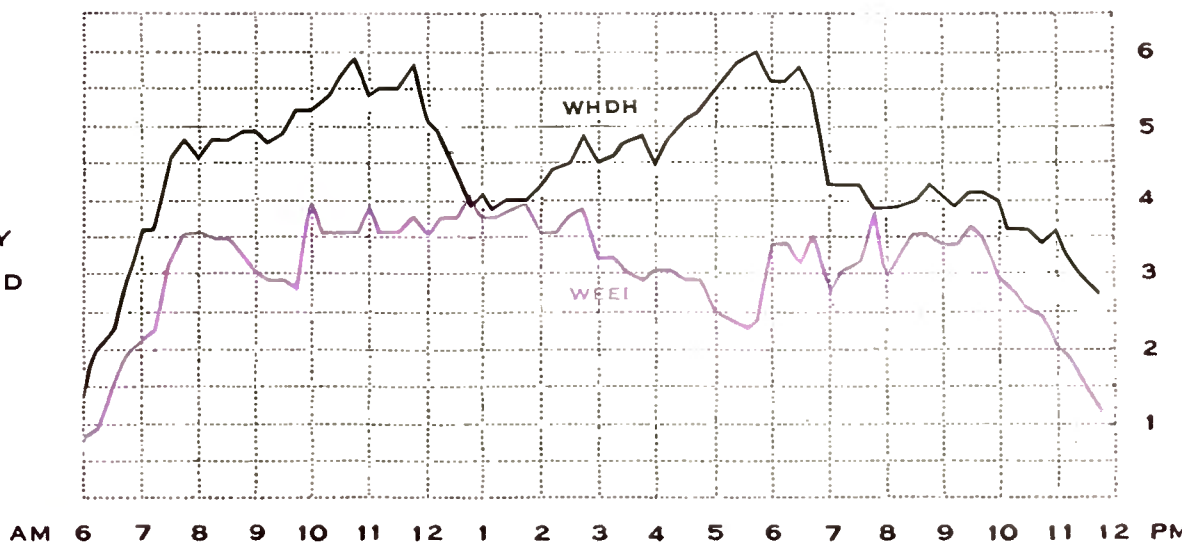
NOV
(1956)
SUNDAY
SATURDAY
6 AM-12 MID
WHDH
vs.
WBZ



The 1953 comparison graph between WHDH and WEEI is shown on the left and is based on average quarter hour ratings Monday through Sunday in the 25 county area.

In the 1956 comparison graph on the right, based on the 25 county area seven days a week, WHDH is led by WEEI in only one average quarter hour.

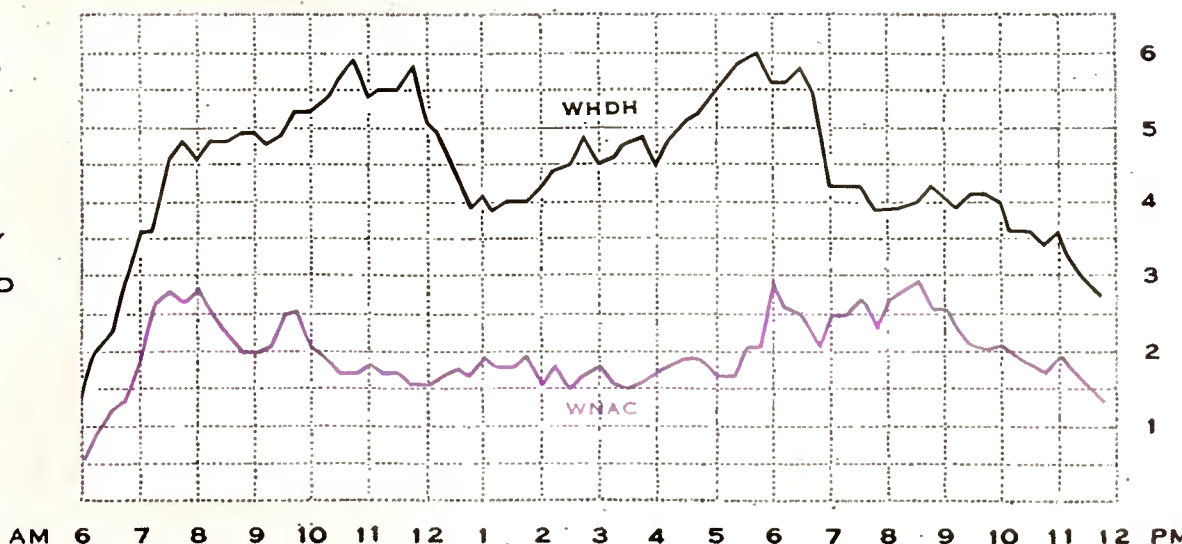
(1956)
SUNDAY
SATURDAY
6 AM-12 MID
WHDH
vs.
WEEI



The 1953 comparison graph between WHDH and WNAC is shown on the left and is based on average quarter hour ratings Monday through Sunday in the 25 county area. (In January 1953 WNAC's half-millivolt contour was maintained in the five county city. WNAC became a 50 kw station in June 1953.)

The 1956 comparison graph between WHDH and WNAC on the right, based on average quarter hour ratings Monday through Sunday in the 25 county area, reflects change of WNAC to a 50 kw station, but also shows the ascendancy of WHDH over WNAC.

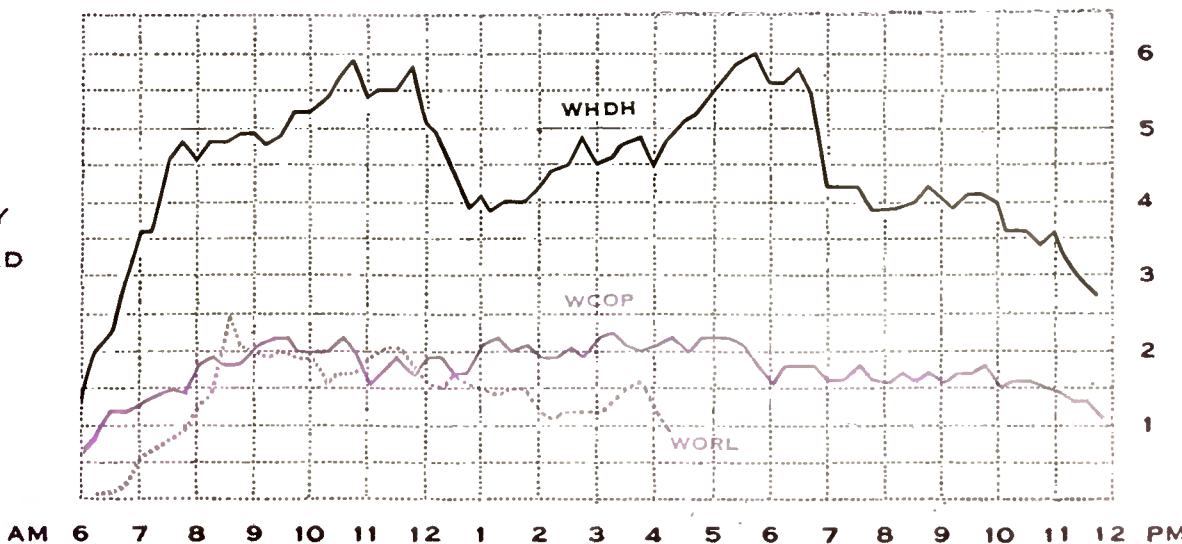
(1956)
SUNDAY
SATURDAY
6 AM-12 MID
WHDH
vs.
WNAC



The signals of some 61 radio stations can be heard in the WHDH half-millivolt contour. In the 1956 WHDH 25 county area survey lists some 49 stations which received listening credit in the area. Of these stations Pulse listed eight Boston radio stations, four network stations and four independent stations which received computable ratings.

Of these eight stations WHDH is the consistent leader in the 1956 survey. On the two adjoining graphs with the 1953 comparison on the left and the 1956 comparison on the right, two other leading stations are compared with WHDH.

(1956)
SUNDAY
SATURDAY
6 AM-12 MID
WHDH
vs.
WCOP &
WORL



New developments on SPONSOR stories



See: Snorkel pen made Shaeffer switch to tv
Issue: 27 June 1955, page 36
Subject: Pen company changes policies

At the time of SPONSOR's original article on Shaeffer Pen, the company's net sales amounted to \$27,072,821. At that date, Shaeffer foresaw a \$30,000,000 net income figure for the following year. At various times throughout 1955, the firm was sponsoring part or all of the following net shows: *Jackie Gleason, Navy Log, Penny to a Million, Two for the Money* and the *Today-Home-Tonight* trilogy. The ad objective in 1955 was to up sales of the then just-introduced "Snorkel" pen. Since January, '56, Shaeffer has dropped all net shows but *Navy Log* which it sponsors on alternate weeks.

With release of the annual report for the fiscal year ended 29 February 1956, a "conservative" policy emerges. In addition to cutting its ad budget, employee profit-sharing and shareholder dividends were reduced. U. S. sales climbed by \$1,000,000, while foreign net sales dipped by about \$3,000,000.

Two factors may explain the reasons for the situation:

First, to encourage dealer advertising of Shaeffer products, a limited cooperative advertising program for dealers was undertaken during the last few months of the fiscal year.

In addition, after an extensive campaign to enforce company resale policies as stipulated for dealers by Shaeffer, it was decided that dealers would be free to price Shaeffer merchandise according to their own local competitive requirements.

Therefore, what was until 1956, a nationally competitive field (for which national net advertising was required) now becomes locally competitive in the eyes of this company, putting emphasis on local circumstances and ad media. ★ ★ ★



See: North American Airlines uses heavy spot radio
Issue: 2 May 1955, page 34
Subject: Corporate title change forces revamp of airline's ad plans

Two recent—and conflicting—developments have put Trans American Airlines in both the front page and advertising news during the past few weeks.

The company, formerly North American Airlines, has petitioned for low rates to Europe, where it has not previously operated. Rates would parallel domestic air coach services, which were also initiated by Trans American. For example, a low rate figure of \$150 to Luxembourg from New York would apply in the proposed service, whereas the regular fare via other lines to date has been about double that amount for off-season coach travel. The proposal is now pending before the Civil Aeronautics Board.

Second development was the early-May suit brought against the airline by North American Aviation. The outcome forced N. A. Airlines to drop that corporate title for the present one. "Trans American Airlines."

Originally, Trans American had planned to spend \$40- to 50,000 for radio and newspaper ad schedules in ten markets to introduce the low-fare plan. The suit, however, changed such thoughts. Instead of highlighting trans-Atlantic low-cost service, \$100,000 was budgeted on a recent weekend to air and newspaper announcements of the title change. ★ ★ ★

**AGAIN!
 HOOPER
 SHOWS
 K V L C
 FIRST
 IN CENTRAL
 ARKANSAS
 and GREATER
 LITTLE ROCK!**



DAYTIME . . . INDEPENDENT

HOOPER RATINGS
 MARCH-APRIL, 1956

| | PER CENT LISTENERS | |
|-----------|--------------------|------|
| | A.M. | P.M. |
| STA. "A"* | 21.7 | 19.2 |
| STA. "B" | 7.2 | 7.0 |
| STA. "C"* | 14.8 | 8.8 |
| STA. "D"* | 12.8 | 16.8 |
| STA. "E"* | 9.4 | 8.8 |
| ▶ KVLC | 33.1 | 38.3 |
| OTHER | 1.2 | 1.1 |

*Network Affiliation

National Representatives: Radio Representatives, Inc., MURray Hill 8-4340, New York 17, N. Y., or call Dale MAhurin, FRanklin 5-5321 in Little Rock.

KVLC

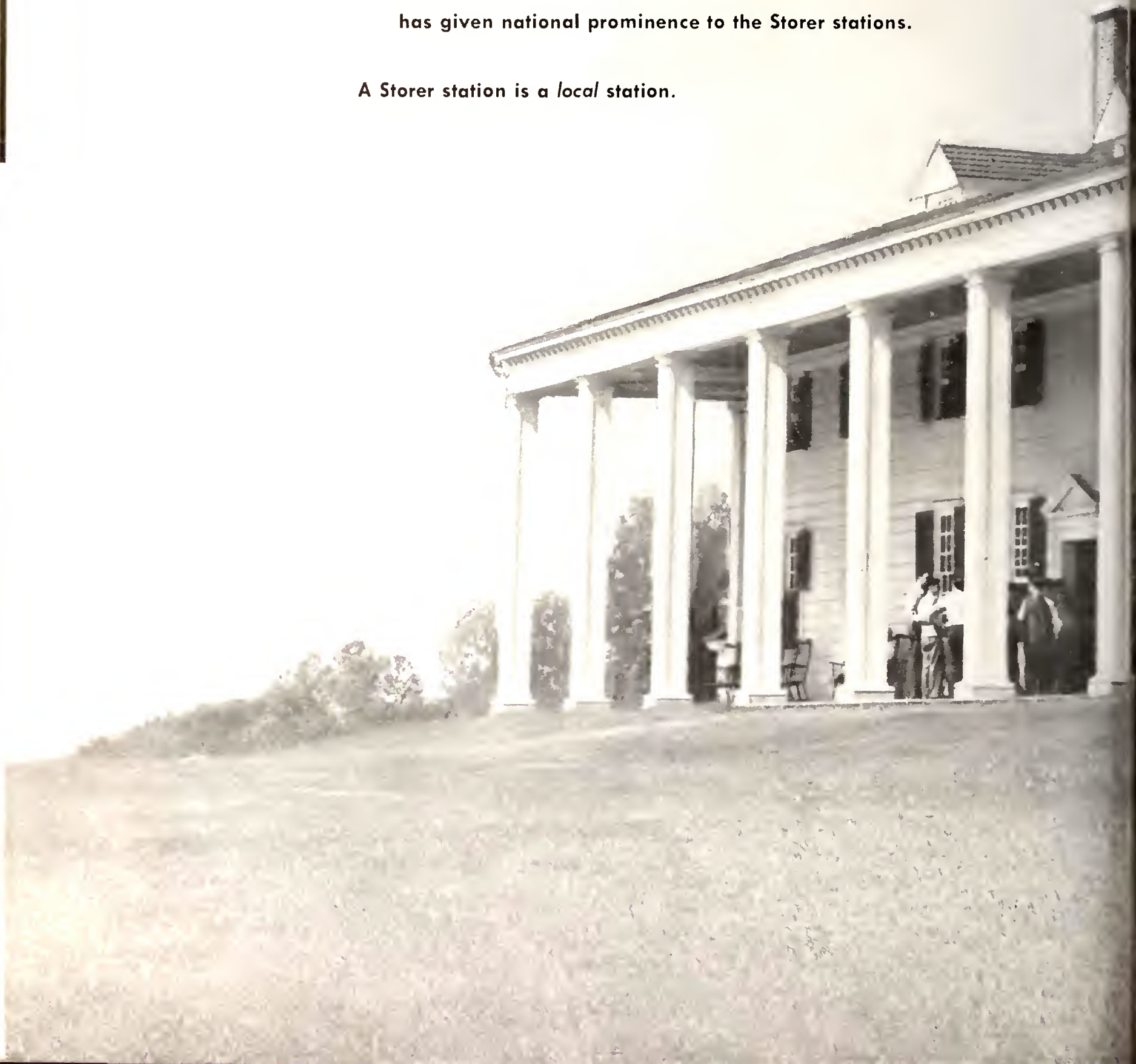
**Arkansas' Most Progressive
 Radio Station**

Famous on the local scene!

It was the leadership and inspiration of George Washington that changed Mount Vernon from a quiet country home into the country's number one shrine.

And it is the leadership in community activities that
has given national prominence to the Storer stations.

A Storer station is a *local* station.



yet known throughout the nation.



STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

WBRC-TV
Birmingham, Ala.

KPTV
Portland, Ore.

WGBS-TV
Miami, Fla.

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WBRC
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.



SALES OFFICES

TOM HARKER—vice-president and national sales director

BOB WOOD—national sales manager

LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498

GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689

118 East 57th Street, New York 22 • Murray Hill 8-8630

round-up



National Radio Week evokes statistics galore

Observance of National Radio Week (13-19 May) brought forth a rash of statistics from various sources to testify to the medium's continuing vitality. Here are some of the more interesting:

- There are now more than 140 million sets in the U.S. (about half of all the radio sets in the world) with 97 million in the home, 35 million in autos, 10 million in public places.
- Almost twice as many radios as tv sets were made and sold in 1955. The tally: radio, 14.9 million; tv, 7.6 million.
- A secretary spends more time listening to radio than taking dictation or opening mail (or running out for coffee).
- Two-thirds of all the homes in the country have two or more radios. One-third have three or more. There are as many homes with three or more radios as there are with one.
- More American families own radios than eat white bread, drink coffee or have indoor plumbing.

Drive-in begs patrons leave when KCBQ creates sellout

A public address system had to be strung up so that the manager of Pat's Drive-In, San Diego, Cal., could beg customers to go away on the second day of business. It was all because of 48 60-second announcements run hourly and a Saturday remote from the drive-in, broadcast by KCBQ.

On opening day Pat's sold over 4,200 hamburgers. On the second day well over 7,200 were sold and, after four additional truckloads had been delivered, no more were available. Normally Pat's would have gone on



KCBQ dee jays who "closed" drive-in (inset)

selling until 3 a.m. but because of the remarkable volume a midnight curfew was called and at least as many customers were turned away as had been served.

No other advertising was used whatsoever. Said drive-in manager Jim Turner in a letter to Larry Buskett, general manager of KCBQ, "In all my years of experience in this business here in San Diego and in the north, I have never seen response such as this to any type of advertising campaign . . . sincere appreciation goes to all staff members of KCBQ." ★ ★ ★

Many stations across land are engaged in construction

New broadcasting facilities for established stations are nearing completion across the country. Broadcast Center, the new home of WSBT and WSBT-TV, South Bend, Indiana, was opened last month. Assisting station owner Franklin D. Schurz in the dedication ceremonies were Indiana personalities Herb Shriner, Hoagy Carmichael, and Tom Harmon. . . . Currently under construction are new

facilities for Milwaukee's WISN and WISN-TV. \$1,250,000 is being spent on their new plant. . . . Currently under construction is the new tv studio being built for WEWS Cleveland. Novel idea was a 14 page booklet titled "Here Comes the New WEWS" distributed by the station to all men working on the structure. ★ ★ ★

LA store beats four-alarm sales crisis in open air sale

How would you go about grossing over a million dollars in four days? White Front Stores, Inc., of Los Angeles, started with a four-alarm fire which forced the closing of the main store in the chain. It could have also meant the loss of thousands of dollars in sales while cleaning up was in process. Instead owners Harry Blackman and his wife rented a four-block outdoor area and moved their business into the sunshine.

Starting on a Friday and ending on a Monday, hundreds of truckloads of appliances, tv sets, furniture and jewelry were delivered to the outdoor sales lot where they were stacked in



Successful sellers at close of \$1,000,000 sale

their factory cartons and tagged for sale. Not one piece of water- or fire-damaged merchandise was displayed.

