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NEW YORK 20 N Y

SPONSOR

magazine radio and tv advertisers use

8 AUGUST 1955

50¢ per copy • \$8 per year

RECEIVED

AUG 28 1955

NBC GENERAL LIBRARY



31.1
average weekly
daytime share of
audience in
Evansville homes
HOOPER MAR-APR 1955

74.1
average weekly
daytime share of
audience in bus-
iness establishments
HOOPER MAR-APR 1955



WIKY strikes the top note in Evansville, Ind.



With 31.1 weekly share of home audience and a whopping 74.1 of "business establishments" audience WIKY completely dominates the Evansville market. Time buyers in the know have spotted this trend in nine successive Hooper surveys. They've learned, too, how independent programming of music, news, and sports pays off. WIKY is a great buy!

Top advertising buy in Evansville...

WIKY
820 KC

REPRESENTED BY PEARSON

HI-FI

The CBS
tv buy in
Knoxville
WTSK-TV

MOVIE-TV TIEUP: DANGER AHEAD?

page 31

Madame Rubinstein
woos mass audience
with class tv

page 34

Network radio: Are
you up on all the
ways you can buy it?

page 36

End of tv market test:
B&M makes "unbeliev-
able" gain in 6 months

page 38

Network tv lineup for
fall now reflects
nearly 100 changes

page 40

How daylight saving
time change snarls
air clearances

page 42

Ripley Clothes builds
with slogan on spot
radio, 70% air budget


page 44

LOWEST COST

per-thousand in Baltimore!

A survey by Pulse shows that W-I-T-H reaches 74% of all Baltimore homes every week. At W-I-T-H's low, low rates, that means that W-I-T-H delivers listeners at the lowest cost-per-thousand of any advertising medium in Baltimore. That's one big reason why W-I-T-H produces such spectacular results for all kinds of advertisers. Let your Forjoe man give you the whole story!

IN BALTIMORE THE BIG BUY IS

WITH 

Tom Tinsley, President

R. C. Embry, Vice-President

Represented by Forjoe & Co.

**REPORT
TO SPONSORS
8 AUGUST 1955**

**Preparations for
SAG strike**

With SAG strike called for 5 August against producers of tv film shows in dispute over rerun payments, agencies were busy combing backlogs of film for shows that can be repeated to fill gap at SPONSOR's presstime. Talent unions want slice of rerun melon. Producers, on other hand, often barely break even on 44 weeks of film programing and make profit only on 8 weeks of summer reruns when talent isn't paid.

-SR-

**No ARF report
due for 3 months**

Newest ARF "supplementary report," which covers method (but not actual service) of Nielsen Station Index local-level radio-tv measurement, won't appear for at least 3 months, says top ARF official. Preliminary report, based on round the-table analysis of diary-recorder measurement, has gone to rating services for comment. Several have replied, with some arguing that report is "plug for Nielsen." NSI method got high score in report.

-SR-

**Syndicators seek
national sales**

Two of largest syndicator-distributors, Ziv and Guild, have joined push for national-level film sales in past month, following lead of firms like Screen Gems, TPA and Official Films—all of whom have programs on networks. Ziv has created national sales offshoot, headed by Walter Kingsley, and will feature new line of shows "Dr. Christian," "Man Called X," "I Love a Mystery," "Mr. & Mrs. Theatre," "Craig Rice." Guild has modified "film network" arrangement with Vitapix, will seek network tv sales.

-SR-

**Sales expected on
ABC TV movies**

Several major agencies are eyeing ABC TV's low-cost "spectaculars" closely, and network expects its first round of participation sales this week. Shows are series of top British films slotted at 7:30-9:00 p.m. Sundays, starting 18 September.

-SR-

**RKO no "tv-only"
movie firm**

On heels of General Teleradio purchase of RKO Radio Pictures has come flood of guesses about Tom O'Neil's next big move. O'Neil, meanwhile, is playing it very cozy. He wanted RKO originally for huge feature backlog usable on tv. He still plans this, but now intends to utilize RKO's existing facilities—studios in New York and Hollywood, a worldwide network of film exchanges—to make or distribute theatrical films, may film for tv later. Present goal: get RKO running in the black.

-SR-

**New Negro radio
'network' formed**

Latest move to simplify buying of Negro-appeal radio has been made by transcription network, Keystone Broadcasting System. Of total of 850 stations, KBS has formed 278 outlets into Negro Network Division. Half of new KBS group employ Negro merchandising specialists.

REPORT TO SPONSORS for 8 August 1955

Radio-tv probe is moved ahead Congressional look-see into practices in tv networks and uhf will be pushed ahead from this fall to early in 1956, according to Sen. Warren G. Magnuson, chairman of Senate commerce committee. Group has also scrapped idea of delegating part of investigative work load to outside foundations, at least for time being. Many of problems before group (affiliate relations, station ownership, inter-mixed tv markets, rates and discounts) haven't been touched.

-SR-

Regional use of radio up Indications that regional distributors as well as retailers are increasing use of radio comes out of profit report from Westinghouse Broadcasting Co. WBC's 5 am outlets doubled profits during first half of '55, compared with '54.

-SR-

500% color jump on NBC this fall Heavy fall schedule of color programming on NBC TV will be spearhead of RCA's push to sell color television sets. Present schedule calls for 500% more color shows this fall, not counting non-studio "specials" like "Wide, Wide World." This will peak in November, when NBC TV will have 41 hours monthly in tinted tv. Except for new "Matinee" series of daily hour-long color dramas, network's color schedule is virtually sold out at this point. CBS TV will have only about 25% as much color networking as NBC TV; ABC has no plans at all for colorcasting during upcoming fall show season.

-SR-

Is color tv ready to go? Strong belief that color tv may really get started this year is given by Magnavox Co., which took conservative view toward tint video in past. Firm unveiled its first color tv set in late July. Frank M. Freimann, Magnavox president, said: "Despite the optimistic predictions of other industry leaders, Magnavox contended (2 years ago) that color tv was 2 years away. Two years have passed. The time is now." Price of set was not given. But Freimann called \$500 "wishful figure."

-SR-

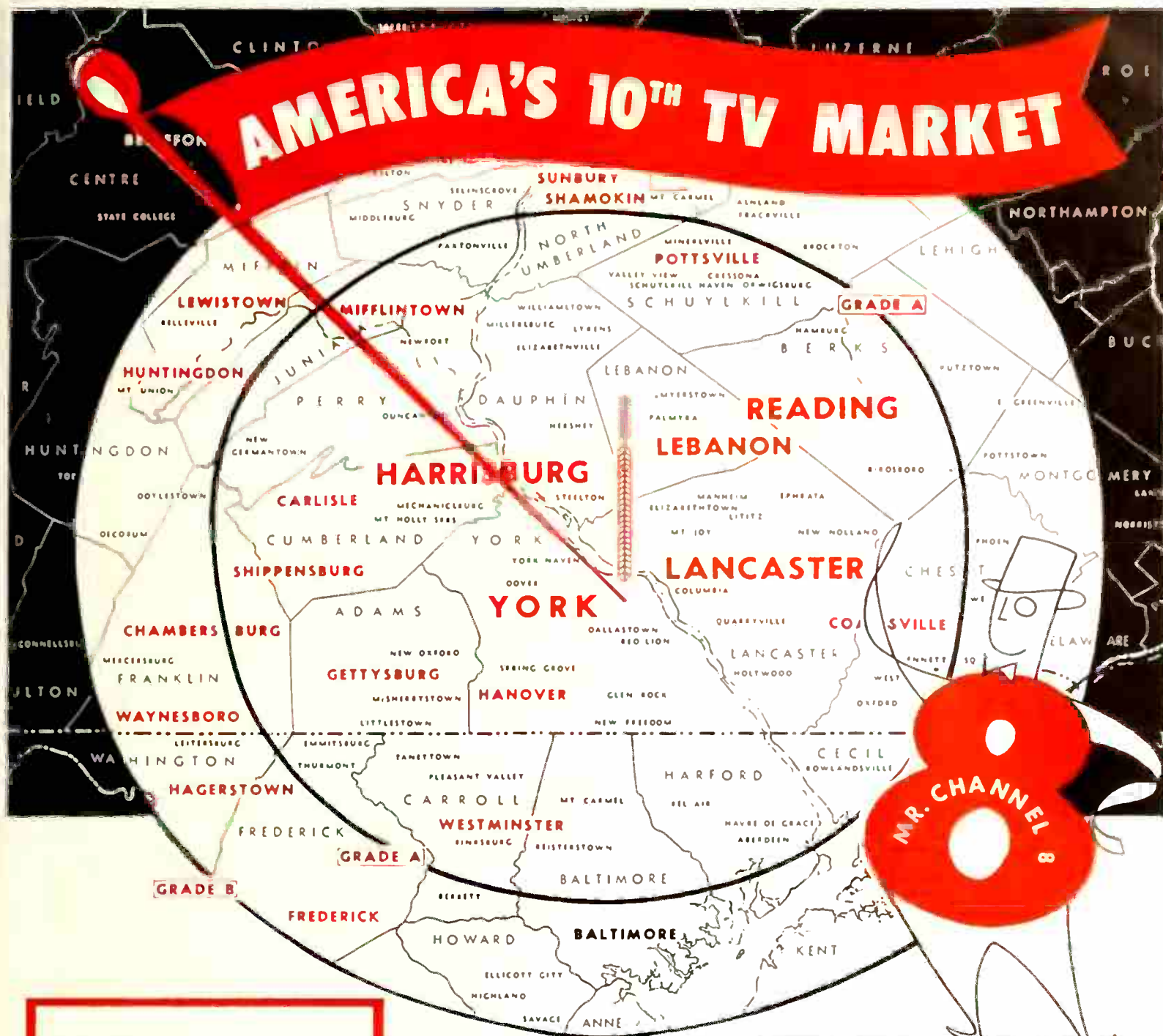
Day radio in Canada strong Daytime radio remains especially strong in Canada because tv, despite growth last season, programs lightly during day. Canadian Broadcasting Corp. video outlets (government-owned), which have monopoly of big markets, do not start programming till late afternoon. Private tv stations start early in afternoon. (For story of what's happening to Canadian radio, tv see Canadian section in 22 August issue.)

-SR-

P&G is biggest tv spot buyer Nation's "Big 6" spot tv advertisers, in terms of number of schedules and stations used, are P&G, Brown & Williamson, General Foods, Colgate-Palmolive, Sterling Drug and Block Drug, according to checkup by N. C. Rorabaugh. Figures were compiled for second quarter of 1955. Annual spot tv budgets, for 4 leaders: P&G, \$10.5 million; B&W, \$7.5 million; GF, \$3.2 million; C-P, \$3 million. Other 2 are \$2 million each. (Budgets are 1954 estimates as carried in SPONSOR's 11 July Fall Facts Basics issue in article revealing spot figures of major advertisers for first time.)

(Sponsor Reports continues page 123)

AMERICA'S 10TH TV MARKET



316,000 Watts

WGAL-TV

LANCASTER, PENNA.

NBC • CBS • DuMont

WGAL-TV's 316,000-watt signal on Channel 8 beams a clear picture from its mountaintop transmitter location to a wide area which collectively creates the tenth largest TV market in the Nation. Stations in only nine other areas reach more television sets than those in the WGAL-TV Channel 8 Mighty Market Place.

STEINMAN STATION Clair McCollough, Pres.

Representatives:

MEEKER TV, INC.

New York
Los Angeles

Chicago
San Francisco

TV Area	TV Sets
1 New York	4,730,000
2 Chicago	2,255,000
3 Los Angeles	2,107,168
4 Philadelphia	2,094,852
5 Detroit	1,553,200
6 Boston	1,308,362
7 Cleveland	1,195,000
8 Pittsburgh	1,134,110
9 San Francisco	1,086,580
10 LANCASTER	912,950
11 St. Louis	785,162
12 Milwaukee	774,803
13 Washington, D. C.	741,000
14 Cincinnati	724,140
15 Indianapolis	663,000

Channel 8 Mighty Market Place

Harrisburg Lebanon Hanover Gettysburg Chambersburg Waynesboro Frederick Westminster Carlisle Sunbury Martinsburg
York Reading Pottsville Hazleton Shamokin Mount Carmel Bloomsburg Lewisburg Lewistown Lock Haven Hagerstown

ARTICLES

Should Hollywood get it for free?

Admen warn flood of free promotion for Hollywood may backfire, driving viewers from their sets. It's felt Hollywood-tv tieup must be watched carefully despite its many advantages

31

Mme. Rubinstein woos mass audience with class tv

Cosmetics firm spares no expense to strike right note of elegance in commercials, spends \$1,400,000 for spot television in major markets

34

Network radio: many ways to buy it

Are you up on all the ways you can buy network radio? The varieties of buys are endless today and SPONSOR presents a cross-section of the possibilities

Final B&M gain of 98% "unbelievable": ad mgr.

Conclusion of six-month media test for Burnham & Morrill baked beans and brown bread in Green Bay, Wis. area shows that tv scored a 98% increase in sales. Products had been in the market for 15 years at a low sales level!

38

Fall tv network lineup

The number of changes in the nighttime network tv lineup from last season nears 100. Yet the networks still stress tentativeness of schedules

40

How daylight saving snarls clearances

Air clients face the loss of prime time or an imperative move to kine because of the bi-annual time change headache. What can be done about this?

42

"There's no sale like wholesale"

Slogans like this on spot radio helped build Ripley Clothes from two stores to a 30-store chain in 15 years. About 70% of the \$200,000 budget goes for air

44

Timebuyers of the U.S.

Who are the timebuyers in the Southern, Midwestern and West Coast agencies? The third and final section of the currently-running list points them out

45

COMING

Are sponsors dropping the axe too fast?

Last season, a record number of tv shows were dropped after a short run. Should programs be given more of a chance to build—or are immediate ratings most important? SPONSOR examines both sides of this coin

22 Aug.

Coast Fisheries gets select audience via net radio

A network radio show tailored to pinpoint pet owners—prospective customers for its cat food—does a highly satisfactory job for Coast Fisheries

22 Aug.

CANADIAN RADIO AND TV: 1955

The latest facts and figures on the Canadian market, the current status of radio and television appear in SPONSOR's annual report on Canada complete in the next issue

22 Aug.

DEPARTMENTS

TIMEBUYERS

AGENCY AD LIBS

40 E. 49TH

NEW & RENEW

MR. SPONSOR, Lawrence L. Mack

SPONSOR BACKSTAGE

NEW TV STATIONS

TOP 20 TV FILM SHOWS

SPONSOR ASKS

TV RESULTS

AGENCY PROFILE, Harry Bennett

ROUND-UP

RADIO COMPARAGRAPH

NEWSMAKERS

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KWKH-

FIRST BY FAR in Shreveport!

FIRST in Share of Audience

January-February, 1955 Hoopers

SHARE OF AUDIENCE IN %							
TIME	KWKH	Sta. B	Sta. C	Sta. D	Sta. E	Sta. F	Sta. G
8:00 A.M. — 12:00 Noon Mon. through Fri.	29.6	17.2	14.1	12.7	9.4	9.1	7.4
12:00 Noon — 6:00 P.M. Mon. through Fri.	32.0	18.4	13.3	17.8	6.2	5.2	7.0
6:00 P.M. — 10:30 P.M. Sun. through Sat.	51.2	*	*	26.1	*	7.0	12.6

*Do not broadcast after sundown

FIRST in Time Period Leadership

Morning (8:00 AM — 12:00 Noon; Monday through Friday)

 **KWKH FIRST** in 11 quarter hours
 All Others

Afternoon (12:00 Noon — 6:00 PM; Monday through Friday)

 **KWKH FIRST** in 17 quarter hours
 All Others

Night (6:00 PM — 10:30 PM; Sunday through Saturday)

 **KWKH FIRST** in 56 HALF HOURS
 All Others

Any way you look at it, KWKH is the unquestioned favorite in Metropolitan Shreveport. And — 50,000-watt KWKH gives you a whole lot more . . .

Nearly 85% of our coverage is in the tremendous North Louisiana-South Arkansas-East Texas area . . . with a population of nearly 2 million people.

If you want the top station in Shreveport, the dominant station in this whole area — then you want KWKH. Listened-to by more than a million people every week. Get all the facts from The Branham Company.

KWKH

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

Only **4**
STATIONS

are powerful enough
and popular enough
to register audiences
in radio survey ratings
of both Los Angeles and
San Diego.

Of these top four,
KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Jane Leider, media director, Mogge-Privett, Los Angeles, thinks that a good way to hit a varied audience is to move from station to station. Jane generally uses about two radio and two tv stations at a time for a couple of weeks each and switches them with each other at the end of that time. While she is on a station, she uses 36 to 48 daytime radio announcements or about 20 tv announcements a week. "To hedge time costs," explains she, "I usually buy an independent tv station during the day, a network station at night. Because of this rotating system I use, I find that I must generally plan at least several weeks in advance to clear time on today's thriving radio stations too." Since she handles mostly food accounts, she buys daytime radio and tv, has no problem of nighttime clearances.



Sally Reynolds, Scheideler, Beck & Werner, New York, says that "daytime radio's good all the time." She feels that "out-of-home listening has been growing so steadily, that stations key their entire 6:00-8:00 a.m. programing structure to the car audience, with news, weather and music. Today, a radio isn't an extra in a car, it's an essential. It goes on when the ignition key's put in." She adds that music is also the type of programing the housewife likes best during the day. "And the music she gets throughout the day is, we feel, the type of music she wants. After 4:00 p.m. the character of music played on stations changes sharply to teen-age appeal, jazz and hot juke box numbers. Earlier, it tends to be softer, more romantic music."



Barbara Bergh, C. J. LaRoche & Co., New York, has become an expert in kiddie tv programing. "And there's so much more of it this fall than ever before," she adds. "We buy minute participations in children's programs for New England Confectionery Co. Actually, we buy pretty much on a 52-week schedule, because we rotate products in the announcements, according to the season. Our best times, generally, are 5:00-7:00 p.m. in the winter, somewhat later in the summer, since kids stay out of doors and play. There are some good early-morning and noontime kid shows available. Since the networks are doing such a big job of programing to kids, most of the stations don't emphasize this category in local shows."



Let Louise Morgan
tell your story to
New England women
in her own special way

Louise Morgan's

"DEAR HOMEMAKER"

BOSTON'S SALES BUILDING DAYTIME TV PROGRAM

1:00 to 1:30 P.M. Monday thru Friday

She can put your story across in a lively and varied
format of:

NEWS and WEATHER FOODS and SHOPPING

INTERVIEWS with TOP RANKING PERSONALITIES

FASHIONS STOCK QUOTATIONS SPORTS

DECORATING WOMEN'S CLUB ACTIVITIES

WNAC-TV

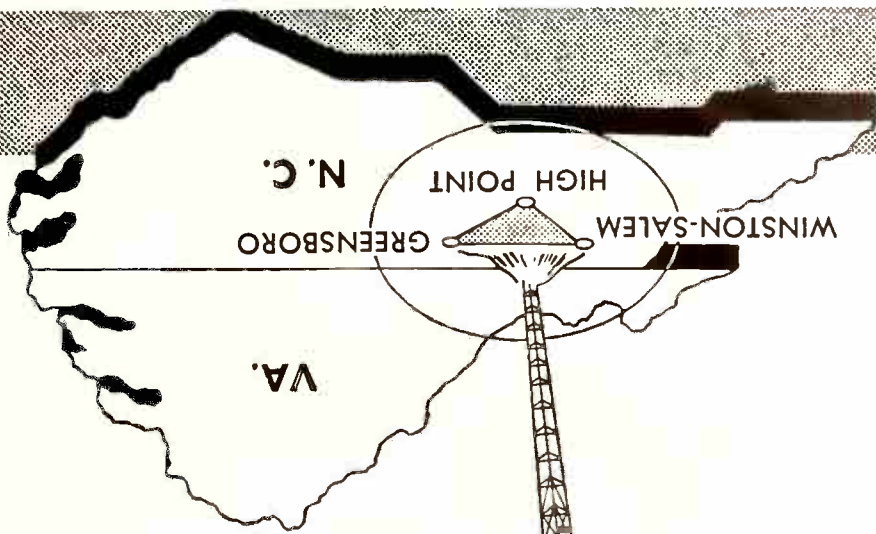
BOSTON

Channel 7

316,000 Watts

**Ask your H-R man about "Dear Homemaker" participations
and other choice availabilities on Channel 7**

or CALL COmmonwealth 6-0800 — or write to 21 Brookline Avenue, Boston 15, Massachusetts



HEADLEY-REED, REP.

WINSTON-SALEM
GREENSBORO
HIGH POINT



CHANNEL 12

WINSTON-SALEM, N. C.

WSSS-TV

\$4,350,000,000 buying power.

3,943,000 people.

TV HOMES — 612,343 sets.

MORE

COVERAGE — 91 counties, in four states.

MORE

MAXIMUM HEIGHT — 2,000 feet above average terrain.

NEW

MAXIMUM POWER — 316,000 watts!

NEW

In September WSSS-TV, Winston-Salem, N. C., goes to maximum power — creating one of the South's biggest TV markets. And with North Carolina's rich Golden Triangle of Winston-Salem, Greensboro, and High Point as the core!

KING OF A NEW FRONTIER

September

Up to a mountain top in



AGENCY AD LIBS



by Bob Foreman

Mickey Mouse may make 5-6 p.m. sets-in-use zoom

Ben Duffy likes to tell the story of how, as a media director, he bought several pages of a newly proposed magazine for which no rate had been established, no circulation estimated and no name selected. Space in the magazine (which turned out to be *Life*) was purchased on the basis of the editorial concept and the folks who were going to publish it.

This is, I believe, a good case in point for my tract today. It demonstrates that a smidgeon of courage and a wisp of imagination are often required in our business. These are qualities that are available in far greater abundance than they are used, I fear.

Recently I witnessed an elaborate presentation for the *Mickey Mouse Club*, the 5:00 to 6:00 p.m. strip to be telecast on ABC next season. It seemed unfortunate that so much of the pitch had, of necessity, to be predicated on what has been done and is being done on television at this time of day because these are poor criteria indeed for anything conceived and to be executed by Walt Disney.

I'm sure Mr. D in his years of film-making had to listen to every conceivable reason for NOT doing just about everything he has done, including feature-length motion pictures in animation, live characters combined with animation, a nature series, and, of course, even going into television.

The results achieved against the irrefutable evidence that these projects would fail make evaluating the upcoming day-time strip (on the basis of *Howdy Doody*, for example) somewhat like trying to describe flying in terms of the horse.

All the cost-per-M data in the books and the most intensive research, via diary, Audimeter and telephone, could not possibly give a clue to what may very well happen once this extremely talented and very un-hide-bound organization gets to work.

If 5:00 to 6:00 p.m. is kid time *now*, it could very well turn into mother-time, too, *next year*. If sets-in-use has reached a peak of 35% in 1955, it might well go to 60% before the next season is over—each network benefiting from the increase. And if 5:00 to 6:00 p.m. is the time the homemakers of America now wash diapers and cook dinners and set tables, chances are this will be their last year of so doing. Count on that!

As I've mentioned in previous efforts in this publication, our business too often takes refuge behind a slide-rule and
(Please turn to page 70)



At home...

more radios are tuned to KSDO than any other station... HOOPER.



In cars...

more radios are tuned to KSDO than any other station.



Outdoors...

more radios are tuned to KSDO than any other station.

Let us show you why KSDO is your best buy in San Diego.





He made the jungle famous
He'll make

JO
WEISS

astounding publicity...
extraordinary merchandising...
unique premiums

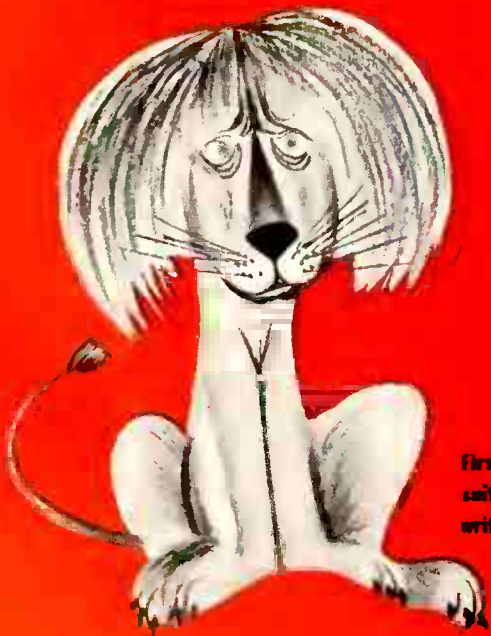
Star of the new Screen



Clean, outdoor,
action-adventure
entertainment with wide
family appeal

Jungle Jim

"Jungle Jim" audience pre-sold by
motion pictures, comic strips and comic books



First-run syndication —
suitable for any time period —
write, wire or phone



Ma
3130
E
J
230
Fr

uct famous!

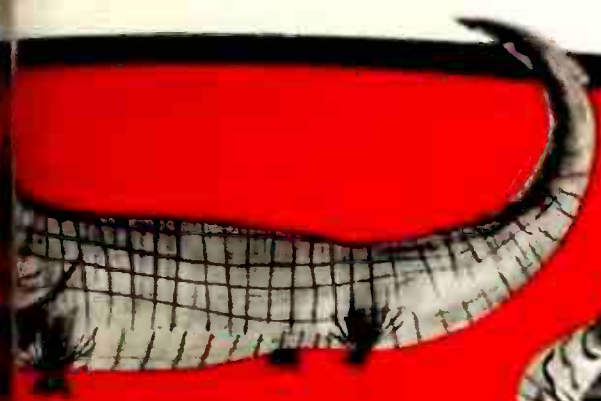
LLER

Adventure Series...



King of the Jungle!

The Jim



We've done it before with "The Adventures of Jim Tin Tin" - Now we've done it again with "Jungle Jim"



 **GEMS Inc.**

AR OF COLUMBIA PICTURES CORP.

elli Vice-President in charge of sales

Ben Colman
233 West 49th Street
New York 19, N. Y.
Circle 5-5044

Thomas Seehof
212 Beason Building
Salt Lake City, Utah
Salt Lake City 3-3903

Screen Gems, Inc.
16603 E. Warren Rd.
Detroit, Mich
Tuxedo 5-5811

Richard Dinsmore
995 Market St.
San Francisco, Cal.
Douglas 2-1060

Produced by the same group, following the same sure-fire formula that made Jim Tin Tin the year's greatest TV buy



WBNS

**radio spring-
board to sales
in Central
Ohio**

**consistently
first choice
in the Columbus Market**

**20 top pulse
rated programs
day and night**



CBS for CENTRAL OHIO

WBNS
radio
COLUMBUS, OHIO

ASK
JOHN BLAIR

49th and MADISON

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

SPOT \$ FIGURES

Your questionnaire-ballot on how to go about compiling a regular report on dollar radio and television spot expenditures is certainly a step in the right direction in solving a difficult problem. I have checked the ballot as indicated and have the following comments to make in addition.

1. Logically I believe it is the station's responsibility to make available radio and television spot expenditures by companies and brands. This method in my opinion would enable quick and accurate tabulation of results for these reasons:

(a) With the added burden this would place on advertising agencies, I doubt if 100% cooperation would be given to such a project.

(b) Advertisers unless they felt they had something to gain in return for releasing this information would play along on a hit and miss basis.

(c) National representatives with branch offices scattered throughout the United States would have to set up a central coordination point to compile this information. The delay in gathering this information from all offices and making a composite report would make this arrangement impractical.

2. In my opinion a properly supervised independent organization set up by the industry would prove the most practical to undertake this task. TvB and RAB would be my second choice.

3. I believe spot dollar figures issued quarterly by companies and by brands would be of much more value to all concerned than annual figures. In many instances advertisers checking on competitive expenditures might not learn of a short 13-week campaign until nine months after its completion if figures were published annually. This, of course, would be of little value to an advertiser on this basis.

4. In my opinion there are no valid reasons for companies to keep spot expenditures secret covering periods that have already passed. As an example, the large soap companies for years tried to compromise on a working

(Please turn to page 15)

SPONSORS WARM TO AP

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

**"Looks like the ship is gone . . .
I'll keep you posted."**

Case History No. 11

Clayton Edwards, Assistant News Director of WTAR, Norfolk, was in the newsroom before dawn. The Atlantic was being whipped by the forefront of Hurricane Hazel, and Edwards wanted to assemble full details for his morning newscasts.

He knew at least one ship was in trouble—the S. S. Mormackite, with a crew of 48 aboard. She had been reported overdue, and a Coast Guard search was under way.

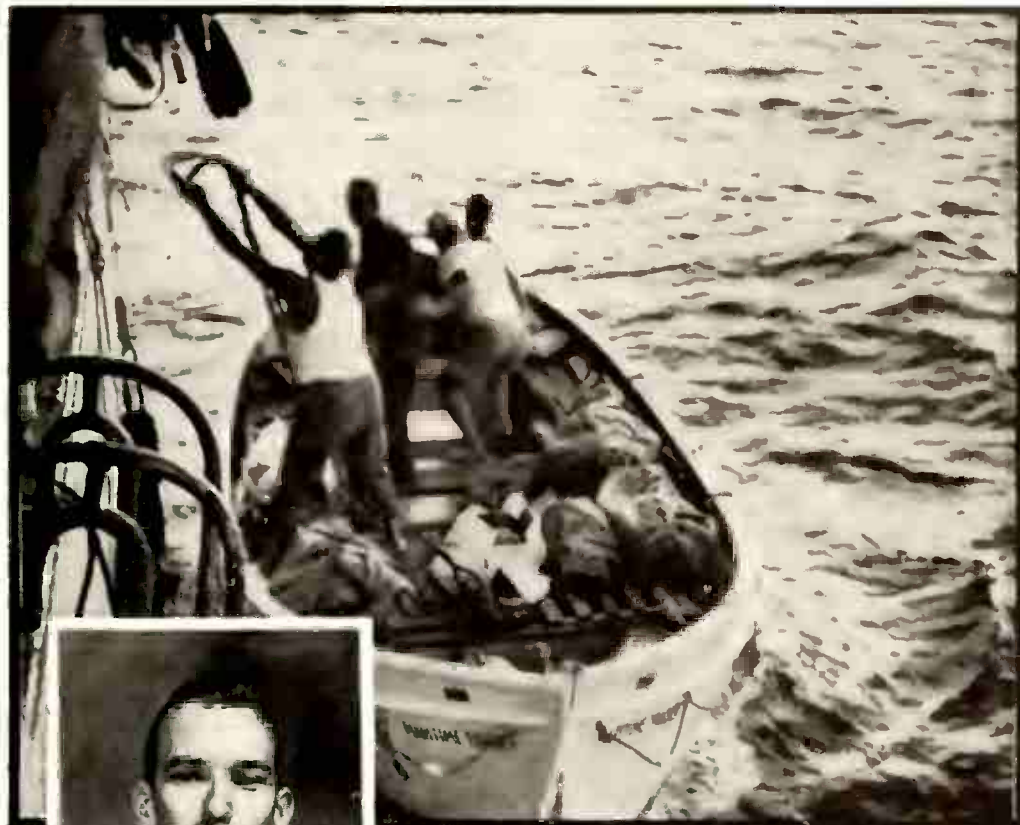
He telephoned Coast Guard headquarters once more. This time there was some word. A Coast Guard plane reported a survivor had been sighted, and the S. S. Macedonia radioed that it had picked up a seaman who said he was from the Mormackite.

Edwards put in a quick call to The AP at Richmond, which at that early hour was handling the storm coverage.

"Mormackite survivor picked up," Edwards reported. "Looks like the ship is gone. No other word yet, but I'll keep you posted."

His call to The AP was the first direct news of the disaster. The story kept rolling from Edwards as he passed along every scrap of information while AP newsmen and other members swung into action.

The worst was confirmed. The cargo of the Mormackite, an ore carrier, had shifted. The vessel cap-



sized, taking 37 seamen to the bottom. Eleven survived.

Edwards' performance won for him and his station the WDBJ Cup, given annually by Virginia AP Broadcasters to the man providing the best coverage for AP members.

"I called The AP automatically when the story broke," said Edwards.

"That's what other AP members do, and that's the way we get the full story first."

Clayton Edwards is one of the many thousands of active newsmen who make The AP better...and better known.

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



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

So what else is new, Mr. Nielsen?

New study . . .

familiar happy ending (for WNEW):

SHARE OF AUDIENCE, NSI AREA OF 4,571,500 RADIO HOMES			
8-WEEK AVERAGE, FEB.-MAR. 1955		8-WEEK AVERAGE, MAR.-APR. 1955	
6 AM-12 MIDNIGHT		6 AM-12 MIDNIGHT	
SUNDAY THROUGH SATURDAY		SUNDAY THROUGH SATURDAY	
WNEW	21.7%	WNEW	21.4%
NETWORK STATION A	17.9	NETWORK STATION A	18.6
" " B	8.6	" " C	8.9
" " C	7.8	" " B	8.2
" " D	7.6	" " D	7.3

February-March and March-April 1955 are the first two reports of a new and continuing survey of radio listening in a 29-county area including Metropolitan New York, conducted by A. C. NIELSEN COMPANY, "World's Largest Marketing Research Organization."

Represented by SIMMONS ASSOCIATES, INC.

WNEW

NEW YORK ... 1130 ON YOUR RADIO DIAL

40 E. 49TH ST.

(Continued from page 12)

agreement among themselves to exchange this information, but so far as I know this never materialized. Instead they called on their agencies to supply this information and the agencies in turn put in a lot of man hours contacting representatives and stations. The result was that they all obtained the competitive information on each other's brands but they did it the hard way and the expensive way.

I sincerely hope that this problem can be solved, and congratulations to SPONSOR for getting the ball rolling.

CHARLES J. WEIGERT
Media Director
Lynn Baker
New York

• Reader Weigert refers to a questionnaire which appeared in SPONSOR with an article entitled "Let's brag spot spending out in the open" (25 July issue, page 25). SPONSOR's thanks to readers who have filled out the questionnaire which is designed to gather opinions on the best way to establish a regular published source of spot expenditures. Additional copies of the questionnaire are available on request to SPONSOR at 40 E. 49th St., New York 17, N. Y.

RADIO "TEAR SHEET"

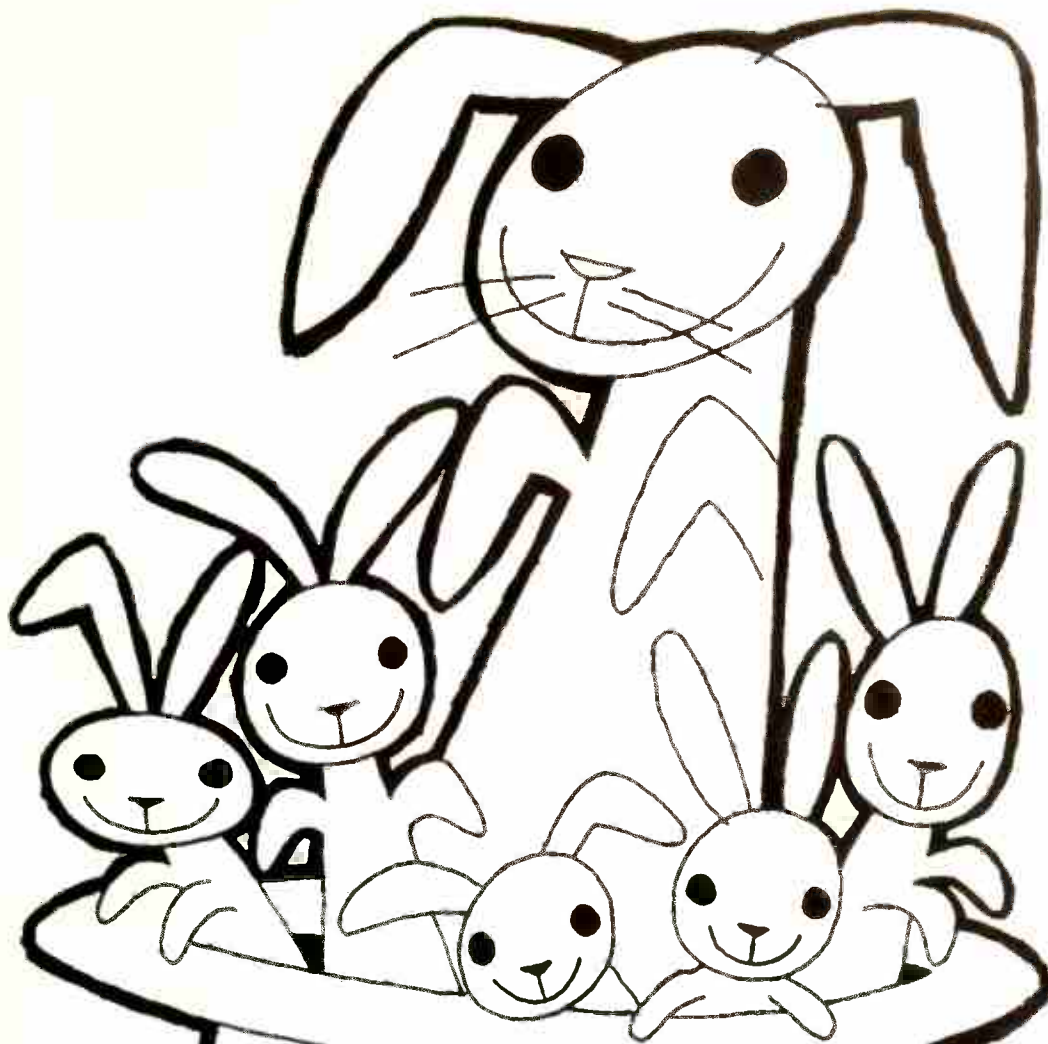
The thought struck me on reading several issues of SPONSOR in which you have pointed to problems in handling spot radio (including This We Fight For item 14 in the 25 July issue) that the field might be interested in a technique we have developed. It's designed to solve the problem of checking quality of delivery when you have a spot radio campaign scattered on many stations.

We call our approach a radio "tear sheet" and it makes use of traveling teams from the agency who go out to tape messages in various markets where we air commercials for our clients. Later we call on the station with our tape. The results have been very constructive. We thought you in particular would be interested in passing on word about this approach since you have always fought to aid advertisers and agencies in making the best use of the air media.

GENE W. DENNIS
Account executive
R. J. Potts-Calkins & Holden Inc.
Kansas City

• SPONSOR is indeed interested in techniques for more effective air advertising coordination. We're checking Gene Dennis for details on the radio "tear sheet" technique, will pass on more facts to readers in an upcoming issue.

(Please turn to page 113)



Amazing!

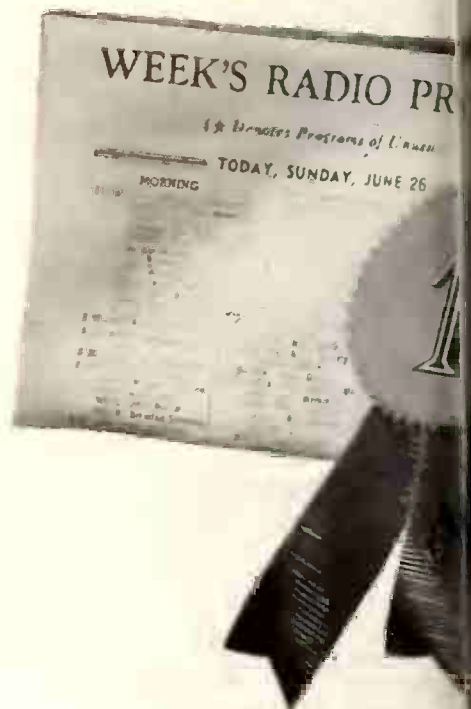
Remember the magician who reached into his hat and found more than one rabbit? KSL-TV was just as pleased when two surveys recently counted 178,000 TV sets in the Mountain West market area.

These same surveys also showed that the KSL-TV *primary area* should be enlarged by 10 counties, located in three states. This means that KSL-TV's mountain-top transmitter reaches 229,000 households in the primary area, alone!

For your personal copy of the new KSL-TV coverage map and market brochure, contact CBS-TV SPOT SALES or

KSL-TV
SALT LAKE CITY

*Serving 39 Counties
in Four
Western States*

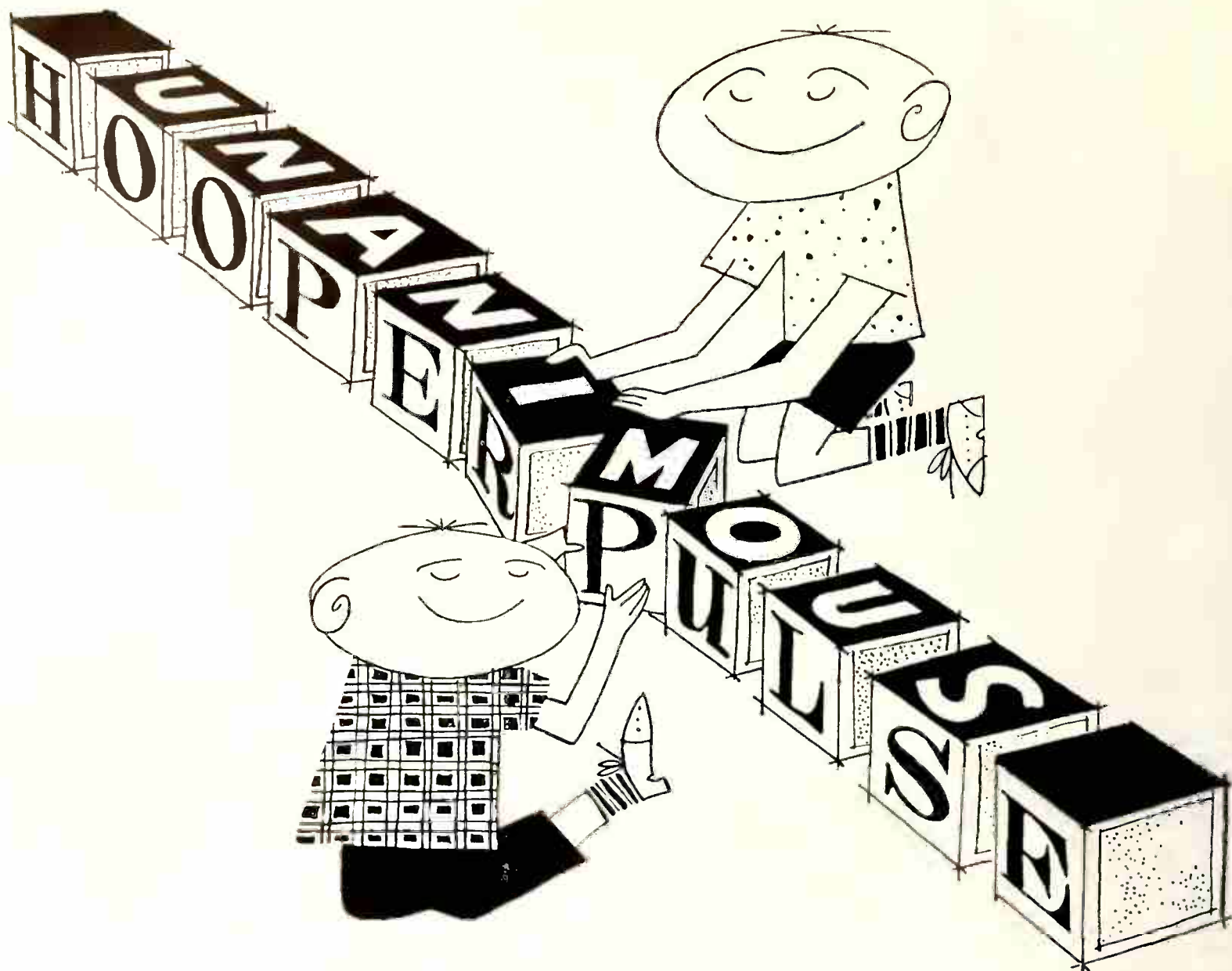


The best weekends in network radio are



the CBS Radio Network

**No matter where they spend their summer weekends,
more people enjoy themselves with CBS Radio than
they do anywhere else in network radio. During the
weekend, the average sponsored program on CBS Radio
commands a 45% greater audience per minute than
the number 2 network. This makes every minute count
that much more on the **CBS RADIO NETWORK****



There's unanimity in Kansas City

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

WHB Leadership Line-up

FIRST PLACE—HOOPER

Average share of audience, 7 a.m.-6 p.m.,
Mon.-Fri., June-July, 1955

FIRST PLACE—PULSE

Average share of audience, 6 a.m.-6 p.m.,
Mon.-Sat., March-April, 1955

WHB

10,000 WATTS, 710 KC

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



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

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

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

WHB, Kansas City
Represented by
John Blair & Co.

