

SP D 12-56
 MR EDWARD STEGMAN
 NBC - ROOM 604
 30 ROCKEFELLER PLAZA
 NEW YORK 20 N Y

SPONSOR

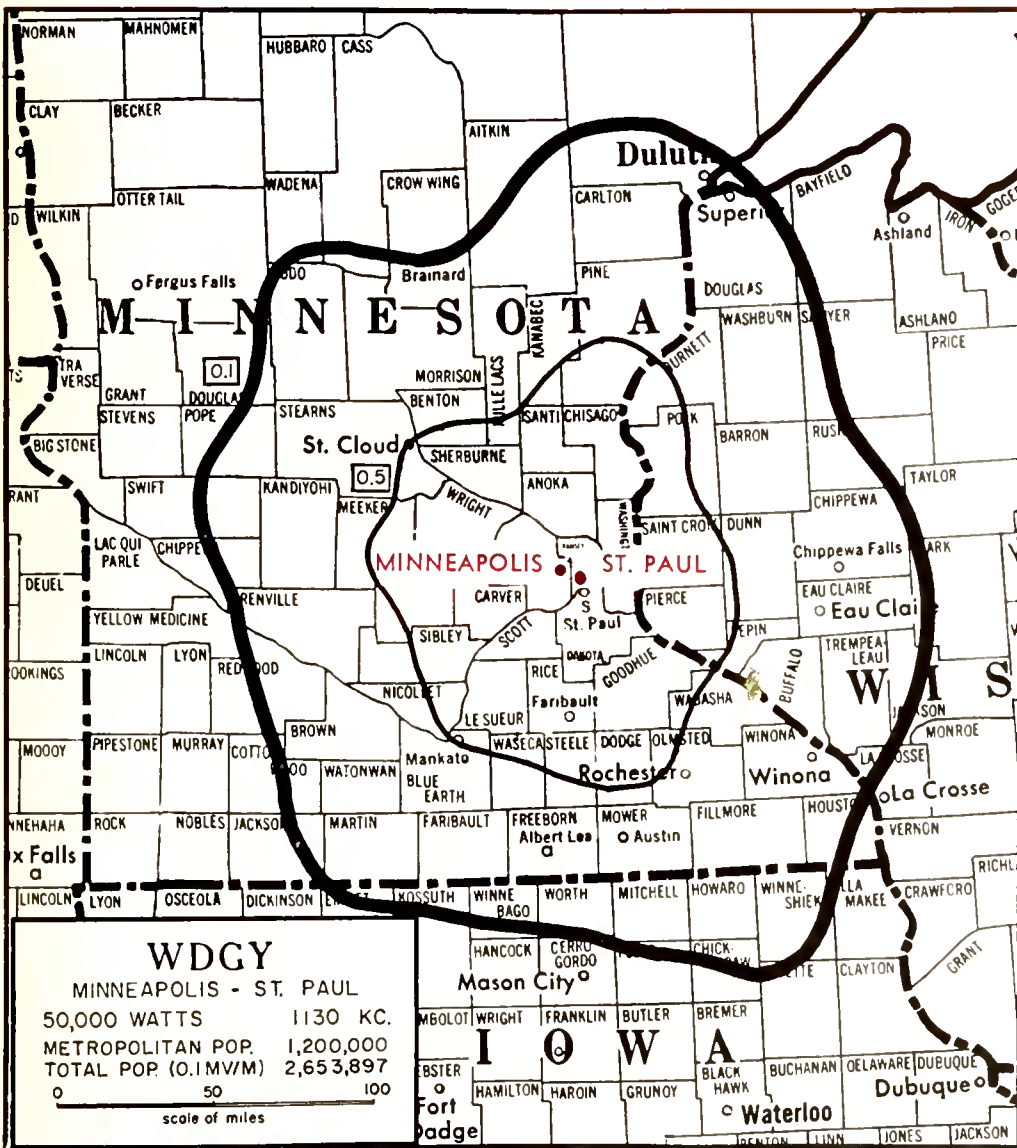
magazine radio and tv advertisers use

20 FEBRUARY 1956

50¢ per copy • \$8 per year

BIG

is the word for the **COVERAGE** WDGY's
50,000 watts give you in **MINNEAPOLIS-ST. PAUL**



... and WDGY has an almost perfect circle signal daytime. Watch what happens to radio listening when Mid-Continent programming, ideas, music and news fill the Twin Cities air. Call WDGY General Manager Stephen Labunski or Avery-Knodel.

WDGY
 Minneapolis-St. Paul 50,000 watts



MID-CONTINENT BROADCASTING COMPANY
 President: Todd Storz

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

WHB, Kansas City
 Represented by
 John Blair & Co.

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

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

15% — IS IT ON
 THE WAY OUT?

page 27

Is it all play for
 Hollywood admen?

page 30

WHY WE BOUGHT
 SPOT RADIO

page 32

Air media get
 \$400,000 for RKO
 "Conqueror" campaign

page 34

Rebuttal to Mr. "X"
 who said, "Marketing
 is malarkey"

page 36

Air media budget
 works overtime for
 Western Union

page 38

Tv set count: Is
 it coming closer?

page 40

The south's **FIRST** TV station

WTVR

RICHMOND

Serving Virginia with

MAXIMUM POWER – MAXIMUM HEIGHT

CHANNEL 6

*No other station in this market
has any Greater Antenna Height*

1049 FEET

*And no other Station in this market
has comparable TV Facilities to 1049 Feet
on Channel 6*

A service of Havens & Martin, Inc.
Represented by BLAIR TV INC.

REPORT TO SPONSORS

20 February 1956

MBS guarantees exposure

New Mutual guaranteed cost-per-1,000 plan goes step beyond circulation guarantees offered by magazines. MBS figure is cost-per-1,000 people actually exposed to commercial as determined by A. C. Nielsen. Magazines don't guarantee ad readership, only copy circulation. Cost-per-1,000 guarantee will vary with number of stations ordered, type of audience sought, expenditure. For example, advertiser who wants specialized audience will pay higher cost-per M than client seeking broad audience. Make-goods will be given if guarantee isn't met "but you can be sure we'll seek to bolster programing to make this unnecessary," commented MBS' Harry Trenner.

-SR-

ARB coverage study is out

Latest ARB coverage study, out today (20 February), gives admen data on some 235 "problem" markets. These include fringe areas, areas not covered by rating services, areas where station changes make up-to-date coverage measurement important. This is ARB's second "Abilene to Zanesville" survey, includes 60 of the 163 markets covered in first survey year ago. Data includes (1) tv saturation in market, (2) stations received in market, (3) percent of homes able to receive stations, (4) stations viewed most daytime, evening, including 1st, 2nd preferences. Information is given in percentages but admen can convert to numbers when ARF county-by-county set data is out in April.

-SR-

More closed circuit tv

BBDO joins others who are turning to closed-circuit tv for inter-city meetings without cost of traveling executives to central point. BBDO will turn cameras on its own affairs on Friday (24 February) and cover 9 offices via closed circuit to tell "what's new at BBDO."

-SR-

Official Films acquires 4-Star

In stock transfer deal involving 192 tv films, Official Films has acquired all assets of Four Star Productions and Four Star Television. Included are: 129 "Four Star Playhouse" programs, 39 "The Star and the Story" ("Henry Fonda Presents"), 24 "Stage 7," 25% profit share in "Sheena, Queen of the Jungle." Official also gets all national and syndication sales rights on future Four Star Playhouse films starring Dick Powell, David Niven, Charles Boyer, others, and syndication rights on "du Pont's Cavalcade Theatre," plus tv rights to W. Somerset Maugham literary properties.

-SR-

RAB surveys Pepsodent jingle

With golden chance to prove radio's effectiveness in getting public to recall advertised brands, RAB has \$8-10,000 study going on Lever Bros.' \$2 million spot campaign for Pepsodent (see SPONSOR, 26 December 1955). Survey, in 4 key markets, via Advertest Research probes consumer impact first and second months after start of radio drive. Miniature portable phonograph plays half of jingle ("You'll wonder where the yellow went") to test sponsor identification. Lever spokesman says results will influence consideration of media use for other Pepsodent Division products.

REPORT TO SPONSORS for 20 February 1956

- ARF set count due in April** Tv set count progress is being made. ARF will release county-by-county tv set count in April; NCS No. 2 will be out this fall with set count data based on 125,000-home sample. (For complete rundown on status of various set count efforts, see "What's with tv set count these days?" page 40, this issue.)
- SR-
- RAB starts sales clinic** Radio Advertising Bureau's 1956 sales clinic gets underway today (20 February) in Roanoke, Va. New series of sales training and management sessions will be presented in 50 cities over next 12 weeks. Theme of clinics will be "Sound Selling in a TV Age." All-day sessions will concentrate on developing radio revenue from 6 sources: financial firms, men's apparel, drug stores, retail merchant groups, summer advertisers and competitive visual media.
- SR-
- Radio drive in Texas** Seventy Texas radio have banded together to put together biggest radio promotion in state's history. Campaign theme is "Listen while you . . ." drive, work or play. Force behind idea is Texas Association of Broadcasters. McCann-Erickson, Dallas, is agency. Practically every promotional device is used: on-the-air plugs, 24-sheet boards, newspaper ads, bumper strips, counter cards, envelope enclosures. Stations using campaign expected to double by April.
- SR-
- Tv set sales drop** In a preliminary report issued by Television Digest in semi-annual Television Factbook it was revealed 2,437,000 tv sets were sold in last quarter of 1955, 240,000 fewer sales than same period in 1954.
- SR-
- 'Window' concept successful** NBC TV is planning to expand "Window" programing now that Gimbel's and Bergdorf-Goodman have contracted for available segments in New York; both took 5 segments across board. "Window," NBC TV's effort to crack department store field, was unveiled at NRDGA meeting in city last month. Hecht Co. in Washington, D. C., picked up 5 "Window" segments from WRC TV, NBC o&o in capital city. Other o&o's expect to sign clients in near future.
- SR-
- U. S. tv is inspected** Tv operation, especially in East, is getting good looking over from foreigners who expect to go into commercial tv in near future. Most of visitors from Australia and Italy. Italians will have commercial tv at end of year or early '57. Australians hope to be on air commercially by fall. Visitors hope U. S. inspection will eliminate early mistakes in their effort, get effective tv results quicker.
- SR-
- West Coasters no playboys** Who has it toughest among agency executives? West coast branch managers of New York agencies make out pretty good case for themselves. Chief complaint is time differential which allows only brief period to call New York each day without running into lunch hour. Hollywood admen complain, too, they aren't kept in touch with account problems, are too often thought of as living the life of Riley. (See article page 30.)

(Sponsor Reports continues page 111)



the key to selling

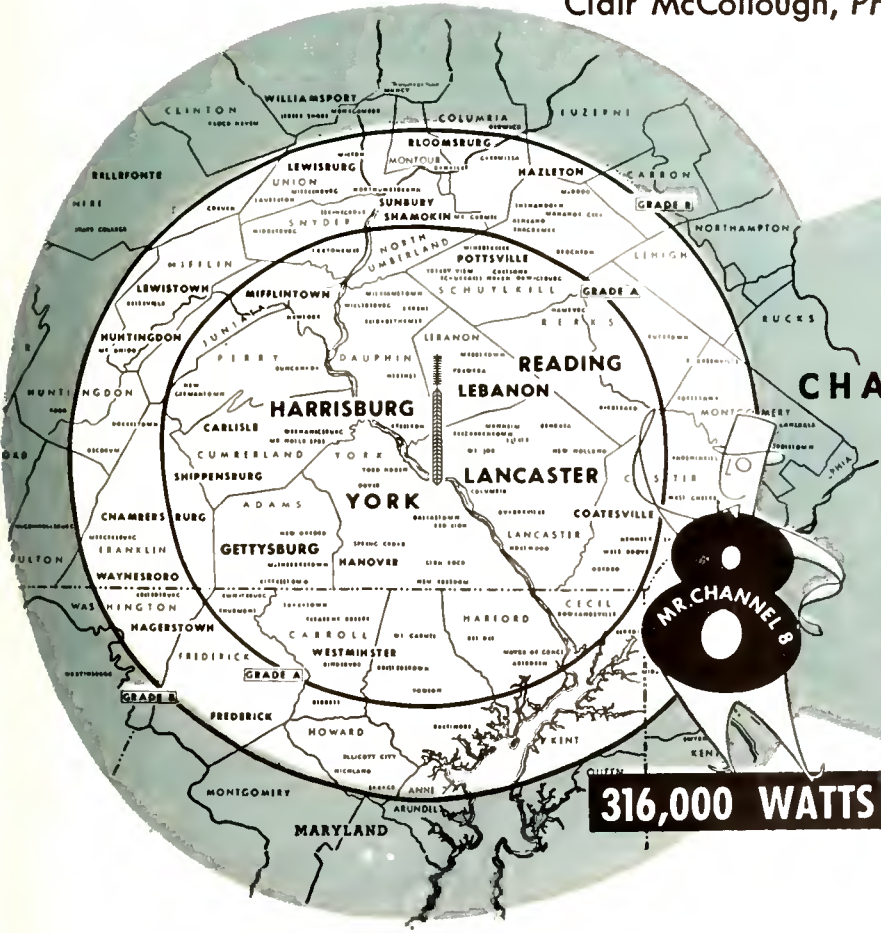
WGAL-TV

LANCASTER, PENNA. NBC and CBS



STEINMAN STATION
Clair McCollough, Pres.

Here's truly one of America's KEY markets—prosperous, diversified, vast. Buying the WGAL-TV Channel 8 Multi-City Market opens your way to 3 1/2 million prospects who own 912,950 TV sets, who have \$5 1/2 billion to spend.



CHANNEL 8 MULTI-CITY MARKET

316,000 WATTS

REPRESENTATIVES
MEEKER TV, INC.

New York
Chicago

Los Angeles
San Francisco

ARTICLES

15%—Is it on the way out?

The question is again the subject of soul-searching among advertisers, agencies and media in wake of consent decree entered by 4A's. However, decree will not effect future of 15% as much as other long-term forces at work in tv, radio industry is consensus

27

Madison Ave. should have it so bad

Hollywood branch managers live high in New York admen's impression, but those on the West Coast say it's no fun. They battle time and information problems as they seek to co-ordinate agency activities

30

Here's why we bought spot radio

Case histories of five national advertisers indicate spot radio has been backbone medium to some, booster medium to others, as it returns to popularity

32

RKO hails "Conqueror"

Air media get 30% of Hughes' epic \$1.2 million for saturation campaign developed to tie in with global publicity drummed up through foreign premieres

34

You're living in the past, Mr. "X"

In reply to Mr. "X", the unidentified adman who authored "Marketing is Malarkey" article in last issue of SPONSOR, a defender of the agency marketing trend says you can't halt progress. Agencies must grow to air their clients

36

Tv, radio do good news job for Western Union

Western Union's comparatively small air media budget is spent wisely to gain proper commercial atmosphere. Company battles wartime hangover by telling audiences of revamped services, stressing that good news travels fast

38

What's with the tv set count?

There are many complications involved in trying to figure out the number of television sets in the U.S., but article tells how progress is being made

40

COMING

Summer Selling, 1956

SPONSOR's seventh annual Summer Selling Section will cover all aspects of hot-weather air selling, including special summer advertising techniques, both network and spot, out-of-home audiences, research highlights and success stories

5 Mar.

Sealy Mattress gets them just before bedtime

Timing is important, company finds. Half hour film series (across the board) proves just right for catching adults when they're in the mood to consider laying out money for sleep equipment

5 Mar.

DEPARTMENTS

- AGENCY AD LIBS
- AGENCY PROFILE, Arthur C. F.
- 49TH & MADISON
- MR. SPONSOR, Olof V. Anderson
- NEW AND RENEW
- NEW TV STATIONS
- NEWSMAKERS
- P.S.
- ROUNDUP
- SPONSOR ASKS
- SPONSOR BACKSTAGE
- SPONSOR SPEAKS
- TV COMPARAGRAPH
- TV RESULTS
- TIMEBUYERS
- TOP 20 TV SHOWS

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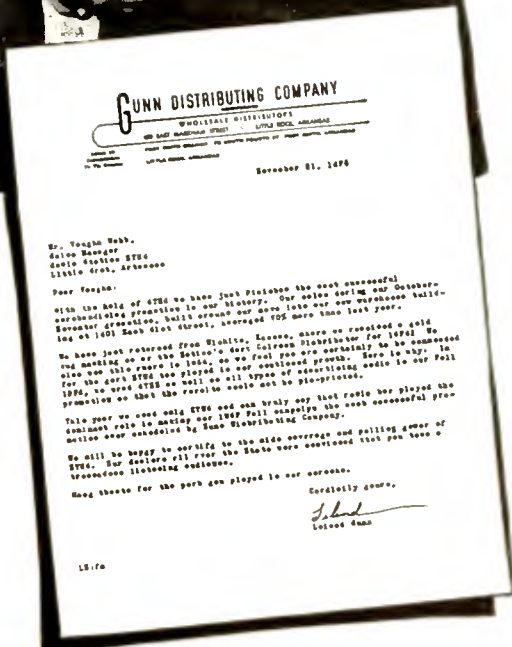
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KTHS (LITTLE ROCK)

goes "Great Guns" for Gunn Distributing Co!



Mr. W. C. Coleman, founder of the Coleman Co., Wichita, Kansas, presents gold cup to Leland Gunn — nation's best 1955 distributor for famous Coleman Blend-Air Heating.



This letter indicates the kind of response advertisers can get when they use KTHS Little Rock, for most of Arkansas! To save your eye-sight, we quote!

"Our sales during October-November . . . average 70% more than last year.

"... we received a gold cup . . . the Nation's Best Coleman Distributor for 1955! . . . in '54, we used KTHS as well as all types of advertising media . . . this year we used only KTHS and can truly say that radio has played the dominant role . . . most successful promotion ever scheduled by Gunn . . ."

"We will be happy to certify to the wide coverage and pulling power of KTHS. Our dealers all over the state are convinced . . ."

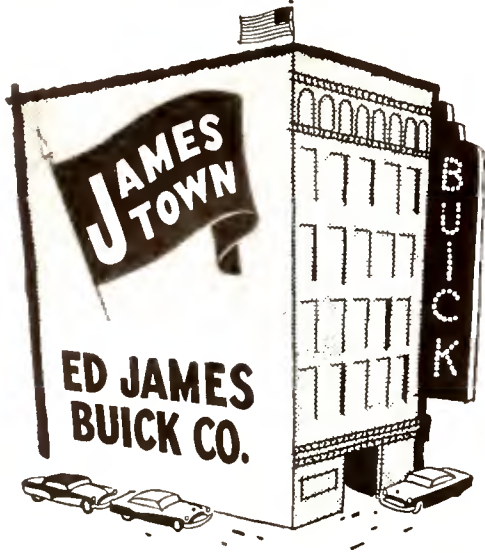
KTHS is the biggest, most effective, most powerful radio station in Arkansas. IT GETS RESULTS. Ask your Branham man for availabilities!

KTHS 50,000 WATTS CBS RADIO

BROADCASTING FROM
LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport
Henry Clay, Executive Vice President
B. G. Robertson, General Manager



Los Angeles Radio Saturation Builds World's Biggest Buick Agency

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

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

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

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

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

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

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



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

Timebuyers at work



Alice J. Wolf, J. Walter Thompson, New York, says that radio is being rediscovered by many clients who've ignored it in the recent past. "The important thing to remember is that radio today plays a very important role in the life of housewives, men going to and from work, families who're busy in parts of the house other than the living room. With the constant increase in set sales, it's obvious that listening must be rising too, even if it is not fully measured. Advertisers are finding it a valuable, low-cost medium that offers broad coverage and has an advertising impact at times and in places where no other medium can reach the public as effectively. Each product and each problem dictates a different use of radio, but the medium can't be ignored."



Jack Geller, Weiss & Geller, New York, has found short flurries of 10-week saturations separated by 10-week hiatuses a most effective way of using spot tv. "The impact of the medium is such," says he, "that we find the impression lingers that we're on tv continuously with a product even during the time when we're off. We've been using this approach for one client for three years now: in from April til June, out til September, then in again. We find that it's a far more effective approach than spreading the budget thin throughout the entire period. Our aim is to achieve 100 rating points a week per market. This means an average of 200 announcements a week in each market. We get the carry-over of strong network shows by buying adjacent to them, and then we sell."



Ralph S. Reubin, Reed Advertising, New York, says that radio salesmen are missing a good bet. "With so many small and medium-sized accounts interested in the possibilities of spot radio today, stations could develop a great deal of new business by concentrating their thinking on this size advertiser. Every ad agency has at least one and usually several accounts on the verge of buying spot radio, but they need a little push over the brink—and planned thinking by station sales managers or station reps could easily bring a lot of new advertisers into the field. It takes more than just a call telling of the advantages of one station over another. It takes specific suggestions for specific accounts. And most agency men will be glad to steer such tailor-made thinking into the proper channels."

KSTP Radio and
Television offer
FREE supermarket
merchandising to
food advertisers!

- BARGAIN BARS
- SPECIAL DISPLAYS
- STORE CALLS
- COMPLETE REPORTS



It's NEW and EXCLUSIVE in the Northwest!

KSTP FEATURE FOODS MERCHANDISING is now at work for food advertisers in the important Northwest market!

In 200 high-volume supermarkets, the full-time KSTP FEATURE FOODS staff handles continuing promotions for products which qualify for this service. During each 13-week period there are 50 days of "Bargain Bar" promotions where samples, coupons and special literature may be distributed; 75 special one-week displays in key food outlets; 200 merchandising calls and store checks, and, twice during each period, a complete report on all merchandising activities is issued to each advertiser.

Regular program or announcement schedules on KSTP Radio and Television qualify an advertiser for KSTP FEATURE FOODS MERCHANDISING. There are no premium prices, gimmicks or special programs to buy.

The cooperating chain and independent supermarkets are concentrated in the Twin City metropolitan area which, in 1955, accounted for more than \$326,000,000 in food sales . . . approximately *half* of all food sales in the state.

Your nearest Edward Petry office or a KSTP representative can give you complete details on this exceptional merchandising service. Why not give them a call today?



50,000
Watts

RADIO
KSTP
TELEVISION

Channel



100,000 Watts

MINNEAPOLIS • ST. PAUL *Basic NBC Affiliate*
"The Northwest's Leading Station"

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



Famous on the local scene



et known throughout the nation.

Although known from coast to coast, the Statue of Liberty's
inspiration is greatest at home.

Storer Stations, too, have achieved national recognition. But it is their
impact upon the local audience that brought truth to the phrase,

"for sales success—sell it on a Storer Station."

"A Storer Station is a Local Station."

STORER BROADCASTING COMPANY



WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

WGBS • WGBS-TV
Miami, Fla.

KPTV
Portland, Ore.

WWVA
Wheeling, W. Va.

WBRC • WBRC-TV
Birmingham, Ala.

WJW • WXEL-TV
Cleveland, Ohio

NATIONAL SALES HEADQUARTERS:

TOM HARKER, National Sales Director

BOB WOOD, National Sales Mgr.

118 E. 57th St., New York 22, MUrray Hill 8-8630

LEWIS JOHNSON, Midwest Nat'l Sales Mgr.

GAYLE V. GRUBB, Pac. Coast Nat'l Sales Mgr.

230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

111 Sutter St., San Francisco 4, Calif. SUTter 1-8689



... JUST LOOK AT

KFBK

THE BEELINE NETWORK'S SACRAMENTO STATION

KFBK has more top rated daytime shows ... 9 out of the 10 most popular daytime programs in the Sacramento area are KFBK shows, reports latest Pulse.

KFBK has wider coverage than any competitive station, daytime or nighttime. (SAMS)

KFBK has a wider FCC contour, daytime and nighttime, than any competitive station.



Inland California's Beeline stations, purchased as a unit, give you more listeners than any competitive combination of local stations ... and at the lowest cost per thousand.
(SAMS & SR&D)

McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

AGENCY AD LIBS



by Bob Foreman

Will lawyers be admen of the future?

Gaylord Snook, Board Chairman of the big Madison Avenue agency of Snook, Crabbie & Bream, Inc., was thinking out loud the other day over a glass of stout. "If I had it to do all over again," Gaylord was saying to the bartender and three junior account men, "I would go to law school."

Since the three account men worked in Gaylord's shop, they were polite enough to ask him why.

"Well," said Gaylord, "I'm one of those fellows who majored in English. Didn't know what I wanted to do. Figured a little Chaucer would round me off, give me a topic of conversation once in a while and perhaps be as easy a course as there was in the curriculum."

"But you think differently today, sir?", asked the brightest boy.

"I do," said Gaylord. "If I'd only known then what I know today. Our business is run by lawyers. A good executive in any side of the business *has to* be conversant with the law. Otherwise, he's due for more than his share of trouble. Shall I elucidate?"

"Please do," said the second brightest boy.

"I learned my lesson early. Twenty-five years ago, to be exact, I was a struggling young copy writer. A kindly old lady came into my office one morning. Somehow she'd found
(Please turn to page 56)

Here's what one lawyer-adman thinks

● Robert F. Carney Chairman of the Board of Foote, Cone & Belding says, "Except in their role as counsel, lawyers are no better equipped to be in advertising than anyone else. However, they play an important part in setting up company policy in one area in which there might be difficulty, namely outside suggestions. Once a definite 'release form' or related measure is established, there is little danger of encountering the problem which Mr. Foreman describes."



FABIAN OF SCOTLAND YARD

Mystery Theatre*

The world's greatest detective, whose real life exploits rival those of such fictional greats as Sherlock Holmes, Philo Vance and Bulldog Drummond, may now be seen five nights a week on WMAR-TV.

*Average share of audience 39%.
Nielsen Report, Dec. 1955

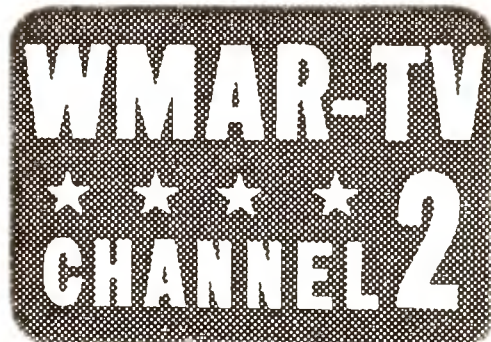


EVERY NIGHT

(MONDAY THROUGH FRIDAY)

11:30-12:00 P. M.

Participations available



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

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

49th and MADISON

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

NEWSPAPER MISTAKE

Congratulations to "Sponsor Speaks" in your February 6th issue. The very sensible remarks that you made about the approach which will be used by the Bureau of Advertising this year to combat television echo my sentiments exactly.

Although we always try to be completely impartial and objective in discussing advertising with salesmen from all media, I just can't resist the urge to bristle a little when an uninformed media salesman begins to make unfair comparisons between media. It's not that we favor one medium over another, but it is the fact that we do not favor unwise or biased research . . . if you can call it that.

For a long time now, I have respectfully suggested to newspaper salesmen that they take a positive attitude toward their product and try to sell its advantages, its flexibility and its broad "editorial climate." As an "old" newspaper space salesman, I found that this approach paid off handsomely.

I agree with you wholeheartedly that the Bureau's new tack will certainly do nothing to strengthen newspapers in general and the advertising profession in particular.

GEORGE ANTHONY
Media Director
Stromberger, La Vene, McKenzie
Los Angeles

BRITISH TV

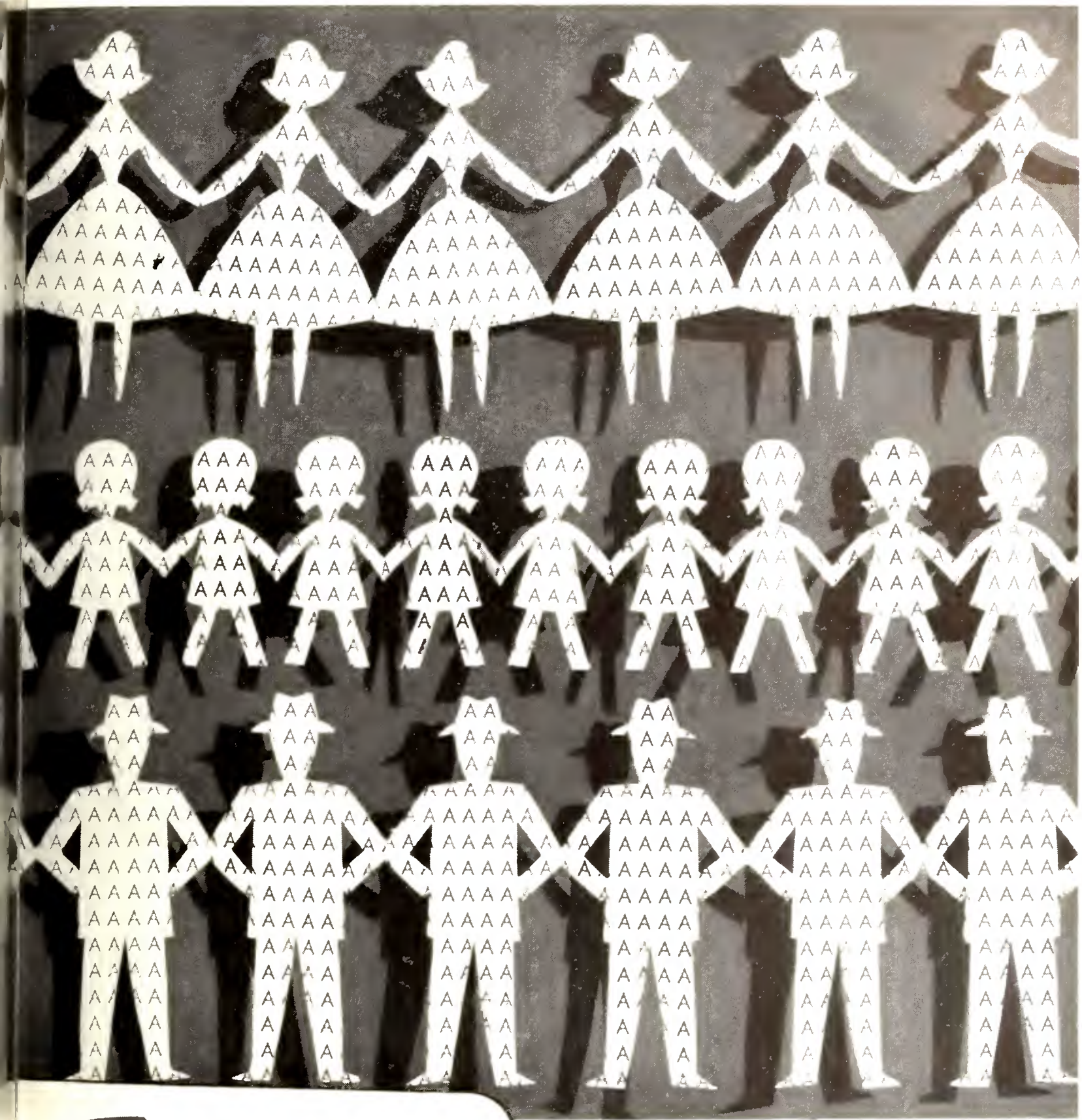
As a former Englishwoman, now a U.S. citizen—a "graduate" of the BBC Television School, now in the American ad business—I am interested in the future relationship between ITA and the BBC. Will the two operations continue as competitors, or are their respective interests so diversified as to permit mutually independent growth?

While in England during 1953, my experience showed an expectancy, both in the profession and among the general public, that the two systems would develop side-by-side, each specializing in the type programming it could do most effectively. Thus, the BBC would



Straight "A"

SALES OFFICES: NEW YORK, CINCINNATI, DAYTON, COLUMBUS, ATLANTA, CHICAGO, AMI



NEW **TRIPLE-A** PLAN

AUDIENCE and	A	A	A
ACTION in	A	A	A
ATLANTA	A	A	A

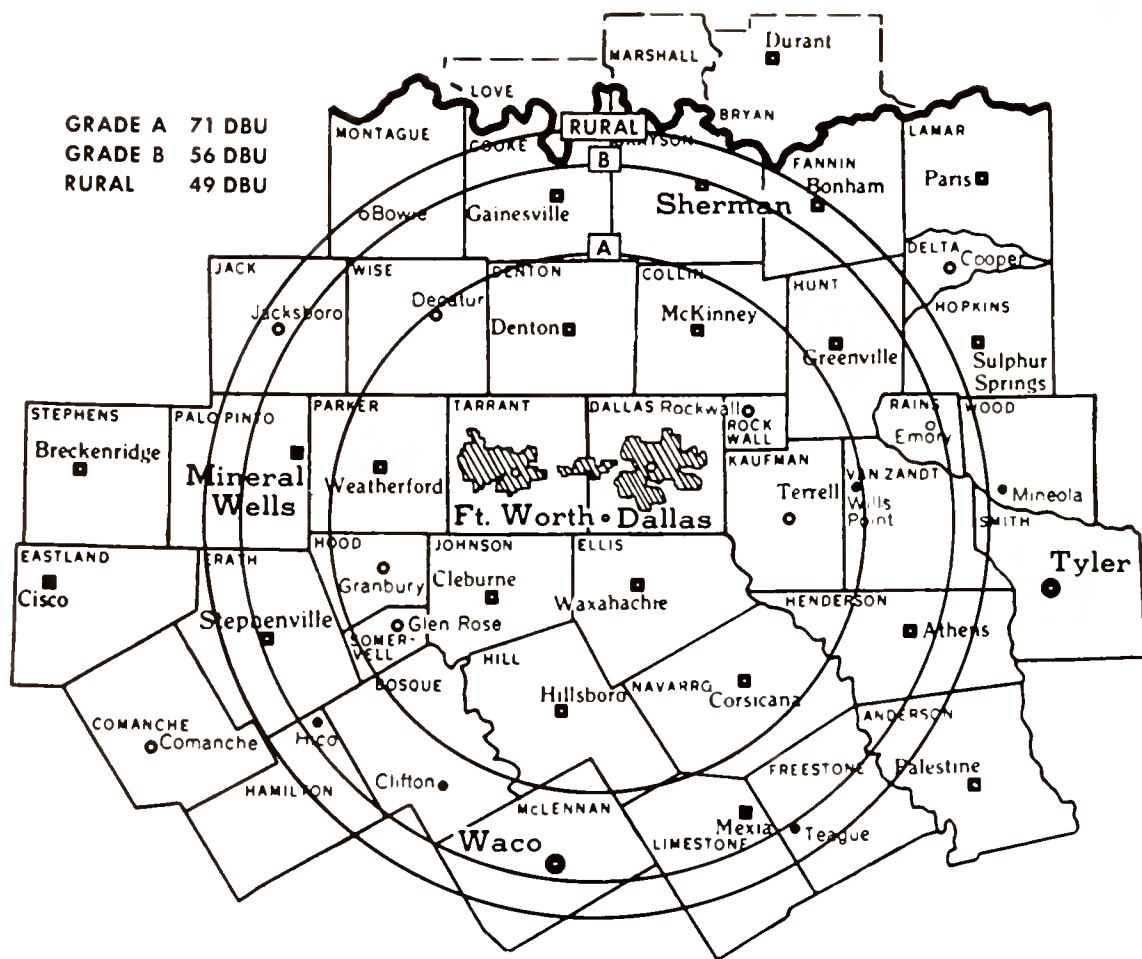
WLW-A
Atlanta

WLW-A now offers you the big, brand new, smash *TRIPLE-A Plan* . . . guaranteeing *Audience and Action in Atlanta!* Here's a time-tailored, product-picked television package cut out for you—kiddies' shows for kiddies' products, daytime shows for women's products, nighttime shows for family products. Only WLW-A gives you this TV selective-audience package—the big new *TRIPLE-A Plan* . . . guaranteeing *Audience and Action in Atlanta!*

A MEMBER OF THE CROSEY BROADCASTING CORPORATION, A DIVISION OF



316,000



**DALLAS-FT. WORTH
NORTH TEXAS MARKET**

CHANNEL 8

WFAA-TV

watts strong

1,521 feet above ground
(1685 feet above average terrain)

Check These Fabulous Facts:

Population (39 Texas and 3
Oklahoma Counties) 2,272,600
Urban 1,603,900
Rural 668,700

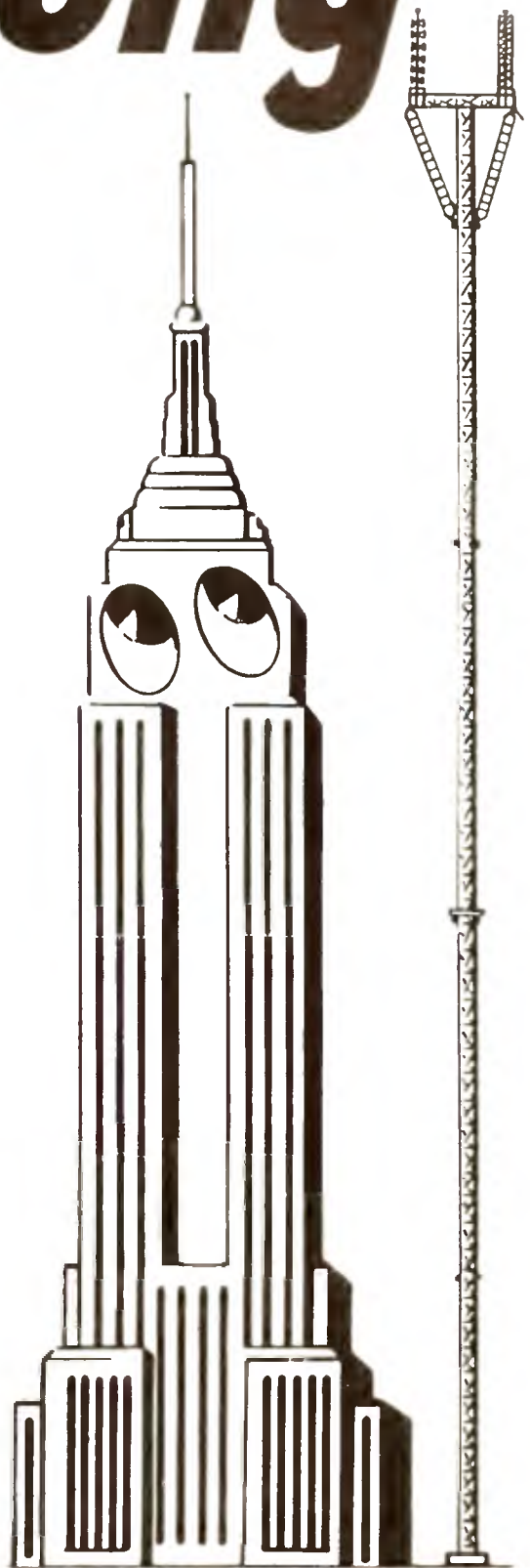
Effective Buying
Income \$3,477,072,000
Retail Sales . . . \$2,582,192,000

(Source: Sales Management Survey of Buying
Power, May 10, 1955)

SET COUNT 552,740

A Television Service of
The Dallas Morning News
Ralph Nimmons, Station Manager
Edward Petry & Co., National Representatives

Your NBC-ABC Station



DALLAS 51 Ft. Taller
than the
EMPIRE STATE BLDG.

comprehensive radio survey— 149,600 Quarter Hour reports—
taken by Pulse, Inc. Here are the results—just released . . .

KLZ Radio First Again

**MORE PEOPLE LISTEN TO KLZ RADIO THAN
TO ANY OTHER DENVER RADIO STATION...**

**Mornings
Afternoons
Nights... All Week Long!**

**KLZ has the largest audience 291 quarter hours per week—63%
more than all other radio stations combined.**

15 OF 16 DAILY KLZ NEWSCASTS RANK FIRST IN AUDIENCE

**KLZ's "Bill Jones Show" has largest audience during 10 of his
daily quarter hours—two strong seconds.**

8 OF THE TOP 10 NIGHTTIME RADIO SHOWS ARE ON KLZ

**KLZ's own personality shows rate first 22 quarter hours per day
—tie for first during 2 more.**

7 OF THE TOP 10 DAYTIME RADIO SHOWS ARE ON KLZ

**KLZ's "Denver at Night" tops all other stations during 7 of its
10 nightly quarter hours—ties for first in another.**

**KLZ is the most listened-to station in the booming Denver market
—where more people listen to radio today than before TV.**

BUY THIS AUDIENCE • SELL THIS AUDIENCE



Your Katz man and I are especially anxious to give you details of Denver's most comprehensive radio survey. Call one of us today for the complete story.

LEE FONDREN
General Sales Manager

CBS FOR THE ROCKY MOUNTAIN AREA

KLZ RADIO
560 k.c.
DENVER

REPRESENTED BY THE KATZ AGENCY

concentrate on its two to three hour long dramatic presentations, five-day cricket matches and other lengthy but frequently colorful and spectacular special events unlikely to prove economical to the sponsor. ITA, on the other hand, would develop the shorter drama, music, comedy and the so-called "variety" programs which have for so long been of poor quality on the BBC, in part due to lack of funds to pay name talent.

After four months of dual operations, is there any evidence to show that such specialized development has taken place? If so, it is felt that this will prove an effective method of producing balanced entertainment, and what effects might such a division of programming have on the sponsor of British commercial television?

PAMELA A. TABBERER
Media Department
Liller, Neal & Battle
Atlanta, Georgia

I will appreciate your answering or featuring any of the following questions about British commercial tv:

(1) What is the basic structure of the ITA Code and how does it compare and differ with the NARTB Code?

(2) What U.S. rating services are extending their services into British tv?

(3) Regarding the importance of audio over video: (a) Even after tactical planning and much creative effort, why is audio the most neglected detail in filmed and local-live commercials? (b) Why are most tv film producers inclined to favor the epitomy of visual response, and seem to disregard the hard-selling aural response?