Robin Lee and Arnold, ad agency for White Front, sparked the sale with over 200 radio announcements, a four-hour radio remote, a seven-hour remote tv show on Saturday and a three-hour remote tv show on Sunday. Added color was supplied by radio & tv personalities. ★ ★ ★

WKY-TV'er turns tourist on European-USSR farm jaunt

Dick John, a news cameraman for WKY-TV, Oklahoma City, is currently on a six-week tour of Europe which will include a three-week jaunt through the U.S.S.R. John is in the company of 27 Oklahoma farm leaders and



Photog Dick John equipped for Russian tour
Oklahoma City Times columnist Roy Stewart.

P. A. Sugg, manager of WKY-TV, organized the tour which he patterned after a similar junket made in 1955 by a group from Iowa. The itinerary, prepared by Union Tours of Moscow, includes collective farms, the Kremlin, and points of historical interest. ★ ★ ★

Briefly . . .

From WEOK, Poughkeepsie, New York, comes word of another broadcaster who has gotten into print. Although author Arthur J. Barry, president and general manager of WEOK, has been in advertising as well as radio, his book is not about either. Rather he has written a book of reminiscences about his earlier married days. Titled *Alie Dear* it starts as a letter to his wife. Publisher is Pageant Press, 130 West 42nd Street, New York City 36.

* * *

Politicos planning tv appearances might take a couple of tips from the way a recent address by Adlai Stevenson was handled. For example the FCC-required political disclaimer stating that the program was a paid political broadcast was integrated into the program instead of being tagged on the beginning. Also the speaker's stage was planned by a professional tv set designer who allowed for medium shots of the speaker without other distracting faces being shown.

* * *

WITI-TV, Milwaukee, Wis., is the first station to install DuMont's Vitascan (SPONSOR 19 March, p. 68). WITI president Jack Kahn said that his station "will transmit in color wherever possible." The system will be used for locally produced studio programs as well as for color films. The station, which has recently contracted for NTA's *Fabulous Forty* feature films will use Vitascan for those features that are in color. ★ ★ ★

The BIGGEST Negro Audience Program Schedule in the New York Area

The Only All-Negro
Station in the
Country's Biggest
and Richest
Negro Market

WNJR

Newark, N. J.

5000 watts 1430 kc Day and Night

ROLLINS BROADCASTING, INC.
National Sales Mgr.: Graeme Zimmer
New York Office: 565 Fifth Ave., EL 5-1515
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

BMI

"The American Story"

"The American Story" is another important BMI Program Series which joins such features as the Concert Music series, the Book Parade, Milestones and the other continuities used by hundreds of broadcasters regularly.

The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country's origin and growth.

Your Station Program Department should be receiving this script package regularly. If not, please write to BMI's Station Service Department for "THE AMERICAN STORY."

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

CHANNEL 2 WISCONSIN



THE LAND OF MILK AND HONEY



RADIO CALLS TO DINERS

(Continued from page 43)

since its founding 16 years ago. It is an agency with a staff of 10 and it handles all media.

Explaining the development of the *Invitation to Beauty* show, Donald Hacker told SPONSOR, "First we designed the program in keeping with the beauty of the Chalet and its surroundings. Sunday morning from 11:00 to noon proved to be an excellent time because there is no compe-

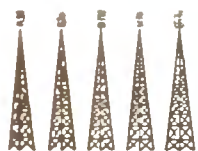
tion with programing on tv and it is the hour for dinner at home. I shall admit that when this program was first on the air the station had misgivings; today the 'thank you' mail from people in Wisconsin and the surrounding states is amazing. Contrary to belief the audience is not small but BIG."

Milwaukee's metropolitan area Pulse figures for the January-February period of this year show an average hourly *Invitation to Beauty* rating of 4.5, while the average sets-in-use figure

was 18.0. The show was rated ahead of all others broadcast at the same time.

Invitation to Beauty was originally designed and written by Donald Hacker. Music was selected by none other than Sam Perlson, who, in addition to being a successful attorney, also has a professional classical music background. Today the copy for the show is written by a D J & H staffer, Robert K. Vail.

A sampling of commercials used on (Please turn to page 76)



NEW AND UPCOMING TV STATIONS



I. New stations on air*

| CITY & STATE | CALL LETTERS | CHANNEL NO. | ON-AIR DATE | ERP (kw)** Visual | Antenna (ft)*** | NET AFFILIATION | STNS. ON AIR | SETS IN MARKET† (000) | PERMITEE, MANAGER, REP |
|----------------------|--------------|-------------|-------------|----------------------|-----------------|-----------------|---------------------------|-----------------------|-------------------------------|
| CHATTANOOGA, TENN. | WRGP-TV | 3 | 6 May | 100 | 1070 | NBC | WDEF-TV | 177,835 | Mountain City Television Inc. |
| CORPUS CHRISTI, TEX. | KRIS-TV | 6 | 6 May | 53.5 | 650 | NBC | KVDO-TV | 53,500 | Gulf Coast Bestg. Co. |
| ELMIRA, N. Y. | WTVE | 24 | 6 May | — | 468‡ | ABC | — | — | Cassel, Booth, Scranton |
| FRESNO, CAL. | KFRE-TV | 12 | 10 May | 219 | 200 | CBS | KJEO KMJ-TV KBID-TV | 170,000 | California Inland Bestg. Co. |
| TUCSON, ARIZ. | KDWI-TV | 9 | 5 May | 29.5 | 3665 | — | KOPO-TV KVOA-TV | 53,869 | Tucson Television Co. |

II. New construction permits*

| CITY & STATE | CALL LETTERS | CHANNEL NO. | DATE OF GRANT | ERP (kw)** Visual | Antenna (ft)*** | STATIONS ON AIR | SETS IN MARKET (000) | PERMITEE, MANAGER |
|------------------|--------------|-------------|---------------|----------------------|-----------------|-----------------|----------------------|-----------------------|
| DICKINSON, N. D. | KDIX | 2 | 9 May | 25.7 | 840 | — | — | Dickinson Radio Assn. |
| OMAHA, NEB. | — | 7 | 25 April | 158 | 626 | KMTV WOW-TV | 350,000 | Herald Corp. |
| PONCE, P. R. | — | 9 | 3 May | .832 | 2520 | — | — | — |

III. New applications

| CITY & STATE | CHANNEL NO. | DATE FILED | ERP (kw)** Visual | Antenna (ft)*** | ESTIMATED COST | ESTIMATED 1ST YEAR OP. EXPENSE | TV STATIONS IN MARKET | APPLICANT, AM AFFILIATE |
|--------------------|-------------|------------|----------------------|-----------------|----------------|--------------------------------|-----------------------|-------------------------------------|
| GREAT FALLS, MONT. | 3 | 28 April | .119 | 235 | \$23,000 | \$54,000 | — | Cascade Bestg. Co. |
| GREENFIELD, MASS. | 58 | 21 April | 18.66 | 505 | \$50,360 | \$90,000 | — | Springfield Television Bestg. Corp. |
| HELENA, MONT. | 10 | 5 May | 402 | 114 | \$28,192 | \$36,000 | — | Helena TV Inc. |
| HELENA, MONT. | 10 | 12 May | 410 | —152 | \$22,500 | \$7,200 | — | Peoples Forum of the Air |
| KALISPELL, MONT. | 8 | 21 April | 8.48 | 218 | \$105,000 | \$85,000 | — | KGEZ-TV Inc. |
| MISSOULA, MONT. | 21 | 12 May | .538 | 634 | \$15,870 | \$7,200 | KGVO | Western Montana Assoc. |

BOX SCORE

| | |
|-----------------------|-----|
| U. S. stations on air | 468 |
| Markets covered | 299 |

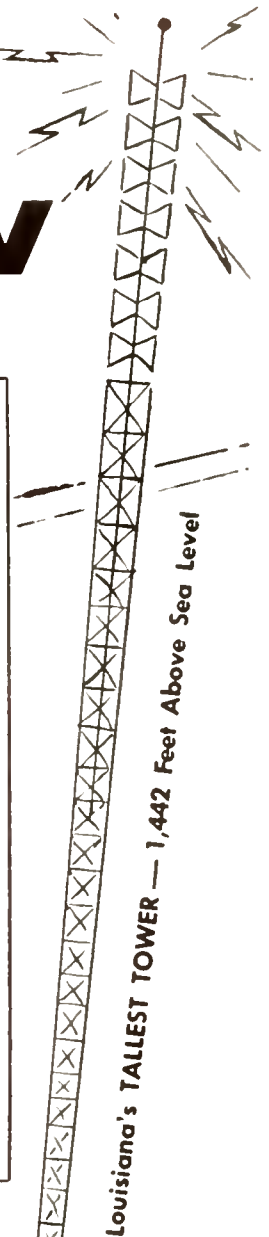
*Both new c.p.'s and stations going on the air listed here are those which occurred between 5 May and 12 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. NFA: No figures available at presstime on sets in market. †Community would support proposed lower-power station at least three years, or until such time as it becomes self-sustaining. ‡Presently off air, but still retains C.P. §Non commercial. †Above ground.

TO REACH SHREVEPORT'S BIGGEST AUDIENCE*

...PUT IT OVER KSLA-TV



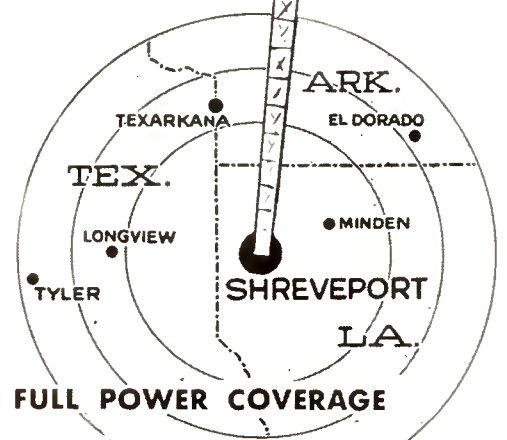
| | | | |
|-----|----------------------------------|----|-------|
| 28 | OF THE TOP | 30 | SHOWS |
| 64% | of the night-time audience | | |
| 79% | of the weekly morning audience | | |
| 64% | of the weekly afternoon audience | | |



KSLA-TV LEADS in 143 out of 168 nighttime quarter hours.
 Leads in 82 out of 100 weekly morning quarter hours.
 Leads in 94 out of 120 weekly afternoon quarter hours.
 First in locally-produced studio shows.

KSLA-TV, Shreveport's first television station, is now in its third year. Gives full power coverage of over 165,000 TV sets. Combined with the powerful audience leadership reported by ARB, you are sure to "win the most sets" when you buy KSLA-TV. Call your Raymer man today.

*Based on ARB SURVEY OF TELEVISION VIEWING — WEEK OF MARCH 8-14, 1956



CBS-TV BASIC

KSLA

CHANNEL

12

FIRST IN SHREVEPORT, LOUISIANA

PAUL H. RAYMER COMPANY, INC. National Representative

NEW YORK • ATLANTA • DETROIT • SAN FRANCISCO • HOLLYWOOD • DALLAS • CHICAGO

Why
do more
food
advertisers
use
WCBS-TV
than any
other
New York
television
station?

*Brand-name products sold
through grocery stores.
Broadcast Advertisers Report
on Spot Advertising,
New York, February '56*



Because

WCBS-TV

*CBS Owned, Channel 2, New York
Represented by CBS Television Spot Sales*

reaches

more

women...

virtually

as many

in the

daytime

as all

six other

television

stations

combined!



*Women viewers (total quarter hours
per day). WCBS-TV 13,046,344;
all other stations combined 14,291,461.
Nielsen New York Report, March 1956
Monday-Friday, 7 am-6 pm*

RADIO CALLS TO DINERS

(Continued from page 72)

Invitation to Beauty gives a feeling that the Chalet would be worth a visit at any time of year whether you were going to eat there or not. The Chalet is characterized by lines like, "Now, deep in the winter season, the Chalet on the Lake beckons to those who love the warmth of the great open hearth . . . who love the wild, winter beauty of Lake Michigan and its woodland shore." Another reads, "by moonlight the lake presents a vast and spectacular

view—as seen from the giant vista windows of the bluff-high Chalet." And, "enjoy the vast sweep of blue Lake Michigan in its ever-changing autumn mood."

Copy describing the Chalet and its setting changes with the seasons. On the other hand, the copy regarding the fare served at the Chalet remains fairly constant and is generally limited to one or two sentences that reiterate the fact that at the Chalet you will enjoy "fine, tempting menus prepared by one of America's greatest chefs . . . prepared with artistry."

Perlson's attitude, as reflected in the wording of the Chalet's commercials, is that the high quality of the food is taken for granted. Milwaukee has a wide selection of good restaurants and the competition among them is keen. The American Automobile Association lists 13 Milwaukee restaurants on its recommended list. Good food then is not a scarcity in Milwaukee and that is one reason Perlson capitalizes on the natural setting of the Chalet which is perhaps unique in the area.

The Chalet is not readily accessible. Located 12 miles from downtown Milwaukee, it must be reached by car. It is obviously not a "come as you are" place to dine, further explaining the tone of the commercials which avoid the hit 'em hard approach.

But in spite of its low key commercials the Chalet does not cater to a select few. An average of 5,000 persons converge on the Chalet's three individualized dining rooms every week.

This year Perlson's advertising budget totals \$24,500. A breakdown shows that close to 60%, or \$15,000 of it, will be spent on *Invitation to Beauty*. Newspaper space will cost \$2,000 and the remaining \$7,500 will go into outdoor advertising and assorted local publications.

In its first year of operation the Chalet grossed \$175,000; in 1955 a yearly gross of a million dollars drew into sight as the Chalet took in \$750,000. The current ad budget represents about 3% of this figure.

Perlson emphasizes that the only thing he gives away is "atmosphere." This is not entirely accurate inasmuch as he has turned "atmosphere" into a very salable commodity which he has merchandised with intelligence and taste.

In talking of Perlson's use of radio in building the Chalet Donald Hacker says, "It is a departure from the slam bang programing and commercials which fill our radio stations today. Do not misunderstand me, good spots well timed and placed do a great selling job . . . the point I am trying to prove is this: radio is an excellent medium when it is used as it should be. It will sell just as well today as it did before television providing an agency man will take the time to analyze the availabilities and fit them into the pattern of the sponsor's product." ★ ★ ★



DELIVERS

A Major Independent Market NASSAU COUNTY

| | | |
|-----------------|-----------------|---|
| POPULATION | 1,065,000 | 43% increase since '51 163% increase since '40 |
| BUYING INCOME | | |
| Total | \$2,582,323,000 | 9th among U.S. Counties |
| Per Family | \$ 8,187 | 3rd among U.S. Counties |
| RETAIL SALES | | |
| Food Store | \$ 385,282,000 | 9th among U.S. Counties |
| Auto Store | \$ 266,761,000 | 11th among U.S. Counties |
| Household, etc. | \$ 77,618,000 | 12th among U.S. Counties |

(Sales Management, May 1956)

One station—WHLI—has a larger daytime audience in the MAJOR LONG ISLAND MARKET than any other station! (Pulse Survey)

Big bonus coverage

(Nassau, parts of Queens, Suffolk & Brooklyn)
Population 2,903,765
Net Income \$6,132,633,150
Retail Sales \$3,268,444,450

Represented by Gill-Perna



PAUL GODOFSKY, Pres. & Gen. Mgr.
Joseph A. Lenn, Exec. VP Sales

SYBARITE OF SPRING

...or some jokes are older than you think



A traveling salesman, back in the last century, was negotiating the wind-swept high plains of the Texas Panhandle when he was set upon by Indians. His life was spared, but he was relieved of his horse and buggy and all of his goods. He wandered without food and drink for days, coming at last to a farmhouse. He dragged himself to the door just as night was falling and managed a weak knock. To the farmer who answered he explained his plight, asking for food and shelter for the night. The farmer burst out laughing. "You're a traveling salesman and I'm a farmer, but I don't have a beautiful daughter. In fact, I have no daughter at all."

There was a long pause. Finally the salesman managed to say, "Well then, would you mind telling me how far it is to the next farmhouse?"

Selling's easier in the Panhandle today, thanks to KGNC.



NBC AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

DU PONT TESTS TV

(Continued from page 39)

CBS TV stations, but a number of other tv stations as well.

Here's how the Spot Check Plan works:

Clark George, CBS TV Spot Sales general manager, originally devised the plan as a means of attracting new clients into spot tv. Now any advertiser who has not used tv in the market being tested for that product within a year and who buys either the 12-Plan or its equivalent in dollars, becomes eligible for the effectiveness test.

The test was set up by Bob Davis, Spot Sales research director, in conjunction with Tele-Pulse. It's actually carried out by Pulse interviewers when they're in a market to gather ratings information from the 1,600-family sample they interview. However, the Spot Check test is based on information gathered from 500 of these interviewees. The 500 people interviewed are a cross-section gathered out of five of Pulse's customary eight different samplings of 200.

"In other words, the 500 are a scaled-down representation of our 1,600 interviewees." Larry Roslow, as-

sociate director of Pulse, Inc., told SPONSOR. "The 500 sampling is as representative of a market as the 1,600 sampling, since it is based upon it."

When the Tele-Pulse interviewers finish their survey of the respondents' radio-tv habits, they proceed with three basic questions for the CBS TV Spot Check Plan. This interviewing occurs during the rating period immediately preceding the CBS Spot Check client's 13-week campaign, and is repeated again with a different sample of 500 persons immediately after the tv campaign.

These are the three basic questions CBS suggests, though the test can be used in many different ways:

1. What are all the brands of a given product that you know?
2. What brand did you last buy?
3. Where did you see or hear of this product recently?

The share-of-market percentage figures for the three Du Pont products were based on answers Tele-Pulse interviewers got from tv owners who had bought products in the category being tested during the three months prior to being interviewed before and after the tv campaign.

The results of the Spot Check research have made several Du Pont products active spot tv advertisers. In fact, Du Pont products that were not included in the three-city test but became convinced of spot tv sales efficiency as a result of it, are also on the air this spring: Du Pont's New Car Wax and Du Pont Rose Insecticide.

The Spot Check Plan, first sold in August 1955 to Du Pont as well as to two pharmaceutical firms who'd never been on spot tv previously, has turned all three companies into spot tv clients. The two pharmaceuticals who've already tested the plan are Chattanooga Medicine Co.'s Soltice and Miles Labs' Tabcin. Both are currently on tv. Two unidentified frozen food processors have also tried the Spot Check Plan successfully.

"In our case, the test also served as a basis for planning the campaign we're now running," said Dick Swyers, Duco account executive. "We got additional information about paint purchase habits out of it and also had a chance to evaluate I.D.'s, which we had never use previously. It helped us make our national plans with solid, factual data to back us up."

(Please turn to page 92)

WAVE RADIO WINS *VARIETY* AWARD for "Imagination in Programming"!

We've been *going places* for months here at WAVE with "DIAL 970", our new Monitor-Weekday format. With good reason, too, it seems! . . .

VARIETY has just selected WAVE as one of eleven radio and television stations for its 1955-56 Honor Roll! Here are excerpts from *VARIETY*'S April 18 write-up:

"Programmatically, WAVE came up with a listenable blend of journalism and showmanship, plussed by intensive promotion. MONITOR was previewed last June via a radio spectacular running, naturally, 90 minutes. When later NBC was developing WEEKDAY, WAVE dittoed with elaborate promotion to snare local sales. The heading was DIAL 970, tailoring each program segment to time of day, available audience, staff personalities, sales requirements and promotional opportunities.