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrig, Amana, Iowa	Maury, Lee & Marshall, NY	CBS 100	You'll Never Get Rich; alt T 8:30-9 pm; 27 Sept; 52 wks
Elgin Nat'l Watch, Elgin, Ill	Y&R, NY	CBS B3	Person to Person; alt F 10:30-11 pm; 2 Sept; 52 wks
Ford Motor, Detr	JWT, Detr	CBS	Ford Star Jubilee; every 4th Sat 9:30-11 pm, 24 Sept; '55-'56 season
General Electric, Syracuse (r-tv sets, appliances)	Maxon, NY; Y&R, NY	ABC	Warner Bros. Presents; alt T 7:30-8:30 pm; half-hr seg; 13 Sept; 52 wks
Ideal Toy Corp, NY	Grey Adv	CBS 56	Winky Dink & You; Sun 12-12:15 pm; 25 Sept, 52 wks
Johnson & Johnson, New Brunswick, NJ	Y&R, NY	CBS 99	Robin Hood; alt M 7:30-8 pm; 26 Sept; 52 wks
Lanolin Plus, Chi	Duggan-Phelps Adv, Chi	CBS B2	Robert Q. Lewis; M 2:15-30 pm; 12 Sept; 13 wks
Liggett & Myers, NY (Chesterfield, L&M)	Cunningham & Walsh, NY	ABC	Warner Bros. Presents; T 7:30-8:30 pm; half-hr seg; 13 Sept; 52 wks
Monsanto Chem, Springfield, Mass	Needham, Louis & Brorby, Chi; Gardner, Chi	ABC	Warner Bros. Presents; T 7:30-8:30 pm; half-hr seg; 13 Sept; 52 wks
Quaker Oats, Chi	Wherry, Baker & Tilden, Chi	CBS 68	Sgt. Preston of the Yukon; Th 7:30-8 pm; 29 Sept; 52 wks
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	CBS 100	You'll Never Get Rich; alt T 8:30-9 pm; 20 Sept; 52 wks
Ronson Corp, Newark, NJ	Norman, Craig & Kummel, NY	CBS 99	Douglas Edwards News; W, F 7:30-45 pm; 24 Aug; 52 wks
Scott Paper, Chester, Pa	JWT, NY	NBC	Father Knows Best; W 8:30-9 pm; 31 Aug; 52 wks
Sheaffer Pen Co, Fort Madison, Iowa	Russel M. Seeds, Chi	CBS 137	Two for the Money; alt Sun 9-9:30 pm; 13 Aug; 11 alt wks
Wander Co, Chi	Tatham-Laird, Chi	CBS 60	Captain Midnight; Sat 11-11:30 am; 1 Oct; 52 wks
Wildroot, Buffalo	BBDO, NY	CBS 99	Robin Hood; alt M 7:30-8 pm; 3 Oct; 52 wks



John McTigue (3)



Harold S. Boxer (4)



F. E. Troy (4)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Associated Products, White Plains, for 5-day Deodorant	Grey Adv, NY	NBC B0	Tony Martin Show; M 7:30-8 pm; 5 Sept; 55-56
Hazel Bishop, NY	Raymond Spector, NY	NBC B5	This is Your Life; alt W 10-10:30 pm; 28 Sept; 52 wks
Bristol-Myers Co, NY, for Bufferin, Ipana, Vitalis	Y&R, NY	CBS 100	Four Star Playhouse; alt Th 9:30-10 pm; 22 Sept; 52 wks
General Foods, White Plains	Benton & Bowles, NY	CBS 78	Pantomime Quiz; F 8-8:30 pm; 29 July; 52 wks; eff 7 Oct, Mama in slot
General Foods, White Plains, for Instant Maxwell House Coffee	Benton & Bowles, NY	CBS 175	December Bride; M 9:30-10 pm; 3 Oct; 55-56 season
S. C. Johnson & Son, Racine, Wis	Needham, Louis & Brorby, Chi	CBS 76	Spotlight Playhouse; alt T 9:30-10 pm; 30 Aug; 52 wks; eff 27 Sept Red Skelton Show in slot
P. Lorillard, NY	Lennen & Newell, NY	CBS 138	Two for the Money; alt Sat 9-9:30 pm; 20 Aug; 52 wks
National Biscuit Co, NY, cereal div	K&E, NY	ABC	Adventures of Rin Tin Tin; F 7:30-8 pm; 9 Sept; 52 wks
Pet Milk, St. Louis	Gardner, St. Louis	CBS 93	Spotlight Playhouse; alt T 9:30-10 pm; 23 Aug; 52 wks; eff 4 Oct, Red Skelton Show in slot
Prudential Insurance, Newark, NJ	Calkins & Holden, NY	CBS 130	You Are There; alt Sun 6:30-7 pm; 4 Sept; 52 wks
Singer Sewing Machine Co, NY	Y&R, NY	CBS 100	Four Star Playhouse; alt Th 9:30-10 pm; 22 Sept; 52 wks
Sterling Drug, NY	Dancer-Fitzgerald-Sample, NY	ABC 90	The Vise; F 9:30-10 pm; 30 Sept; 52 wks
Toin Co, Chi	Weiss & Geller, Chi	CBS 159	Frankie Laine Time; W 8-8:30 pm; 7 Sept; 40 wks; eff 14 Sept, Arthur Godfrey & Friends



Shelton Weeks (3)



Clinton O. Clark (3)



Richard W. Hubbell (3)

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

3. Advertising Agency Personnel Changes

John L. McQuigg (3)



Edward Simons (3)



George B. Park (3)



John R. Sheehan (3)



Randolph McKelvey (3)



Richard J. Keegan (3)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Thos. K. Carpenter Jr.	D'Arcy, NY, copy dir	Same, vp
Clinton O. Clark	Ewell & Thurber Assoc, Toledo, exec	Compton, NY, asst to pres
Terence Clyne	McCann-Erickson, NY, chmn plans review bd, mgmt service dir	Same, r-tv dept mgmt supervision
Robert Debnam	Van Camp Sea Food Co, LA, adv mgr	JWT, LA, acct exec
Fred Folks	KVOO-TV, Tulsa, tv prodr-dir	Baran-Walters Adv, Tulsa, acct exec
Allan J. Ford	RCA Victor, Camden, tv div	Benton & Bowles, NY, acct exec
Whiting Hall	Geyer Adv, NY, copywriter	Same, vp
Niel Heard	Agency exec	Roy S. Durstine, western dir of mktg
Richard W. Hubbell	Tv industry, var exec capacities	Carlos Franco Assoc, NY, vp, gen mgr
Harold C. Johnson	Schulze & Burch Biscuit Co, Chi, mdsg mgr	Earle Ludgin & Co, Chi, asst mdsg dir
Richard J. Keegan	Bryan Houston, NY, acct exec	Same, vp & acct supvr
Jack Macheca	D'Arcy, St. Louis, acct exec on Anheuser-Busch	Same, vp
Richard H. McGinnis	Shell Oil Co, NY, adv dept	BBDO, NY, acct exec on Ethyl Corp
Randolph McKelvey	Y&R, NY, exec	Same, vp & acct supvr
John L. McQuigg	Lennen & Newell, exec vp, mgr Detroit office	JWT, mgr Detroit office
John D. McTigue	NBC, NY, radio net publicity chief	R. F. O'Leary Jr. & Assoc, NY, asst to the pres
Dennis J. O'Neill	D'Arcy, Cleve, copy dir	Same, vp
George B. Park	Gen Electric, NY, mgr adv & sls prom serv	McCann-Erickson, NY, vp & sr mktg exec (Sept)
John J. H. Phillips	Compton Adv, NY, acct exec	Benton & Bowles, NY, acct exec
Nellene C. Reis	Krupnick & Assoc, St. Louis, res asst	Same, mkt res mgr
Thos. D. Richardson	SSCB, NY, acct exec	BBDO, NY, acct exec
John A. Roth	K&E, NY, acct exec	Roy S. Durstine, NY, acct exec
Ray M. Schoenfeld	Krupnick & Assoc, St. Louis, media buyer	Same, media mgr
John R. Sheehan	Cunningham & Walsh, NY, dir r-tv	Same, vp
Edward C. Simons	Ruthrauff & Ryan, NY, vp & acct exec	Lennen & Newell, NY, vp & acct supvr
Kenneth M. Spence Jr.	BBDO, NY, acct exec	Erwin, Wasey, NY, acct exec on Texas Co
Shelton Weeks	Cunningham & Walsh, NY, acct exec	Same, vp
Bill Wheeler	Campbell-Mithun, Mpls, acct exec & copywriter	Knox Reeves, Mpls, acct exec

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gene Biron	Pabst Brewing, Chi, sls prom exec	Same, exec dir sls prom & export sales
Harold S. Boxer	Westinghouse Elec Corp, Metuchen, NJ, adv, sls prom mgr tv-r div	Fedders-Quigan Corp, Buffalo, adv, sls prom mgr
Jack Copher	Armour & Co, Chi, regl sls mgr, asst brand mgr Dial Soap	Toni, Chi, adv brand mgr Pampier Liquid Shampoo
Anthony J. De Fino	Fedders-Quigan Corp, Buffalo, vp, gen mgr	Same, vp chg sls
Frank S. Drake	Gen Mills, O-Cel-O Div, dir adv & mdsg	Same, dir sls & mdsg, O-Cel-O
Robert S. Herzog	Lester L. Jacobs, NY, exec	Lady Esther, NY, asst adv mgr
Andrew Hislop	Adolphs, Ltd, LA, natl sls mgr	Tasti-Diet Div, Flotill Prods, gen sls mgr, hq Stockton, Cal
G. P. Karle Jr.	Sheaffer Pen, Fort Madison, Ia, supvr Finline adv	Same, asst adv mgr
Samuel D. Morgan	Office of Synthetic Rubber, Wash, DC, chief of sls div	B. F. Goodrich, NY, mgr sls oper Goodrich-Gulf chemicals
Milton C. Mumford	Lever Brothers, NY, vp, dir	Same, exec vp
Albert Pawlick	JWT, Chi, asst acct exec	Toni, Chi, adv brand mgr Bobbi Pin-Curl Perm
A. L. ("Bill") Powell	Pillsbury Mills, Mpls, asst dir pub rels	Same, dir pub rels
J. A. Rishel Jr.	Amana Refrig, Amana, Ia, special rep	Same, gen sls mgr
F. E. Troy	Sheaffer Pen, Fort Madison, Ia, hd Finline sls div	Same, gen sls mgr
Ed Wolfe	Toni Co, Chi, sls, sls prom depts	Same, adv brand mgr White Rain Lotion Shampoo
Dave Young	Stokely-Van Camp, Mt. Vernon, Wash, office sls supvr	Same, adv mgr frozen fd div

5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Anheuser Busch, St Louis	Busch Bavarian beer	Gardner Adv, St Louis
Clairol Inc, NY	Clairol hair preps	Foote, Cone & Belding, NY
Continental Illinois Natl Bank and Trust Co, Chi	Bank advertising	Earle Ludgin, Chi
Crosley and Bendix Home Appliances, Div of Avco Mfg Corp, Cinci	Crosley radio, tv receivers	Compton, NY
Enosil Chemical Co, Oakland, Cal	Protex floor and furniture wax prods	Bernard B. Schnitzer, SF
Grove Labs, St. Louis	New product	Harry B. Cohen Adv, NY
Hamilton Watch Co, Lancaster, Pa	Watches	N. W. Ayer, Phila (eff 1 Jan '56)
Dr. LeGear Medicine Co, St. Louis	Stock, poultry and dog remedies	Rutledge & Lilienfeld, St. Louis
Rhodes Pharmacal Co, NY	Imdrin, Zestin, Tryptacin, sleep tablets, other products	Carlos Franco Assoc, NY (as mktg res consultants)
F. C. Russell Co, Cleve	Rusco, Thermoseal windows, doors	McCann-Erickson, Cleve

The facts behind WHO-TV!

WE could write a book about the facts behind WHO-TV—
but from an advertising view point, it boils down to this.

As of March, 1954, the Iowa Radio-Television Audience Survey showed that 56 out of every 100 Iowa families owned television sets. Today we estimate that WHO-TV's coverage area in Central Iowa has well over 300,000 television sets—viewed by 566,300 city people, 545,100 rural people.

Ask your Free & Peters Colonel for all the WHO-TV facts.



WHO-TV

Channel 13 • Des Moines



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives



**MEN WHO MEET THE CHALLENGE
OF SEASONAL MARKETS ARE**

SOLED



Roger Bumstead — *Media Director, David J. Mahoney, Inc.*
Bob Howard — *Radio Salesman, NBC Spot Sales*
Martin Killeen — *Vice President in Charge of Sales, White Rock Corp.*
Alfred Y. Morgan — *President, White Rock Corp.*
David J. Mahoney — *President, David J. Mahoney, Inc.*
Cal J. McCarthy, Jr. — *Vice President & Account Executive, David J. Mahoney, Inc.*
Sal Sottile — *Sales Promotion Manager, White Rock Corp.*

ON

SPOT

**WHITE ROCK AND ITS AGENCY,
DAVID J. MAHONEY, INC., ARE SOLD ON SPOT
AS A BASIC ADVERTISING MEDIUM**

To win an increased share of the peak warm weather beverage market, White Rock puts more than 50% of its advertising budget into Spot Radio.

On stations represented by NBC Spot Sales, additional sales impact is gained through all-out merchandising support . . . including powerful "Chain Lightning" displays in over 1,200 New York super markets.

Complete flexibility, your sales messages delivered where and when you require, is one reason Spot can sell for you on the stations represented by NBC Spot Sales . . . in eleven major markets accounting for 45% of the nation's retail sales.

More advertisers are Sold on Spot because more customers are Sold on Spot . . . and some spots are better than others!



NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Detroit Cleveland Washington San Francisco

Los Angeles Charlotte Atlanta* Dallas**

**Bomar Lourance Associates*

Representing RADIO STATIONS WMAQ Chicago KNBC San Francisco KSD St. Louis
WRC Washington, D. C. WTAM Cleveland WAVE Louisville KGU Honolulu WRCA New York
and the NBC Western Radio Network

Representing TELEVISION STATIONS KSD-TV St. Louis WRC-TV Washington, D. C.
WNBK Cleveland KPTV Portland, Ore. WAVE-TV Louisville WRGB Schenectady — Albany — Troy
KONA-TV Honolulu WRCA-TV New York WNBQ Chicago KRCA Los Angeles



THE BUDGET WATCHDOG

Grunts when he slashes appropriations (with a short diagonal pencil stroke). Girls in the office find him lovable. Rumored to be a Big Man around the poolroom.

Advertisers in Washington who keep a watchful eye on their own budgets depend on WTOP Radio for (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station. No matter what the size of your budget, you can count on capital sales results from the Capital's top station.

WTOP RADIO

Represented by CBS Radio Spot Sales



Larry Mack looks over Janis Paige, decides actress doesn't need Slenderella

Mr. Sponsor

Lawrence L. Mack

President
Slenderella International, New York

In the few short years since Larry Mack, president of Slenderella, had a table built that allows women to slenderize without taking off their clothes, Mack's Slenderella salons have grown into a \$12 million a year business.

"The medium that helped our growth more than any other is radio," says Mack. This year he intends to put some \$600,000 out of his \$1 million budget into radio to promote his 75 Slenderella salons throughout the country.

Mack is adding salons at the rate of three a month, expects to further increase his revenue through a system of licensing everything from low-calorie foods to clothing. He expects to more than double his advertising budget for 1956.

"Our advertising philosophy has remained constant," says he. "We continue using a high frequency of early-morning d.j. participations on radio. Local male personalities deliver our commercials in their own style from the fact sheets our agency, Management Associates of Connecticut, provides. Let's face it—when it's a question of looks, men listen to women and women listen to men."

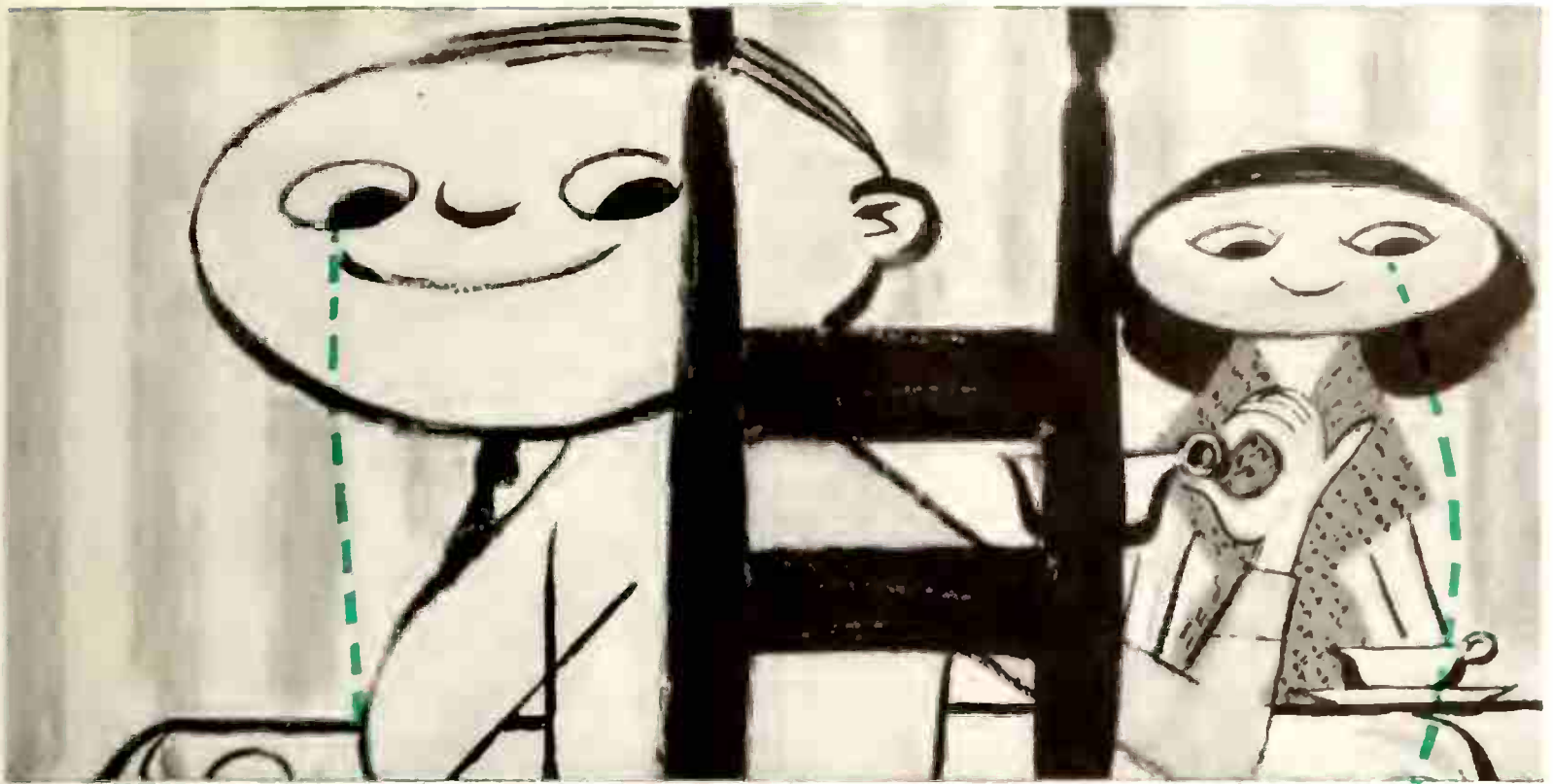
Last June Mack translated this same approach into tv on a test basis, with a series of film commercials produced by Sarra. While the video shows girls in various situations going through basic dance movements, the voice-over is a man's. These commercials were tested on KTTV and KNX-TV, Los Angeles and WRCA-TV, New York, at a frequency of 12 minutes weekly per station.

"The results convinced us that we cannot ignore tv," says Mack. He is now scouting around for a five-a-week daytime half-hour network tv show to sponsor eventually, expects that tv will account for some 30% of his total budget by end of 1955.

"The problem in the slenderizing business to date has been one of lack of prestige," says Mack. "We're trying to do two jobs beyond direct sales with our advertising: (1) to make reducing 'socially acceptable'; (2) to make Slenderella a generic term for such socially acceptable reducing."


When not dealing in female inches and poundage, Mack can be found motor boating somewhere close to his Stamford, Conn., home, with his wife and two kids.

★★★



*greater
Nashville
watches
channel* **5**

Channel 5 leads all Nashville in share of television audience growth. For availabilities, check The Katz Agency, our national representatives.

the  station for 62 Tennessee and Kentucky counties—a billion dollar market reached by Nashville's highest towered, maximum powered station. In addition to complete Nashville coverage, WLAC-TV delivers a consistently clear signal to an area that's "fringe" to others, "basic fabric" to channel 5. This exclusive WLAC-TV bonus area contains at least 43,000 families with tv sets, bringing our total coverage to a potential quarter million families.

WLAC-TV

100,000 watts • channel 5
CBS Basic Affiliate
Nashville, Tenn.

For availabilities, check our national reps. The Katz Agency.

IMPORTANT *Baltimore* FACTS

BALTIMORE has the largest
straw hat plant in the world. ★

★ BALTIMORE has the largest
tidewater steel plant in the world.

BALTIMORE has the largest
copper refinery in the world. ★

★ BALTIMORE is the largest maker
of venetian blinds in the world.

BALTIMORE has the largest
superphosphates plant in the world. ★

★ BALTIMORE has the largest
producer of spices and extracts.

BALTIMORE has the largest plant
in the world for the manufacture
of long distance cable. ★

★ ★ ★ **Baltimore's FIRST TELEVISION STATION**

FIRST ON AIR—October 27, 1947

FIRST WITH VIEWING AUDIENCE—

231 Quarter-hour Firsts*

FIRST WITH SUPER POWER—

July 26, 1953

FIRST WITH COLOR—

December 30, 1953

FIRST WITH REMOTE PICKUPS—

2469 (as of July 14, 1955)

*Based on June 4-10, 1955 A.R.B. Survey

The Baltimore facts shown herein
are published with the consent of
Miller Brothers, Baltimore's nation-
ally famous restaurant.



SUNPAPERS TELEVISION, BALTIMORE, MD.

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

SPONSOR BACKSTAGE



by Joe Csida

Badly needed: air conditioning for tv studios

Mitch Ayres, conductor and musical director for the Julius LaRosa *Tv Top Tunes* show (CBS TV, Saturday, 10:00-10:30 p.m.), reached for the large bath towel on his music rack and mopped the moisture from his head, neck, chest and arms. The boys in the band imitated his gestures with handkerchieves. On the floor most of the crew members looked enviously at the boy on Camera One, who had had the good judgment to come to the studio in shorts. Eddy Arnold and Priscilla Wright, the two guests on the show, dripped through their first music rehearsals. And Julius, himself, seemed wan and haggard, and one wondered how he would ever rev up the personality necessary to carry off the show, as it should run.

It was 11:30 on Saturday morning, and CBS Television Studio 61, up on 76th Street and First Avenue was one huge oven. Between the heat created by the blazing sun outside, the oppressive humidity and the batteries of lights inside the studios it seemed to me a tossup whether all vital parties would still be alive by the 10:00 p.m. showtime. Of course they were, and the show, under the able ministrations of producer Lee Cooley, came off excellently.

A week previous I had sweated through the filming of a TVR Frank Luther was making for a network show in another CBS studio. CBS, I hasten to add, does not have a monopoly on blast-furnace type studios. Any worker in tv will recall, particularly through the last two or three weeks here in New York, moments and hours when it just seemed impossible to turn in the job required, or indeed even to survive the heat.

I do not bring this up merely to add to the moaning and wailing over the hot spell. I take it up here because I think it remarkable that in an industry such as tv. which is fundamentally nothing more nor less than an electronic miracle of the first order, the scientific and engineering brains have not yet been able to (or possibly haven't had time to) find a solution to the hellish working conditions in studios during the summer. I take up this SPONSOR space on the matter because I feel that the present situation is costing networks, advertisers and agencies untold and unnecessarily spent thousands and thousands of dollars. Neither technical crews, nor performers, nor producers, nor directors can do their jobs

(Please turn to page 76)

PUT MINE ON **KSLA** CHANNEL 12 - SHREVEPORT



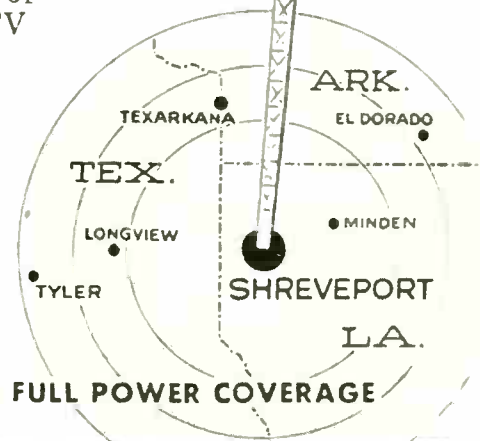
316,000 WATTS - LOUISIANA'S TALLEST TOWER - EARLY FALL

to win with FULL
316,000 WATTS POWER coming
in early fall. Maximum coverage
of the Ark-La-Tex from
Louisiana's tallest tower!

to place advertising at
Shreveport's LOWEST TV
COST PER 1,000 because
LOW 1955 rates are in effect
for established clients HALF-
WAY THROUGH 1956!

to show adjacent to
CBS-ABC and established local
programs . . . backed by the
19 months experience of
Shreveport's FIRST TV
station.

Let your
Raymer Man
put you on the
inside track!



KSLA CHANNEL **12**
FIRST IN SHREVEPORT, LOUISIANA



PAUL H. RAYMER CO., INC. / NATIONAL REPRESENTATIVES

FROM MCA-TV FILM SYNDICATION

GENE AUTRY



ROY

LLOYD C. DOUGLAS
"DR. HUDSON'S SECRET JOURNAL"



THE RAY

...the first top si

quality fall programming



ROGERS



JOHN HOWARD

MILLAND SHOW

hit syndicated TV

56

HOURLY FEATURES

Hand-picked, top budget Republic Pictures Corporation feature films (53 min., 20 sec.) starring Gene Autry and a cast of top supporting players. Immediately available for local or regional sponsorship.

67

HOURLY FEATURES

Republic Pictures Corporation high budget productions (53 min., 20 sec.) starring Roy Rogers and featuring a well-known supporting cast. Immediately available for local or regional sponsorship.

39

HALF-HOUR FILMS

A brilliant new series of dramas taken from the best seller by Lloyd C. Douglas, internationally famed author of "Magnificent Obsession" and "The Robe." Immediately available for local or regional sponsorship.

52

HALF-HOUR FILMS

First-run in over 100 markets. Hilarious comedies featuring Ray Milland, one of America's most popular actors. Sponsored for two straight years by General Electric. Immediately available for local or regional sponsorship.

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

MCA

TV

Film Syndication

SHOW FOR EVERY PRODUCT... EVERY MARKET... EVERY BUDGET!

- Lombardo and His Royal Conodians • Mayor of the Town • Man Behind the Badge •
- Front • The Lone Wolf • Abbott and Costello • Where Were You? • Famous Playhouse
- Pri of the Family • Space Ronger • City Detective • Heart of the City • Biff Baker, U.S.A. • Curtain Call • Follow That Man • Hollywood
- • I'm The Low • Ployhouse 15 • Royal Playhouse ond Counterpoint • Soldiers of Fortune • Telesports Digest • Touchdown •

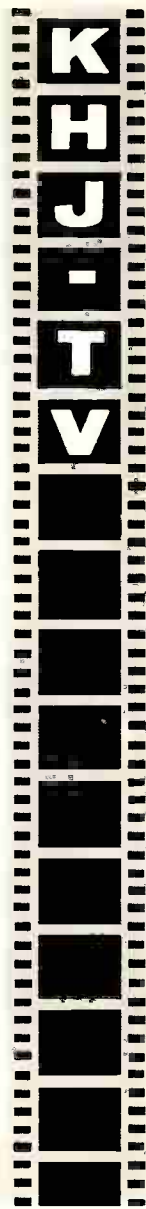
In Los Angeles...

TV FANS ARE MOVIE FANS

Specifically...

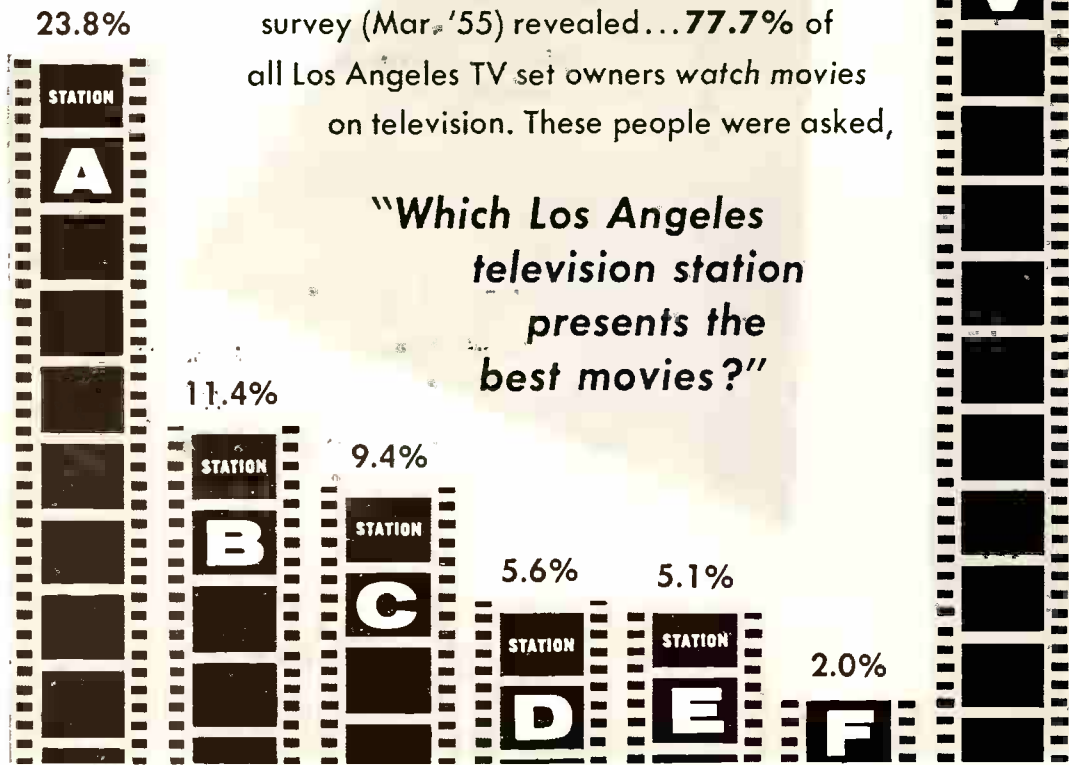
KHJ-TV MOVIE FANS

40.2%



A special American Research Bureau survey (Mar. '55) revealed... 77.7% of all Los Angeles TV set owners watch movies on television. These people were asked,

"Which Los Angeles television station presents the best movies?"



Check your KHJ-TV salesman or H-R Television representative now for details on participating sponsorships available on KHJ-TV's award winning "Channel 9 Movie Theatre" and the new "Adventure Movie Theatre"

For your product story to reach America's second largest TV market, KHJ-TV presents two outstanding programs of all new "first time on TV" feature motion pictures, each programming the same big-name film six straight days each week.

Winner of 1954 Los Angeles TV Academy Award for Best Entertainment Program

Channel 9 Movie Theatre

"The Greatest Motion Pictures Ever Seen On Television"

Returns September 12th

All new, all great features starring Ingrid Bergman, Claudette Colbert, Gary Cooper, John Garfield, Charles Laughton, Fred MacMurray, Edward G. Robinson, Joan Bennett, Dinah Shore, James Stewart, Loretta Young and dozens more.

Scheduled six times weekly — 9:00 pm to conclusion.

The format that made all Los Angeles movie fans... KHJ-TV fans!

Adventure Movie Theatre

"The New Program With Family Appeal"

123 Republic Studios feature pictures starring

America's two greatest movie heroes — GENE AUTRY and ROY ROGERS six times weekly — 7:00 to 8:00 pm

Starts August 29th

KHJ-TV

LOS ANGELES, CALIFORNIA



1915 From the start, Hollywood publicists have vied for "free" film promotions



1955 Tv is a movie pressagent's dream come true today. "Steve Allen in Movieland" stunt covered nation with free Universal plugs

Should Hollywood get it for free?

Movie "trailers" on network tv can cheapen medium, many admen warn

by Charles Sinclair

Each week this fall, some 70 million "home commercial impressions" will be made via network television by Hollywood's major studios. And the "selling"—of new movies—will be done at trifling expense to Hollywood.

About 40 million of these home impressions, by SPONSOR's conservative estimate, will come through the steadily burgeoning number of network tv programs produced directly by the big film makers for major sponsors.

In virtually every case, these shows have set aside a segment to be used as a "trailer" for other, non-tv films. Often, the segment will be as long—or longer—than the program's commercials for the regular advertiser.

Last year, there was one such show on the networks—*Disneyland*. This year, there will be four more, involv-

ing a second Disney show, *Mickey Mouse Club*, and programs from Warner Brothers, M-G-M and 20th Century-Fox. Similar programs with Columbia Pictures and Universal are in the discussion stage. Still more are under wraps. All have movie "plugs."

An additional 30 million home impressions each week will probably be garnered from another source—the "free" tie-up with an existing show. These include now-standard movie exploitation stunts like the full-program "salute" to a new movie (Godfrey's "preview" of "Strategic Air Command" or the Ed Sullivan "salutes").

problem

The networks and advertisers who bought the Hollywood shows are enthusiastic but storm warnings are already being hoisted.

Tv critics—from John Crosby and *TV Guide* to Nick Kenny—have panned a number of recent tv-Hollywood tieups (notably *Allen in Movieland*) as being "straight commercial" and "a violation of the industry's own code." Admen in agencies and client offices are beginning to ask "Will these movie tieups build tv audiences? Or will they entice audiences by the millions into movie theatres and away from tv? And, moreover, will this season's 'trailers' for movies come up to the high level set by Disney? Or will they pall on the public and play television for a sucker?"



1. Sullivan opened the door: December 1952 salute to Sam Goldwyn broke the tv-Hollywood barrier, started present cycle of all-out movie exploitation and "free rides" on network tv shows



2. Trailers began with Disney: First studio to make major network tieup was Disney. Four "majors" are now in tv act. Portion of shows is reserved for "trailers" as part-price for big names

The movie "angle": Back in 1952, 20th Century-Fox president Spyros Skouras stated that tv was "the natural enemy of the motion picture industry." This attitude pretty well summed up the general Hollywood view.

Today the attitude has mellowed, but it hasn't really changed—at least, not as long as the major studios make the bulk of their revenue from theatrical showings.

The movie majors do plenty of advertising, for example, but it's mostly in print. There isn't one single network tv show sponsored by a major picture firm although spot tv has been used sparingly—and successfully.

Why the rush to tie up with tv programming?

The answer brings up one of the chief objections admen are currently raising to the movie studio beachhead in tv.

The Hollywood majors follow Nielsen ratings and Trendex figures with

the thoroughness of a P&G. They keep close tabs on program and personnel changes. They follow tv program price trends like Wall Streeters following the market reports.

But, except for Hollywood producers who turn out footage basically for tv showing only, movie companies see television as a top-notch exploitation, not advertising, medium for themselves. Tv is great—if it's free.

The filmdom moguls make no secret of their promotional approach to tv. Said Loew's Inc. (M-G-M) president Nicholas Schenck recently:

"Here at M-G-M we have made a study of tv and have in mind the point-of-view of motion picture exhibitors. We are now evolving a program which will be good popular entertainment and will serve the mutual interest of our customers and ourselves. A portion of our *M-G-M Parade* will be devoted to information about the studio's forthcoming pictures to be played exclusively in motion picture theatres."

Vanishing frontiers: Questions about the possible long-range effects of tv's new "trailer pattern" are being raised at a time when the teaming of Hollywood and television has arrived with sudden fury.

Just five years ago, the line between Hollywood's major studios, with their talent pool and feature backlogs, and big-time television, the competitor, was as sharply drawn as the Iron Curtain. Today, as part of tv's growing tieups with every form of show business, the line has become as diffused as the Los Angeles City Limits. For example:

- **Movies-into-tv:** The fall crop of studio-produced shows are Hollywood's latest tv marriage. But the romance isn't brand-new. *Disneyland*, now in its second season, has been a huge success as an audience-builder for its sponsors' commercials and as an exploitation medium for Disney's theatrical showings of "Davy Crockett" and "Twenty Thousand Leagues." Columbia Pictures, through subsidiary



3. Now Hollywood gets 70 million weekly impressions: Through regular shows and program tieups, such as Colgate "preview" of Jack Webb's "Pete Kelly's Blues," movies receive huge amount of cross-plugs

Screen Gems, has become one of tv's top suppliers of film programming. Republic Pictures has a bustling tv subsidiary. Paramount, which owns KTLA, has an interest in York Productions, which packages *Colgate Variety Hour*. A number of top independent producers are in tv and feature movies almost interchangeably; a good example is Joe Kaufman, who shot a *Long John Silver* feature film and tv series simultaneously.

■ *Tv-into-movies:* Broadcasters and tv film firms are moving in on the movies, including theatrical distribution. General Teleradio made headlines last month when it acquired control of Howard Hughes' RKO Radio Pictures Inc. GT's Tom O'Neil is now in a position to make movies for tv and theatres, and to sell RKO's big picture backlog to either or both. CBS TV is working out a \$3,000,000 deal with Orson Welles to make 90-minute color movies in Europe for tv showing and later theatrical distribution.

NBC TV has struck up a \$700,000 deal for the "first run" rights to "Constant Husband" and "Richard III" as network spectacles, and to be involved in later theatrical "second runs." ABC TV has a financial interest in the new Disneyland amusement park. Tv film

Familiar movie formula of planting guest star in exchange for movie credits has been brought to new high polish on tv, as in Marilyn Monroe's visit to CBS TV's "Person to Person"



maker Sheldon Reynolds will shoot a feature version of his *Foreign Intrigue* series. Many more deals are in the works.

• *Talent merry-go-round:* Actors, writers, directors and others in the "talent" field now cross and re-cross the Hollywood boundary with the ease of crossing the street. Desi Arnaz and Lucille Ball have made one feature film, have just wrapped up another. So has Jack Webb, who's made features of his *Dragnet* and *Pete Kelly* series. Stars like David Niven, Dick Powell, Ida Lupino, Charles Boyer, Ella Raines and many others have formed their own tv film production units. At the same time, tv talent and properties from George Cobel (signed to play in a remake of "The Lady Eve") and Paddy Chayefsky's *Marty* (currently a box office hit in its feature film version) are becoming major feature film draws.

It's against this background—where both television and the feature movie industry are dealing from a position of real strength and each is supplementing the other—that the new question of Hollywood's "trailers" on tv is being raised.

Obviously, the major studios are in a position to demand—and get—picture credits and plugs as part of the price tv must pay for the marquee value of Hollywood names.

Obviously, with tv's dynamic impact on the American public a proved fact, studios must be on their toes.

And, tv has grown its own crop of star names and top producers who would love to see the Hollywood newcomers fall on their face. Hollywood has no desire to do so.

(Please turn to page 102)

Madame Rubinstein



Madame Rubinstein won

With an estimated \$1,400,000 now going into spot television

The tall dark-haired beauty rose from the night club table. Her surprised companions followed her shapely figure as she made her way regally across the floor to the bandstand. The bearing and sinuous grace which had made her a popular model seemed heightened by that self-conscious dignity which often only disguises the inebriate's effort at self-control.

She stopped before the grinning band, her hips swaying suggestively to the music. Casually she beckoned for a trumpet—it was handed to her. Tentatively, she put the instrument to her lips. In a moment the scene was transformed, as the proud brunette tore madly into a wild jam session.

This was one of the high moments of the British film *Genevieve*, which recounted the comic exploits of lovers

of ancient motor cars. Among those impressed with the effect achieved was the tv head of a New York agency. It drove home a lesson, which he expresses in these words:

"It's lovely to see a lovely girl, but it's more memorable to see her doing something unusual."

The scene impressed Howard Connell of Ogilvy, Benson & Mather enough to spark one of the most unusual tv commercials yet made, the new Helena Rubinstein Color-Tone Shampoo production which will begin its national spot run next month.

Even in its unfinished work-print stage, the commercial gives promise of creating discussion in ad circles. It features five pretty Rubinstein girls, one for each hair shade. Each girl plays a musical instrument during her

appearance. In the background the distorted shadow of a man on a screen plays the same instrument in a symbolic male counterpoint.

The Rubinstein commercial comes out of an agency which in its brief existence has caught the eye of Madison Avenue with off-beat copy slants, among them the Man in the Hathaway Shirt and the bearded representative of Schweppes Quinine Water, Commander Whitehead. But where these were print-conceived, the latest agency creation is a tv conception all the way.

Appropriately enough, tv gets the major chunk of the ad budget. SPONSOR estimates the firm will spend about \$1,400,000 on spot this year. Spot tv offers Helena Rubinstein the chance to match coverage

Lavish shampoo commercial strives for aura of elegance and class, cost \$9,000-\$10,000 to produce, SPONSOR estimates. Giant bottles,

before which top models gyrate, are largest pieces of plexiglass ever manufactured, cost \$200 each. Music track cost about \$2,500



Mass audience with class tv approach

Cosmetics firm spares no expense to strike right note of elegance in commercials

with distribution; her market is primarily the metropolitan area.

And the demonstration aspect of the medium makes it ideal for this cosmetics line, according to agency account executive Mrs. Eleanor Dean.

As with the Rubinstein products, there is an effort to develop a quality connotation for the commercials. Neither client nor agency is basically concerned with economy, on the grounds that the final result you seek is too important to jeopardize by settling for second best. This does not, of course, mean that extravagance should be the rule, but that high cost should not stand in the way of perfection.

For example, the Color-Tone Shampoo commercial now running, featuring the giant bottles, cost \$9,000 to produce. In the sound-track alone \$2,500 was invested.

How far must you go to get what you want? According to agency tv head Howard Connell—till you get it. The story-board called for bubbles, a symbol of the light and frothy. Standard bubble-producing methods somehow did not give the desired effect. Someone recalled seeing a bubble machine in operation during Macy's annual Easter Parade on Fifth Avenue. Macy's was asked to check records, found that it had rented the machine from a New Jersey inventor.

That New Jersey man was located and two machines were rented for the production (see picture at right).

The story-board called for the use of six-foot bottles. But no such were available, nor could they be made up by standard prop sources. Finally, the corporation which makes most of the plexiglass in the United States, was given an order for five giant bottles at a cost of \$200 per. The company reports that the six-foot bottle represents the largest piece of plexiglass ever made in this country.

So finicky is the agency that it claims to supply most of the props directly rather than rely on the film producer or other outside sources.

For the opening shot Connell want-

ed a gurgling fountain. Of fountains there is plenty of stock footage, but none satisfied. Where do you find a fountain to fit your feeling for mood and line? A long search was instituted. It was found, and photographed.

How the client feels about the expense of such efforts is revealed by this story of her reaction to a story-board. Madame Rubinstein, not feeling well at the time, received the agency contingent in the bedroom of her three-story Park Avenue apartment. The story-board was spread across the bed and she perused it with obvious pleasure. She looked up at the agency man and said: "Why don't you put something about Paris in it? It would be nice."

The agency man explained that the time of the commercial could not be permitted to exceed a minute. Before accepting the inevitable Madame Rubinstein grinned and said: "Buy a little extra time. Don't worry. I'll pay for it."

But is the effort and expense worth it? Does it make any difference if the fountain is just so, or if the bubbles are of a slightly different character? After all, the shots are on the tv screen only momentarily.

It is a Connell conviction that the detail is everything. Only when all the so-called details are right, he maintains, do you achieve the desired *look* and *sound*. "These are almost as important as the sales message," he says. "You can't divorce one from the other."

Impressive sales results back up this attitude. In a number of markets the Color-Tone Shampoo tv commercial has
(Please turn to page 99)

Unusual action makes you remember five beauties in new shampoo commercial as each plays different musical instrument

Attention to detail is key to total effect; search for bubble machine was long, finally located in New Jersey at home of inventor

Hollywood scale is duplicated if necessary, as in opening shot, which required use of specially built gigantic set at right



Flexibility provisions

Lineup flexibility: No must-buy requirements. A variety of state and regional networks are available, such as 17 stations in New York or California, 26 in New England, 16 in Minnesota-Iowa region, 18 in Montana-Idaho-Wyoming-Colorado region. Client does not have to buy all stations in regional lineups.

Segmented programming: Minute announcements available in such shows as "When a Girl Marries" during the day and "Benson's Hideaway" at night. Also offering half of 15-minute shows with 90 seconds of commercial. Martin Block available in quarter hours. Single days of 15-minute strips can also be bought.

Five-minute shows: A number of five-minute shows are available in various-sized packages at night, during the day, during weekends. A nighttime group can be bought in packages of 10, 15, 20 or 25 shows with discounts provided for frequency. Web will sell these and other five-minute news shows on the hour and half-hour.

Cut-ins: No charge, except for AFTRA fees.

Flexibility provisions

Lineup flexibility: Two plans are offered. The Standard Facilities Plan requires the advertiser to buy the basic network "plus such other stations as are required to compose a network satisfactory to CBS Radio." These requirements differ according to time periods. Under the Selective Facilities Plan advertisers may buy any lineup of stations "acceptable to CBS Radio" without sectional or quantity group requirements. However, the program must be made available to the full network and CBS can sell stations not bought to non-competitive products.

Segmented programming: Minute announcements available in "Disk Derby" and "Tennessee Ernie." Six-minute program segments of "Amos 'n' Andy Music Hall" and 15 minutes of Author Godfrey are sold. Web is selling shared sponsorship in some 15-minute strips with 90 seconds of commercial. Single days of some 15-minute strips can be bought.

Five-minute shows: Network will tailor five-minute strips where they can be fitted in.

Cut-ins: Station charge in addition to AFTRA fees.

Are you up on all the ways you can buy net radio?

**Short lineups, short shows,
segments, cut-ins are among them**

Sure, you know radio networks are flexible, but do you know what you can do with them?

If you were planning a campaign to spark sales action in weak markets, would you know how selective you can be in choosing stations?

If you wanted to buy a saturation campaign, and you wanted to scatter your shots as widely as possible, would you know to what extent you could buy less-than-whole programs and thus get maximum dispersion?

The answers to these and many other questions on web flexibility are by no means the same at all networks. As

a matter of fact, the increasing flexibility of network radio has made buying it a wee bit complicated in recent years. Network radio used to be fairly rigid, so far as buying patterns went, but, at least, they had the virtue of simplicity. Today, the network buyer must familiarize himself with a variety of buying possibilities. The combinations and permutations possible in reaching network radio audiences are seemingly endless, but you can't know which ones are best unless you know what you can do. In this story, SPONSOR presents some of the highlights of network flexibility.

The flexibility of network radio has made it more competitive with other media. For network radio now has the look of a national medium with the utility of a local one. This means it is competitive with newspapers as well as magazines. It can saturate the entire country with messages about the virtues of Calabash soap, while at the same time (and during the same program) remind Amarillo, Texas, that Calabash detergent is best in hard-water areas.