(4) With the growing interest in foreign language television, what specific areas are pinpointing their tv programming to this very important market—including Spanish-speaking areas, Italian-speaking areas, German, French, etc?

These questions have been a source of discussion at our agency and I will appreciate any information in defining or any specific results from experiments.

JIM BENTLEY
Director of Radio & Television
Charles F. Mallory
San Jose, California

● Readers Tabberer and Bentley will find answers to most of their questions about British commercial television in last issue's article "A U.S. adman looks at British tv" (6 February, page 31). Pamela Tabberer is correct in her assumption that ITA will concentrate on popular programming basically, although BBC as well has been adding mass-appeal programming.

(Please turn to page 66)

SPONSOR

now for 1956 ...

THIS IS
MCA
TV

FILM SYNDICATION

America's no. 1 distributor of television film programs



serving you
with ... **30** offices ...

only

MCA TV

FILM SYNDICATION

has a show for
every product,
every market,
every budget!



WALTER GREAZA
FEDERAL MEN
America's most popular syndicated film hit...
39 half hours



GUY LOMBARDO
and his ROYAL CANADIANS
America's most popular syndicated film hit...
78 half hours



JOHN HOWARD
DR. HUDSON'S SECRET JOURNAL
The most popular syndicated film hit...
39 half hours



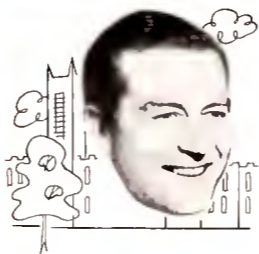
BILL WILLIAMS
ADVENTURES OF KIT CARSON
The #1 Western film...
104 half hours



MARK STEVENS
HEADLINE
America's most popular syndicated film hit...
39 half hours



Western Features Starring
GENE AUTRY
Hottest program category on the air...
56 hour-long features



THE
RAY MILLAND SHOW
Oscar-winner Ray Milland at his funniest...
76 half hours



LOUIS HAYWARD
THE LONE WOLF
Louis Hayward stars as the world's most famous adventurer...
39 half hours



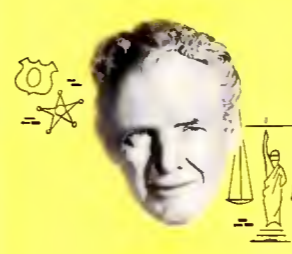
HEART OF THE CITY
One of the most popular newspaper series to hit TV!...
91 half hours



PAUL HARTMAN
PRIDE OF THE FAMILY
A hilarious comedy series to amuse the entire family...
40 half hours



PRESTON FOSTER
WATERFRONT
Year's greatest syndicated film hit...
78 half hours



CHARLES BICKFORD
MAN BEHIND THE BADGE
As host and narrator, Charles Bickford takes viewers on true-life cases...
39 half hours



Western Features Starring
ROY ROGERS
Hottest program category on the air...
67 hour-long features



CURTAIN CALL
Big stars win big ratings in this prestige anthology of great dramas...
39 half hours



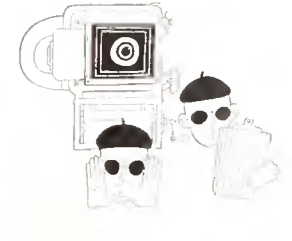
ROCKY JONES
SPACE RANGER
For the kids! — breathtaking rocketship adventures with Rocky and his young "Space Ranger" pal...
39 half hours



ROD CAMERON
CITY DETECTIVE
A spellbinding series of metropolitan mystery and adventure...
65 half hours



THOMAS MITCHELL
MAYOR OF THE TOWN
Drama full of the warmth and humor of America's grassroots...
39 half hours



FAMOUS PLAYHOUSE
Syndication's most popular anthology of comedy, mystery, drama and adventure...
Over 250 half hours



ALAN HALE, JR. RANDY STUART
BIFF BAKER, U.S.A.
Suspenseful, intriguing dramas filmed in the romantic cities of the world...
26 half hours



PLAYHOUSE "15"
Unique quarter-hour dramas running the gamut of adventure, mystery, comedy...
78 quarter hours



Stop press!

**THREE GREAT NEW FIRST-RUN
SERIES FILMED EXCLUSIVELY
FOR THE SYNDICATION
MARKET...**

**MCA LEADS THE WAY TO
A BANNER YEAR FOR THE
LOCAL AND REGIONAL BUYER!**

First '56 Release

the rosemary clooney show

*Most expensive, most talented, most IMPORTANT
new TV film series ever offered for syndication!*

AVAILABLE IMMEDIATELY — your biggest bet for massive audience appeal

Clooney sings, Clooney chorms, Clooney woos and wows viewers (and sells!) like nobody else in show business!

- **CO-STAR WITH BING CROSBY** in Paramount's all-time-high-gross "White Christmas"
- **12,000,000** Clooney Columbia records including sensational "Come On-A My House" and "Tenderly"
- **JUKE BOX QUEEN** year after year . . . TV-RADIO NETWORK STAR

NOW — ROSEMARY CLOONEY sings and sells for you! Nelson Riddle and his orchestra . . . the "Hi-Lo's" and outstanding top-of-the-top guest star talent each week . . . 39 stunning half hours featuring current hit songs in every show!

**ALREADY SOLD to FOREMOST DAIRIES, Inc.
IN 57 CITIES PRIOR TO RELEASE**

This series will not wait — call MCA today!

Watch for spectacular second and third releases later this year from MCA TV!

only

MCA TV

FILM SYNDICATION

has this kind
of merchandising,
advertising and
publicity follow-up
for your
TV sales campaign!

make them
STOP,
make them
LISTEN,
make them
LOOK!

MCA TV offers every advertiser award-winning* promotions to build bigger audiences for your commercial.

- Awarded ads in motion — ready for immediate release to newspapers and TV magazines
- Still material — photographs, glossy photos, album items, action and portrait shots
- Story synopses, newspaper and magazine articles, pre-opening, opening and follow-up releases
- Feature appearances by your star in the markets of your choice
- Residual building show — live, age by syndicated columns
- Power up on TV air — promotional, commercial, news, feature, slides, tript
- Total stopping-growth system — window displays, posters, cards, throwaway stickers, envelope stuffers, etc. — sells them all!
- Personalized commercials — delivered by the star in your show

***FIRST PRIZE** for audience promotion — MCA TV Film Syndication Division in The Billboard's Annual Poll





Mass Production...

S O U T H E R N S T Y L E !

Names such as Drexel, Kent Coffey, Heritage-Henredon, Tomlinson, Globe Parlor and many others make the Prosperous Piedmont section of North Carolina and southwest Virginia the world's largest producer of wood furniture. Here in North Carolina alone there are more than 350 plants producing every conceivable type of furniture for homes and offices around the world.

Furniture production in combination with other booming industries and diversified agriculture make the 46 counties of the Prosperous Piedmont one of the top TV markets in the nation. And the *only* way to get complete coverage of this \$2.3 billion market is with WFMY-TV.

With *basic* CBS programming and full 100,000 watts power, WFMY-TV *completely* dominates the buying habits of the 2 million customers in the area.

To get "mass production" sales here for your product, call your H-R-P man today.

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco



Now In Our
Seventh Year

36 - 24 - 36
WOW!



KRON-TV has some impressive statistics too. Look at the way the station stacks up —

- **Antenna Height:** 1441 feet above sea level, the highest in San Francisco
- **Power:** 100 KW, the top power authorized for Channel 4
- **Audience:** 1,382,000 families in KRON-TV's 23 county coverage area.

It all means this: You can count on KRON-TV to give you the best and most complete coverage over the widest area of the Northern California market.

Ask Free & Peters about
"MY LITTLE MARGIE" daytime
programming on KRON-TV.

San Francisco
KRON TV

AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

Represented nationally by Free & Peters, Inc.

1 New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Arthur & Co, Chi	N. W. Ayer & Son, NY	ABC	Famous Film Festival; S 7:30-9 pm; 4 partics, 1 each week; 12 Feb
Ed Bishop, NY	Raymond Spector, NY	CBS 75	Bob Crosby; alt F 3:30-3:45 pm; alt T 3:30-3:45 pm; 27 Jan; 52 wks
Ernie Myers, NY	Y&R, NY	CBS 38	Arthur Godfrey Time; T 10:45-11 am; 24 Jan; 39 wks
Lothe-Palmolive, Jersey City	Lennen & Newell, NY	CBS 102	My Friend Flica; F 7:30-8 pm; 10 Feb; 52 wks
Lothe Sales Corp, NY	McCann-Erickson, NY	NBC 95	Home Show; 11 March-17 October
Lothe Sales Corp, NY	McCann-Erickson, NY	NBC 101	Today; 3 partics; 15 March-2 May
Firestone Tire & Rubber, Akron	Foote, Cone & Belding, NY	ABC	Voice of Firestone; M 8:30-9 pm; 19 March
DeKal Mills, Minn	D-F-S, NY	ABC	Lone Ranger Legend; Sat 7:30-8:30 pm; 18 Feb.
Moreno, NY	Product Services, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 2 partics; 18 Feb
Moreno, NY	Product Services, NY	ABC	Famous Film Festival; S 7:30-9 pm; 1 partics each week; 12 Feb
Cell Co, Boston, Blue Jay division	Leo Burnett, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 2 partics each week; 23 April
Cell Co, Brooklyn	Ruthrauff & Ryan, NY	NBC 66	Matinee; M-F 3-4 pm; 20 March, 30 March, 4 April
Cell Co, White Plains	McCann-Erickson, NY	CBS 37	Captain Kangaroo; Th, F 8:35-8:40; 12 Jan; 20 partics
Pho Corp, Phila	Hutchins Adv, Phila	ABC	Democratic-Republican Convention programing
Pho & Co, Chi	McCann-Erickson, NY	NBC	Uncle Johnny Coons; Sat 11:30-12 pm; 25 Feb;
Pho Underwear Co, NY	Grey Adv, NY	ABC	Afternoon Film Festival; M-F 3-5 pm; 14 June 10 partics
Winghouse Electric, Pittsburgh	Ketchum, MacLeod & Grove, Pittsburgh	CBS 174	Political Coverage; various days; 13 August-6 November



Henry P. Johnston (3)



Thomas McCray (3)

2 Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	Y&R, NY	CBS 62	Arthur Godfrey Time; Th 10:45-11 am; 1 Mar; 26 wks
Co Products Refining Co, NY	C. L. Miller, NY	CBS 57	Arthur Godfrey Time; T 10:30-10:45 am; 21 Feb; 52 wks
Ger Products, Fremont, Mich	D'Arcy, NY	CBS 73	Bob Crosby; F 3:30-3:45 pm; 13 Jan; 52 wks
Na Dairy Products, NY	N. W. Ayer & Son, NY	CBS 77	The Big Top; Sat 12-1 pm; 21 Jan; 52 wks



Hugh M. Beville, Jr. (3)

3 Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Noan Alperin	Charles Basch Radio and TV Productions, NY, exec	Guild Films, NY, sales
Nati Andrews	CBS Radio, NY, program promotion, copywritr	Same, network copy chief
Hay V. Barrett	DuMont, NY, spot sales mgr	TvB, NY, natl sales director
Ar Berla	BBDO, NY, timebyr	H-R Television, NY, sales
Hi M. Beville, Jr.	NBC, NY, research and planning director	Same, vp
Rort S. Bohrer	KO'L, Omaha, sales	Same, local sales mgr
WE. Danford	KCMO, Kansas City	Same, local sales mgr
Edn J. Fitzsimmons	Weed Television, NY	Same, vp in charge of sales
DeId C. Hamilton	WOR-Mutual, NY, vp in charge of programing	CBS TV, NY, business affairs exec
Gege C. Huntington	D-F-S, NY, project director in charge of media research	TvB, NY, sales development director
Finie Isaacs	KDUB-TV, Lubbock, Texas, local sales mgr	Same, vp and general sales mgr
Hey P. Johnston	WAPI-WAFM-WABT, Birmingham, Ala, general mgr	Continuing as general mgr under new Newhouse group ownership
Strnen B. Labunski	W'8, Kansas City, sales	W'8, Mpls, general mgr
Geze Lasker	WOR-TV, NY, sales	WBMS, Boston, general mgr
Pite Marquis	MCA-TV, NY, tv network sales presentations supervisor	Screen Gems, NY, sales development director
Iai Martin	CBS Radio, NY, network sales service mgr	Same, network sales service mgr
Le Marts	KCMO-TV, Kansas City, sales	Same, local sales mgr
ar Masla	Burke-Stuart, NY, vp	Same, exec vp
Thomas C. McCray	KRCA, Hywood, general mgr	Same, vp
toi McIntosh, Jr.	WN'BK, Cleve, sales	Same, radio sales mgr
toi McWeeny	JWT, Chi	Venard, Rintoul & McConnell, Chi, sales exec
OI Morby	CBS, NY, station relations mgr	CBS Radio, spot sales, sales development mgr
Al'ryor	Gerber Products, Fremont, Mich, territorial mgr	KTTV, LA, merchandising mgr
Mill Pietila	KEX, Portland, Ore, continuity director	Same, acct exec
Hey A. Rahmel	A. C. Nielsen, vy in charge of engineering and field operations	Same, vp in charge of b'cast measurement
L. "Gene" Richards	KIWW, San Antonio, station mgr	KEXX, general mgr
M in J. Robinson	MPTV, NY, sales	Western Television Corp, NY, exec vp in charge of operations
Er Salline	CBS Radio, NY, network sales service	Same, station relations mgr
WH. Shipley	KDUB-TV, Lubbock, Texas, promotion mgr	Same, vp and administrative asst
Lc Spitz	KIWW, San Antonio, station mgr	KEXX, station mgr
Riard Stephen	Cormier Adv, Southeast div mgr	WBRC-TV, Birmingham, local sales-mgr
Lcs T. Stone	CBS TV, NY, program dept, business mgr	Same, director of talent commitments
Jans P. Storer	WGBS, Miami, merchandising mgr	Same, merchandising mgr of Storer b'casting
Bry Thomas		KFWB, Hywood, merchandising director
Lc Varker	WMUR-TV, Manchester, New Hampshire, promotion and adv	Same, merchandising mgr
Rort M. Weitman	ABC, NY, vp in charge of programing and talent	CBS TV, NY, vp in charge of programing development
Lid E. Yoder	WRCV-WRCV-TV, Phila, general mgr	Same, NBC vp



Lloyd E. Yoder (3)



Ole Morby (3)



Bernard Kramer (4)

In the next issue: New and Renewed on Radio (Network); Broadcast Industry Executives; Advertising Agency Personnel Changes; Sponsor Personnel Changes; Agency Appointments

Now and renew



Jack C. Byrum (4)



Whitney Hartshorne (4)



Gerald D. Roscoe (4)



Reginald E. Gilbert (4)



Jack Masla (3)



Richard K. Manoff (5)

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
David C. Allison	McGraw-Hill Pub, NY, Business Week, industrial prod editor	Ketchum, MacLeod & Grove, NY, acct exec
Fred Beck	Life Magazine, NY, merchandising	Foote, Cone & Belding, LA, acct exec
Jack C. Byrum	B-B-T, NY, asst acct supervisor in charge of natl adv	Kenyon & Eckhardt, NY, vp and sr acct exec for fi operations
Robert S. Congdon	Ted Bates, NY, acct exec	Same, vp
Ralph R. Decker, Jr.	New York Life Insurance, NY, adv director	Biddle Co, Bloomington, Ill, acct exec
John Elliott, Jr.	BBDO, NY, acct exec	Same, vp
Elmer D. Free	Elmer D. Free Adv & Pub Rel	Joseph Katz Adv, Baltimore, in charge of new busines
Reginald E. Gilbert	General Bronze Corp, adv mgr	McCann-Erickson, NY, sales promotion supervisor
Whitney Hartshorne	Erwin, Wasey, NY, office mgr	Same, vp
George A. Huhn	Ted Bates, acct exec	Same, vp
Harry K. Hutchins	Foote, Cone & Belding, NY, acct exec	Same, vp
Don Jillson	Richard A. Foley Adv, Phila, acct exec	John T. Hall Adv, Phila, acct exec
Glen Jocelyn	Erwin, Wasey Co, NY, creative director	Buchanan-Thomas Adv, Omaha, creative director
Bernard Kramer	Colby Adv, NY, president	Emil Mogul, NY, acct supervisor
Nicholas Lalich	B-B-T, NY	Kenyon & Eckhardt, NY, acct exec for natl adv
Anson C. Lowitz	Ted Bates, NY, vp	Same, acct supervisor
John McKee	BBDO, Detr, acct exec	Same, vp
Roslyn Relin	B-B-T, NY	Kenyon & Eckhardt, NY, acct exec for b'cast media
James P. Ryan	Donahue & Coe, NY, acct exec	Same, vp
Gerald D. Roscoe	John C. Dowd, Boston, acct exec	vp and sr acct exec
Robert H. Schollenberger	Ross Roy, Detr, asst supervisor of cooperative tv	Grant Adv, Detr, asst supervisor of cooperative adv
Paul Spidell	IBM, NY, adv and sales promotion	Baran-Walters Adv, Tulsa, acct exec
Gerald F. Selinger	Lee Ramsdell & Co, Phila, acct supervisor	Same, vp
Robert C. Shaw	John Plain & Co, Chi	Grant Adv, Detr, acct exec
James T. Vandiveer	Erwin, Wasey, LA, acct exec	Same, sr acct exec for Carnation evaporated milk & Cross evaporated milk and Topic filled milk
Roger Varin	B-B-T, NY, acct exec	Kenyon & Eckhardt, NY, sr acct exec

5. New Firms, New Offices, Changes of Address

Leo Burnett Adv, Chi, will move its offices to the Prudential Building.

Chapin-Damm Advertising, Sacramento, has moved to larger offices at 1412 S Street; their new phone number, Gr 1-6111.

Communications Counselors, NY, is McCann-Erickson's newly organized public relations and publicity service.

Melvin A. Hoffman Advertising, NY, has relocated at 660 Madison Ave.

Koukos & Vaughan, NY animated film producers, announce the opening of their offices at 40 East 49th St.

Jerry Lichtman Advertising and Public Relations, NY, has moved to the 79th floor of the Empire State Building.

Lynn Advertising, San Fran, has opened another branch office in Stockton.

Pharma-Craft Corp has moved its executive offices to Batavia, Ill.

Paul-Phelan Advertising, with headquarters in Toronto, has opened a Montreal office, located in University Tower.

Benton Ferguson Associates, Tulsa public relations firm, has opened an advertising division.

Richard K. Manoff Adv, NY, announces their opening on 1 March. Offices will be located at 40 East 49th St.

The Daren F. McGavren Co, San Fran sales reps, has re-organized as the McGavren Quinn Co.

Ryder & Ingram Adv, Ltd, Oakland, Calif, has moved to 3770 Piedmont Ave; tel OLYmpia 4-8831.

Maxwell Sackheim Adv, NY, has moved to 545 Madison Ave; PLaza 1-3151.

6. Station Changes (reps, network affiliation, power increases)

KOOL-TV, Phoenix, has increased its power to 316,000 watts.

KTLO, Mountain Home, Ark, has become a Keystone affiliate.

KTSW, Emporia, Kansas, has changed its call letters to KVOE.

KYW, Phila, has changed its call letters to WRCV, following its acquisition by NBC.

WCYB, Bristol, Va, has become an affiliate of ABC.

WDBF, Delray Beach, Fla, has become a Keystone affiliate.

WDZ, Decatur, Ill, has become a Keystone affiliate.

Westinghouse Broadcasting Co has acquired WTAM and WNBK, Cleveland.

WJHL, Johnson City, Tenn has become an affiliate of CBS.

WLOW, Norfolk, Va, has announced Venard, Rintoul & McConnell natl reps.

WPID, Piedmont, Ala, has been added to the Keystone group.

WPTZ, Phila, has changed its call letters to WRCV-TV, following acquisition by NBC.

WROW-TV, Albany, NY, has become an affiliate of CBS.

WRVA-TV, Richmond, Va, has appointed Harrington, Righters & Parsons natl reps.

WSCN, Birmingham, Ala, has announced Venard, Rintoul & McConnell natl reps.

WTOB and WTOB-TV, Winston-Salem, N. C., has announced Venard, Rintoul & McConnell natl reps.

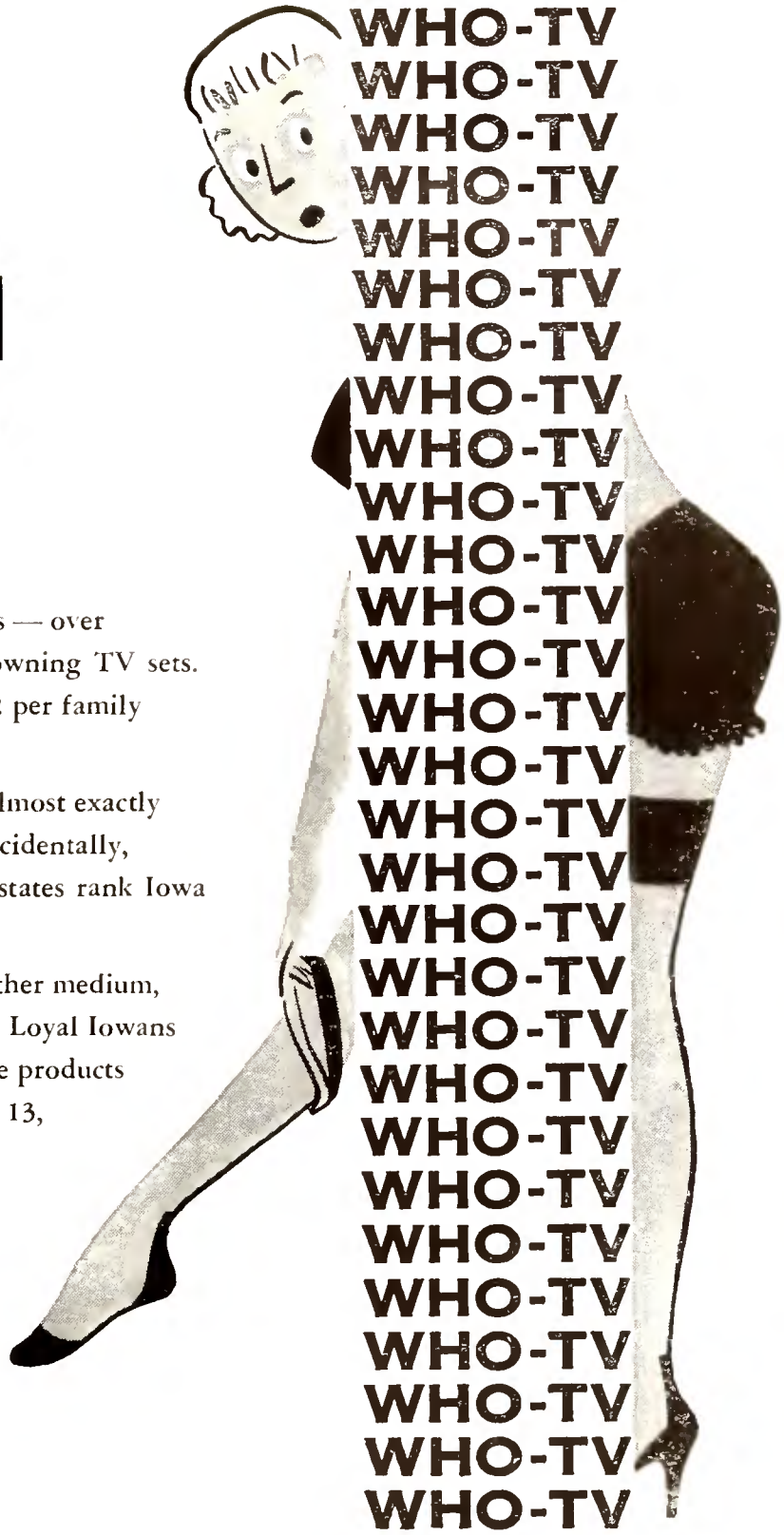
Beautiful balance!

WHO-TV serves 42 central Iowa counties — over 329,000 families — over 85% of them owning TV sets. Annual Effective Buying Income is \$5002 per family (\$96.20 per week!)

It's a well-balanced market, too — split almost exactly 50-50 between urban and non-urban. (Incidentally, new U.S. Census Bureau figures for 16 states rank Iowa first in farm TV-set ownership!)

WHO-TV dominates this market as no other medium, or combination of media, possibly could. Loyal Iowans watch WHO-TV by the hour, and buy the products that bring them the shows — on Channel 13, 316,000 watts.

Ask Free & Peters for the *proof!*



WHO-TV

Channel 13 • Des Moines



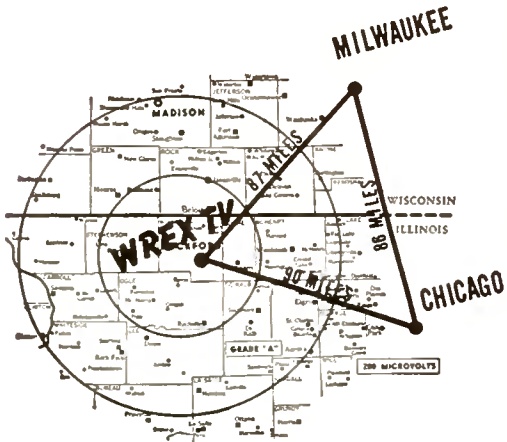
Col. B. J. Palmer, President
P. A. Loyer, Resident Manager
Free & Peters, Inc.
National Representatives



AGAIN...

WREX-TV

**Dominates this
BILLION DOLLAR
market!**



**...AGAIN
all of the top 15
once-a-week shows
are on
WREX-TV**

Rank	Show	Station	Rating
1	\$64,000 Question	WREX	57.0
2	I've Got a Secret	WREX	48.3
3	Waterfront	WREX	48.0
4	Millionaire	WREX	46.5
5	Ed Sullivan Show	WREX	46.4
6	Meet Millie	WREX	46.0
7	What's My Line	WREX	43.0
8	Make Room For Daddy	WREX	42.0
9	Racket Squad	WREX	42.0
10	Whiting Girls	WREX	42.0
11	Disneyland	WREX	41.4
12	G. E. Theatre	WREX	40.8
13	Honeymooners	WREX	40.8
14	Badge 714	WREX	40.3
15	You'll Never Get Rich	WREX	39.8

AREA SURVEY BY PULSE, INC.
SEPT. 1955

WREX-TV channel 13
ROCKFORD, ILLINOIS
CBS-ABC AFFILIATIONS
represented by
H-R TELEVISION INC.



Mr. Sponsor

Olof V. Anderson

President, Treasurer, Dir. of Sales
Anson, Providence, R. I.

"I'm a tool and die maker by trade, and in general a pretty good mechanic, but I can't draw a straight line where design's concerned," Olof Anderson, Anson's president said, as he turned to Bill Coulthurst, his youthful assistant, for confirmation.

Whatever Anderson's deficiencies in drawing ability might be, he managed to turn his knowledge of jewelry into a \$21 million (1955 retail volume) business specializing in men's jewelry over the past 10 years.

"We advertised from the start," Anderson told SPONSOR. "First in jewelers' trade papers, then consumer media and into radio and tv as soon as we could afford it (in 1951). Today about two-thirds of a \$750,000 budget is in air media."

Anderson's a large, hulking man whose athletic gestures betray an obviously active youth. Unpretentious, he talks at a fair clip, strong traces of Swedish accent coloring his speech. He's a craftsman, merchandiser, salesman, in that order.

"Kate Smith was our first tv personality," he says. "She put over sterling silver and put it back on retailer shelves. Today it's our biggest line. Back in World War II, sterling had gotten a bad name because product was inferior. She helped get across to the public the idea that Anson means 'quality merchandise in any price range,' and that sterling silver is a fine, wearable, beautiful metal."

(Anderson's own tie clip and cuff links on that particular day were gold. He pointed out to SPONSOR the "Oriental influence of the design.")

Currently, Anson, through Grey Advertising, sponsors *Stop the Music*, ABC TV, alternate Thursdays 8:30-9:00 p.m. In spring, the firm will use short flurries of saturation radio (up to 200 announcements weekly in four major metropolitan markets) to introduce a new line in these cities.

"The teen-age market is the big jewelry market," says Anderson. "After all, when my boy (age 16) wants something, his mother is pretty sure to get it for him. Our commercials are designed to generate desire for ownership and glamor in men and boys. It's something all girls know: If you've got the boy, you've got the man."

Right now, Anderson is making plans for keeping both boy and girl (age 13) close to the home by building a swimming pool at his Providence home for the kids and their friends. ★ ★ ★

FIRST

in out-of-home audience

Survey after survey has proved that W-I-T-H leads every station in Baltimore in out-of-home audience. The latest was a Hooper Radio Audience Index of business establishments. With a 20.3% share of this audience, W-I-T-H is the No. 1 station.

We don't have to tell you how important this big out-of-home audience is. It's a big BONUS—and from W-I-T-H you get the BIGGEST BONUS of all!

Let your Forjoe man tell you all about W-I-T-H—the station that delivers listeners at the lowest cost-per-thousand in town!

IN BALTIMORE BUY

W I T H

Tom Tinsley, President

R. C. Embry, Vice President

"And I Say, the Record Shows That KCRA-TV Really Rates in the Sacramento TV Market!"

The Senator



MORE "FIRSTS" THAN ANY OTHER SACRAMENTO TV STATION!

During its Total Weekly Telecasting Period, KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento television station—77% more "firsts" than the next Sacramento station!*

*Source:

American Research Bureau, Inc.
A Special Report on the Sacramento Television Audience
November 7 - 13, 1955

LOOK AT THE RECORD,
CALL PETRY AND BUY KCRA-TV

SPONSOR
BACKSTAGE



by Joe Csida

Zippers, anti-trust and roam fubber, too

Inasmuch as I am about to speculate this trip on an extremely complex and ponderous situation—possibly the single all-around development of the past several weeks likely to have the most profound effects on many phases of the radio and television industries—it might be nice to start with something somewhat more feathery. Like roam fubber.

Every once in a while this is how things seem to go in television:

One Friday night, during the Steve Allen show, comes the National Airlines commercial. And a young man, extolling the virtues of flight via National, says something like: "... and talk about comfort, you will never know real comfort until you sit back and relax in National's wonderfully soft roam fubber cushioned seats."

And comes Jackie Gleason, pinchhitting for Ed Murrow on CBS's *Person to Person*, and interviewing NBC Board Chairman Sylvester "Pat" Weaver, and the charming and lovely Mrs. Weaver. "That's very interesting, Pat," says Jackie, "And now, Mrs. Weaver, would you show us another room in your lovely home?"

Mrs. Weaver rises, as does Pat. Pat, normally a gent with savoir faire he hasn't used yet, is fumbling at the back of Mrs. Weaver's neck.

"I must help her," says Pat, fumbling both vocally and with his fingers. And as they proceed into the next room, the P & P camera picks up a rear shot and discloses the zipper on the back of Mrs. Weaver's dress, undone and seemingly hopelessly snarled. A viewer had the feeling that Naughton (Art Carney) would dash on in a moment to solve the dilemma.

But to the complex and ponderous development I mentioned as I walked on. No one thus far, in my circle, seems to have pointed out that possibly the single organization likely to have the most far-reaching effects on any number of important phases of the industry in the months, and maybe the years to come, is the Department of Justice. In the past several weeks the DJ has achieved Consent Decrees involving the American Telephone and Telegraph Co., the International Business Machines Company, and the American Association of Advertising Agencies. Pending on the DJ dockets are anti-trust suits against Radio Corporation of America, and several other large organizations.

It is hardly a secret that AT&T, IBM, RCA, General Elec-
(Please turn to page 63)

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Marjorie Main

"War of the WILDCATS"
JOHN WAYNE
MARTHA SCOTT
Albert Dekker
George "Gabby" Hayes

"FLYING TIGERS"
JOHN WAYNE
ANNA LEE
John Carroll
Paul Kelly

"DAKOTA"
JOHN WAYNE
VERA RALSTON
Walter Brennan
Ward Bond

"Angel and the Badman"
JOHN WAYNE
GAIL RUSSELL
Irene Rich
Harry Carey
Bruce Cabot

"The INSIDE STORY"
WILLIAM LUNDIGAN
MARSHA HUNT
Charles Winninger
Gail Patrick
Gene Lockhart

"WAGON TRACKS WEST"
BILL ELLIOTT
GABBY HAYES
Anne Jeffreys
Tom Tyler

"ANGEL IN EXILE"
JOHN CARROLL
ADELE MARA
Tom Gomez
Barton McLane

"BORDERTOWN GUNFIGHTER"
BILL ELLIOTT
GABBY HAYES
Anne Jeffreys
Ian Keith

"ANGEL on the AMAZON"
GEORGE BRENT
VERA RALSTON
Brian Aherne
Constance Bennett

"Calling Wild Bill Elliott"
BILL ELLIOTT
GABBY HAYES
Anne Jeffreys
Fred Kohler

"THE PLUNDERER"
ROD CAMERON
ILONA MASSEY
Adrian Booth
Forrest Tucker

"Man from Thunder River"
BILL ELLIOTT
GABBY HAYES
Anne Jeffreys
Ian Keith

"PLAINSMAN AND THE LADY"
WILLIAM ELLIOTT
GAIL PATRICK
VERA RALSTON

"Overland Mail Robbery"
BILL ELLIOTT
ANNE JEFFREYS
Gabby Hayes

"The Fabulous Texan"
WILLIAM ELLIOTT
JOHN CARROLL
Catherine McLeod
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"GRAND OLE OPRY"
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"Old Los Angeles"
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OUT CALIFORNIA WAY

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ALONG THE DREGON TRAIL
UNDER COLORADO SKIES
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SDN OF GOD'S COUNTRY
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CODE OF THE OUTLAW
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PHANTOM PLAINSMEN
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VALLEY OF HUNTED MEN
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"ADVENTURES OF DR. FU MANCHU"

Mystery! Intrigue! 26½ minutes each

NOW READY! (13 completed)

"STRYKER OF SCOTLAND YARD"

Mystery at its best!

ALL STAR CAST · 26½ minutes each

"COMMANDO CODY"

(Sky Marshal of the Universe)

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Adventure! Action! Intrigue!



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"STORIES OF THE CENTURY"

"EMMY" AWARD WINNER
Outstanding Entertainment!

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39 Subjects · 26½ minutes each



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"THE HOODLUM EMPIRE"



Dynamic...Shocking
Expose of the
Underworld Czars...
Taken from the
Files of America's
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26½ minutes each

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....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!



... NOT SEVENTEEN?

YES... WBRE-TV does have a 17 County Coverage

2,000,000 POPULATION... a Mecca for the TV merchandiser. For example the Wilkes-Barre - Scranton market alone accounts for \$872,000,000 in buying income out of an estimated \$2,000,000,000 for the 17 counties. These two metropolitan areas are equivalent to the nations 29th market. All this plus a million watts of power... finest engineering... higher program ratings... more audience... more set count... more, well, why not call us or the Headley-Reed representative for all the facts that make Channel 28 in Wilkes-Barre N. E. Pennsylvania's best TV buy.

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Counties Covered:	LUZERNE	LACKAWANNA	LYCOMING	COLUMBIA
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	WYOMING	SULLIVAN	SUSQUEHANNA	BRADFORD
		SNYDER	MONTOUR	CARBON
				WAYNE
				UNION

WBRE
TV Channel 28
WILKES-BARRE, PA.



If your dog surprised you with a family of 17, you might exclaim "IMPOSSIBLE"... But we've checked with good authority and it has happened.





HAROLD N. BARNES' DEPT. OF JUSTICE ANTI-TRUST DIVISION BROUGHT ACTION RESULTING IN CONSENT DECREE BY 4A'S

15%... Is it on the way out?

No, say agencies and clients but many sponsors feel it may be time to re-evaluate commissions paid on shows agencies do not produce

For as long as most admen can remember the 4 A's has been the voice for what amounted to advertising's code of ethics. The 4 A's—with certain legal qualifications—has: (1) sought to promote sound standards of advertising agency recognition; (2) opposed speculative presentations in which agencies in effect give advertisers free samples of their work; and (3) opposed rebating of the 15% commission allowed to agencies by media.

But in the consent decree signed by the 4 A's with the Dept. of Justice early this month the 4 A's agreed to cease taking any stand on these issues. What happens now?

Is a revolution brewing in the commission system? Will advertisers now shop at will for the agency offering to take the lowest commission? Will the commission system give way to new forms of advertising agency compensation?

As news of the consent decree broke on Madison Avenue, there were many who assumed the answer was yes. Headlined one radio-tv trade paper: "Court decree kills 15% commission setup."

Article continues next page →

HOW SPONSORS SEE FUTURE OF 15%

“ In my opinion after 25 years in this business, things won't change very much. However, advertisers may consider pushing down commissions on network tv shows where agencies put in relatively little energy. We bought *Beat the Clock* over five years ago. Cecil & Presbrey helped build the show until it justified its initial investment. Now the show costs \$2 million or more and JWT is benefitting for work another agency did. As the cost of shows goes up, there should be a sliding scale of compensation since the work stays the same.”

T. P. Cunningham, ad director, Sylvania

“ An immediate change isn't likely but the cost of agency operation today will probably force the 15% up eventually. Of course the whole thing may blow up as soon as one top account pays either more or less than 15% at a major agency. This may prompt the media to reevaluate their rate structures. Unless important accounts sanction it, a more widespread fee system isn't too likely—it's pretty widespread already.”

George Abrams, ad director, Revlon

“ I always thought that 15% is basically a poor way of compensating agencies. The system makes them pressure clients into spending more for advertising, often out of proportion to client needs. This development might lead to a re-examination of the system and might even lead to flat fees and perhaps some additional prorated commissions.”

Herbert Shayne, ad director, Hudson Paper

“ A real hot potato is the commission on network shows where agencies still get 15%. But one must realize there's supervision involved beyond commercials. It may look on the surface as if agencies make more on one client than another, but I think it evens out.”

Donald W. Stewart, ad manager, Texas Co.

But, as 4 A's President Fred Gamble pointed out, nothing has actually happened affecting the day-to-day operation of agencies. No individual agency is required to change its mode of operation. The government has simply taken steps to prevent agencies from acting in concert to maintain a uniform commission policy.

Does this mean, then, that nothing will happen? That the status quo will maintain exactly as before? To find out, SPONSOR questioned dozens of top-level executives in major advertising agencies and advertising directors in a wide cross-section of firms with a heavy stake in the air media. This is the consensus:

- *Agency executives* contend that only a slim minority of clients will now press for changes in agency compensation and these were usually referred to as “smaller clients” or “the less mature advertisers.” No widespread feeling of alarm is expressed for the future of the commission system. No agency executive felt there would be major pressures to reduce commissions below 15% through rebates.

Probably the most penetrating conclusion offered by agency men is to the effect that any changes which emerge over the next few years will come as a result of the evolutionary nature of the agency-advertiser relationship rather than through governmental action. (See the Agency in Transition series in the 28 November through 9 January issues of SPONSOR, dealing with the broadening of agency services to embrace marketing counsel.)

- *Most advertisers* agree that rapid overturn of the commission system or reduction from the 15% level is not in the cards. Some even point out that agencies may be due for increases. But, after expressing satisfaction with the commission system in general, a significant proportion of advertising directors (some 30%) told SPONSOR they questioned the equity of commissions applied to program costs where the agency has little to do with packaging the program.

Though this questioning attitude toward commissions on tv programs has been prevalent among some clients for several years, it's apparent the consent decree will stimulate further questioning. (The issue came to the attention of admen most recently when Norman, Craig & Kummel contended Revlon had sought to eliminate commissions on program costs prior to taking its business out of the N,C&K shop to BBDO.)

Though some advertisers and agencies will now debate the issue of commissions on program and talent costs at a stepped up pace, SPONSOR's survey found a majority of advertisers side with their agencies on the issue. Over half of those contacted pointed out that commissions paid on program costs serve to balance other activity by agencies on which compensation is inadequate—handling spot campaigns and extra marketing services, for example.

Client viewpoint: From the many thoughtful comments voiced to SPONSOR by advertisers, the following statements were culled as best reflecting the widest cross-section of opinion. First, here are statements from the majority of clients who favor continuation of the commission system pretty much as it is.

Robert McNeill, advertising director, Sterling Drug: "The laws of supply and demand seem to have justified the 15% commission and there seems little new incentive despite the Justice Dept. decision to reevaluate the system on any major scale. Nor is there likely to be any sweeping change in the near future. There's been talk among some advertisers about the justifiability of a 15% commission on talent costs in the air media. However, an agency has considerable expense in picking and screening and supervising network shows which do justify the commission. They need lots of experts to do a job, for one thing, even when they're not in the actual business of producing. Variations by account and product and type of media used make for cost and profit variations that somehow seem to average out in the commission. The net line of agencies, that black figure down at the bottom of the ledger, is pretty much the same throughout the business—among the recognized agencies, that is."

Advertising director, major tobacco company: "The 15% system has worked out satisfactorily and we expect to continue on the same basis with our agencies, unless they wish to make a change which of course would then be subject to negotiation unless it's a widespread change in practice. However, we don't anticipate any pressure for change from reputable advertisers. The media aren't likely to want a change since the agencies are rendering an irreplaceable service to them. As for the problem of whether talent and production costs in tv are justifiably commissionable: Agencies have more problems and more overhead in tv than in any other medium. It seems only fair that they be compensated for this. Show production isn't the only criterion of agency service."

David Bond, advertising director, Benrus: "In face of rising costs, most advertisers will be quite content to stay at the 15% basis. After all, there are services like research and promotional work that agencies can do for network tv clients without fees to make up for disproportionate commissions (that is, commissions derived without extra work such as when there's an expansion of station lineup by a network account)."

Advertising executive, major soap company: "The 15% tends to average itself out over all media, particularly for the large client who uses all media. If the system weren't adequate, it would have adjusted itself long ago by the laws of supply and demand. Reputable clients won't let this Justice Dept. decision affect them."

