

# SPONSOR

the magazine radio and tv advertisers use

6 FEBRUARY 1956

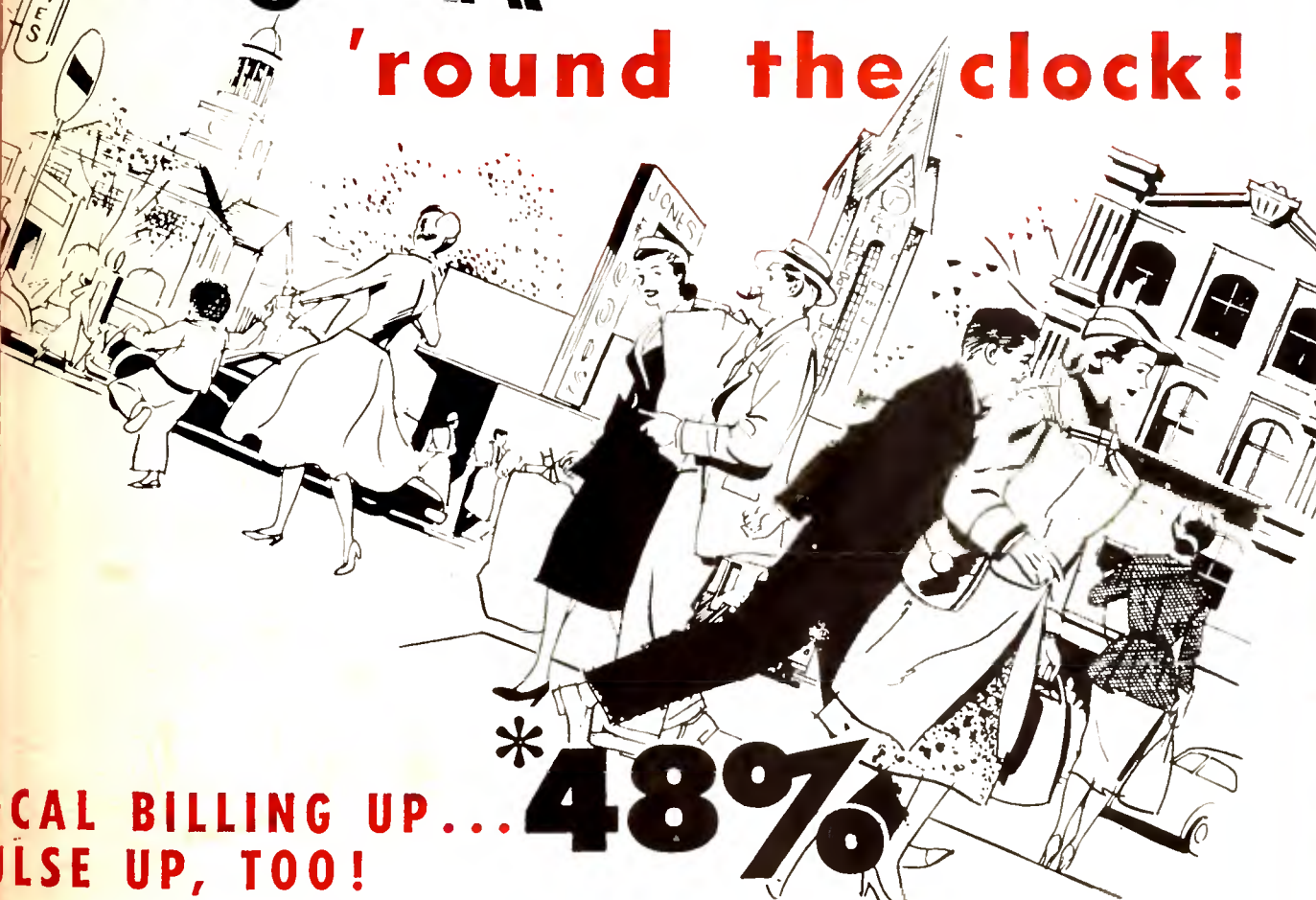
50¢ per copy • \$8 per year

RADIO

# KOIL

# ROCKS OMAHA

## 'round the clock!



CAL BILLING UP...  
DULSE UP, TOO!

# \*48%

DEMBER '55 — JANUARY '56, TOO!

THE ONLY 24-HOUR MUSIC, NEWS  
& SPORTS STATION IN OMAHA . . .

# KOIL

5000 WATTS — FULL TIME

EXCLUSIVE NATIONAL REPRESENTATIVES **AVERY-KNODEL, INC.**  
NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO DALLAS ATLANTA

NATIONAL BROADCASTING COMPANY,  
GENERAL LIBRARY  
80 ROCKEFELLER PLAZA, NEW YORK, N. Y.  
1290 ON THE DIAMOND

### SPECIAL REPORT ON PROGRAMING

page 25

Hollywood: You can crack  
film backlog dam, but  
have to know how

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New York: Behind-the-  
scene look at net program  
planning and selection

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London: Possibilities for  
American tv advertisers  
in England

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You don't need ratings,  
says Armstrong, opposite  
'\$64,000 Question'

page 36

### IS REIGN OF RATINGS OVER?

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Robert Hall puts \$3  
million into radio-tv

page 40

# 316 KW

**That's maximum power  
in the rich market of**

# **RICHMOND**

**Petersburg and Central Virginia**

In addition to top power, WXEX-TV has maximum tower height —1049 ft. above sea level; and 943 ft. above average terrain . . . more than 100 ft. higher than any station in this market. WXEX-TV is the basic NBC-TV station; and there are 415,835 TV families in its coverage area. Let your Forjoe man give you all the details about this great buy.

# WXEX-TV

Tom Tinsley, President

Irvin G. Abeloff, Vice-President

Represented by Forjoe & Co.

# REPORT TO SPONSORS 6 February 1956

## Biow billings at \$24 million

Only one thing is certain as Biow Agency struggles through worst series of crisis ever to confront top-billing shop: Milton Biow himself is fighting mad, determined to come back. Agency had \$44 million billings in 1955 (by SPONSOR's estimate), 68% in air media. With loss of \$7 million Pepsi-Cola account, \$9 million Philip Morris account, possible departure of \$3 million Hudson Paper and other losses, agency has about \$24 million left. One big question: Where's John Toigo, agency executive v.p., going? Officially word at press-time was he stays with agency for present, possibly to continue working on Philip Morris account till May when it moves to N. W. Ayer.

-SR-

## Lee links fee tv to uhf plight

Look for renewed campaigning for and against fee tv now that FCC Commissioner Robert E. Lee has suggested fee tv as way out for uhf stations. Lee feels it might take FCC 2 years to hash out fee tv issue for all stations, suggests uhf stations get go-ahead on fee tv right away to give them "leg up" in competitive scramble. He envisions limit of perhaps 10% of time for fee tv with added proviso fee tv be barred where there is only one tv station. With proposal, Lee has linked complex fee tv question to bigger and even more complex issue, of allocations. It'll be field day for fee tv combatants.

-SR-

## Media money to launch Conqueror

RKO's "The Conqueror," produced before General Teleradio purchased Hughes' studio, will be launched with \$1 million ad budget latter part of February. Film will hit 40 cities with 60% of budget going into spot radio and tv. More than 300 radio, 50 tv stations will be in debut act. Terry Turner, long with RKO and now with GT, is man behind saturation plan. FC&B is agency.

-SR-

## Do they recall your brand?

How do you make sure they remember the name of your product? Schwerin Research gives these tips based on its experience testing tv commercials: (1) Show product long enough and big enough—how long and how big depends on how well established brand is already; how easy it is to read name on package; whether product has easy or hard name to recall. (2) Show package early in commercial, then demonstrate its features. (3) Make it easy to read name of product; if package is weak, try placing name alongside it as a legend. (4) Be careful about superimposing legends over product. You lose identity this way.

-SR-

## Tv audit one step nearer

Long-awaited audit of tv circulation on continuous basis is step nearer, NARTB announced, after tv board approved new tests of interview technique during West Coast meeting last week. After tests comes pilot study on national basis. Field tests by Politz in 2 markets showed NARTB technique worked well when compared with meters Politz installed as check. But more tests are needed to nail down technique.

## REPORT TO SPONSORS for 6 February 1956

**Survey uncovers radio-tv trends** There's big move on to stabilize rates in radio. Daytime tv is experiencing major upsurge. Innovations in network radio have not had much adverse effect on spot radio. These are some of highlight findings in survey made by Davis J. Mahoney Agency among 60 key radio and tv rep and station execs. Survey formed background for speech by Roger Bumstead, agency's media director before RTES Timebuying and Selling Seminar last week. Other findings: Securing "AA" evening tv adjacencies in spot tv is much tougher than in past, but can be done if started at right time of the year and with advance notice. There's small, growing trend for saturation buyers to stay on radio longer.

-SR-

**Daytime tv hits male animal** Recent analysis by ARB (December 1955) breaks down early-morning tv audience this way: 7:00-9:00 a.m., 21% men, 44% women, 35% children. Hours from 9:00-11:00 a.m. show 12% men and from 11:00 a.m. to 5:00 p.m., 14% male viewers. Viewers-per-set is higher from 7:00-9:00 a.m. than at any other period up to 5:00 p.m. Figure is 1.90 viewers in 7:00 to 9:00 period and 1.79 in 3:00 to 5:00 p.m. period.

-SR-

**Turnover high on daytime tv** Decline of soap operas on daytime tv has led to replacement with shows of high audience turnover, large cumes. New ABC TV "Afternoon Film Festival" follows that trend, permits reruns with low chance of same seeing film twice. (ABC proposes to rerun films 4 times over 7 months.) Researchers calculated that if home viewed one of "Festival" films, chances were 36 to one it would not see it again. Probability figures indicated only 2.7% of potential audience (those viewing regularly between 3:00-5:00 p.m.) would see show second time.

-SR-

**Summer reruns keep audience** Further information on reruns comes from third Nielsen study on subject. Study confirms previous findings that reruns compare favorably with non-rerun shows during summer in length of viewing and share of audience. Nielsen compared 22 shows that reran during summer with 11-show non-rerun "control group," whose ratings matched those of first run of rerun group. Rerun group showed 7% decline in time viewed, while control group showed 9% decline in summer. Rerun group dropped off 5% in share of audience during summer while control group dropped off 2%.

-SR-

**Adman knifes marketing tack** Account supervisor with top NY agency takes current agency "marketing approach" over coals, tells agency men to make clients bigger through better advertising and stop being "frustrated marketing men." Criticism of agencies entering marketing field is that it will be accomplished at expense of creative advertising. For more of attack on trend, see "I say marketing is malarkey," page 34 of this issue.

-SR-

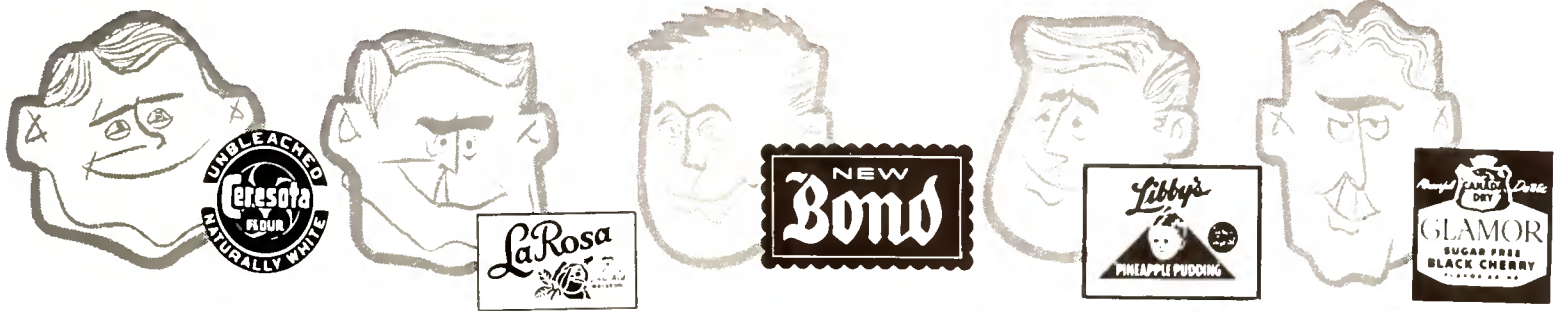
**Film producers join tv Code** Tv film producers and distributors will participate in NARTB Television Code (on an associate basis) under resolution adopted by NARTB Code Review Board meeting in Carmel, Cal., Meeting Chairman G. Richard Shafto, Wis-TV, Columbia, S. C., said: "It becomes apparent . . . public appreciation for television programs can best be enlarged through a single code applicable to broadcasters of live programs and producers and distributors of film programs."

(Sponsor Reports continues page 107)

# HAPPY IS THE ADVERTISER WHO IS ON



# THE PAT & JACK SHOW OVER WPEN-THE



# HIGHEST RATED FOOD MERCHANDISING

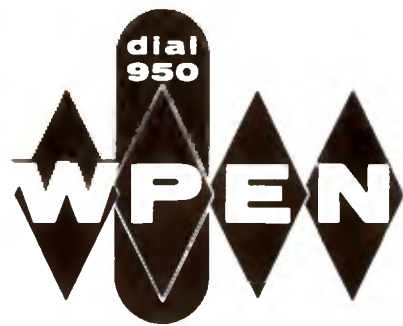


# PROGRAM IN THE PHILADELPHIA \* AREA

Represented nationally by Gill-Perna, Inc.

New York, Chicago, Los Angeles, San Francisco

\*Pulse: Sept.-Oct. 1955



**THE  
PAT & JACK  
SHOW**

9:05-10 A. M. Daily

The frowns on the advertisers below are because they couldn't buy participations in the show. It's now SOLD OUT. We'll be happy to put you on the waiting list, however.



## ARTICLES

### THREE CITY PROGRAMING REPORT

#### **1. Hollywood: You can crack the dam**

Release of feature film backlog changes movietown thinking, benefits advertisers. Studios to produce more feature-length television films

26

#### **2. New York: How shows are born**

Candid look at network programing gives behind-the-scenes knowledge of hows and whys of show selection, allows agency-client planning

28

#### **3. London: U.S. adman reports on British tv**

After five months of commercial tv in London, a New York agencyman views programing and possibilities for American advertisers abroad

31

#### ***I say marketing is malarkey***

Last year's fad was motivational research, this year it's marketing, says outspoken adman who feels agencies should stick to advertising

34

#### ***You don't need ratings to get results***

Armstrong's "Circle Theatre" gets good audience response, dealers are enthusiastic over program, sales are up—despite stiff competition

36

#### ***There's more to radio and tv research***

SPONSOR supplies facts behind the figures of one rating organization, tells how it has fared in shifting from standard rating techniques

38

#### ***Robert Hall puts \$3 million into tv-radio pattern***

Pipe racks from little antennas grow as clothier channels 60% of 1956 advertising budget to the broadcast media in current drive

40

## COMING

#### ***Hollywood branch admen really have problems***

There's only one hour in the day during which Hollywood ad agency branch managers can speak with their Madison Avenue counterparts. It's just one pill the California exec must swallow as a result of national separation

20 Feb.

#### ***Say what you want, marketing is here to stay***

SPONSOR's Ben Bodec, author of SPONSOR's "The Advertising Agency in Transition" series, hits back at agencyman who claims in current issue that "Marketing is Malarkey."

20 Feb.

## DEPARTMENTS

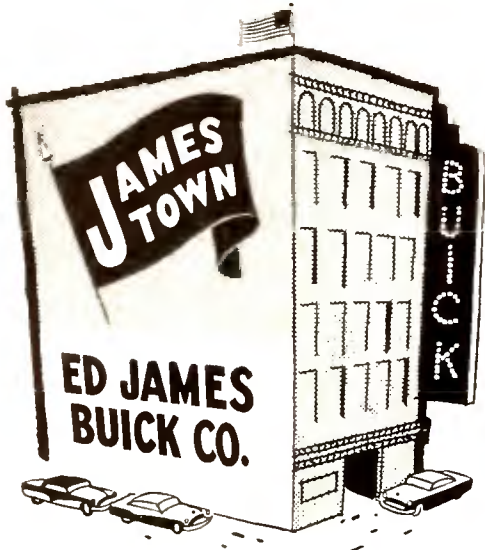
- AGENCY AD LIBS .....
- AGENCY PROFILE, Charles V. Skoog .....
- 49TH & MADISON .....
- MR. SPONSOR, Murray Vernon .....
- NEW & RENEW .....
- NEW TV STATIONS .....
- NEWSMAKERS .....
- P.S. ....
- RADIO RESULTS .....
- ROUNDUP .....
- SPONSOR ASKS .....
- SPONSOR BACKSTAGE .....
- SPONSOR SPEAKS .....
- TV COMPARAGRAPH .....
- TIMEBUYERS .....
- TOP 20 TV SHOWS .....

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Pacific Coast advertisers reach more people with the **COLUMBIA PACIFIC RADIO NETWORK** than with any other single medium...including all other regional networks. REPRESENTED BY CBS RADIO SPOT SALES.



## Los Angeles Radio Saturation Builds World's Biggest Buick Agency

In business three years—today the biggest Buick dealer in the world.

First month in business, 57 new car sales—today, monthly average 10 times that.

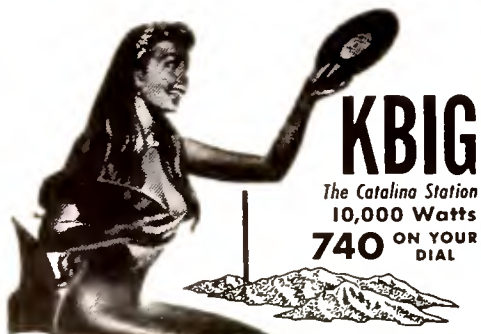
That's the short but stirring saga of Ed James and his 11-acre "Jamestown" in downtown Los Angeles.

There's one constant element in James' success story: he saturates Los Angeles area car-buyers by saturating independent radio.

Ed James' sparkling jingles are on KBIG every day . . . have been for the past three years, telling listeners why volume sales, volume savings make "Jamestown-Buicktown best place to buy your Buick."

Huge, sprawling, rich Southern California can be reached best by radio . . . KBIG plus other stations if, like Ed James, you want 100% dominance; KBIG alone, if you want the greatest coverage at lowest cost-per-thousand listeners.

Any KBIG account executive or representative will be glad to give you the complete published story of Ed James' radio success.



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

Nat. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Marjorie Freeman, N.W. Ayer, New York,** says that evening radio still has an attractive audience which advertisers tend to ignore. "Not everyone has access to or interest in a solid block of tv programing," she adds. "There's no question but that the audience at night is diminished. Yet too many stations still maintain Class A rates based on 1947 audience figures, and thus discourage advertisers and timebuyers alike. One solution might be an all-hours card which hits a happy medium between Class A and Class B. Evening time d.j.'s particularly in smaller markets get substantial numbers of loyal listeners. It would help buyers if there were more precise audience break-downs to show who these listeners are rather than show ratings only."



**Bernard Singer, Harry B. Cohen, New York,** feels that "golden hours could be saved if only there were uniformity in station rate cards—particularly in tv." He points to the great waste of time often implicit in interpreting some rate cards as they now stand. "Often agency men have to make frequent calls to reps to clear up certain ambiguous points, and this process can slow up the works on a big campaign." He thinks that the time saving would extend just as much to reps and stations. If rate cards were similar in format and information on rates complete, the time spent on preparation of estimates and contracts could be cut down materially. "Timebuyers think of saving time," says he, "as well as of buying it."



**Sylvan Taplinger, radio-tv director, Hirshon-Garfield, New York,** says it's up to agencies to overcome client prejudice in radio buying. "Everyone's crowding into early morning and 4:30-7:00 p.m. to the point of diminishing returns," he explains. "Sometimes, one gets the feeling that many advertisers don't listen to their announcements or they'd find that they may be getting bigger audiences in those time periods, but they're losing in impression and identification because of the double- and triple-spotting. A large-budget advertiser particularly would be much better off working on cumulative audiences by spreading his announcements through the day and evening too, and making a harder impact upon fewer people at a time. Too many are buying theory on paper."



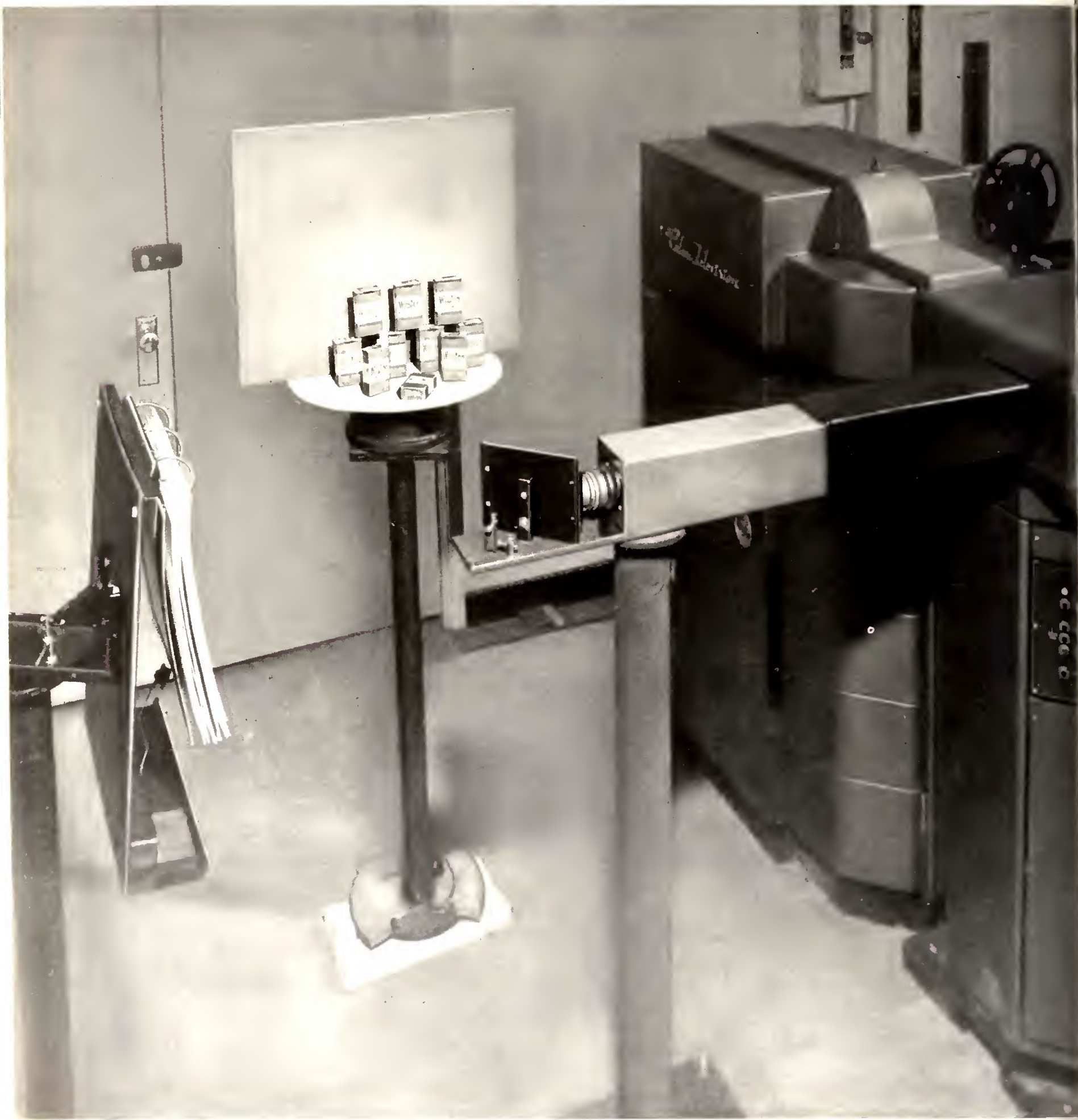


“Here’s a tip...”

WJIM-TV  
Lansing

Covering more  
of Michigan  
than any other  
TV station!

# Now! Live Color Commercial



"3V" Color Film System as arranged for pickup of color opaques and live action commercials.

*RCA Pioneered and Developed Compatible Color Television*

# with your RCA "3V"!

## Simple lens system added to RCA "3V" Film Camera picks up live-action color commercials...and color opaques of all kinds

Now you can go to "live" color in the least expensive way imaginable. RCA engineers have worked out an extension lens system which can be used with any RCA "3V" Camera to pick up all kinds of product displays . . . live . . . in action . . . in highest quality color. And the same system can be used for televising color opaques in the simplest possible manner.

Products to be colorcast are set up on a small, fixed stage (as shown on opposite page). Any type of action which can be carried out in a limited area is practical. You can turn products around, upside down, etc. . . . show liquids foaming . . . real bottle pouring . . . use of tools . . . appliances in operation . . . wind-up toys in action . . . all kinds of animation.

Color opaques can be artwork, charts, maps, diagrams, magazine pages, comic strips. They can be mounted on an easel, on a flip-over stand (as shown at right), or held in the hand. You can use artwork or catalog illustrations and thus avoid making slides. Color rendition is nearly perfect; there are no density problems as with color slides.

Both products and opaques are televised in the open . . . in fully lighted rooms. No need for light covers or strobe lights. Pictures have high resolution inherent in vidicon type camera. Picture quality and color is equal in every way to that attained with studio type color cameras.

Development of a push-button operated 4-input multiplexer makes it possible to use an RCA "3V" camera for televising "live" color commercials, color opaques, color transparencies, color slides and color films. Such an arrangement provides maximum usefulness of equipment—gets you into color in the fastest and least expensive way.

And remember, the RCA "3V" Film Camera System is the system which most broadcast engineers believe to be the best.

For complete technical information on the new RCA "3V" Color Film System, call your RCA Broadcast Sales Representative. In Canada: write RCA VICTOR Company Ltd., Montreal.



Color opaques in series, at a flip of the wrist.



Live color commercials with a minimum of props, showing hands, etc.



**RADIO CORPORATION of AMERICA**  
BROADCAST EQUIPMENT, CAMDEN, N. J.

# 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 if necessary.

Perhaps it's our captive market, with our surrounding curtain of mountains that eliminates outside radio and TV penetration; or perhaps it's simply that we have outstanding audience appeal. Regardless of the reason why, our ARBI rating of 3.6 is one of the highest in the nation.

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

"Apple Capital of the World"  
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

## Admen walk to bank through vale of tears

It can't fail to occur to even the most heart-hardened that this business of doing television, live and on film, is rough on the performer, a thought that struck me forcibly the other evening as I was watching a lovely young lady announcer standing before the cameras, hour after hour, rehearsing and re-rehearsing what must have appeared to the home audience later as the most effortless of commercials. Again and again she had to deliver the same lines and hold up the same jar and pat the same lock of hair and each time she played the part to the hilt; not once did she grumble or kid around or fly off the handle, reactions to the tedium and drudgery of what she was doing which might have seemed appropriate.

This stoic lass made me think of what I had heard H. V. Kaltenborn say only a few days before on *Person to Person* about his own personal distaste for the medium—in contrast to the simple pleasure of doing radio. H. V. doesn't like doing tv, to put it mildly.

I used to spend many enjoyable business hours in radio recording studios way back when Fibber's closet was the top yok in the entertainment world. Two of us and an engineer (plus performers, of course)—that was all it took as far as people go. And people went a lot farther then while having real fun doing it.

Today Mammon alone knows how many people it would require to produce similar lengths of copy for the home screen. A film chap I know, conjuring up this same thought once kept a list of how many folks got their hands into a filmed chainbreak he was doing. I think he lost count at

(Please turn to page 51)

H. V. Kaltenborn interviewed on *Person to Person* found tv a strain, says Foreman





Typical point of sale merchandising is the permanent display built in the area's largest chain of food stores. The products of one spot advertiser and one program sponsor are featured weekly, with on-the-air announcements calling attention to the displays. Retailers and wholesalers are kept constantly aware of advertised products by direct mail and personal calls.

# A COMPLETE SALES SERVICE

# ... from before the telecast ... until the product is sold

KCMC-TV is constantly working for the advertiser! Building, maintaining an audience of over half a million . . . pre-selling the product with promotion . . . pushing sales with aggressive merchandising!

**PROMOTION REPORT**

TO Your agency

FOR Your Client

On the Air:

1/2 Minute Spots

8 20-Second Spots

6 10-Second Spots

DURING January, 1956

REMARKS 9 devoted to special promo of new models on Jan. 15 show.

Newspaper Ads:

Paper Texarkana Gazette

Date Jan. 15, 1956

Type  Individual  Highlight  Group

Space 4 x 12" Individual ad  
1 x 3" Share of highlight ad.

THIS IS THE FORMULA THAT HAS GIVEN KCMC-TV UNMATCHED ADVERTISER AND AUDIENCE ACCEPTANCE IN 161,680 TV HOMES IN FOUR STATES.

Television Magazine, Jan., 1956  
YOU GET MORE THAN JUST TIME WHEN YOU BUY THE

## Powerhouse of the Southwest

100,000  
WATTS

# KCMC-TV

CBS • ABC  
INTERCONNECTED

CHANNEL 6

TEXARKANA, TEXAS-ARKANSAS

Richard M. Peters  
Director National Sales  
and Promotion

Represented By  
Venard, Rintoul & McConnell, Inc.

Walter M. Windsor  
General Manager

**I've got  
news  
for you!**

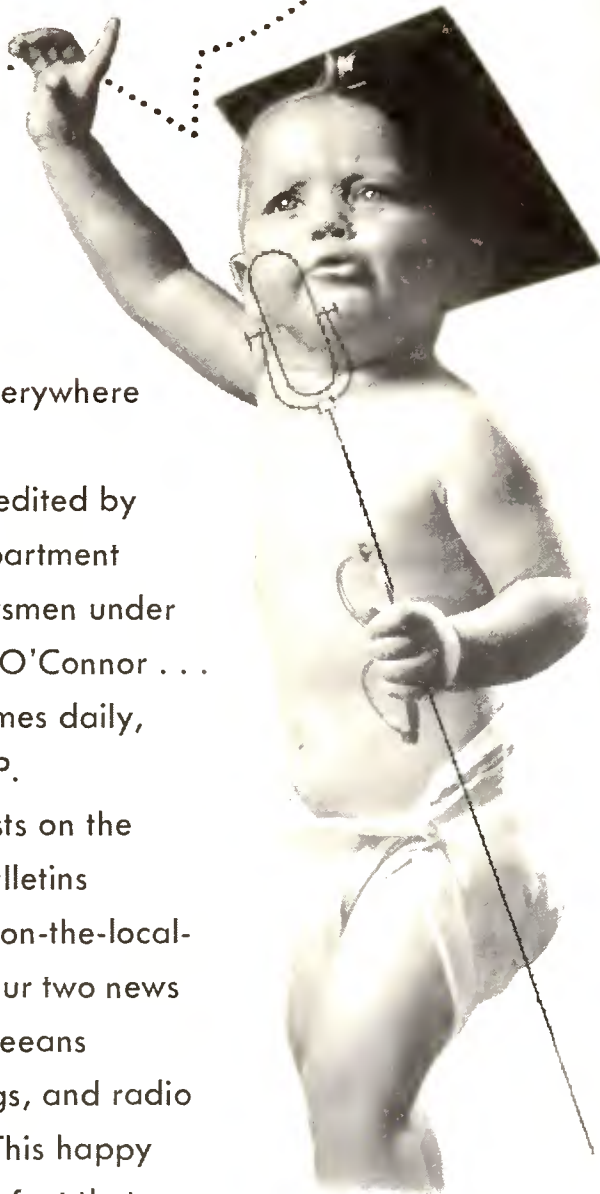
...gathered from everywhere by wire and special correspondents . . . edited by the WEMP news department of four full-time newsmen under the direction of Don O'Connor . . . and presented 38 times daily, every day, on WEMP. Yes, regular newscasts on the half hour, special bulletins throughout the day, on-the-local-scene-reports from our two news trucks keep Milwaukeeans "in touch" with things, and radio dials set at WEMP. This happy habit adds up to the fact that your clients can more effectively get "in touch" with Milwaukee through WEMP. Get the story from our reps.

*Milwaukee's Best Buy*

**WEMP**

**5000 Watts at 1250**

1935-1955 . . . 20 years of service to Milwaukee · Represented nationally by Headley-Reed



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

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

## MARKETING MEMOS

I was very much interested in the marketing articles in SPONSOR . . . if reprints are available, I should like very much to have a set.

LEONARD CARLTON  
*Kenyon & Eckhardt, Inc.*  
*New York, N. Y.*

In connection with your marketing series, I hope you will make reprints available. If you do, we would like 50 copies. This has been one of the most important series of articles SPONSOR has yet run.

ALFRED L. HOLLENDER  
*Vice president*  
*Grey Advertising Agency*  
*New York, N. Y.*

We find your articles on *Agency in Transition* to be of great interest. I would like reprints of this series.

HOWARD S. SHEPARD  
*Radio-Tv Dept.*  
*BBDO*  
*New York, N. Y.*

● 16-page reprint of first four articles now in preparation. Single copy 35c; 10 to 49 copies, 30c each; 50-100 copies 25c each.

## CORRECTION

In SPONSOR's issue of December 26th under "Broadcast industry executives," you carried an item which, to put it mildly, was a tremendous surprise both to Fred and to me: "Dorothy Rabell, former affiliation KSON, San Diego, new affiliation Sterling Television, New York, sales manager."

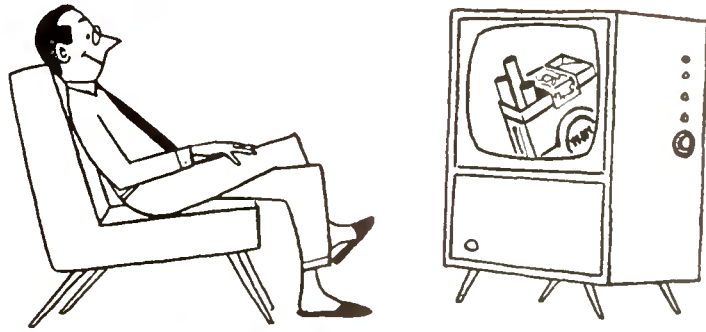
While we did not see this, since we were out of town, believe me we have heard a great deal about it. Our many enemies in the business are calling our new friends and saying, "I see Fred and Dottie finally split up," and our friends are calling Fred and saying, "What happened?"

Since the people who know us in the business are well aware that this station has always been a husband-and-wife team operation, your item is embarrassing. Please take immediate steps to run a correction.

DOROTHY RABELL  
*Executive Vice President*  
*KSON, San Diego, Cal.*

# "SEE-PAY" TELEVISION!

2,770,528  
People,

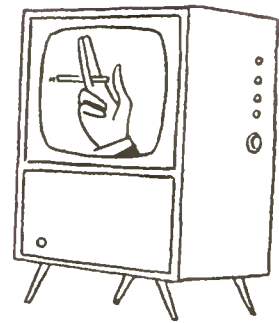


495,000  
TV Sets

(As of Oct. 1, '55)



in Kentucky  
and Indiana,  
VIA



# WAVE-TV CHANNEL 3 LOUISVILLE

*Reaching As Many Families in Its Kentucky  
and Indiana Area As:*

Affiliated with NBC, ABC, DUMONT



**SPOT SALES**  
Exclusive National Representatives

- 26 Daily Newspapers Combined!
- 115 Weekly Newspapers Combined!
- 12 Leading General Magazines Combined!
- 16 Leading Farm Magazines Combined!
- 14 Leading Women's Magazines Combined!
- All Home and Fashion Magazines Combined!

KCTS  
KING-TV

10 min. 175.00 170.00  
5 min. 150.00 146.00 142.00 138.00 134.00  
1 minute or less 150.00 146.00 142.00 138.00 134.00  
10 seconds 70.00 68.00 66.00 64.00 62.00 60.00 58.00

**KING-TV**  
SEATTLE  
(Altriate November 25, 1948)  
**THE BLAIR TV STATION**  
**NARTB**  
**TVB**

Rates effective Jan. 1, 1954 (Card No. 12.)  
Card No. 12, 1954  
Rates effective 5-1-55: rec'd  
Owner and operated by KING Broadcasting Co.  
Personnel  
Vice Pres. & Gen. Mgr. P. Brandt  
Gen. Mgr. J. M. Mer  
Rep. J. M. Mer  
John Fichtorn  
Representatives  
Blair TV, Inc.  
Writing Instructions

**CLASS "B"**

(12:00 p.m. to 6:30 p.m. Monday through Saturday); (4:00 p.m. to 5:00 p.m. Sunday and 10:30 p.m. to 11:00 p.m. daily)

1 hour	525.00	512.00	499.00	486.00	473.00	460.00	447.00
3/4 hour	420.00	410.00	400.00	390.00	380.00	370.00	360.00
1/2 hour	315.00	307.00	299.00	291.00	283.00	275.00	267.00
1/4 hour	210.00	205.00	200.00	195.00	190.00	185.00	180.00
10 min.	185.00	181.00	177.00	173.00	169.00	165.00	161.00
5 min.	130.00	127.00	124.00	121.00	118.00	115.00	112.00
1 minute or less	105.00	102.00	99.00	96.00	93.00	90.00	87.00
10 seconds	50.00	48.00	46.00	44.00	42.00	40.00	38.00

**CLASS "C"**

(12:00 noon to 5:00 p.m. Monday through Saturday); (12:00 noon to 4:00 p.m. Sunday and 11:00 p.m. to 12:00 midnight daily)

1 hour	350.00	341.00	332.00	323.00	314.00	305.00	296.00
3/4 hour	280.00	273.00	266.00	259.00	252.00	245.00	238.00
1/2 hour	210.00	205.00	200.00	195.00	190.00	185.00	180.00
1/4 hour	140.00	138.00	132.00	128.00	124.00	120.00	116.00
10 min.	125.00	122.00	119.00	116.00	113.00	110.00	107.00
5 min.	90.00	88.00	86.00	84.00	82.00	80.00	78.00
1 minute or less	60.00	58.00	56.00	54.00	52.00	50.00	48.00
10 seconds	30.00	29.00	28.00	27.00	26.00	25.00	24.00

(This listing continued on next page)

DEC 12, 1955

### Spot Television Stations

December 10, 1955

**KING-TV**  
TO MANAGEMENT OF  
TELEVISION STATION  
320 Aurora Avenue  
Seattle, Washington

CITY AND STATE

PLEASE USE BROADCASTING FACILITIES TO THE  
EXTENT POSSIBLE

LENGTH OF TIME

20-sec

HOUR

11:30 PM

Sunday

In DELIVERABLE WORK

# More national spot advertisers choose **KING-TV** than any other station\*...nationwide.

Rorabaugh, 1955  
\*Multiple station markets

Channel 5—ABC  
100,000 Watts  
Ask your **BLAIR TV Man**

FIRST IN SEATTLE-TACOMA  
**KING-TV**



## BRITISH TV

As you know, commercial, or independent television was launched with a great banging of the drum on 23 September.

Now after just a few months, I think it is fair to say that the new medium has gained a firm foothold in the London and Home Counties area. The audience, however, is small—not more than 500,000 families at the most; but the indications are that it will grow rapidly, and that when the Birmingham and Manchester studios open (in February and about April, respectively), the figure may reach some two million.

Nevertheless, commercial tv here is not having an easy passage, largely because advertisers have no say in programs at all. Some of them feel they are getting little return from a medium which, at the moment is yielding so low an audience. 12 advertisers have already withdrawn.

All in all, the initial results are somewhat below expectations, and there is likely to be increasing pressure by commercial interests for the relaxation of the stringent rules governing advertising, which Parliament insisted upon incorporating in the Television Act. We may—who knows—see American-style sponsored tv yet!

BRYAN SAMAIN  
*London, England*

## THEIR OWN SOLUTION

We are not in accord with the emphasis on cost-per-thousand; hence, we came up with what we think is a practical date-finder. Example of same is attached and perhaps you will find use for it when you are looking for dates of cycles of time.

RED QUINLAN  
*Vice president  
American Broadcasting Co.  
Chicago, Ill.*



• The WBKB "Expiration Date Finder" (heavy plastic with celophane-type overlay) can be obtained free by writing to Red Quinlan.

**WBNS** *wins consistently  
across the board*




first choice  
in the Columbus Market

20 top  
pulse rated  
programs  
day and  
night

CBS for CENTRAL OHIO

ASK  
JOHN BLAIR  
**WBNS**  
**radio**  
COLUMBUS, OHIO



**HERO:**  
*one of a series of paintings  
of Washington by William Walton  
commissioned by **WTOP Television**  
at Broadcast House, Washington, D. C.  
Represented by CBS Television Spot Sales*



*W. H. Turner*

**HERO** by William Walton.

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

*Originally published in **Broadcasting-Telecasting**,  
January 9, 1956.*

*Reprints of this series available on request.*

# SPONSOR BACKSTAGE



by Joe Csida

## Will net program control end show packagers?

Program control has always been a subject that has held substantial fascination for me. To the advertiser, and certainly to the agency, who control the program which sells the merchandise, it is naturally of great consequence. There is little question that from the peak days of aural broadcasting to today there have been significant shifts in program control. When radio was riding high the majority of important shows were completely under the control of the advertising agencies. As tv has developed, the networks (and particularly NBC and CBS) have sat themselves firmly in the driver's seat of that giddy, jet-speed vehicle called programing.

I've kicked this subject around with quite a few agency and network people in recent months. What surprises me most is their feeling that the independent packager is more or less doomed to disappear from the programing scene. My own research into this phase of programing doesn't support that opinion at all.

The most obvious example, of course, of how potent a packager can be in the show sweepstakes is the Louis G. Cowan operation. Too much has already been written on "64" and *The Big Surprise* to require further comment here. It is my guess that the Cowan office as a packaging operation will be coming up with shows that sell merchandise for a long time. And certainly there is little likelihood that any benefits will be held in the near future for the Goodson-Todman office.

But most important of all is that on a somewhat less spectacular, yet consistently solid level, alert, ingenious and hard-working packagers are producing shows both in radio and tv, local and network, daytime and nighttime which are getting audiences and moving goods for sponsors. The Wilbur Stark-Jerry Layton office, for example, produces *Modern Romances* for Colgate-Palmolive, five days a week, via NBC TV. In its own quiet way "Romanees" draws substantial numbers of exactly the kind of audience CP is seeking and selling. I had occasion last week to sit in on the show a couple of days. I've never seen a more tightly organized, more efficient operation in the dramatic field. Sheldon "Tom" Reynolds directs the daytime drama with an unexcited, yet firm touch which gets maximum values out of the simple, moralistic weekly tales and convincing, plausible, occasionally even stirring thesping out of the actors. A gent,

(Please turn to page 58)

FIRST IN A SERIES

# WHAT

.....  
makes a  
radio station

# GREAT?

.....