Some of the new radio network buys are good illustrations of the various facets of network flexibility and show

which way the wind is blowing. For example:

- General Foods has started a campaign for Instant Swansdown cake mixes. It is on for eight weeks on around 50 CBS Radio outlets. Y&R has bought for its client part of seven daytime soap operas. Not only has CBS sold less than the full strip (GF bought either two or three days of each) but the web sliced the soapers horizontally so that GF has half of each 15-minute period. The sponsor, in other words, bought 18 7½-minute segments. Last year a deal like this on CBS Radio would have been improbable; two years ago it would have been impossible; three years ago it would have been incredible.

- Brown & Williamson recently signed up on NBC for six five-minute newscasts plus one day (Tuesday) of the *Fibber McGee and Molly* strip (two of the newscasts plus the *Fibber McGee* sponsorship were renewals). The newscasts are scattered all over the weekday nighttime map, are on every day except Tuesday. B&W bought Kenneth Banghart at 10:15 Monday, 8:55 Wednesday and 9:00 Thursday, bought Bob Wilson on 10:15 Wednes-

day, 9:55 Thursday and 9:55 Friday. This scatter buying is typical of the way network radio is bought and its flexibility these days.

Network flexibility can be divided into five categories: (1) the flexibility in lineups, with must-buy lineups pretty much a thing of the past, (2) the flexibility of segmented programming, allowing sponsors to buy parts of shows, and different-sized parts at that, (3) the flexibility of different-sized announcements, permitting the sponsor to choose the length most suited to his product, (4) the flexibility of short-term and seasonal buying, with the old 13-week cycle no longer a requirement, and (5) the flexibility of cut-ins, which permits advertisers to use different commercials at the same time. Except for cut-ins, all these flexibilities are recent developments.

Let's take them in order.

Lineup flexibility: You can have almost any kind of network you want these days. In its presentation, "New Patterns," CBS Radio illustrates what it can provide.

Amoco, which sells only in the east

has two East Coast lineups, which don't go any farther west than Florida. The firm buys three out of five days of *Edward R. Murrow and the News*. It has also bought for the summer a one-hour Sunday show, *Rhythm on the Road*, aimed at motorists. This one-hour purchase, like that of *Woolworth Hour*, is unconventional buying on network radio these days.

Another example is Corn Products, which bought *Wendy Warren* on a southern lineup running from Virginia to Texas. Corn Products has five minutes, Monday through Friday, on *Wendy Warren*, a 15-minute show.

Hamm Brewing combines a regional network with seasonal selling and scatter buying. For an April-to-September campaign, Hamm has bought a series of five-minute sports roundups, all of which are sponsored only in the Midwest. The roundups consist of two nighttime strips, one at 7:00 and one at 10:00, plus a show on Saturday at 6:55 and one on Sunday at 5:30.

All three advertisers bought via the CBS Selective Facilities Plan. Under this plan there are no specific groups of required stations. The proposed
(Please turn to page 83)

MBS

Flexibility provisions

Lineup flexibility: No must-buy requirements, except for participation shows. Web will assemble short and regional networks "within reason."

Segmented programming: Clients can buy minutes in Multi-Message Plan shows at night, "Sgt. Preston," "Nick Carter." "Queen for a Day" can be bought in 15-minute segments. Single days of 15-minute strips can be bought if the advertiser wishes to do so.

Five-minute shows: Under run-of-schedule plan client can buy one or more five-minute shows to be run by stations within any time during pre-selected periods. These periods are 8:00 a.m. to 1:00 p.m., 1:00 to 6:00 p.m., 6:00 to 11:00 p.m. There is separate price list for these shows.

Varied-length announcements: Web offers following size announcements on "Keepin' Company": one minute, 45 seconds, 30 seconds, 20 seconds, six seconds. Six-second system cues are also available.

Cut-ins: No charge except for AFTRA fees.

NBC

Flexibility provisions

Lineup flexibility: No must-buy group requirements. There is a dollar minimum for all lineups in network option time. This is 75% of the gross billing for the full web during the time period bought. On certain participation shows, client must take the network "as is." NBC can sometimes clear short or regional networks for clients in station option time.

Segmented programming: "Monitor" offers announcements for sale to national advertisers during network option time on weekends. "National Radio Fan Club" sells segments in 15 minutes and multiples. Minutes can be bought on two 25-minute daytime shows—"Second Chance" and "Wonderful City"—and on two 15-minute nighttime shows—"Fibber McGee and Molly" and "Heart of the News." Shared sponsorships on 15-minute shows can be bought by advertisers if both halves are sold.

Varied-length announcements: "Monitor" offers the following: one-minute, 30-second, six-second announcements or combinations of sizes.

Cut-ins: Station charge in addition to AFTRA fees.

Final B&M gain of 9

First media test ever reported openly in a trade paper is over



The first media test in advertising history ever to be reported in a trade paper as it happened is over—and television has scored a 98% increase in sales within 26 weeks. Said W. G. Northgraves, advertising manager of the Burnham & Morrill Co., which sponsored the test in the Green Bay, Wis., area for its oven-baked bean and brown bread products:

"The results are unbelievable. They far exceeded our most optimistic expectations. We had been in this market for at least 15 years and our bean sales were fixed at a low level. Now after 26 weeks of television B&M beans have won acceptance by distributors as a live item. This can be attributed with complete assurance to television."

Results of the B&M tv test campaign have been reported in each issue of SPONSOR exclusively since 21 February, providing a closeup look at product progress. The television station which carried the campaign, literally putting its reputation as a selling force up on the block, is WBAY-TV, Green Bay, Wis. It was the station's general manager, Haydn Evans, who worked with SPONSOR over a period of several years to find a client who would be willing to participate in a history-making open test. The station carried six one-minute announcements weekly for B&M beans and brown bread, aired mainly during afternoon and morning time. Cost of the campaign was \$12,500 for the 26-week period.

The test campaign is unique for more than the fact that it's the first known to have been reported publicly in a trade paper. It's also remarkably clean cut. Last year no television or other form of national advertising was used by B&M in the Green Bay area. This year every factor that could influence sale of the product was kept as it had been. But television was added. Any sales result which followed, therefore, could be attributed to television without the usual concern of the national advertiser over his ability to trace sales results to media.

THROUGH 22 JULY 1955
WITH 26 WEEKS OF TV USED
GREEN BAY AREA B&M SALES
TOTALLED 22,517 DOZEN

THROUGH 22 JULY
1954 WITH NO TV USED
GREEN BAY AREA B&M SALES
TOTALLED 11,348 DOZEN

Unbelievable," says ad manager

is over-convincing tv can change regional eating habits

In a future issue (5 September) SPONSOR will present a complete analysis of the significance of the B&M test as seen by the sponsor, its new agency, (Dowd, Boston and New York), and the broker in Milwaukee. But here, immediately following final tabulation of results, is the brief picture of what the B&M test signifies:

1. It shows that television can take a high priced product which is in full distribution (the B&M beans) and transform it from a slow-mover to an item consumers seek out.

2. It shows that television can take another product virtually unknown in a market (the B&M brown bread), increase its distribution and multiply its sales many times over.

3. It shows that these results can be attained without extra merchandising or point-of-sale activity of any kind.

4. It shows that television advertising can be far more effective as a stimulant to sales than a price reduction. (Of this, more later.)

Here are the final wholesale-level figures from which these conclusions are drawn:

- Last year from 1 January through 22 July, B&M sales in the test area for two sizes of beans and brown bread totaled 11,348 dozen.

- This year sales in the same period were 22,547—or 98% higher.

- Sales increase for the oven-baked beans alone was 77%.

- Increase for the brown bread alone was 506%.

The increase for the brown bread hit this height because it's an item which previously had poor distribution and got into the stores this year only because of television. It goes without saying that anytime you put a brand into good distribution for the first time your sales climb will show up as spectacular. (In numerical terms the brown bread went from 550 dozen sold last year to 3,324 sold this year.)

But the increase for the oven-baked beans is considered no less spectacular by the Portland, Me., firm simply

because of the many difficulties this product faces and because it was in good distribution when the test began.

The B&M oven-baked bean is the highest-priced bean by far sold. It's the Cadillac of beans.

While oven-baked beans are the big sellers in New England, they were known only to a select circle of consumers in the Green Bay area. Most consumers in the area are accustomed to the low-cost cooked-in-the-can bean (Heinz, Campbell, et al).

Your job, therefore, is one of changing a fixed eating habit by convincing the housewife that slow oven-baking imparts a flavor which is worth spending more for. You are virtually trying to sell a staple like baked beans as a gourmet item.

Usually when a company takes on a job like this it will set up a coordinated campaign embracing mailings and stunts for the trade; point-of-sale promotion; in-store demonstrations;

(Please turn to page 114)

FINAL FIGURES

B&M SALES 1 JAN.-22 JULY 1954 VS. 1955

Sales by dozens of B&M beans and brown bread at wholesale level†	18 oz.		27 oz.		brown bread	
	1954	vs. 1955	1954	vs. 1955	1954	vs. 1955
AREA A (50-mile radius of Green Bay)						
1. MANITOWOC, WIS.	290	520	230	130	0	111
2. OSHKOSH, WIS.	380	610	155	291	10	120
3. APPLETON, WIS.	800	2,126	805	1,112	250	1,000
4. GILLETT, WIS.	240	170	270	540	20	160
5. GREEN BAY, WIS.	1,940	3,830	1,640	2,700	60	1,170
6. MENOMINEE, MICH.	270	600	0	95	60	130
TOTALS A	3,920	8,156	3,100	5,171	100	2,694
AREA B (50-100 mile radius of Green Bay)						
7. FOND DU LAC, WIS.	160	320	115	205	0	30
8. STEVENS POINT, WIS.	490	796	335	585	10	180
9. WAUSAU, WIS.	180	640	110	177	20	70
10. NORWAY, MICH.	410	650	700	775	10	150
11. SHEBOYGAN, WIS.	105	810	338	590	80	170
12. WIS. RAPIDS, WIS.	170	220	65	123	0	30
TOTALS B	2,115	3,436	1,663	2,460	150	630
TOTALS A and B	6,035	11,592	4,763	7,631	550	3,324

Grand total 1 Jan.-22 July 1954: 11,348 dozen cans

Grand total 1 Jan.-22 July 1955: 22,547 dozen cans

†Television campaign began 24 January 1955

Fall tv network lineup

Nighttime changes from '54-'55 season near 100

The fall picture on the tv networks is still changing. Since the nighttime chart below appeared last (in the 11 July SPONSOR), there have been some 20 changes in sponsorship, show titles and status of time slots. The number of changes is nearing 100. The networks still convey a feeling of tentativeness about their fall schedules, a

sort of "you-know-tomorrow-this-may-all-be-changed" attitude.

To run down the networks alphabetically . . .

ABC TV continues to show healthy activity as the fall draws near. Five more sponsors have entered its nighttime lineup since last month: the Serutan Co., General Foods, American

Dairy, Ralston Purina and Dodge.

Serutan, via Edward Kletter, will sponsor *Ted Mack's Amateur Hour* Sundays 9:30-10:00 p.m. General Foods (through Benton & Bowles and Young & Rubicam) will bankroll the new *M-G-M Parade* on Wednesday nights, along with American Tobacco (previously, Delco Products had been reported in this slot).

American Dairy, via Campbell-Mithun, alternates sponsorship of *The Lone Ranger*, Thursdays, with General Mills. Ralston Purina (Gardner Advertising) takes over the Saturday night 8:00-9:00 p.m. slot one week in four to present *Grand Ole Opry* starting in October. Dodge Division of Chrysler (Grant Advertising) has come in with

Heavy type indicates new show in slot. See footnote. Blank means show is not yet set.

SUNDAY

MONDAY

TUESDAY

	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
7 pm	You Asked For It Skippy Peanut Btr. Div., Best Foods Gullid. Bascom & Bonfigli Hy-L&F	Lassie Campbell Soup Hy-F BBDO	It's a Great Life* Chrysler- Plymouth Dealers McCann- Hy-F Erickson	Kukla, Fran & Ollie co-op Ch-L		No network programming	Kukla, Fran & Ollie co-op Ch-L		No network programming
7:15				John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Amer Home Prods NY-L BB&T		John Daly News Tide Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	
7:30									
7:45	Movie of the Week* (tentative title) 7:30-9 Series of 35 British motion pictures	Jack Benny* alt. with Private Sec'y Amer. Tobacco NY-F BBDO	Frontier* (3 weeks in 4) Reynolds Metals NY-F Seeds	Topper* (tentative)	Robin Hood* Johnson & Johnson, Y&R Wildroot, BBDO	Tony Martin Assoc. Prods., Grey; Webster-Chicago J. W. Shaw Hy-L 7:30-45	Warner Brothers Presents* (7:30-8:30) Liggett & Myers, Cunham & Walsh GE, Maxon, Y&R Monsanto, NL&B, Gardner Hy-F	Name That Tune* Whitehall Div., Amer. Home Prods. NY-L SSCB; B-B-T	Dinah Shore Chevrolet Dirs Campbell- Hy-L Ewald News Caravan R. J. Reynolds NY-L Esty
8									
8:15			Colgate Sunday Hr. (3 weeks in 4) Colg.-Palmolive HY-L&F Esty	Tv Reader's Digest Studebaker-Packard NY-L R&R	Burns & Allen Carnation. Erwin Wasey Goodrich, BBDO Hy-F	Sid Caesar (8-9; 3 wks in 4) Amer. Chiclé, D-F-S Remington Rand Y&R Sueidel, SSCB NY-L	Warner Brothers Presents* 7:30-8:30 (cont'd)	Navy Log* Sheaffer Pen, Russel Seeds Maytag McCann-Erickson NY-F	Milton Berle (13 shows) Martha Raye (13 shows) 8-9 Sunbeam Perrin-Paus RCA; Whirlpool, Hy-L K&E
8:30	Movie of the Week* 7:30-9 (cont'd)	The Ed Sullivan Show Lincoln-Mercury Dealers NY-L K&E	Spectaculara IN COLOR 7:30-9 (1 week in 4) Sunbeam, Perrin-Paus Maybelline, Gordon Best Louis Howe, D-F-S NY-L			Producer's Showcase (Spectaculars) IN COLOR 8-9:30 (1 week in 4) Ford; RCA NY-L K&E			
8:45				Voice of Firestone Firestone Tire NY-L Sweeney (simul) & Jamea	Talent Scouts CBS-Columbia, Ted Bates Lipton, Y&R NY-L		Wyatt Earp* Parker Pen, Tatham-Laird General Mills NY-F D-F-S	You'll Never Get Rich* (Phil Silvers*); R. J. Reynolds; Esty Amana Refrig. Maurry, Lee & Marshall NY-F	Bob Hope (8-8 shows) Dinah Shore (2 shows) Chevrolet Campbell- NY-L Ewald
9									
9:15	Chance of a Lifetime* Emerson Drug L & N Lentherie, C&W NY-L	GE Theatre General Electric NY-L&F BBDO		Pee Wee King Show* co-op Cleve-L	I Love Lucy Procter & Gamble, BB&T General Foods Y&R Hy-F	Medic 9-9:30 (3 weeks in 4) Dow Chemical Hy-L MacManus John & Adams	Make Room for Daddy Amer. Tobacco, SSCB Dodge, Grant NY-F	Joe and Mabel* Pharmaceuticals Kletter Carter, SSCB NY-F	Fireside Theatre Procter & Gamble NY-F Compton
9:30			Tv Playhouse Goodyear, Y&R Philco, Hutchins (alt. sponsors) NY-L			Robert Montgomery Presents 9:30-10:30 S. C. Johnson, NL&B Schick, K&E NY-L			
9:45	Ted Mack's Amateur Hour* Serutan Co Kletter NY-L	Alfred Hitchcock Presents* Bristol-Myers Hy-F Y&R		Medical Horizons* Ciba Pharm. J W Thompson NY-L&F	December Bride General Foods NY-L B&B		DuPont Theatre* DuPont BBDO	Red Skelton Pet Milk, Gardner; S. C. Johnson Hy-L NL&B	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 Armstrong Cork; BBDO Pontiac MacM. J&A NY-L
10									
10:15	Break the Bank Dodge NY-L Grant	Appointment with Adventure (tentative) P. Lorillard Y&R	Loretta Young Show Procter & Gamble NY-F B&B			Robert Montgomery Presents 9:30-10:30 (cont'd)	Name's the Same* Ralston-Purina Gullid, Bascom & Bonfigli NY-L	The \$64,000 Question* Revlon Prods. Norman, Craig & Kummel NY-L	Armstrong Circle Theatre; alt. with Pontiac Hour* 9:30-10:30 (cont'd)
10:30					Studio One Westinghouse McCann- NY-L Erickson				
10:45	No network programming	What's My Line? Remington-Band Y&R Jules Montenier Earle Ludgin NY-L		No network programming		No network programming	No network programming	See It Now (tentative) NY-L&F	Big Town* Lever Bros. SSCB, McC-E, OBM A.C. Spark Plug NY-F Brother
11									

*Refers to new shows, also shows which change time slots or network, including new shows and changes starting late this season. Where shows have multiple sponsors,

agencies are listed in same order as clients. Originations: NY means New York, Hy means Hollywood, Ch means Chicago, L means live, F means film. All times EST.

the *Laurence Welk Show* Saturdays 9:00-10:00 p.m.

On Sunday night, ABC has just announced, it will present a series of 35 top, full-length British motion pictures in the 7:30-9:00 p.m. slot. The stanza is tentatively titled *Movie of the Week*; sponsorship is not yet set.

CBS TV reports that the show to be sponsored by Pharmaceuticals Inc. and Carter Products on Tuesdays at 9:00 p.m. has been settled; it's *Joe and Mabel*, a situation comedy on film. The Ronson Corp., via Norman, Craig & Kummel — not Ayco Manufacturing and Pharmaceuticals Inc., as previously reported — will bankroll *Doug Edwards News* on Wednesdays and Fridays 7:15 p.m. *See It Now* may or

may not occupy the Tuesday 10:30-11:00 p.m. slot; and whether the 7:00-7:15 p.m. time period across the board will be local or network is still unsettled.

In its Thursday 10:30-11:00 p.m. slot, CBS has tentatively scheduled *Wanted*, a mystery-detective show; sponsorship is still open.

ABC TV's lineup stays intact except for two changes. R. J. Reynolds sponsors the *News Caravan* (7:15-8:00 p.m.) Monday through Thursday, and Plymouth, via N. W. Ayer, only on Friday (instead of on Wednesday and Friday as formerly noted). Campbell Soup's show on Friday, 9:30-10 p.m., will be called *Campbell Playhouse*. ★★★

DuMONT fall evening lineup at present comprises

two sponsored shows only

In the midst of a revamping of its network operation Du Mont is seeking to sell sponsors on converting their shows to film via the video-film camera, the Electroncam. If successful, Du Mont shows would tend to be placed on a spot basis and its network character would be changed.

Professional Boxing, Mondays, 9:00 to conclusion
Co-op, origination: NY, live

At Ringside, Mondays, following boxing
Co-op, origination: NY, live

Studio 57, Tuesdays, 8:30-9:00
Sponsor, Heinz; Agency, Maxon
Origination: NY, live

Professional Football, Sunday afternoon
Origination: various, live
Sponsor, Atlantic Refining, Agency, N. W. Ayer

	WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC		
News	No network programming	Kukla, Fran & Olla co-op Ch-L	John Daly, News Tilda Water Oil NY-L Buchanan	Doug Edwards News* Amer. Tobacco NY-L SSCB	No network programming	John Daly, News Miles Labs NY-L Wade	Doug Edwards News* Ronson Corp Norman, Craig & NY-L Kummel	No network programming	Gene Autry Wm Wrigley Jr NY-F R&R	No network programming		
Comedy	Coke Time Coca-Cola NY-L D'Arcy	Lone Ranger General Mills D-F-S	Sgt. Preston of the Yukon* Quaker Oats Wherry, Baker NY-F & Tilden	Dinah Shore Chevrolet Dirs. Campbell- Ewald	Rin Tin Tin National Biscuit NY-F K&E	My Friend Filleka* (sponsorship to be set)	Coke Time Coca-Cola NY-L D'Arcy	Ozark Jubilee 7:30-9 co-op Springfield-L	Beat! the Clock Sylvania NY-L JWT			
Children	News Caravan R. J. Reynolds NY-L Esty	Amer Dairy Campbell-Milbun NY-F		News Caravan R. J. Reynolds NY-L Esty			News Caravan Plymouth NY-L Ayer					
Family	Seren Directors' Playhouse* Eastman-Kodak NY-F JWT	Bishop Sheen* Admiral Erwin, NY-L Wassey	Bab Cummings Show* R. J. Reynolds NY-F Esty	You Bet Your Life DeSoto Motor Div., Chrysler NY-F BBDO	Ozzie & Harriet Hotpoint, Maxon Quaker Oats NY-F JWT	Mama General Foods NY-L B&B	Truth or Consequences* P. Lorillard NY-L L&N	Grand Ole Opry* 8-9 1 wk in 4 Ralston Purina Gardner Nashville-L	Stage Show* (Jackie Gleason) Nestle, Bryan Houston P&G, Compton NY-L	Perry Como* 8-9 Dormeyer, J. W. Shaw Int'l Cellucotton, FC&B		
Music	Father Knows Best* Scott Paper NY-F JWT	Stop the Music* Quality Jewels Neechl NY-L Gray	Climax (3 weeks in 4) Shower of Stars IN COLOR (1 week in 4) 8:30-9:30 Chrysler McCann- Erickson	The People's Choice* (Jackie Cooper) Borden Co. NY-F Y&R	Treasury Men in Action* Chevrolet Campbell- Ewald	Our Miss Brooks* General Foods NY-F Y&R	Life of Riley Gulf Oil NY-L Y&R	Ozark Jubilee 7:30-9 (cont'd)	The Haney-mooners* (Jackie Gleason) Bulck NY-F Kudsar	Gald Seal Wax Campbell- Milbun Nexzema Chem, NY-L SSCB		
News		Star Tonight Brillo Mfg. NY-L JWT	Climax; Shower of Stars 8:30-9:30 (cont'd)	Dragnet Liggett & Myers NY-F C&W	Dollar a Second Mogen David Wine Wells & Geller	Crusader* R. J. Reynolds NY-F Esty	Big Story Amer. Tobacco; Simoniz NY-L&F SSCB		Two for the Money P. Lorillard NY-L L&N	People Are Funny* 9-9:30; 3 wks in 4 Tenl; Paper-Mate NY-F FC&B		
Children	Kraft Tv Theatre Kraft Foods NY-L JWT		Four-Star Playhouse Singer Sewing; Bristol-Myers NY-F Y&R	Ford Theatre Ford Motor NY-F JWT	The Vise Sterling Drug NY-F D-F-S	Schlitz Playhouse* Schlitz Brewing NY-F L&N	Campbell Playhouse* Campbell Soup BBDO	Lawrence Welk Show* 9-10 Dodge NY-L Grant	It's Always Jan* (3 wks in 4) 9:30-10 Procter & Gamble NY-F Compton	Texas Star Thr (Jimmy Durante) 9:30-10; 3 wks in 4 Texas Co NY-L&F Kudner		
Children	This Is Your Life Hazel Bishop, Spector Procter & Gamble Compton NY-L		Johnny Carson Show* (10-10:30 or 10-11) Revlon, Norman, Craig & Kummel General Foods NY-F Y&R	Lux Video Theatre 10-11 Lever Bros. NY-L JWT	Dawn You Go* Western Union (alt. sponsor) NY-L Albert-Frank-Guenther-Law	The Lineup Brown & Wmsn. Ted Bates Procter & Gamble NY-F Y&R	Cavalcade of Sports 10 pm to concl Gillette NY-L Maxon		Gunsmeke* 10-10:30 (3 weeks in 4) Liggett & Myers NY-F C&W	George Gobel (3 weeks in 4) Armour; FC&B; Pet Milk, NY-L Gardner		
Children		No network programming	Wanted* (tentative) Sponsor to be set		No network programming	Person to Person Amoco, Katz Hamm Br. C-M Elgin, Y&R NY-L	Red Barber's Corner* (10:45 or at concl of fight) State Farm Ins. NY-L NL&B	No network programming	Damon Runyon Theatre (3 weeks in 4) Anheuser-Busch NY-F D'Arcy	Your Hit Parade Amer. Tobacco, BBDO Warner-Hudnnt BBDO; NY-L		

Where daylight runs through October

Connecticut
Maine
Massachusetts
New Hampshire
New York
Rhode Island
Vermont

Chicago
Eric, Pa.
Philadelphia
Pittsburgh
Scranton

Daylight time cities in standard states

Alexandria, Va.
Akron
Anaconda, Mont.
Butte
Canton, Ohio
Cleveland
Frankfort, Ky.
Lexington, Ky.
Lorain, Ohio
Los Alamos, N. M.
Louisville, Ky.
Martinsburg, W. Va.
Moundsville, W. Va.
Richland, Wash.
St. Louis, Mo.
Steubenville, Ohio
Warren, Ohio
Weirton, W. Va.
Wheeling, W. Va.
Youngstown, Ohio

Standard time cities in daylight states

Cairo, Ill.
Centralia, Ill.
Galesburg, Ill.
Kewanee, Ill.
Mattoon, Ill.
Moline, Ill.
Mt. Vernon, Ill.
Rock Island, Ill.

15 STATES IN THE U.S. OBSERVE DAYLIGHT SAVING TIME



States on Daylight Saving
States on Standard Time

Map above shows standard time and daylight saving areas. Some cities do not follow time pattern of states they're in. For exceptions, see listing at left

Map by F. H. McGraw and Company

How daylight saving snarls clearances

Clients face loss of prime time or move to kine because of bi-annual time change headache

There are two kinds of people who hate Daylight Saving Time: farmers, who claim the time switch confuses their cows, and timebuyers.

DST has been a costly air media migraine for a long time. Every time the handful of DST states and cities move on or off Standard Time, network program clearances and spot

schedules are thrown off kilter.

"It can mean practically as much work as placing a new schedule," says Lucian Chimene, J. Walter Thompson timebuyer. "Every April when New York and some other states go on DST, we have to make a revised station list showing the new times, adjacencies and estimates. Then at end of Sep-

tember, when states go back on Standard Time, we go through the same paper work again."

This fall the problem of DST will be more complicated than it has ever been to date: New York, the New England states and a scattering of cities will extend DST through October for the first time, while the remainder of the Daylight Saving states will go back on Standard Time after 24 September.

The effect of this DST extension by some but not all of the DST areas is to raise added havoc with network tv station clearances and local station schedules until November.

"We still haven't any idea what station programming schedules will look like in October," says K&E buyer Mary Dwyer. Her opinion is shared by most buyers contacted as well as by network clearance and sales service personnel.

Most seriously affected in October will be tv shows originating live out of New York before 9:00 p.m. These are the shows which, if shown live, would be seen in the Central, Mountain and Pacific Time zones during station option time. Take *Dorsey Brothers Stage Show*, CBS TV 8:00-

8:30 p.m. During October at least, this program would be seen live at 4:00 p.m. on the West Coast, or one hour earlier than in September.

The implications for the sponsor are numerous: A several-hundred thousand dollar production investment would be aired to a fraction of the nighttime audience at expense of ratings, and possibly even to the wrong type of audience in terms of the sponsor's products. Of course, the sponsor would get a discount in an instance like the one cited above since his show would be going from Class "A" to a Class "B" rate, but small comfort this in view of the tremendous talent outlay.

There are two choices facing a network tv sponsor and his agency in the station clearance muddle: (1) to stay live and spill over into an earlier period; (2) to keep the New York clock hour by going to kine.

If the sponsor decides to risk taking a beating ratingwise for the sake of staying live, his agency may still face a hassle with individual stations that have an irreconcilable conflict with local programming at the time of the proposed network feed. It's during station option time, and the station can refuse to clear the show live.

Suppose, then, that the sponsor decides to put his show on live in some areas on kine in others. This, incidentally, is the usual solution for shows originating live out of New York. *Toast of the Town*, for example, is 80% live and 20% kine throughout the country.

Here's the situation where kines are concerned: The network stations in Los Angeles are all equipped to make so-called "hot kines," actually quick kines. The "hot kine," generally used for getting news events off the tubes rapidly, is a 16 mm. film that's ready to go within less than two minutes of the live telecast. The quick kine, used by the networks to have New York-originated shows go on in the Pacific Coast markets at New York clock time, is 35 mm. film processed within three hours on a repeat telecast recorder.

However, such repeat telecast recorders are expensive equipment, which only the Los Angeles outlets have. A different system has to be used for stations in the Mountain Time Zone and Central area.

Suppose a tv show has been seen live in these two time zones throughout the winter, but the added hour dif-

ferential caused by DST in spring would put it into an undesirable time slot. The client's agency might then suggest a move to kine in the Central and Mountain Time Zone stations.

The normal kine, which has to be made in New York, takes about seven days to process and ship to the station. This means that the sponsor would have to skip one weekly exposure on the stations involved, and that the remainder of his schedule on those stations would run one week behind the shows seen in the rest of the country.

Come September, when the DST areas normally go back on Standard Time, the client would have to make a readjustment again. At this point he can have his program on live again in those two time zones. However, one show will be lost in the transition. One program shown in the rest of the

country won't ever be seen in the Mountain and Central Time zones.

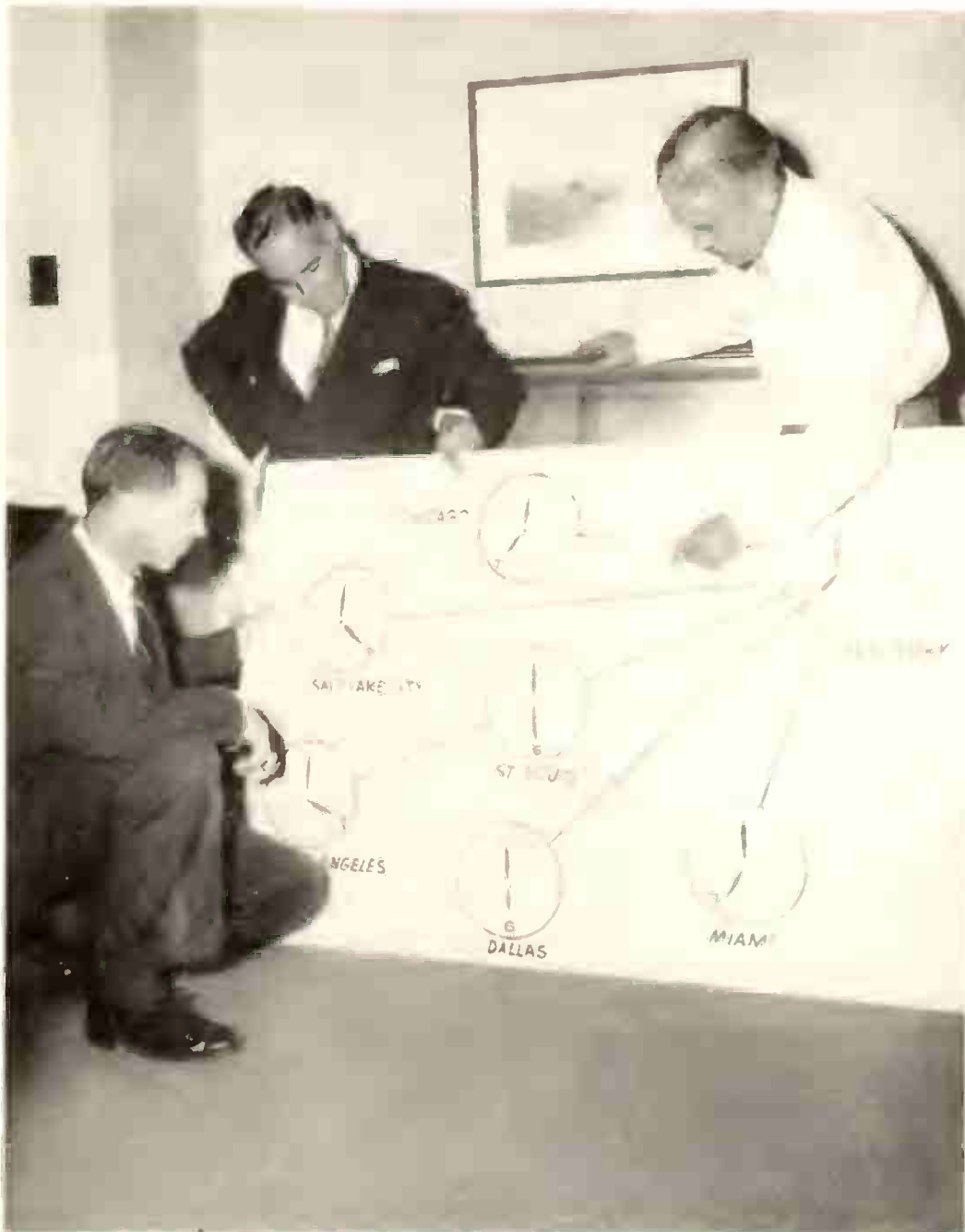
"Even at best, this DST business is an expensive one for the network tv client," explains Frank Lepore, NBC TV's manager of film and kinescope operations and services.

Of course, even if the sponsor wants to go into some markets with a kine, there may still be stumbling blocks to doing so. The most obvious one is the fact that color kines are imperfect. Few clients would want to go to the added expense of having a color show and then have it on the air in black and white through half the country. The NBC TV color spectaculars are the most obvious example of shows telecast live because of the color angle.

More typical of the kinds of problems kines present is the situation fac-

(Please turn to page 91)

This is air time in varied markets for network show in October. Unusually wide disparities from N.Y. time are due to fact some markets are off Daylight while N.Y. stays on. Studying problem: Bryan Houston's Bundgus, bus. mgr., Doberteen, media dir., Geoghegan, v.p.





D.j.'s (WNEW's Klavan and Finch above) sell for Ripley in six markets. 70% of \$200,000 budget is in spot radio

"There's no sale like wholesale"

Slogans like this on spot radio built Ripley to 30-store clothing chain

"There's no sale like wholesale."

That's the way Ripley Clothes catches the ears of bargain-conscious listeners in six Eastern markets. The line is a "stopper," but more than that it reflects the nature of the medium-priced men's clothing business today. (And a lot of other businesses, too, for that matter with the way discount houses have put the emphasis on getting the merchandise at a lower price.)

Ripley is a medium-sized giant among the medium-priced men's clothing chains. Using spot radio as its major advertising effort, Ripley has grown within 15 years from two small stores in Brooklyn to 30 stores today spread through the East and Middle West. By fall there will be four more and another six are in the planning stage.

"From the start, we've relied heavily on local radio impressions to carry our sales philosophy to a mass market," says Harry Bobley, president of Ripley's advertising agency, the Bobley Co.

The sales strategy boils down to this: Convince the mass consumer that, at Ripley's, he's getting the All-American bargain—a top buy for low cash. It's a "pipe-rack to customer's-back" type of merchandising operation, but in comfortable surroundings. The stress is on the fact that the suits are "direct from the factory to you" (hence wholesale). But Ripley's plays up quality not minimum overhead.

"Look at tropicals in the higher-priced class. Compare with Ripley's at \$29.95 to \$43.95. Can you tell the difference?" No, says the commercial.

It's a commercial that's aired no fewer than 20 times weekly and as often as 50 times weekly on stations in Ripley markets.

"Our time buying in our six radio markets follows the pattern we bought originally on New York's WNEW," Max Levin, Ripley a/e at the Bobley agency, told SPONSOR.

In essence, this means frequent minute-announcement buys on music and news stations during the late afternoon and early morning. The aim, clearly, is to reach a maximum of young people as often as economically feasible. To do this job, Ripley buys a quantity of announcements, generally near music programs interspersed with news, at hours when young men are on their way from or to their
(Please turn to page 106)

TIMEBUYERS OF THE U.S.

listed by cities, agencies and their accounts

During the past several years the number of men and women engaged in timebuying has vastly increased. At some ad agencies timebuying personnel has doubled and tripled overnight. Furthermore, timebuying personnel is known for frequent shifts. The confusion in who handles what account, in who has moved, in who is new is one of the problems of a problem-beset industry. Some station representatives have worked hard to maintain thorough up-to-date lists of timebuyers. Recently one such list, prepared by John E. Pearson Co., was generously made available to SPONSOR's readers. The list was published in three parts, starting with the 11 July Fall Facts Basics issue. Part one included New York agencies (from names beginning with A to S). Second part in the 25 July issue concluded New York agencies, listed other East Coast cities and Chicago. The third and final portion, listing Midwestern, Southern and West Coast agencies, appears below

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

WHEATON, ILL.

J. M. CAMP CO.

Sarings & Laan Bldg., Wheaton B-4485

Rev. Theo. Epp "Back to the Bible"
Young People's Church of the Air
Youth on the March } JOHN CAMP
Radio Bible Class }

TOLEDO OHIO

EWELL & THURBER ASSOC.

520 Madison Ave., Maine B205

Willys-Overland } E. G.
KIRBY, JR.

BEESON-REICHERT

Toledo Trust Bldg., Main B121

Buckeye Beer } ART
REICHERT
CLYDE
SUSSEX

FORT WAYNE, IND.

DAUGHDRILL ADV. SERVICE

5021 Fairfield Ave., Harrison 9978

Rosary Hour } FORREST V.
DAUGHDRILL

INDIANAPOLIS, IND.

KEELING & CO., INC.

Chamber of Commerce Bldg., Melrose 5-5434

Casite & Hastings }
Wilson Milk } MARY C. DILL

MUNCIE, IND.

APPLEGATE ADV.

206 Rose Court, 6643

Ball Brothers } M. RAY
APPLEGATE
HARRY BIRD
JAMES R.
FOX

AGENCY, ACCDUNTS, ADDRESS & PHONE TIMEBUYERS

TERRE HAUTE, IND.

POLLYEA, INC.

822½ Ohio St., Crawford 6707

Clabber Girl Baking Powder } KENNETH
WARD
JEAN KALEN
MARIE
K. C. Baking Powder } PERSHING

WASHINGTON, D. C.

ADVERTISING INC. OF WASHINGTON

1625 Eye St., N. W., Republic 7-3447

Foremost Dairies } KING
(Milk & Ice Cream) } PEDLAR

GORDON MANCHESTER AGENCY

1726 Pennsylvania Ave.

C. F. Sauer } DON
MANCHESTER
DICK
WILLIAMS

BOZELL & JACOBS

711 14th St. N. W., Sterling 3-2406

V.P. CHG. RADIO-TV - HAROLD FAIR

CAMPBELL-EWALD

1737 H St., N. W., Republic 7-7400

DOWD, REDFIELD & JOHNSTONE

832 Washington Bldg., National 7397

ALBERT FRANK-GUENTHER LAW, INC.

1025 Connecticut Ave., Sterling 3-5353

HENRY J. KAUFMAN & ASSOC.

1119 H St., District 7-7400

RADIO DIRECTOR - JEFFREY A. ABEL
TV DIRECTOR - ROBERT S. MAURER

C.I.O. } JEFFREY A.
A. Sagner's Son, Inc. } ABEL
U.A.W. } ROBERT S.
MAURER

RUTHRAUFF & RYAN

1275 National Press Bldg., Executive 3-6730

AGENCY, ACCOUNTS, ADDRESS & PHONE TIMEBUYERS

RICHMOND, VA.

CARGILL & WILSON

11 So. Second St., 3-3485

A/E - ROBERT WILSON
RADIO & TV BUYER - E. MANNING RUBIN

Larus Bros. } ROBERT
WILSON
(Domino Cigarettes) } E. MANNING
RUBIN

LINDSEY & CO.

10 Va. Fourth St., 7-3065

Southern Biscuit } DOBOTHY
(FFV Vanilla Wafers) } LEE NELMS

CHARLOTTE, N. C.

BENNETT-EVANS CO.

222 So. Church St., FR 61674

Lily Mills } FORREST L.
COLLIER, JR.
HAROLD C.
BENNETT

WALTER J. KLEIN CO.

1214 Elizabeth Ave., Franklin 71646

H & G Coffee } WALTER J.
Bunker Hill Canned Meats } KLEIN

DURHAM, N. C.

HARVEY-MASSENGALE CO.

Snow Bldg., Durham, N. C., 6177-6916

MANAGER - KNOX MASSEY

B. C. Remedy } KNOX
MASSEY

SALISBURY, N. C.

PIEDMONT ADV.

203 Washington Bldg., Phone 3978

Stanback (house) }

WINSTON-SALEM, N. C.

LONG-HAYMES ADV.
 Reynolds Tower
 Goody Headache Remedy } CURTIS LONG

ATLANTA, GA.

BURKE DOWLING ADAMS, INC.
 992 W. Peachtree, N. W., EL. 5521
 Delta C&S Airlines } B. D. ADAMS
 Southern Bread } ETHEL M. LEIBSCHER
 Superior Ice Cream } JOE Y. FREITAG

ALLEN, McRAE & BEALER, INC.
 15 Peachtree Pl., N. W., EM. 6428
 FLOYD McRAE, JR.

BEARDEN-THOMPSON-FRANKEL ADV.
 22 8th St., N. E., EL. 5587
 J. S. Elco Food Sales } WARREN BEARDEN
 Orkin Exterminating } MERLE THOMPSON
 Redfern Sausage } NORMAN FRANKEL
 Mar'Gold } BOB JENSEN
 Atlanta Baking Co. (NF) } JOE SIMON

BEAUMONT & HOHMAN, INC.
 Wm. Oliver Bldg., Ma 4770
 Greyhound Bus Line } J. L. LAUBE
 } J. J. HANNA

GEO. I. CLARKE CO.
 1401 Peachtree, EL. 4834
 Ga. Broilers, Inc. }
 Pet Dairy Products } GEO. I. CLARKE
 JFG Coffee }
 Home Credit Co. }

CRAWFORD & PORTER ADV., INC.
 101 Marietta Bldg., LA. 0656
 Black Panther Co. }
 J. O. Jewell, Inc. } HARRY CRAWFORD, JR.
 Mask & Gay Food Prod. } CAROL PORTER
 Frymaster }
 Drennon Food Products }
 Southern Frigid Dough }

CAMPBELL-EWALD CO.
 Hurt Bldg., LA. 3858
 Chevrolet } C. G. THOM

D'ARCY
 75 8th St., N. E., VE. 8815
 Lance Foods } J. H. KINSELLA
 } CAL VOORHIS

DAY, HARRIS, HARGRETT & WEINSTEIN
 40 16th St., N. W., EL. 4824
 Southern Airways } MARVIN DAY
 S.S.S. Tonic } HANES HARGRETT
 Tuxedo Club } AUDREY FERGUSON
 } HOLT GEWINNER, JR.
 } BEVERLY KIRVEN

EASTBURN-SIEGEL ADV.
 623 Spring St., N. W., VE. 4707
 Monarch Sewing Machines } MEL FINKEL
 Kitchen Magic Co. } MRS. TROY COX
 Miller Hi-Life Beer }

HARVEY-MASSENGALE, INC.
 Walton Bldg., WA 9117

Tetterine } R. WINSTON HARVEY
 } R. WINSTON HARVEY, JR.

DILLARD JACOBS
 1145 Peachtree St., N. E., AT 7991
 Calotabs Co. }
 BGO } J. F. JACOBS
 BQR } P. W. SMITH

KIRKLAND, WHITE & SCHELL
 101 Marietta St. Bldg., LA 3682
 Gordon Foods } J. A. KIRKLAND
 } FRANK WHITE
 } JAS. B. SCHELL

LILLER, NEAL & BATTLE ADV.
 Walton Bldg., CY 6521
 Pesco Chemical }
 Piedmont Airlines } C. K. LILLER
 Brock Candy } WM. W. NEAL
 Colonial Stores } JAMES L. BATTLE
 H. W. Lay Co. } SARAH WILLIAMS
 National NuGrape } BUD WATTS
 Patten Food Products }
 Carling Brewing }
 Life Ins. Co. of Ga. }

LOWE & STEVENS
 685 W. Peachtree St., N. E., VE 9695
 Ashmore Sausage Co. } ROBERT C. LOWE, JR.
 Canton Poultry Co. } JOHN H. STEVENS
 Roman Cleanser (SE Area) } JULES CLYDE GERDING
 } NELL P. DONALDSON

CHAS. A. RAWSON & ASSOC.
 223 Peachtree St., Whitehead Bldg., WA 3594
 Cannoline } MISS HELEN BULLARD

H. G. SAMPLE ADV.
 302 Glenn Bldg., AL 4949
 Bryant Packing Co. }
 Felbeck Milling Co. } H. G. SAMPLE
 Dothan Peanut Oil Co. } JACK VELLER
 Cloverleaf Creameries }

J. WALTER THOMPSON
 Palmer Bldg., 41 Marietta St., N. W., CY 1744
 Ford Dealers } RUSSELL PAULSON
 } FRANK CARLSON

TUCKER WAYNE & CO.
 1175 Peachtree St., N. E., AT 3856
 White Ice Cream } TUCKER WAYNE
 Capudine } MRS. C. C. FULLER
 American Bakeries (Merita) } MISS ANN BENTON
 Creomulsion }
 Southern Bell Tel. }
 Southern Dairies }

BURTON E. WYATT & CO.
 First Natl. Bank Bldg., M.1 1121
 Standard Oil of Kentucky } B. E. WYATT

BIRMINGHAM, ALA.

ROBERT LUCKIE & ASSOC.
 Frank Nelson Bldg.

Green Spot Orange Juice }
 Ziegler Sausage } JOHN FORNEY
 Bama Foods }
 Yellow Label Syrup }

SOUTH ADV.
 711 Farley Bldg.
 Jerrell's Skim Milk } JOE C. SOUTH

BBDO
 800 Peachtree, N. E., EL. 7015
 DE SOTO (SE Area) } ROBERT A. OLSEN

LOUISVILLE, KY.