"Take tv which is in a seller's market. If there had

(Please turn to page 101)

HOW AGENCIES SEE FUTURE OF 15%

“ The current commission is fair and is unlikely to be changed. Some clients might be tempted to pressure now, but not the big reputable ones. There might be some trend toward more speculative pitches but these are generally uneconomical to begin with.”

Jack Cunningham, pres., Cunningham & Walsh

“ There have been numerous attempts to set up house agencies before this. But the agency business today is professional; advertisers can't do the same job for themselves. The structure of marketing is pretty stabilized. Reputable clients won't try to change it.”

Robert Holbrook, chairman of board, Compton

“ Major or experienced advertisers realize the 15% commission averages out for them between media where the agency may use up somewhat less manpower and media which needs all sorts of expensive talent. It isn't likely that clients will try to get too precise. Fees in addition to commissions are growing, not in an attempt to change the commission system but because of extra services demanded by clients.”

Robert F. Carney, chairman of board, FCB

“ Mature advertisers are more concerned with the 85% than with the 15%. They stress what services they can get to enhance the effect of the 85%, not how to save the less than 1% profit agencies make today.”

Arthur C. Fatt, president, Grey

“ The 4A's consent degree isn't going to affect the commission system one iota. Changes the agency business may see eventually will grow out of the economics of the business.”

Executive v.p., major agency



HOLLYWOOD BRANCH MANAGERS LIVE HIGH IS NEW YORK AGENCYMEN'S IMPRESSION

Playboys ... Us? Madison Ave. should have it so bad

**It's no fun being stuck on West Coast
say agency branch managers who battle time
problems, lack of definite information**

In its effort to uncover the difficulties caused by the rapid growth of tv, SPONSOR traveled West, to find Hollywood agency men enveloped in a smog of lack of communication. Although separated from New York by eight hours flying time and a three-hour time difference, Hollywood is no island upon itself, but an integral part of today's advertising picture.

Ideally, Madison Avenue's Western outposts are the liaison between the program creators, stars and film-men on the one hand and their Eastern offices and clients on the other. When fully informed of the client's thinking, of new trends and merchandising and marketing developments, they are in a position to most effectively make use of their knowledge of Hollywood production, available shows, ideas, talents etc. But left in the dark on everything except facts concerning their immediate activities, these men are relegated to a status of overpaid messenger boys.

While many of the headaches of the Western agency representative are inherent in his work and incurable (except by a large dose of aspirin) many could be eliminated or at least minimized, if all concerned knew more about their causes. For this purpose SPONSOR interviewed the managers of a dozen Western offices of the leading New York agencies. Here are some quotes:

Time problem: "By far the worst of all problems is caused by the three-hour time difference. When we get to the office it's 9:00 or 9:30 here but it's afternoon in New York and everybody is out to lunch. With luck they'll get back by 2 PM Eastern time, which is 11 AM here. But by noon our time I'm supposed to have lunch with the producer of a tv series we're considering, which leaves me just one hour in which to compete for a New York circuit not only with every other agency man in Hollywood, but also with thousands of men in other businesses and all those who want to get orders into Wall Street before the 3 o'clock market closing. And that one hour is *it*. By the time I get back from my lunch at 2 PM, it's 5 PM in New York and everybody is a Michael's Pub or on the commuter train on their way home."

Information needed: "Sure, we are told everything in connection with the



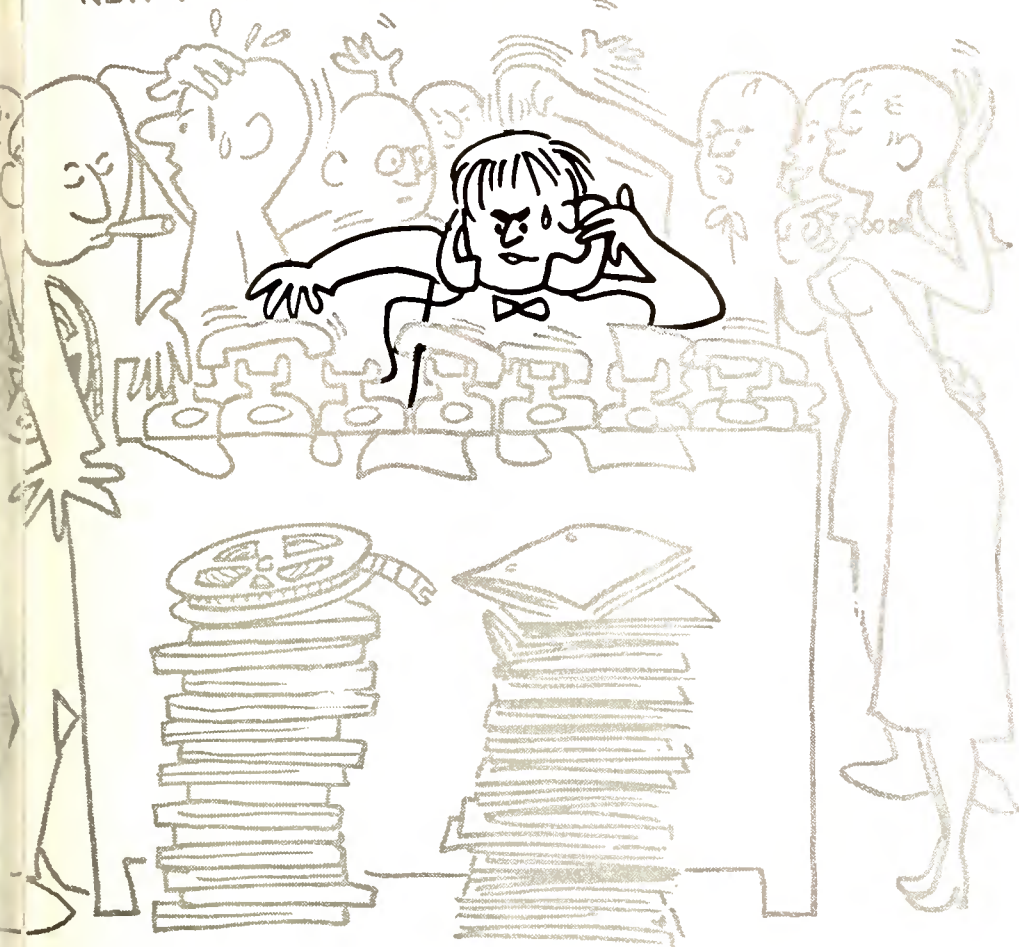
NEW YORK



CHICAGO



HOLLYWOOD



DEALS ARE CLOSED AT POOLS BUT THIS IS MORE TYPICAL, SAY WEST COASTERS

program which we happen to be working on or the film commercials—like that the client wasn't too happy with the girl who played the *other woman* in last week's show, or that the second dissolve in the commercial seemed uneven. But in order to do a good job, this isn't enough. Television is a medium in which the client, his wife, daughter, son, girl friend or bridge-partner seem to get extremely ego-involved, and the more information we have, information which outwardly may have nothing what-ever to do with tv, the better chance we stand to do our job well. Here is a crude example which will illustrate what I'm talking about: If I know that the sponsor of a program is a man, six-foot-two with red hair and freckles, I'm not going to permit the producer to cast a red-haired freckle-faced giant in the role of a villian. Little thing, you might say, but it can be a real big deal in this crazy, mixed up tv business.

"And there's another case in point. The other day I happened to meet a

package designer at a party. We started talking shop and he mentioned having solved a difficult packaging problem. I happened to know, not because I received official word from the New York office, but because I have, over the years, developed an efficient spy-system, that one of our non-tv clients was faced with just such a problem. I teletyped the East the next day and was thus able to

save our client in excess of \$50,000.

"The sooner the fellows in the East realize that we are part of their family, and that as such we're entitled to be kept informed of everything going on in the agency, whether it concerns film-tv, radio, packaging, a magazine campaign, merchandising, marketing or what-have-you, the sooner they'll find, that in spite of our swimming pools and suntans, we can be of considerable value to them."

Admen work hard: "I don't know why it is, but regardless of how many of the Eastern boys come out here, and see us in perfectly normal offices, wearing matching jackets and trousers and sincere ties, they're still under the impression that, as soon as they turn their backs, we come to work in pink slacks and purple shirts and spend most of our days, lolling around pools with various varieties of Marilyn Monroes. Sure, we do business at pools or on tennis courts, just like business is done at Twenty-One or the Marmiton. And if the client wants one of the Marilyn Monroes to appear on his show, we're as likely as not to be found by the edge of a pool with her. But we're working, and show-business being what it is, we're most likely working much longer hours than we would in New York. When I was in our New York office, I used to consider it a major catastrophe, if I wasn't on that 5:21 to Westchester. But here I think nothing of being at the studio at two in the morning, just because that's the only time the star had, to make that certain commercial.

"This psychological iron curtain, caused by a general unwillingness to try and understand the other fellow's working circumstances, is one of our

(Please turn to page 98)

HERE ARE GRIPES OF WEST COAST BRANCH ADMEN

Worst problem is caused by time differential between New York and West Coast. Quick to follow is complaint on lack of information which adds to difficulty. Admen say they should be informed on happenings

General unwillingness to try and understand working conditions, circumstances. Admen also say that lack of authority causes loss of time, money. Too much of Madison Avenue cry "this was needed yesterday"

Too much time wasted on apologies, long explanations. Alternate sponsorships double workload. Too many clients who have to be kept happy. West Coast admen need visit New York oftener, get full briefing

Here's why we bought spot radio

Backbone medium to some, booster medium to others, spot radio also competes with tv as it continues return to popularity with national advertisers

Why are you buying spot radio? SPONSOR asked this question of agencies and advertisers to get at the "reasons-why" of radio use today.

The objective was to pin down factors like these: Are clients buying merchandising or the medium? Are clients buying or are they being *sold*? Do they look for cut-rate deals? Is it coverage they're after? Does national spot radio stand on its own or is it thought of as a "booster" medium today? What gets the client's John Hancock on the contract?

To answer these and other questions, SPONSOR went to agencies with active spot radio accounts; client ad managers currently using the medium; media men; account executives; reps. Campaigns were tracked from the birth of an idea, through the station's pitch, the agency conference table and finally to the client's desk.

Rather than draw conclusions out of the welter of information gathered, SPONSOR decided to follow through five spot radio case histories of national advertisers now on the air. Specifically, these case histories show how five major national clients approached the medium, how the campaigns developed to their present scope and what results they're producing.

Nescafé (through Bryan Houston)—From one speech to a 200-market campaign in a year, that's how Nescafé agency men sum it up. Bob Denning, Nescafé account executive, traces the coffee's rebirth in radio to a speech Bryan Houston made at the Greenbrier a couple of years ago. He was addressing a WLW sales meeting at the time on modern, aggressive radio salesmanship.

"Why don't you boys come up with a package for Nescafé?" he concluded.

WLW salesmen flew back to Cincinnati on Sunday, burned the midnight oil and turned up in New York on Monday with a pitch under their arm. Nescafé bought.

Why?

"They offered us coverage in areas we weren't reaching adequately," Bob Denning says. "They showed us proof that they reached sizable audiences. They planned to deliver a frequency impact we couldn't afford with any other single medium. And they threw in some attractive merchandising, pro-

motion and publicity ideas to boot."

Prior to 1954 Nescafé had bought radio the way it bought tv: five announcements a week on the average. The WLW package offered 100 announcements a week in an area where Nescafé had a problem. The sales curve was slumping seriously. Something new and drastic had to be tried. Nescafé put \$150,000 into this test of saturation radio, easing off on frequency only during eight summer weeks.

The cure was as wonderful as the

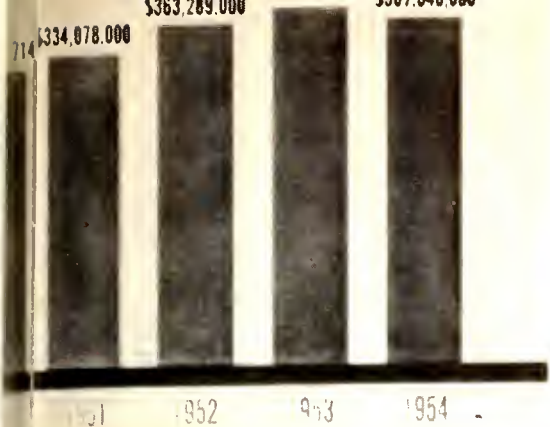
FIVE NATIONAL ADVERTISERS TELL WHY

nescafé

HOUSTON FELT NEED TO SATURATE INDIVIDUAL MARKETS AS CURE FOR SALES PROBLEMS, OR TO PUSH SPECIAL MERCHANDISE AND PROMOTIONS. NESCAFÉ TESTED FLURRIES OF HIGH-FREQUENCY SCHEDULES, FOUND SATURATION RADIO EFFECTIVE FOR HOLDING BRAND'S SHARE OF THE MARKET AGAINST BIG COMPETITIVE ADVERTISING CAMPAIGN.

campbell soup

BBDO RECOMMENDED SPOT RADIO AS CHEAP WAY TO REACH RURAL SOUTHWEST WITH HIGH-FREQUENCY IMPACT DURING COLD SEASON. AGENCY SOUGHT DEALS TO PUSH SCHEDULES ABOVE MINIMUM 15 WEEKLY ANNOUNCEMENTS, WE RUN-OF-STATION IN ORDER TO GAIN MARKET BRAND IDENTIFICATION.



SPOT RADIO'S GROWTH IN TV AGE

NBC research chart shows local and national spot radio's billing history for the five years between 1950 and 1954. A 14% increase was shown in '54 figures over those of '50

disease was bad: within months, the downward trend was stopped. Nescafé's share of the market increased and dollar volume was up over the year previous.

A Louisville division manager who'd been luke-warm on sharing costs for the test told Nestlé Co.'s Don Cady: "I'm now selling coffee in places I didn't know were there."

Nescafé's reasons for testing spot radio and sticking with it boil down to this: The coffee brand faces different marketing problems in different areas.

To solve these, it needs the weight of additional advertising, specifically as many advertising impressions over certain periods of time as it could afford without detracting sums necessary for the over-all national effort.

By April 1954 the agency was ready to try its saturation theory in another trouble spot. The Nestlé Co. had introduced Nestlé Instant Coffee in New York two months earlier, and the new brand was cutting into Nestlé's own Nescafé sales.

"We looked for a station that could deliver frequency for our price. WNEW seemed liked a good media buy," Denning says. "We said we'd give them \$6,000 a week; what could they offer? They came up with a package of 175 announcements weekly."

Again, Nescafé bought. This time, all merchandising effort had to come from the agency and client. The station offered audience and frequency only.

"The buy paid off," says Denning. "Other coffee brands lost 6% to 8% during that season. Nescafé slipped only 2% and got back to its original share of the market by the end of the year."

Results in the original test market alone as gleaned from Nielsen reports in the WLW area were strong enough for Nescafé to plunge 25% of its 1954 budget into spot radio. By the end of the year, the brand had used its saturation pattern on some 100 stations.

During the next year the agency tried a change of tactics. "We're sold on the saturation technique, but we wanted to use it in more markets without straining the budget," says Denning. "We tried flurries of two- to six-week saturations. The pattern worked."

In 1955 Nescafé used its new approach in 200 markets with 20% of its total advertising budget.

"We're using these flurries to back up special promotions," explains Denning. "In November we bought two weeks on seven New York stations to promote some off-label merchandise. The deal was for 230 announcements weekly. Toward the end of the campaign there was a local price break in coffee, so we stayed on for another couple of weeks to capitalize on 'cheap price' copy."

Currently in 50 markets, Nescafé
(Please turn to page 94)

WIGHT SPOT RADIO

shell oil

JWT BUYS RADIO FOR SHELL IN 61 MARKETS BECAUSE IT'S ONLY MEDIUM "THAT RIDES WITH THE BUYER TO THE LOCAL POINT OF SALE." SHELL DOESN'T WANT TO STRETCH ITS ADVERTISING BUDGET TOO THIN, PREFERS BLANKET OF HEAVY RADIO TO LIMITED TELEVISION, BUYS SHOWS AND SOME SHORT-TERM SATURATIONS FOR PRODUCTS.

paper-mate

PEN COMPANY IS IN RADIO TO CLOSE MARGIN BETWEEN NUMBER OF PEOPLE IT WANTS TO REACH IN MAJOR METROPOLITAN MARKETS AND NUMBER TV, PRINT ACTUALLY REACH. FC&B BUYS EARLY MORNING PERSONALITIES TO HIT MOST WORKING PEOPLE, SCHOOL KIDS. WANTS PEAK CUMULATIVE AUDIENCE AT LOWEST COST.

chap stick

GUMBINNER BUYS RADIO BECAUSE "IT'S CHEAPER THAN TV, AND PULLS BETTER THAN NEWSPAPERS." WITH DISTRIBUTION CONCENTRATED IN MAJOR TV MARKETS, CHAP STICK LOOKED FOR LOW-COST MEANS OF HITTING MEN WITH TOP FREQUENCY SEASONAL CAMPAIGNS. RADIO IS MAJOR MEDIUM, GETS 60% OF TOTAL ADVERTISING BUDGET.

TV TRAILERS PACK PUNCH

Dramatic sex-and-action shots ram hard sell into quickie trailers (10-, 20-seconds, minutes) calculated to leave the viewers panting to see more of the same



RKO hails "Conqueror" with spot tv, radio saturations

Air media get 30% of Hughes' epic \$1.2 million advertising outlay to tie in with global publicity drummed up by foreign premieres

How're you gonna keep 'em down on the rice paddies after they've seen "The Conqueror?" And they will, too, the way RKO and General Teleradio are going about promoting the Howard Hughes epic of life along the Yangtze and points west in the days of Genghis Khan and son.

Filmed in unexotic Utah, the newly released, \$6 million job must, according to the studio, gross \$10 million just to break even, what with advance advertising costs and distributors' fees (30% of the take).

Faced with that kind of responsibility, RKO has decided on a mandarin-size ad and promotion budget keyed to the type of hard-sell tv and radio campaign being used increasingly by the movie makers in recent years.

That's where tv and radio come in.

In dollars, air media will get but 30% of the more than \$1.2 million to be spent on the ad drive (\$300,000 for tv and \$100,000 for radio in short-burst saturation schedules); of the remainder, \$500,000 goes to newspapers and \$300,000 to magazines.

The picture is set to open in 25 cities 22 February and 15 more during the following month. Eight days before the playdate in each city RKO will begin a round-the-clock schedule of tv and radio announcements via 1) the entire 580-station hookup of RKO and General Teleradio's Mutual radio network and 2) an assortment of some 50 tv stations in the range of a total of over 22 million sets. When the picture hits New York (at the Criterion 31 March) there will be 360 announcements on WOR, the Mutual flagship, and 71 tv spots on WCBS-TV.

Announcements, to continue for two days after the local debut date, will vary from I.D.'s to 15-minute programs and from three to 30 announcements a day, depending on what's available.

"This is unorthodox," admits veteran exploitation master Terry Turner, appointed special consultant to spearhead the drive. "But it's worked with similar pictures. Sure, women listen to radio in the morning, but anybody with a buck is my target—man, woman, child."

"We're after frequency and impact," says Media Director Arthur Pardoll of Foote, Cone & Belding, placing the business, "not circulation or ratings."

Strategy of the over-all promotion push is based on a two-stage formula of publicity and advertising worked

out by Turner. It was Turner who pioneered the use of broadcast media for RKO and other studios during the past few years for such thrillers as "King Kong," "War of the Worlds," "The Beast from 20,000 Fathoms."

"I drew so many of the freak pictures," he recalled, "they used to call me 'Freaky' Turner."

"King Kong," which grossed only \$750,000 in 1933, drew some \$3 million when revived three years ago with an injection of radio and television saturation plugging along with the standard newspaper campaign. "Beast" (Warner Brothers), also with tv and radio help, did a \$100,000 gate at the New York Paramount in one week, as compared with \$8,000-20,000 for other attractions at the theater about then.

"This is a lot of money," Turner points out. "But the formula won't work for just any picture. You got to get the right kind: big, moving—a spectacle maybe—or at least a gimmick. If you got that type picture, radio and tv are a must. Especially tv. Next to visiting people in their homes, it's the best way to reach them, and the fastest. You really sock 'em."

"Selling a motion picture," explains RKO Ad Manager Ben Grimm, "is different from selling any other product you can name. Each title has to stand on its own feet and we have to start from scratch every time we bring out a new one. Furthermore, the subject matter must lend itself to promotion

(Please turn to page 84)

WORLDWIDE PREMIERES WERE SPRINGBOARD FOR ADVERTISING TIE-IN

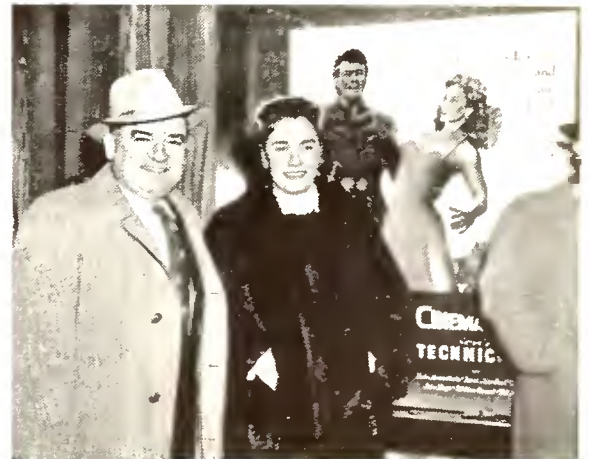
Mexico City 25 January
with former ambassador
William O'Dwyer (below); First
Lady Dona Maria de Ruiz
Cortines; actress Dolores
del Rio; star Pedro Armendariz



Manila 17 January
attended by social leaders
government officials
headed by Philippines Pres.
Ramon Magsaysay



**Washington, D. C.
24 January**
sponsored by com-
mittee headed by
Mrs. Raymond Clapper
and attended by
Capitol Hill figures
including Sen. and Mrs.
Joseph R. McCarthy



Paris 20 January
where famed mannequins and
French screen lovelies decorated
premiere under auspices of
the fashion world led by Jacques
Fath, Christian Dior, others



You're living in the past Mr. "X"

You can't halt progress. The big agencies will eventually become general marketing agencies. They must to grow, be of greater aid to clients

SPONSOR's *Bodec*, a former agencyman, planned, researched and wrote topical "Agency in Transition" series. Mr. Bodec formerly was with the J. Walter Thompson and Kenyon & Eckhardt agencies. In preparation of the series, he talked to an extensive cross-section of the advertising and marketing industries to gain a full understanding of the complex marketing problem

* * *

by Ben Bodec

As you grow older there is a tendency to fight against the new and be content with the old, especially in the way of doing things. I think this is the case with the unidentified adman, Mr. "X," the writer who raked marketing over the coals in the previous issue of SPONSOR.

Mr. "X" is an adman who refuses to accept new paths in the area of new concepts and added responsibilities. He has simply closed his eyes on a natural expansion in agency structure today, and as such is tilting at windmills in his effort to prove that the old is better and the new unworkable.

Such is not the case. And I take issue with Mr. "X" and his approach to the changing agency picture.

No matter how you slice it, marketing on a broadened scale is intrinsically an agency responsibility. Like many others, our Mr. "X" will have to come down from his ivory tower, demolish that cozy little fence he's built around the functions of his job and venture out into the hard, cold world of today's competition for the purchasing buck. Particularly in the field of mass consumer goods.

Mr. "X" apparently has his conception badly crossed. Marketing guidance and help isn't something that some Madison Avenue or Radio City genius dreamt up as a promotion tool to snag some new business. The bright guys who have been using this angle are merely responding to a demand that's been building for the past two or three years.

I wonder whether Mr. "X" has attended any of the ANA or 4 A's gatherings in recent times. Or any manufacturers' conventions like the GMA. If he had, he would have found that what the manufacturer of consumer goods wants is marketing intelligence and direction. And he doesn't care where he gets it.

The agencies didn't sell marketing

services to the advertiser. It happened just the other way around. At these recent ANA and 4A's meetings client speakers more or less bluntly asked for marketing help as an agency "must." And, as our friend Mr. "X" well knows, when the client says this is what he wants, you give it to him—or he'll find some one who will. Don't look now, Mr. "X," but there's a line of agency men right behind you who are all geared, or getting geared, to give the client all the marketing he wants.

I'm afraid, Mr. "X," your fears for the creative function are much exaggerated. What makes you so loath about mixing in the marketplace? Has this repugnance got anything to do with that overabused reference to *professional agencies*? You can't blame any man for taking great pride and dignity in his calling, but, after all, advertising is a step in the moving of goods. And I don't see how you impair the effectiveness, or the dignity of the creative process within the agency by getting out into the marketplace and learning as much as possible about the client's selling operation and problems.

Simple sense indicates just the opposite. Let's say an agency is about to launch a campaign on a new product. (We assume it's already done its consumer research.) A couple of marketing experts are shot out into the field for, say, 200 dealer calls. Back come these two experts with a consensus indicating that competitive situations make it necessary to change the basic approach of the campaign. Certainly, you'll agree, Mr. "X," that it's better to work in an area of researched field intelligence than in a vacuum.

With the economic currents as they are today, I can't see how you as a seller of goods can isolate yourself from both your client's immediate and long-range selling problems. The tech-



I SAY BE CREATIVE

Mr. "X", the unidentified adman who authored "Marketing is Malarkey," article in last issue of SPONSOR, was firm in opinion that agencies should create advertising, not be marketing centers. He had this to say: "The stature of admen today would be greater if they made clients bigger through creative advertising, de-emphasized marketing."

The ferment underlying today's shifting of accounts

...ship advertisers now require expanded services and more intensive marketing assistance from agencies

CONSUMER GOODS WANT MOST FROM THEIR AGENCIES

...the most intensive marketing assistance from agencies



THE PSYCHIATRIST AND THE ACCOUNT EXECUTIVE

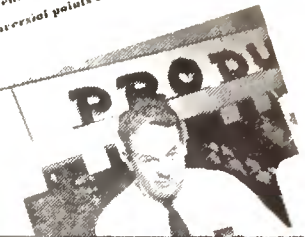
Why marketing brought them together is the subject of this Part Three account of what is happening to the old-line account man in agencies today

...the old-line account man in agencies today

Is "marketing" the newest ad agency tool—or cliché?

PART TWO: Advertisers' insistence on broader marketing aid from agencies sets controversial points of view

...advertisers' insistence on broader marketing aid from agencies sets controversial points of view



Did high tv budgets force agency revolution?

What lies behind addition of agency marketing services is covered here from two opposite points of view

...What lies behind addition of agency marketing services is covered here from two opposite points of view



Reprints of SPONSOR's "Agency in Transition" series which touched off controversy are now available

...niques of marketing have changed enormously within the past seven or eight years. The manufacturer's top concern is coming up with marketing techniques that will give him an edge on his competitors.

And how can the agency help him here? Well, simply by drawing on its wealth of knowledge and experience and making suggestions. Or, by providing the sort of field services that will give sustenance and vitality to the agency's advertising campaign.

You know, Mr. "X," your protests, in a way, are really touching. Yes, it's tough for a theoretician to be suddenly plunged into the realm of hard practicality. Why a theoretician? Because nobody guarantees that an advertising campaign, or a specific ad, will produce such-and-such results. But when you get out into the field and rub elbows and thinking with company salesmen, distributors, retailers and merchandisers you're in the company of men who have to produce results, or else. The goods are there, or com-

mitted for, and they've got to be moved.

And Madison Avenuers can do a lot of good for themselves and their clients by rubbing elbows with such gentry more frequently. By the way, don't boast to field merchandising men about your ulcer, because you'll find many a three- and four-stripe man among them.

When I did the researching for SPONSOR's recent series on marketing there was unanimity among all I talked to on this point: The creative function must never be put in a subordinate position to marketing services. And I can't imagine even field marketing specialists inside agencies advocating such a juxtaposition. However, one of them did contend that it would make good sense for the media department to consult with marketing before advancing media strategy to a client. Even if this became accepted practice, it couldn't be deemed an invasion of the creative function.

No. Mr. "X," you can't play King

Canute with marketing. The big agencies will eventually become general marketing agencies. That doesn't mean they will take over the complete marketing function from the manufacturer. They'll merely contribute and compete. Their goal will be to put the advertising campaign into "field action"; to make the company's field people, the distributor, the dealer an active part of the client's advertising and selling effort.

You may, Mr. "X," come to like this change in client-agency relationship very much. If only for the sake of account security.

There must have been times when you were irked by the fact that you rarely got beyond the ad manager in the client organization. You may have had hot ideas on packaging, or what-not. But frustratingly you never got these ideas further than the ad manager. (He may have even told you to stick to your knitting, which was copy and media.)

(Please turn to page 70)



W.U. BATTLES WARTIME HANGOVER BY TELLING VIEWERS OF ITS REVAMPED SERVICES, STRESSING THAT GOOD SOCIAL, BUSINESS NEWS TR.

Wires bring good news, too, is W. U.

Western Union's comparatively small air media budget is spent wisely to

The war's been over for 10 years, but Western Union's still fighting it. No one keels over in a faint when the phone rings, but here's the sort of thing that used to happen when telegrams came:

A ladies' bridge party was interrupted by a Western Union messenger around the time of the Battle of the Bulge with a telegram for a soldier's mother. The woman fainted at the sight of the yellow envelope. The message she read when they finally brought her around?

"Happy Mother's Day. Love, Donald."

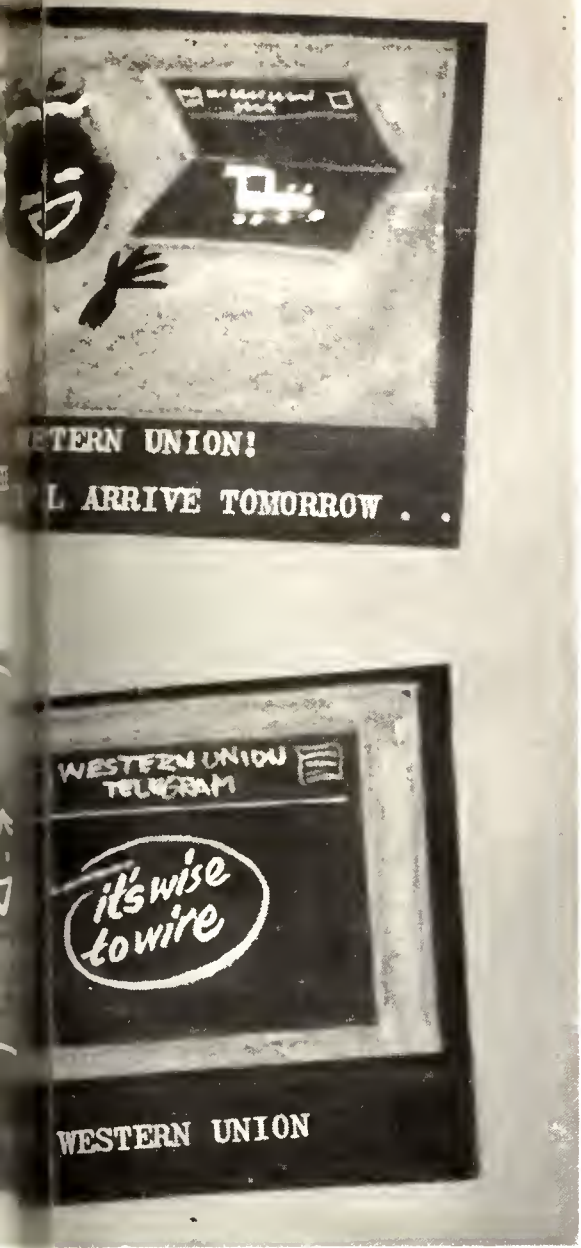
It's a tough legacy for a company that's invested a huge chunk of coin over the past few years to improve its equipment and service. The connotation of telegrams bearing only bad news prompted Western Union to take to the air.

"There's a real problem when you've got a batch of electronic brains standing around which could handle twice the volume with no chance of a headache," says Seymour Margules,

W.U.'s director of advertising. He came over to Western Union from the hard-selling liquor business back in 1953 to help promote new uses of the telegram.

At that time Western Union faced the kind of situation that would throw an electronic brain for a loop:

- Some \$160 million had been spent over a decade to streamline service and make it more competitive.
- While Western Union's the only telegram company in the country, it's promoting its service in direct compe-



UPA STORYBOARD EXCERPTS ABOVE SHOW

radio pitch

commercial atmosphere

tition with telephone companies (substantial advertisers) and the U.S. Air Mail (which it can't beat in rates).

- Its rates are controlled by FCC, so Western Union can't arbitrarily raise them to cover huge advertising budgets. Besides, narrowing the gap between telegram and telephone rates might make use of telegrams seem less attractive.

Against this background, W.U., an ultra-conservative company and late-comer into advertising circles (1945), decided a little over a year ago to try

two media new to them: network tv and network radio.

"On tv we looked for a show that would reach a maximum number of men and women at a low cost and at the same time put them into a pleasant mood," explains Margules.

Western Union had roughly \$400,000 a year with which to do this job. About 35% of the company's sponsor-estimated \$1.2 million budget in 1956 is allocated to air media, 65% to print. In these days of spectacular shows and spectacular costs, the small air media budget presented a problem in itself.

"We picked *Down You Go* on DuMont in December 1954," says Margules. "Then we moved over to ABC TV with it in September 1955 with an expanded (26-station) lineup."

A panel-quiz show, *Down You Go* appealed because it's light entertainment, "creates the kind of atmosphere in which a Western Union commercial can sell best." Although the program bucks rough competition on the other two networks, Western Union gets into one million or more homes with it. The company's contract calls for 20 telecasts between September and end of spring, allows for a minute commercial on nights when the show is sustaining, thereby adding to the number of advertising impressions W.U. can make on an alternate-week basis.

"It's hard to say that one particular medium produced X% increase in use of Valentine's Day telegrams, for example," Margules says. "But we do have the feeling that tv has been doing a good job for us."

This feeling isn't based on hunches. When Western Union took to the air it alerted its operators throughout the country to mark down any unsolicited comments customers might make about

the show and the commercials. Since then, W.U.'s advertising staff has kept a close record of these "field reports," with the name and occupation of the customer, the call letters of the station where the show was seen and the remarks (favorable or critical) that were voiced.

Here are a couple of examples out of nearly 200 comments Western Union recorded between January and June 1955:

A Chicago housewife mentioned having seen the show on WGN-TV. It prompted her to send two "bunnygrams" which she thought were ideal for children.

An engineer in Cincinnati, Ohio, said that the show, which he'd watched on WCPO-TV, was "highly informative, educational and entertaining."

The president of a Houston, Tex., electric company likes quiz programs, said he watched this quiz weekly on KTRK-TV.

Not everything's sweetness and light, of course. W.U.'s Inglewood, Cal., office received a paid telegram saying, "I think your show is the most terrible program I have ever seen on television." But a careful reading of the comments reveals only one negative one out of 50 remarks, a few suggestions for improvements of the show or the commercials, and, most important to Western Union, evidence that the public is learning a great deal about uses of telegrams and new services of W.U. that it didn't know before.

The commercials are designed to produce just such results. Since January 1956 W.U. advertising is handled entirely through Benton & Bowles, with John Morris acting as account supervisor, David Mixer as (Please turn to page 72)

W.U. PICKS LIGHT, LOW-COST VEHICLES LIKE ABC TV'S QUIZ SHOW, "DOWN YOU GO"



What's with the tv set count these days?

Finding out how many tv sets there are in the U.S. is tough and filled with research complications but progress, though slow, is being made

If money grew on trees the problem of counting how many U. S. households have tv sets would be very simple.

Interviewers would visit every home in the country, note whether it had one or more tv sets and find out if they were working. Then the figures would be toted up. Nothing to it. No sampling problem, no weighting, no adjusting, no juggling. Just plain addition.

But, as everyone except children knows, money does not grow on trees. Hence, an enormous amount of thinking is going on to figure out, if not an easy way, at least an inexpensive way of getting the answers on a county-by-county basis.

As an agency man will tell you, Lord knows there's a need for such figures. After all, didn't advertisers spend \$1 billion in tv last year? And isn't it a fact there is no up-to-date, authenti-

cated, validated or what-have-you circulation information on this \$1 billion medium?

Unfortunately for the non-research type adman, the cerebral efforts now going on are full of complexities: mathematical projections, regression equations and the like. But if he cannot hope to understand the way statisticians go at their work with abstract symbols, he is certainly interested in what his chances are of getting a set of firm figures accepted as gospel by buyers and sellers of time.

He is also interested in why the devil it's taking so long. The NARTB has been trying to perfect a method of counting the sets and measuring station coverage for about three years. The Advertising Research Foundation has been immersed in a statistical bath for about half a year just to get one set of figures. (It began to discuss its pres-

ent county-by-county tv set figures project about six months ago, has been at work on the figures themselves for two months.)

In the meantime the agencies have been getting along with what's available. There are the stations' own figures, engineering surveys, factory sales data from the Radio-Electronic-Television Manufacturers Association, formulas estimating the rate of set obsolescence, formulas estimating the rate of station growth and some generally accepted check points for updating: the CBS-Nielsen field study of 1953 and the June 1955 Census study. Continuing estimates are made by NBC and *Television* magazine, both of whom base their data on some or all of the sources above. Some agencies use these estimates, others—usually the larger agencies—use the same sources and get set count figures on their own. But everybody is waiting for a definitive study.

Here's the present outlook:

- The ARF expects to have released figures by April. What ARF will come up with, however, is not a field study but a set of county-by-county figures based on combining the national Census Bureau figures of June 1955 with independent estimates on individual counties to "derive county estimates that are more reliable than could be obtained from either source alone," as ARF explains it.

- Another national Census Bureau study is under way now, sponsored as in the case of the June 1955 study, by the ARF. It's the ARF's hope to have the Census gather national tv set figures every six months. (These are not special Census studies but involve the addition of a tv question to the regular monthly population surveys.)

- Nielsen's second coverage study will contain set count figures for the spring of this year. NCS #2 will be out in the fall.

- The long-drawn out effort of the NARTB to come up with a method for providing continuing study of tv circulation (a measure of the number of sets in a station's area) and coverage (a measure of the amount of regular viewing of stations) may be coming out of the woods. Work-in-progress is still in the methodology phase, however, and there is no expectation of figures being available before next year.

The current work being done by
(Please turn to page 90)

SECOND ARB "A TO Z" STUDY GIVES NEW DATA

- Release today (20 February) of ARB's second tv coverage study of "problem" markets will provide admen with data on 235-odd areas. Information will include (1) percent tv (including uhf) saturation, (2) stations covering area and percent of homes able to receive them, (3) stations viewed most daytime and evening.

- Data will be in percent form since ARB feels currently available set count data is not sufficiently authoritative. However, when ARF figures are released, admen can apply percentages to ARF county data.

- Latest ARB "Abilene to Zanesville" survey, gets out into fringe areas, measured 60 of the 163 markets included in the first study.

HERE IS PROGRESS REPORT ON VARIOUS TV SET COUNT STUDIES

ARF will release county-by-county tv set count in April. Figures will come out of statistical equations correlating national Census Bureau count in June 1955 with other available material. Data will thus be 10 months old. While admen respect data stamped with ARF approval, opinions differ on usefulness of this material. Researchers awaiting explanation of ARF statistical method.

NIELSEN'S second coverage study, out this fall, will contain set count data based on sample of 125,000 homes, half gathered via ballot. Buyers of time are anxiously awaiting results while voicing doubts. Big question is whether ballot method can provide authentic set count figures. Some feel bias in ballot method can be corrected. Set count is not primary aim of NCS #2, however.

CENSUS BUREAU national count this month may be basis for second ARF breakdown of tv sets by counties. Experience gained in first breakdown will not necessarily speed calculations for the second. ARF wants to refine statistical method, may start from scratch again. Possibility Nielsen data will be added to calculations, requiring more equations. Data may be ready by fall.

NARTB reports progress toward goal of continuing study of tv set count and station coverage. Tv Board reported interviewing method evolved during three-year hassle with problem is acceptable but that further refinements are needed before pilot study is attempted. Interview method was checked against mechanical recorder by Politz. Little chance figures will be available before 1957.