"Prime features are WAKE UP WITH WAVE, CAROUSEL (music and facts), ROADSHOW (for moving radios), NIGHTBEAT ('The Pulse of Louisville After Dark'), complete with scooperoo factors — in short, programming to keep radio from sounding like the 'same dull jukebox'."

NBC Spot Sales has all the facts on WAVE's imaginative, award-winning DIAL 970 — radio that's going places and doing things in Louisville, and exclusive with WAVE!

WAVE

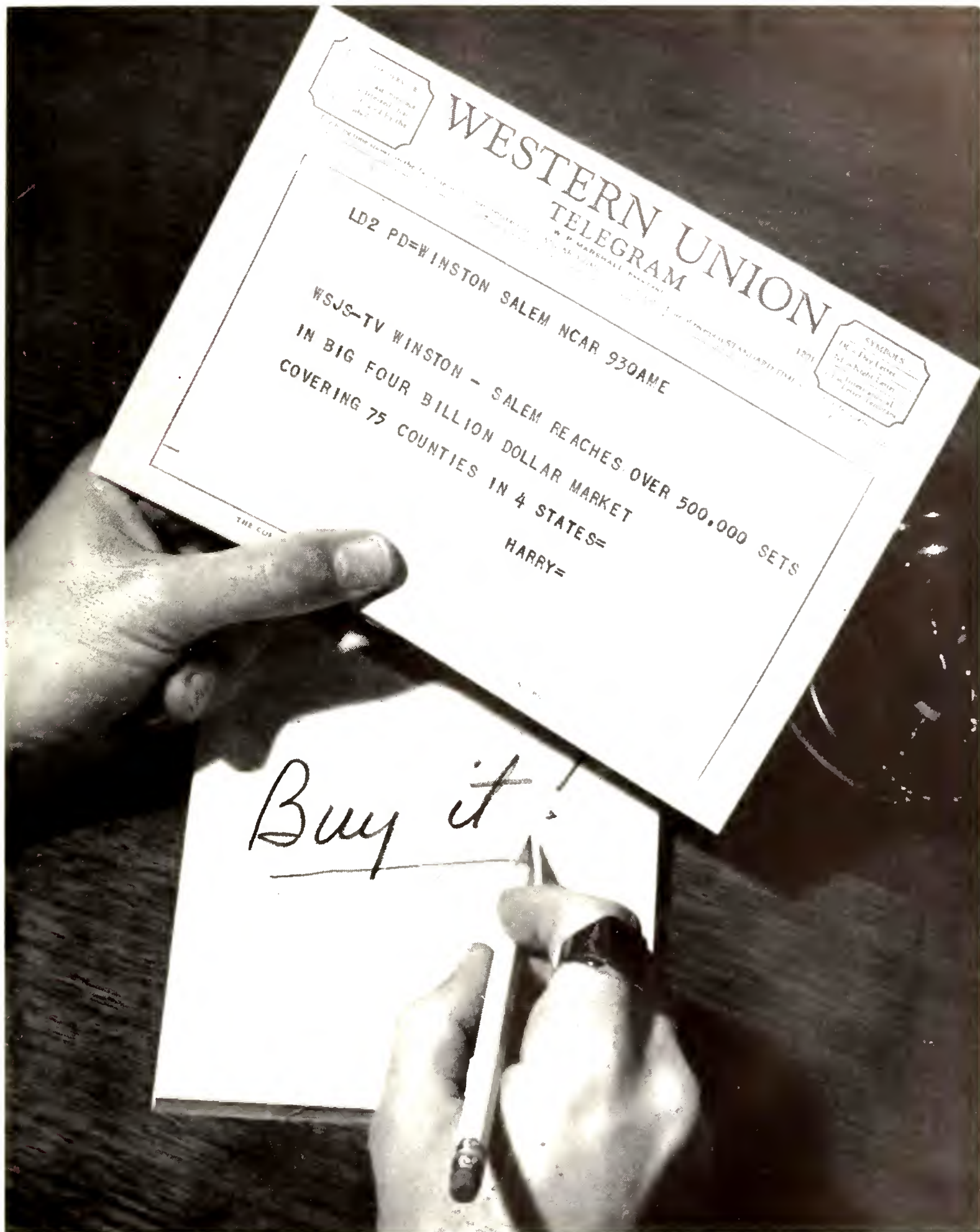
5000 WATTS • NBC AFFILIATE

LOUISVILLE



SPOT SALES

Exclusive National Representatives



WSJS-TV

channel 12

CALL HEADLEY-REED, REP.

WINSTON-SALEM



for

WINSTON-SALEM
GREENSBORO
HIGH POINT

AFFILIATE



WHO ENTERTAINS MAMA



BOSTON: THE MAN FROM WBZ-TV is Nelson Bragg, Swan Boat emcee. Gets most of the weekday TV audience from 9:00 to 10:00 o.m. (ARB).



CLEVELAND: THE MAN FROM KYW-TV is Tom Haley, who brings a big television following to his brand new *Morning Surprise*. Fast-paced variety makes it Cleveland's big morning show.



SAN FRANCISCO. THE MAN FROM KPIX is Sandy Spillman (accompanied by Faye Stewart). Their *Morning* show has twice the 8:30 to 9:00 o.m. weekday audience of the number two show.



PITTSBURGH: THE MAN FROM KDKA-TV is Wayne Griffin. 9:00 to 10:00 a.m. weekdays, week after week and month after month, he has almost all the Pittsburgh TV audience. *Mama*, what a salesman!

NO SELLING CAMPAIGN IS COMPLETE



WHEN PAPA'S GONE TO WORK?

Mama can hardly wait until papa gets out of the house before she turns on the TV set and settles happily down to an interlude with The Man From WBC. In four of the biggest and juiciest markets, he has the mamas charmed. What a fine fellow to have

on your side when mama's getting ready to go out to the store! *S-s-s-t.* This can be arranged. Simply pick up the phone and call A. W. "Bink" Dannenbaum, WBC General Sales Manager, Murray Hill 7-0808, New York, or your WBC station.



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO
 BOSTON—WBZ+WBZA
 PITTSBURGH—KDKA
 CLEVELAND—KYW
 FORT WAYNE—WOWO
 PORTLAND—KEX

TELEVISION
 BOSTON—WBZ-TV
 PITTSBURGH—KDKA-TV
 CLEVELAND—KYW-TV
 SAN FRANCISCO—KPIX

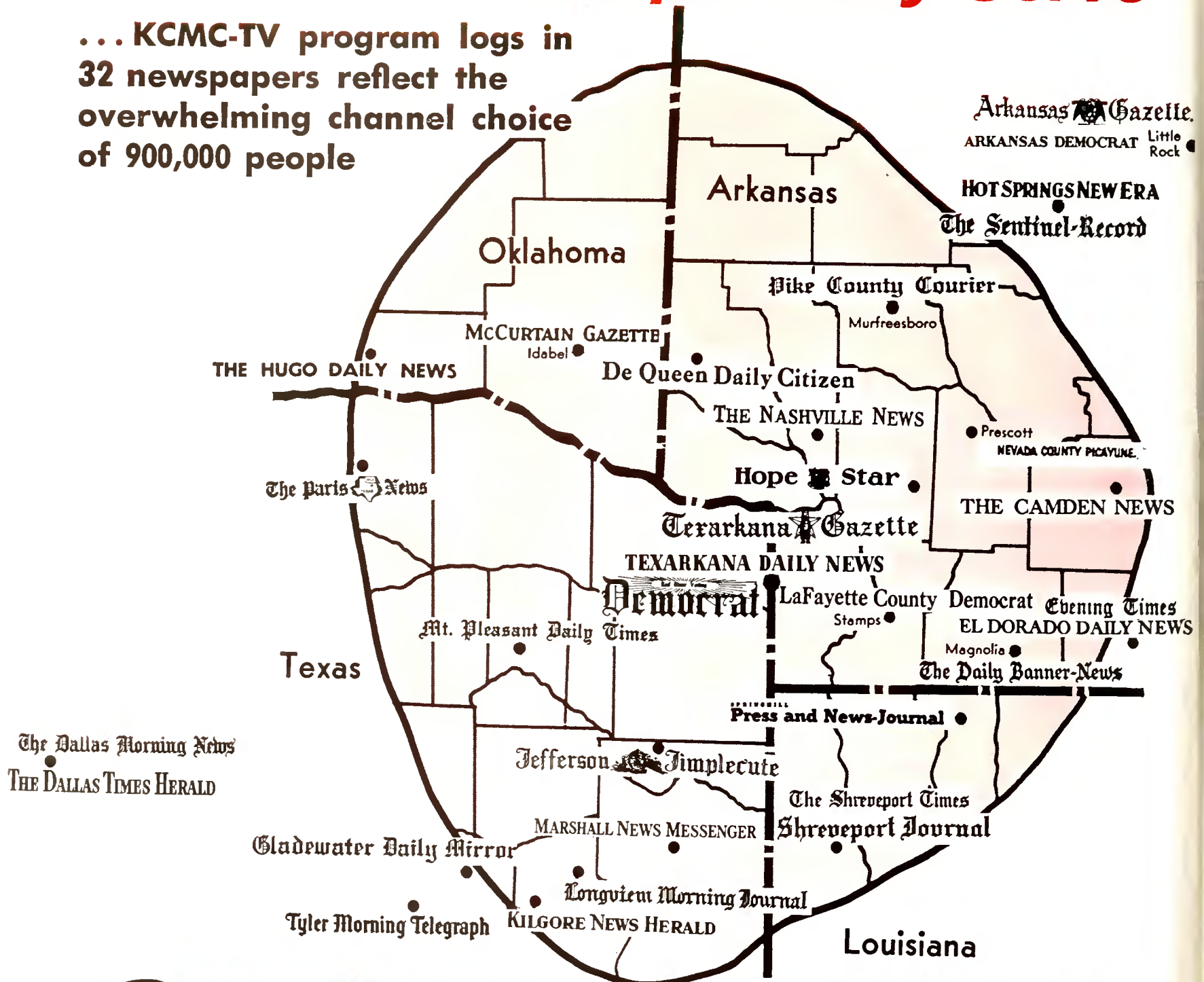
KPIX REPRESENTED BY THE KATZ AGENCY, INC. • ALL OTHER STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

WITHOUT THE WBC STATIONS

Support the Ad Council Campaigns

These Publishers Know Best the Preferences of the People They Serve

... KCMC-TV program logs in 32 newspapers reflect the overwhelming channel choice of 900,000 people



Powerhouse of the Southwest

SERVING AN AREA OF 25,400 SQUARE MILES

KCMC-TV CHANNEL 6

MAXIMUM POWER

Represented by
VENARD, RINTOUL & McCONNELL, INC.



Texarkana
Texas-Arkansas

100,000 WATTS

WALTER M. WINDSOR

General Manager

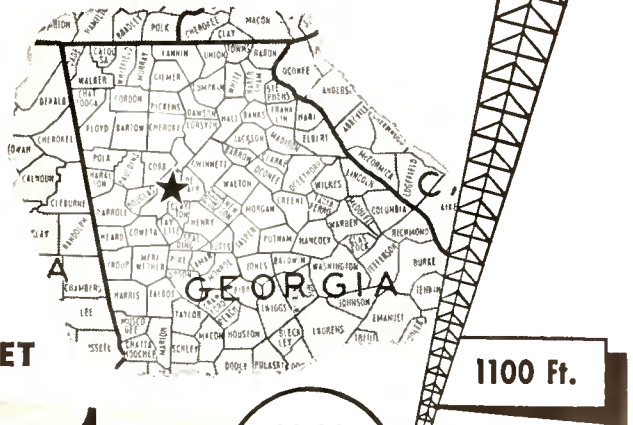
RICHARD M. PETERS

Director National Sales & Promotion



WHEN YOU BUY ATLANTA...BUY **waga-tv**
AND GET YOUR SHARE OF EXTRA DRESSING!

Dressed dogs (red hots with chili) are big sellers in Atlanta, because you get more for your money, greater satisfaction. Like using WAGA-TV, which gives you greater coverage with its taller tower and maximum power. You reach 17 to 22% more people with 14 to 16% more spendable income than stations "A" or "B" can offer. And you get more viewers as ARB and Pulse consistently prove.



TOP DOG IN THE NATION'S 21st MARKET



waga-tv 100,000 watts channel 5
CBS-TV in Atlanta

Represented Nationally by
 THE KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—118 E. 57th St.—TOM HARKER, Vice President and National Sales Director • BOB WOOD, National Sales Manager
 CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

8 MAY 1956

He's Showing How Much



PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK

250 Park Avenue
PLaza 1-2700

CHICAGO

230 N. Michigan Ave.
Franklin 2-6373

DETROIT

Penobscot Bldg.
Woodward 1-4255

ATLANTA

Glenn Bldg.
Murray 8-5667

FT. WORTH

406 W. Seventh St.
Edison 6-3349

HOLLYWOOD

1750 N. Vine St.
Hollywood 9-1688

SAN FRANCISCO

Russ Building
Sutter 1-3798

Modest Budget Can Buy— IN TELEVISION

THE Colonel is talking facts and figures to a man with a modest advertising budget . . . and a notion that television is too expensive for *his* company.

The facts are that this advertiser can employ a high frequency technique — especially effective for grocery store products — at figures that average out to less than \$100 per week in markets with less than 250,000 sets and run somewhere between \$400 and \$500 for markets with more than 1,000,000 sets!

Regardless of the size of your budget, we are sure you would find that the Colonel's approach is interesting and that his facts are sound. He'd like very much for you to examine them in the light of your future advertising plans.

Representing VHF Television Stations:

EAST — SOUTHEAST

| | | VHF CHANNEL | PRIMARY |
|---------|-------------------|-------------|---------|
| WBZ-TV | Boston | 4 | NBC |
| WGR-TV | Buffalo | 2 | ABC |
| KYW-TV | Cleveland | 3 | NBC |
| WWJ-TV | Detroit | 4 | NBC |
| WPIX | New York | 11 | IND |
| KDKA-TV | Pittsburgh | 2 | NBC |
| WCSC-TV | Charleston, S. C. | 5 | CBS |
| WIS-TV | Columbia, S. C. | 10 | NBC |
| WDBJ-TV | Roanoke | 7 | CBS |
| WTVJ | Miami | 4 | CBS |

MIDWEST — SOUTHWEST

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

WEST

| | | | |
|--------------|---------------|---|-----|
| KBOI-TV | Boise | 2 | CBS |
| KBTB | Denver | 9 | ABC |
| KGMB-TV | Honolulu | 9 | CBS |
| KMAU—KHBC-TV | Hawaii | | |
| KRON-TV | San Francisco | 4 | NBC |



DU PONT TESTS TV

(Continued from page 78)

The three-city test consisted of only seven 10-second I.D.'s weekly for 13 weeks. The commercials were slotted between 5:00 p.m. and midnight. Each product had a similar minimal campaign in its city; Duco in Houston; #7 Car Polish in Jacksonville, Fla.; Du Pont paints in Charlotte, N. C.

The Duco commercial showed a pretty girl painting a kitchen cabinet, with an open can of Duco enamel paint in front of her. The announcer

was heard saying voice-over: "It's more fun to paint with one-coat magic Du Pont Duco Enamel! Faster! Easier! Odorless! In Gloss or Semi-Gloss!"

Du Pont #7 Car Polish I.D.'s showed a man removing the wax from the side of his car, looking pleased, as the announcer's voice said: "Shine your car faster, easier, with #7 Polish by Du Pont—leading maker of new car colors! Get Du Pont #7 Polish."

A pop-on then closed with the line: "Wherever auto supplies are sold."

For the entire line of Du Pont paints, I.D.'s showed chemical beakers

pop on and off screen and dissolve into a line of Du Pont paints. Said the announcer: "Du Pont Paint Chemistry is your guarantee of the right paint for every purpose! See your Du Pont paint dealer!"

However, Du Pont made no special dealer promotions in the three cities and held its print advertising to its usual quota, in order to test the tv in normal market conditions.

Here are more detailed results of the Du Pont tv campaigns (which ran between August and December 1955):

In Charlotte, purchase of Du Pont paints (among tv owners who had bought paint within the past three months), as projected from the interviews, increased by 65%. In other words, Du Pont's share of this segment of the paint market climbed from 11.2 to 18.5%. Also, Du Pont's competitive position was considerably strengthened. The initial test had shown Du Pont 36% behind the leaders. After the campaign, Du Pont was 25% in front. Du Pont paints registered similar gains over all other brands.

In Houston, all other leading brands experienced heavy seasonal losses from the time Du Pont's Duco paint campaign started until its end. But Duco held its sales position in the market against the trend. In fact, Du Pont climbed into a first place tie with the leader and increased its lead over next-rated Sears, Roebuck from 39 to 231%.


Du Pont's #7 Car Polish had been second among Jacksonville car waxes. Within 13 weeks, it increased its share of the market from 6.6 to 23.1%, and made considerable gains over every other brand. For example, in the pre-campaign test, Simoniz led Du Pont by close to three-to-one. But in the post-campaign test Du Pont had pulled 32% ahead in its share of the market.

"The test campaign certainly gave us an indication of what kind of performance we could expect out of a spot tv effort," said Swyers, Duco account executive.

The plan is completely flexible. An advertiser can actually use it, as Du Pont did, to serve as a basic media research project, and add onto it (at his own expense) questions to test the effectiveness of a new commercial, copy theme, labeling, packaging.

"In a sense, we were testing I.D.'s and their sales effectiveness as well as spot tv," says Swyers.

Let's Face The Facts!




MEMO from HARRY BURKE
General Manager, KFAB

NEBRASKA'S
PER FARM
AVERAGE
INCOME
\$9,730 —
57% ABOVE
U.S. AVERAGE

There is a copy of "Farm Facts and Folding Money" reserved for you. Get this informative brochure which proves that KFAB is Nebraska's top farm station.

Facts on the station, mail and survey maps, along with plenty of success stories, are included.

This is your invitation to get the complete story on how KFAB's Farm Service Department, headed by Bill Macdonald and Lloyd Oliver, is geared to do the most complete farm service job in the area. I'll be glad to send you a copy of "Farm Facts and Folding Money" ... or, any Peters, Griffin, Woodward man will see that you get a copy.



THE MIDWEST-EMPIRE STATION

KFAB

OMAHA NBC RADIO

SO. DAK. MINN. IOWA
NEBRASKA ★ KANSAS
50,000 WATTS

HOW DEEP?



There are Los Angeles radio stations that program for lovers of Beethoven and Bach, stations that specialize in mambo and pops.

However, KNX Radio is the Los Angeles station that attracts practically everyone — *which is exactly why it reaches more homes in a single day than the top four independent stations put together.*

What's more, KNX is the only Los Angeles station that reaches as many as 43% of the metropolitan radio homes in a day, 83% in just one week.

If you have a product or service that everyone in Los Angeles can use, then talk to everyone with

KNX RADIO

50,000 watts. CBS Owned.
Represented by CBS Radio Spot Sales.

Duco broke its questionnaire into several parts, divided respondents into tv and non-tv owners. Several questions were devoted to such market information as paint-buying habits, and how they differ between various brands.