DOOLEY ADV.
 Royal Bank Bldg.
 Fehr Beer } JIM DOOLEY

M. R. KOPMEYER CO.
 Realty Bldg., Amherst 1641
 Arkansas Rice Growers } M. R. KOPMEYER
 Oertel Beer } WILLIAM H. HILL

McCANN-ERICKSON
 Heyburn Bldg., Wabash 4317
 Fehr Beer } J. MAC WYN SANDERSON

CHATTANOOGA, TENN.

CHATTANOOGA MEDICINE CO.
 1715 W. 38th St., 5-4521
 Black Draught }
 Soltice } FRANK WALSCH
 Cardui }
 Velvo }

NELSON-CHESMAN CO.
 240 E. 11th St., 6-4942
 Fleetwood Coffee } RICHARD H. LEIPER

PURSE & CO.
 5th & Chestnut Sts.
 Krystal Hamburgers } PHILIP WORTH

KNOXVILLE, TENN.

EDWIN C. HUSTER CO.
 318 Winona St., N. E., 5-1185
 Bush Brothers }
 Eagle Products } E. C. HUSTER
 J. Allen Smith }
 Southern Fire & Cas. Co. }
 Supreme Foods Co. }
 Winter Garden Co. }

LAVIDGE & DAVIS
 323 Mercantile Bldg., 5-0418
 Big Jack Mfg. Co. } A. W. LAVIDGE
 JFG Coffee } CHAS. B. DAVIS
 Terry's Potato Chips }

CHARLES TOMBRAS & ASSOC.

502 S. Gay St., 5-9424
Security Mills Dog Food }

MEMPHIS, TENN.

TOLE CO.

1500 Sterick Bldg., 5-3604

Berjon Drug Co. }
E. T. Browne Drug Co. } **LESTER W. COLE**
Keystone Lab. } **E. L. HAHD-ING, JR.**
Nix Co. }

LETZ CRENSHAW ADV.

549 Goodwyn Institute, 37-3200

J. Strickland Co. }

GREENHAW & RUSH, INC.

541 Sterick Bldg., 5-5596

HOLTON C. RUSH
E. R. GREENHAW

LAKE-SPIRO-SHURMAN, INC.

Radio Center Bldg., 5-1571

Blach & White Co. } **MRS. LUCILLE SIMMONS**
Plough, Inc. } **ROBERT F. KEEFE**
Messana-Penetro-St. } **AL SAVAGE**
Joseph's Aspirin }

ROSENGARTEN & STEINKE, INC.

483 Union St., 37-4566

Stewart's Inc. } **NOBION ROSEN-GARTEN LYNN STEINKE**

SIMON & GWYNN

3329 Poplar Ave., 62-1691

American Snuff Co. } **MILTON SIMON**
Humko Company } **H. S. GWYNN**

NASHVILLE, TENN.

C. P. CLARKE CO.

James Robertson Hotel, 6-4179

Southern Style Foods } **D. G. GOODWIN**
Alex Warner & Son }

CULBERTSON ADV.

714 Sudekum Bldg., 6-7882

Odom Co. (Food Prod.) } **BILL CULBERTSON**

DOYNE ADV.

415 Church St., 42-7372

Gerst Beer } **TOM DAWSON**

GRISWOLD-ESHILEMAN CO.

535 Church St., 4-0663

Blevins Popcorn Co. } **JAMES F. SIMONS**

NOBLE-DURY & ASSOC., INC.

613 1/2 Church St., 6-3147

Mi T. Pure Flour } **ALBERT NOBLE**
Chattanooga Medicine } **WILLIAM GRAHAM**
Martha White Flour } **HAROLD TWITTY**
Fletcher Wilson Co. } **WILLIAM SATTERWHITE**
Sci's Indian River Med. }
Jefferson Island Salt }
Belle Camp Chocolates }
Frosty Morn (Meats) }
Valleydale (Meats) }
Reelfoot (Meats) }

SIMON & GWYNN

211 Union St., 5-4909

American Tea & Coffee } **G. K. FICKH**

WALTER SPEIGHT ADV.

Maxwell House Hotel, 5-7424

Life & Casualty Ins. Co. } **WALTER SPEIGHT**
Tennessee Biscuit Co. }

NEW ORLEANS, LA.

ARTHUR ADV. SERVICE

Board of Trade Bldg., 320 Magazine, Canal 2372

Autocrat Foods } **JOHN ARTHUR**
Wolf Dog Food } **STEVE SCALIA**

BAUERLEIN ADV. INC.

1026 Hibernia Bank Bldg., Canal 5161

RADIO & TV - CLARKE SALMON, JR.

Quick Rice } **PIERRE VILFIRE**
Wright Root Beer }
Lon-Ana Salad Oil & Shortening }

BRINCKERHOFF & WILLIAMS

928 Gov. Nicholls, Canal 6219

Dr. Tichenor's Antiseptic } **AUBREY WILLIAMS**
E. V. BRINCK-ERHOFF

FITZGERALD ADV.

Lee Circle Bldg., Tulane 3131

Southern Shellfish } **JOE KILLEEN, JR.**
Freedom Motor Oil } **MARIE O'MEARA**
Alaga Syrup } **GLORIA RONIN**
Pan Am Gasoline } **BILL THOMAS**
Snow Drift, Crustene }
Wesson Oil }
Jax Beer }
Blue Plate Foods }
Godchaux Sugar }
Water Maid Rice }

ROBERT KOTFWITZ, INC.

540 Audobon Bldg., Canal 8158

American Coffee }
National Foods }
Kam Dog Food }

WALKER SAUSSY CO.

Texas Co. Bldg., 17th Floor, 1501 Canal St., Canal 9212

Luzianne Coffee } **WALKER SAUSSY**
Tulane Shirts } **JOE SHIELDS**
STANLEY STARR

SEWELL THOMPSON & CAIRE

315 St. Charles Ave., Tulane 2251

Morning Treat Coffee } **RONNY CAIRE**
Dixie Beer }
Elmer Candy Co. }

TRACY-LOCKE

Texas Bldg., 1501 Canal St., CA 9278

Regal Beer } **JERRY MOSSMAN**
JACK HELM

A. M. SIMCOCK CO.

528 Canal, Tulane 1684

Insta-Crete }

STONE-STEVENSON CO.

818 Gravier, Magnolia 1681

Dickey Potato Chips } **ROBERT SUINE**
Creole Bebe Coffee } **HILLION HIXON**

J. WALTER THOMPSON

International Trade Mart, Tulane 7654

Ford Motor Co. } **PAUL KARST**
JACK LUTTWILER

WHITLOCK-SWIGART INC.

821 Poydras, Express 2148

RADIO & TV DIR. JEANNE FONTAINE

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LOWE-RUNKLE CO.

Liberty Bank Bldg., Regent 6-3821

Murrell Labs }
Ok. City Flour Mill }

ERWIN, WASEY

First National Bank Bldg., Regent 6-5429

Le Feyre Chemical } **ELLS GIBSON**
Homes State Fertil. } **NORMAN HALL**
Nichols Seed } **MICHAEL WILLIAMSON**
Shawnee Milling }
Anderson Prichard Oil }

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1216 N. E. 23rd St., Jackson 4-1953

Ada Milling } **JOHN W. WALLACE**
Evergreen Feeds }

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802 Daniel Bldg., 4-2444

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DEE FREIDAY

C. L. MILLER CO.

1618 S. Boulder

Oral Roberts Broadcasts } **MARGUERITE CUNNINGHAM**

WATTS, PAYNE ADV.

205 S. Chosenne Ave., 3-8108

Malt A Plenty } **DON WATTS**
Okla. Tire & Supply } **LESLIE HAUFER**
Ozark Nursery } **DON MITCHELL**

WHITE ADV.

Union Bldg., 72-2128

Brush Away Labs } **L. E. WHITE**

AMARILLO, TEXAS

HUGHES ADV.

Mead's Bread } **ROBBIE HUGHES**

DALLAS, TEXAS

ADVERTISING ASSOC.

Mercantile Bank Bldg., PR-2589

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ADDINGTON, KRUTILEK & PURNELL

3722 Bowser Ave., LA-4134

Quality Bakers (Holsum Bread) } LOU PURNELL

AYRES COMPTON & ASSOC.

Kirby Bldg., PR-6328

Scottish Rites Hospital } AYRES
COMPTON

BBDO

Mercantile Commerce Bldg., PR-3431

DeSoto } TED HIAS-
Easy Washers } BROUCK
Feddere } MADALINE
MOSIER

DON L. BAXTER ADV., INC.

Melba Bldg., PR-4854

Texas Power & Light } ROY
Carrier Air-Conditioning } COOKSTON

PAUL BERRY

1116 Davis Bldg., PR-3623

Sealy Mattress } PAUL BERRY
ALICE DYE

BEAUMONT & HOHMAN

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Greyhound Bus Lines } PAUL LEECH
MRS. FLO
LAMBETH

BLOOM

Fidelity Union Life Bldg., ST-4736

Farmer's Best Fryers }
Glazer Wholesale Drugs }
Zale's Jewelry }
White's Auto Store }
Skillern's Drugs } SAM BLOOM
Semtner Drug } AL LURIE
Princess Gulf Shrimp }
Orange Tommy }
Pest Guard }

CAMPBELLEWALD

Fidelity Union Life Bldg., RA-2094

Chevrolet } GEORGE
BACK

COUCHMAN ADV.

25 1/2 Highland Park Village, LO-3888

Blue Cross & Blue Shield }
Armstrong Packing } ALBERT
Amalie Oil } COUCHMAN
Southwestern Investment } PAUL
MILLER

CROOK ADV.

Fidelity Union Life Bldg., ST-5771—RI-1175

Gladiola Flour }
Pratt Packing }
Mrs. Tucker's Foods } WILSON W.
Texas Style Mfg. } CROOK
S. W. Life Insurance } W. W.
Walker's Austex Chili } CROOK, JR.
Southland Feed Mills } JAMES P.
Linz Jewelers } ANDERSON
Davis Hat } DON MOORE
Manor Baking } FRANCES
Sledge Mfg. (Tyler Work Clothes) } BANISTER

D'ARCY

Fidelity Union Life Bldg., ST-1503

Coca-Cola } JOHN T.
DWYER

IRA E. DeJERNETT

Employers Ins. Bldg., PR 6389

Combination Saw-Tractor } IRA
Morton Foods } DeJERNETT
Southland Life Ins. } BURKE
GILLIAM
MRS. K.
BONAFELD

DeLOACH ADV.

Texas Bank Bldg., RE-4603

GE Dealers }
Mama's Cookies } JIM DeLOACH
Mitchell Air-Conditioners }
(Marlin Assoc.) }

JOHN PAYTON DEWEY

2113 N. St. Paul, RI-5051

PETE DEWEY

GANDY-OWENS

Texas Bank Bldg., RI-4603

Baker's Hair Tonic }
Keyko Margarine } W. P. GANDY
Carhart of Texas }

GLENN ADV.

New Republic Bank Bldg., RI-6686

Lone Star Beer } WARD
Gebhardt Chili } WILCOX
Texcrete } LIENER
T & P Railroad } TEMERLIN
T & P Railroad } JOHN
DUKE
BURGASS

GRANT ADV.

Rio Grande National Life Bldg.

Dodge Cars } GREGG
Dr. Pepper } SHERRY
DAVE
GARRETT

E. R. HENDERSON & ASSOC.

Reserve Loan Life Bldg., RI-2593

Teg Glyco Inhaler } E. R. HEN-
Western Hatcheries } DERSON

HEPWORTH ADV.

Reserve Loan Life Bldg., RA-2353

Breckles }
Figaro } SAM W.
Texas Citrus } HEPWORTH
Lone Star Frozen Foods } WINSTON
Child's Grocery } BALL
Laurel Products }

JIM HUFF

Gibraltar Life Bldg., PR-3139

Meletio }
Feddere Air-Conditioners } JIM HUFF

KAMIN ADV.

2520 Cedar Springs, RI-3685

Vaporette }
Crazy Water Crystals } JACK WYATT
Span-O-Life Battery } MARY BLAIR
U. S. Guaranty & Trust } PAUL
Lee Optical (Dallas-Ft. Worth only) } FERWERDA

LANNAN & SANDERS

Interurban Bldg., PR-1583

Continental Trailways }
Wallrite } JAMES
SANDERS
FRED FARR
AL CARRELL
TENA
CUMMINGS
JOHN
PAULING

LECHE & LECHE, INC.

Mercantile Bank Bldg., RI-1470—3904

Oxidine } MILES F.
Glyco-Mist } LECHE

MAJESTIC

5008 Greenville Ave., FO-8-7541

Big 12 Tonic } L. H.
TOWNER

McCANN-ERICKSON

Gibraltar Life Bldg., RI-1609

Cotton Bowl Assoc. } BILLY
SANSING
TOM
FLEWHARTY

McKEE-THOMPSON ASSO.

900 Tower Petroleum Bldg., RA-2191

Southland Supply }
Binswanger Glass } MACK J.
Comfort Co. Products } McKEE

McCARTY CO. OF TEXAS

Interurban Bldg., PR-4387

Texas School of Practical Nursing } RUSS
JURGENS

McMAINS ADV.

2011 Cedar Springs, Room 104—RA-6563

Pi-Do Corp. } JIM
Lecco Rug & Upholstery Cleaner } McMAINS

R. B. MORELAND & CO.

Fidelity Union Life Bldg., PR-4941

W. Shanhouse & Sons, Inc. }
Pratt Paints } R. B.
Texas Textile Mills } MORELAND

PAMS, INC.

3006 Indiano, PR-2900

Temtron }
Tenylist } BILL MEEKS
Nic-Rid }

B. G. POWELL ADV.

2523 Carlisle, RI-9231

Dennison Mattress } B. G. POWELL

RATCLIFFE ADV.

Mercantile Bank Bldg., RA-8035

Magnolia Petroleum } MORELLE
RATCLIFFE,
JR.

ROGERS & SMITH

Reserve Loan Life Bldg., RI-6044

National Cotton Council }
Burlson Honey } RANDALL
Dearborn Stove } BROOKS
Dearborn Evaporative } MARY ANN
Fourth Army } BACCUS
Continental-Pioneer Airlines } DAVE
Taylor Bedding } McCONNELL
First National Bank } HOWARD
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Rug Sheen } **ERNIE LOVAN**
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Lone Star Gas } **ALEX PAPPAS**

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Craft Hosiery } **CRANDALL**
Luby's Cafeterias } **ROBERT T.**
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Owen Sausage } **CHARLIE**
Liquid Smoke } **NOLAND**

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Cabell's } **DOROTHY**
Power Feeds } **STECKLEBURG**
Wendland Grain }
Dallas Air-Conditioners }

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Lone Star Boat } **WORTHY**
American Liberty Oil } **PHILIP**
 } **WOLFE**
 } **SHARON**
 } **SULLIVAN**
 } **J. B. TAYLOR**

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2609 Cedar Spring, RA-4474

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Interstate Theatres } **SHERRILL**
 } **GENE KEY**

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Burrus Mills } **ERNESTINE**
Resistol Hats } **PARKER**
Borden } **PAUL**
Duncan Coffee } **RAFFERTY**
Mrs. Baird's Bread } **MORRIS HITE**
Comet Rice } **LARRY**
Imperial Sugar } **DuPONT**
Fritos (Texas only) } **BILL JAMES**
Adleta } **PAUL GIRARD**
Reserve Life Ins. }

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New Republic Bnk Bldg., RI-4584

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Williamson-Dickie } **EVANS**
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 } **BENGE**
 } **EARL GOSS**
 } **JOHN S.**
 } **STEWART**

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White Swan Foods } **STEWART**
Conro Work Clothes }

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 } **BOONE**
 } **MALCOLM**
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Interstate Theatres } **EDDIE MARKS**

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510 Taft, Justin 5461

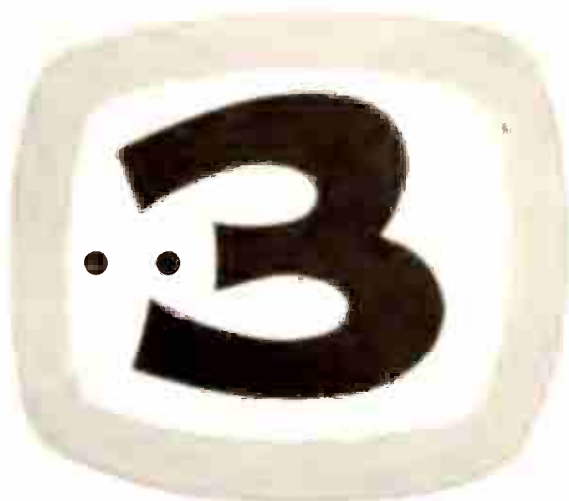
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Houston World's Fair } **SPANIEL**
So. Republic Life Ins. } **WENDELL**
Gulf States Paint } **HAWKINS**
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H & H Coffee }
Quaker Oats }
Saf-Tan }
THOMAS }
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STAIR }
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GUTHRIDGE }
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NORMAN }
SCHWERKE }

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Pearl Beer }
Alamo Livestock Commission }
Fab Spray }
JOHN N. }
PITLUK }
BOB }
HALLERAN }
PAT WHITE }
JACK }
PITLUK, JR. }
LUKE }
COLLINS }
DAVE }
HUBBARD }

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Fox Company }
CHARLES }
CAROLUS }
TOM }
HOLBROOK }

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Gadget Show (TV) }
BETTY }
REYNOLDS }

WACO, TEXAS

SOUTHWEST ADV.

2508 Washington, 4-5501
Bluebonnet Appliances }
RAY HICKS }

CIRCLE ADV.

P.O. Box 2088, 2-7301
Youngblood's Poultry }
MIKE }
RINEHART }

BEVERLY HILLS, CAL.

LENNEN & NEWELL

308 No. Rodeo Drive }
Beverly Hills, Calif. }
BENJAMIN R. }
POTTS }

WALTER McCREERY

9311 Wilshire Blvd. }
Beverly Hills, Calif. }
WALTER }
McCREERY }

ARTHUR A. MEYERHOFF & CO.

328 So. Beverly Drive, Beverly Hills }
LYLE }
WESTCOTT }

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HARRY G. WILLIS & ASSOC.

104 E. Broadway }
Glendale 5, Calif. }
WILLIAM P. }
STONEHAM }

HOLLYWOOD, CAL.

HOLLYWOOD

FAIRFAX
1680 No. Vine St. }
Hollywood 28, Calif. }
DORIS }
MORGAN }

JIMMY FRITZ & ASSOC.

1680 No. Vine St. }
Hollywood 28, Calif. }
JIMMY }
FRITZ }

KENYON & ECKHARDT

6253 Hollywood Blvd. }
Hollywood 28, Calif. }
LES SHOLTY }

McNEILL & McCLEERY

6777 Hollywood Blvd. }
Hollywood 28, Calif. }
JAMES }
McCLEERY }

FRANK J. MILLER ADV.

1556 No. Wilcox }
Hollywood 28, Calif. }
FRANK J. }
MILLER }

RAYMOND R. MORGAN CO.

6233 Hollywood Blvd. }
Hollywood 28, Calif. }
TERRI }
BRADY }
JACK KERR }

WADE ADV. AGENCY

6381 Hollywood Blvd. }
Hollywood 28, Calif. }
SNOWDEN }
HUNT, JR. }

LOS ANGELES, CAL.

ANDERSON-McCONNELL

731 No. La Brea Ave. }
Los Angeles 38, Calif. }
MERY }
OAKNER }

ATCHISON, DONOHUE & HADEN

1206 Maple Ave., Lns Angeles 15 }
ROBERT C. }
DONOHUE }

ATHERTON ADV. AGENCY

8455 Melrose Pl. }
Los Angeles 46, Calif. }
ALFRED A. }
ATHERTON }

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3450 Wilshire Blvd. }
Los Angeles 5, Calif. }
CHARLES V. }
DAVIS }

BBDO

6363 Wilshire Blvd. }
Los Angeles 48, Calif. }
LOCKE }
TURNER }

BUCHANAN & CO.

451 No. Lo Cienego Blvd. }
Los Angeles 48, Calif. }
ROBERT }
WEST }

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ROACH }

CALKINS & HOLDEN

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GRAHAM }

CAPLES CO.

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Los Angeles 5, Calif. }
MARION }
WELLBORN }

MILTON CARLSON CO.

3450 Wilshire Blvd. }
Los Angeles 5, Calif. }
RUTH }
JOHNSON }

D'ARCY ADVERTISING CO.

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Los Angeles 5, Calif. }
MERRIT }
WILLEY }

DOYLE DANE BERNBACH

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Los Angeles 5, Calif. }
BERNICE }
LEVITAS }

ROY S. DURSTINE

3440 Wilshire Blvd. }
Los Angeles 5, Calif. }
WILLIAM D. }
SLOAN }

ERWIN, WASEY & CO.

5045 Wilshire Blvd. }
Los Angeles 36, Calif. }
GLENN }
BOHANNAN }
ROBERT }
CLARK }
JUNE }
KIRKPATRICK }

FOOTE, CONE & BELDING

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Los Angeles 17, Calif. }
MRS. LYDIA }
R. HATTON }
MURIEL }
BULLIS }

GLASSER-GAILEY

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Los Angeles 4, Calif. }
GRACE }
GLASSER }

MORT GOODMAN ADV.

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Los Angeles 48, Calif. }
CLAIRE }
KOREN }

HARRINGTON-RICHARDS

5816 Wilshire Blvd. }
Los Angeles 36, Calif. }
BUNNY }
WALKER }

WILLIAM W. HARVEY

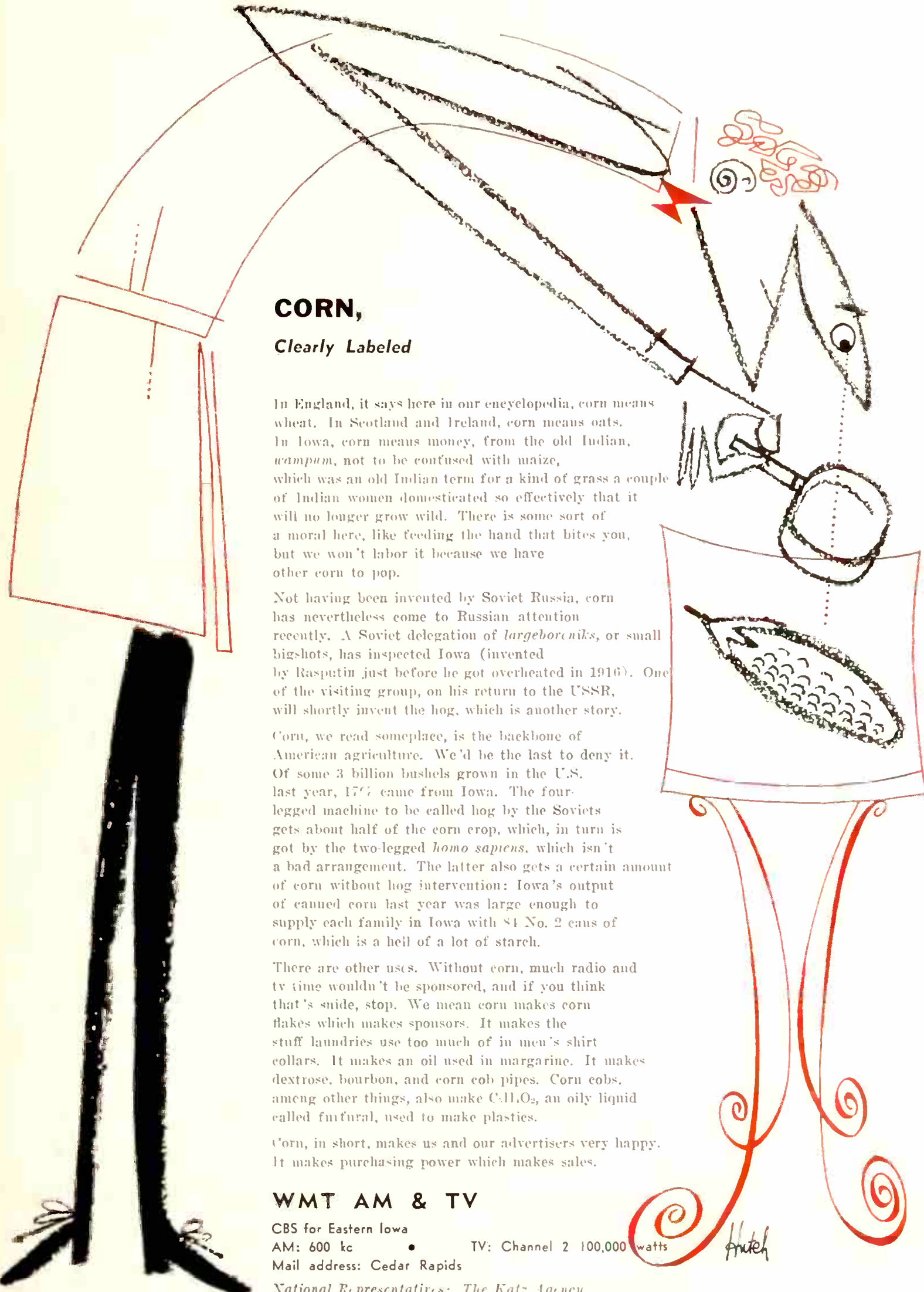
5747 Melrose Ave. }
Los Angeles 38, Calif. }
ROLAND E. }
JACOBSON }

HEINTZ & CO.

611 Wilshire Blvd. }
Los Angeles 17, Calif. }
ROBERT P. }
HEINTZ }

HIXSON & JORGENSEN

3257 Wilshire Blvd. }
Los Angeles 5, Calif. }
HARRIETT M }
WEIGAND }
LEON H. }
THAMER }
WILLIAM }
BETTS }
ROSS L. }
SAWYER }
ROBERT J. }
DAVIS }



CORN, Clearly Labeled

In England, it says here in our encyclopedia, corn means wheat. In Scotland and Ireland, corn means oats. In Iowa, corn means money, from the old Indian, *wampum*, not to be confused with maize, which was an old Indian term for a kind of grass a couple of Indian women domesticated so effectively that it will no longer grow wild. There is some sort of a moral here, like feeding the hand that bites you, but we won't labor it because we have other corn to pop.

Not having been invented by Soviet Russia, corn has nevertheless come to Russian attention recently. A Soviet delegation of *largeborcniks*, or small bigshots, has inspected Iowa (invented by Rasputin just before he got overheated in 1916). One of the visiting group, on his return to the USSR, will shortly invent the hog, which is another story.

Corn, we read someplace, is the backbone of American agriculture. We'd be the last to deny it. Of some 3 billion bushels grown in the U.S. last year, 17% came from Iowa. The four-legged machine to be called hog by the Soviets gets about half of the corn crop, which, in turn is got by the two-legged *homo sapiens*, which isn't a bad arrangement. The latter also gets a certain amount of corn without hog intervention: Iowa's output of canned corn last year was large enough to supply each family in Iowa with 84 No. 2 cans of corn, which is a hell of a lot of starch.

There are other uses. Without corn, much radio and tv time wouldn't be sponsored, and if you think that's snide, stop. We mean corn makes corn flakes which makes sponsors. It makes the stuff laundries use too much of in men's shirt collars. It makes an oil used in margarine. It makes dextrose, bourbon, and corn cob pipes. Corn cobs, among other things, also make $C.H.O_2$, an oily liquid called futural, used to make plasties.

Corn, in short, makes us and our advertisers very happy. It makes purchasing power which makes sales.

WMT AM & TV

CBS for Eastern Iowa

AM: 600 kc

TV: Channel 2 100,000 watts

Mail address: Cedar Rapids

National Representatives: The Katz Agency

EDWARD S. KELLOGG
685 So. Croudelet
Los Angeles 57, Calif. } WALLY SEIDLER

McCANN-ERICKSON
3440 Wilshire Blvd.
Los Angeles 5, Calif. } MARY KAY GAIN

DAN B. MINER CO.
304 So. Kingsley Drive
Los Angeles 5, Calif. } KAY OSTRANDER

MOCGE-PRIVETT
712 So. Cursnn Ave.
Los Angeles 36, Calif. } JANE LEIDER
HERB BEAVEN

MOTTL & SITEMAN
8417 Beverly Blvd.
Los Angeles 48, Calif. } I. L. SITEMAN

RHOADES & DAVIS
1201 W. Fourth St.
Los Angeles 17, Calif. } FAYTHE VENT

ELWOOD J. ROBINSON CO.
1111 Wilshire Blvd.
Los Angeles 17, Calif. } ROBERT C. NEUMAN

ROCKETT-LAURITZEN
1636 So. Osford
Los Angeles 6, Calif. } DONALD C. LAURITZEN
ROBERT R. ROCKETT

RUTHRAUFF & RYAN
3440 Wilshire Blvd.
Los Angeles 5, Calif. } RUTH FREDERICKS

DEAN SIMMONS
1430 So. La Brea Ave
Los Angeles 19, Calif. } DEAN SIMMONS

BARTON A. STEBBINS
3142 Wilshire Blvd.
Los Angeles 5, Calif. } ART GUELMAN
BARTON A. STEBBINS

STROMBERGER, LaVENE, McKENZIE
600 So. LaFayette Park Place
Los Angeles 57, Calif. } GEORGE ANTHONY

J. WALTER THOMPSON
6399 Wilshire Blvd.
Los Angeles 48, Calif. } EILEEN HENRIQUEZ

WARWICK & LEGLER
2405 W. Eighth St.
Los Angeles 57, Calif. } JOY MALLICOAT

MILTON WEINBERG ADV.
6523 Wilshire Blvd.
Los Angeles 48, Calif. } JOEL STEARNS

WELSH, HOLLANDER & COLEMAN
350 So. Alvarado, Los Angeles 57 } JERRY COLEMAN

WEST-MARQUIS
1220 Wilshire Blvd.
Los Angeles 17, Calif. } HAZELLE S. BEAVER

WESTERN ADV. AGENCY
4848 Wilshire Blvd.
Los Angeles 5, Calif. } EDMUND A. LYTLE

YOUNG & RUBICAM
611 Wilshire Blvd.
Los Angeles 17, Calif. } REGINALD SPURR
JULIE HERRELL

OAKLAND, CAL.

JEWELL ADV. AGENCY
Pierce Bldg., Templebar 2-7260

Tiedemann & McMorrin }
(Sun-Blest Canned Foods) } ROBERT A. BAUMGAERTN
Mary Ellen's Jams & Jellies }

SALINAS, CAL.

COHAN, JOHN, ADV.
837 S. Main St., Salinas 2-6468
Central Calif. Artichoke Growers }
Lettuce, Inc. } JOHN COHAN

SAN FRANCISCO, CAL.

ABBOTT-KIMBALL
405 Montgomery St., Exbrook 2-6275
General Paint } HELEN DUNNE

N. W. AYER
Russ Bldg., Sutter 1-2534
Hawaiian Pineapple (Dole) } WILLIAM COLDREN

BBDO
Russ Bldg., Sutter 1-2232
MJB Coffee } BETTY SHARE
Pacific Tel & Tel } JOAN McGRATH
Standard Oil of Calif.
San Francisco Brewing }

BEAUMONT & HOHMAN
Russ Bldg., Garfield 1-0846
East Bay Producers Milk }
Hannah Labs. } ANNE HOHMAN
McCormick & Co. }
Pacific Greyhound Lines }

BIOW-BEIRN-TOIGO
703 Market St., Garfield 1-4854
Dennison Foods } LYNDON GROSS
Langendorf United Bakeries } ROSEANN SPEARS

BOTSFORD, CONSTANTINE & GARDNER
625 Market St., EXbrook 2-7565
Calif. Prune Advisory Board }
Japan Air Lines } MARY FERRITER
Sego Milk Products }
Tillamook County Creamery }

BRISACHER, WHEELER & STAFF
1660 Bush St., PR. 6-2600
Crown Zellerbach (Zee Prod.) } MARY ELIZABETH LOEBER
Hershel Calif. Fruit Products } JEAN MALSTROM
Pictsweet Frozen Foods }
Van Camp Seafood }

BROOKE, SMITH, FRENCH & DORRANCE
149 California St., YUkon 6-6836
Folger's Instant Coffee }
Granny Goose Potato Chips } DORIS WILLIAMS
Guitard Chocolate }

BUCHANAN & CO.
155 Montgomery St., YUkon 6-2927
Tide Water Associated Oil } GERTRUDE MOLLER

CAMPBELL-EWALD CO.
235 Montgomery St., SUTTER 1-8736
Goebel Brewing } BERNICE ROSENTHAL
Rheem Mfg. (Wedgewood Ranges) }

CONNER, JACKSON, WALKER & McCLURE
461 Market St., YUkon 6-0196
Golden Nugget Sweets }
Western Condensing } AUDREY JANISEN
(Peebles Dog Milk Formula) }

DANCER-FITZGERALD-SAMPLE
114 Sansome St., DOuglas 2-5107
Falstaff Beer (West Coast) }
Gen. Mills (Sperry Div.) } GLENN WILMOTH
Guild Wine }
Pratt-Low Preserving }

ROY S. DURSTINE
1736 Stockton St., EXbrook 7-0456
Roman Meal }
Oakland Zone Chevrolet Dealers } SIDNEY STIVERS
Flotill Products }
(Tillie Lewis Tasti Diet)
Wine Advisory Board }

E. E. FISHER & ASSOC.
1548 Stockton St., YUkon 6-5739
Gallo Wine } PAT LAMR

FOOTE, CONE & BELDING
Russ Bldg., SUTTER 1-2355
CVA Corp. (Roma Wine) } HELEN STENSON
Rolley, Inc. (Sea & Ski Lotion) } EVELYN KLEIN
Safeway Stores }
Southern Pacific Railroad }

SIDNEY GARFIELD & ASSOC.
26 O'Farrell St., EXbrnak 2-3420
Chemicals, Inc. (Vano Products) }
Harrison Products (No-Doz) } MARTIN WOODWARD
Ore-Ida Potato Products }
Simon Mattress Mfg. (Serta) }

GUILD, BASCOM & BONFIGLI
130 Kearny St., YUkon 2-6040
Best Foods (Skippy Peanut Butter) }
Foremost Dairies } ROD McDONALD
Ralston Purina } DICK TYLER
Regal Amber Brewing } PEG HARRIS

M. E. HARLAN ADV.
525 Market St., DOuglas 2-5721
Nob Hill Coffee } M. E. HARLAN

HARRINGTON-RICHARDS
256 Sutter St., EXbrook 2-6025
Avoset (Qwip) } VIRGINIA MILLER

HONIG-COOPER CO.
1275 Columbus Ave., ORDway 3-4169
Bell Brook Dairies (Slim Milk) }
Clorox } VIRGINIA SOTH
C & H Sugar } BETH WALKENDORF
Italian Swiss Colony Wine } JOHN W. DAVIS
Girard's French Dressing }
Leslie Salt }

McCANN-ERICKSON
114 Sansome St., DOuglas 2-5560
Calif. Packing (Del Monte) }
Calif. Spray Chemical } KEITH LANNING
Lucky Lager Brewing } JOSEPH NARCISO
Nat'l Lead (Dutch Boy Paint) }
S.O.S. }

RICHARD N. MELTZER ADV.
785 Market St., YUkon 2-5877
Donald Duck Beverages }
Harrah's Club } MARCY SANDERS
Trewax }

33,736 interviews

in 14 hours!

KONO San Antonio's leading independent, completed a coincidental automobile-listener survey at 10 traffic light locations, June 19-25.

Here are the facts:

INDIVIDUAL STATIONS SHARE-OF-AUDIENCE

	5-7 AM June 20	7-9 AM June 21	9-11 AM June 22	11 AM - 1 PM June 25	1-3 PM June 19	3-5 P.M. June 24	5-7 PM June 23
KONO	31.96%	29.85%	37.79%	34.49%	31.06%	26.59%	25.53%
Station A	11.44	6.56	6.23	11.84	9.29	10.47	10.79
Station B	10.85	12.35	12.34	5.85	12.83	8.33	12.51
Station C	3.23	1.83	2.60	2.74	3.81	3.06	3.80
Station D	18.76	20.51	23.51	18.36	18.68	22.69	18.03
Station E	2.20	1.54	1.43	2.00	2.84	2.06	2.74
Station F	7.77	7.21	3.77	9.55	12.65	13.90	9.68
Station G	7.77	9.41	4.55	8.66	4.42	8.32	8.46
Station H	6.02	10.74	7.78	6.51	4.42	4.58	8.46

For Complete Information and a Personal Survey Copy,
Contact

H. R. Representatives, Inc.*
Clarke Brown Co.
or
KONO

**After August 15*

RAYMOND R. MORGAN CO.
200 California St., DOuglas 2-6073
J. A. Folger Coffee (regular) } PORTER ANDERSON

HERB NELSON & CO.
161 Market St., ENbrook 7-0933
Filice & Perelli Canning } HERB NELSON
Rancho Soup }

KELSO NORMAN ADV.
222 Kearny St., DOuglas 2-3912
Golden Grain Macaroni } KELSO NORMAN
Honor Brand Frosted Foods } BERYL THEURER
Stokely Van Camp }

RUTHRAUFF & RYAN
Russ Bldg., ENbrook 2-1616
Safeway (Edwards Coffee, } VIRGINIA CRAWFORD
Canterbury Tea, Lac-Mix, }
Dutch Mill Cottage Cheese, }
Guthrie Biscuit) }

ROBERT B. SELBY & ASSOC.
522 Powell St., YUkon 2-6936
Alemite Div., Stewart Warner } NEIL HEARD

CHARLES STUART, ADV.
625 Market St., DOuglas 2-2438
Bank of America } JANET LINDSAY

J. WALTER THOMPSON
320 California St., GARfield 1-3510
Ford Dealers (No. Calif.) }
Safeway (Lucerne Milk) } FRANCES AUSTIN
Shell Chemical }
Pineapple Growers Assoc. }
Kraft Cottage Cheese (W. Coast) }

WANK, LOUGEE, MacDONALD & LEE
125 Bush St., ENbrook 2-6515
Cutter Laboratories } DAVE MacDONALD
Wilson & Geo. Meyer Co. }

WEINER, OHLEYER, REYNOLDS & BAKER
149 California St., YUkon 2-2700
Belfast Beverages } WILLIAM ANDERSON
Foremost Evaporated & Dehydrated Products }

WEST-MARQUIS
785 Market St., GARfield 1-1716
Southern Star Tuna & Bonita } HAL MARQUIS

FRANK WRIGHT NAT'L CORP.
995 Market St., DOuglas 2-5470
Calo Dog Food } DOROTHY KOEMME

YOUNG & RUBICAM
Russ Bldg., DOuglas 2-6977
Calso Water } JAMES McMANUS
W. P. Fuller Paint } E. PATRICK HEALY
Mission Bell Wineries } MURLE BIRK
Petri Wine }

BOISE, IDAHO
CLINE ADV. SERVICE
First Nat'l Bank Bldg., Boise 3-2531
Bohemian Breweries } R. C. OSTANDER
Kand-Ice }

PORTLAND, ORE.
SHOWALTER LYNCH ADV.
Alderway Bldg., Broadway 0525
Haley Canning } FRANCES ARNETT
Chet's Famous Foods }

SEATTLE, WASH.
BOTSFORD, CONSTANTINE & GARDNER
1400 Tower Bldg., Eliot 3523
Olympia Brewing } JOHN P. HEVERLY

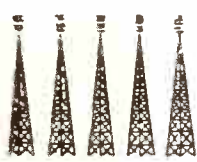
COLE & WEBER
920 Republic Bldg., Eliot 7377
Washington State Apple Comm. } DAVID TITUS FLOYD FLINT

MILLER, MacKAY, HOECK & HARTUNG
510 Virginia St., Mutual 6363
Bardahl Manufacturing } RALPH E. HOLMQUIST

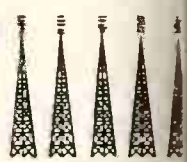
PACIFIC NATIONAL ADV.
2124 Fourth Ave., Eliot 1401
Washington Fruit Comm. } GERTRUDE M NYMAN
Oregon-Wash.-Calif. Pear Bur. } CORK MOBLEY

RUTHRAUFF & RYAN
Northern Life Tower, Eliot 1572
Fisher Flouring Mills } GERRI RICHARDSON
Nalley's Inc. }
Vernell's Fine Candies }

★ ★ ★



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
SAN JOSE, CALIF.	KNTV	11	21 July	5.4	2769	---	None	NFA	Standard Radio & Tv Co. Sunlight Brkers. A. T. Gilliland, sole owner
FAYETTEVILLE, N. C.	WFLB-TV	18	15 July	98.5	320	CBS NBC	None	NFA	Fayetteville Bcstrs Harry B. Stein, pres Neil A. Curris, Jr., vp

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
PITTSBURGH, PA.	WWSW	11	20 July	286	855	KDKA-TV WENS	480	WWSW Inc. P. G. Publ Co, owner (Pittsburgh Post Gazette) Oscar M. Schloss, pres.
LAREDO, TEX.		8	20 July	28.2	240	None	NFA	Vidicon Industries of America H. C. Avtry, David H. Cole, owners
ODESSA, TEX.	KOSA-TV	7	13 July	20.2	390	None	NFA	Odesa Tv Co. (Odesa Bcstrg Co. (KOSA) 50%) C. L. Trigg, pres. Cecil Mills, vp

BOX SCORE

U. S. stations on air.....	422
Markets covered.....	253§
U. S. tv sets (1 July '55)	36,477,000§
U. S. tv homes (1 June '55).....	34,200,000§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 July and 15 July or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Ant. power usually is one-half the visual power. ***Antenna height above average terrain (m above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. ¶In most cases, the representatives of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: figures available at presstime on sets in market.

Paints the prettiest
sales picture for you
in Oklahoma



In color or monochrome . . . WKY-TV's proven leadership in coverage, penetration and audience acceptance in the large area of Oklahoma which it serves, assures the advertiser of a maximum audience for his sales promotion "picture."

Now in its 7th year of progressive operation, WKY-TV is years ahead in technical and production know-how in black and white TV . . . and leads the nation in accumulated color TV experience!

Contact your Katz representative for the latest Pulse and A.R.B. evidence of WKY-TV's rating dominance . . . and while you're at it, ask him about the Oklahoma SALES-SUCCESS of satisfied clients who are enjoying the beautiful "sales picture" WKY-TV paints for them!