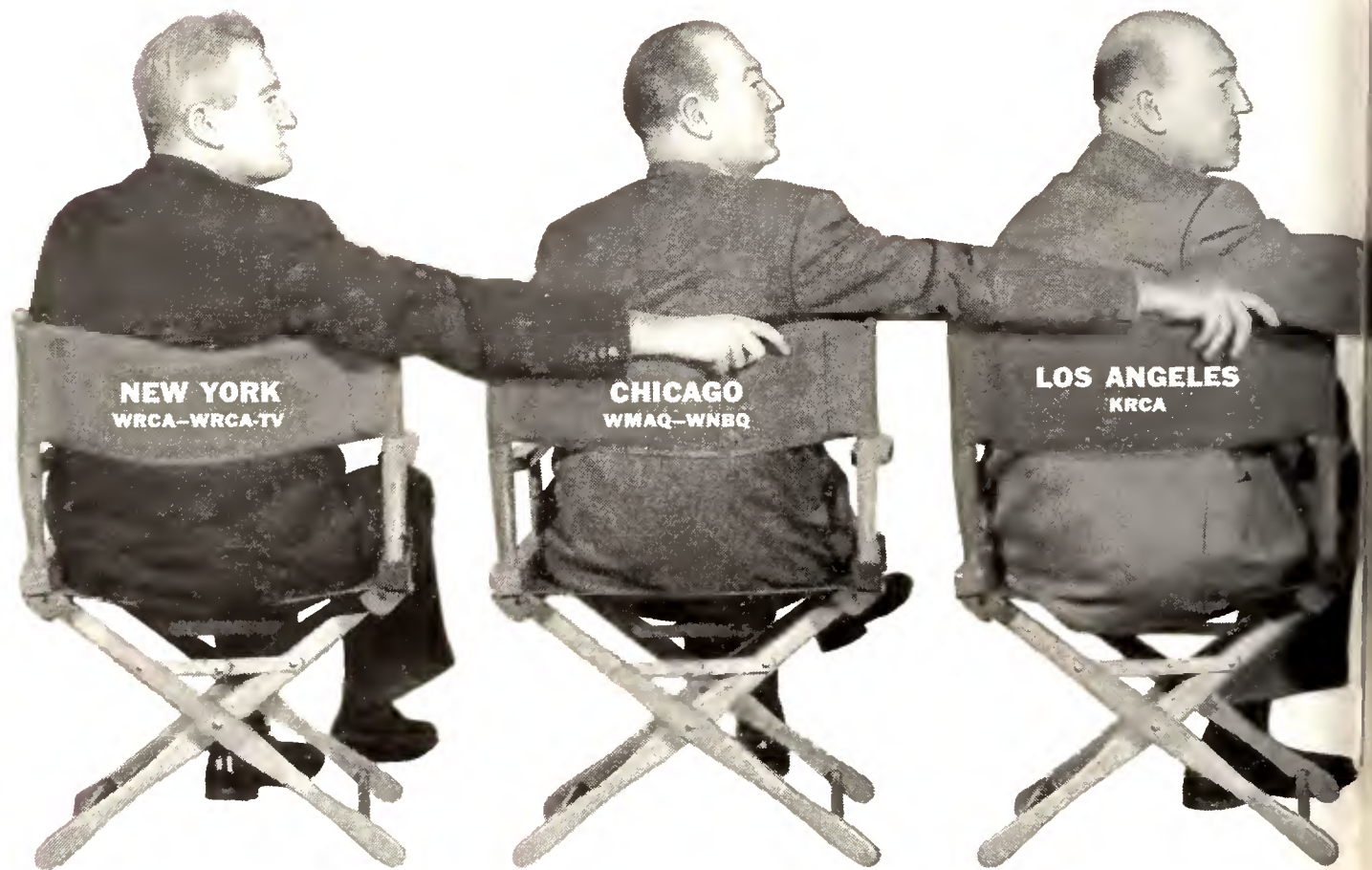
WHAT COUNTIES WILL GET THESE SETS? MEASUREMENT PROBLEM IS ACUTE WITH PRODUCTION AT NEAR 8 MILLION ANNUALLY



WELCOME PHILADELPHIA! WELCOME BUFFALO!

The family of NBC Owned Stations now includes WRCV-TV, Channel 3 (formerly WPTZ), and WRCV, 1060 kc. (formerly KYW) in Philadelphia and WBUF-TV, Channel 17, in Buffalo.

NBC's parent company, the Radio Corporation of America, has been closely associated with the Philadelphia-Camden area for over a quarter of a century. We are happy to have this new opportunity to be of neighborly service to our friends in this market with the finest Radio and Television entertainment on WRCV-TV. These new call letters stand for RCA Victor.



Welcome

to

the

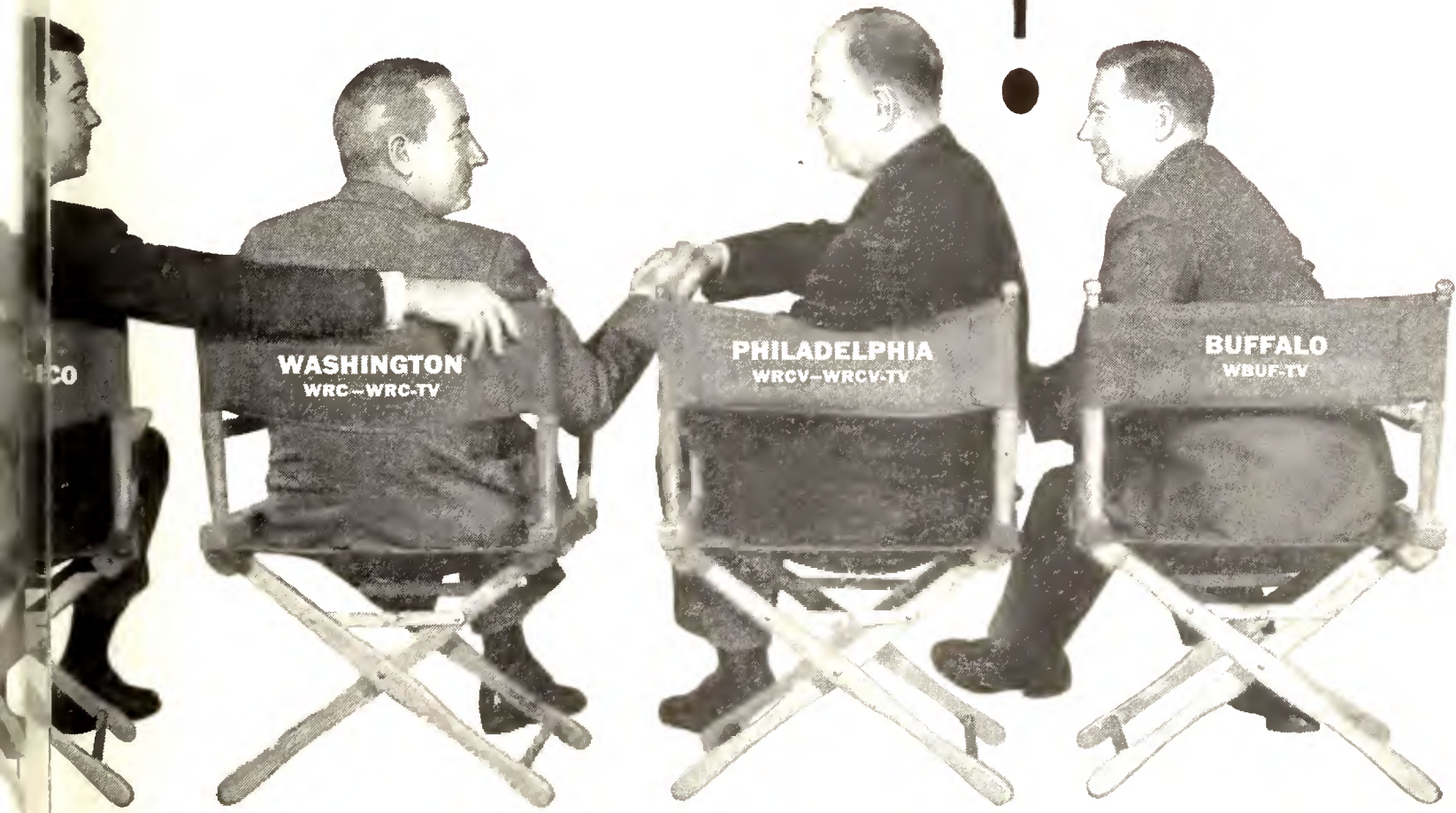
family

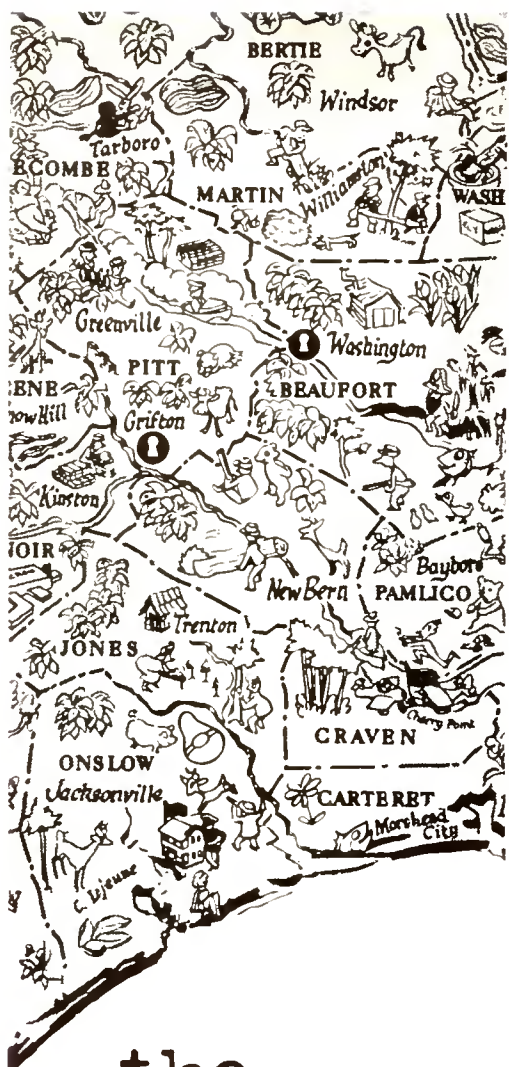


Buffalo, NBC will place its full resources behind WBUF-TV to
make it one of the nation's great stations. WBUF-TV will carry
the best in local programming and, next August, the full roster
of great NBC Television Network shows. Only on Channel 17 will
Buffalo-Niagara Frontier area families see the trail-blazing NBC
spectaculars and the NBC Opera Theatre, the top sports events,
the tightest drama, the funniest comedy.

NBC proudly welcomes WRCV, WRCV-TV and WBUF-TV to the family.

NBC OWNED STATIONS represented by NBC Spot Sales





the tar heel soul

through this keyhole lies a land of awakening pulse . . . on eager thirst. the Tar Heel Soul—under the shadow of the tallest mon-mode structure in the two corollinos . . . the with tower. reap the yield from this rich tobacco land and its receptive consumers.



serving eastern north carolina
transmitter at grifton, n. c.
studios & offices at washington, n. c.
316,000 watts
headley-reed co., rep.



See: How to launch a coffee that cost 5¢ more
Issue: 8 February 1954, page 36
Subject: Introduction of Chock Full O' Nuts Coffee blend for retail sale

When Chock Full O' Nuts first entered the retail coffee market it was generally agreed that its biggest obstacle was the price differential which at the time made it approximately 5¢ a pound higher than other premium brands. A positive approach took the form of a campaign that treated the higher cost as an added dividend bringing the consumer a better cup of coffee for his money. As a starter approximately 50% of the company's \$500,000 ad budget was devoted to radio and tv. Fifty one minute announcements and participations were used weekly on WNBC along with all available 10 and 20 second station breaks on WNBT.



The heavenly 'Miss Heavenly Coffee'

Within two months the coffee attained 95% distribution in the New York area and was well on its way to being established in a market where there frankly wasn't any need for a new coffee. Much of the ad copy stressed what was considered a traditional belief that restaurant coffee is superior coffee. Other claims like "more cups per pound" and "the heavenly coffee" were all part of the early campaign.

Grey Advertising agency which has handled the Chock Full O' Nuts copy since January, 1955 decided on a different approach. They chose the simply declarative, "Don't pay the extra money for this coffee unless you're just plain crazy about good coffee." Apparently it's paid off. Since 1954 Chock Full O' Nuts has extended its distribution through New Jersey, into Pennsylvania and Delaware. It has realized a four-fold

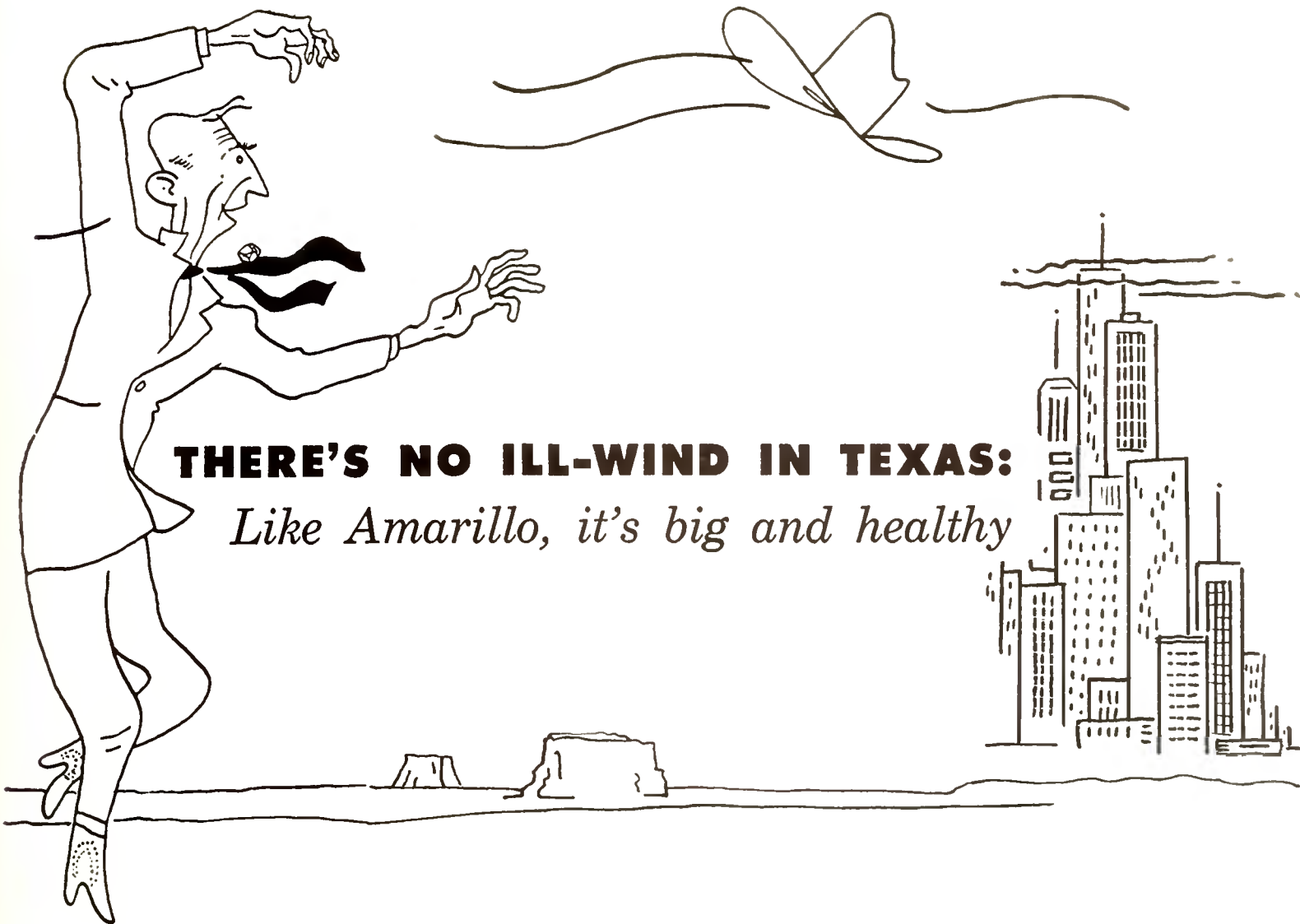
increase in business. Now, using Albany-Schenectady-Troy as the nucleus for its latest sales concentration, Chock Full O' Nuts will add 13 additional counties in New York State as the company continues to widen its distribution points.

According to Grey Advertising, the coffee is believed to hold the number three position in New York's field of 10 coffee brands and the number two position in Connecticut. They also say that it is possible that it will take the number two position in Philadelphia within six months of its introduction to that market.

In new markets, Chock Full O' Nuts has introduced its coffee through local newspapers on the theory that the advent of the brand is news. They then follow up in force with radio and tv promotion. Radio and tv absorb the biggest part of the ad budget. In 1955 air time took 56% of the ad expenditure. Printed media took the remainder.

The success met by Chock Full O' Nuts is interesting from a standpoint other than that it was able to overcome a definite price difference. Originally it was thought the Chock Full O' Nuts chain would be one of the strongest advertisements for the brand. While it has undoubtedly helped in New York, there are no shops in any of the other markets where the coffee has been marketed so successfully.

★★★



THERE'S NO ILL-WIND IN TEXAS:
Like Amarillo, it's big and healthy

You may have heard about a Panhandle wind-gauge—a concrete block at the end of a ten-foot chain anchored to the top of a ten-foot pole. If the chain and block are blown parallel to the ground, it's too windy to work. No need for paint-removers hereabouts, either. Folks just put the woodwork outdoors, fasten it down, and let the wind blow the paint off.

Like most Texans, citizens of Amarillo have a fondness for tall tales. Actually, the biggest wind on our records was a 75-mile-an-hour gale. Cotton John, our farm editor, says it disrobed a young lady crossing Polk at Sixth. She was spared embarrassment, though, because the same wind blew sand in men's eyes, opened a store door, and sailed

her right up to the dry-goods department, where it wrapped her in a piece of red and green calico. Cotton John's got a piece of sand to prove it. He also has a passel of surveys which prove he and we have a loyal following throughout the Amarillo trading area (an area which has made Amarillo the nation's leader in retail sales per household for three years running).



NBC AFFILIATE

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

SPONSOR-TELEPULSE ratings of top shows

Chart covers half-hour syndicated film

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 December 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS		
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	St. Louis	
1	1	Mr. District Attorney , Ziv (M)	20.9		12.5 knxt 10:00pm	26.7	11.4	16.7				18.7	20.1		15.2	2.9
2	3	Waterfront , MCA Roland Reed (A)	18.9	7.1	13.7 wabd 7:30pm	19.9	9.9	23.5	15.5	9.5	13.7	20.2	22.7		12.2	2.2
3	7	Amos 'n' Andy , CBS Film (C)	16.2	5.4	11.4 wcbstv 2:00pm	12.8	9.6		17.5	26.7	9.7		15.5			
4	5	Badge 714 , NBC Film (D)	17.5	6.7	16.9 wpix 8:30pm	20.8	23.2	21.9				16.2	9.5	22.2	16.2	
4	5	Highway Patrol , Ziv (A)	17.5	10.1	9.9 wrcatv 7:00pm	17.2	12.9	10.2	13.2	8.9	19.7	13.0	12.7		9.5	1.2
6		Doug. Fairbanks Presents , ABC Film (D)	17.3	16.4	17.5 wrcatv 10:30pm		7.5			7.7	8.7					1.7
6	2	I Led Three Lives , Ziv (M)	17.3	3.7	12.3 wpix 10:00pm	21.9	21.5	16.7	14.2	17.4	18.3	17.6	16.7		17.9	2.7
8	4	Man Behind the Badge , MCA-TV Film (M)	17.1			24.0	4.0	14.5			16.7	8.4	9.7			2.5
9		Annie Oakley , CBS Film (W)	16.0	8.8	14.3 wcbstv 8:30pm	2.9	23.0	7.9	13.2	10.4	9.7	19.6	12.0		23.2	2.7
10	8	Superman (Flamingo) (K)	16.3	11.7	11.3 wrcatv 6:00pm	22.7	9.9	11.7	23.2	16.2	15.2	17.7	15.3		16.7	2.2

Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average ratings	7-STATION MARKETS	5-STATION MARKETS	4-STATION MARKETS	3-STATION MARKETS				
1		Life of Riley , NBC Film, Tom McNight (C)	18.7		15.9 kttv 8:30pm	14.2	22.2	13.2	28.2		
2		Stars of the Grand Ole Opry , Flamingo Film	17.9		3.3 kcpo 8:30pm	7.2	18.7	14.2	7.2		
3		Celebrity Playhouse , Screen Gems Inc. (D)	17.5		11.1 knxt 10:00pm		12.4		9.2	14.0	
4	2	Passport to Danger , ABC Film, Hal Roach (A)	17.0		5.2 kcpo 7:30pm	5.5	15.9			8.5	
5		Long John Silver , CBS Film (A)	15.3		5.3 wabd 8:00pm			10.5	10.9		
6		My Hero , Official Films Inc. (C)	15.2		2.7 wpix 8:30pm	8.2	4.8			10.8	
7	7	Meet Corliss Archer , Ziv (C)	14.7						7.2	11.9	
8	1	Eddie Cantor , Ziv (C)	14.2		6.7 kttv 10:00pm	6.0	16.7	13.7	11.2	15.3	
9	4	I Search for Adventure , Bagnall (A)	13.9		2.2 wpix 7:30pm	12.2				19.8	
10		Racket Squad , ABC Film (M)	12.1		3.6 wabc-tv 10:30pm	7.7		13.5	5.9	14.2	16.5

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

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

shows

all made for tv

1-STATION MARKETS				2-STATION MARKETS			
City	St. L.	Phila.	Milw.	Birm.	Dayton	Charlotte	New. Or.
11.	23.7	11.0	15.4	32.0	15.0	58.8	
11:00pm	ksd-tv 10:00pm	wptz 10:30pm	wtmj-tv 11:00pm	wdsu-tv 10:30pm	wlv-d 10:30pm	wbtv 8:00pm	
12.	18.7	17.4	20.2	57.3	22.0		
10:00pm	kwk-tv 10:00pm	wcau-tv 6:30pm	wtmj-tv 10:00pm	wbrc-tv 10:00pm	wbvt 8:30pm	wabt 9:30pm	
13.	9.9	10.2	10.2	27.0	16.0	36.8	18.8
3:00pm	wcau-tv 3:00pm	wisn-tv 3:00pm	wisn-tv 3:00pm	wdsu-tv 12:00pm	wbrc-tv 6:00pm	wbvt 5:30pm	wlv-d 6:00pm
14.	16.0	25.9	17.4	26.5	25.0	29.8	5.3
10:00pm	ksd-tv 10:00pm	wtmj-tv 7:30pm	wtmj-tv 10:30pm	wmno-tv 9:30pm	wabt 9:30pm	wlv-d 9:30pm	wjmr-tv 8:30pm
15.	10.3	16.2	10.5	26.8	34.3	10.8	26.8
5:30pm	ksd-tv 5:30pm	wcau-tv 7:00pm	wisn-tv 6:30pm	wbvt 5:30pm	wbvt 5:30pm	wlv-d 6:00pm	wdsu-tv 5:00pm
16.	35.0	28.3	19.5	31.0	42.3		
9:45pm	ksd-tv 9:45pm	wbrc-tv 9:00pm	wabt 9:30pm	wdsu-tv 5:00pm	wbvt 6:00pm		
17.	10.7	26.7	29.	28.0			
8:00pm	wcau-tv 10:30pm	wtmj-tv 8:00pm	wbrc-tv 9:30pm				
18.	7.3	22.2	5.	49.3			
6:00pm	wptz 6:00pm	wtmj-tv 9:30pm	wbvt 10:00pm				
19.	7.3	23.0	10.	33.5			
7:00pm	whio 7:00pm	wjmr-tv 9:30pm	wdsu-tv 10:00pm				



Houston's big families — buying families — are making KTRK-TV's family of ABC shows their first choice. Consistently in full family viewing time between 3 and 7 PM CST, December Trendex shows KTRK-TV in first place — and running well ahead of national averages. Mickey Mouse Club is up 51%, Warner Bros. 40% and Disneyland 30%, while Wyatt Earp beats national ratings 3 to 1. KTRK-TV has become the family station in Houston with better shows and better showmanship for all the family. For Houston's best buy call us or Blair-TV.

The Chronicle Station, Channel 13
Houston Consolidated Television Co.
P. O. Box 12, Houston, Texas
General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett

National Representatives:
Blair-TV, 150 E. 43rd St., New York 17, N. Y.

KTRK-TV presents

WYATT EARP
LAWRENCE WELK
MICKY MOUSE CLUB
DISNEYLAND
RINTIN TINTIN
LONE RANGERS
DANNY THOMAS
HINER BELL

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

KYW
RADIO 1100

KYW 3 TV

LOOK WHO HAS A CRUSH ON CLEVELAND!



IT'S WBC'S
BIG NEW SIGHT AND
... SOUND!

No wonder there's excitement in the air in Cleveland—and half of Ohio! Now, two members of the big WBC family have come to town. Now station KYW at 1100 on the dial replaces Station WTAM. And KYW-TV, Channel 3, replaces WNBK-TV.

This means great things to Cleveland, and *you*. It means that Cleveland becomes one of the major WBC markets, serving one-sixth of the population of the United States. It means that now Clevelanders can enjoy the topnotch entertainment, top news coverage and technical perfection typical of every Westinghouse Broadcasting Company station.

Outstanding local shows! Popular NBC network shows! Color spectaculars! Drama, sports, comedy—the best of everything they want to see and hear on KYW-radio, and KYW-TV. Plus public-spirited programming that echoes the WBC creed—“Broadcasting is most effective on stations which have earned the respect and confidence of the communities they serve.”

To you, this means audience action in America's seventh market. Put Cleveland's entertaining new pair on *your* sales staff. A call to WBC does the trick. Call MURRAY Hill 7-0808, New York. Ask for Eldon Campbell, WBC National Sales Manager.

WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO

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

TELEVISION

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

KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Free & Peters, Inc.

Support the Advertising Council Campaigns.

LETTUCE

SPONSOR: Knighton Fruit Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *In a situation where a number of wholesalers distribute identical merchandise the Knighton Fruit Co. bought a single program to plug what it termed a "Tv Special." Lettuce was chosen for the first week's special and a live commercial, featuring a chef preparing a salad, reminded shoppers to watch for the "Tv Special" banner at their grocers. Consumer demand was so great that the company's shipments more than doubled. In addition, the sponsor added six new retail accounts to his routes. Cost of program: \$276.50.*

KTBS-TV, Shreveport, La. PROGRAM: *Man Behind the Badge*



TV
results

CHILDREN'S CHAIRS

SPONSOR: Western Supply Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *A stock of children's chairs that had been bought by the sponsor on a trip to Mexico in 1954 had been gathering dust for 16 months and had only been depleted by 10. Last December he purchased a single two minute live announcement at 6:05 p.m. on a Tuesday evening. In less than 24 hours over 100 of the chairs had been sold for \$1.95 each. The sponsor now has half sponsorship of Annie Oakley each week and is so enthused that he has written for additional television availabilities.*

WKBT-TV, La Crosse, Wisconsin PROGRAM: *Xmas Shopping Guide*

POPCORN

SPONSOR: Brook's Potato Chip Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The lowest volume product in the Brook's Company line was its packaged pop corn. In an attempt to test the strength of tv advertising in selling the product, Mr. Lloyd Brooks, president of the company, arranged for a series of one minute announcements. The response was immediate and from as far away as Joplin, some 70 miles distant, distributors who never stocked pop corn began getting calls for it. In 90 days sales had increased by 300%. Says Mr. Brooks, "KYTV is now definitely a major part of our advertising program."*

KYTV, Springfield, Mo. PROGRAM: *Announcements*

SOFA BED UNITS

SPONSOR: G & E Furniture Co.

AGENCY: I

CAPSULE CASE HISTORY: *Every fourth Monday evening at 7:00 G & E sponsors a feature film under the G & E Tv Theatre. An example of the program's success was illustrated by the recent sale of a sofa bed including lamps, table and rug for \$199. Within a week after the telecast 16 of the units were sold. Jim Sorenson, sales manager for the firm added, "The results go far beyond the figures quoted, for we know that the effect of the advertising message is felt weeks and even months after the original telecast date."*

WICS-TV, Springfield, Ill. PROGRAM: *G & E Tv Theatre*

NEW AND USED CARS

SPONSOR: Riverside Motor Sales, Inc.

AGENCY: D

CAPSULE CASE HISTORY: *"Business started booming as the sponsor's way of describing the response to the first two presentations of the Riverside Video Theatre. As a result, 35 new Rocket 88 Oldsmobiles and 25 used cars were sold for a gross "in the neighborhood" of \$150,000." The combined cost for the first two shows was \$790. The continued success of Video Theatre also prompted Riverside to sponsor an additional 5 minute live sports program. A half hour syndicated show is also under consideration.*

WSJV-TV, Elkhart, Indiana PROGRAM: *Riverside Video Theatre*

REAL ESTATE

SPONSOR: Lee County Land & Title Co.

AGENCY: A

CAPSULE CASE HISTORY: *17 announcements were made over a three and a half month period by the sponsor of lots of land costing \$494. The agency reported that the client received more than 1,700 inquiries due to the ads and was able to turn many of those into actual sales. Individual announcements, which brought an average of 100 inquiries each, cost the sponsor approximately \$48 apiece. The total cost for the series of announcements came to \$827.07. WSTV is one of two stations in Steubenville which overlaps Wheeling, West Virginia.*

WSTV, Steubenville, Ohio PROGRAM: *Announcements*

APPLIANCES

SPONSOR: Carroll's Inc.

AGENCY: D

CAPSULE CASE HISTORY: *Carroll's a new and improved appliances store uses one minute participations on a Tuesday afternoon program. A particular announcement describing a refrigerator selling for \$74.75 and an electric range priced at \$49.95 moved both items by 9 o'clock the following morning. The purchaser was a man living 100 miles from St. Petersburg. During the course of the series that day seven other items were sold because of the participation. One item was a refrigerator sold to a man living 30 miles distant. Cost of the one minute participation was only \$32.*

WSUN-TV, St. Petersburg, Fla. PROGRAM: *Participations*

KTBS-TV 3 CHANNEL

SHREVEPORT,
LOUISIANA

LEADING

IN

55 Nighttime
Quarter-Hours

95 Daytime
Quarter-Hours

ARB December Survey

MAXIMUM POWER

199,710 TV Sets
A Billion Dollar Market
1 $\frac{1}{4}$ Million People +

TOWER HEIGHT: 1143 Ft. Above Average Terrain
1153 Ft. Above Ground • 1403 Ft. Above Sea Level

DOMINANT STATION OF THE ARK-LA-TEX

E. NEWTON WRAY
President and General Manager

NBC-ABC

Represented by
Edward Petry & Co., Inc.

SPONSOR Asks...

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

What is the status of television in your Latin American Country



Goar Mestre
President, Circuito CMQ, S.A.
Havana, Cuba

CUBA: PLANS NATIONAL TV

● The mere fact that there are over 200,000 television homes in Cuba, where we have a population of about six million and that only three other countries in the world have a greater number of homes equipped with television receivers is eloquent proof that television in Cuba has attained a degree of development which no one could have imagined five years ago when it was started here.

I think that Cuba has a good television operation—as good as can be found in the world. Needless to say, it faces limitations that make it impossible for us to ever even come close to matching the quality and lavishness of programs being broadcast in the U.S. and Great Britain. However, the people are more than happy with it. We consider our audience today big enough to make television an economical and profitable advertising medium, but of course, we wish it were even larger.

In television, as in broadcasting, the small budget advertiser in Cuba has had ample opportunity to buy spots during station breaks that are much longer than in the United States, where

the number of spots available has been limited.

In addition, this year will mark a new era in broadcasting in Cuba because it will see at least two networks in operation with all their stations interconnected by one of the most complete microwave relay systems to be found anywhere outside the U.S. Shortly, we at CMQ plan to have our six stations throughout the Island connected. The republic of Cuba will thus be one of the first countries in the world to have complete national television coverage.

The advent of truly national television should bring about a tremendous increase in television homes, particularly in the interior of the country.



Angel Ramos
Director Telemundo
WKAQ-TV
San Juan, Puerto Rico

PUERTO RICO: SETS, LIVING RISE

● Television in Puerto Rico has become of age in the very short period of one year and six months. In this short time, the estimated number of sets in the Island has reached close to 100,000 (one set in every five homes), and by the end of this year, there will probably be 150,000.

The Puerto Rican family is getting more tv-conscious and this in part is

due to better programing in the medium. The improvement of programs follows a pattern that revolves around a policy whereby programs must be improved or replaced in line with the discriminating patronage on the part of viewers.

This discrimination has in more than one way discouraged programs of doubtful value in quality. Tv is part and parcel of the Puerto Rican way of life—no longer a novelty—and as entertainment the family expects better than mediocre programs.

We at WKAQ-TV keep an eye on the likes and dislikes of viewers of present programs through the use of independent and our own surveys. Innovations or ideas put into operation in continental U.S.A. are analyzed and studied, then considered toward incorporating them in our operations.

As a new industry, television is creating new jobs in the way of technicians, talent and sundry jobbers nonexistent heretofore, thus helping considerably the economy of the Island.

The advertiser is getting a more efficient medium to deliver his message, creating more consumers and raising the standard of living in the Puerto Rican family.

Viewers are getting well-balanced entertainment. On this subject pages could be written. I shall limit myself to a few observations:

1. Children are getting off the streets to enjoy wholesome entertainment in the house in the company of their parents.

2. Public service telecasts have covered a number of subjects such as reducing automobile accidents, raising funds to fight cancer, polio, etc.

3. As a member of the NARTB, we see to it that our entertainment is within the ethics prescribed by the Code. We also follow through on charity campaigns conducted by the NARTB.



*Emilio Ascárraga
Dir. Cadena Radiodifusora Mexicana
Station XEW-TV
Mexico City, Mexico*

MEXICO: CHANNELS ARE ADDED

At the present time there are eight television channels in operation throughout the Republic of Mexico, namely: XEW-TV, XHTV, XHGC, Mexico City; XETV, Tijuana; XEJ-TV, Ciudad Juarez; XHNL, Monterrey; XHTV and XEQ. The first six have original programing and studio facilities, and the other two are micro-wave repeaters. The border stations cover about 150 miles of United States territory to the North, servicing the large Mexican population in California, Arizona, New Mexico, and Texas.

In addition, plans are underway for the installation of three new stations—one covering the States of Guanajuato, Querétaro and San Luis Potosi; the other two will cover the Cities of Guadalajara and Mérida. All will be ready within six months' time.

However, I feel that the *biggest* service that television in Mexico is performing today is to the advertiser. We are giving a more potent and powerful advertising medium than he has ever had available before, and now, at a price within his means. ★ ★ ★

"*Sponsor Asks*" answers above were obtained by Andrew N. Vladimir, radio-tv plans director of Gotham-Vladimir Advertising, on a trip to Latin America. He is also the author of the British tv report in SPONSOR, 6 Feb.



And what do YOU want from a Musical Clock?

The same thing my Central New York listeners want:

GOOD MUSIC — TIME — WEATHER REPORTS —
NEWS AND LOCAL FLAVOR

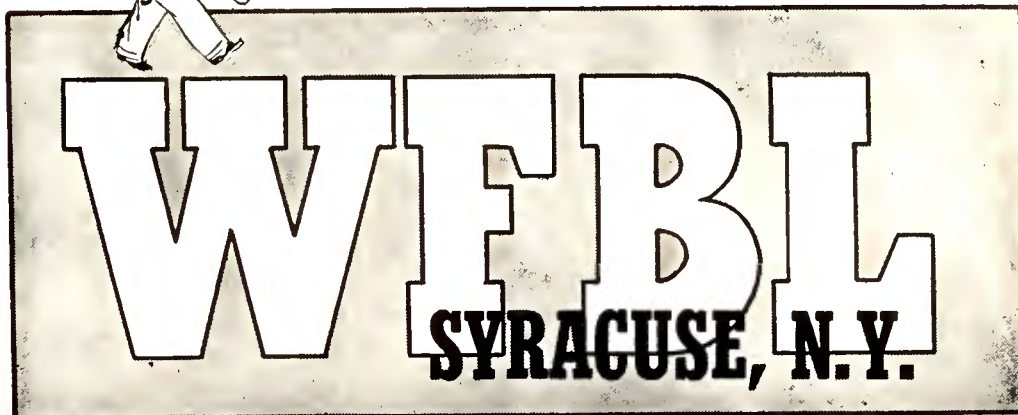
But you want more . . . **SALES RESULTS!**
That's what I offer on WFBL's Musical Clock,
Mon. thru Sat., 7 to 9:30 a.m.

**It got RESULTS for 144 advertisers in 1955
FORWARD '56!**

Am I better than other morning men? Certainly!
Just place your message on my show and watch the sales rise. See Free & Peters.

Best wishes,

Penny Sullivan



Central New York's **FIRST** Radio Station

ZAVVS

VOTED No. 1
NEW SYNDICATED
SHOW FOR '55!



"SCIENCE
FICTION
THEATRE"

ALL-STAR CAST . . . William Lundigan, Don DeFore, Howard Duff, Keefe Brasselle, Pat O'Brien, Vincent Price and others.

42.1

JACKSONVILLE

beats George Gobel, Ford Theatre, Dragnet, Studio One and others.

46.5 BOISE

beats Groucho Marx, Jackie Gleason, Arthur Godfrey, Bob Hope and others.

44.8 BAKERSFIELD

39.8 PORTLAND

32.8 FRESNO

ARB—November '55

RATE

"HIGHWAY
PATROL"



STARRING
BRODERICK
CRAWFORD

An Award-Winning
Performance by Academy
Award Winning Star!

51.9

BAKERSFIELD

beats Ed Sullivan, I Love Lucy, Disneyland, George Gobel and others.

58.2 JOHNSTOWN

30.5 COLUMBUS

40.2 PEORIA

ARB—Nov., Dec. '55

SELLING FOR
BALLANTINE'S
IN 23 MARKETS!

"I LED
3
LIVES"



STARRING
RICHARD
CARLSON

Now 3rd Year
in production!

26.6

BOSTON

beats Dragnet, Milton Berle, Studio One, Big Surprise and others.

48.4 PITTSBURGH

39.3 OMAHA

27.5 HOUSTON

TELEPULSE—Oct., Dec. '55

ARB—Nov. '55

NOTHING TURNS ON THE HEAT L K

HOWLS

CHAMPION
OF THE PEOPLE!
HERE'S PROOF!



**"Mr. DISTRICT
ATTORNEY"**

starring **DAVID BRIAN**

37.6

OKLAHOMA CITY

beats Ed Sullivan, Disneyland,
George Gobel, Arthur Godfrey
and others.

56.6 CHARLOTTE

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

31.5 BOSTON

25.6 BALTIMORE

**RENEWED BY
CARTER'S IN
37 MARKETS!**

ARB—
Oct.,
Nov.,
Dec.,
'55

CRREAT!



NEW!
ZIV'S NEXT BIG
**RATING-
GETTER**



**"The Man
Called X"**

STARRING
**BARRY
SULLIVAN**

NEW YORK • CHICAGO
CINCINNATI • HOLLYWOOD

ZIV PRODUCTIONS!

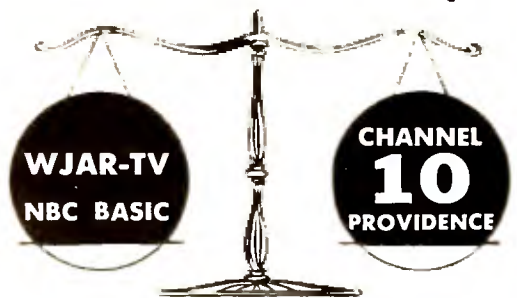
BIG
PROVIDENCE

10



**with B-A-L-A-N-C-E-D
TV ENTERTAINMENT**

**What Sponsor
Could Ask For More!**



WEED TELEVISION NATIONAL REPRESENTATIVE

*Continued
from
page 11*

AGENCY AD LIBS



out I was the writer on a linoleum account. She said she suffered from asthma. I offered her my apologies and was about to suggest a doctor I know when she stated that she had a doctor. This medical man had told her to get rid of all the rugs in her bedroom and put down a smooth surface floor. "Like linoleum," she said pointedly. "At least you'll get a better night's sleep." The kindly old lady then came to the point: "Why don't you smart people write an anti-asthma linoleum ad?", she asked.

"It is very difficult to brush off kindly old ladies," Gaylord continued, "but I told her in the nicest way that she ought to peddle her papers elsewhere. The idea was absurd, impractical, limited in interest, etc. She left."

"Se sure was nuts," said the slowest of the three junior account men.

"Five years later," said Gaylord, "I had forgotten completely about the incident. I was working on a non-allergy room. We featured linoleum throughout. It made a nice ad—a real stopper. In fact, it stopped the kindly old lady who sent her lawyer calling. We settled because we saw vividly the spectre of a kindly old lady appearing before a jury in opposition to a giant linoleum corporation."

The tongues of all three account men clucked sympathetically.

"That taught me Lesson No. 1," said Gaylord. "Law is 85% anticipation and 15% legislation. From it came the release form I developed. Now when people send or bring ideas in to us, we are at least partially protected. Other lessons followed. Some left me sadder, all wiser. Right of privacy. Libel. Infringement. Copyright. Collusion. But this was only my grade schooling."

"Sir?", said the three in ecstatic unison.

"Next the agency business united, in unholy matrimony, with show business. Television became a household word—and an agency curse. Residual values. Escalator clauses. Grand rights. Public domain. Star billing negotiations. These and myriad other problems. The lawyers came out in droves. The smart ones raised the agency's ability to anticipate to 90%. The very smart ones stuck."

Gaylord paused for effect. "Now the lawyers run the whole show. The networks. The packagers. Even the agencies. They're the ones who not only understand the fine print but the dialogue as well. They know the show as well as the contract. They're setting the precedents—and they'll be the next presidents of the networks. The talent agencies. The ad agencies."

"I wish I had gone to law school," said Bright Boy Number One.

"Me, too," said The Second.

"I'll have a martini," said The Third.

W.GTO

540 KC.

550 600 650

"RECALLIT
AND WIN"

FROM GULF TO OCEAN

CASH PRIZES...

Every Weekday On the Hour

\$1000⁰⁰ JACKPOT

We knew we had listeners

but we had no idea that PRACTICALLY EVERYONE IN W.GTO-LAND
LISTENS TO ...