In the case of Du Pont #7 Car Polish, the post-campaign part of the test revealed that of the respondents who mentioned Du Pont's product, 193 tv owners of 283 respondents said they had heard of #7 on tv. The next most-frequently mentioned source of knowl-

edge of the product were service stations, with 37 responses. Du Pont #7 Car Polish's share of the market (in number of purchases) had increased from 6.6% before the tv campaign to 23.1% after the 13-week effort.

"Du Pont's countercheck of actual dollar sales bore out the study," a BBDO executive told SPONSOR. Du Pont's counter-check was based on a store check the firm commissioned from an independent research organization.

Beyond serving as an indication of

tv's sales effectiveness, the Spot Check Plan is being presented to agencies as a measure of the following test problems: (1) spot tv's ability to move goods; (2) spot tv versus other media; (3) appeal of various types of copy; (4) effectiveness of various types of announcements; (5) programs versus announcements; (6) live programs versus film shows; (7) relative appeal of time of day, days of the week; (8) service shows versus entertainment.

"Inter-media" tests as such have generally been considered to be most difficult to set up and frequently to have doubtful validity by many agency researchers and media men. But in SPONSOR's *All-Media Evaluation Study* (page 104), a group of 150 media experts gave eight criteria for a valid inter-media test, including the following: (1) It should be based on sales results, not on people reached. (2) It should be continuous. (3) It should enable you to determine sales by specific media. (4) It should be economical. (5) It shouldn't require abnormal market conditions. (6) It should enable you to test national media on the same level as local. (7) It should contain some check on competition. (8) It should be useful for testing copy, position and/or program and announcer as well as the medium itself.

"The Spot Check Plan can conform to most of these criteria, if the questionnaire is expanded beyond the basic three questions," says CBS TV Spot Sales research director, Bob Davis. But he added that it was never intended to replace the client's or agency's research, but rather to implement it on one level.

"We developed this research plan to show advertisers new to the medium what spot tv can do for them," Clark George, CBS TV Spot Sales general manager explained, "and also to give them a chance to test their approach to the medium on a limited scale before investing a major budget in a spot tv campaign."

The effect of the plan has been an increase in business for spot tv as a whole, not only for the 12 CBS-repped stations. Soltice, for example, has bought an extensive campaign because of the findings from its Spot Check Plan last fall.

Soltice Quick Rub departed somewhat from Du Pont's method of conducting the pre- and post-campaign interviews. Before going into tv, Sol-

Only WIS-TV

attracts so many so much of the time

ARB, Columbia, S. C.
March 8-14, 1956

9 of the top 10 network shows up 1 since Nov.

10 of the top 10 local live shows again

10 of the top 10 film shows again

Plus 133 firsts of the 151 total quarter hours daytime M-F when both Columbia TV stations are on the air.

AND 112 firsts of the 153 total quarter hours nighttime M-S when both Columbia TV stations are on the air.

Central South Carolina's VHF station

WIS-TV
CHANNEL 10
COLUMBIA, SOUTH CAROLINA

NBC

PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives

President, G. Richard Shafto
Managing Director, Charles A. Batson

MARKET-CENTER OF THE RICH
AGRICULTURAL HEART LAND
OF THE GOLDEN STATE

• SAN FRANCISCO

IN FRESNO, CALIFORNIA

• FRESNO

KFRE-TV



CHANNEL 12

announces the appointment of

BLAIR-TV

as exclusive national representative
effective immediately

One of America's high-income areas, Fresno and the Central California market fill the 350-mile gap between Los Angeles and San Francisco with over a million people.

Besides a big industrial development, here is America's top farm market—producing 95% of the country's wine, 75% of its olives. And its steadily mounting in-

come is not anchored to the corn-hog ratio.

Combining Columbia's fine programs with strong local features, KFRE-TV offers the logical advertising lever to swing more of this desirable market your way.

Video power, 316,000 watts. On the air since May 10—so phone Blair-TV today and nail-down some of the choice availabilities still open.

CALIFORNIA INLAND BROADCASTING COMPANY
FRESNO, CALIFORNIA

NOW ON THE AIR • TOP POWER 316,000 WATTS

stice found that Vick's Vapo-Rub had 90.5% of the test market, whereas Soltice ranked fifth with .8% on the basis of "unaided recall" interviews during which the Pulse interviewer merely asks respondents to mention brands on their own. By adding "aided recall" ("Have you heard of Soltice?"), the product's share of the market prior to tv was shown to be 7.7%.

After the campaign, all other advertising factors remaining constant during the 13-week test, Soltice climbed to a 23.9% share of tv homes that had

bought such a proprietary during the past three months. This 23.9% figure represents "unaided recall." Interviewers then mentioned the brand name to aid recall, and Soltice's share of the market after tv was shown to have climbed to 47 against 7.7% on the aided recall basis.

It's interesting to note that Vick's Vapo-Rub used a 12-Plan in that market concurrently with Soltice, and upped its share of the market from 90.5 to 95%.

Frank Elliott, CBS TV Spot Sales'

director of sales development, is currently talking about the plan to agencies and advertising groups throughout the country.

"Actually, the Spot Check Plan presentation has helped us at the agency to interest clients in spot tv, who had previously worried about taking the first step," BBDO media liaison executive George Polk told SPONSOR.

CBS TV Spot Sales has already had frequent requests from agencies for the Spot Plan Presentation for use by agency executives in client meetings. The prevention is made on color slides projected from a Vu-graph machine.

"Obviously, it becomes far easier for the agency to sell a client on the benefits of a medium when we can show him actual documented success stories derived from a research project like the Spot Check Plan," a BBDO media man added. ★★★

SPOT TV BOOM

(Continued from page 31)

and executives in rep firms of all sizes, asked them to discuss developments and trends in specific terms. Because most of them talked frankly and revealingly, they preferred not to be quoted directly. Many of them spoke of specific tv spot accounts with which they did not wish to be identified. These specifics appear in this round-up report on television spot, as reported by responsible tv executives who see them as indicative of current and upcoming buying trends.

Rep spokesmen also spoke off-the-cuff as to where spot tv money is coming from. They say current business is coming from these five types of advertisers:

1. Accounts which are adding money to their current spot tv investments.
2. Those which have shifted budgets out of other ad media, or away from network tv, into spot.
3. Companies with new products, new packaging or new copy angles.
4. Buyers who have never used tv, with products or services considered unique for the visual medium.
5. Newly formed companies, and those who have never used any advertising.

Despite the influx of a lot of new money and/or a lot of new advertisers, tv's biggest chunk of spot billings still comes from the blue-chip clients. Here's a list of the top 10 spot tv advertisers, as reported by the Television

4th in a Series on Chicago TV's Top Participation Programs



"The **STU ERWIN** Show"

**A morning favorite
with Chicago viewers**

"The Stu Erwin Show" is second only to WGN-TV's "My Little Margie" as the highest rated morning show on Chicago television available for participations. The show had an average quarter hour audience of 96,600 homes in ARB and 119,600 in Telepulse during the first quarter of this year.

This is just one of many of the top buys in Chicago on WGN-TV. WGN-TV not only delivers leading audiences—but you can buy them at the lowest cost.

For further information on Chicago's top participation programs, write to Mr. Ted Weber, WGN-TV Director of Sales, 441 N. Michigan Avenue, Chicago 11, Illinois.

Telecasting With
MAXIMUM POWER
From The
HIGHEST TOWER

WGN-TV
Chicago 9

if you're building a market . . .

you need tools . . . tools that will do the best possible work and the quickest!

WGY's 35 years of leadership provide you with the best sales tools in Northeastern New York and Western New England—where listeners prefer WGY 3-to-1 over the nearest competing station.* If you're building a market in the Great Northeast, it will pay you to study WGY's rich 33-county market area, including the important tri-cities of Albany, Schenectady and Troy.

*Alfred Politz Research Survey.



Represented Nationally
by Henry I. Christal Co., Inc.

WGY

A General Electric Station

ROCKFORD



Scene of market power!

NOW No. 2 Market in Illinois and GROWING — has currently under construction \$25 million in expanded manufacturing and retailing facilities. Are your sales messages reaching this market untouched by either Chicago or Milwaukee, 90 miles away? Only one VHF station covers this area —

WREX-TV



Scene of sales power!

DELIVERS YOUR MESSAGE to over 1,000,000 viewers in a billion dollar market — all of the top 15 once-a-week shows — all of the top 15 syndicated films* — core part of the Power Packed Performance that makes WREX-TV The Viewers' Choice.

* PULSE, INC. SURVEY, SEPTEMBER, 1955



WREX-TV channel 13

CBS - ABC AFFILIATIONS
telecasting in color
represented by
H-R TELEVISION INC.
ROCKFORD, ILLINOIS

Bureau of Advertising after tabbing business during the first quarter of this year.

1. Procter & Gamble
2. Brown & Williamson
3. Sterling Drug
4. General Foods
5. Kellogg Co.
6. Miles Labs
7. Colgate-Palmolive
8. Philip Morris
9. National Biscuit
10. General Motors

Many of these top 10 accounts have set the tv buying pace and style. They've developed innovations to meet their own vast marketing and sales needs, and these innovations have been refined or exaggerated by other tv accounts to match their own selling objectives.

Here is SPONSOR's profile of spot television's buying pace and its buying style, as drawn by tv station representatives. This profile is designed to outline for you eight top trends in the buying and the usage of spot tv.

1. *There is less advertiser-resistance to so-called marginal time periods.*

Some reps say there is no longer any advertiser resistance to marginal times because "off-beat" periods have proven their effectiveness. "Off-beat" time in tv, it seems is any time outside the prime nighttime viewing hours from 7 to 10.

Clients, after a lot of spade work by rep salesmen and—in many cases, timebuyers—are coming to realize that for the same money they would allocate to "A" and "AA" gold-plated spots marginal periods can give them:

- just as good a *total* rating
- audience equal in size, or bigger
- more frequency
- equally attractive cost-per-1,000

Most important, by buying marginal avails they can get into tv *now* rather than wait ad infinitum for two 20's to open up at 8 on Friday night.

The president of one big station representative firm says, "At least 75% of all advertisers would do better, in terms of sales, if they learned how to buy these marginal times!"

He discussed the quality of buy a client gets with a double "A" spot. "You get maybe six commercial impressions between shows—a closing commercial, a hitchhike, a spot, an ID, an opening commercial and maybe a cow-catcher. In the meantime, there's

a rush of non-viewing activity, what with all the dial-flippers, beer-racers and tv program-checkers."

In the evening, he charges, a client is restricted to short copy—and some product selling has to have long copy. "In the evening, the attitude of the viewer is 'Come on, entertain me.' The evening commercial interruption isn't resented, because we're all too used to commercials, but the viewer is still waiting to be entertained.

"But in the daytime, or later at night, an advertiser can use longer copy. He can gear and pace spots much more to the mood of the viewer, because during these other periods the viewer is more relaxed and it's easier to sell him. The whole climate and psychology are better."

Even during the daytime hours, when the mood is more businesslike and work-minded, the viewer is still relaxed, he pointed out. In the daytime, "viewers aren't mainly interested in being entertained; that's sort of a plus. Women take other things with their entertainment—household hints, public service ideas, information and, most important of all, a homemaking message. *That's* the commercial. It has value and practical use, if it's a good commercial, and most of them are. And she's more relaxed and receptive to it."

Daytime slots also have the advantage of relating the prospect, in most cases, *most* directly to the product. Household products, particularly, can capitalize on the immediacy of use and of purchase with daytime commercials, he said.

Among clients with a highly effective schedule in non-prime time is Lambert & Feasley. Initially, it requested "A" time avails for its five-minute, five-a-week Les Paul and Mary Ford film show on behalf of Listerine toothpaste. When "A" time couldn't be cleared immediately in a certain market, the client approved a substitute proposal.

For the same money that would have been spent on five "A" shows, Listerine got 13 five-minute slots in "B," "C" and "D" times. The 13 are slotted at the rate of five between 7 and 8:30 a.m., another five late at night after 11:30 and three around the noon hour. The original contract contained a hard-to-get four-week escape clause, because of the "radical" nature of the buy. But that same

2 heads are better than 1



**ESPECIALLY WHEN THEY'RE
WATCHING YOUR COMMERCIALS!
And in the Portland, Oregon Market
KOIN-TV delivers
OVER TWICE THE AUDIENCE
of any other station!**

**ABSOLUTE RATING
LEADERSHIP IN EVERY
PORTLAND
AUDIENCE SURVEY—**

- 52.8% Share of Audience
 - 14 out of Top 15 Weekly Shows.
 - 9 of Top 10 Mon.-thru-Fri. Shows.
- (ARB, Portland, February 1956)

**HIGHEST
TOWER**

**MAXIMUM
POWER**

EVEN GREATER LEADERSHIP OUTSIDE PORTLAND

Check this Salem, Oregon 1956 ARB Metropolitan Area Report—
Oregon's third-largest population center, Salem is the state
capitol and located some 45 air-line miles from Portland.

- All three Portland stations are received almost equally well.
- But which channel does Salem watch most?
86% watch KOIN-TV *most* before 6:00 p. m.
86% watch KOIN-TV *most* after 6:00 p. m.
- **MORE PROOF KOIN-TV IS YOUR BEST BUY IN THE OREGON MARKET**

KOIN-TV
Channel 6 — Portland, Oregon



Represented Nationally by CBS Television Spot Sales

original 13-week order has been renewed twice and L&F is now in the third cycle.

Early-morning buys are moving all the way back to 6:30, and time slots are pretty full except in the two-hour span from 9 to 11. Packaged goods, particularly, seem to be moving in the direction of early-morning. Drug and toiletry items, cosmetics and some foods are using these hours to reach the housewife before she does her shopping—even before she makes out her shopping list. And the all-family audience available in the morning means the man can have a marked influence on the brand decision or pick it up himself on the way to or from work or during the day.

Some morning accounts are Lever, for various products, Swift and the Florida Citrus Commission.

There's also a marked movement into afternoon time periods.

Household products continue strong during these hours, but something of an innovation is seen in non-household items attempting to capture women's attention. Beers and cigarettes, for example, are driving to reach women,

who buy most of the beer and who get cartons of cigarettes in their supermarkets. Schaefer is one of the brews trying this technique, and several more cigarette companies are expected to be daytime entries. Lucky Strike may be among them. Heretofore, cigarettes and beers have tried to reach an all-family audience of men and women.

Late evening buying is also on the upgrade. Brylcreem's hair preparation success was predicated on use of late evening tv spots. This product only spent about \$50,000 annually on advertising when it went into a concentrated late-night tv spot campaign about three years ago. Today, after adding other basic media, it's reportedly spending between \$2 and \$3 million a year.

Late-night tv users represent a wide range of product types: shaving creams, deodorants, cosmetics, some automotive, some appliances. Specific accounts include Toni's White Rain, Italian Swiss Colony wine, Kleenex, Max Factor—even P&G's Joy.

A specialized product classification is benefitting particularly from late

viewing. High-markup items, requiring a smaller unit volume of sales, are finding post-11 p.m. times very fruitful, reps report. Such high-markup, slow-turnover items include cars and white goods, for example.

Du Pont, a relatively new tv spot account, made its video entry via nighttime. After a series of tv spot tests in selected markets over the past six to eight months, the company now plans to buy some 40 markets for its No. 7 car polish. It's also thinking of spot for its paints and a rose spray. Du Pont's tv spot money is reportedly coming from magazines. (See article this issue, page 38.)

2. Package-plan buying and saturation schedules are on the rise.

The growing tendency of advertisers to not only accept but seek out marginal time periods has both cause and effect elements. This client interest is the reason for the hypo to saturation schedules, and that client interest is at the same time the result of offers of various attractive package plans.

In the first place, advertisers like the saturation concept of reaching the

TV in Fresno - the big inland California market-

means
→

KMJ-TV

- ✓ Best local programs
- ✓ Basic NBC-TV affiliate

Paul H. Raymer Co., National Representative



ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

It's no problem to kiss off, for your choice can have a telling effect on your national spot income.

But where to get the facts?

The answer is simple. Ask your national representative.

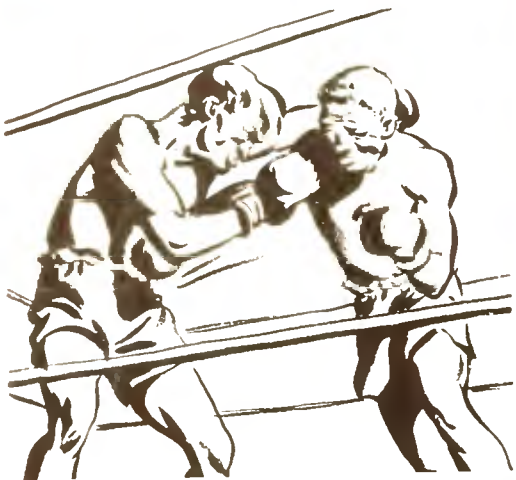
He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.

His is an expert opinion. Don't overlook your national representative.

SPONSOR

The magazine radio and tv advertisers use

KMPC PACKS PUNCH!



**KMPC is 'champ'
of Los Angeles
independents in
week-long share
of audience, plus
'Sunday' punch!**

The Pulse, Jan.-Feb. 1956 shows that KMPC exceeds all independents and three networks in Sunday 6 a.m.-12 midnight audience shares.

KMPC

710 kc LOS ANGELES
50,000 watts days 10,000 watts nights

Gene Autry, President

R.O. Reynolds, V.P. & Gen. Mgr.

**REPRESENTED NATIONALLY BY
AM RADIO SALES COMPANY**

total tv audience during different hours of the telecast day. And, on the other hand, they like the discount structures which necessarily accompany such mass buys over such a time spread.

Advertisers today are buying at a more hefty rate of saturation. The 3-plan, with three spots a week, is pretty much passé. Most popular these days are the 5-, 10- and 15-plans.

As one rep tv sales manager commented, however, "Each to his own saturation."

Saturation varies greatly. "For one account, it may be 15% of the market; for another, 99%. And for a household product such as salt, bought only once every three months or so, it would be a lot less than for breakfast food, bought every week."

The saturation technique, however, is increasingly important to buyers seeking mass coverage. It aims at the different viewing audiences during the day, on different days, all at different hours.

And the cost is more attractive.

Although reps don't allow discounts on gold-plated "A" and "AA" slots, they lop off as much as 45% on "B," "C" and "D" times bought in a saturation drive. And the buyer also gets a frequency discount which takes into consideration purchase of the "A" slots.

One network spot sales executive points out some tangible advantages for advertisers buying such plans.

"We have a 12-plan which will pick up the same ratings as "A" spots, or better. Say you start the 12-plan July 1. By fall you might have a combined rating of 100 or 115. For the same money they'd put in "A's," sponsors buying this kind of a plan will often get more rating points as well as more frequency.

"We give a 20% discount for 52-week buys, in addition to the regular 12-plan discount. We checked costs for one client, and we found cost-per-1,000 for an ID was as low as 10c; for a 20-second, 26c; a minute, 38c. You can't beat that!"

3. *More advertisers are staying on the air for longer periods of time—or all year.*

There's a decided philosophy with many advertisers to stay in tv year-round, to stay on during the summer or to take shorter hiatuses.