Ask the listener. He'll say:  
good listening.

Ask the advertiser. He'll say:  
*results.*

The radio station that provides good listening and resultful advertising has achieved the hallmark of greatness by the standards of America's system of radio broadcasting.

On WFAA, the great radio station of North Texas, *results* mean a tremendous volume of sales, year after year. Advertisers use WFAA to sell successfully everything from bacon to automobiles . . . flour to shaving cream.

That's because more people in 111 counties listen to WFAA than to any other radio station.\* They like old favorites like the Early Birds. They like WFAA's fresh new ideas in programing So they keep listening . . . and *buying.*

See your Petry man.

\*Source: 1955 Whan Study — A. C. Nielsen N. S. I.



## THE EARLY BIRDS

\* Now completing its 26th consecutive year. Oldest live talent breakfast hour show in the U. S.

**WFAA**  
**820 • 570**  
50,000 WATTS      5000 WATTS  
**DALLAS**  
**NBC • ABC • TQN**

a **GREAT**

American radio station

Edward Petry & Co., Inc., Representative

.....

New quarterly Hooper\* documents  
**WTIX's increasing leadership in New Orleans**  
*Out of 44 quarters in the average radio day . . . .*

WTIX has	23 firsts	19 seconds	2 thirds
----------	-----------	------------	----------



Station "A" has <small>(50,000 watt net)</small>	15 firsts	3 seconds	11 thirds
Station "B" has	6 firsts	3 seconds	7 thirds

In fact WTIX is the only station with nothing but win, place and show in all quarter hours.

Current first place Hooper share of audience: 21.2%\*\*. Second Station: 18.0%. Third station, 11.3%. My, how listening habits of a lifetime have been overturned in New Orleans. And how buying habits are keeping pace. Talk to Adam Young, or WTIX General Manager Fred Berthelson.

\*Hooper Continuing Measurement of Broadcast Audience, Oct.-Dec., 1955  
 \*\*Hooper average share of audience, 7 a.m.-6 p.m. Mon.-Fri. Dec. 1955-Jan. 1956

*the new*  
**WTIX**



**MID-CONTINENT BROADCASTING COMPANY**

President: Todd Storz

New Orleans 16, La.

**WHB, Kansas City**  
 Represented by  
 John Blair & Co.

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

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

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

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
All Bros, Munsey, Indiana	Appelgate Adv, Munsey, Indiana	ABC	Breakfast Club; M-Th 9:05-9:10 am; 21 Jan
Beatrice Foods, LaChoy div, Chi	Foote, Cone & Belding, Chi	ABC	Breakfast Club; W 9:35-9:40 am, Th 9:15-9:20. F 9:20-9:25; 7 March
Bristol Myers, NY	DCSS, NY	ABC	Breakfast Club; M 9:55-10 am; 2 Jan; 13 wks
Calgon, Pittsburgh	Ketchum, MacLeod & Grove, Pittsburgh	ABC	Breakfast Club; W 9:15-9:20 am; 15 Feb
Campana Sales, Batavia, Ill	Erwin, Wasey, NY	CBS 204	House Party; T 3-3:15 pm; 17 Jan; 19 wks
Campbell Soup Co, Camden, NJ	Ogilvy, Benson & Mather	CBS 204	Aunt Jenny, 1/2 sp'ship T, Th 2:45-3 pm; 5 Jan; 13 wks
Chartis Circulation Co, NY	BBDO, NY	NBC 195	Weekdays; 3 partics; 1 24-1/25
Cixie Cup, Easton, Pa	Hicks & Greist, NY	ABC	Breakfast Club; Th 9:55-10 am; 5 March
Comedary	Ted Bates, NY	ABC	When A Girl Marries; opening seg W 10:30-10:45 am; 4 Jan; 13 wks
General Foods, White Plains, NY	Y&R, NY	ABC	Breakfast Club; T 9:25-9:30 am; 3 Jan; 13 wks
General Foods, White Plains, NY	Y&R, NY	ABC	Breakfast Club; M, W, F 9:10-9:15 am; 9 Jan
General Foods, White Plains, NY	Y&R, NY	CBS 90	Wendy Warren and the News; 5 min seg T, W, Th 12-12:15 pm; 3 January; 52 wks
Harzel Bishop, NY	Spector, NY	CBS 134	Road of Life; M-F 1-1:15 pm; 2 Jan; 52 wks
Hiplinger Agency, Wash	Albert Frank-Guenther Law	CBS 156	Sidney Walten Show; S 9:15-9:30 am; 15 Jan; 52 wks
Lymouth Motors, Detr	N. W. Ayer, Phila	CBS 204	Amos and Andy; 5 min seg M, W, F 16, 18, 20 Jan
Lymouth Motors, Detr	N. W. Ayer, Phila	CBS 204	Jack Carson Show; T, Th 17th, 19th Jan
M-Tips, Inc, L.I. City, NY	L. C. Gumbinner, NY	NBC 195	Mary Margaret McBride; M-T 10-10:05 am; 18 Jan; 16 wks
Peep-eze, Long Beach, Calif	M. B. Scott, West Hywood	ABC	Breakfast Club; T 9:15-9:20 am; 10 Jan
Pa-Nu, Chi	Lester L. Jacobs, Chi	ABC	Breakfast Club; M, T 9:55-10 am; 19 Jan
True Magazine, NY	direct	MBS	Multi-message; T 8-8:30 pm; 17 Jan, 24 Jan; Th 8-8:30 pm 19 Jan, 26 Jan



Robert F. Lewine (3)



James A. Stabile (3)

## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Quarter Products, NY	Ted Bates	NBC 195	Monitor; 1 Jan; 13 wks
Sever Bros, NY	JWT, NY	CBS 196	Arthur Godfrey Time; M, W, alt F 11-11:15 am; 2 Jan; 52 wks
Songines-Wittnauer, NY	Victor A. Bennett, NY	CBS 59	News and Analysis; M-F 7-7:05 pm; 3 Jan; 13 wks
Songines-Wittnauer, NY	Victor A. Bennett, NY	CBS 59	Symphonette; S 2-2:30 pm; 2 Jan; 52 wks
Metropolitan Life Insurance Co, NY	Y&R, NY	CBS 32	Allan Jackson News; M-F 6-6:15 pm; 2 Jan; 5 wks
Safeaway Stores, table products div, San Fran	Hoefer, Dietrich & Brown, San Fran	ABC	No School Today; Sat 10-10:30 am; 52 wks
Wm Wrigley, Jr. Co, Chi	Ruthrauff & Ryan, Chi	CBS 198	Gene Autry; S 6-6:30 pm; 25 December 55; 52 wks



Mortimer Weinbach (3)

## 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gene Accas	ABC, NY, sales development director	TVB, NY, director of operations
James E. Bailey	WBRC, Birmingham, vp and mng director	WSPD-AM, vp and mng director
George M. Baillie	A. C. Nielsen, NY, local research	Same, acct exec
Lionel Baxter	WBRC, Birmingham, sales manager	Same, mng director
Robert Blake	CBS TV, NY, press info, special projects director	Same, Hywood office
Deen H. Brooks	WTRF, Wheeling, West Va.	WSAZ-TV, Huntington, West Va, color prod coordinator
R. T. Carlsen	KSFO, San Fran, acct exec	KGDM, Stockton, Calif, general sales mgr
Byington F. Colvig	WXIX, Milwaukee, acct exec	CBS TV spot sales, sales promotion director
Terry Cowling	Cambridge School of Radio and TV, Boston, director	WCOP, Boston, acct exec
Steve Crowley	KGO, San Fran	KSFO, San Fran, sales staff
A. W. Dannenbaum, Jr.	WPTZ, Phila, Commercial mgr	Same, asst general mgr of rad-tv
Edward F. Evans	A. C. Nielsen, NY, local research	Same, acct exec
Michael J. Foster	CBS TV, NY, press relations mgr	ABC, NY, vp in charge of press info and adv
Robert E. Gips	Mel Gold Productions, NY, production supervisor	Same, vp in charge of production
Gordon Grannis	KOVR, San Fran, promotion director	Same, acct exec
James L. Greenwald	Product Promotions & Merchandising, NY, sales and adv promotion director	Katz Agency, NY, natl sales rep
Herbert Groskin	WFLN, Phila, sales	WCAU, Phila, acct exec
Dan C. Guthrie	KROD-TV, El Paso	KPAR-TV, Sweetwater-Abilene, Texas, station mgr
Ken Hildebrandt	KYA, San Fran, sales mgr	KMYR, Denver, sales mgr
Clarence H. Hopper	CBS, NY	Same, vp in charge of production services
George Jenkins	WRBL, Columbus, commercial mgr	Same, natl sales mgr
John Kreiger		KDUB, Lubbock, Texas, mgr
Stephen B. Labunski	WHB, Kansas City, sales	WDCY, Omaha, general mgr
Robert F. Lewine	Hirshon-Garfield, NY, rad-tv director	ABC, NY, vp and program director
Donald A. Loughnane	WTIX, New Orleans	WDCY, Minn., program director
Albert R. McLaughlin	KPTV, Portland, continuity director	Same, promotion mgr
John McMinn	WFAA-TV, Dallas	KBST-TV, Big Spring, Texas, sales mgr
Vincent Meizac	TPA, NY, acct exec	Same, asst to president
Joseph D. Payne	George P. Hollingsbery, NY, acct exec	Same, Detr, mgr
Stephen R. Rintoul, Jr.	Time Magazine, NY, merchandising	Venard, Rintoul & McConnell, NY
Philip A. Roewe	WKDA, Nashville	KPDQ, Portland, Ore, sales mgr
James Russell		WBAL, Baltimore, sales
John C. Sebastian	CBS, film sales, NY	Same, publicity director
James A. Stabile	ABC, NY, business affairs director	Same, vp
Fenton Taylor, Jr.	Ruthrauff & Ryan, NY, acct exec	Erwin, Wasey, LA, acct exec
Jerry Thompson	WJRD, Tuscaloosa	WAPI, Birmingham, acct exec
Western A. Todd	Life Magazine, NY	WFBR, Baltimore, local sales
Jack Tompkins	KCMC-KCMC-TV, Texarkana, Texas, farm service director	KWTV-KOMA, Okla City, farm director
Ray Trent	KDUB-TV, Lubbock, Texas, program director	KOMA, Okla City, asst farm director
Don Tykeson	KPTV, Portland, sales mgr	Same, asst mgr
James A. Washburn	KONA, Honolulu	Same, natl sales mgr
Mortimer Weinbach	ABC, NY, director of personnel and labor relations	KONA-TV, Honolulu, program mgr
Norrie West	KOVR-TV, Stockton, Calif	Same, vp
Ted Wolf	KXOB, Stockton, Calif	Same, prom-publicity director
		KGDM, Stockton, Calif, sales



Terry Cowling (3)



Ken Hildebrandt (3)



Norrie West (3)

New and renew

### 4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Andrew Armstrong	Leo Burnett, NY, plans supervisory committee	Same, creative services hd
Allan Black	BBDO, NY, producer-wrtr	C. J. LaRoche, NY, producer-wrtr
Glen Bammann	McCann-Erickson, Cleve	Marschalk & Pratt, NY, rad-tv business mgr
Frank Brady	Harry B. Cohen, NY, vp in charge of mkting	Same, vp in charge of acct mgnt
Harry Bressler	McCann-Erickson, NY	DCSS, NY, rad-tv cpy chief
Sanford D. Buchsbaum	E. T. Howard, NY	Same, tv director
Draper Daniels	Leo Burnett, NY, vp and cpy supervisor	Same, mbr of plans board
James R. DeFoe	BBDO, Cleve, cpywrtr	Geyer Adv, NY, rad-tv dept
Edgar J. Donaldson	WSYR, Syracuse, production supervisor	Ketchum, MacLeod & Grove, rad-tv director
Herbert C. Drake	J. Walter Thompson, NY, vp	Ted Bates, NY, vp and acct exec
Richard E. Gauen	Y&R, Chi, public relations mgr and acct supervisor	Same, vp
Joseph Goodyear	Gaynor, Coleman, Prentis & Yarley, NY	Ted Bates, NY, press dept
Joseph M. Greeley	Leo Burnett, NY, vp in charge of mkting	Same, director
Chester Herzog	B-B-T, NY, acct exec	Norman, Craig & Kummel, NY, acct exec
William R. Hesse	BBDO, NY, vp and acct supervisor	Benton & Bowles, NY, vp and acct supervisor
Thomas S. Jennings	Roy S. Durstine, NY, media dept	Same, media director
Breckenridge Jones	Colgate-Palmolive, Jersey City	McCann-Erickson, NY, merchandising
H. George Kaufman	David R. Doniger, NY, special events director	Emil Mogul Co, NY, acct exec
Sanford H. Margalith	Al Paul Lefton, Phila	Zimmer, Keller & Calvert, Dctr.
Frank L. McKibben	Dan B. Miner, LA, acct exec	Stromberger, LaVene, McKenzie, La, sr acct exec
James J. O'Neal	D'Arcy Adv, St. Louis	Same, NY, vp and acct supervisor
Alberto Ortega	Foote, Cone & Belding de Mexico, Mexico City, mgr	Same, vp in charge of all Latin American operations
William J. Pringle	Foote, Cone & Belding, LA, vp and director	Same, plans board chairman
George L. Randall	Foote, Cone & Belding, NY, acct exec	Goodman-Anderson Adv, LA, business development mgr
Malcolm Reybold	Compton, NY	McCann-Erickson, NY, merchandising dept
Armand E. Rivchun	SSCB, NY	Product Services, NY, exec staff
Arthur Rubloff	Arthur Rubloff, Chi, chairman	Same, General Outdoor Adv, Chi, chairman
Walter W. Stumpe	Kroger Co, Cinn, buyer	Needham, Louis & Brorby, Chi, mkting dept
William D. Tyler	Leo Burnett, NY, vp in charge of cpy dept	Same, vp of plans supervisory committee
Karl F. Vollmer	Y&R, Chi, copy	Same, vp and copy director
James E. Weber	Leo Burnett, NY, vp and acct supervisor	Same, director
Harry J. Wendland	Edward S. Kellogg Co, La	Anderson-McConnell, Hywood, acct exec
Austin L. Wyman		Leo Burnett, NY, director
William T. Young	Leo Burnett, NY	Same, vp in charge of client services

Gordon Grannis (3)



Robert E. Gips (3)



Donald A. Loughnane (3)



Albert R. McLaughlin (3)



James L. Greenwald (3)



Jack Tompkins (3)



### 5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Maurice Atkinson	Einson-Freeman Co, L.I. City, NY, beer merchandising director	Pabst Brewing Co, Chi, sales development director
A. C. Barioni	Sperry Rand, Bridgeport, Remington electric shaver div, natl sales mgr	Same, general sales mgr
Ralph H. Braun	BBDO, NY, public relations	Same, general sales mgr
Elaine Brown	Compton Adv, NY, publicity	Fedders-Quigam Corp, Masph, NY, public relations dir
Wells R. Chapin	GE, Syracuse, broadcast equipment sales mgr	Lever Bros, NY, brand publicity mgr
Robert J. Clark	Colgate-Palmolive, Jersey City, new products mgr	Same, product planning mgr
Robert P. Clarke, Jr.	Sperry Rand, Bridgeport, Remington electric shaver div, sales prom mgr	Same, soap division, merchandising mgr
Joseph F. Cullman	Philip Morris, NY, exec vp	Same, adv mgr
Dr. Robert P. Joslin	Monsanto Chemical Co, St. Louis, sr research chemist	Philip Morris Overseas, chairman and president
Willis J. Oldfield	GM, AC spark plug div, Flint, public relations	Fairmont Foods Co, Ohama, product research mgr
Lee R. Pevear	Lever Bros, NY, adv and sales prom	Same, sales promotion mgr
E. P. Reavey, Jr.	W. A. Sheaffer Pen Co, Ft Madison, Iowa	Same, packaging coordinator
Stuart Sherman	Colgate-Palmolive, Jersey City, adv director	Same, Eastern sales mgr
Charles J. Simon	GE, Syracuse, product planning mgr	Same, vp in charge of adv
Herbert Simpson	Sperry Rand, Bridgeport, Remington electric shaver div, adv mgr	Same, broadcast field sales mgr
Robert M. Smith	Colgate-Palmolive, Jersey City	Same, asst general mgr
Harry B. Wasserman	Bymart-Tintair, NY, Eastern district mgr	Same, soap division, new products mgr
Albert F. Wild	GE, Syracuse, sales mgr for broadcast equipment	Same, vp and general sales mgr

### 6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
First Natl Bank & Trust, Okla City	Bank business	Hall & Thompson, Okla City
General Electric, Syracuse, electronics division	Electronic equipment	Y&R, NY
Hoffman Electronics, LA	Electronic equipment	Dan B. Miner, LA
Philco, LA	Radios	Mays & Co, LA
Studebaker-Packard, So. Bend, Ind	Packard and Clipper autos	D'Arcy, NY
Whitehall Pharmacal, NY	Anacin and Preparation H	Ted Bates, NY



Herbert Groskin (3) Deen H. Brooks (3) Stephen B. Labunski (3) Don Tykeson (3) Gene Accas (3) James A. Washburn (3)





now  
**1,000,000** watts  
for **KPTV**  
PORTLAND

**Oregon's TV Giant is now the most powerful station in the entire West!**

KPTV Portland—the GIANT television station in the Pacific Northwest — has increased power to 1,000,000 watts to become the most powerful station in the West. The addition of a new tower 1,281 feet above average terrain to this giant-size power increase means MORE SALES in the big-buying Oregon market. Get the facts from NBC Spot Sales or call KPTV today.

**Portland, Oregon**



**STORER NATIONAL SALES HEADQUARTERS**

TOM HARKER, V.P., National Sales Director  
118 E. 57th Street, New York, Eldorado 5-7690

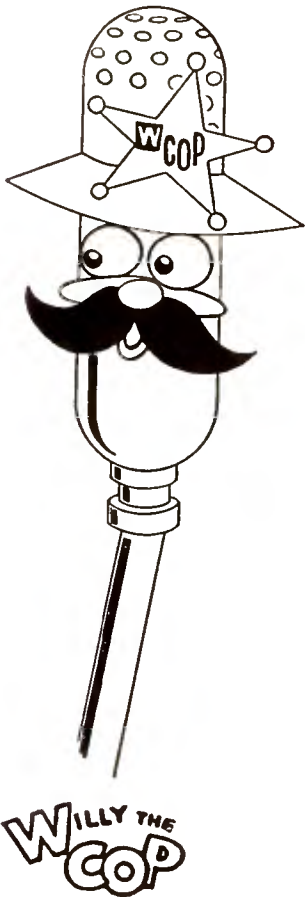
BOB WOOD, National Sales Manager  
118 E. 57th Street, New York, Eldorado 5-7690

LEW JOHNSON, Midwest TV Sales Manager  
230 N. Michigan Ave., Chicago, FRonklyn 2-6498

GAYLE V. GRUBB, V.P., West Coast Sales Manager  
111 Sutter St., San Francisco, SUTter 1-3631

Represented Nationally by  
**SPOT SALES**

# IT'S HOT IN BOSTON



# WCOP

REPETITION BUILDS REPUTATION



## Mr. Sponsor

### **Murray Vernon**

Chairman of the Board  
Jacob Ruppert Breweries, New York

"The trouble with beer is that it's too expensive in competition with general beverages like ginger ale," Murray Vernon, Ruppert's Chairman of the Board, told SPONSOR.

"People don't realize that brewers pay 40% excise tax. But costs will be shifting in brewing in the next few years. Originally premium beers were sold at premium cost because of freight payments for shipping from Milwaukee and St. Louis. There'll be a day when the premiums will have to sell at local prices.

"Advertising is an increasingly important factor in beer sales," he added. According to Vernon's estimate, a brewer has to sell some 750,000 barrels annually as a minimum in order to afford the kind of advertising effort that'll let him stay in business.

Ruppert will spend close to \$3 million for advertising in 1956, a major chunk of it in air media. About \$1.5 million of this money has gone into tying up the Giants for the year.

"The agency business is callous," says Vernon, who's in a position to know. Toward the end of December, Ruppert's old agency, Biow Co., resigned the account to make way for the \$9 million Schlitz business brought in by John Toigo from his cousin Adolph's agency, Lennen & Newell. Ruppert left Biow. A couple of weeks later, Biow resigned Schlitz. At this moment, Ruppert's agency appointment is still pending. Schlitz went over to J. Walter Thompson.

"A team of four or five top company executives are screening half a dozen agencies," Vernon told SPONSOR. "There are a lot of factors to be considered: Merchandising is vital to a brewer. The agency we pick will have to be capable of handling sports programing. We want to know the top agency executives before making a final choice.

"And lastly, but among our main considerations is the caliber of the account executive because he's the key to a successful campaign."

Vernon predicts further consolidation in the brewing industry. "Like automobile companies," he says. "Shortly, there'll be 10 or 15 top brewers. The little ones are dying out."

He feels that the trend toward supermarket selling and brewers' emphasis upon tv will continue to revolutionize labeling, packaging. "Supermarkets do away with the returnable bottle. There'll be new sizes of cans to compensate."

George Ruppert's son-in-law, Vernon is looking forward to spring when the older of his two sons will come into the business. ★ ★ ★

# Pulling Power!

## WJBK-TV LEADS IN 121 OUT OF 180 DAYTIME RATED PERIODS IN DETROIT

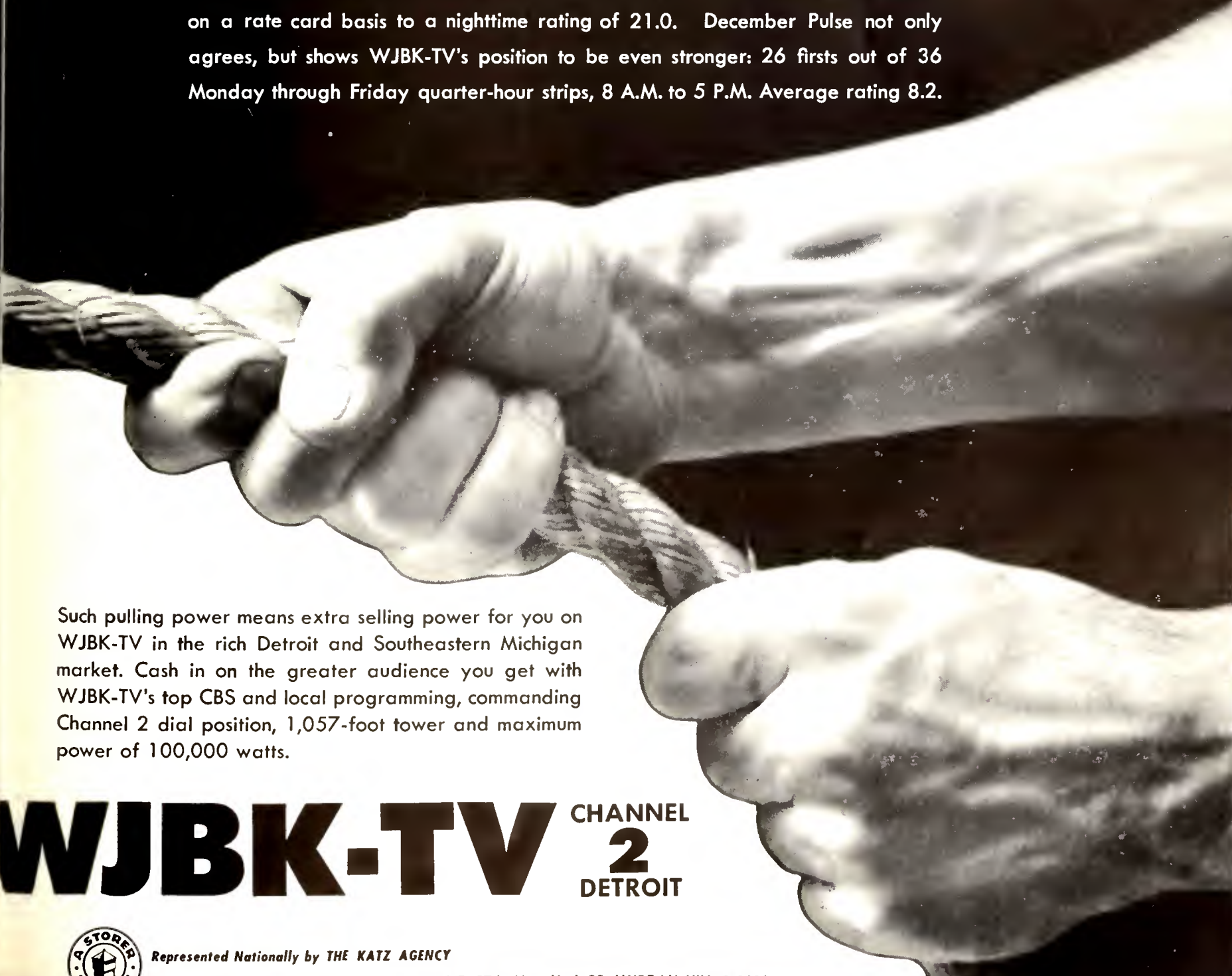
Daytime TV viewing and advertiser interest are on the upswing, and both ARB and Pulse show WJBK-TV as the completely dominant daytime buy for the Detroit area's 1,600,000 TV homes. Here are the figures for the 180 weekday periods indicated:

MON. - FRI., 8 A.M. TO 5 P.M., DECEMBER ARB

**WJBK-TV, First in 121 Quarter Hour Periods**

STATION B,	"	"	23	"	"	"
STATION C,	"	"	21	"	"	"
STATION D,	"	"	10	"	"	"
TIES			5	"	"	"

Further, 50 of these periods on WJBK-TV have ratings of 8.0 or above, comparable on a rate card basis to a nighttime rating of 21.0. December Pulse not only agrees, but shows WJBK-TV's position to be even stronger: 26 firsts out of 36 Monday through Friday quarter-hour strips, 8 A.M. to 5 P.M. Average rating 8.2.



Such pulling power means extra selling power for you on WJBK-TV in the rich Detroit and Southeastern Michigan market. Cash in on the greater audience you get with WJBK-TV's top CBS and local programming, commanding Channel 2 dial position, 1,057-foot tower and maximum power of 100,000 watts.

# WJBK-TV CHANNEL 2 DETROIT



Represented Nationally by THE KATZ AGENCY  
National Sales Director, TOM HARKER, 118 E. 57th, New York 22, MURRAY HILL 8-8630

# VISION

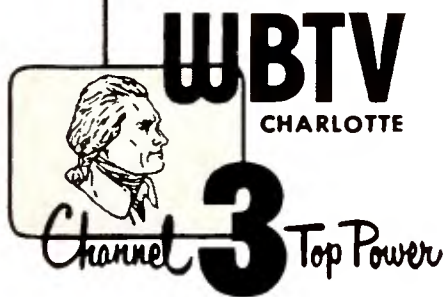
**in the carolinas**

Pioneer of television in the Carolinas, Top-Power WBTV has reached new heights in serving an ever-growing coverage area of more than 500,000 families.

Jefferson Standard vision recently saw completion of a \$1½ Million facility. Operating from these kingsize facilities, WBTV originated a "local live" program in full color on New Year's Eve, becoming the first station in the Southeast to be completely equipped for color telecasting.

Years of leadership has projected this vision into programming, engineering, promotion, merchandising, and research. The vast Carolina television market has been cultivated by such vision resulting in more sales for advertisers!

Advertisers with vision rate WBTV the finest in the Carolinas for "cost per thousand" and immediate sales results. The whole story of "Vision in the Carolinas" can be yours by calling: CBS Television Spot Sales or WBTV.



JEFFERSON STANDARD BROADCASTING COMPANY  
"VISION IN THE CAROLINAS"

SPECIAL REPORT FROM THREE CITIES

# Where's tv programing headed?

**SPONSOR** visited Hollywood, New York and London to provide inside facts on new program developments and trends

## 1 HOLLYWOOD REPORT

Release of feature film backlog changes movietown thinking, benefiting advertisers. Deals can be made now. Studios to produce more feature-length tv film, will gladly entertain offers for first-run rights

## 2 NEW YORK REPORT

Candid look at network programing operations gives behind-the-scenes knowledge of hows and whys of show selection, allows agency-client planning. Q. and A. technique details network tv program thinking

## 3 LONDON REPORT

Here's the way a New York agencyman sees the tv programing picture in London after five months of commercial television. Facts and figures on British tv as a buy today for the American advertiser abroad

THE SPECIAL REPORT FOR EACH CITY IS DETAILED ON FOLLOWING PAGES ►



# You can crack the Hollywood dam but you have to know how

**Mass release of feature films changed thinking  
in film capital. Deals can be made but take  
hard cash, promotion gimmicks, waivers**

**H**ollywood has been jolted. Perhaps harder than at any time since tv first broke on the horizon and indicated it would be a threat to the way the movies had conducted business for decades.

The latest jolt that has shaken moviedom to its foundations is the release of a great number of feature films to television. And the line-up of the movies makers who have blasted holes in the film backlog dam to let the flood of feature films pour through, reads like the *Who's Who* of Hollywood.

RKO: Major portion of feature backlog sold to Matty Fox for tv.

COLUMBIA: 100 major features

have been made available to tv.

PARAMOUNT: Large group of short subjects recently have been turned over to tv syndication.

REPUBLIC: Just released 76 new features, some in the over-\$4,000,000 production budget class.

The opening shots in the revolt against the standard way Hollywood has operated as the running mate of tv have been fired. Whether this is a full-scale revolution that will change the existing concept of tv programing the nation over is still to be determined. Whatever the case, questions are being raised, questions which will effect tv programing plans and the ac-

tivities of admen throughout the nation. They are:

1. Is the motion picture industry getting ready to take over television or vice versa?

2. Now that the selling has started, will the tremendous backlog of feature pictures glut the tv program market. If this be the case, how much will their sale change existing programing structures?

3. Are major studios with their personnel, stars and facilities more available to tv today than heretofore?

4. Are brand-new motion pictures available to advertisers for first run on tv?

Because of the importance of the radical changes underway in this phase of tv programing, SPONSOR asked its West Coast reporter to get answers to these and other questions to provide a clearer understanding of the new developments for agency and client. Top people within the movie industry were talked to, queried on their thinking. Answers, thoughts on trends were provided by such outstanding industry figures as Spyros Skouras of 20th Century-Fox, Arthur Loew of Metro-Goldwyn-Mayer, William Dozier of RKO, Herbert Yates of Republic and Samuel Goldwyn of Goldwyn Productions.

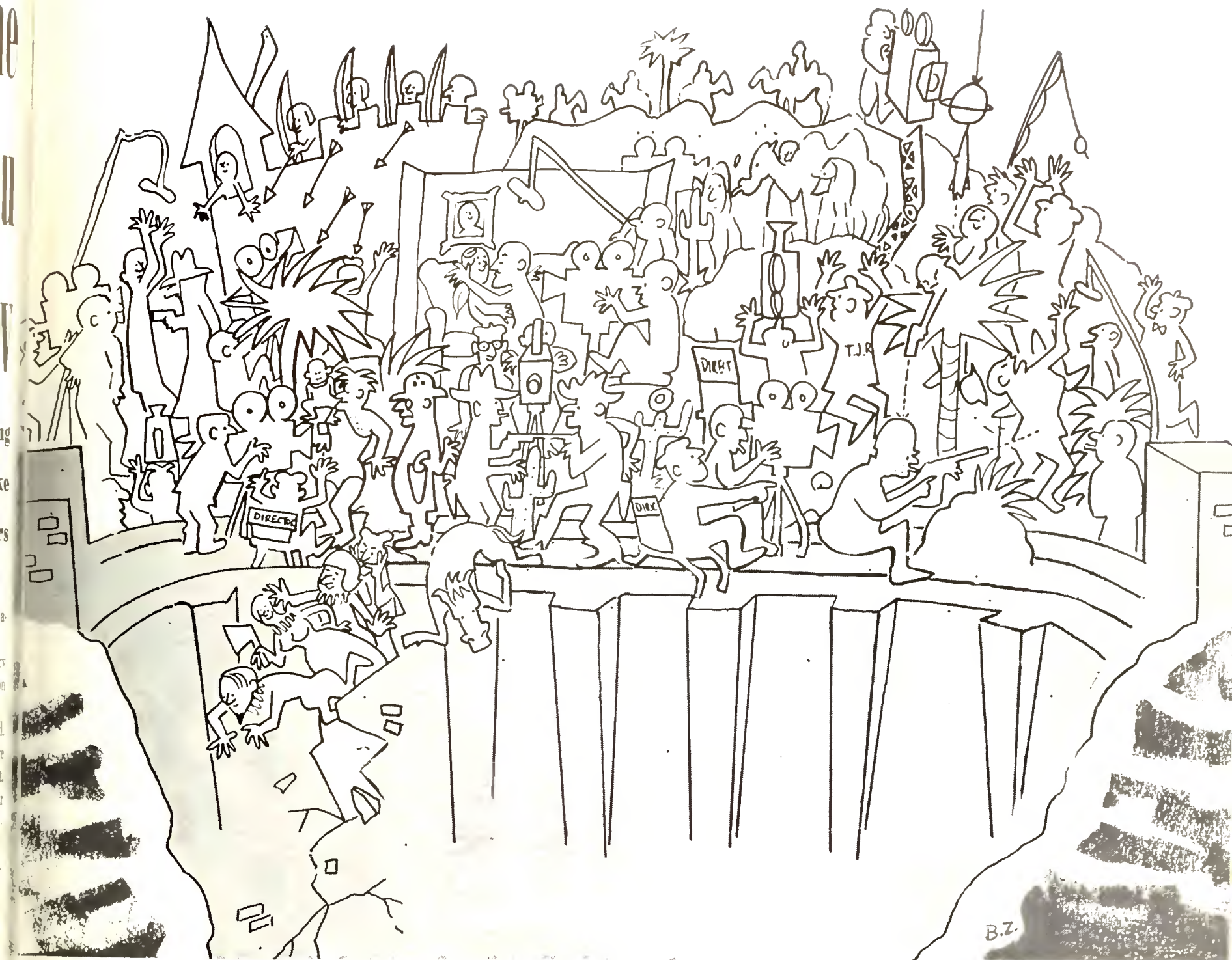
Concisely, the picture, as it emerges, looks pretty much like this:

1. Motion-picture leaders have ac-



## Three important points in buying Hollywood film

1. Be ready to talk cash, not promises. Film owners will bargain but will not discuss deals on "if get loan" basis.
2. Studio promotion gimmick must be a feature. Film purchase must not create serious exhibitor competition.
3. Must permit studio to retain rights and control of the features other than on program for which pact was made.



**DYNAMITE IN FORM OF MONEY HAS BEEN EFFECTIVE FORCE IN BREAKING HOLLYWOOD FILM BACKLOG DAM**

cepted fully the fact that tv cannot be ignored as a part of the ever-growing entertainment industry. Although they tried for years to fight it and fit it in where it would hurt the least, they are now agreed it's part and parcel of their business and they so proclaim it. Simply, they've reached the conclusion that what you can't beat, join. And their reasoning is not founded on sheer hopelessness. They feel that their personnel, talent, facilities and past experience make them the logical creators of top-grade tv programs.

2. The three studios (MGM, 20th Century-Fox, Warner's) actively involved in producing a tv program of their very own, freely admit that they

got off on the wrong foot. In effect, they sent a boy out to do a man's job. They initially underestimated the task of creating quality entertainment for tv on a week-to-week schedule basis. They say this is being rectified and promise increasingly better quality on future programs.

3. Feature pictures are available to tv. This means both those contained in the vast feature backlog, as well as some new product.

Since the old feature backlog is the number one question in the minds of most tv people today, SPONSOR asked three basic questions at five of the major studios which have made no deals to date. The questions:

- How can feature films be bought direct?
- When?
- How much?

The simplicity of the questions must have been shocking for it was quite a while before top studio brass said they were ready for the Q. and A. treatment.

The answers, boiled down, are:

An advertiser or network interested in utilizing a group of these features on tv, has a good chance of making a good deal, if the proposition:

- Permits some sort of promotion gimmick for the studio. Film brass are still reluctant to part with the film for just ordinary money—unless in the

*(Please turn to page 65)*

NEW YORK REPORT

# Network programing: step

Here is how three networks build ideas into new program



WHAT HAPPENS BEFORE A PROGRAM REACHES THIS STAGE AT ALL THREE TV NETWORKS? YOU'LL FIND THE ANSWERS HERE



# Step from brainwave to airwave

They wage a constant thought battle to win the rating race, satisfy sponsors

**T**he millenium for the networks will have arrived when all ratings are high, programs never change and the public is delighted with what they view night after night and would revolt if the status quo were changed.

Unfortunately, the millenium is nowhere in sight. Sponsors cry for something new, higher ratings for their ad dollars; viewers become indignant, cast stones at yesterday's hero. The networks, in the unenviable role of trying to please everyone, know only one thing for certain: change is the only constant factor in the complicated formula of determining what makes a program successful.

Networks war on one another, use every means to try to match supremacy. If one is the acknowledged leader, the others take better aim and try to bring him toppling down.

This constant battling keeps the program departments of the three networks humming in order to try to court public favor and steal the top Niensens.

As part of this special tv programing report, SPONSOR talked to producers and network programing department heads in order to give agencies and advertisers a behind-the-scenes picture of what goes on in the race for ratings, what new programs are in the offing and what is necessary in supplying these new shows.

The heaviest new program buying time is now—February through April. Madison Avenue at the moment is on the *qui vive* as to what's new on the programing horizon and stands ready to buy if the entry looks as if it has anything that will in some mysterious way cause it to emerge a winner.

All three networks are busy, have much in the works. While cost figures and some of the show titles are still

tightly-guarded secrets, SPONSOR found these facts:

ABC, CBS and NBC currently have 41 new program series in preparation. This total does not include the so-called spectaculars and one-shot prestige shows.

At ABC there are 11 new program series, most of which are being prepared on film. While four of these are in the hush-hush stage, here are seven of the upcoming titles: *Frontier Judge*, *Wire Service*, *Fast Freight*, *Command Performance*, *Jim Bowie*, *It's a Great Country* and *RFD, USA*. All are half-hour in length except *Command Performance* which will go a 90-minute limit.

In addition to the 11 in production, there are, of course, ABC's entries into the line-up of one-time specials in 60- and 90-minute lengths, some nine of which have previously been announced.

At CBS the *Joe and Mabel* one-half hour film series is currently in production and may go into release in the spring under Carter Products sponsorship. In addition, 10 new ideas of various types are in different stages of preparation but titles will not be released for some time.

NBC, with 20 new shows and some 55 specials and spectaculars on its new program list, has 12 already completed pilot films. Of the 20, titles are known for seven of them. They are: *The Eagle and the Rose*, *Tom Sawyer*, *Johnny Mocassin*, *Impact*, *Have Camera, Will Travel*, *Assignment* and *Circus Boy*. All are of the one-half hour variety save the *Assignment* series which will be 60 and 90-minute shows.

SPONSOR has traced the steps of development of a typical new program at each of the networks. The findings explain what happens to a program

from the time an idea is brought to the network until it is ready for presentation on the air. The development stages outlined also illustrate why some programs often prematurely publicized never see the light of day while others seem to crop out of nowhere.

While nothing is more publicized than programs after they're available for sale, the story of just who makes the decisions, how, while programs are being built has rarely been told. Here it is now, step-by-step .

**ABC:** This network believes strongly in utilizing not only the ideas but also the production know-how of outside producers in the motion picture and the tv film production fields. It operates (similar to United Artists in the motion picture field) as advisor, financier, distributor and partner to film producers.

Generally, these are the steps in program development at ABC:

A producer, preferably one with an established producing organization of his own, will approach ABC with an idea. The idea is discussed by a board consisting of Robert Kintner, president; John H. Mitchell, v.p. in charge ABC TV network; Robert Weitman, v.p. in charge of tv programing and Robert Lewine, v.p. and director of the tv program department. These four men will discuss the idea from the following points of view:

A. Potential audience appeal (ratings).

(Please turn to page 94)

**Top net officials answer  
six basic program questions  
For answers, turn page**

1. *What type shows are networks interested in developing?*
2. *Do networks insist on ownership or control of new programs?*
3. *Where do networks look for new program ideas?*
4. *Are ad agencies important sources of network program ideas?*
5. *Will networks develop new programs to fit sponsor needs?*
6. *Will networks pay to develop a new program idea?*

## FRANK ANSWERS TO THESE SIX BASIC QUESTIONS WILL HELP YOU IN NETWORK TV PLANNING

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As part of SPONSOR's special report on New York tv programing, six specific questions were directed at top programing officials of the three networks. Their candid answers allow new insight into the thinking of persons who are, by and large, responsible for what the nation sees on its television screens.

\* \* \*

**SPONSOR: What type shows are networks interesting in developing?**

**ABC:** All kinds. We lean heavily toward hour lengths and film. We want important ideas. There are still too many "also rans" on tv, and we feel audiences are no longer interested. Our preference for film is inherent in our particular kind of network set-up, but should not be considered a constricting factor in any sort of program development.

**CBS:** Our presentations of the big shows and specials are getting more frequent, and as each stands on its own merit, there is always need for ideas along these lines. But even for regular programs, we are constantly on the lookout for any and all kinds. The only criterion for us is quality and potential audience appeal. There can be no formula, not to length, type of show, cost or any other considerations. The only formula we recognize is quality. This business is growing and changing much too fast for any other kind when it comes to evaluating goals.

**NBC:** We want potential hits. It is impossible to confine hits to any one category, and so

we're always on the lookout for better ideas of every kind. Type, subject, length and cost-bracket are only secondary considerations. Suitability for color at the moment is important, since NBC is going to produce practically all new programs in color. But color is never enough. If the idea is no good, suitability for color will not make it any better. The movies taught this lesson.

**SPONSOR: Do networks insist on ownership or control of new programs?**

**ABC:** It's more a question of co-operation. We assume an advisory capacity. Most of our producers are independent film men who know their business. But they like to have us at their elbow when it comes to questions concerning network policies. For this reason we maintain a kind of ABC embassy in each of the major Hollywood studios, with whom we work (Disney, Warner Bros., MGM). Our representative there has his own office right on the lot and is not only available for assistance on the production level but is also direct liaison between the producer and the sponsor or ad agency.