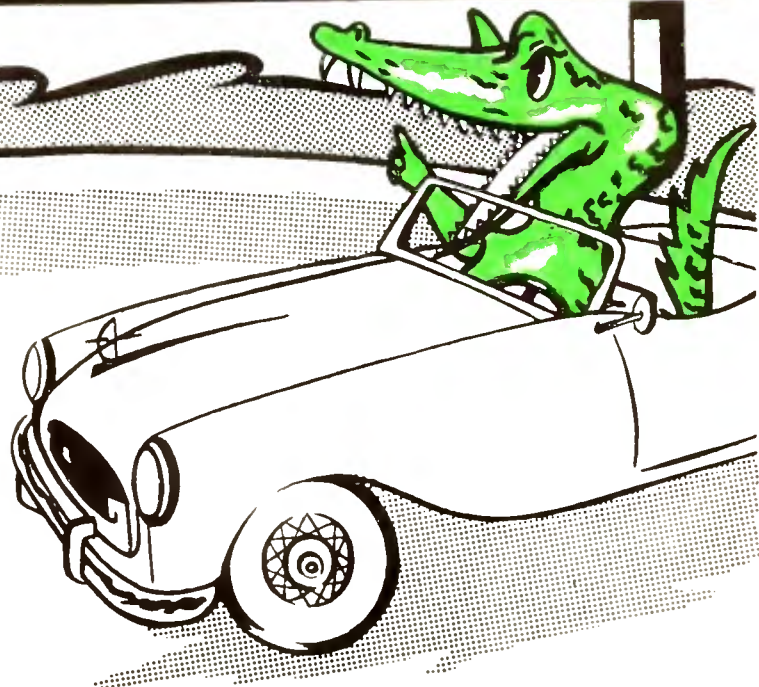
W.GTO — 10,000 WATTS — 540 KILOCYCLES
Once an hour — on the hour — six days a week —
W.GTO listeners hear a name announced — their
name or perhaps a friend or a neighbor! That
lucky person has 60 minutes to call W.GTO —
RECALL a tune and WIN!

The response stands at a staggering 78% — in-
credible when we realize that only one name out
of the approximately one and a half million names
in the area is called out every hour, and that
person has only 60 minutes to answer the call!

Typical comment made by a recent winner, "I've
had trouble calling you back since you announced
my name because people kept calling me telling
me my name had been called out!" Listener
penetration? **YOU BET!** And participations on
this wildfire once-an-hour feature are available.

1 1/2 BILLION \$ MARKET

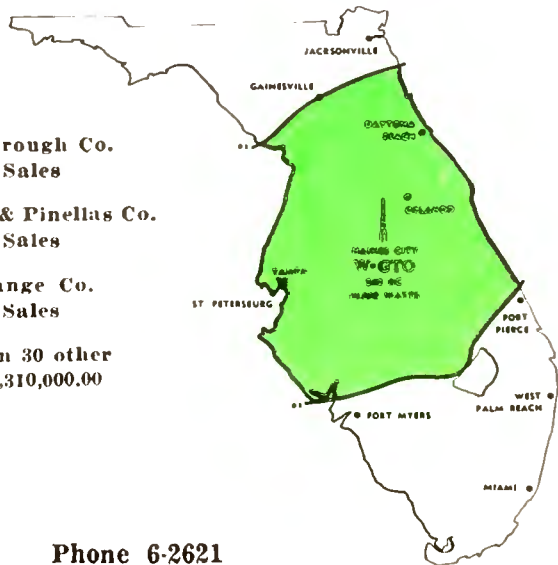
Floridians — PLUS — 5,000,000 winter vacationers
with places to go and money to spend! Do they
spend? A billion and a half dollars a year!



W.GTO

10,000 WATTS 540 KILOCYCLES

- TAMPA and Hillsborough Co. \$321,214,000.00 Retail Sales
- ST. PETERSBURG & Pinellas Co. \$286,731,000.00 Retail Sales
- ORLANDO and Orange Co. \$213,294,000.00 Retail Sales
- PLUS Retail Sales In 30 other W.GTO Land — \$773,310,000.00



W.GTO

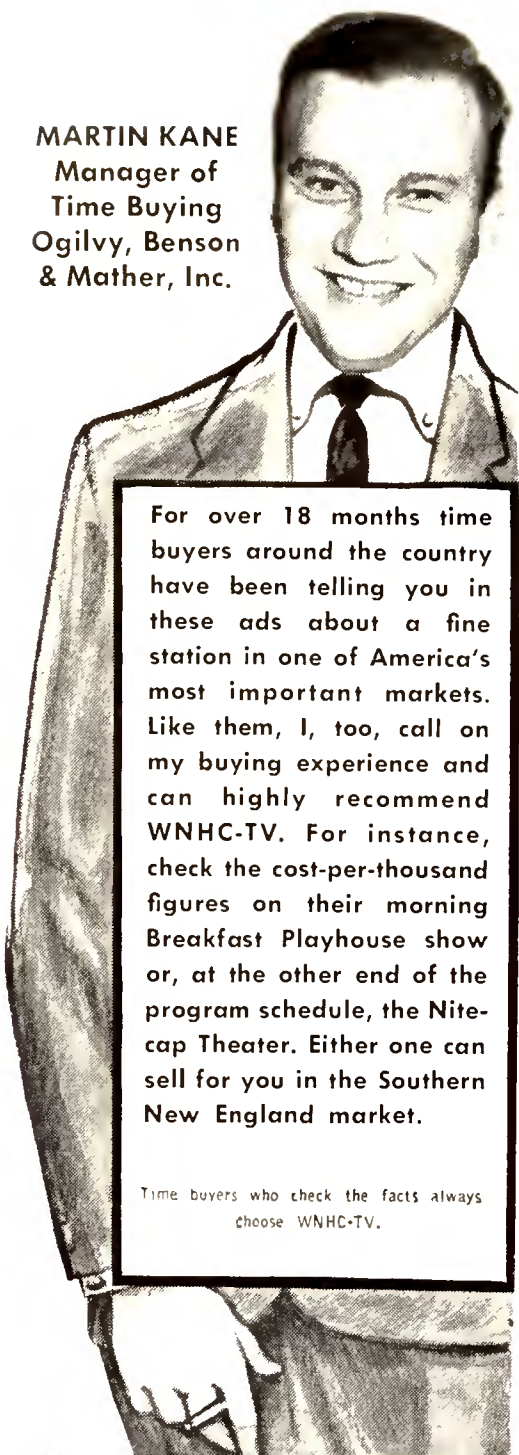
Haines City, Florida

Eugene D. Hill, Gen. Mgr.

Phone 6-2621

Owned and operated by KWK, St. Louis, Missouri
Represented by Weed & Company

MARTIN KANE
 Manager of
 Time Buying
 Ogilvy, Benson
 & Mather, Inc.



For over 18 months time buyers around the country have been telling you in these ads about a fine station in one of America's most important markets. Like them, I, too, call on my buying experience and can highly recommend WNHC-TV. For instance, check the cost-per-thousand figures on their morning Breakfast Playhouse show or, at the other end of the program schedule, the Nitecap Theater. Either one can sell for you in the Southern New England market.

Time buyers who check the facts always choose WNHC-TV.

COVERS CONNECTICUT COMPLETELY
316,000 WATTS MAXIMUM POWER
 Pop. Served 3,564,150 • TV Homes 948,702

represented by the katz agency, inc.

WNHC

Channel 8 • Television



agency profile

Arthur C. Fatt

President
 Grey Advertising, New York

If you're walking on Park Avenue in the Eighties and a golf ball bounces off your head, don't rush to your nearest psychoanalyst. The explanation's likely to be very simple: Arthur Fatt, Grey's new president, has been practicing on his "penthouse golf course" again. (It consists of gravel path plus net, but he's been known to miss.)

"I hate a waste of time," says Fatt. "That's why I'd rather hit a few balls right here at home than spend hours traveling to a course."

Fatt's a seemingly relaxed man in his late fifties, enjoys poking fun at himself, calls his career "the least spectacular and most unmeteoric rise in advertising history—34 years from office boy to president."

The agency he's now heading up, with Larry Valenstein as Chairman of the Board, billed over \$30 million in 1955, anticipates doubling billings by 1960.

"It's a sign of the times and of our own policy that radio-tv volume is now over \$8 million, or three times what it was two years ago," adds Fatt. "In other words, air media increased 300% during the same period when total agency billings rose 50%."

A partisan of "good showmanship in all media advertising," Fatt objects to one development in radio and tv: "The excessive emphasis on ratings."

"Ratings often cause a disservice to advertisers. So many clients get unhappy with a show even though sales keep going up, because they're worried about rating points. In print, we recognize that *Collier's*, for example, is a good medium and worry just about getting the message over. That should be the emphasis in tv as well. A tv show can deliver a smaller audience, but one that reaches a concentration of potential consumers.

An inability to interpret ratings, he feels, is just one symptom of admen's most crippling disease: "a closed mind."

"In advertising, you've got to be ready at all times to break with tradition in order to try out a good idea. NBC TV's vertical saturation concept, for example, is one break with tradition that can make a new product into a national household word overnight."

Fatt, who maintains a house in Maiorca "to get away from Madison Avenue at times," likes to break with tradition in his vacations. He recently took his wife and two daughters on a European motor tour.

★★★

T. V. spot editor

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

SARRA

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



Selling emphasis, in this series by SARRA, is on the genuine Cork Tip and the pleasure received from the richer tobacco taste of a king-size smoke. A direct, simple selling approach plus excellent live action photography of the carton, package and of the cigarette being enjoyed make the message uniquely attractive and convincing. Produced by SARRA for THE AMERICAN TOBACCO CO. through THE M. H. HACKETT CO.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



SARRA sells Brading's Ale and "Cinci" Lager in two unusual series of 20 and 60 second commercials. In one, for Brading's Ale, animation of the graceful movements of the stag on the label is synchronized with an original jingle to highlight the smooth, light, mellow qualities of the product. In the series for Brading's "Cinci" Lager, the letters, C-I-N-C-I, are used in animated designs that emphasize the lightness of modern "Cinci" Lager. The result in both series is high memory recall for the Brading name and label. Produced by SARRA for BRADING BREWERIES, LTD. through THE F. H. HAYHURST CO., LIMITED.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



In a series by SARRA, Monsanto helps sell its customers' products to the public by promoting, via television, the improvements made in those products by Monsanto chemicals. This one minute commercial combines "hard sell" audio with effective live action photography to show how Monsanto's modern creative chemistry benefits the consumer by increasing tire safety and lowering production costs. Produced by SARRA for the MONSANTO CHEMICAL CO. through GARDNER ADVERTISING CO.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



VIDE-O-RIGINAL is Sarra's name for a quality-controlled motion picture print made in SARRA's own photographic laboratory. This print is the pay-off on your entire investment. Whether you order one—or one hundred—each VIDE-O-RIGINAL of your Sarra-produced TV commercial is custom-made to give maximum fidelity whenever, wherever your message appears on the home TV screen.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

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

The **UNVARNISHED**

SPONSOR ADVERTISING FACT SHEET

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

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

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

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

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

FACTS *about SPONSOR*

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

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

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

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

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



*the magazine
tv and radio
advertisers USE*

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

Don Lee's Do-it-yourself hints

Scale 3" = 1"

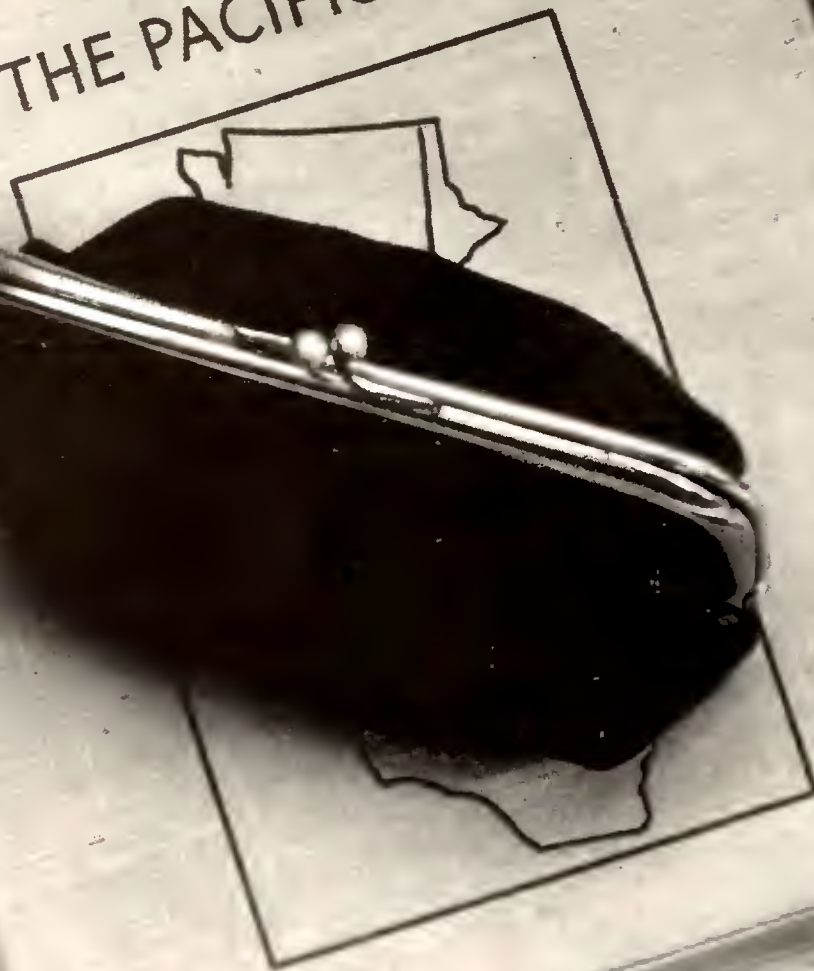
Edge of steel

5/8

"PLYWOOD"

9"

HOW TO OPEN POCKETBOOKS ON THE PACIFIC COAST



Mutual

DON LEE

RADIO

1313 N. Vine St., Hollywood 28, Calif.

When Dr. Ernest Dichter, of the Institute for Motivational Research, asked women on the Pacific Coast what radio station influenced their shopping, 66% named a Don Lee station.

To open pocketbooks on the Pacific Coast, take full advantage of the vast 45 station Don Lee Network, reaching from Canada to Mexico.

DON LEE IS PACIFIC COAST RADIO



To open pocketbooks on the West's two largest concentrated markets, Don Lee recommends its most key stations.

Continued
from
page 24

SPONSOR BACKSTAGE



tric, Westinghouse and several other giant corporations involved in electronics have derived millions of dollars in income from royalties from the licensing of patents. As is indicated in the AT&T Consent Decree—wherein, according to my understanding, some 8,600 patents formerly licensed at a fee must be made available to all comers for free—AT&T's income from this source will be greatly reduced. So—if RCA is forced to enter into a similar Consent Decree—will Radio Corporation's income be reduced. So will any electronic giant, controlling a large number of formerly revenue-producing patents, find itself with curtailed income.

Two broad effects could easily, in time, develop from this situation. RCA, for example, could find it necessary to do a modicum of belt-tightening all along the line, in the event its patent royalty income should be substantially cut off. Conceivably this could have an effect on the Corporation's current all-out drive in the color-tv field; conceivably it could proceed with somewhat more caution in the production of multi-thousand dollar spectaculars. Ditto, of course, for any other organization so consent-decreed by the DJ boys.

On the manufacturing level, too, astonishing effects could transpire. While an RCA (to stay with this example) finds a large source of income cut off, some of its manufacturing competitors—particularly the smaller ones, an Emerson, say—finds one of its production cost items, patent royalties removed. Obviously this enables such smaller manufacturers to compete a mite more aggressively than heretofore and some of them haven't been unaggressive, even while paying patent royalties.

High up in the executive suites—bet on it—the brass has been mulling this development and its possible and probable effects. But those DJ lads haven't neglected, of course, the agency side of the picture either.

The Consent Decree signed by the American Association of Advertising Agencies pledges the 4A's to desist from fighting fee splitting, house agencies, rebates and presentations made for purely speculative purposes.

It also calls for the 4A's to forego its members' insistence on the traditional fifteen percent commission, and indeed it shakes a firm finger against the practice of peregading media to deal only with "recognized agencies."

Several months ago, when the first of the Madison-Avenue-shaking multi-million dollar account switches began to take shape, I made some compassionate comments on the upcoming hard times around the time and space shops. It's pretty apparent that those anti-trust fellas in Washington don't read "Backstage"—or if they do, they just ain't got no heart.

But chins up, gents. None of us ever really liked it dull.

have
you
seen
the
latest

telepulse
report ?

W W L P
Channel
22

*first ... and
foremost*

in the
springfield, holyoke
mass. metropolitan
area

a tribute to

NIBC
PROGRAMMING

Hollingbery

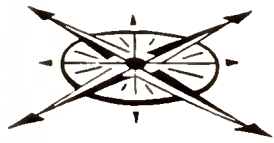
National Representative

Kettell-Carter

BOSTON

Channel 22 Sales

round-up



Hal Roach notes changes in filmed television commercials

Three significant trends in the production of filmed tv commercials have been noted by Hal Roach who produces both programs and commercials at his Hollywood studios. Pointing out that more than 70% of the studio's new business in tv commercials had come from eastern or midwestern agencies Mr. Roach explained that an increasing number of advertisers had become conscious of the advantages of "under one roof" supervision, special lab and optical facilities, ability to meet rigid air date commitments with finished programs and commercials and rapid contact between program producers and commercial producers working for the same client.

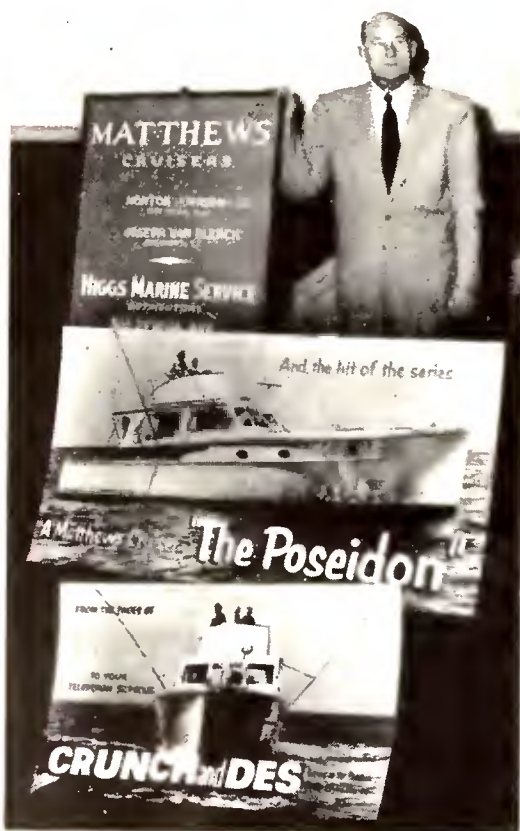
A second trend is suggested by the desire of the majority of tv advertisers to have their products sold by live

personal selling rather than by means of stop motion, animation or other commercial presentation forms.

Thirdly, advertisers have shown a greater interest in using color for their commercials rather than for actual programs. In 1956, Roach feels, many of these advertisers will air commercials in color even when sponsoring a black and white show.

However, color commercials for at least one advertiser, Mutual of Omaha, were still a luxury to be enjoyed only when the number of color sets has greatly increased. Said M. of O's New York representative Harold Fair, "There isn't any question of not doing commercials in color. We just feel that the greater production cost would not be proportionate to the number of viewers who would be reached." ★ ★ ★

225,000 mariners see Crunch & Des tied in with boat show



New York boat show plug for Crunch & Des

way of NBC television was the route followed by *Crunch and Des*. They're seen here in an advertisement displayed before a facsimile of the Matthews Cruiser used on their tv series based on the Philip Wylie stories. *Crunch and Des* will shortly be seen in 85 tv markets. Meanwhile some 225,000 boat fans saw this poster preview at the Armory. The *Crunch and Des* Armory plug was the alert work of NBC's publicity manager Frederick "Fritz" Jacobi. The gentleman in the photo is William T. Higgs, President of Higgs Marine Service, distributors of the Matthews Cruiser. ★ ★ ★

British musician praises the NBC color 'Festival of Music'

A young man who arrived in New York from Europe on the same ship as Prime Minister Eden and is now at work as Assistant Conductor of the Minneapolis Symphony Orchestra, spent his first evening in New York City getting a taste of American television. As a musician it was his luck to be invited to see NBC's *Festival of Music* in color. After the show Mr.

Woolridge, who has been studying in Vienna, was asked his opinion of the program which brought together stars of the Metropolitan Opera and the concert stage. He was very enthused and said, "When you have an exciting sound it is even more exciting to see it being produced." He pointed out that even concert hall audiences are deprived of the close look at performers provided by the intimacy of tv cameras."

He went on to say that, "By guiding the eye you can guide the ear and people very quickly get to connect what they see with what they hear." Also "With a camera on the individual players and on a conductor the viewer-listener can better appreciate the finer points of a performance. And it helps keep the musicians on their toes. Not that they're not professional—actually, I think American artists are much more professional than some I've seen in England. They're like American businessmen who won't stand for a bad job. The professional point of view in America is the real reason I wanted to come here." ★ ★ ★

Paul Bunyan annual plaque goes to KOMO-TV, Seattle



Home show presentation wins C of C award

W. W. Warren, executive v.p. and general manager of KOMO-TV, Seattle, Washington, received the Paul Bunyan award for his station's efforts in presenting NBC's Home show to over 5 million viewers last June. The award is given to the business firm that contributes most toward turning national publicity on Seattle by the Seattle Chamber of Commerce.

KOMO-TV won the award over competition from the Seattle office of Time, Inc. which had articles about the city in *Life*, *Time*, *Fortune* and *Sports Illustrated*; Frederick and Nelson; Seattle Rainiers Baseball Club; Northwest Orient Airlines; and the International Trade Fair. ★ ★ ★

From the pages of the *Saturday Evening Post* to the Motor Boat Show at New York's Kingsbridge Armory by

V.p. named boss of the year



WSLS' Jim Moore honored by local jaycees

James H. Moore, executive v.p. of WSLS radio and tv, Roanoke, Va., received the Boss of the Year plaque from the Roanoke Junior Chamber of Commerce for his position of leadership in his community. The award was a fitting recognition for the 53 year old singer turned radio executive who at one time in his career sang on 18 programs a week under three different names. That was in 1930-31 when he was working for the Dixie Network in Charlotte, North Carolina. ★ ★ ★

Briefly . . .

Station salesmen should find a valuable selling aid in publicity planned by International Bread Weeks, Inc. Harold R. Gingrich, manager of the I.B.W. has announced a schedule of 5 weeks designated for the promotion of particular types of bread. The weeks and their dates are: February 19-25, Wheat Bread for Toast; April 22-28, Potato Bread for Flavor; June 24-30, White Bread for Energy; August 19-25, Rye Bread for Variety and October 21-27, Raisin Bread for Health.

Mr. Gingrich pointed out that inasmuch as baking is largely a localized business it is especially susceptible to local radio and tv advertising.

* * *

Woodward & Lothrop, one of Washington, D. C.'s and the country's leading department stores, has been awarded a bronze plaque for its "consistent and effective use of radio advertising." The award was presented by Mr. Joseph Baudine, chairman of
(Please turn to page 104)

**THE
ONE-TWO
STORY**

**Consistently
first choice in the
Columbus Market**

**20
top pulse
rated programs**

**day and
night**

WBNS
radio
COLUMBUS, OHIO

ASK
JOHN BLAIR

CBS for CENTRAL OHIO

another first for **K-NUZ**
TWLM



"BIG MIKE No. 2"—K-NUZ's second and newest radio station on wheels was born a Chevrolet Nomad Station wagon. The custom built broadcasting equipment in "Big Mike No. 2" enables K-NUZ to broadcast disc jockey shows direct from any point in Houston. The fidelity of musical broadcasts from "Big Mike Studio" is the talk of the Houston radio world.

"BIG MIKE STUDIO"—The World's Largest Microphone is over 14 feet high, and is an exact scale model of the "newsman's mike". "Big Mike Studio" is equipped with turntables and a complete console. The leather upholstered and fully carpeted interior is large enough so that a disc jockey can interview as many as four people in air-conditioned comfort. Together with "Big Mike No. 2", it makes a complete and self-sufficient Radio Station on wheels. Now, greater than ever ON THE SPOT COVERAGE means MORE SALES . . . WILL MOVE MORE MERCHANDISE . . . AT NO INCREASED COST!



"BIG MIKE No. 1" In addition to K-NUZ's five-man news staff, "Big Mike No. 1" is a well-known "news personality" in Houston. Wherever news is being made, HOUSTONIANS LOOK TO "BIG MIKE" for complete coverage FIRST . . . and they get it . . . ON THE SPOT.

K-NUZ

"Houston's 24-Hour Music & News"

NAT'L REPS.—FORJOE AND CO.
 IN HOUSTON, CALL DAVE MORRIS
 JACKSON 3-2581

STILL HOUSTON'S TOP RATED INDEPENDENT
 BY EVERY SURVEY!

40 EAST 49TH
 (Continued from page 16)

PSYCHIC?

Read your tv film section with interest and amazement. You people are psychic.

We here at E. T. Howard have been dickering for half a dozen local time slots. In almost every instance (as you pointed out), the packager played an integral part in nailing down an elusive time segment. Certainly they're out selling hard! But they're selling constructively—and even the men with the most loaded desks on Madison Avenue will open doors to constructive salesmen. Glad to see you toss them a bouquet.

SANFORD D. BUCHSBAUM
 Director of Tv
 E. T. Howard Company
 New York, N. Y.

IT'S NO HEADACHE

Having classes in radio writing and other radio-tv surveys classes, I would be interested in the advertising headaches articles. Kindly advise as to your decision of whether or not to reprint these fine articles.

RAYMOND T. BEDWELL, JR.
 Instructor in Radio-Tv
 University of Maryland

I have been following the series of articles on advertising headaches in seven issues of your magazine.

Since you say that you will not reprint the series unless sufficient requests are received, let me add my voice to the large number of requests I feel certain you will receive from other stations all over the country.

This has been one of the most interesting series of articles I have read in the trade press in a long time.

ALFRED N. GREENBERG
 Promotion & Advertising Mgr.
 WBBM; Chicago, Ill.

● Reprints of this series will be available at the following rates: one to nine copies, 35c each; 10 to 49 copies, 30c each; 50 to 99 copies, 25c each; 100 or more copies, 20c each.

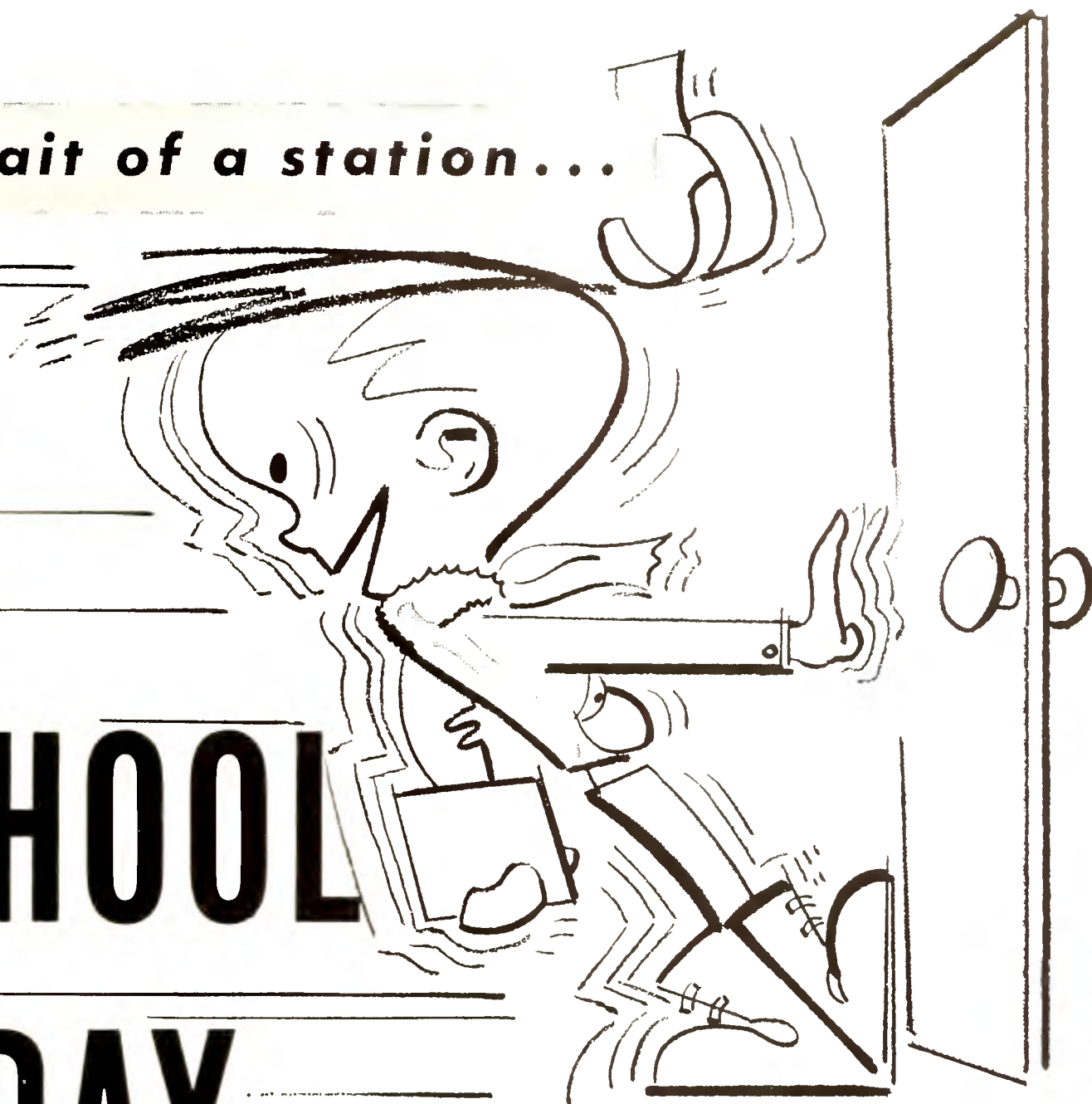
TIMEBUYERS' AUDIENCE

Please accept this letter as our firm purchase order for 15 copies of your recent *Timebuyers Guide*. We are extremely anxious to begin distributing this fine publication to each of our sales representatives.

MONROE MENDELSON
 Sales Promotion Dir.
 Guild Films Co., Inc.
 New York, N. Y.

portrait of a station...

NO SCHOOL TODAY



IMPORTANT NEWS to this young man—and to over 250 communities who depend on WGY each morning for news of local school closings—the *only* area station to provide this service.

SERVICE IS IMPORTANT in this rich 33-county area—one reason listeners prefer WGY 3-to-1 over all competing stations. Service is important to our customers, too, because . . .

EXTRA SERVICE means EXTRA SALES in this EXTRA-SPECIAL MARKET

WGY

a General Electric Station . . . Schenectady, N. Y.

Represented Nationally by Henry I. Christal Co.
New York, Boston, Chicago, Detroit, San Francisco

WROW-TV	Albany
WAAM	Baltimore
WBEN-TV	Buffalo
WJRT	Flint
WFMY-TV	Greensboro
WTPA	Harrisburg
WDAF-TV	Kansas City
WHAS-TV	Louisville
WTMJ-TV	Milwaukee
WMTW	Mt. Washington
WRVA-TV	Richmond
WSYR-TV	Syracuse

Harrington, Richter and Parsons, Inc.
The only exclusive TV national representative

New York
Chicago
San Francisco
Atlanta

THIS IS IT!

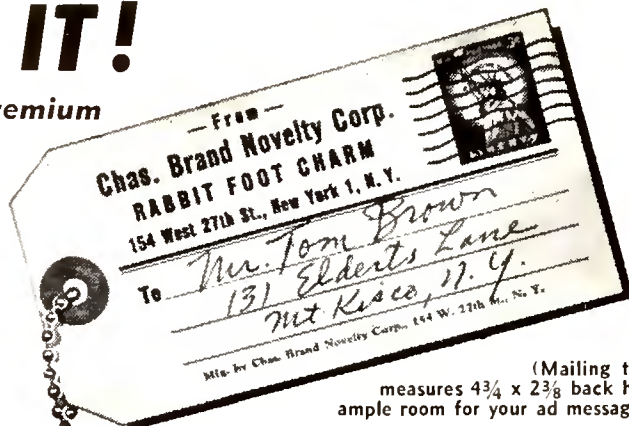
The self-liquidating premium

with

**UNIVERSAL
APPEAL**

for **BOYS**
for **GIRLS**

Yes, adults want them, too!



(Mailing tag
measures 4 3/4 x 2 3/8 back has
ample room for your ad message)

LUCKY RABBIT'S FOOT and KEY CHAIN

(available imprinted with personality or star's name!)

Here's the prize premium kids everywhere want . . . are waiting for. Here's the premium that's sure to set new records for sales of your product.

INEXPENSIVE—EFFECTIVE—INSTANTANEOUS RESPONSE

Be sure you see this winner,—it's just the item to assure success for your forthcoming premium promotion plans. Exclusive rights available. (Each unit is a self-mailer complete with interesting tag. Total consumer cost only 10c)

WRITE TODAY for a complete set of samples and prices.

CHARLES BRAND NOVELTY CORP.

Dept. S-2 154 West 27th Street, New York 1, N. Y. CH. 3-2628

The usefulness of your compilation of *Timebuyers of the United States* far exceeds our present supply.

Please send us ten additional re-prints.

L. BOYD MULLINS
*Merchandising & Advertising
Director, KRON-TV
San Francisco, Cal.*

Please send us six timebuyers lists. We thank you for this service in addition to your very fine magazine which is read cover to cover each issue.

FRED RABELL
*President
KSON
San Diego, Cal.*

Thank you for my copy of the compilation of "Timebuyers of the U.S."

I am wondering if an additional copy could be sent to me.

PERRY NELSON
*Manager
KMJ-TV
Fresno, Cal.*

Many thanks . . . for your SPONSOR Timebuyer Magazine.

This publication is certainly most informative and provides a vast amount of information for our files.

C. EDWARD LITTLE
*General Manager
WITV
Hollywood, Fla.*

I was delighted to receive a copy of "Timebuyers of the U. S." I think you have done an outstanding job and it will be of great use to all.

GEORGE L. GRIESBAUER
*Weed and Company
Atlanta, Ga.*

Thank you for the additional copies of the revised listing of Timebuyers of the U. S. This is a very helpful publication and most useful at this time of the year.

PAUL A. LOYET
*V.p. and Resident Mgr.
Central Broadcasting Co.
Des Moines, Iowa*

On checking the timebuying section of SPONSOR, I find no mention of this agency, although we completed and returned the questionnaire which your publication submitted for this purpose. How come?

JOHN T. HALL
*John T. Hall and Co.
Philadelphia, Pa.*

● Although that questionnaire must have been from another organization, SPONSOR is sorry about the omission. If you will rush the data to us, we'll handle this in the form of a correction in an upcoming issue. ★ ★ ★

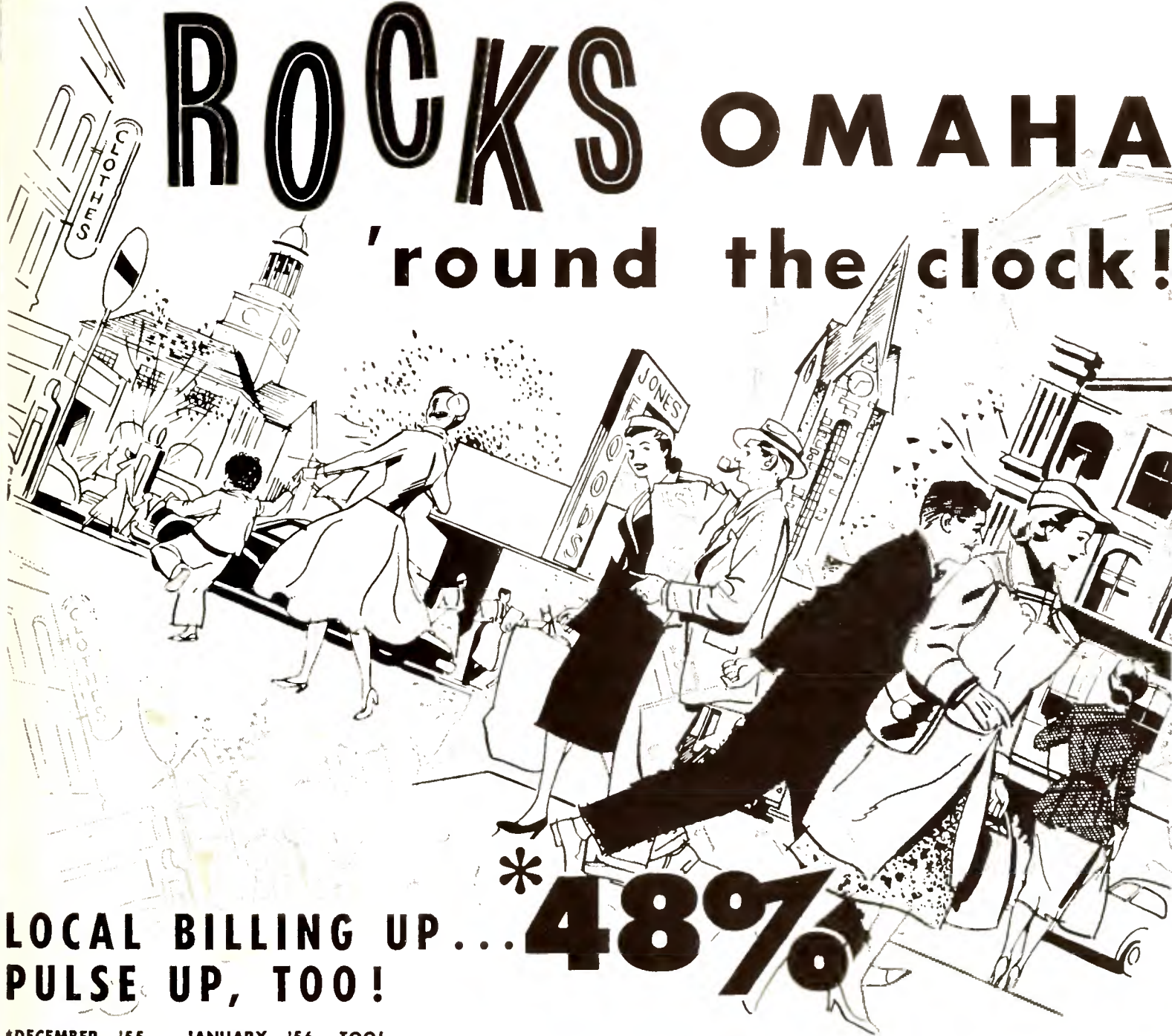
RADIO

KOIL

1290 ON THE DIAL

ROCKS OMAHA

'round the clock!



LOCAL BILLING UP...
PULSE UP, TOO!

*48%

*DECEMBER '55 — JANUARY '56, TOO!

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

KOIL

5000 WATTS — FULL TIME

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

MARKETING

(Continued from page 37)

On the other hand, when the agency comes calling to talk about marketing problems and techniques, whose ears does it get? Naturally, top management's. You're no longer just somebody who fixes up the ads but an integral fixture in the client's distribution operation. You might say, there's a much closer team coordination. And don't you agree that if you have an opportunity to prove yourself with the client upper echelon, you've got that much more security?

Add another reason why this closer link to client top management can work to the agency's advantage: you'll pick up other pieces of communications business. Public relations, trade pub-

licity, mail order material, setting up company sales meetings. All good added billings, you know.

So you see, the big agencies to either hold their position or grow have to take on the marketing problems of the client. And the way a number of agencies have been expanding their marketing divisions suggests that their competitors will have to meet these problems with more than lip service. You can't dismiss marketing as just so much "malarkey" when, for instance, the agency which has made the fastest progress during the past two years is spending \$1,500,000 on its marketing division alone. That's the McCann-Erickson budgeted figure (salaries, traveling expenses, etc.) for 1956.

Trite but true is the observation that many an enterprise lost out because it

didn't believe in trends. As for me, I'm a strong believer in trends. I've lived with them, written about them or worked within them on the business side for the past 25 years.

The advertising agency business at the moment is being pushed around by not one but two revolutions: the marketing revolution plus the electronic revolution (namely, television). And for all we know, a third revolution may emerge from the anti-trust consent decree that the 4 A's has signed with the Government. Mr. "X," you can bet your last campaign button that when that decree takes effect clients are going to ask for something extra for their 15%, and that something extra most likely will come under the heading of "marketing service."

Some of the things have a remi-



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. R
SWEETWATER-ABILENE, TEX.	KPAR-TV	12	25 Jan.	28.2	580	CBS	KBRC-TV	59,700	Texa Telecasting Inc.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE. MANAGER. RADIO
YUMA, ARIZ.		13	25 Jan.	34	620	KIVA-TV	27,103	Wrather-Alvarez Bestg. Inc.
ENSIGN, KAN.		6	25 Jan.	26.9	720			Southwest Kan. Television Co.
SANTA FE, N.M.		2	25 Jan.	.49	20			Video Ind. Theatres Inc.

III. New applications

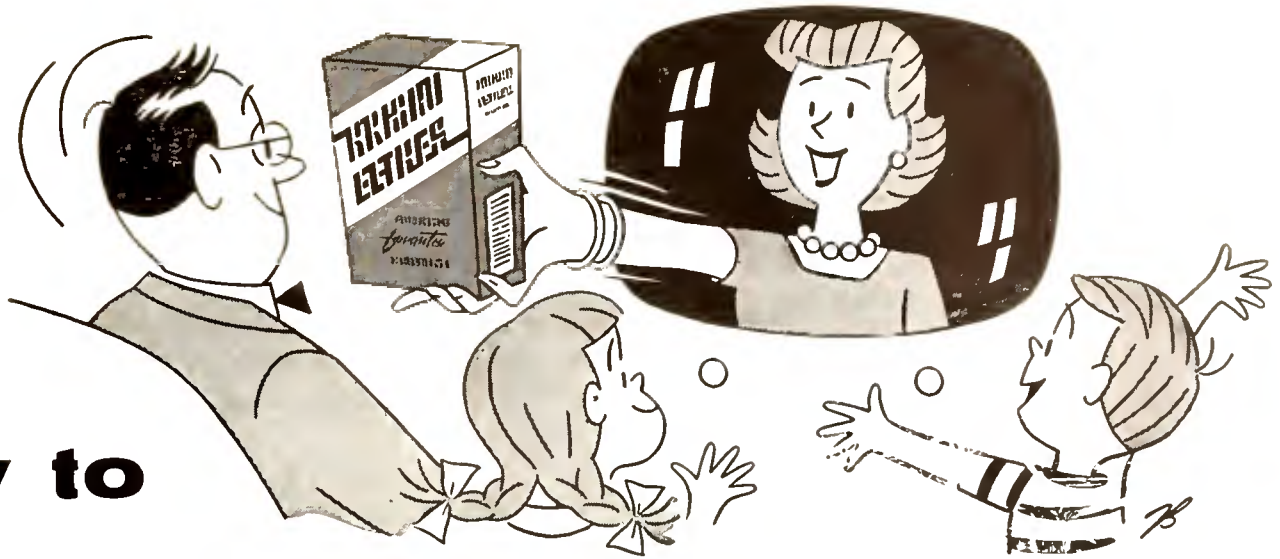
CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATION
ATHENS, GA.‡	8	28 Jan.	316	1277	\$384,751	\$129,800	None	Regents of the University System —University of Ga.