One big reason for their staying power, of course, is that they lose

their hold on good availabilities if they drop off. This factor, alone, is encouraging many buyers to keep on the air full-strength during traditional hiatus periods. It's also motivated them to develop new franchise-holding devices. Many are buying consistently, year-round, but dropping summer schedules to a minimum—retaining just the good slots they especially want to keep. Some clients are starting their schedules earlier, going on the air in August rather than their usual September. This device also is designed to get them into spot faster and out quicker—with hot buys.

For other reasons, too, more tv advertisers than ever before are staying on for the summer . . . and for all year. They are able to keep their prime slots, move into better positions as other availabilities open up, get an economical buy and maintain consistency. As another rep said, "Consumers buy all year 'round, and advertisers are starting to!"

The bell-cow client in terms of year-round schedules and in terms of saturation is, of course, General Foods. It, like many other blue-chip buyers, sets full-strength 52-week schedules and then shunts the year-round spots among its products.

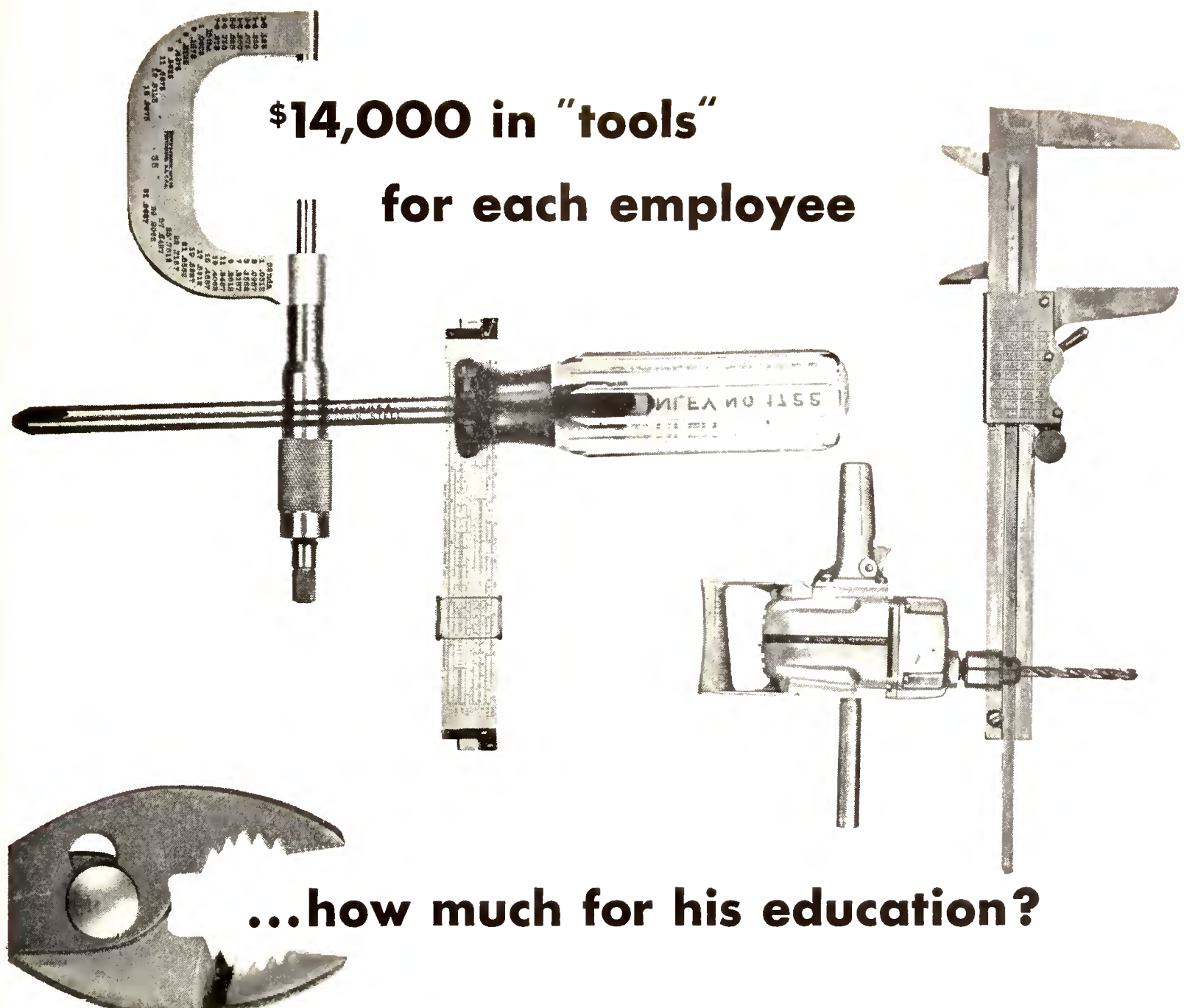
GF's big-time saturation product, its Maxwell House coffee, has finally found the full payoff to spot tv consistency. After some three years of saturation advertising, it's reached the point where almost all of its adjacencies have a high (30 or better) rating.

Summer business, generally, is expected to be a lot better than last year. And this applies to short spot buys as well as to bigger time buys for programs.

In programing, for example, General Electric will remain on all summer with its half-hour *Turning Point* in more than 60 markets. This is an availability which everyone said couldn't be cleared, incidentally. GE wanted half-hours in prime time in 68 markets—and it got clearances for half-hours in 66—all Class "A" time.

Among the stroug summer accounts which stay on most of the year: Bulova, Brown and Williamson, Piel's beer, Miles Labs and Alka Seltzer. Folger's coffee, a large regional account, is staying on for the summer with a minimum schedule and will return with greater quantity in the fall.

4. *Announcements—and short ones*



**\$14,000 in "tools"
for each employee**

...how much for his education?

Today, business invests an average of \$14,000 in each employee's job. The question for businessmen is: Are we training enough people who can hold down these jobs? Schools are the answer. And it's simple self interest to help community groups get the teachers and equipment schools need. Shortage right now: 200,000 classrooms, 165,000 teachers!



Want to find out how to help in *your* community?
Get specific information by writing:
Better Schools, 9 East 40th Street, New York, N. Y.

—are the vogue in day or night tv.

The shorter they come, the more they fall. The very definite trend in spot slotting is to shorter commercials and more of them, regardless of the hour of the day or night. Advertiser demand exceeds supply, of course, for those in-demand gold-plated announcements. The trend is to shorter announcements so stations can divide available time among several advertisers. This applies to nighttime most currently but will apply to daytime in the near future.

One station rep envisions this rosy vista for the near future: "Emphasis on daytime ID's and 20's, at the rate of 10, 12 and 15 weekly—and great business in the afternoon."

"Good daytime minutes are hard to find," says another. The most sought-after, and the fastest-moving, are minutes in daytime movies and strip shows.

Good participations are likewise hard to find, especially for the top-rated women's homemaking and personality shows and for weather and news programs. One reason personality program participations are a sales-getting buy, in the opinion of

many advertisers, is the big audiences these shows get.

Look at these figures, compiled by a leading representative firm. They compare audience size and costs of (1) local women's homemaking shows and (2) a network program of similar content and audience interest in 40 markets across the country.

The survey checked audiences two different times of the year, three

★ ★ ★ ★ ★ ★ ★ ★

"I console myself with the thought that if we pour out our pleas to the many in order to influence a few, so does the church. If our failures seem more numerous than our successes, so are those of book publishers and the theatre. If sometimes our influence causes men to live beyond their means, so sometimes does matrimony. And if we are too often dull, repetitious and redundant, so too is our own United States Senate."

BRUCE BARTON
Chairman of the Board
BBDO

★ ★ ★ ★ ★ ★ ★ ★

months apart. In this time period, local tv program audiences gained 45%; audiences of the network feature, 6%. The rep firm conducting the survey claims local show viewers outnumbered those for the network feature in 28 of the 40 markets, in areas encompassing some 24 million tv homes. The network feature pulled ahead in 12 markets, representing some 5½ million tv homes.

As for costs, the rep claims the local shows delivered half a million more viewers per participation—and for about \$2,100 less per announcement—than the network feature did. These figures, the rep interprets, mean a savings of about \$100,000 annually for an advertiser buying local women's show participations rather than a schedule of the same number of spots on the network program.

5. New types of accounts are showing interest in spot tv—and some are buying.

There are several types of advertiser classifications which have not in the past been associated with spot tv, or with tv itself. Many of them, such as soft goods and industrial accounts, are rather completely identified with print. Others, such as insurance companies and pharmaceutical concerns, seem to tend toward network.

But reps report there's a dandy future in prospect for tv spot among clients in these fields.

Station representatives also credit the efforts of Television Bureau of Advertising in bolstering spot selling arguments at the national and regional level. They likewise think TvB's new quarterly report on national spot billings will spur new interest among clients and agencies.

Many reps, too, are champing at the bit for the day color tv reaches a basic audience big enough to sell on a spot basis. Then, they figure, the aura of color will bring in swoops of new kinds of video accounts, particularly in soft goods. Spot salesmen see the day when fabrics of all kinds, wearing apparel and department store items will be featured in a steady parade of spots before daytime viewers' eyes.

There are already interesting movements into tv spot by soft goods. One such account is Deering Milliken, which makes different types of yarn and fabrics available only to fabricators, not to consumers. Yet Deering Milliken, for its two-way stretch yarn, Agilon, went into a nine-week campaign last winter with participations in local women's shows in a reported 15 markets. Its goals: to inform women about the pluses of hosiery made with Agilon yarn, to strengthen its position with department stores, to back-up efforts of its fabricators.

Results were nothing less than extraordinary, says one man who's talked with the client. For one thing, department stores kept Agilon point-of-sale material in prominent display positions in hosiery sections as much as six weeks after the tv drive ended.

The client is understood to be planning a similar spot tv drive next fall for other fabrics and yarns. Deering Milliken also makes Milium, a lining material used in draperies, sports coats and wearing apparel. Milium plans a return to a New York City tv schedule in August with a weathercast three times a week (upped one from a two-a-week schedule last year), and it has the same sales and marketing objectives as Agilon. The tv show cements relations with department stores stocking Milium-lined coats (heavy retail sellers) and reinforces work and promotion of fabricators.

Another new field for spot tv which
(Please turn to page 108)



GOIN' STEADY
IN EVANSVILLE, IND.

CBS
TELEVISION

CHANNEL 50
WEHT-TV

WEHT

On April 14th Permanent Affiliation Contracts Were Signed.

Your "Follow-Thru" Stations For Complete Merchandising Promotion Services.

ALSO OPERATING
WEOA — CBS — RADIO
EVANSVILLE, INDIANA

Why FALL FACTS gives me itchy fingers

by Jim Luce

Associate Media Director, J. Walter Thompson

Some day somebody is going to ask an agency man what he does with all his spare time during July -- and another murder will be committed.

Did you ever stop to think why timebuyers go off on vacations in December and January? It's because they're busy in June, July, and August. Busy? That's a mild word for the planning, probing, checking, soul-searching and deciding -- coupled with a complete disregard for the clock -- that goes on during the hot months.

Admittedly, at a time like this timebuyers, account executives and ad managers are more than selective in their reading. But they must keep posted, and you're not long in this business before you learn which tools mean most and help most.

Fall Facts Basics is a use book. I mean that. When I

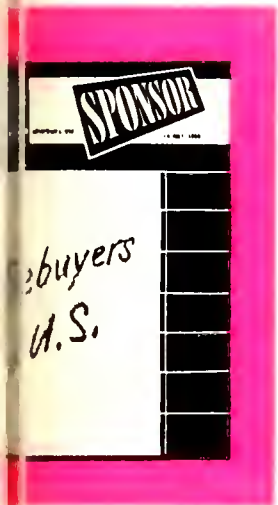
was on the time-buying firing line I always had itchy fingers waiting for it to come out, and there were never enough copies.

We've come to depend on Fall Facts for our first complete picture in planning fall schedules (as well as for summer double-check). We use it to update our facts and opinions at a time when an update is vital. We don't lack factual data at JWT -- our files are bulging with top-quality information -- but the sorting out and consolidating of facts and opinions into neat useable packages is the job for a highly-professional annual publication like Fall Facts Basics.

Here's another tipoff on the value of Fall Facts. Visit our Library or our Research Department. Ask which trade publications are in greatest demand; which ones are kept longest. You'll find Fall Facts right in the forefront.

You can't fool people like Ruth Jones, Jayne Shannon, and their timebuying associates. If it doesn't have it they won't use it. Fall Facts has it -- and we wouldn't be without it.





At BBDO, Y&R, B&B, Bates, K&E and thousands of other agencies and advertisers—large and small—you'll get the same "itchy fingers" reaction. Fall Facts Basics (this is our 10th) gets use-plus. It's a lifesaver to account executives, ad managers, timebuyers, and station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1956 Radio Basics, Tv Basics, Film Basics, Color Basics, and an up-to-date list of U. S. Timebuyers. Nowhere else can they learn why this fall and winter are different and how to cash in on the difference. They get this (and more) while they're burning the midnight oil making decisions that vitally affect *your* future. That's why Fall Facts is so right for your advertising message.

Deadline 18 June

Sponsor, 40 E. 49th Street, New York 17, New York

Please reserve _____ page(s) in SPONSOR's 10th annual Fall Facts Basics. My position preference is:

- RADIO BASICS TV BASICS FILM BASICS COLOR BASICS
 TV SECTION TIMEBUYERS OF U.S. FILM SECTION RADIO SECTION

| | Signed | Firm |
|----------------------|--------|----------------|
| RATES: double spread | \$900 | 1 2 page \$265 |
| full page | \$450 | 1 3 page \$180 |
| 2/3 page | \$330 | 1/6 page \$100 |

Above are single insertion rates. Contract advertisers are credited with their earned discount rates. But note that Fall Facts does **not** count as an insertion to fulfill frequency obligation.

Mechanical Requirement

Same as regular SPONSOR issue except bleed pages must measure 8 7/8" x 12 1/4" (Fall Facts is side-stitched).

Publication date early July

SPOT TV BOOM

(Continued from page 104)

will be very big, in the opinion of a top-rung sales development expert for a major rep firm, is sponsorship of public service programs.

"Stations must carry public service shows, and there's no reason in the world why these can't be sponsored. A lot of good, big accounts will be interested in buying this kind of a show if only to get their names in front of the public. It looks most encouraging as a source for new money," he says.

Other advertisers have similar concepts of spot as an institutional advertising vehicle.

Some purely industrial clients moving into spot tv use the medium to educate and inform rather than to sell products. Some sponsor programming in cities where they maintain plants or branch operations. Others, buying more generally, seek to get an improved public relations effect from an advertising medium.

6. Progressive buyers are turning to

LOWEST COST-PER-1000 IN COLUMBUS

**lowest
cost-per-thousand**

in
Columbus, Ohio

WVKO

cost-per-1000
is 49% lower
than closest rival

WVKO

delivers 5.4
average between
8 am and 5 pm

Pulse: Dec.-Jan. '56

WVKO
Columbus, Ohio

Use the slide-rule
and call Forjoe

tv for its merchandising strength, especially with retailers.

The Agilon story, reported above, is typical of the type of merchandising support which a lengthening list of spot tv advertisers seek to give their retailers.

Whether a department store section head or a hardware store manager or a white goods distributor, they all appreciate and respond to manufacturers' efforts in their markets. The reason is simple: the more the promotion and advertising, the more demand and the greater the sales and profits.

This works both ways, with an inter-play of activity between retailer and manufacturer. One rep describes it this way:

"A client these days can't ignore merchandising to the trade. Whatever he makes and sells, his company salesmen call on the retail trade. These retailers are, first of all, impressed with television. They're also impressed with advertising quantity. They don't know a gold-plated slot from a 6:30 a.m. ID, but they do know when they're being given an extra selling and promotion effort for a product they carry. Tv opens the door for a salesman, impresses the retailer and encourages him to stock more of the line. And if a retailer stocks it, he'll move it! Just having your product on his shelf means he'll sell it!"

7. Advertisers—and spot salesmen—are more hep to creative copy angles.

The gristmill of television is grinding away very slowly, but surely, at bromidic copy and run-of-the-mill visual devices. The keystone of spot tv today is content. Both clients and the tv time salesmen with whom they deal know the spot will deliver the audience but the content must deliver the sell.

The president of one big rep firm says one of the biggest new trends in the business "is the ability of agencies to use ID's effectively, as they're becoming very expert in knowing how to write selling copy."

Commercials are getting better, says another spot tv sales executive, "but it's mainly because they *have* to be! Tv has a long way to go to reach its potential, and we haven't even scratched the surface. Tv, as the most creative of all media, has put the pres-

sure on all of us for better quality commercials and programing."

A commercial idea for the Murine Co., which makes an eyewash, sums up the elements of creativity which are needed for effective ID advertising. This account is thinking of featuring an attractive girl applying the eye solution. As the camera moves in to focus on her eye, the close-up of her eye dissolves into the "eye" logo of CBS TV for network identification between shows.

8. Spot buying is sharper and shrewder.

Buying, as well as the commercial content, is sharpening up. Despite the influx of many new and somewhat green timebuyers, brought about by billing gains in agencies, and the tv indoctrination period needed by former print buyers who are now in all-media buying departments, the bulk of the tv timebuying is sharper and better.

As one representative firm president says:

"'A' and 'AA' slots don't require smart selling or smart timebuying. But it does take smart buying to work out the best plan for a particular product, and to work with the time and money available. With effort, and planning, tv spot salesmen and buyers are working out good schedules which can sell anything!" ★ ★ ★

SPOT RADIO BOOM

(Continued from page 31)

noticeable price hike for the buyer. Several stations are increasing rates for all hours of the day, and some with a single rate, day and night, are upping it.

For all these reasons, spot radio buying is booming.

Reps also credit the activities of Radio Advertising Bureau as another factor in the buying spurt.

In attempting to put the spot radio picture in perspective, SPONSOR asked radio station representatives at the management level to speak in depth. Because many of them did talk penetratingly, they discussed certain ideas and accounts with which they did not wish to be directly identified. They talked of where radio spot money today is coming from, and they pointed to specific business as typical of certain trends. Because of their frankness in their commentaries, SPONSOR

has cited their well-informed observations without identifying the source.

Current spot radio money, according to these reps, is coming from five main sources:

1. Other media budgets, including television.
2. Accounts returning to the spot radio medium.
3. Business from new regional advertisers.
4. Additional advertising allocations.
5. Advertisers new to radio and new products.

Here are some specifics in each of these categories.

1. *Money is coming from other media budgets, including television.*

A substantial portion of the money being spent in radio was siphoned off from television, either because adequate tv availabilities could not be lined up in a certain limited period of time or because an advertiser was impressed with the quantity of radio he could buy for the same money. One rep estimates there's a working ratio

in buying which enables a client to get 13 Class "A" radio announcements for the price of one Class "A" tv announcement.

Best Foods' Nucoa margarine had an interesting experience late last year when it converted some of its spot tv dollars into radio. It reportedly started a saturation test in Los Angeles, where a couple of months later it made a share-of-market test.

Nucoa had had a sizable share, some 60% of the total margarine volume, when it went into the area. After its saturation radio schedule, this share

Fighting for Sales in BATON ROUGE?



Put "The Champ" to Work for You!