**CBS:** We feel that editorial control over a program is of great importance. It is our job to maintain a balanced program schedule and with this kind of control, we can better protect everybody, and in turn the network and the sponsor. We naturally like to have the key producers of our programs on our own staff or to have a strong financial (and thereby supervisory) hand in independent  
(Please turn to page 99)

# COMMERCIAL TELEVISION ROCKETS Revlon SALES

LONDON REPORT

Does Commercial Television sell the goods? Revlon, the great cosmetics firm, for one, is absolutely certain that it does. All their facts and figures go to prove it.

From September 25th onwards Revlon advertised their new hair-spray "Satin Set" exclusively on Commercial Television. The result? From then on sales all over the London ITA area started to rocket.

One store set a target 50% above their normal sales. They actually sold 140% over normal. Some stores doubled their sales; many stores sold right out. "No question about it," says Mr. George

Georich, Sales Promotion Manager of Revlon, "Television really sells the goods, and quickly."

There is every reason for these spectacular figures. For television is unique in the directness with which it reaches the potential customers in their most receptive state of mind. Television in fact, is a perfect medium with terrific impact. Particularly at weekends, where Revlon concentrated two-thirds of their Commercial Television time. For ATV has attracted a huge, loyal audience which it is building up and up. No advertiser can leave ATV out of his calculations. Book your time well in advance.

From strength to strength with

*make sure of your time now*



ASSOCIATED TELEVISION LIMITED, TELEVISION HOUSE, KINGWAY W.C.2 Telephone: CHANCERY 4444

### British-style result story:

Ad appearing in British trade press tells how Revlon is hitting jackpot on tv in England too. That Revlon has done well with "non-program" tv advertising in Britain is interesting in light of fact its biggest U. S. success is built around a hit show.

# A U.S. adman looks at British tv

**Programing hasn't flowered fully but ratings are much higher than in U.S.**

**Biggest problem: way commercials are dropped willy-nilly into shows**



**Andrew N. Vladimir**, radio-tv plans director of Gotham-Vladimir Advertising, traveled to London to prepare the report below. He does not pretend to knowledge of all facets of British television (he spent two weeks in England). Instead, these are the candid reactions of a U.S. adman who watched programs intently, spoke to dozens of British television people and had available a background of factual material provided by Gotham-Vladimir's London associate.

\* \* \*

**J**ust a few weeks ago when I was in London the talk of the town was a new television show that had just premiered over the BBC called *This Is Your Life*. It starred a young Irishman by the name of Eamonn Andrews and was in many ways similar to the U. S. program. However the similarities between the programs were, and still are, mechanical only. The atmosphere of

the British version is restrained—if you can imagine such a word being applied to *This Is Your Life*. The show in its British translation becomes a tribute instead of a tear-dripping story.

You can see the contrast best at the close of the show. Here in America *This Is Your Life* ends with the hero of the evening receiving (1) gifts, (2) a kine of the show, (3) a projec-

tor to show it on and (4) an invitation to attend a party for him and all his friends at a Hollywood nightspot. The BBC version ends with the contestant receiving a rousing cheer from the audience.

British television, whether it be on BBC or the new commercial channel, struck me as always being on the verge of blossoming forth into something new, original, and interesting. But the blossoming never became a reality. You get the feeling this is television as it was a few years ago in this country—a great medium but yet to begin unleashing its full creative powers.

Most programing on both the government-controlled BBC and the commercial ITA (Independant Television Authority) stations is live. One

*(Article continues next page)*

reason for this is that each station broadcasts an average of only five hours a day (except on weekends). It is rarely true that more than an hour and a half of these five is on film.

The kind of programming to be found on British commercial tv is very similar to the United States. Indeed a good many of our programs have been imported for use on the ITA station including *Liberace*, *Roy Rogers*, *My Hero*, *Dragnet* and *I Love Lucy*. *Liberace* gets about 50 ratings, *Rogers* 61, *My Hero* 30, *Dragnet* 61, and *Lucy*, 63. (These ratings are for the London area only and are based on the total number of sets converted to receive ITA programs. They are Nielsen for week ending 15 January.)

Aside from these U.S. imports some of the other film shows include programs that are presently being exported to the States such as *Robin Hood* (which was sold here by Official Films). This program is more popular than *Dragnet* in England. However, U.S.-produced film shows will never become a dominant part of ITA programming as by law 75% of the material used must be of British origin.

While there are these limits now on use of U.S. film shows, as the number of hours stations program grows, there'll be more room for U.S. film. The expanding British market may permit film producers in this country to raise their production budgets without increasing the cost substantially to U. S. advertisers. Reason: They can

hope to recoup through British as well as American sales.

Another possible effect of British commercial tv on U.S. television is this. There may be more British film shows coming to the U.S., giving the advertiser more programming to pick from—and increasing competitive pressure among U.S. film syndicators.

If England blossoms as a programming source for U. S. television, it may well turn out that the American adman will travel to London frequently to check on properties and look in on production. Of course it's doubtful this international traffic will reach the proportions of current travel to the West Coast, but it's a factor to keep in mind as British tv grows.

Another future possibility worth a line or two of speculation: What will happen when the video tape recorder comes into widespread use? Will live American shows be taped and sent to England? Will we see certain outstanding live British tv shows here? Though their quality in general is not at present likely to make them appealing in U.S. markets, live shows in England correspond in type to the shows most popular in the U.S.

Live shows consist of drama, reviews, panel shows and a few educational type programs. The variety reviews seem to represent British television at its best. One of the most popular is called *Jack Hylton's Supper Club* and is on Wednesday and Friday evenings. The set is that of a fashionable supper club and the format of the show

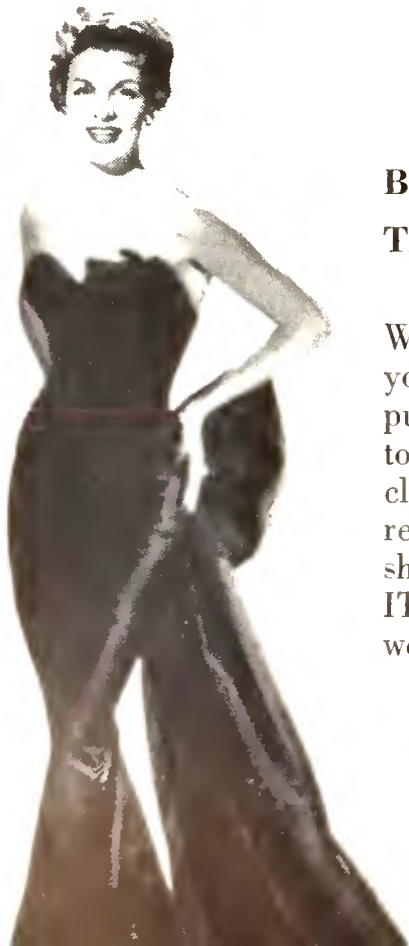
appears to be a cross between our *Stork Club* and *Ed Sullivan*.

Interestingly enough, while the British appear to be over-sensitive to certain types of things, (*People Are Funny* was recently censured by ITA officials because it was felt that the stunts on the show invaded the privacy of the home) they are not as sensitive as their American cousins to jokes dealing with sex and anatomy. In one evening of watching I found two songs on *Jack Hylton's Supper Club* that would never pass U.S. censors. One was called "The Lass With The Delicate Chest" and was about just that, and the other told the story of a penguin sitting on an iceberg and made clear reference to several parts of his anatomy that were uncomfortable.

I questioned British programming officials about this and was told that the BBC had set the precedent for material of this type. Someone pointed out that, since in England there were no sponsors, producers did not have to worry about offending anyone and thereby making them dislike an advertised product. (That is, no sponsors always identified with a single program, since advertisers are rotated.)

Incidentally, ITA programming contractors have been doing a fine job of pleasing the public and all of the surveys show that ITA programs are generally drawing larger audiences than those of the BBC. It is well to remember, however, that commercial television is still fairly new in England, having been on the air only since 22 September. The programs themselves are in the hands of two programming contractors licensed by the Independent Television Authority. One of these, Associated-Rediffusion Ltd., handles programming in London from Monday through Friday; the other, Associated Television Ltd., is responsible for Saturday and Sunday London programming. In both places the smell of paint is still fresh and much of the office area is still unfinished. Everyone walks around with the air of a couple moving into their brand new home in the suburbs and not quite sure whether all the appliances work.

**Status today:** Where is British commercial tv today? There are now 1,500,000 tv sets in the London area of which approximately 634,000 are capable of receiving ITA programs. The number of sets being converted and new all-channel sets being bought



### BRITISH TV IS STUDY IN CONTRASTS: RESTRAINED YET SEXY

With all the talk of British reserve you might assume British tv has a puritanical air. Actually British seem to go much further in permitting nightclub material with sexy slant or anatomical references. Yet at same time British shows are restrained in other ways and ITA found "People Are Funny," went too far in "invading privacy."

## DRAMA, PANEL SHOW AND VARIETY ARE DOMINANT

Program types on British commercial tv are akin to U.S. This suggests possibility of eventual program interchange. Right now, says author, British tv does not seem on par with U.S. But medium just got started commercially this fall. Panel show pictured is "What's It All About?" Money goes to viewers who stump panel. Amount: £10 or \$28



is about 16,000 a week. An average of three listeners is credited to each set, placing the total number of viewers in the neighborhood of 1,500,000. These million and a half people have a choice of two television programs at any given moment.

One of the first things to note about British commercial tv is that the income per capita is probably higher among BBC listeners than ITA listeners. Reason: the kind of programming done by both stations. Generally speaking, there are more "heavy" type shows on BBC than ITA which is striving for broad appeal. BBC, while it

wants to be popular, feels it has to educate as well as entertain.

A look at rate cards of the two program contractors shows that one minute of peak time (8 to 10 p.m.) on weekdays goes for £975. The same time on a Sunday night is £1,000. The most popular show on Sunday evenings pulls a rating of about 70 and therefore reaches some 443,800 homes. This brings the cost-per-1,000 homes to approximately £2.3 or \$6.30. But when all 1,500,000 tv homes in the London area are converted to receive ITA programs this same program ought to reach 1,050,000 of them (if

the rating stays constant) bringing the cost-per-1,000 homes down to about \$2.66. This is expected to happen by early 1957.

If you want a quick comparison of the cost-per-1,000 of the high-rated show referred to above with a similar U.S. show, consider this: In New York City on Sunday night, the show with the highest rating has a cost-per-1,000 per commercial minute of \$1.36. The highest rated British show on Sunday night at \$6.30 is thus almost five times as expensive. (It's proper to compare a cost-per-1,000 per commercial min-  
*(Please turn to page 88)*

● "AGENCIES SHOULD CREATE advertising, not be marketing centers," says Mr. X, a hard-driving, outspoken adman who has fought his way to the top of the Madison Avenue heap. Young and aggressive, he's known for his pungent comments on advertising practices. For obvious reasons, Mr. X wishes to remain anonymous. Well schooled in all media forms, he gained national prominence as the ad manager of a large manufacturing concern. Like most of his contemporaries, he is an exurbanite and lives with his wife and family on a farm in Connecticut.



# "I say marketing is malarkey"

**Adman says agency men should stop being frustrated marketing men, make clients bigger through better, more creative advertising**

**I** am an authority on advertising. I am an authority to the extent that I have earned my living in some form of media since I was old enough to work. I have been everything from a newsboy to reporter, space salesman to promotion writer, ad manager of a multi-million dollar firm to an account supervisor with one of the top three agencies in the nation.

I say this in modesty. I say it simply because I hope you'll feel I have sufficient background to sound off on one phase of the advertising world that bothers me.

That phase is this so-called marketing revolution.

Last year everyone on Madison Avenue talked about motivational research. You simply weren't in the

swim unless you could expound on some form of motivation. The housewife just didn't buy Ajax because she wanted a clean sink. Not at all. She had to be motivated.

And this motivation was a mysterious thing that was only understood by a select few who used it as a weapon to embarrass the ordinary adman who felt Mrs. Housewife bought Ajax because of a cracking good ad campaign. Last year, as I said, it was motivational research. That vogue in its extreme character has passed like

the wide lapels on admen's suits.

This year it's marketing.

Every time more than three admen gather, one will usually pop up with the question as to whether agencies are beginning not to be agencies as the old-timers knew them, but giant marketing outfits that do everything for the client except put the cereal in the boxes.

I say this: Agencies were created for a specific purpose. And that purpose was to create advertising.

As such, an advertising agency has

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*Mr. "X" sought, and was given the opportunity to express his views in SPONSOR regarding the controversial marketing question. His views are an extreme position. SPONSOR will be pleased to carry views of those who differ with Mr. "X." What are your thoughts on the "marketing revolution?" Address comments to Editor, SPONSOR, 40 E. 49 St., New York 17. SPONSOR next issue will print answer to adman's charges.*

two specific basic functions: (1) create personality or character for a product and (2) tell as many people as possible at the most economical cost.

Advertising agencies are growing in importance and worth to American business just as legal counselors, comptrollers and bankers, as specific advisers, have become vital to the success of any company today.

But I am sure that the legal counsel sticks to the law books and doesn't turn up with a storyboard instead of a brief, the comptroller doesn't sketch out a new ad campaign instead of detailing the profit and loss statement and the banker isn't an authority on film commercials. They sell a corporation that which they are equipped to sell, not something they could do "if they ever put their mind to it."

A friend of mine, a vice president in charge of merchandising for one of the top food processors, had this to say recently on the subject of advertising agencies:

"I am amazed at what has happened to the account executive in the last few months. It used to be that the a/e would sit down with you, discuss a campaign and detail what it was to accomplish, how it would do it. Not so today. The a/e stops in and launches into a long presentation on what we're doing wrong in our merchandising approach, why we ought to make the icing stiffer, the cherries sweeter and the fact that our point-of-sale approach was outmoded years ago. In all the discussion, the ad campaign that he brought along for us to see never quite gets out of his briefcase.

"If this is the new marketing approach, I want no part of it. I want just plain, ordinary, and if you'll pardon the expression, old-fashioned advertising."

Actually, the story isn't far-fetched. Let's take an example.

Leo Burnett is the talk of the advertising world. His agency took Pillsbury's cake mixes and practically torpedoed Swansdown. Mr. Burnett has been acclaimed a genius. He invaded no marketing field. He just made creative advertising better so that you could practically lift that piece of cake, taste the icing. He made you want to buy. With deference to Mr. Burnett, this isn't genius, it's advertising.

Same thing goes for Pepsi-Cola. No man in his right mind would ever have thought that you could buck Coke. Pepsi did. And there's hardly a kid

or grown-up in America who can't whistle the Pepsi jingle. That's advertising.

Same for Piel's Beer, Marlboro Cigaretts, Jello, Chrysler, Pepsodent, Saran Wrap, Ford. You could go on page after page, listing those products that have been advertised into leadership. Granted that marketing entered the picture, but it was from the client, not the agency side.

Can you imagine an agency today sending a man out to Cincinnati to tell Procter & Gamble what they should do in the field of marketing? Their research facilities would make those of any agency look small in comparison. Same with the so-called merchandising facilities of most agencies. I'm sure that P & G wants the best campaign at the lowest cost. If they get these two things, they'll bear the brunt of the marketing tasks.

One large agency vice president I queried on marketing had this to say:

"It's a fad. It will pass. Agencies travel in packs if you talk about their thinking processes. One hired a merchandising man. Another figured he had to hire one, too. By the time it got around, the story had taken on the normal proportions and when the fifth agency heard it, five merchandising men were hired. Research, packaging experts, point-of-sale geniuses and so it goes. Once these people are on the payroll, they have to be merchandised to the client. He's overjoyed as long as they stay out of his hair. He figures some way he's going to get more for his 15%. He's wrong, though.

"Remember one thing: No ad agency that stands high in the marketing field but proves incompetent in its basic function of creating sound, product."  
(Please turn to page 30)

## MR. "X" WROTE IN REPLY TO "ADVERTISING AGENCY IN TRANSITION" ARTICLES WHICH APPEARED IN RECENT ISSUES OF SPONSOR

### 1. *Why accounts are shifting today (28 Nov.):*

Article detailed reasons for accounts changing agencies, emphasized change was largely result of "marketing revolution," new concept in agency-client relationship

### 2. *Marketing: agency tool or cliché? (12 Nov.):*

Advertisers' insistence on broader marketing aid from agencies stirs controversial points of view, poses questions facing agencies desiring to expand, take marketing tack

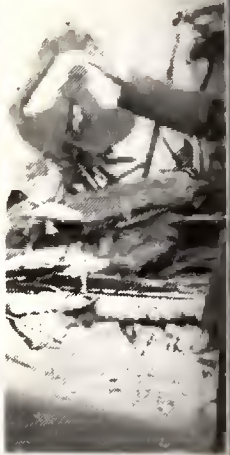
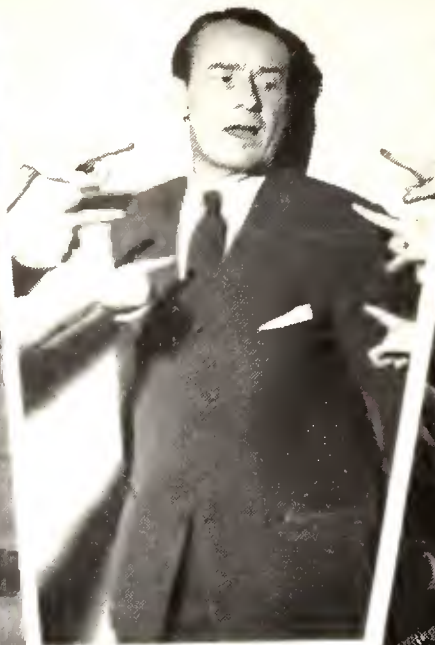
### 3. *The psychiatrist and the account executive (26 Dec.):*

A humorous and wholly fictitious account of an account executive telling his psychiatrist what is happening to old-line account man because of the "marketing revolution"

### 4. *Did high tv budgets force agency revolution? (9 Jan.):*

Two distinct points of view were taken here to spell out what is thinking on "marketing revolution" in today's top agencies. Listed also were marketing changes tv created

► REPRINTS OF "ADVERTISING AGENCY IN TRANSITION" WILL SOON BE AVAILABLE. A 16-PAGE REPRINT OF THE FIRST FOUR ARTICLES IS NOW IN PREPARATION. SINGLE COPY 35c; 10 TO 49 COPIES, 30c EACH; 50 TO 100 COPIES, 25c EACH



GOOD "COMMERCIAL CLIMATE" DERIVES FROM HIGH QUALITY OF SEMI-DOCUMENTARY "CIRCLE THEATRE" SERIES OF STORIES RANGING FROM

### Opposite \$64,000 Question

# You don't need ratings to get results, says Armstrong

**Tv show gets good audience response, dealers are enthusiastic over program and sales are up since it began—all despite stiff air-time competition**

**W**ould you take the slot opposite \$64,000 *Question*?

All right, put it this way:

What if another "*Question*" came along this season and sat down beside you?

Just thinking about such a possibility has all the charms of Russian Roulette, some shuddering sponsors say. But those who think there's a fair chance of finding themselves looking down a gun barrel in 1956 are keenly watching the two who've actually pulled the trigger: Armstrong Cork with

*Armstrong Circle Theatre* and Pontiac with *Playwrights '56*. They alternate in the 9:30-10:30 period on NBC TV Tuesdays, facing you-know-who on CBS TV during their second half hour.

Of the two, Armstrong probably evoked more head-wagging at the outset because of the nature of its program series, contemporary semi-documentaries, in contrast to Pontiac's fiction dramas. Here was a think piece with somewhat intellectual aspirations making a bid against the most spectacularly successful mass-appeal

show in television history. It was enough to make a sponsor flip his Nieslen pocket piece in amazement—and some have been flipping since.

Actually, Armstrong had committed itself—and a budget of well over \$2 million—(via BBDO) to that time slot last spring, months before *Question* debuted in June. (It had had the 9:30-10:00 slot since 1950 before lengthening the show to an hour last September.) But by the time the Lancaster, Pa. advertiser got under way with its series, *Question* had been





ES O A NIGHT IN A HOSPITAL

on the air three months and was knocking off Nielsen and Trendex ratings over 50. Armstrong's challenge was something like little David striding into the arena to face Goliath, and observers who recalled what *Stop the Music* did to Fred Allen on radio seven years ago promptly predicted the same dire results for Armstrong.

Now, four months and eight shows later, it may be time to take an accounting.

"I'll tell you this," Max Banzhaf, Armstrong's advertising director, told SPONSOR, "We could have canceled out last month; we had a 60-day escape clause. Instead, when NBC asked us, we told them we planned to complete our contract. And," he added, smiling, "it wasn't just because the critics like the show."

It certainly wasn't the ratings. Nielsen has been giving it 20 to 28; Trendex, a low of 7.8 to a 16.5 high. These, according to BBDO's tv supervisor for the account, Mary Cummings, could have been doubled against almost any other competition.

Still, both client and agency feel the show is producing results *in view of the company's objectives*. Specifically, Banzhaf explains: 1) the show is drawing the type of audience they want, 2) audience response has been highly favorable, 3) the firm's dis-

tributors are enthusiastic over the program, and 4) sales are up.

The fact that the quality of the program has been acclaimed in the trade is more than just gravy. Armstrong has long been associated with a quality show (*Circle Theatre*, in half-hour format, since 1950; *Theatre of Today* on radio from 1941 to 1953), wants to maintain that tradition.

"After all," Banzhaf points out, "we don't want to be so preoccupied with ratings that we miss the real objective people. Ratings, while excellent barometers, are really percentages, the accuracy of which is subject to constant debate. Percentages can't buy anything. Our audience is composed of people, averaging almost seven million families, which is a lot of 'circulation.'

"Show-wise," he adds, "the program provides a good climate for our commercials. The feeling of fine entertainment coupled with authenticity, believability, and importance, ties in directly with the current theme in all our flooring advertising; that Armstrong is the leader in the trend toward 'the modern fashion in floors.'"

Armstrong will spend well over \$7 million in 1956 largely to promote that theme, with about \$5 million (up from \$4.2 million in 1955) going for time and space media.

Besides the \$2-million-plus for tv, the firm will put nearly \$2.5 million in slick and shelter magazines (*American Home*, *Better Homes & Gardens*, *House Beautiful*, *Woman's Home Companion*, *Ladies Home Journal*, *Satevepost*) and trade magazines (*Architectural Form*, *House & Home*, etc.). Some of this will also go into other general and business magazines and a vast assortment of trade papers in the packaging, industrial, and building fields in support of the more than 350 other prod-

ucts made by Armstrong divisions.

Sunday supplements will get about \$650,000. Last year supplements were used along with spot radio to reach farmers in the Midwest and South in areas where tv coverage was thin. In 1956 spot radio has been dropped entirely and the budget upped in order to 1) increase metropolitan area coverage and 2) demonstrate color in Armstrong's floorings. Supplements this year will probably include *American Weekly*, *Parade*, and *Family Weekly*.

**Copy approach.** While print media with the advantage of color are used to play up the beauty of the product, television stresses the utilitarian angles.

For example, a typical full-page, process-color ad scheduled to appear in *American Home* and *Better Homes & Gardens* this month and next shows a striking entrance hall luxuriously appointed with gleaming light fixture, side table, full-length mirror—all in rich hues—and with Armstrong Custom Corlon Tile (vinyl plastic) on the floor. The illustration takes up 80% of the space. Copy is skillfully worded to convey a helpful decorating suggestion in phrases calculated to emphasize the full beauty of the colors.

By contrast, a typical commercial shown during the Christmas season for Armstrong's Quaker line of low-cost, printed floor coverings opens on a young couple trimming their Christmas tree. Ornament drops, wife smilingly brushes fragments into dust pan and empties into basket as announcer Hugh James says: ". . . there's nothing in your home so easy to keep clean as the smooth enamel surface of Armstrong Quaker Floor Covering." A few words about style and color and back to functional copy: "This distinctive style is the modern version of those pine

(Please turn to page 82)

Pivots behind company's tv campaign are (l. to r.): Armstrong Ad and Promotion Manager Max Banzhaf, BBDO tv supervisor on account Mary Cummings, and Acct. Exec. Roy Dreher



# There's more to radio and tv research than ratings

**Once research started and stopped with the almighty rating. But there's more mature recognition now that more detailed data is essential**

Once upon a time somebody called up a group of people on the telephone and asked them what program they were listening to.

And, lo, the program rating was born.

A lot has happened since then. From the simple, single program measurement, which became a national institution under the name Hooperating, ways and means of counting heads among radio-tv audiences have multi-

plied. But, more important, the facts that can be dug up and analyzed from raw listening and viewing data have piled up in variety and complexity.

The result: a shift away from reliance on just program ratings.

The trend actually started about a dozen years ago when the A. C. Nielsen Co. introduced the fixed sample to radio audience measurement. Covering network radio and later network tv, the fixed sample via electronic measure-

ment, enabled Nielsen to come up with cumulative audience figures and such allied data as audience turnover, gross impressions, unduplicated homes reached, etc.

Late in 1954, the Nielsen Station Index began supplying these figures on a local basis. Though the first NSI figures created a small-scale tempest among radio stations, the service is being used more and more by agencies and stations. (For details on this tempest and how NSI works, see "NSI: Can it measure today's radio audience?" SPONSOR, 18 April 1955.)

Nielsen, of course, is not the only one providing more than just local program ratings to advertisers. Early last year Pulse began supplying weekly and daily cumulative data on station circulation. And ARB's local tv diary reports, which cover a week of viewing, provide the basis for cumulative audience on weekday strips. Both ARB and Pulse supply audience composition facts regularly. And the list does not end there.

In addition, all these services offer to break out special information for advertisers and also make special studies on request.

From the point of view of the number of facts available, NSI reports cover a broad area. For example, let's take a quarter-hour morning segment on a western radio station and list the kinds of NSI data timebuyers are now working with. The program is *John Harvey* on KGO, San Francisco. The period is the average weekday 7:45-8:00 a.m. segment. The time is last season.

First of all, users of NSI have two sets-in-use figures to work from. One (Please turn to page 96)

## WHAT RESEARCH FIRMS DO BEYOND RATINGS

- ARB: As an example of what rating services offer besides per-broadcast rating information, ARB, which gathers tv data via the diary method, provides viewers per set, audience composition (men, women, children), cumulative audience ratings for multi-week programs. Other data can also be gotten from its regular report.
- Nielsen: This firm's local station index, now in 25 markets, will be in about 50 by year's end. Agency subscribers can get, by quarter hours, total station listening, four-week cumulative audience, listeners or viewers per set, number of times each home sees or hears program over four-week period, auto sets-in-use.
- Pulse: Starting this year Pulse has gotten figures on cumulative station audiences, both radio and tv. These are given by six-hour periods, by day and by week. Out of this data can come overlap of audiences by stations. Pulse also provides audience composition, average number of people tuned in per home per hour.

## HOW ADDING RADIO STATIONS AFFECTS HOMES REACHED

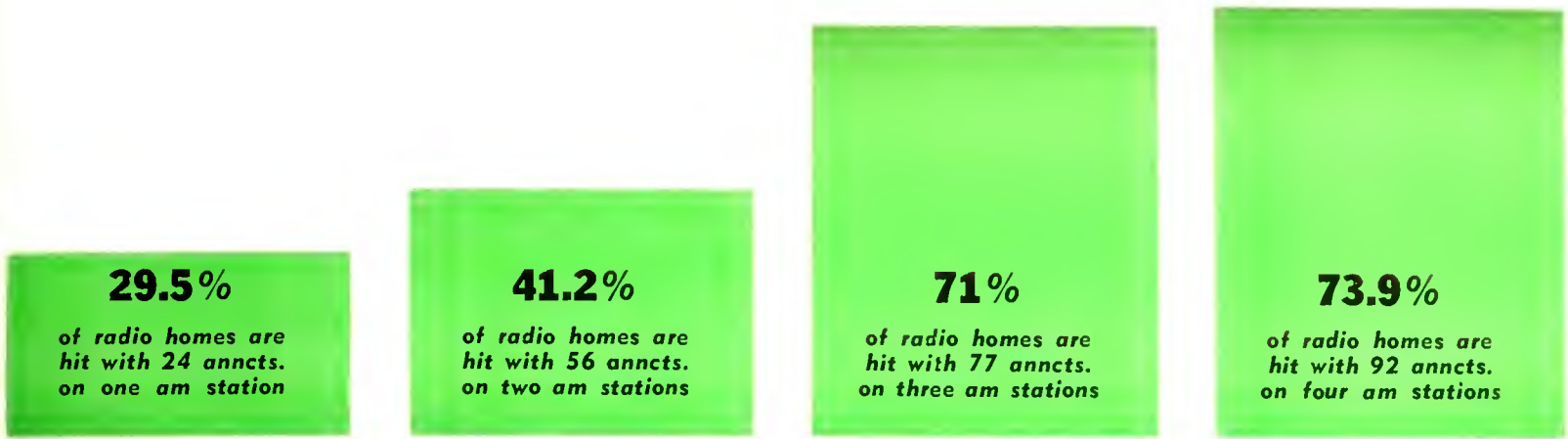
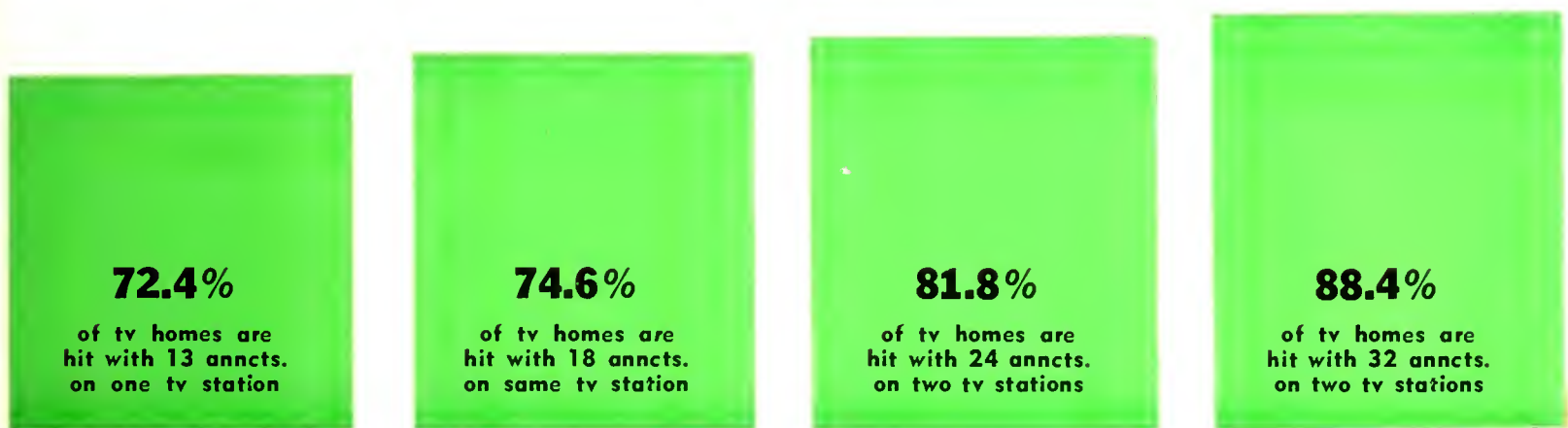


Chart above shows example of data agencies are now using from Nielsen Station Index reports. Figures cover weekly schedule of client in one market, show four-week unduplicated

homes reached in March 1955. Note new homes added by advertiser level off with fourth station. However, with leveling off comes added frequency of message in each home

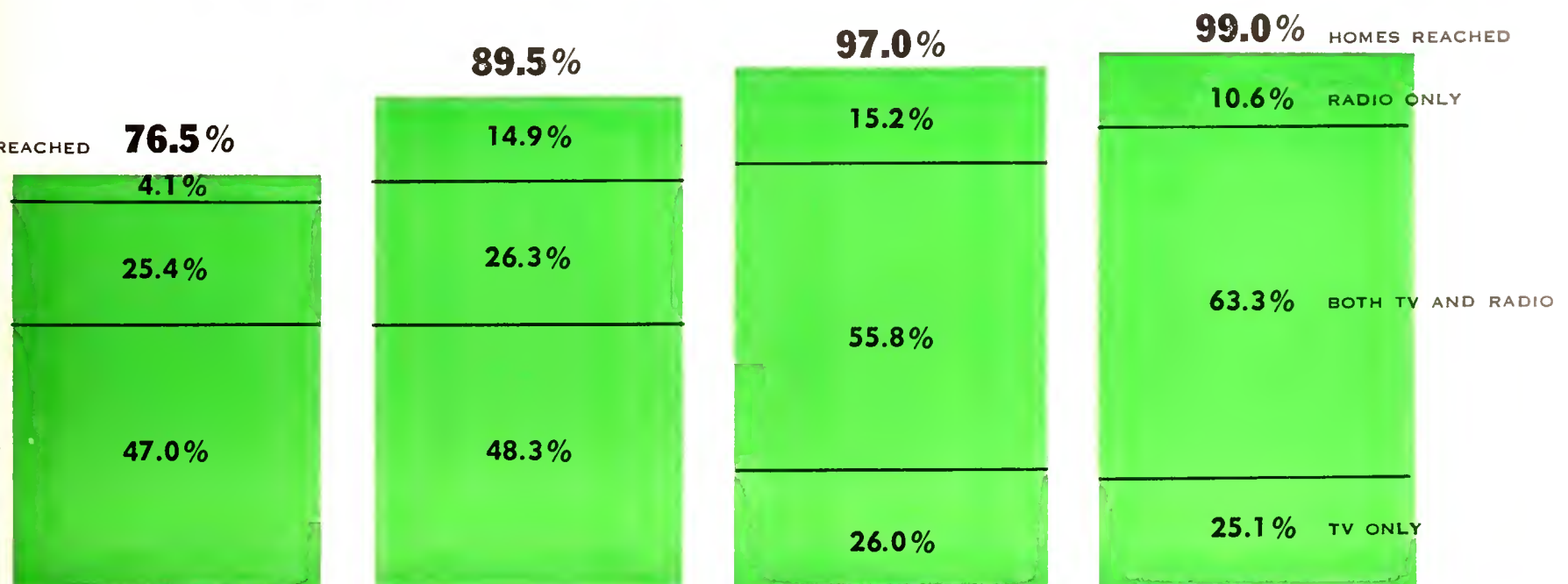
## HOW VARYING TV SCHEDULE AFFECTS TV HOMES REACHED



This chart is identical to that above but analyzes tv. looks at client's weekly tv schedule in different ways. NSI points up fact that with high initial homes-reached

figure, added homes come slowly. But, as noted above, this is offset by added frequency of message per home. Frequency above is, 1. to r., 8.0, 9.9, 10.5, 11.1

## HOW DIFFERENT RADIO-TV BUYS OVERLAP HOMES REACHED



Each bar above is combination of two bars directly above it. All percentage figures are based on all radio homes in area. show that maximum buy (124 announcements weekly

on six radio-tv stations) reaches practically every radio home in market during four-week period. The frequency per home rises from 11.2 in first bar to 16.3 in last



# Robert Hall fits \$3 million into t

**Pipe racks from little antennas grow as clothier channels 60% of 1956 adver**

**Y**ou don't open 10 to 20 new stores a year without leaning heavily on spot radio and television," says Jerry Bess. "And when you launch 20 in the space of a single week, that's the only kind of blasting powder with enough kick in it to do the job."

He should know. As vice-president of Frank B. Sawdon Inc., New York, agency for Robert Hall, he directs the radio-tv strategy of the largest, probably the fastest-growing chain of family clothing stores in the country. The company already has 202 outlets from Massachusetts to California, will up the total to 222 by 1 March (adding 20 in Los Angeles, St. Louis, Fort Worth and San Antonio), and will count on air media to carry the promotion ball most of the way.

SPONSOR estimates Robert Hall's over-all 1956 ad budget at close to \$5 million, including \$3 million for air media and \$2 million for newspapers.

To toot the expansion in the four markets concerned, the clothier will step up the tv-radio share of its ad budget to 70% during the next three or four months.

Robert Hall's reliance on radio and tv to do the big job in promoting this current expansion reflects the firm's long-rooted attitude toward ad media in general. Says Bess:

"Obviously, we need fast name identification in these new markets. Radio and especially television, we've

found, are the fastest ways to get it.

"More than that: it holds on to your customers in your older, established markets. Sure, we're opening with a terrific barrage in these four markets and we'll keep it up until the hot weather sets in, say still June or July. But when we taper off, we still won't drop below 75% of this schedule throughout the rest of the year. We'll cut down on newspapers much faster."

In the Los Angeles area, where 12 units (the chain's first in that city) open 1 March: several hundred radio announcements (via KLAC, KMPC, KNX, KGIL, KNLA, KFOX, and KPOL) and 60 tv (via KRCA, KABC-TV, and KTTV). Also, some short music and news programing and portions of d.j.'s.

In St. Louis, which gets its first four units 1 March too: over 200 radio announcements (via KSD, WIL, WEW, KXOK) and 25 tv (via KSD-TV).

In the Fort Worth area (two new units replacing an old one): some 75 radio (via KFJZ) and 45 tv (via KFJZ-TV, WBAP-TV, and KRLD-TV).

In San Antonio (also two new units to replace an old one): 60 radio, (via KENS and KONO) and 28 tv (via KENS-TV and WOAI-TV).

Newspapers will be used in conjunction with this blast, of course, but again in proportion to the over-all

budget, which allows 70% for air media and 30% for the dailies in conjunction with these openings.

Broken down, the \$3 million (SPONSOR's estimate) for air media will include \$2 million for tv and nearly \$1 million for radio.

Talk about saturation! Starting 20 February, Robert Hall's spring schedule calls for a build-up to over 8,000 radio and 2,000 tv announcements a week—mostly minutes—on over 225 stations from coast to coast.

All of which adds up the fact that Robert Hall, Number 1 in the family clothing business, is also the largest user of retail radio and television (130 markets on a 52-week basis).

If that's a coincidence, it's an awfully stubborn one: it's been around for years. Actually, Robert Hall is an advertising anomaly in the retail field with its adherence to air media in preference to print. But its 15 years of experience—the first eight with radio only—have convinced both client and agency that 1) the way to sell clothing is by means of frequency impact and 2) the strongest impact comes from a combination of eye and ear media working together.

Which may explain why the company has been quick to cover itself with tv during the past five years while remaining a dyed-in-the-wool radio fan. Until 1950 Robert Hall had had no tv experience, was spending



# ROBERT HALL

CLOTHES



## Radio pattern

### get to broadcast media

well over \$1.5 million on spot radio and almost the same in newspapers. That year it tried on 15 markets for size, liked the fit, and expanded to 30 by 1953. Last year it used close to 60 and will be in some 75 in 1956.

Thus, from a budget that was 55% radio, 45% newspapers, and 0% tv

five years ago, the firm has gone to one that is 20% radio, 40% newspapers and 40% tv.

Still, while the total ad budget has increased with the expansion of the chain during the past five years, the radio budget has remained the same. (How much radio you can buy in 1955 as compared with 1950—and with 1950 dollars—is hard to say.) The fact remains that both radio and newspapers have made considerable way for the newer medium, fatter budget notwithstanding.

Why? Says Bess: "First of all, we look at each market separately. And we figure the budget for each market on its own merits: population, number of stores in area, buying power, past

sales, competition, etc. Once we know what we're after in each one we can go ahead and plan. Basically we want 1.) speed, 2.) impact, and 3.) recognition.

You can't get all this by taking a modest budget and spreading it thin. Where a market cannot afford all three media—radio, tv and newspapers—we use two, whichever give us the best combination for that particular market. Some markets justify only one medium. We cut it accordingly. Usually the one that remains is either radio or television.

"So if we have any guideposts, or formula, it is this:

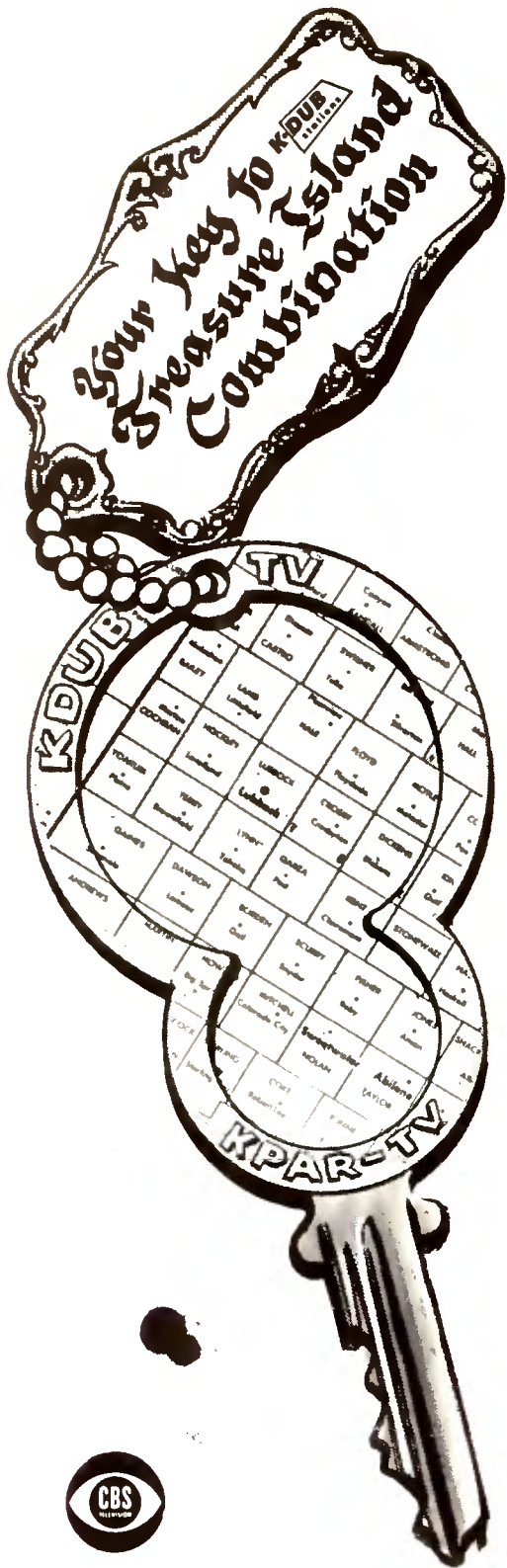
"1. We do very little institutional selling. Except for our signature use of jingles, we use our air time to sell specific items. That means more than just a bare description and price. We sell Fashion. Quality, and, most of all, Value. And, in the retail field you can tell how good your advertising is pretty fast. If they don't come in volume each week and ask for the item, you struck out. Television is faster than radio on that score. Of course we don't overlook the value of the cumulative results of radio and tv.