BOX SCORE

U. S. stations on air.....462\$ Markets covered.....292\$

*Both new e.p.'s and stations going on the air listed here are those which occurred between 23 November and 9 December or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. †Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being

from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. †Data from NBC Research and Planning. NFA: No figures available at present on sets in market. ‡Community would support proposed lower-power station at least three years or until such time as it becomes self-sustaining. †Presently off air, but still retains C.I. ‡Non commercial.



How to

make your film programs

produce "LIVE" picture interest

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

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

**Studio realism—
highest picture quality**

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

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

"Live" picture sharpness

The TK-21 is the only film system with enough signal output to use aperture correction to bring picture detail up to maximum sharpness (detail resolution 100% at 350 lines) with a high signal to noise ratio.

"Live" picture contrast

The Vidicon tube is ideal for film reproduction. It has unexcelled contrast range



and assures realistic gray scale rendition over entire picture. This means you can get studio realism in your film pictures.

Edge-lighting, shading eliminated

The RCA Vidicon operates entirely without edge-lighting, electrical shading, or any other form of supplemental lighting. This camera virtually runs by itself. Used for finest quality reproduction of monochrome motion picture films or slides in a television system, the TK-21 may be mounted directly to projectors or multiplexed.

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

*Ask
the Engineer
—he knows*



**RADIO CORPORATION
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

niscient flavor for you, Mr. "X." For me too. They recall the beginning of the '30's and radio. Many a then-important agency viewed the new medium with skepticism or scorn, or both. Said they: Advertisers will soon find that the "squawk box" is a passing fad, and so why should we invest in radio personnel or overhead.

But there were people like Chet La-Roche, Frank Hummert, Milton Biow—and many others—who read the signs as significant and had faith. La-

Roche and Hummert collected a mass of radio billings on accounts then still with the scornful agencies. These radio billings were largely instrumental in shooting Young & Rubicam and Blackett-Sample-Hummert (now D-F-S) to speedy success and prominence.

Yes, Mr. "X," I believe in trends and I think that the trend of broadened marketing services bodes a right smart future for some young "La Roches," "Hummerts" and "Biows."

★ ★ ★

WESTERN UNION

(Continued from page 39)

account executive. The unifying copy theme the agency's applying to W.U. advertising in all media including tv is "It's wise to wire."

"About 80% of our revenue comes from business uses of our services, 20% from social use of telegrams," T. B. Gittings, W.U. v.p. of public relations and revenue requirements, told SPONSOR. "The tv and radio advertising is intended to increase social and business use of W.U. facilities."

What W.U.'s constantly stressing on the air is that "good news travels faster by wire," that it's easy and convenient to send telegrams, and last, but not least, with a wire "you've got a written record." From this starting point, W.U. rotates its commercials among various social uses and advantages of telegrams: wedding greetings, birth announcements, special seasonal greetings, money orders, the ease of charging telegrams.

The commercials are usually a combination of film lead-in and live announcements, the latter delivered by Dick Stark. But techniques vary according to the subject.

One cartoon commercial that's been used both in its entirety and as a lead-in to the live pitch is a dramatization of W.U.'s jingle, first heard on radio last summer. Produced by UPA, it's done in a bouncy, abstracted style, illustrates several uses of telegrams, including the following:

"For speed . . . efficiency . . . economy. . . .

It's wise to wire!

"Western Union!

Happy Birthday . . . Happy Birthday, dear son!"

These last two lines of the jingle are sung over a birthday cake that flies across cities and arrives drawn on a telegram blank.

"Western Union!

I'll arrive tomorrow . . . on the 8:01."

Child-like sketch of a locomotive on a telegram rushes from girl to a young man.

Another technique W.U. uses is dramatic skits: W.U. money orders solve a girl's Christmas gift problem; a man closes a deal quickly and conveniently charges a telegram.

While Western Union's advertising aims are the same in tv as they were in

(Continued on page 82)

Face The Facts!
Let's

When you want to reach the farmer, it's time to "Face the Facts" with Lloyd Oliver . . .

KFAB's Farm Field Director. Lloyd is an "old hand" in this business of farming and is qualified to talk about the farmers' problems. He is a favorite with advertisers as well as listeners. He presents farm news as he sees it, and he's close to the Omaha livestock market — the world's largest!

Nebraska is the capitol of the livestock and meatpacking industry. Nebraska is number one in agriculture and KFAB is the number one farm station serving this market.

If you have a message to tell the farmers . . . "face the facts" with a Free & Peters man and find out what Lloyd Oliver can do for you. Or check with General Manager Harry Burke, who has all the answers on this number one farm medium and market.

FARM LIVESTOCK INCOME IN THE KFAB AREA—OVER A BILLION AND A QUARTER DOLLARS LAST YEAR!

BIG MIKE

THE MIDWEST-EMPIRE STATION
KFAB
OMAHA NBC RADIO
50,000 WATTS
SO DARN MANY NEBRASKA KANSAS

But you can buy Loyalty!

By John Pepper and Bert Ferguson



Think how many times you've heard some executive exclaim, "I can't buy loyalty!"

He often means loyalty of personnel. He can also mean loyalty of customers. The principle is identical. Loyalty is supposed to be an elusive intangible which nobody has a right to count on, much less be confident of obtaining with money. But is this true?

We believe you can buy yourself a piece of loyalty that is established, demonstrated and reliable. It is the most *concentrated, intense* loyalty that ever ran up a sales record. And you can buy it at a reasonable price.

New Social Force: We use the word "concentrated" deliberately. The loyalty you can buy permeates a market that's all in one place, not scattered around. This is a market of Negro consumers—1,230,724 of them right in our area—who had never been directly reached until radio station WDIA became the first in Memphis to program exclusively for them with Negro voices and music. We call it the "Golden Market."

When you reach these people—as you can, with WDIA—you're getting your sales story across to a Negro market greater than that of New York, Detroit or Philadelphia. For right here

are *ten percent* of all the Negroes in the whole United States. And that's only the first advantage your choice of WDIA gets you.

Strong Group Feeling: We used the word "intense" from experience. The fact that WDIA programs entirely with Negro voices and music has had an electrifying result on audience ratings in Memphis. Since 1951, WDIA has held unchallenged the top position on both Pulse and Hooper surveys for "total number of" daytime listening. And that's in a field of eight stations, some of which have been on the air over twenty-five years.

WDIA talks in tones and accents its Negro listeners find familiar and welcome. Its continuity is written with an ear for these accents. WDIA's music is unmistakably Negro music. So, while other groups are changing and shifting around, WDIA's listeners stay tuned in—for good. This is *their* station. As far as they're concerned, it's the *only* station.

Amazing Results: It is this combination of tailored programming, group pride and complete acceptance which we imply when we say "loyalty." Yet there's still more to the WDIA picture, and that's coverage. Loyalty boosted WDIA in just one step from a 250-watt station to a 50,000-watt station—the *only* 50,000-watt station in town. Now, you apply that amount of power, with a specialized approach, to the market that concentrates one-tenth of the Negroes in the U.S.A. And—regardless of what you hope, the response may still surprise you.

For there is yet another factor in your favor. And that's the buying habits peculiar to this group of people. They make money—a quarter billion dollars in 1955. But they *spend* more

than the average. They'll actually spend *eighty percent* of it, on consumer goods. Look at Memphis, for instance: forty percent of the people in the Memphis trading area are Negro. This fact in itself is worth remembering. But—that forty percent, which WDIA can command for you—is buying way more than its share. They buy 56.8 percent of the salt in Memphis. 53.4 percent of the women's hosiery. 44.5 percent of the girls' dresses. 64.8 percent of the flour. They buy quantity, and quality.

We frankly don't know of a market anywhere with the same potential as this "Golden Market" of WDIA. It has already produced enviable results for such advertisers as

Swansdown Cake Mixes, Pal Blades, Colgate Dental Cream, Super Suds, Kool Cigarettes, Carnation Milk, Fitch Shampoo, Sinclair Gasoline.

We'd really like best to show you what WDIA has accomplished in the particular line of product that interests you. If you'll drop us a note about it, we'll be glad to send you right back some documentation on WDIA's performance in your own line. We believe the facts about WDIA's unusual market and appeal have a very important bearing on the problems which *you* encounter in the South.

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

No matter how you figure it...

Famous Film Festival is TV's
best participation buy!

Marshal the facts . . . study the figures . . . total the costs. You'll agree that ABC-TV's Sunday-night Famous Film Festival is the finest participation buy of all.

What TV show consistently gives you top stars like *Deborah Kerr*, *James Mason*, *Jean Simmons*, *Stewart Granger*? Which show always offers smash films like *The Lavender Hill Mob*, *Odd Man Out*, *The Red Shoes*?

What participation show outrates* all others? What participation show has a cost per thousand viewers per commercial minute of \$1.25? What participation show owns the prime Sunday-night time slot 7:30 to 9 EST?

The answer to all these questions is ABC-TV's Famous Film Festival. Very likely, it's just the answer you're looking for.

*Nielsen Dec. I & II, Jan. I

ABC Television Network



MONDAY

TUESDAY

WEDNESDAY

Table with columns for network (CBS, DuMont, NBC, ABL) and rows for various TV programs including Garry Moore, Arthur Godfrey, and others, with details on time slots and sponsors.



THURSDAY				FRIDAY				SATURDAY				
	CBS	DuMont	NBC	ABC	CBS	DuMont	NBC	ABC	CBS	DuMont	NBC	
work ming f	Garry Moore Hazel Bishop Spector alt wks North th 10-10:15 Chun King: JWT Toni: Burnett alt th 10:15-30 55-75NY L 1/4 hr \$3,140 Arthur Godfrey Bristol Myers Y&R 10:30-10:45 Amer Home 10:45-11 Biow Godfrey (cont'd)		Ding Dong School Manhattan Soap SB&W 10-10:15 Gerber Prods D'Arcy 10:15-30 Ch m-f L 1/4 hr \$1,160 Ernie Kovacs Show NY L	No network programming m-f	Garry Moore Gen Mills DFS f 10-10:15 Lever Bros JWT f 10:15-10:30 SOS: McC-E alt f 10:30-45 CBS Hytron B&N 10:30-45 Converted Rice Burnett Alt Wks Prudential C&H f 10:45-11 55-85NY L 1/4 hr \$3,140	Network programming discontinued	Ding Dong School 10-10:30 Colgate Bates alt f 10-10:15 General Mills: Tatham-Laird f 10:15-30 see 1/4 hr \$1,160 Hollywood Backstage Ches Antell m-w-f tu, th sust NY L	No network programming		Capt. Kangaroo 10 10:30 Network programming discontinued		Child Cont NY
work ming f	Kellogg Burnett Pillsbury Mills m-th 11:15-30 Leo Burnett 40Var L simul 1/4 hr \$3995 Strike It Rich Colgate m-f (see mon) Esty		Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal \$7000	No network programming m-f	Garry Moore (cont'd) Yardley of Lndn Ayer f 11-11:15 Ralston-Purina GBB alt wks Masland A&C 11:15-30 L 1/4 hr \$2038 Strike It Rich Colgate m-f (see mon) Esty		Home m-f 11-12 NY L&F (see mon & tu) 1-min partic: time & tal \$7000	No network programming	Mighty Mouse Playhouse			For Gener NY B&B
work ming f	Vallant Lady Toni Co L Weiss & Geller Love of Life Amer Home P m-f (see mon) Biow Search for Tom's P&G: joyt m-f (see mon) Biow Guiding Light P&G: Ivory, dust m-f (see mon) Compton		Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 R. J. Reynolds: winston eigs 15 min, 3 th in 4 NY m-f L Esty	No network programming m-f	Vallant Lady General Mills m, w, f DFS, K-R Love of Life Amer Home Pr m-f (see mon) Biow Search for Tom's P&G: joyt m-f (see mon) Biow Guiding Light P&G: Ivory, dust m-f (see mon) Compton		Tennessee Ernie Ford Show Procter & Gamble 12-12:15 seg Hy m-f L Benton & Bowles Feather Your Nest Colgate-Palmolive alt d 12:30-45 NY m-f L Esty	No network programming	The Big Top National Dairy Prods: sealtest Ice cream, seal- test dairy prods 69Phile L Ayer \$14,000			Chose Up Mr. W sus
work ming f	Jack Paar Show NY m-f L sust Love Story P&G: prell, Ivory snow m-f (see mon) DFS		No network programming m-f	Jack Paar Show NY m-f L sust Love Story P&G: prell, Ivory snow m-f (see mon)	No network programming m-f	No network programming m-f	No network programming m-f	No network programming	Lone Ranger General Mills: wheaties, kix 61NY F DFS \$18,000 Capt Midnight Wander T. Laird			No net progrs
work ming f	Robert Q Lewis Ralston Purine Co alt wks GBB 2:15-2:30 sust 1/4 hr \$3,150 Art Linkletter Kellogg: all pr 52Hy L LB tu,th 2:30-45 Pillsbury Mills m-th 2:45-3 LB 1/4 hr \$4,000		No network programming m-f	Robert Q Lewis Brown & Wman: viceroys—alt wk Bates 2-2:15 2:15-2:30 sust 49NY L 1/4 hr \$3,150 Art Linkletter Lever: surf BBDO m,w,f Hawaiian Pineapple Ayer 2:45-3 64Hy L 1/4 hr \$4,000	No network programming m-f	No network programming m-f	No network programming m-f	No network programming	Pacific Coast Conference Basketball 2-3:45 Amana Maury, Lee Marshall			No net progrs
noon estival /16 ic	Big Payoff NY m-f L sus tu,th Bob Crosby Toni Co Weiss & Geller th 3:30-45 Scott Paper th 3:45-4 70Hy L J W Thompson		NBC's Matinee Theatre partic sponsors HY L Afternoon Film Festival at 1/16	Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby SOS: McC-E Gerher: D'Arcy alt f 3:30-45 General Mills 41Hy 3:45-4 L Knox- 1/4 hr Reeves \$3100	No network programming m-f	NBC's Matinee Theatre partic sponsors Hy L	No network programming	Big Ten Basketball sust 3-5 pm			NBA 8s bal	
noon estival /16 ic	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Amer Home Prs m-f (see mon) Biow On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles		Way of the World NY L Modern Romances Colgate B. Houston Queen for a Day NY L	Brighter Day P&G m-f (see mon) Y&R The Secret Storm Am Home Prods: m-f (see mon) Biow On Your Account (Win Elliott) P&G: tide, prell m-f Benton & Bowles	No network programming	No network programming	Big Ten Basketball sust 3-5 pm			NBA 8s bal (cont)		
Mouse Johnson son 5-5:15 Soups 5:45-6 Myers 8:0-8:45 F \$2,800	No network programming		Mickey Mouse Club Lettuce, Inc J. Cohan alt wks with Morton Salt NL&B m-f Gen'l Mills m-w-f 5:15-5:30, 5:45-6 Knox Reeves & Esty Mara Candy 5:30-5:45 Burnett NY F		Pinky Lee Hy m-f L Partic: Gen Fds: Y&R tu,w,f	No network programming	No network programming	Howdy Doody Luden's Mathes 5:30-45 Intl Sb: H,H&Me alt f 5:45-6 Welch Grp Juice DCS alt f 5:45-6 49NY 46L			No net progrs	

Powerhouse of the Southwest

100,000 WATTS

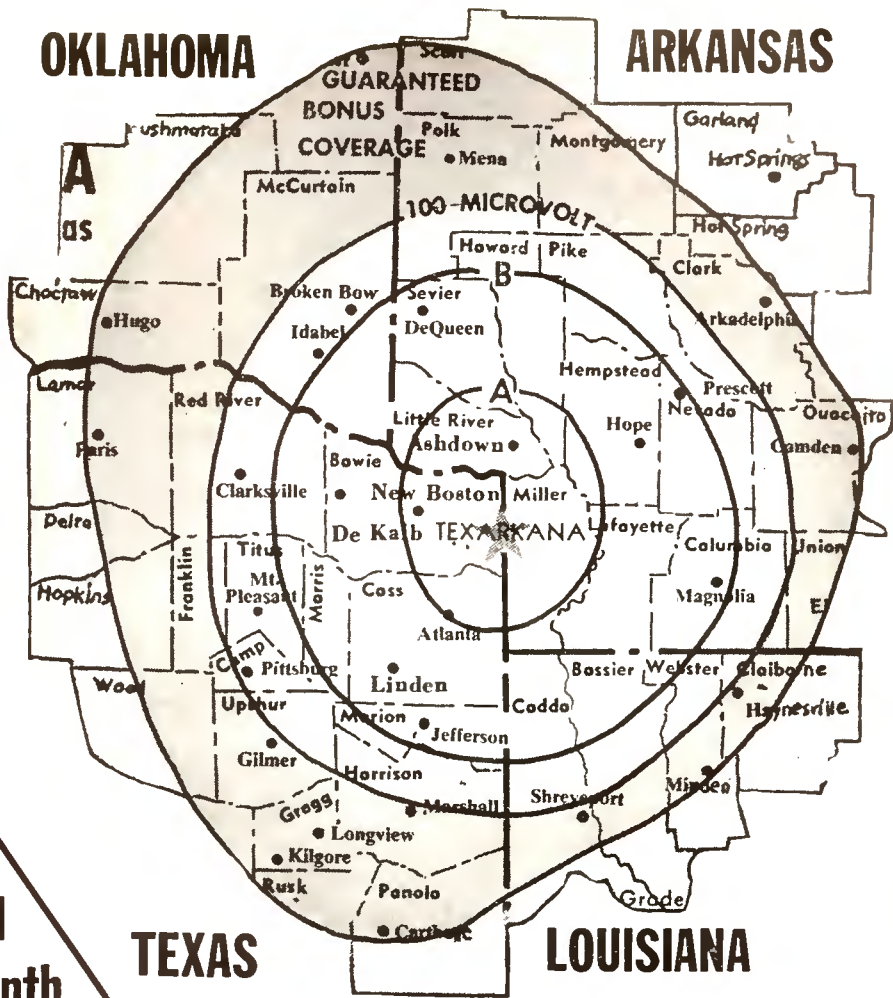
MAXIMUM POWER

- Over 250 Hours Sponsored Network Programs per Month
- Serving Over 161,680* TV Homes in Texas, Ark., Okla. & La.
(*Television Magazine—January 1956)
- 65% Share of Audience—26 County Area Telepulse (Sept. 1955)
- Established Penetration—Over 2½ Years of Service and Experience

THE MARKET THAT
TELEVISION BUILT!



INTERCONNECTED
Extensive Promotion and
Merchandising Services
Available



Dominant in 26 Counties

PLUS

Substantial
Penetration
of 17 Other
Counties
in 4 States

KCMC-TV

Channel 6

TEXARKANA, TEXAS—ARKANSAS

Represented by

Venard, Rintoul & McConnell, Inc.

Walter M. Windsor
General Manager

Richard M. Peters
Director of National Sales & Promotion

radio last summer, the approach to network radio buying was very different.

"We wanted continuity in our advertising through the summer," says Margules. "But our message has to be as fresh as the daily headlines. The logical buy for us was *Monitor*, and as close to the hourly newscasts as possible."

Through Albert Frank-Gunther Law (this agency handled W.U. advertising from 1950 until this year), W.U.

signed up for 14 commercials on each of 13 summer week ends on NBC Radio's *Monitor*.

"We feel it gave us as large an unduplicated cumulative audience with its 199-station lineup as we wanted," Margules adds. "The weekend activities made people receptive to our commercials. We told them about vacation messages, making hotel reservations by wire, getting money quickly for a weekend emergency."

Commercial- were slotted between

10:00 a.m. and 9:00 p.m., opening with the musical jingle that gives some version of "good news travels faster by Western Union." Here's a typical announcement geared to summer moods:

"Say, friends . . . did you ever get a telegram like this? 'HAVING A WONDERFUL TIME. FISHING IS GREAT. PLAN TO STAY THREE MORE DAYS. PLEASE WIRE FIFTY DOLLARS FAST.' Well, there's just one thing to do in a case like that . . . go to your nearby Western Union office and flash the fifty . . . by telegraphic money order, of course. It's the only fast and safe way to send money. Telegraphic Money Orders can be sent in any amount . . . anywhere . . . any time of the day or night. What's more . . . you can include a personal message right along with the money . . . and we do mean money because Western Union gives the person cash, right in the office. So next time you get an S.O.S. for cash . . . you remember what I told you. . . ."

Western Union's print advertising divides sharply into two categories: business and individual use of telegrams. However, the social use advertising too gets a somewhat more formalized treatment in print than in the air media. A recent Christmas ad in the *Reader's Digest* is typical of the company's approach to family magazine advertising. Headlined "3 happy Christmas Ideas by Western Union," the ad shows three family situations: Holiday Greetings messages received by the tree by an elderly woman and a young couple; a woman gets a gift money order from her husband; kids read Santagrams under a tree.

It's in publications like *Nation's Business*, for example, that Western Union appeals to the executives who're responsible for 80% of the company's revenue. Here the stress, unlike radio and tv commercials, is strongly upon the effectiveness of W.U. services for business, e.g. private wire service for "successful office automation," communication between sales offices and company headquarters, expediting production orders, and so forth.

"Of course, our radio and tv audiences include a substantial number of businessmen," adds Margules. "But with the air media we're reaching them while they're relaxing: on week-

Styled after Monitor and Weekday . . .
that's "DIAL 970"—
Exclusive in Louisville
with WAVE!

NIGHT BEAT

"The Pulse of Louisville After Dark" (9:15—12 midnight)

Night Beat is DIAL 970's most unusual program—"the pulse of Louisville after dark". It's headed up by Bob Kay who keeps a running commentary on events as they happen—often direct from the scene.

Ed Kallay and a staff of 22 correspondents cover sports, with half-time and final scores on all high school and college games in the Louisville area reported immediately.

In addition, *Night Beat* features local news, human-interest items, fire and police calls—all framed in popular music. It's on-the-spot radio at its best—dynamic, flexible, up-to-the-minute.

DIAL 970—
WAVE'S DYNAMIC NEW RADIO SERVICE
FOR A DYNAMIC NEW LOUISVILLE!

WAVE

5000 WATTS • NBC AFFILIATE



SPOT SALES
 Exclusive National Representatives



Other Coordinated DIAL 970 Programs Complementing MONITOR and WEEKDAY—

ROAD SHOW Riding with Louisvillians—getting them home relaxed and informed. Music, news, weather and traffic reports.

WAKE UP WITH WAVE Brings Louisvillians all they need to know to start the day. News every half hour. Time, weather, traffic, farm and school news.

CAROUSEL Fun and facts for busy Louisville homemakers. Club news, interviews, book reviews and music.

Tops in Indianapolis



All ratings confirm that
the one dominant station
in Indianapolis is

WISH-TV
channel **8**

ends with radio in the summer, during the rest of the year, while they're with their families. Those times are ideal for educating people to regard telegrams as bearers of good social news, rather than hammering away at business efficiency."

It's interesting to note, however, that the only reference to advertising in W.U.'s most recent (1954) stockholder report are two pictures of the company's tv effort: The *Down You Go* panel and a picture of the quiz show's moderator, Dr. Bergen Evans. In previous years advertising in other media was featured.

"We've been making a vast amount of technical progress and have been adding to our services at such a rate since the war, that it's only logical for a mass communications service like Western Union to use mass communications advertising media to tell the public about the services," says Margules.

The kind of progress, beyond the \$160 million investment for technological improvements, that he's referring to are such added gimmicks and services as "wake-up telegrams" delivered to heavy sleepers at appointed times for the price of a local telegram, "bunnygrams" for kids during the Easter Season, "Santagrams" datelined North Pole and signed by Santa Claus for youngsters' Christmas messages.

"You might say that a form of 'packaging revolution' has taken hold of the communications industry," says Margules. "We've found it as important to key our service to individual needs as a soft drink bottler might need to suit packaging to distribution outlets. Since W. P. Marshall took over as Western Union's president, there's been an increased emphasis upon streamlining services to public taste."

In direct competition with long-distance telephone rates was the recently established more liberal word allowance for messages: 15 words rather than 10 for straight telegrams, 50 words for dayletters, 50 for nightletters.

"It's the job of advertising to tell the public about these new advantages," says Margules.

Western Union, incidentally, has a rather unique if logical organizational set-up. As director of advertising, Margules reports not to a sales v.p.,

but to Gittings, v.p. of public relations. W.U.'s public relations department works very closely with advertising, screens specific show buys and commercials for policy objectives, advises and helps advertising in strategy and carry-through.

As a result of the close tie between advertising and public relations, Western Union can boast of an 87% voting record at its last proxy meeting for outstanding shares from its 25,000 or more shareholders. The company maintains men throughout the field who call upon stockholders to keep them informed of the company's progress and who also merchandise W.U.'s advertising to these company owners.

Marshall, president of Western Union, says, "This record vote (87%) indicates a healthy, growing interest by the share owners."

Advertising has played a substantial part in keeping both the general public and the stockholders up to date on the company's progress, helps amortize the recent vast capital investments and thus maintain high earnings. ★ ★ ★

CONQUEROR

(Continued from page 35)

with an impact out of the ordinary to make people leave the dishes in the sink and go out and see it."

Fortunately for RKO, the John Wayne-Susan Hayward opus is the kind of fast-paced, action-filled Cinemascope that Turner knows how to milk via radio and tv and on which, with the resources of the 580-station Mutual radio network, he should be especially successful. In fact, according to RKO, it is "the first time in the history of the film and radio industries that the complete facilities of an entire network have supported the release of a motion picture."

The swashbuckling story of the moody Mongol with the large libido has a built-in impact that figures to appeal to conquerors and coolies alike all over the globe. Appropriately, the promotion tie-in has been designed on a two-hemisphere scale, with premieres in a dozen foreign capitals during the past month.

Stage 1: Publicity. Aside from the foreign market's own strength as a money-maker (Turner privately expects the foreign gross to top the domestic), basic strategy in teeing off

Because

Yes, sir, we all "goof" now and then. Feel like utter chumps sometimes. We do, too. The important thing is not to do it before the TV camera. That's why more and more advertisers use film . . . why they re-shoot each sequence—then shoot it again, edit for final, free—and perfection.

Matter of fact, it's not only easy and economical, too, you **USE EASTMAN FILM.**

For complete information, ad-

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



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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

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

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CO

**l the oafs aren't apes
. use film**



abroad is to create a powerful springboard for a snowballing publicity effort to tie in with the over-all advertising push in this country.

The publicity campaign, of course, centers around the string of premieres that began 17 January in Manila and stretched, capital by capital, to countries around the world: Paris, Sao Paulo, Caracas, Mexico City, Hong Kong, Berlin, Tokyo, Rome, and, finally, London, 2 February. All of the showings were held under the auspices of local charities or educational institutions and most were attended by royalty and top dignitaries. Wayne appeared at the four European tape-cuttings. In the U.S. the film premiered at Keith's Theatre, Washington, D. C., 24 January, sponsored by CARE and studded with prominent Capitol Hill personalities. A telethon, believed to be the first ever held to sell tickets to a movie premier, was conducted over WTOP-TV and featured Mark Evans, local tv commentator.

On the scene, too, at every one of the premieres were cameramen, photographers, and commentators equipped with tape recorders. Immediately following each event a shipment of still photos, 16 mm. film, and tape was

flown back to RKO headquarters in New York. The stills were distributed to magazines and newspapers on a nationwide scale. Special kits went to the picture editors of Hearst and Scripps-Howard dailies to choose as they saw fit for full-page layouts that were actually paid ads individually tailored to blend with the editorial style of the respective newspapers. Idea was for the a.m.'s to run their pages the day of the local playdate, the p.m.'s the day before.

Special 15-minute broadcasts of the Paris, Berlin, Rome and London festivities were aired over the Mutual network, with MBS commentator Ed Pettitt, who flew over especially for the tour, delivering vivid descriptions for the folks at home.

Back at RKO's studios in New York, Don Thompson, Turner's writer-producer already working on the editing of the movie for various-length tv and movie house trailers, swung into the second phase of his job: filming special backstage material, producing special radio and tv programs and preparing English narration and supervising editing and dubbing of foreign footage filmed during the premieres

for distribution to cooperating stations.

Stage 2: Advertising: By mid-January, following two solid months of synthesizing blood, sweat and emulsion, Thompson's tv trailers and radio announcements were ready for distribution.

"Ordinarily," says Thompson, "we could have finished them in five to six weeks. Cinemascope makes the job more complicated. First we had to convert to 35 mm. before we could get it into 16 mm. In some cases we shot special live footage. And then, of course, we had to build new sound tracks. I once tried to simplify the work by combining both radio and tv sound tracks. It doesn't work.

"Also, this picture has more action than any I've ever seen. Which makes it more vital not to lose any of it in condensing to the short segments for tv."

In all, there are 16 different trailers made especially for television, ranging from 10-second teasers to a three-minute clip, with eight minutes, four 20's, and a two-minute version for use on participating programs in between.

Here's an example of the way Thompson power-packs a 10-second teaser:

WAYNE LEADS RIDERS AS NARRATOR ANNOUNCES: "The Conqueror . . ."

WAYNE RIDES INTO CAMERA, SLASHING WITH SWORD. NARR: . . . is coming!

MAN CUT FROM HORSE. BIG FIGHT.

And here's the way he sustains the high pitch of excitement for a full minute:

WAYNE RIDING WITH HORDE. MAN: Out of the blood-stained history of the barbaric age . . . comes . . .

NARR: "The Conqueror."

BATTLE SCENES: MAN: Ruthless leader of the Mongol hordes.

NARR: He took what he wanted when he wanted it!

MAN: Howard Hughes presents . . .

NARR: "The Conqueror."

CU WAYNE AT COURT, CROWD SUBSERVIENT. MAN: Starring John Wayne as Temujin, barbarian. Under his heel the cowering nations . . . in his arms the unconquered woman. HAYWARD-WAYNE CLINCH.

CU HAYWARD. SHE'S UNRESPONSIVE. HE SLAPS HER DOWN.

ONE
will get you...

FIVE

It is as "easy as duck soup" to dominate **five** of Virginia's most dynamic cities. Buy their one and only "V" Station . . . WTAR-TV. All well within WTAR-TV's "Grade A" Signal, they combine to make America's 26th Market.

In RETAIL SALES, for example . . . The Bureau of the Census (preliminary Report) shows that WTAR-TV's total coverage area has Retail sales of over \$1,583,874,000. And here are Retail sales by cities:

NORFOLK	\$405,230,000
HAMPTON	\$ 52,075,000
PORTSMOUTH	\$ 96,980,000
WARWICK	\$ 24,220,000
NEWPORT NEWS	\$ 88,264,000

WTAR-TV CHANNEL 3 NORFOLK, VA.

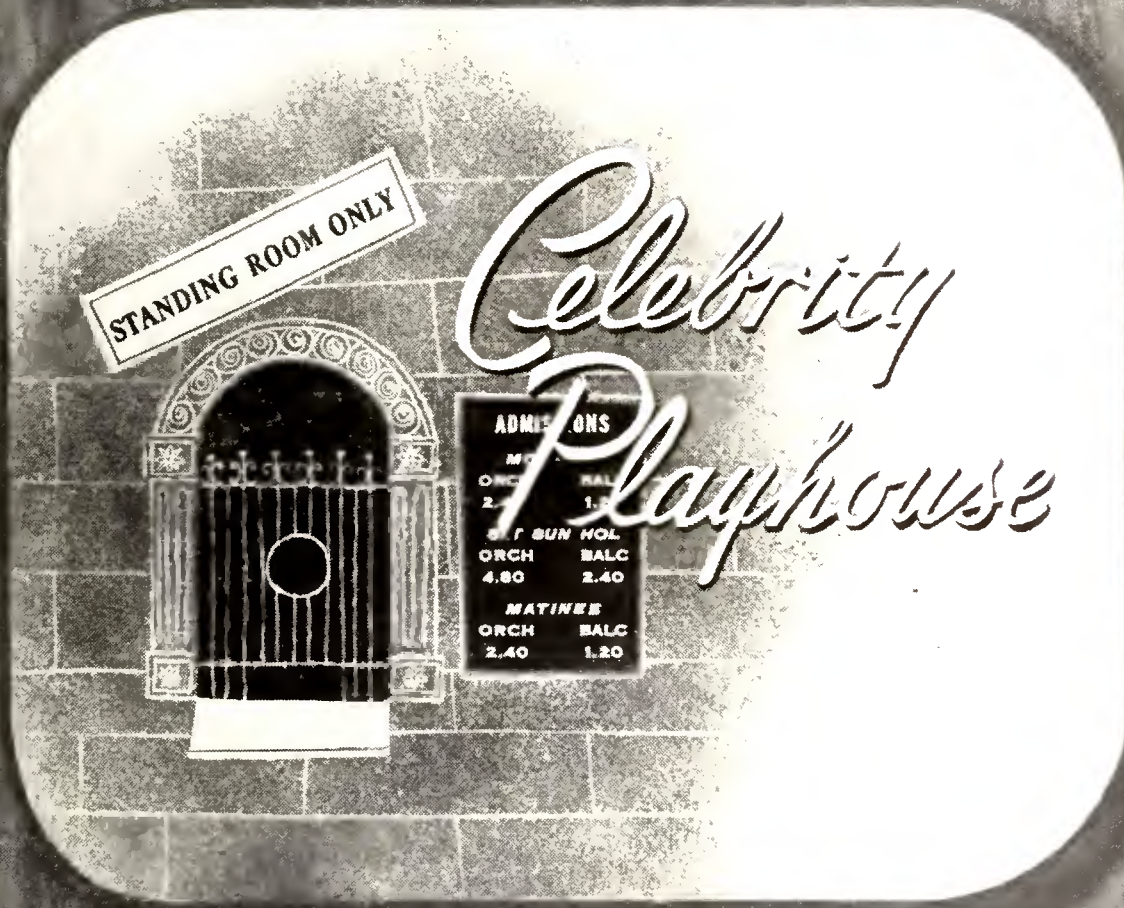
Represented by Edward Petry & Co., Inc.

Another... first run... network caliber
 syndication program from

SCREEN GEMS 

BIG TIME DRAMA SERIES AVAILABLE NOW!

STARRING... JOSEPH COTTEN • LINDA DARNELL • EDWARD G. ROBINSON • MONA FREEMAN
 DANE CLARK • ANN SHERIDAN ... AND MANY OTHER TOP STARS!



STANDING ROOM ONLY

Celebrity Playhouse

ADMISSIONS	
ORCH	BALC
2.40	1.20
W. T. SUN HOL	
ORCH	BALC
4.80	2.40
MATINEES	
ORCH	BALC
2.40	1.20

Scan all ratings... Screen this show!

OKLAHOMA CITY
23.9

BAY CITY, MICH.
31.2

NEW ORLEANS
33.2

DAVENPORT, IA.
28.9

*Nov.-Dec. 1955 A.R.B.

SCREEN GEMS Inc. 

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
 233 West 49 St. New York, New York



JOE
"Upsee Daisy"
FLOOD

Sales results put Joe Flood at the top, in the top 3 all morning and at the lowest cost-per-thousand always, according to Pulse.*

KTLN RADIO DENVER

- 1 No. 1 Denver and Colorado Independent.*
- 2 Lowest cost-per-thousand over all stations.
- 3 Reaches 4 out of 5 Denverites every week.*
- 4 Denver's only downtown weather facilities.
- 5 Quality, consistent D.J. programming.
- 6 Top Denver personalities—Joe Flood, Chuck Collins, Rich Froemke, Bill Foreman, Bill Davis, Del Wood, Alice and Len, Con Schader.
- 7 Excellent ratings day or night.
- 8 Top production and top promotion.
- 9 More live remote broadcasting hours than all other stations combined.
- 10 More hours per day of popular music than any other station.

*Pulse, November, 1955.

NEW YORK—Radio Representatives, Inc.
CHICAGO—Radio Representatives, Inc.
LOS ANGELES—Lee O'Connell Co.
SAN FRANCISCO—Bill Ayres Co.
SOUTH—Clarke Brown Co.
SEATTLE—Hugh Feltis & Asstes.
PORTLAND—"Q" Cox & Asstes.

KTLN
Denver's 24-hour Voice
of Music—Colorado's
Most Powerful, Most
Listened-to Independent

LEONARD COE, Owner and Operator

SHE GLARES. WOMAN: Susan Hayward as Bortai, Tartar Princess, who meets his fire with ice, matches his fury with flame.

MCS ARMENDARIZ AND HAYWARD. HE HAS ARM AROUND HER. MAN: Pedro Armendariz as Jamuga, blood-brother, tempted to barter an empire for a woman's love.

WAYNE AND BATTLE SCENES. NARR: "The Conqueror." MAN: Only on the wide screen of Cinemascope could this story be told in all its magnitude. NARR: Only in blazing color could it be shown in all its splendor.

SERIES OF SPECTACULAR FALLS: MAN: Tense . . . NARR: Dramatic . . . MAN: Powerful . . .

TITLE SEQUENCE: NARR: See, in Cinemascope and color . . . MAN: "The Conqueror."

SILENT FOOTAGE FOR SLIDES AND LIVE PLAYDATES.

"If you look real close," says Thompson, "you'll see we stuck to two themes: sex and action."

Naturally, they're a little harder to portray with radio alone. Here's how it came out in one variation:

SOUND: GALLOPING HORSES AND YELLS. NARR: Howard Hughes presents . . . ANNCR: "The Conqueror!"

SOUND: OUT. NARR: Starring John Wayne as Temujin, ruler of the Mongol hordes.

MAN: I feel this Tartar woman is for me. My blood says take her.

NARR: Susan Hayward as Bortai, Tartar princess, woman of flame and ice.

WOMAN: I am consumed with want of him.

NARR: Pedro Armendariz as Jamuga, blood-brother, torn between loyalty and desire.

ANNCR: I am tempted, woman.

NARR: In a story of relentless conquest and barbaric passion.

ANNCR: "The Conqueror!"

NARR: He took what he wanted when he wanted it!

ANNCR: Mighty in action.

NARR: Mighty in scope.

ANNCR: Mighty in spectacle.

NARR: "The Conqueror!"

ANNCR: Mightiest of the mighty.

SOUND: GALLOPING HORSES AND YELLS

NARR: "The Conqueror" sweeps across the screen in all its magnitude, surpassing anything ever filmed.

WOMAN: Scene after scene of unbelievable splendor!

NARR: For sheer might and magnetism . . .

ANNCR: For violent action and dramatic intensity . . .

NARR: See, in Cinemascope and color . . .

ANNCR: "The Conqueror!"

For radio, Thompson made eight minutes and four station-breaks. These, with the tv trailers, were shipped to stations with highly specific instructions on how, when and where to use them. Directions accompanying the trailers emphasize that enough spots were being provided to permit their rotation in adjacent or nearby time slots "so that insofar as possible no spot will be repeated on a single day."

More to come? Early last month RKO Radio Pictures, which has served primarily as a releasing organization for independent producers dur-

★ ★ ★ ★ ★ ★ ★ ★

"The viewer sees more name talent today because of film than he might see at Graumans Chinese Theatre on Academy Award Night. It was film that attracted this talent to television, because of the potential revenue and tax advantages to be had from residuals."

ROBERT F. LEWINE
V.p. & Director of the Program
Department ABC tv network

★ ★ ★ ★ ★ ★ ★ ★

ing the last few years, announced it was returning to "full-scale" operation under its new management. Control of the unit was bought last July for \$25 million by General Teleradio Inc., which in turn is a subsidiary of General Tire & Rubber Co. At that time Tom O'Neil, president of General Teleradio, indicated the objective was to obtain films for tv. In December it leased 740 films and 1,000 short subjects from among the vast RKO backlog to C & C Super Corp. for some \$15 million and announced its plans to get back into movie production.

Eleven pictures with a total production budget of \$22.5 million will be made during the first six months of this year, and more later, according to RKO President Daniel T. O'Shea.

Around the turn of the year, Howard Hughes ("Mr. Hughes does not explain his maneuvers to anyone," two RKO execs volunteered) bought back two of the films for \$12 million. One was "Jet Pilot," the other: "The Conqueror." ★ ★ ★

Another... first run... network caliber
syndication program from

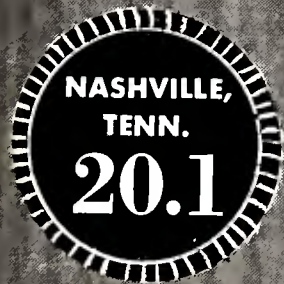
elcee

SCREEN  GEMS

EVERYONE...EVERY AGE...EVERYWHERE
IS GOING WILD OVER THE BRAND NEW...



Scan all ratings... Screen this show!



SUPPORTED WITH
TREMENDOUS
MERCHANDISING AIDS!

SCREEN  GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

233 West 49 St. New York, New York

*Nov.-Dec. 1955 A.R.B.