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film p

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 June 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS		
				N.Y.	L.A.	Boston	Mnpls.	S. Fran	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Bu	
1	1	I Led Three Lives. Ziv (M)	23.7	4.9	12.4	28.5	22.9	17.5	32.4	16.0	23.7	18.0	17.6	14.5	27	
				wabc-tv 10:00pm	kttv 8:30pm	wnac-tv 7:00pm	kstp-tv 8:30pm	kron-tv 10:30pm	wab-tv 10:30pm	wgn-tv 9:30pm	wjck-tv 9:30pm	ktnt-tv 9:00pm	wrc-tv 10:30pm	wbal-tv 10:30pm	wgr 9:30	
2	2	Badge 714. NBC Film (D)	22.6		15.9	23.7	20.5	28.7		16.5	19.7	24.2	14.4	13.7	19	
					kttv 7:30pm	wnac-tv 6:30pm	kstp-tv 9:30pm	kpix 9:00pm		wgn-tv 8:00pm	wwj-tv 10:00pm	king-tv 9:30pm	wrc-tv 7:00pm	wbal-tv 10:30pm	wgr 10:30	
3		Passport to Danger, ABC Film, Hal Roach (A)	21.9		6.9		10.2	15.8			12.2	18.3				
					kcop 8:00pm		keyd-tv 7:30pm	kron-tv 10:30pm			wwj-tv 10:30pm	king-tv 10:00pm				
4	3	Mr. District Attorney, Ziv (M)	20.1	5.8	11.9	18.7	35.2	21.0	16.5	9.4	20.2	17.5	8.2	9.8	17	
				wabc-tv 10:30pm	knxt 10:00pm	wnac-tv 10:30pm	kstp-tv 9:30pm	kron-tv 10:30pm	wab-tv 7:00pm	wbkb 8:30pm	wwj-tv 9:30pm	king-tv 10:00pm	wmal-tv 10:00pm	wbal-tv 10:30pm	wgr 7:0	
5	4	Waterfront. MCA Roland Reed (A)	18.5	6.3	21.7		9.7	23.4	20.7		18.2	17.4	16.0	17.2	20	
				wabd 7:30pm	kttv 7:30pm		keyd-tv 7:00pm	kron-tv 8:30pm	waga-tv 9:30pm		wxyz-tv 10:00pm	komo-tv 7:30pm	wtop-tv 10:30pm	wmar-tv 10:30pm	wgr 7:0	
6		Stories of the Century. Hollywood Tv (D)	18.3		15.4	14.5	9.0	1.7		6.7			13.0			
					kttv 9:00pm	wnac-tv 6:00pm	wten-tv 4:00pm	korr 7:00pm		wbkb 9:00pm			wtop-tv 6:30pm			
7	6	Man Behind the Badge, MCA-TV Film (M)	18.1	6.8	10.8						16.0				18	
				wabs-tv 6:30pm	kttv 8:30pm						wjck-tv 9:30pm		wmal-tv 10:30pm	wgr 8:0		
8	7	City Detective, MCA, Revue Prod. (M)	16.9	9.2	13.1		25.3	15.4	20.0		6.9		6.4			
				wpix 9:30pm	knxt 10:30pm		kstp-tv 8:30pm	kron-tv 10:00pm	wab-tv 10:00pm		eklv-tv 10:30pm		wmal-tv 9:00pm			
9	10	Cisco Kid, Ziv (W)	15.8	3.2	9.7	16.2		19.4	14.2	7.7	8.9	17.5		14.2	18	
				wabc-tv 6:30pm	kttv 6:30pm	wnac-tv 6:00pm		kron-tv 6:30pm	waga-tv 6:00pm	wbkb 4:00pm	wxyz-tv 7:00pm	komo-tv 7:00pm		wbal-tv 7:00pm	wgr 7:00	
10		Eddie Cantor, Ziv (C)	15.7	2.3	8.4	18.4	8.5	18.5	8.8	12.7	12.7	13.9	6.8	13.5	26	
				wabc-tv 10:00pm	kttv 7:30pm	wjar 10:30pm	wten-tv 10:30pm	kron-tv 10:00pm	wlw-a 8:30pm	wnbq 9:30pm	wjck-tv 9:30pm	king-tv 8:30pm	wmal-tv 10:30pm	wbal-tv 10:30pm	wgr 10:30	
Rank now	Past rank	Top 10 shows in 4 to 9 markets			7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS	
1	9	Doug. Fairbanks Presents, ABC Films (D)	22.9	15.3	13.2							15.5				
				wrea-tv 10:30pm	krea 10:30pm							ktnt-tv 9:30pm				
2	3	Foreign Intrigue, Sheldon Reynolds (A)	21.4	3.9	11.3	22.4							14.5			
				wabc-tv 10:30pm	krea 10:00pm	wbz-tv 10:30pm							wtop-tv 7:00pm			
3	2	Life of Riley. NBC Film, Tom McKnight (C)	18.9		10.9		22.2			16.2		27.1				
					kttv 8:00pm		kstp-tv 9:00pm			wgn-tv 9:00pm		king-tv 7:30pm				
4		Amos 'n' Andy. CBS Film (C)	18.2	5.4	14.4			2.3			16.7				18.	
				wabs-tv 4:30pm	knxt 5:30pm			korr 7:30pm			wwj-tv 10:00pm			wgr 7:00		
5	4	Guy Lombardo, MCA-TV Film, Guy Lombardo Films Inc. (Mu)	17.5	8.9	5.9						3.5					
				wrea-tv 7:00pm	kttv 9:00pm						eklv-tv 9:30pm					
6	8	Star and the Story, Official Films, Inc. (D)	15.3		9.8			17.4	13.5		12.0					
					kttv 10:00pm			kron-tv 7:00pm	wab-tv 10:30pm		wwj-tv 9:30pm					
7	5	Mayor of the Town. MCA-TV Film, Gross Krasne (D)	14.7	4.8			7.3		9.5	20.0	13.5					
				wrea-tv 11:15pm			keyd-tv 7:00pm		wab-tv 2:30pm	wnbq 10:00pm	wwj-tv 10:00pm					
7	7	The Whistler. CBS Film, Joel Malone (M)	14.7		12.6	11.7		21.4			12.2	19.5		8.2		
					kttv 10:00pm	wbz-tv 11:00pm		kron-tv 10:30pm			wjck-tv 10:30pm	king-tv 10:00pm		wmar-tv 11:00pm		
9	10	The Falcon. NBC Film (M)	12.2		7.4		5.9				6.0	16.6			16.	
					knxt 10:30pm		keyd-tv 7:00pm				eklv-tv 8:30pm	king-tv 9:00pm		wben 10:30		
10		Victory at Sea. NBC Film (Doc)	11.2		6.7			16.7				14.7				
					kttv 7:00pm			kron-tv 10:30pm				komo-tv 9:30pm				

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

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

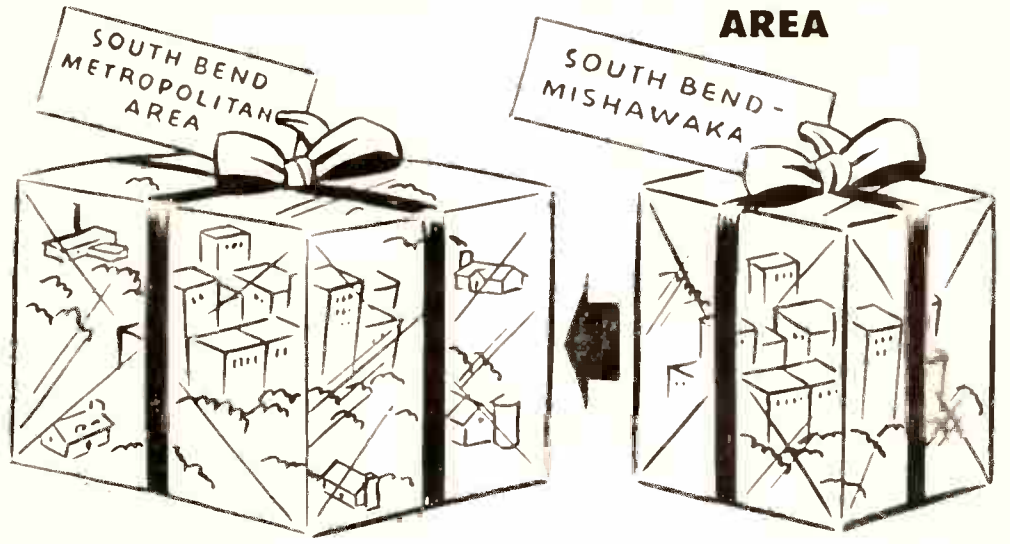
Top film shows
daily made for tv

Dominated by ONE Television Station!

STATION MARKETS				2-STATION MARKETS			
Columbus	Milw.	Phila.	St. L.	Birm.	Charlotte	Dayton	New. Or.
4.2	23.2	10.2	19.9	28.5	60.0	25.3	54.8
wsbt tv 8:30pm	wtmj tv 9:30pm	wcau tv 7:00pm	ksd tv 10:00pm	wabt tv 8:30pm	wbtv tv 8:30pm	whlo tv 8:00pm	wdsu tv 8:30pm
	8.5	13.9	22.2	37.8	59.0	23.0	
	wlyw tv 7:30pm	wcau tv 7:00pm	ksd tv 9:30pm	wbrc tv 8:30pm	wbtv tv 9:00pm	whlo tv 10:30pm	
1.9	24.9	11.9		48.0	16.8	44.0	
wsbt tv 8:30pm	wtmj tv 8:30pm	wcau tv 10:30pm		wbtv tv 7:00pm	whlo tv 10:30pm	wdsu tv 9:30pm	
17.2	23.5	9.0	19.0	58.3	32.8	29.0	
wsbt tv 8:30pm	wtmj tv 9:30pm	wptz tv 10:30pm	ksd tv 10:00pm	wbtv tv 8:30pm	whlo tv 9:30pm	wdsu tv 10:30pm	
4.7		11.5		34.3		28.3	
wsbt tv 8:30pm		wcau tv 6:30pm		wbrc tv 9:00pm		whlo tv 9:30pm	
12.9			23.2	19.5	55.0		30.8
wsbt tv 8:30pm			ksd tv 9:30pm	wabt tv 9:30pm	wbtv tv 8:30pm		wdsu tv 1:30pm
27.7	25.9	8.0	15.2	31.3		31.8	
wsbt tv 8:30pm	wtmj tv 7:00pm	wcau tv 10:30pm	ksd tv 10:00pm	wbrc tv 8:30pm		whlo tv 9:30pm	
17.3	23.2	6.5	20.0				41.0
wsbt tv 8:30pm	wxix tv 9:00pm	wfll tv 7:00pm	ksd tv 10:00pm				wdsu tv 10:00pm
10.8	14.7		13.9				54.8
wsbt tv 8:30pm	wtmj tv 7:30pm		ksd tv 5:00pm				wdsu tv 8:30pm
12.2		10.9	20.4			22.3	55.3
wsbt tv 8:30pm		wcau tv 7:00pm	ksd tv 9:30pm			wlyw tv 8:30pm	wdsu tv 8:30pm
							50.8
							wdsu tv 9:30pm
							54.8
							wbrc tv 9:00pm
18.2							
	wxix tv 7:00pm						
14.5	7.5			30.3			54.3
wtmj tv 6:30pm	wlyw tv 7:00pm			wbrc tv 9:00pm			wdsu tv 8:30pm
							51.8
							wdsu tv 9:30pm
			20.4	18.8			
			ksd tv 9:30pm	wbrc tv 9:30pm			
		11.5	11.7				38.0
	wptz tv 10:30pm	ksd tv 10:30pm					wdsu tv 10:00pm
							16.0
							wdsu tv 11:30pm
10.5		16.2	18.5				
wtrn tv 5:00pm		wptz tv 10:30pm	kwk tv 10:00pm				
9.4	8.4						
wtrn tv 10:30pm	wxix tv 6:00pm						

AMERICA'S 5th RICHEST MARKET

INDIANA'S 2nd CITY CORPORATE AREA



Let's take a close look at the South Bend market. The Metropolitan Area of South Bend (population 232,000) is the Nation's 5th richest in family income. The South Bend-Mishawaka City Corporate Area is Indiana's 2nd largest in income and sales. The 9-county primary coverage area of South Bend's television station WSBT-TV has an Effective Buying Income of \$1,165,630,000.00.

WSBT-TV DOMINATES THIS GREAT MARKET!

Hooper and Pulse show that no other station even comes close to WSBT-TV in share-of-audience. Therefore, there's only one effective way to reach the television audience of the great South Bend market—that's with WSBT-TV!



PRIMARY COVERAGE AREA: 9 Rich Counties in Northern Indiana and Southern Michigan.

WSBT-TV

CHANNEL 34

SOUTH BEND, IND.

CBS
DuMont

A CBS BASIC OPTIONAL STATION
ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

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

THE PROGRAM THAT'S "FRONT PAGE"

ZIV'S NEW
TRAFFIC STOPPING
TV SERIES!



HIGHWAY PATROL

FRONT PAGE EXCITEMENT!
HIGH-SPEED ACTION!



Starring

BRODERICK JOHNSON CRAWFORD

AS HEAD OF



SENSATIONAL PRODUCTION VALUES!

FILMED ON THE HIGHWAYS!

- ... at scenes of real roadblocks, fires, disasters, investigations
- ... in real homes, farms, factories, along the way!
- ... in real State Patrol headquarters!

HIS CREED—devotion to duty!

HIS REWARD—unswerving loyalty of his men!

EVERY DAY! BASED ON THE EXPERIENCES OF STATE TROOPERS IN ALL 48 STATES!

HIGHWAY

TROOP

FEATURING A
HIGHLY
COLORFUL LAW
ENFORCEMENT
AGENCY
IN ACTION!

DEDICATED TO
THE HIGHWAY
PATROL OF
EVERY STATE
the men whose daily
assignment is HEROISM!

AUTHENTIC!
TECHNICAL
SUPERVISION BY
STATE HIGHWAY
PATROL
OFFICERS!

award Winner
**ERICK
FORD**

HIGH-OCTANE ADVENTURES OF MEN OF
SKILL AND DARING . . . stories that bring
viewers back week after week.

WAY PATROL



1/2 HOUR A COMPLETE STORY!
BEST TV CAMERA TECHNIQUES!
IMAGINATIVE DIRECTION!
DRAMATIC MUSIC!
AUTHENTIC STORIES!

AUDITION THIS FAST-MOVING SALES
VEHICLE. WIRE, PHONE OR WRITE TODAY.

AMERICAN SAFETY COUNCIL TIE-INS.

CINCINNATI NEW YORK HOLLYWOOD

SPONSOR Asks...

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

Is the radio disk jockey of today as influential a salesman as he was yesterday?



D.J. STILL HAS LOYAL AUDIENCE

By Herbert J. Stiefel

Vice-President
The Blaine-Thompson Co., N. Y.



With the increasing importance of merchandising in advertising at both the trade and consumer levels, today's disk jockey can become an extremely potent sales property for the advertiser.

In our experiences, we have found that the wholesale trade is often more impressed with the name, personality and audience loyalty to the disk jockey than they are with the actual campaign budget and schedule. Therefore, we frequently plan trade advertising, direct mail and sales presentations for our clients built around the disk jockey who will deliver the commercial to the consumer.

In many instances, we have found the disk jockeys are available and the radio stations most cooperative toward arranging "in person" appearances at sales meetings, new store openings and for new product demonstrations.

Furthermore, there isn't any question about the tremendous mail and sale response to specific promotions. We find that most disk jockeys enjoy an audience which is fiercely loyal to their particular program and to the products advertised by the personality. Therefore, the advertiser receives an added plus in the form of a pseudo endorsement by the disk jockey, which also reflects itself in the increased sale of the advertised product.

Today's disk jockey is a smart, super-salesman. He makes every effort to concentrate his program and patter on a particular audience group, rather

than to attempt to cover the field. This makes it comparatively simple for an agency to select the right personality for the product to be advertised.

Naturally, there are exceptions, but generally the radio advertiser can make a much greater impression on the trade and on the consumer by supporting his product with a schedule which includes disk jockey personalities rather than by the use of a spot radio schedule with commercials delivered by anonymous staff announcers.

RATINGS, RESULTS SAY "YES"

By Richard M. Klaus

General Manager
WERE, Cleveland



Emphatically, YES! But remember... "disk jockey" is far too general a term these days. The disk jockey of yesterday was a unique. He stood out with his program of records, among live music, variety and dramatic shows. But today's man with the records is just another juke box unless he has the talent, promotional know-how, personality, a good amount of air time, and the drive to work 24 hours a day. This kind of disk jockey, located on the right station, is not only as influential a salesman as yesterday's—he's the most powerful salesman in the city! There's never been anything like him!

You'll find your proof in the ratings. In Cleveland, one disk jockey consistently pulls 40 . . . 50 . . . even 60% of the audience. This, in an eight-station market. Yesterday's disk jockeys couldn't compare . . . and they still don't today. Look at the appeal. The disk jockey who is strictly "teen-

appeal" belongs to that yesterday crowd. Again in Cleveland, the highest-rated "personality-promoters" are reaching the adult audience.

Look at the sales results. With this mass exposure, you can't help but get them. Here in Cleveland, 300 units of a \$25 item were sold for a department store in one afternoon! Count the advertisers. There's your proof!

IT DEPENDS ON THE D.J.

By Elmer O. Wayne

Sales Manager
WJR, Detroit



The question as asked is a relative one because the effectiveness of any individual handling record shows varies as does the effectiveness of any individual salesman. In most cases, he reflects the program policies and management standards of practice of the station he represents. This governs the atmosphere he creates when he delivers a sales message.

Most people like music of one kind or another. The most effective music shows are those where the artist conducts himself and his program as the invited guest of the listener. Their individual manner of presentation, however, runs the gamut of extremes. There are those who play it straight with a maximum of music, minimum of talk, outside of integrating commercials into the program.

The counterpart is the individual who is completely fascinated by the sound of his own voice, gets all broken up over his own humor, which he sincerely believes is the world's funniest.

and offers music only as a two-and-a-half minute interval so that he can catch his breath before again holding his audience (if any) spellbound.

At WJR, we have found the morning and evening peak traffic periods most effective for a recorded-music program, in which incidentally we use the same music. Both periods create an atmosphere in which the listener is receptive to a sales message. Best evidence of the success of this program—*Music Hall*, as it's called—is that 52 weeks a year it is consistently filled with satisfied advertisers.

THERE ARE GOOD AND BAD

By Charles L. Lewin
Vice-President Radio-Tr
The Rockmore Co., N. Y.



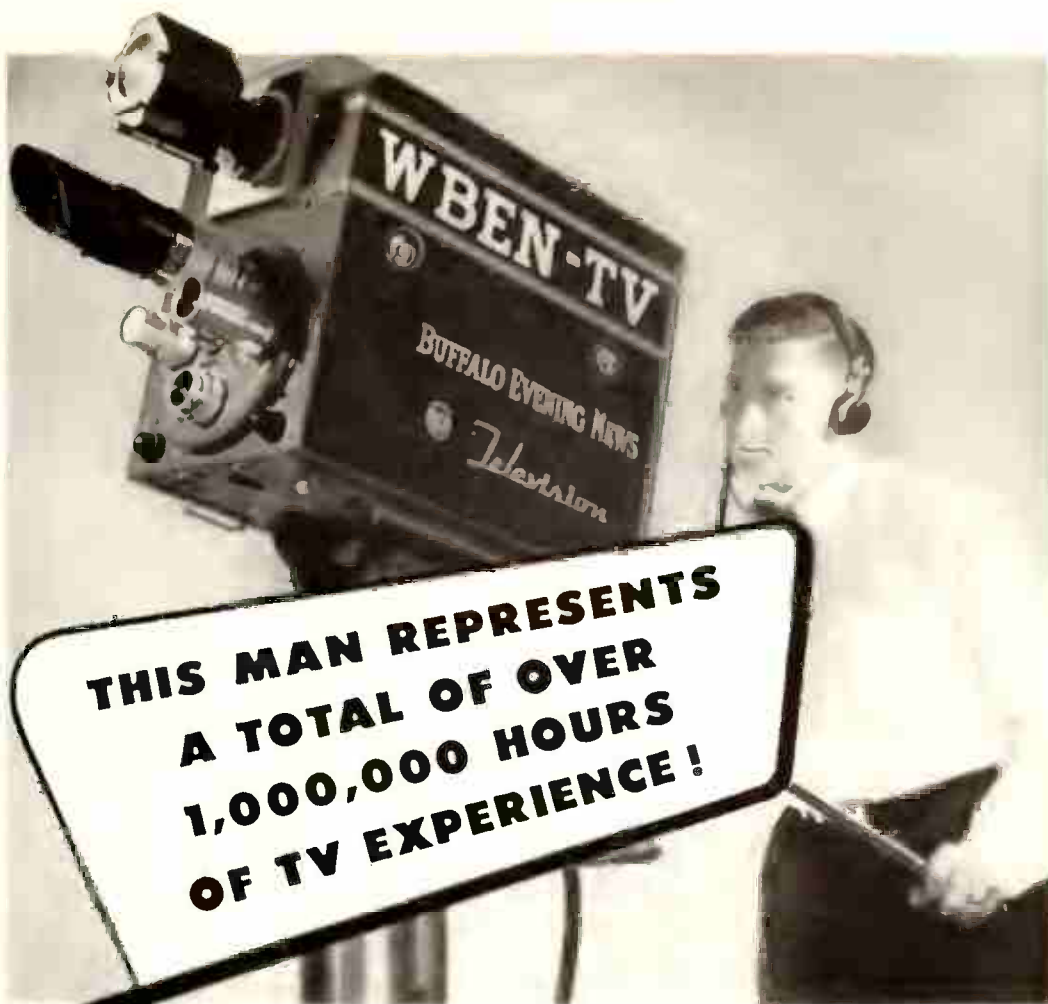
The question here posed reminds me of the Floogle Street snapper . . . "you just can't get there from here." To give a qualitative answer to a speculative question,

when you have nothing but some quantitative material to go by, taxes the abilities, no matter how highly developed, of the advertising analyst. It's a blue sky question that even the blue sky boys will have to slow down on. But as long as we're guessing on the answer—and that's all we can do—let's try and do it with some sense of objectivity.

Surveys show that teenagers prefer disk jockeys . . . and they certainly have their favorites . . . to all other radio fare. If we can assume that popularity breeds contentment on the part of advertisers, that a mass audience is the best climate for mass sales, then the answer to the question must be not that they are as good as or worse today, but rather that they are still a very effective media tool—in direct ratio to radio's effectiveness today.

I don't know how to measure, comparatively, today's personality against yesterday's. I know this though: the stations and the agencies and the advertisers are most sensitive to a performer's hold on his audience. If the man delivers, in terms of audience and reflected sales, then he must be con-

(Please turn to page 113)



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

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

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

in Buffalo-TV dollars count for more on channel 4

WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

CBS NETWORK
WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

HOMES

SPONSOR: Tilton Homes Corp.

AGENCY: Direct

CAPSULE CASE HISTORY: *After six weeks of advertising their new homes on WREX-TV, the Tilton Homes Corp. writes: "We have had such an outstanding response that it necessitated putting on an additional salesman. We also found it necessary to take a room in a hotel in Beloit for three days to handle the response." Tilton sponsored George Raft I am the Law film show for 39 weeks (syndicator: MCA TV). The cost was \$260 per week; live commercials with photos of homes, floor plans were used.*

WREX-TV, Rockford, Ill.

PROGRAM: *I am the Law*

PEANUT BUTTER

SPONSOR: Hallam & Son

AGENCY: Direct

CAPSULE CASE HISTORY: *Almost a year ago the Hallam Co. decided to try tv to increase sales of peanuts and peanut butter. They bought a segment of KYTV's children's program, Wrangler, aired daily 4:30-5:30 p.m. President Hallam writes of the results: "... so phenomenal we have just completed the installation of several pieces of the latest, most modern equipment. . . . The expansion of our plant," said he, "was made necessary by increased sales due to the effectiveness of the tv program."*

KYTV, Springfield, Mo.

PROGRAM: *Wrangler*

LOANS

SPONSOR: Seaboard Finance Co.

AGENCY: Frank Bull & Co., L.A.

CAPSULE CASE HISTORY: *Seaboard runs five participating announcements per week on KKTV. There are three Seaboard loan offices in the area—one in Colorado Springs and two in Pueblo. The announcements are film, straight pitches for loans. Peter J. Brown, advertising supervisor, reports 112 loans during three months directly attributed to television. Usually, "in a comparable period, if we wrote a third of that amount we would be happy. Statistically we are getting this business at approximately half the cost we feel indicates a successful campaign." Each announcement costs \$40.*

KKTV, Colorado Springs-Pueblo

PROGRAM: Participating Announcements



**TV
results**

ORANGE JUICE

SPONSOR: Minute Maid

AGENCY: Ted Bates & Co., N. Y.

CAPSULE CASE HISTORY: *When Minute Maid started its schedule on WTOP-TV, it was running sixth in sales in the Washington, D. C., market and distribution was spotty. After six months on WTOP-TV, using participations in the Mark Evans Show and station breaks and minute announcements at other times throughout the day, Minute Maid was third in the market and sold in all the major grocery chains. The weekly cost: \$650.*

WTOP-TV, Washington, D. C.

PROGRAM: Mark Evans Show, announcements

SHOCK ABSORBERS

SPONSOR: Columbus Shock Absorber

AGENCY: Kostka, Bakewell & Fox, Denver

CAPSULE CASE HISTORY: *The sponsor uses announcements in the Academy Theatre program, a 10:00-11:30 nightly film feature. Agency writes: "Our sales in the Denver area were tenfold those of a year ago during the same period. We can recommend these late evening spots as a sure-fire way to reach a sizable audience." The campaign consisted of 16 participations over a two-week period and cost \$1,080.*

KOA-TV, Denver

PROGRAM: Academy Feature Films, participations

CARS

SPONSOR: Motor Twins

AGENCY: Direct

CAPSULE CASE HISTORY: *Motor Twins sponsors the news every Sunday, 10:30-10:45 p.m. Three used cars are shown on each program. Each time all three cars have been sold during the early part of the week, in most cases during the first few hours the following day. One Monday two 1955 Fords were sold before 9:30 that morning. The sponsor's weekly cost is \$150.*

WBRE-TV, Wilkes Barre, Pa.

PROGRAM: Motor Twins News

DOORS

SPONSOR: Cash Lumber Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *After one live demonstration of a new type "Do It Yourself" door unit, the Cash Lumber Co. sold 50 units within 24 hours. The demonstration was presented within Community Crossroads, a 6:30-7:00 p.m. interview program. Within the first week, 125 units, selling at \$18.54 had been sold. The gross sales for the week: \$2,317.50. Sponsor's cost: \$66.*

KDUB-TV, Lubbock, Tex.

PROGRAM: Community Crossroads

WOODLAND-TV is big territory!



The toughest fighters — trout, bass, salmon, tarpon — meet their match in Shakespeare's resilient, glass fiber Wanderad. It's tough, light, rugged; designed to bring in the big ones!

Wherever the fish are biting, you'll find Shakespeare tackle — from WOODLAND, U.S.A.

"Shakespeare" is a name dear to the hearts of fishermen — from Alaska to the Caribbean. And the Shakespeare Company, manufacturers of tackle for both fresh and salt water use, is one of the largest in the industry.

Companies like Shakespeare give Western Michigan industry the kind of diversification that makes for sound prosperity. Many world leaders are located here . . . in Kalamazoo, Battle Creek, Muskegon, Lansing . . . and in the primary trading center of Grand Rapids. This rich area is served by WOOD-TV — which has the 20th highest set coverage in the country. For top sales results, schedule WOOD-TV, Grand Rapids' *only* television station!



WOOD-TV

WOODLAND CENTER
GRAND RAPIDS, MICHIGAN

GRANDWOOD BROADCASTING COMPANY • NBC, BASIC: ABC, SUPPLEMENTARY • ASSOCIATED WITH
WFBM-AM AND TV, INDIANAPOLIS, IND.; WFDF, FLINT, MICH.; WTCN-AM AND TV, MINNEAPOLIS, MINN.;
WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

EMP ADVERTISERS*

Amana Refrigeration, Inc.
American Home Products Corp.
American Oil Company
American Tobacco Company
Anheuser-Busch, Inc.
Carnation Company
CBS-Columbia
Chrysler Corporation
Electric Companies
Advertising Program
Falstaff Brewing Corporation
General Electric Company
General Foods Corporation
General Motors Corporation
Hamm Brewing Company
Helene Curtis Industries, Inc.
Kellogg Company
Lehn & Fink Products Corp.
Liggett & Myers Tobacco Company
Lincoln-Mercury Dealers
P. Lorillard Company
Pet Milk Company
Procter & Gamble Company
Regal Amber Brewing Company
Revlon Products Corporation
R. J. Reynolds Tobacco Company
Schlitz Brewing Company
C. V. Swanson & Sons
The Tomi Company
United States Steel Corporation
Westinghouse Electric Corporation

EMP STATIONS*

KVOS-TV Bellingham, Wash.
KBST-TV Big Spring, Tex.
WCBI-TV Columbus, Miss.
WMSL-TV Decatur, Ala.
WTVY Dothan, Ala.
WFLB-TV Fayetteville, N. C.
WINK-TV Ft. Myers, Fla.
KFXJ-TV Grand Junction, Colo.
WDXI-TV Jackson, Tenn.
WKNY-TV Kingston, N. Y.
WFAM-TV Lafayette, Ind.
KLFY-TV Lafayette, La.
KTAG-TV Lake Charles, La.
KLAS-TV Las Vegas, Nev.
KGVO-TV Missoula, Mont.
KTVO Ottumwa, Iowa
WJDM-TV Panama City, Fla.
KOTA-TV Rapid City, S. D.
WBOC-TV Salisbury, Md.
KVEC-TV San Luis Obispo, Cal.
KLIX-TV Twin Falls, Idaho
KIVA Yuma, Ariz.

*as of July 15, 1955





Reaching out to pull them in...

Thirty CBS Television Network advertisers are now reaching out to sell an extra market of close to one million families. And they are doing it at one third less cost than was possible six months ago!

Their network line-ups now embrace the small-market stations available individually or as a group under CBS Television's Extended Market Plan (EMP).

Combined these 22 stations deliver a market with a population larger than Boston...an effective buying income greater than Washington, D.C....and total annual retail sales larger than Pittsburgh. And each advertiser is reaching these 22 markets at the same favorable cost per thousand as stations serving the largest metropolitan areas—a cost made still more attractive by discounts ranging up to 15%.

The Extended Market Plan is one of the best package buys in all television—for each of the participating advertisers gets as a “bonus”:

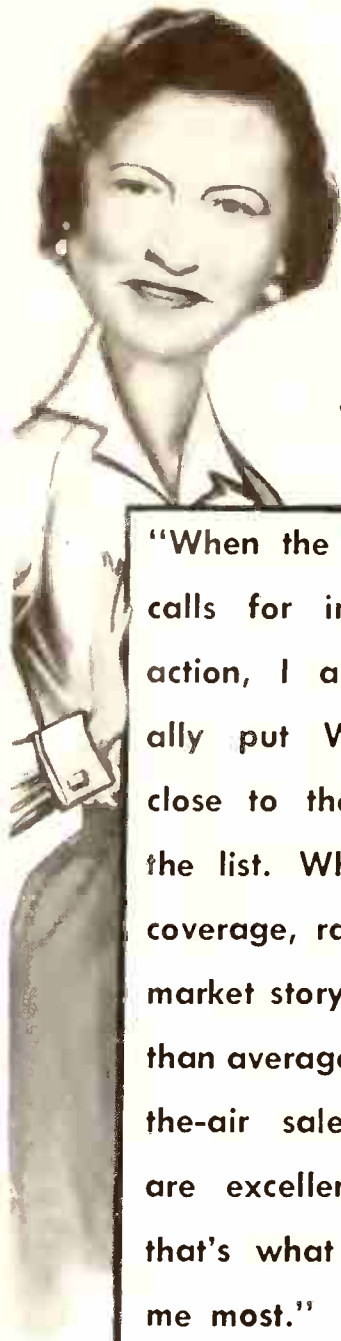
Unqualified enthusiasm of dealers now enjoying the powerful support of network television...

Goodwill of millions of prospects grateful for the opportunity to see outstanding network programs...

The vigorous support of each station which recognizes that strong network programs make the station stronger in its local community.

Call your CBS Television sales representative for details on the CBS Television Extended Market Plan. He will show you how to make even more effective what is already the most effective buy in advertising...

The CBS Television Network



**VERA
BRENNAN**
Director of
Radio &
Television
Time Buying
Scheideler,
Beck &
Werner, Inc.
says . . .

"When the schedule calls for immediate action, I automatically put WNHC-TV close to the top of the list. While their coverage, rating and market story is better than average, the on-the-air sales results are excellent . . . that's what interests me most."

Compare these facts!

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	934,448

Channel 8

SERVING HARTFORD & NEW HAVEN AREAS
represented by the katz agency, inc.



Harry Bennett's favorite two models are daughters Joan and Candy (l. to r.)

agency profile

Harry Bennett

Executive v.p.
Bryan Houston, New York

Harry Bennett claims that he got perfect training for advertising in the Cornell School for Forestry: "I learned not to miss the trees for the woods." It's an ability that he finds particularly valuable in planning clients' radio and tv strategy.

"People tend to forget the differences between the two air media because of the obvious similarities," Bennett told SPONSOR.

"Actually you deal with an entirely different theatrical appeal in tv and radio. Take the different role that the soap opera played in radio, and the role it's playing in tv. We feel that our *Modern Romances* is a good adaptation of the soap opera concept to television. The key to the adaptation is the fact that the story line is continuous Monday through Friday, but different each week.

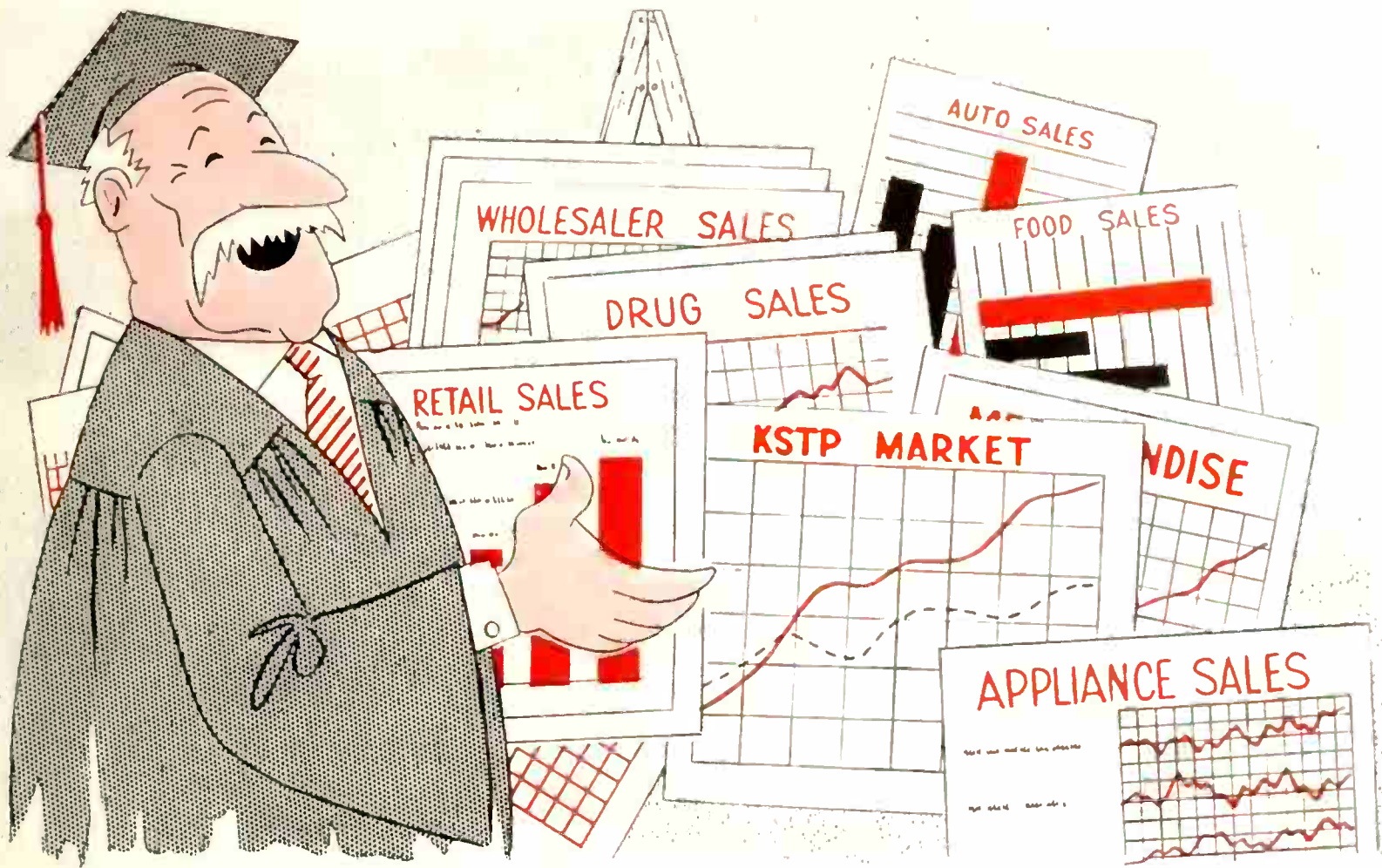
"In tv this change of pace is very important. In radio, the characters are imaginary, they exist in the housewife's mind. She can sustain interest in them, because she's projecting familiar characteristics unto them. In tv, the image is destroyed by the reality, and interest is harder to sustain."

Bennett is also very aware of the psychology of program selection. He feels that it's as important to suit the program to the geographic aspects of the market as it is to aim it to a certain audience.

"Take Baltimore," he explains. "We're running heavy spot tv program schedules there for Gunther Brewing Co. Of course, we chose programs in terms of the adult audience we wanted to reach. But there were other considerations too. For example, our choice of *Waterfront*. Well, it was a particularly apt choice because Baltimore is a seaport. There might be certain parts of the Midwest where this program wouldn't produce as complete response as in Baltimore."

Bennett adds that the idea of suiting a program to a local market will become more important as tv costs continue to rise. "Regional tv networks are the trend of the future," says he.

An officer of "The Society for de Propagation of Relaxation," Bennett decorates his office walls with monstrous fish that he has caught as a member of that organization. In Bronxville, where he lives, he loves to "take part in ham activities," acted in *Murder in the Cathedral*. But the role he takes most seriously is that of father to his two teen-age daughters, one of whom just became a Conover Girl. ★ ★ ★



**IN OTHER WORDS, GENTLEMEN,
FOUR BILLION DOLLARS is a lot of dough!**

In the great Northwest area which KSTP-TV serves and sells, spendable income is nearly **FOUR BILLION DOLLARS**, retail sales are more than three billion dollars.*

KSTP-TV has long been the leader in this rich market which includes over 600,000 television homes. It is the Northwest's

**Sales Management Survey of Buying Power, May 10, 1955.*

first television station, *first* with maximum power and *first* with color.

The listener-loyalty which KSTP-TV has won over the years through superior entertainment, talent, showmanship and service means *sales* for you! That's why KSTP-TV is your *first* buy and your *best* buy in the important Northwest market.

KSTP-TV

CHANNEL
100,000 WATTS



MINNEAPOLIS • ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



**Maury Farrell
and Cal Douglas**
Stars of
WAPI News Roundup

8 to 8:15 a.m., Monday-Friday

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

WAPI
Birmingham

Folks in and around Birmingham like to start the day listening to this popular team. Maury and Cal give local and Alabama news and weather, national and international events... and this includes sports; Maury is a great boy for sports! This program received the AP award for Excellence in Radio Journalism, and Maury and Cal each got an individual award from AP.

You can **SELL**
Your Products
to Alabama folks

If you **TELL**
them on programs
they enjoy hearing

Represented by

John Blair & Co.

Southeastern Representative:

Harry Cummings

AGENCY AD LIBS



(Continued from page 9)

thereby gains comfort and an escape from new types and techniques of broadcasting that also are new opportunities.

Not that (some) numerical data can't be helpful. But ratings alone, to name but one area, can never indicate the advertising value there is in the *believability* of a Garry Moore or the *charm* of a Dinah Shore. And no audience projection of a time slot can justify the opportunities that may be inherent in that time if it is slotted with a new show or some new approach to the medium.

In my opinion, television and still, but to a lesser degree, radio are *the* "emotional" advertising media. By this I mean the audience, our prospects, get involved emotionally with the editorial matter set before them. That's how strong is the rapport and the self-identification of these media.

This rapport and identification are of great value to an advertiser. But so elusive are these qualities and so impossible to chart that we constantly ignore much of the real impact of tv (as we did in radio) because we are unable to graph or pie-chart them.

This is one reason I personally am so excited by a recent area of investigation being carried on by Gallup Robinson. Briefly (I hope to devote an entire column to this shortly) Leyton Carter of Gallup Robinson is looking into the "Emotional Quotient" achieved by the stars of tv shows. How much, or how little, do people like them? This qualitative insight into the numerical fact of viewing could be a tremendous boon to all of us. Perhaps we'll be able to rate the relative E.Q.'s of such people as Groucho, Jack Webb, Lucy and John Cameron Swayze. We may be assured of what we suspect: that some high rating shows are of less value than others with half the audience. But, of course, to get back to my introductory remarks, even E.Q. won't make it possible for us to avoid using imagination and courage as we try to get something new and different into the medium. ★ ★ ★

Letters to Bob Foreman are welcomed

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

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



This lively cartoon series for D-X Motor Oils features an animated engine—"Eddie Engine" by name—who smoothly and easily puts across the salient points about the advantages of the Special & Heavy Duty D-X Motor Oils. A fast sell message in an easy-to-take form makes this SARRA created commercial a super salesman. For: Mid-Continent Petroleum Corporation. Thru: R. J. Potts-Calkins & Holden, Inc.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The remarkable success of "Millie's Millions," a TV commercial recently produced by SARRA for STOPETTE, has catapulted a single test commercial into a series. The current sequel, "Tillie's Hapless Holiday," is built around an old movie-type setting with all the nostalgia and whimsical humor of The Gay 90's. Although done in a light vein, it conveys a hard-hitting sales message and provides instant identification for over-the-counter sales. For: Jules Montener, Inc. Thru: Earle Ludgin & Company.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Here's a SARRA TV commercial that won top CFAC Honors in the 13th Annual Awards Competition. Live action with appealing baby chick pictures, made more appealing with a cute little girl, sells the product with interspersed scientific shots showing the great growth-producing qualities of Purina's Chick Startena—a real attention holding device. For: Ralston Purina Company. Thru: Gardner Advertising Co.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A charming combination of live action with an airy cartoon treatment plus a singing fragment gives this NUSOFT commercial great sell-appeal. This commercial quietly but effectively presents the convincing NUSOFT "towel test" . . . deftly tied in with product identification. For: Corn Products Sales Company. Thru: McCann-Erickson, Inc.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

AT LAST!

AVAILABLE TO
LOCAL ADVERTISERS
AND STATIONS —

**126 TOP RATED
COMEDY PROGRAMS
WITH 100% FAMILY
APPEAL**

**AVERAGE
NATIONAL
AUDIENCE RATING**

30.4

**OVER PAST
3 YEARS**

PRODUCED BY HAL ROACH, JR.
A ROLAND REED PRODUCTION

MY LITTLE MARGIE

starring GALE STORM & CHARLES FARRELL

DON'T BUY MAYBE'S!
LET "MY LITTLE MARGIE"
SELL YOUR PRODUCT
— The Results Will Astound You!

This Series sponsored for 3 successful years by Philip Morris Cigarettes and Scott Paper Co. over NBC and CBS Networks

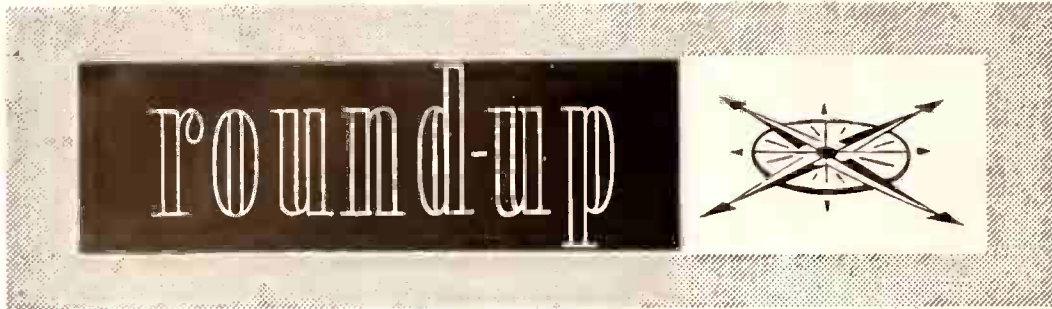


OFFICIAL FILMS, Inc.

25 WEST 45th ST., NEW YORK 36, N. Y. PL 7-0100

Los Angeles—121 S. Lapeer Drive
San Francisco—150 Font Blvd.
Boston—419 Boylston Street
St. Louis—415 North 12th Blvd.
Dallas—Second Unit Santa Fe Bldg.

Chicago—360 No. Michigan Ave.
Minneapolis—3100 Raleigh Ave.
Atlanta—333 Candler Bldg.
Philadelphia—1420 Walnut Street
Memphis—2254 Madison Ave.



WPDQ uses mobile studio for regular, remote broadcasts

When Jacksonville, Fla.'s WPDQ decided to focus on local coverage, it was natural for them to turn to the mobile studio. Their objective: to capitalize on the mobility of radio through on-the-spot reporting of local news. The next step was to get a miniature German bus, a Volkswagen, and outfit it not only for remote broadcasts, but for regular shows.

WPDQ's morning show, the two-hour *Crackerjack Show* and the afternoon *Traffic Jam Session* both broad-



WPDQ's new Volkswagen mobile am studio

West Coast d.j./adman gives radio philosophy

Glen King, disk jockey on KLX, Oakland, as well as the owner of King advertising agency in the same city, has a double view of and a double interest in the manner in which radio is being sold today. From his experiences in both ends of the industry he has compiled a 24-page statement of philosophy which has been distributed among a number of broadcasters and admen.

It is King's contention that the present pattern of local radio selling often misses the boat. He feels that instead of being sold as a bargain-counter commodity, the medium's strengths ought to be defined and utilized.

The title of his booklet is "The Case Of The Sprightly Giant Who Is Too Busy To Attend His Own Funeral," and refers to the "arm-chair advertising experts" who have been trying to bury radio since the advent of tv.

King feels that radio has certain values that cannot be reduced simply

cast from the mobile studio. Each is sold out for some time to come, reports General Manager Robert R. Feagin.

Inside the air-conditioned rear portion of the bus is all the equipment for standard broadcasts, including two turntables for d.j. shows, and a tape recorder for remote pickups. The station reports that they are swamped by requests for the mobile studio to visit the advertisers' locations during the various shows.

Though at present, shows are relayed to the transmitters by phone lines, the station has plans to use high fidelity fm transmitters beamed to a central tower from which the show would go by regular lines to the transmitter. Also in the offing is the outfitting of a second mobile studio to take care of demand from advertisers.

★★★

to cost-per-1,000 or ratings, and these values must be hammered home to advertisers. The intangibles include listener reaction to the talent and matters of programing taste.

★★★

TvB presentation gives answers to 3 tv "Hows"

A 67-page presentation is now in the hands of TvB members, advertisers and agencies. The presentation, titled "The Three Hows Of Television," is designed to answer the three questions advertisers ask of a prospective medium: How many prospects can I reach? How much does it cost to reach these prospects? How effective are the sales messages to these prospects?

The answers to these three questions include two-color charts plus the final results of the first TvB study of television effectiveness in the grocery field.

Some of the facts offered in support of tv are: more than seven of every 10 U. S. homes own a television set; the average television family spends

more time watching tv than any other activity except working or sleeping; the average cost-per-1,000 for reaching customers on network tv is \$1.23 (or 54% less than any combination of printed media for the same number of people).

★★★

Schaefer Beer commercials use new "Thirsty" cartoon.

The Brooklyn Dodgers claim that you can always see the unexpected at Ebbets Field, so the Schaefer Brewing Co., sponsors of the telecasts of the games, follow the pattern in their commercials. They consist of animated cartoon footage superimposed over a live background.

The cartoon character, "Thirsty," jumps around the stands, parachutes down onto the field and removes the glass of beer from the Schaefer sign in the outfield. Then he shoves it toward the camera while the live announcer reads limericks or script material describing "Thirsty's" antics.

Responsible for the commercial at Schaefer's agency, BBDO, were Art Bellaire and Bernard Ryan on copy; Larry Berger and Al Normandia on art; Les Collins on film production; Rocco Dellarso on live production. Animation is by Cineffects.

(Another recent commercial using animation techniques combined with live action is the new Lehn & Fink Etiquet deodorant commercial. Agency is McCann-Erickson.)

★★★

Film defects may negate sponsor's sales approach

Improper film handling that results in dirty or damaged film commercials being screened can result in a waste of the sponsor's advertising dollars, and even in negative reaction towards the product by the viewer.

These are the observations of Anthony Salese, film technician for Movie-lab Film Laboratories. Salese, a veteran of 12 years' experience in film work, told SPONSOR that dust and dirt particles on the film being shown, or on the negative from which the positive is printed, can result in black spots "raining" down the screen.