"2. Another thing we must get is impact. Make 'em remember the name and the item. Newspapers have the advantage of letting the customer keep the actual listings to refer to—if he remembers to look at the ad. Radio, on the other hand, reminds him, over and over again. Tv not only reminds him but takes it out and shows it to him, over and over again.

"3. Come the weekend, the newspapers begin getting much too crowded with ads, beginning way back on Wednesday and going on through Thursday and Friday. There's only so much air time. If we get the right  
(Please turn to page 100)

Current expansion is pinpointed by Vice President Jerome Bess (left) and Timebuyer James Hackett of Robert Hall agency (Frank B. Sawdon). They're discussing radio-tv buys in Los Angeles, St. Louis, Fort Worth and San Antonio markets where clothier will open 20 new stores between 23 February, 1 March with saturations of 1,000 announcements a week





**K·DUB**  
stations

**KDUB-TV**  
LUBBOCK, TEXAS  
**KPAR-TV**  
SWEETWATER-ABILENE, TEXAS  
**KDUB-AM**  
LUBBOCK, TEXAS

NATIONAL REPRESENTATIVES: THE BRANHAM COMPANY  
President and Gen. Mgr., W. D. "DUB" ROGERS  
National Sales Mgr. E. A. "Buzz" Hassett



**See:** Louisville Savings and Loan Association credits radio with growth  
**Issue:** 2 January 1950, page 28  
**Subject:** Bank credits radio for its growth

That savings institutions can realize handsome results from radio and tv advertising is constantly illustrated by reports that reach SPONSOR from such institutions. The latest praise for the effectiveness of the air media comes from the Greater Louisville First Federal Savings and Loan Association of Louisville, Kentucky. Upon being presented with a gift and scroll for his leadership in the use of broadcasting as an advertising medium, Gustav Flexner, executive vice president and secretary of L. S. & L. said, "I have great faith in radio and television. I know they bring business in, and that is why I have been so consistent in my broadcasting advertising over the years."

Mr. Flexner's bank has been a regular user of radio advertising for 31 years and has used the services of WAVE-TV since 1948. Since that date the bank's resources have more than doubled to the present figure of \$70,000,000. Last year's increase alone was \$16,000,000.

Besides a schedule of announcements on 7 local radio stations, L. S. & L. regularly sponsors *Bill Gladden and The Weather* (Monday through Friday, 6-6:05 p.m.) with a one minute weather summary on Sundays at 6 p.m. It also sponsors a one minute cut-in on *Today* during the first 10 days of each month. During that 10 day period, depositors can earn interest as if their accounts had been started on the first of the month.

For special campaigns the bank buys individual programs and announcements.

A series of radio and tv programs directed toward younger financiers has attracted \$1,000,000 in children's savings accounts. These are part of a special feature of Louisville Savings and Loan's savings program known as The Savings Post, now in its fifth year.



**See:** Mr. Sponsor  
**Issue:** 15 November 1954, p. 18  
**Subject:** Singer Sewing Machine ad director discusses radio-tv campaign

A little over a year ago the Singer Sewing Machine Company was spending 35% of its advertising budget on CBS television's *Four Star Playhouse*. At that time Harold H. Horton, who was then Singer's Advertising Director, told SPONSOR that tv's ability to demonstrate a product like Singer's in actual use made it the ideal medium for the product. "The demonstration really sells it," he said. Since then Singer has not increased its ad budget except to meet increased rates brought about by a growing audience. It still sponsors the *Playhouse*, now in its fourth year, and, in the words of Singer's new ad director Mr. G. L. Newcomb, the *Playhouse* is "very, very successful, or we wouldn't be continuing. Our rating through 1955 was very encouraging."

Currently the *Playhouse* is carried on approximately 125 CBS stations accounting for the largest piece of the Singer ad budget. On 2 January Singer launched its \$125,000 adult sewing contest in newspaper ads throughout the country and on 19 January gave it a sendoff via *Four Star Playhouse*. Although the number of retail outlets and the number of Singer service trucks has remained constant, sales have apparently gone well ahead of what they were over a year ago. Mr. Newcomb says the credit goes to tv. ★★★

# 3 Big Reasons Why

## CHANNEL MEMPHIS

has been worth waiting for!

1

At last viewers and advertisers alike are receiving the benefits of the choicest spot on the Memphis TV dial . . . *Channel 3, WREC-TV* . . . affording the ultimate in coverage and reception for the great \$2 Billion Mid-South market.

2

*WREC-TV* brings to Channel 3 the standards of excellence and the "know-how" that have *consistently* kept *WREC-Radio Number 1* on Memphis radio survey after survey by Hooper, Pulse and S.A.M.S.!

3

With *WREC-TV* and *Channel 3* comes a full basic affiliation with the CBS Television Network. *No wonder, advertisers and viewers alike find Channel 3, WREC-TV, first choice in Memphis. See your Katz man soon!*

*Operating with full power from the highest antenna in the Mid-South . . . 1349 feet above mean sea level.*

# WREC-TV

MEMPHIS, TENNESSEE

CBS  
TELEVISION

Represented Nationally by The Katz Agency

# LEADERS

*based on  
Superior Coverage*

All recognized market coverage services give WSYR a wide margin of superiority over competitor stations. Take Nielsen for example:

Daytime, WSYR's weekly circulation of 193,530 homes is from 47% to 212% better than any other Syracuse station's. Nighttime, WSYR's circulation of 132,540 homes is from 46% to 257% better.



The Measure of a Great Radio Station

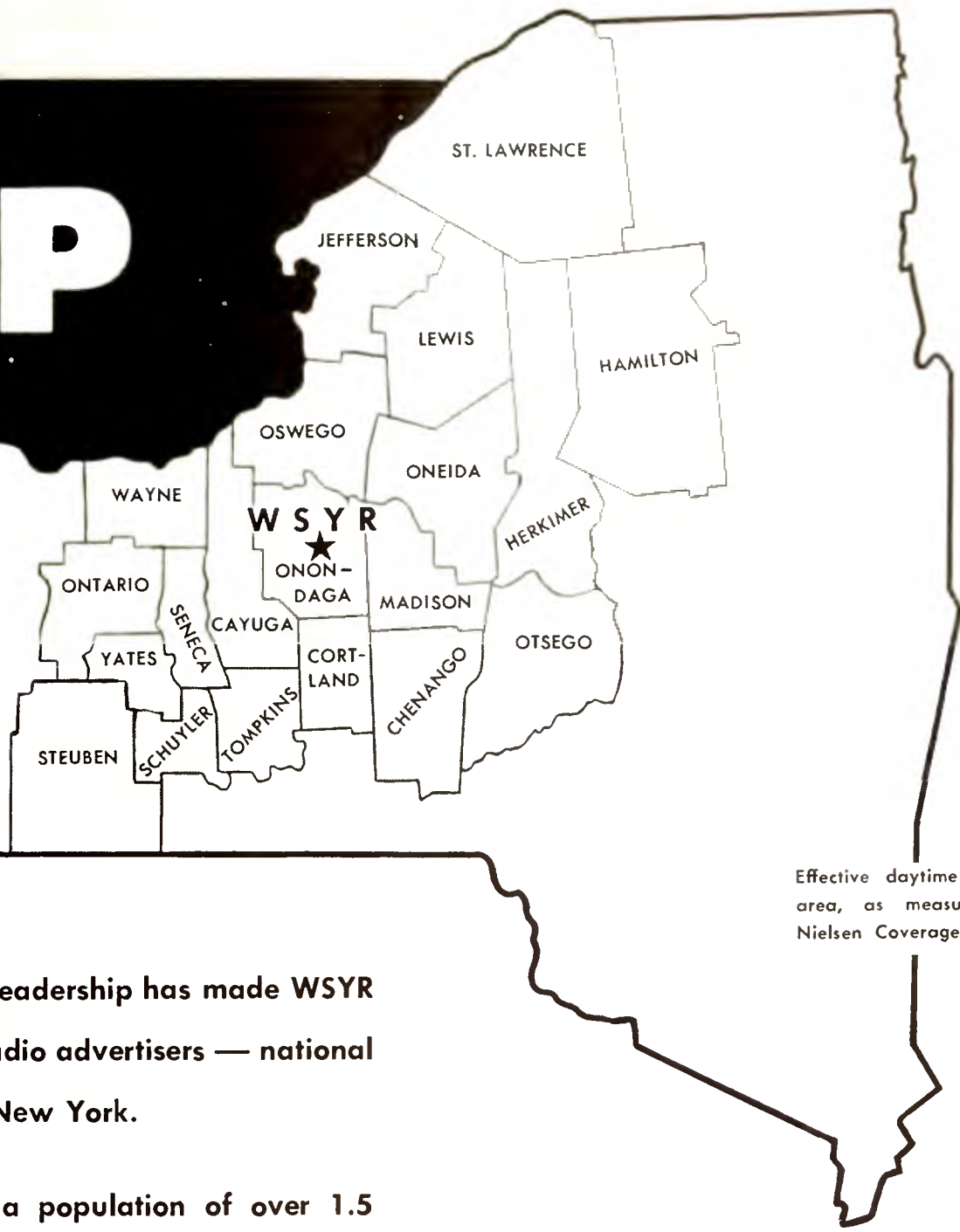
# W S

5 KW • 570 KC

NBC



# WIP



Effective daytime service area, as measured by Nielsen Coverage Service

...kind of undisputed leadership has made WSYR  
...near first choice of radio advertisers — national  
...local — in Central New York.

...e WSYR market has a population of over 1.5  
...llin — and annual buying power in excess of  
...2billion. And remember: metropolitan Syracuse  
...acked by Sales Management as America's finest  
...t market.

...iate

# WSYR

SYRACUSE, N. Y.

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

- NEW YORK • BOSTON • CHICAGO
- DETROIT • SAN FRANCISCO

# SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film

Rank row	Past rank	Top 10 shows in 10 or more markets Period 1-7 December 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS		
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Bu.	
1	1	<b>Mr. District Attorney</b> , Ziv (M)	20.9		12.5 knxt 10:00pm	26.7	11.4	16.7			18.7	20.1			15.2	20.1
2	3	<b>Waterfront</b> , MCA Roland Reed (A)	18.9	7.1	13.7 wahd 7:30pm	19.9	9.9	23.5	15.5	9.5	13.7	20.2	22.7	12.2	20.1	
3	7	<b>Amos 'n' Andy</b> , CBS Film (C)	16.2	5.4	11.4 webs-tv 2:00pm	12.8	9.6		17.5	26.7	9.7		15.5			
4	5	<b>Badge 714</b> , NBC Film (D)	17.5	6.7	16.9 wpix 8:30pm	20.8	23.2	21.9			16.2	9.5	22.2	16.2		
4	5	<b>Highway Patrol</b> , Ziv (A)	17.5	10.1	9.9 wrea-tv 7:00pm	17.2	12.9	10.2	13.2	8.9	19.7	13.0	12.7	9.5	10.1	
6		<b>Doug. Fairbanks Presents</b> , ABC Film (D)	17.3	16.4	17.5 wrea-tv 10:30pm		7.5				7.7	8.7			7.0	
6	2	<b>I Led Three Lives</b> , Ziv (M)	17.3	3.7	12.3 wpix 10:00pm	21.9	21.5	16.7	14.2	17.4	18.3	17.6	16.7	17.9	20.1	
8	4	<b>Man Behind the Badge</b> , MCA-TV Film (M)	17.1			24.0	4.0	14.5			16.7	8.4	9.7		2.0	
9		<b>Annie Oakley</b> , CBS Film (W)	16.0	8.8	14.3 webs-tv 8:30pm	2.9	23.0	7.9	13.2	10.4	9.7	19.6	12.0	23.2	20.1	
10	8	<b>Superman</b> (Flamingo) (K)	16.3	11.7	11.3 wrea-tv 6:00pm	22.7	9.9	11.7	23.2	16.2	15.2	17.7	15.3	16.7	20.1	

Rank row	Past rank	Top 10 shows in 4 to 9 markets	Average ratings	7-STATION MARKETS	5-STATION MARKETS	4-STATION MARKETS	3-STATION MARKETS			
1		<b>Life of Riley</b> , NBC Film, Tom McNight (C)	18.7		15.9 kttv 8:30pm	14.2	22.2	13.2	28.2	
2		<b>Stars of the Grand Ole Opry</b> , Flamingo Film	17.9		3.3 keop 8:30pm	7.2	18.7	14.2	7.2	
3		<b>Celebrity Playhouse</b> , Screen Gems Inc. (D)	17.5		11.1 knxt 10:00pm		12.4		9.2	14.0
4	2	<b>Passport to Danger</b> , ABC Film, Hal Roach (A)	17.0		5.2 keop 7:30pm		15.9		8.5	
5		<b>Long John Silver</b> , CBS Film (A)	15.3		5.3 wabd 8:00pm			10.5	10.9	
6		<b>My Hero</b> , Official Films Inc. (C)	15.2		2.7 wpix 8:30pm	8.2	4.8		10.8	
7	7	<b>Meet Corliss Archer</b> , Ziv (C)	11.7						7.2	11.9
8	1	<b>Eddie Cantor</b> , Ziv (C)	11.2		6.7 kttv 10:00pm	6.0	16.7	13.7	11.2	15.3
9	4	<b>I Search for Adventure</b> , Bagnall (A)	13.9		2.2 wpix 7:30pm	12.2				19.8
10		<b>Racket Squad</b> , ABC Film (M)	12.1		3.6 wabe-tv 10:30pm	7.7 kttv 8:30pm	13.5	5.9	14.2	16.5

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, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this

market 1-7 December. While network shows are fairly stable from one month to another, 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

all made for tv

## STATION MARKETS

Market	St. L.	Phila.	Milw.
17	23.7	11.0	15.4
20	18.7	17.4	20.2
21	20.2	11.4	17.4
24	16.0	10.5	25.9
29	10.7	26.7	10.5
37	7.2	22.2	7.2

## 2-STATION MARKETS

Market	New. Or.	Charlotte	Birm.
7	32.0	15.0	58.8
20	57.3	22.0	23.5
21	5.3	29.8	25.0
24	26.5	29.0	24.8
29	27.0	36.8	16.0
37	7.3	49.3	24.8
39	33.5	23.0	7.3

**ONE** will get you... **FIVE**



WTAR-TV is the only "V" Station for not one but five lustrous Markets, all within its Grade "A" signal... reaches an area with effective buying income of over \$2,241,000,000.\*

Effective Buying Income\*

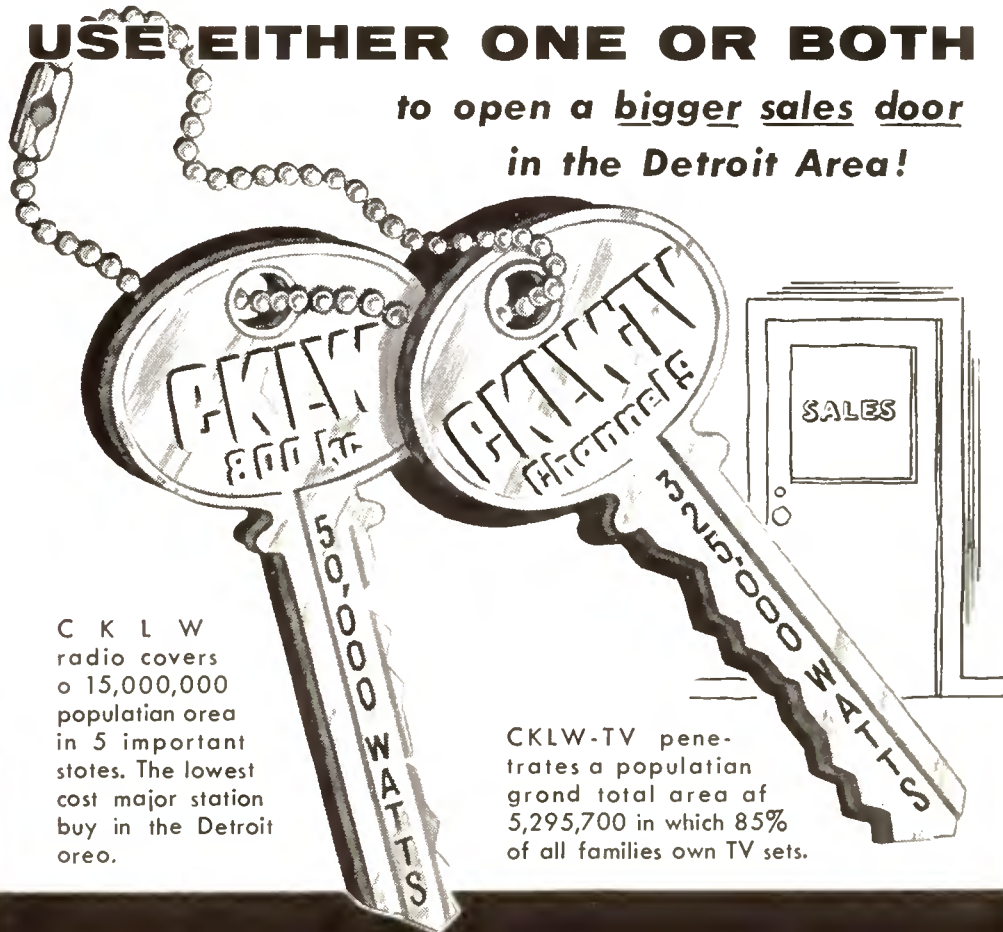
NORFOLK	\$675,950,000
PORTSMOUTH	\$129,976,000
NEWPORT NEWS	\$63,641,000
WARWICK	\$81,116,000
HAMPTON	\$197,962,000



**WTAR-TV** CHANNEL 3 NORFOLK, VA.

Represented by Edward PETRY & Co., Inc.  
\*(Sales Management Survey of Buying Power, May 10, 1955)

**USE EITHER ONE OR BOTH**  
to open a bigger sales door  
in the Detroit Area!



CKLW radio covers a population area in 5 important states. The lowest cost major station buy in the Detroit area.

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

**800 kc. Radio**  
**50,000 Watts**

**CKLW**

**Channel 9**  
**325,000 Watts**

J. E. Campeau, Pres.  
Guardian Bldg., Detroit

National Rep.  
Adam J. Young, Jr., Inc.

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

# SPONSOR Asks...

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

## How can air media and department stores work more effectively together



### IT'S A THREE-FOLD JOB

● Five years ago, about a third of department stores were using radio, mostly the wrong way. This year, well over half are using radio consistently as a strong supplementary medium—averaging better than 100 minutes of announcements and/or program time per week. These stores today represent local radio's third best customer.

A lot more needs to be done, however, in bringing together department stores and radio advertising by a lot of people.

1. By the radio stations: A realization that department stores take more selling and *much more servicing* (once they're sold) than any other type advertiser. RAB can provide stations with half a hundred different sales tools to help them sell radio to department stores; but the continually painstaking matching of merchandise and time slot, the careful creation of effective copy, the constant week-to-week schedule revision and the meaningful merchandising cooperation that *has* to be done is *up to the stations themselves*.

2. By the department stores: A willingness to break out of a 100-year-old advertising pattern. This inevitably involves shifts in store advertising personnel duties, from the established, comfortable set-up.

3. By local advertising agencies: A number of excellently conceived department store radio campaigns today are being sadly mishandled and in possible danger of cancellation because agencies involved have no concept of what the store's trying to do. Many have made no effort to find out. The stakes are pretty big; it's *worth* finding out.

R. David Kimble  
Dir. Local Sales & Service  
Radio Advertising Bureau, Inc.  
New York City

### LEARN HOW TO USE TELEVISION

● Air media and department stores have always been together—right from the start. As a matter of fact, a substantial number of the original broadcasting stations were owned by department stores. Some of these department stores throughout the United States have used the broadcasting media from their earliest days as vehicles in promoting the sale of merchandise.

Unfortunately, we older retail sales promotion managers grew up and were educated in our advertising knowledge during a print media period. This is the knowledge we transmitted when we taught those who followed us in our jobs. This means that most store promoters have never really learned *how* to use television to best advantage—for example, the actual mechanics of writing, demonstrating and performing.

An educational-type program is needed in order to get more department stores into television. Broadcasters individually must do their parts in their own circles.

However, the Television Bureau of Advertising, through its new Retail Sales Division, will definitely set the pace nationally for such a program.

Howard Abrahams  
Director of Retail Sales  
Television Bureau of Advertising  
New York City

### WE PERSUADED THE TOP MAN

● Our biggest account is London's, Attleboro's largest department store. Perhaps in giving the reasons for our happy situation will I best be able to answer the question.

First, you must find a department store *head* who's willing to be shown.

Secondly, you must persuade him that certain fixed ideas about using radio should have been discarded about 30 years ago. One is the ever-recurring expression: "Well, radio may be ok for selling store name, institutional advertising, or bargain basement sales, but you can't sell regular merchandise." This simply isn't true.

When our client first went on the air, he'd take only 10-second station

**Vital question** on department stores is answered by a store executive, station ad manager, two industry spokesmen. Views range from pessimism to what one feels is a definite solution to a problem as old as the broadcast media



breaks. So I made up a simple jingle to a bouncy tune. Before the year was out, it was reported to the client that mothers of newborn babies were crooning the jingles to their babies. Who ever heard of anyone singing something they'd read?

Next, we went to work to convince this valued client that we were not doing the job for him we could do if he would spend enough money to allow us to follow the jingle with a selling commercial to move specific items.

In selling radio, we believe in it and are willing to stick our necks out. If more radio stations would adopt a similar attitude the problem of getting department stores to use radio would be greatly lessened.

*William A. Dawson, Jr.*  
*Advertising Manager*  
*WARA*  
*Attleboro, Mass.*

**AIR MEDIA LIMIT OUR MESSAGE**

● It is the general feeling of our store personnel that there has been progress in bringing air media and department stores together, but we feel, too, that this progress has been limited.

We cannot move more than one item at a time successfully through radio and/or television, a fact that brings up our second and main criticism.

We, and many other department stores, are of the opinion that radio and tv are too expensive. Since we can only advertise one item at a time, we feel that we're not getting the impact.

With newspapers, we may advertise a great many articles, knowing that the reader will have time to go through the ad, read it as much as he likes.

With radio or tv, however, once the message is given, if the listener hasn't caught all of it, it's down the drain. It's been expensive, and we've only been able to give a one-item pitch.


Unfortunately, since I'm not an official spokesman for the company, the name of the store can't be mentioned. But if it were printed, your readers would recognize the fact that we are one of the biggest New York department store advertisers in all media.

Nevertheless, we do have these criticisms of the air media. Perhaps it's the reason for our keeping so much of our budget in newspapers.

*Asst. Public Relations Director*  
*A large department store*  
*New York City*


BEST LOCATION IN THE NATION

WSRS



IF *Cleveland*  
 IS YOUR **TARGET-**  
 AIM FOR *Sales* WITH  
**RADIO WSRS**

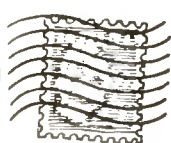
**GREATER CLEVELAND'S NUMBER 1 STATION**



*This is just a fraction of the number of customers who hear your spots on WMBR Radio. WMBR sells for two reasons--our d.j.'s are \$12,000-a-year salesmen and we're CBS Radio!*

*Regards,*  
*Glenn Marshall, Jr.*

JACKSONVILLE  
 JAN 11 1956  
 FLA.



*Mr. Frank Snell*  
*General Manager*  
*Florida Coca-Cola*  
*Bottling Co.*  
*Jacksonville,*  
*Florida*

# IN OKLAHOMA CITY THE HIGHEST RATED LOCAL LIVE SHOWS DAY AND NIGHT

NOON NEWS	13.1
NOON WEATHER	12.7
LADIES' FARE (12:30-1:30 P.M.)	8.3**

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6:00 P.M. NEWS	26.2
6:20 P.M. WEATHER	25.8

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10:00 P.M. NEWS AND SPORTS	32.5
10:20 P.M. WEATHER	28.2

\* NOV. 1955 ARB M-F average

\*\*Special ARB Jan. 3-9, 1956

See your Katz man for availabilities

# ARE ON-



**The Nation's FIRST COLOR TV Station**

Owned and operated by THE OKLAHOMA PUBLISHING COMPANY: The Daily Oklahoman, Oklahoma City Times, The Farmer-Stockman, WKY, WSFA, & WSFA-TV. Represented by THE KATZ AGENCY

Continued  
from  
page 10

# AGENCY AD LIBS



thirty which was before he'd even got to the lab where another army of experts and their relatives took over.

As if difficulties such as these aren't enough, we've superimposed some other lovelies on the business of doing television. All of 'em make sense, mind you. But a shudder or two is in order as I recount them. I think you'll agree.

I'm referring specifically now to the problems caused by the fact that most tv shows start around September. New shows, that is. Or new series of old shows. The buying of these epics, time as well as talent, is usually consummated about four months prior to this time, maybe five—more for film—less for live.

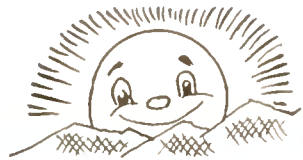
By that time of year, that is April or May, you can usually tell if you've been living with a turkey during the current season which may be why T. S. Eliot wrote "April is the cruellest month." You've also a fair idea then of what time slots are available, if any. You've had a good chance to screen the new films and kines and to listen to the buoyant conversation of the pilot pushers. So you make your decisions during the Springtime, decisions which you quite often have to live with for fifty weeks from the upcoming fall.

This isn't ever easy. But it's four times as difficult as normal for those advertisers whose own fiscal years or crop years or budget or whatever they are called do not dovetail with the tv-year. In such cases the agency and ad departments of these concerns are faced with the problem of making tv plans (which, of course, spring fully-clad from overall ad budgets) during a time of year when conjecture and prayer are methods of determining what course to take.

Some of these companies have their fiscal year based on the harvest of a particular crop, sound reason indeed in terms of their basic manufacturing. Others are the result of a particular selling season. Still others of a labor situation. Some are determined by the temperature. Even the commonplace calendar year is out-of-whack for tv. Each reason, however, is in its own way vital to the concern and completely sensible to the operation but a problem when it comes to making tv plans. And not much can be done about this for it would be churlish indeed to suggest that basic policies be altered to accommodate the vagaries of a single advertising medium.

That wasn't the point of this tract though, if it had a point. I am merely seeking to demonstrate that Mr. Kaltenborn and lady announcers are not alone in their television difficulties. The folks in the agencies, though pictured in novels and on the screen as leading lives only a smidgeon less rewarding than that of the Prince of Monaco, do have to walk through a vale of tears on their way to the bank with the loot. Remember that and speak softly in their presence. ★ ★ ★

More  
People  
start the DAY with



# KTSA

7:00 to 8:30  
A.M.

## TRADING POST

Monday thru Saturday  
7:00 a.m. to 7:20 a.m.

## THREE "T's"

Monday thru Saturday  
7:45 a.m. to 8:30 a.m.

Whether in the home, on the farm, or on the move, KTSA programs are specially prepared for special people — our listeners!

3:30 to 6:15  
P.M.

## BUMPER TO BUMPER

Monday thru Friday  
3:30 p.m. to 5:45 p.m.

## FULTON LEWIS

Monday thru Friday  
6:00 p.m. to 6:15 p.m.

AND THEY **STAY** ALL DAY  
ON

# KTSA



Call


**CHARLES LUTZ**

Gen. Mgr. Station KTSA  
San Antonio, Texas

**CA 7-1251 Collect**  
Contact PAUL H. RAYMER CO.

# ZIV WA

**Mr. DISTRICT ATTORNEY**  
STARRING **DAVID BRIAN**



Champion of the people! Here's proof!

**56.6**  
CHARLOTTE

beats What's My Line, Studio One, Ford Theatre, Godfrey and Friends and others.

**37.6**  
OKLAHOMA CITY


**25.6**  
BALTIMORE

**31.5**  
BOSTON

RENEWED BY CARTER'S IN 37 MARKETS!

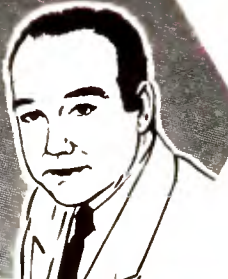
ARB—October, November, December '55

**"I LED 3 LIVES"**  
STARRING **RICHARD CARLSON**



# HOT S

**"HIGHWAY PATROL"**  
STARRING **BRODERICK CRAWFORD**



An Award-Winning Performance by Academy Award Winning Star!

**58.2**  
JOHNSTOWN

beats I Love Lucy, Disneyland, Kraft TV Theatre, Life of Riley and others.

**51.9**  
BAKERSFIELD

**40.2**  
PEORIA

**41.3**  
ROANOKE

SELLING FOR BALLANTINE'S IN 23 MARKETS!

ARB—November, '55

**"THE CISCO KID"**  
STARRING **DUNCAN RENALDO** as "CISCO" and **LEO CARRILLO** as "PANCHO"



**NOTHING TURNS ON THE HEAT LIKE ZIV**



# STHE

ow 3rd Year in Production!

**7.2**  
PITTSBURGH  
raft TV Theatre,  
Your Life, Lux  
Theatre, Wyatt  
and others.

**27.5**  
HOUSTON

**26.4**  
DALLAS-  
FT. WORTH

**26.6**  
BOSTON

RENEWED BY  
PHILLIPS IN  
44 MARKETS!

TELEPULSE—October, '55  
ARB—November, '55

"SCIENCE  
FICTION  
THEATRE"



All-star cast . . . William Lundigan,  
Don DeFore, Howard Duff, Pat  
O'Brien, Vincent Price . . . others.

**46.5**  
BOISE  
beats Groucha Marx,  
Jackie Gleason, Arthur  
Gadfrey, Bob Hope and  
others.

**44.8**  
BAKERSFIELD

**39.8**  
PORTLAND

**42.1**  
JACKSONVILLE

Voted  
#1 New  
Syndicated  
Show for '55!

ARB—November, '55

# OWWS!

or 6th Year in Production!

**36.5**  
T. WAYNE  
at \$64,000 Question,  
Sullivan, Dragnet, Dis-  
and others.

**21.0**  
BUFFALO

RENEWED BY  
INTERSTATE  
BAKERIES FOR  
6TH YEAR IN  
39 MARKETS!

ARB—Nov., Dec., '55  
TELEPULSE—Nov., '55

ZIV'S *NEW* RATING-GETTER!



"The Man  
Called **X**"



STARRING BARRY SULLIVAN

CTIONS!

**We're**

**Not Being**

**KITTENISH**



**But—**

**It's Purr-ty Nice  
To Be WELCOME In  
90,000 HOMES**

**This Winter!!!**

**NBC Affiliate**

**WJHP-TV**

**ABC**

**Jacksonville, Fla.**



Skoog hasn't seen Venice since entering advertising, sits before tv flat of city.

**agency profile**

**Charles V. Skoog**

V.p., Director of merchandising  
Hicks & Greist, New York

"People come into advertising in strange ways," Hicks & Greist's Charlie Skoog told SPONSOR. "I used to play clarinet and sax on club dates. Then after the war, I wrote a clothing-collection drive ad. Only ad I ever got a byline on. From then on, I was an adman."

Behind this spoof, lies a deep conviction that "the role of the agency is changing. To service a client well, the agency today must act as advertising, sales and marketing consultant."

"One of the most client-wise admen I know often says 'The food business today is advertising, with stress on tv.' But when he says 'advertising' he's got a different concept than Madison Avenue used to have. He's talking not only about media decisions and producing selling copy. He also means packaging, labeling, helping determine who the most likely buyers of his product are and aiming a concerted effort at them."

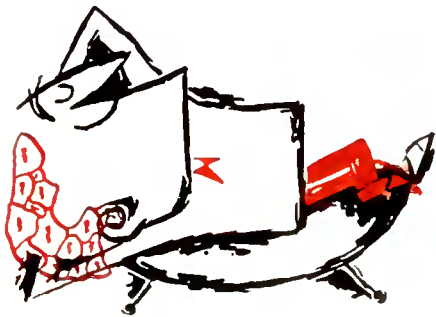
Media concepts, too, have undergone radical changes, he added. "Too many clients consider network radio old-fashioned. But the medium isn't old-fashioned. There are just old-fashioned ways of using it." He illustrated his ideas of getting "coverage and merchandisability" out of network radio with the agency's recent buy of Don McNeill on ABC for Sandran. "Radio is tops when you get a personality to sell for you and merchandise the hell out of him."

Skoog remembers that he originally got out of the entertainment field "because of the lousy hours, and look what I picked instead." A voluble, blonde man in his thirties, he deceptively acts relaxed about business, lives and breathes advertising.

"You're trapped," he says apologetically. "I'll play golf with a guy and he's talking to me about innocuous problems like his neighbor's ashcans. (It seems they're pretty desperate, low-down ashcans.) So I figure I've got a deal. I'm away from Madison Avenue and I'm talking like other people do, about ashcans. But who do the ashcans belong to? You've got it: president of an agency. So by the time we hit the third hole, we're talking cost-per-1,000."

Skoog's accounts divide into two classes: "In durable goods, the dealer's vital. Your advertising has to impress him. With package goods, the consumer's it. If you've got him, he'll put the pressure on the supermarkets to stock up." ★ ★ ★

## An instructive treatise on advt.-writing, wittily annotated.



*When you can't think of anything else, fall back on a success story.*



*After the stage is set irresistibly, get in some fast body punches.*



*Rhetorical questions are nice, especially if a guy can't fight back.*



*Throw in a foreign phrase. This impresses copy chiefs and takes only an instant.*



*Bury the sig. if you must but don't forget the reps. (Nothing strains relations with clients more.)*

Howdy Roberts winds a musical clock on your favorite radio station in Eastern Iowa. Part of his morning chore involves a quarter-hour arabesque for a drug chain. (Ed.: Why not name it? Ted: Okay. Ford Hopkins.) During seven fateful days recently . . .

. . . Howdy mumbled some off-hand nothings about a coffee special for three days running (one to a customer to make it harder—handicaps like this don't faze our Mister Roberts). Coffee sales perked, dripped, and boiled over at 634. (Par was 633.)

Next three days Howdy got around to napkins. *Paper* napkins. Ford Hopkins sold all they had—526 packages. Why don't people learn they gotta back up radio commercials with mdse.? Anyway, radio commercials on this station have to be backed up with mdse. period.

But the real coup de maitre (*F.*) came on the seventh day. *F. H.* sold 300 dishclouts by 1:30 p.m. after Howdy let go with 60 seconds worth of clean diction in the a.m. Voila!

It seems hardly necessary to state that all this mdse.-moving took place on WMT, the CBS station for Eastern Iowa, mail address Cedar Rapids, 600 ke (good!), national sales representatives, The Katz Agency.

## HOMES

SPONSOR: College Heights

AGENCY: Direct

**CAPSULE CASE HISTORY:** *To test the effect of radio advertising the sponsor bought a trial package of 20 announcements for \$55. The schedule was aired over a week-end, ten each on Saturday and Sunday with the result that 400 people went through the open house. Four sales were made that were directly attributable to the radio campaign. The homes ranged in price from \$12,500 to \$19,000, and the success of the campaign convinced the sponsor that it ought to begin regular advertising on the station.*

KBIS, Bakersfield, Cal.

PROGRAM: Announcements

## ANTI-FREEZE

SPONSOR: Simpson-Sears

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Taking advantage of the immediacy of radio advertising, Simpson-Sears placed a \$10 flash announcement campaign on CHUB on the morning of the season's first cold snap. The 15-second announcements started in the morning and by the end of the day the sponsor had sold 800 quarts of anti-freeze at 89¢ each. The radio announcements brought in a total of \$712 for an advertising outlay of \$10. The station is convinced that this ratio will bring them more seasonal business from the sponsor.*

CHUB, Nanaimo, B.C.

PROGRAM: Announcement

## VACATION BOOKLET

SPONSOR: N. J. Dept. of Conservation and Economic Development

AGENCY: Robert Conahan

**CAPSULE CASE HISTORY:** *When the N. J. Department of Conservation and Economic Development offered its free vacation booklet, "Vacation Variety," it used various media. The campaign included 25 newspapers, five magazines and two radio stations. WNEW pulled 7,296 requests or 31.6% of the total answers for only 10% of the ad cost. A 19-announcement per week schedule was run for three weeks at a total cost of \$37.50. The New York independent was almost four times as effective as all other media used.*

WNEW, New York

PROGRAM: Announcement

A graphic logo for "Radio results". The word "RADIO" is in a bold, white, sans-serif font inside a black square. To its right, the word "results" is in a larger, black, sans-serif font. The entire graphic is set against a light background with a thin border.

## LADIES' COATS

SPONSOR: Ridgeway Stores

AGENCY: Lewis, Hunter & Hatt

**CAPSULE CASE HISTORY:** *Though the sponsor is a regular participant on the Steve Allison Show, it ran a test of the show's pulling power. A three-announcement schedule was planned to advertise 20 women's Cashmere coats, reduced to \$55. Despite the unseasonably warm weather at the time and the odd hour for such announcements (11 p.m. to 2 a.m.), the entire stock was sold out before the third announcement could be aired. Cost of the two announcements: \$36; price of the coats: \$1,100.*

WPEN, Philadelphia

PROGRAM: Steve Allison Show, Announcements

## LIVESTOCK FEED

SPONSOR: Tennessee Farmer's Co-Op

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Five million pounds of live stock feed were sold within a two-week period because of a promotion on WSM's Farm Market Report. The 15 minute show plugged an offer of a pair of nylons for 69¢ and the tags from five 100-pound sacks of feed. Horace Corder, a marketing expert with the Tennessee Department of Agriculture, conducts the 11:30 to 11:45 a.m. strip and gives daily information on livestock, fruit and vegetable market prices. Cost of the show: \$90 daily.*

WSM, Nashville

PROGRAM: Farm Market Report

## ROSE BUSHES

SPONSOR: Gordon's Super-Valu

AGENCY: Direct

**CAPSULE CASE HISTORY:** *On Friday the sponsor placed an order for 20 announcements, some 15-second flash and the rest 30-seconds. No other advertising was used, but by 3 p.m. Saturday the sponsor asked to cancel the six remaining announcements. Nearly 1,000 of the advertised 59¢ rose bushes were sold for close to \$600 and shoppers bought large amounts of other items while they were in the store. Store manager Jack Gordon announced that he was "Very pleased" with the results of the \$25 ad schedule.*

CKOV, Kelowna, B. C.

PROGRAM: Announcements

## COOKIES

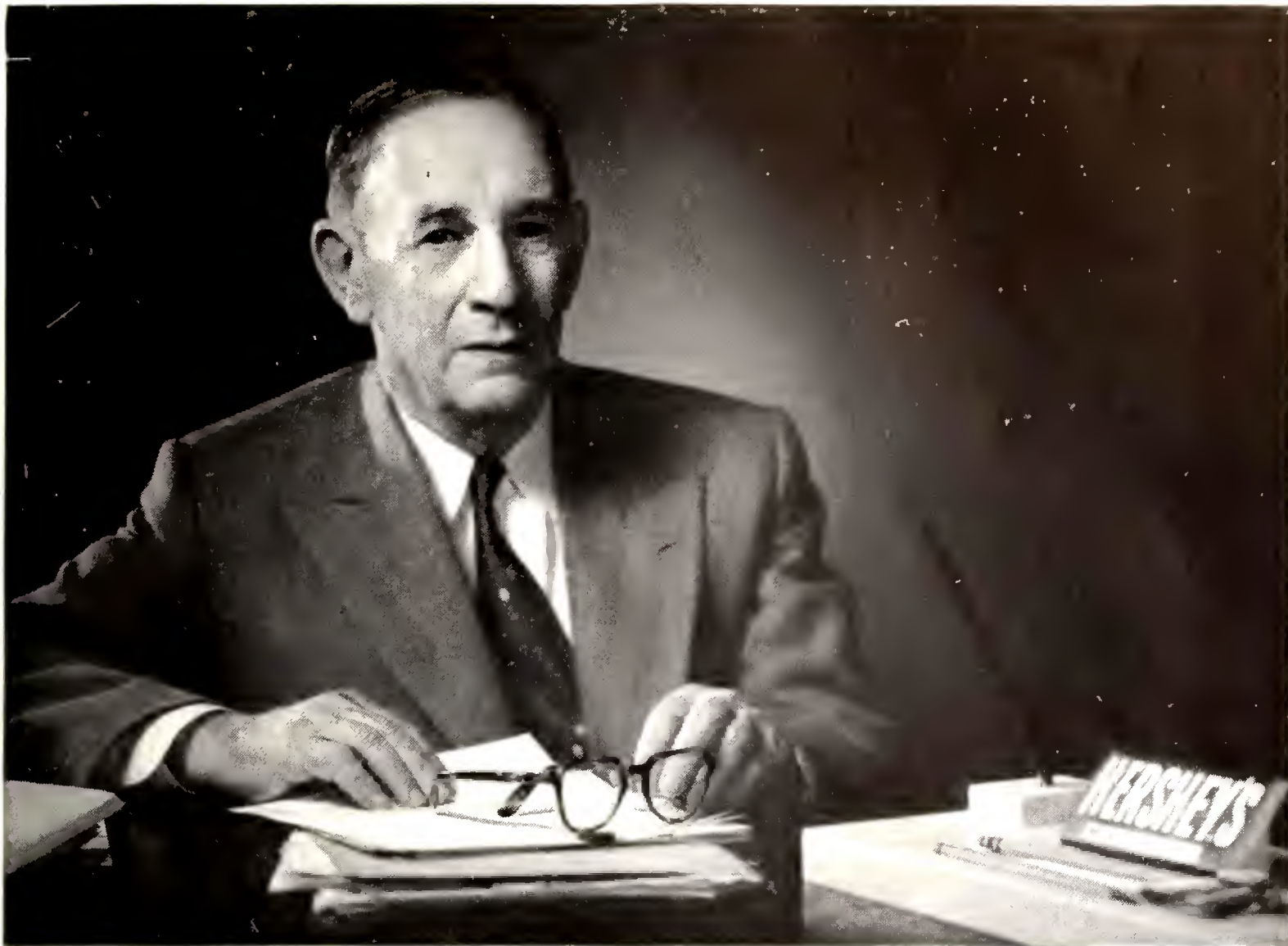
SPONSOR: B & B Biscuit Co.