TV SET COUNT

(Continued from page 40)

ARF is purely statistical and not easy to explain. Simplified, the problem is this:

Last year's Census job does not contain any local data. With some 200-odd sampling areas to work from, the Census staff came up with a national figure plus breakdowns by regions, city size and comparisons of metropolitan vs. small town and rural areas. The question was then raised whether these

figures couldn't be used in conjunction with other data on individual counties to derive reliable county estimates. In the end, the total figures would have to add up to the Census total, which was considered the most reliable.

The material being used includes data from NBC, *Television* magazine and other sources. Both NBC and *Television* magazine totals were higher than the Census, which showed a tv saturation of 67.2% or 32,106,000 tv households. The former was about two million higher, the latter about five

million. Despite this disparity, it is felt that it's possible to evolve county figures by some statistical technique that would be fairly accurate. The final figures, of course, will be 10 months old when released. (This is not old when compared with figures available in other industries, ARF contends, however.)

It is possible the February Census study will be subjected to the same kind of statistical probing. The thought has occurred to some agency researchers that it might be worthwhile to forget about the June 1955 material and concentrate on the February 1956 figures, which would be more up-to-date. The assumption is that with the experience gained so far, a breakdown of the up-to-date information would be quicker.

For agencies fuming with impatience for tv set count, it is sad to relate the assumption is too optimistic. The reasons why illustrate some of the time-consuming factors involved in delivering industry-approved figures.

In the first place, ARF already has an investment in time, money and headaches in the present calculations, which are not expected to be completed until March. Up to the end of January 1,200 man-hours had been expended, not to mention time involved by committees discussing and okaying the decisions necessary. When a trade group like the ARF—a conglomeration of many heads and opinions—once starts machinery rolling and commits itself to a policy, it is not easy to reverse gears.

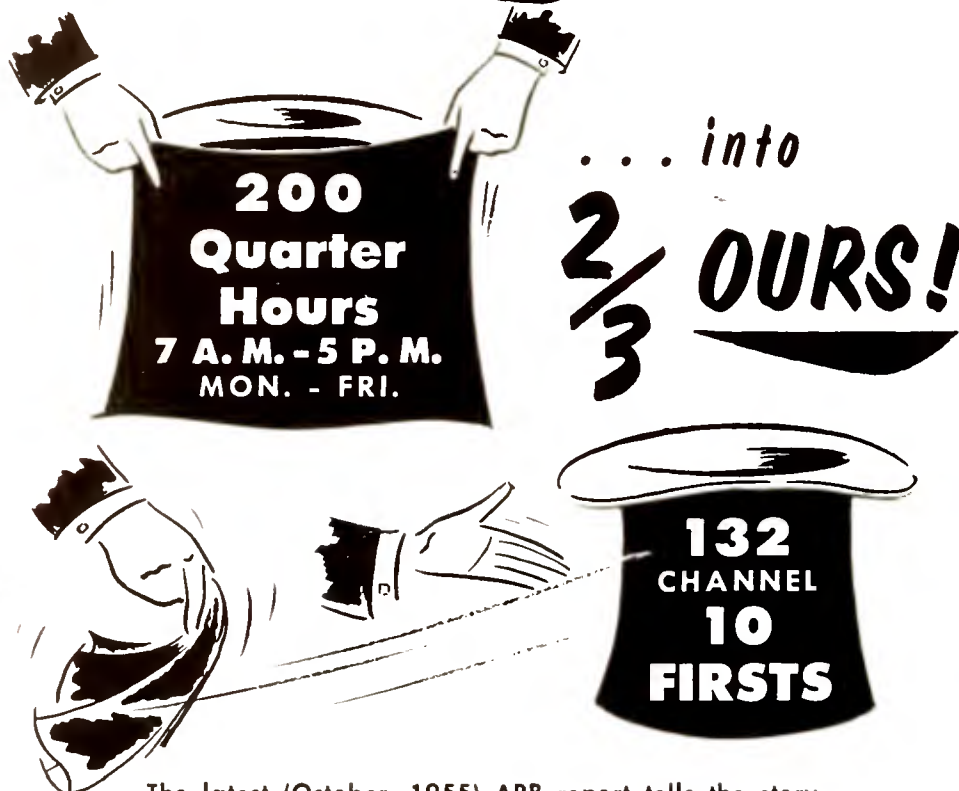
Secondly, while the ARF has committed itself to deliver what is considered reliable figures, it does not feel it has all the answers. Further refinements (and possibly different approaches) are expected the second time around. To put the matter roughly, it is not only a matter of deciding what mathematical equations to use, it is a matter of creating the equations in the first place.

Thirdly, the ARF is in no position to speed up the Census Bureau.

While the tv networks, TVB and the NARTB are bearing the cost of gathering the tv figures and breaking them down, they are getting a free ride in so far as the Census interviewing goes. This material is secondary to the prime purpose of the Census survey, which is to gather other data. And, while the Census Bureau has the bene-

NEATEST TRICK IN ROCHESTER, N. Y.

Turning $\frac{1}{4}$ HOURS



The latest (October, 1955) ARB report tells the story: 132 firsts for Channel 10 out of the 200 competitive quarter-hours, 7 AM to 5 PM, Mondays through Fridays! —And, incidentally, Channel 10 rates 273 firsts out of the weekly, day-and-night total of 461 quarter-hours! Mighty good figures, Mr. Time Buyer!

WRITE US TODAY FOR
CHOICEST AVAILABILITIES
IN ROCHESTER

CHANNEL 10 V H F

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHEC-TV AND WVET-TV

ROCHESTER, N. Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

Another...first run...network caliber
syndication program from

SCREEN  GEMS

TOPS COMPETITION IN 57 OUT OF 60 MARKETS!
...BACKED BY 35 UNIQUE PREMIUMS!

TALES OF THE TEXAS RANGERS



Scan all ratings...Screen this show!

DENVER,
COLO.

20.0

NORFOLK,
VA.

35.3

PORTLAND,
ORE.

24.5

GREENSBORO
N. C.

24.2

SCREEN  GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

233 West 49 St. New York, New York

*Nov.-Dec. 1955 A.R.B.

fit of a Univac to speed up things, there are people standing in line to use this electronic wonder.

Speaking of electronic computers, ARF is using IBM machines where possible but the machines, as fast as they are, are still machines. They can only rattle off what some human being tells them to. They cannot think creatively—yet. ARF had an experience with a problem where it took five days to “program” a problem that took 10 minutes to solve electronically.

Fourthly, there is a possibility that

the tv set count information that comes out of Nielsen Coverage Service #2 will be thrown into the statistical pot for the purpose of getting county figures from the February Census study. Field work will be done on NCS #2 this spring. When ARF gets February figures from the Census, there is a chance that calculations may be held up by the fact that Nielsen data will not be ready. Those familiar with the situation say, however, it is more likely that both sets of data will be ready to be worked on by June.

Assuming the three tv nets, TvB and the NARTB decide to finance future work on the February figures (and this has not been decided yet), it may take all summer to do the job.

Is all this time really necessary?

Yes, says the ARF—if the industry wants good, accurate figures. A. W. Lehman, managing director of ARF, pointed out to SPONSOR that work on the June 1955 Census data started in December of last year and is still going on. “We are going all out in getting this material ready. We are using all the statistical processes we can. Our statistician has consulted with over half a dozen experts. Sometimes as many as four and five people work on the figures. But it has to take time.”

Won't the experience gained in getting county figures from the June 1955 data help speed up calculations of the February 1956 data,

It will help a little, Lehman said. But, he added, the calculations on the February 1956 data will probably not be an up-dating of the June 1955 figures.

For one thing, if the Nielsen data is added to the statistical stew, a new set of equations will be required. For another, updating can be a complicated business by itself, requiring a number of different growth curves for different markets.

Meanwhile, the NARTB's long trek toward its goal of a continuing audit of tv sets and station coverage may be nearing its end. An indication of this was the change in name for the committee handling this job. The name change, approved by the NARTB Tv Board 1 February was from the Television Implementation Committee to the Audit Television Circulation Committee. The reason for this change, according to Tv Board Chairman Clair R. McCollough (WGAL-TV, Lancaster, Pa.), was “because we are much closer now to the actuality of a continuing nationwide study and we feel that the scope of the committee's activity, originally confined to studying the possibilities, now should be broadened to . . . the probability of a pilot study.”

The ATCC, however, is not yet ready for a pilot study. The ATCC's research subcommittee, headed by Hugh M. Beville, NBC's director of Research and Planning, reported that field tests, conducted by Alfred Politz Research, showed the “acceptability” of interviewing methods providing further work is done in refining the interview

again WFBC-TV Swamps Competition in Carolina 5-County* Pulse Survey

AREA PULSE SURVEY OF TELEVISION AUDIENCE (5 Counties) SHARE OF TELEVISION AUDIENCE DECEMBER 4-10, 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Other Stations
SUNDAY						
12 Noon-6:00 P.M.	35.7%	48%	24%	15%	8%	4%
6:00 P.M.-Midnight	51.3%	55%	23%	16%	2%	4%
MON. THRU FRI.						
7:00 A.M.-12:00 Noon	13.2%	64%	36%	0%	0%	0%
12:00 Noon-6:00 P.M.	25.5%	61%	21%	15%	3%	0%
6:00 P.M.-Midnight	46.0%	56%	18%	17%	3%	6%
SATURDAY						
10:00-12:00 Noon	32.5%	70%	30%	0%	0%	0%
12:00 Noon-6:00 P.M.	27.3%	51%	31%	12%	2%	4%
6:00 P.M.-Midnight	54.6%	58%	16%	15%	6%	5%

*The five counties are Greenville, Anderson, Greenwood, and Spartanburg, S. C., and Buncombe (Asheville), N. C. . . . counties with Population of 600,700; Incomes of \$783,086,000; and Retail Sales of \$519,931,000.

For further information about this PULSE SURVEY and about the total WFBC-TV Market, contact the Station or WEED, our National Representative.



“The Giant of Southern Skies”

NBC NETWORK
WFBC-TV
Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.

technique. The conclusion was based on a comparison of interview data with information gotten from mechanical recorders connected to sets in the same sample homes. The recorders were used as a check and will not be used in the final NARTB audit system because the expense of installing these meters in every one of the nation's 3,000 counties would be prohibitively expensive.

The Tv Board has okayed further tests. In doing so, it also made clear it was well aware of the demand for speed. In defense of its present pace, Robert D. Swezey (WDSU-TV, New Orleans), chairman of the ATCC, said the committee realizes "it is dealing with an association project in which the sponsor is the industry itself and in which the results must be unchallengeable. Until the committee and the board and particularly our professional research advisors, who are among the best in tv broadcasting, can be satisfied that we have a validated technique that will stand up to any reasonable scientific examination, we cannot move to the pilot study, which will precede the actual nationwide measurement."

The latest NARTB work did little to lift the curtain on its method for counting sets and measuring station circulation. All that is known is (1) that the NARTB decided three years ago it should provide such information, (2) that some time later it hired one Dr. Franklin Cawl (,) to come up with some kind of method that would be both valid and economical. (3) that there've been lots of problems. (4) that the method would involve interviewing people, (5) that the information will be supplied on a continuous basis, (6) that first figures are expected to be released in 1957.

The industry will, of course, know in time what the method is. Agency researchers are not one to buy a pig in a poke. They fervently hope it will be something they can approve, for it will put the set count and circulation problem on the shelf once and for all. And that is more than could ever be said for radio.

The ARF, too, will explain its method in detail when the job is completed.

A roundup of agencies contacted by SPONSOR indicated a great curiosity about what ARF is doing in calculating a tv set count. Generally speak-

ing, the agencies are sympathetic toward the ARF efforts.

As one agency research chief put it: "We need the information and we need it badly."

An important factor in the agencies' attitude was the feeling that ARF has no particular ax to grind, representing, as it does, both buyers and sellers of time. The ARF seal of approval carries with it great respect among agency researchers, and the industry generally. The recent NARTB field tests were submitted to the ARF for approval first and the latter stamped the methodology tests proposed as "reasonable."

However, many agencies are still from Missouri concerning the ARF calculations.

Some take the attitude that since the figures are estimates anyway, their guess is as good as anybody's. One research vice president, who is himself at home with research statistics, told SPONSOR:

"I think it'll be a miracle if the ARF can come up with valid figures. This is just my opinion. I don't know what they're doing. Maybe they're smarter than I am."

FIRST... IN THIS IMPORTANT SOUTHERN MARKET

The Ark-La-Tex is a vital, prosperous market where 311,235 families own over half as many TV sets. They have money to spend too... over \$1,275,069,000! And, first in TV in this area is KSLA-TV with...

- FULL 316,000 WATTS POWER
- 1,195-FOOT TOWER
- CBS BASIC NETWORK
- PROVEN AUDIENCE LEADERSHIP

CHANNEL 12 SHREVEPORT
COVERING THE RICH ARK-LA-TEX AREA

316,000 WATTS - LOUISIANA'S TALLEST TOWER

KSLA-TV CHANNEL 12
FIRST IN SHREVEPORT, LOUISIANA

CBS
TELEVISION NETWORK

PAUL H. RAYMER CO. INC.
NATIONAL REPRESENTATIVES

There is some wondering about what ARF will do after its breakdown of the June 1955 figures. Said a research executive concerning the situation:

"I assume that after the June 1955 figures come out both NBC and *Television* magazine will take over the figures. What will that mean if the ARF starts to work on the February 1956 material? Will it relate these two sets of figures to the Census data again? I don't see how it can. The ARF will be just digging in its own back-yard. What if the ARF and Nielsen don't get together?"

And so forth.

There is still the possibility that the NCS #2 set count will be released separately. Both agencies and networks have mixed feelings about the Nielsen data. Some researchers question whether accurate set count information can be gotten out of a sample, half of which is a ballot. Others say that the bias in a ballot sample can be measured and corrected.

On one point everybody is agreed. They sure will be happy when this set count business is resolved, once and for all. ★ ★ ★

SPOT RADIO

(Continued from page 33)

expects to hit another 150 or more with its Blitzkrieg radio campaigns before the year's out.

Campbell Soup (through BBDO)—Campbell Soup hadn't used radio in years. But last fall it faced a problem. The peak soup season was coming up and a whole region needed a shot in the arm.

"Sure, we're heavy in tv and in national print media," a BBDO radio-tv executive explained. "But the areas that worried us were the Southeast, Southwest and Westcentral regions, all predominantly rural. With cold weather coming on, we felt we wanted to hit these areas extra hard. The idea was to find the medium that reached the areas and delivered maximum frequency cheaply."

He thought for a moment, lit a pipe, shrugged. "I'll be hanged if I can pin the original idea for spot radio on any one guy," he finally admitted. "I do know it came out of the agency. You're in a batch of meetings noodling a particular problem and some guy says 'radio,' so you're off."

The aim then was to get the highest possible frequency in over 60 markets for the 26-week campaign.

Low-cost coverage of the tough-to-reach area was spot radio's major appeal. The agency's idea was to get maximum frequency out of their buy. In most markets, they felt, the top two stations would do a good coverage job. It became a question of which hit listeners most often for a set dollar figure.

"We approached stations with this suggestion," an agency executive explained. "We offered them a budget based on 15 one-minute announcements weekly at a one-time rate. Then we asked for their saturation package. They'd come up with some 30 a week for the same money. So, we'd say, 'we'll come in on a run-of-station schedule Mondays through Fridays between 7:00 a.m. and 7:00 p.m. In return, let us know of last-minute availabilities over and above the 15 we're buying at the proposed rate.'"


This approach has netted Campbell Soup an average of 35 to 40 announcements weekly on some stations.

"At any rate, our station choice was based strictly on criteria of media efficiency," the radio-tv executive explained. "We looked for broad geographic coverage of scattered rural markets. Of course, merchandising support loomed large in our choice. Their help has ranged from window displays, mailings to the trade, meetings with Campbell salesmen, jumbo postcards to retailers about the campaign."

Before the campaign, Campbell started a stock and order check in the radio markets as well as in markets of comparable size where radio isn't

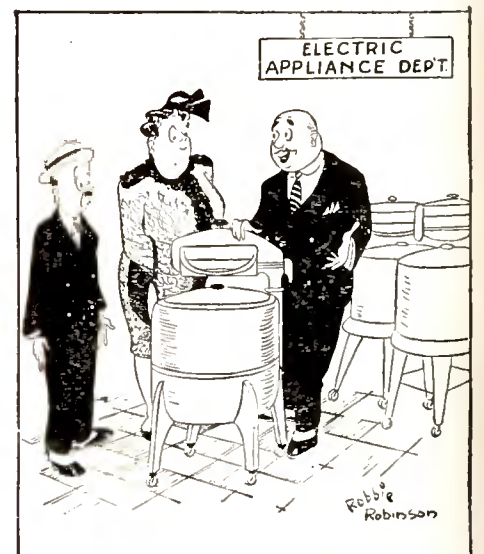
BEST LOCATION IN THE NATION

WSRS



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

GREATER CLEVELAND'S NUMBER 1 STATION



"Like we say over KRIZ Phoenix—even a man can operate it."

used. The agency expects to have a report by late spring.

"If this effort is as successful as initial trade reports indicate, we may use the medium for special promotions as these ideas require more advertising weight in particular markets," an agencyman added.

Shell Oil (through J. Walter Thompson)—Shell's reasons for using spot radio are essentially the same today as they were 10 years or more ago.

"Our business is local," says Tom Klement, Shell's advertising representative of radio-tv. "Spot radio gives us high frequency at a cost that permits us to cover all our markets without spreading ourselves too thin. We also feel that *heavy radio* is more effective than *limited tv*, particularly in multi-*station tv* markets."

Currently, Shell sponsors five- and 10-minute shows, often supplemented with announcement schedules in 50 markets east of the Rockies, 11 on the West Coast. About 40% of the air budget, or 13% of the total budget goes into this spot radio effort.

Shell's approach to spot radio can be summed up this way:

- The oil company wants a local medium to tie in a product sold locally with local events, e.g. in St. Louis Shell bought 50 announcements over the Christmas and New Year weekends tying in with the city's safe driving campaigns.

- Because of a somewhat spotty distribution pattern, national air media would imply a waste coverage.

- While the firm buys on a 52-week basis ("That way we can clear most favorable times"), it can change the copy story continuously to fill local needs.

- Spot radio supplies the desirable coverage. It also makes it possible for Shell to get high frequency without budget strain.

"We made a basic switch in strategy last year," Klement told SPONSOR. "Previously all plans originated out of the home office of Shell or J. Walter Thompson. Since last year, we're allocating budgets and agency field men to 18 division managers (12 on the East Coast, six on the West Coast), who guide and recommend changes in the local markets they're most familiar with."

These division managers not only write memos to the home office on basic choice of programing, station, copy, but also monitor the existing effort. Shell always reviews its radio buys quarterly according to cost-per-1,000 breakdown and through field trips of its home office staff. But if a complaint or suggestion comes in from a division manager, it is taken up separately.

"You might say that calls from our local men help put our shows or commercials back on the beam when they get off it," Klement said. "Since local announcers work from general copy kits rather than on verbatim readings of commercials, local monitoring can be the difference between an effective sales pitch and a watered down one."

He added that the decentralized approach Shell now uses has helped encourage more station merchandising. Miami's WGBS, for example, runs contests for local dealers with a weekend in Havana offered for the winner and his wife. Other stations put Shell on their program log mailings. Several stations give free plugs to Shell news, weather or sportscasts.

"We tend to say that we buy radio on a cost-per-1,000 yardstick," Klement said. "But actually, that's a flexible measure that might range from 50c to \$2. We're interested in selling. And

KPRC-TV

FIRST IN HOUSTON
with 17 out of 20*
top nighttime shows
OCTOBER AND NOVEMBER

1. George Gobel KPRC-TV

2. Hit Parade KPRC-TV

3. Robert Montgomery KPRC-TV

4. Medic KPRC-TV

5. \$64,000 Question Station C

6. Lux Video Theatre KPRC-TV

7. Waterfront KPRC-TV

8. Truth or Consequences KPRC-TV

9. Life of Riley KPRC-TV

10. Great Gildersleeve KPRC-TV

11. This Is Your Life KPRC-TV

12. Disneyland Station B

13. Father Knows Best KPRC-TV

14. People Are Funny KPRC-TV

15. Fireside Theatre KPRC-TV

16. Caesar's Hour KPRC-TV

17. Ford Theatre KPRC-TV

18. Perry Como KPRC-TV

19. City Detective KPRC-TV

20. Wyatt Earp Station B

* ARB — October, November, 1955

KPRC-TV

HOUSTON • CHANNEL 2

JACK HARRIS Vice President & General Manager
Nationally Represented By EDWARD PETRY & CO.

KGVO-TV

MISSOULA, MONTANA

ADDS HELENA*

Montana's Capital City

to its Western Montana

9 county

"Captive" Coverage

NO Increase in regular LOW

KGVO-TV rates

via Community Cable

MAGNIFY YOUR SALES

IN THIS STABLE \$160,000,000.00

MARKET



167 Mountainous Miles from Spokane

20 FEBRUARY 1956

it's possible for a station to do an effective job through persuasive presentation, good programming and merchandising that can't be evaluated in cost-per-1,000 terms alone."

Because of the new decentralized set-up, Shell considers itself more open to a good reason why it should buy radio in a new market, or add stations for a special promotion in the existing markets. The agency's own field men work with Shell's district managers.

"In that way, our recommendations from the field have a thorough screening as they're being developed. By the time they hit us, we look into them very carefully."

Shell's trends for 1956: continued emphasis on five- and 10-minute news the weather shows, less emphasis on the 15-minute format that offers the same length commercial time as a 10-minute show; more flurries of short-term saturation announcement campaigns to tie in with local civic events or marketing problems.

Paper-Mate (through FC&B)—Originally a West Coast operation, Paper-Mate used radio from the start: first, as the backbone of its introductory

campaign, now as an essential booster medium to supplement its network tv and print effort.

"Our method hasn't changed except in scope," says a Paper-Mate account executive. "It's just that our budget has continued growing. Also our reasons for using the medium are different today from five years ago when we got into it."

He went into the reasoning behind the pen company's strategy: "(1) Spot radio is a good slide rule buy in terms of coverage, frequency and cost-per-1,000; (2) early-morning listeners, whom we aim at, are working people. Hence they're a concentration of our best prospects—bookkeepers, school kids, salesmen and other groups; (3) spot radio offers personality selling at a low cost."

Generally, Paper-Mate concentrates its radio effort in a dozen or more major metropolitan tv centers from New York to Los Angeles, goes into as many as 40 for seasonal promotions.

"Say our network tv show, *People Are Funny*, has a 30 national rating. Well, in a multi-station tv market competition may water this rating down to a 10. That's why we start

hitting such markets with spot radio saturations."

The agency picks personalities on radio stations, like Klaven and Finch, gets them together for lunches with client and agency executives and provides them with fact sheets rather than verbatim commercials.

"Radio talent has a tremendous lot of scope which the stations are not exploiting to the fullest even now," an FC&B executive said. "The public would like to see what these people they're listening to *look* like, what they *are* like. That kind of personalized publicity attracts more listeners for the station. It also makes radio talent more effective salesmen for clients."

He added that Paper-Mate wants to reach so many people in a market

★ ★ ★ ★ ★ ★ ★ ★

"Success in radio today depends upon a station's ability to make itself a vibrant part of the community. I believe that our stations were successful during 1955 for that reason. It is no coincidence that during the past year WBC stations succeeded not only in gaining sales ground over the previous year, but also in winning more public service awards than in any year in the company's history. The year 1955 was our greatest year in terms of public service and educational programming."

DONALD H. MC GANNON
President, Westinghouse
Broadcasting Company

★ ★ ★ ★ ★ ★ ★ ★

and will buy as much radio as necessary to fill the gap between the aim and the result of other advertising. During special seasons, spot radio becomes a primary advertising tool.

"This client realizes that radio costs so little and does so much," the executive continued. "But more personality selling on the part of stations would help us overcome hesitancy on the part of other clients who've heard that radio is off in tv markets. Actually, the medium has a very definite place in the biggest tv markets, if you buy the

MORE THAN EVER

Stockton's Most Listened to Station

HOOPER RADIO AUDIENCE INDEX
STOCKTON, CALIF. OCTOBER THRU DECEMBER, 1955

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	15.7	24.9	6.4	37.6	14.9	9.3	7.0	9,933
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	12.3	27.7	8.2	34.1	14.1	8.7	7.2	11,892

**K
S
T
N**

Fall 1955 Hooperatings show KSTN increases dominance of *Stockton Radio Audience.

*America's 92nd Market

Music · News · Personalities
Represented by Hollingbery

1,000,000 WATTS
1st in Power and Coverage
WILK-TV
Wilkes-Barre Scranton
Call Avery-Knodel, Inc.

right kind of radio."

Since the turn-of-the-year sale of the company to Gillette, Paper-Mate's advertising has been in a period of transition. The firm spent some \$250,000 in spot radio during 1955. Agency executives feel that the radio budget is likely to see an increase this year, a continuation of the same approach.

Chap Stick (through Lawrence Gumbinner)—"We've been in radio for six years partly because we can't afford tv, mainly because radio gives us better coverage per dollar than newspapers," says Paul Gumbinner, agency radio-tv head.

From a modest start on one New York radio show in 1949, Chap Stick has expanded to a 40-market campaign over the past three or four years.

Chap Stick tested the pull of radio versus newspapers in 15 markets back in 1950, by making a sample offer of Chap-Ans, the then new hand lotion for men. On a cost-per-inquiry basis, radio outstripped newspapers in every case.

"Spot radio is a logical buy for us," says Gumbinner. "For one thing, the

product's seasonal. It's used primarily by men and children, always during the cold season. Our distribution and sales are heaviest in metropolitan areas."

Merchandising is important to Chap Stick's choice of station. "We've used 50-kw. and 250-watter," says Time-buyer Anita Wasserman. "In some markets we need broad geographic coverage, in others intensive coverage of a small city area. But in all cases, merchandising packages are an important factor."

The agency keeps monthly checks on stations' merchandising support, their mailings to the trade, window displays, other point-of-sale material on air promotions. Since schedules are reviewed continuously, a slack in merchandising help can mean a switch to a station which duplicates the original one's coverage.

"In the beginning, we aimed at men only," says Gumbinner. "That meant early morning radio only, preferably before 8:00 a.m. Be we find that we now prefer a family audience, since

★ ★ ★ ★ ★ ★ ★ ★

"The retailer desiring prestige in his own community must identify himself with . . . national brands if he is to obtain the reputation he wants. This is one thing which probably wont change much over the years."

DR. W. R. G. BAKER
General Electric V.P. & General Mgr.
G.E. Electronics Division

★ ★ ★ ★ ★ ★ ★ ★

women buy the product for kids. Back in 1952 WFAA, Dallas, couldn't give us morning availabilities. The station sold us on its evening newscasts with some well-documented audience research. Since then we've gone into evening radio in some 15 markets with good results."

Agency and client both look for station presentations that dispel radio buying cliches. "WJR, Detroit, showed us that the 4:00 p.m. factory shift made early evening news a good buy for reaching families at home," Gumbinner says. "We've got no rule that says we've got to stick to one pattern on all stations. All we want is a family audience at a good cost."

Today, Chap Stick puts some 60% of its total budget into spot radio, the remainder into magazines. The company expects to increase the number of markets it's using as sales and budget permit. ★ ★ ★

KPRC-TV

FIRST IN HOUSTON

with 17 out of 20*

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* ARB — October, November, 1955

KPRC-TV

HOUSTON · CHANNEL 2

JACK HARRIS Vice President & General Manager
Nationally Represented By EDWARD PETRY & CO.

EL PASO
among top 30
in Rate
of growth*



5th City in Size in America's Biggest State . . . and growing faster and sounder all the time.

- 16th in Effective Buying Income Growth in U.S.A.
- 22nd in Total Retail Sales Growth in U.S.A.
- 19th in Food Sales Growth in U.S.A.

ONLY KROD-TV effectively covers all of El Paso's market.

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

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - ABC



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

Rep. Nationally by the BRANHAM COMPANY

HOLLYWOOD ADMEN

(Continued from page 31)

most serious headaches. If the agency could afford it, I'd suggest an exchange program, by which everybody in the agency would spend six months at least on either coast. But that's shooting toward Utopia.

"Another Utopian solution would be a weekly get-together somewhere half-way, like St. Louis or Tulsa, between the Eastern and Western keymen, where the week's happenings could be chewed over. But which one of us would be willing to give up 52 Saturdays or Sundays a year?"

No authority: "They give us a job to do, but they won't let us have the authority to do it. Take that weekly anthology series we're doing. When the script has been okayed by the client, I've got to clear practically every actor with New York. And not only that. There are last minute changes. A scene suddenly doesn't seem to play the way it's written. Something's got to be done. So I'm supposed to get on the phone to New York and discuss the change. Well, maybe it's the time of day when that's possible. Meanwhile an

entire studio full of highly paid personnel stands around, costing thousands every minute. This nobody worries about, because the producer has guaranteed to deliver the show for x number of dollars. But if he loses money on this show, he's certain to try and make it up in the next, and then the quality suffers.

"On the other hand, situations like this usually arise, when you can't get through to New York anyway. So, authority or not, I just go ahead and make the decision right then, and prepare myself to have to fight for it later.

"We're here on the spot and if we were informed of the clients' needs and thinking, we would be in the ideal position to take full responsibility based on full authority. This is something that will have to come inevitably, but in the meantime much time and money is being wasted without valid reason."

Script approvals: "When I buy a car, am I entitled to know what steel was used to make it? No. As long as it's a good car, that's all I have to know.

"When I buy a piece of soap, do I ask about the ingredients? (99 44/100% pure! Pure what?) No. As long as I get clean, when I wash with it, I'm satisfied.

"So why should a sponsor be entitled to read a script? For good taste and policy? Well, if I don't know what's good taste, and if I'm not familiar with the client's policy, I shouldn't have this job.

"A client knows no more what script will make a good show than the man in the moon, and a great deal less than the producer, who makes his show, the writer, director or I for that matter. Any man, who can read a script and know if it's going to be a good show, could earn a million dollars a week, and he would be wasting his time making automobiles.

"A script is a combination of a writer's idea, a producer's faith, a director's visualization and the talent of actors, camera-men and sound-men. The written word serves as a guide, not an ironclad rule. I absolutely refuse to admit that a client, his wife, his ad manager or hired reader (who can't be as good as the producer, or he would be a producer) knows more, as much or even nearly as much as the men he has hired to produce his television show.

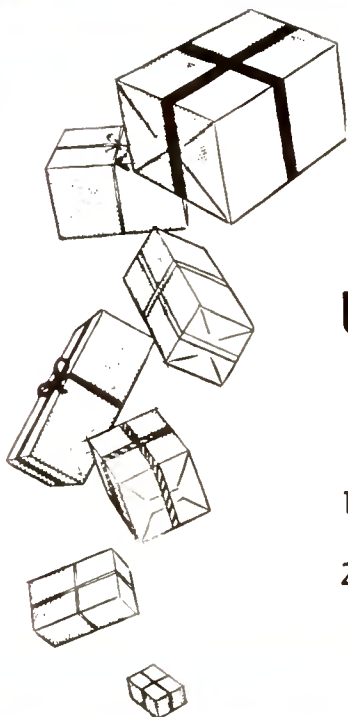
"So give us out here the job, and then leave us alone. If what we do doesn't satisfy, we can always be fired!"

Too little time: "To paraphrase Clare Boothe in *The Women*: The first man who can explain why it takes seven weeks to make a minute commercial is going to get that prize they're always giving away in Sweden.

"The point is, it can't be explained, but that makes it no less fact.

"Things can be done fast, and they can be done slow, and after they are

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION



PACKAGE BUYER?

Use WDBJ's 6-13-21 Plan!

	Class "A"	Class "B"
6 minutes weekly . . .	\$ 63.00	\$ 45.00
13 minutes weekly . . .	117.00	78.00
21 minutes weekly . . .	168.00	115.00

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

INDUSTRIAL HEART
OF THE TRI-STATE AREA

70's New Queen

316,000 watts of V. H. F. power

WHTN-TV BASIC ABC

Greater Huntington Theatre Corp.
Huntington, W. Va. Huntington 3-0185

done, they can be changed and changed and even done over again. But they can also be done good and bad, too cheap and too expensive, or they can be done right.

"I'm talking about doing things right. About doing a top quality job, exactly the way the client wants and needs it done, done with the right ingredients and for the right price.

"In making films, time is money in more ways than one: Time spent in preparation is money saved. Excess time spent in production is money wasted. Time spent on changes is money thrown out the window, (and usually very much money thrown out a very large window).

"The sooner they stop asking, why we need all that time, but just take our word for it, the sooner we'll be in a position to deliver the very best for just the right price."

Too many apologies: "Sometimes I seem to spend half my time apologizing and explaining.

"The account executive in New York wants to know why the leading man in his show is eating an apple, when the script called for a pear.

(The star's little girl was on the set that day and ate the pear, but the prop-man happened to have an apple in his lunch. Nobody told me that the client hates apples.)

"The producer wants to know, why with only three days to go before shooting, we still haven't gotten an okay on the *blue pages* (script corrections) from the East. (I haven't got the faintest idea, but I make up a story about the client being sick, and then I sneak off to the phone and put in a call to New York.)

"The star wants to know why there's no decision on the option for the next thirteen pictures. He's got an offer for a feature picture, and he doesn't want to lose out. (I can't tell him that the network is unhappy with him in that particular time-slot and that the client refuses to have the show moved, because he'll know then, that there might not be a decision for a week or more. So I make up some sort of story and get to work on the network from this end to try and help solve the problem.)

"New York wants to know what's holding up the contract for the star, whom they want for that spectacular. (They don't know that there's been a rumor locally that the other girl on that same program has been seen in some of the more out-of-the-way night spots with the star's husband, and I've been for a week up to my ears, trying to prove that this rumor, started by a blind item in somebody's column, is completely fake.)

Double sponsorship: "As if it wasn't enough, that our own New York office neglects to give us enough information, we now also have to worry about the clients and policies of other agencies, with whom we share sponsorship.

"Thank heaven, all of us work in much closer co-operation here, than do the boys on Madison Avenue, and so it's comparatively easy to keep track of the other fellows' problems and to help each other.

"But it's only natural, that if you've got two sponsors to worry about instead of only one, the considerations which govern production problems, are automatically doubled."

Clients worry: Here's a case in point. We've got a cigarette account, a candy account, an automobile account among dozens of others. Last month one of our programs for the

KPRC-TV

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OCTOBER AND NOVEMBER

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17. Ford Theatre KPRC-TV
18. Perry Como KPRC-TV
19. City Detective KPRC-TV
20. Wyatt Earp Station B

* ARB — October, November, 1955

KPRC-TV

HOUSTON • CHANNEL 2

JACK HARRIS
Vice President & General Manager

Nationally Represented By
EDWARD PETRY & CO.

*If you have
Pride in
your product
You
will have pride in your
Advertising*



*Surely, then you must
have Pride
in the Radio Station
you use.*



*In Oklahoma's No. 1 Market
your
Pride and Your Purse
Will Be Best Served
When You Use*

KVOO

Oklahoma's Greatest
Station Since 1925

50,000 watts—NBC Affiliate—1170 kc

Edward Petry & Company
National Representatives

GET BEST
COVERAGE IN
BOTH
COLORADO SPRINGS
AND PUEBLO . . .

KKTV

CHANNEL 11

Transmitter atop Cheyenne
mountain, ONE MILE above
market area.

126,000 families equals
America's 108th market.

CBS and ABC
for
Pueblo, Colorado-Springs
and Southern Colorado

THE BOLLING CO., INC.
Southern: Clarke Brown Co.



Why Overlook A Good Thing?

A good thing is hard to find!
WNDU-TV is not hard to
find, and it *is* a good thing.
Over 176,000 UHF families in
South Bend - Elkhart have
found the programs they want
on WNDU-TV. Your sales
message will find the families
you want on WNDU-TV
. . . a good thing!



NBC Represented Nationally
by **MEEKER TV**

WNDU-TV
CHANNEL 46

cigarette account contained a scene in which a child got a stomach ache from eating too much candy, and later her father got into an accident because something went wrong with the car.

"The cigarette account, who paid for the show, liked it fine. But both the candy and the automobile account came down on my neck like a ton of bricks.

"Their argument was, that after all, they're clients of ours, and scenes like that are detrimental to their public relations (though neither the candy nor the car had been identifiable in the program).

"Taken to an extreme in a shop like ours, where we have hundreds of clients in as many different businesses, this creates an untenable problem for the writer. One might begin to worry whether a character can safely leave a cup of coffee half-finished ("Good to the last drop"), smoke a cigarette before committing a crime, or for that matter, wash his hands with soap, or whether we can use the sound effect of a car screeching to a sudden stop (tires, brake-lining) and so on ad infinitum."

Wrong travel: "Everytime something needs personal discussion, one of the Eastern boys gets on a plane and comes out here. In a way that's fine, because frankly I like it here, and I'd just as soon stay put.

"But actually it would be much better, if I'd fly East. It would not only give the one man, concerned with his account and his one problem, a chance to discuss it with me, but I could also get a feel of all other new developments, possibly meet some of the clients and sit in on meetings.

"It would result in my returning to the Coast with a new and more complete understanding of Eastern thinking, problems and developments. I would return to the Coast with my authority unimpaired, able to shoulder the responsibility effectively and in line with the best interests of the agency and *all* of its clients."

Actor duplication: "With the increasing number of film programs being made, many of which find their way into syndication, where advance scheduling is an impossibility, the duplication of actors in conflicting parts becomes a major problem.

"This is what happened two weeks

ago: We sponsor a program in which we dramatize heroic acts of living people. Well, the actress, who played the heroine in that show, also appeared in the adjacent program as the villainess. Thus after appearing as a despicable character, who went around shooting children and kicking dogs, she followed herself immediately as the courageous and angelic woman devoted to the well-being of others.

"All we could have needed was to have her appear in between in the network station-break, advertising another sponsor's product, and I'd really have been ready to crawl into a hole.

"As a result of this, wherever it is humanly possible, we now try to get complete cast lists well in advance, and to do everything in our power to avoid this kind of duplication. But in only too many instances, it is completely impossible, and has to be considered as one of the hazards of this business."

Film producers: "For some reason most Eastern admen seem to think of the Hollywood film producers as a



Welcome Guests
in 490,000 Homes in
Western New York*

*Plus a bonus of 485,000
Canadian Homes

WGR-TV
BUFFALO

Nat. Reps. **FREE & PETERS**

SPONSOR

necessary evil of doubtful morals.
 "Nothing could be further from the truth. These men have proven themselves to be clever, resourceful, devoted to the business, willing and eager to do the very best, often to their own financial detriment far in excess of what is expected of them.

★ ★ ★ ★ ★ ★ ★ ★

"We feel that television has become an all-day medium and that an advertiser should earn discounts on his night-time schedules through his day-time schedules and vice versa."

FRED L. VANCE
 Sales Manager, KWTW, Oklahoma City Oklahoma

★ ★ ★ ★ ★ ★ ★ ★

They know their business, have deservedly garnered the love and devotion of the top industry technicians.

"The sooner clients and admen alike come to the realization, that these men constitute a pool of creative talent, second to none anywhere on earth, and that their suggestions, though often shrouded in hard to understand motion picture terminology, are frequently far superior to the ideas created by the not film-wise advertising experts, the better it will be." ★ ★ ★

IN EVANSVILLE INDIANA

WISE BUYERS CHOOSE



WRESTLING FIFTY

YOUR FOLLOW-THRU STATION ONLY WEHT

Offers: **GUARANTEED ON-THE-AIR Promotion**
 NEWSPAPER ADVERTISING
 NEWSPAPER PUBLICITY
 Letters to **RETAIL TRADE**
 Daily **NEWS** Letters to **HOTELS and HOSPITALS**
 Lobby **DISPLAYS**
 Monthly **HOUSE ORGAN**
 Window **BANNERS, POSTERS**
BILLBOARDS

Represented by
MEEKER TV, INC. — ADAM YOUNG
 St. Louis

Now Operating **WEOA CBS Radio**

CHANNEL 50

WEHT

NOW OPERATING WEOA—CBS RADIO



0 FEBRUARY 1956

15% COMMISSION

(Continued from page 29)

been a problem, the networks could have kicked about the 15% already—hell, they're paying it, not the advertiser. The fact that 15% is the rule is the result of the economics of the business not of monopoly. Some 90-95% of advertisers have always complied with the 15%. It's ironic that smaller accounts, which are costlier for agencies to handle, are likely to be the ones to try bursting through the dam and start griping about the commissions."

Here, by way of contrast, is the point of view of the vocal minority of client executives who feel some adjustment is needed in commissions paid on program costs.

Advertising manager, dairy products firm: "I don't believe we can tell yet how tv will shake down following the decree. Say we do a live show from the Coast or N. Y. The agency and client tend to get more involved in its production than in film. There the agency earns its commission. In film, if you buy a competent producer to start with, then there's less supervision needed. Then the 15% can be considered pretty arbitrary. I've been through this often: Should we produce our own show and cut out the agency? It may be tradition, but the commission for such talent costs isn't legally enforceable.

"Now, if a client is to supervise the show production himself, why should he pay the agency?"

"There are certainly rumblings about these problems. It's not like the radio days where agencies were able to afford to produce shows and could justify talent commissions. Then there was no quarrel with the 15%. Often, client and agency today have no word in production of film or live shows, and then where does the 15% come in?"