Salese cited the instance where a face cream was being demonstrated on the film. The performer applied the product, then as the camera moved in for a close-up, the voice-over of the announcer spoke of the performer's beautiful complexion. When dirt spots

appeared on the screen, the commercial was ruined. The performer seemed to have skin blemishes, and the sponsor's serious selling message turned into a ludicrous situation. This is exactly opposed to the one of most important reasons sponsors use film commercials: to insure themselves against accidents in live commercials that could make their product look badly.

Saleses's suggestions to eliminate these defects on the screen are as follows: (1) sponsors who invest heavily in filmed commercials ought to have someone in their advertising departments with enough knowledge of film to check the condition of the films received by the sponsor; (2) agencies ought to keep tabs on film at all stages of its production and insure themselves against poor workmanship by the laboratories. When this is done, Saleses believes, everyone will profit from the generally higher quality achieved. ★★★

Briefly . . .

KEDD, Wichita, Channel 16 NBC affiliate, has petitioned the FCC to obtain Channel 8, a vhf frequency. Their financial hopes are based on the increased coverage they could give the state with this new channel, and on the new 1,200-foot tower they are about to erect.

Stanley H. Durwood, president of KEDD, announced plans to make the station available for more hours of educational tv. Additional emphasis will also be placed on farm programming, so that the increased power supplied by the new tower will enable many thousands of now uncovered farm homes to be reached by tv. * * *

A book on the effectiveness of marketing research has been published by Richard Manville Research. Called *12 More Marketing Case Histories*, the book is designed to help advertisers to "greater profits, lower costs through research."

Copies may be obtained by readers of sponsor by addressing Richard Manville Research, 230 Park Ave., New York 17, N. Y. * * *

Newest tv viewer service to be introduced by WRCA-TV, starting 1 August, is one called *Count Sheep*, a nightly programming service directly preceding the station's sign-off.

(Please turn to page 112)

97¢ BUYS 1000 HOMES IN CHATTANOOGA

105,200 Watts

260 TIME RATE
20 Second or 1 Minute
Average Class A Rating
TELEPULSE Dec. '54

144,718 Sets
(Primary A&B)
1953 Nielsen Plus
RETMA to May 27, 1955
CARTER M. PARHAM, President
HAROLD (Hap) ANDERSON, Manager

Interconnected NBC • CBS • ABC • DuMONT

Represented by THE BRANHAM COMPANY

proof positive

WCUE

FIRST

now **in AKRON**

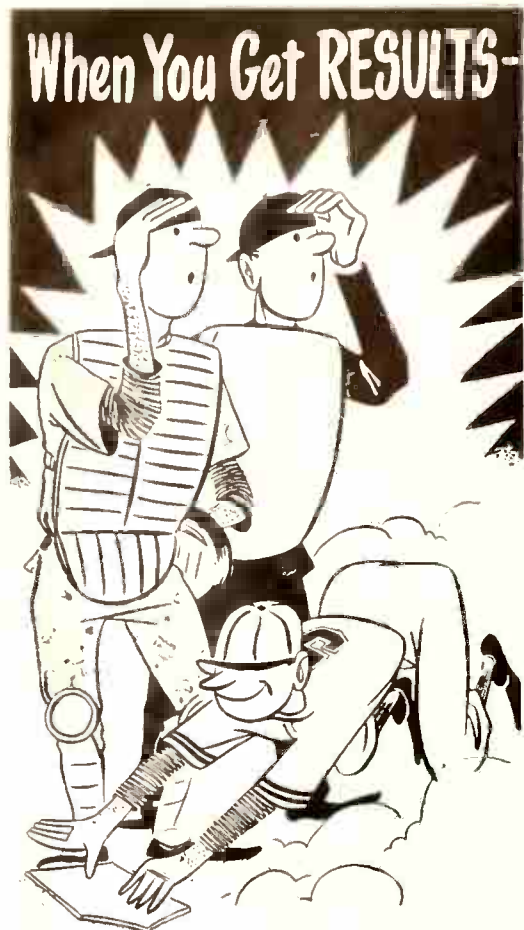
*latest
Hooper
ratings*

March-April
1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcuc . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

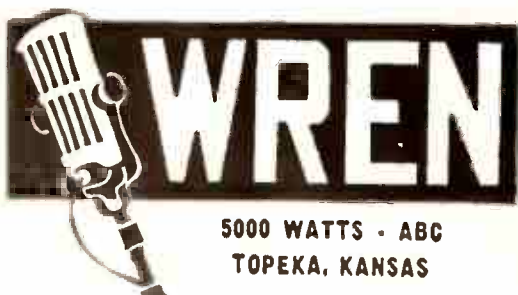


IT SHOWS AT HOME!

THAT'S WHY LOCAL FIRMS PUT GREATEST DOLLAR VOLUME ON WREN!!

It's no secret here in Topeka that WREN covers the territory best! That's why local firms put their greatest dollar volume on WREN.

That's why we can quote continuous program sponsorship like this — Kansas Power & Light for 17 years . . . Ed Marling Appliance for 8 years . . . Scott Motors Chevrolet for 7 years . . . McCormick Rug for 4 years . . . Hall Stationery for 7 years . . . Alexander Baking and Jordan Sunbeam Bakers for 5 years . . . Capitol Federal Savings and Loan for 7 years. Here is a husky, booming market that WREN covers best . . . a market that can't be reached by Kansas City stations. Why not contact your John E. Pearson man for details on WREN coverage and rates. We think you'll be surprised.



(Continued from page 26)

nearly as quickly nor as well under these oppressive climates, as they could in properly cooled studios.

By pure coincidence I spent an hour or two in CBS Radio studio 22 at 49 E. 52nd St., just before going up to tv studio 61. Radio 22 is, of course, beautifully and comfortably air-conditioned, and rehearsals and shows run off here in wondrous contrast to the tortuous struggles which take place in tv. I understand, of course, that there are problems involved in properly air conditioning vast, old-fashioned theatres, which have been converted to tv studios. I'm certain, too, that the networks are aware of the urgent necessity (from the practical standpoint of producing the best possible shows most efficiently and inexpensively) of setting up conditions in which all workers can operate somewhere near their peak.

If this short discussion on the subject helps speed the job along by a single day, however, it will have been worthwhile.

Talking about summer, and summer shows, it seems to be the fashion among video critics to knock hot month programming in a rather reckless and general way. While there's little doubt that some summer fare rates the raps, there are a number of shows which stack up favorably with the best in their class for any time of year. One of these is the *Tv Top Tunes* Chesterfield show I was discussing earlier. Lee Cooley and his extremely able choreographer and assistant come up with musical, dance and production numbers on this stanza, which frequently match and surpass much more pretentious and higher-budgeted efforts. What they lack in money is made up for with ingenuity, imagination and plain hard work.

Using a group of three boy and three girl dancers, the Mitchell Ayres orchestra (virtually all the men from the Como show) and an excellent mixed choral group supervised by Bonnie Lake, Cooley and company put together a Chattanooga Choo Choo and a Singing in the Rain production number on last week's show, which would have done credit to any network show, fall or winter, not excepting the *Hit Parade* or several spectaculars.

Relate the excellence of this show to the front part of this piece—which is to say that all parties concerned are turning in top-notch work under the most trying circumstances, and you'll agree that Chesterfield and Cunningham & Walsh are lucky bankrollers—and if the engineers ever figure out a way to cool those studios, they'll be even luckier 'cause they'll get the same job quicker and cheaper. ★ ★ ★

first

Consistently, in survey after survey*, CHANNEL 5's leadership in "quarter-hour firsts" has climbed from around 50% to NOW over 75% — in a 4-station VHF Market! With more than 5 years of solid selling and programming experience, KPHO-TV is FIRST in Arizona Audience . . . FIRST in number of National Spot Advertisers . . . FIRST in Local Advertisers!

choice

CHANNEL 5 is FIRST in TV Entertainment! KPHO-TV has the shows that get the audience — the shows that America and Phoenix want most to see! KPHO-TV consistently delivers the outstanding TOP AUDIENCE for Kid Shows . . . News Shows . . . Women's Shows . . . Sports, Comedy and Dramatic Shows, like these top-notchers:

Colonel March
Town and Country Time
This is Your Music
Top Plays of 1955
His Honor, Homer Bell
All Star Theatre
Passport to Danger
Five Star Playhouse
Mr. & Mrs. North
Stories of the Century

Big Game Hunt
Abbott and Costello
Heart of the City
Judge Bean
Guy Lombardo Show
I'm the Law
Pride of the Family
Biff Baker
Famous Playhouse
Man Behind the Badge

Science Fiction Theatre
Ray Milland Show
Arizona TV Newsreel
Confidential File
Movietime
3 Star News
Gold Dust Charlie
Phoenix Panorama
It's Wallace?
Cook's Corner

AND MANY, MANY OTHERS!

So when you buy **KPHO-TV**, Arizona's First and Finest — YOU BUY

PHOENIX

41st Market in Population †

* See Pulse, ARB

45th Market in Retail Sales †

† SRDS Consumer Markets '55

A MEREDITH TELEVISION STATION

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

KPHO-TV

CHANNEL 5

PHOENIX, ARIZONA

REPRESENTED BY THE KATZ AGENCY

Tested Southern Recipe For Sales Success

By John Pepper and Bert Ferguson



Do you really believe that if you want something done, you should take it to the busiest person you know? That if you want maximum assurance of getting a return on your money, you put it on a winner? If you want to be confident of results from your advertising, you go by proof instead of prognostication?

All right, then. What we at radio station WDIA will say you're after is one of those "magic" recipes which turns out to have been soundly built on quality ingredients, thorough experience and understanding care. Should you be amazed at how it turns out? Well—we know what a man gets with WDIA, and sometimes we're amazed just the same.

Ranks first: Make sure you begin with the Memphis radio station that ranks first in all audience surveys, day and night—and has been doing it for four years: WDIA. This, remember, in a town with seven other stations, some of which have been broadcasting for over twenty-five years.

Now add the fact that this same WDIA is Memphis' only 50,000-watt station. WDIA made it to 50,000 from 250 watts, in just one leap. All the *good* reasons that were behind it might be summed up in just the one real reason: demand. There'd been a big place for WDIA. And WDIA filled it.

Then, still another element. Put in the fact that WDIA is the station regarded in its market of 1,230,724 peo-

ple as the *only* station. Their station. Certainly creates a unique position in this area. An outstanding one in the industry. So these are excellent ingredients in your sales success with WDIA.

One-group specialty: And there are others. The reason WDIA went from 250 to 50,000 watts—in an unprecedented move—is that WDIA was the first to recognize the Negro market, in the city that's first in the South in Negro population. Memphis' trade area is *forty percent* Negro. They had never been directly reached until WDIA set out to give them their own accents and rhythms, using only Negro announcers and music. To this day, no coverage approaches that of WDIA. Not only do these people keep WDIA tuned in all day and night—they are *proud* of WDIA. This feeling is what has spelled the difference for WDIA in power and audience ratings. It's what makes a sales message on WDIA *produce*.

Big buyers: To command this market is to let yourself in for a surprise. This is much more than a *good* market, even aside from its feeling about WDIA. We call it the "Golden Market," deliberately. This forty percent of Memphis buys according to a pattern all its own. They buy 53.4 percent of all women's hosiery. 50.3 percent of the mayonnaise. 60 percent of the chest rubs. 64.8 percent of the flour. This is no off-brand, country-store buying, but buying of better and fancier quality, if anything.

These folks will be making over a quarter billion dollars in 1955. They will spend *eighty percent* of it, on consumer goods and services. Their interest, activity and hopes must be centered on their homes, families and friends, and their own persons. They make the most of the day as it comes. And they sure know their national brands.

Now the "magic" of the recipe begins to be revealed. You have right here in

this area close to ten percent of all the Negroes in the entire United States, with their peculiar group habits here of buying. You have in WDIA the one medium—in the entire United States—which this group overwhelmingly accepts. The effect of this remarkable combination on sales adds up to what aptly has been termed *hot*—not cold—figures. The totals may imply mere statistical respectability. It's the inference you can draw from that whips up your enthusiasm.

This recipe has done wonders for many famous advertisers, including

Birdseye Frozen Foods, Stag Beer, Tide, Godchaux Sugar, Carnation Milk, Halo, Niagara Starch, Crisco.

Wouldn't you prefer, though, to take a look at some firsthand material relating to your own particular kind of product? You can. It's simply a matter of taking a few moments to drop us a note of inquiry.

We believe the best hope of getting a good job done is with someone who's already doing a good job. That surest returns on your money come from a going concern, rather than one needing your help.

We believe it's only sensible to deliver the proof of the pudding *first*. Give you a taste of what you may expect. If it still looks good after that, you may want to make some prognostications yourself. Our own position is that with WDIA, the ingredients for sales success are very definitely here for you. And the know-how.

WDIA is represented nationally by the John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager

SUNDAY				MONDAY				TUESDAY				WEDNESDAY				THURSDAY				FRIDAY				SATURDAY			
ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC
Public Prosecutor	On the Line	Monitor	Meet the Press	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news	Johnston news

Would explanations to help you use this chart

Spouses listed alphabetically with agency and time on air

Abbreviations: ABC, CBS, MBS, NBC, etc.


Time slots: 11:30-12:00, 12:00-12:30, etc.

Program titles: The Ed Kelly Show, The Ed Kelly Show, etc.

personality selling SELLS!

EVEN AT 5 AM!

(WFBL's "Alarm Klock" is selling)



ED KAISH

A big-big audience from 5 to 7 a.m.—the regular urban and rural audience of rich Central New York . . . PLUS . . . half of Syracuse's huge industrial force at work by 7 bells.

Ed Kaish talks to them all on his "Alarm Klock" show . . . a service program of bright music, news, time, weather forecasts, and a bonus of sports reports and human interest.

Behind every message: sincere, knowing, pure-sell! The Free & Peters man will be glad to quote.

One of the BIG SIX on SYRACUSE'S WFBL



Ask about MARKET MAGICI Display-Survey Product PUSH!

contact FREE & PETERS for details

★ If WFBL has been Syracuse's Number One radio station since 1922

SPONSOR

Daytime 8 August 1955

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 8 August 1955

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	ABC CBS NBC	ABC CBS NBC	ABC CBS NBC	ABC CBS NBC	ABC CBS NBC	ABC CBS NBC	ABC CBS NBC
10:00	Medicine at 10:00	Radio Bible class	National Radio	My true story	My true story	My true story	My true story
10:15	Church of the	Valentine	Companion	My true story	My true story	My true story	My true story
10:30	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
10:45	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
11:00	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
11:15	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
11:30	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
11:45	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
12:00	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
12:15	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
12:30	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
12:45	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
1:00	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
1:15	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
1:30	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
1:45	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
2:00	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
2:15	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
2:30	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
2:45	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
3:00	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
3:15	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
3:30	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
3:45	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
4:00	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
4:15	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
4:30	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
4:45	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
5:00	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
5:15	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
5:30	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
5:45	Valentine	Companion	My true story	My true story	My true story	My true story	My true story
6:00	Valentine	Companion	My true story	My true story	My true story	My true story	My true story



It's a FIXED race
in the land where TV means "taint-visible"

No doubt about it, radio's a sure thing in Big Aggie land. 660,950 families are staunch radio fans in the rich, 5-state Great Upper Missouri Valley. TV stands for "taint-visible" in Big Aggie Land; and no one newspaper can stride this wide land day by day like radio. And far in the lead by several lengths is WNAX-570. So whatever media you consider in other markets, there's only one low-cost, high-return way to get your share of the \$2.8 billion buying income in Big Aggie Land - and that is WNAX-570.

WNAX-570
Yonkers, South Dakota
A Cowles station. Under the same management as KVVU, Channel 9, Sioux City; Iowa's second largest market. Don D. Sullivan, Advertising Director.
CBS Radio
Represented by the Katz Agency

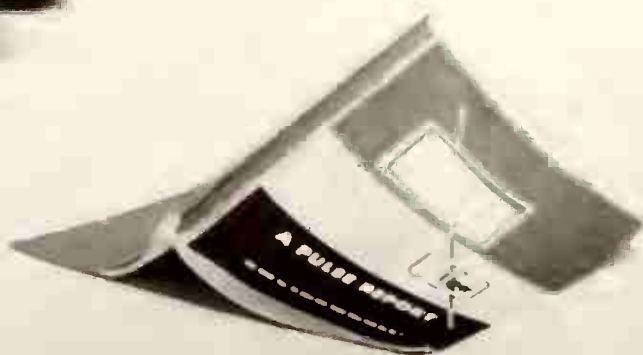
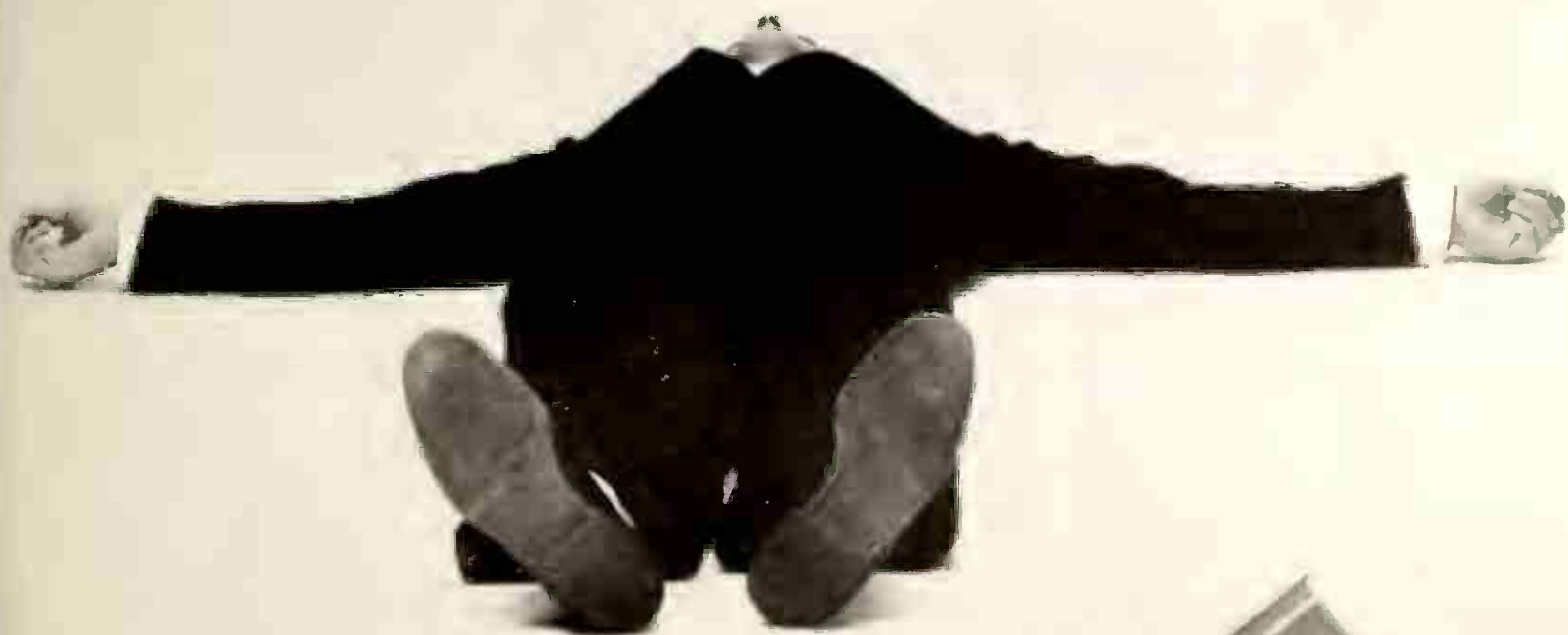


It shouldn't come as a shock

After all, KNX has been the leading station in Los Angeles for umpteen years. And this month, as in so many, many months before, it's happened all over again... KNX leads every other Los Angeles station in a very decided manner:
45% more audience than the second network station.
68% more than the leading independent.
Ahead of all competitors, morning, afternoon and evening, every day in the week.

KNX reaches an average of 45% of the Los Angeles Metropolitan radio homes each day. 84% of the homes in just one week. No other Los Angeles station reaches so many people, so often or so effectively.

Get up, and stay up, with **KNX RADIO**
Los Angeles, 50,000 watts. CBS owned. Represented by CBS Radio Sales.





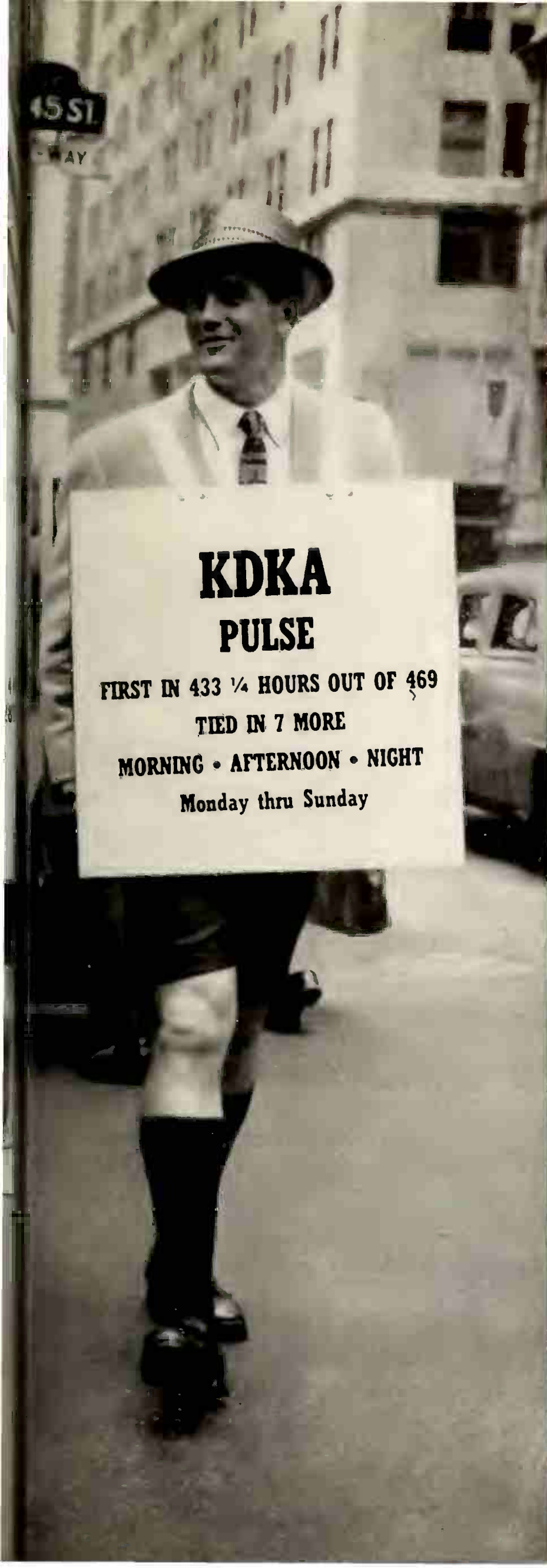
**KDKA
GUIDE POST**

**66% OF ALL FAMILIES,
ALLEGHENY COUNTY
74% OF RADIO FAMILIES
More than 12% over next station**

**KDKA
NIELSEN**

FIRST IN 8 COUNTY WITH 34% SHARE **FIRST IN 4 CO WITH 28% L**

**FIRST IN TOTAL AREA
WITH 23.5% SHARE**



KDKA PULSE

FIRST IN 433 ¼ HOURS OUT OF 469
TIED IN 7 MORE
MORNING • AFTERNOON • NIGHT
Monday thru Sunday

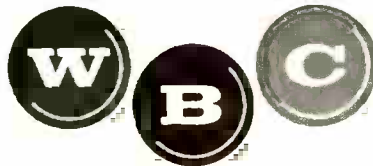
KDKA AHEAD EVERYWHERE!

That's the short story these dapper lads are telling the world. And what a best-seller it is! Because KDKA makes your advertising dollars count in *every* county.

Take a look at all three and see. Whatever rating service you use KDKA comes out on top in these latest surveys. In Allegheny County, in 4 counties, 8 counties, 15 counties, or in the entire area!

No wonder advertisers commanding the biggest audiences demand KDKA-Radio! Take advantage of these rave ratings. For availabilities, call John Stilli, Sales Manager, GRant 1-4200. Or call Eldon Campbell, WBC National Sales Manager, MURray Hill 7-0808, New York.

KDKA—Pittsburgh



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO	TELEVISION
BOSTON—WBZ+WBZA	BOSTON—WBZ-TV
PHILADELPHIA—KYW	PHILADELPHIA—WPTZ
PITTSBURGH—KDKA	PITTSBURGH—KDKA-TV
FORT WAYNE—WOWO	SAN FRANCISCO—KPIX
PORTLAND—KEX	

KPIX REPRESENTED BY THE KATZ AGENCY INC
ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS INC.

*No selling campaign is complete
without the WBC stations*

FLEXIBLE NET RADIO

(Continued from page 37)

network buy must be "acceptable" to CBS, which means that it is a matter of negotiation. Obviously, there is a limit to flexibility.

An advertiser who buys under the Selective Facilities Plan must make the program available to the entire network. The network may sell the show in areas where the buyer does not sponsor it to non-competitive products. There is no recompense to the original

advertiser, of course. Since the sponsor under the Selective Facilities Plan pays the entire program cost, too small a network means the program cost-per-1,000 homes reached might be uneconomical.

Network flexibility is quite pronounced at ABC and MBS. There is no formal selective facilities plan, such as at CBS, but certain limited network buys could work out the same way. That is, if an advertiser buys a limited network during network option time the show would go to the entire net-

work because of the web's responsibilities vis-a-vis its affiliates. Usually the client will be asked to pay the full cost of the show. It is hard to generalize about this, however, because when the webs make deals for business, no one can actually say just where the network is cutting corners. The important thing is that there are no groups of must-buy stations at ABC and MBS.

ABC has been pushing its regional networks. Advertisers can buy, for example, just the 17 stations in New York State or California, the 26 stations in New England, the 16 stations of the Minnesota-Iowa region or the 18 stations of the Montana-Idaho-Wyoming-COLORADO region. Even in the case of small regional networks, there are no 100% must-buy requirements.

Two of Mutual's regional networks are well-known. They are the Yankee in New England and Don Lee on the West Coast. They are true regionals in the sense that they are self-contained and originate their own programming. This setup goes beyond the regional lineups of the national networks, but Mutual offers the latter too. *Coke Time*, with Eddie Fisher, for example, is on 176 stations compared to the full MBS web of 523 stations at night.

At NBC Radio there are no must-buy station groups but there is a minimum dollar requirement. This is 75% of the total gross dollar billing for the time period. NBC's more stringent requirements are due to affiliation agreements and it is likely that this barrier to lineup flexibility will be removed in time.

The 75% formula only applies to network option time, however. NBC will tailor-make a network in station option time of almost any lineup within reason. This is true of the other networks, too.

Within each network lineup policy there are variations. A lot depends on the time of day. There are also certain participation programs with package prices in which the advertiser must buy the lineup as constituted. In many cases these lineups contain a full or near-full network.

Segmented programming: Probably even more important than short networks to the advertiser is the way webs have broken up programming for sale. As pointed out previously in the case of CBS, advertisers can buy even segments of 15-minute shows. General

Little Rock is looking up!

Know why? Because that's the way things are going. **KARK-TV's new tower is going up.** Way up! Now under building and ready for operations by late Fall, it will be the tallest structure in Arkansas and one of the highest television towers in the South.

KARK-TV's power is going up, too. All the way. The combination of maximum power and the new high tower will mean snow-free coverage over 42% of the state, good coverage throughout all of Arkansas.

The number of television homes reached by KARK-TV went up 9,000 homes between March and April, up to 110,655 as of April 30th and still climbing fast.

Market figures are going up. Little Rock, consistently on the "Sales Management" list of high spot cities, will soon have another million-and-a-half dollar monthly payroll with the opening of its new SAC Air Force Base.

KARK-TV's share of audience continues to go up... now 54% Monday thru Friday, 7:00 AM to midnight, according to the April Little Rock Pulse. It stands to reason that to "UP" sales results in Little Rock, you won't find a better station than KARK-TV.

NBC
BASIC AFFILIATE

KARK-TV

Channel 4 • Little Rock • Arkansas

SEE YOUR PETRY MAN TODAY:
COMING PETRY AND CO. INC.

**On the Air
NOW!**
FULL POWER

KRNT-TV



Channel 8, Des Moines

● It's big news for Iowa viewers and big news for you if you sell in Iowa . . . KRNT-TV is now on the air with all the big, popular CBS television shows that have led Central Iowa ratings for years... PLUS the favorite local personalities with established audiences and proved power to move merchandise!

● Your Iowa campaign starts with Des Moines and KRNT-TV, so call Katz now and discuss availabilities on the showmanship station in Des Moines, KRNT-TV . . . affiliated with highly-Operated KRNT Radio and the nation's largest legitimate theater, KRNT Theater.

KRNT AM
TV
Channel 8 in Iowa

KATZ HAS ALL THE FACTS — FULL POWER 316,000 WATTS



JACKIE GLEASON



LUCILLE BALL



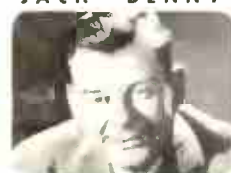
HERB SHRINER



ROBERT CUMMINGS



JACK BENNY



ARTHUR GODFREY



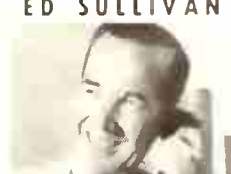
ANN SOTHERN



GARRY MOORE



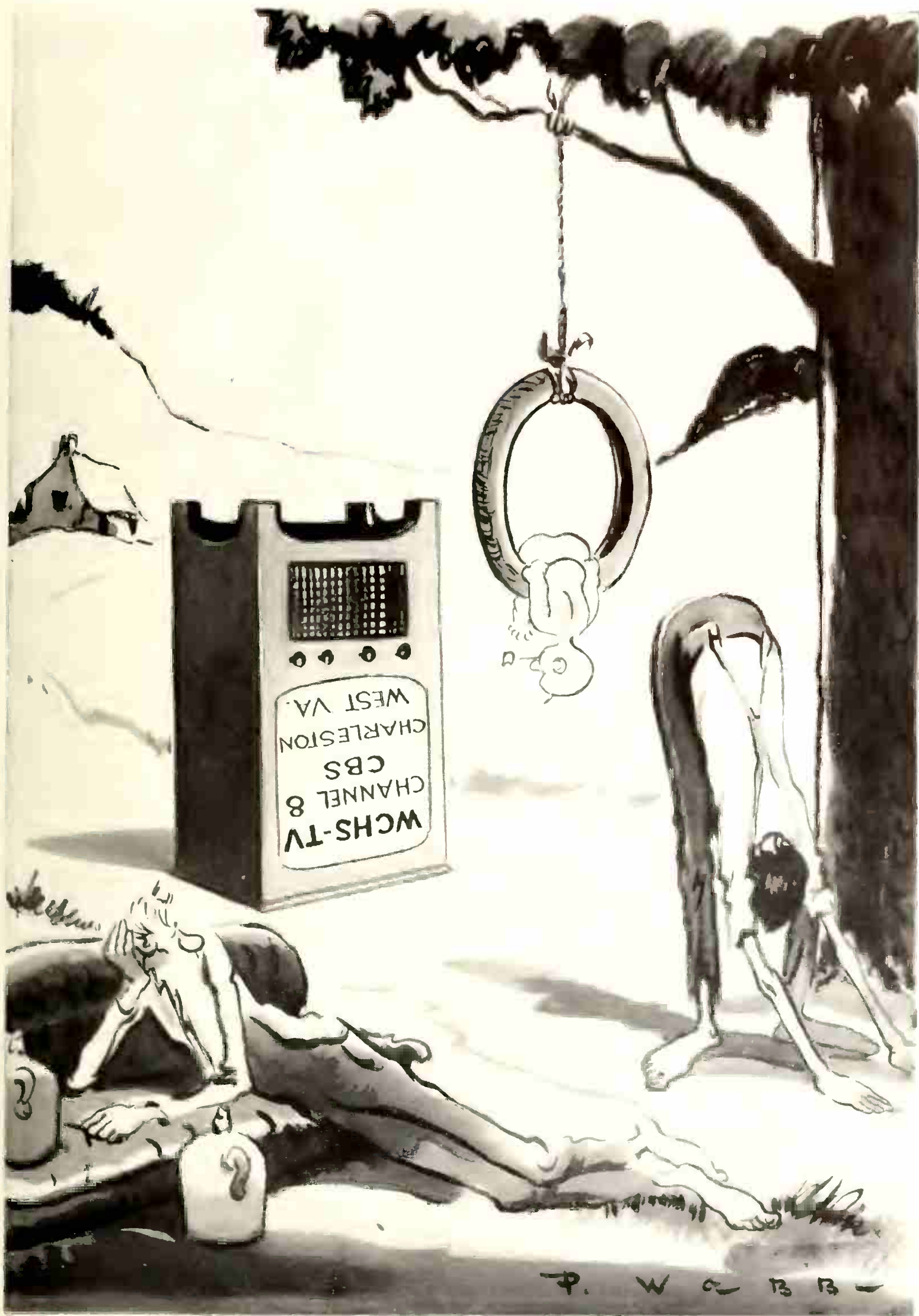
ED SULLIVAN



EDW. R. MURROW



ROBERT Q. LEWIS



"You blinked just again, Jake. Lemme try a couple rounds now."

**"BEFORE-TV"
RATINGS**
when you buy
K-NUZ
Radio Ranch, in Houston

MORNING

"Laura Lee's Ranch"
9:45 to 10:00 A.M.

3.3 IN HOME
.7 OUT OF HOME

4.0 Total Pulse [★]

AFTERNOON

"Bill's Bandwagon"
4:30 to 4:45 P.M.

4.0 IN HOME
.8 OUT OF HOME

4.8 Total Pulse [★]

NIGHT

"Houston Hoedown"
8:45 to 9:00 P.M.

2.8 IN HOME
.6 OUT OF HOME

3.4 Total Pulse [★]

**GET THE WHOLE PICTURE....
COUNT ALL THE LISTENERS!**

K-NUZ is No. 1

in OUT OF HOME PULSE
12 noon to 4 P.M. — Mon. thru Fri.
Tied for No. 2 mornings

★ PULSE RATINGS

OUT OF HOME—Jan. '55
IN HOME — Jan.-Feb. '55

First in Houston

K-NUZ

NAT'L REPS.—FORJAE AND CO.
IN HOUSTON, CALL DAVE MORRIS
JACKSON 3-2581

different time. Each show, however, would fall within the certain specified time periods. They are 8:00 a.m. to 1:00 p.m., 1:00 p.m. to 6:00 p.m. and 6:00 p.m. to 11:00 p.m. In other words a client orders shows for the morning, afternoon or evening.

One revolutionary aspect of the plan is that the station can just carry the commercial, if it can't fit in the show, inserting it in one of its local shows. Due to the run-of-schedule aspect of this plan, there is a special low price scale. Announcements start at \$975 each—day or night—and, with maximum frequency discounts, go as low as \$625.

Billboard on radio: While the sale of minutes has been a strong factor in network sales, the networks realize that not every sponsor needs a minute to tell his story. Starting this summer, shorter periods have been offered, going as low as six-seconds—which are called "billboards."

NBC's *Monitor* is a prime example of announcement-size flexibility. In addition to minutes, advertisers can buy 30 seconds and six seconds for their messages. Mutual goes even further, offering on *Keepin' Company* (the first of the MBS "companionate radio" programs) a variety of sizes. They are one minute, 45 seconds, 30 seconds, 20 seconds and six seconds. In addition, Mutual offers for sale six-second system cues opposite all shows except those in the Multi-Message Plan.

A reverse kind of flexibility is also offered by Mutual in some of its participation shows. In both *Sgt. Preston* and *Nick Carter* an advertiser can save money by buying minute participations without opening and closing billboards. In the Multi-Message Plan shows, however, minutes and billboards are sold as a group.

Partial flexibility in announcement size, of course, is possible when the advertiser buys a program. He can break up his announcements into plugs of varied length. But this is also possible in some of the smaller, segmented buys. For example, General Foods gets 90 seconds of commercial in its 7½-minute buys and can break this up into two announcements of different sizes if it chooses. Sponsors of the new ABC nighttime news package get 75 seconds of commercial, which can also be broken up.

Short-term buys: Despite the virtues

of steady, consistent advertising, strategy often calls for heavy bursts of ads during a short period of time. There are almost as many different reasons for such strategy as there are products. Seasonal and holiday advertising are among the more obvious reasons. Special promotions, contests, introduction of new products or models are others.

Radio networks not only permit such buying nowadays, they actually encourage it. Rate cards have changed from an annual dollar volume to a weekly dollar volume basis to give the saturation advertiser the same discount break as an all-year 'round client. Mutual's new rate card for participation and run-of-schedule buys not only gives discounts for annual frequency but additional discounts for weekly frequency. An advertiser who buys 20 announcements in two weeks gets them cheaper than a client who buys the same number over a two-month span.

The idea of an advertiser buying network radio for one week was unthinkable in the old days. Now auto advertisers do that very thing in their saturation campaigns announcing new models. They have either bought a batch of half-hour sustaining shows or else a hefty piece of the participation availabilities.

A disadvantage of the short-term buy (unless it is really massive) is that if another client wants the same periods for a longer term he has first choice.

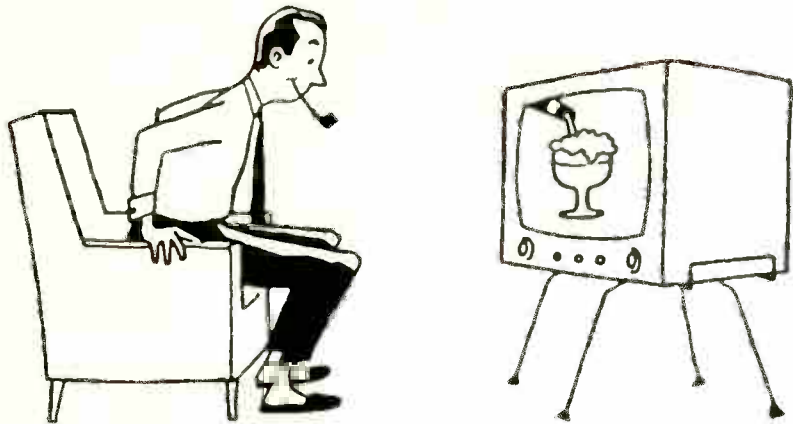
While it is possible for an advertiser to buy just one announcement on network radio, it wouldn't make much sense, since the audience would be relatively small and lack of discounts would make the buy relatively expensive. Network radio's strength is in accumulating a large audience over a period of time at low cost.

Cut-ins: In some respects commercial cut-ins represent the ultimate in flexibility on network. They have been available on all the networks for years and, unlike the other flexibilities listed above, are not a result of the large blocks of available time or the efforts of the webs to keep their billings from sagging too low.

There are two types of cut-ins, regional and local. In the former case, it is merely a matter of putting on a different commercial at one station switching point so that an entire group of regional stations carries the inserted commercial and the rest of the

"SEE-PAY" TELEVISION!

2,770,528
People,

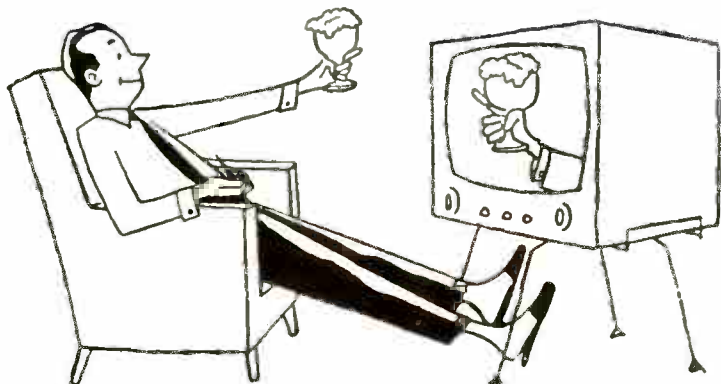


434,912
TV Sets

(As of May 1, '55)



in Kentucky
and Indiana,
VIA



WAVE-TV CHANNEL 3 LOUISVILLE

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

Affiliated with NBC, ABC, DUMONT



SPOT SALES

Exclusive National Representatives

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

network the originating commercial.

The other type is the local cut-in, where each station has the job of cutting out the originating commercial and running the inserted commercial either live or transcribed.

Neither ABC, MBS nor their affiliates charge for the actual job of cutting in commercials, either regionally or locally. CBS and NBC do. A regional cut-in on the latter networks is inexpensive, since only one or possibly a few more stations would be involved. For local cut-ins, the cost can add up. For example, a cut-in on every NBC station at night (which would be most unlikely) would cost about \$2,000. It at night and about half that days.

Because of AFTRA contracts, the advertiser must pay an additional charge to talent who do commercials. However, only a handful of cities are covered by AFTRA contracts—29 to be exact. An advertiser could do a cut-in on every station and pay no more than about \$200 in AFTRA fees if one announcer is used. This money is out-of-pocket costs for talent as neither stations nor networks seek to make money on such costs for cut-in commercials. ★★★

DAYLIGHT SAVING TIME

(Continued from page 43)

ing J. Walter Thompson with *The Ford Star Jubilee* which is to go on every fourth Saturday starting 24 September over CBS TV. At SPONSOR's presstime agency executives doubted that kines could be the answer to the clearance problem because certain property rights and SAG regulations would make kines economically impossible. Such property and union regulations are often factors, particularly with the hour or hour-and-a-half dramatic shows that are the current trend.

It's obvious that spot tv schedules, particularly nighttime ones, are affected by the changes in the local station's program schedules. A client might have bought a 9:00 p.m. I.D. next to *I Love Lucy*, and come October, find himself either on at 8:00 p.m. next to *I Love Lucy*, or at 9:00 p.m. with an adjacency he doesn't like.

"Actually, the spot tv DST problem isn't as bad as the problem of clearing for network shows," says Mrs. Emma Whitney, Y&R assistant buyer for Sanka. "We automatically separate and revise station lists according to

whether they're on DST or not. Our original estimates show what time zone a station's in. And the networks help by sending out lists with the time observed in each of the cities where they have outlets."

Timebuyers are then faced with two choices: (1) to move with the adjacencies, or (2) to stay at the same clock hour and get new adjacencies.

In moving with the adjacencies, the timebuyer may move into a less highly rated time slot. Of course, if the announcement is moved into another class, the client gets an adjusted rate. The buyer may prefer to stay at the same clock hour with new adjacencies, however, a competitive situation might make that impossible.

The timebuyers usually follow a standard procedure on such changes. First, they're informed by the station rep of the revised station schedules. Some stations automatically move the announcements and I.D.'s with the programs. If this change is satisfactory, the buyer has a new schedule and new estimates made up, and notifies the client of the change. If the change is unsatisfactory, the buyer is back in the position of bargaining for a better schedule.

Many timebuyers feel that the double rescheduling the stations will have to do this October will upset viewing habits and may lower ratings. They add that the toughest clearance problem will be in Central and Mountain Time zone one- and two-station markets.

The same problem that's plaguing the tv people today faced the radio networks and radio timebuyers years ago. The solution in radio has been the spilt network, with tape making it possible during the past decade to play network shows at the New York clock hour on any station that wanted to carry them.

The same solution may eventually apply to tv, when video tape becomes a commercial actuality. RCA and Bing Crosby Enterprises, both of which are developing videotape, claim that there'll be no more bugs by spring. Tape will have several advantages over kines: (1) Color reproduction is already more advanced than in color kines. (2) Videotape can be recorded and played back virtually immediately, therefore there's no time problem involved in retelescoping a live show. It doesn't even take the three hours of processing the "quick" kine requires.

(Please turn to page 98)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Choose any measurement you like —

NIELSEN
HOOPER
PULSE
SAMS
BMB

For 31 years
WDBJ has been
the MOST LISTENED
TO — MOST RESULT-
FUL RADIO STATION in
Roanoke and Western Virginia.

Ask Free & Peters!

WDBJ Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.

Owned and Operated by the **TIMES-WORLD CORPORATION**
FREE & PETERS, INC., National Representatives



INTRODUCING the biggest
bonanza of entertainment
ever to hit **TV**

“**MOVIELAND**”

available for the first time anywhere!

**A sensational new group of
first-run feature movies from
5 major Hollywood studios!**

**LOOK
AT THIS
LIST
OF
TOP-DRAW
STARS!**

Bette Davis
Martha Raye
Joseph Cotten
Abbott & Costello
Barry Sullivan
Nancy Kelly
Mel Ferrer
June Havoc
Sterling Hayden
Jean Parker
Richard Arlen

Ellen Drew
Lew Ayres
Olsen & Johnson
Allan Jones
Wendy Barrie
Jack Haley
Broderick Crawford
Barbara Britton
William Gargan
Andy Devine
Rudy Vallee

Paul Kelly
Rhonda Fleming
Leo Carillo
Binnie Barnes
Chester Morris
John Ireland
Sheldon Leonard
Jane Withers
Ozzie Nelson
Mary Beth Hughes
Virginia Bruce

Bela Lugosi
Richard Denning
Dick Foran
Osa Massen
Roscoe Karns
William Eythe
Robert Lowrey
Phyllis Brooks
Rory Calhoun
Teresa Wright
James Gleason
and so many, many more!

CALL, WIRE or WRITE any of these AAP offices NOW!

NEW YORK

Associated Artists Productions, Inc.,
5 Madison Ave.
N.Y. 17 6-2323

LOS ANGELES

Associated Artists Productions, Inc.,
1908 South Vermont Ave
Republic 2-3016

DALLAS

Associated Artists Productions, Inc.,
310 South Harwood Street
Randolph 7736

CHICAGO

Associated Artists Productions, Inc.,
203 North Wabash
Dearborn 2-4040

ATLANTA

Associated Artists Productions, Inc.,
Barbizon Towers, 35 Lombardy Way N.E.
Egin 3023



DAYLIGHT SAVING TIME

(Continued from page 94)

Radio and television is, of course, not the only industry affected by the DST muddle. Every form of transportation and communications finds itself caught up in a whirlpool of red tape and paperwork resulting from reschedulings. The Stock Exchange, too, has expressed a marked lack of enthusiasm for New York's extension of DST. During that month, the Exchange expects to lose one hour of trading in some of the richest trading areas in

the country, such as Texas and Arizona, for example.