AGENCY: Brad-Wright-Smit

**CAPSULE CASE HISTORY:** *The client regularly sponsors two five-minute Beat The Weatherman shows daily one at 8:20 a.m. and the other at 3:00 p.m. A disk jockey telephones listeners at home to have them guess the exact temperature at the moment of the call. To test the show, the client offered a premium in cookies for every label sent in by a deadline. Though 239 labels arrived in time, a flood of later labels followed, all of which received the premium. This caused the sponsor to recommend an increased ad budget to the manufacturer. Weekly cost: \$19.*

WDOK, Cleveland

PROGRAM: Beat The Weatherman



P. A. STAPLES

Portrait by Fabian Bachrach

## “Hershey Employees cited for Payroll Savings Plan...”

wholeheartedly recommend that all business executives activate this plan in their respective companies.”

**P. A. STAPLES, Chairman of Board and President,  
Hershey Chocolate Corporation**

“We, the officials and employees of the Hershey Chocolate Corporation of Hershey, Pennsylvania, are proud of the citation recently presented to us for outstanding participation in the United States Treasury’s Payroll Savings Plan for the purchase of Savings Bonds.

“We all realize fully the importance of sound money to the economy of our country and our community. I

If your company has the Payroll Savings Plan, your State Sales Director will be glad to help you organize a Person-to-Person Canvass that should increase employee participation to 50%, 60% or more. If you do not have the Plan, he will show you how easy it is to install one. Write to Savings Bond Division, U. S. Treasury Department, Washington, D. C.

*The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and*

**SPONSOR PUBLICATIONS, INC.**



the  
big  
look



is  
to  
kbis

bakersfield  
california

970

DOMINATING CALIFORNIA'S  
SOUTHERN SAN JOAQUIN VALLEY  
WITH POPULAR MUSIC AND NEWS  
24 HOURS A DAY!

representative

NEW YORK  
CHICAGO  
ST. LOUIS

ADAM YOUNG, JR

LOS ANGELES

Continued  
from  
page 17

## SPONSOR BACKSTAGE



who bills himself simply "Binny," does minor miracles with library and other recorded music to supply backgrounds, which antique the old organ under soapers. Space doesn't permit running down through the entire crew, but believe me, the large degree of competence and efficiency I'm describing applies to the floor and control room personnel from top to bottom. And Stark and Layton keep the whole thing pulled together with an eagle eye and a deft hand.

I didn't pry into the budget on "Romances," but I'd be willing to make a small wager that it's brought in at a staggeringly low figure, and that Colgate's cost-per-thousand is enchantingly low.

On a local level, and in the kid show field, another quiet little packaging operation does a fine job for sponsors. This is Jules Power Productions. Jules is a Chicago lad, who with his right hand man, Danny Wilson, produces the following moppet stanzas: *Time for Fun* via WABC-TV, New York, five a week; *Lunch Time Little Theatre* via WGN-TV, Chicago, five a week; *Time for Fun* via WEWS-TV, Cleveland, five a week; *Flippy, the Clown* via WGTU-TV, Hartford, five a week; and *Tip Top Circus* via WNDU-TV, South Bend, five a week. This totals up to twenty-five shows a week, all of top kiddie caliber, and all doing sound sales jobs for their sponsors. In my opinion Power and his crew will come up one day with a network show which will make its mark. And here again, the answer seems to be a matter of carefully chosen and trained personnel on every level.

Even on the radio side, where show budgets these days can hardly be seen without the assistance of a high-powered microscope, some packagers are working (within small budget limitations) and delivering profit-producing shows for buyers. Gordon Auchincloss is a prime example, here. Gordon produces the *Martha Wright Show* five days a week, and the new *Jim Lowe Show*, five weekly, both via WCBS. Gordon also packages a number of other shows in both radio and tv, but these two are enough to illustrate the point. Both shows are breezy "musicals," utilizing records, yet cannot be called disk jockey shows, nearly as well as they may be called "personality shows." The carefully written scripts, the fast-paced direction make them real standouts on today's radio scene. And I speak from the position that both the shows are sold out and their sponsors are happy with the results.

Certainly the major networks are producing, and do control, the \$500,000 budgeted spectaculars, and many another major show these days. But it's my considered guess that there will never come a time, in either radio or tv, when there won't be a place for the alert, hardworking packager, who skips the nonsense and works efficiently toward putting together programs at low cost to bring big results. ★★★

For more on program control see New York Special Report, page 28

# KLZ-TV FIRST AGAIN!

According to three nationally recognized television audience surveys, KLZ-TV is first in overall ratings and share of audience: American Research Bureau—November 6-12, 1955; Telepulse—November 1-7, 1955; American Research Bureau Telephone Coincidental—December 5-9, 1955.

**MOST COLORADO VIEWERS WATCH KLZ-TV**

# MORNINGS AFTERNOONS NIGHTS

**ALL WEEK LONG !!**

Equally important—more local and national advertisers spend more advertising dollars—for more KLZ-TV time—and get more results per dollar—than on any other Denver TV station.



**SALES**  
**BUY RESULTS... BUY KLZ-TV IN DENVER!**

Your Katz man and I are anxious to tell you of the many exceptional sales results enjoyed by national and local advertisers presently using KLZ-TV. We believe we can assist *you*—too. Call one of us for these success stories and details of the above surveys.

**JACK TIPTON**  
General Sales Manager

Represented nationally by The Katz Agency

**KLZ TV**  
Channel **7**

CBS-TV IN DENVER

*At the right are 10 key points  
which will help you evaluate SPONSOR  
in your 1956 trade paper plans*

---

*The*

UNVARNISHED

---



# SPONSOR ADVERTISING FACT SHEET

1 EDITORIALY, SPONSOR IS TOTALLY BEAMED TOWARD NATIONAL ADVERTISERS AND AGENCIES. OUR MISSION IS TO GIVE "THE MEN WHO FOOT THE BILLS" GUIDANCE IN THE EVALUATION AND PURCHASE OF TV AND RADIO TIME AND PROGRAMS.

2 SPONSOR'S CIRCULATION IS THE PUREST FOR YOUR PURPOSES IN THE TRADE PAPER FIELD. OF 10,000 CIRCULATION, ABOUT 7,000 GO TO NATIONAL AND REGIONAL AGENCIES AND ADVERTISERS; 3,300 TO ADVERTISERS, 3,300 TO AGENCIES. THAT'S 7 OUT OF 10—REMARKABLY PINPOINTED CIRCULATION.

3 SPONSOR IS THE USE MAGAZINE OF THE INDUSTRY. TV BASICS, RADIO BASICS, TV RESULTS, RADIO RESULTS, FILM BASICS, TV DICTIONARY, TIMEBUYING BASICS, TV AND RADIO STATION BUYERS' GUIDE, TIMEBERS OF THE U. S., AND MANY, MANY MORE PROJECTS ARE EXAMPLES OF SPONSOR USE VALUE. SPONSOR AVERAGES 250 INFORMATION REQUESTS MONTHLY FROM ADVERTISERS AND AGENCIES.

4 ALL IMPARTIAL AGENCY-AND-ADVERTISER-TRADE-PAPER-READERSHIP-STUDIES MADE DURING THE PAST TWO YEARS PROVE SPONSOR'S DECIDED LEADERSHIP IN ITS FIELD (DETAILS ON REQUEST).

5 SPONSOR AVERAGES NEARLY 20 PAID SUBSCRIPTIONS (AT ITS QUALITY PRICE OF \$8 PER YEAR) AT THE 33 TOP TIMEBUYING AGENCIES. AT JWT, Y&R, AND M-E SPONSOR HAS FROM 40 TO 60 PAID SUBSCRIPTIONS. AGENCY LIBRARIANS REPORTED, IN A TRADE PAPER STUDY, THAT SPONSOR IS KEPT ONE YEAR OR LONGER AS A REFERENCE SOURCE, THE AVERAGE PUBLICATION SIX MONTHS OR LESS.

## **FACTS** *about SPONSOR*

6 RECENTLY, SRDS COMPLETED A STUDY OF ADVERTISING GAINS OR LOSSES AMONG THE TRADE PUBLICATIONS OF OUR FIELD. OF THOSE LISTED ONLY 10 SHOWED GAINS—SPONSOR AND SRDS. SPONSOR'S GAIN WAS OVER 250 PAGES.

7 ALTHOUGH TRADE PAPERS ARE FREQUENTLY REGARDED AS INTANGIBLES, SPONSOR IS ABLE TO SHOW SPECIFIC RESULTS (FOLDER EXAMPLES ON REQUEST).

8 SPONSOR IS A PRESTIGE PUBLICATION. YOUR PRESTIGE MESSAGE GETS THE ADVANTAGE OF SPONSOR'S EXCELLENT STANDING IN ITS FIELD.

9 SPONSOR FIGHTS FOR WORTHWHILE INDUSTRY IMPROVEMENTS, PROJECTS, AND REFORMS. IT IS REGARDED AS THE FOREMOST ADVERTISING MAGAZINE IN THIS RESPECT. THIS HELPS PRODUCE A HEALTHY, ACTIVE CLIMATE FOR YOUR MESSAGE.

10 NATIONAL REPRESENTATIVES LIKE SPONSOR. THEY KNOW HOW THOROUGHLY IT'S READ AND USED. ASK YOURS WHAT HE THINKS OF SPONSOR. HE'LL BE GLAD TO TELL YOU. HE KNOWS SPONSOR.



*the magazine  
tv and radio  
advertisers USE*

THE INFORMATIVE BROCHURE  
"HOW MUCH SHOULD A STATION INVEST  
IN TRADE PAPER ADVERTISING"  
IS YOURS FOR THE ASKING.

# round-up



## Color tv, live and on film, being given big push in 1956



RCA's new mobile unit on location

For those who've seen color tv, it's arrived. For thousands who haven't, it's on its way and scheduled for acceptance in '56. Working on the theory that once the public has seen color tv they'll want it, color sets are being seeded in key locations to create consumer interest. Wells Television, Inc. has been a leader in this process with the installation of color tv in at least 150 hotel rooms in New York City. A comparable number of sets have been installed in approximately eight cities outside New York. Wells executives find that once people come face to face with color tv they're delighted with it and the experience leads to sales.

Color film will also give color programming a boost this year as syndicators offer series and individual color features for the steadily expanding color market. WNBQ-TV, Chicago, and KING-TV, Seattle have been the first to sign contracts for Screencraft Pictures' new full color *Judge Roy Bean* series. Both stations launched the show early in January. To back up its own interest in color tv, RCA is sponsoring the program over WNBQ with a series of full color commercials. Quintet Productions is producing the show in Hollywood.

Interstate Television Corp., a subsidiary of Allied Artists, has 26 high budget color films ready for distribution this year. The ITC selection was originally produced by the parent company between 1948 and 1952.

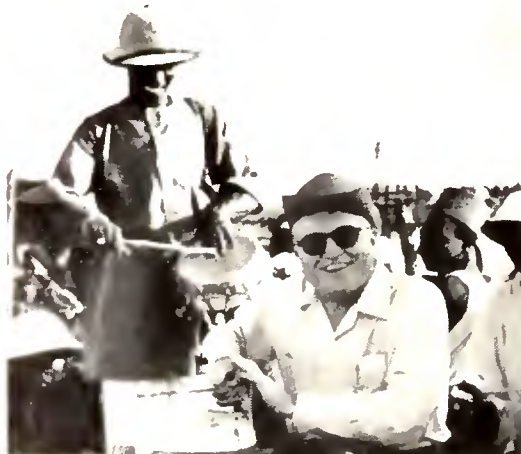
Other colorcasts currently being offered by Interstate are 114 quarter hour shows composed of *Adventure Album* and *Popular Science Newsreels*.

To make color tv programming readily accessible to stations that have not yet had color transmitting equipment installed, RCA is offering a mobile color studio to stations within a 150 mile radius of Philadelphia. Other mobile units will be added to the service in the future.

According to A. R. Hopkins, Manager of the RCA Broadcast Products Department, stations modified for color transmission will be able to use the unit's completely equipped video and audio facilities as well as two live studio cameras. In addition, RCA will provide the services of two engineers to instruct and supervise station personnel in the setting up and technical operation of the equipment.

*The Mummer's Parade*, broadcast by WCAU-TV, Philadelphia, was one of the first color shows transmitted by the unit. ★★★

## Safari so good for deejay Eddie Chase of CKLW



Detroit's Eddie Chase tries a jungle beat

If you're tiring of rockin' and rollin' and the chatter of local disk jockeys is forcing you to buy your own records, off with you to Detroit where d. j. Eddie Chase has broken the

pattern with a jungle beat. Following the well worn but still exciting paths of Hollywood's major studios and personalities like Ernest Hemingway, Chase took an 18,000 mile safari of his own for the purpose of offering his CKLW listeners something exotic in the way of disk jockey fare.

Chase was feted by Africans who are celebrities in their own right by virtue of film's celluloid recordings. The king of the Watusi, known to millions for his appearance with his tribe in "King Solomon's Mines," and the Masai warriors were among Chase's hosts. Also included in the trip was a stop at Dr. Albert Schweitzer's famous hospital camp.

Among the interesting customs Chase discovered was the use of drums rather than call letters to identify African stations.

Thomas J. Doyle, Inc., sponsor of Chase's 6:15 to 7 p.m. Monday through Friday program, never thought they'd be sponsoring a show from Africa, but then, they're never quite sure what Chase will give them next even while he's safe at home in the CKLW studios. ★★★

## Spanish language telecast taps fresh KNTV market



Selling beer with a Spanish accent on KNTV

Burgermeister Beer and Royal Crown Cola are selling a hitherto unexplored audience via a Spanish language telecast on KNTV, San Jose, Cal. Through Mallory Advertising Agency, the companies have successfully sponsored *Fiesta* since September,

1955, each spending \$135 weekly for the half-hour musical.

As Jim Bentley, Radio-Tv Director of Mallory says, "It was decided that live commercials and a general musical show would be a most effective vehicle."

MC Jose Alvarez was selected because he's a local personality with a "buying" knowledge of his people. A Latin quintet, a professional talent list of Spanish acts gathered for use on a rotation basis and an "amateur talent" contest segment were developed for a generalized approach.

But above all, simplicity of appeal has been the keynote of program and delivery of each sponsor's two one-minute commercials.

With point-of-purchase cards, newspaper ads, spot radio adjacent to Spanish language radio shows, all promoting *Fiesta*, both clients feel show reaches over 40% of the buying potential in the area. ★ ★ ★

**Briefly . . .**

"For outstanding achievement in radio and television merchandising", during the 12 months between July 1, 1955 and June 30, 1956, a Cadillac automobile and a plaque will be awarded the Sylvania "Distributor of the Year." In announcing the award Bernard O. Holsinger, Sylvania's General Sales Manager, emphasized the necessity for "a broad comprehension of advertising and merchandising methods." The judges will be Arthur L. Chapman, Operations v.p.; Thomas P. Ryan, Sales Manager, Radio & Tv; John D. Thuet, Radio Sales Manager; C. R. Lunney, Advertising & Sales Promotion Manager and Elbert W. Merriam, Service Manager.

\* \* \*

WIP, Philadelphia, oldest department store-owned station in the country, celebrated 25 years on the air on 1 February and honored the station's president and general manager, Benedict Gimbel, Jr. at a party for members of the board of directors and station personnel. A special plaque was given to Benedict Gimbel.

\* \* \*

American film producers working abroad have recently begun a practice of shooting special footage on location for use in tv spot commercials in the States. They are not "trailers" in the usual sense since they will also be used as theatrical short subjects. ★ ★ ★



**PAL** *says:*

"Timebuyers—check your *new PULSE* survey for Charleston, S. C. It's the same *old* story! EMMETT LAMPKIN'S *In The Garden* and *In The Garden Vespers* lead the field again! BOB NICHOLS' *Blues 'n' Boogie* is right up there on top, too, as usual!

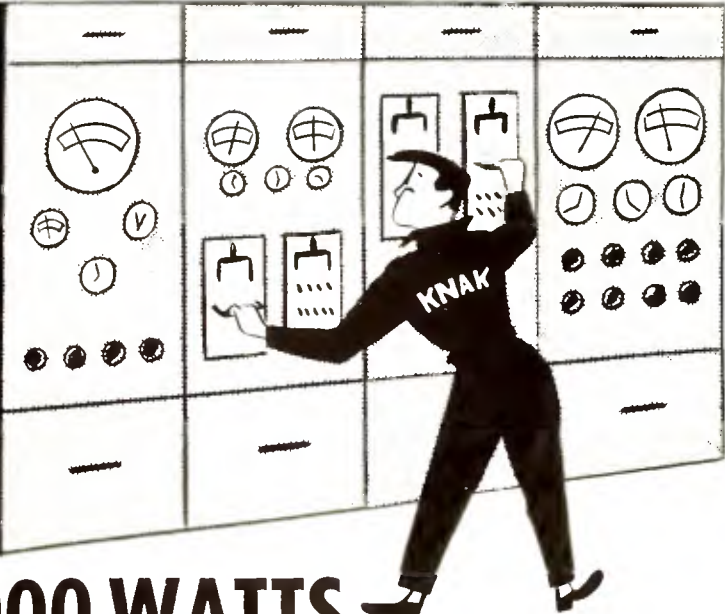
This means *audience*—and audience means *sales!* See our rep . . . . *now!*"

(*"I don't know why we keep spending the money for these things—we always win . . . . . ho-hum. . . ."*)

**w-PAL**  
of Charleston  
South Carolina

Represented by  
Forjoe & Company

**We're Pushing the Switch**



**FOR 5,000 WATTS**

KNAK\*, the mighty independent of the Utah trade area is now a better buy than ever! More power — more pull — more soles for you in an area that is larger than Pittsburgh, Milwaukee or Houston and only slightly smaller than Washington, D. C., Boston or San Francisco. Remember, in Salt Lake, BETTER BUY KNAK — IT'S A BETTER BUY THAN EVER!

Represented Nationally by Forjoe & Co., Inc.

**KNAK** OF SALT LAKE CITY

1042 South 6th West, Salt Lake City, Utah

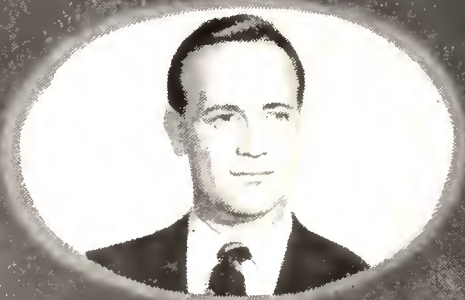
HOOPERATING

KNAK	27.8
Station "A"	27.2
Station "B"	14.6
Station "C"	13.7
Station "D"	7.2

\*Hooper Rating—February, 1955 (12:00 noon to 6:00 p.m. average.)

great films,  
film greats  
are in tune  
with every  
budget  
on abc-tv's  
"afternoon  
film festival"

your host, Allyn Edwards



Big advertisers, small advertisers . . . not  
Every weekday ABC-TV's exciting, new  
"afternoon Film Festival" (3-5 EST) gives  
more big-name entertainment for your  
than any other show on television. He  
some of the stars you get at the new, low  
time rate: *James Mason, Stewart Gr  
Jean Simmons, David Niven, Robert M  
Deborah Kerr, Mai Zetterling, Alec Gui  
Michael Redgrave, Paul Lukas.* Here are  
of the modern, top motion pictures: *B  
Journey, Always a Bride, The Cruel S  
Hungry Hill, The Adventurers, The Iu  
tance.* When you get all the facts — b  
plan, rating potential, frequency discous  
you'll agree this is TV's most exciting p  
pation buy.



abc television network

7 West 66th St., New York 23, N. Y., SU'squehanna 50  
20 North Wacker Drive, Chicago, Illinois, ANdover 408  
277 Golden Gate, San Francisco, UNderhill 3-0077

## HOLLYWOOD TV

(Continued from page 27)

last extreme. They want a bonus and their bonus thinking is a promotion plug, usually one they have had hanging around for some time.

- Does not tend to create serious competition to current theatrical motion picture exhibition.

- Is backed by enough money. And by this they mean just that. They do not want bargaining on an "Arab trader" level. If the advertiser and/or network is talking real, honest-to-goodness top money, they're ready to listen. But they are not ready to give attention to someone dickering for a sale price who will then go out to see if money can be raised.

- Permits the studio to retain rights and control the features for times and purposes other than their use on the

program, for which the deal was made.

SPONSOR asked one executive v.p. of a top studio for a specific suggestion on such a deal. He started and stopped three times before finally coming up with something that was not prefaced with "Now don't print this, but . . ." Resting his arm on a bookshelf containing an "Oscar," he had this to say:

"What I am going to suggest is a prototype rather than a specific offer from our studio. However, I think any studio would do well to entertain such an offer as the one that I'm going to outline. Let's say a network or a group of advertisers underwrite a particular tv-movie program. You know the type. *So-and-So-Living Room Theater*. And they'd be willing to use the name of the studio in the title such as MGM's, RKO's or Paramount's *So-and-So Living Room Theater*. Conceivably, this program might be presented be-

tween noon and 6 or 7 p.m., possibly opposite NBC's *Matinee* when most of the women in the nation are available, or exposed to their tv sets, but when nobody would normally be going to the movies."

And here is what another executive at a different studio had to say on the "specific suggestion" level:

"Let a sponsor or a network select a small group of, say, special features, all falling into a specific category or all starring a specific actor or actress (Humphrey Bogart, Esther Williams, Gary Cooper, Jimmy Cagney) and use them, let's say, once a month, as a series of 'specials' or 'spectaculars' or whatever you fellows like to call them. This we'd be interested in. Of course, there'd be other items to consider like a promotion gimmick, but we could clear that hurdle."

The important fact which both men

# 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
SPRING, TEX.	KBST-TV	4	10 Jan.	5.13	323	CBS	None	NFA	Wm. J. Wallace, pres. Howard Barrett, v.p.
EVER, COLO.	KRMA-TV <sup>3</sup>	6	30 Jan.	---		None	KOA-TV KBTV KFEL-TV KLZ-TV	NFA	
AMES CENTER, NEB.	KHPL-TV <sup>3</sup>	6	22 Jan.	28.4	707	None	None	NFA	Bi States Co., F. Wayne Brewster, pres. C. E. Freas, Jr., v.p.
ANNAH, GA.	WSAV-TV	3	21 Jan.	32.4	370	None	WTOC-TV	150	WSAV Inc.

## II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO REP
RINO, CAL.		10	1 Oct. 56	235	1943	KJEO KMJ-TV	169	Calif. Inland Brdstng. Co.
OXVILLE, TENN.		10	11 Jan.	316	925	WATE WTSK-TV	200	Radio Sta. WBIR Inc.
MAMI, FLA.		7	18 Jan.	316	966	WGBS-TV WTHS-TV WTVJ WITY	298	Biscayne Tel. Inc.

## 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
ELIRA, N. Y.	11	14 Jan.	220	808	\$247,749	\$325,000	None	Veterans Brdstng Co. Inc.
PREVILLE, ORE.	11	21 Jan.	.467	2,520	\$14,691	\$2,000	None	Grizzly Tel. Inc.

## BOX SCORE

U. S. stations or air ..... 127\$ Markets covered ..... 261\$

\*New c.p.'s and stations going on the air listed here are those which occurred between November and 9 December or on which information could be obtained in that period. Stations considered to be on the air when commercial operation starts. \*\*Effective radiated power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not 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 present. †Information 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.

# Wise Owl: sells drug products in L. A. on KMPC

● Owl Drug Company's recent renewal of their 60-programs-weekly schedule on 50,000-watt KMPC is based on their 4-year experience on the station. *The agency with drug product accounts may well follow the lead of this successful retailer, who checks sales results at cash registers every day of the week.*

● As with drug store items, so with other products and services. KMPC, with its Music-News-Sports program pattern, has success stories by the handful in every important category. Ratings? Consistently good. Your favorite measurement service will show KMPC in a favored place in Los Angeles. That's why we say:

*. . . If You Want To SELL  
Southern California . . . BUY*

## KMPC

710 kc LOS ANGELES

50,000 watts days      10,000 watts nights

Gene Autry, President

Robert O. Reynolds, v.p. and gen. mgr.

Represented Nationally by AM Radio Sales

stressed in their suggestions was that such use would not present a serious threat to theater exhibition, while at the same time it would give the originating studio a chance to be mentioned.

"Let me add," said a third, whose suggestion was along the lines of those outlined above, "that a free one-minute plug for our current theatrical product, somewhere during the program, would certainly be an important added consideration."

In order to help admen in their plans, related to the motion picture industry, SPONSOR presents the answers to another group of questions asked of responsible men at the various studios:

► *Are you willing to consider an outright sale of your feature picture backlog, if enough money is offered?*

SPONSOR got three unqualified "No's." The only "Yes" came from an important independent, who quickly added that he did not believe that within the foreseeable future anyone was likely to offer what he would consider "enough money."

The remainder of those interviewed, reverted to suggestions along the lines of those above.

► *Are you willing to entertain an offer, to present a major motion picture for its first run on tv?*

SPONSOR gives the answer of a man whose studio, aside from the multi-million dollar *big* pictures, still produces a limited number of pictures at a cost of a million or slightly less:

"There is no blanket answer to this question," he said. "But let us take a hypothetical case: We're producing a color feature, that will cost around one million when completed. A network approaches us with the proposition to run this picture on tv prior to its theatrical release. We might be willing to let this picture go to tv, if the tv run will bring us back our negative cost (which is likely to be somewhat less than the \$1 million budget), because with the enormous savings in advertising and release print costs, we stand a good chance to make a bigger profit out of the subsequent theatrical runs in the domestic and foreign markets than if the picture were to be handled in the conventional manner. It must be remembered that an ever-increasing percentage of our profits at the

current box-office set-up stem from foreign distribution.

"I would be especially tempted to make such a deal, if it were to concern the type of picture which stands to gain by word-of-mouth reputation. In other words, a picture that has no sensational gimmick on which to hang an advertising campaign, but that has the kind of emotional story values that will make people talk about it. In our way of thinking, the tv run in such a case would take the place of a *road-show* engagement."

► *What about pictures like "The Ten Commandments," "Guys and Dolls" and such?*

The head of one of the top studios, after admitting that the above formula might work for certain pictures, gave this answer:

"These are not pictures in the old sense of the word. These are *shows*. Like a Broadway play they need special exploitation and special handling in their presentation. People will always be willing to leave their homes and spend money to see such shows. In the long run it will be the unique heritage of the motion picture producer, to create a limited number of such *shows* each year and tv will never, or not at least in the foreseeable future, have the kind of resources, to utilize such shows profitably."

► *Are you willing to create pictures especially for tv?*

Five of the studios generally had this to say: "The answer depends on the circumstances. Under no condition will we make such pictures on speculation. Our speculative funds will always be funneled into our theatrical product. On the other hand, we are most certainly willing to entertain offers from either networks or sponsors, to produce special programs for them be they 30-, 60-, 90-minute or other lengths, as long as the offer involves monies and conditions which give us a reasonable chance to make a profit. This profit may be derived from the actual production or from the subsequent theatrical distribution of such shows in the domestic and/or foreign theater markets."

► *With the rapid integration of motion pictures and tv, are you thinking about acquiring control of one of the existing networks, or of creating a*

# WHAT'S AN ALLIGATOR

# DOING AT

# THE 21?

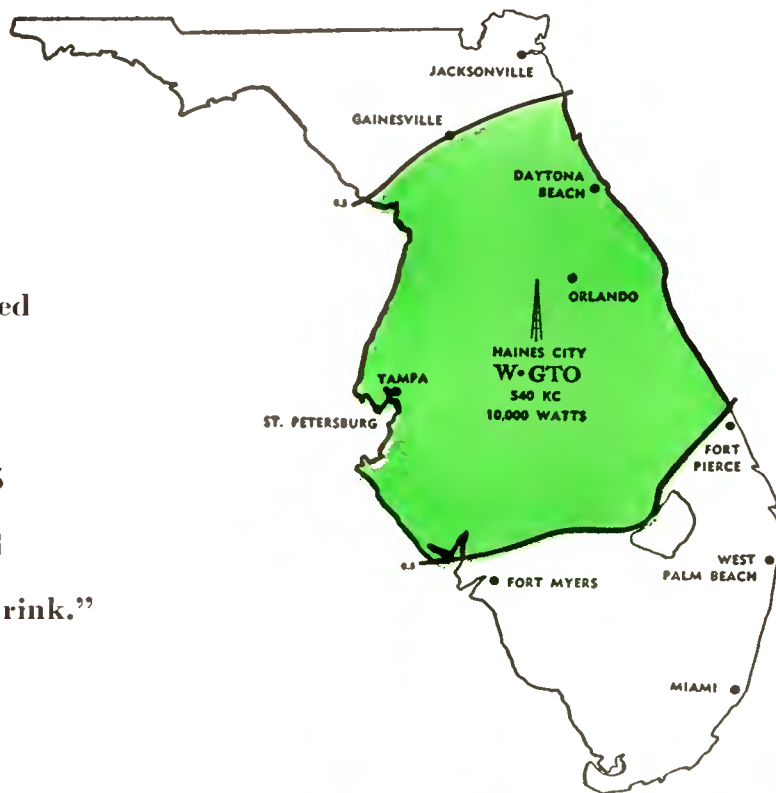


*from Gulf To Ocean • Gainesville To Okeechobee*

the 'Gator declared, "I'm doing a right good job.

That's the reason I'm here. The listeners like me; the advertisers think I'm the greatest, so the boss says I've earned me a trip.

"Besides, turn about is fair play. Every year more than 5 million tourists come to Florida's WGTO Land and spend close to a billion dollars. The least I can do is buy you a drink."



*Now Something New is Added—"RECALLIT and WIN"—*

**Cash Prizes—Every Weekday—On The Hour—\$1000 Jackpots!**

P.S. Here's a "natural" for national and regional advertisers who want to get the most out of their spot radio dollars. It's a 30-County W•GTO-Land Quiz, modeled after the high rated KWK (St. Louis) show that has been paying off for listeners—and sponsors—for years.

SEND FOR FULL DETAILS TODAY

**10,000 WATTS**

# W•GTO

Eugene D. Hill, Gen. Mgr.  
HAINES CITY, FLA.  
PHONE 6-2621

*owned and operated  
by KWK, St. Louis, Missouri*

Represented by  
**WEED & COMPANY**

**540 KILOCYCLES**

network of your own?

"No. It would be foolish. First of all, based on the available resources it would be easier for NBC or CBS to acquire any one of the major motion picture studios, than the other way around. In addition, we were burned once, when the government forced us to liquidate our theatre interests and we certainly are not going to invite a similar action, by making such a move as you mentioned."

► *What about fee tv?*

Most of the major executives get a nostalgic look in their eyes when this is mentioned. They admit having had high hopes for this phase of television as a new means of creating a tremendous box-office potential for their product. Some of them still see it as a possibility.

"But it's a dying issue," one of them commented. "The networks, under the leadership of General Sarnoff, are proving that there is practically nothing in the fields of entertainment and sports, than cannot be presented with-

in the framework of commercial tv. In order to get FCC approval for their plans, the fee tv boys will have to prove that they can give the public something, that is unavailable in any other way, and that's worth paying for. This is getting more and more complicated, as tv comes of age."

Only Paramount is still all-out optimistic about fee tv:

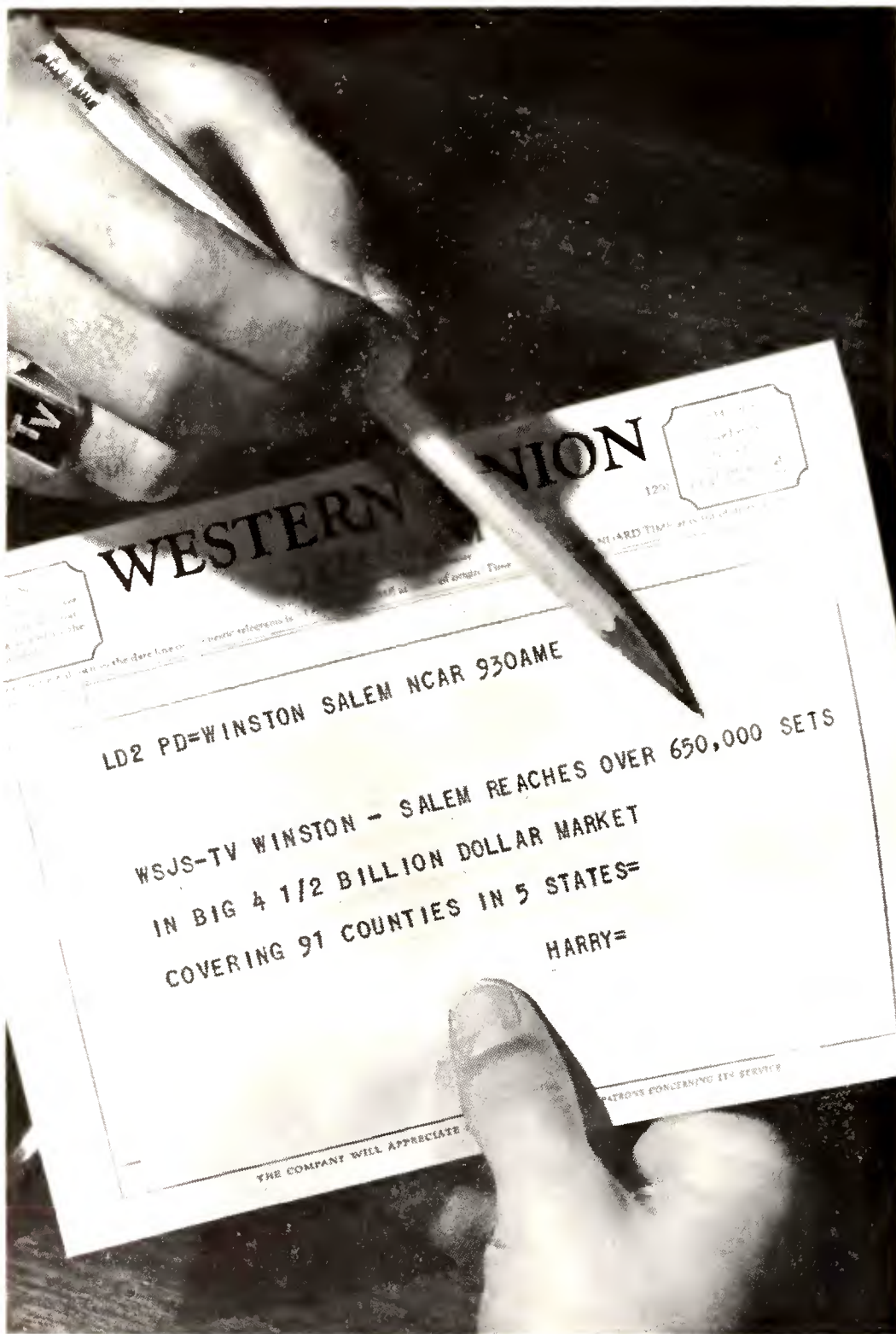
"We have developed the International Telemeter System and we believe that not only will the public be willing to pay for the kind of entertainment, that we can present at a nominal charge, but we feel confident that it will become reality. Whether or not the FCC has actual jurisdiction of this phase of tv, is not as yet clear. It may take an act of Congress, but you can't hold back progress for the benefit of the advertising business."

► *Is there a way in which to judge the effect, which first-run tv exposure might have on the gross of a picture?*

"To date we have no way of knowing. The presentation of the 'Constant Husband' as a first run by NBC, will not be a criterion, since a British feature of that type at best appeals only to a limited audience. The average U.S. gross of such a picture is in the neighborhood of \$500,000, which is the figure NBC reportedly paid for its use on tv.

"The only other picture, which was first exposed via tv was 'Davy Crockett.' This, too, cannot be considered a test case. On the one hand it is a children's picture, and kids are known to love to see the same show over and over again. In addition, it rode in on the wave of a phenomenal publicity campaign which reached its climax during the period of tv presentation, but which petered out before the feature had a chance to prove itself in the theatres. The theatrical grosses on 'Davy Crockett' have been disappointing, but I do not believe that I would consider this experience a deterrent in evaluating the first-run tv exposure of one of our own pictures."

Another executive picked "Marty" as an example. "Here is a picture, the story of which was presented live on tv, not once but twice. The feature contains little that wasn't in the original tv presentation, which had been seen by millions. And still it is doing business. Here is the kind of a case  
(Please turn to page 78)



**WSJS-TV**  
316,000 WATTS



AFFILIATE FOR  
WINSTON-SALEM  
GREENSBORO  
HIGH POINT

CALL  
HEADLEY-REED  
REPRESENTATIVES



# WATT'S UP at **KOOL-TV** PHOENIX?



HIGHEST TOWER  
HIGHEST POWER  
**316,000 WATTS**

*Arizona's most popular TV station\**  
**NOW Arizona's most powerful  
TV station!**

**\*64.7%** of quarter-hour firsts  
12 of top 15 programs  
with 3 competitive stations having only one each.  
PULSE, NOVEMBER, 1955.



# **KOOL-TV** PHOENIX, ARIZONA

NATIONAL REPRESENTATIVE — GEORGE P. HOLLINGBERY



**WSAZ-TV**  
has the  
audience sewed up  
in the Huntington-  
Charleston  
television market  
with 25 out of 27  
top night-time  
shows\*

1. Perry Como WSAZ-TV
2. Big Story WSAZ-TV
3. Fireside Theatre WSAZ-TV
4. Life of Reilly WSAZ-TV
5. Lassie Station B
6. Lux Video Theatre WSAZ-TV
7. Colgate Comedy Hour WSAZ-TV
8. Bob Hope WSAZ-TV
9. Saturday Night Jamboree WSAZ-TV
10. People Are Funny WSAZ-TV
11. Groucho Marx WSAZ-TV
12. Waterfront WSAZ-TV
13. Big Town WSAZ-TV
14. Big Surprise WSAZ-TV
15. Robert Montgomery WSAZ-TV
16. Grand Old Opry WSAZ-TV
17. Ford Theatre WSAZ-TV
18. Father Knows Best WSAZ-TV
19. Dragnet WSAZ-TV
20. I Love Lucy Station B
21. George Gobel WSAZ-TV
22. Producer's Showcase WSAZ-TV
23. Truth or Consequences WSAZ-TV
24. Loretta Young WSAZ-TV
25. Wild Bill Hickok WSAZ-TV
26. People's Choice WSAZ-TV
27. This Is Your Life WSAZ-TV

\*and all the top  
cumulative daytime  
ratings, too, according  
to ARB, Nov. 1955.

Huntington-  
Charleston,  
West Virginia  
CHANNEL 3  
Maximum Power  
NBC BASIC  
NETWORK  
affiliated  
ABC



TELEVISION  
also affiliated with Radio Stations WSAZ,  
Huntington & WGKV, Charleston  
Lawrence H. Rogers, Vice President and  
General Manager, WSAZ, Inc.  
Represented nationally by  
The Katz Agency.