Advertising manager, East Coast brewer: "The 15% tends to average out for advertisers who use various media, say spot and network both. But I wouldn't be surprised if there's an eventual realignment of commissions according to media. Also, one aspect of tv billing has become a sore point: Commissionable talent costs. We're in a position of buying film packages, maybe even reruns, where there's no question of controlling or supervising show contents. We don't feel the agency's entitled to a commission on that

KPRC-TV

FIRST IN HOUSTON WITH 17 out of 20 Top Nighttime Shows OCTOBER AND NOVEMBER

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* ARB — October, November, 1955

KPRC-TV

HOUSTON • CHANNEL 2

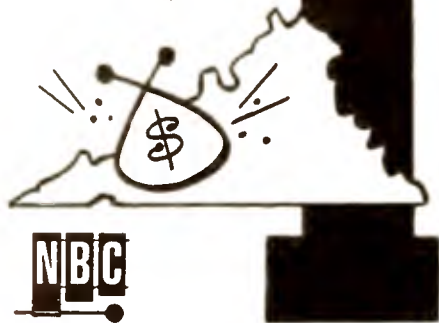
JACK HARRIS Vice President & General Manager
 Nationally Represented By EDWARD PETRY & CO.

the station
that made
ROANOKE

**VIRGINIA'S
NO. 1
TV MARKET**

70.2%
station share
of sets... (ARB)

WSLS-TV
CHANNEL 10
ROANOKE, VA.



Represented Nationally—Avery-Knodel, Inc.

**IN
ROCHESTER
N.Y.**

WHERE THERE
IS A
WILL
THERE IS
A WAY!

*And the
way is
with...*

"WILL" MOYLE

Leading deejays today across the country include WILL MOYLE, WVET Rochester... refreshingly different." BILLBOARD said it and we're glad—and your client will be glad, too, with results the Will Moyle way on WVET, the "INDEPENDENT" Network station.



Honored by
Stan Kenton's
recording—
"ACCORDING
TO MOYLE"

5000 WATTS
1280 KC
WVET
ABC

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

kind of a buy. A service charge or fee would be more in line with their efforts."

Agency consensus: Agency executives were unanimous in agreeing that no change is to be expected in the commission system. A brief but representative sampling of agency opinions appears on page 29 and covers the gamut. The only additional viewpoint given to SPONSOR, and this one was on a no-name, no-identification basis, was to this effect:

"The only thing we have to fear is that certain agencies will attempt to snipe at accounts with the lure of reduced commissions or other deviations from normal practice. Some few clients may be temporarily intrigued by the possibilities for cost reduction. But there has always been a certain amount of this kind of competition to contend with and the traditional commission system has prevailed."

Except for sporadic raiding then, agencies agree that the 15% commission and the system itself is likely to continue unchanged. Even where the 15% on program costs is concerned, agency men contend there is no ground for change since most agencies earn a 1% or less profit when all forms of activity are balanced out.

Thus it's apparent that on this one issue of commissions in tv programming a difference of opinion between some clients and their agencies exists and is accelerating. This is an ironic outgrowth of the Dept. of Justice's action. For the D. of J. brought no action against any entity in the tv-radio field and yet it is the air media bailiwick that any change in current practice is most likely to emerge. Because of the importance of the issue, SPONSOR delved into the question of the commission system in the air media to try to pinpoint ways in which it differs from practices in the print media. The facts are outlined here for the benefit of admen now making careful analysis of the question.

Air media commissions: SPONSOR didn't have to dig very hard to find differences between the commission system in print and air media. One reason for the differences may be that air media are newer, more dynamic. They've never stopped changing long enough to solidify their client-agency-media relationships. (This may or may not explain why no broadcast trade as-

sociation has been tagged with allegations of anti-trust violations.) The NARTB and the 4 A's did collaborate on a standard contract form for spot broadcasting some years ago but there was no requirement that it be followed. It included a ban on secret rates and rebates and specified that the agency will not rebate to its client any part of the commission allowed by the station.

True, the 15% commission for time was taken over from the print media and is in general use now. But when it comes to the commission on talent and production, the situation is no clear-cut.

One reason it is not made evident by the comments above. Advertiser don't always feel it is justified. While they generally pay the 15% on talent and production, in cases where the question the justice of it they will expect the agency to give them some additional services so that the agency "earns" the commission. Thus, the program commission is not considered merely a payment for servicing and buying programming but is used to subsidize other services.

Another reason it is not clear cut is that the air media did not have print traditions to fall back on. In print media, the plate for an ad (which is comparable to program production costs) is paid for by the agency, not the medium. Moreover, the agency usually adds a fee to the plate cost, not a commission.

Another factor, which may turn out to be important in the long run, is that in air media, as distinct from print media, it is not always clear who sets the program commission. In some cases, it is not even clear who sets the time commission. Traditionally, in print it is the media who have set the commissions. So, this question comes up: If the air media do not, as individuals, set and stand by a standard commission, will the commission become negotiable in the future?

Take the current practices at the



SPONSOR

networks. Participation prices usually lump time and talent together in a commissionable price. This is true in both radio and tv. But where a full show is bought the picture is not so simple.

At CBS, for example, the network in more than half the cases offers the show at a commissionable price. In some cases, however, the price is net. Sometimes it's a matter of how the agency or advertiser wants the price quoted.

No CBS contract, spot or network, has a clause which bans rebates or fee-splitting. Both time and talent are referred to here. So far as CBS is concerned, it has never been faced with a rebate problem and points out it is in a position to know if rebating is going on or not. Since the agency pays the network the net price for the show, the web cannot tell if the agency was just paid the gross price by the advertiser or less. Moreover, CBS takes the position that it is not concerned with what happens to the spread between the net and gross price.

NBC prefers to quote a net price. There is no policy of allowing a commission. If the agency prefers, NBC will quote a commissionable price by adding 17.65% on top of the net (which is equal to 15% of gross). In its time facilities contracts there is a clause providing that commissions shall not be rebated. This means among other things, that where NBC deals directly with advertisers (and NBC has no policy against it) they pay the card rate, including the commission.

In spot, the practices are just as varied. Reps report that in some cases agent prices are quoted commissionable and sometimes not. Morris Keller, radio sales manager for the Katz agency, pointed out to SPONSOR that where an advertiser buys, say, an announcement in a d.j. show, the price is considered a time, not a time and talent, price. This is so advertisers could not pay more for buying into a show than next to it.

To advertisers and agencies familiar with buying radio and tv, these facts are not new, of course. But, in the

light of the anti-trust proceedings and the arguments justifying the 15% commission, they are quite significant. This is why:

Historically, the commission was paid to advertising "agents" by media for selling space. As agents became agencies and gradually got into writing copy and providing other services for the advertiser, the commission was continued. The theory behind continuing the commission was that the agency was a professionally competent organization that helped media by turning out successful advertising. Hence, it was entitled to be paid by media for this job.

This theory is more widely-held among 4A agencies than is supposed. SPONSOR understands that the 4A's itself goes along with this concept to some extent. The theory has been modified somewhat in recent years in that the agency is pictured as an independent contractor which serves media by serving the advertiser.

A more modern view was taken by the Agricultural Publishers Association, one of the five publishing groups the government charges with anti-trust violations. In a strong answer to the Justice Department, APA denied what it felt was a government implication that agencies are agents of media, not advertisers.

APA said flatly that agencies are agents of advertisers, not media. APA also said that publishers do not "as such" allow any commission to agencies but gives advertisers a discount "for the employment by the advertiser of a specialist to perform (advertising) functions and activities, it being then and now recognized that the employment of such specialist by the advertiser results in savings to the media equal to or in excess of the discount or commission allowed."

Note, however, that APA still takes the view that the medium sets the commission. The APA does not say such commission should be subject to negotiation between agency and client.

In light of this, practices in the air media begin to take on a radical look. In a sense, this should not be surprising, since a cloak cut to fit print media should not be expected to fit other media with different measurements.

What is significant in all this, however, is that the air media (and by media is meant stations and networks as individual entities) are either reluctant or unable to determine com-



the "Cheer" Leader of all wonderful Wyoming Radio . . .

KVWO

Wyoming's top Hooper Station!

JOS. HERSHEY MCGILLVRA

New York • Chicago • Atlanta
Los Angeles • San Francisco

Write, Wire, Phone William T. Kemp
Box 926 • Ph: 2-6433
Cheyenne, Wyoming



promotes sales in a

6 BILLION MARKET \$

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:

WING—WCOL—WIZE
WCMI

or
John Blair & Co. for WKLO



THE STATION **WSOK** 100% NEGRO PROGRAMS
in NASHVILLE, TENNESSEE
WSOK

missions in various instances. Even where CBS gives commissionable prices on both time and talent, the lack of anti-rebate clause means the network washes its hands of what the actual commission is. In the case of NBC, the common use of net program prices means the same thing.

It is interesting to note that one adman, speaking of NBC's barring rebates on time commissions, said the reason was probably to make sure that all advertisers pay the same for time on NBC. If one advertiser gets a rebate from his agency, he, in effect, is buying time cheaper than the client who pays the full commission. This argument, of course, is a basic one in defending the fixed commission system.

There is no implication here that the battering received by the commission system as it was adapted to air media is either good or bad. The prime point is that the forces at work in radio and tv advertising are having more impact than the government's anti-trust suit.

This is even more apparent when the focus is shifted to radio-tv programming sources outside of air media. This has no parallel at all in print media. The advertiser does not buy outside editorial content to be placed in newspapers and magazines. And, possibly, just as important is the fact (also true of network- or station-produced shows) that the percent of space costs going into art production is usually much less than the percent of time costs going to talent and program production.

While independent program sources are not "media," they often quote commissionable prices. This is true of Ziv, for example. It is also true of Goodson-Todman for both live and film programs. (An exception in the case of Goodson-Todman is prize money on quiz shows, which is not commissionable.) But it is not true in

all cases. Where an advertiser buys a participation in a syndicated show, he usually pays a commissionable time-and-talent charge.

In the case of commercials, again there is variety. One firm will give a commissionable price, another a net price. One of the firms which quotes net prices on commercials told SPONSOR "It's cleaner that way."

The theory of who should set the commission is one thing. The practical question of how much should be paid is another. For if the agency usually gets its 15% through negotiation or an understanding with the client (rather than through air media "allowing" such a commission), the net result is the same.

However, the practice of media setting a commission did provide a certain stability to the system. What with current advertiser complaints of talent commissions on the one hand and the complicating factor of additional agency fees on the other, the possibility exists that negotiations may become more common in air advertising commissions. ★ ★ ★

COMPARAGRAPH NOTES

(Continued from page 80)

Speidel, SSCB: NBC, Sat 7:30-8 p.m.
 Staley Mfg., R&R: CBS, alt M 10:15-30 am
 Standard Brands, Bates: NBC, M 5:30-6 pm
 State Farm Inc., NL&B: NBC, F 10:30-11 pm
 Sterling Drug, D-F-S: ABC, F 9:30-10 pm
 J. P. Stevens, B. Houston: CBS, S 6-6:30 pm
 Studebaker-Packard, R&R: ABC, M 8-8:30 pm
 Sunbeam, Perrin-Paus, NBC, T 8-9 pm
 Sweets, Moselle & Elsen: NBF, Sat. 10:30-11 am
 Swift, JWT: McC-E: DTN, Th 1:45-2 pm
 Sylvania, JWT: CBS, Sat. 7:30-8 pm
 Texas Co., Kudner: NBC, Sat 9:30-10 pm
 Toni Co., North, CBS, M 8:45-9 pm; W 8-8:30 pm; M. W 11-11:15 am; alt Th 10-10:15 am; Burnett: NBC, Sun 7-7:30 pm; CBS, Th 3:30-4:45 pm; Sat 9-9:15 pm; Tatham-Laird: ABC part 8 8:30-9 pm
 TV Time Foods, direct: CBS, Tu 5-5:15 pm
 U.S. Steel, BBDO: CBS, alt W 10-11 pm
 Time, Inc., Y&R: ABC, Th 7:15-7:30
 Vicks, BBDO: W 5:15-5 pm
 Wander Co., Tatham-Laird: NBC, W 10:15-30 am
 Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm
 Webster-Chicago, JW Shaw: NBC, M 7:30-45 pm
 Welch Grape Juice, DCSS: NBC, alt F 5:45-6 pm; ABC, T 5:15-5:30 pm
 Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm
 Western Union, Albert Frank-Guenther-Law: Th
 Westinghouse, McCann-Erickson: CBS, M 10-11 pm
 Whelan Drugs, Product, Du Mont, T 9-10 pm
 Whirlpool, K&E, NBC, T 8-9 pm
 Whitehall Pham., Biow: CBS, Sat 9:30-10 pm; CBS, M 7:30-7:45 pm; T 7:30-8 pm; W 6:30-7, 7:30-7:45; F 6:30-7, 7:30-7:45; NBC, W 10:30-11 pm, 9:30-10 pm
 Wildroot, BBDO: CBS, M 8:30-9 pm

San Francisco, California. Of 636 persons queried 45.3% favored subscription tv; 35.8% opposed it and 18.9% "could not be classified." The same questions concerning radio showed 58.5% in favor of a subscription plan.

Data for the survey was compiled and evaluated by students studying under Dr. F. W. Terrien at San Francisco State College.

WCFL, Chicago has closed a \$500,000 plus deal whereby the General Cigar Co., Coca Cola, Oklahoma Oil and the General Finance Loan Co. will share sponsorship of Notre Dame Football, Chicago Cardinals, Pro Football, the Chicago White Sox regular season and exhibition games, and Notre Dame basketball games. Also included in the deal are a variety of pre-game and post-game shows and Bob Elson's daily two hour show from Chicago's Pump Room.

\$1,000,000 plus will be divided among radio, tv and printed media this year by Slenderella International's reducing salon chain. With home offices in Darien, Connecticut, Slenderella now has over 110 salons throughout the country.

Milwaukee people are looking forward to the selection of "Miss 19" who will receive \$5,000 worth of prizes from firms working in cooperation with WXIX-TV the sponsor of the contest. "Miss 19," who gets her title from the WXIX-TV channel number, will be selected as part of the station's First Anniversary celebration. Plans are being made to use the winner throughout the year as official hostess for WXIX-TV.

Renzo Cesana, who's probably known better as *The Continental*, returned on 29 Jan. to WRCA-TV, Channel 4, under the sponsorship of Encore cigarettes. Presently Cesana will be on Sundays at 11:15 p.m., E.S.T.

... Dr. Kim's Tonic Uses



PASADENA - LOS ANGELES
 Spanish Language Station

representative:
 BROADCAST TIME SALES
 New York — Chicago — San Francisco

ROUND-UP

(Continued from page 65)

the board of RAB, on behalf of RAB's Washington and nation-wide membership. James Hardey, advertising director for W. & L. accepted the plaque for the store.

Subscription tv and radio received a favorable vote from the listening audience of KEAR radio, San

This is
 NATIONAL
 ADVERTISING
 WEEK
 FEB. 19-25
 "Advertising Benefits you"

Confidential

TELLS AND NAMES

UNEXPURGATED!

EXCLUSIVE!

FROM THE INSIDE PAGES

OF

KSUM

COMES THIS STARTLING STORY

NOW IT CAN BE TOLD!

THE FACTS ABOUT

Our **SPONSOR'S** Wives

KSUM radio takes the sensational approach

A snappy promotion pamphlet came into SPONSOR's offices the other day from KSUM, Fairmount, Minnesota. It takes a "sensational" approach in selling the station's story. "The facts about our sponsor's wives" reveals their KSUM listening habits on page two and page three goes on to reveal how "local names mean local listeners to KSUM." The back page of the breezy four pager winds up with summaries of exceptional selling jobs accomplished by advertisers who used KSUM exclusively. The brevity and directness of KSUM's message is exemplary.

* * *

A new book, called *Advertising Copy and Communication*, has been published by McGraw Hill as part of their series on advertising and selling. The latest volume is by S. Watson Dunn, associate professor of journalism and commerce at the University of Wisconsin.

* * *

Over 10 agency people from 38 countries will convene in New York City on April 23 for the International Meeting of Advertising Agency Lead-

This is
**NATIONAL
ADVERTISING
WEEK**

FEB. 19-25

"Advertising
Benefits you"

ers being sponsored by the American Association of Advertising Agencies.

* * *

The '55-'56 Liberty Award for the best Canadian tv showmanship was presented to Herbert Stewart manager of CHCT-TV in Calgary, Alberta. Mr. Stewart is a native of Columbus, Ohio.

* * *

The convention of the Association of Advertising Men and Women will convene April 1-6. On their program will be the presentation of the "Outstanding Advertising Student of America" award.

* * *

John E. Fitzgerald has taken over the "Looking and Listening" post for *Our Sunday Visitor*, the well known Catholic weekly.

* * *

RCA has unveiled what it terms "Industry's first plant completely converted for, and geared to, the mass production of color television receivers." Each assembly line of the Bloomington, Illinois plant is capable of producing a set a minute. The new plant will play a key role in RCA's 1956 production goal of 200,000 color television receivers.

Another firm that will add appreciably to the number of color sets manufactured and sold during '56 is the Emerson Radio and Phonograph Corp. which will produce between 20 and 25,000 sets this year.

Hoffman Electronics Corp. plans to make 1,000 color sets during the first quarter of the year. Other manufacturers who have plans under way to join the color push in '56 are Magnavox Co., Motorola, General Electric, Admiral Corp., and Philco. C.B.S., Columbia and Zenith have no plans for color set production.

Stations contemplating color telecasts will have some hefty bills to foot before they can treat their viewers who own color receivers to color shows. Equipment that will permit a station to pick up color programs originating elsewhere costs from 12- to \$15,000. The cost of transmitting equipment for color slides or film would add 65- to \$70,000, whereas the station that wants to produce original live all color shows might have to spend up to \$250,000.

* * *

Don S. Mitchell, radio-tv director of Watts-Payne Advertising Inc. located in Tulsa, Oklahoma, was named "Tulsa's Most Outstanding Young Man of 1955." With the honor went

the "Distinguished Service Award" presented by the local Junior Chamber of Commerce. Mitchell, who has been with Watts-Payne since 1938, organized the firm's radio-tv department and is secretary of the company. Among the civic tasks which earned him his award was the planning and execution of a publicity and money raising campaign for Tulsa's first Christmas Shopping Tour for Underprivileged Children and the direction of the administrative phases of Tulsa's annual outdoor Easter pageant.

* * *

The Little Rascal's Ollie Henry, M.C. for KAKE-TV Wichita, Kansas, started a mailslide recently when he posted a young viewer's snapshot on the club house bulletin board. He casually suggested other children send in their pictures and he was subsequently inundated with photos each of which he's added to the growing collection. 74 pictures came in the first day and within a week the total was around 1,700.

* * *

The tallest tv tower in the southwest and its coverage is the subject of an elaborate presentation distributed by WAGA-TV, Atlanta, Georgia. The 36 page display gives "WAGAland" a population of 1,932,232; retail sales of over \$1,576,396,000 and a spendable income of \$2,401,564,000.

Capsules of native gold, mined within the station's A contour were attached to the booklet replica of the presentation. A kit accompanied the display bearing the words "Do it yourself . . . mine Georgia's biggest market." It contained a miniature pick, shovel, and magnifying glass. ★ ★ ★



"Here — KRIZ Phoenix says carrots improve the eyesight."



STERLING BREWER

Star of
STAR STUDIO

WABT 12:30 to 2, Mon.-Fri.

On this popular early afternoon section, Sterling is the genial host, introducing the Top Quality films, dropping in commercials in his agreeable manner.

Star of

Matinee in Birmingham

WAPI 5:05 to 6:30, Mon.-Fri.

As a musical personality, Sterling has built up this program to have the most listeners at this time. (Latest Pulse).

Stars Sell on
Alabama's
greatest RADIO station

WAPI
Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings

greatest TV station

WABT
Birmingham

Represented by BLAIR-TV

Newsmakers in advertising



Norman H. Strouse, J. Walter Thompson president, brought a little "stability" to the Chicago offices of the Schlitz Brewing Company when he and George Reeves, Thompson v.p. and Chicago office manager, dropped in on Erwin Uihlein president of Schlitz a few weeks ago. The account had gone to Biow-Beirn-Toigo toward the close of '55 but had been resigned by Milton H. Biow shortly afterward. The informal closing of the Schlitz-J.W.T. deal took place without the usual spread of prepared material. Actually a formal pitch had been made when the \$9,000,000 Schlitz account went looking for an agency last November.



Edward A. Cashin has been elected v.p. in charge of client relations at B.B.D.&O. and a member of the Executive Committee according to an announcement made by Ben Duffy, president of the firm. Because of his wide experience in the grocery field Cashin will devote the major part of his time to clients who have packaged products. Cashin joined B.B.D.&O. in 1939 by way of the organization's Minneapolis office of which he became head in 1946. In 1954 he moved to the New York office where he was elected a member of the Board of Directors just a year ago this month.



George Comtois has been with ABC Radio Network since September 1951 when he joined as an account executive after leaving the Mutual Broadcasting System where he had held the same title. Before his stint with MBS Comtois was with the Crosley Broadcasting Corporation. Late last month Don Durgin, vice president in charge of the ABC Network, announced Comtois' promotion from Acting National Sales Manager, a post he's held since 1 January, to National Sales Manager. Comtois has also served as radio director for Federal Advertising Agency and as Sales Promotion Manager for Transradio Press.



Edwin J. Fitzsimmons has been elected vice president in charge of sales of the Weed Television Corporation. The announcement came from the office of Weed's president Mr. Joseph J. Weed. Fitzsimmons, who works out of Weed's New York City offices, formerly was the general sales manager for the station representative firm. Fitzsimmons, a native New Yorker, joined the Weed organization in 1944 after long experience in advertising including sales posts with the New York Times, the New York Daily Mirror, his own magazine representative firm and the agency field.



Top Twosome!

"Top Twosome!" . . . an accurately descriptive identification for TOP radio and TOP television in Oklahoma's TOP market!

KVOO RADIO, 50,000 watt pioneer leader whose TOP local and NBC programs since 1925 continue to deliver, day in and day out, the largest radio audience at the lowest per listener cost!

KVOO TELEVISION, Tulsa's dominant Channel 2 station, featuring TOP local and TOP NBC programs to guarantee delivery of a great buying-minded audience at advantageous cost per viewer figures!

LOOK AT THE MARKET!

FIRST in automobile ownership! One car for every 2.6 persons! (AMA official figures)

THIRD in gain in construction in the 37 states east of the Rockies, 1955 over 1954! (F. W. Dodge Corporation)

12.8% gain in Tulsa city bank debits, 1955 over 1954. \$10,556,355,162.00 in transactions. (Tulsa Clearing House).

SO . . . if it's ACTION you want, in Oklahoma's ACTION market, it's the TOP TWOSOME you want!—KVOO-TV and KVOO radio!

RADIO

Represented by
EDWARD PETRY CO.

KVOO

TELEVISION

Represented by
BLAIR TV

1170 KC • 50,000 Watts

TULSA, OKLAHOMA

Channel 2 • Maximum Power

**Choose
WHBF**
as a major aid
to your Quad-City
marketing plans
in 1956

CBS FOR THE

QUAD-CITIES
IOWA
DAVENPORT EAST MOLINE
ROCK ISLAND MOLINE
ILLINOIS
NOW 1/4 MILLION PEOPLE

WHBF AM TV
ROCK ISLAND, ILL.
REPRESENTED BY AVERY-KNODEL

BIG VOICE

WINSTON-SALEM
GREENSBORO
HIGH POINT

IN NORTH CAROLINA'S
GOLDEN TRIANGLE

NBC for { WINSTON-SALEM
GREENSBORO
HIGH POINT

5000 W • 600 KC • AM-FM

WSJS
RADIO
WINSTON-SALEM
NORTH CAROLINA
HEADLEY-REED, REPRESENTATIVES

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Phil Evans, KMBC-KFRM Farm Service Director, is one of 22 air personalities responsible for the compelling New Sound of KMBC-KFRM.

LISTEN the New Sound of **KMBC - KFRM**

The big news in Kansas City radio is the New Sound on KMBC-KFRM! By completely overhauling old programming concepts, KMBC-KFRM have introduced a new type of radio service that's tailored to today's audience demands. New variety, new personalities, new formats, new impact—they're all woven into every hour of every broadcast day. This inspired local programming, combined with the best from the ABC Network, produces radio that sells as it serves! Your Free & Peters Colonel can tune you in on the New Selling Sound of KMBC-KFRM.

*KMBC of Kansas City
KFRM for the State of Kansas*

1st in the Heart of America

BMI

BOOK PARADE

America's Most Widely
Listened-to Book Program

THESE BOOKS:

- "Atoms In The Family"—Laura Fermi
- "Dead Souls"—Nikolai Gogol
- "Laughing Time"—William Jay Smith
- "The Wilderness World of John Muir"—Edwin Way Teale, editor
- "Far Away and Long Ago"—W. H. Hudson
- "Buffalo Bill and The Wild West"—Henry Blackman Sell and Victor Weybright
- "Travels in Arabia Deserts" Charles M. Doughty
- "The Cherry Orchard"—Anton Chekhov
- "Books for the Desert Isle"—Special Feature

THESE REVIEWERS:

- Lucille Cohen; Evan King; Eudora Welty; Louis Mecker; Conrad Richter; Lynn Montross; Robert Payne; David Margashack; Paul Jordan-Smith.

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



D. ZELLERBACH

Portrait by Fabian Bachrach

“Good business is for everybody...”

At Crown Zellerbach we have 24,000 employees who, like the company, have bills to pay, plans to finance, and emergencies to anticipate. This requires saving.

“Crown Zellerbach saves a portion of its annual income in U. S. Government securities. This saving is safe, systematic and, with interest, profitable. Our employees follow the same ‘Good business’ practice through the Payroll Savings Plan.

“At our Camas, Washington, paper mill, for instance, 654 employees out of a total of 2,640 set aside a portion of their income last year and bought over \$450,000 worth of U. S. Savings Bonds on the Payroll Savings

Plan. To them this means money for the goods of today, the ambitions of tomorrow, and the security of the future. And this way of saving has the same advantages for an individual as for a company—a safe investment, a convenient method, and a profitable return.

“‘Good business’, then, is not just for business. ‘Good business’ which includes systematic saving in Government bonds is for everybody.”

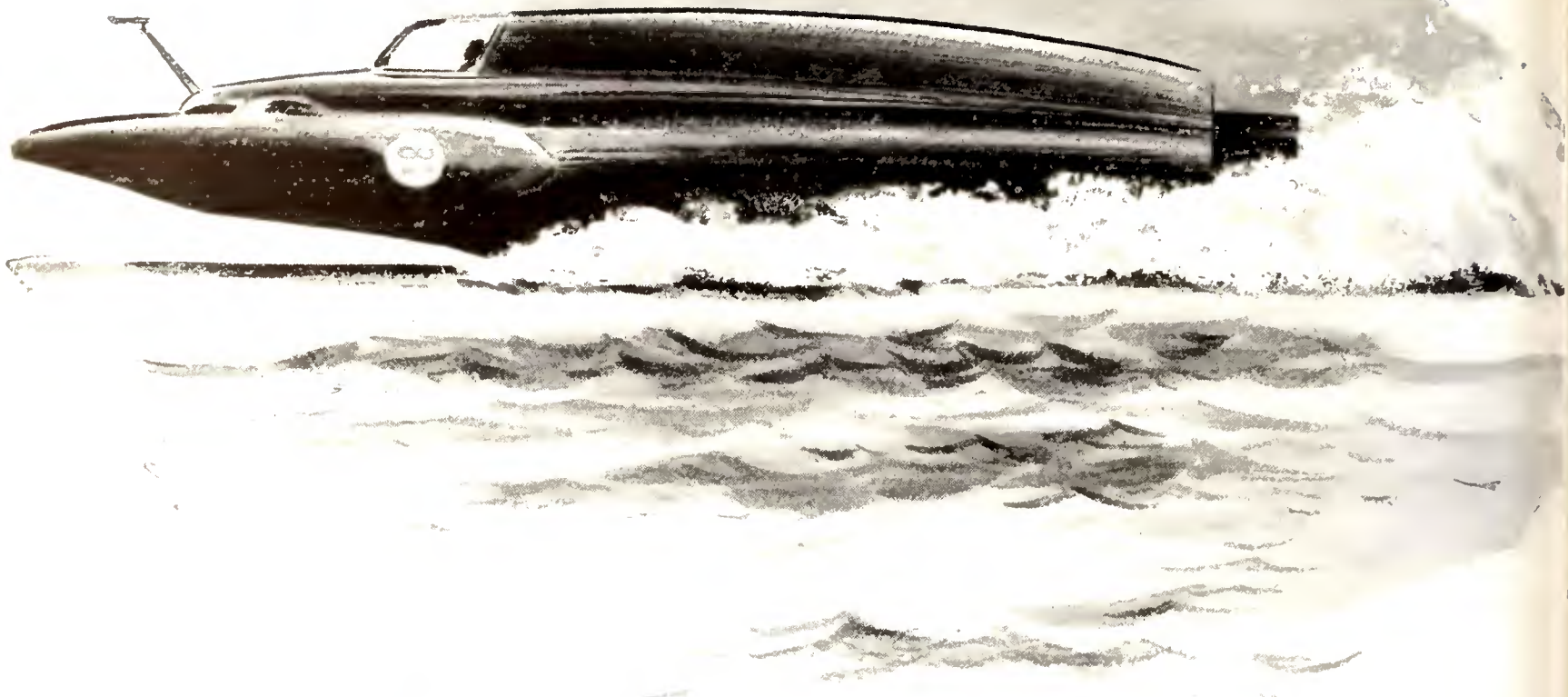
J. D. ZELLERBACH, President
Crown Zellerbach Corporation
Chairman, Committee for Economic Development
Chairman, National Manpower Council

If you do not have the Payroll Savings Plan . . . or if you have the Plan and employee participation is less than 50% . . . write to Savings Bond Division, U. S. Treasury Department, Washington, D. C. Your State Sales Director will be glad to help *you* express your agreement with Mr. Zellerbach...“Good business is for everybody.”

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

SPONSOR PUBLICATIONS, INC.





YOU MIGHT GO 239.5 MPH IN A SPEEDBOAT* —

BUT . . . YOU NEED WKZO RADIO

**TO SET RECORDS IN
KALAMAZOO-BATTLE CREEK AND
GREATER WESTERN MICHIGAN!**

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

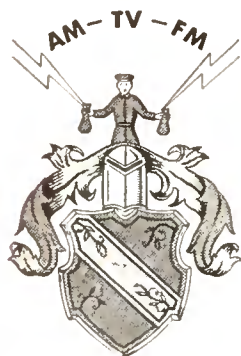
	6 a.m. 12 noon	12 noon 6 p.m.	6 p.m. midnight
WKZO	41 %	37 %	35 %
Station B	18	17	16
Station C	10	12	11
Station D	10	9	7
Station E	8	7	8
Others	14	18	24
Sets-In-Use	20.1%	20.2%	17.5%

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

WKZO—CBS Radio for Kalamazoo-Battle Creek and Greater Western Michigan—is one of those very few radio stations that have *overwhelming* audience preference in its area.

Its use is really essential, as shown by the Pulse figures, left. They credit WKZO with more than TWICE as many listeners as the next station, morning, afternoon and night! WKZO actually leads in all 72 quarters hours measured.

Avery-Knodel has the whole story.



The Fetzer Stations

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

WKZO

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

Avery-Knodel, Inc., Exclusive National Representative

*Donald Malcolm Campbell set this world's record at Boulder City, Nevada, in November, 1955.

REPORT TO SPONSORS for 20 February 1956

(Continued from page 2)

**Tv Budget
near \$7,000,000**

ABC has joined Television Bureau of Advertising, bringing number of members to 184: the 3 tv networks; 171 stations; 10 rep firms. Budget for 1956 is now nearing \$7,000,000.

-SR-

**NBC, WBC
change calls**

NBC and Westinghouse last week hit Philadelphia and Cleveland with call letter change campaigns which pulled out all stops. NBC hung exploitation hat on visit of "Today" to Philadelphia. Westinghouse tour de force was midwinter fireworks display. Cleveland stations became KYW-TV and KYW. Philly outlets now known as WRCV-TV and WRCV.

-SR-

**Big push on
in color tv**

Color tv is picking up steam. RCA has set '56 goal of 200,000 receivers and more and more individual stations are getting color conscious. KRON-TV, San Francisco, for example, will play host to a special color clinic Thursday for delegates to the ninth annual Western Radio and Television meeting in Bay City.

-SR-

**Marketing
question rolls on**

Marketing as an agency function is gaining new momentum. In wake of Dept. of Justice consent decree signed by 4A's, there's more talk than ever on how marketing pattern will fit in future agency picture. Few top level meetings held today without marketing discussion as at recent conference of American Management Association. (For more on marketing see, "You're living in the past, Mr. "X", page 36, this issue and lead story page 27.)

-SR-

**Tv gets
new wrap**

Aluminum Company of America plans major campaign for introduction of its new aluminum household foil to battle for good share of established wrap market (Reynolds-wrap, Saran Wrap). One third of all commercial time on bi-weekly NBC "Alcoa Hour" will be devoted to new product with Maria Riva doing the "wrap, cook, cover and cap" pitches. Tv effort will be supplemented with local tv, radio, print and outdoor efforts.

-SR-

**Form N.Y. tv rep
for ad agencies**

To handle problems of airing tv commercials for out-of-town ad agencies, 2 ex-networkers and one packager have formed Agency Representatives Inc. in New York. Services will include supervising, checking broadcasting of filmed commercials, on the spot representation for live ones. Execs are Lee Davis ex-ABC; Jack Miller, Keeshan-Miller Enterprises ("Captain Kangaroo"); Marvin Josephson, Broadcast Management Inc. and ex-CBS.

-SR-

**NBC TV shuffle
planned?**

NBC TV pondering program changes for fall in view of Berle's loss to Silvers and CBS TV and ABC TV early evening slotting nailing Camel news, Dinah Shore and Eddie Fisher in rating race. It's fair to assume 8 to 9 period in fall will see radical change with either Berle out of the picture entirely or hour completely revamped. Same's probably true for 7:30 to 8 p.m. slot. CBS TV and ABC TV programed along "adventure" line, took measure of established personalities. Question is whether NBC TV will follow pattern of other nets and join them at own game, free stars for other efforts, or will see if rating losses can't be brought up with slight revamping.

SPONSOR SPEAKS



Should commissions be cut?

There's remarkably little panic abroad in advertising agency circles despite the fact that the 4 A's has just signed a consent decree with the Dept. of Justice. Indeed none of the agency heads surveyed by SPONSOR fear that radical changes are ahead for the commission system (see article page 27 for quotes and details).

But there are always those in any business who seek to seize advantage out of any turn of fortune and the consent decree may encourage a number of attempts to lure advertisers away from their present agencies by promising lower commissions.

To the advertiser we say this: An advertising agency is in business to make money just as you are. If an agency comes to you with promises of reduced commissions, something has to be cut in order to compensate for the reduction. You'll either suffer in the quality of the manpower handling the account or you'll pay more else-

where, perhaps in the form of fees.

To the agencies we add this comment: The great majority of advertisers do not feel there is any reason to cut commissions. While there *are* some clients who feel that commissions on tv programs are excessive, the 15% commission for time and space expenditures has virtually unanimous advertiser support. In the face of all this, the agency which offers to reduce its commissions we think will be greeted with suspicion rather than enthusiasm.

The question of commissions on time and space SPONSOR feels is clean-cut. There is no reason for reduction. But when it comes to tv programs on which the agency does little or nothing in the way of supervision, the issue is more complex. Some advertisers feel straight 15% commissions should be replaced by fees which are more in proportion to the agency's actual role in handling such programs. But an even larger group of advertisers disagrees, siding with agencies in their contention that the various forms of high and low-profit agency activity tend to balance one another out.

We believe that the most equitable resolution of this problem can only come on an individual basis. There's no ground for blanket change. There may be cases where individual clients in discussion with their agencies arrive at adjustments. But for each client it's a matter of weighing whether the extra services furnished by the agency or its work in low-profit media such as spot tv and radio balance the relatively high-profit activities like network television.

Tv set count

Report No. 12: Some time in March advertisers will get a county-by-county breakdown on the number of tv sets in the United States. The Advertising Research Foundation, in a project financed by the NARTB and the three tv networks, is now completing work on a method of deriving county-by-county figures from the June 1955 national-regional set count done by the Census.

With the ARF's reputation for high standards in research procedure, the figures will be received eagerly because there is simply no other source which bears any form of over-all industry blessing. But SPONSOR's enthusiasm for the work ARF is doing is balanced by the realization that the figures should be regarded as a stop-gap only.

The industry's real need is for tv set count and a coverage study done continuously so as to provide fresh figures based on accurate research. This the NARTB hopes to provide through its Audited Television Circulation project. We are pleased that NARTB is making progress toward its goal of a national set and circulation study. And we admire NARTB for seeking to work its system out so carefully that no question will be possible as to the calibre of its research technique.

But we urge, as we have in this space repeatedly, that NARTB push its research with all possible speed. These are the years in which tv's need for research facts is at its height and the industry will be served best if the ATC organization is established when tv is relatively young.

Applause

The Texas spirit

If you want to see what the spirit of radio broadcasters is like today, take a trip down to Texas this month where the Texas Association of Broadcasters has mounted the biggest radio promotion in area history. TAB and its agency, McCann-Erickson, Dallas, are selling radio listening with all the drive of a manufacturer launching a new product.

Theme of the campaign is "Listen while you . . ." drive, work or play. It makes use of 24-sheet billboards in

three colors; newspaper ads; bumper strips; counter cards; envelope enclosures; and recorded jingles. Thus far at least 70 stations have joined the campaign and the number is expected to double by April.

We know back at the time when we were running a campaign called "Radio is getting bigger" that many a radio station was discouraged in the face of television competition. It was gratifying at that time and in the years since to see station men beginning to reappraise their opportunities

until the point today where the Texas campaign is but one of dozens of signs of the revitalization in radio ranks.

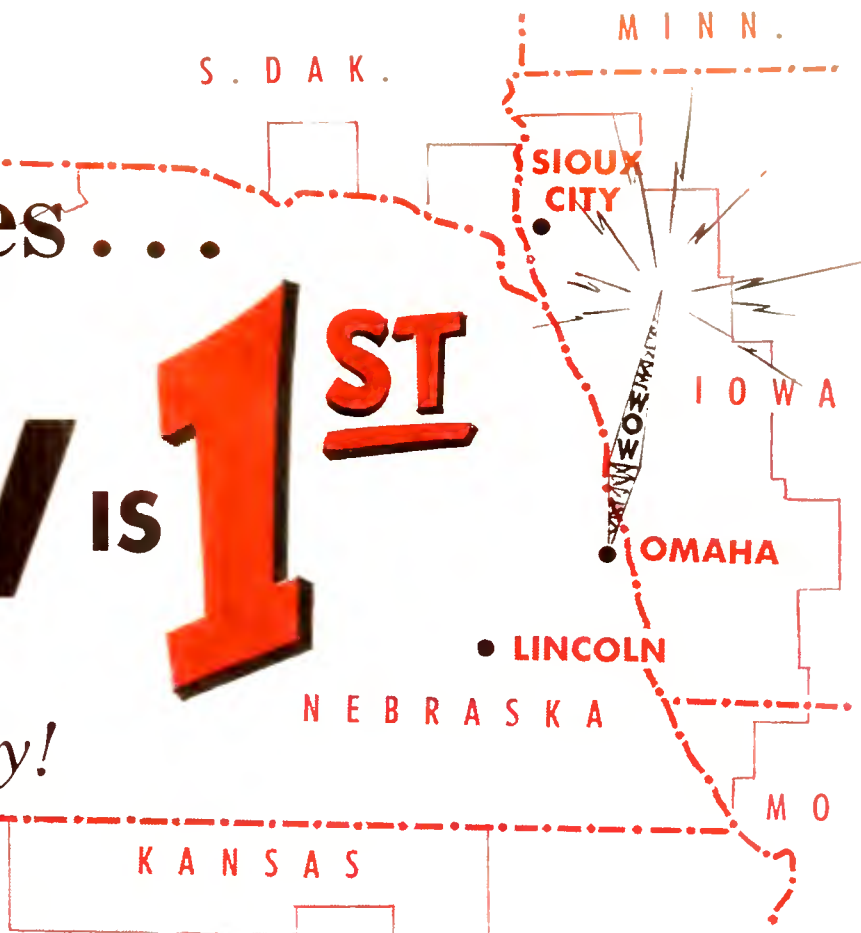
So sure are we that radio men today are alert to every opportunity for progress and promotion that we confidently predict the Texas campaign will spark other group efforts elsewhere. (And to help make our prediction come true, we suggest the interested broadcasters write to the president of TAB, Richman Lewin (KTRE, Lufkin, Tex., for details of the way they do it in Texas.)

in **91*** counties...

REGIONAL RADIO

WOW IS **1ST**

*Every Minute
of the Broadcast Day!*



*514,600 Radio Families!

SOURCE:
Nov., 1955 Pulse Area Report

WOW has **MORE** listeners in **ALL 502** quarter-hours of the broadcast week than any of the other 63 stations in the 91-county area!

WOW has 100% **MORE** Listeners in 207 of these quarter hours!

WOW " 200% " " " 118 " " " "

WOW " 300% " " " 16 " " " "

... and WOW beats the 2nd station by at least 50% in 150 of the remaining 161 quarter-hours!

Monday thru Friday (6 AM to 6 PM), WOW beats the 2nd station 2½ to 1

FRANK P. FOGARTY
Vice President & Gen'l Mgr.

BILL WISEMAN
Sales Manager

JOHN BLAIR & CO.
Representatives

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O	W	W
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
CBS	CBS	ABC	CBS	ABC	CBS	CBS	CBS

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH *Radio and Television* **STATIONS**

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

KLAC 5

klac big five

national advertisers
rely on **klac**
local advertisers
insist on **klac**
results
prove **klac**
leadership

just **cut out** for
sales impact
in the los angeles market

peter potter

dick haynes

alex cooper

jim ameche

gene norman

klac

570 on your dial

during week
january thirtieth
510 announcements
for national sponsors
108 newscasts
for national sponsors
12 sport broadcasts
for national sponsors

m. w. hall, president-general manager

felix adams, general sales manager

represented nationally by adam j. young, jr., inc.