EATING CHAMPION



In the latest Telepulse, WAFB-TV has a leadership of nearly 5-to-1 in the Baton Rouge Area.

MERCHANDISING CHAMPION



WAFB-TV has a merchandising record second to none.

ROUND 1



First place winner in "Lucy Show" competition with a double first prize for special merchandising job.

ROUND 2



First place in Screen Gems, Inc. contest on program promotion.

ROUND 3



Finished in "top four" in promotion contest sponsored by "Frank Leahy and His Football Forecasts."

ROUND 4



WAFB-TV's only entry was second place winner in 1956 Billboard promotion contest for "network programs."

WAFB-TV

CHANNEL 28
affiliated with WAFB, AM-FM

CBS-ABC-DUMONT

200,000 WATTS

Reps: Call Adam Young, Nationally or Clarke Brawn in South & Southwest

rose to about 75%. The firm is now buying several additional markets, with as many as 45 announcements per week on a single station in an area where four stations are used.

Kiwi shoe polish, which in the past put quite a chunk into a multi-market spot tv schedule, has swung heavily into spot radio. And a very large Midwest advertiser, after sponsoring a spot program on tv in 35 markets last year, has cut this down to 10 and is putting the cash differential into radio.

2. Money is coming from advertisers returning to spot radio.

A lot of advertisers are returning to radio after a "vacation." These vacations have been brought about by any number of things—cancelled appropriations, use of other media, dwindling need for product emphasis, etc. Among recent returnees are Saraka Laxative, the Shulton toiletry line and Mrs. Filbert's margarine.

3. Money is coming from regional advertisers.

An increasing number of regional advertisers are turning to spot radio for the first time, and in new ways. Some seek to maintain distribution; others, to get new outlets.

Still another type of goal is being reached with spot by the Tilo Roofing Co., Stamford, Conn. It is building a field organization and field offices.

Tilo, after using very little advertising of any kind—and no radio—signed for a schedule of five five-minute newscasts weekly on Yankee network of 28 stations. Three morning and two evening newscasts weekly are rotated between 9 a.m. and 6 p.m. time slots. Through the radio schedule, Tilo—which sells only to consumers through its own offices and does not distribute its roofing through lumber yards—is building a chain of successful field offices. And it has gained consumer recognition and acceptance.

Chock Full o' Nuts, a premium coffee which is building distribution and product preference on a regional basis, started its intensive spot radio drive in New York City.

After nine months of advertising, Grey agency reports it in No. 3 spot against very well-established national and regional brands which cost less. The copy line: "Don't spend the extra money for this coffee unless you're just plain crazy about good coffee!" This same copy was used in the second

phase of the current New England drive. It was aired as a follow-up to a more positive copy approach in the first phase: "Gamble five cents to discover heavenly coffee!" (The premium brand costs about a nickel more than its competition.)

Considerably more than 50 announcements weekly are being aired in New England cities, and with decided effect. A recent check on warehouse shipments to that area gives "pretty positive proof," in the words of a Grey agency spokesman working on the account. The check indicates Chock Full has taken over as the No. 1 premium brand and as No. 2 in the area (second only to Maxwell House). And, as the coffee moves Southward and Westward into new marketing areas, spot radio will go along.

4. Money is coming from additional advertising allocations.

Many advertisers, as the saturation concept grows in significance, are allotting more money to spot. They maneuver its flexibility to gain more intensive coverage of the market and more repetitive impressions, and to bolster their market stands.

New and bigger radio budgets are old hat for the blue-chip accounts which represent spot's best and biggest clients. According to a group opinion of the reps, spot radio's current top 10 include:

1. Lever Bros. (particularly for Pepsodent and Whisk)
2. Fels Naptha
3. Lucky Strike
4. Philip Morris
5. R. J. Reynolds (particularly for Winston)
6. General Foods (particularly for Maxwell House)
7. All of the major airlines (United, American, Capitol, etc.)
8. Texaco
9. Shell
10. Packard-Studebaker

5. Money is coming from advertisers new to radio, and from new products.

The bulk of the billings in this group comes from manufacturers introducing new products, although radio is attracting many a client who has never used spot before.

One of the heaviest new accounts is R. J. Reynolds' new Salem cigarettes, a twin to the company's popular Winston brand. Salem started the middle

of this month with radio-only in a 13-week multi-market buy. It's using a saturation schedule with from 20 to 30 announcements weekly, and is seeking an all-family audience which includes men. Salem is the first cigarette on the market to combine three popular cigarette features: king size, filter, menthol.

Another new spot radio product is Gray Poupon mustard, testing in the Midwest with daytime minutes. Others are Burnett's Vanilla and Whisk, the new Lever detergent.

These new advertisers, along with the bulk of radio advertisers, are using the "scattered shot" approach along with a "triggered target" concept.

Many reps seem to think that more than ever before, advertisers are trying to capture segmented groups, such as:

- farmers and early workers in the very early morning hours
- the all-family group, with father, mother and children, during the breakfast period, and those driving to work (via car radios)
- the housewife during the morning
- the farmer, men who go home for lunch, youngsters and the housewife around the noon hour
- the housewife and teen-agers in the afternoon, and—in the late afternoon—people driving home from work
- the all-family audience in the early evening
- the adult audience, with some teens, during the late evening.

The product types cut across all different hours of the day. For example, look at some of these early-morning buyers: Blue Coal, Dr. Pierce's Golden Medical Discovery, Grand Union stores, U. S. Rubber (Naugatuck Chemical Div.), Ford Motor, Tube Rose snuff, Lincoln Mercury, Prestone Anti-Rust, and, of course, Pepsodent.

One rep terms Pepsodent "the bell-cow entry into early-morning."

Gillette has also had an interesting experience using morning spot time. With a copy theme angled at teen-age youths suggesting they try a "wet shave," Gillette tested the theme with spot in Boston. Results were so good, reps say, Gillette plans to extend a similar drive with the same copy theme to markets along the East Coast (Buffalo, Albany, Utica, Wilkes-Barre, etc.). Ultimately, it will go into the Western states.

Buyers are still primarily interested

in slotting their clients' commercials in the heavily spot-saturated morning time from 7 to 9, and in the prime evening time from 5 to 7 or 7:30. There's no arguing the fact that in most markets equipped with tv, radio drops off radically between 7 and 10 or 10:30. But in the post-10:30 period, much of radio's audience returns—and so do spot accounts.

Some of them: Magnaplug, Home Craft spray gun, National Home Study School, and such product types as beers, cigarettes, toiletries.

Other aspects of the present spot radio boom are:

● **Buyers seem to be more receptive to purchase of the so-called marginal time periods—and purchase for longer periods.**

Buyers and clients are also more inclined toward consistency in spot schedules. They're buying more 52-week contracts than "they've ever done in radio spot history," says the manager of a network spot sales division.

Reps say advertisers adhere more closely these days to consistency because "it's just good advertising to keep your product name in front of the public." It's also because radio listening increases substantially during the so-called summer hiatus period.

Radio, as another rep executive puts it, "follows you around like an old friend, and makes no demands at all."

Reps also see a consistent pattern emerging in spot schedules of all durations, not merely in the 52-week orders.

Buyers are beginning to use more weeks of the year, more days of the week, more hours of the day. They're not going in for three isolated announcements a week, or for one week out of the month. This skip-in-skip-out technique they'll use to bolster sales—or to serve some other marketing purpose—from time to time, but the basic advertising buy is hinged more and more to consistency and repetition, say the reps.

● **The new—and continuing—trend among advertisers is to use saturation techniques to accomplish both these goals.**

Saturation radio is selling for them in the short run, for flash campaigns, and in the long run, for the steady, basic drives.

The extent of that saturation, however, is pretty much determined by the

product and its own unique advertising objectives. The standard minimum for a saturation drive, reps agree, is 20 announcements a week per station.

Advertisers are developing their own types of saturation buying patterns, using—in most cases—package plans offered by reps.

One of the large manufacturers of crackers, for example, is understood to have swamped the entire state of Georgia with a 13-week drive encompassing saturation schedules on every radio station in the state. Esso's bottled gas, Essotane, goes into a market heavily for a couple of weeks, takes two weeks off, and then goes back on the air full tilt. A similar spread pattern is used by a regional ice cream, Carvel, which slots a 13-week spot drive into a 16-week period covering the entire summer.

Saturation, in addition to giving an advertiser just that, has a distinct economical advantage.

It offers buyers impressive discounts based on (1) quantity, (2) frequency and (3) use of non-prime time periods.

● **Buyers have a renewed interest in radio's automobile audience.**

This interest is reflected in an increasing number of summer and week-end schedules.

Most stations deliver an early-evening audience equal in size to that of the early-morning hours, and a lot of this additional listening is coming from people in cars. Outside the major metropolitan areas, a large percentage of the work force drives to and from work.

General Motors Acceptance Corp. is indisputably the blue-chip client who spotlighted the total-buy concept of (a) saturation (b) on weekends only with (c) summer schedules. As in previous years, GMAC begins this schedule late this month for 17 weeks. Its weekend saturation traffic bulletins will be aired at the rate of 10 on Saturday and 10 on Sunday.

Both in-home and out-of-home audiences swell on weekends at any time of year, and particularly in the summer months.

● **Another new trend in the radio buying pattern is the greater tendency of advertisers to adapt tv techniques to radio, and to use tv in conjunction with radio.**

Reps report that more clients are using a combination of both mass

BIRMINGHAM

MARKET

FULL OF

HOMEFOLKS

Please note these total audience figures as compiled from January, 1956, Nielsen (NSI) total station homes measuring 1-5 p.m. Sunday afternoons during WVOK's HOMEFOLKS SHOW.

(Johnny Poer—DJ)

INDEPENDENT A — 2.9%

INDEPENDENT B — 2.3%

INDEPENDENT C — 5.1%

INDEPENDENT D — 2.3%

WVOK

INDEPENDENT

65.8%

NETWORK A — 5.6%

NETWORK B — 5.0%

NETWORK C — 4.1%

NETWORK D — 6.9%

Ask Radio-TV Reps (New York, Chicago, Hollywood, San Francisco) about identical show on WBAM Sunday afternoons or call Ira Leslie, WVOK-WBAM National Sales, collect 6-2924, Birmingham, Ala.

media—with the buying result something like this:

To cover a Midwest state, a buyer would hit hard in four major cities with tv, using supplementary radio schedules in the same cities to fill in circulation chinks. Outside those major market areas, however, the product will be pushed only with radio, and with enough announcements and stations to get state-wide coverage.

Radio copy likewise is being influenced by tv.

One rep traces the development of radio ID's to television. "Advertisers, after using ID's in tv, like the idea of concentrated, short, punchy copy. And they can get a lot more for their radio spot money if they substitute 7-, 8-, 9- and 10-second ID's for minutes."

Radio copy, when advertisers are buying both broadcast media, is also picking up tv copy themes. This is all to the good, says the manager of the radio division of a major station rep firm.

"Radio is recreating the television picture, and reactivating the tv impact—even in cases where the same copy line isn't used in both. It's a nudge to the memory, either way.

"At this point, duplication of copy themes in both media is a trend which should be, and, I think will be, magnified. Radio listeners—and many of them watch television—will hear a commercial similar to one which they have seen, and get a double impact from a re-visualization of the picture.

"A good deal of future buying will bring a combination of radio and tv, with the same basic copy themes, into play for a product." ★ ★ ★

SHULTON

(Continued from page 35)

cause, to begin with, its various quality products are all priced higher than similar items marketed by the competition.

Two of its men's line products (all of which carry the Old Spice label) are among the top-sellers in their fields—the after shave lotion and the stick deodorant. The biggest brand-name competitor in both these lines, as well as in other men's product groups made by both firms, is Mennen. Mennen is being given a run for its advertising money, even though its distribution base is much broader. Unlike Shulton, it distributes its product line

through variety stores and food outlets.

Other products in the Shulton line—new and old among the 112 current toiletry, grooming and beauty offerings to dealers—are gaining in sales as well as in share of the market. The biggest reason why Shulton's \$25 million annual sales volume is still on the rise is because of an all-media continuous advertising campaign and the company's intensive usage of spot radio and television.

The spot radio and tv campaigns sell a wide range of the toiletry items in the men's and some items in the women's lines. This new investment in the tv spectaculars is new advertising money, rather than a drain-off from another ad effort. There's new money in the spot buying, too, as Shulton introduces new products via the broadcast media and as it implements previous air schedules because of consumer acceptance they have fostered.

Maxine Rowland, advertising manager of Shulton, calls the company's advertising approach "a logical progression" of media usage and media buying. "We started with magazines," she says, "and then added newspapers, spot radio, spot television, spot tv programs and now network tv with a series of one-shots."

Future plans will follow the same logic. "We're looking for a regular network television show, which will complement our present heavy radio and tv spot announcement schedules and round-out our all-media picture. But we have many 'ifs' even though we don't have any pre-conceived convictions about what the show should be! We know what it has to do, and we're interested in any program or format which will fit our over-all advertising objectives. It must match our product quality, and give prestige to the name of Shulton. We want a prime nighttime audience, of course. In any event, we'll wait until the kind of show we want comes along—at the kind of money we have available."

Consideration of a network tv show, or additional tv one-shots of a spectacular nature, doesn't mean a cut-back in the spot radio or tv activity or in other media, in the opinion of Frank N. Carpenter, Shulton vice president.

"We use a lot of media, and we plan it very carefully to minimize any possibility of failure. We certainly don't expect to put all—or even the bulk—of our budget in any one medium. In all cases, we select media by weighing

the estimated return on the distribution of our budget dollars. The direction in which we are going is probably toward a regularly sponsored network tv show, backed-up by an occasional tv spectacular and our continuing spot announcement schedules in radio and television."

Shulton spends "more than" \$4 million annually on its well-rounded ad program, Carpenter says.

More than half of this amount goes to radio and television, while a third, roughly, goes into magazines (both general consumer and men's and women's, depending on the product line advertised). The remainder of the media allocation goes to newspapers. Billboards are being used for the first time—and on a very limited basis—this year, with the year-old suntan lotion, Bronztan, being promoted on boards in resort and vacation areas.

The house of Shulton has been built solidly on a media foundation which started with a one-story magazine base and has now hit the seven-story level. Buying strategy heretofore has emphasized the major promotional periods when dealers move the bulk of toiletry items—in the spring, before Father's Day, in the early summer (for the new Bronztan product) and in the fall and pre-Christmas seasons.

This somewhat seasonal pattern, however, is being evened out as buying periods are extended and certain products get an all-year-round copy stress. Old Spice men's products are promoted all year, but the women's lines—Desert Flower, Escapade, Friendship's Garden and Early American—are pushed during spring and pre-Christmas buying periods. Bronztan, of course, is 100% seasonal and is advertised during a short early-summer period.

Shulton's timebuying can be termed methodical, meticulous, comprehensive and unique.

In all cases, audiences are carefully pre-selected for the specific product to be advertised. Because copy is changed frequently, and announcements rotated among different products, this means a major traffic problem for both agency and stations. Wesley Associates has developed an intricate rotation system involving different products, different lengths of spot announcements, different times of the day, different markets and different stations within those markets. These variations apply in most part to the radio schedule.

In spot radio, Shulton aims for (1) a weekday audience and (2) a weekend audience. A staunch adherent to weekend schedules of saturation strength, Shulton buys weekend time through the year to reach motorists as well as people relaxing in their homes. It stresses weekends in hot-weather months to hit hardest for Bronztan because of seasonal needs and the swarming of motorists to beach and sun areas.

This year, its weekend schedule alone provides for 20 weekends of saturation advertising in 25 markets (with five weekends devoted to Bronztan) and eight weekends of advertising in 21 additional markets (in which three weekends plug the sun tan lotion). The stick deodorant gets the bulk of the stress during the remainder of the schedules.

The Bronztan schedule follows a successful introductory campaign for the product last year. At that time, when a minimum order was placed in magazines, spot radio pushed the introductory effort.

"We saw results from this short, isolated campaign immediately," says Ad Manager Maxine Rowland. "We traced sales gains fast as dealers re-ordered the item." The 1955 Bronztan campaign centered on only 14 markets (contrasted with the 46 being used this year), and hit the airwaves early in the season (1 May in Southern states, June in Northern) for a four-week saturation push on five consecutive weekends.

Although more weekend markets have been added this year, the market pattern remains about the same: from 12 to 25 announcements aired from Friday afternoon, after about 4 o'clock when drivers start taking to the highways, through Saturday to mid-Sunday afternoon, when they start returning home.

In addition to these intensive weekend-only schedules, Shulton aims for the weekday, Monday-through-Friday audiences with a continuing, year-round pattern of radio announcements in 13 markets for 52 weeks, and in 33 markets for 26 weeks. The 26-week schedule is timed to coincide with the spring, pre-Father's Day gift season and the fall and pre-Christmas period. Pre-Christmas gift buying accounts for almost a fourth of the firm's annual sales, and its announcements then are aimed at both men and women because women do much of the gift buying.

Weekday radio has from five to 12 announcements weekly, per market, divided between two periods—early morning and late afternoon.

Joseph D. Knap, Jr., media director of Wesley, believes these periods, with announcements rotated in them, can best serve the client's needs. "We figure we are reaching men at those times. In the morning, we're most interested in alerting men to our shaving products because it's then that they're thinking about shaving, starting to do it or just finished. And, in the late afternoon, we're reaching them as they drive home from work or as they get home after work. In every market we use, we've made a detailed study of the work habits of white-collar men as well as factory workers, and we know when we can reach them best."

The buying strategy is similar in spot television, although the numerical weight of radio announcements is much heavier.

Tv announcements are slotted primarily in the evening and nighttime hours, with Shulton preferring prime times because of the all-family composition of the viewing audience. "At this point," says Knap, "we don't think morning tv reaches men—and they're the ones we're most interested in. They may hear tv in the morning, while they're getting ready for work or eating breakfast, but I don't think they really watch it."

Because of the quality of the Shulton package design and gift set design, television is used to visualize this attractiveness. Tv announcements concentrated into two winter periods. One is usually a nine-week campaign starting in late September, and the other a four-week drive preceding Christmas.

Announcements are spotted in the top 30 markets at a variable saturation rate during the nighttime hours. During the second, or pre-Christmas gift buying, phase of the fall-winter push, tv announcements move back into the daytime hours, when women are watching. Tv commercials are shorter than those used in radio (where minutes are standard), and a 20-second format is adopted because of its versatility and maneuverability.

Copy is geared to the company's quality concepts.

Jay Perine, account executive at Wesley, puts it this way: "Our copy describes our sales approach—hard

sell in a soft-sell package. We use a class approach, but at the same time we have successfully sold the masses with it."

Old Spice products have specially devised sea motifs in all air media copy and all media advertising has continuity in themes. A sea chanty jingle has been used successfully for three years to promote the Old Spice men's lines. Tv copy hinges on art work with animated captain, bo'sun, ship drawings, etc. as complements to the chanty jingle.