MONDAY			TUESDAY			WEDNESDAY						
TBS	Out-Home	NBC	NBC	TBS	Out-Home	NBC	ABC	TBS	Out-Home	NBC	ABC	
Garry Moore Bristol-Myers CBS 10-10:15 P&G: BB&T NY alt m L 1/4 hr \$3,140	Network programming discontinued	Ding Dons School 10-10:30 P&G: BB&T alt m 10:15-30 66Ch L 1/4 hr \$745 1/2 hr \$1,600	No network programming m-f	Garry Moore Miles Labs Wade Adv tu 10-10:15 Kellogg: Burnett tu 10:15-30 56-70NY L 1/4 hr \$3,140 Arthur Godfrey Corn Products C. L. Miller Minn. Mining 10:45-11 BBDO Exp 2/14	Network programming discontinued	Ding Dons Schl 10-10:30 Manhattan Soap SB&W t, th 10-10:15 Colgate: Bates P&G: BB&T 1/4 hr \$1,600	No network programming m-f	Garry Moore Lever Bros JWT Gen Motors 10-10:15 Gen Motors w 10:15-10:30 Arthur Godfrey w 10:30-45 Easywasher BBDO 10:30-10:45 BBDO Bristol-Myers, Y&R m, w 10:45-11 40Var L simul 1/4 hr \$3995	Network programming discontinued	Ding Dons School 10-10:30 Wander Co: Oraltine 10:15-30 Tatham-Laird Ch m-f L 1/4 hr \$1,600	No ne progra m	
Arthur Godfrey m 10:30-45 St. Myr Y&R m. 10:45-11 40Var L simul 1/4 hr \$3995	Ernie Kovacs Show NY L	Ernie Kovacs Show NY L	Home m-f 11-12 91NY L&F (Women's service program. For partic sponsors, there are eight 1-min commer- cials an hour available 1-min partic: time & tal \$7000 (see tu for sponsor list)	Home m-f 11-12 NY (see mon) L&F Partic sponsors: Wear-Ever Prods F&S&R H. J. Heinz Maxen Hills Bros Ted Bates Peerless Elec: broil-quik Zlowe Co 1-min partic: time & tal \$7000	Home m-f 11-12 NY (see mon) L&F Partic sponsors: Wear-Ever Prods F&S&R H. J. Heinz Maxen Hills Bros Ted Bates Peerless Elec: broil-quik Zlowe Co 1-min partic: time & tal \$7000	Godfrey (cont'd) Lever: pepodent m, w 11-11:15 JWT Pillsbury Mills m-th 11:15-30 Leo Burnett	No network programming m-f	Godfrey (cont'd) Lever: pepodent m, w 11-11:15 JWT Pillsbury Mills m-th 11:15-30 Leo Burnett	Home m f 11 12 NY L&F (see mon & tu)	1-min partic: time & tal \$7000	No ne progra m-	
Godfrey (cont'd) Lever: pepodent m, w 11-11:15 JWT Pillsbury Mills m-th 11:15-30 Leo Burnett	Home m f 11 12 NY L&F (see mon & tu)	Home m f 11 12 NY L&F (see mon & tu)	Valiant Lady Wesson Oil NY L Fitzgerald Love of Life Amar Home Pr m-f (see mon) B-B-T Search for Tom's P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: Ivory, dust m-f (see mon) Compton	Valiant Lady Wesson Oil NY L Fitzgerald Love of Life Amar Home Pr m-f (see mon) B-B-T Search for Tom's P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: Ivory, dust m-f (see mon) Compton	Valiant Lady Wesson Oil NY L Fitzgerald Love of Life Amar Home Pr m-f (see mon) B-B-T Search for Tom's P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: Ivory, dust m-f (see mon) Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles 1/4 hr \$2,700 Feather Your Nest (quils, Bud Collyer) Colgate-Palmolive 60NY m-f L alt d 12:30-45 Esty 1/4 hr \$2,700	No network programming m-f	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	No ne progra m		
Love of Life Amar Home Pr 7NY m-f L B-T \$8500 Search for Tom's P&G: joyt NY m-f L B-T \$10,000 Guiding Light P&G: Ivory, dust NY m-f L Esty \$9,500	No network programming m-f	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles 1/4 hr \$2,700 Feather Your Nest (quils, Bud Collyer) Colgate-Palmolive 60NY m-f L alt d 12:30-45 Esty 1/4 hr \$2,700	No network programming m-f	Valiant Lady Wesson Oil NY L Fitzgerald Love of Life Amar Home Pr m-f (see mon) B-B-T Search for Tom's P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: Ivory, dust m-f (see mon) Compton	Valiant Lady Wesson Oil NY L Fitzgerald Love of Life Amar Home Pr m-f (see mon) B-B-T Search for Tom's P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: Ivory, dust m-f (see mon) Compton	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	No network programming m-f	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	Tennessee Ernie Ford Show Procter & Gamble 12-12:15 B&B Hy m-f L Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	No ne progra m		
Jack Paar Show NY m-f L sust	No network programming m-f	No network programming m-f	Jack Paar Show NY m-f L sust	Jack Paar Show NY m-f L sust	Jack Paar Show NY m-f L sust	Jack Paar Show NY m-f L sust	No network programming m-f	Jack Paar Show NY m-f L sust	No network programming m-f	Jack Paar Show NY m-f L sust	No network programming m-f	No ne progra m
Love Story P&G: prell. Ivory snow 62Ch m-f L B&B 1/2 hr \$3000	No network programming m-f	No network programming m-f	Love Story P&G: prell. Ivory snow m-f (see mon) DFS	Love Story P&G: prell. Ivory snow m-f (see mon) DFS	Love Story P&G: prell. Ivory snow m-f (see mon) DFS	Love Story P&G: prell. Ivory snow m-f (see mon) DFS	No network programming m-f	Love Story P&G: prell. Ivory snow m-f (see mon) DFS	No network programming m-f	Love Story P&G: prell. Ivory snow m-f (see mon) DFS	No network programming m-f	No ne progra m
Robert Q. Lewis 2-2:15 sust NY L 1/4 hr \$3,150	No network programming m-f	No network programming m-f	Robert Q. Lewis sust 72NY L 1/4 hr \$3,150	Robert Q. Lewis sust 72NY L 1/4 hr \$3,150	Robert Q. Lewis sust 72NY L 1/4 hr \$3,150	Robert Q. Lewis sust 72NY L 1/4 hr \$3,150	No network programming m-f	Robert Q. Lewis sust 72NY L 1/4 hr \$3,150	No network programming m-f	Robert Q. Lewis sust 72NY L 1/4 hr \$3,150	No network programming m-f	No ne progra m
Art Linkletter Lever: surt HY m, w, f L BDD (see bel) Pillsbury Mills: four, mixes HY m-th L B 1/4 hr \$4000	No network programming m-f	No network programming m-f	Art Linkletter Kellogg: ell pr 52Hy L tu, th 2:30-45 Burnett Pillsbury Mills 2:45-3 2:45-3 1/4 hr Burnett \$4000	Art Linkletter Kellogg: ell pr 52Hy L tu, th 2:30-45 Burnett Pillsbury Mills 2:45-3 2:45-3 1/4 hr Burnett \$4000	Art Linkletter Kellogg: ell pr 52Hy L tu, th 2:30-45 Burnett Pillsbury Mills 2:45-3 2:45-3 1/4 hr Burnett \$4000	Art Linkletter Lever: surt m, w, f 2:30-45 BBDD Pillsbury Mills m-th 2:45-3 (see mon) Burnett	No network programming m-f	Art Linkletter Lever: surt m, w, f 2:30-45 BBDD Pillsbury Mills m-th 2:45-3 (see mon) Burnett	No network programming m-f	Art Linkletter Lever: surt m, w, f 2:30-45 BBDD Pillsbury Mills m-th 2:45-3 (see mon) Burnett	No network programming m-f	No ne progra m
Big Payoff Colgate: fah. chlorophyll tht- st. cashmr hot NY m-w, f L (see tu th) Esty 1/4 hr \$3,000	No network programming m-f	NBC's Matinee Theatre partic sponsors HY L COLOR	Big Payoff m-f NY sus tu, th L sust	Big Payoff m-f NY sus tu, th L sust	Big Payoff m-f NY sus tu, th L sust	Big Payoff Colgate m, w, f (see mon) Faty NY L	No network programming m-f	Big Payoff Colgate m, w, f (see mon) Faty NY L	NBC's Matinee Theatre partic sponsors NY L	Big Payoff Colgate m, w, f (see mon) Faty NY L	No network programming m-f	After Film f st 1 par
Bob Crosby Scott Paper Co W. Thompson m 3:30-3:45 P&G Compton 3:45-4	No network programming m-f	NBC's Matinee Theatre partic sponsors HY L COLOR	Bob Crosby C-M alt wks Carnation 3:30-3:45 Miles Leba Wade 3:45-4	Bob Crosby C-M alt wks Carnation 3:30-3:45 Miles Leba Wade 3:45-4	Bob Crosby C-M alt wks Carnation 3:30-3:45 Miles Leba Wade 3:45-4	Bob Crosby General Mills m, w, f 3:45-4 44Hy L Knox 1/4 hr Reeves NY 1/4 hr \$3,700	No network programming m-f	Bob Crosby General Mills m, w, f 3:45-4 44Hy L Knox 1/4 hr Reeves NY 1/4 hr \$3,700	NBC's Matinee Theatre partic sponsors NY L	Bob Crosby General Mills m, w, f 3:45-4 44Hy L Knox 1/4 hr Reeves NY 1/4 hr \$3,700	No network programming m-f	After Film f st 1 par
Brighter Day P&G 15NY m-f T, & R \$9000 The Secret Storm m Home Prods: 19NY m-f L B-B-T \$8,500 On Your Account (Win Ellitt) P&G: tide, prell 22NY m-f L B&B 1/2 hr \$3000	No network programming m-f	Date With Life Borden Co NY m, w, f L Y&R 1/4 hr \$2600 Modern Romances Colgate B. Houston Queen for a Day NY L Dixiecup P&G Miles Labs	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods NY m-f L B-B-T On Your Account (Win Ellitt) P&G: tide, prell m-f Benton & Bowles	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods NY m-f L B-B-T On Your Account (Win Ellitt) P&G: tide, prell m-f Benton & Bowles	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods NY m-f L B-B-T On Your Account (Win Ellitt) P&G: tide, prell m-f Benton & Bowles	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) B-B-T On Your Account (Win Ellitt) P&G: tide, prell m-f NY Benton & Bowles	No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) B-B-T On Your Account (Win Ellitt) P&G: tide, prell m-f NY Benton & Bowles	No network programming m-f	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods m-f (see mon) B-B-T On Your Account (Win Ellitt) P&G: tide, prell m-f NY Benton & Bowles	No network programming m-f	After Film f st 1 par
No network programming m-f	No network programming m-f	Pinky Lee Show 48Hy m-f L 1 min partic: time & total partic \$2,800 Howdy Doody Standard Brands: royal puddings, gelatin 78NY 48L Bates 1/4 hr \$2800 COLOR	Mickey Mouse Club m-f TV Time Foods R.R. Welch Grape Je DCSS 5:15-5:30 Armour Laird 5:30-5:45 Carnation Erwin Wasey 5:45-6 NY per 1/4 hr \$2,800	Mickey Mouse Club m-f TV Time Foods R.R. Welch Grape Je DCSS 5:15-5:30 Armour Laird 5:30-5:45 Carnation Erwin Wasey 5:45-6 NY per 1/4 hr \$2,800	Mickey Mouse Club m-f TV Time Foods R.R. Welch Grape Je DCSS 5:15-5:30 Armour Laird 5:30-5:45 Carnation Erwin Wasey 5:45-6 NY per 1/4 hr \$2,800	Pinky Lee Show Hy m-f L Partic: Gen Fds: Inst Tell-o Y&R tu, w, f Howdy Doody Kellogg Co: rice krispiest 51NY 44L LB (see bel) tu, th 5:30-45 Colgate: thps: 51NY 5:45-6 48L Bates 1/4 hr \$2800	No network programming m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: Inst Tell-o Y&R tu, w, f Howdy Doody Kellogg Co: rice krispiest 51NY 44L LB (see bel) tu, th 5:30-45 Colgate: thps: 51NY 5:45-6 48L Bates 1/4 hr \$2800	Mickey Mouse Club m-f BBDD 5-5:15 Gen'l Mills m-w-f 5:15-5:30 Knox Reeves, Esty 5:45-6 Mattal alt with Carson-Roberts SOS McC-E 5:30-5:45 NY per 1/4 hr \$2,800	No network programming m-f	Pinky Lee Show Hy m-f L Partic: Gen Fds: Inst Tell-o Y&R tu, w, f Howdy Doody Kellogg Co: rice krispiest 51NY 44L LB (see bel) tu, th 5:30-45 Colgate: thps: 51NY 5:45-6 48L Bates 1/4 hr \$2800	No network programming m-f



	THURSDAY			FRIDAY			SATURDAY				
	IBS	De Mont	NBC	ABC	CBS	De Mont	NBC	ABC	CBS	De Mont	NBC
twor ming f	Garry Moore Hazel Bishop Spector alt. wks North th 10-10:15 Chun King: JWT Tonl: Burnett alt th 10:15-30 55-75NY L ¼ hr \$3,140 Arthur Godfrey Bristol Myers Y&R 10:30-10:45 Amer Home 10:45-11 BBT Godfrey (cont'd)	Network programing discontinued	Ding Dong School Manhattan Soap SB&W 10-10:15 Gerber Prods D'Arcy 10:15-30 Ch m-f L ¼ hr \$1,160 Ernie Kovacs Show L NY	No network programing m-f	Garry Moore Gen Mills DFS f 10-10:15 Lever Bros JWT f 10:15-10:30 SOS: McC-E alt f 10:30-45 CBS-Hytron B&N 10:30-45 Converted Rice Burnett Alt Wks Prudential C&H f 10:45-11 55-85NY L ¼ hr \$3,140	Network programing discontinued	Ding Dong School 10-10:30 Colgate: Bates alt f 10-10:15 General Mills: Tatham-Laird f 10:15-30 seg ¼ hr \$1,160 Hollywood Backstage Chas Antell m-w-f tu, th sust L NY	No network programing	Capt. Kangaroo 10-10:30 Winky Dink And You sust 10:30-11	Network programing discontinued	Children Corner sust NY Pinky L Show Hy
twor ming f	Kellogg Burnett Pillsbury Mills m-th 11:15-30 Leo Burnett 40Var L simul ¼ hr \$3995 Strike It Rich Colgate m-f (see mon) Esty		Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal \$7000	No network programing m-f	Garry Moore (cont'd) Yardley of Lndn Ayer f 11-11:15 Ralston-Purina GBB alt wks Masland A&C 11:15-30 L ¼ hr \$2038 Strike It Rich Colgate m-f (see mon) Esty		Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal \$7000	Mighty Mouse Playhouse Tales of Texas Rangers) General Mills Tatham- Laird \$16,000 alt wks Curtiss Candy C. L. Miller		Fury General ) NY B&B Paul Win Show sust	
twor ming f	Vallant Lady Tonl Co L NY Weiss & Geller Love of Life Amer Home Pr m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: Ivory, duzt m-f (see mon) Compton		Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 R. J. Reynolds: winston cigs 15 min, 3 th in 4 NY m-f L Esty	No network programing m-f	Vallant Lady General Mills m, w, f DFS, K-R Love of Life Amer Home Pr (m-f (see mon) B-B-T Search for Tom'w P&G: joyt m-f (see mon) B-B-T Guiding Light P&G: Ivory, duzt m-f (see mon) Compton		Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	No network programing	The Big Top National Dairy Prods: sealtest ice cream, seal- test dairy prods 69Phila 1,		Chose Up S Mr. Wiz: sust
twor ming f	Jack Paar Show NY m-f L sust Love Story P&G: prell, Ivory snow m-f (see mon) DFS		No network programing m-f	Jack Paar Show NY m-f L sust Love Story P&G: prell, Ivory snow m-f (see mon)		No network programing m-f	No network programing m-f	Lone Ranger General Mills: wheaties, kix 51NY F DFS \$18,000 Capt. Midnight Wander T. Laird		No netwo programi	
twor ming f	Robert Q Lewis Ralston Purina Co alt wks GBB 2:15-2:30 sust ¼ hr \$3,150 Art Linkletter Kellogg: all pr 52Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB ¼ hr \$4,000		No network programing m-f	Robert Q Lewis Brown & Wmsn: viceroys—all wks Bates 2-2:15 2:15-2:30 sust 49NY L ¼ hr \$3,150 Art Linkletter Lever: sust BBDO m,w,f Hawaiian Pineapple Ayer 2:45-3 64Hy L ¼ hr \$4000		No network programing m-f	No network programing m-f	Pacific Coast Conference Basketball 2-3:45 Amara Maury, Lee Marshall		No netwo programi	
noon festival /16 tic	Big Pavoff NY m-f L sust tu,th Bob Crosby Tonl Co Weiss & Geller th 3:30-45 Scott Paper th 3:45-4 76Hy L J W Thompson		NBC's Matinee Theatre partic sponsors HY L	Afternoon Film Festival st 1/16 Esty Bob Crosby SOS: McCann-E Gerber: D'Arcy alt f 3:30-45 General Mills \$1Hy 3:45-4 L Knox- ¼ hr Reaves \$3100		NBC's Matinee Theatre partic sponsors Hy L	No network programing	Big Ten Basketball sust 3-5 pm		NBA Baske	
noon festival /16 tic	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Pr m-f (see mon) B-B-T On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles		Way of the World NY L Modern Romances Colgate B. Houston Queen for a Day NY L	Afternoon Film Festival The Secret Storm Am Home Prods: m-f (see mon) B-B-T On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles		Way of the World Borden Co NY m,w,f L Y&R Modern Romances Colgate B. Houston Queen for a Day NY L	No network programing	Big Ten Basketball sust 3-5 pm		NBA Baske (cont'd)	
Mouse in Johnson Son 5-5:15 1 Soups 5:45-6 -Myers 5:30-5:45 F r \$2,800	No network programing		Mickey Mouse Club Lettuce, Inc J. Cohan alt wks with Morton Salt NL&B m-f Gen'l Mills m-w-f 5:15-5:30, 5:45-6 Knox Reeves & Esty Mars Candy 5:30-5:45 Burnett NY F per ¼ hr \$2,800		Pinky Lee Hy m-f L Partic: Gen Fds: V&R tu,w,f Howdy Doody Luden's Mathes 5:30-45 Intl Sh: H,H&M alt f 5:45-6 Welch Grp Juice DESS alt f 5:45-6 99NY 46L ¼ hr \$2,800		No network programing	No network programing	No netwo programi		



# *THE STARS COME OUT IN DAYLIGHT*

for "SATURDAY SHOWCASE" with DEL COURTNEY

...and Del Courtney's "MOVIE MATINEE" offers the top-rated week-day afternoon feature film participation program in San Francisco.

It's only natural that the top names in the entertainment world play San Francisco. And it's equally natural that they appear on San Francisco's number one TV variety show...Del Courtney's "Saturday Showcase." It's Northern California's *big* buy, as America's greatest entertainers sing, dance and play for an estimated weekly audience of 250,000. The cost? Just \$100.00 per participation. Ask your Katz man for full details.

NO SELLING CAMPAIGN IN SAN FRANCISCO  
IS COMPLETE WITHOUT THE WBC STATION....

**kpix**  
CHANNEL **5**

WESTINGHOUSE BROADCASTING COMPANY, INC.

SAN FRANCISCO, CALIFORNIA

Represented by the Katz Agency



**SECOND in  
Total Audience  
in the Denver  
Area**



PEGGY STONE  
New York

"... and ALWAYS FIRST in lowest cost-per-thousand listeners in every quarter hour segment, any day, every day, all day—and night!"

6 A.M. — 6 P.M.	
6 DAYS A WEEK*	
Denver Share of Audience	
Network A . . . . .	18.75
<b>KTLN . . . . .</b>	<b>14.50</b>
Network B . . . . .	13.50
Network C . . . . .	12.25
Independent B . . . . .	10.75
Independent C . . . . .	8.25
Network D . . . . .	7.50
Independent D . . . . .	6.50
Independent E . . . . .	1.75
Independent F . . . . .	1.25
*Pulse, November 1955	

Call Lee Mehlig, KTLN in Denver, or any KTLN national representative for the complete KTLN story"

NEW YORK—Radio Representatives, Inc.  
CHICAGO—Radio Representatives, Inc.  
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**KTLN**  
Denver's 24-hour Voice  
of Music — Colorado's  
Most Powerful, Most  
Listened-to Independent

LEONARD COE, Owner and Operator

where tv exposure helped tremendously.

"It is doubtful that this picture, telling a simple story and starring unknowns, done in black-and-white without the added glamor of Cinema-scope, VistaVision or any of the other box-office incentives, could have done nearly as well without the tv history. It's the type of picture that people must see in order to talk about it. Tv created the word-of-mouth and the public came running."

SPONSOR, feeling that the tv activities of the major studios, may eventually present a serious threat to the independent tv film producers, talked to Desi Arnaz (Desilu), Hal Roach (Hal Roach Studios), Jack Gross (Gross-Krasne), Warren Lewis (Four-Star), and others. The reports of these men proved that they are not only not worried, but that their plans for 1956 include very active inroads into the fields of feature motion picture production.

► *How do you feel about the major studios getting into tv film production?*

Desi Arnaz (Desilu): "If you'd asked me a year ago, I'd have said that I was worried. I'm not worried any longer. It's a lot easier to be used to working under the limitations imposed by tv, and then to branch out into feature production, than it is to suddenly try and channel the thinking, which for years has been used to roaming in the limitless expanse of motion pictures, into the rigid schedule, time and money requirements of tv. Personally I expect to do a lot better with the feature picture, which I have planned for this coming year, in the theatrical field, than the majors have done when they invaded our field."

Wynn Nathan (MCA-Revue Productions): "They haven't got a thing that we haven't got. We can hire the same people, we can get the same facilities if we haven't got them already, and believe it or not, we've got much more money."

Jack Chertock (Independent): "There's room for everybody. It's all one big business, and there are things which I can do that they can't, and vice-versa. What makes it tough for them is that they're not used to the limitation, under which we have to work in tv. A picture has to run exactly 26½ minutes or 54 minutes and it must be ready on a certain day, and it can't cost more than X number of

dollars. These considerations never existed in feature production in that same manner. On the other hand, every once in a while our artistic temperament rebels against these selfsame limitations, and that's when we begin to think in terms of features or plays. Personally, I'm planning one feature and one Broadway play for 1956."

In talking to the independent tv film producers, SPONSOR found that most except MCA are planning feature picture production in 1956. Thinking that this might limit the number of tv film shows available to advertisers, SPONSOR tried to dig further into the reasoning behind these moves.

► *Are you planning to curtail your tv production in order to devote more time to features?*

"Tv films are our primary business. We will produce a many as we need to satisfy our clients and as we feel we might be able to sell to sponsors or networks. But there is an artistic challenge in picture production. There it is not the judgment of the advertiser, but that of the paying public, which determines whether what we have produced is a success or failure. It is to meet this challenge that we are planning to make features."

► *Do you think the production of features is more lucrative than tv film?*

"Not necessarily. The initial risk is greater, and if you've made a hit, the rewards are tremendous. But a flop, which might slide by in the framework of a tv series, will result in substantial losses in the case of a feature. But that's showbusiness."

► *Aside from the desire to leave the limitation of tv (and to make money, of course), what other specific incident made you decide to produce a feature?*

"The finding of a story. In producing hundreds of tv films, we read thousands and thousands of stories. Every once in a while, there'll be a story that would suffer from presentation in half-hour or hour form, but that would make a magnificent piece of entertainment in the scope of a feature picture. The finding of such a story property is the first step toward the planning of a feature. In that way we have a great advantage over the majors. They *have* to make so many features a year, in order to satisfy



**THE  
PAY-OFF SPOT!**

*for  
lasting  
Impressions  
in  
Los Angeles  
and  
Southern California . . . . .*



the theatres. We don't. We'll make one when we're sure that the story we've found points toward a great picture." ★ ★ ★

## MARKETING MALARKEY

(Continued from page 35)

uct-moving advertising will ever hold a client when the going gets rough."

Advertising has been defined as "a public notice." Today it is much more intricate than this. How to get the public to notice your notice would be more appropriate. Advertising now, more than at any other time, has to be new, fresh, smack of ingenuity and creativeness. Top advertising is not the advertising that waits until the other fellow has developed it, and then you tag on, hopping the caboose as it pulls out of the yard.

Advertising people can't be afraid of an unusual idea. And the ones who are searching for it like the Leo Burnetts will spur their creative people to the last drop of perspiration for that *right* idea. Because it is this creative, unusual, imaginative idea that the client seeks, needs.

Look around your office and see if

you have any trouble spotting a contact man who would prefer to take a campaign out to his client that looks almost exactly like the leader in the field.

Any trouble spotting him?

It is easier to be busy getting the client tickets for a Broadway show, going to lunch with the network man, stopping by Saks to exchange the gift the wife didn't like or getting the latest cliché from The Avenue than it is to be busy thinking.

The battle of advertising campaign look-alikes is being fought on all media fronts. Watch television for a night, look at the national publications, your newspaper, listen to the radio, glance at the outdoor displays. They have one thing in common—sameness.

But then there's always the one advertising man, the one agency that refuses to follow the others, who resists the usual, as they say in one of the agencies here in New York. This is the advertising man, the agency that comes up with the new campaign that the others will follow, the campaign that's just damned good creative advertising and not covered with the schmaltz of marketing.

There are actually whole industries which are characterized by antiquated advertising. What is wrong with the admen who are working on these accounts? And more important, what is wrong with the agencies who are taking the 15% from these accounts?

There is no such thing as good advertising. Only better advertising. Have you forced the advertising for which you are responsible to be better? Or have you let your client tell you that he didn't want to go into any major changes in advertising? Or to increase his budget?

Perhaps to work on his forecast, plan his cost of goods, doodle with his inventory sheets, spend hours talking about the intricacies of manufacturing or refigure salesmen's commissions would assure the frustrated agencyman that he was justifying his relationship with the client and serving him better.

The adman's job is to keep the client constantly going forward through advertising, protecting the product image through advertising, making its personality stronger in the eyes of the public through advertising, expanding it and doing battle constantly to get a new idea and story line on the air, into print and see it do a job.

TV in Fresno -- the big  
inland California market--  
means **KMJ-TV**

- Best local programs
- Basic NBC-TV affiliate



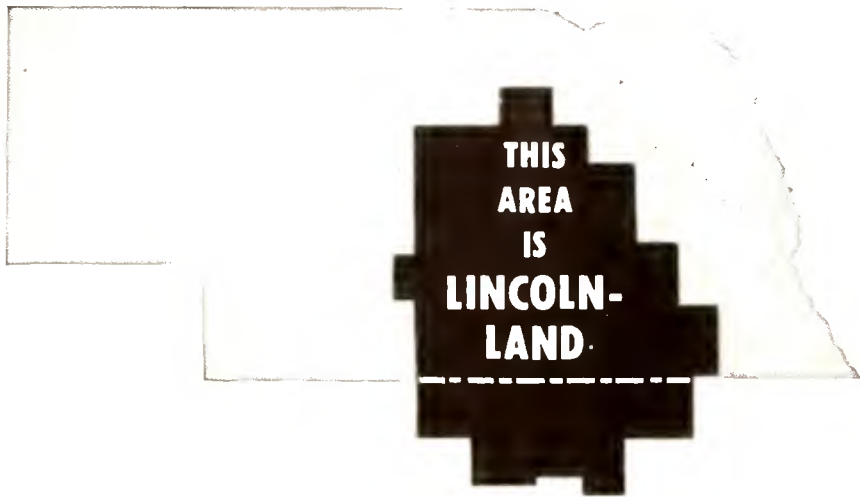
PAUL H. RAYMER, NATIONAL REPRESENTATIVE





# 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"
<b>MONDAY THRU FRIDAY:</b>				
1:00 — 6:00 p.m.	50	21	13	11*
6:00 — 11:00 p.m.	53	18	14	11*
<b>SATURDAY:</b>				
1:00 — 6:00 p.m.	52	15	15	8
6:00 — 11:00 p.m.	50	13	15	17
<b>SUNDAY:</b>				
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**, one of America's great area stations, covers Lincoln-Land, 95.5% OF WHICH IS OUTSIDE THE GRADE "B" AREA OF OMAHA. This important market is as independent of Omaha as South Bend is of Fort Wayne — Hartford of Providence — or Syracuse of Rochester!

Lincoln-Land consists of 42 counties with 200,000 families — 125,000 unduplicated by any other TV station!

Telepulse credits KOLN-TV with 138.1% more afternoon Lincoln-Land viewers than the next station — 194.4% more nighttime viewers!

Let Avery-Knodel give you the whole story 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 Feltzer 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

In The West

**The  
Best  
Negro  
Market  
Buy!  
94%  
NEGRO  
PROGRAMMING  
KSAN**

**SAN FRANCISCO**

**RICHARD BOTT, Station Manager**

Represented Nationally by  
Stars National Inc.

The Big Street can get bigger and more important because it holds the key to success for any company. But the men who walk it (in their subdued suits and narrow-brimmed hats) should take pride in knowing advertising, what it will do, how it can do it.

You can be sure that the next generation of admen will find that their stature is a lot more enhanced because some admen today took their business seriously and made their clients bigger through better advertising. Not being frustrated marketing men.

I've dusted off the marketing concept in no uncertain terms. I feel vehement because I fear an era in which creative advertising men play at a role for which they are not qualified. But I will allow this to the marketing concept: If properly channeled, it can provide the agency and client with a certain depth. A substitute for creative thinking, no. An adjunct to it, definitely.

The agency can hire a marketing man, a whole room full of them in fact. But keep them in that room. Let them delve into consumer research. Let them suggest selling strategy. Bring their suggestions to the client and make their findings available to the creative staff.

Perhaps thereby the agency will be in a better position to create a campaign based on the solidest facts about the product.

But frankly, having conceded this role to the marketing man, I can't help but feel we've accomplished the same thing in years past without hiring platoons of specialists. What agency of any stature has launched into an account without getting a thorough analysis of marketing needs from the client's own specialists? What great campaign sprang out of some creative man's mind without inspiration from the needs of the market place itself?

You literally can't create a great television commercial or any other ad without saturating yourself in knowledge of *who* buys, *why* and *when*. It's just a question of who supplies these facts to the creative men—client specialists or the agency's own marketing sleuth.

Perhaps I'm narrowing the field of the marketing man by stressing his role as a fact-finder. I know it's been said in SPONSOR's series, for example, that the marketing man can be an active participant in client sales strategy. Maybe so. But forgive me. I cannot help but see it as the airiest

relationship yet invented. The agency is entering a room into which it has not been invited. And I fear in the process everyone becomes an Indian chief in charge of strategy and nobody sticks to the job of actually selling through effective advertising. ★ ★ ★

## ARMSTRONG

(Continued from page 37)

plank floors of yesteryear but made in a seamless material that won't catch dirt . . . like all Armstrong Quaker Floor Coverings . . . they're easy on the pocketbook. Just \$12 to \$15 is all you pay to cover an average-size room, wall-to-wall. . . ."

Copy for the quality line of permanent floorings (inlaid linoleum, plastic, rubber, asphalt, cork, and other tiles) follows a similar vein but the video may show a home instead of an apartment and appeals to the owner rather than the renter or farmer, again stressing the practical angle, with Ruth Jackson doing the spiel. Most of the commercials promote this quality line as "the modern fashion in floors."

Basically, that has been the approach since Armstrong went on tv in 1950. "Consistency, insistency, persistency," as Chairman of the Board H. W. Prentis Jr. used to say when he was ad manager of the company more than 30 years ago. "You won't accomplish much by just saying, 'Buy our product.' Advertising must render a service to your prospect," he maintained.

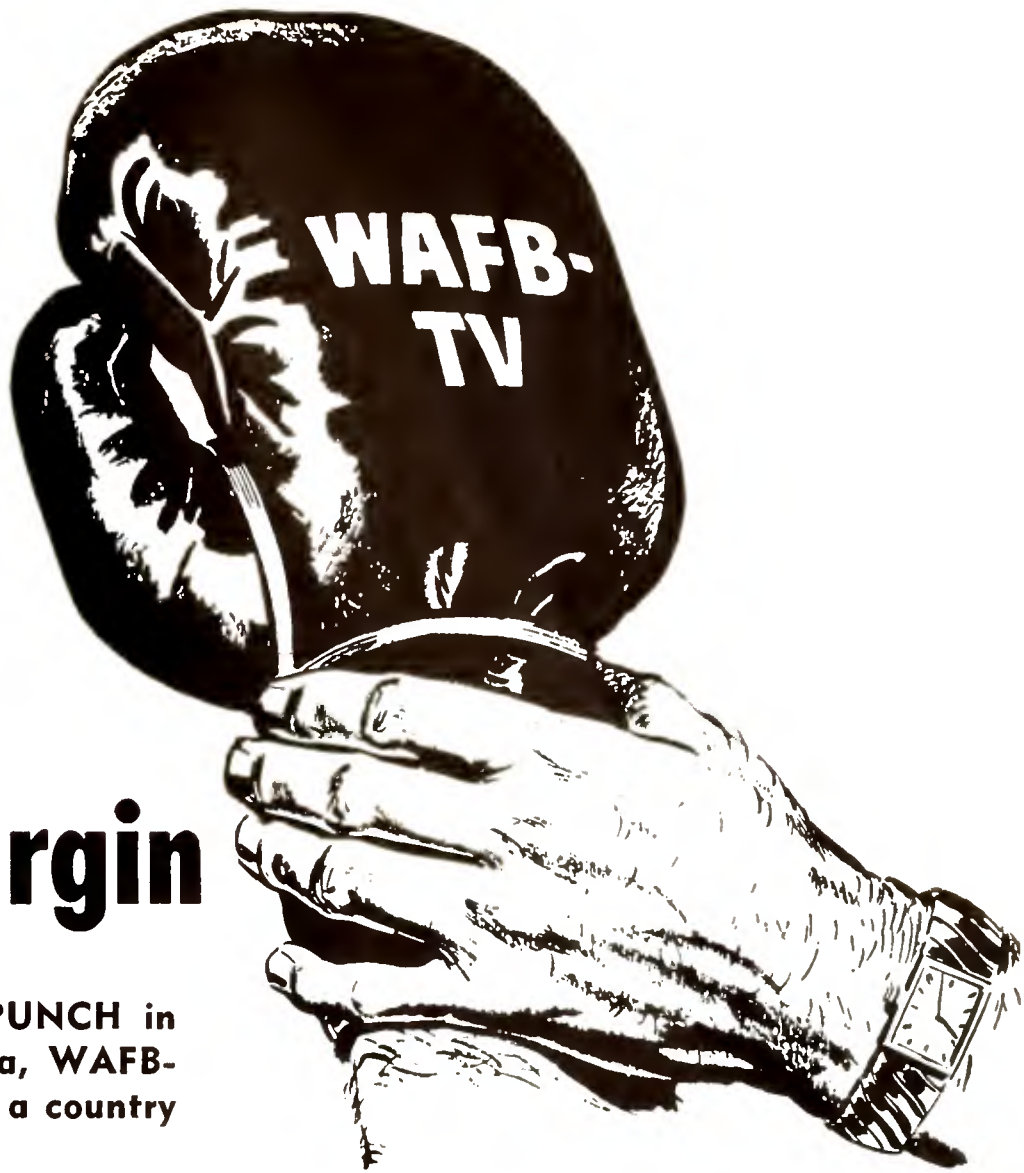
It wasn't till last fall, with the longer format, that time was set aside for an institutional message to promote the company as a whole and its full line of products—building materials and flooring products, packaging materials, and industrial specialities.

And, institutionally speaking, says BBDO Account Executive Roy Dreher, "The company feels that *Circle Theatre* has done more to promote the over-all company story than anything done before in advertising because it is reaching the kind of people it wants to reach *and* puts them in a receptive frame of mind for its message."

Of the five minutes allotted for commercial copy on the program, up to a minute is devoted to the opening institutional announcement. Between acts come the two two-minute commercials for 1) the permanent floors, and 2) the low-cost, printed floor coverings. A tail-end cross-plug goes to Pontiac, which returns the favor in kind during

# CHAMP WINS AGAIN

## by 5 to 1 margin



**WHEN IT COMES TO SALES PUNCH in the important Baton Rouge area, WAFB-TV has proved its supremacy by a country mile!**

In the latest Telepulse (Nov. 1955), WAFB-TV was first in 347 quarter hours per week, compared to 78 quarter hours on station B . . . giving WAFB-TV a leadership of nearly five to one.

**ALL THIS AND MERCHANDISING TOO!** Take overwhelming viewer preference, as demonstrated by this survey, and add a merchandising record that's second to none; (1) First place winner in recent "Lucy Show" competition with a double first prize for special merchandising job, (2) First place in Screen Gems, Inc. contest on program promotion, (3) Among top four in "Frank Leahy and His Football Forecasts", and you've got a sales potential that can't be beat. Wouldn't you like to put "The Champ" to work for you?

MONDAY TO FRIDAY				
Stations	7 am-12 noon	12 noon-6 pm	6 pm-12 pm	
<b>WAFB-TV</b>	<b>62</b>	<b>51</b>	<b>54</b>	
Sta. B	35	44	41	
Sta. C	3	5	5	

SATURDAY		SUNDAY		
Stations	1 pm-6 pm	6 pm-12 pm	12 noon-6 pm	6 pm-12 pm
<b>WAFB-TV</b>	<b>32 a</b>	<b>53</b>	<b>61</b>	<b>56</b>
Sta. B	**61 a	41	35 a	41
Sta. C	7	6	4	3

*\*\*Special Alternate-Week Seasonal Broadcast  
a Does Not Broadcast Complete Period. Share Unadjusted.*

Call, write or wire:  
National Representative—Young Television Corp.  
South & Southwest—Clarke Brown Co.

# WAFB-TV

affiliated with WAFB, AM-FM

CBS — ABC

200,000 WATTS

its hour on the stage.

**Program approach.** Indicative, perhaps, of the contrasting approaches taken by both Pontiac and Armstrong in their mutual efforts to score against *Question* is the recent success the latter has had with "Nightmare in Red," a filmed documentary about the birth of Communism in Russia. Originally, NBC, which produced the show, offered it as a spectacular in its *Project 20* series, then announced Pontiac had bought it to kick off its *Playwrights '56* show. The deal fell

through and it's been said the reason had something to do with GM's reluctance to embarrass its former chief, Defense Secretary Charles E. Wilson, in the afterglow of the Geneva Conference. (Said afterglow, of course, shortly thereafter began to flicker rather violently and by 27 December, when "Nightmare" was shown on Armstrong's program, served as an appropriate backdrop.) Although the standard *Circle Theatre* format calls for live productions, Armstrong bought the film for its impact and public service value.

NBC and Armstrong together pulled out all stops in promoting the filmed report, the former with the full treatment usually accorded a spectacular, including 40 network announcements during the week immediately preceding the presentation. Armstrong, over the signatures of President C. J. Backstrand and Ad Director Banzhaf, sent letters to thousands of business leaders, corporation heads, educators, customers, etc., inviting them to tune in. Result: *Circle Theatre's* highest Trendex rating till then, 16.5 and 15.8, and, interestingly, a rating for *Question* that was one of the few under 40 since the Armstrong series began.

Seven days after "Nightmare" appeared, NBC's director of information, Michael Horton, memoed Producer Henry Salomon: "Immediately following 'Nightmare in Red' approximately 550 telephone calls were made to NBC on this program—very few of them complaints. This would appear, within the recollection of old-timers here, to be just about the biggest telephone reaction to a program in recent years, excluding special events of controversial nature."

About the same time, mailbags arriving at the Lancaster post office were heavy with letters postmarked all over the country praising the show, complimenting the company, and—bless them—promising to "support your company from now on whenever I need anything that is manufactured by Armstrong Cork Co." Many suggested that the company publish the commentary in pamphlet form or requested loan of the film on kines. Practically all expressed deep gratitude for the great public service rendered.

Followed a hurried conference between client and agency—and a decision, announced within a few days, to repeat the showing only four weeks after the original offering. This, while not unprecedented, is uncommon.

(Second time around, "Nightmare" drew 17.1 for the first half-hour and 12.9 for the second.)

Meanwhile, Banzhaf, along with Dreher and Cummings, was privately glowing over another bit of intelligence. Ever since the series began, they'd been doggedly, frustratingly—and hopelessly—trying to get the rating for the show's second half-hour up on a par with the first half-hour.

The way it seemed to figure, they had two strikes against them before they even stepped into the box: normal

# NEWS



... the TopekAREA audience prefers to view it on WIBW-TV, and also SPORTS, WEATHER, and FARM SERVICE, according to Dr. Forest Whan's *TV Study of the TopekAREA*, a free copy of which is yours for the asking.

## TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.  
WIBW & WIBW-TV in Topeka  
KCKN in Kansas City  
Rep: Capper Publications, Inc.

CBS • ABC



*Media Buyers*

*Account Executives*

*Sales Managers . . .*

**COME to HARTFORD**

**SEE**

...why almost everyone in the Hartford-New Britain Market (*third richest in the U.S.A.*) considers WKNB-TV its very own station.

...why WKNB-TV packs such a powerful advertising wallop . . . 375,000 sets . . . 91% saturation in Hartford County.

**WKNB-TV**

*Basic*

**NIBIC**

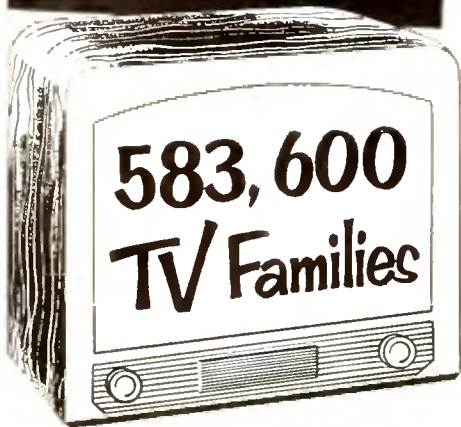
channel

**30**



STUDIO AND OFFICES WEST HARTFORD, CONN. — Represented by *The Bolling Company, Inc.*

IS  
PENNSYLVANIA'S  
4<sup>th</sup> 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!

respective Trendex ratings for the first and second halves: 14.3 and 7.8; 18.5 and 10.3; 14.1 and 7.0. Each time, their rating was virtually cut in half when *Question* came on. *Question* meantime was scoring, those same nights, with 54.1, 42.6, and 45.2.

On the other hand, Banzhaf felt he had one important fact going for him. Last fall, just about the time *Circle Theatre* was beginning its hour-long format he told SPONSOR it was his opinion that "when there's a one-hour show opposite a strong half-hour, and preceding the half-hour by 30-minutes, it's the half-hour show that loses audience." On 29 November, two months and four shows later, he and the agency got their first glimmer of evidence that he was right.

That was the night they did the story about Sanford, Me. (pop.: 15,000). "The Town that Refused to Die." Based on a true story (as are all plays in the series) that first came to the attention of the agency through an editorial in a New York paper, it told how the citizens saved their small New England town after the major supporting industry pulled up stakes and left many of them unemployed.

It was a warm story. But not particularly warmer than any of the stories they had presented up to then. And it drew a 15.8 Trendex for the first half-hour—fair, but they'd done better. You see, that was the night Red Skelton, their first-half-hour competition, chose to turn in a 33.3—his highest since the beginning of *Circle Theatre's* current season. And, a half-hour later Dr. Joyce Brothers was climbing through the ropes for her highly billed tune-up on her way to the top money: that night she was scheduled to answer the \$32,000 question.

Yet, when the returns were in, *Circle Theatre's* second half had got a 14.6 and *Question* had dipped to 37.1, its lowest against the Armstrong entry.

Requests for kines began pouring in and haven't stopped yet—many from chambers of commerce, planning commissions, and similar organizations which of course represent an important segment of the kind of audience Armstrong is anxious to impress favorably. Most significant was the fact that they had closed the gap between the first and second halves of their program—for that evening at least. Happily, the trend has continued since then, with only a .7 spread, as noted, for "Night-

mare."

"One thing we try for," says Miss Cummings, "is a strong second act with a gripping climax. The main thing at that point is to get the audience to stay with us over the 10:00 break."

**Story approach.** That, largely is David Susskind's job, as producer for Talent Associates, which packages the job for BBDO. For although the agency occasionally will come up with an idea for a script like the Sanford one, story ideas originate mainly with Talent Associates. Briefly, here's the way it develops into a drama, as outlined by agencygirl Cummings:

**Story conference:** About every two weeks there is one between client (Banzhaf), agency (Dreher, Cummings), and packager (Susskind, Editor Jacqueline Babbin). (They usually meet in a Philadelphia hotel, somewhat midway between Lancaster and New York for convenience of all.) Story ideas are submitted, discussed from all points of view.

**Writer:** Enters picture here. Is hired by Talent Associates to work with editor and producer, writes first draft.

**Procedure:** First draft received by agency and client. Discussions may follow, depending on condition of script. If it's a good one (rarely before the fourth or fifth draft), play is scheduled and ready for casting.

**First reading:** Cast and personnel involved (plus Cummings) gather for first reading, followed by smoothing-out process.

Rehearsal, and then . . .

**Run-through:** Show is on its feet. On Saturday preceding telecast the group all goes to run-through, with additional changes.

**Air date, Tuesday:** Show by this time has been rehearsing with cameras since Monday. Rehearsals go on all day; run-through at 3:00, dress at 6:30, and on air at 9:30.

In choosing to do "actuals," that is, authentic dramas with a built-in impact, Armstrong has created two major obstacles for itself. First, writers cannot doctor up the story or alter the amount of turn-off during any dramatic show, plus the crushing impact of a 40-50-rated show starting midway during their own. If one didn't finish them, the other usually did.