With the considerable opposition that DST faces, it seems logical to ask how it was ever introduced in the first place.

It actually started when Benjamin Franklin went to Paris for a conference, noticed a waste of candlelight and thriftily suggested pushing the time back an hour during the summer. The idea never got off the ground. In the 19th century, William Willett devoted his entire life and fortune to promoting the same thought, died pen-

niless without having achieved it. During World War I, however, the Germans adopted Daylight Saving Time to conserve power. The Allies followed along shortly thereafter.

But it wasn't until World War II that the entire U.S. went on DST.

The difficulty started after the war. Uniformity crumbled, and only those states that had observed DST before World War II continued it thereafter. Then in 1954 the New England states decided that the month of October is really still very bright and felt it would be a good idea to extend DST. New York, because of its importance to the nation, became a pivotal point. The radio-tv networks fought the extension bitterly, as did theater interests. However, the extension was approved by the City Council, passed on to Albany, and this year, for the first time, DST runs through October in New York by state legislation.

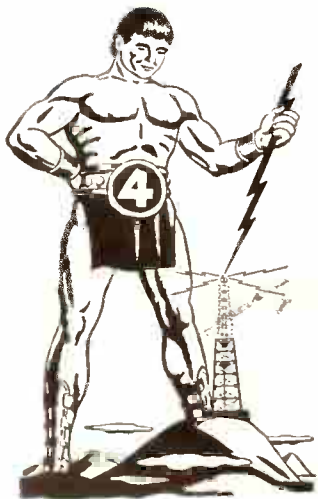
WFBC-TV Swamps Competition in Carolina 4-County* Pulse Survey

PULSE SURVEY OF TELEVISION AUDIENCE INDEX SHARE OF TELEVISION AUDIENCE APRIL 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Station E	Other Stations
SUNDAY							
6:00 A.M.-12:00 Noon	21.3%	100%	0%	0%	0%	0%	0%
12 Noon-6:00 P.M.	33.4%	81%	12%	1%	1%	1%	4%
6 P.M.-11:45 P.M.	43.1%	65%	18%	6%	3%	3%	4%
MON. THRU FRI.							
7:00 A.M.-12:00 Noon	14.3%	65%	32%	0%	0%	0%	3%
12:00 Noon-6:00 P.M.	22.9%	63%	27%	6%	0%	1%	3%
6:00 P.M.-Midnight	40.7%	61%	14%	11%	5%	4%	5%
SATURDAY							
10:00 A.M.-12:00 Noon	28.2%	62%	37%	0%	0%	0%	1%
12:00 Noon-6:00 P.M.	29.3%	43%	41%	4%	1%	6%	5%
6:00 P.M.-Midnight	48.1%	52%	27%	11%	3%	3%	4%

*The four counties are Greenville, Anderson, and Spartanburg, S. C. and Buncombe (Asheville), N. C. . . . counties with Population of 559,300; Incomes of \$726,284,000; and Retail Sales of \$481,774,000.

For further information about this PULSE SURVEY and about the total WFBC-TV Market, contact the Station or WEED, our National Representative. Ask us also for details of the latest ARB Study.



"The Giant of Southern Skies"

NBC NETWORK
WFBC-TV
Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.

★ ★ ★ ★ ★ ★ ★ ★

"... the syndicated program field has become severely competitive. The huge quantity of high-quality filmed programs with topflight stars presents a wide variety of choice series for national advertisers to draw from. And both the advertiser and the audience benefits. The program perfection made possible by advance filming, and the booking flexibility permitting stations to be hand-picked at most advantageous local times are prompting the record spot season now shaping up for the fall and winter."

JOSEPH WEED
President
Weed Tr
New York

★ ★ ★ ★ ★ ★ ★ ★

At the same time, the opposition to the national lack of uniformity on DST has become organized, and on 1 June the National Time Research Institute was formed by F. H. McGraw and Company's Robert F. Kane.

"The pendulum seems to be swinging toward Daylight Saving Time again," Kane told SPONSOR. "Our idea is to have it swing in a synchronized fashion throughout the country."

Kane's planning a study on all the aspects and implications of DST, eventually a printing and distribution of pamphlets to inform those who're opposed to Daylight Saving altogether upon its merits. The crux of the problem, he feels, is the lack of agreement and combined action. Kane hopes that this project will get the support of those industries currently plagued by the needless time disparities. ★ ★ ★

RUBINSTEIN

(Continued from page 35)

been the only form of advertising of this product. Stores are said to notice strong consumer reaction, with demand healthy enough in some cases to clean out stocks.

To Madame Rubinstein such evidence of the medium's power is a convincing argument for the budget emphasis it receives, although she is still more at home in the print media with which she has had such long acquaintance. For years she was known to keep close tabs on print ads, to go over them carefully, even to re-write.

With tv, however, the world's most successful businesswoman follows a different policy. Aware that the medium is a complex marriage of the technical and artistic and that it can be dangerous to fool with, she contented herself with reviewing the storyboard and reserving comments for major policy points.

This attitude makes for a smooth tv operation, illustrating once again the advantages to be gained by respecting the specialized abilities of the agency. Madame Rubinstein, of course, approves all films before release.

Like so many other worldly entrepreneurs, Madame Rubinstein loses her sophistication when brought into a tv studio. Intrigued by the colorful world of show business, she allowed herself to act in one of her commercials—and had a great time doing so.

To some it is a surprise to find Helena Rubinstein in tv at all. Hers is a "quality" line, and her swank Fifth Avenue salon appeals to the mink-and-diamond class rather than to the average housewife. But the shrewd Madame Rubinstein has found in tv an invaluable means of combining the reputation of her salon-slanted products with mass reach.

Her secret is adroit product selection for tv exploitation. Only a few of the company's 147 products are suitable for promotion through mass media, the company has found, and only four are found now in tv. Each is a sales leader in its company group: Color-Tone Shampoo, Water-Proof Mascara, Deep Cleansers, Silk-Tone liquid foundation cream.

Each possessed a characteristic that made it unique in its field upon its tv introduction, according to the company. This gave it a powerful edge in promotion. For example, the sham-

poo is said to add color to the hair, thus the theme "Wash your hair with color." The deep cleanser is said to have been the first liquid preparation in its field, although it now has direct competition. The foundation cream was the first to be designed for dry skin, is the claim, while the mascara stays on even during swimming.

Important is the price. Each of the items above, while not in the cheap class, is not in the expensive class either, but priced in the "moderate" group which can get mass usage. The shampoo sells for \$1.25, the deep cleanser for \$1.50, the mascara for \$1.10, the foundation cream for \$1.25.

Madame Rubinstein's missionary efforts to beautify the women of America are reflected in the wide ranging spot schedules. Timebuyer Matt Kane tries to reach all types of women, will slot announcements in every period. The mature housewife worried about an aging skin may see a Deep Cleanser commercial during a morning or afternoon. The dating working girl is apt to catch a shampoo or mascara pitch during intermission of a late-night movie.

Frequency is important. Kane's long-range aim is to line up as many first-rate periods as crowded tv schedules will permit, within the budget limitations. Typical recent schedules found Chicago with four Class "A" and 10 Class "C" periods, a similar set-up in Los Angeles, while San Francisco carried three Class "A" and five Class "C" periods.

Budgets are the main determinants of frequency. Individual market dollar figures are set on the basis of actual and expected sales as well as the potential total cosmetics sales of the area.

Because the Rubinstein reputation for quality is considered the most vital piece of ad equipment, the commercials must not be permitted to lower the tone of the line in any way. The premise is that the viewer will connect that quality feeling with the product advertised if the commercial's character is what her prior knowledge of the company leads her to expect.

An agency spokesman distinguishes the Rubinstein commercials from competitors' as "being more elegant than the others."

Happily free from client-prescribed rules or rigid formulas, the agency team works with a sense of indepen-

33% MORE

QUARTER HOUR FIRSTS

*Than all other
Stations Combined*

STATION	QUARTER- HOUR FIRSTS
WKBN-Radio	129
Station B	68
Station C	27
Station D	2
Station E	0
Station F	0
Ties	8

WKBN-RADIO SHARES

Morning	38.2
Afternoon	36.6
Evening	40.0

Source: C. E. Hooper, Inc., Nov. 1954
thru March, 1955.

*The only station
completely serving
the
YOUNGSTOWN
MARKET!*

WKBN

CBS-RADIO

YOUNGSTOWN, OHIO
5000 Watts • 570 KC
Represented Nationally
by Paul H. Raymer Co.

dence that it finds refreshing. Says an agency man: "I enjoy working on the Helena Rubinstein account because of the opportunity to do imaginative, inventive things."

There is not even the standard copy platform relationship. Client-agency meetings on product points are informal, usually limited to a Rubinstein lecture to account exec Dean on what the product in question will do for a woman. From this woman-to-woman kind of talk, Mrs. Dean will come away with a few key ideas, which will become the copy basis of the next commercial.

Up to now, tv copy has been turned out mainly by Mrs. Dean and Howard Connell, under the supervision of copy-head Jud Irish.

Mrs. Dean is of the opinion that the effectiveness of the Rubinstein copy approach derives from its clear-headed recognition that a woman is primarily interested in an answer to the question: "What will it do for me?"

"It used to be," she says, "that cosmetics copy would be vague as can be, sometimes making outlandish claims. Today it has become more concrete. Rubinstein advertising adopts a

straightforward, unmuddied approach. It shows the woman how to solve specific problems."

To Howard Connell it is a pleasant assignment to work on Rubinstein commercials, for "there is a wide intrinsic interest in the subject of beauty; men are also interested in seeing pretty girls. Beauty needs no excuse."

Advertising must tap the inner drives and desires of human being and promise some kind of fulfillment, he maintains. And what is a more profound drive in a woman, he asks, than the wish to be beautiful?

"A woman is more interested in being beautiful, more desirable and attractive to men than in being able to serve the right cup of coffee," declares Connell. "Every woman wants love."

★ ★ ★ ★ ★ ★ ★ ★

"... In less than a decade, television has become one of the major energizers of our expanding economy. Nothing else can exert such dynamic drive to keep our economic flywheel turning at the pace to preserve today's prosperity."

OLIVER TREYZ
President
TvB
New York

★ ★ ★ ★ ★ ★ ★ ★

Thus the universal symbol of the beautiful girl, who has become a Rubinstein trade-mark. In her the viewer sees what she might become if she follows the ad's advice.

Considerable time and effort are expended to find the right girls. There are many kinds of beauty, some cold, some warm: it is a matter of great moment that the girl who fits most exactly the commercial's tone and feeling be selected. Each applicant is given a screen test, filmed in 16-mm. at the agency.

As much attention is paid to the gowns the models wear, for as tv advertisers well know, the ability of the viewer to pick up costume details is sometimes astounding. The setting receives the same care, as do the actions of the girls.

Important, too, is the male component. All this beauty and grace are admired and dwelled upon by a rich-voiced announcer. To the agency, announcer Jay Jackson seems to fit into the mood of the whole.

The commercial in the end seems to achieve its effect through suggestiveness rather than a succession of

blatant copy points, through a mood rather than specific concepts, through a sense of the expensive and elegant rather than dull facts.

To Connell any effort to find a universal commercial pattern is doomed at the start. "No matter how perfect your copy story," he points out, "the final effect is profoundly affected by who delivers it. Take even a simple, straight demonstration of a product—change the pitchman and you change the appeal and the final effect."

But not all Rubinstein products lend themselves to the rich glamor approach. They are divided into two classifications: (1) makeup lines, (2) treatment lines. The "treatment" lines almost inevitably tend toward a similar before-and-after approach. In these cases, the pitches have to be more explanatory and factual.

How long can these unusual, and expensive commercials run? No one actually knows, of course, but the agency feeling is that there is no reason they cannot run indefinitely if they are right.

In all of them the art director plays a key role. Upon his sense of design much of the final effect depends. Art Director Bob Davis follows the production right through. According to manager of the tv department Frank Brandt, the agency is training its art directors to be all-around men. "In the big agency where I came from," says Brandt, "the art director was boxed in, isolated from production. Here we try to make him a vital part of production. Bob Davis is the equivalent of an agency production man

top markets

top stations

+++ plus

SKYLINE

GROUP

DISCOUNTS

★ SALT LAKE CITY **KDYL-KTVT**
★ DENVER **KLZ AM-TV**
★ ALBUQUERQUE **KOB AM-TV**

SKYLINE GROUP, RADIO-TV
Covering the Uranium
Triangle—Colorado, Utah, New Mexico

J. I. MEYERSON, 3432 RCA BLDG., N. Y.
THE KATZ AGENCY • BRANHAM CO.



"Never mind what KRIZ Phoenix says about the weather—my corn says it might be a tornado!"

**It's Easy When
You Know How!**



MEREDITH
*Radio and
Television*
STATIONS

KANSAS CITY:	KCMO Radio & KCMO-TV	The Katz Agency
SYRACUSE:	WHEN Radio & WHEN-TV	The Katz Agency
PHOENIX:	KPHO Radio & KPHO-TV	The Katz Agency
OMAHA:	WOW Radio & WOW-TV	John Blair & Co. and Blair-TV

Affiliated With **Better Homes** and **Successful**
and Gardens **Farming** Magazines

now, who works directly with the outside producer as assistant to Howard Connell."

In the agency's film-editing room Brandt's point was made clear as Davis handled a movieola with the assurance of a film editor.

Company position: The character and scope of the commercials are deemed by the company to be in keeping with the largest quality cosmetics house in the business. From a \$9,000,000 gross six years ago, SPONSOR estimates Helena Rubinstein's sales have leaped to a present approximate level of \$20,000,000. The company considers itself the biggest *complete* line house in the field.

Among "quality" competitors are Elizabeth Arden, Jacqueline Cochran, Alexander De Marcoff, Dorothy Grey, Yardley. "Mass" competitors include Ponds, Woodbury, recently Hazel Bishop.

The Rubinstein firm finds itself today in what may be a transition stage. Distribution in the field has moved from the department store to the drug store, in some instances to the variety

store and super market. The great mass sales lie there, it appears. Hazel Bishop is an outstanding example of a firm which has gone in heavily for mass distribution, with remarkable success (see Why I'm through with big shows 2 May 1955, page 31). Rubinstein has department store and drug store distribution, but shies away from variety stores and supermarkets.

Competitive pressures may bring about a marketing change, for mass distribution appears the only way to continue to grow today.

There is still room to grow. The factory recently built in East Hills, Long Island, is said to be the largest ever built by a woman. The modern, clean-lined building is a symbol of the stature achieved by Helena Rubinstein in the commercial world. "Madame" rules a cosmetics empire whose domain includes Switzerland, Germany, Italy, Canada, Australia, France, Mexico, Brazil. Her salons are meccas for beauty-seeking women the world over.

Madame Rubinstein, after 53 years

★ ★ ★ ★ ★ ★ ★ ★

"I think everybody in the television and radio professions has a right to think of himself as a man bearing a great responsibility as a crusader and help to do this job of education, of ourselves and others about us, and to bring home here an understanding of what goes on in the rest of the world."

PRESIDENT EISENHOWER
NARTB Convention Address

★ ★ ★ ★ ★ ★ ★ ★

as a businesswoman—she operated her first establishment in Melbourne, Australia, in 1902, having originally gone there from her native Poland at the age of 18—is still actively concerned with the search for ways to make women beautiful. She spends about half her time flying about the world seeking new products, meeting with dermatologists and other researchers working in her various branches.

In New York, together with her husband, Prince Artchil Gourielle, whom she married in 1937, she lives in her Park Avenue apartment which is famed for its art collection. She owns the building she lives in, incidentally.

It's been a long time since the climb began in Australia. It led to London successes beginning in 1908, when she came to England with her first husband, whom she had married that year. Paris welcomed her salon in 1912. And in 1915 she opened a "Maison de Beaute" at 15 East 49th St. in New York. ★ ★ ★

HOLLYWOOD TRAILERS

(Continued from page 33)

What admen say: When is a "trailer" not a trailer? The answer, as many tv admen see it, is "when it is highly entertaining."

With the Warner, 20th and M-G-M shows not due to start until the middle of next month, there's no way to judge the entertainment value of their program material or the film clips, interviews and backstage stuff that will be used to whoop it up for new features. Time will tell the story.

But a high mark in both promotional and entertainment value has already been set by movie maker Walt Disney. In one season, his *Disneyland* show bounced up the rating ladder to land consistently in the "Top Ten" and to become ABC TV's top show. Millions of youngsters race around U.S. homes in Davy Crockett T-shirts, coonskin caps and other youthful paraphernalia developed as merchandising offshoots. The sponsors are delighted with the show, which draws one of the highest viewers-per-set (nearly four persons) of any show on tv.

But Disney sells Disney, too. Whole sequences were devoted to the tricky, underwater job of filming "Twenty Thousand Leagues." Portions of "Lady and the Tramp" and other new Disney films are screened. Every kind of plug imaginable has been used to boost the new Disneyland amusement park.

That these "trailers" are also highly entertaining is a tribute to Disney and to his promotion men. As one ABC TV official in New York network headquarters likes to paraphrase Churchill: "Never have so many people made so little objection to so much selling."

The secret, if any, is very simple: Don't use old-style Hollywood "tease" methods; make it worth looking at for itself.

No admen who saw the half-hour "trailer" for "Twenty Thousand

PEOPLE PEOPLE
PEOPLE PEOPLE
PEOPLE PEOPLE
PEOPLE MORE
PEOPLE
KGVO-TV
Missoula, Montana
serves the most
populous area in
Montana

MAGNIFY YOUR SALES
IN THIS STABLE \$140,000,000.00

CBS
KGVO-TV
MISSOULA
MONTANA

MARKET
University City
Rich Lumbering and
Agricultural Area
GILL-PERNA, reps.

167 Mountainous Miles from Spokane

... LUCKY STRIKE USES

KWKW
PASADENA • LOS ANGELES
Spanish Language
Station
AM-FM

representatives:
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales



OVER HALF THE AUTOMOTIVE SALES IN INDIANA

*are made to the people served by WFBM-TV**

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

Automotive sales state-wide: \$894,041,000
Automotive sales WFBM-TV-wide: \$500,663,000

WFBM-TV INDIANAPOLIS

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

Leagues," in which Disney cameras prowled through the cool green waters off Catalina to show the incredibly complex job of filming a below-depths feature, will be inclined to argue that Disney hasn't found the formula.

Whether the other film companies are finding it now, or will find it after their shows go on the air, is another matter. Here, it's mostly a matter of guesswork and faith, coupled with good advertising judgment.

Colgate Variety Hour, for instance, is currently following Ed Sullivan's lead in "saluting" new feature pictures through talent tieups. One of the most recent and widely publicized was a sort of news-in-depth documentary built around the filming of Jack Webb's "Pete Kelly's Blues," a Warner release.

With the same careful treatment he uses to show police methods on *Dragnet*, producer-director-star Webb took the tv audience through a sometimes-fascinating, sometimes-dullish exploration of how the movie grew from idea to finished print.

Was the show overly commercial?

A top-ranking radio-tv executive of Colgate told SPONSOR:

"You've got to be objective about a

FIRST IN PUEBLO COLORADO KKTV

CHANNEL 11
FIRST IN
COLORADO
SPRINGS, TOO

Covering Colorado Springs and Pueblo
for CBS, ABC, and DuMont
television networks

NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO

Represented by GEO. P. HOLLINGBERY

show like this. We don't want, and I'm sure our audience doesn't want, a full-program trailer for films. We looked over the proposal for the Pete Kelly show carefully before we OK'd it for the program.

"It's all a question of entertainment. If a movie studio approaches us with a valid, entertaining way to build a show around a new movie, why not? It will draw a good audience, and that's what we want when it's time to do our own commercials on the air. We felt it was a good show."

Not everyone agreed with the Colgate adman. Snapped Jack Gould, radio-tv editor of the *New York Times*, in his column the morning after the Colgate show:

"The television screen, once a medium of entertainment, again was used for 60 minutes last night to advertise a forthcoming motion picture. Featured in the advertisement was a television star who hopes to extend his popularity to the theatre screen. Lest he jeopardize the boxoffice value of the film, he carefully avoided on tv disclosing what the story of his picture was all about. It is time for both television and Hollywood to call a halt."

How do other admen feel about the situation, particularly those involved with the studio-produced film shows that have "trailer" portions?

On 13 September, *Warner Brothers Presents* will be launched in the Tuesday, 7:30-8:30 p.m. spot on ABC TV. Sponsor lineup: Liggett & Myers (through Cunningham & Walsh); General Electric (through Maxon and Y&R); and Monsanto Chemical (through NL&B, Chicago).

Said Norman Gort, who heads up radio-tv production for L&M at the C&W agency:

"Warner Brothers will have a portion of the show for 'backstage' scenes that probably equals the total commercial time on the program. But, we have every confidence that Warner will do it in the best of taste, and that it will have no adverse effect on our commercial impact.

"We bought the program as we would buy any other show—it looked like definite production value and audience potential for the money. We've seen the production preparations for the show at the Warner lot. Believe me, it's really fantastic."

Other admen who have bought film-dom's packaged shows this fall are equally enthusiastic, and not at all sub-

scribers to the theory that the program producers may get more value than the show's sponsors.

A General Electric adman, who declined to be quoted directly, stated bluntly:

"I don't like the idea that Hollywood has played us for a sucker. This is nonsense. GE will be in two programs this fall produced by major studios—*Warner Brothers Presents* and the new hour-long show from 20th Century-Fox on CBS TV. On both, we've had every assurance from the producers and the networks that everything on the program will have dramatic values.

"If there's to be a scene from a musical, for instance, it will be a complete song or dance routine. If it's from a drama, it will be a complete scene with plenty of story value in itself. Or, it may be film specially shot to show the unusual location in which a feature was made. And so on.

"The rest of the shows, we feel, will be among the top dramatic fare on tv."


Networks, perhaps, have most to lose if the Hollywood marriage doesn't work out successfully. If the shows are a hit, they have added one more bulwark against pay-as-you-look television, and will enlarge their already-large tv audiences. If the shows flop, the networks will be running the risk of losing program control in many cases to Hollywood studios, and of losing their audiences to other shows—or to the movies.

The network attitude of cautious optimism was summed up for SPONSOR neatly by Dick Pinkham, NBC TV programming v.p. Said Pinkham:

"The 'picture plug' could become a dangerous trend, if it's not done in moderation. It started with Ed Sullivan's 1952 'salutes,' rolled on with Disney, and is hitting its stride this fall.

"You have to face the fact that any

PULSE Proves



**Wilkes-Barre
Penna.**

the front-running radio station
reaching more than a Quarter Mil-
lion radio homes.

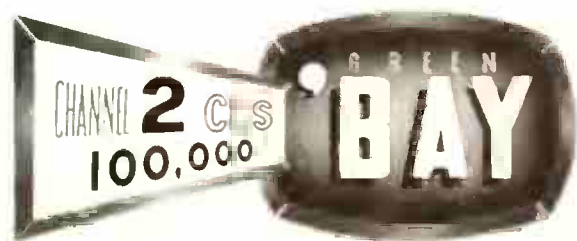
Call Avery-Knodel, Inc.

Channel 2 Means Business

^M
in the land of *Milk and Honey*



...serving more than 500 healthy cities and towns in Wisconsin and Upper Michigan.



HAYDN R. EVANS, Gen. Mgr.
Rep. WEED TELEVISION

Yep-Bigger 'n Baltimore!

deal tv makes with Hollywood is still *quid pro quo*. We're just not going to get the really top stuff—top talent, top stories, top film scenes—unless we give Hollywood a chance in return to exploit its pictures. After all, they've got to keep the exhibitors happy, too.

"Handling the Hollywood tieups is a matter of good sense on the part of all concerned. The only approach possible is that whatever goes on the air in a show as part of the 'program' portion must be entertaining. If it isn't, it's selling and ought to be treated as such."

That a close watch on the Hollywood-tv marriage is needed is stressed even more strongly by other admen. A former movie executive, now a well known tv adman, warned:

"Hollywood has a reputation for riding promotional horses, sometimes deliberately, into the ground. You know the cycle—a big, flashy start; everyone in the act; the novelty value wears thin; find something new. Tv may be stranded on the honeymoon in this new 'marriage' unless tv keeps out movie 'free loaders'."

IN EVANSVILLE INDIANA



**WISE
BUYERS
CHOOSE**

WENT FIFTY

SALES WITH SHOWMANSHIP

HIGH NOON RANCH

Mon. thru Fri.—11:45 to 12:15

Featuring Doug Oldham and the Dixie Six, Jeannie Lamb and Ulysses Carlini—the tops in "live local" programming.

PARTICIPATIONS AVAILABLE

Represented by
MEEKER TV, INC. — ADAM YOUNG
ST. LOUIS



CHANNEL 50

WENT

NOW OPERATING
WEOA—CBS RADIO



Who draws the line?: SPONSOR checked with more than half of the agencies and clients who have bought made-in-Hollywood shows this fall to see what operational methods have been worked out to ride herd on possible over-commercialism. In addition, SPONSOR checked with the Continuity Acceptance departments—the tv "censors"—of each of the major tv networks.

This, in general, is what SPONSOR learned:

1. Nobody has worked out an actual code of practices, other than that already formulated by the NARTB.

2. Everybody is "playing it by ear," since most of the situations and problems are being met for the first time.

3. Hollywood is so far being very cooperative. Network executives have had meetings in every case with the producing studios, and with producers making program tieups, and have checked and re-checked individual ideas for movie promotions.

4. There's little immediate danger that any show with a Hollywood tieup will be foolish enough to run off the same kind of "hard-sell" trailer audiences have seen used in neighborhood movie houses. Network Continuity Acceptance executives will screen the film clips used—in advance. Whether the trailers will be entertaining is another matter, admen comment.

5. Tv may even be stricter than Hollywood about what can be shown in film "trailers." The producers of "Mr. Roberts," for instance, offered Ed Sullivan a free choice of scenes from the movie. CBS trimmed down the film clips, cutting out the famous Scotch-making scene. ("We'd have gotten nasty letters from the dry states," said a CBS TV executive.)

Will it be necessary to rewrite the basic NARTB code to cover Hollywood plugs, or situations in which a program producer uses part of the show to plug his other wares?

Dick Shafto's Code Review Board (he's also president of WIS-TV, Columbia, S. C.) will meet in Washington on the 8th and 9th of September—the eve of the Hollywood program invasion this fall. Shafto feels that the movie question may come up—but not as a burning topic in any sense.

Admen agree, however, that things will be fine so long as movie trailers are strictly entertaining. If they aren't tv may be in trouble. ★ ★ ★

RIPLEY

(Continued from page 44)

homes. Ripley's also buys some run-of-station announcements, geared to reaching the young housewife, who, says Harry Bobley, influences her husband's choice of suits.

"Our best customers are style-conscious young men," says Harry Bobley. "And in advertising, our primary objective is to convince any men who spend up to \$100 for a suit that they're out of their head if they don't buy at Ripley's."

Bobley undraped from his chair to prove a point, walked to his office closet and took his suit jacket out. It's a conservatively styled, slit-back, single-breasted jacket of ribbed, grey and white fabric.

"What do you think the label is?" asked he, adding, after a significant pause. "It's a Ripley. . . . Of course, it's imported French fabric." But the point was made.

The Ripley stores don't try to appeal to the zooty crowd. Retailing usually at between \$43.95 and \$49.95, Ripley suits are Ripley-tailored to give the mass consumer a feeling of style-consciousness without excessive hep.

The company spends a SPONSOR-estimated \$200,000 a year for advertising. Some 70% of this annual budget goes into radio, the only mass medium Ripley Clothes uses year-round to promote store traffic and increase sales. Except for a four- or five-week summer hiatus, Ripley stays on the air continuously, relies on radio to beat off stiff competition. The remaining 30% of the budget splits between direct-mail advertising and an irregular schedule of newspaper ads to serve as an institutional cover for the direct-sell radio effort.

Bobley characterizes Ripley's radio effort as "saturation," since the aim is to pound the Ripley name, slogan and message into the public mind.

"We prefer to hit hard on one station in a market so that a large schedule will seem all the more impressive," Bobley explains. "Again, New York is typical of our pattern. In New York we use two stations only: WNEW and

**\$60.00 INVESTMENT
SOLD \$1,500.00 in floor covering
VIA ALL-NEGRO
WSOK
NASHVILLE, TENNESSEE**



TWO BILLION IN "GREEN STUFF"

Iowa farm products gross more than two billion dollars each year. Iowa factories bring in three billion more.

WOI-TV, Central Iowa's first television station, serves more than half of the entire area and population of this top agricultural state. You can't buy better coverage, and at WOI-TV coverage is supported with tested, accepted network and local programming. Your best buy, for Des Moines PLUS, is WOI Television, Channel 5, Ames.

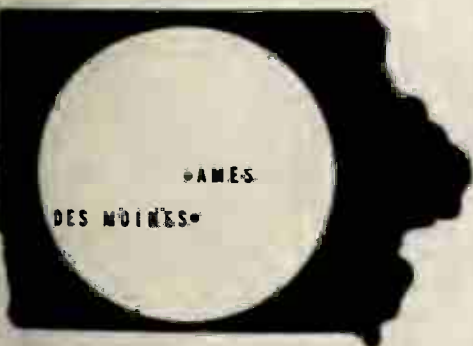
WOI-TV

AMES-DES MOINES 

IOWA STATE COLLEGE

ABC FOR CENTRAL IOWA

REPRESENTED BY WEED TELEVISION



WMCA, with the bulk of our effort concentrated on the former."

On WNEW, Ripley buys a daily (Monday-through-Saturday) 15-minute segment of *Make Believe Ballroom*, between 5:45 and 6:00 p.m. or 6:00 to 6:15 p.m. They're getting a young audience, and one devoted to top-rated d.j. Jerry Marshall.

"This show has done a big job for us," adds Bobley. "But it's characteristic of us that we base our buy on the program format and type audience appealed to rather than on the strength of the personality."

That the program pulls for Ripley's is a fact which the agency tests periodically with specially geared announcements. They'll choose a particular item, such as \$14.95 slacks or a shirt, advertise it on that program only, and wait for in-store demand to prove the pull of the show.

Beyond the program sponsorship, Ripley also buys as many as 50 announcements per station. Current Ripley schedules on the East Coast are typical: In Philadelphia, Ripley buys some 30 announcements weekly on WPEN, WFIL and WDAS each. In Providence, R. I. it's some 30 an-

nouncements each on WPRO, WHIM. Hartford's WCCC has a schedule of more than 40 minute-announcements weekly. In Boston, Ripley buys 15 to 20 announcements weekly on WHDH. Washington, D. C. hears Ripley mentioned 40 times a week each over WWDC and WOOK.

Special-group advertising has long been a part of Ripley's over-all effort. This clothier has used Italian-language announcements on New York's WOV, German and Spanish over WWRL, New York. In Providence, Ripley's message is currently heard in Italian on WRIB.

Come fall, Ripley is likely to be on the air in every one of the 12 cities where there are Ripley outlets, from St. Louis to Boston to Hackensack.

Wherever the Ripley store, this merchandising policy is fixed: "We never have a sale," says Ripley Clothes President S. O. Newman. "Our principal is that we give top values at low prices consistently. There are no 'specials' at Ripley."

This does not mean that Ripley Clothes doesn't advertise specific items on radio. On the contrary, its hard-sell copy generally revolves around a particular line of suits, slacks or shirts. (Starting this fall, the stores will also carry shoes.)

The radio copy concentrates on one item only when the firm or the agency wants to test the value of a particular radio program or time slot. At other times, as many as three or four different items may be included in the minute pitch.

"Radio has been getting an increasing share of our budget every year," says Bobley. It's a budget that's grown along with Ripley sales, at the rate of 20% a year, from less than \$100,000 in 1950 to nearly \$200,000 in 1955.

Bobley considers the money spent for newspaper advertising as institutional advertising. "We generally buy full-page ads, not on regular schedules, but sporadically," he explains. "In these ads we set forth the Ripley merchandising principals, such as our philosophy of continuous low-priced top value, rather than occasional sales."

This year Ripley has added spot tv to its advertising schedule in one market. The firm buys announcements within the late feature movie on Philadelphia's WCAU-TV.

"Growth of the stores has been steady, substantial, rather than spec-

tacular," he adds. Ripley's been adding some four outlets a year continuously. "Nor is it a hit-and-miss proposition. We don't leap into an area with the thought of pulling out fast if it doesn't pay out. Every store represents a sizable capital investment. Ripley Clothes likes to give the consumer an atmosphere of comfort in which to shop. We can't do this by sticking to pipe-racks."

The comment is, of course, keyed to Ripley's competitors in the business, some of whom stress the minimum-overhead aspect of their business. Largest of these is Robert Hall, a subsidiary of United Merchants and Manufacturers, who buy nearly 70% of the clothes they sell, justify low prices by emphasizing low overhead. A heavy radio advertiser, Robert Hall (through Frank B. Sawdon Agency) precedes openings of new outlets with a virtually barrage of radio announcements, preceded by the famed jingle "When the values go up, up, up" etc.

(This retailer expects to spend over a million dollars in a radio-tv campaign scheduled for fall in 125 markets. Robert Hall's air budget for 1955 is estimated to be 15% above 1954.)

Ripley too introduces its minute commercials with a musical jingle, but tends to vary this jingle bi-annually, staying loyal instead to its slogan. Though the musical jingle varies, it generally incorporates Ripley's slogan. To wit:

*Ripley brings the prices down
There's no sale like wholesale
Ripley clothes best buy in town
There's no sale beats wholesale.*



"Pretty soft for me—I listen to Dr. Ross's 'Canine Comments' on KRIZ Phoenix, to solve my problems."

7 out of 10*



KTVH FIRST
AGAIN IN WICHITA AREA

June, 1955 ARB* shows KTVH taking seven out of top ten class "A" time shows. WINDY says, "Once again for the third straight survey KTVH proves dominance in Wichita and 14 other important Central Kansas communities."

**To Cover Central Kansas
Better Buy KTVH**

KTVH

HUTCHINSON

VHF 240,000 WATTS CHANNEL 12

CBS BASIC—DUMONT

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



Take a Look at our CITY FIGGERS!

HOOPER RADIO AUDIENCE INDEX — FARGO-MOORHEAD — NOVEMBER, 1954

	Share of Audience			
	WDAY	Station B	Station C	Station D
Monday thru Friday				
7 a.m. — 12 noon	57.9	18.1	16.3	3.6
12 noon — 6 p.m.	58.3	16.6	18.2	1.9

THESE figures have got it . . . in the right places! Latest Hoopers for Fargo-Moorhead show that WDAY has more listeners than *all other stations put together*—three times as many as the second station!

Add that to WDAY's overwhelming rural preference (32 to 1 over the second station) and you've got the story. *Any* kind of survey—rural or city—that's ever been pulled around these parts has shown that WDAY pleases practically *all* the people *all* the time.

For more facts, talk to a Free & Peters Colonel.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., *Exclusive National Representatives*

The slogan, with its implications of bargain-buying, is typical of the approach taken by mass-market men's clothes retailers since World War II. It's part of the discount-selling trend that's taken the appliance industry and most phases of hard-goods retailing by storm.

Ripley's closest competitors in kind are Howard's and Bond stores. Both chains are somewhat larger than Ripley. Both have used radio as emphatically as Ripley. Howard's, however (through Peck Advertising) has thrown its entire budget into print during the past year. Bond's (through Biow-Beirn-Toigo) continues to be a 52-week spot radio and tv advertiser. Currently, Bond's has three to five announcements weekly on tv stations in Cleveland, Houston, Memphis and Minneapolis. somewhat heavier radio schedules in nearly 20 markets throughout the country.

Bond's commercials too, start off with a slogan: "More men buy Bond suits than any other suits in America!" No single Bond commercial is ever repeated on the air. This means that two agency copywriters are assigned to the account, and kept busy continuously. The one point stressed at least twice in each commercial is the price.

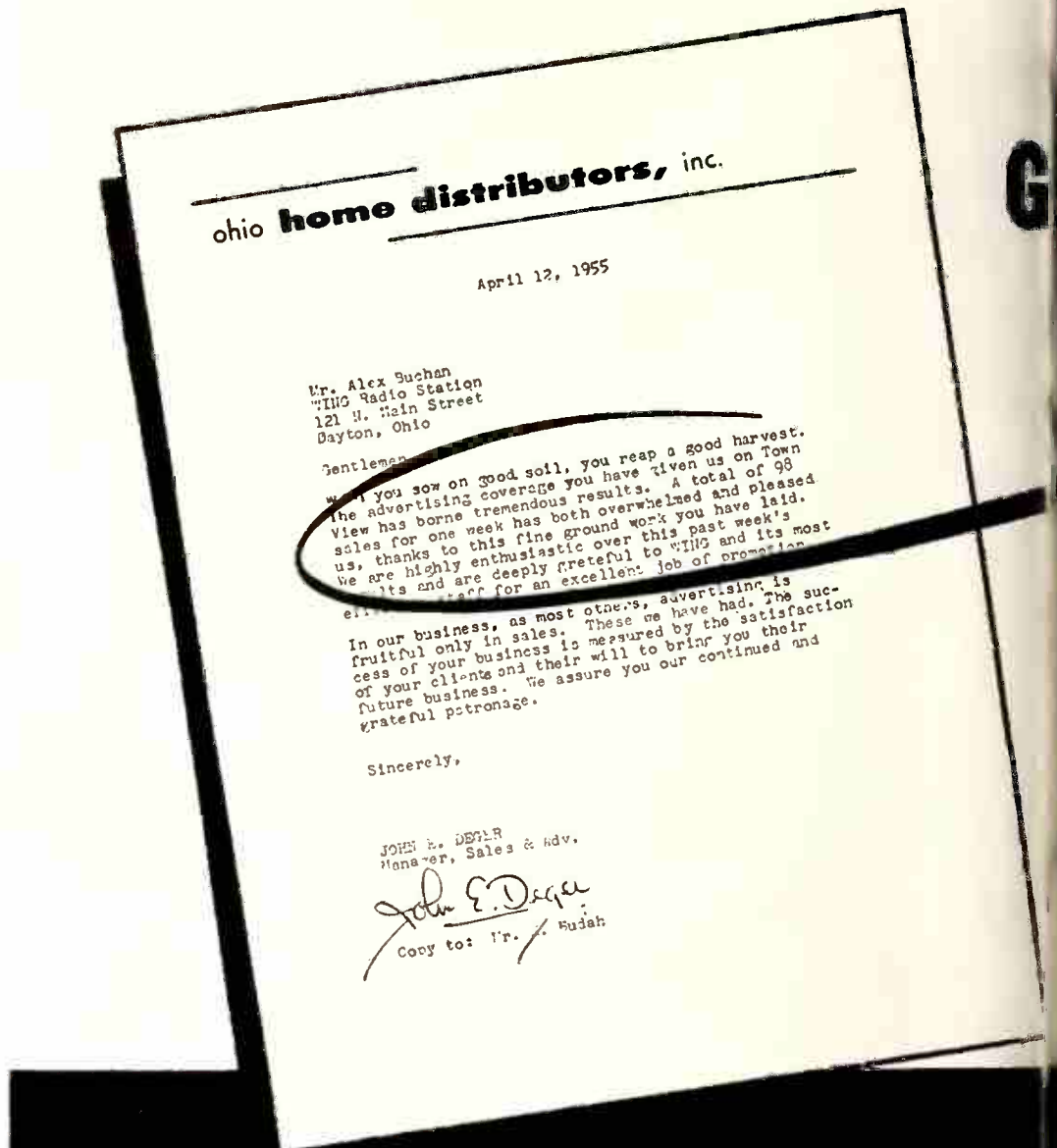
Bond clothes too are manufactured by Bond—another fact which is emphasized in the copy. Bond's clothes are also designed for the same type of consumer as Ripley's. Bond, Ripley and virtually every retail chain in the Ripley price bracket plug easy-payment plans.

Somewhat closer to the Robert Hall league in size is Crawford Clothes, another air-conscious chain that generally picks up 5 and 15-minute newscasts on big independents in its major markets. In the \$30 million a year sales category, this chain is best equipped to combat Robert Hall's massive announcement schedules.

The originator of concentrated radio efforts among the retail clothiers was Barney's, of course. With a single store in lower Manhattan, Barney's took to the air in 1934, interspersed hard-hitting commercials throughout the Hauptman trial on WNEW, and grew so rapidly that its radio budget, 20 years later, exceeded \$150,000.

Prentis Clothes followed the Robert Hall pattern with a small-size budget in the mid-Forties. This chain of eight Metropolitan New York stores

AIR TRAIL



Buy any 2 of these stations and get a **5%**
 and best of all
 Buy any 3 or 4 of these stations and get a **10%**



NETWORK...

Results

When you sow on good soil, you reap a good harvest. The advertising coverage you have given us on Town View has borne tremendous results. A total of 98 sales for one week has both overwhelmed and pleased us . . .

**\$1,100,000 in SALES
for an investment of \$500!**

Air Trails Network Stations write, wire or phone collect:

Any
Representatives
Office

New York • Chicago
Angeles • San Francisco

Pat Williams



WING

121 N. Main St.
Dayton, Ohio • Hemlock 3773



ATN
AIR TRAILS NETWORK

WCMI
ASHLAND • HUNTINGTON • IRONTON

adapted the "piperack" sales approach with its "Share-the-Wealth Prentis" signature.

Ripley Clothes was no johnny-come-lately in the clothier battle. Actually, Ripley took to the air in New York, in a modest fashion, close to 15 years ago, when its stores numbered fewer than five. Its radio budget has continuously kept pace with growth of sales and increase in number of outlets.

It isn't enough to say "discount selling" in order to describe the radio sales approach of the menswear chains today. Actually, part of the answer at least lies in the background of these retail operations. Ripley Clothes, for example, was founded in 1937 by the two Newman brothers. However, they were not newcomers to the cloak and suit trade even then.

Their story starts more than three decades ago when the two young men came to New York penniless from Russia. It was the time when New York's Canal Street was a men's clothing center, lined with one small shop after the other, salesmen operating half indoors and half on the street. It was the era when half the sale was accomplished at the time the sales clerk pulled a guy off the street by his sleeve.

"You were a brave man if you got out without paying a buck deposit," Harry Bobley says.

After a few years of this type of selling, the Newman brothers opened up a store of their own: Newman Bros. on the Lower East Side. It still stands today, operating under the original name.

The store achieved sufficient success for the Newman brothers to begin manufacturing their own line. "Then in the Depression," adds S. O. Newman, president of Ripley, "retailers couldn't pay their bills, so we decided to take a chance on the American public instead: We opened our two Brooklyn stores."

During that same year, 1937, Harry Bobley and his brother Edward, took on the Ripley Clothes account. Advertising began modestly in local borough newspapers, grew with the success of the stores, until Bobley finally suggested radio in 1940.

Ripley Clothes, like most manufacturing-retail chains, has been a bold merchandiser. The chain expanded from two stores to 30 largely on the theory that a consistent use of radio sells. ***

BRIEFLY

(Continued from page 75)

The five-minute show will star Nancy Berg and innumerable sheep. Content of the show will be Nancy Berg, combing her hair and doing other general pre-bedtime chores to the sound of peaceful music. She will offer occasional tips to insomniacs, and she will count an undisclosed number of animated sheep jumping over a fence.

The five-minute segment is being offered for sponsorship. It was originally the idea of Marilyn Rosenberg, publicity department secretary at WRCA-TV.

* * *

The Victor Diehm Stations have become the most recent Radio Advertising Bureau members. Victor Diehm, president of the four stations, and Kevin Sweeney, president of RAB, announced the affiliation late last month.

The stations are: WVDA, Boston, Mass.; WIDE, Biddleford, Maine; WAZL, Hazleton, Pa.; WHLM, Bloomsburg, Pa.

Said Diehm: "I've always regretted the fact that, because of the multiple ownership ruling of RAB, we were not

in RAB membership during the past several years. Now all of the managers of the Diehm stations are cooperating not only unanimously, but also enthusiastically in the work of the Radio Advertising Bureau."

* * *

WMGM, New York's Jamboree Day on 30 July, held at the Palisades, N. J., featured a salute to 50 prominent men and women who worked before or behind early radio's carbon microphones. One of the outstanding women saluted was Rosaline Greene, winner of the 1926 title "Radio's Perfect Voice." She later became one of the first women daily newscasters. Other industry figures saluted on WMGM's Jamboree Day were Tommy Cowan, who inaugurated the WJZ test programs in 1921; Angelo Palange and Sam Taub, two pioneer sports announcers; H. V. Kaltenborn, first radio news analyst, who began his broadcasting career on the late Brooklyn Eagle; Ben Gross, veteran radio editor of the Daily News.

* * *

WRC, Washington, D. C.'s NBC affiliate, entered its 33rd year of broadcasting on 1 August. WRC was among the nation's first radio stations, one of the earliest to be licensed by the U.S. Government.

* * *

Philadelphia initiated Negro tv programming on 6 August, with the airing of WPFH's new live weekly 90-minute show featuring top recording stars and a teenage audience dancing to record hits. This is the second series of programs that WPFH, Channel 12, has aimed at a specific market segment. The first was the *Italian Film Theater*, in Italian with English subtitles.

* * *

Three Houston commercial tv stations are giving \$10,000 each to the University of Houston to support its KUHT-TV, pioneer educational station. The stations are KGUL-TV, KPRC-TV and KTRK-TV.

Says Dr. John Schwarzwald, manager of KUHT-TV: "So far as I know, this is the first time that commercial tv stations have directly contributed to the operational cost of an educational tv station."

* * *

In Walter Mitty fashion, many a radio listener has wanted to take over a local radio station for 24 hours. Texas listeners recently got that chance through a K-NUZ, Houston, letter contest.

Listeners had to complete the statement: "If I could manage K-NUZ, I would . . ."