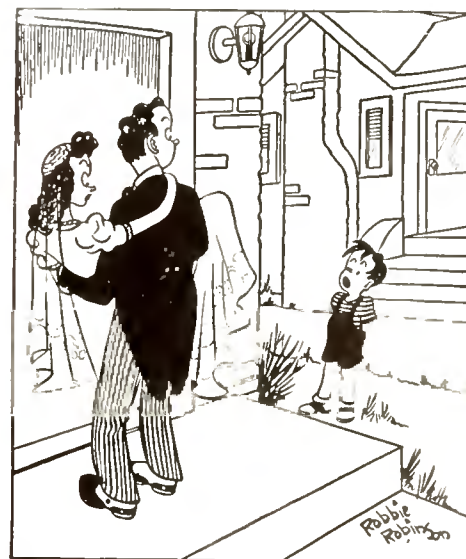
"We've used the popular sea chanty for three years now," says Miss Rowland, "and it's still fresh and well received by radio listeners. We'll continue to use it indefinitely, changing only some of the verses as we introduce new products or as we change copy themes."

All Shulton copy, in the opinion of Account Executive Perine, "aims for high motivation and low irritation!"

Product copy on the spectaculars remains the same as that used in other phases of the broadcast activity. Half of the commercial time allotment on the specs, however, is institutional.

Shulton, backing up its broadcast advertising and its all-media activities, merchandises its promotional investment intensively to the trade.

It alerts its dealers (largely department and drug stores) to all upcoming advertising schedules, and gives them specific suggestions for local-level promotion and possible tie-ins to the advertising effort. It offers a vast array of point-of-sale and window materials, and encourages a maximum of dealer cooperation with special contests, competitions and awards. ★ ★ ★



"—and I just heard KRIZ Phoenix advertising baby carriages."

TV AWARD SYSTEM

(Continued from page 37)

the year. needs little comment. It is doubly ridiculous to attempt to evaluate acting in a medium which turns out in the neighborhood of 1,500 dramatic shows a year! Who would set himself up to judge of this? It is doubtful if any one competent person could be found who would be willing to sit in judgement. Yet, through collective anonymity, we find persons who saw perhaps less than one in ten of the dramatic shows casting their ballots for the best of everything.

The list of objections to the current system of giving awards could be extended indefinitely. One problem is that the awards ceremonies place undue emphasis on network shows. While awards are given for local shows, they are given with little fanfare, and in a spirit of magnanimous condescension. While there can be no argument as to the superiority of network shows, the practice can hardly encourage more and better productions at the local level.

A second complaint stems from the insoluble problem of forcing all of the television shows into categories. While it has been possible to achieve some sort of success at the cataloging of motion pictures into dramas, musicals, black and white, color, etc., the sheer size and complexity of television programming makes this impossible. By what logic is *Disneyland* equated with *Dragnet*? How can Phil Silvers, appearing on a situation comedy show, be compared with George Gobel or Sid Caesar, appearing on shows which differ from the Silvers show in every conceivable way? What *significant* characteristics do the *Lucky Strike Hit Parade* and the *Voice of Firestone* have in common?

What possible justification can there be for comparing the dramatic performance given by Lloyd Nolan in *The Caine Mutiny Court Martial*—a performance developed and polished over a period of many months on the stage—with the performances of Ralph Bellamy, House Jameson, James Barton, Franchot Tone, Paul Newman, Everett Sloane, etc.—performances developed in a period of a week or two? Aside from the rather obvious fact that, except in rare instances, the award will *always* go to an actor or actress appearing for perhaps the four hundredth time in the

same role, television has reached a point where too many outstanding performances are given in a year to preserve any meaning in the concept of comparison.

Perhaps the most telling argument against the Emmy awards is that they give absolutely no indication of the true scope of a year of television. In the course of the current year we will see approximately fifteen hundred dramas, uncounted newscasts and commentaries, the Republican and Democratic conventions, major sports events (including the World Series, Rose and other bowl games, Olympic Games, tennis and golf tournaments, basketball, boxing and horse races). We will see, too, the NBC Opera Theatre, several outstanding Broadway plays, interviews with the great, revivals of classic plays, and newly commissioned works in opera, operetta, drama, and musical comedy. We will also see hundreds of quiz shows, discussion programs, political forums and interviews, documentaries, music programs, variety and comedy shows, and so on, *ad infinitum*. Who can watch these events over a period of 365 days, and fail to realize how puny and insignificant the television industry appears as represented on the Emmy Awards program?

What, then is the solution? The suggestion that awards of any sort be eliminated is too drastic a measure, comparable with throwing out the baby with the bath water. Despite the inadequacy of the present plan, there is no doubt but that *some* sort of awards system is desirable. In addition to the validity of the old fashioned concept of rewarding virtue, a sensibly thought out and executed awards program can be excellent public relations.

On the other hand, many of the suggestions for improving the Emmy awards are unsatisfactory, since they fail to get at the problem underlying the failure of the present system. Suggestions to the effect that more (or less) categories are needed, or that certain of the categories are in need of enlargement or contraction really do a disservice, since they succeed only in propping up a structure which lacks a solid foundation.

Without presuming to give final answers to the questions raised here, I should like to submit a proposal. It would, I think, meet many if not all the objections to the Awards.

It would also raise new problems which would need sympathetic and coordinated effort to overcome. The proposal would involve the following three steps:

(1) The elimination of the present Emmy Awards program.

(2) The establishment of a National Television Festival Week. This week, perhaps the first week in March, would see each regular program holding its own equivalent of the Emmy Awards. A dramatic show would, for example, give awards for best acting, male and female; the best script; the best directing; the best set decoration, the best music, etc.

While the manner in which awards would be determined is open to discussion, I incline toward the choosing of a small group of qualified professionals for each show on the air, and giving this group the responsibility of viewing and evaluating each program of the series. The actual presentation of awards would consume only a small portion of the program time. The real point of the week would be to re-do the best program of the year.

For an entire week, then, each show would present its very best of the preceding year. While this might be impracticable for certain kinds of shows (news programs and special events), and would impose a hardship on those shows which do not appear weekly (*Producer's Showcase*, *Hallmark Hall of Fame*), the impact on the public of a solid week of tv greatness would be worth whatever effort might be necessary to work out these problems.

A more serious problem is presented by individual differences in scheduling at various network outlets. This, as well as the related problem of filmed and kinescoped shows, could undoubtedly be worked out if the overall value of the Festival Week seems attractive enough to the industry. One possible solution is to de-emphasize the element of surprise, and to prepare the awards programs as though they were any show of the year.

(3) The final step would involve the production and release on all available stations of a documentary report, perhaps as much as three hours length, showing via kine a history of the year's great events—political, cultural, athletic—as shown to the na-

tion during the year on television. Presented on the first evening following the Festival Week, it would be prepared by the Academy, and would draw its material from the many irregularly-scheduled shows presented during the year.

(4) The establishment of a "special awards" committee under the sponsorship of the Television Academy which would grant awards on one basis alone: significant contribution to the advancement of the art and science of television.

This is the essence of the proposal. While there is no question but that objections can and will be raised to some of its provisions, it is felt that, while far from perfect, it would succeed in at least the following specific ways: (1) It would give the public a reminder of the great experiences it has had during the year. (2) It would demonstrate beyond controversy television's success (or failure) to broadcast in the public interest. (3) It would create a solid week during which television, its impact and its achievements, would be uppermost in the minds and lives of the nation. (4) It would more nearly do justice to the vast numbers of people and the staggering amount of material employed by the industry during the year. (5) It would stimulate competition, since the odds against winning an award would be reduced to the point where many, not now considered for awards, would be placed in contention. (6) It would remove the Television Academy and the television industry from the ranks of the followers and imitators, and place them in a position of independence and leadership. ★ ★ ★

GOODSON REPLIES

(Continued from page 37)

nations. To some degree we confess this was due to various pressure groups within the industry that insisted upon separate categories for themselves. Also, there were definite disparities between the points of view expressed by the Hollywood and New York branches of the Academy. Many of these problems we can attribute to growing pains.

These were the headaches we faced after this year's awards. We have to iron them out. We are confident that difficulties in definition can be over-

come and we know that boiling down of categories towards fewer and more valuable awards is possible. However, it is easier to determine what is *wrong* with a category and award system than to set up an alternative sure-fire system. Thus, Mr. Hyde's suggested "festival" can produce many more headaches than the current method he proposes to replace.

1. It is practically impossible to recreate in any one week the best shows of a past year precisely as they were done before. It would be unlikely that producers could bring together the same casts in dramatic shows, the same

★ ★ ★ ★ ★ ★ ★ ★
 "We will go into outer space from Mount Palomar; we will follow the electron microscope into the brain; we will attend history wherever it is being made; our people will meet the great personalities of their time face to face . . . in informal conversations . . . these and many more aspects of television are building a new race."
 SYLVESTER WEAVER
 Chairman of the Board, NBC

★ ★ ★ ★ ★ ★ ★ ★

acts in variety shows, and it is an obvious absurdity in the case of ad lib shows such as quiz and panel programs. Everything would have to be done on *kinescope* and a whole week of old kinescopes could be a pretty miserable Festival! It is possible that video tape, when it is perfected and put into use, may help solve this problem.

2. Even assuming that this above technical difficulty could be eliminated, there are worse problems. Think of the viewing time that would be required of committees who would have to sit down and look at *every show* that was done during a year. It would take one committee practically full time to examine 52 hour *Kraft Theatres*. Another committee would have to spend its time examining 52 *Climax* programs. Another group would have to look at 52 Ed Sullivan shows. Another committee would have to look at every Steve Allen show: 250 programs in this group! I would say that the job of judging would require no less than *100 separate committees!*—and this only includes network shows. It also leaves out spectaculars, programs that are broadcast less than once a week.

3. And finally, what would you end up with? A performer would receive an award as the "best actor on the *Kraft Theatre*" during the year. Another person would receive an award as the "best comedian on the Phil Silvers show" during the year. There

would be as *many awards as there are shows*, and the awards, in my opinion, would be practically worthless.

The answer is that shows and performers *must compete one against the other*. Certainly, it has been done successfully in the case of the Antoinette Perry awards on Broadway where a light musical review will compete against a serious dramatic show. It has also been done in the case of the Pulitzer Prize awards where a serious work by Ernest Hemingway will compete against a light fantasy by James Thurber.

Since the March awards, a special committee was formed to try to find out what went wrong, how it went wrong, and what can be done about it in the future. This committee consisted of Joseph Bailey of the John Gibbs office, Bob Lewine of ABC, Marlo Lewis of CBS, Max Liebman of NBC, Dick Pinkham of NBC, Bob Paddock, a scenic designer, Sam Northcross of the William Esty Agency and myself. We were not empowered to make specific or binding recommendations. In general we agreed, however, that: (1) awards should be *cut down in number*; (2) categories should be cleared up semantically; (3) shows originally prepared for presentation in other media should not compete against original tv contributions. (4) no special account should be taken of whether a show was originally broadcast *film or live, day or night, high-budget or low budget*.

I think I can best sum up our attitude towards the awards by reiterating what one of the committee members wrote to me recently: "It is my conviction that the importance of the Academy and the prestige value of Emmys over the years will rise only if there is the formulation of a sound awards structure which will result in conscientious and objective recognition of creative contributions to tv. If this philosophy is adopted by the categories committee it must, at the same time, ignore private interests, personal disappointment and other causes which would tend to make the awards suspect or even less meaningful." ★ ★ ★



NET SHOW CONTROL

(Continued from page 33)

works entirely from program development and production would deprive the public of certain programming contributions that only the networks can make.

2. The real problem: Admen believe that the solution to tv's basic problems lies elsewhere than in the realm of programming. The fact that networks can exercise tight control over programming stems from conditions inherent in a seller's market, they say. And they trace these conditions, of course, to the failure of the FCC's allocation plan to provide for enough tv stations. Solve that problem, admen say, and you will eventually restore the balance between buyer and seller of network tv time.

"It's natural that the networks control programming and insist on rating-building shows whether from their own or from other sources," the advertising director of a hard goods firm said. "But having recently bought a show, I can say that we had ample choice between network suggestions for shows and shows we or our agency would come up with. Of course, that choice would be increased if there were four networks. With more competition for the advertiser's dollar, the networks would have to be more flexible."

3. Divorcement limitations:

Divorcement of networks from production (so termed because of the original application of the phrase to separation of Hollywood motion picture producers from theater ownership) is not comparable to the feature film studio situation nor would it really change much, most admen told SPONSOR. So long as networks are the carriers of programming and sellers of time, they'll retain the choice over programming to appear in their time slots, admen pointed out. And during any period when it is difficult to buy network time because of the rush of advertisers into the medium, networks will retain their power to pick and choose from among programming sources.

"There's little difference for us whether a network produces the show in a particular time slot or locks an outside package into it," said a top radio-tv executive at one of the major soap companies. "Of course, it's obvious why networks would tend to tie

programs to time periods, beyond the attempt to create the strongest audience attractions. We're less likely to shift to another network for the sake of improving our time period once we've invested money in building a show we don't own and can't move."

While programming in blocks sometimes tends to work to the disadvantage of individual advertisers, agency-men and advertisers on the whole agree that the value of one particular program in terms of ratings and audience composition cannot be isolated from its adjacencies.

4. Changed atmosphere: While most agency-men and advertisers doubt that divorcement is in the cards, some of them point out that the talk of government action has already affected network policies. It's a subtle change in attitude toward outside-network packages advertisers may be interested in putting on the air and a greater willingness to evaluate these programs on a competitive basis with network-produced packages.

"First of all, the networks we approached about a particular time period from which we'd yanked our old show, gave us suggestions of several shows to pick from," a major advertiser said. "Secondly, they encouraged us and our agency to shop around for shows of our own. While the networks continue to be concerned with peak ratings, they seemed to bend over backwards to listen to our ideas. In the last analysis, we ended up buying an outside package that the network had scouted out."

It's becoming apparent from the programming lineups shaping up for next fall (see SPONSOR 14 May, pages 27-29), that the networks are buying more packages produced by independent sources than in the previous year.

"Part of the reason the networks have been slower in fixing fall lineups may be their hesitation to nudge established clients," said the radio-tv v.p. of an agency for several heavy network advertisers. "There's the implicit threat of having a client go to Washington right now that makes networks handle advertisers with kid gloves. But this situation isn't necessarily desirable for the advertising industry and tv as a whole."

5. Investment prohibitive:

There's a constant need for new programming in tv. But because of the high

cost of tv show production, even the largest agencies said they would hesitate to go into program production on a large enough scale to fill the gap divorcement would cause.

"There's a major difference between supervising outside packages or even producing one specific show for a particular client and really maintaining a regular flow of new programming," said the radio-tv v.p. of one of the top five agencies.

Also, there are certain intrinsic limitations imposed on agencies by the economics of the advertising business which would prevent them from originating such network contributions as the spectaculars, for example, admen said repeatedly.

If the networks were divorced from their producing function, and the field left wide open to agencies and packagers only, the giant agencies and packagers particularly would be favored, admen commented. Only the biggest independent packagers could attempt to put together the really high-cost shows.

"The result might be a consolidation among big outside producers that would squeeze smaller operations out," one agency radio-tv v.p. said. "As it is now, only the biggest agencies can afford the overhead of show production. The big outside packager would be the only one to profit from divorcement."

6. A major criticism: One point raised by many admen regards the effect the networks have had upon talent costs. They see this as the greatest network programming evil. There's a feeling that the competition between the networks bid up talent costs unnecessarily.

"Most agency-men will pride themselves on being in a better position to negotiate talent costs than anyone else," the radio-tv v.p. of an agency billing over \$100 million, told SPONSOR. "The talent agents seem to up the ante as soon as they hear a network's in the bidding."

But a number of admen feel that the blame for high talent costs should be spread pretty evenly among clients, agencies and networks. Some of the best-known and highest-priced talent contracts during the past season were negotiated by agencies directly for their clients, rather than by the networks.

"There's no question but that the competition between the two big networks and talent raiding in the past helped drive up talent costs," said a major cosmetics advertiser. "But it's a chicken-and-egg argument. We can't blame the networks entirely because they couldn't have bid up the costs if agencies and advertisers hadn't been willing to pay the prices in the last analysis."

Other points: Most admen view the probing into network programming control with some misgivings. A number of them pointed to a subtly changed attitude on the part of the networks towards their clients and a momentary rush by them to buy outside packages. But on the whole, admen feel doubtful of the values of carrying the investigation further.

"It's a real political situation," one agency radio-tv v.p. commented. "During an election year, some people make a grab for headlines, and tv can assure them of a big play in the press. But this whole investigation is likely to peter out."

However, the main concern among admen is a reservation concerning the government's role in this business. "Washington doesn't understand the tv business," admen said over and over again.

"The government will never carry this through," another top agency v.p. said. "They won't touch anything that would necessarily have implications of censorship. And divesting the networks of programming control would create a vacuum that some impartial source, not agencies, advertisers or packagers, would have to fulfill to protect the public interest."

Even those admen who felt that network show control had become arbitrary and excessive at times, agreed that no big, responsible agencies pointed accusing fingers. "This storm was brewed up by a few malcontents," said one adman. "Certainly, responsible agency management would put the reins on any tv v.p. who'd want to carry an individual gripe outside the business."

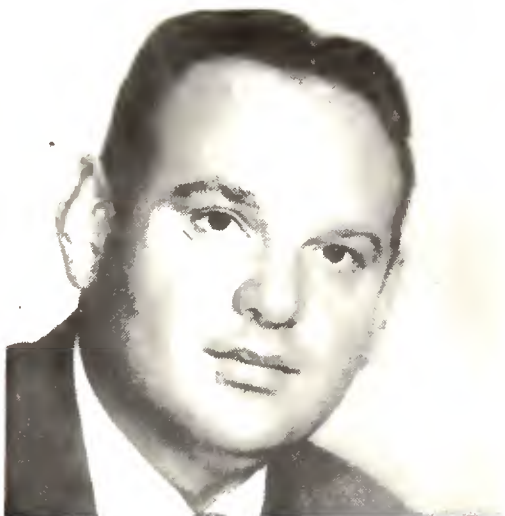
At the same time, most agency tv heads felt a definite need for a balance in show control power so that agencies could continue to justify their commissions to clients. "Unless the agency can play a role in supervising its client's package and protect his interests, the client will doubt the validity of the commission." ★ ★ ★

SPONSOR ASKS

(Continued from page 51)

for feature films across the country. Last year, according to NARTB, all tv stations in the U. S. averaged over 15 hours a week for features—well over the preceding year—and most of this in class A time.

Now, with the release for television of such great packages of features as all Warner Brothers pictures during that company's greatest years, through 1950, it seems certain that the 1956-57 season will see the continued rise of feature films as one of the dominant programming and advertising influences in all television.



Oliver A. Unger
Executive v.p.
NTA, New York

STATIONS ARE WELCOMING THEM

● The greatly increased availability of feature film is having a marked effect on the tv industry. It has created a new breed of viewer and consequently advertisers are ready with dollars to snatch up time availabilities. The public's appetite for feature films has hardly been satiated. Despite the increased number of films finding their way to the tv screens, impressive ratings already garnered, continue to climb higher and higher.

As top quality features continue to hit the market, the audience response is such that advertisers can no longer ignore the trend. The demand for feature films is greater as a result.

Another marked effect on tv is the gradual change in the time periods usually allocated to feature films. The trend in tv is toward 90-minute shows. With the increased demand for feature films, I look for the eventual movement of feature films into class A time within the next 12 months.