For its first three efforts, for instance, *Circle Theatre* showed these



## COVERAGE THAT COUNTS

WTHI-TV delivers 191,760 TV homes in the Terre Haute area. 108,000 of these are *unduplicated* CBS-TV homes.

## GOING PLACES

WTHI-TV now carries CBS, NBC and ABC network shows, and is the *only* full-time station in the rich Terre Haute area.

## DOING A MAN-SIZED JOB

*ALL* top 15 shows are on Channel 10 according to the latest Pulse\* survey:

RANK	SHOW	STATION	RATING
1.	<i>I Love Lucy</i>	WTHI	51.8
2.	<i>\$64,000 Question</i>	WTHI	50.3
3.	<i>December Bride</i>	WTHI	48.0
4.	<i>Groucho Marx</i>	WTHI	45.3
5.	<i>Talent Scouts</i>	WTHI	43.8
6.	<i>Climax</i>	WTHI	43.1
7.	<i>I've Got A Secret</i>	WTHI	41.5
8.	<i>Burns and Allen</i>	WTHI	41.3
9.	<i>Soldiers of Fortune</i>	WTHI	41.3
10.	<i>Meet Millie</i>	WTHI	40.5
11.	<i>Favorite Husband</i>	WTHI	40.0
12.	<i>Ed Sullivan</i>	WTHI	39.4
13.	<i>Eddie Cantor</i>	WTHI	38.8
14.	<i>Honeymooners</i>	WTHI	38.8
15.	<i>Phil Silvers</i>	WTHI	38.8

\*November, 1955

### SHARE OF AUDIENCE RATINGS\*

MONDAY THRU FRIDAY

STATIONS	7 A.M.- NOON	NOON- 6 P.M.	6 P.M.- MIDNIGHT
WTHI	65	46	65
WTTV	15	46	27
Misc.	20	9	8
Average ¼ Hour H. U.T.	13.0	22.4	45.1

\*Pulse, November, 1955

# WTHI-TV

channel



## TERRE HAUTE, INDIANA

REPRESENTED NATIONALLY BY THE BOLLING, CO., NEW YORK — CHICAGO



**Bill Wright**

Star of

**Channel 13 Theatre**

3:30 to 4:15 Monday-Friday

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

**WABT**  
Birmingham

"Watch the Birdie!" is the new feature of Channel 13 Theatre, seen weekday afternoons. In addition to Little Rascals and Loony Tunes, "Uncle Bill" Wright conducts personal interviews. Proof of his popularity is seen in his mail—over 500 letters a day.

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

Represented by

**BLAIR-TV**

circumstances to step up this impact. Second, the show can't lean on name stars (much as they would help build audiences) because too often their familiarity might detract from the realness of the story.

Instead, the series must depend on building a reputation for absorbing entertainment provided by a mixture of facts and good acting. But then, the long haul is precisely the approach the company has always taken toward its advertising and promotion ever since Prentis predicted "linoleum for every room in the house" some 38 years ago. That he and the company were both right is indicated in the fact that Armstrong sales volume has increased six times since the firm first began using air media. Its well-known radio series, *Theatre of Today*, was a CBS staple from 1941 to 1953. Since 1941 sales volume rose from under \$78 million to nearly \$250 million last

★ ★ ★ ★ ★ ★ ★ ★  
"Canada is . . . second in the world in the original production of television programs. Actually Montreal and Toronto rate third and fourth on this continent, after New York and Hollywood, as program production centres, and fourth and fifth in the whole world."

A. D. DUNTON  
Chairman, Board of Governors, CBC  
★ ★ ★ ★ ★ ★ ★ ★  
year. The common stock was split 3-for-1 last spring.

As for tangible results, Banzhaf finds encouragement in the expressions—spoken and written—by an increasing portion of the general public, Armstrong's own field organization, and its customers. There is an increasing proportion of letters from thoughtful people—opinion leaders—expressing appreciation for the type of show the company is sponsoring.

One curious development in recent weeks, in view of the intense rivalry for audience, is the switching of accounts that saw Revlon entrust the care of \$64,000 *Question* to Armstrong's own agency. It was widely bruited about last fall that NBC was offering substantial enticements to Revlon to lure its smash program to its side of the fence. Rumor also had it that BBDO was an influence behind these offers. Both network and agency have denied the story.

Asked to comment on the fact that both air-time rivals are in the same shop, a/e Dreher replied: "No comment."

Added Banzhaf: "No comment—now." ★ ★ ★

**LONDON TV**

(Continued from page 33)

ute figure here because what you're getting in England is one minute.)

For more average British tv shows your cost-per-1,000 rises to \$8 or \$9 so that in general British tv is quite a bit more expensive than U.S. television. And again this is for one minute only.

Television today is being used by a remarkably large number and variety of sponsors. American firms using tv in England at the present moment include, among others: Max Factor, Kleenex, Remington, Esso, Shell, Lux, Pepsodent, Kraft, Revlon, Brillo, Frigidaire, Odo-Ro-No, Sunkist, Toni, Coca-Cola, Pepsi-Cola, General Motors, Sterling Drug.

The main problem with British commercial tv today seems to be the total lack of experience on the part of management with any broadcast advertising medium. This is reflected not only in the programs themselves but in the principles put forth by the ITA to guide programing contractors and advertisers. In the case of the programs, for example, commercials are supposed to occur at "natural program breaks." But they don't. Many of the commercials I saw seemed to me out of place, intrusive—and thereby objectionable. The reason for this seems to be that the people writing and directing material used on the ITA today have had no experience with inserting commercials in programs. (This explanation was cited to me by one of the ITA officials I had occasion to talk with.)

The ITA, of course, is the Independent Television Authority, and is the government-created commission entrusted with putting into effect the Television Act of 1954 passed by the British Parliament. It cannot be really compared with our FCC because it actually operates the government-owned transmitter that broadcasts commercial television. Each of the two program contractors have their own studios but the minute the signal leaves the studio, it becomes the responsibility of ITA to transmit it.

The ITA also appoints the programing contractors, and watches over them. As one important ITA official put it to me: "Actually we would like to exercise no control over the contractors, but it would be incorrect to say that we do not exercise any control. We are in a sense policemen, and like policemen, the laws that we en-





(Left) John Daly  
*American Broadcasting Company*

(Center) Douglas Edwards  
*Columbia Broadcasting System*

(Right) John Cameron Swayze  
*National Broadcasting Company*



## *“We now switch you to...”*

In the split second after one of these famous commentators completes this sentence, you and millions of other viewers are whisked to Washington or Los Angeles or anywhere else news is popping. The electronic miracle of television has given you a center aisle seat on the passing scene.

But behind this miracle are the skills of Bell System and network technicians. These highly trained craftsmen blend the technical ability of an engineer with an actor's unerring ear for cues.

Precisely on cue, push buttons are operated to make the connections that switch the television scene from one city to another. And Bell System

technicians are receiving cues from several networks at once.

To help them, the Bell System receives operating instructions from the networks which give all the necessary information on switches. This information is sped to 130 Bell System television operating centers throughout the nation by private line telephone and teletypewriter systems.

This co-operation between network and telephone company . . . and the teamwork along the Bell System lines . . . assure the American viewing public the smoothest programming and the best television transmission it is possible to provide.

**BELL TELEPHONE SYSTEM**

*Providing transmission channels for intercity television today and tomorrow*





2 heads are  
better than one  
...IN BUFFALO



Nat. Reps. FREE & PETERS



*Naturally*

ON THE BEAM

with

CONSISTENTLY TOP PROGRAMMING  
CONSISTENTLY TOP RECEPTION

from the

WACO-TEMPLE

"HUB"

TO THE REMOTEST CORNERS OF ITS  
17,000 SQUARE MILE COVERAGE  
of the

MULTI-MILLION DOLLAR  
CENTRAL TEXAS MARKET



TEMPLE, TEXAS

General Offices: P. O. Box 188, Temple  
Sales Offices: Professional Bldg., Waco.  
Studios and Transmitter at Eddy, Texas —  
between Waco and Temple.  
TWX Eddy, Texas, No. 8486

Representatives:

National: GEORGE P. HOLLINGBERY COMPANY  
Texas: CLYDE MELVILLE COMPANY,  
Melba Building, Dallas

CHANNEL 6 VHF MAXIMUM POWER  
NBC INTERCONNECTED

force are not our own laws, but rather the laws of the land." These laws are really principles. In the case of programming, it is in the job of the ITA to see that contractors maintain the following in their program scheduling: taste, decency, political impartiality, balance (between cultural and entertaining programs) and quality. I asked if anything had been presented to date that might be considered questionable by these standards and was told that a film Orson Welles did on bull fighting had caused some unfavorable comment.

**Commercials:** Their principles are even more rigid in the case of commercials themselves. For example, consider some of the particulars set forth in the ITA's publication, "Principles For Television Advertising." The following is taken from the section dealing with advertising in children's programs:

"No advertisement which encourages children to enter strange places or to converse with strangers in an effort to collect coupons, wrappers, labels, etc., is allowed. The program contractor must investigate the details of any collection scheme and satisfy himself that it contains no element of danger to children."

"No advertisement for a commercial product or service is allowed if it contains any appeal to children which suggests in any way that unless the children themselves buy or encourage other people to buy the product or service they will be failing in some duty or lacking in loyalty towards some person or organization whether that person or organization is the one making the appeal or not."

Another section of the same pamphlet has the following to say under the heading: "False or Misleading Advertisements":

"No advertisement shall contain any reference which is likely to lead the public to assume that the product advertised, or an ingredient, has some special property or quality which is in fact unknown, unrecognized, or incapable of being established."

"Statistics, scientific terms, quotations from technical literature and the like must be used with a proper sense of responsibility to the ordinary viewer. The irrelevant use of data and jargon must never be resorted to to make claims appear more scientific than they really are. Statistics of limited valid-

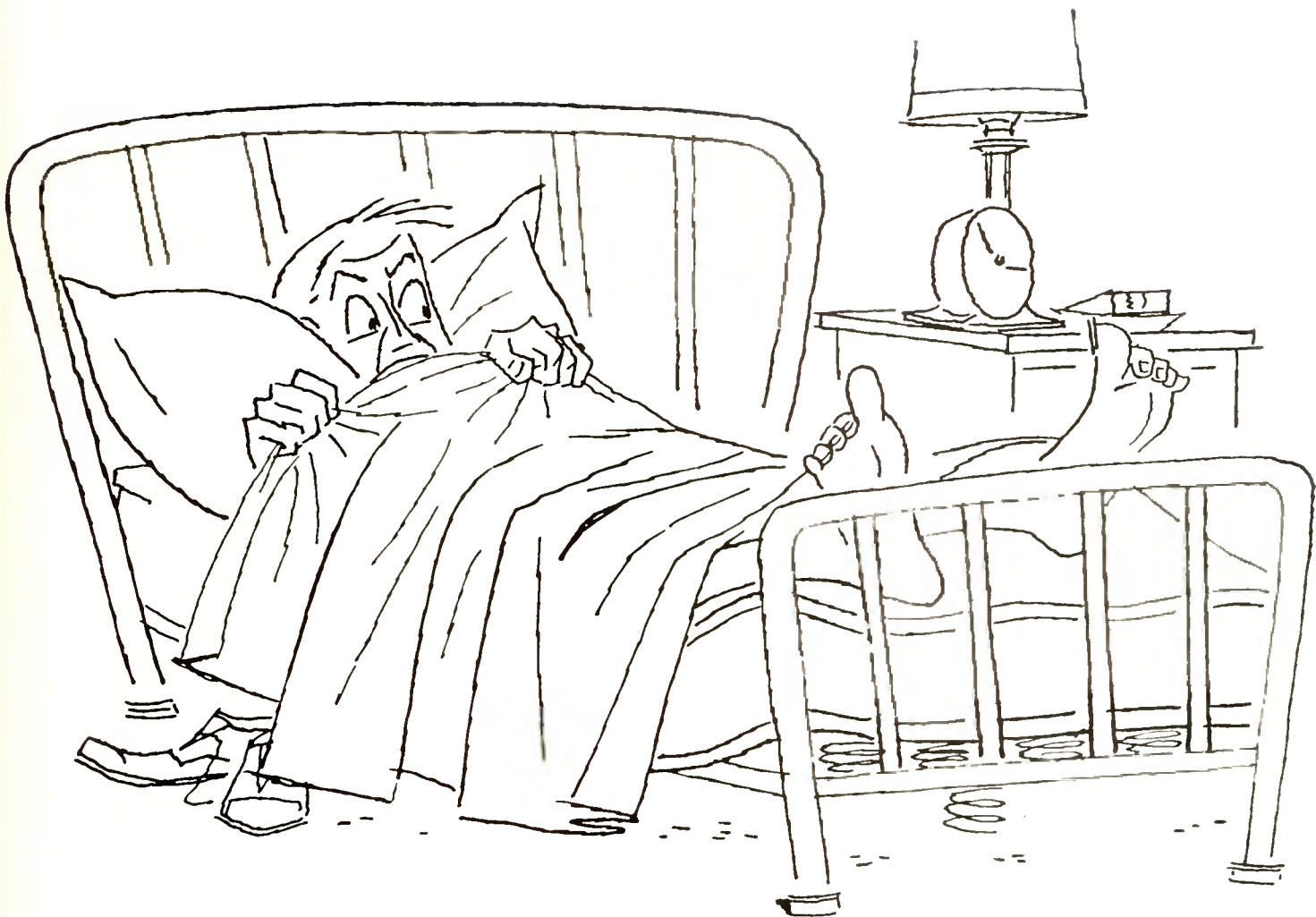
ity should not be presented in such a way as to make it appear that they are universally true."

The ITA is also responsible for seeing that the contractors exercise no discrimination in the placing of spots. This is a difficult point for American advertisers to understand. Technically speaking, one can buy only time segments, not specific time slots. The rate card of ARD, one of the two London contractors, lists three time segments. These are as follows:

Basic or "A" time..... 3 to 6 p.m.  
10 to 11 p.m.  
Peak or "AA" time..... 8 to 10 p.m.  
Off or "B" time..... 10:30 a.m. to  
3 p.m.

Aside from specifying in which segment he wishes his advertisement to appear and the day of the week, the advertiser has no say in theory as to the actual timing of the commercial. However, the word "discrimination" is very important to keep in mind here. If there is a symphony concert broadcast weekly and you are selling hi-fi equipment and no one else wants to be adjacent to that program, there is no discrimination being practiced if you are given that same time week after week. But if other advertisers also want this time, then commercials are rotated to give everyone an equal chance. Again though, if you are selling hi-fi equipment, the contractors will always place you, in so far as possible, next to a program attracting the kind of listeners you want to reach. That is to say, if you request it, there is little chance that your message would be placed in between rounds of a boxing match.

In actual practice pressure can be applied to secure a favorable time. The amount of pressure that may be applied, of course, depends on the time being requested and the number of other advertisers asking for it. It is well to remember here that the ITA not only monitors all programs, but were an advertiser to complain that he had been discriminated against and this charge were substantiated, the contractor involved might be likely to lose his license. Most items advertised, though, are mass consumer items and since the competing BBC juggles its schedule frequently no one is ever quite able to pin down to the minute the best time within a given segment. It's just not like American timebuying with its close study of probabilities based on fairly fixed schedules.



# Looking for coverage?...

look to wfmy-tv!

Keep your prospects well covered in the Prosperous Piedmont section of North Carolina and Virginia with WFMY-TV.

Since 1949, WFMY-TV has been the key salesman to this top TV market where some 2 million potential customers live, work and buy! WFMY-TV's 100,000 watt coverage of this \$2.3 billion—46 county—market means greater sales and profits for you.

Call your H-R-P man today for the full story of WFMY-TV . . . basic CBS for the entire Prosperous Piedmont.



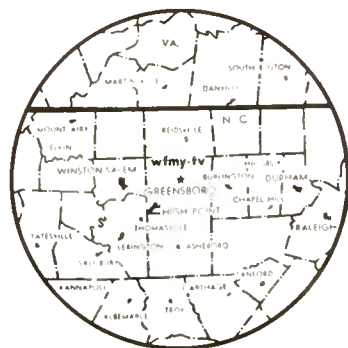
Now In Our  
Sixth Year

# wfmy-tv

## Channel 2

GREENSBORO, N. C.

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



Speaking of commercials, it might be well here to comment on my general impression of them. When commercial tv first went on the air, there was a tendency to "under-sell" everything, for fear of being objectionable. This trend seems to be definitely on the decline and more and more sponsors are moving towards the "direct sell" approach. Where earlier it was considered bad taste to mention the product's name more than twice in any commercial, it is now common practice to put it in enough to make sure no one forgets it.

Incidentally, ITA contractors practice double, triple, and even quadruple spotting between programs as well as within them so commercials must be good to get attention. For example, at 9 p.m. one Sunday evening recently a 60-second commercial for Cadbury's Chocolate Biscuits was run immediately followed by a 10-second Westclox commercial, a 60-second Aspro commercial, and a 15-second Churchman's Cigarette commercial.

Eric Boden, head of Schwerin Research in England, told me of an interesting discovery they had made in their British impact research. This is in re-

gard to the 15-second commercial. Their tests in England show remarkable success with these 15-second commercials. Mr. Boden had no explanation of this phenomenon, but my own feeling is that the British audience, being unaccustomed to commercial broadcasts of any kind, are at this point highly susceptible. For when U.S. commercial television went on the air, sponsors were getting fantastic results during the first couple of months.

The same thing seems to be happening in England today. The only documented success story I was able to dig up concerns Revlon. Three days after commercial tv first went on the air, Revlon started a spot campaign, utilizing both contractors. Two-thirds of the budget was put in weekend television (Associated Television Limited), the other one-third in weekday spots (Associated Rediffusion Limited). The campaign was for their new hair spray "Satin Set" and commercial tv was the only medium used. The results? Sales all over the London ITA area started to rocket. One store set a target 40% above their normal sales. They actually sold 140% over normal. Some stores doubled their sales; many stores sold right out.

**How to use tv:** Having decided to use English tv, the next question is how. One of the answers seems to lie in research and testing of the kind done by Schwerin. In selecting and balancing their test audiences, Schwerin uses the following system to describe social classes in England. Their test audiences are matched to the total population social structure which they set up in this manner:

1. *AB Class* (12% of total population). This class includes broadly all the professional groups. Managing directors, managers, owners of factories, proprietors of large scale enterprise and agents brokers and factors if their income is £1,250 per annum or over. Teachers are included in this group if they are teaching in an educational establishment above primary school level.

2. *C Class* (17% of total population). This class is that generally described loosely as the class of the "white collar workers." Except where breeders, farmers and agriculturists on their own account fall into Class AB, all other forms of farm managers and breeders fall into Class C and are included with farm bailiffs and foremen.

Railway officials fall into this group, as do car and coach hire managers, garage managers, and stevedores.

3. *DE Class* (71% of total population). This class includes all highly skilled manual workers and shop assistants, bus drivers, taxi drivers, lorry drivers, unskilled manual workers and shop assistants.

Remember, that because of the rotation system, one day your commercial may be next to a symphony concert and the next week to a boxing match. The solution is to have several different commercials available and test them all to find out which social class they appeal to. If you are notified that your commercial for the week of 12 February will be placed next to a symphony program, then you pick the commercial in which you believe or tests show appeals most to the AB class. If, in your series of commercials, you have another one that seems to appeal to the DE class, you insert that one in the spot next to the boxing match program.

Many U.S. advertisers want to know if it is possible to use their U. S. commercials in England. The answer is that it is not only possible but, if it is a good commercial, I would say it is advisable. The one qualification I would put on this, however, is that it would be in good taste to re-record the sound track to get a voice with a British accent.

The Schwerin people told me that "everything we have found here confirms what we have found in the States—commercials which we found to have great impact in the United States test sessions, have equally great impact here." They pointed out that, because they have used the same control program in their test sessions in England and America, they have been able to test the similarity and likes and dislikes between Britain and America. The results show that there is more

## IT'S TRUE IN TULSA

It's True that 7 plus 11 plus 43 . . . equals TWO! Tulsa is 7th in the nation in per capita income,\* 11th fastest growing city in America,\* and No. 43 in the nation's TV markets\*\* . . . larger than Miami, Denver or Oklahoma City! And this oil-rich, cattle-rich market is covered by Channel 2!!!!

\*Sales Management Survey of Buying Power  
\*\*CBS report to FCC, Dec. 1955

There's a SPOT for You  
on Channel . . . .



BASIC NBC • Represented by BLAIR

**1st in Power  
and Coverage**  
**1,000,000  
WATTS**  
**WILK-TV**  
Wilkes-Barre  
Scranton  
Call Avery-Knodel, Inc.

similarity in these likes and dislikes between Britain and the United States than there is between the United States and Canada.

This is extremely important because the implication is clear that successful commercials in the United States will be successful commercials in England. And conversely, what is good there will also be good here. As long as production costs are lower in England than in the States it is practical for U.S. sponsors to prepare their material in England once the English become fully acquainted with the technique behind successful commercials. Advertisers who are preparing separate material for each market should consider the possibility of consolidating their production efforts for it would appear that in the case of tv, and within limitations, the same basic material can be used for both markets. The only specific examples that occur to me at the moment of this being done is Max Factor who I understand is using their U.S. commercials in Britain and Sterling Drug which is using commercials here that were prepared in England.

**Ratings research:** The American advertiser used to having ratings with which to evaluate programing can find plenty of guidance in England. Telepulse and Nielsen each provide rating reports similar to their U.S. reports. A British service, Tamratings, is active as well. (Tamratings uses a meter system as does Nielsen, of course, and Pulse uses its personal interview method.)

While ratings of individual shows tend to differ between the three rating services as will happen when methods differ, the rating services all show: (1) That ITA programs in homes converted to receive the ITA channel have much higher ratings in general than BBC shows; (2) That ITA programs have much higher rating levels than U.S. shows attain here.

**Expansion:** The ITA has mapped out an impressive expansion program for itself. This month ITA plans to open a second transmitter in Birmingham to reach the Midlands. It is estimated that by the time this station opens, 350,000 sets will be capable of receiving tv in the Midlands area and this number should increase by 20,000 a month for the next six months. The 350,000 sets represent a potential audi-

ence of 1,000,000 viewers. In late April of this year, another transmitter is due to go into operation in Manchester and this will reach an additional 300,000 potential listeners in the Lancashire area, when all the sets have been converted. The end of this year should mark the opening of a Yorkshire station which will bring in 600,000 more sets. Wales and Scotland are due to open up in the spring of 1957.

As to the program directors who will be handling these additional stations, it is set up this way. At the present moment Associated-Rediffusion Ltd. handles Monday to Friday programing in London and Associated Television Ltd. handles weekend programing. Associated Television Ltd. will be responsible for Monday to Friday programing in Manchester and a third contractor, Associated Broadcasting Co. will be given the weekend programing in Yorkshire and Lancashire; Associated Broadcasting Co. will also

★ ★ ★ ★ ★ ★ ★ ★

“... we at NBC consider the grand design of television, the creation of an all-people elite. We believe that we are shaping a society which acknowledges that no true prosperity, no enduring culture can stand on a bedrock of human misery or of race or class or group subjection. We believe that it is impossible for a society to consider itself mature and intelligent and humane so long as any normal person in it has been denied exposure to the great ideas, the great achievements, the great history of man. This is the opportunity and the destiny of commercial television.”

**SYLVESTER WEAVER**  
President of NBC

★ ★ ★ ★ ★ ★ ★ ★

be given the weekend programing, and a fourth contractor, Granada Tv, will be put in charge of week days. No contractors have yet been named in Wales and Scotland.

British commercial tv has certainly come a long way, but they still have a long way to go. My own opinion is one of guarded optimism. Potentially, this can be the most important advertising medium in Britain today, but it is still too early to judge its present value. Now would seem to be a good time for those of us in the U.S. interested in using British tv to get our feet wet, but it would be prudent to do further research into the temperature of the water. ★ ★ ★

**IN EVANSVILLE INDIANA**

WISE BUYERS CHOOSE



Now Available —  
PARTICIPATIONS in the  
**HOOSIER JAMBOREE**  
5:00 to 6:00 P.M.  
Monday thru Friday  
“Live Western Music Show”  
with **PROVEN SALES RESULTS**  
ASK  
MEEKER TV, INC. — ADAM YOUNG  
St. Louis

CHANNEL 50

**WEENT**   
NOW OPERATING  
WEOA—CBS RADIO

**EL PASO**  
among top 30  
in Rate  
of growth\*



5th City in Size in America's Biggest State . . . and growing faster and sounder all the time.

- 16th in Effective Buying Income Growth in U.S.A.
- 22nd in Total Retail Sales Growth in U.S.A.
- 19th in Food Sales Growth in U.S.A.

ONLY KROD-TV effectively covers all of El Paso's market.

\*Sales Management Survey of Buying Power, Nov. 10, 1955

**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**

## NEW YORK

(Continued from page 29)

B. Similarity to existing ABC programs.

C. Similarity to existing programs on other networks.

D. Frequency of presentation (across the board, once a week, once a month, one-time special).

E. Ideal length (regardless of length suggested by producer who submitted idea).

F. Ease of production. (Can one writer handle the entire series or will it necessitate a constant search for new writers?)

Can it be produced through the producer's facilities, ABC's facilities, or will it entail far-flung locations, difficult technical problems? If the show is to be daily or weekly, is the producer likely to be able to stick to the production schedule?

G. Cast. (Is the cast, if any, suggested by the producer, right for the program? Should a name star be sought? Is it necessary to arrange for guest stars for each individual program?)

H. Cost. (Is the producer's budget,

if submitted along with the idea, likely to be correct. Should more or less spending be suggested? Is this a potential money maker, a prestige program? Which should it be?)

I. Exploitation. (What angles can be worked through publicity and other means to get the most out of the idea. Can this be pitched at potential sponsors in the idea stage, or should it wait for the completed pilot film? Would advance publicity help or hurt the project?)

J. Sponsorship. (Is this the kind of program for which it will be easy to find sponsors. Are there any controversial aspects? Are sponsors who would be likely to buy this program the kind who won't consider ABC's national distribution difficulties in the one- and two-station markets a hindrance?)

At this point the sales department is likely to be brought in for consultation.

Having reached a preliminary conclusion on these and related issues, the board either accepts the idea or rejects it. If accepted it is sent to the business affairs and legal departments to check on rights and possible infringements and to work out a preliminary deal with the producer.

This deal will usually stipulate that the producer develop a show-concept and first script along the lines recommended by the board. Upon approval of this concept and script by ABC, the network will 100% finance the production of a pilot film (and later the entire series) and ABC and the producer will share 50-50 in the profits. In return for this arrangement, ABC gets an exclusive 12-month option (from the date of completion of the pilot film) after which if ABC decides to drop the idea, all rights revert to the producer.

After a deal has been worked out, the sales and publicity departments are informed of the impending program and start work on pre-release publicity and sales presentations.

At the same time the producer with his own writers and staff works out the first script, which is then returned to ABC.

Here Weitman and Lewine pass on it, and either recommend changes or pass it on to Kintner and Mitchell for final okay.

Following approval the production money is allocated and turned over to the producer who now proceeds to complete the pilot film.

**CBS:** While there are many parallel steps at CBS, the procedure is quite different. CBS believes that a network program should be produced and supervised by CBS personnel, regardless of where the original idea came from. The network, therefore, has set up a system in which executive producers each handle certain program categories. The producers report directly to Harry Ommerle, v.p. in charge of network programming, New York, who is charged with program coordination, and in turn to Hubbell Robinson, v.p. in charge of over-all network programming. A similar set-up exists on the West Coast where Al Scalpone is v.p. in charge of network programming, Hollywood, and also reports to Robinson in New York.

The individual executive producers and their fields are:

Gil Ralston, drama

Richard Lewine (brother of ABC's, Robert) musicals and specials

Marlo Lewis, comedy and musical comedy

Lester Gottlieb, director in charge of daytime programming

CBS considers program ideas from all possible sources whether conceived and presented by an individual or an established company. In the case of the latter, it will go to great lengths to gain some kind of managerial or contractual control of the independent company along with buying its program.

A program idea presented to CBS by an individual (writer, producer, talent staff member, others) will first be classified as to program type and will then be presented to the right executive producer. The producer will immediately reject or recommend the idea to Harry Ommerle (in New York) or to Al Scalpone (in Hollywood) with whose recommendations it then goes to Hubbell Robinson for a decision. (Robinson in some cases may at this point consult the sales department to determine the potential from a sponsorship point of view.)

The various points of consideration are much in line with those of ABC.

Your key to success in the rich Abilene-Sweetwater, Tex. Market!



**KPAR-TV**  
SWEETWATER-ABILENE, TEXAS

**K-DUB** "Key to a Treasure Island"

OWNED & OPERATED BY TEXAS TELECASTING, INC.  
7400 COLLEGE, LUBBOCK, TEXAS

NATIONAL REPRESENTATIVE: THE BRANHAM COMPANY

### IDEA!

Former police civil service commissioner, writer and lecturer on police civil service laws has excellent idea for television series of interest to juveniles. Sufficient factual source material available for 39, 52 or more episodes. Excellent merchandising possibilities suitable for network, regional or local sponsorship for any product or service. Available for technical advice and supervision. Format sent on request to interested principals.

**BERGMANN ENTERPRISES**  
215 N. Flores San Antonio, Texas

But in CBS's case, ease of production will be considered in the light of network production facilities, rather than the independent's ability to deliver the finished program.

After a program is recommended and accepted by Robinson, it goes back to the executive producer. He now calls on the services of the legal department (for clearances and contracts) and the finance department for allocation of enough funds to see the project through to the TVR (Television Recording, CBS term for kinescope or audition film).

If the originator of the idea is a producer, he will most likely (but not necessarily) be hired by the CBS executive producers to produce the TVR. If he is a writer or director, a deal will usually be made to use his services and a producer will be assigned to the project.

While Robinson keeps an interested eye on these in-progress productions, and is actively involved in all major decisions, such as the hiring of writers, stars, the responsibility of seeing the production through to a successful completion, rests from here on with the executive producer. He is authorized (within the allocated budget) to hire anyone or anything on the production level whether from within or outside CBS. He is not asked to account for the spending of the production money step by step except for book-keeping and record purposes.

After some weeks or even months, he will arrange for a screening of the new TVR for Robinson who will decide whether the entire project should be discarded, reworked or improved (with additional expenditures) or whether to present it to the program board which consists of the top network brass, usually including William Paley.

After this the new program is turned over to the sales department to find a sponsor or group of sponsors and tentative decisions are made as to where and when to fit the newcomer into the existing program schedule.

With its system of executive producers, each supervising numbers of producers who are in charge of the individual programs, CBS operates much like Universal-International Studios in Hollywood. The largest possible amount of authority is delegated to the men in close contact with the actual project and executive supervision is reduced to a minimum.

**NBC:** Executive supervision enters into practically every stage of program development at NBC (similar to Zanuck's 20th-Century Fox). Pat Weaver, as chairman of the board, freed from the administrative duties of the presidency, continues to make his dynamic approach toward network programming felt. Tom McAvity, v.p. in charge of the tv network, as Weaver's representative, is personally concerned with each project and every phase of program development.

NBC will consider program ideas from every possible source, will spend money for development of promising ideas, and will consider deals involving complete network control as well as those demanding a 100% hands-off policy.

★ ★ ★ ★ ★ ★ ★ ★  
“... the film producer is a creative extension of the agency rather than a separate entity. He considers the agency's problems as automatically as he considers his own, and the reverse is true. Certainly, problems exist, and they always will, because we are involved in a creative group effort and the results of that effort must ultimately be placed on a strip of film—a highly technical procedure.”

ROBERT H. KLAEGER

V.P. in charge of TV film commercials  
Transfilm

★ ★ ★ ★ ★ ★ ★ ★

Here is what happens:

An idea brought to NBC will first be considered by Dick Pinkham (v.p. in charge of network programming) or Sam Fuller director of special programming and their staffs. If recommended, it will go to Tom McAvity (and in cases of extreme importance to Weaver). If accepted, the legal department checks for rights and possible infringements and McAvity will ask for a budget. (If the idea originates with an independent producer, he will prepare his own budget to be double-checked by NBC's budget department. If it's to be a program produced 100% through NBC facilities, NBC makes up its own budget.)

Now, money is allocated for development, and sometimes with and sometimes without the help of NBC the producer will hire writers to prepare a first script. This script goes back to McAvity's office and then back to the producer (time and again) until a satisfactory one has been produced. NBC pays these writing and development costs, and many times a program may cost thousands before it lands in the wastepaper basket as a

good idea which for some reason couldn't be developed.

When a script has finally been accepted for production, continuity acceptance gets a copy and the legal department works out a final deal with the producer. These deals vary from complete integration of the producer into the NBC network, to partnership deals (*a la* ABC) or independent production for NBC, with the network having practically no rights of supervision or interference at all.

The pilot film or kinescope now goes into production through either NBC facilities or the producer's own organization and when completed is screened for McAvity and/or Weaver for final okay before going to the sales department for presentation to clients.

**Network thinking:** Experience has shown that working with the intangibles of show business and the temperament usually inherent in talent demands flexibility. Therefore the above practices are adhered to as often as they are ignored, and there are varying individual case histories with each new program. ★ ★ ★

## the summit



Another top Radio independent—KFMJ, in Tulsa, Oklahoma, takes top audience in the market's 7-day average. See Nov.-Dec. Hooper. Call John E. Pearson Company (JEPCO) in New York. Dial LU 5-5555 in Tulsa.

## NIELSEN

(Continued from page 39)

is total listening in the area measured, including listening to stations coming in from outside the NSI 21-county area. The other is listening to local stations. Total listening came to 321,200 homes or a 27% sets-in-use figure. Local station listening came to 261,700 homes or a sets-in-use figure of 22%.

The above figures cover home listening. There is, in addition, what is called an Auto-Plus figure. This is the per cent of auto listening to in-home listening. In the segment covered, the auto sets-in-use figure was 15.2%. This is not 15.2% of all homes but 15.2% of the total listening figure. Thus, 45,000 "homes" were listening to auto radios at that time. They are not necessarily all additional listening homes, since a family can, of course, record listening both at home and in the auto at the same time. The amount of overlap is not shown in the NSI reports, however, nor can Nielsen break out the overlap in a special tabulation.

Like the sets-in-use figures, per-broadcast data is shown two ways. Total audience for the *John Harvey*

segment (20,800 homes in this case) covers listening to the station outside the NSI area as well as inside. For the NSI area itself, the homes-reached figure was 14,100, indicating that the station has substantial listening outside the 21-county area.

In addition there is a third program figure that timebuyers can use. This is listening within the inner metropolitan area, which covers five counties. Metropolitan listening is not broken down into 15-minute segments, as in the regular reports, but by six-hour periods. That is, for each station there is a figure showing the proportion of the NSI area audience within the metropolitan area during the morning, afternoon and evening. A glance at this shows that the metropolitan area audience to KGO during the morning is about three-quarters of the NSI area audience.

Per-broadcast data also includes a share-of-audience figure. This share figure covers listening to local stations but not outside stations, though the share of total listening can be calculated without much trouble. There is no breakdown of Auto-Plus figures by stations.

The NSI report also showed that (1) the total four-week cumulative audience was 152,900 unduplicated homes, (2) the four-week cumulative NSI area audience was 101,700 different homes, (3) the average home listening to the show heard it 2.8 times during the four weeks, (4) the average home listening to the show had two listeners, (5) audience composition was 20% men, 40% women, 17% teen-agers, 23% children under 13.

So much for the material shown in the report. Out of this, however, timebuyers and researchers can and do get additional data. For example:

- The number of different listeners (two per home) to the show in four weeks was 305,800.
- The number of program impressions in four weeks (the number of different listeners multiplied by 2.8) was 856,200.
- The number of commercial impressions (assuming three commercials) in four weeks was 2,568,000.
- The number of different men reached in four weeks was 61,200, the number of different women 122,400.

On top of this the researcher can calculate a host of cost-per-1,000 figures. On a four-week basis, this includes cost-per-1,000 homes, listeners,

commercial impressions, men, women, etc. And these figures can be compared with other buys or potential buys. The whole business can be run off for a tv show, too, of course. Note that in all this, there was no mention of a program percentage rating. This is no accident. Of the 25 markets now covered by NSI, none of the radio reports show program ratings and only five tv reports show program ratings. Ratings can be calculated from material shown in the report, however.


(Incidentally, the program rating for the Paul Harvey show was 1.2.)

There are a couple of reasons for the Nielsen policy of not printing ratings in the report. In the first place, say the Nielsen people, the importance of ratings can be over-estimated. What the advertiser is interested in is the number of homes he reaches.

This is especially true for radio, where advertisers commonly buy announcements via the saturation method. A rating for one announcement is not nearly as useful as the total audience picture.

In the second place, though it is seldom bruited about publicly, radio stations do not like to sell with program percentage figures since they sound small in relation to tv and radio's former rating history.

But the shift from ratings is evident in tv, too, as advertisers and their agencies delve deeper into audience facts. Take a recent special tab done for Chesterfield by ARB. The advertiser uses three network shows—*Dragnet*, *Warner Bros. Presents* and *Gunsmoke*—and wanted to find out the extent of audience duplication among the trio. The facts below come from the



**COVER  
WONDERFUL WYOMING**  
Western Nebraska  
Northern Colorado

**KVWO**  
Wyoming's Top Hooper  
Station

JOS. HERSHEY McGILLVRA  
New York • Chicago • Atlanta  
Los Angeles • San Francisco

Write, Wire, Phone William T. Kemp  
Box 926 • 2-6433  
Cheyenne, Wyoming



"Come on, be a sport—KRIZ Phoenix is broadcasting the Charleston."



ARB October 1955 national tv report, covering the first week of that month.

To start off, ARB showed that total homes reached by each show was as follows: *Dragnet*, on NBC, 9,440,000; *Warner Bros. Presents*, on ABC, 4,670,000; *Gunsmoke*, on CBS, 5,840,000.

However, the number of homes which watched *Dragnet* but didn't watch the other two was 6,800,000. The comparable figure for *Warner Bros. presents* was 2,580,000 and for *Gunsmoke* it was 3,360,000.

ARB also supplied similar figures for all possible combinations of the three shows. The number of homes viewing any two of the three but not a third ranged from 790,000 to 1,340,000. And the number of homes viewing all three came to 350,000.

Thus the client was successful in spreading around his sales message since the figures indicate a relatively small degree of duplication. If duplication was complete, the number of different homes reached by the three shows would have been equal to the figure for the highest-rated show, *Dragnet*, or 9,440,000. Actually the number of different homes reached for the three shows came to 16,170,000. If there were no duplication at all, the different homes figure would have been a shade under 20 million.

**NSI use:** In the shift away from ratings, the emphasis on other data differs, naturally. To find out what information agencies and advertisers are using most in the relatively new NSI and what they like and don't like about it, SPONSOR spoke to a number of admen (and women) in research, media and timebuying.

SPONSOR found NSI users a little overwhelmed at first by the complexities and mass of detail in the reports. It has taken them a few months to read and use the information comfortably.

However, there was one bit of information that was found particularly convenient to use. That was the total homes figure. As explained previously per-broadcast and four-week audiences include homes listening outside the NSI area, which is usually a pretty large area in the first place.

The reason this information was liked so well was that it eliminated a good many calculations. Where advertisers get audience figures for just the metropolitan area or a few addi-

tional counties around it, the time-buyer must calculate what the audience is beyond the coverage zone of the rating service. To assume the rating is the same beyond this zone as in it is dangerous since the outer area, often being small-town or rural contains population with different program tastes than the urban metropolitan audience. The outer area also has different station competition. For years, timebuyers have been forced to use only the inner area rating. In some cases, this became more complicated as the rating was assumed to apply only to those outside areas where the station in question had a regular audience of say, 50% or more, according to whatever coverage service the agency used.

★ ★ ★ ★ ★ ★ ★ ★  
"I would set my sights for color TV set sales—just as I would direct my color television advertising — on the greatly increasing numbers of families who are earning \$7,500 per year after taxes. . . . And if we—and our individual stores or companies—are to get our share of this market, we must provide the 'extra something' needed to clinch these sales—whether it be higher quality or lower prices—or the impact of a color television commercial."

ROBERT A. SEIDEL  
Executive V.P., Consumer Products  
R.C.A.

★ ★ ★ ★ ★ ★ ★ ★

Audiences outside the NSI areas can vary considerably among stations, depending on both station power, the general popularity of the station and the specific kind of programming involved. A farm show, obviously, will have substantial listening outside the NSI area.

Outside listening can be substantial. Take Chicago, for example. The NSI area for radio consists of 47 counties in four states. The total area includes roughly twice that area. On WGN, the *Bill Evans Show* reached 426,000 homes in four weeks in the NSI area and 683,000 homes in the total area. On WIND, *Chicago Top Tunes* got 625,000 homes in the NSI area in four weeks and 790,000 homes in the total area.

Outside listening is not always of interest to the timebuyer. Where the station has low power or where the client is not interested in reaching people beyond the NSI or metro areas, then total listening figures are academic.

Cume audience figures were found to be useful to agency timebuyers, especially for radio. It is not only the total four-week figures themselves but the

way they build up that interests users of NSI.

Since these figures cover unduplicated homes, they can show if a program is reaching a large number of homes thinly or hitting the same homes over and over. In determining this, the timebuyer or researcher can refer to a figure in NSI reports showing the number of times the program is seen or heard over the four-week period. A glance at any radio or tv (but especially radio) report will show that this figure can range from a little over one to as high as about 10. The higher figures are found in strip shows, since a weekly show obviously cannot produce a figure greater than four.

Whether the advertiser wants broad home coverage or continuing impact depends, naturally, on the product or the idea behind the campaign. Jerry Gibson, chief timebuyer at DCSS, pointed out that Pharmaco at present is interested in reaching the same home frequently for Feen-a-mint while Bristol-Myers wants to reach a lot of different homes for Vitalis.

Not everyone is interested in cumes. Per-broadcast figures still hold a strong attraction for agencies. And in some cases, agencies find the cume figures

## the summit

Another top Radio independent—KFMJ. in Tulsa, Oklahoma. takes top audience in the market's 7-day average. See Nov.-Dec. Hooper. Call John E. Pearson Company (JEPCO) in New York. Dial LU 5-5555 in Tulsa.

cannot be used even where they want to use them. This is because of the way per-broadcast and cume audiences are calculated. To explain:

Each NSI report covers an eight-week period. Both per-broadcast and cume audiences are averages of the eight weeks for the time period concerned. The show listed for the time period is that running during the seventh week of the period covered by the report. If an advertiser sponsors an alternate week show or is interested in a show that was put on a station's schedule during the middle of the report period, he cannot accurately determine either the cume or per-broadcast audience for the show from the report. In some cases, a special tabulation can be made if the program had been on a sufficient number of times during the eight-week period. But when a one-shot, like a sports event, is put on, the Nielsen sample is too small to measure it accurately.