Over 300 letters were received. Most men wanted more news and ball scores, especially at times when driving to and from work. Students stumped for more time for their favorite disk jockeys. Housewives wanted more sweet music, more old tunes, and less "silliness." Everybody wanted heavier emphasis on local Houston happenings in newscasts. Few complained about too many commercials.

Winner: Corporal Bill Ree of nearby Ellington Field. The one-day "manager" promptly declared an "Open House," invited everyone to visit the station, and staged a public service tie-up with Army Recruiting Service.

* * *

Americans who picture Thailand in terms of Broadway's "The King and I," are due for an electronic surprise. In Bangkok, the first tv station on the Asiatic mainland has begun broadcasting. Over a year ago, seven engineers were sent by the Thai government to study at the RCA Institutes and NBC TV. The RCA-equipped station will be used as a "mass-scale educational medium."

* * *

Now it's a bicycle radio. The Huffman Manufacturing Co. of Dayton, Ohio has placed on the market the Huffy-Radiobike, with a built-in portable radio that is shock- and tamper-proof. The battery is carried in the luggage rack. Huffman claims it can pull in stations up to 100 miles away. No rating service has announced any

(Please turn to page 116)

El Paso County

5th in Texas
In Population*

TEXAS' TOP TEN COUNTIES

1—Harris County (Houston)	1,012,000
2—Dallas County (Dallas)	751,300
3—Bexar County (San Antonio)	549,200
4—Tarrant County (Ft. Worth)	486,500
5—EL PASO COUNTY (EL PASO)	248,000
6—Jefferson County (Beaumont)	218,900
7—Nueces County (Corpus Christi)	211,500
8—Hidalgo County (McAllen)	194,500
9—Travis County (Austin)	181,600
10—Cameron County (Harlingen)	159,300

*1955 Sales Mgmt. Survey of Buying Power

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - DUMONT - ABC

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

Rep. Nationally by the BRANHAM COMPANY

Watch
For An Exciting
CONTEST
Announcement In
SPONSOR'S
Next Issue

First Prize—
RCA Color TV Set!

SPONSOR ASKS

(Continued from page 63)

sidered okay. If he isn't doing the job, then he gets dropped and someone else gets a crack at it.

All of which adds up to a simple conclusion upon which an affirmative answer to the question must be based. Some disk jockeys yesterday did a good sales job. Some, and they may even be the same guys, are doing a good job today. There always have been good, bad and indifferent practitioners of every trade. There always will be.

THE INTIMATE SELL

By Fred Robbins

Veteran disk jockey, currently heading two daily CBS Radio shows



The disk jockey today is a greater force than ever in his ability to sell the sponsor's product. He has become so closely an influence in family life that it is as if he were a

member of the family itself. And you can't beat that kind of salesmanship—the kind where you can achieve an intimacy of whispering into a mike as if the family were right there.

A key factor in the disk jockey's greatest value today is the fact that they are achieving their highest listening ratings in history, and this is an important point in the fact that sponsors, consequently, find this the most inexpensive form of advertising. In fact, a glance at sponsor schedules will find that many "blue chips" sponsors, more and more, are going in for the disk jockey type of program to sell their wares.

Of course, it's the local disk jockey about whom we're writing, and the prestige values built up in their areas by such as Martin Block in New York, Howard Miller in Chicago and Peter Potter in Los Angeles have done much to bolster the sales values of their type of program. It seemed an anomaly that they could achieve star values with the kind of entertainment that they have projected, but it all goes back to an old show business theory that you've got a success if you've got the kind of entertainment to please the entire family. ★ ★ ★

40 E. 49TH ST.

(Continued from page 15)

FALL FACTS

The brief quote from me in your Timebuyers at Work column in the Fall Facts Basics issue brought a surprising reaction, particularly in competition with the tremendous amount of information this issue carried. A surprising number of acquaintances have mentioned those few lines to me. I'd say that indicates your big issue must be getting thorough and careful reading by radio-TV people in this area.

DON AMSDEN
Radio & Tv Dept.
Allen & Reynolds
Omaha

Superb! Congratulations on 1955 Fall Facts Basics. It demands cover-to-cover reading.

... and while reading SPONSOR cover-to-cover, I found an item of great interest to us at WFBL. Page 33, Timebuying Basics, an article by Stanley Arnold titled, "The Super Market Revolution." I quote:

"So I think that it should be borne in mind that a cart loaded with merchandise can do as good a job in many instances as an end table display, and that if you ask for a cart display you might open up a new avenue of mer-



WFBL uses carts for its product displays merchandising that is *not now being exploited.*"

We agree with Stanley Arnold—shopping cart displays do sell a heap of merchandise. We should like to point out, however, that WFBL for the past year has been exploiting the "shopping cart display."

Shopping cart displays are owned and serviced by WFBL in 34 Syracuse

THE QUAD-CITIES

Rock Island • Moline • East Moline, Ill. • Davenport, Ia.

NOW
1/4 MILLION
PEOPLE

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of \$5843 per family or \$1794 per capita. Cover this rich 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Roodol, Inc.

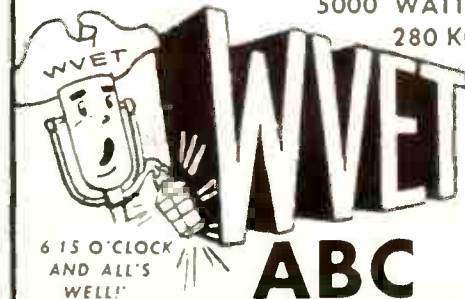
IN
ROCHESTER
N.Y.



WVET-RADIO
Saves the Day!

Exclusive announcement over WVET-Radio of the strike settlement at a large Rochester industrial plant at 6:15 A.M. made possible normal work attendance that Monday morning. This Town Center result proves again that WVET-Radio is ALL-POWERFUL for getting your client's message across to the public just as we saved the day for the plant.

5000 WATTS
280 KC



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

markets. Market managers have reported sales increases from 50 to 400% with displays under WFBL's "Market Magic" merchandising plan.

BOB WEIR
Promotion Manager
WFBL, Syracuse

Your "city-agency-account" list of the U. S. timebuyers in the Fall Facts issue is without a doubt one of the most valuable services that you have ever rendered.

Since I am leaving at the end of this week for an extended trip and vitally need Part II of your "Timebuyers" list covering the rest of New York and 16 other cities, please immediately air-mail-special me either (1) the 25 July issue of SPONSOR, or (2) the tearsheets from this issue of the list, or (3) your reprint of the entire list.

LEE P. MEHLIG
National Sales Manager
KTLN, Denver

• Part one of the "city-agency-account" list of U.S. timebuyers ran in the 11 July (Fall Facts) issue, part 2 in the 25 July issue, part 3 in 8 August issue.

Always the Best Independent Buy in the Market

the AIMS station!

Boston	WCOP	New Orleans	WTIX
Cleveland	WDOK	New York	WINS
Dallas	KLIF	Omaha	KOWH
Denver	KMYR	Portland, Ore.	KXL
Des Moines	KCBC	San Antonio	KITE
Evonston, Ill.	WNMP	San Francisco	KYA
Evonville, Ind.	WIKY	Seattle	KOL
Houston	KNUZ	Springfield, Mass.	WTXL
Indianapolis	WXLW	Stockton, Cal.	KSTN
Jackson, Miss.	WJXN	Syracuse	WOLF
Kansas City	WHB	Tulsa	KFMJ
Huntington, L.I.	WGSM	Wichita, Kan.	KWBB
Louisville	WKYW	Worcester, Mass.	WNEB
Milwaukee	WMIL		

Canada
Calgary, Alberta, Canada
New Westminster, B.C.

CKXL
CKNW

Only one
in each
market



Membership
by invitation
only

RADIO GROUP

WRONG MUSIC?

We would like to order 50 reprints of your excellent article, "Does radio play the wrong music?" as printed in the 27 June 1955 SPONSOR. We are very interested in it.

JOHN C. GAGLIANO
Sales Manager
WEMP
Milwaukee

All of us here at KPOL were very much interested in your article "Does radio play the wrong music?" in the 27 June issue of your magazine. It substantiated what we have been claiming for the past two years. As we play nothing but "Broadway Show-tunes" "Big Orchestras" "Large Choral Groups" and "Musical Comedy or Operatic Music," we are most gratified to find that Ohio State study indicated that this kind of music is very popular with adult women.

Many thanks for your fine article which is right down our alley and will provide us with a little more sales ammunition.

FRED D. CUSTER
Station Manager
KPOL
Los Angeles

Most interesting and useful is your report of the Ohio State University Study appearing on page 32 of SPONSOR for 27 June 1955.

I am wondering if you could supply us with 300 reprints of this or if not could we secure your permission to duplicate it and distribute it to our member stations with, of course, credit to SPONSOR?

T. J. ALLARD
Executive Vice President
Canadian Association of
Radio and Television
Broadcasters, Ottawa

I just finished reading, "Does radio play the wrong music?" in the 27 June issue of SPONSOR. Needless to say, I find most all of the stories in SPONSOR very enlightening, but found this one exceptional.

It has become "must" reading with every air personality here at WTTM, who programs music over the air.

I shall be looking forward to more of these enlightening studies.

FRED L. BERNSTEIN
General Manager
WTTM
Cleveland

• SPONSOR's thanks to the many readers who have expressed keen interest in "Does radio play the wrong music?" (27 June, page 32), including Columnist John Crosby who devoted a column to the article recently. The article is available in reprint form. Price is 25c for quantities less than 10; 20c for 10 to 100; 15c for quantities over 100.

Reprint policy

SPONSOR is frequently asked permission to reprint articles. Permission is usually granted provided credit to SPONSOR is given and the request is made in writing.

SPONSOR will make reprints in quantity at a nominal cost. Reprint requests should be addressed to Sponsor Services, Inc. at 40 E. 49th St., New York 17, N. Y.

B&M TEST

(Continued from page 39)

advertising in one or more media.

But in the case of the Green Bay test, television was put on its mettle. Nothing but the six weekly television announcements were used.

True there was a WBAY-TV dinner for the trade before the campaign and the broker's salesman told jobbers television was coming. But this is a trickle compared with the hoopla it's possible for a company to create when it puts all the forces of merchandising to work.

Actual sales results showed it was tv-created consumer demand alone which was the real influence on the grocery trade in stepping up its purchase of B&M products.

During the first three weeks of January this year before television cam-

An RCA Color TV Set

Must Be Won

By A SPONSOR Reader!

Why Not You!

Look For

Details

Next Issue!

painging began on 24 January, the trade stocked up heavily. WBAY-TV is respected in the area for its ability to build sales and Green Bay grocermen are not unfamiliar with results obtained for firms like Red Owl, a grocery chain which is among the station's local clients. But wholesale-level sales dropped off thereafter for a time. For the first half of February they were below the same weeks in 1954. Not until consumer demand was actually reflected back from the retail level did sales start their steady climb. This was no case of a forced feed to the distribution channels with inevitably puffed sales totals.

Burnham & Morrill has followed the test closely because it has many non-New England markets where its sales problem parallels that in Greey Bay. It attributes much of the success of the campaign to WBAY-TV. The station prepared commercials for the campaign, based on a copy platform provided by B&M. Most of the commercials were done live in front of a replica of a bean oven by a WBAY-TV personality, Capt. Hal O'Halloran. Capt. Hal's commercials were a mixture of personal endorsement and quotation from comments of area housewives.

The station sent a team out to get comments of women who tried the product and the testimonials which resulted were considered important in establishing the point that B&M beans are different, more flavorful, thus justifying higher price.

Capt. Hal sold the B&M brown bread in combination with the beans. He suggested beans and brown bread as a television supper, in every way underscored that the two went together. This is what raised the brown bread up from a rarity to a product which grocers could detect demand for.

Perhaps the most difficult test television faced came between mid-June and mid-July, the closing weeks of the campaign. During this period last year B&M allowed grocers 50c off on each dozen of the 27-oz. size of bean. This is a big saving and grocers flocked to buy the 27-oz. bean at \$2.90 instead of the usual \$3.40. As a consequence B&M sales were way up in this period last year. The question: Could television with no allowance do as well?

The answer: Television was 74% more effective than the price cut.

B&M sales in 1954 were 3,283 dozen

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

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

PLEASE SEND ME:

RATES

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

Payment enclosed

Bill me later

(Minimum order for billing privileges: \$2!)

Name _____

Company _____

Address _____

City _____ Zone _____ State _____

KFAL

A BIG LOCAL MARKET
MORE THAN 65000
RADIO FAMILIES

Fulton-Mexico-
Columbia-
Jefferson City

KFAL COVERS!

30 COUNTIES—½ MV.

INFLUENCES SALES!

FROM DAWN TO DUSK
STUDIOS & OFFICES AT
FULTON, MISSOURI

Represented Nationally By
Benton Paschall Company

BMI

"Meet the Artist"

BMI's series of program continuities, entitled "Meet the Artist," emphasizes the human side of our great music performers.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

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

WEAS WITH ITS 50,000
WATTS REACHES OVER 814,000
RADIO HOMES!

WEAS REGULARLY
DRAWS MAIL FROM 5 OF THE MOST
IMPORTANT SOUTHERN STATES!

WEAS HAS
COMPLETE SATURATION THROUGH-
OUT THE NORTH GEORGIA "BROILER
CENTER OF THE WORLD, AS WELL
AS THE LUCRATIVE PEACH AND
CATTLE RAISING AREAS.

WEAS BY JUDICIOUS USE
OF COUNTRY AND GOSPEL MUSIC
PROGRAMMING, HAS BECOME THE
"FAMILY'S FAVORITE STATION".

WEAS
50,000 WATTS
1010 K.C. DECATUR, GA.

CALL STARS NATIONAL
Chicago — New York — Los Angeles



WLS
gives you
All 3
**Market...
Coverage...
Programming**

Contact us
or call your
John Blair man
TODAY!



390 KILOCYCLES • 50,000 WATTS • ABC NETWORK

for the period referred to. In 1954 they were 5,719 or 74% better. (This covers all products. If the figures for the 27-oz. alone are taken, 1954 shows up as almost on par with 1955. But this is an unrealistic basis for evaluating results since sales of the 27-oz. were made at the expense of the 18-oz. lean. It's the total picture which is important.)

In general sales figures reported to SPONSOR for the 26-week test tend to underestimate results from television. Several major chains, for example, are not reflected in the figures. Reason: These chains buy their B&M products outside the area in which wholesale sales were reported to SPONSOR. An effort is being made now to obtain a separate tabulation of sales for these chains which apply to the test area. But it's a complex sorting problem which may require too many clerical hours in back-checking for the chains to undertake since last year's as well as this year's records would be required.

Burnham & Morrill's Northgraves commented that the 98% increase must actually be regarded as 98-plus. "There are cases, for example," he said, "where television created sales for us by opening up new distribution but where the product had not yet reached the distributor when the test ended. That means the tabulations as reported in SPONSOR won't show this sale."

What will happen next?

During the remainder of this summer B&M will sit it out and watch the Green Bay area. Meanwhile it is studying plans for fall and winter. Decisions are reached about the beginning of September when the company's fiscal year starts.

A new agency was appointed a few weeks ago to take over the account 1 September, John C. Dowd, Boston (and its New York branch, Dowd, Redfield and Johnstone). The agency is studying the entire Burnham & Morrill advertising picture and will present its plans to the company early in September. (The previous agency was BBDO, Boston. Loss of the account is not connected in any way with the television test which was undertaken at the client's request.)

The company spends about \$200,000 annually and has used a variety of media, including in-store magazines and its present 14-market spot radio campaign. The Green Bay television test was its first consistent use of tv.

Whether the Dowd agency will rec-

ommend widespread use of television now or not isn't known. The agency has stated to SPONSOR that it intends to make a carefully study of all the factors involved and will not reveal its plans until September.

It's known, however, that Burnham & Morrill executives have been deeply impressed by what television did in the difficult Green Bay area. E. R. (Ned) Elwell, sales vice president, and W. G. Northgraves, advertising manager, have both stated to SPONSOR that television will get serious consideration in future planning.

B&M's decisions and why, will be reported in SPONSOR as soon as they are known. If the decision is crystallized in time for the next report in this series (5 September issue) it will be reported then. Otherwise in an issue thereafter. ★ ★ ★

BRIEFLY

(Continued from page 112)

plans to measure the tuning of Radiobike pedal pushers.

* * *

WJNC, Jacksonville, N. C., has been purchased from Lester M. Gould, principal owner, by Robert P. Mendelson. Sale price: \$95,000.

Mendelson, who will move to Jacksonville to assume active management of the station, was formerly v.p. and advertising director of SPONSOR. Gould, part-owner of WLSE, Wallace, N. C., is a board member of the NARTB. The North Carolina outlet was established in 1945, was one of the first postwar radio stations.

* * *

The top CBS TV educational programs, *You Are There* and *The Search*, will be made available for private showings in schools, libraries and other groups through a distribution arrangement with Young America Films. The 16 mm. prints will be serviced in the U.S. and Canada, and in U.S. possessions. They will not be available for broadcast use.

The two shows have won many laurels for CBS TV—including a Pea-

Don't Forget To Check The
Next Issue of SPONSOR!

See How You Can Win An
RCA Color TV Set!

body Award, Page One award by Newspaper Guild, civic citations, and commendation from the Boys Club of America—and have done much to raise the sights of network educational tv.

* * *

Good music has become a major force in U.S. radio. FCC Commissioner Robert E. Lee stated, earlier this year: "The American broadcast system, along with its human faults, has been primarily responsible for the greatest cultural revolution in modern times."

As an ad medium, its strength is growing, too. Good Music Broadcasters, a firm repping more than a dozen good-music outlets, has recently mailed a folder presentation with some eye-opening figures. Samples: More people pay to attend concerts than buy tickets to baseball games. Dallas outlet KIXL's billing is 30% over the level of pre-tv days. Philadelphia WFLN has more than five times as many listeners in the \$10,000-and-up income bracket as average of other outlets in city.

* * *

Multi-market spotting of syndicated tv films by major advertisers continues to spread. Among the latest large film campaigns of non-network nature:

P. Ballantine & Son, through William Esty, has signed Ziv's *Highway Patrol* for 30 markets, starting early in October, in a chain that stretches from Portland to Miami. The show replaces *Foreign Intrigue*. Ballantine also sponsors Ziv's *Eddie Cantor Comedy Theatre*, and will telecast both in several key markets.

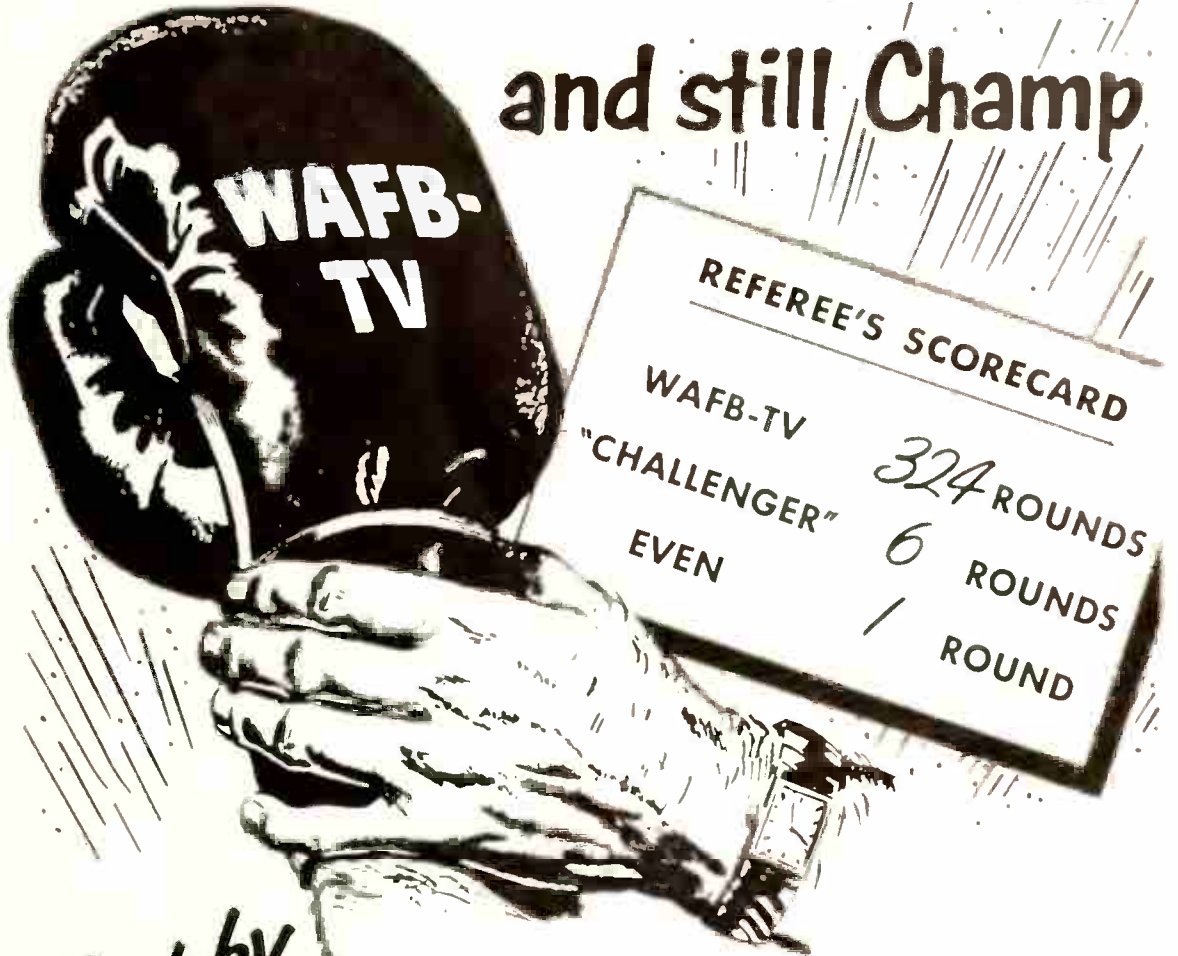
Lay's Potato Chips, a major regional advertiser, has bought *Adventures of Long John Silver* for 22 southeastern markets through Liller, Neal & Battle. Produced by feature film maker Joe Kaufman ("Sudden Fear"), the series is syndicated by CBS TV Film Sales. All 26 episodes are in color. Starting date is early fall. Another CBS sale: *Amos 'n' Andy* for 26 weeks in 18 northeastern markets to Duffy-Mott, via Y&R.

In the southwest, Bowman Biscuit Co. of Denver has signed for a 52-week run with MCA-TV's *Dr. Hudson's Secret Journal*. The market list now stands at 17 cities in Colorado, Wyoming, New Mexico and Texas. Agency: Ball & Davidson. * * *

8 AUGUST 1955

THE WINNER!

and still Champ



First by far in

BATON ROUGE

In a Telepulse Survey just completed (for May, 1955), WAFB-TV, two-year uncontested TV champion in Baton Rouge, rated first for 321 of the 331 quarter hours when both TV stations were on the air. *Every one of the top 15 favorite weekly programs were on WAFB-TV.* Eight of the 10 (all of the first six) favorite "daily" programs were on WAFB-TV.

	Monday to Friday			
	7 AM-12 AM	12 AM-6 PM	6 PM-12 PM	
WAFB-TV	78	61	59	
Station "B"	10a	29	33a	
Station "C"	12	10	8	
	Saturday		Sunday	
	12:15 PM-6 PM	6 PM-12 PM	1 PM-6 PM	6 PM-12 PM
WAFB-TV	76	64	76	61
Station "B"	1a	27a	8a	33a
Station "C"	23	9	16	6

a Does not broadcast for complete period. Audience unadjusted.

WAFB-TV

CHANNEL 28

affiliated with WAFB, AM-FM

CBS-ABC-DUMONT

200,000 WATTS

Reps: Call Adam Young, Nationally or Clarke Brown in South & Southwest

Have A Sample!

America's foremost producers of filmed musical and radio jingle commercials will work for you!

For as little as

\$150 net

A complete AUDITION package ready for CLIENT SUBMISSION.

You need send us only:—

1. Purchase order for \$150. (So we have something to work with)
2. Tear sheets and scripts about product. (So we know something about it)
3. Five points about product, in order of their importance. (So we know where to put emphasis)
4. Your client's philosophy about account. (So we get the feel of it)
5. Whether for television and/or radio and lengths of commercials wanted. (So we can tailor-make your commercial to fit your plans)

Insure

client acceptance of your idea with a COMPLETE Audition Presentation.

This package will be created especially so your consumers hum, sing and talk about YOUR advertised message AND BUY YOUR PRODUCT.

WRITE OR WIRE TODAY



Bob Sande



Don Estey



Del Porter



Larry Greene

YOU CAN BE SURE IF IT'S A



6000 SUNSET BLVD., HOLLYWOOD 28, CALIFORNIA . . . HOLLYWOOD 5-6181

Newsmakers in advertising



George Abrams has resigned as v.p. in charge of advertising for Block Drug Co. to take over the same job for Revlon starting 15 August. "It's a natural transition," says he. "Revlon, like Block Drug, has become extremely tv conscious, particularly now with its \$64,000 Question pulling such strong returns. Also, Revlon, like Block Drug, is going heavily into new product development. And that's a place where I feel that air media can be most effective." He'll be working with these agencies: Norman, Craig & Kummel, BBDO, C. J. La Roche.



Thomas O'Neil, president of General Teleradio, bought control of RKO from Howard Hughes for \$25 million on 25 July. He said the purchase won't mean a quick sale of film properties to television. "While the tire company's subsidiary (General Teleradio) has no finalized plan for releasing films from the RKO library for use in television, certainly this inventory of approximately 600 feature films was a major element of interest in the purchase of RKO by our company. It is quite likely that these films will ultimately appear on tv."



Walt Disney will account for large slice of ABC TV's revenue by year's end. Disneyland will go back on the air with the same sponsors, same time starting 14 September. It accounts for \$2.5 million to \$3 million in billings. Mickey Mouse, scheduled to go on 5:00-6:00 p.m. throughout the country on 3 October, includes Armour, Campbell Soup, Bristol-Myers, Carnation, General Mills, Mars and Welch Grape Fruit Juice among sponsors. If sold out, it would bring in \$13 to \$14 million. Big publicity boost for show followed launching of Disney's \$17 million amusement park via ABC TV.



James J. Neale, formerly media v.p. at Dancer-Fitzgerald-Sample, takes over as radio-tv director of that agency, to head up all radio and tv programming. Says he: "In radio and tv, as in all advertising, creativeness is the key to payout. To pay out most efficiently, any investment in radio and television must be creative in programing, in commercial copy, and in media planning." Jim Neale's move from media to the programing end of agency operation fits in with the continuing trend for tv programing heads at agencies to make top media decisions. Neale joined D-F-S some 14 years ago, when he came from NBC.



YOU MIGHT THROW THE JAVELIN 263 FT.* -

**BUT... YOU NEED WKZO-TV
TO BE CHAMP
IN WESTERN MICHIGAN!**

**AMERICAN RESEARCH BUREAU
February, 1955 Report
GRAND RAPIDS—KALAMAZOO**

	Number of Quarter Hours With Higher Rating	
MONDAY THRU FRIDAY	WKZO-TV	Station B
7 a.m.—5 p.m.	144	56
5 p.m.—11 p.m.	83	37
SATURDAY & SUNDAY		
10 a.m.—11 p.m.	80	24

NOTE: Survey based on sampling in the following proportions—Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).

The February, 1955 American Research Bureau Report (left) shows that WKZO-TV is the favorite station in Battle Creek and Muskegon, as well as in Kalamazoo and Grand Rapids. By almost 3-to-1, in fact!

WKZO-TV is the Official Basic CBS Television Outlet for Western Michigan. 100,000 watts—Channel 3. Serves over half a million television homes in 29 Western Michigan and Northern Indiana counties.

Your Avery-Knodel man has all the facts.

100,000 WATTS ● CHANNEL 3 ● 1000' TOWER

WKZO-TV

Kalamazoo - Grand Rapids

Avery-Knodel, Inc., Exclusive National Representatives

**Bud Held set this world's record in Pasadena on August 8, 1953.*



The Feltzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD — PEORIA, ILLINOIS

A Captive Market

This Is STRATEGIC AIR COMMAND

Definitely! When you buy station KPQ, Wenatchee, Washington, you **COMMAND THE AIR — STRATEGICALLY —** around the rich Wenatchee Valley and the fast growing Columbia Basin farm area.

That's because we serve a captive market. No outside stations interfere because we're surrounded by 7,000 to 9,000 ft. mountains. No TV stations here, either. Buyers for advertised products can't escape your sales message on KPQ.

- ★ Nearly a \$300,000,000 market
 - ★ Sales Performance 160% above national average
 - ★ Per Capita Income 16% above national average
- In Our 26th Year!*



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

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

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

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DICKENS JEROME WRIGHT
(President)
WPAT, Inc.

**LIKE MOST
"Newsworthy"
BROADCASTING
EXECUTIVES
MR. WRIGHT'S
LATEST
BUSINESS
PORTRAIT
IS BY ...**

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-188

Would you be interested in a NEW IDEA in Advertising . . .

Mr. MERRILL?

Mr. LYNCH?

Mr. PIERCE?

Mr. FENNER?

Mr. BEANE?

Among the advertisers in the United States today you have long placed high on the list of those with Courage, Vision, and Initiative. You have put investment as a form of security into the hands of the average American man, and you have explained it to him in language he can understand. Your booth in Grand Central and your How To Invest Show in New York have both been examples of positive forward thinking in the field of advertising. For this reason we are writing you this open letter.

We too pride ourselves on having vision and foresight. Possibly you are familiar with some of the articles that have appeared about us in such magazines as Newsweek and Life. Or maybe you have heard of the only undergraduate owned and operated TV station in America which we started. Or possibly you have heard of us through the Ivy Network started at Yale in 1948. It is this very foresight and vision that enables us to offer another first in broadcasting...a new kind of radio football network never before dreamed about.

Imagine, if you will, an audience composed entirely of men with five figure incomes, men who average well over \$50,000 in life savings, men who are all alumni of Yale, Harvard, and Princeton. These are the men who will be listening in their own alumni clubs in Chicago, Los Angeles, Seattle, Dallas, Miami, or wherever they may be, to radio broadcasts of the Yale-Harvard and Yale-Princeton football games this fall. At the request of these men the Yale Broadcasting Company has completed arrangements to pipe our broadcasts of these games into their club lounges in sixty cities. Here is a captive audience of 50,000 men...many of them already your customers, the rest good prospects, yours for the asking.

We'd like to tell you more about this new idea in radio, and our representative is in New York now waiting to talk to you. His name is Dick Goldman, and he can be reached at Schuyler 4-8500, extension 907. When may he call on you?

Sincerely yours.

WYBC

THE YALE BROADCASTING COMPANY, INC.

A MEMBER OF THE IVY NETWORK

NEW HAVEN, CONNECTICUT

P.S. Even if your name isn't Merrill, Lynch, Pierce, Fenner, or Beane, we'll be glad to hear from you.

CAN THE FARMER USE YOUR PRODUCT ?



DON TUTTLE



ENOCH SQUIRES



CHARLES J. STEVENSON

Here Are 3 Big Ways

You Can Reach Farmers in New York and New England

FARM PAPER OF THE AIR 12:15-1:00 p.m.

Monday through Saturday.

With the latest market and agricultural news, and crop reports, edited by Don Tuttle.

WGY TRAVELER 12:15-12:30 p.m.

Monday through Friday.

Now a part of the FARM PAPER, the WGY Traveler, Enoch Squires tells of the history and legends of WGYland.

CHANTICLEER 6:15-7:00 a.m.

Monday through Saturday.

Charles John Stevenson brings music and human interest stories flavored with rural wit to the WGY farm audience.

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

SERVING 878,130 RADIO FAMILIES

Represented Nationally by Henry I. Christal Company

REPORT TO SPONSORS for 8 August 1955

(Continued from page 2)

"Monitor" gets high cumes

Awaited first Nielsen report on "Monitor" showed unusually rapid accumulation of different homes. While average minute rating came to 1, purchase of 3 minutes increases this to 2.7 as a result of audience turnover. Web expects "Monitor" rating to rise as more stations join hookup. Top "Monitor" segment (5:00-5:30 p.m. Sunday) reached 917,000 homes, which is about 2 rating. This comes to cost-per-1,000 of 73¢ for minute announcements, while cost-per-1,000 average for weekend was double that.

-SR-

\$1 Billion for tv this year

Rocketing postwar growth of tv is reflected in estimation by latest issue of "Television Factbook" that total tab for airtime, program production and talent costs for 1955 will be over \$1 billion mark. Ten years ago, figure was practically zero.

-SR-

Local tv news is popular

Local tv news shows are watched regularly by 63% of all tv homes, who view them average of 2.7 times per week. Figures, result of special Nielsen tab, are contained in first of 5 TvB presentations about "Pinpoint Concept of Tv." TvB broke down data by time of day, disclosed following about morning news shows (figures are based on 83 stations in 63 markets): client who buys 2 programs a week, makes 4.26 million "sales calls" on average at cost-per-1,000 sales calls of \$3.72. Five-a-week buy provides 9.07 million sales calls at cost-per 1,000 of \$4.10. Costs are based on 13-week schedules. Second presentation—on local kid shows—was due for release at presstime.

-SR-

Radio outlook for 1965 seen by RAB

America's kitchens will become "number one radio listening post" by 1965, predicts Kevin Sweeney, president of RAB. Other forecasts from Sweeney's crystal ball: Local-level radio advertising volume will be riding at \$700 million annually. Number of U.S. radio stations will have grown to slightly more than 3,000. Radios in autos (70 million) will produce as many hours of listening daily in 1965 as living room does currently. Stations will be owned, for most part, in groups by some 800 large firms.

-SR-

Soaper tried on Electronicam

Answer to question of whether Du Mont Electronicam will solve problem of putting daytime drama on film is being sought by Stark-Layton, packagers of "Modern Romances" for Colgate on NBC TV. Big stumbling block in past has been added cost of film (See "Tv dilemma: how to put soap opera on film," SPONSOR, 18 April 1955). Stark-Layton has scheduled a week's shooting of "Modern Romances" as test of Electronicam's economy. Aim is to bring in show on film at price almost as low as live, now \$10,500 per weekly strip. If week of film is shot at \$15,000, that means 52-week average of \$11,250 per week as result of 13 summer re-runs.

-SR-

MBS seeks short-term buys

Extent to which radio networks have changed rate cards to attract short-term saturation advertising is shown in new Mutual rate card. For example, advertiser who buys 20 announcements in 2 weeks on MBS gets cheaper rate than client who spreads 20 over 2 months.



Don't go 'way, Tom

Dynamic Tom O'Neil, a chip off the old block, is not one to miss an opportunity.

The deal he engineered for purchase of Howard Hughes' RKO Radio Pictures with the help of \$20,000,000 from Chase Manhattan and \$5,000,000 from General Tire, headed by canny, hard-driving father Bill O'Neil, is a remarkable tale in itself. It started with a desire to lay hands for television purposes on the several hundred old films in the RKO archives: it ended with the cash purchase of one of Hollywood's biggest and most famous movie studios.

Tom O'Neil has been looking for a way to bust into television on a scale that will rival the major tv networks. The RKO purchase gives his General Teleradio firm a feature film library second to none at this time. His stations in New York, Boston, Memphis,

and Los Angeles profit accordingly. But the RKO motion picture business, producing and distribution both, are all-absorbing—and we have an uncomfortable feeling that Tom may not be devoting much time to television and radio for some months to come.

We hope this doesn't happen, for the air industry needs men like Tom O'Neil.

* * *

Publicidad Badillo turns the tables

Late in July something new was added to the New York ad agency picture—Publicidad Badillo, Inc., largest such firm in Puerto Rico, established the first Latin American agency branch in this country.

The event undoubtedly was an eye opener to McCann-Erickson, J. Walter Thompson and others who for years have maintained offices in many Latin American cities but have never experienced a reversal of this procedure. It also points up an increasing awareness of advertising opportunities by firms outside the U.S.

Both Samuel Badillo, president of the firm, and Harwood Hull, Jr., executive vice president, are known throughout the Caribbean Area as alert, aggressive advertising experts. Both know the United States well.

Probably the biggest factor in the establishing of the New York office is the tremendous influx of Puerto Ricans to this city. Of 800,000 Spanish speaking people in New York about half are Puerto Ricans. Publicidad Badillo's New York office will specialize in this market, as well as similar markets.

Reminder 1: hurry that set count

When it comes to deciding what markets to use for television, many advertisers would like to base their choice on the number of sets in the market. Old considerations of metropolitan area population and sales may be less important for the television advertiser than the matter of his tv potential.

But where is the advertiser to turn to for this vital set count and coverage guidance? The most-measured medium in history cannot give him the answer to the most basic question of all. True, there are guesses galore. But they vary with the guesser, have no universal acceptance, are subject to time-devouring evaluation.

It's essential that NARTB complete with the least possible delay its long-contemplated industry-supported television set and coverage study. As reported in the 11 July Fall Facts Basics issue, 89% of television stations replying to a SPONSOR questionnaire consider such a study "urgent" or "important." Some 37% said they were willing to pay for such a study; 32% felt they might be willing to pay—and this before any buildup for the study.

We're sure, therefore, that the NARTB can win support for its study. And for the sake of advertisers who consider set and coverage information as heading their most-wanted list of facts, time must not be lost.

We're so het up about this subject that you can expect SPONSOR to keep reminding the industry about it issue after issue until there's definite action. (See article next issue, 22 August.)

Applause

Tv test in a goldfish bowl

The most unusual media test in advertising history would not have been possible without the courage of the Burnham & Morrill Co. of Portland, Me., and WBAY-TV, Green Bay, Wis. These two organizations, deciding that the cause of media understanding was more important than considerations of secrecy and caution, agreed to cooperate with SPONSOR in making public the results of B&M's 26-week test over WBAY-TV.

Both had a lot to lose. What if the test showed television a flop? WBAY-TV was literally putting its reputation as an advertising medium on the chop-

ping block. But General Manager Haydn Evans had confidence in his station's influence.

What if the test proved that even the force of television couldn't wake up B&M sales in one of its most difficult markets? B&M had a lot of stature at stake among the grocery trade in all of its markets.

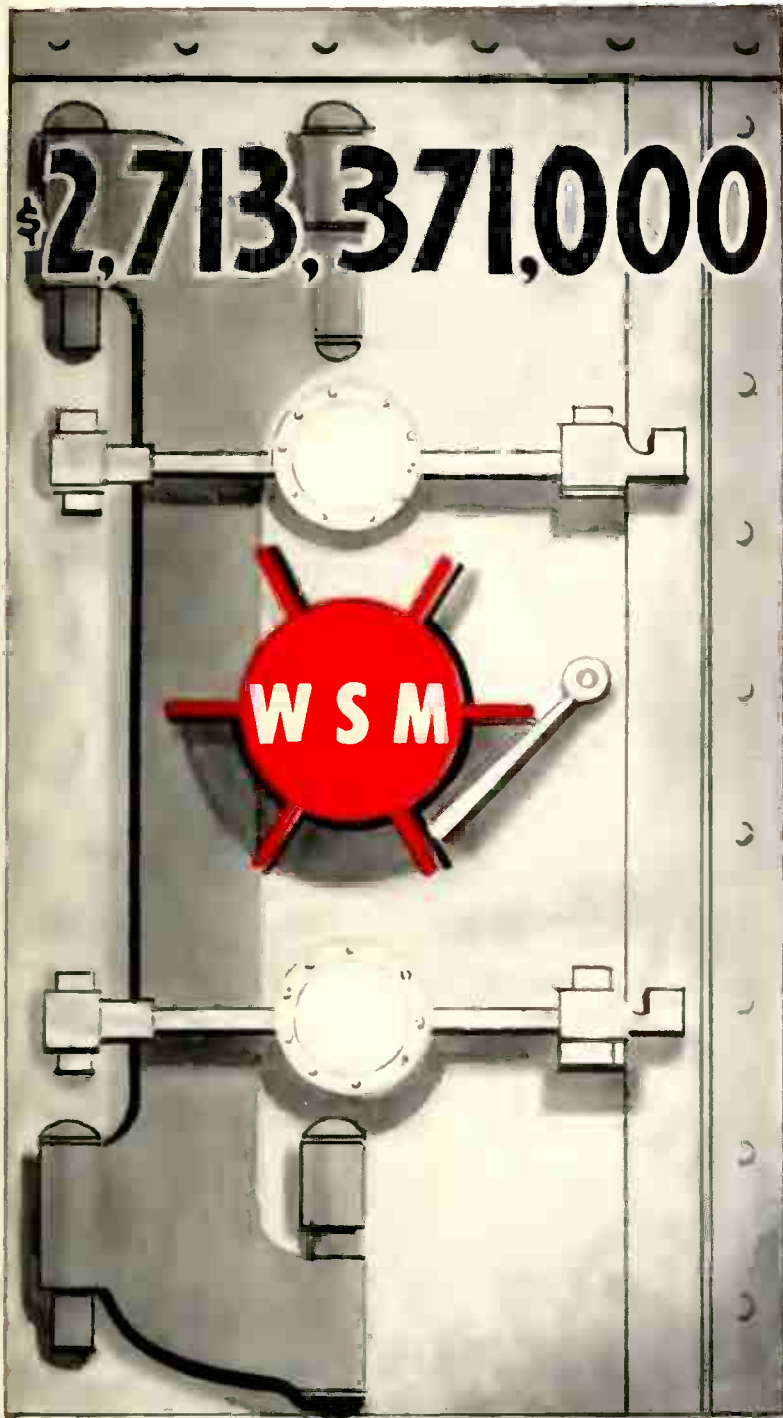
SPONSOR had pursued the opportunity to present a result-by-result report of a media test almost from the day it began publication. But it was not until Haydn Evans sought out and sold B&M that the idea came to fruition early this year. (Articles on the B&M tv test appeared in SPONSOR starting

7 February and running through this issue when final results are reported. See page 38.)

Charles S. Morrill, president of B&M; E. R. Elwell, sales vice president; and W. G. Northgraves, advertising manager, deserve the thanks of other advertisers for their precedent-setting cooperation. This is the stuff of which progress is made. For it's only by sifting the facts, so often kept secret when they are really worthwhile, that advertisers can achieve the full and scientific understanding of media to which SPONSOR has always dedicated itself.

a rich market...

and the combination that opens it BEST!



You can open a safe (eventually) with a combination of hand tools—cold chisel, sledge hammer, blow torch, and steel drill. But you don't. Not when you have THE combination!

That's how it is with the Central South—a rich \$2,713,371,000 market—more powerful in consumer spending power than the cities of Baltimore, Buffalo, Minneapolis, Cincinnati, or Houston.

At first glance the Central South is an apparently tough market for the time buyer to reach and sell. It's an extended market composed largely of small towns.

If you attempt to cover it with a combination of another Nashville radio station plus small town stations or with a combination of a Nashville newspaper and small town papers, the cost is three to fifteen times as high as WSM rates. And TV viewers in this market represent less than half the buying power of the Central South.

There is only one combination that opens this rich market at a cost within the bounds of the sensible advertising budget. That's WSM's unique combination of power, talent, and specially tailored programming.

May we prove this to you?

We would like to put into your hands a new brochure about the Central South entitled "The Mystery Market."

It shows the relative costs of advertising in this market for all major media. We believe it contains facts and figures not found in the files of even the most experienced time buyers. May we send you a copy?



W S M

R A D I O

BOB COOPER Sales Manager



NASHVILLE • CLEAR CHANNEL • 50,000 WATTS • 650 KC

the *SWING* is to

ABC and
KMBC-TV

*Kansas City's
Most Powerful
TV Station*

Now, with new and wonderful program flexibility available on Channel 9 in Kansas City, you can buy just about any commercial handling you desire for fall and winter schedules—within programs, or between programs, designed to appeal specifically and effectively to exactly the audiences you wish to reach.

On September 28, 1955, KMBC-TV joins the Swing to ABC, the nation's most dynamic and fastest-growing television network... and introduces, daytime, a schedule of station-produced shows that will set Kansas City audiences afire!

You can sponsor these shows...buy filmed minute-participations...schedule live commercials, demonstrations, sampling or audience-participation testimonials...utilize station-breaks or IDs. Use whatever format, frequency and scheduling you require to make your Kansas City campaign just exactly what you want it to be!

KMBC-TV, in joining the Swing to ABC, will program the most imaginative daytime television ever brought to Kansas City:

- KALEIDOSCOPE***—A two-hour early-morning show.
- MORNING MOVIE**—Feature-length, integrated with regional and local news, weather and service reports.
- WHIZZO THE CLOWN***—A wonderful children's hour which will include the famous "Little Rascals."
- NOON***—Studio Party for the ladies.
- MY LITTLE MARGIE**—Daily, Monday through Friday.
- HAPPY HOME**—With Bea Johnson, McCall award winner.
- AFTERNOON THEATRE**—Fine half-hour dramas on film.
- MOVIE MATINEE**—Full-length feature film.
- BAND STAND**—Teen-age dancing show; pop records.

To these add the *new* ABC evening schedule with Mickey Mouse Club, Warner Brothers Presents, MGM Parade, Wyatt Earp, Bishop Sheen, Wednesday Night Fights and Disneyland (not to mention the older ABC favorites)—and mister! KMBC-TV has it! Your Free & Peters Colonel can tell you how to get with it!

© 1955—KMBC Broadcasting Co. * KALEIDOSCOPE, WHIZZO THE CLOWN and NOON—Reg. by KMBC

KMBC-TV

Kansas City's Most Powerful TV Station

DON DAVIS, First Vice President
JOHNSCHMIDT, Vice President and General Manager
GEORGE HIGGINS, Vice President and Sales Manager
MORI GREENER, Director of Television



FREE & PETERS, INC.
Exclusive National Representatives

And in Radio, it's the KMBC-KPRM Team

B in the Heart of America
KMBC of Kansas City
KPRM for the State of Kansas