Stations are opening the gates for

feature films. Our "TNT" package of David O. Selznick films, placed on the market about two months ago proves the point: It's already been sold in more than 60 markets.

Another interesting development arising out of the plentiful supply of films is the trend to quality products. Stations seem to shy away from quantity in favor of quality. And they feel no pain in paying the premium prices commanded by these quality films. The public responds to quality via impressive ratings. The station owner, ever ready to spot public reaction, will do his bit to supply good features.

With encouraging reactions from all sources, NTA plans to heed the demand for quality.

To complete film triangle . . .

Next issue, SPONSOR will bring you the last of a three-part "Sponsor Asks" series on the increased availability of feature film. On hand for the discussion will be feature film and television station people.

COMPARAGRAPH NOTES

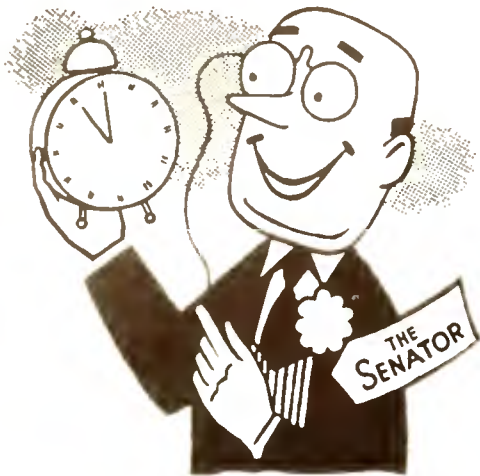
(Continued from page 88)

Sylvania, JWT: CBS, Sat. 7:30-8 pm
Texas Co., Kudner: NBC, Sat. 9:30-10 pm
Toni Co., North, Burnett: CBS, alt M 8:30-9 pm;
alt W 8-8:30 pm; alt Th 10-10:15 am; Th
3:30-4:45 pm; alt Th 10-10:30 pm; NBC, Sat
9-9:15 pm
U.S. Rubber, F. D. Richards: NBC, Sun 7:30-9
pm, 1 wk in 4
U.S. Steel, BBDO: CBS, alt W 10-11 pm
Time, Inc., Y&R: ABC, Th 7:15-7:30 pm
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
Welch Grape Juice, DCSS: ABC, T 5:15-5:30 pm
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm; alt
Tu 3:30-4 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Whitehall Pharm., Bates: CBS, M W-F 6:30-6:45
pm & 7:15-7:30 pm; NBC, W 10:30-11 pm
White Owl, Y&R: NBC, alt Sun 10:30-11 pm



"This time I won't be back, boss—
he's a KRIZ Phoenix advertiser."

WEEKEND VIEWERS STAY UP LATE FOR "3-STAR THEATRE"



Here's the record of "Three Star Theatre," on KCRA-TV, presenting big-name, late evening feature films that dominate the Sacramento market!

Average Rating: 13.7*

Average Share of Audience: 79.3%

"THREE STAR THEATRE" is seen at 11 p.m. Saturday, following "Hit Parade" (33.5 lead-in) and at 11 p.m. Sunday (24.1 lead-in).

YOUR PETRY MAN KNOWS all about "Three Star Theatre" on KCRA-TV. Give him a call about participations.

* Sacramento Television Audience
ARB: February 8-14, 1956



Newsmakers in advertising



David J. Mahoney celebrated his 33rd birthday May 17, shortly after becoming the president of the Good Humor Corp., Brooklyn, N. Y. He resigned presidency of his own national agency, David J. Mahoney Inc., New York, which he founded in 1951. Mahoney entered advertising in 1946 as a mail clerk-trainee at Ruthrauff & Ryan, within a month became assistant account exec on Lever. At his own agency, he supervised such accounts as Good Humor, White Rock. He's now helping direct Good Humor's renewed summer schedules on radio and television.



William W. Oliver has joined the Kroger Co., Cincinnati, as manager of radio and tv advertising. His main responsibility will be to coordinate all radio and tv activities for the giant food chain in its 19-state marketing area. Oliver most recently worked as an account executive at WBBM, Chicago. Before that, he gained 13 years of broadcasting experience in selling and announcing duties at WGN, Chicago; KMOX, St. Louis, and WJVA, South Bend, Ind.



John R. Geyer, secretary of Geyer Advertising Inc. and a member of the board of directors, is taking on new duties after his recent election as a vice president of the agency. He also serves as an account executive. He is the son of B. B. Geyer, founder and board chairman of the 46-year-old concern. John Geyer, during a leave of absence in 1950-'51, was president of Nash-Eastern, managing Nash dealerships in New York City and Greenwich, Conn.



Jerome S. Stolzoff joins Grey Advertising, New York, as a vice president, and will spend most of his time as account supervisor on Procter & Gamble. A radio-tv specialist almost since the beginning of his agency career in 1941, Stolzoff pioneered use of broadcast media by retail accounts as an executive of Cramer-Krasselt agency, Milwaukee. He later worked as account supervisor (Toni Co.) at Foote, Cone & Belding, Chicago. Before joining Grey, he was vice president and account supervisor (P&G) at Biow, New York.

Get the Sensational
New Facts About . . .

The ONLY All-NEGRO Station in the Big Chicago Area

WBEE

1000 watts
Harvey, Ill.

MORE broadcasts to
MORE Negroes who
actually **Buy More**

ROLLINS BROADCASTING, INC.
National Sales Mgr.: Graeme Zimmer
New York Office: 565 Fifth Ave., EL 5-1515
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

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Sam Molen, veteran KMBC-KFRM Sports Director, keeps himself in top broadcasting condition with three daily sportscasts plus several weekly sport shows and features. Personalized radio that sells as it serves!



the New Sound of

KMBC - KFRM

The big news in Kansas City radio is the New Sound on KMBC-KFRM! By completely overhauling old programming concepts, KMBC-KFRM have introduced a new type of radio service that's tailored to today's audience demands. New variety, new personalities, new formats, new impact—they're all woven into every hour of every broadcast day. This inspired local programming, combined with the best from the ABC Network, produces radio that sells as it serves! Your Colonel from Peters, Griffin, Woodward, Inc. can tune you in on the New Selling Sound of KMBC-KFRM.

KMBC of Kansas City

KFRM for the State of Kansas

1st in the Heart of America

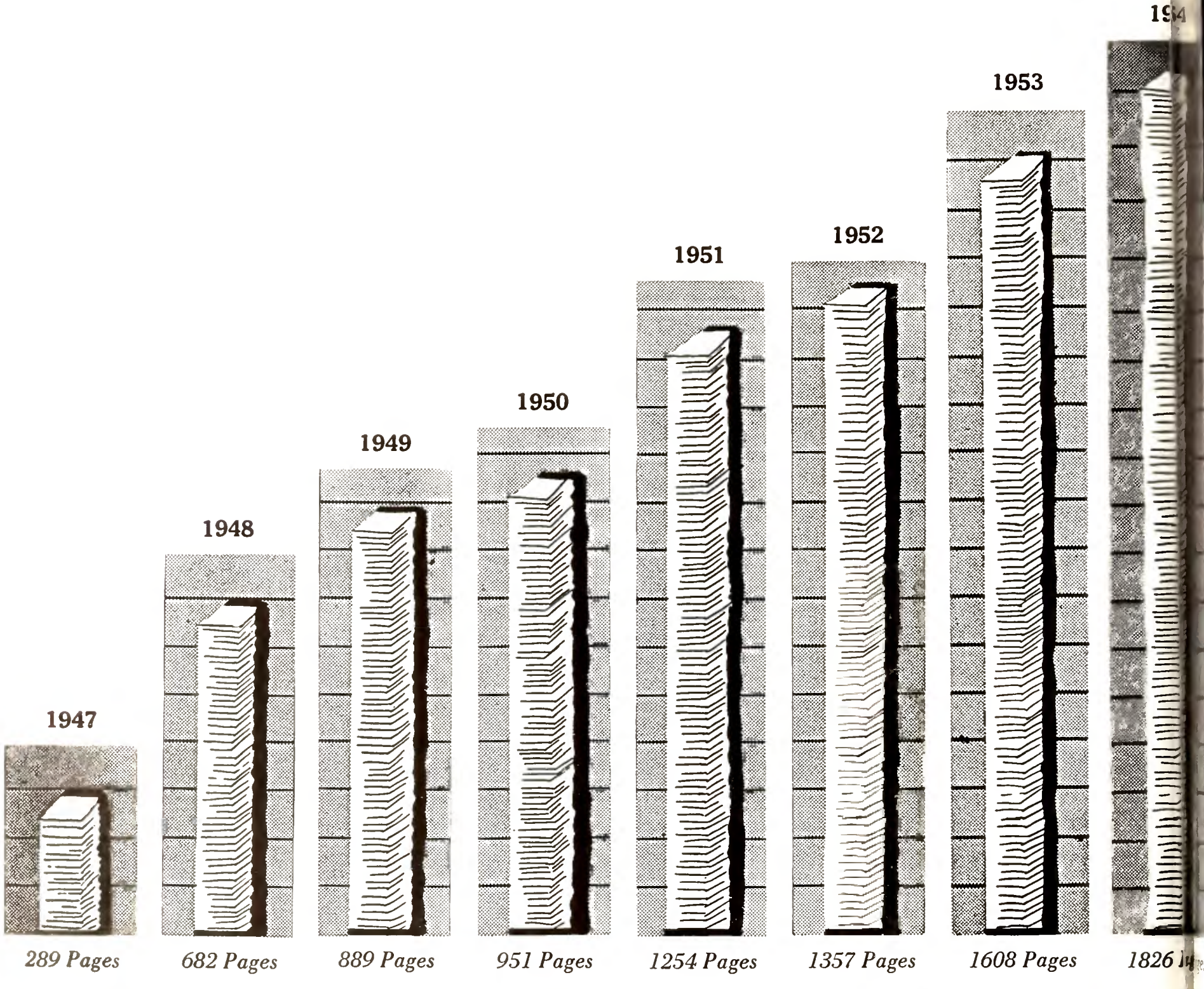
HOWARD E. STARK

Specialists in the
Purchase and Sale of
Television Stations •
Radio Stations •
Financing •

50 East 58th Street

New York 22, N. Y.

Eldorado 5-0405



NINE CONSECUTIVE YEARS OF SALES GAINS

Through its first nine years SPONSOR (which celebrates its tenth birthday in November 1956) has 1, stuck everlastingly to the job of providing a *use* service for national advertisers and agencies; 2, crusaded for worthwhile industry improvements; 3, established new sales records each year. It has frequently been called the most successful new trade magazine of this decade.

10th Year of Usefulness to TV and Radio Advertisers





The American Broadcasting Company

announces the appointment of

**JOHN BLAIR
& COMPANY**

as national representative for

WABC NEW YORK

KGO SAN FRANCISCO

EFFECTIVE JUNE 1, 1956

*Since 1952, another ABC-owned
radio station WXYZ Detroit—has
been represented by . . .*



REPORT TO SPONSORS for 28 May 1956

(Continued from page 2)

- Shulton shops for network tv show** "If we can afford it, and if show is right," Shulton will go into network tv on regular basis this fall. Frank Carpenter, v.p., expects net show will be in addition to more one-shot spectaculars and heavy radio-tv announcement schedules. Men's and women's toiletries firm wants prestige show to match product quality; to sell Shulton firm name as well as Old Spice lines. (See story page 34.)
-SR-
- What's origin of tv copywriters?** Where do tv copywriters come from? Industry should provide answer so agencies can find new writing talent, says Bryan Houston, board chairman, Bryan Houston Inc. He guesses tv writers come from radio, art department, and comments: "Print writers are used to static sheets of white paper; radio writers, to multiplicity of adjectives (but listeners hear only one in 4 words anyway); movie writers, to taking 56 of 58 seconds leading up to 'came the dawn.'"
-SR-
- Now you see it, now you don't** Tricky commercial with live magician performing tricks on "What's My Line?" is innovation of Helene Curtis Industries. Lights focus on white hands on dark drop, with performer sleight-of-handing products.
-SR-
- Skywriting plugs radio** New York area lunch-goers (and Madison Avenueites in particular) "saw" radio 15 May. Event was skywriting of phrase "Use Radio." Done in observance of National Radio Week, skywriting was sponsored by Edward Petry & Co. To get maximum viewership Petry sent teaser letters to 1,000 ad managers, ad agency executives week before.
-SR-
- Suppliers moving into spot tv** Suppliers and soft goods emerging as strong potential spot tv buyers. One with reportedly outstanding results is Agilon stretch yarn (made by Deering Milliken) and used by fabricators of women's hosiery). A 9-week pre-Christmas test in several markets, with heavy department store tie-in (through Amos Parrish) is expected to lead to new fall schedules for 2 other lines: Miliun and Lorette.
-SR-
- Buyers see sellers at Pa. session** Hand-in-hand quality of buying and selling seen at Pennsylvania Assn. of Broadcasters meet in Poconos 16-18 May, which attracted many top-level advertiser and agency personnel as speakers. Among them: R. M. Budd, ad dir., Campbell Soup; Alfred G. Waak, dir. of adv., Household Finance; Albert Goetz, adv. dir., American Safety Razor; Thomas Christensen, ad executive, Philip Morris; Jayne Shannon, media supervisor, JWT; Frank Brady, v.p., Harry B. Cohen; W. Robert Eagan, v.p., FC&B; Scott Keck, asst. dir. tv-radio, NL&B.
-SR-
- Reps should visit clients more often** Ad manager is the "ultimate buyer, and station reps don't call on me nearly as often as they should." So charged Albert J. Goetz, ad mgr., American Safety Razor, speaking to Pennsylvania Assn. of Broadcasters. He cautioned reps to spend less time unselling competing stations, more time in slanting presentations to marketing, ad problems. Biggest need: know more about client's products.
-SR-
- AFA Panel on media changes** Advertising Federation of America Convention in Philadelphia, 10-13 June, will include panel on "How will media meet the changing trends in marketing?" Air media spokesmen on panel: J. L. Van Volkenburg, CBS TV president and Don H. McGannon, Westinghouse Broadcasting president.



Automobile upheaval

How should advertisers and agencies assess the fact that several of the automobile manufacturers are cutting back their use of network television?

It's our guess that the printed media promotion bureaus will be quick to suggest some answers to that question. We think probably too quick if you can judge by past attacks on television emanating from print quarters. Before glib conclusions are broadsided, here's the perspective against which we view the cutbacks.

1. The automobile business is in a state of flux. There are problems at the top and at the bottom. General Motors is under government scrutiny because it is too successful, in the view of some. Studebaker-Packard is struggling to find the money to stay in business. Most automobile makes are struggling to keep their level of sales in reasonable relationship to the tremendous productive capacity they have developed since the end of the war.

2. The way in which many automobile firms use network television is not representative of the approach in most other industries. Many automobile makes have invested heavily in prestige vehicles on the network level while maintaining a hard sell drumfire at the individual market level through spot tv and radio as well as other media. The cutbacks are most likely to affect the highest-cost prestige program one of whose major functions is to enthrone the dealers.

It is to be expected in an era when selling becomes more difficult that the emphasis would shift from semi-institutional approaches to more direct selling tactics. And we predict that cutbacks in network television spending will be followed by increases in spot spending.

But we think you can count on television's detractors to ignore these marketing shifts in their own commentaries.

The automotives situation reminds us of what happened to Philip Morris. This company, too, faced tremendous upheavals in the market place. PM drew out of network television accompanied by the cries of print media spokesmen that the visual medium had failed them. But today PM is staging a comeback with spot television playing a major role. And PM is thinking seriously about reentering network television for at least one of its brands.

We hope that with the example of Philip Morris in mind, printed media spokesmen will think twice before they jump to their mimeograph machines. Whatever happens, the simple fact is that for every advertiser who's forced to leave network television for whatever reason, there are dozens of others

standing in line waiting to take his place. You can't top that fact for proof of the way advertisers regard television's potential as a selling force.

* * *

Spot predictions

We predicted early last fall, with a certain amount of trepidation, that spot business would be great. There was trepidation because the straws in the wind were just bending a bit, not blowing with the full sweep of a gale.

But now, more than eight months later, we find that this prediction of a boom—and not even a minor bust—has been borne out. Reps agree that, in very general terms, national and regional advertiser billings in both tv and radio spot are up about a third over last year.

On the basis of this new solidity of spot's position with advertisers, and advertisers' increasing activity, we venture again into the realm of predictions.

Our predictions are short—and they're basic.

- There'll be a gradual elimination of the term "marginal time periods." Day and night hours will even out—in their popularity with buyers.

- Whatever the reason, clients will spread their schedules over more months, more weeks. They'll stay on for an increasing number of "firm 52's."

- Tv, particularly, will see the influx of many new product lines heretofore unknown to the medium. And, as color is shaded into the tv picture, an undreamed-of roster of clients will move in.

- Buyers in increasing numbers will re-evaluate radio—its coverage and its costs—and return to the radio realm.

Applause

Presentation spectacular

If the Television Bureau of Advertising's recent presentation in the Waldorf-Astoria ball room had been distinguished for only the record-breaking audience of 1,200 top advertising executives it attracted, we would be impressed.

If the presentation were to be judged only on its contents, we would turn to superlatives.

If the presentation were to be evalu-

ated on staging alone, we would use words like brilliant, masterly showmanship.

But what do you say when a presentation has all three?

We can only state that this was the best air media presentation we have ever seen. It presented hard, tangible facts of tremendous value to the advertiser in a manner so easy to take the time literally flew by and the audience broke into spontaneous applause many

times in appreciation for a particularly apt illustration or turn of phrase.

To Oliver Treyz, president of TvB, and his associates, we say thanks for a presentation which was as dynamic as the television medium itself. And to advertisers and agencies who have not yet seen this spectacular among presentations, we say don't miss it (there will be future showings to be announced in major advertising centers throughout the country).

There Can be Only **ONE** Leader

In Central New York it's . . .

WHEN-TV



| | | |
|---------------------------|-------------------|-----|
| QUARTER HOUR FIRSTS | PULSE | |
| | April '56 Figures | |
| | WHEN-TV | 211 |
| | Competition | 83 |
| | Ties | 2 |

| | | | | | | | |
|--------------------|-----------|-----------------|-----------|----------------|-----------|--------------|-----------|
| KANSAS CITY | | SYRACUSE | | PHOENIX | | OMAHA | |
| K | K | W | W | K | K | W | W |
| C | C | H | H | P | P | O | O |
| M | M | E | E | H | H | W | W |
| O | O | N | N | O | O | W | W |
| RADIO | TV | RADIO | TV | RADIO | TV | RADIO | TV |
| 810 kc. | Channel 5 | 620 kc. | Channel 8 | 910 kc. | Channel 5 | 590 kc. | Channel 6 |
| CBS | CBS | CBS | CBS | ABC | | CBS | CBS |

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH *Radio and Television* **STATIONS**
 affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

everybody--



BUT EVERYBODY

listens to



National advertisers
rely on **klac**

Local advertisers
insist on **klac**

Results prove
klac leadership

*The greatest sales impact ever put
together on one Radio station*



Los Angeles

M. W. Hall, president-general manager • Felix Adams, general sales manager
represented nationally by Adam Young, Inc.