On the other hand, admen say, the eight-week average gives a good running picture of a show undisturbed by meaningless fluctuations or efforts by stations or networks to throw in a hot program during a "rating week."

In using Auto-Plus data agencies have to live with the fact that it is not broken down by stations. The advertiser can be told how many autos are using their radios during a specific quarter hour when his commercial is running but he does not know what per cent share of this auto sets-in-use figure is listening to his commercial.

Some agencies take the in-home share of audience for a show and assume that the share of the auto audience is the same. They admit they don't like to do it and that they are only guessing but they add they have no other way of telling a client who is interested in the auto audience how many auto sets he is reaching. Other agencies prefer not to use the Auto-Plus figures rather than guesstimate.

★ ★ ★ ★ ★ ★ ★ ★  
 "In our minds to program for the intellectual alone is easy and duplicates other media. To make us all into intellectuals—there is the challenge for commercial television."

SYLVESTER WEAVER  
 President of NBC

★ ★ ★ ★ ★ ★ ★ ★

In some cases agencies take a rough guess and assume the share of auto sets-in-use will be less or more than the in-home share depending on the kind of program and time of day. These guessers assume, for example, that a soap opera will have a lower auto share than in-home share while a music show's auto share will be as high if not higher than the in-home share. Where an advertiser buys a saturation campaign and has commercials on, say, three out of four of the local stations at the same time he can assume his auto share of audience is pretty close to his in-home share.

To show how dangerous it is to assume that the auto share of audience is the same as the in-home share take a look at a recent Pulse report. In the October 1955 report, a soap opera strip on one station recorded a 4.4 rating with an out-of-home rating of .2. A music strip at the same time showed a 2.9 rating with a .9. Pulse's out-of-home figure includes other listening beside auto listening, which averages about 55% of all out-of-home listening, according to a Pulse study. However, it is still apparent that the music show got a bigger share of the auto audience than its in-home share, while the situation was reversed in the case of the soaper.

The Auto-Plus figures are still important, nevertheless. They show when

auto listening is highest. They point up the differences in auto listening habits between markets.

If an advertiser buys into a sports news program at a time when auto-listening figures indicate that the males of the community are driving to or from work, he can be pretty sure his share of the auto audience is at least as high as the in-home share and is probably higher.

Advertisers have to pay more attention to auto listening these days for two reasons. First of all, with more cars on the road, the total amount of auto listening is increasing. Secondly, auto listening as a per cent of in-home listening has been increasing because of the long-range decline in in-home listening.

Here are some examples of how high auto listening can go as a per cent of in-home listening. These figures are taken from NSI reports last spring and summer:

- In the Seattle-Tacoma market, the figure for a Sunday evening quarter hour in June was 74.5%.
- In Chicago, the figure during a July Saturday evening was 94%.
- In Washington, the figure for a Sunday evening in July was 82.8%.

★★★

## QUESTIONS AND ANSWERS

(Continued from page 30)

production set-ups producing shows for us. But we don't like to think of it as a matter of control. Partnership would be a much better word with which to describe these arrangements. In a partnership responsibility rests equally heavily on the shoulders of both partners and that's how it is with us. Naturally, we would not pass up a bet, if the producer should insist on complete autonomy. In that case, all we do is insist on exclusivity. The *Burns & Allen* show is an example. We have no control over that program in any shape or form. All our



**ATN**  
 AIR TRAILS NETWORK

promotes sales in a

**6 BILLION MARKET \$**

**Dayton**  
**Louisville**  
**Columbus**  
**Springfield**  
**Ashland-Huntington**

Call any H-R Office for:  
 WING—WCOL—WIZE  
 WCMI  
 or  
 John Blair & Co. for WKLO



100% NEGRO PROGRAMS

**WSOK**

IN NASHVILLE, TENNESSEE

contract calls for is exclusivity with CBS.

**NBC:** We don't insist. But we prefer to have the right of control or at least supervision. It gives us a chance to protect the show and to protect ourselves as well as the sponsor. Ad agencies like us to have this control. It puts us in the middle, makes us the whipping-boy if things go wrong. And they know that we'll pour in all kinds of money to rejuvenate a slipping program. But if the idea, producer or star are strong enough, we may agree to a 100% hands-off deal. Take the case of a filmed half-hour situation comedy involving a big star, which was being produced for us in Hollywood some seasons ago. The star insisted on complete autonomy and we agreed. The program started out all right, but it slipped. If we had been able to hire writers, suggest revisions, we might have been able to save it. As it was, the star wouldn't let us do a thing and finally we had to drop it. Still, I'd make a deal with him tomorrow if he'd agree to accept our help. With Jack Webb (*Dragnet*), on the other hand, I don't even know if we've got the right to interfere. It's never come up. The program runs smoothly and nobody from NBC ever gets near the studio.

**SPONSOR: Where do networks look for new program ideas?**

**ABC:** We're of course interested in good ideas wherever they come from. But in view of our specific method of operation, we give preference to program ideas presented by established independent producers. These men have the facilities and know-how to see a program through to completion. In addition, their suggestions are usually more carefully developed and thoroughly thought through from all practical angles. But take one of our new series, *Frontier Judge*. It was presented to Mr. Kintner in Hollywood last year. We considered it here in New York and found that we liked it. We then arranged with Jack Cher-

tock, one of our independent Hollywood producers, to handle the filming. So here is a case where independent production facilities and know-how were tacked onto a good idea in order to make production practical for us.

**CBS:** Many new ideas originate right within the creative staff of the network. Others are brought to us from the outside. The origination of an idea is not important, but competent professionals, whether independent or CBS personnel, are a more promising source. It is extremely rare when an idea presented by a complete outsider is worth serious consideration.

**NBC:** Anywhere. A hit is a hit and we can't afford to be concerned with parentage. Sometimes three words scrawled on the edge of a newspaper, are worth more to us than 50 pages of carefully worked out manuscript. Even a spoken suggestion can be the germ that results in a \$350,000 spectacular.

**SPONSOR: Are ad agencies important sources of network program ideas?**

**ABC:** When an ad agency develops a program, it is usually because they have a sponsor for it. In that case they will either produce it (or have it produced) themselves and then simply come to us for time, or they'll buy the time and the network producing facilities.

**CBS:** We certainly welcome anything that an agency may conceive and create for its clients. But ad agencies just don't have the program development turn-over to warrant the necessary facilities. It takes a great deal of manpower, not to speak of money, to create and produce a program. If the agency and client decide to drop such a show, the agency will have to let these people go until such time as another program might need development. We, on the other hand, can utilize the talent left stranded by a dying show in other program production and thus maintain the kind of program operation that is necessary.

**NBC:** With program development costs what they are today, and with most important programs being handled on a split sponsorship basis, ad agencies have neither the financial resources, the manpower nor the incentive to actively enter into program creation. On the other hand there are cases of active NBC co-operation in the creation of an agency package. The former *Colgate Variety Hour* was basically an agency package, but much NBC effort has gone into the development of many of its programs.

**SPONSOR: Will networks tailor new programs to fit sponsor needs?**

**ABC:** Sponsors rarely know what they want until they see it. Obviously with the success of a program like *Rin Tin Tin*, there are other sponsors who would be willing to get into the act. But how many dogs can you have on one network (not intended as a pun!)? We naturally consider over-all sponsor and audience trends, but in our

**the summit**



Another top Radio independent—KFMJ, in Tulsa, Oklahoma, takes top audience in the market's 7-day average. See Nov.-Dec. Hooper. Call John E. Pearson Company (JEPCO) in New York. Dial LU 5-5555 in Tulsa.

case, where most shows are on film, and are therefore shot months in advance of release, it would be impractical to spend large sums in order to create a show based on a specific sponsor's needs. These may have changed by the time the program is ready.

**CBS:** On extremely rare occasions we may create and build a program to fit the needs of a specific advertiser. But for the most part we concentrate on creating the best entertainment, public affairs, documentary or other shows, and we do this with the knowledge based on past experience that when you have a good program to offer there will always be advertisers willing to pick up the tab. The medium of tv has in itself such tremendous power that with quality production there can be no lack of takers.

**NBC:** It happens, and when it does it usually is a question of copying a successful precedent. Take the *Big Surprise*. The success of the \$64,000 *Question* created a demand among sponsors and we filled this demand (with a Louis G. Cowan, Inc. package.) Whether or not this was a smart move, is too early to tell. In the same way some time ago a few highly successful situation comedies brought on a flood of imitations inspired by great sponsor interest. Now they are dying like flies. Our own *Dragnet* created the same kind of imitative wave. As a network,



"Someday I'll be a personality on KRIZ Phoenix—meanwhile I just work here for prestige."

we prefer to come up with new shows, tailored to a variety of potential needs, but we're in business for profit. If sponsors cry loud enough for a specific type of program, we'll try to find it for them.

**SPONSOR: Will networks pay to develop a new program idea?**

**ABC:** We'll make a deal to finance a pilot film, based on script approval. In other words, up to a completed and acceptable script, it's the producer's responsibility. Once we accept the script, we'll foot all the bills.

**CBS:** Once a program idea has been accepted, we pay all the costs through to the TVR. But we go much further than that: We actually pay to create new ideas or to give opportunities to new personalities. We provide the proper working climate for people, who we feel have a potential. Take the case of Nat Hiken. When we hired him, he had no idea to sell. But while on our payroll, he created the format for the *Phil Silvers Show*. A similar situation existed with Jess Oppenheimer. He had never thought of anything resembling *I Love Lucy* when we decided that here was a talent worthy of CBS recognition. We hired him and he came up with the *Lucy* show.

CBS has two separate program budgets: One for the programs which the public is actually going to see and one for experimentation and the development of programs and ideas which we hope they will see at some future date. In keeping with this CBS concept of developing new talent for future use, we are right now considering hiring three new men for whom we have no specific place, but who we think will come through for us in the future.

**NBC:** We will make a preliminary deal on just an idea or concept or often even only an ingredient (possibly a star), if it appears worthwhile. We then allocate funds and offer all possible assistance to develop the idea into a potentially successful format and the best possible first script. ★ ★ ★

## ROBERT HALL

(Continued from page 41)

slots, we're in, good and solid.

"4. To cap it all, our own store managers, who've always been dedicated to newspaper advertising, now write us asking for more radio and television. It's easy to understand why. Most of our new stores are in the outlying areas, away from the center of the retail trading zones. Best way to reach those areas quickly and economically is by air."

But again, Bess stresses, each of the 130 Robert Hall markets is approached individually, its problems analyzed and, with luck, solved by finding the right formula for *that* particular market.

For example, last year a Robert Hall store in New York State was behind in its sales for the same period the year before. In retailing you live and die by that yardstick. Whether you use plain pipe racks or red velvet carpets, survival depends on beating or at least meeting last year's figures.

At the time, the store was using some minute announcements on radio plus weekly insertions in the local paper. Not heavy in either. And, consequently, neither was delivering much in the way of results.

"We took all the dollars they were spending in both media," says Bess, "and switched them to tv—minutes and five-minute sportscasts at night. In three months the store not only caught up with last year's figures but went ahead, and stayed there."

By the same logic, when a station or a format or any copy approach proves itself a steady producer, Robert Hall sticks with it till it stops paying off. Take WNEW, N. Y. The firm has been on the station with the same coverage—24 10- to 15-minute music programs and 27 minute announcements a week—for the past eight years. WIND and WCFL, Chicago, similarly are typical of Hall's bevy of key, productive stations over the years.

**Cherchez la femme.** In general, the clothing manufacturer wants minutes in good local shows. Power of the station or its affiliation is unimportant, since, as a retailer, it is interested only in the immediate retail trading zone. And, since the company's primary target is the woman of the house, it has a wide-open field, availability-wise:

tv any time of the day it can get good slots; radio the same, except between 8 and 11 p.m. in certain markets, which, says Bess, is conceded to tv. After 11 p.m. it picks up radio again, keeping mother company as she bustles around locking up, tucking the family in bed, washing the last few dishes. By midnight she's about done and so is Robert Hall. Total: 10 to 12 announcements a day in radio, three or four in tv.

Why the woman of the house? After all, half of Hall's sales are to men. Or are they?

"Let's say half our sales consist of men's clothing," says Bess. "When a man spends \$42.95 for a suit, chances are it's an important purchase. More important than a \$100 suit is to the man who can afford it. So he has to check with mama to be sure the family exchequer can bear the bruise.

Still, come the weekend and the firm ups its schedule in deference to the man of the house. After all, some do have some say as to what brand of pants they wear.

Robert Hall's postwar expansion has of course had a profound influence on the company's ad strategy and, with other retailers, it has tried to keep pace with, even anticipate, the trend toward suburban living by moving farther and farther into the woods. Naturally, in a chain the size of Robert Hall, constant reshuffling is required.

Like the grocery supermarkets with whose merchandising techniques Hall has much in common, the company seeks spots in heavily residential sections.

When a location is finally decided upon, the firm opens up with the big guns, promotionwise. In true supermarket style, opening day means a series of extravaganzas—guest appearances by performing stars, lucky number drawings every hour on the hour, tape-cutting by the mayor, circus stunts—whatever seems to fit the time and the place.

Bess, in his 10 years with the agency, has personally visited every Robert Hall market at least once and some many times. In setting up the Los Angeles area last December he made a flying trip to the city, rented a car and took the big tour, stopping at each unit to study the growth of the surrounding suburban area, visiting the local radio and television stations to discuss their part in the campaign. The 12 new Los Angeles area outlets are situated

along the periphery of Los Angeles County and Bess estimates he covered 265 miles in making the circuit.

"There's a case where radio and tv are ideal," says Bess. "A station located in the middle of the circle can give us umbrella coverage, and that's the way we use it.

"If we depended on newspapers there, we'd have to cut up our budget into many small pieces because each section along the way follows its own neighborhood newspaper and we'd have to go into each one to get the same kind of coverage we get by air.

"But whatever media we decide on, we still have to get close up before we can write any copy. That's why I say we have no slide rule."

In January Bess made similar on-the-spot surveys in preparation for the new St. Louis, Fort Worth and San Antonio stores.

**Love that jingle.** Try to think of Robert Hall without subconsciously humming a Robert Hall jingle. Can't be done. Probably because there hasn't been a radio or tv announcement for the chain in 15 years that hasn't started with some variation on its basic musical message. Considering the saturation levels of the company's campaigns during that time, it adds up to heaven only knows how many millions of impressions.

Over 100 different jingles have been used to date, varying as to lyrics or tune or orchestration. All, however, hue close to the "low-overhead, plain-pipe-rack" theme and seem to retain some semblance to each other. A few are staples repeated every year in support of special seasonal promotions.

At the beginning of the school semesters it's the back-to-school verse:

"School bells ring and children sing,  
It's back to Robert Hall again.  
Mother knows for better clothes  
It's back to Robert Hall again.  
You'll save more on clothes for school.

Shop at Robert Hall."

During the yuletide it's:

"We're doing our Christmas shopping at Robert Hall this year,  
We're saving on clothes for Christmas at Robert Hall this year.

Low overhead means low prices on clothes for one and all,

There's a larger collection, a bigger selection where America goes for Christmas clothes.

It's Robert Hall this year."

Those two jingles remain unchanged from year to year, along with Robert Hall's most popular theme song, "When the values go up, up, up. . . ." which is used from January to December.

A new lyric is written every spring for the annual Easter expansion sales. And when, as in the case of Los Angeles and St. Louis, a store or stores are opened for the first time in a market, there's a jingle to herald their coming in Robert Hall fashion. This one is called, "Coming to Town."

Composer of all Robert Hall jingles is Jack Wilcher, former guitarist with Red Nichols' orchestra. With Sawdon since 1944, Wilcher is a kind of Madison Avenue Bob Burns. He confers with agency head Frank Sawdon and Jerry Bess on all new campaigns, writes the lyrics, music, hires talent, supervises production, and, now with tv, works with animators (Pelican Films), etc.

Actually, Wilcher uses no musical instrument when he works—just a sheet of music paper and a pencil.

Future Robert Hall plans? Says Bess: "There's a saying, 'Make a fool smart and you become the fool.' I'm beginning to feel I've told you enough." ★★★

**TIMBER-R-R**  
POWER  
LUMBER  
AGRICULTURE

An abundant, and rapidly growing market. That's EUGENE, now ranked 5th in the Pacific Northwest. Buying Income totals \$242,916,000.\* It's Oregon's second market, served by KERG.  
\*SM 1955

**CBS Radio**  
5,000 WATTS - 1280 KC  
**KERG**  
EUGENE, OREGON  
WANT MORE FACTS?  
- CONTACT WEED & CO.

**REED HADLEY**

starring in



**"PUBLIC DEFENDER"**



He'll go all-out  
to win a  
case! Millions of

Americans know

that and love him for it.

But Public Defender doesn't only swing juries. Entire segments of the population are influenced in their choice of food labels and merchandise brands by what they see advertised on these bristling-with-action Public Defender shows. In your market too, whatever you have to sell, Public Defender will tip the balance of public opinion in your favor!

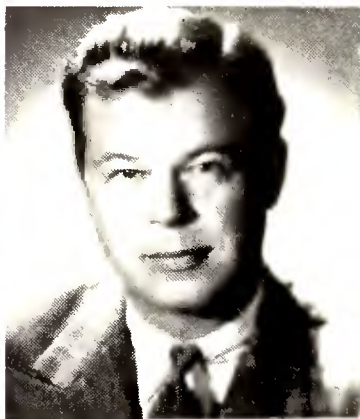
**69 HALF HOURS**  
First run in many markets!  
Powerful re-run value in  
ALL markets!

**I**nterstate

TELEVISION CORPORATION

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445 Park Ave. | 1250 S. Wabash | 4376 Sunset Drive  
MUrray Hill 8-2545 | WAbash 2-7937 | NOrmandy 2-9181

# Newsmakers in advertising



**Stuart Sherman**, though only 49, was called from retirement to fill his new post as Colgate-Palmolive's vice president in charge of advertising. Sherman had been with Colgate from 1948 to 1954 as a director and executive committee member. He first joined the company in 1930 as an office boy after graduating from Williams College. In 1934 he became a v.p. of Lord and Thomas and later founded and became president of Sherman and Marquette. During '56 Sherman will spend a large portion of his time introducing 10 new Colgate products to be marketed nationally.



**Michael J. Foster**, formerly Manager of Press Relations for CBS, moved over to ABC as of last 30 January. In his new berth as Vice President in charge of Press Information and Advertising, Foster will supervise the activities of ABC's publicity, advertising and promotion departments. Except for four years with the U. S. Army during World War II, Foster has been with CBS since 1938. Before that he was a sports writer and reporter for the New York Journal-American and the New York Times. Raised and educated in New York, Foster is a resident of Manhattan and a member of the New York bar.

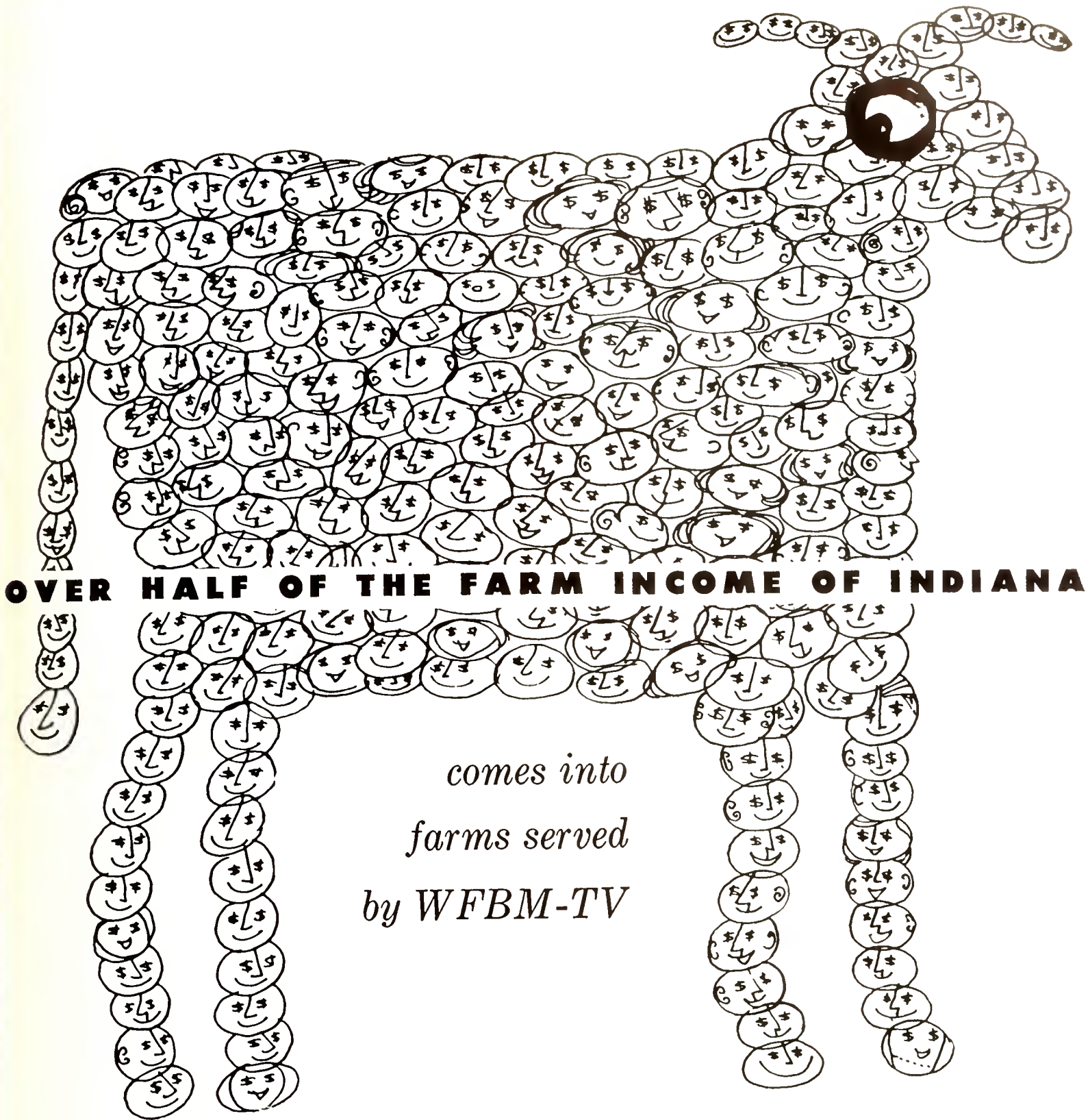


**W. Howard Chase**, Vice President of McCann-Erickson, Inc., New York, has been elected president of the agency's newly formed public relations affiliate, Communications Counselors, Inc. He joined the agency as Head of the Public Relations Department a year ago, from his former association as a partner in the pr firm of Selva, Lee & Chase. He was previously associated with General Mills as Director of Public Services and with General Foods as Director of Public Relations. Last October, Mr. Chase was elected President of the Public Relations Society of America.



**William W. Larzelere** joined Fact Finders Associates as executive vice president on 1 January. Previously he was associated with Publiker Industries as Market Research Director and will continue as consultant there to Jack Leban, vice president in charge of liquor sales. Prior to that he was Marketing Manager for Schenley Distillers and Marketing Research Director for United Distillers. In his new capacity, Mr. Larzelere will direct the first semi-annual consumer survey of soft drink and alcoholic beverage brand preferences. According to Mr. Larzelere, it will be the first survey of its kind ever done.

SPONSOR



Farm income state-wide:	\$1,236,903,125
Farm income WFBM-TV-wide:	\$791,618,000



**WFBM-TV INDIANAPOLIS**  
 Represented Nationally by the Katz Agency  
 Affiliated with WFBM-Radio; WOOD AM & TV,  
 Grand Rapids; WFDF, Flint; WTCN, WTCN-TV,  
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IN THE LAND OF  
MILK AND <sup>M</sup>HONEY



THE ONLY CBS PROGRAMMING AVAIL-  
ABLE TO A MILLION NICE PEOPLE!

From 7 A.M. to 1 A.M.

*Yep! Bigger'n Baltimore!*



HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

## the summit

Another  
top Radio in-  
dependent—KFMJ,  
in Tulsa, Oklahoma,  
takes top audience in  
the market's 7-day aver-  
age. See Nov.-Dec. Hooper.  
Call John E. Pearson Com-  
pany (JEPCO) in New York.  
Dial LU 5-5555 in Tulsa.

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WABT, Birmingham	88
WAFB-TV, Baton Rouge	83
WAVE-TV, Louisville	13
WBAY-TV, Green Bay	104
WBNS, Columbus, Ohio	15
WBTV, Charlotte	24
WCOP, Boston	22
WDEF-TV, Chattanooga	73
WEHT-TV, Henderson, Ky.	93
WEMP, Milwaukee	12
WFAA, Dallas	17
WFBM-TV, Indianapolis	103
WFMY-TV, Greensboro, N. C.	91
WGR-TV, Buffalo	90
WGTO, Haines City, Fla.	67
WIBW-TV, Topeka	84
WILK-TV, Wilkes-Barre	92
WJAC-TV, Johnston, Pa.	86
WJBK-TV, Detroit	23
WJHP-TV, Jacksonville	54
WJIM-TV, Lansing	7
WKNB-TV, W. Hartford	85
WKY-TV, Oklahoma City	50
WMBR, Jacksonville	49
WMT-TV, Cedar Rapids	55
WPAL, Charleston, S. C.	63
WPEN, Philadelphia	3
WREC-TV, Memphis	43
WSAZ-TV, Huntington	70
WSJS-TV, Winston-Salem	68
WSOK, Nashville	98
WSRS, Cleveland	49
WSYR, Syracuse	44-45
WTAR-TV, Norfolk	47
WTHI-TV, Terre Haute	87
WTOP-TV, Washington	16, A&B
WXEX-TV, Richmond	IFC

# BMI

## "Milestones" for March

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

March's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

### "THE FATHER OF MODERN PLAYGROUNDS"

Joseph Lee  
Born: March 8, 1862

### "THE YOUNG FARMER"

4-H Week  
March 13-19, 1956

### "ST. PATRICK'S DAY"

March 17, 1956

### "THE FABULOUS OSCAR"

(Story Behind the Academy Awards)  
March 14-21, 1956

"Milestones" is available for commercial sponsorship—see your local stations for details.

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

## 20 YEARS OF EXPERIENCE!

*If you need an A-1 radio-  
television executive, here is  
your answer. A twenty year  
veteran in broadcasting  
who has spent the last fifteen  
years in executive station  
management. Knows sales,  
promotion, programming,  
production, station operation  
inside and out. Prefers  
northeast, but will go where  
real opportunity knocks.*

Write or wire

Box 26

SPONSOR

40 E. 49th, N. Y. 17, N. Y.



In the 144 pages of TIMEBUYING BASICS readers will find the only book of its kind—the most expert route to radio and television timebuying. For the first time a group of men and women who represent the most authoritative and advanced thinking in the field, talk with complete candor about radio and television and the opportunities these media offer in terms of their own intimate experiences.

It came about when the Radio and Television Executives Society of New York sponsored 13 seminars for the benefit of timebuyers. So impressed was SPONSOR with the subject matter discussed that it sought and obtained permission to print a condensed, carefully edited version of the seminars in its 1955 Fall Facts issue.

Now we've gone further...publishing TIME-BUYING BASICS as a handy 144 page book you'll want to refer to time and time again.

Norm



## TIMEBUYING BASICS

40,000 word digest of 13 RTES

seminars as published in...



Sponsor Services Inc., 40 E. 49 St. N. Y. 22, N. Y.

Please send \_\_\_\_\_ copies of TIMEBUYING BASICS to my attention as indicated below:

Bill Company Later  Payment Enclosed

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

Agency \_\_\_\_\_ Address \_\_\_\_\_

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

### Special Quantity Rates

1-9 —\$2.00 each	25-49—\$1.50 each	100 or more:
10-24—\$1.75 each	50-99—\$1.25 each	\$1.00 each

## TIMEBUYING BASICS IS INVALUABLE TO ALL WHO MAKE THEIR LIVING BUYING OR SELLING RADIO/TV TIME

### CONTENTS

- SEMINAR 1 *The basics of audience measurement*
- SEMINAR 2 *Pitfalls-pratfalls in audience research*
- SEMINAR 3 *Guides to more effective timebuying*
- SEMINAR 4 *How to engineer a good buy*
- SEMINAR 5 *Know your markets*
- SEMINAR 6 *Agency practices—saints and sinners*
- SEMINAR 7 *What buyers, sellers expect of each other*
- SEMINAR 8 *How networks work; how to buy them*
- SEMINAR 9 *Can you do better with spot?*
- SEMINAR 10 *What does coverage cover?*
- SEMINAR 11 *Does merchandising sell merchandise?*
- SEMINAR 12 *Discussion of the ARF Report*
- SEMINAR 13 *There's a rainbow in your future*

◀ Send for your copy TODAY!



A  
TRADITION  
OF  
QUALITY...



In keeping with our policy of offering the finest in quality feature film entertainment for television... we are proud to announce that through arrangements with Mr. David O. Selznick, NTA has acquired a gallery of masterpieces... some of the premier motion picture producers of our time...

Mr. Alfred Hitchcock  
Mr. Dore Schary  
and  
Mr. David O. Selznick

These incomparable films will be offered under the title of

"Selznick Presents..."  
truly a milestone in television entertainment.

In a tradition of quality... another step by NTA in bringing the finest in motion picture entertainment to the television audiences of America.

*Ely A. Landau*

Ely A. Landau, Pres.  
National Telefilm Associates, Inc.

Since You Went Away  
I'll Be Seeing You  
Notarius  
The Paradine Case  
Bill Of Divorcement

Portrait of Jennie  
The Farmer's Daughter  
Intermezzo  
The Spiral Staircase  
Garden Of Allah

N T A

National Telefilm Associates, INC. 60 West 55th Street, New York, N. Y. • PL 10 7

**REPORT TO SPONSORS for 6 February 1956**

*(Continued from page 2)*

**Allocations stew  
can't end quickly**

What can an advertiser or agency make out of the confused picture in Washington as FCC and Senate Interstate Commerce Committee wrestle with television allocations. It comes down to this: (1) Present allocation system which depended on uhf stations to make tv completely national and competitive service doesn't work. Few uhf stations can compete against vhf. (2) Many uhf operators want to get at heart of matter by deintermixture, making all stations in any one market all 'u' or all 'v'. Difficulties of striding into allocations situation with blanket changes deintermixture entailed at this date are enough to have everyone walking the walls. (3) However situation is resolved, it won't be soon, not this year anyway. That's sad concensus.

-SR-

**Data pinpointed  
for timebuyers**

Timebuyers will be first to benefit if experiment underway at Katz Agency works out. Katz has appointed one of its salesmen, Ralph Hunter, to new job of "station specialist." His function: to cull facts provided by Katz sales data department and shape them into pinpointed presentations for salesmen to use. It's one more step to free salesmen for selling and give timebuyer data most pertinent to his needs. Hunter is part of sales department, reports to Scott Donahue, tv sales manager. He's just first of station specialists if system proves successful.

-SR-

**Money cracks  
Hollywood whip**

Flood of features now on market may be only trickle if advertisers see fit to take case to Hollywood film vaults. Sponsor West Coast reporter says moviemen ready to talk turkey on additional sale of feature film backlogs if agencies-advertisers are armed with cash and know rules of feature buying game. Thinking in film capital has charged radically. For more on filmland revolt see "You can crack Hollywood dam but you have to know how," page 26 this issue.

-SR-

**NBC pushes spot  
radio as booster**

Growing use of national spot radio as "booster medium" is promoted by NBC Spot Sales in new presentation aimed at advertisers presently using spot radio. Presentation points up flexibility of medium in conjunction with tv, newspapers, other media as part of basic impact source. Included in estimate local radio's total 1955 billing tops \$390 million, up \$50 million over 1954.

-SR-

**Tv familiarity  
"breeds nothing"**

Jess Oppenheimer, producer-headwriter of "I Love Lucy," who moves to NBC in executive creative post this summer, says too many tv commercials lose their value after a few airings. "The old George Washington Hill approach of 'hit-'em-again-and-again' won't work today. Familiarity breeds nothing on tv." Basis of Oppenheimer findings is long study he made on tv pitches.

-SR-

**Tv set count  
out in April**

Latest reports indicates ARF tv set count data won't be out until April. Further refinements have been worked into complicated formula ARF is working on to break down May, 1955, Census Bureau national study into county-by-county figures. Meanwhile, Census will make another national tv set count this month. Like May, 1955, study, new survey is financed by 3 tv webs, TvB, NARTB, through ARF. No decision whether new survey will be broken down into county figures.



### What made newspapers great?

We've always had the greatest respect for newspapers which over the years have achieved the status of the greatest medium in size of billings in the entire history of advertising.

So you can't blame us for being puzzled when we note stories to the effect that the Bureau of Advertising of the ANPA will make an out-and-out attack on television during 1956.

Is that the way the newspapers achieved greatness?

We think newspapers achieved their stature because of the separate and distinct advertising values of newspapers as compared with billboards, direct mail, radio, television.

This kind of thinking by the ANPA Bureau of Advertising can't help but weaken the newspapers.

An indication of the way the ANPA approach is being met by television broadcasters, is the point of view of Oliver Treyz, president of the Television Bureau of Advertising:

"If the newspaper bureau is con-

verting itself into an Anti-Bureau, TvB will not become an Anti-newspaper Bureau.

"Copy research, testing impact of advertisements, shows a campaign designed to launch a 'frontal assault' on a specific competitor does not work to the advantage of the advertiser and, usually, is a waste of money. If this be true of advertising—and we believe it is—it is also true of media promotion and selling.

"On our part, we would prefer to emulate that portion of the standards of practice of the American Association of Advertising Agencies . . . which says 'unfair competitive practices in the advertising agency business leads to financial waste, dilution of service, diversion of manpower and loss of prestige. Unfair practices tend to weaken public confidence in advertise-

## Press Sets Ad Drive Against TV Stress To Be Put On Dollar Value

CHICAGO, Jan. 24 (AP).—Newspapers are planning a "frontal assault" on television in the bat-

ments and in the institution of advertising."

"Taking our cue from the wisdom in AAAA's statement, we would like to suggest that if the newspapers, through the Bureau of Advertising, devote their manpower and budgets

to building and promoting newspapers, as opposed to negative and unwarranted attacks on competing media, all advertising would be better served."

We think that the Bureau of Advertising will gain immeasurably if it heeds the counsel of TvB's Oliver Treyz. If it does not, we will be treated to a spectacle during 1956 of charges and counter-charges in which the newspapers will find themselves hopelessly outgunned. Frank E. Pellegrin, a veteran sales executive and vice president of H-R Television, painted this picture for SPONSOR of the hopeless tack on which newspapers have embarked. Again, we hope the newspapers will heed the warning:

"How wildly inconsistent it seems to 'sell' a constructive force like advertising with the basically *destructive* 'approach' of the ANPA Bureau.

"Can you imagine a newspaper salesman's approach to 'major sponsors' based on showing them how stupid they were to put their 1955 budgets into tv (and this in the face of unprecedented sales and profit peaks by U. S. business in 1955); on proving how the newspapers' 'major research projects' have shown how little impact tv has on viewers!

"If this isn't a travesty on salesmanship and a waste of good research money, heaven help us all!

"We think American businessmen prefer in 1956, as always, to hear what is good about a medium; what it can do for its sponsors' product; how it can build the world's greatest economy even greater.

"Television has done exactly that. We see no need to change *our* approach in 1956."

## Applause

### Client-agency longevity

There are always cases where the only right way to solve an agency-advertiser problem is by canning the agency. If the agency can't meet new challenges, what can an alert client do but seek new brains?

But at a time when many advertisers who are heavily invested in television and radio are changing agencies, our thoughts turn to those clients who have maintained long-term relationships with agencies and will continue their relationships indefinitely.

It can't always be achieved, but this is the ideal in advertising. For new, creative thinking achieved by an agency switch, you can find countless benefits attained through a consistent relationship with the right shop.

Think of the hours of briefing of new people down the line from account men, to copy writers, to time-buyers to research department people. They are non-productive hours lengthening into weeks, all dedicated to correcting mistakes of the past. How much better it is to work out means

of keeping the agency-advertiser relationship on a self-correcting basis.

In our opinion it's as much the responsibility of client executives to work at preserving the agency-advertiser relationship as it is the responsibility of agency management. And to all those in agencies and advertising firms who have maintained long-term relationships, despite the tensions which are part of any fast-moving business, our applause for a job in human relations well done.



Everybody loves KCMO-Radio

**KCMO**

Kansas City's CBS Radio Affiliate  
on 810 kc. with 50,000 watt coverage

KANSAS CITY

**K  
C  
M  
O**

RADIO  
810 kc.  
CBS

SYRACUSE

**K  
C  
M  
O**

TV  
Channel 5  
CBS

PHOENIX

**W  
H  
E  
N**

RADIO  
620 kc.  
ABC

**K  
P  
H  
O**

TV  
Channel 8  
CBS

OMAHA

**W  
O  
W**

RADIO  
590 kc.  
CBS

TV  
Channel 6  
CBS

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

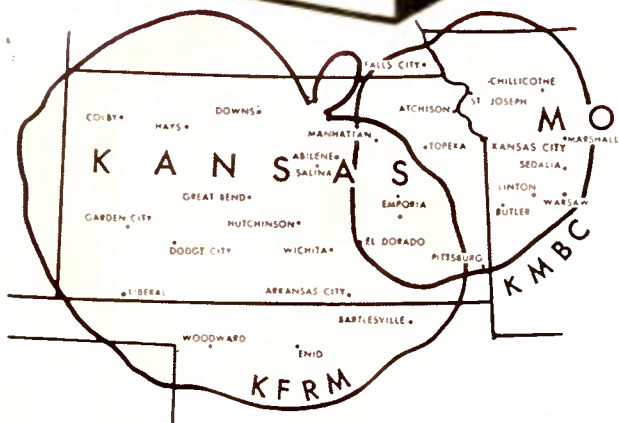
**MEREDITH** *Radio and Television* **STATIONS**

affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

# KMBC-KFRM

## Farm Service Programming

**1st** in the **Heart** of America!



The KMBC-KFRM half-millivolt contours cover some of the richest, most productive farm land in the United States! Much of the total money spent for goods and services in this area comes directly from farm families—and many millions more are spent by people whose incomes are derived indirectly from agriculture.



PHIL EVANS



JIM LEATHERS

Because farming is so important to so many in the Heart of America, farm programming receives prime attention on KMBC-KFRM. Two full-time farm experts, Phil Evans and Jim Leathers, have built KMBC-KFRM rural listenership into one of the most responsive farm audience groups in the nation. Their 5:30 to 7:00 a.m. "RFD" Farm Service Program and their noontime market, livestock and farm news reports on "Dinnerbell Roundup" reach farmers during the top rural listening hours.

Evidence of KMBC-KFRM pulling power was dramatically dem-

onstrated last fall when a major fertilizer manufacturer reported the following cost-per-inquiry breakdown on a free booklet offered regionally:

Medium	Cost Per Inquiry
KMBC-KFRM	\$ .90
Radio Station A	1.12
Radio Station B	1.46
Radio Station C	3.77
Farm Paper A	4.15
Radio Station D	4.17
Farm Paper B	5.11
Farm Paper C	5.41
Farm Paper D	7.13
Farm Paper E	8.82
Farm Paper F	12.16



PHIL EVANS, KMBC-KFRM Farm Service Director, inspects his flock of prize White Leghorns at one of the KMBC-KFRM Service Farms near Stanley, Kansas. Evans is known as the Dean of Midwestern Farm Broadcasting. He is a practical farmer as well as a shrewd agricultural analyst—a happy combination which makes for authoritative reporting to his thousands of rural listeners.

JIM LEATHERS, Associate Form Service Director, tapes an on-the-scene interview for one of his popular daily broadcasts from the Kansas City Stockyards. Jim eats, sleeps and breathes farming. His keen insight into agricultural problems gives the Midwest farmer factual information heard only on KMBC-KFRM.



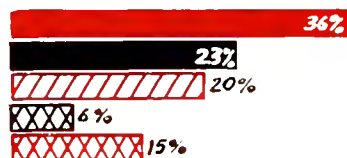
### SURVEY-PROVED, FIRST IN FARM RADIO PREFERENCE!

Further proof of KMBC-KFRM farm market domination came during the nationally famous American Royal Livestock & Horse Show in Kansas City last October. To evaluate farm radio preferences, a special college-trained marketing unit interviewed more than 800 Royal visitors from farms in Western Missouri and the State of Kansas. The results, tabulated below, show KMBC-KFRM leads all competition in preferred farm service programming.

To what stations do you listen for Radio Farm Editors and Market Reports?



To what station do you listen most for news—General News?



On what station do you depend most for Farm Information Service?



To what station do you listen for Farm Information other than Market Reports?



### CONTRACT RENEWALS REFLECT SPONSOR SUCCESS

Account longevity is still another example of effectiveness of KMBC-KFRM farm programming. Staley Milling Company has sponsored twice-daily broadcasts for 16 years—8,000 consecutive shows! Pioneer Hybrid Seed Company has been on the air with more than 9 years of continuous broadcasts. Kansas City Livestock Interests have a five-year record of successful advertising on KMBC-KFRM. Other long-time advertisers could be added to this list—each a powerful testimonial for the results farm advertisers get on KMBC-KFRM!

Remember, farm service is just one segment of the well-balanced, result-getting radio programming on KMBC-KFRM. For up-to-the-minute details on the "New Sound" of KMBC-KFRM, contact your Free & Peters Colonel.



to the New Sound of

**KMBC of Kansas City**

**KFRM for the State of Kansas**

and in television, the Swing is to **KMBC-TV**, Kansas City's Most Powerful TV Station!

DON DAVIS,  
First Vice Pres. & Gen. Mgr.  
JOHN SCHILLING,  
Vice Pres. & Gen. Mgr.  
GEORGE HIGGINS,  
Vice Pres. & Sales Mgr.  
DICK SMITH,  
Director of Radio  
MORI GREINER,  
Director of Television